



Nosegays and Bouquets



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Flower and Fruit Arrangements in Western Art

30 March to 5 June 1981

CHECKLIST OF
AN EXHIBITION OF WORKS FROM
THE HUNT INSTITUTE PERMANENT ART COLLECTION

*Hunt Institute for Botanical Documentation
Carnegie-Mellon University
Pittsburgh 1981*



Plants have enlivened the decorative arts in countless ways through the ages, in virtually all of man's cultures, East and West. In European painting, from the Baroque period onward, flower and fruit subjects have had their own special place. The great school of seventeenth-century Dutch still-life painting marked the emergence of a distinct genre that was to spread and flourish through succeeding generations, its growth nourished in a climate of widening prosperity. Well-to-do patrons indulged a taste for sumptuous display, laying out solid sums for the canvases of de Heem, van Huysum, or other masters. Less well-off seventeenth-century patrons, with the same taste for symbols of the good life, laid out lesser sums for artworks done on paper: florilegia (picture-books of garden favorites), painted albums, engravings and etchings, issued singly and in suites. (See Nos. 1 to 4 and 13.)

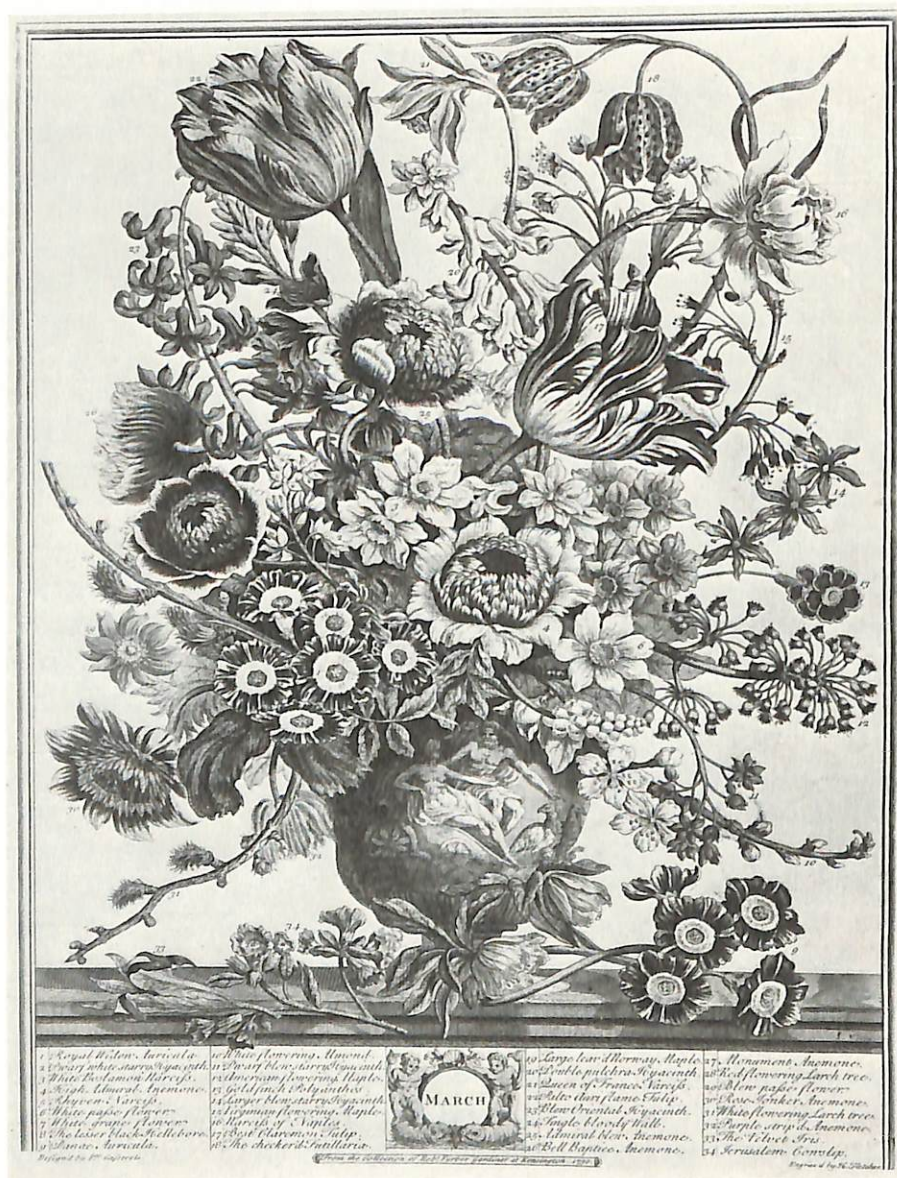
Since the seventeenth century such output has vastly expanded, with elaborations of styles and techniques. Metal-plate printing was replaced by lithography, which produced illustrations more easily and in much larger editions. The 'popular print' became even more popular, as witness Currier and Ives prints, many of whose subjects were flower and fruit pieces. Later on, lithography was replaced, in turn, by photo-mechanical processes, which made mass-production of illustrations a reality. Quality, of course, is another matter. For decorative floral art the years around 1800 remain a 'golden age.' But the impulse that moved people of the seventeenth century to bring garden beauties indoors, to arrange them as bouquets and to depict them on canvas or paper has persisted and still acts on artists, publishers and the public at large.

