# American Cornucopia

## 19th Century Still Lifes and Studies

Severin Roesen. *Still Life: Fruit and Wine*

The Hunt Institute for Botanical Documentation

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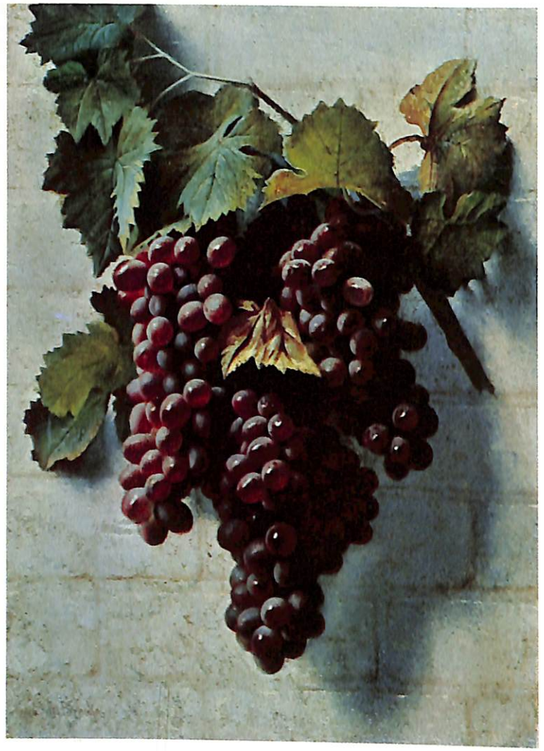


16. Samuel Marsdon Brookes. *Still Life with Bunch of Grapes*



# Foreword

It is with great pleasure that the Hunt Institute, with the generous support of the National Endowment for the Arts, presents as our major Bicentennial year exhibition this representative survey of 19th century American flower and fruit still lifes and studies. The exhibition is offered as a timely celebration of gentler aspects of our national life, a thanksgiving for a heritage of abundance reflected in the works of American artists. This particular aspect of the history of American art is gaining increasing attention; past neglect gives way to rising esteem in museums and private collections, and today the genre of still life is the material of a lively art market.

Selection of the artworks for this exhibition is the work of Dr. William H. Gerdts, scholar, advocate and specialist in this phase of American art. He is co-author, with Russell Burke, of *American Still Life Painting* (New York, Praeger, 1971), the recognized definitive treatment. He is Professor of Art at Brooklyn College, and a member of the Executive Council of the Art Division, Graduate Center of the City University of New York. He has served as Curator of Painting and Sculpture at the Newark Museum, as Associate Professor and Gallery Director at the University of Maryland, and as Vice President of Coe Kerr Gallery in New York. He has produced numerous articles for scholarly journals, and is the author of many catalogues, including *Nature's Bounty and Man's Delight* for a major exhibition of American still life painting at the Newark Museum. Mr. Gerdts' patient and enthusiastic cooperation in the assembly of artworks for this exhibition is gratefully acknowledged.

The exhibition could not have become a reality without the generosity of the many museums, institutions, art galleries and private collectors who have lent works of art. Our special thanks is here offered. Lenders are identified under the individual catalogue headings.

Essential to preparation of the exhibition and its catalogue have been the particular contributions of colleagues at the Hunt Institute. Dr. Gilbert S. Daniels gave sympathetic support and timely advice; Mrs. Ann Howard and Mrs. Sarah Secrist (who also designed the catalogue) assisted in organizing the exhibit and arranging for the loans; Mrs. Donna Connelly typed the voluminous correspondence as well as the text of the catalogue. The writer wishes to express his grateful appreciation.

JOHN V. BRINDLE
Art Curator

# Introduction

The theme of still life became a category of American artistic subject matter only in the 19th century, though isolated examples are known to have been painted earlier by American artists, some on this side of the Atlantic, others in England by young Americans working there. In a sense, however, still life may be found plentifully in examples of American paintings of the 18th, and even of the 17th, centuries—not as subjects in themselves, but as accessories and often as symbols. Thus, when Captain Thomas Smith painted his self-portrait with his hand upon a skull, he was introducing the time-honored still life motif symbolic of mortality. When an unknown contemporary in the late 17th century portrayed Elizabeth Paddy Wensley with a bouquet of flowers, he was alluding to a likeness of beauty which might otherwise escape the viewer. And a century later, John Singleton Copley portrayed Mrs. Ezekial Goldthwait with her hand upon a beautiful plate of apples indicative not only of an abundant good life, but symbolic of fecundity.

Still life elements, then, are noteworthy in such American colonial portraits, not for their own significance, but to enhance or explain the human presence. The *Portrait of John Bartram* (Cat. No. 1) is relevant in this context. Bartram was a naturalist of great renown who had grown the 'Lady Petrie' Pear which shares the canvas with him, but the pear is not merely a symbol but actual. Further, in historical retrospect, it begins a line of factual naturalism which remains a main current of American still life painting.

Portraiture was established as an art form long before still life or any other theme appeared in America. Even when new themes did appear early in the 19th century, still life painting was taken up only slowly and valued slightly. Indeed, some of the masterpieces of Raphaelle Peale, so highly praised today, were sold for ten or fifteen dollars or merely bartered for groceries. This has its origins in the academic categorization of themes in a hierarchy established by the French Academy in the 17th century, reiterated in 18th century England by Sir Joshua Reynolds and others, and acknowledged by Americans in the early 19th century. Still life painting was at the bottom of the list, below all other original forms of art. The reason here is clear: still life painting was seen only as a transcription of reality, lacking the inspirational meaning and the imaginative demands of epic or dramatic history painting, the interpretive powers of historical portraiture, or even the breadth of landscape, seascape or architectural painting. These considerations, in fact, have remained with us until recently.

The present exhibition is devoted not to all 19th century American still life painting, but particularly to still lifes of plant forms. Thus, pictures of dead birds, animal and fish are excluded, as are the rare (in America) *Vanitas*-skull imagery and the still lifes of books, musical instruments, money, and other man-made objects. Our subject matter falls into two primary groups: edibles and flowers. In turn, the category of "edible" still lifes divides into the very popular fruit paintings, and the much rarer vegetable pictures, each occasionally combined with floral motifs. During the 19th century common terminology recognized three classes of still life: dead game, floral, and "dining room pictures," the latter consisting of fruit pictures. The more rare vegetable paintings seem to have enjoyed no nomenclature of their own, unlike the Spanish kitchen paintings known as *bodegones*.

Fruit painting appeared earlier than flower pictures in American art. It was only by the middle of the 19th century that flower painting began to find specialized practitioners, and only by the end of the century were flower pictures more common than fruit paintings. Perhaps owing to the emergence of the Peale family, which produced an abundance of still lifes, Philadelphia enjoyed an early primacy in the painting and exhibition of the genre, even over New York, though this did not last throughout the century. Oddly enough, Boston was much less receptive to still life, at least until the end of the century, while Baltimore was much more so. And there were occasional curious enclaves of great still life production during the century, notably Fall River, Massachusetts, beginning in the 1860's.

Unlike the aesthetic theoreticians of yesterday, we have learned that still life painting does not constitute merely a transcription of nature, that it can express the feelings and personality of the individual artist, reflect his culture, and carry a variety of symbolic meanings. The edible still life is a case in point. Such a painting may represent an overall symbol of abundance indicative of the richness of the land. Or, as we often find in Dutch 17th century still life paintings and in some of the kitchen pictures of the French 18th century artist Chardin, a still life can represent an actual meal perhaps in preparation, or even in the course of being eaten.

But the majority of Raphaelle Peale's still lifes project a third choice. This most talented still life exponent of the Peale clan carefully arranged his various components geometrically, simplifying and perfecting shapes, so that they are often almost "too good to eat;" edibility is not their primary purpose. Indeed, this element of abstraction casts Raphaelle Peale as America's foremost interpreter of the neoclassic still life, and one of the finest in Western art. This is true even when Peale occasionally introduces an exotic element into his arrangements, as he does with the balsam apple *(Momordica balsamina)* of the present example (Cat. No. 4).



Raphaelle Peale was one of the two most important practitioners of early still life painting in America; the other was his uncle, James. James belonged to an earlier generation, but in fact, many known still lifes by Raphaelle precede his; Raphaelle exhibited still lifes as early as the mid-1790's and his extant pictures date from 1802 onward, while almost all of James' dated works are from the 1820's. Their work is superficially similar: fruit subjects primarily, austerely presented on a bare flat surface, with a neutral background sometimes divided into simple areas of light and dark. (They are often called "tabletop still lifes," though the support may be merely a ledge or a board.) But there are marked differences; James was less the classicist, and considerations of geometry, clarity of form and composition figure much less strongly in his work. His handling of the medium was more painterly and in some ways more coloristic; he tended to favor admixture of tones rather than isolated, local coloring. And James often seems to have deliberately shunned the timeless perfection of Raphaelle's work; indeed, he emphasized as an underlying theme time and the "mortality" of humble objects: apples and pears have age spots, leaves wither and turn color (Cat. No. 2).

