

Hearthwork Studio™

Art Print Catalog

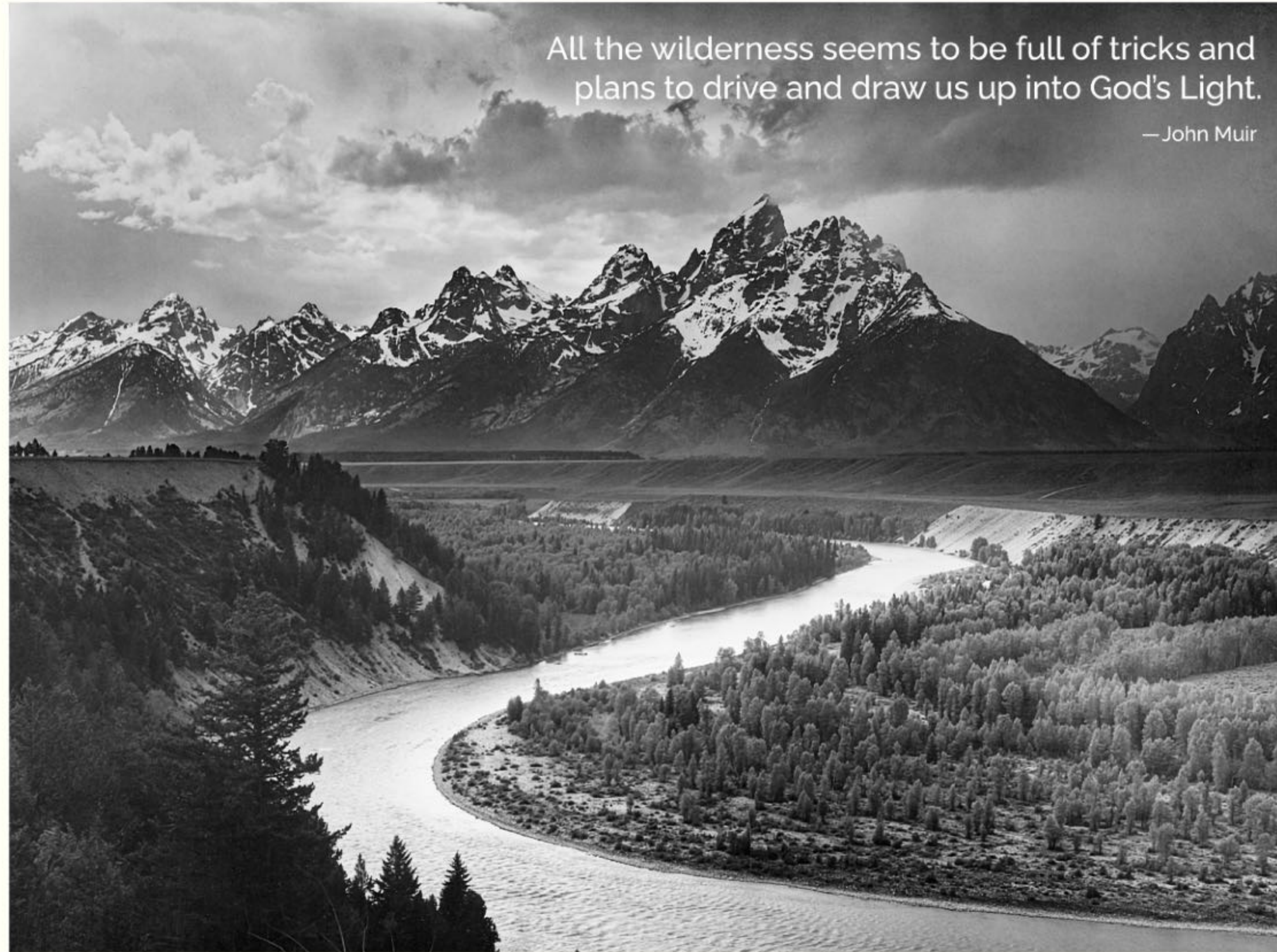
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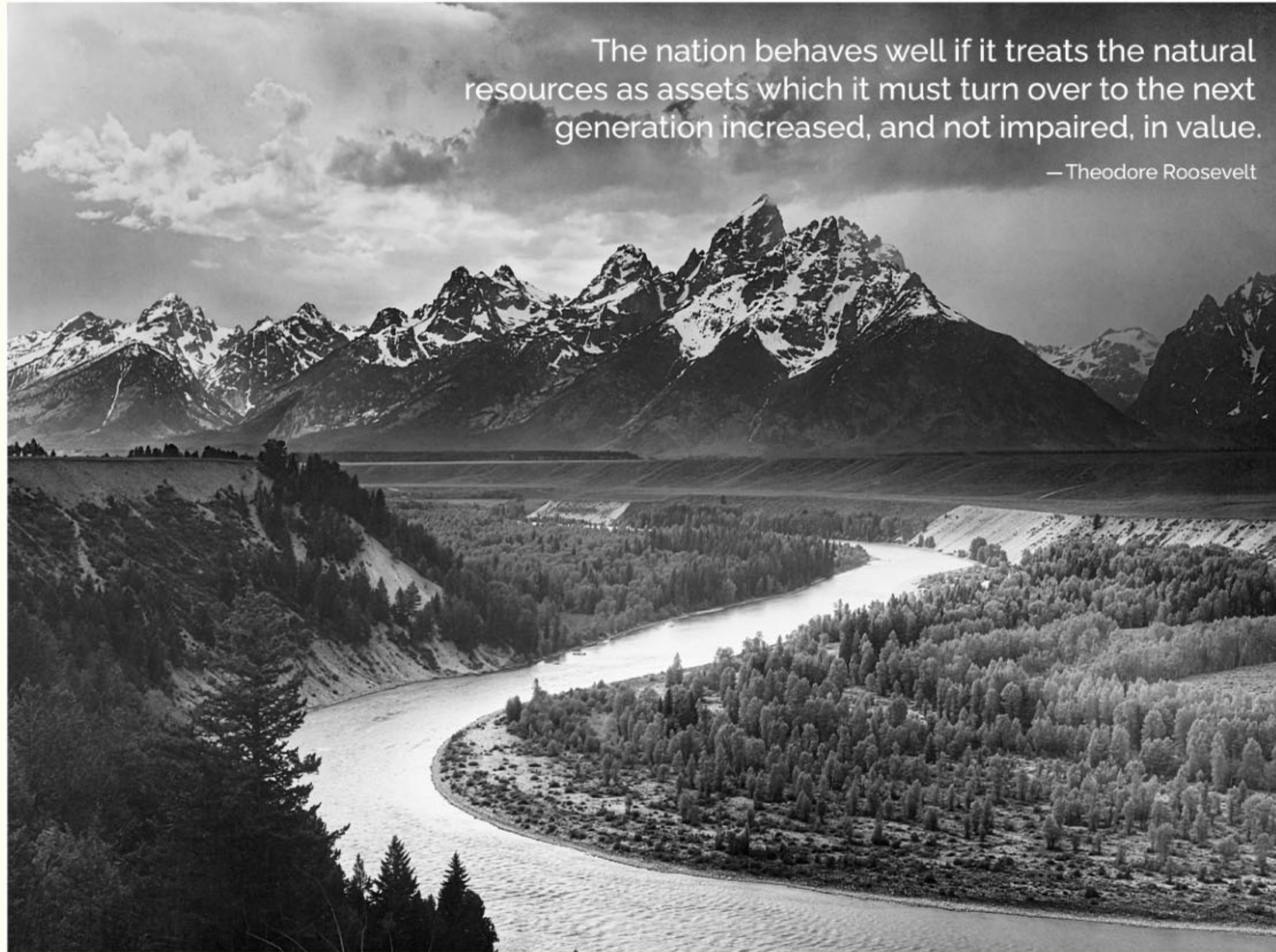
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Ansel Adams Tetons & Snake River

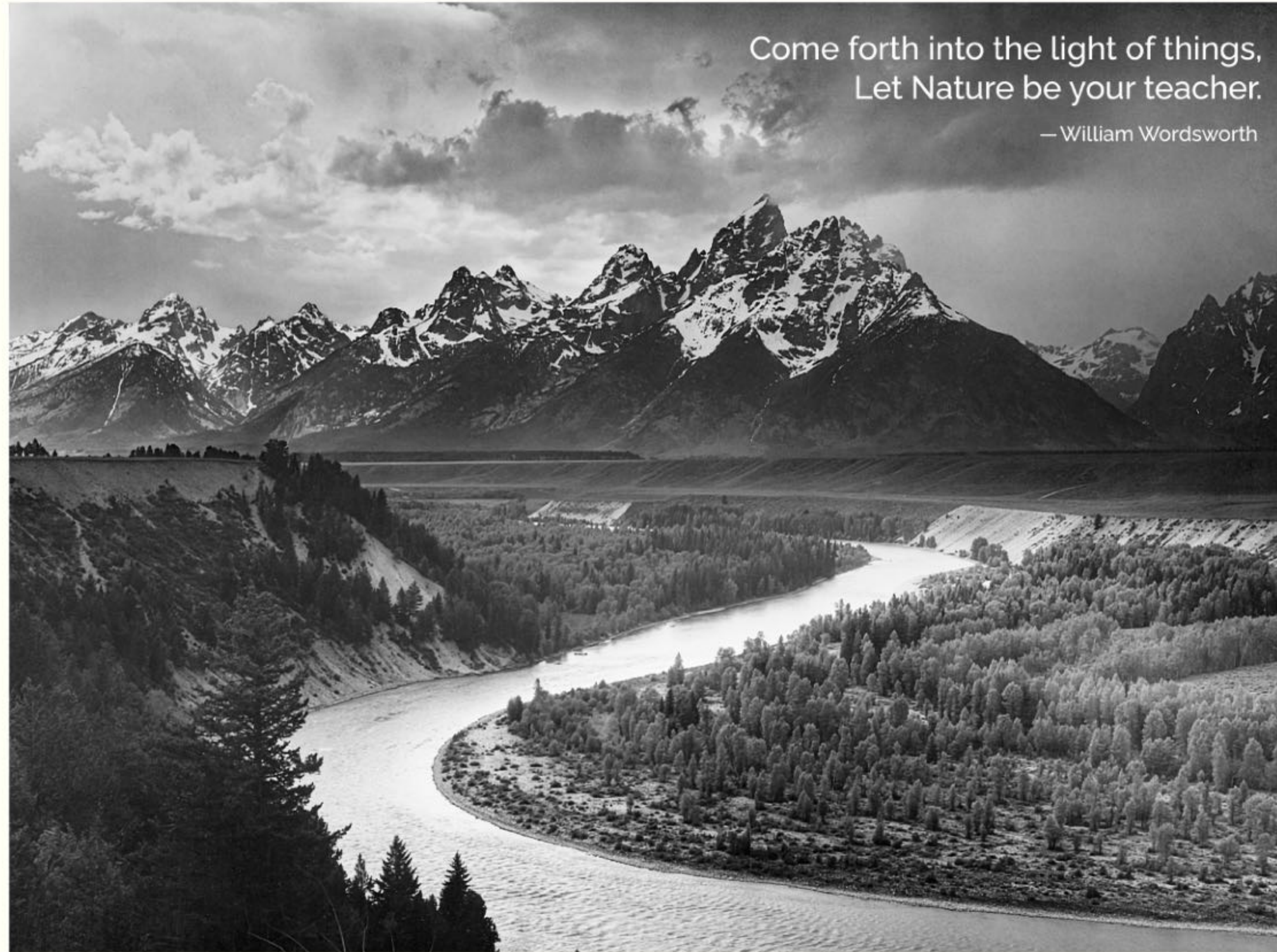






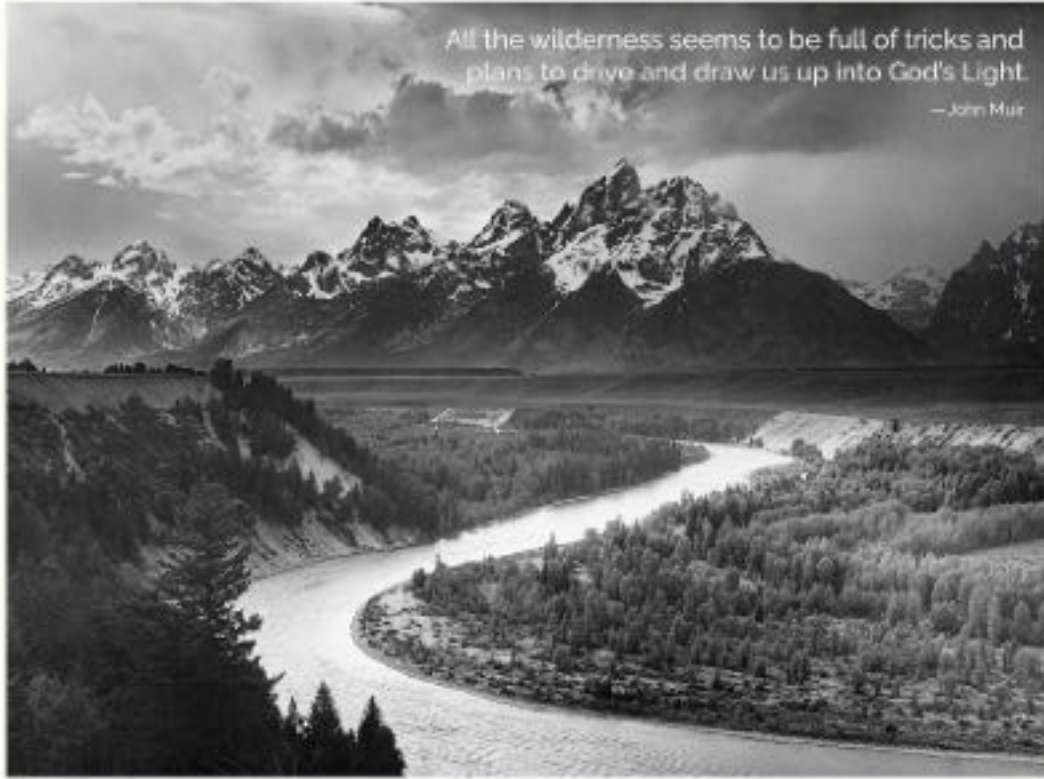
The nation behaves well if it treats the natural resources as assets which it must turn over to the next generation increased, and not impaired, in value.

— Theodore Roosevelt

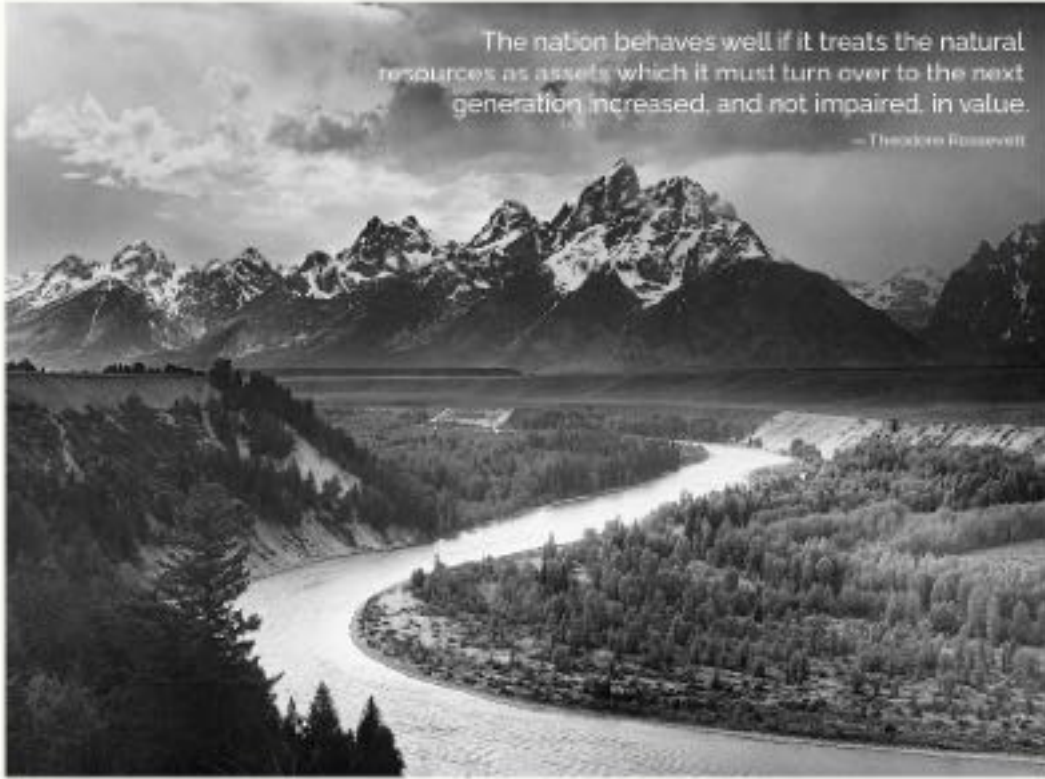


Come forth into the light of things,
Let Nature be your teacher.

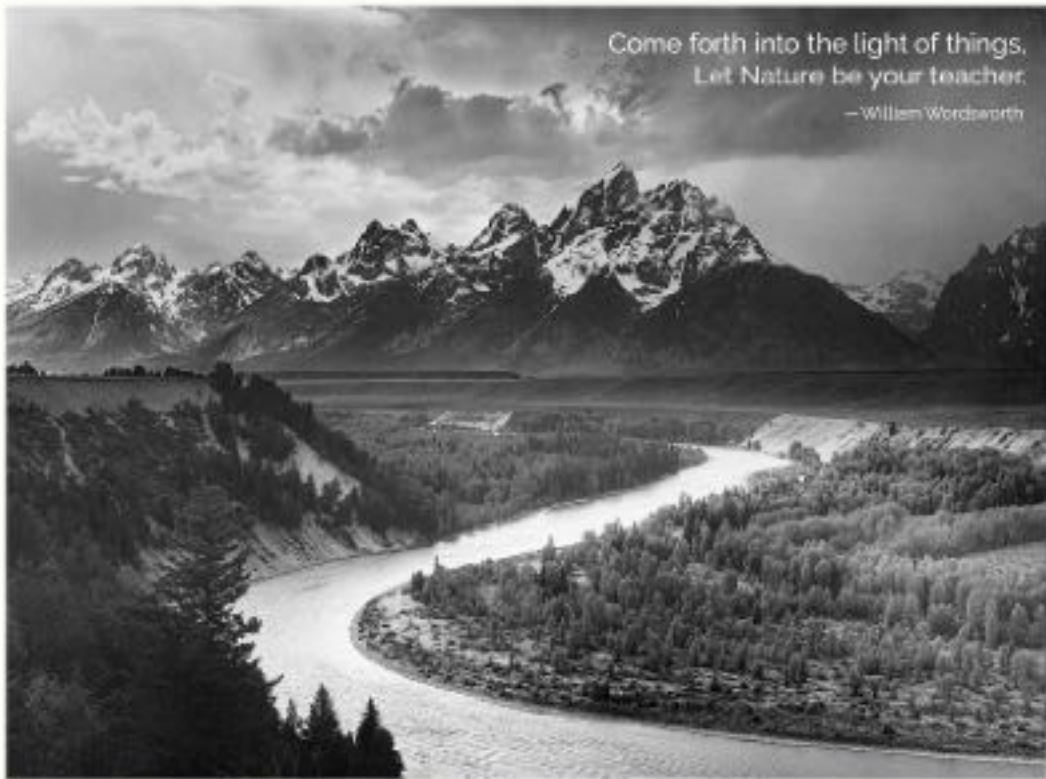
— William Wordsworth



All the wilderness seems to be full of tricks and
plans to drive and draw us up into God's Light.
— John Muir



The nation behaves well if it treats the natural
resources as assets which it must turn over to the next
generation increased, and not impaired, in value.
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20" x 16"	20" x 16"	16.5" x 12.25"	1.75" (top & sides) 2.0" (bottom)	21.25" x 17.25"
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The Tetons & Snake River



ARTIST
Ansel Adams (1902–1984)
The Tetons & Snake River, 1942
Grand Teton National Park, Wyoming
Held by the U.S. National Archives, Still Picture Branch — Record Group 79, Records of the National Park Service (National Archives Identifier 519904)

Adams began photographing as a teenager on his first visit to Yosemite and went on to become one of the most celebrated landscape photographers in American history. A lifelong conservationist, he served 37 years on the Sierra Club's board of directors and helped establish photography's place as a fine art.

This photograph was made in 1942 while Adams was traveling the West on a project commissioned by the National Park Service and the Department of the Interior. Because it was created under a U.S. government commission, the negative belongs to the public and is preserved by the National Archives.



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All the wilderness seems to be full of tricks and plans to drive and draw us up into God's Light

John Muir (1838–1914)

This quotation is from *My First Summer in the Sierra* (1911). Muir's account of the summer of 1869, when he worked as a shepherd in the Sierra Nevada. It was this experience that set the course of his life as a naturalist and writer.

Muir was born in Dunbar, Scotland, and emigrated to Wisconsin at age eleven. He became one of America's most influential naturalists, and was instrumental in the creation of Yosemite and Sequoia National Parks. In 1892 he founded the Sierra Club, earning him the title "Father of the National Parks."

Additional reading from John Muir:

The Mountains of California
Our National Parks
The Yosemite



The nation behaves well if it treats the natural resources as assets which it must turn over to the next generation increased, and not impaired, in value.

Theodore Roosevelt (1858–1919)

This quote is from a speech Roosevelt delivered to the Colorado Live Stock Association in Denver in 1910.

Roosevelt was the 26th President of the United States (1901–1909) and is often called the "conservation president" for creating the U.S. Forest Service, established five national parks and 150 national forests, and protected roughly 230 million acres of public land, including 18 national monuments. A pivotal moment in his conservation outlook came in 1903, when he camped in Yosemite with John Muir.

Other works by Theodore Roosevelt:

African Game Trails
Hunting Trips of a Ranchman
Theodore Roosevelt: An Autobiography



Come forth into the light of things. Let Nature be your teacher.

William Wordsworth (1770–1850)

This verse is excerpted from "The Tables Turned," a poem published in *Lyrical Ballads* (1798). The poem argues that nature teaches more truth and wisdom than books ever can.

Wordsworth grew up in England's Lake District, and the 1798 publication of *Lyrical Ballads* is widely considered the launching point of English Romanticism. His poetry broke from the formal conventions of the time to explore ordinary life, emotion, and communion with the natural world. He was named England's Poet Laureate in 1843, a position held until his death.

More works by Wordsworth:

Tintern Abbey
I Wandered Lonely as a Cloud
The Prelude

Explore books about Ansel Adams and works by these authors at an independent bookstore near you!