Meanwhile, discerning latter-day collectors have come to value graphic media not solely as imitations replicating oil or watercolor originals but as artworks whose distinctive aesthetic qualities are inherent in the very processes. This exhibition, drawn from our own collection and consisting almost entirely of artworks on paper, illustrates the developments outlined above. The two mezzoprints (Nos. 9 and 10) and the 'Baxter print' (No. 48) are transcriptions, on a reduced scale, of sumptuous oil paintings by van Huysum and van Os, imitating them as faithfully as the ingenuity of the printmakers allowed. Watercolor, opaque in Ehret's and van Spaendonck's work (Nos. 24, 25 and 26) or transparent in Redouté's (Nos. 27, 29 and 30), came to be particularly favored by botanical illustrators as the best means for capturing the delicate colors and textures of flowers and fruit. In turn, the color-printed stipple engravings, finished off with washes of color, admirably reproduced the freshness and intimacy of watercolor originals, and the necessary simplification of forms and color areas give a distinctive quality all its own, a quality beautifully represented in the stipples made from Prévost's

originals. It would be hard to think of a more suitable means of conveying the artless simplicity of his informally arranged bouquets (Nos. 32 to 38). Today's artists have the luxury of a choice of a wide variety of modes and media. Karin Douthit's "Dahlias in vase" (No. 62) makes its own deliberately stylized bold statement; the traditional watercolors of E. Margaret Stones have the fresh appeal of newly picked flowers (Nos. 57 and 61); and Kiyoshi Hasegawa catches the intimate charm of his modest subject in the lines of the etching process (No. 58). If ostentatious display is largely beyond the range of artworks on paper, grace and charm are not.

John Brindle

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JEAN BAPTISTE MONNOYER. *French*, 1636-1699.

1. Mixed flowers in urn. Engraving.
2. Basket of mixed flowers. Engraving.
3. Title plate from *Livres de plusieurs vase de fleurs faits d'après le naturel*. Hand-colored engraving.
4. Title plate from *Liure de toutes sortes de fleurs d'après nature*, Paris, [ca. 1670]. Hand-colored engraving.

The Versailles of Louis XIV had some 60 paintings by Monnoyer who, with his school, set a style of decorative painting for the adornment of the great houses, royal and private, of France and England. Engravings after his designs were also widely disseminated as popular prints.

ANONYMOUS. *French*, ca. 1700.

- 5-8. Mixed flowers in vases. Engravings.

JAN VAN HUYSUM. *Dutch*, 1682-1749.

9. "A Flower Piece." Hand-colored mezzotint by Richard Earlom (1778) after painting by van Huysum (1722).
10. "A Fruit Piece." Hand-colored mezzotint by Richard Earlom (1781) after painting by van Huysum (1723).

ANONYMOUS. *French*, seventeenth century.

- 11, 12. Groups of flowers with insects. Watercolors on vellum.

NICOLAS ROBERT. *French*, 1614-1684.

13. Bouquet of Lily, Bellflower and Violet. Engraving, plate 16 of *Variae ac multiformes florum* . . . Paris, [1660?]. A typical florilegium by the leading botanical illustrator of the seventeenth century.

MARIA SIBYLLA MERIAN. *German*, 1647-1717.

14. *Top* Basket of flowers. Hand-colored engraving.
Bottom left Floral wreath with moth. Hand-colored etching.
Bottom right Poppy and Bellflower with bird. Hand-colored engraving.

Page of *Histoire des insectes de l'Europe*, Amsterdam, 1730 edition. This work was first published in 1679. Some of the figures were based on originals by Nicolas Robert.

PIETER CASTEELS. *Flemish*, 1684-1749.

15. Arrangement of flowers, "March." Hand-colored engraving by Henry Fletcher after painting by Casteels from Robert Furber, *The twelve months of flowers*, London, 1730.
16. Arrangement of fruit, "June 1732." Hand-colored engraving by Henry Fletcher after painting by Casteels from Robert Furber, *The twelve months of fruits*, London, 1732.

Published by Furber, a nurseryman of Kensington, these plates are from the earliest illustrated seed catalogues published in England. Each plate represents one of the months of the year.