The Peale family constituted the greatest dynasty America has known in the fine arts, and in no thematic category more definitely than in still life. James Peale had five children who became painters, and the four girls of this group all painted still life. Maria is the least known, Anna was primarily a miniaturist, and Sarah more a portraitist, though all painted still life in the manner of their father and uncle. Margaretta may have been the most talented and appears to have painted only still lifes, over a period of many decades. The work of these lesser Peales often shows considerable disparity, and scholars have suggested that, given the intimacy of the family, some works signed by one or another of the clan may, in fact, have been communal efforts.

Raphaelle's brother, Rembrandt Peale, seems to have been only rarely interested in still life, which seldom figures in his well-known portraits. Their brother Rubens turned to still life painting only late in life, in the mid-1850's, after having been involved with museum operations for many years. Rubens' daughter, Mary Jane Peale, in turn continued to paint still lifes in the manner of the early members of the family. Living as she did until 1902, she carried the Peale still life tradition even into the 20th century!

Outside of the Peale family, there was only very sporadic activity in American still life painting until the end of the 1840's. Occasional examples are recorded, either as youthful efforts by artists who later achieved fame in other genres, or as isolated instances: *Basket of Apples* (Cat. No. 6) by the Philadelphian, Robert Street, which makes us wish that he had done more than a very few such paintings. In the New York area the Mount brothers were the closest equivalent to the Peale family. Henry Smith Mount was primarily a sign painter, but he did produce a number of still lifes; so did Shepard Alonzo Mount, though he specialized in portraits. By far the best known of the brothers was William Sidney Mount, one of the finest of all of America's genre painters. Mount did paint a number of rich and colorful still lifes, but only toward the end of his career, in the 1850's, when still life painting was well established. The majority of these are what are termed "nature studies:" up-close sketches of flowers and fruits which seem to exist in the borderland between landscape and still life.

There was something of a hiatus in American still life painting between the death of James Peale in 1831, and the impetus given to the genre beginning in the late 1840's. A notable exception is the work of Joseph Biays Ord of Philadelphia, the immediate successor to Raphaelle and James Peale, and probably the finest specialist of the 1830's and '40's. Ord's work has much in common with the paintings of these artists (particularly James), though his compositions introduce a special dynamism that might be termed "baroque" or even "romantic." Ord is seen at his most glorious in the present example (Cat. No. 10) one of the largest known still lifes of the period; it is not only a pictorial acclamation of bountifulness but a celebration of his chosen profession. The "props" of the still life painter are here in profusion: fruit, exotic ceramic, even a colorful parrot and the artist's own palette and brushes.

The still life artists of the mid-19th century have had, until recently, much less recognition than those of the early and late years of the century, and it may be true that none of them equalled the technique and the vision of a Raphaelle Peale or a William Harnett; yet, in their own diverse ways, they brought the Nature-based still life to fruition. Although little known in his own time, John F. Francis is recognized today as one of the finest still life painters of his generation, and it was he who, in his larger pictures, introduced the "luncheon" or the "dessert" painting into American art. These depict entire meals, or single courses. Although the human participants are absent, their presence is felt and the richness of the good life in this most optimistic period is suggested in the variety and lushness of forms.

During the decades of the mid-century George Hall, not Francis, was probably America's most esteemed still life and genre painter. Hall is seen at his best in his smallest works; even these have a typically mid-century richness of color and image. He was also a major exponent of the period's quasi-scientific approach to still life painting. His (primarily fruit) subject matter is so closely studied that we know it "inside out" (Cat. No. 26). Occasionally also in the work of Hall and his contemporaries, there is a touch of romanticism lingering on from the early years of the century. This is best shown in

2. James Peale. *Still Life with Grapes*

his painting *Raspberries in a Gauntlet* (Cat. No. 25), a mute reminder of a glorious past, Nature enduring in rich fecundity. The gauntlet, for all its steely hardness, lovingly cups and protects the fragile berries. Here, too, the scientific spirit of the mid-century is present; the berries are not merely replicated forms but "individuals," varying in size, color and ripeness. We note, too, that they are in a natural setting, rather than indoors on a tabletop. This is an important subtheme in still life painting of the 1860's particularly, drawn from the writings of the English aesthetician John Ruskin and the example of his favorite English still life painter William Henry Hunt. Ruskin condemned the artificiality of the Dutch still life tradition—man-composed arrangements on tabletops—and advocated the depiction of still lifes in their natural settings: flowers and fruits growing in place, branches silhouetted against the sky. American artists eagerly adopted this view and many examples, by Hall, William Mason Brown, Paul Lacroix and others of the period are known. John William Hill, in particular, conscientiously followed the master's dictums. Ruskin and the Pre-Raphaelite movement even had their own spokesmen in this country from the mid-1850's onward. Indeed, in still life painting perhaps more than in any other category, Ruskin and Pre-Raphaelitism found a responsive American chord.

For today's critics and art historians the work of Severin Roesen most completely exemplifies mid-Victorian still life painting in this country. Roesen, one of many Germans who emigrated to America at the time of the European revolutions of 1848 worked for about a decade in New York City and then moved into rural Pennsylvania, settling in the then-prosperous city of Williamsport. Roesen produced the most consistent body of large still lifes painted in this country during the 19th century: canvases teeming with dozens, sometimes hundreds, of pieces of fruit, bouquets of flowers, bird's nests, insects, and the like; this is God's abundant reward to the new, American Eden, free from corruption (Cat. No. 45).

It would be difficult to assess how well Roesen's paintings were known in America; though he exhibited in New York and elsewhere, his impact must certainly have lessened after he moved to Williamsport. But there, as not only the leading but the only professional artist, he inspired a host of pupils and imitators. The 1860's produced a number of still lifes very similar to Roesen's, by artists such as Paul Lacroix and others. Lacroix, about whom little is known outside of his activity in New York City and Hoboken in the 1860's, is best seen in his smaller, intimate pictures arranged in natural settings, sometimes indoors, on marble ledges, chipped stone supports or



4. Raphaelle Peale. *Still Life: Watermelon and Fruit*

polished wooden tabletops. His subject matter varied too: not only the popular fruit subject, but the much rarer vegetable and occasional flower pictures, such as the waterlilies in the present exhibition (Cat. No. 32). The waterlily was an especially popular flower subject of the 1860's, an ideal representation for the Ruskinian, "natural-setting" ambience.

Even less is known about Lacroix's contemporary, Arnoud Wydeveld; the very spelling of his name is uncertain, but he was capable both of variety and quality in flower, fruit and vegetable painting. The depiction of onions and garlic (Cat. No. 23) may be the very onion picture exhibited in 1863; certainly it is extremely rare in the 19th century American still life paintings, though both his and Lacroix's vegetable paintings appear to herald the revival of interest in the works of the French artist, Chardin. John O'Brien Inman appears to have been less of a specialist in still life, though the facts of his life are obscured, in part at least, by his extensive residence abroad. He painted figures and landscapes, too, while his still life repertory consisted both of rather sentimental flower paintings and small but lush, Victorian fruit pictures (Cat. No. 33).

With the growing popularity of still life painting and the increasing number of practitioners, specialists appeared in other cultural centers. Indeed, one of the finest of all the painters of the period was Andrew Way of Baltimore. He was particularly noted for his rendering of shellfish (an obvious Baltimore specialty!) and of many varieties of grapes, almost invariably shown hanging from a hook or nail, but often, as in the present example, still growing on an arbor (Cat. No. 27), a popular form of grape presentation of the period.

Edward Edmondson worked even farther afield, in Dayton, Ohio. The majority of his known paintings are portarits, but certainly the most distinctive are his still lifes, sometimes fruit subjects, or as here, a rare example of *Geranium* (Cat. No. 37). George Hetzel was an Alsace-born artist who worked in Pittsburgh. Hetzel was best known as a landscape painter, but his still lifes are among his most beautiful works (Cat. No. 28).

With the "instant" wealth and culture attained in San Francisco after the discovery of gold, that city developed an important art colony, with Samuel Marsden Brookes representing a very considerable talent in still life specialization. Brookes' reputation rested principally on his piscatorial still lifes, but contemporary critics did not overlook his paintings of hanging grapes, and he occasionally indulged in the more opulent and florid arrangements of his Eastern contemporaries such as Roesen and Lacroix (Cat. No. 16 and 17).