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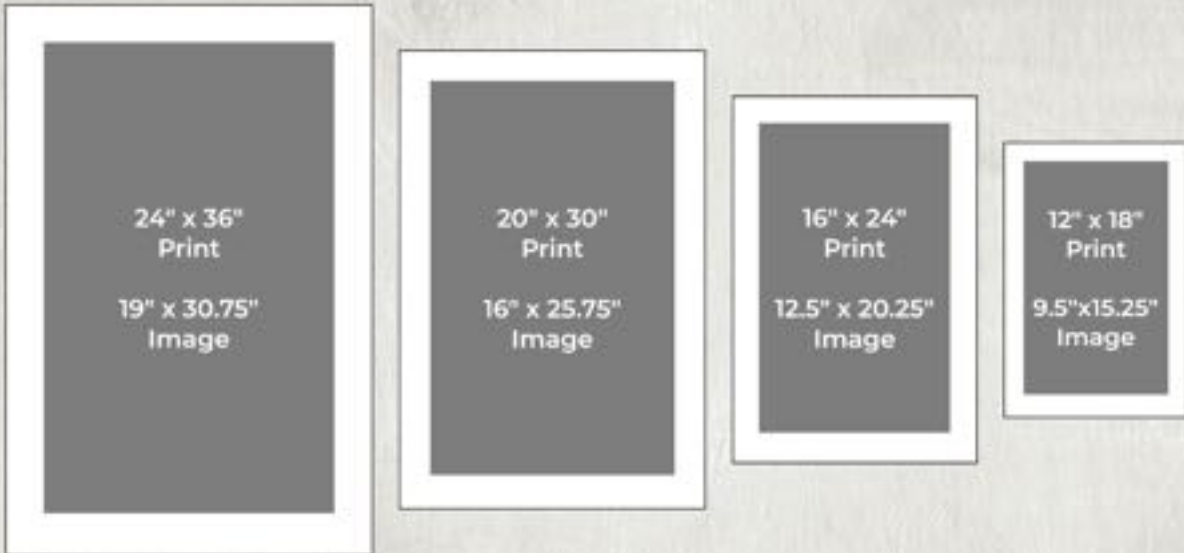
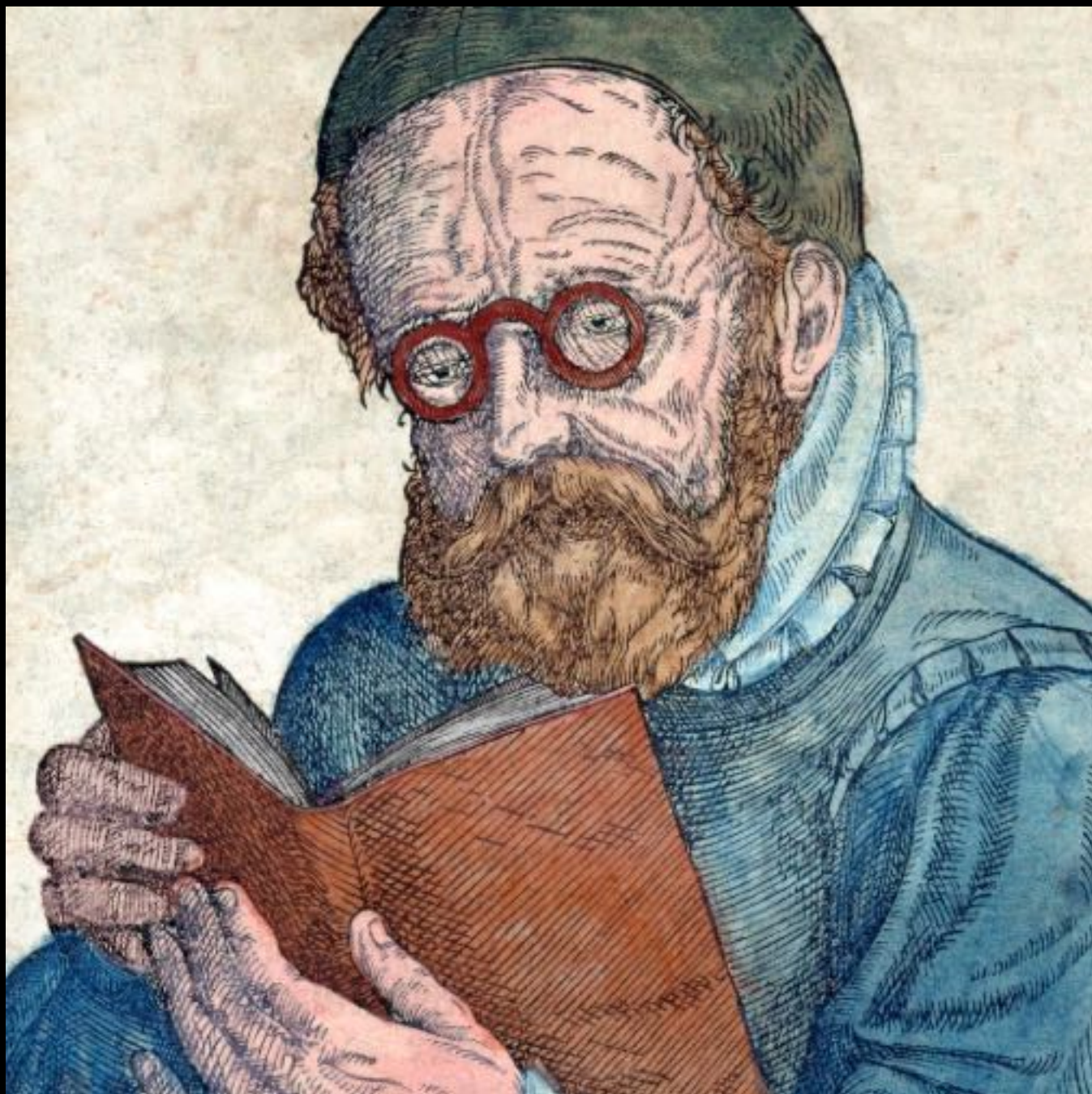












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20" x 30"	20" x 30"	16" x 25.75"	2.0" (top & sides) 2.25" (bottom)	21.25" x 31.25"
16" x 24"	16" x 24"	12.5" x 20.25"	1.75" (top & sides) 2.0" (bottom)	17.25" x 25.25"
12" x 18"	12" x 18"	9.5" x 15.25"	1.25" (top & sides) 1.5" (bottom)	13.25" x 19.25"

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Man with Spectacles



ARTIST
Georg Bartisch (1535–1607)
Man with Spectacles, woodcut illustration from *Ophthalmodouleia*, *Das ist Augendienst* ("Service of the Eye"). 1583

Bartisch was a German barber-surgeon, who trained in the trade from age twelve and, without a university education, became oculist to the Elector of Saxony. In 1583 he published *Ophthalmodouleia*, the first major textbook of eye disease and surgery, and is widely regarded as the "father of modern ophthalmology."

The book's atlas of 92 woodcuts was as remarkable as its text, and many are still reproduced today for their strange, striking beauty. One point of historical irony: despite illustrations like this one, Bartisch was actually skeptical of spectacles, believing they did little to improve vision and could even weaken it over time.



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How many a man has dated a new era in his life from the reading of a book!

Henry David Thoreau (1817–1862)

This quote is from *Walden* (1854), Chapter 3, "Reading." Thoreau's meditation on the transformative power of serious books, written during his two years living at Walden Pond.

Thoreau was a philosopher, naturalist, and writer whose reflections on simple living and close observation of the natural world helped shape American environmental thought. *Walden* is one of the most influential books in American literature.

Other books by Thoreau:
Civil Disobedience
A Week on the Concord and Merrimack Rivers
Cape Cod



When I have a little money, I buy books; and if any is left, I buy food and clothes.

Erasmus (c. 1466–1536)

This quote is from a letter Erasmus wrote to his friend Jacob Batt in April 1500. This popular English rendering is a paraphrase, a more literal translation reads: "The first thing I shall do, as soon as the money arrives, is to buy some Greek authors; after that, I shall buy clothes."

Desiderius Erasmus Roterodamus (known as Erasmus) was a Dutch Catholic priest, theologian, and an influential scholar. His emphasis on classical learning helped define Renaissance humanism in Europe.

Other works by Erasmus:
In Praise of Folly
The Adages
Handbook of the Christian Soldier



There is a great deal of difference between the eager man who wants to read a book and the tired man who wants a book to read.

G.K. Chesterton (1874–1936)

This quote is from *Charles Dickens: A Critical Study* (1906), Chapter 5, part of Chesterton's argument for why Dickens's mass appeal shouldn't be mistaken for a lack of literary merit.

Chesterton was an English writer, journalist, and critic known for his wit and wide-ranging output: literary criticism, philosophy, theology, and the *Father Brown* detective stories among them. He was a persistent critic of the idea that change is automatically progress during a time of blind confidence in rationalism and reform.

Additional reading from Chesterton:
Orthodoxy
The Man Who Was Thursday
The Everlasting Man

Explore books about Renaissance oculists and works by these authors at a bookstore near you!

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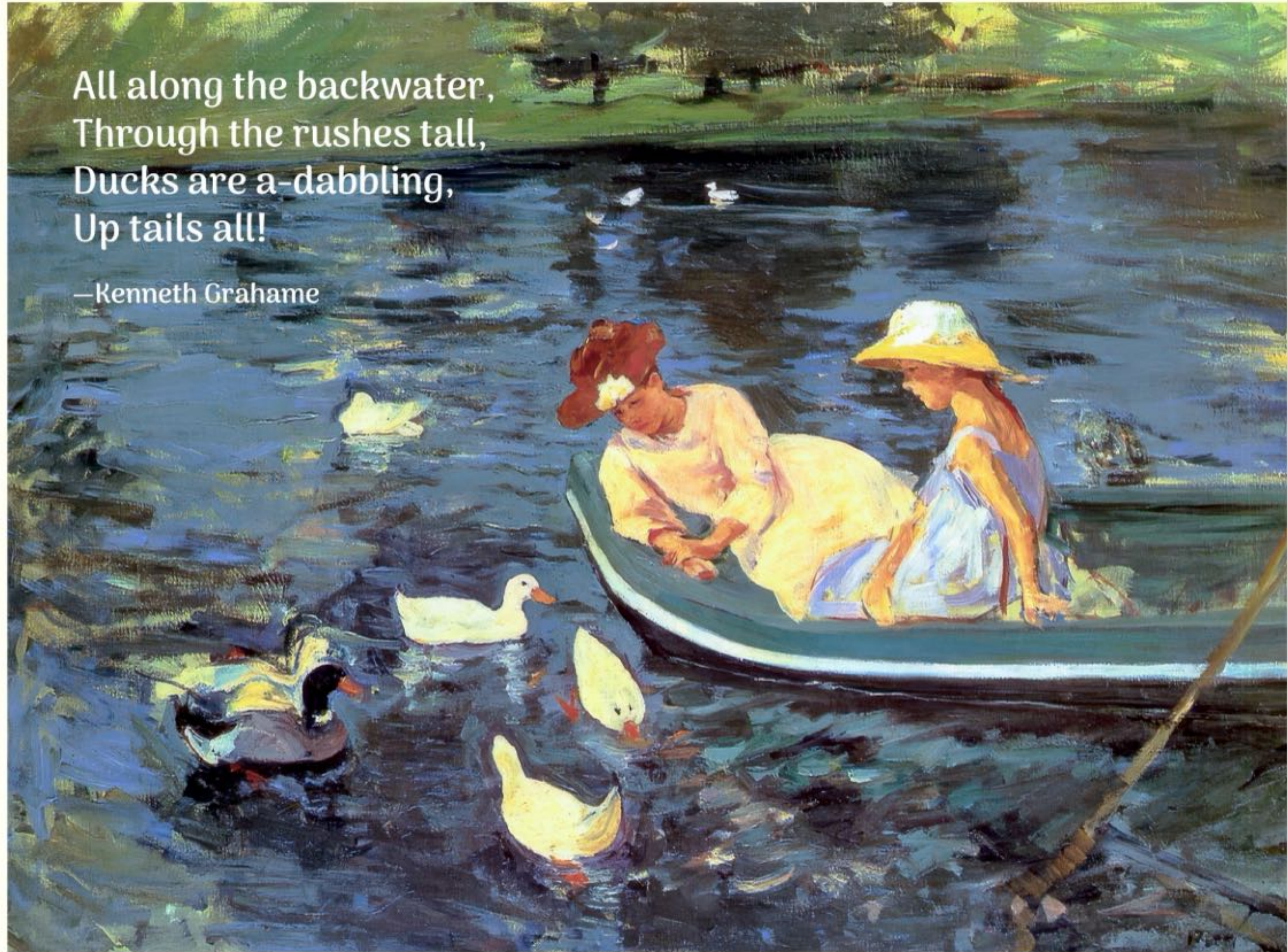
What we have loved
Others will love
And we will teach them how.

—William Wordsworth



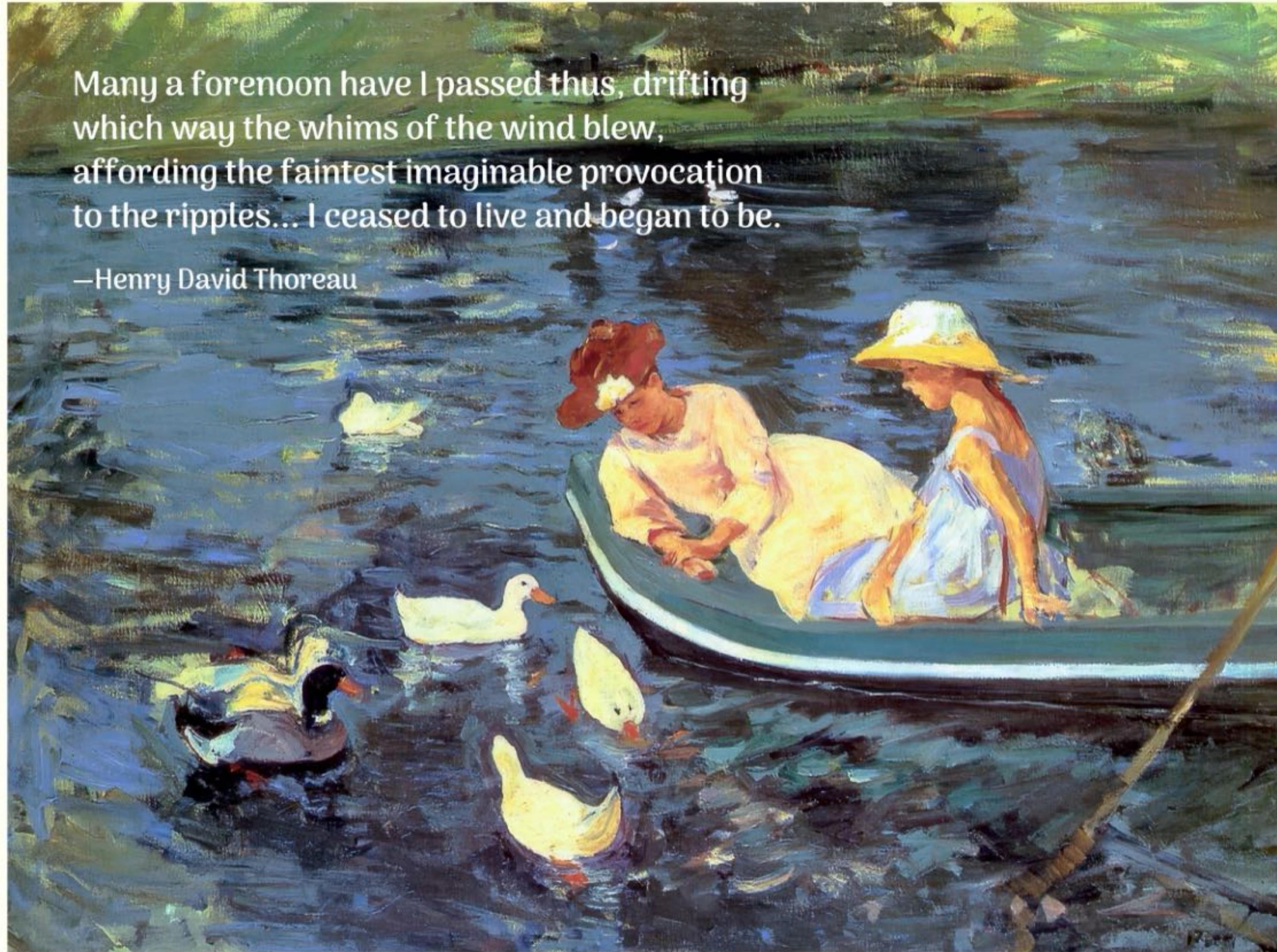
All along the backwater,
Through the rushes tall,
Ducks are a-dabbling,
Up tails all!

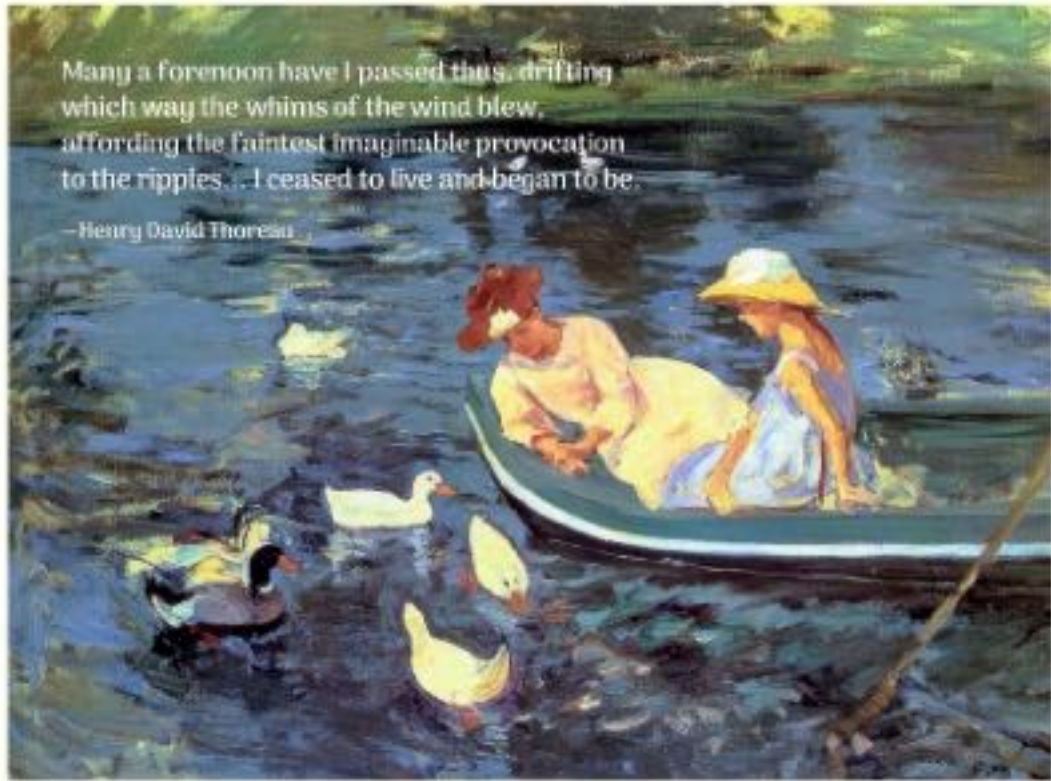
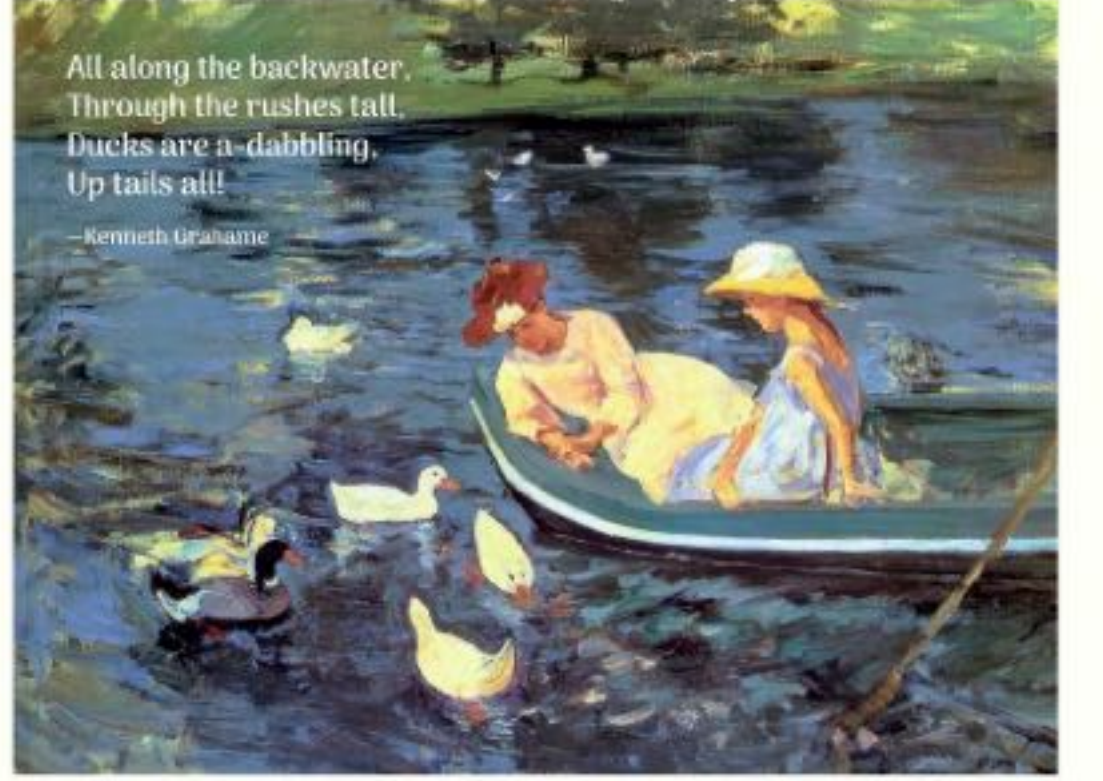
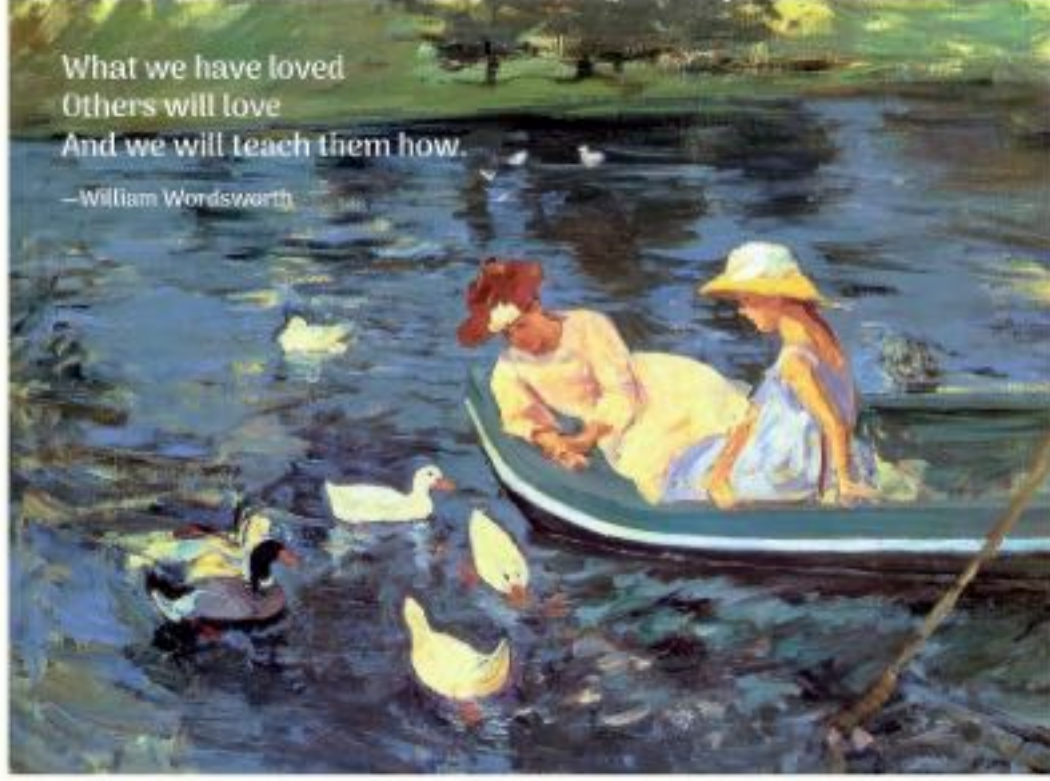
—Kenneth Grahame



Many a forenoon have I passed thus, drifting
which way the whims of the wind blew,
affording the faintest imaginable provocation
to the ripples... I ceased to live and began to be.