CHARLES GERMAINE DE SAINT AUBIN. *French*, 1721-1786.

17. Five plates of plant arrangements and title plate

with floral wreath. Etchings, from *Mes petits bouquets*, Paris.

ANONYMOUS. *German*, early eighteenth century.

18. Aloe? in urn. Color mezzotint-engraving, hand-finished plate 58 from J. W. Weinmann, *Phytanthoza iconographia*, Ratisbon, 1737-1745.

JEAN-BAPTISTE PILLEMENT (workshop of?). *French*, 1728-1808.

- 19-22. Fabric designs. Hand-colored etchings.

Pillement was the chief exponent of 'Chinoiserie,' a term referring to any design of oriental origin. It was a strong component of the eighteenth-century Rococo style.

HERMAN HENSTENBURG. *Dutch*, 1667-1726.

23. Floral wreath. Gouache on vellum.

GEORG DIONYS EHRET. *German*, 1710-1770.

24. Mourning Iris and English Iris(?) with ribbon. Gouache on vellum.
25. Arrangement of Tulip, Checkered-Lily, Gentian and Stock. Gouache.

Ehret, who worked in England for the last 34 years of his life, was the leading botanical artist of the middle years of the eighteenth century. His considerable fame is based on a multitude of handsome plant portraits. Bouquet subjects are uncommon.

GERRIT VAN SPAENDONCK. *Dutch*, 1746-1822.

26. Arrangement of fruit. Gouache.

Working in Paris from his twentieth year onward, this Dutch-born artist was influential as the instructor of a generation of France's most brilliant flower painters. As official artist at the Jardin des Plantes, he produced accurate and beautiful plant portraits, but he also designed for Sèvres porcelain, exhibited floral still-lives at the Salon, and turned his hand to painting snuff boxes for ladies of the court.

PIERRE-JOSEPH REDOUTÉ. *Belgian*, 1759-1840.

27. Wreath of Austrian Copper and Briar Roses. Watercolor on vellum. The wreath was published as the frontispiece of Redouté's *Les roses*, Paris, 1817-24.
28. Bouquet of Carnation and Christmas Rose. Color stipple engraving, hand-finished, from *Choix des plus belles fleurs*, Paris, 1827-33.
29. Bouquet of mixed flowers. Watercolor on vellum, dated 1839.
30. Arrangement of Rose and Double-flowered Anemones. Watercolor on vellum, dated 1813.

Redouté is famous principally for a magnificent body of sensitive and accurate plant portraits and illustrations. He worked in Paris, profiting much from close association with his master van Spaendonck and with a succession of royal patrons (most notably Josephine Bonaparte). He developed and refined the technique of stipple engraving in color, which became the standard means of reproduction for published works during the "golden age" of botanical illustration.



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ANTOINE CHAZAL. *French, 1793-1854.*

31. Flower arrangements. Hand-finished, color stipple engravings, title page and plates 49 and 50 from *Flore pittoresque ou recueil de fruits et de fleurs... dédié aux dames*, Paris, 1825.

Chazal was a painter of historical and religious subjects, but he also decorated porcelain and enamel.

JEAN-LOUIS PRÉVOST. *French, ca. 1760-1810.*

32. Bouquet of three kinds of Carnations. Color-printed stipple engraving, hand-finished, by Ruotte, after watercolor by Prévost. Plate 38 from *Collection des fleurs et fruit*, Paris, 1805.
33. Basket of flowers. Stipple engraving, hand-finished, by Aug. Legrand, after watercolor by Prévost.
34. Basket of fruit. Stipple engraving, hand-finished, by A. P. Teillard, after watercolor by Prévost.
35. Bouquet in vase. Stipple engraving, hand-finished, by A. P. Teillard, after watercolor by Prévost.
36. Basket of flowers. Stipple engraving, hand-finished, by Aug. Legrand, after watercolor by Prévost.
37. Basket of fruit. Stipple engraving, hand-finished, by A. P. Teillard, after watercolor by Prévost.
38. Bouquet of Tree Mallow, Oleander and Cuckoo-Flower. Color-printed stipple engraving, hand-finished, by Ruotte, after watercolor by Prévost. Plate 35 from *Collection des fleurs et fruit*, Paris, 1805.

Another of van Spaendonck's pupils, Prévost issued the superb suite *Collection des fleurs et fruit* for the specific purpose of maintaining the great French tradition of excellence in design and draughtsmanship, and to furnish inspiration and patterns to china and fabric designers.