Among the most beautiful of all mid-century Nature still lifes are some that are also the rarest: unique or atypical examples by artists known almost completely for their work in other areas. There are Jasper Cropsey's singular *Green Apple* (Cat. No. 22), or the few paintings by his pupil, David Johnson, such as the present example, where the two flies among the pears and apple add an element of transcience; we are sure that they will have flown off in the next second (Cat. No. 30). A few flower pictures and the one fruit painting included here are the only recorded examples of still life by Sanford Gifford (Cat. No. 21), and three growing and hanging fruit pictures are almost the only known still lifes by Worthington Whittredge (Cat. No. 20), all further examples of Ruskin's influence in America. Cropsey, Johnson, Gifford and Whittredge were all well-known landscape specialists, and it is among the works of landscape painters that we find the finest still lifes by artists not known for this theme. This is not surprising since these artists were otherwise associated with nature and here could indulge themselves in a more personal, more relaxed manner. On the other hand, such painters had to bring a different vision to still life, primarily because of the necessary close concentration upon a specific, foreground object, rather than the panoramic sweep of landscape. Also, of course, almost all still life painting is "life-size," almost an impossibility in landscape painting.

The leading mid-century portrait-painter in Maine was Jeremiah Hardy, whose daughter Anna Eliza Hardy became that state's best-known and finest still life specialist. The two works

exhibited (Cat. Nos. 8 and 9) have an interesting story, for family tradition has it that a Bangor neighbor called on them to record the first pears that he grew. The works are rare documentations in paint of a specific grower's particular specimen, recalling the 'Lady Petrie' Pear with which this essay began. Another such example, documenting a fruit specimen of gigantic size, is the *Great California Pear* by the otherwise little-known Wesley Vernier (Cat. No. 49).

Flower painting developed later than fruit painting in America despite the obviously greater decorative nature of the flower piece; perhaps in ultilitarian America, with lingering Puritanical traditions, the flower painting bespoke greater luxuriousness and even sensuality, while the fruit piece not only represented a more practical product but underscored the meaningful gifts of the Creator to His new chosen people. About the earliest "specialist" in flower painting was George Harvey, the English artist who settled in America near the Tarrytown home of his friend Washington Irving. Harvey was primarily a landscape painter, but his known still lifes, some as early as the 1840's, are flower pieces (Cat. No. 7). The number of flower paintings exhibited in this country continued to grow from the 1850's onward, many by little-known though quite engaging painters such as John E. Hollen (Cat. No. 13).

It was only in the 1860's and later that the two major mid-century flower specialists appeared. One of these was Martin Johnson Heade, equally known for his landscapes of coast and marshland. A decisive event in his life seems to have been his sojourn to Brazil in 1863 on a project to paint and lithograph a series of illustrations of South American hummingbirds. The plan proved abortive, but later in the 1860's he developed a series of canvases combining small hummingbirds with large pink, yellow or white orchids, among the most amazing of 19th century still lifes. The orchids appear to have been an afterthought but they command these pictures, and not only project a living presence in a Ruskinian natural setting, but even contain sublimated erotic overtones along with their exotic environment.

At the same time, and from then onwards even into the 20th century, Heade continued to paint tabletop flower still lifes with rich settings of velvet and elaborate decorative objects. Among the finest of his indoor flower pictures are some he painted after moving to Florida in 1883. While the many red rose pictures of these years tend to become dull and monotonous, those representing the indigenous flowers have remarkable style, polish and life—either monumental, gigantic magnolias, or subtle and fragile *Cherokee Roses* (Cat. No. 19).

Heade's contemporary, George Cochran Lambdin, was less peripatetic, remaining in Philadelphia for the most part, though one might suspect some knowledge of the flower pictures of Henri Fantin-Latour which he may have seen in Europe. Lambdin developed a marvelous and renowned flower garden behind his home, from which he drew his subject matter, primarily roses. He painted lush and varied bouquets, the floral equivalent to Roesen's bountiful fruit pictures—but among his most lovely and sensitive paintings are "Ruskinian" pictures of flowers growing in his garden, brilliantly picked out in sunlight, in various states of bud and bloom and silhouetted against a light-toned wall (Cat. No. 38). As an artist, Lambdin had begun as a genre painter, and throughout his career, he occasionally painted figure pieces in which flowers played a significant role, not only reflecting and complementing the beauty of lovely young women, but engaging their attention and activity and sharing a mood of quiet beauty, as in *My Favorite Rose* (Cat. No. 39).

Still life painting was one of the first and one of the few areas of painting to which women artists had free access, owing certainly in part to European tradition and also to the activity of the Peale family ladies. Indeed, it was one of the approved subjects in the curriculum of the "female academy." Women became particularly adept at flower painting as the 19th century wore on, and in the watercolor medium the work of Ellen Robbins was thought to have no peer. She specialized in depictions of wild-flowers and autum leaves, and achieved an international reputation (Cat. No. 35). Rosalba, or Rosa Towne, was another flower specialist living in Philadelphia, and was one of the best known, though not the only artist to produce a series of what might be termed literary still lifes—as in the works exhibited depicting the flowers mentioned by Shakespeare (Cat. No. 62).

Many of the known artists of the 19th century variously labelled as folk, primitive, naive or amateur, were also women, and many of them painted still lifes. Naive still lifes often reflect, in a crude but engaging manner, the more ambitious works of professional contemporaries such as Roesen, as is spectacularly demonstrated in the painting by Isaac W. Nutman (Cat. No. 41). Here is a lavish cornucopia by an artist who listed himself professionally in Newark, New Jersey, as a sign, ornamental, fancy and chair painter. One can see a relationship between this brightly colored display, and the decorations on painted chairs of the time, or project it as a fruiterer's advertising dream.

One cannot consider a history of Nature still life art in America without taking into account the growing significance of printed publications, though there is seldom stylistic interaction between the two media. An isolated exception is the *Apple and a Pear,* done in 1821 by the Albany artist Ezra Ames for Governor De Witt Clinton of New York, which, with its sharp austerity and isolation of objects, looks like a botanical illustration (Cat. No. 3). Still life art and publications relate in another sense, for the growing concern with flower and fruit in literature presented the American public with increasing numbers of still life illustration, and fostered the growth of interest in still life painting.

These books fall into two categories, though these overlap, and the artists illustrating them might serve both areas. On the one hand there are the sentimental flower books which rose to popularity in the 1830's and continued through the 1850's. These were often written by ladies, with each flower described, given symbolic significance, accompanied by equally sentimental poetry, and often brightly, even garishly illustrated, usually by prints colored by hand. But sometimes the authors offered scientific descriptions and histories of the flowers. Mention should also be made of the rare books published primarily for still life painting instruction, such as John Henry Hopkins' *The Vermont Drawing Book of Flowers,* completed in 1847 (Cat. No. 71).

Beginning early in the century, botanical books were published in ever-increasing numbers by authors such as Jacob Bigelow and Thomas Nuttall. Illustrations were, of course, essential, and Bigelow, in his 1817-20 three-volume *American Medical Botany* (Cat. No. 77) drew his own figures which were then engraved. As botanical science progressed in America, more elaborate works were published by botanists and orchardists such as Asa Gray, Charles Mason Hovey and Andrew Jackson Downing whose *Fruit and Fruit Trees of America* appeared in 1845 (Cat. No. 68), followed by *Horticulturist* magazine in 1846. Nearly all such publications—strictly scientific studies or practical volumes for the home gardener—were illustrated. As with the sentimental flower books their heyday ran approximately through 1860, when one of the most beautiful of all, William Draper Bricklé's *North American Pomologist,* was issued, with hand-colored prints by Alfred Hoffy. Illustrations of such volumes began in engraved form, but writers and publishers soon turned to less expensive lithography, and gradually from hand-colored lithographs to chromolithography.

Besides Hoffy, three illustrators stand out. The earliest is William Sharp, an Englishman who came to America in the late 1830's and settled in Boston. He was a painter in his own right and, as an illustrator, one of the earliest proponents of chromolithography. He illustrated Charles Hovey's *Fruits of America* (1847-52), but his masterpiece consists of the six large plates of John Fisk Allen's *Victoria Regia; or the Great Water Lily of America* of 1854 (Cat. No. 65). Sharp was also responsible for some illustrations for the *Transactions of the Massachusetts Horticultural Society* in 1847, and twelve chromolithographs in the sentimental *Floral Year* (1847) by Anna Dinnies.