—Henry David Thoreau





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Summertime



ARTIST
Mary Cassatt (1844–1926)

Summertime, 1894.
Oil on canvas, 39.625 x 32 in. (100.6 x 81.3 cm)
Part of the Terra Foundation for American Art, Daniel J. Terra Collection, Chicago, IL.



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Mary Cassatt was born in Pennsylvania and spent much of her childhood traveling in Europe with her family before returning to study at the Pennsylvania Academy of the Fine Arts. She settled permanently in Paris in the 1870s, where Edgar Degas invited her to exhibit with the Impressionists. She remains the only American ever to have shown officially with the group.
In 1894, Cassatt purchased the Château de Beaufresne in the French countryside and began painting a series of works, including *Summertime*.

VERSE OPTIONS AVAILABLE FOR THIS ART PRINT



*What we have loved
Others will love
And we will teach
them how.*

William Wordsworth (1770–1850)

This quote is from *The Prelude*, Book Fourteenth — the concluding book of Wordsworth's long autobiographical poem, published shortly after his death in 1850.
Wordsworth grew up in England's Lake District, and the 1798 publication of *Lyrical Ballads*, is widely considered the launching point of English Romanticism. He spent much of his working life revising *The Prelude*, which he never published during his lifetime. He was named England's Poet Laureate in 1843.
More to explore from Wordsworth:
Tintern Abbey
I Wandered Lonely as a Cloud
Ode: Intimations of Immortality



*All along the backwater,
Through the rushes tall,
Ducks are a-dabbling,
Up tails all!*

Kenneth Grahame (1859–1932)

This quote is the opening verse of *The Wind in the Willows* (1908), sung by the Ducks in Chapter 1, "The River Bank."
Grahame was orphaned young and raised by relatives in England. Finances kept him from attending university, so he worked at the Bank of England. He invented the stories that became *The Wind in the Willows* as bedtime tales for his young son, Alastair. It became one of the best-loved works of children's literature in the English language.
Other works by Grahame:
The Golden Age
Dream Days
The Reluctant Dragon



*Many a forenoon have
I passed thus, drifting
which way the whims of
the wind blew, affording
the faintest imaginable
provocation to the
ripples... I ceased to live
and began to be.*

Henry David Thoreau (1817–1862)

This quote is from *Walden* (1854), in the chapter "The Ponds," where Thoreau describes drifting idly in a boat on Walden Pond, lost in thought.
Thoreau was a philosopher, naturalist, and writer whose two years living simply at Walden Pond, and his reflections on that experience, helped shape American environmental and transcendentalist thought. *Walden* remains one of the most influential works in American literature.
Other Books by Thoreau:
The Maine Woods
A Week on the Concord and Merrimack Rivers
Walking

Explore books about Mary Cassatt and works by these authors at an independent bookstore near you!

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Oh for boyhood's painless play,
Sleep that wakes in laughing day,
Health that mocks the doctor's rules,
Knowledge never learned of schools

—John Greenleaf Whittier



It might reasonably be maintained that the
true object of all human life is play.

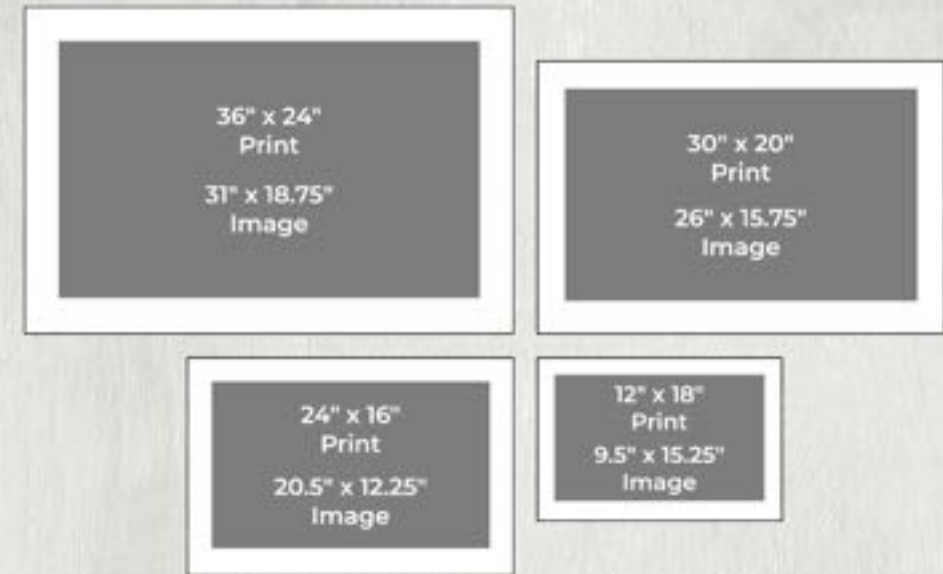
—G.K. Chesterton



The lack of power to take joy in outdoor nature is as real
a misfortune as the lack of power to take joy in books.

— Theodore Roosevelt





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30" x 20"	30" x 20"	26" x 15.75"	2.0" (top & sides) 2.25" (bottom)	31.25" x 21.25"
24" x 16"	24" x 16"	20.5" x 12.25"	1.75" (top & sides) 2.0" (bottom)	25.25" x 17.25"
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Snap the Whip



ARTIST
Winslow Homer (1836–1910)
Snap the Whip, 1872,
Oil on canvas, 12 x 20 inches (30.5 x 50.8 cm)
Metropolitan Museum of Art, New York, NY

Homer began his career as an illustrator, covering the Civil War for Harper’s Weekly before turning to painting full-time and becoming one of the foremost realist painters of 19th-century America.

Painted in 1872, its barefoot boys play the game “snap the whip” outside a one-room schoolhouse. Coming just seven years after the Civil War, the painting was widely read as an optimistic symbol of a reunifying nation.



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*Oh for boyhood’s
painless play,
Sleep that wakes in
laughing day,
Health that mocks the
doctor’s rules,
Knowledge never
learned of schools*

John Greenleaf Whittier (1807–1892)

This verse is from “The Barefoot Boy,” published in *The Little Pilgrim* in January 1855. The poem is an adult’s wistful address to a barefoot country boy, contrasting childhood with the cares of grown-up life.

Whittier, a beloved American 19th-century poet, was also one of the era’s most influential anti-slavery writers. He was one of the “Fireside Poets,” a group whose popular verse was widely read aloud in American homes.

Other works by Whittier:

Snow-Bound
Maud Muller
Barbara Frietchie



*It might reasonably be
maintained that the
true object of all
human life is play.*

G.K. Chesterton (1874–1936)

This quote is from Chesterton’s 1908 essay collection *All Things Considered*.

Chesterton was an English writer, journalist, and critic celebrated for his wit and paradox, writing prolifically across literary criticism, philosophy, theology, and fiction, including the Father Brown detective stories. He was a persistent critic of the idea that change is automatically progress, and championed tradition and ordinary life against the era’s confidence in reason and reform alone.

Other Chesterton books to explore:

Orthodoxy
Tremendous Trifles
The Everlasting Man



*The lack of power to
take joy in outdoor
nature is as real a
misfortune as the
lack of power to take
joy in books.*

Theodore Roosevelt (1858–1919)

This quote is from “The People of the Pacific Coast,” an article Roosevelt wrote for *The Outlook* magazine (September 23, 1911).

Roosevelt was 26th President of the United States (1901–1909) and was an avid hunter, naturalist, and author who was equally at home in a library and in the wilderness. His conservation legacy includes the creation of the U.S. Forest Service, five national parks, and 150 national forests.

Other works by Roosevelt:

Hunting Trips of a Ranchman
The Wilderness Hunter
African Game Trails

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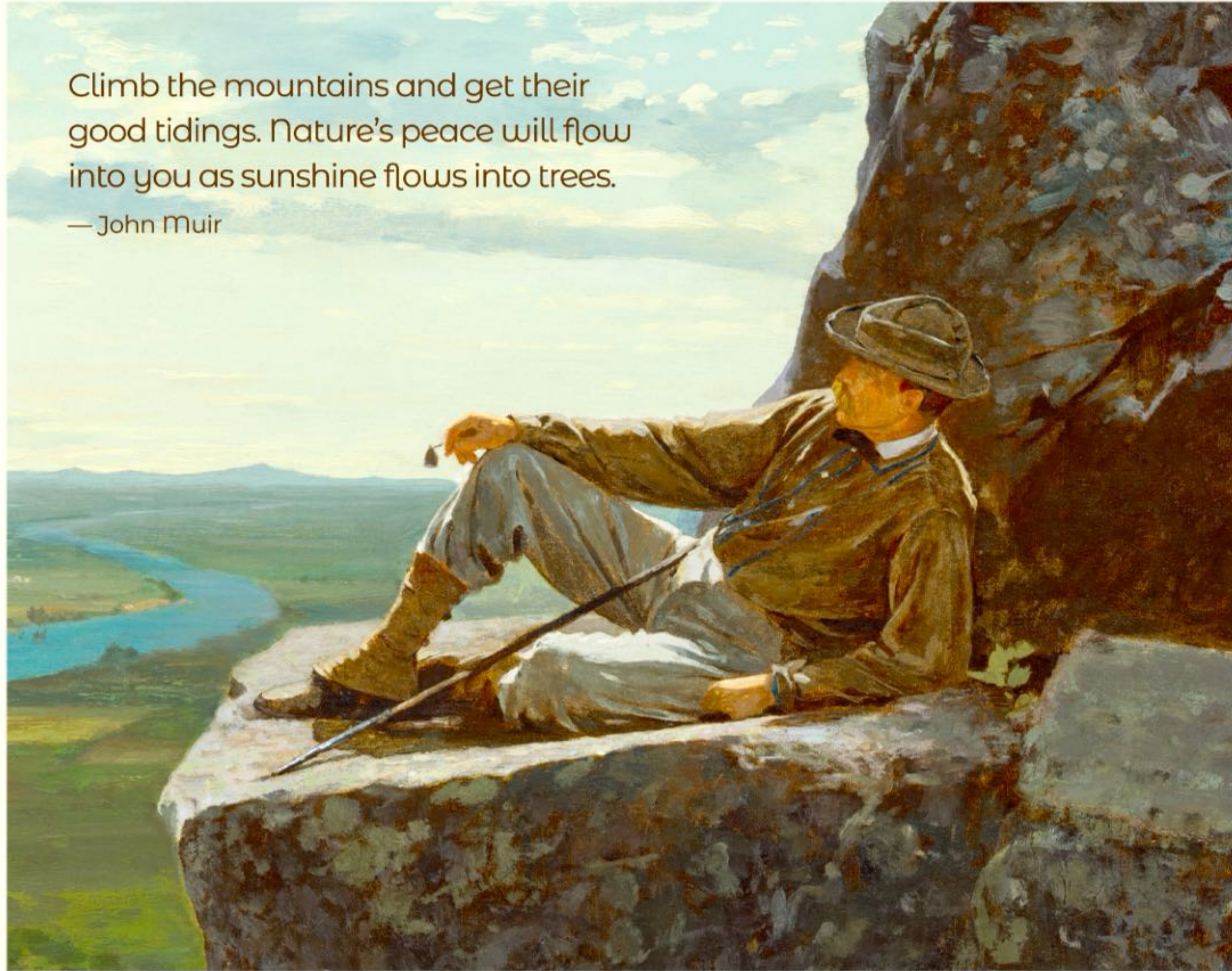
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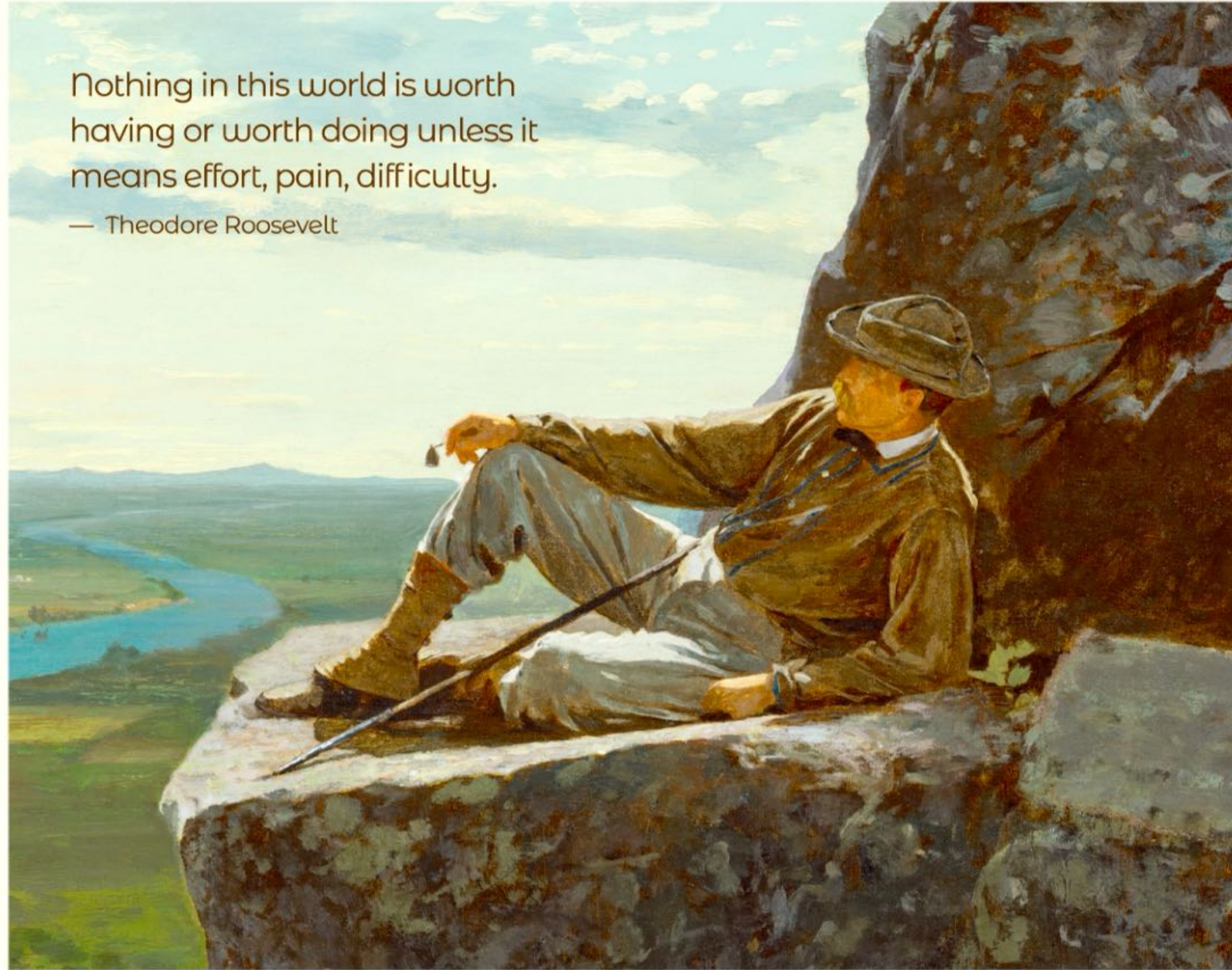
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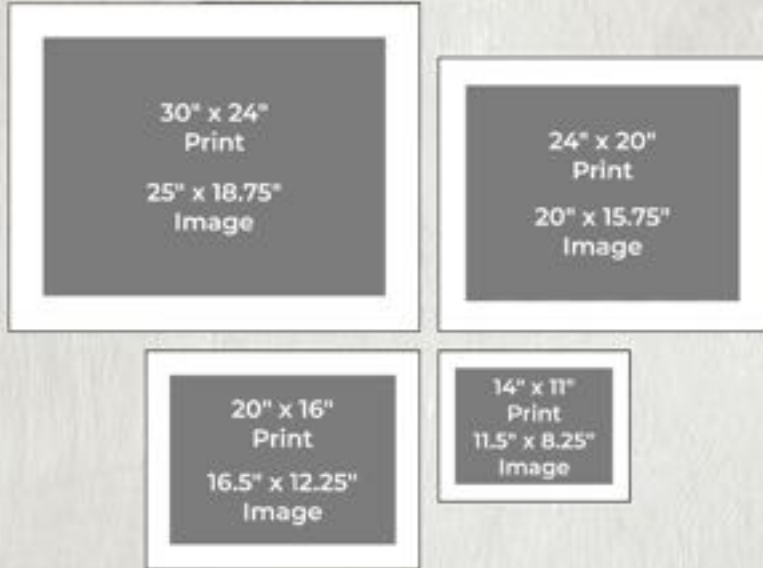
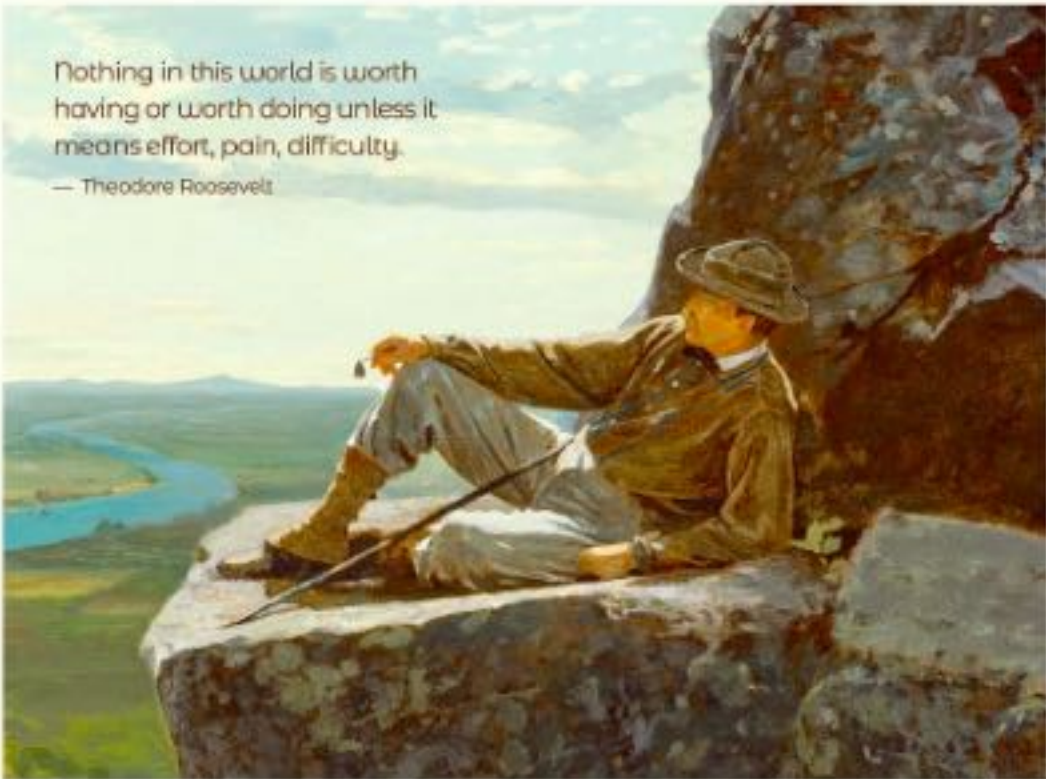
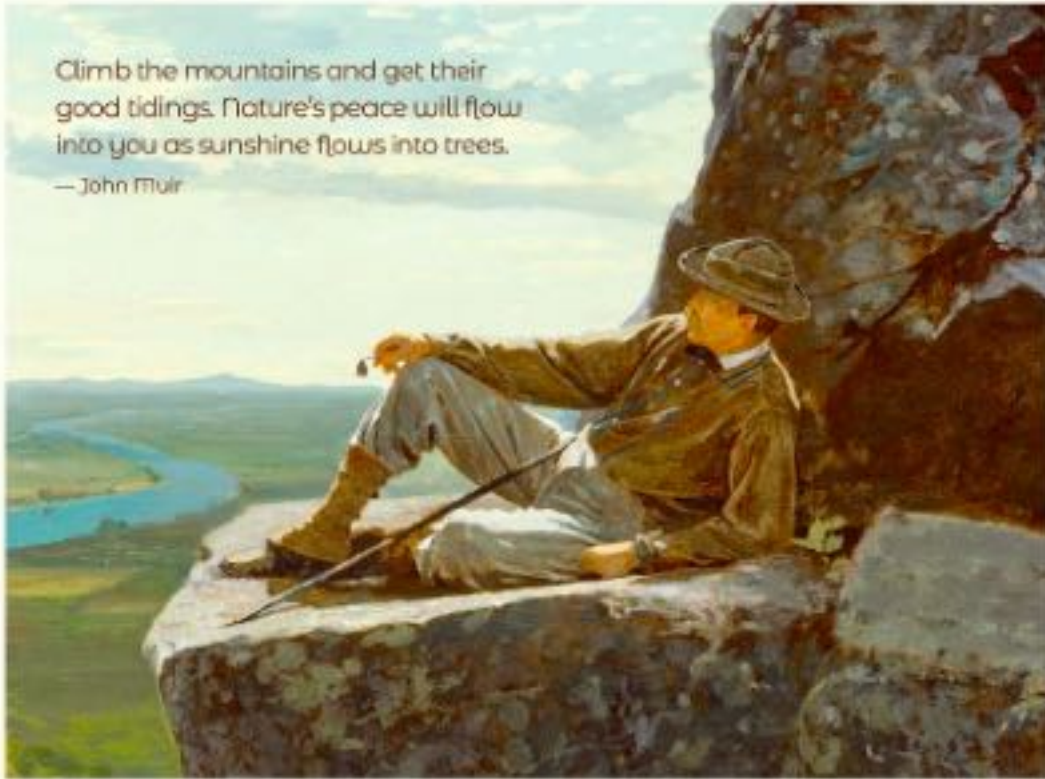












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A Mountain Climber Resting



ARTIST
Winslow Homer (1836–1910)
A Mountain Climber Resting, 1869
Oil on canvas, 10.5 x 14.5 inches (26.7 x 36.8 cm)
Private Collection (sold at Christie's New York, January 22, 2026, as part of the Max N. Berry Collection)

Painted in 1869, this small, intimate canvas belongs to a group of works Homer made in the late 1860s depicting fashionable outdoor leisure like hiking, croquet, and mountain tourism, often set in New England's White Mountains. The painting shows a lone mountaineer pausing mid-ascent to take in the view, three years before Homer would paint *Snap the Whip*, another scene of outdoor recreation.



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An adventure is only an inconvenience rightly considered. An inconvenience is only an adventure wrongly considered.

G.K. Chesterton (1874–1936)

This quote is from Chesterton's essay "On Running After One's Hat," collected in *All Things Considered* (1908).

Chesterton was an English writer, journalist, and critic celebrated for his wit and paradox, writing prolifically across literary criticism, philosophy, theology, and fiction, including the *Father Brown* detective stories. He was a persistent critic of the idea that change is automatically progress, championing tradition and ordinary life against his era's blind confidence in rationalism and technocratic reform.

Discover more books from Chesterton:

The Everlasting Man
The Napoleon of Notting Hill
The Man Who Was Thursday



Climb the mountains and get their good tidings. Nature's peace will flow into you as sunshine flows into trees.

John Muir (1838–1914)

This quote is from *Our National Parks* (1901), a collection of essays Muir originally wrote for *The Atlantic Monthly* to build public support for the national park system.