J. TYLEY. *English, active ca. 1800.*

39. Arrangement of fruit, dated 1802. Opaque watercolor.

JOHN E. HOLLEN. *American, active 1842-1880.*

40. Bouquet in vase, dated 1842. Oil.

PIERRE-FRANÇOIS LE GRAND. *French, late eighteenth century.*

41. Basket of fruit. Watercolor with charcoal and chalk.
42. Arrangement of Currants, Cherry and Pear. Watercolor with charcoal and chalk.

Le Grand was an important stipple engraver, responsible for many of the published illustrations of van Spaendonck and Redouté.

CLARA MARIE POPE. *English, 1750?-1838.*

43. Moss Roses in Chinese vase. Hand-colored lithograph, 1832.

JOHANN FREDERICH STARKE (attributed to). *German, 1802-1872.*

44. Nosegay of mixed flowers. Gouache.
45. Nosegay of mixed flowers. Gouache.
46. Nosegay of Honeysuckle varieties. Gouache.

Starke studied and worked in porcelain manufacturing plants in Meissen and Dresden as well as at the Gobelins Manufacturing Company in Beauvais.

JOSEPH NIGG. *Austrian, 1782-1863.*

47. Bouquet. Opaque watercolor on vellum.

Nigg was a prominent member of the flourishing "Old Vienna School." He also worked in the Vienna porcelain factory.

VALENTINE BARTHOLOMEW. *English, 1799-1789.*

48. "The Gardener's Shed," 1856, a 'Baxter Print,' combining etching, aquatint and color wood-block print processes. Baxter prints represent the most elaborate effort to imitate oil painting before the development of photo-mechanical processes.

JOHN HENRY HOPKINS. *American, 1792-1868.*

- 49, 50 Mixed bouquets. Lithographs from *The Vermont drawing book of flowers*, Burlington, Vermont, 1847.

Hopkins was Bishop of Vermont and produced this flower drawing book to raise money for an orphanage.

JAN VAN OS. *Dutch, 1744-1808.*

51. Fruit and flowers. Hand-colored engraving, with etching, by Elizabeth Byrne after oil painting by van Os. Published in London, 1816.

ANONYMOUS. *English, nineteenth century.*

52. Group of Fuchsias. Watercolor.

MOSES SWETT. *American, active 1826-1837.*

53. Bouquet of mixed flowers. Hand-colored lithograph.

ANONYMOUS. *French?, nineteenth century.*

54. Basket of flowers. Painting on velvet.

ANTOINE BERJON. *French, 1754-1843.*

- 55, 56. Bouquets of flower and fruit. Oils.

Berjon was Professor of Flower Design at the Ecole des Beaux-Arts at Lyon.

E. MARGARET STONES. *English, contemporary.*

57. Group of mixed flowers and fruit. Watercolor.
61. Group of mixed flowers. Watercolor.

KIYOSHI HASEGAWA. *Japanese, contemporary.*

58. Wildflowers in glass. Engraving.

HEINZ MAHNKE. *German, contemporary.*

59. Spring flowers in glass bowl. Ink drawing, dated 1964.

OLGA HARRISON. *English, contemporary.*

60. a. Anemone, Bitter-Cress, Forget-Me-Not, Violet.
b. Scabiosas, Bellflower, Heath, Autumn-Crocus and Berries.
c. Christmas-Rose, Holly and Snowdrop.
Watercolor designs for greeting cards.

KARIN DOUTHIT. *American, contemporary.*

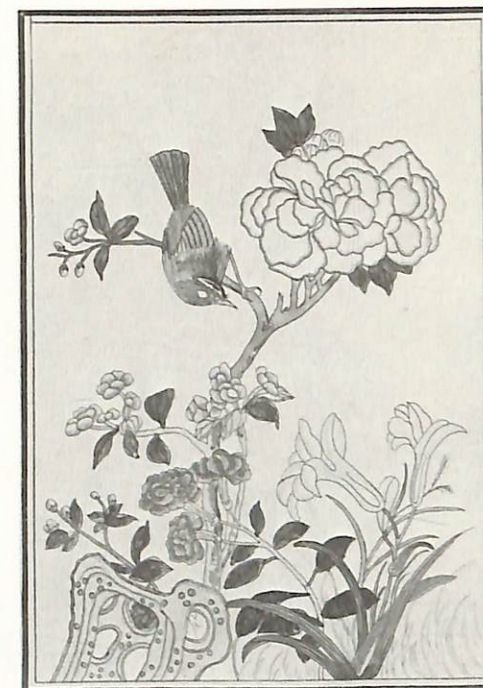
62. Dahlias in vase. Acrylic on black illustration board.

FRANK GALSWORTHY. *English, 1863-1959.*

63. Camellias in bowl. Watercolor, dated 1948.

LESLIE GREENWOOD. *English, contemporary.*

64. "Winter Colour," arrangement of flowers and fruit. Watercolor design for greeting card.



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