Isaac Sprague was a landscape painter who, in 1843, became an assistant to John James Audubon for an ornithological expedition up the Missouri. In 1848-49, he wrote and illustrated *Flowers from Field and Forest,* and made the lithographs for George Goodale's *Wild Flowers of America* in 1882 (Cat. No. 75). Better known today is Edwin Whitefield, also an Englishman, who like Sharp, arrived in this country about 1840. Whitefield is as well known for his city and landscape lithographs as he is for his still lifes. The latter first appeared in Emma Embury's 1845 *American Wild Flowers in their Native Haunts,* with superb delicately colored flowers against faint monochrome landscape backgrounds (Cat. No. 70). This was followed by some of the plates in John B. Newman's *The Illustrated Botany of New York* in 1846, and A. B. Strong's *American Flora* which appeared from 1847 on.

6. Robert Street. *Basket of Apples*

In the graphic medium the popular lithographic prints sold at moderate prices more clearly reflected the style and taste of the easel paintings of the mid-century, for they were purposely aimed at providing visual equivalents to the pictures of Roesen, Hall and others, for art lovers of more modest means. Lithography was a medium well suited to satisfy this need, and at mid-century the well-known firm of Currier & Ives stands supreme, though there were other purveyors of such lithographs as well. The majority of Currier & Ives prints were not signed by the designer but only by the firm itself, so we cannot be sure of the artists involved; but among the signed lithographs the name of Frances Bond Palmer, or Fanny Palmer as she is more popularly known, stands out. She was perhaps the most significant of the staff artists of the firm, as opposed to well-

5. Margaretta Angelica Peale. *Still Life with White Watermelon*

known painters such as the landscapist George Durrie, or the painter of rural life Arthur Tait, whose easel paintings occasionally were lithographed by Currier & Ives. Fanny Palmer's work was by no means limited to still lifes, but her signed prints, drawn by her, lithographed in black and white and colored by hand by other members of the firm, reflect the same bounty and sense of the good life as do contemporary oils. Currier & Ives produced numerous flower prints, and a number that combine fruit and flowers (Cat. No. 63). As with other themes, well-known still-life specialists such as William Mason Brown occasionally saw their work lithographed by the firm, but they were never considered staff artists.

The work of Currier & Ives continued until the end of the century, but the new form of color lithography, termed chromolithography, superseded the older method of hand coloring. It appeared during the 1840's and enjoyed a rapid rise in popularity during the following decade, with many older firms turning to it and newer firms appearing; the most popular of all was Louis Prang and Company. These lithographs have in the 20th century been condemned for their garish coloration, and for their pandering to popular, sentimental taste in subject matter, and it is true that many chromos, as they are called, employed limited color ranges and unsophisticated drawing and design. But chromolithography at its best was an improvement over, rather than a vulgarization of, earlier lithography. Prang, like Currier & Ives, published prints after established artists, and had very able staff artists, many of whom were women, such as Fidelia Bridges and Ellen Fisher. All of these, and many others, were involved in flower and still life prints, since Prang himself was drawn to the subject. Ellen Fisher, here represented (Cat. No. 64), was one of the finest, and was an exhibiting painter in her own right. She was the sister of the well-known figure painter, Abbott Thayer.

Rather than continuing the relative stylistic homogeneity of the still life painters in the early and middle years of the 19th century, the artists who came to the fore in the post-Civil War period displayed a wide variety of approaches to still life painting. One tends to think the dominant trend to be that of *trompe l'oeil* painting: deceptive rendering of books, money, musical instruments or dead game primarily—the school that rose up around the superb art of William Michael Harnett. This is, however, far from the case. Not only did many of the painters with whom we have already dealt continue to create well toward the end of the century, with little or no modification of styles and themes, but some very able, if "conservative" painters continued the lush bounty of fruit and flower displays into a later generation. This was particularly true of the group of painters in Fall River, Massachusetts that grew up in that

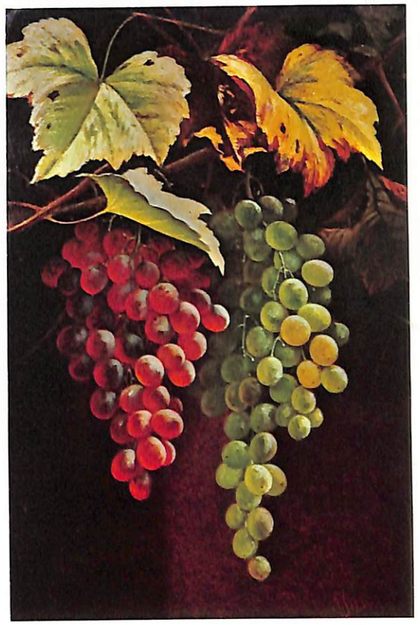


then-wealthy mill town after Robert Spear Dunning turned his attention to still life there in 1865. Dunning is the only artist of this school represented in this exhibition since he was far and away the best of them, but his group of able followers were still active well into the 20th century. Dunning's *Still Life* (Cat. No. 36) is especially unusual for it includes reference to two contrasting humans—distinct in gender, social position and even perhaps age—all subordinated to a marvelous fruit composition which dominates the pictures both thematically and compositionally.

Harnett himself, when he began painting still lifes in the early 1870's, painted fruit and vegetable themes for a few years before turning, about 1876, to the more "masculine-oriented" and man-made subject matter with which his art is now associated (Cat. No. 46). Even in these rare, early Nature subjects, however, Harnett introduced a new sharpness of outline, a harder pictorial quality. And a group of contemporaries at the end of the century continued doing fruit and occasionally vegetable still lifes, but with a new precisionism, an austerity of composition and sometimes even deceptive realism. Joseph Decker painted in this manner during the 1880's, and was patronized by the outstanding collector of American art of the period, Thomas B. Clarke. Decker's *Pears* (Cat. No. 54) are nominally silhouetted against an open sky and thus still growing, but they are compactly arranged in a limited, overlapping spatial presentation, bearing kinship with Harnett's "vertical still lifes" of hanging violins, guns, and dead game. Decker lived in Brooklyn as did Levi Wells Prentice, whose almost primitive still lifes have a startling intensity (Cat. No. 50, 51).

Both these artists are at least somewhat documented; almost nothing is known about William McCloskey (not even birth and death dates) who exhibited various kinds of fruit still lifes, but is recognized today only for orange and lemon subjects. These always show fruit partially wrapped in colored tissues—white for the oranges, colored for the lemons—and invariably the wrappings are even more skillfully painted than the fruit themselves, thus earning the artist the somewhat limited but pertinent title of "Master of the Wrapped Citrus" (Cat. No. 57). McCloskey was trained and first painted in Philadelphia before moving to New York City. In Baltimore, William Oscar Roelecke, a German who came to America to escape service in the Franco-Prussian War, treated a variety of themes, and was an inventor also; a pair of his unusual vegetable pictures have a stark, dramatic strength that almost borders on surrealism in the deliberate emphasis upon the unbeautiful (Cat. No. 40).

But the late 19th century witnessed several distinct artistic currents besides a hard, linear realism in still life painting. A number of painters consciously departed from scientific analysis to present, instead, the poetry and lyricism of the flowers: for flowers, rather than fruit or vegetables, were certainly more



27. Andrew John Henry Way. *Still Life of Hanging Grapes*

susceptible to such an interpretation. John La Farge, the acknowledged master of this approach, was praised by contemporary critics and fellow artists alike for rendering the soul and mystery of his floral subjects, rather than their outward appearance, though he himself also stated his concern with matters of airiness and light and shade. His oil still lifes date as early as about 1860, but his brilliant watercolor studies, often of water lilies, were probably painted in the decade of the 1870's, and betray the growing influence of Japanese art and design. They are the finest painted by any American in the 19th century (Cat. No. 42), though La Farge is better known for his

monumental mural designs and his work in stained glass. Most of the late 19th century romanticists were unconcerned with the theme of still life, but Ralph Blakelock produced a few haunting flower pictures such as the *Violets* (Cat. No. 44) where mystery and inner vision replace reality. One is reminded of his European contemporary Odilon Redon.

Growing numbers of American artists studied abroad in Munich and Paris after the Civil War, and many of them brought back new techniques and new ideas. Of the Munich-trained painters, William Merritt Chase was the artist most concerned with this subject. Indeed, it was in still life that he maintained the dark, dramatic tones and the dashing painterly qualities of Munich realism of the 1870's, which he otherwise abandoned for the light airiness of modified Impressionism seen in his landscapes and studio interiors. The majority of Chase's still lifes are fish paintings but he also painted a number of beautiful flower pictures (Cat. No. 48) and dramatic fruit pieces, the finest of which are a group of colorful depictions of melons (Cat. No. 47). Most of the Munich-Americans painted an occasional still life, and the beauty of Walter Shirlaw's *Roses* makes us wish that they had created more (Cat. No. 43).