Muir emigrated from Scotland to Wisconsin as a child and went on to become one of America's most influential naturalists and writers. In 1892 he founded the Sierra Club and served as its first president until his death, and his advocacy was instrumental in the creation of Yosemite and Sequoia National Parks.

Explore other works by Muir:

My First Summer in the Sierra
The Mountains of California
Travels in Alaska



Nothing in this world is worth having or worth doing unless it means effort, pain, difficulty.

Theodore Roosevelt (1858–1919)

This quote is from a speech Roosevelt delivered to the Iowa State Teachers' Association November 1910, titled "American Ideals in Education." Speaking to a room of teachers, Roosevelt argued that the difficulty of their work was precisely what made it worth doing, closing with this line as a tribute to the demands of their jobs.

Roosevelt was the 26th President of the United States (1901–1909) and remained an active public speaker and writer after leaving office, championing conservation, civic duty, and the value of hard-won effort in life.

Other works by Roosevelt include:

Hunting Trips of a Ranchman
The Rough Riders
Theodore Roosevelt: An Autobiography

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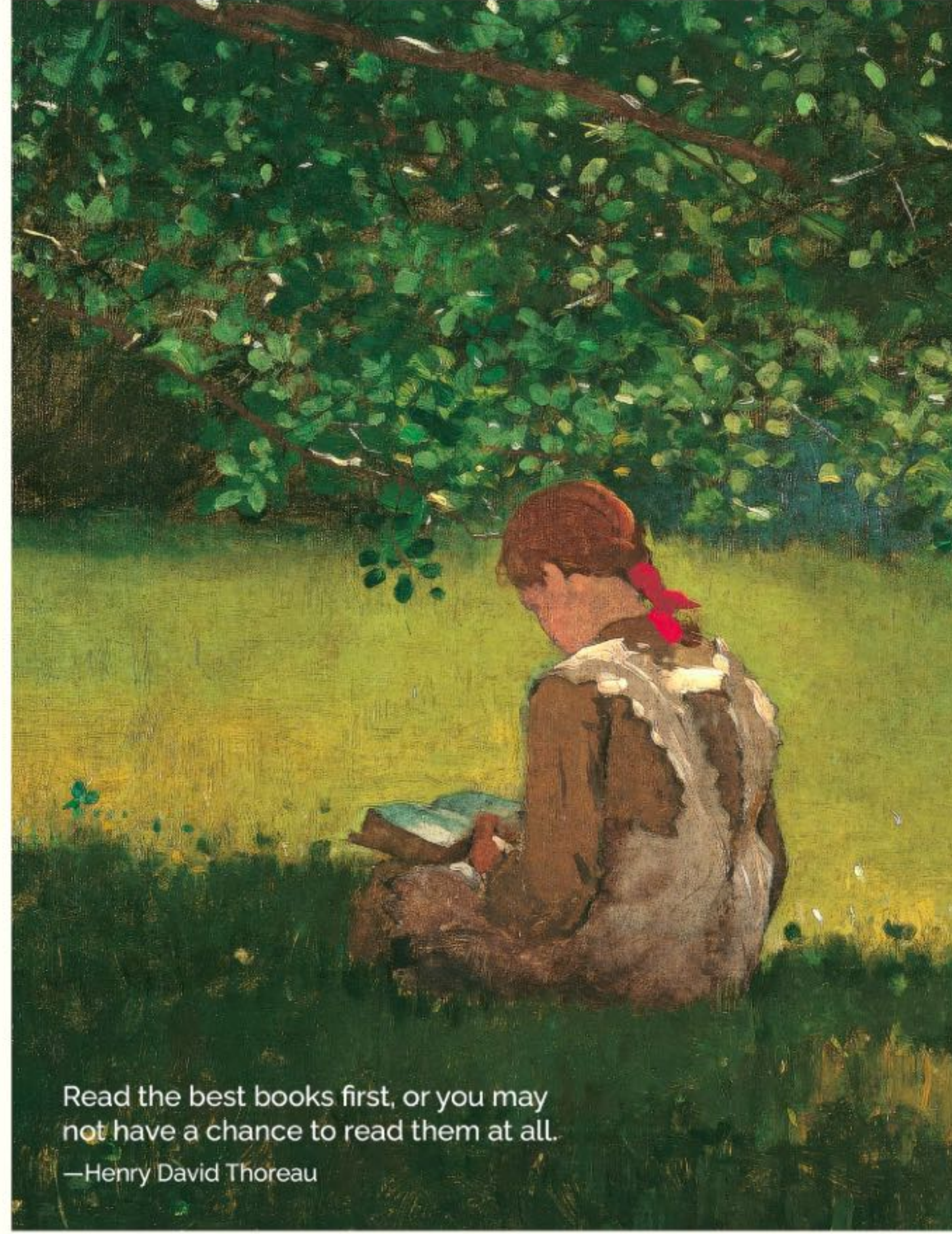
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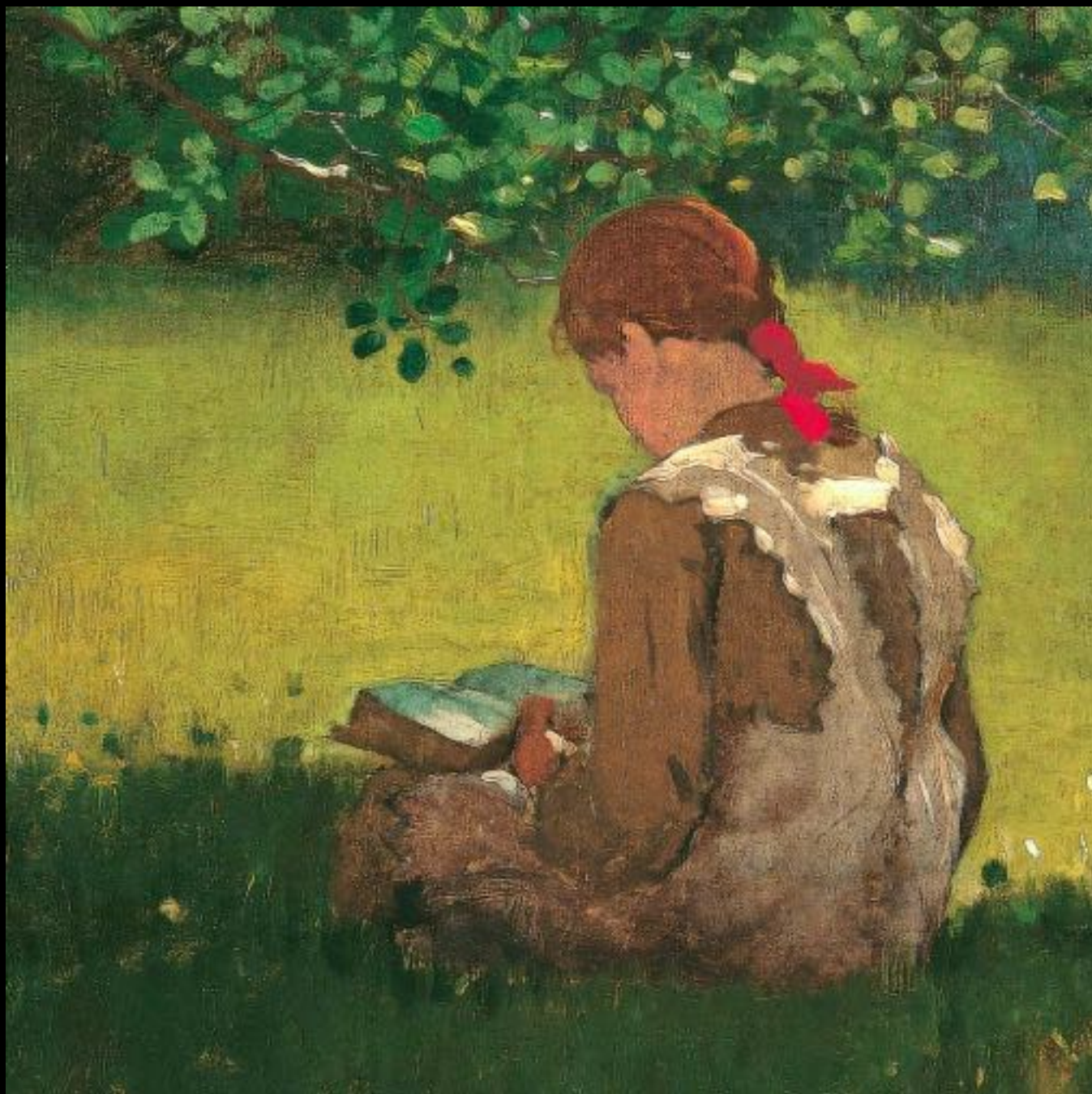
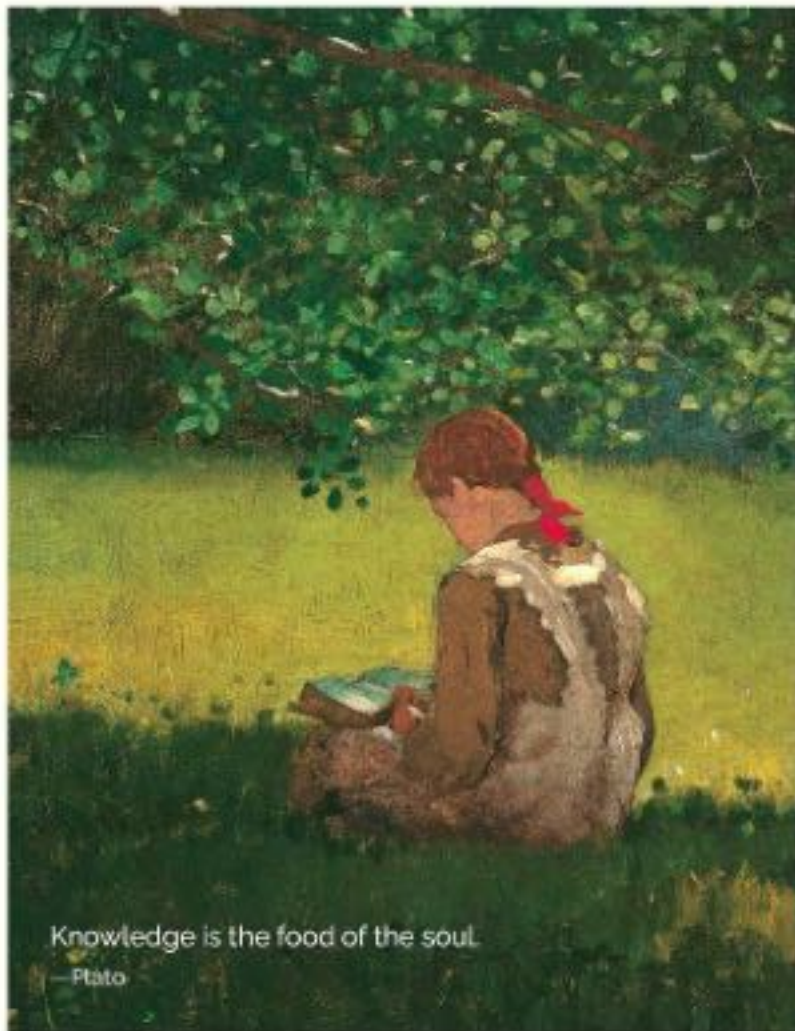
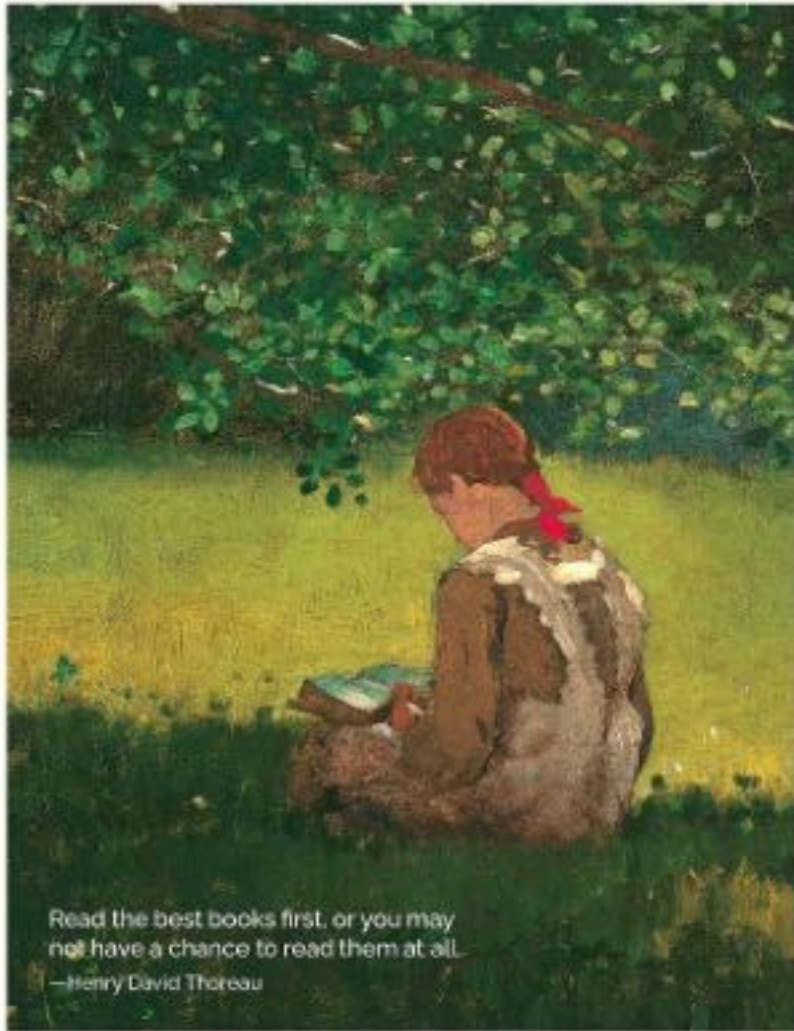
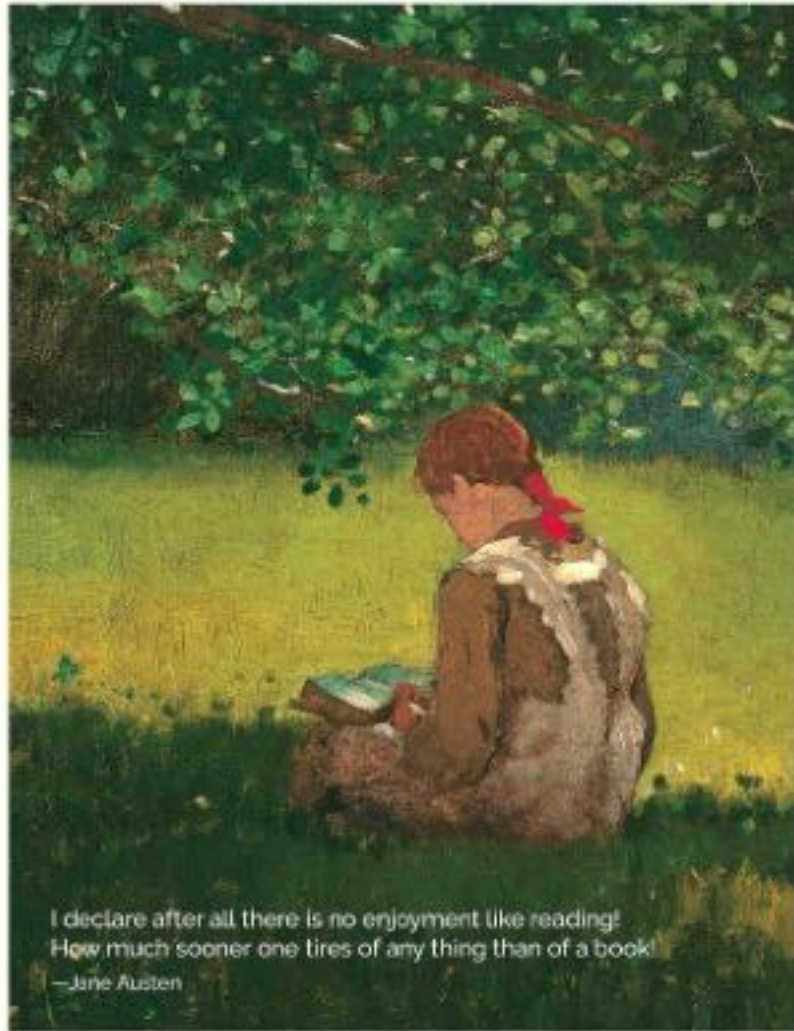
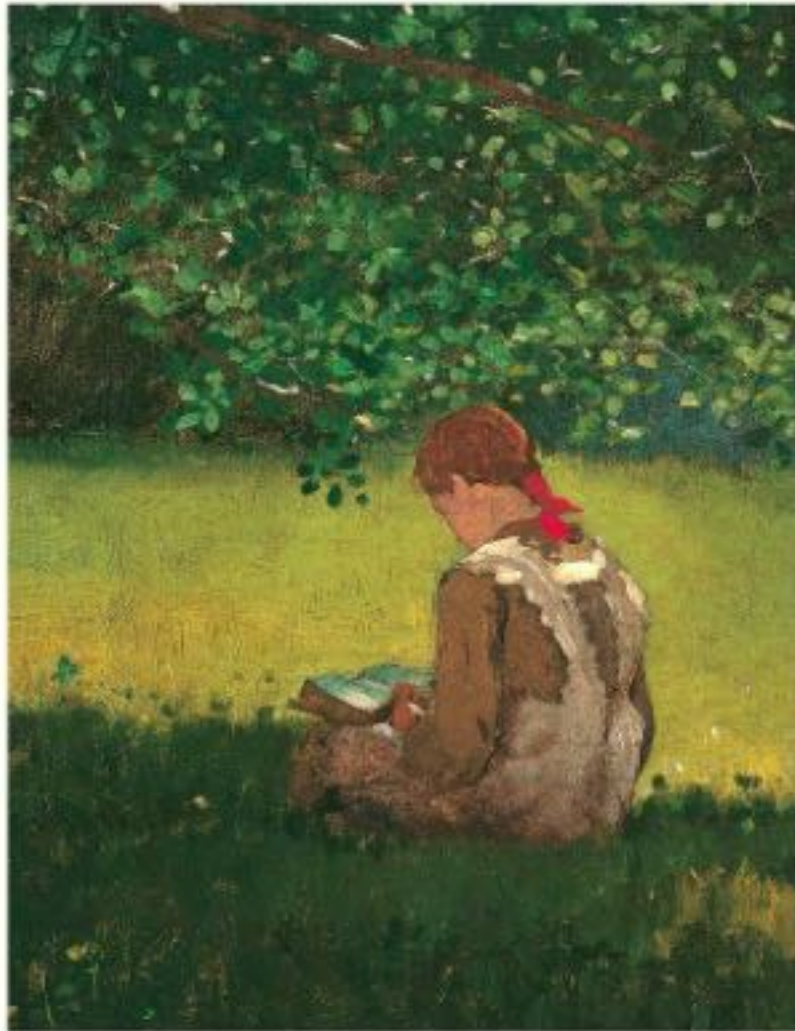




I declare after all there is no enjoyment like reading!
How much sooner one tires of any thing than of a book!
—Jane Austen







Art Print Product Size	Paper Size ¹	Image Size ²	White Margin ³	Optional Frame (Outside Dimensions)
24" x 30"	24" x 30"	19" x 24.75"	2.5" (top & sides) 2.75" (bottom)	25.25" x 31.25"
20" x 24"	20" x 24"	16" x 19.5"	2.0" (top & sides) 2.25" (bottom)	21.25" x 25.25"
16" x 20"	16" x 20"	12.5" x 16.25"	1.75" (top & sides) 2.0" (bottom)	17.25" x 21.25"
11" x 14"	11" x 14"	8.5" x 11.25"	1.25" (top & sides) 1.5" (bottom)	12.25" x 15.25"

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Reading by the Brook



ARTIST
Winslow Homer (1836–1910)
Reading by the Brook, 1879.
Oil on canvas, 15.875 x 22.75 inches (40.3 x 57.8 cm)
Currently at Memphis Brooks Museum of Art, Memphis, TN

Homer began as a magazine illustrator before turning to painting full-time, developing a bold, realist style rooted in scenes of nature and of everyday life. He is one of the foremost painters of 19th-century America.
Painted in the late 1870s, *Reading by the Brook* is part of a series in which Homer portrayed young women absorbed in quiet, solitary pastimes.



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I declare after all there is no enjoyment like reading! How much sooner one tires of any thing than of a book!

Jane Austen (1775–1817)
Spoken by the character Caroline Bingley in *Pride and Prejudice* (1813).
Austen wrote six novels that quietly reshaped English fiction with their wit, insight, and social observation. Published anonymously in her lifetime, her portrayals of manners, marriage, and morality later earned her lasting recognition as one of the most beloved and influential novelists in the English language.
Other engaging novels by Jane Austen include:
Sense and Sensibility
Emma
Persuasion



Read the best books first, or you may not have a chance to read them at all.

Henry David Thoreau (1817–1862)
This quote is from *A Week on the Concord and Merrimack Rivers* (1849). It was Thoreau's first published book, in the "Wednesday" chapter's discussion of reading and books.
Thoreau was a philosopher, naturalist, and writer whose reflections on simple living and close observation of the natural world helped shape American environmental thought.
Other inspiring works by Thoreau:
Walden
Walking
The Maine Woods



Knowledge is the food of the soul.