In the early 20th century, La Farge, Chase and Emil Carlsen were looked upon as the finest still life specialists that America had produced; Harnett and his followers were ignored and earlier artists forgotten. Of all Americans Carlsen was the painter most involved in and faithful to the Chardin revival in France, but his earlier paintings have a painterly vigor akin to the Munich style. His reputation was first made on the basis of his dashing floral pieces, though even in the present example he acknowledges a debt to Chardin by the inclusion of the large brass bowl (Cat. No. 55).

Paris, even more than Munich, however, drew American artists to study in her schools and ateliers and to compete in her annual Salons. Though most of the Americans developed under rigorous, traditional academic standards, many of them gradually became aware of the more progressive aesthetics of younger, more advanced French painters, particularly the Impressionists, and the concern with color, light and airiness found ready acceptance back in America. Julian Alden Weir is one of the artists to move to the bright painterliness of Impressionism, but it was a gradual change, and most of his still lifes are little touched by advanced aesthetics. Yet his paintings of roses, usually accompanied by glittering pieces of beautiful silver, are not only among his loveliest works but among the finest flower paintings of his generation. They seem to echo some of the fragile poetry of La Farge, while reflecting contemporary taste in the collection of bric-a-brac. The sparkling hardness of the metal is contrasted with the tenderness of the floral petals: Nature-made and man-made objects of equal beauty (Cat. No. 53).

Of all the Americans, Childe Hassam was the artist who succumbed most completely to the style of Impressionism. Like Renoir and Monet particularly, Hassam painted still lifes of fruits and flowers. But his most magnificent interpretations of the floral theme are his pictures of gardens, and the finest of these (indeed among his most outstanding works) are his early pictures done on the Island of Appledore in the Isles of Shoals off the coast of New Hampshire. Here, in the early 1890's, the writer Celia Thaxter maintained an informal salon of artists and writers, and Hassam was one of the most prominent. Mrs. Thaxter herself created a renowned garden which was the subject of paintings by Hassam, exquisite pictures which fall on the borderline between still life and landscape painting. Hassam also provided the watercolor illustrations for Mrs. Thaxter's book, *An Island Garden* (1894), one of the most beautifully illustrated books of the period; *Home of the Hummingbird* is one of these (Cat. No. 58). Mrs. Thaxter's untimely death in that same year was a loss to art and literature alike.

John Singer Sargent, one of America's most famous painters also touched by Impressionism, did not do still lifes, but the painting of daffodils by his friend Edwin Austin Abbey (Cat. No. 52), is much like the arrangements that occasionally figure in Sargent's paintings. Both artists spent the greater part of their creative lives in England and enjoyed an international reputation. Abbey's still life is a rarity in a career devoted to genre painting, literary illustration and mural decoration. Paul de Longpré reversed the usual trans-Atlantic flow; he was a French artist who emigrated to America, settling first in New York and then in California. His fame rested on large, decorative floral watercolors, a talent for which he passed on to his son, Raoul, and much confusion still exists among their very similar pictures (Cat. No. 56).

In no area of the history of painting in 19th century America are traditional concepts of beauty and loveliness, as well as consistent professional competency and progress, so ably and amply demonstrated as in still life painting. This art has a timelessness quite different from the period meaning of either portraiture or history painting, or the quaintness of a genre scene. And the relative freedom afforded the artist in the choice of subject matter, however humble, allowed him the opportunity for exploration of formal elements and the expression of personal stylistic idiosyncrasies. All these qualities add to the appeal of these paintings for audiences today. Assembled here are some of the most beautiful examples known to have been painted in America.

William H. Gerdts
Professor of Art
Brooklyn College



10. Joseph Biays Ord. *Still Life with Parrot and Vase*

## Catalogue Listing

Note: Dimensions cited refer to openings in frames or mats unless otherwise indicated. The height is given first, then width.

1. Attributed to JOHN WOLLASTON (ca. 1710-ca. 1767)
*Portrait of John Bartram.* 1758.
Oil on canvas, 35½ x 27½″
Courtesy of the National Portrait Gallery, Smithsonian Institution, Washington, D.C.

2. JAMES PEALE (1749-1831)
*Still Life with Grapes.* 1800.
Oil on canvas, 16 x 22″
Courtesy of The Butler Institute of American Art

3. EZRA AMES (1768-1836)
*An Apple and a Pear.* 1821.
Oil on paper, 5¾ x 10½″
Collection of the Albany Institute of History and Art. Gift of Simeon DeWitt Bloodgood, 1830

4. RAPHAELLE PEALE (1774-1825)
*Still Life: Watermelon and Fruit.* 1822.
Oil on Canvas, 22 x 26″
Collection of the Newark Museum

12. John F. Francis. *Yellow Apples & Chestnuts Spilling from a Basket*



18. Martin Johnson Heade. *Yellow Orchid and Two Hummingbirds*

7. George Harvey. *Tulips and Roses*


13. John E. Hollen. *Bouquet in Vase*

5. Margaretta Angelica Peale (1795-1882)
*Still Life with White Watermelon.* 1828.
Oil on canvas, 13 x 19⅛″
Courtesy of Smith College Museum of Art

6. Robert Street (1796-1865)
*Basket of Apples.* ca. 1830.
Oil on board, 15⅝ x 19⅝″
Courtesy of the Flint Institute of Arts, Flint, Michigan

7. George Harvey (ca. 1800-1878)
*Tulips and Roses.* 1847.
Oil on panel, 16⅜ x 12″
Courtesy of The New-York Historical Society

8. Jeremiah Pearson Hardy (1800-1887)
*Two Pears.* n.d.
Oil on academy board, 8 x 10″
Anonymous loan

9. Anna Eliza Hardy (1839-1934)
*Two Pears.* n.d.
Oil on academy board, 7¾ x 10″
Anonymous loan

10. Joseph Biays Ord (1805-1865)
*Still Life with Parrot and Vase.* 1841.
Oil on canvas, 40 x 50″
Courtesy of the Coe Kerr Gallery, Inc., New York



14. John William Hill. *Tearoses in a Landscape*

11. William Sidney Mount (1807-1868)
*Spring Flowers.* 1859.
Oil on paper, 7 x 6⅜″
Lent by The Museums at Stony Brook, Stony Brook, New York. Melville Collection

12. John F. Francis (1808-1886)
*Still Life: Yellow Apples & Chestnuts Spilling from a Basket.* 1856.
Oil on canvas, 25 x 30″
Collection of Jo Ann and Julian Ganz, Jr.

13. John E. Hollen (fl. 1842-1880)
*Bouquet in Vase.* 1842.
Oil on canvas, 16¼ x 13½″
Hunt Institute collection

14. John William Hill (1812-1879)
*Tearoses in a Landscape.* 1874.
Watercolor, 14 x 20″
Courtesy of Hirschl & Adler Galleries, New York

15. John William Hill (1812-1879)
*Apple Blossoms.* ca. 1867-74.
Watercolor, 13¼ x 7⅜″
Courtesy of The Brooklyn Museum

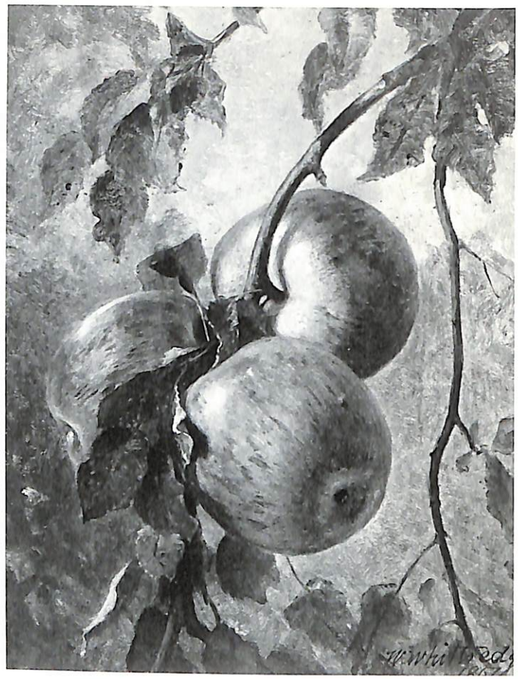
16. Samuel Marsdon Brookes (1816-1892)
*Still Life with Bunch of Grapes.* n.d.
Oil on canvas, 22 x 16″
Courtesy of the Lyman Allyn Museum, New London, Connecticut