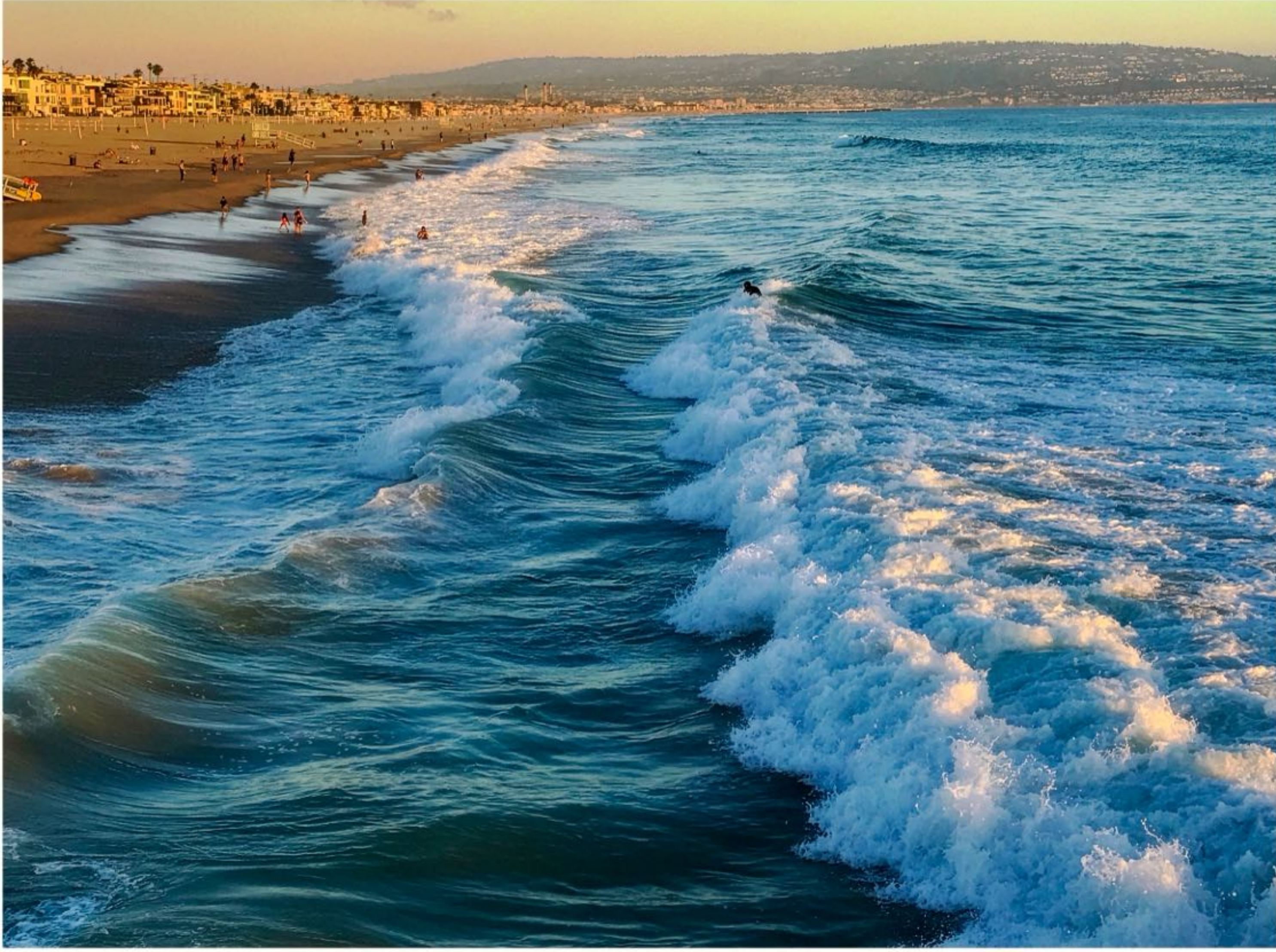
Plato (c. 428–347 BC)
From *Protagoras*, one of Plato's dialogues, written c. 380s–370s BC. From Benjamin Jowett's translation (translator, 1817–1893).
Plato was a philosopher in Classical Greece and founder of the Academy in Athens, one of the first institutions of higher learning in the Western world. His dialogues, exploring justice, knowledge, and the state, remain foundational to Western philosophy.
Explore other works by Plato:
The Republic
The Symposium
The Trial and Death of Socrates

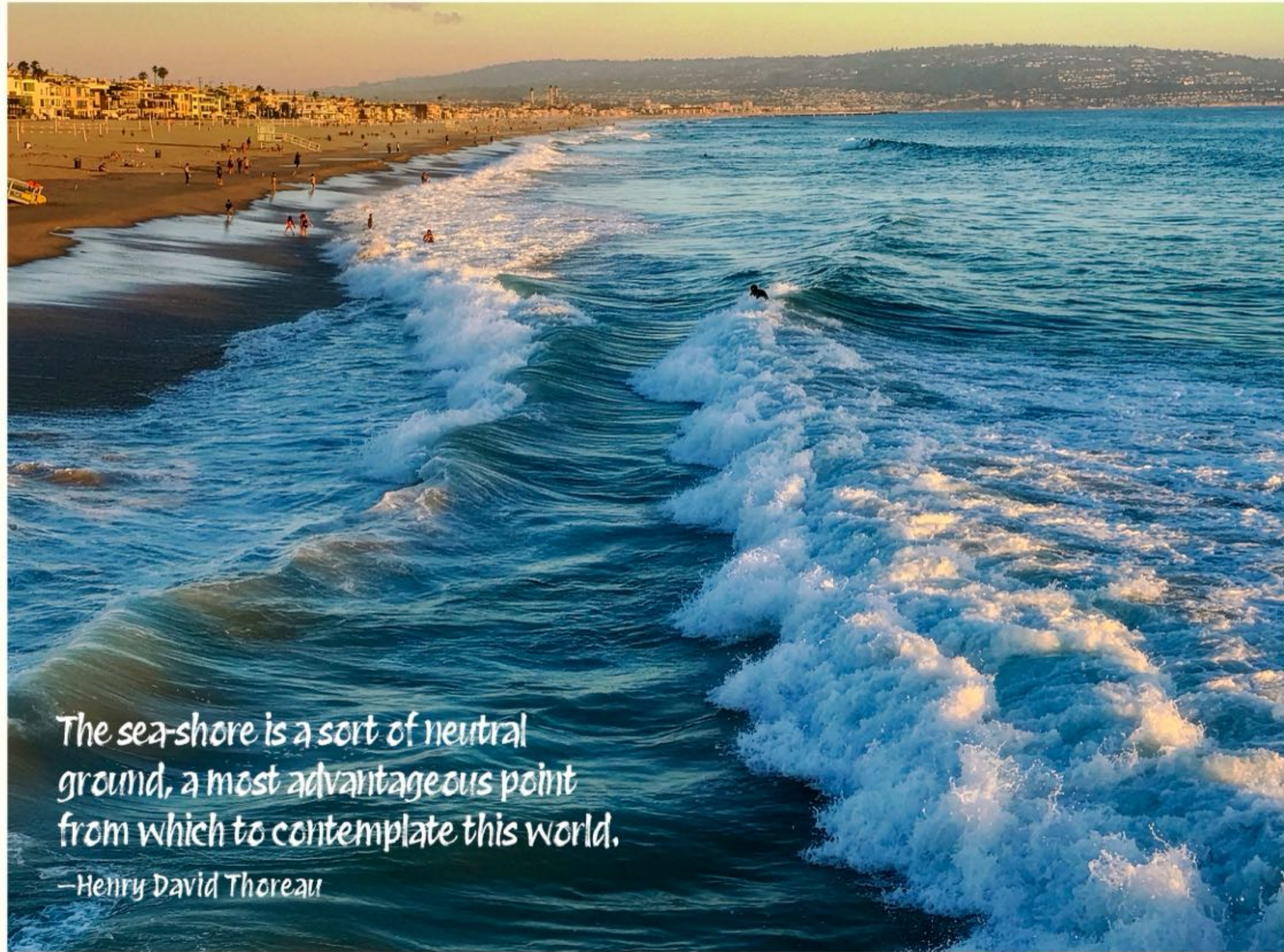
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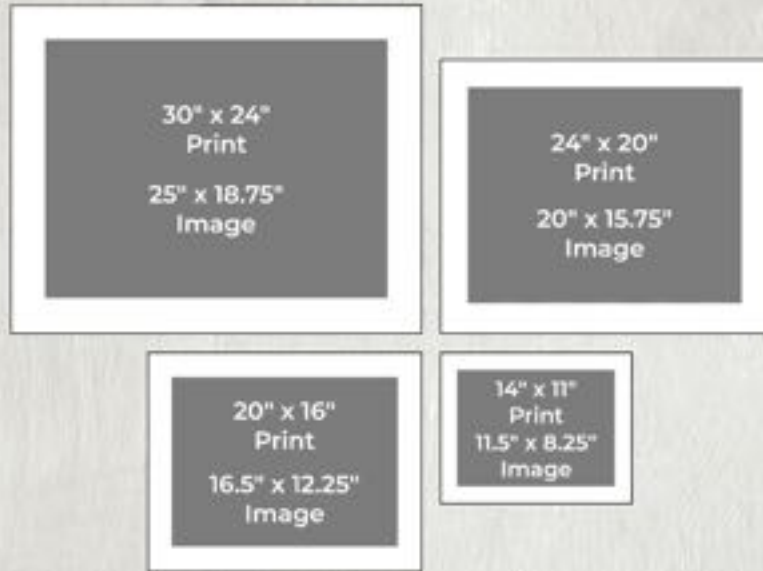
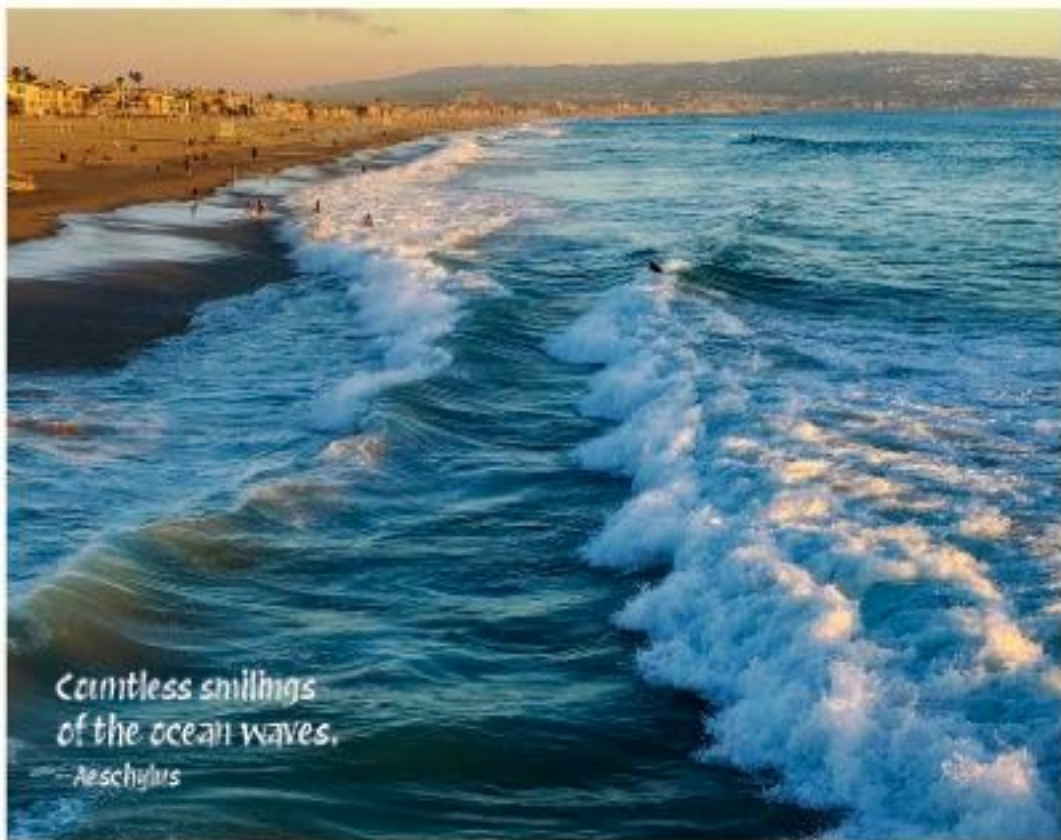
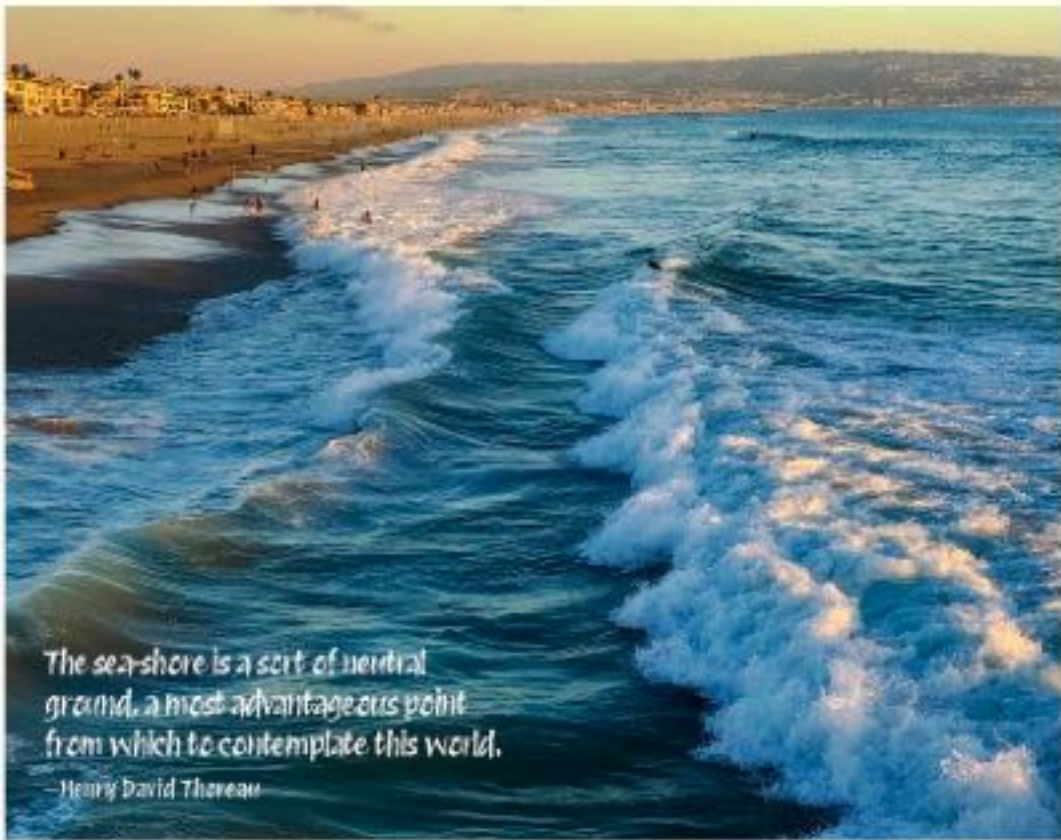












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24" x 20"	24" x 20"	20" x 15.75"	2.0" (top & sides) 2.25" (bottom)	25.25" x 21.25"
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Manhattan Beach



PHOTOGRAPHER
John F Kuefler (1955–)
Manhattan Beach, 2017
Photograph used with the permission of the photographer.



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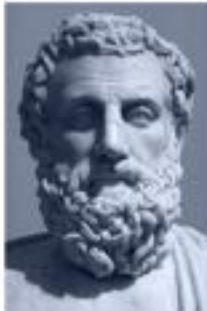
The sea-shore is a sort of neutral ground, a most advantageous point from which to contemplate this world.

Henry David Thoreau (1817–1862)

This quote is from *Cape Cod*, in the chapter “The Sea and the Desert.” Thoreau made several trips to Cape Cod between 1849 and 1857, walking its outer beaches and reflecting on the raw, untamed character of the sea; the book was assembled from those journeys and published in 1865, three years after his death.

Thoreau is best known for *Walden*, his account of two years living simply at Walden Pond, but his lesser-known travel writing, including *Cape Cod* and *The Maine Woods*, shows a wilder, more restless side of his thinking.

Look for these titles by Thoreau:
The Maine Woods
A Week on the Concord and Merrimack Rivers



Countless smilings of the ocean waves.

Aeschylus (c. 525–456 BC)

This line comes from *Prometheus Bound*, an ancient Greek tragedy attributed to Aeschylus. The English translation used here is Thoreau's own — he translated the play at age 25.

Aeschylus is often called the father of Greek tragedy. Of the roughly ninety plays he's believed to have written, only seven survive. *Prometheus Bound* dramatizes the punishment of the titan Prometheus, chained to a remote rock by Zeus as punishment for giving the gift of fire to humankind.

Discover other works by Aeschylus:
The Oresteia
The Persians
Seven Against Thebes



Meditation and water are wedded forever.

Herman Melville (1819–1891)

This quote is from the opening chapter of *Moby-Dick* (1851), “Loomings,” in which the narrator, Ishmael, explains his restless pull toward the sea whenever life on land becomes unbearable.

Melville drew on his own years as a sailor and whaler to write *Moby-Dick*, though the novel sold poorly and was largely dismissed in his lifetime; its now-legendary reputation didn't take hold until decades after his death. He's remembered today as one of the essential voices in American literature.

Also explore these Melville books:
Typee
Bartleby, the Scrivener
Billy Budd, Sailor

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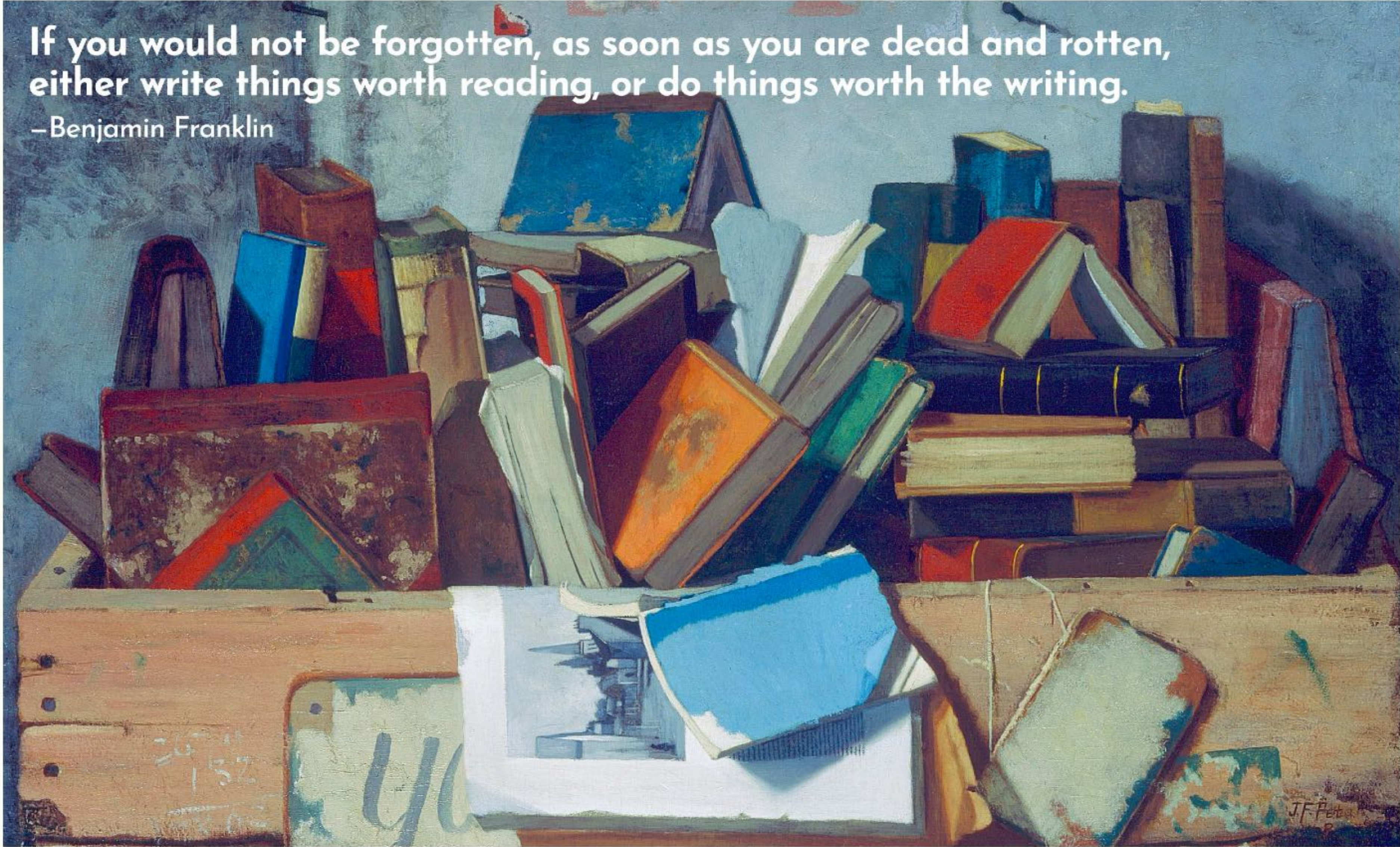
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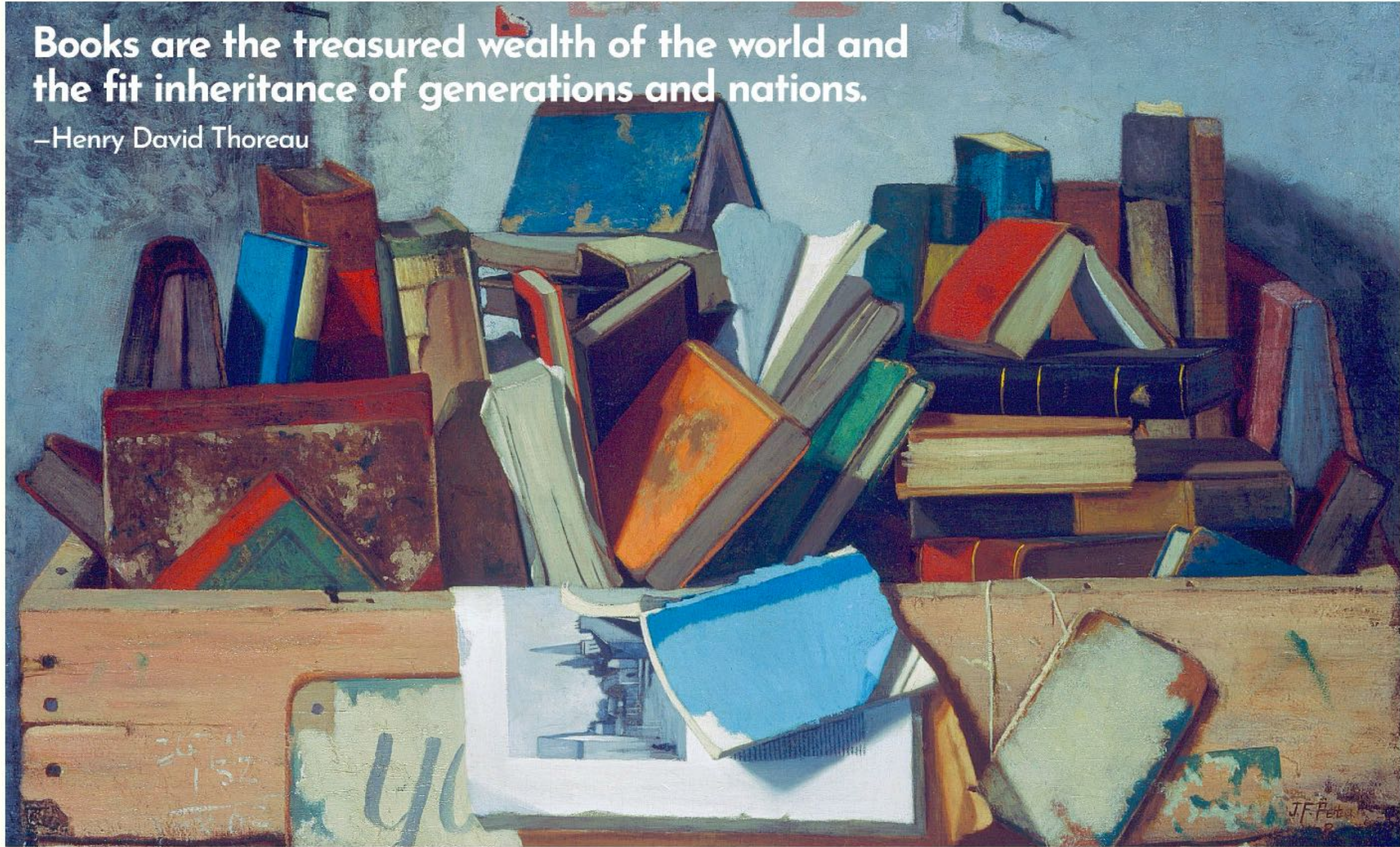
If you would not be forgotten, as soon as you are dead and rotten,
either write things worth reading, or do things worth the writing.

—Benjamin Franklin



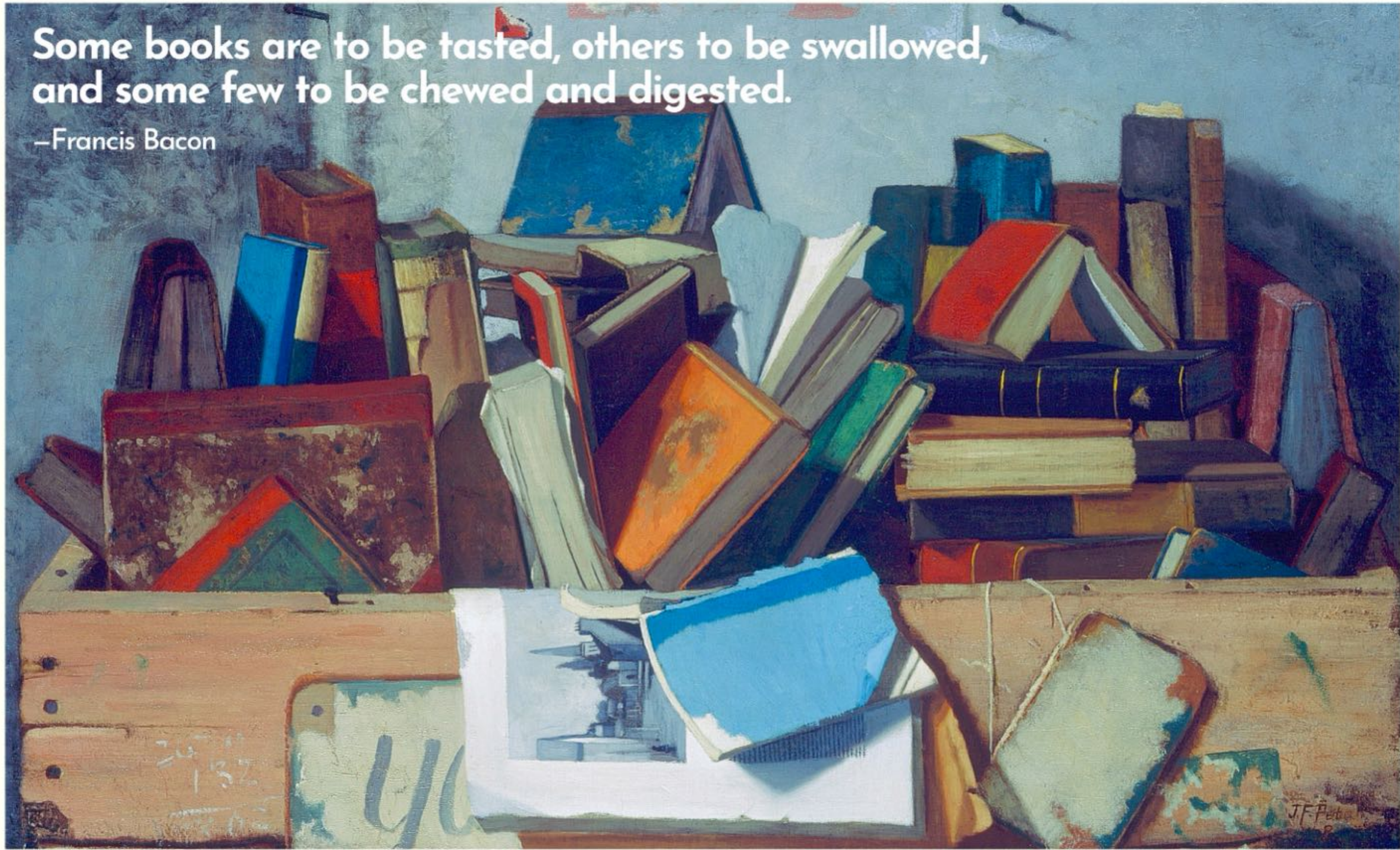
**Books are the treasured wealth of the world and
the fit inheritance of generations and nations.**

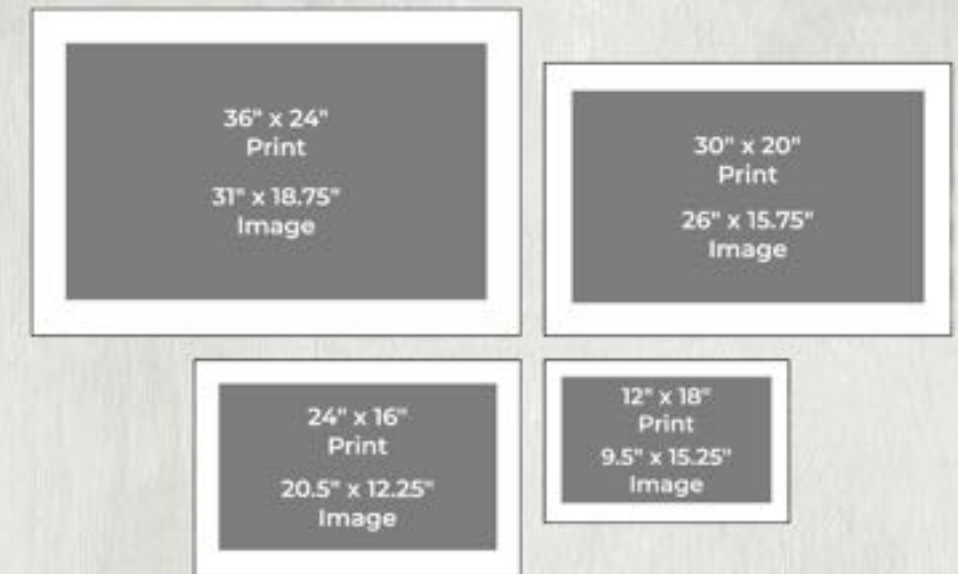
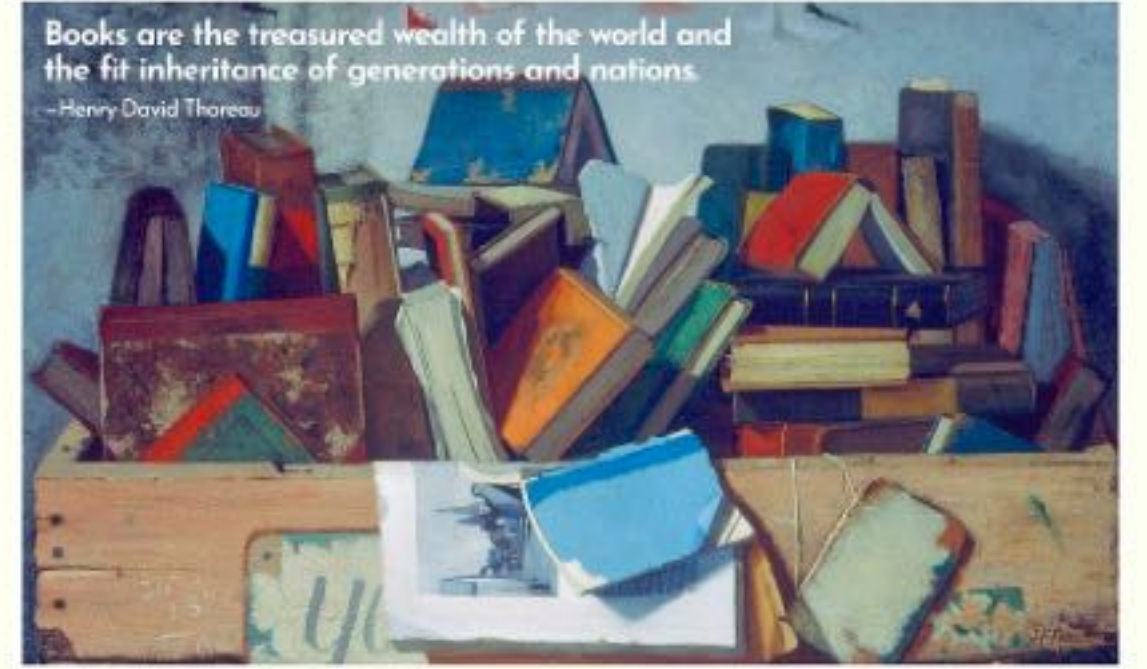
—Henry David Thoreau



Some books are to be tasted, others to be swallowed,
and some few to be chewed and digested.

—Francis Bacon





Art Print Product Size	Paper Size ¹	Image Size ²	White Margin ³	Optional Frame (Outside Dimensions)
36" x 24"	36" x 24"	31" x 18.75"	2.5" (top & sides) 2.75" (bottom)	37.25" x 25.25"
30" x 20"	30" x 20"	26" x 15.75"	2.0" (top & sides) 2.25" (bottom)	31.25" x 21.25"
24" x 16"	24" x 16"	20.5" x 12.25"	1.75" (top & sides) 2.0" (bottom)	25.25" x 17.25"
18" x 12"	18" x 12"	15.5" x 9.25"	1.25" (top & sides) 1.5" (bottom)	19.25" x 13.25"

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Take Your Choice



ARTIST
John Frederick Peto (1854–1907)
Take Your Choice, 1885
Oil on canvas. 20.25 x 30.25 inches (51.4 x 76.8 cm)
National Gallery of Art, Washington, D.C.

Peto was a Philadelphia-born painter who trained at the Pennsylvania Academy of the Fine Arts, and was known as a *trompe l'oeil* ("fool the eye") painter. Lacking recognition, he lived out his life in relative obscurity, selling paintings to summer tourists in New Jersey. In the late 1940s, art historian Alfred Frankenstein discovered numerous Peto paintings that were misattributed to another artist. Frankenstein's research restored Peto's reputation, and he's now recognized as one of the foremost American masters of *trompe l'oeil* still life.



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If you would not be forgotten, as soon as you are dead and rotten, either write things worth reading, or do things worth the writing.

Benjamin Franklin (1706–1790)
This quote is from *Poor Richard's Almanack* for 1738, published under the pen name "Richard Saunders," blended practical information like weather with proverbs and aphorisms.
Franklin was a printer, writer, scientist, diplomat, and one of the American Founding Fathers. *Poor Richard's Almanack*, published annually from 1732 to 1758, made him one of colonial America's most widely read writers.
Look for these titles by Franklin:
The Way to Wealth
The Autobiography of Benjamin Franklin
Experiments and Observations on Electricity



Books are the treasured wealth of the world and the fit inheritance of generations and nations.

Henry David Thoreau (1817–1862)
This quote is from *Walden* (1854), in the chapter "Reading," where Thoreau makes his case for the enduring value of serious, classic literature over common idle amusements.
Thoreau is best remembered for his two years of simple living at Walden Pond, an experience that shaped his enduring influence on generations and an appreciation for simple living, nature and contemplative thought. His close, patient attention to both the natural world and the inner life still defines his voice today.
Worth exploring from Thoreau:
Cape Cod
Civil Disobedience
The Maine Woods



Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.

Francis Bacon (1561–1626)
This quote is from Bacon's essay "Of Studies," part of a passage where Bacon argues that not every book deserves the same depth of attention.
Bacon was an English philosopher, statesman, and essayist widely regarded as a founder of the modern scientific method, laid out in works like *Novum Organum* (1620). He served as Lord Chancellor of England under James I until a corruption scandal ended his political career. His short, aphoristic essays remain among the most quoted English prose.
A few more works by Bacon:
Novum Organum
The Advancement of Learning
New Atlantis

Explore books about "trompe l'oeil" and more works by these authors at an independent bookstore near you!

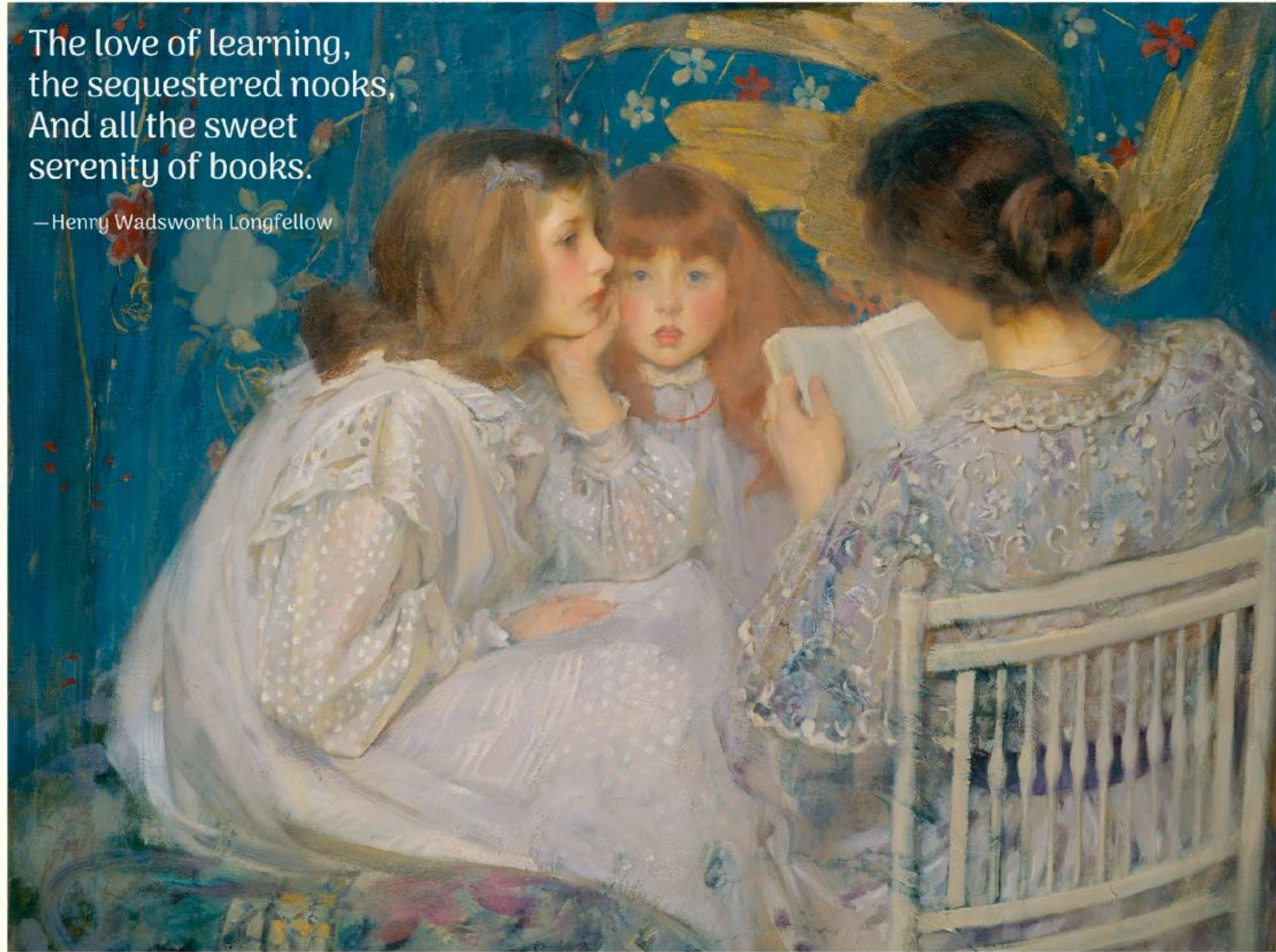
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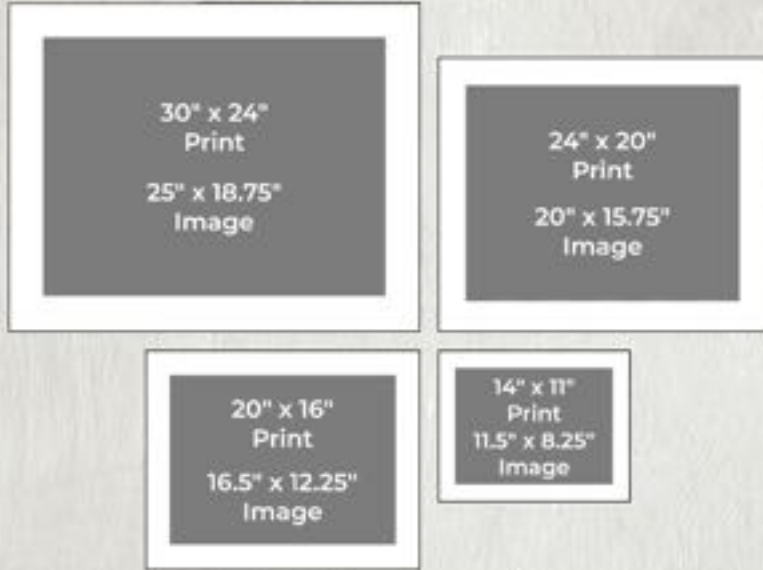
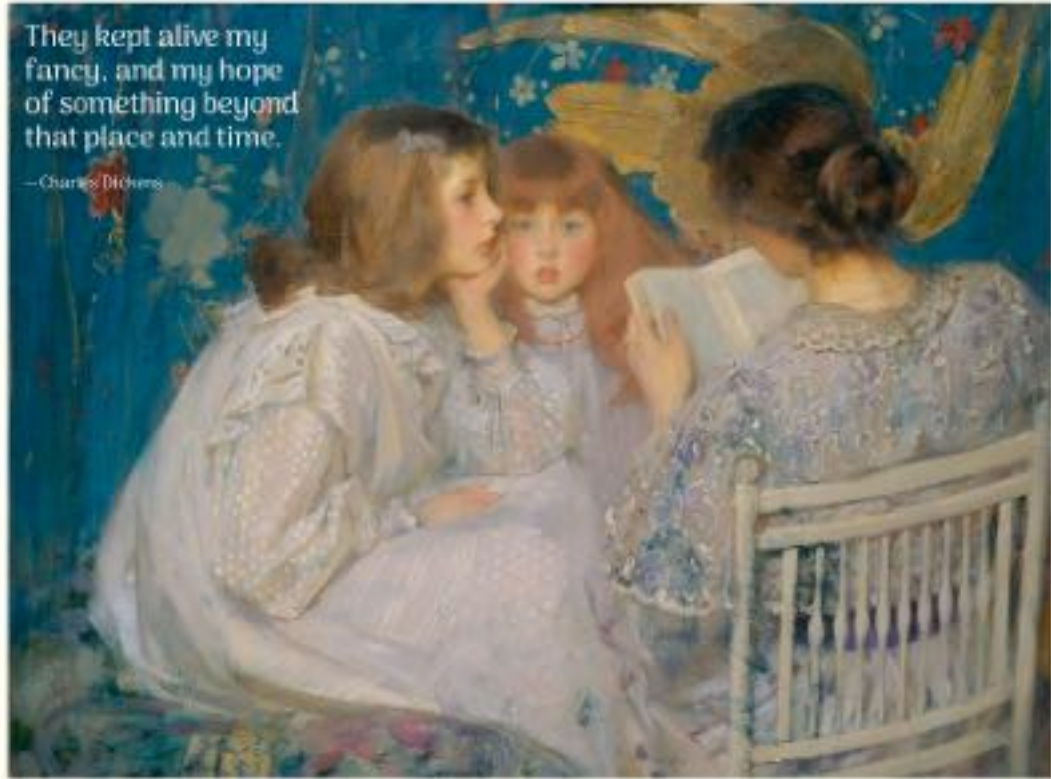
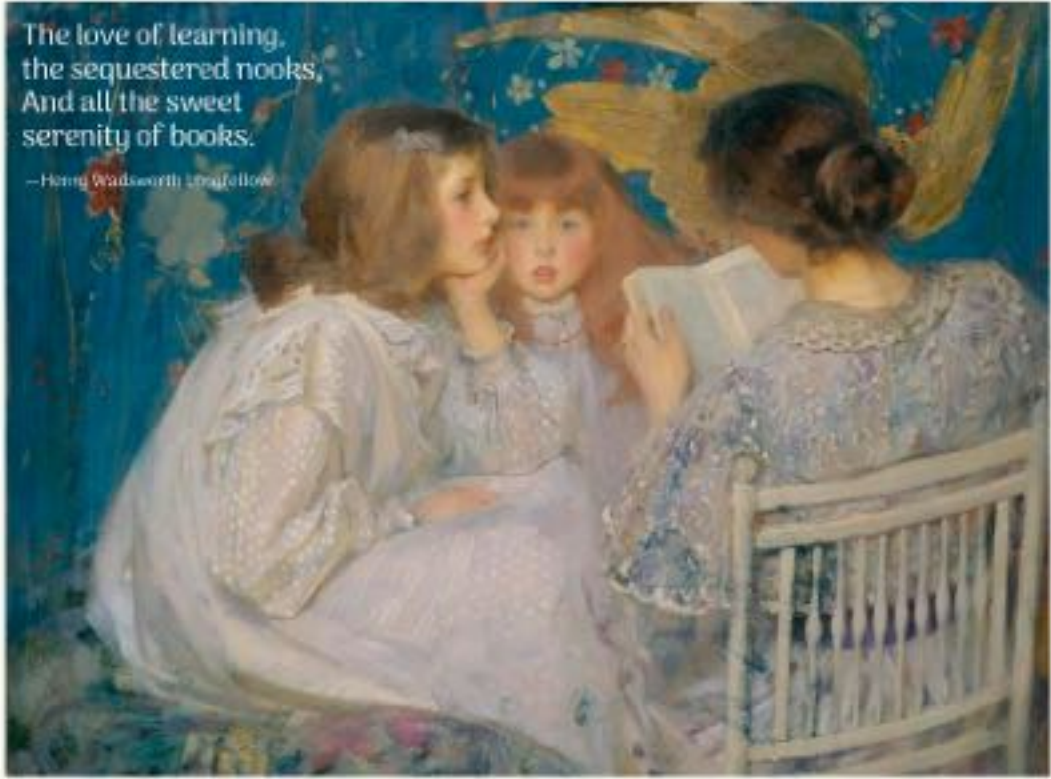
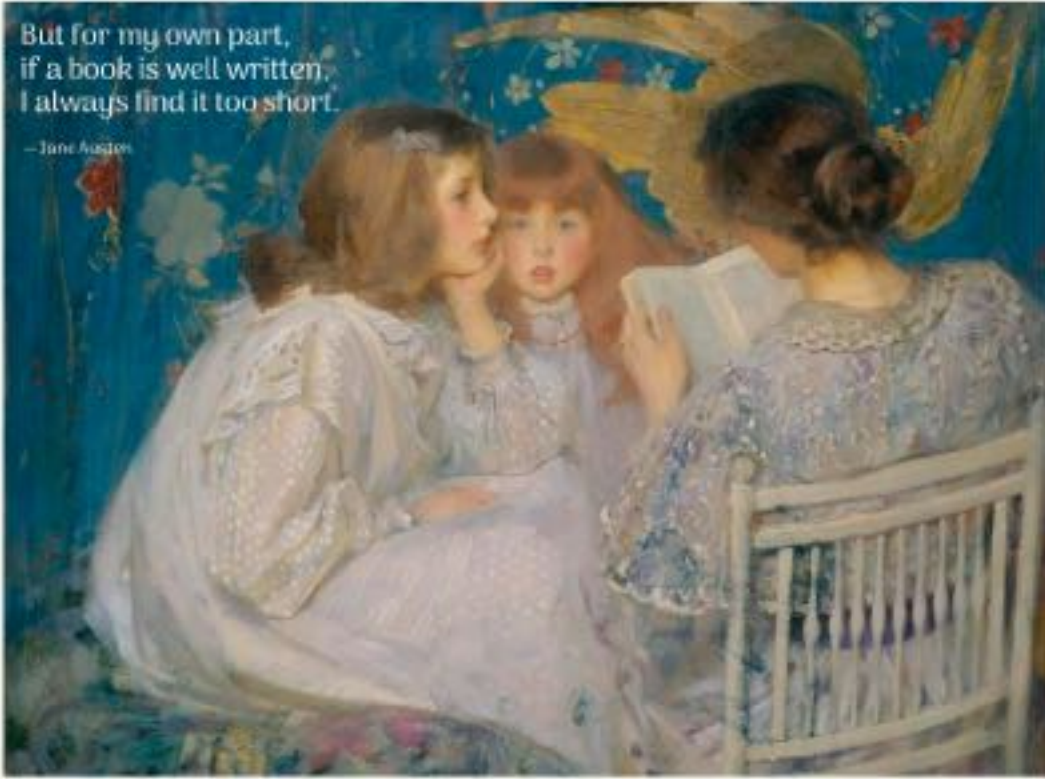












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30" x 24"	30" x 24"	25" x 18.75"	2.5" (top & sides) 2.75" (bottom)	31.25" x 25.25"
24" x 20"	24" x 20"	20" x 15.75"	2.0" (top & sides) 2.25" (bottom)	25.25" x 21.25"
20" x 16"	20" x 16"	16.5" x 12.25"	1.75" (top & sides) 2.0" (bottom)	21.25" x 17.25"
14" x 11"	14" x 11"	11.5" x 8.25"	1.25" (top & sides) 1.5" (bottom)	15.25" x 12.25"

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Jungle Tales



ARTIST
James Jebusa Shannon (1862–1923)
Jungle Tales, 1895
Oil on canvas, 34.25 x 44.75 inches (87 x 113.7 cm)
Metropolitan Museum of Art, New York, NY

Shannon was born in Auburn, New York, moved to England as a teenager and spent nearly his entire career there, becoming one of the most sought-after society portraitists of the Edwardian era. He was elected to the Royal Academy in 1909 and later served as President of the Royal Society of Portrait Painters. *Jungle Tales* shows Shannon's wife reading aloud to their daughter, Kitty, and another child. The Met notes say the painting's title, date, and London setting point to a specific inspiration: Rudyard Kipling's *The Jungle Book*, just published in 1894.