24. Arnoud Wydeveld. *Still Life: Flowers*



25. George Henry Hall. *Raspberries in a Gauntlet*

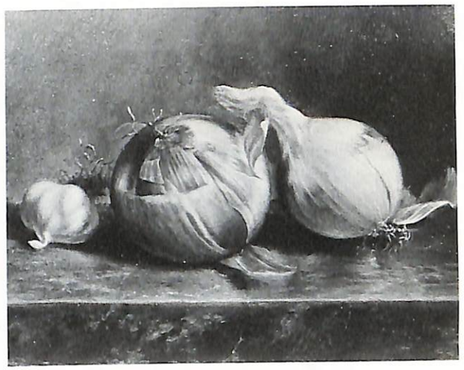
19. Martin Johnson Heade. *Cherokee Roses*



20. Thomas Worthington Whittredge. *Apples*



22. Jasper Francis Cropsey. *Green Apple*



23. Arnoud Wydeveld. *Onions and Garlic*

17. Samuel Marsdon Brookes (1816-1892)
*Tropical Fruit.* 1864.
Oil on canvas, 30½ x 25″
Collection of Margaret G. Coffey

18. Martin Johnson Heade (1819-1904)
*Yellow Orchid and Two Hummingbirds.* n.d.
Oil on canvas, 14 x 22″
Lent by David Rust

19. Martin Johnson Heade (1819-1904)
*Cherokee Roses.* n.d.
Oil on canvas, 20¼ x 12¼″
Collection of Ms. Gertrude Stein

20. Thomas Worthington Whittredge (1820-1910)
*Apples.* 1867.
Oil on canvas, 15¼ x 11¾″
Courtesy of the Museum of Fine Arts, Boston.
M. and M. Karolik Collection

21. Sanford Robinson Gifford (1823-1880)
*Two Pears on a Tabletop.* Before 1868.
Oil on canvas, 10½ x 12⅞″
Anonymous loan

22. Jasper Francis Cropsey (1823-1900)
*Green Apple.* 1865.
Oil on canvas, 7¼ x 10¾″
Private collection

23. Arnoud Wydeveld (fl. 1855-1888)
*Onions and Garlic.* ca. 1861.
Oil on board, 8⅛ x 10⅛″
Anonymous loan

24. Arnoud Wydeveld (fl. 1855-1888)
*Still Life: Flowers.* 1867.
Oil on panel, 15¾ x 18¼″
Courtesy of Hirschl & Adler Galleries, New York

25. George Henry Hall (1825-1913)
*Raspberries in a Gauntlet.* 1868.
Oil on canvas, 11 x 14″
Collection of Henry Melville Fuller, New York City

26. George Henry Hall (1825-1913)
*A Pomegranate—Siena.* 1885.
Oil on canvas, 7¼ x 9⅛″
Anonymous loan

28. George Hetzel. *Still Life*



30. David Johnson
*Three Pears and an Apple*

31. Paul Lacroix
*Asparagus, Tomatoes, and Squash*

29. Mary Jane Peale. *Small Bouquet of Flowers*

32. Paul Lacroix. *Waterlilies*

27. Andrew John Henry Way (1826-1888)
*Still Life of Hanging Grapes.* n.d.
Oil on canvas, 17½ x 12″
Anonymous loan

28. George Hetzel (1826-1899)
*Still Life.* n.d.
Oil on masonite, 15¼ x 24¼″
Courtesy of The Westmoreland County Museum of Art, William A. Coulter Purchase Fund

29. Mary Jane Peale (1827-1902)
*Small Bouquet of Flowers.* n.d.
Oil on canvas, 16 x 13″
Collection of Jerald Dillon Fessenden, New York

30. David Johnson (1827-1908)
*Three Pears and an Apple.* 1857.
Oil on academy board, 8½ x 13½″
Anonymous loan

31. Paul Lacroix (fl. 1858-1869)
*Asparagus, Tomatoes, and Squash.* 1865.
Oil on canvas, 12 x 16″
Anonymous loan

32. Paul Lacroix (fl. 1858-1869)
*Waterlilies.* n.d.
Oil on academy board, 10⅞ x 13¾″
Anonymous loan



35. Ellen Robbins. *Flowers in a Wood*

33. John O'Brien Inman (1828-1896)
*Still Life: Fruit and Flowers.* 1868.
Oil on canvas, 15¼ x 18½″
Courtesy of the Brovaco Gallery, Montclair, N.J.

34. William Mason Brown (1828-1898)
*Raspberries.* n.d.
Oil on canvas, 21⅞ x 17⅞″
Collection of the J. B. Speed Art Museum, Louisville, Kentucky.

35. Ellen Robbins (1828-1905)
*Flowers in a Wood.* n.d.
Watercolor, 20½ x 28″
Anonymous loan

36. Robert Spear Dunning (1829-1905)
*Still Life.* n.d.
Oil on canvas, mounted on panel, 19⅞ x 24″
Anonymous loan

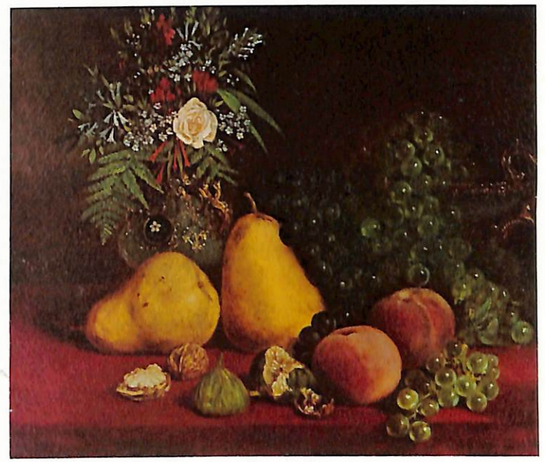
37. Edward Edmondson, Jr. (1830-1884)
*Geranium.* n.d.
Oil on academy board, 15½ x 12¼″
Anonymous loan

38. George Cochran Lambdin (1830-1896)
*Roses and Butterfly.* 1877.
Oil on canvas, 20¼ x 16½″
Collection of Jo Ann and Julian Ganz, Jr.

36. Robert Spear Dunning. *Still Life*



38. George Cochran Lambdin. *Roses and Butterfly*



33. John O'Brien Inman. *Still Life: Fruit and Flowers*

42. John LaFarge. *Water Lilies and Butterfly*

43. Walter Shirlaw. *Roses*

39. George Cochran Lambdin (1830-1896)
*My Favorite Rose.* 1884.
Oil on canvas, 46¼ x 33″
Courtesy of the Reading Public Museum and Art Gallery

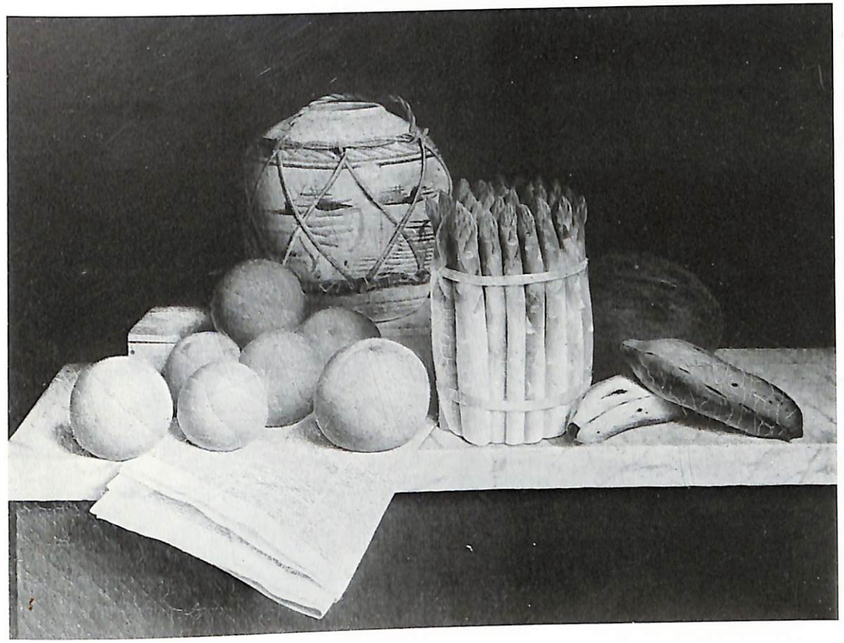
40. William Oscar Roelecke (ca. 1833-1910)
*Vegetable Still Life.* 1889.
Oil on artist's board, 14 x 22″
Private collection

41. Isaac W. Nuttmann (fl. 1835-1872)
*Still Life* (painted between 1863 and 1872)
Oil on canvas, 40 x 60″
Private collection

42. John LaFarge (1835-1910)
*Water Lilies and Butterfly.* n.d.
Watercolor, 13½ x 11¼″
Courtesy of the Wadsworth Atheneum, Hartford. The Ella Gallup Sumner & Mary Catlin Sumner Collection

43. Walter Shirlaw (1838-1909)
*Roses.* n.d.
Oil on canvas, 30¾ x 25¼″
Courtesy of The National Collection of Fine Arts. Gift of William T. Evans





46. William Michael Harnett.
*Fruit and Asparagus*

44. Ralph Albert Blakelock (1847-1919)
*Violets.* n.d.
Oil on panel, 20 x 16″
Collection of Warren Adelson

45. Severin Roesen (fl. 1848-1871)
*Still Life: Fruit and Wine.* n.d.
Oil on canvas, 38½ x 48″
Sordoni Family Collection through Vose Galleries of Boston, Inc.

46. William Michael Harnett (1848-1892)
*Fruit and Asparagus.* 1875.
Oil on canvas, 18 x 24″
Collection of Mr. and Mrs. Jess Pavey

47. William Merritt Chase (1849-1916)
*Fruits of Autumn.* n.d.
Oil on canvas, 40 x 40″
Lent by The Pennsylvania Academy of the Fine Arts

48. William Merritt Chase (1849-1916)
*Flowers.* n.d.
Oil on canvas, 30 x 36″
Courtesy of Bernard & S. Dean Levy, Inc., and Sloan & Schatzburg, Inc., New York

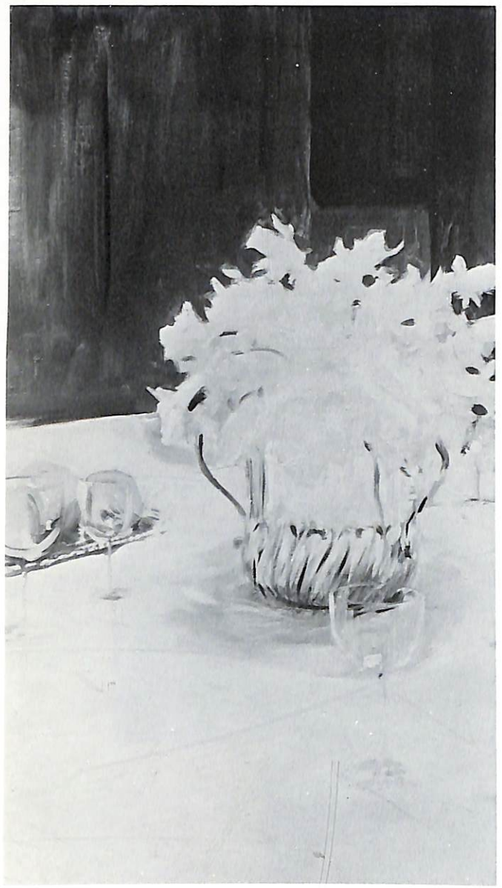
49. Wesley Vernier (fl. 1850-1864)
*Great California Pear.* 1864.
Oil on canvas, 16 x 12″
Courtesy of the Los Angeles County Museum of Art, Gift of Mrs. Fred Hathaway Bixby


40. William Oscar Roelecke *Vegetable Still Life*

48. William Merritt Chase. *Flowers*



41. Isaac W. Nuttmann. *Still Life*



52. Edwin Austin Abbey. *Still Life with Daffodils*

50. Levi Wells Prentice (1851-1935)
*Plums.* n.d.
Oil on canvas, 16⅛ x 20 3/16″
Private collection

51. Levi Wells Prentice (1851-1935)
*Apples in a Hat.* n.d.
Oil on canvas, 12 x 16″
Courtesy of Hirschl & Adler Galleries, New York

52. Edwin Austin Abbey (1852-1911)
*Still Life with Daffodils.* n.d.
Oil on canvas, 32 x 18″
Courtesy of the Yale University Art Gallery,
The Edwin Austin Abbey Memorial Collection

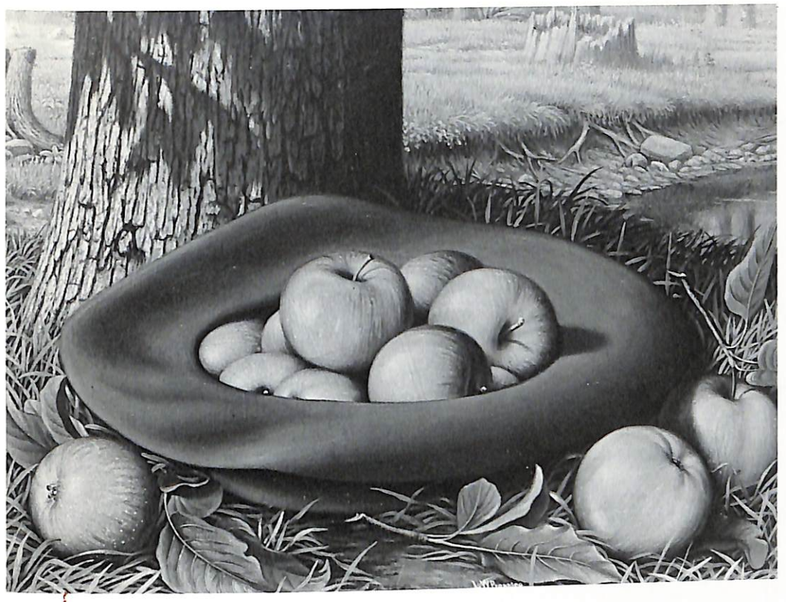
53. Julian Alden Weir (1852-1919)
*Roses.* ca. 1880-1889.
Oil on canvas, 35 x 25″
Courtesy of The Phillips Collection, Washington

54. Joseph Decker (1853-1924)
*Pears.* ca. 1885.
Oil on canvas, 24½ x 12½″
Collection of Mrs. Cary Welch

55. Emil Carlsen (1853-1932)
*Brass Bowl and Flowers.* n.d.
Oil on canvas, 18⅝ x 14¾″
Courtesy of Hirschl & Adler Galleries, New York

56. Paul de Longpré (1855-1911)
*Yellow Roses with Bees.* 1899.
Watercolor, 27 x 14″
Collection of Mr. and Mrs. Alfred T. Morris, Sr.





51. Levi Wells Prentice. *Apples in a Hat*

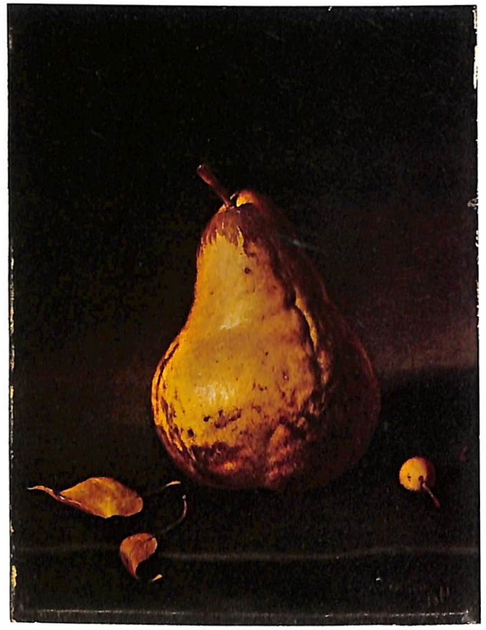
57. William John McCloskey (ca. 1860?-early 1900's)
*Lemons.* n.d.
Oil on canvas, 10 x 17″
Collection of Dora Foster, New York

58. Childe Hassam (1859-1935)
*Home of the Hummingbird.* 1893.
Watercolor, 14 x 10″
Collection of Arthur G. Altschul

59. Childe Hassam (1859-1935)
*Landscape with Poppies.* n.d.
Oil on canvas, 18 x 25″
Private collection

60. Frederick Andrews Walpole (1861-1904)
A. Watercolors of *Dudleya* and *Bloomeria.*
14 x 10″ sheet size
B. Watercolors of Common Spiderwort.
15½ x 10½″ sheet size
C. Pencil studies and ink drawing of Western
Larch. 8 x 11½″ sheet size
D. Pencil studies of Smooth Sumac, Rhododendron,
Western Balsam Popular, Grape, Choke-Cherry,
and Oregon Crab-Apple. 11½ x 9″ average
sheet size
Hunt Institute collection, on indefinite loan from
the Smithsonian Institution