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*The love of learning,
the sequestered nooks,
And all the sweet
serenity of books.*

Henry Wadsworth Longfellow (1807–1882)
This quote is from *Morituri Salutamur*, a poem Longfellow wrote and delivered in 1875 for the 50th reunion of his Bowdoin College class of 1825. Reflecting on age and the passage of time, Longfellow contrasts a scholar's quiet devotion to books with the restless pursuit of gain in "the market-place."
Longfellow was one of the most popular and widely read American poets of the 19th century.
Discover more poems by Longfellow:
The Song of Hiawatha
Evangeline
Paul Revere's Ride



*But for my own part, if
a book is well written,
I always find it too short.*

Jane Austen (1775–1817)
This line is spoken by the title character in *Catharine, or the Bower*, an unfinished novel Austen began writing around age seventeen, as part of her teenage "juvenilia." It wasn't published until long after her death.
Austen wrote six completed novels that quietly reshaped English fiction with their wit and social observation, published anonymously in her lifetime and only later recognized as among the most beloved works in the English language.
Look for these Austen novels:
Pride and Prejudice
Sense and Sensibility
Persuasion



*They kept alive my
fancy, and my hope of
something beyond that
place and time.*

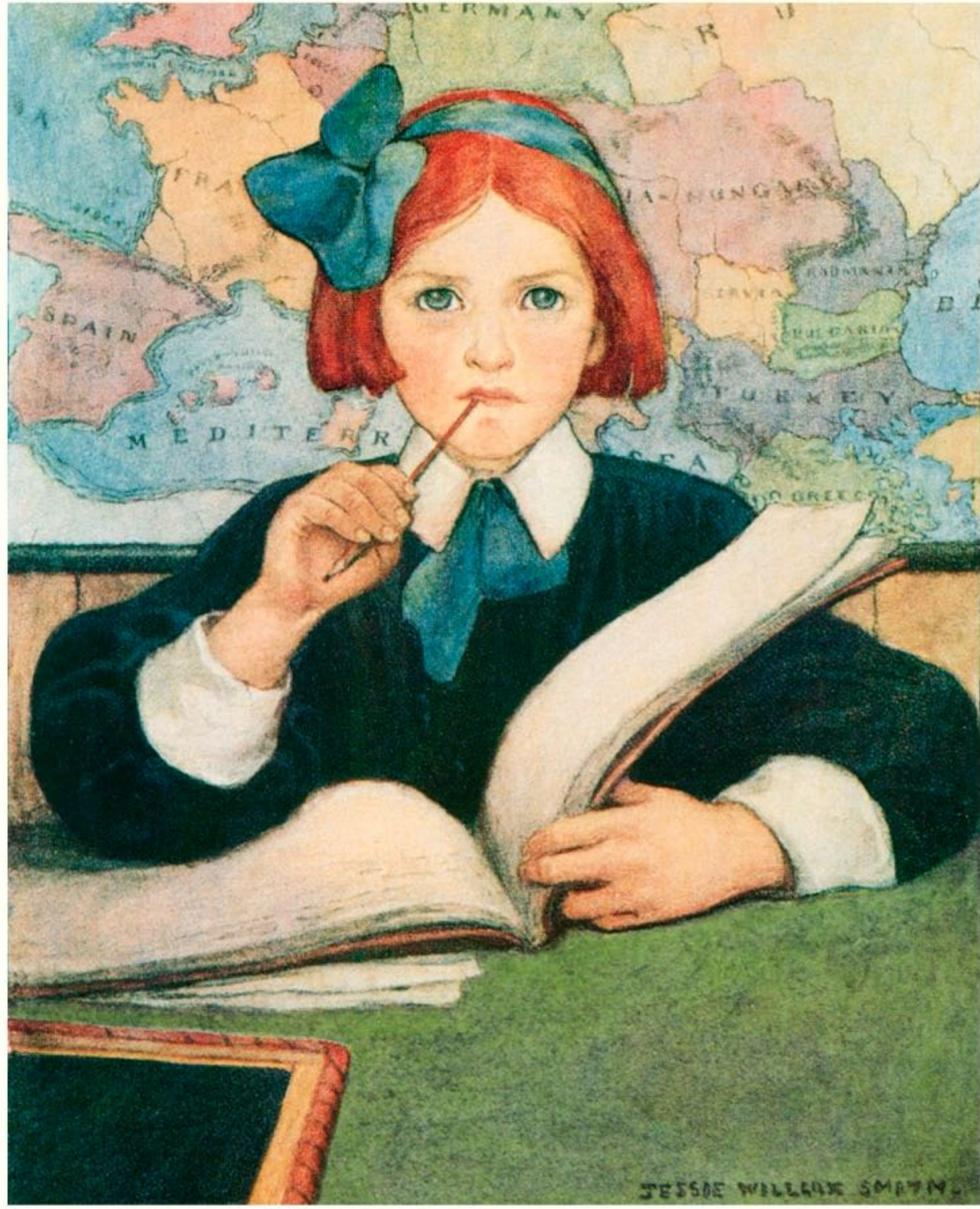
Charles Dickens (1812–1870)
This quote is from Chapter 4 of *David Copperfield* (1849–50), where young David describes the small collection of novels, including *Robinson Crusoe*, *Don Quixote*, and *The Arabian Nights*, that he found in a room at his home and that sustained him through a lonely, difficult childhood. Dickens's biographer and friend John Forster confirmed this passage was "literally true" of Dickens's own childhood.
Dickens is among the most widely read English novelists of all time.
Other wonderful books by Dickens:
Great Expectations
A Christmas Carol
Oliver Twist

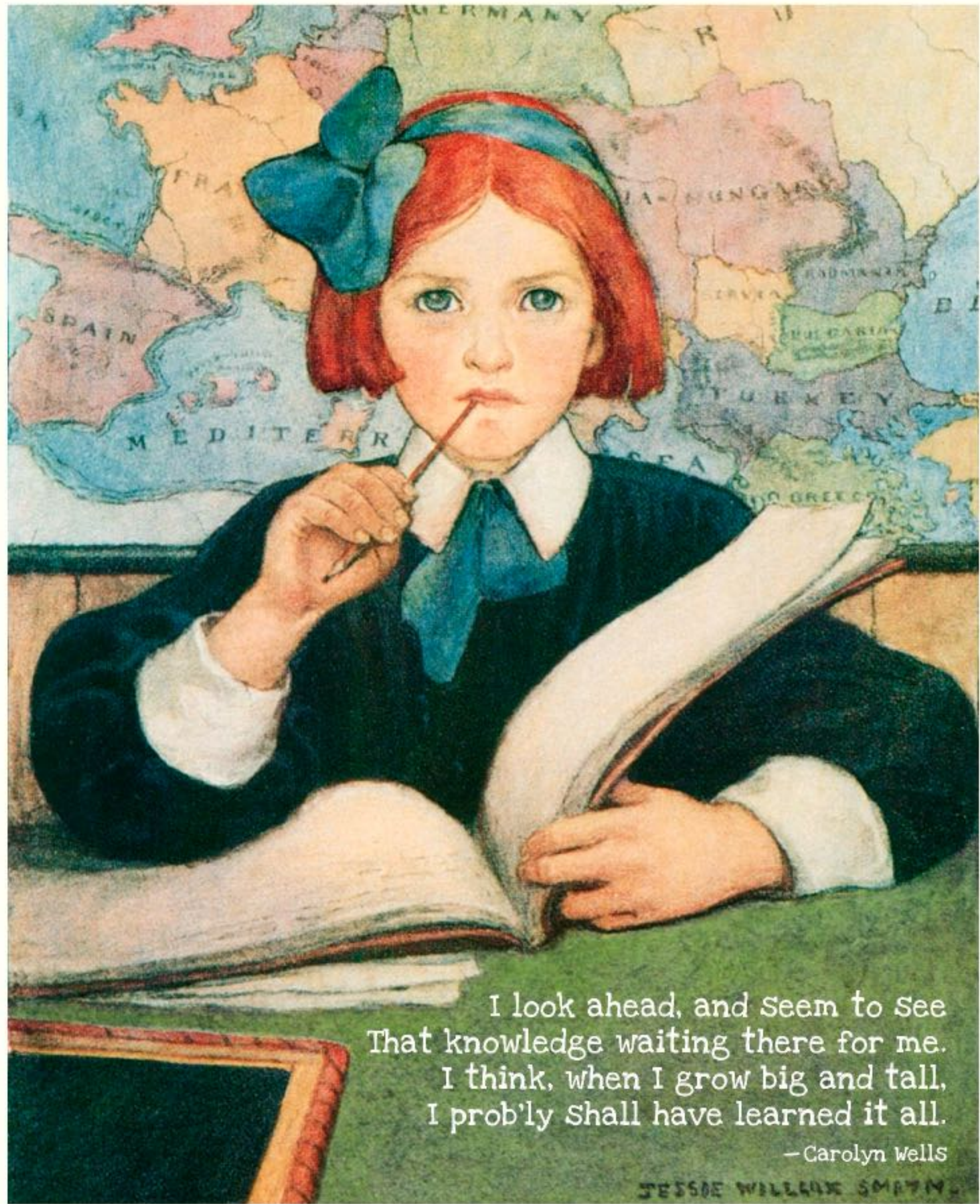
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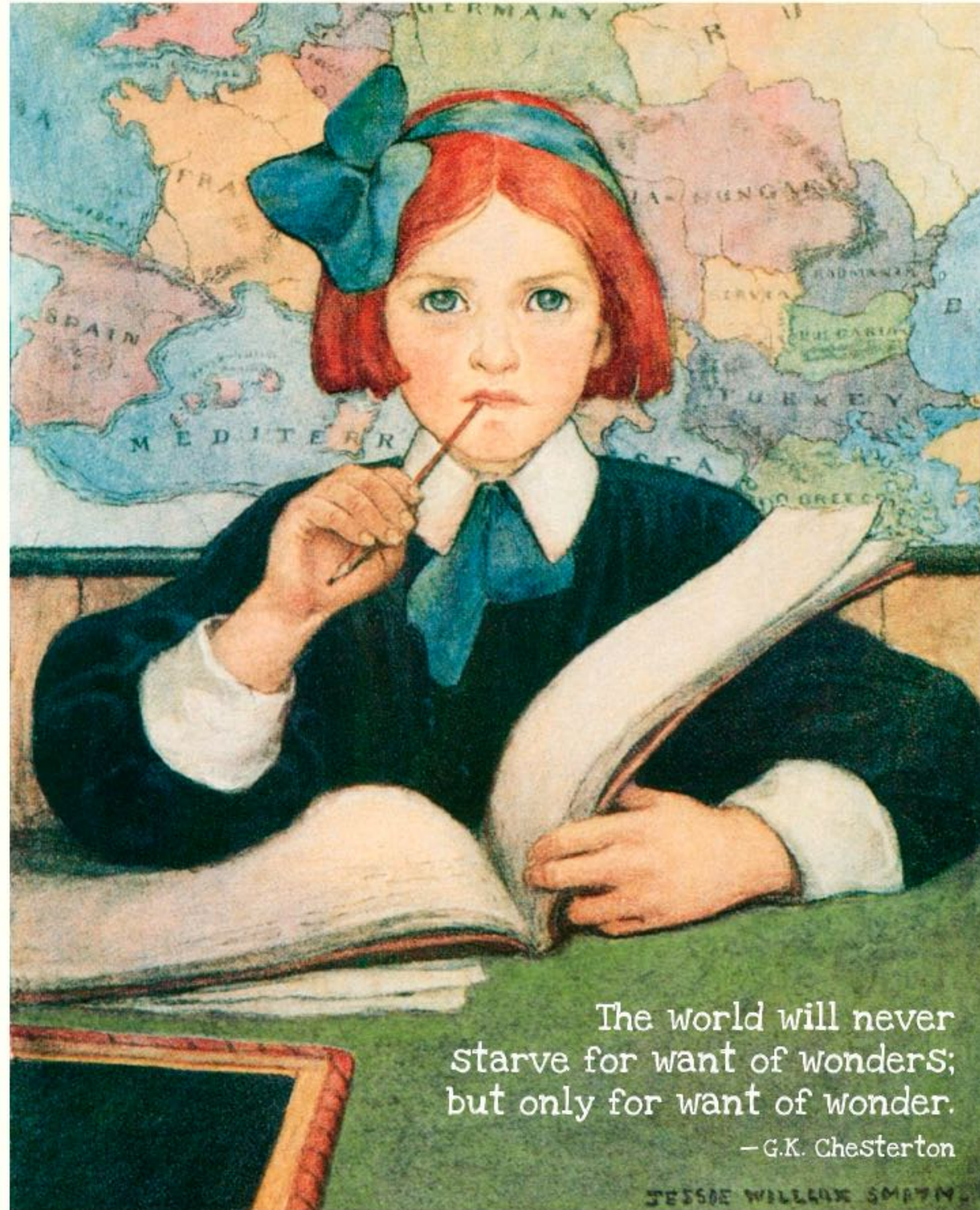