57. William John McCloskey. *Lemons*



49. Wesley Vernier. *Great California Pear*



50. Levi Wells Prentice. *Plums*

53. Julian Alden Weir. *Roses*

61. ANONYMOUS 19th century American
Watercolors of Purple Aster, Solomons-Seal, Rhodora, Alder-leaved Clethra, Marsh Marigold, and Trout Lily. 11½ x 9¼″ sheet size
Hunt Institute collection

62. ROSALBA M. TOWNE (1827-?)
Selections from Shakespeare's flowers series.
Gouache on paper, 8 x 10″ average sheet size
Courtesy of the Botanical Museum of Harvard University

63. LITHOGRAPHS
A. *American Autumn Fruits.* Designed by Fanny (Frances) Flora Bond Palmer (ca. 1812-1876). Currier & Ives, 1865.
B. *Spring Flowers.* Currier & Ives, 1861.
C. *Trust in the Lord.* Currier & Ives, 1872.
D. *Rustic Basket.* Currier & Ives, n.d.
E. *American Choice Fruits.* Currier & Ives, 1869.
The above prints courtesy of The Museum of the City of New York
F. *The Flower Vase.* Currier & Ives, 1859.
G. *Strawberries and Basket.* After V. Granbery. L. Prang, 1867.
H. *Tropical & Summer Fruits.* Currier & Ives, 1867.
I. *Summer Fruits.* Currier & Ives, 1861.
J. *Wild Flowers.* Krebs Litho Co., 1876.
The above prints courtesy of The Library of Congress

64. LOUIS PRANG (1824-1909)
*Blessing the Moon* (after E. T. Fisher). 1886.
Chromolithograph, 20 x 14″
Courtesy of the Division of Graphic Arts, The National Museum of History and Technology, Smithsonian Institution



65. WILLIAM SHARP (ca. 1802-after 1862)
Color lithographic illustrations for John Fisk Allen's *Victoria Regia; The Great Water Lily of America* . . . Boston, 1854.
22 x 29″ sheet size
Hunt Institute collection

66. WILLIAM COXE (?-1831)
A. *A View of the Cultivation of Fruit Trees of America* . . . Philadelphia, 1817.
B. Manuscript copy to unpublished second edition.
C. Watercolor illustrations, for unpublished second edition, by Coxe's daughter, Mrs. Elizabeth Coxe McMurtrie.
Courtesy of the National Agricultural Library, U.S. Department of Agriculture, Beltsville, Md.

67. ALFRED M. HOFFY (ca. 1790-after 1860)
*Orchardist's Companion,* Philadelphia, 1841-1843.
Hand-colored lithographs, 11½ x 8¾″
Hunt Botanical Library collection

68. ANDREW JACKSON DOWNING (1815-1852)
*The Fruit and Flower Trees of America,* New York, 1847.
Hand-colored lithographs, 9½ x 6″
Hunt Botanical Library collection

69. POMOLOGY STUDIES by U.S.D.A. Illustrators
Watercolors, with some ink work, done between 1895-99 by William H. Prestele (fl. 1887-1894), D. G. Passmore (fl. 1892-1909), and B. Heiges (fl. 1896-1907). 9 x 6″ average sheet size.
National Arboretum, U.S. Department of Agriculture

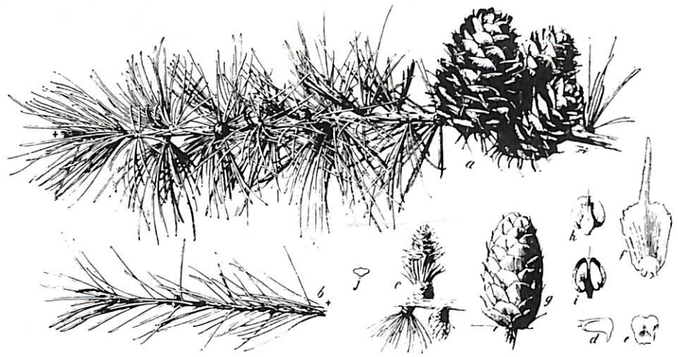
55. Emil Carlsen. *Brass Bowl and Flowers*

54. Joseph Decker. *Pears*



56. Paul de Longpré. *Yellow Roses with Bees.*

58. Childe Hassam. *Home of the Hummingbird*



60. Frederick A. Walpole. *Western Larch*

60. Frederick A. Walpole. *Rhododendron*



75. Isaac Sprague. Chromolithographs from Goodale's *The Wild Fowers of America*

70. Edwin Whitefield (1816-1892)
Illustrations to Emma Embury's *American Wild Flowers in their Native Haunts,* Philadelphia, 1845.
Hand-colored lithographs and watercolors.
9 x7″ average sheet size.
Hunt Institute collection.

71. John Henry Hopkins (Bishop) (1792-1868)
*The Vermont Drawing Book of Flowers,* [Burlington, Vermont, 1838-1843].
Lithographs drawn by the bishop and printed by his son, John Henry Hopkins, Jr. (1820-1891).
19 x 12″ sheet size.
Hunt Institute collection

72. *The Ladies' Wreath.* Edited by Mrs. S. T. Martyn.
New York, 1849-1850.
Hand-colored lithographs, 8½ x 5″
Hunt Botanical Library collection

73. William Paul Crillon Barton (1786-1856)
*A Flora of North America.* Philadelphia, 1820-23.
Hand-colored engravings, 10¾ x 8½″
Hunt Botanical Library collection

74. Thomas Meehan (1826-1901)
*The Native Flowers and Ferns of the United States.*
Boston, L. Prang, 1878-[1879].
Chromolithographs, 10½ x 7½″
Hunt Botanical Library collection

65. William Sharp. Lithographs for Allen's *Victoria Regia*




B. Heiges. 'Chairs Choice' Peach


D. G. Passmore. 'Ogerean' Pear

69. Pomology Studies by U.S.D.A. illustrators

67. Title-page from Hoffy's *Orchardist's Companion*

75. Isaac Sprague (1811-1895)
    A. Hand-colored lithographs from *The Forest Trees of North America,* by Asa Gray, Washington, D.C., 1891. 13½ x 10½″ sheet size
    B. Chromolithographs from *The Wild Flowers of America,* by George Lincoln Goodale, New York, 1876-1880? 13½ x 10¾″ sheet size
    C. Ink drawings, 11½ x 9″ sheet size
    Hunt Institute collection

76. William Paul Crillon Barton (1786-1856)
    *Vegetable materia medica of the United States; or, Medical Botany* . . . Philadelphia, 1817-1818.
    Hand-colored engravings, 10½ x 8¼″
    Hunt Botanical Library collection

77. Jacob Bigelow (1787-1879)
    *American Medical Botany* . . . Boston, 1817-1820.
    Color engravings, hand finished, 10¼ x 7″
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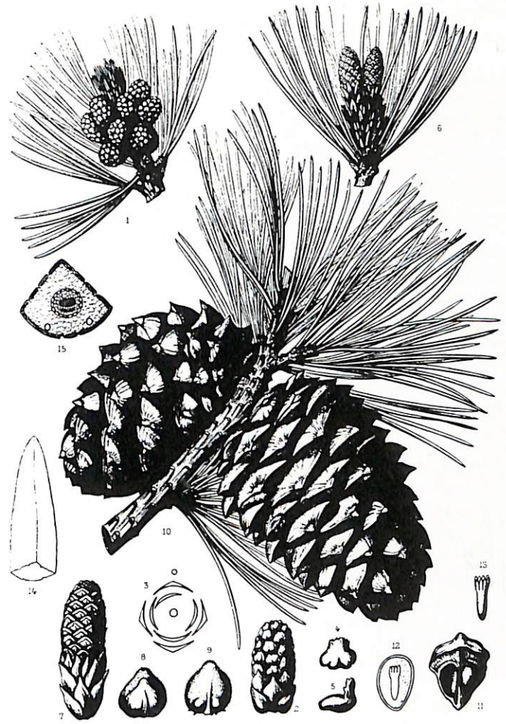
78. Thomas Nuttall (1786-1859)
    *North American Sylva* . . . Philadelphia, 1857.
    Hand-colored lithographs, 10½ x 6¾″
    Hunt Botanical Library collection

79. Charles Edward Faxon (1846-1918)
    Four pen-and-ink drawings, with accompanying lithographic reproductions, prepared for the *Botanical Gazette,* various editions 1889-1892.
    11½ x 9½″ average sheet size.
    Hunt Institute collection

80. Charles Sprague Sargent (1841-1927)
    *The Silva of North America.* Boston, and New York, 1891-1902. Engravings after drawings by Charles Edward Faxon.
    Hunt Botanical Library collection





80. Engraving from Sargent's *Silva of North America*

63. Fanny Palmer. *American Autumn Fruits*



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Samuel Marsdon Brookes. *Tropical Fruit*

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