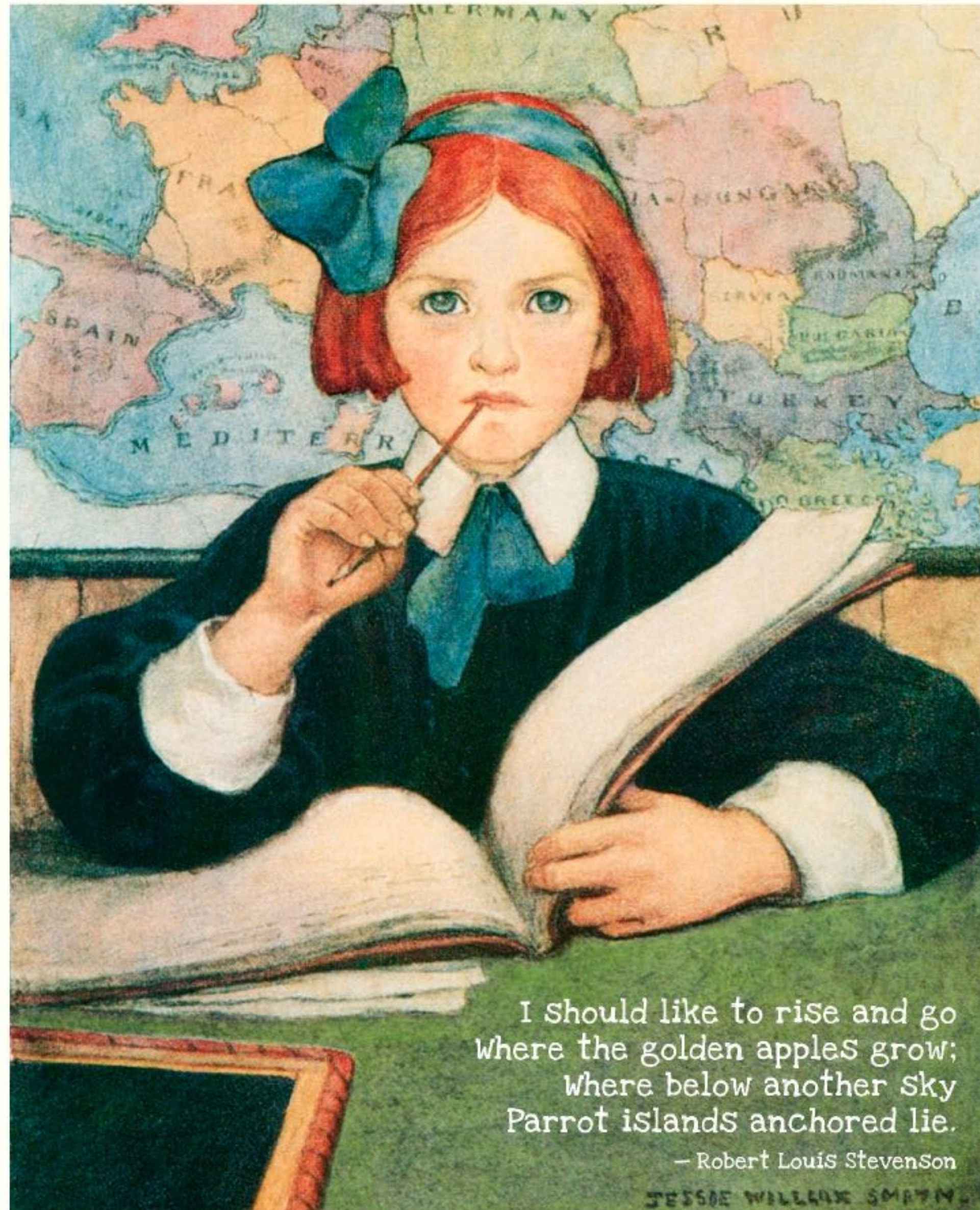


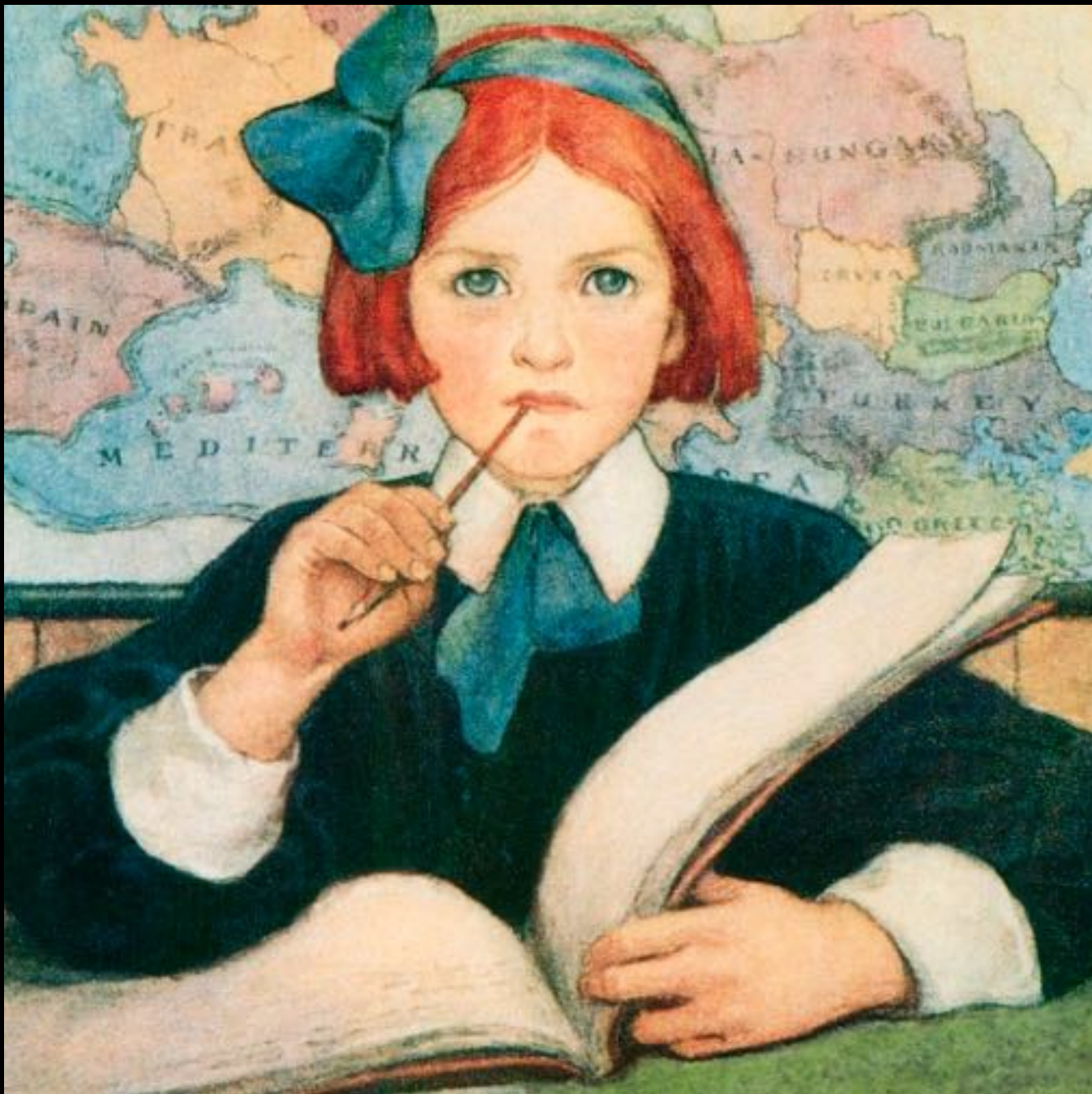
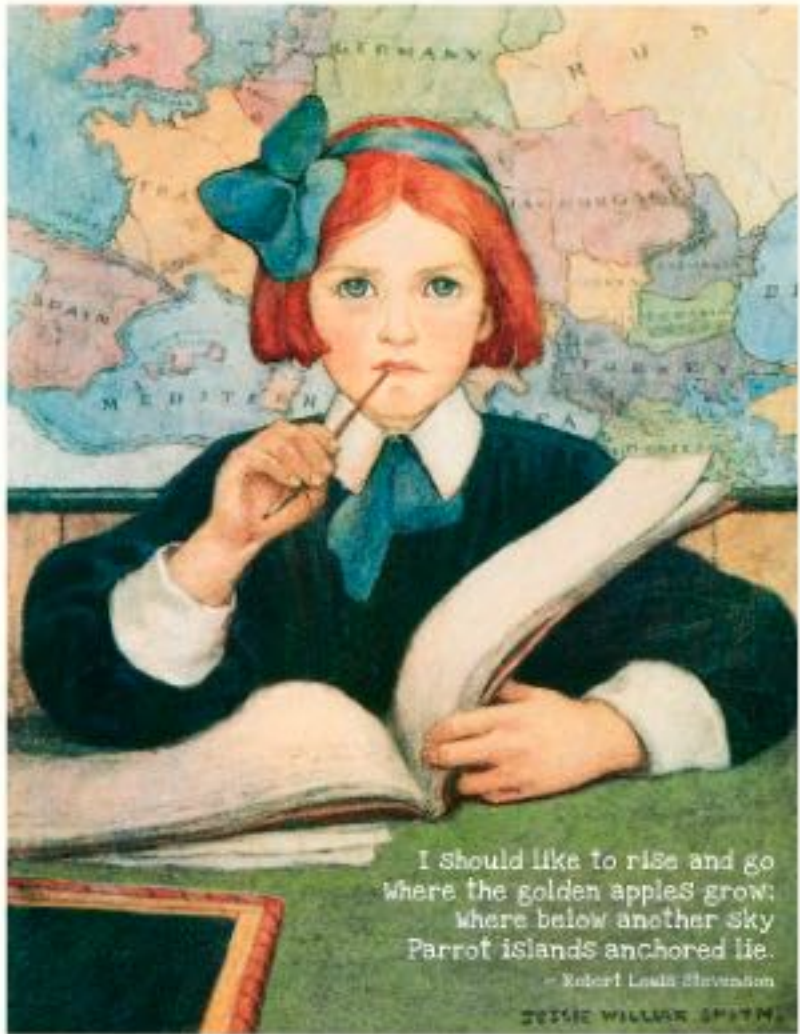
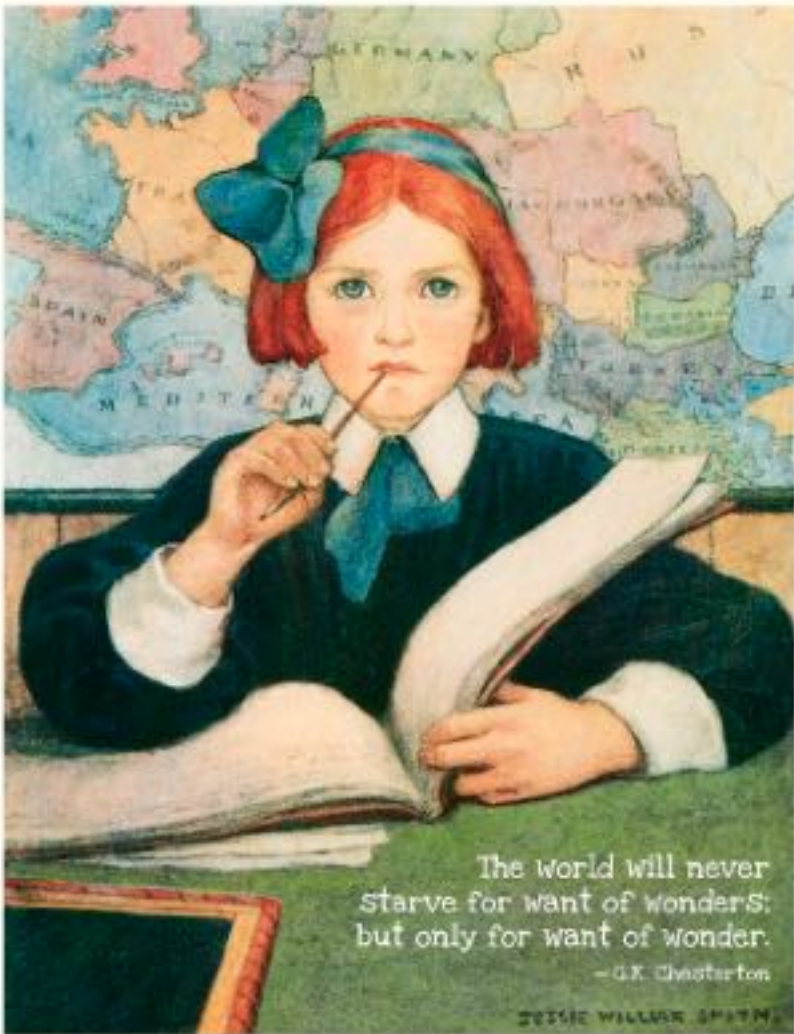
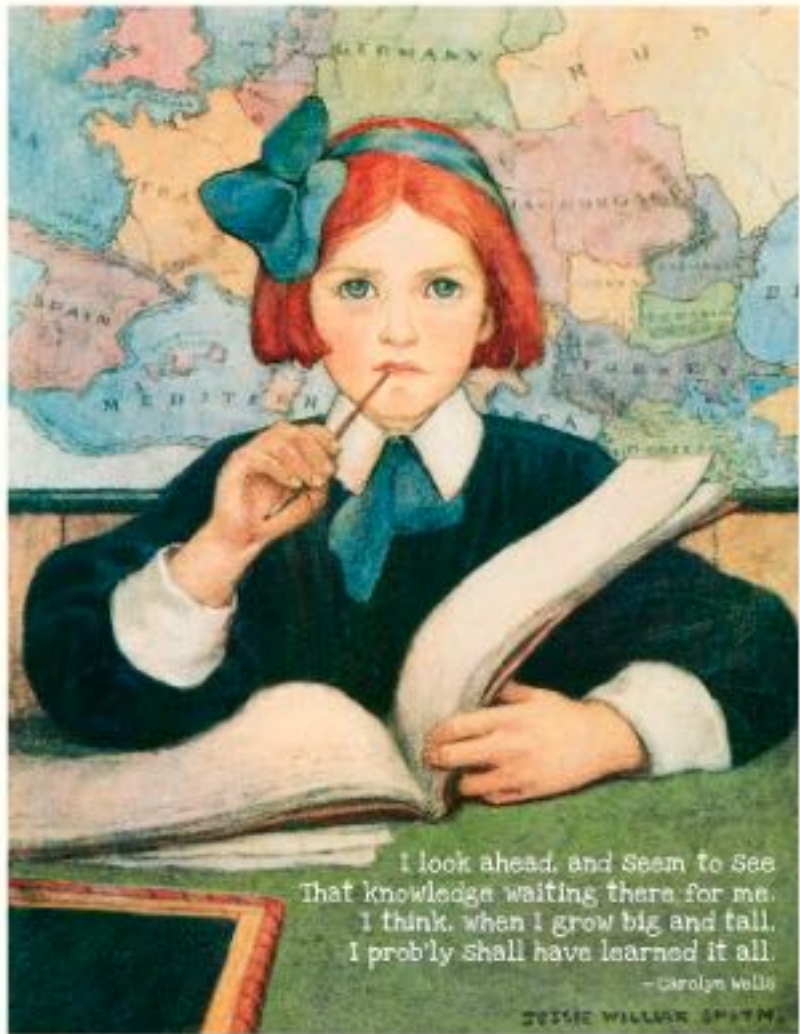
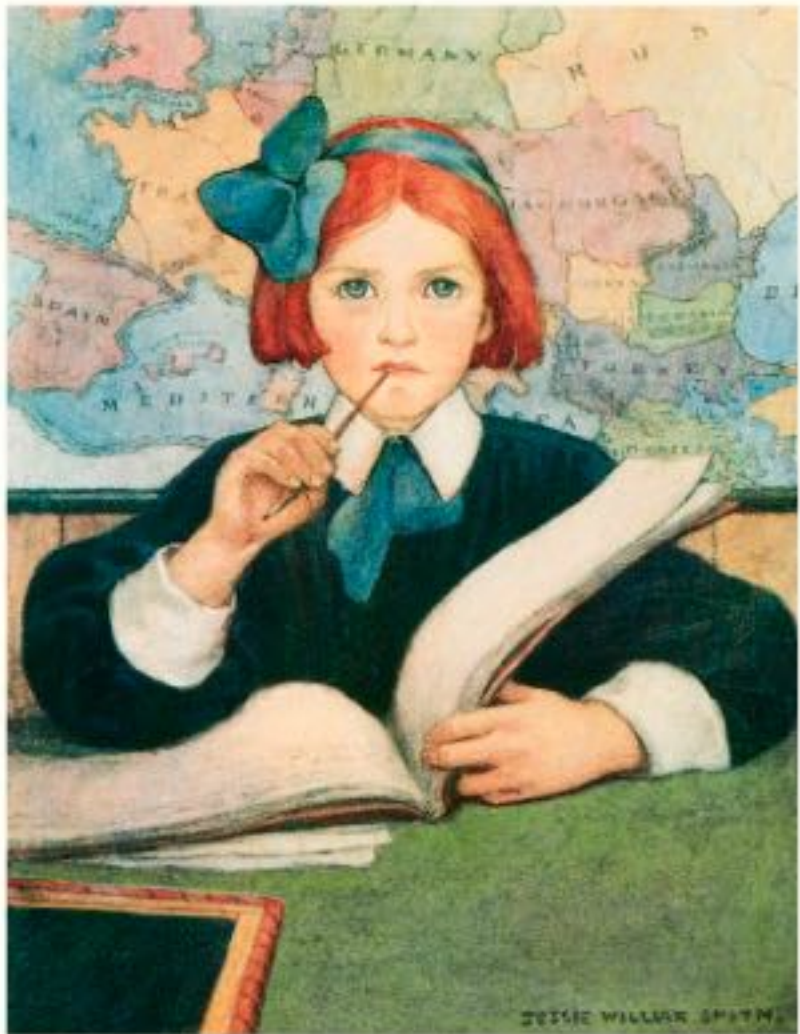
I look ahead, and seem to see
That knowledge waiting there for me.
I think, when I grow big and tall,
I prob'ly shall have learned it all.

—Carolyn Wells

JESSIE WILLCOX SMITH







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24" x 30"	24" x 30"	19" x 24.75"	2.5" (top & sides) 2.75" (bottom)	25.25" x 31.25"
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The Scholar



ARTIST
Jessie Willcox Smith (1863–1935)
The Scholar, 1909
Mixed media, dimensions unknown
Private collection (originally created for book illustration)

Smith studied under celebrated illustrator Howard Pyle. She became one of the most successful and prolific illustrators of her era, known for her tender portrayals of children, including classic editions of *A Child's Garden of Verses*, and *Little Women*, and for painting every cover of *Good Housekeeping* from 1917 to 1933. This illustration comes from *The Seven Ages of Childhood* (1909), a book pairing Smith's paintings with verses by Carolyn Wells, which playfully reimagines Shakespeare's "seven ages of man" from *As You Like It* as stages of a child's life.



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*I look ahead, and seem
to see / That knowledge
waiting there for me. /
I think, when I grow big
and tall, / I prob'ly shall
have learned it all.*

Carolyn Wells (1862–1942)

This verse is from *The Seven Ages of Childhood* (1909), written to accompany this very illustration: a young scholar looking ahead to adulthood, confident that by the time she's grown, she'll have learned everything there is to know.

Wells was an extraordinarily prolific American writer, publishing more than 170 books across children's literature, humor, poetry, and mystery fiction, including her long-running *Fleming Stone* detective series.

More Wells titles worth seeking out:

A Nonsense Anthology
The Jingle Book
Patty Fairfield



*The world will never
starve for want of
wonders; but only for
want of wonder.*

G.K. Chesterton (1874–1936)

This is the closing line of the title essay in *Tremendous Trifles* (1909), where Chesterton, sitting on a hillside, reflects that the world is full of everyday wonders — if only we take the time to notice them.

Chesterton was an English writer, journalist, and critic celebrated for his wit and gift for paradox. He was a persistent critic of the idea that change is automatically progress, championing tradition and ordinary life against his era's blind confidence in rationalism and technocratic reform.

A few more Chesterton titles:

Orthodoxy
The Man Who Was Thursday
The Napoleon of Notting Hill



*I should like to rise and
go / Where the golden
apples grow; / Where
below another sky /
Parrot islands
anchored lie.*

Robert Louis Stevenson (1850–1894)

This quote is from "Travel," a poem in *A Child's Garden of Verses* (1885), in which a child imagines the far-off, storybook places he longs to visit.

Stevenson was a Scottish novelist, poet, and essayist. Plagued by poor health for much of his life, he nonetheless traveled widely and wrote prolifically. *A Child's Garden of Verses* remains one of the most beloved children's poetry collections ever published.

More adventures from Stevenson:

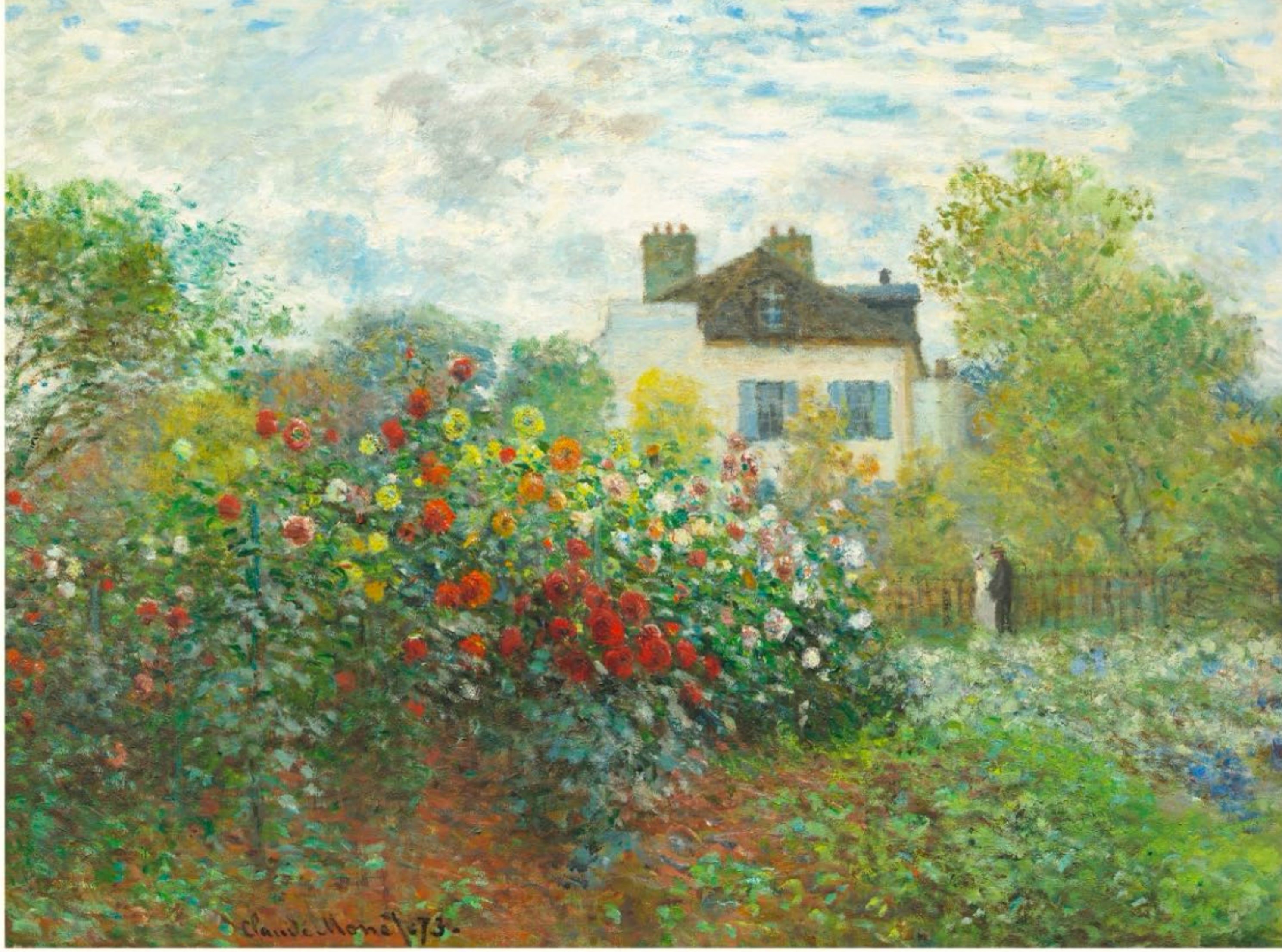
Treasure Island
Kidnapped
Strange Case of Dr Jekyll and Mr Hyde

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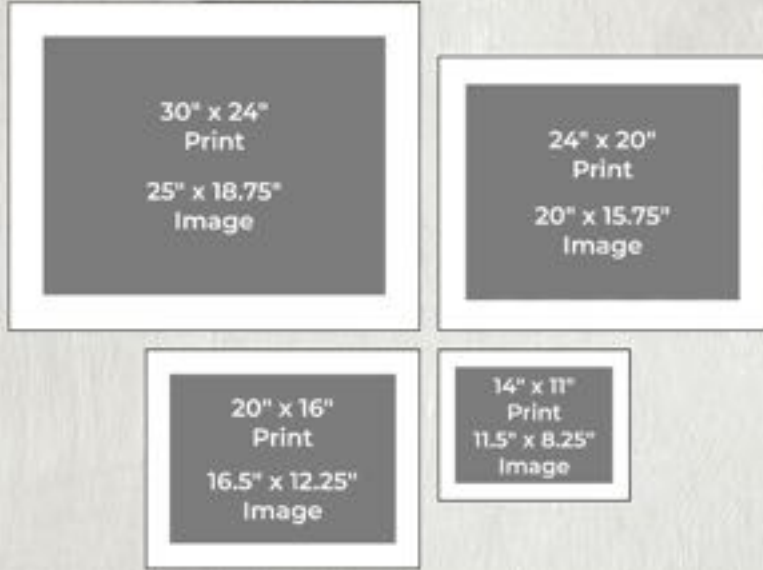
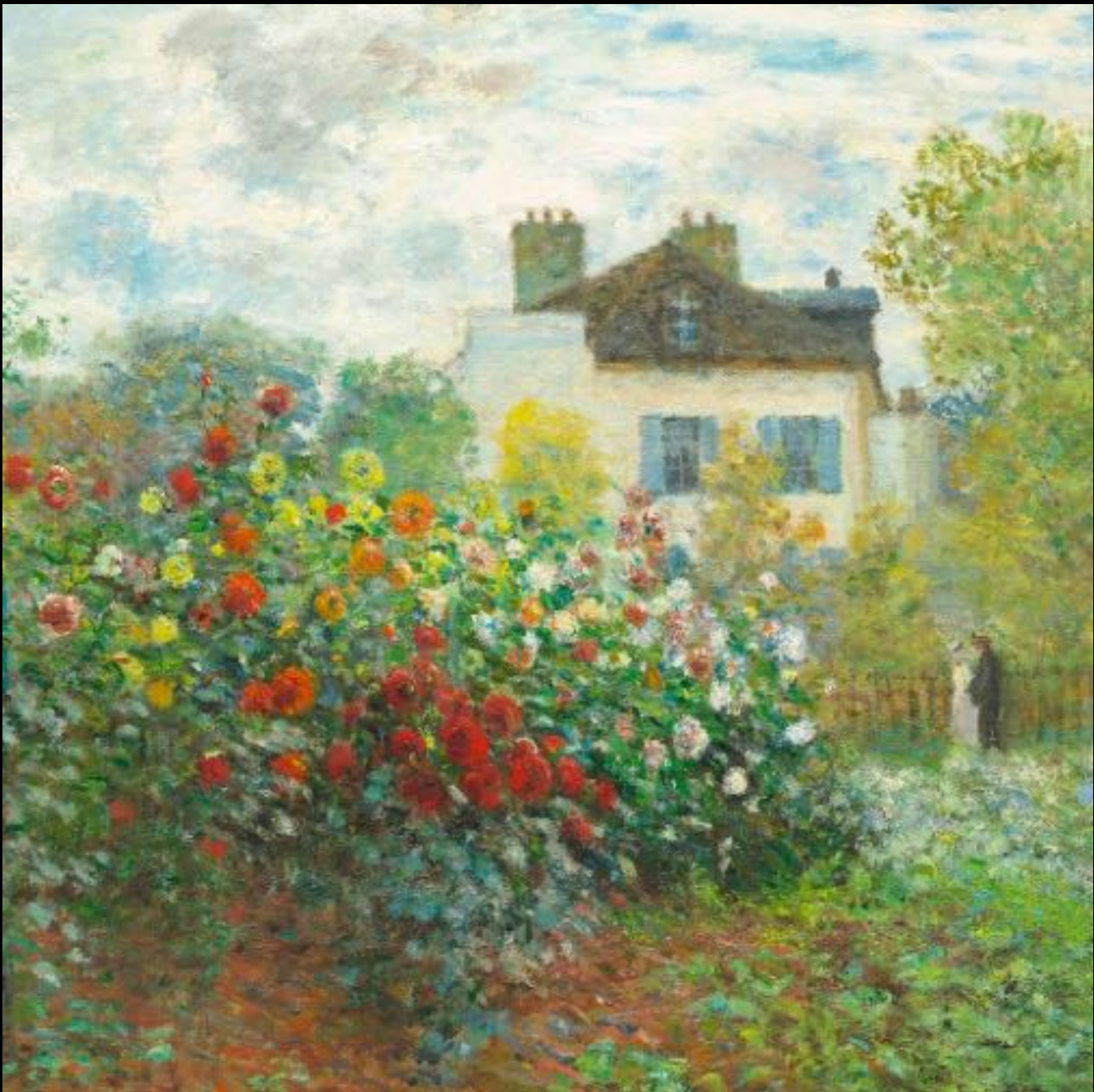












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24" x 20"	24" x 20"	20" x 15.75"	2.0" (top & sides) 2.25" (bottom)	25.25" x 21.25"
20" x 16"	20" x 16"	16.5" x 12.25"	1.75" (top & sides) 2.0" (bottom)	21.25" x 17.25"
14" x 11"	14" x 11"	11.5" x 8.25"	1.25" (top & sides) 1.5" (bottom)	15.25" x 12.25"

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The Artist's Garden in Argenteuil



ARTIST
Claude Monet (1840–1926)
The Artist's Garden in Argenteuil, 1873
Oil on canvas, 24 x 32.5 inches (61 x 82.5 cm)
National Gallery of Art, Washington, D.C. (Gift of Janice H. Levin, in Honor of the 50th Anniversary of the National Gallery of Art)

Monet is considered the founder of French Impressionism. He worked outdoors and directly from life, to capture the fleeting effects of light and atmosphere. This work shows the garden Monet cultivated at his house in Argenteuil on the Seine just outside Paris where he lived from 1871 to 1878. The house became a gathering place for fellow Impressionists, Renoir and Manet among them.



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This bud of love, by summer's ripening breath, May prove a beauteous flower when next we meet.

William Shakespeare (1564–1616)
This line is spoken by Juliet in the famous balcony scene, Act II, Scene II of *Romeo and Juliet*. She compares her newly declared love for Romeo to a flower bud, still unfolding, that she hopes will bloom into something lasting by the time they meet again. Shakespeare is widely regarded as the greatest playwright in the English language. His work draws so heavily on garden and flower imagery that scholars have cataloged references to well over a hundred different plants across his plays and poems.
A few more Shakespeare plays:
Hamlet
A Midsummer Night's Dream
Twelfth Night



God Almighty first planted a garden. And indeed, it is the purest of human pleasures.

Francis Bacon (1561–1626)
This is the opening line of Bacon's essay "Of Gardens," from his *Essays* (1625). Bacon goes on to lay out his vision of an ideal royal garden, insisting that something should be in bloom in every month of the year. Bacon was an English philosopher, statesman, and essayist widely regarded as a founder of the modern scientific method. He served as Lord Chancellor of England under James I. His short, aphoristic essays on subjects from truth to gardens to studies remain among the most quoted prose in the English language.
Other essays and works by Bacon:
Novum Organum
The Advancement of Learning
New Atlantis



By wisdom the house shall be built, and by prudence it shall be strengthened.

Proverbs 24:3
This verse is from the *Book of Proverbs*, often attributed to King Solomon, and part of the Bible's "wisdom literature." This is the Douay-Rheims translation, the New Testament being published in 1582 and the Old Testament in 1609–1610. Though the verse speaks of building a house rather than tending a garden, its message that lasting, well-made things grow out of wisdom and patient care extends naturally to a cultivated garden like Monet's.
More books of biblical wisdom:
Ecclesiastes
Psalms
The Book of Wisdom

Explore books about Claude Monet and more works by these authors at an independent bookstore near you!

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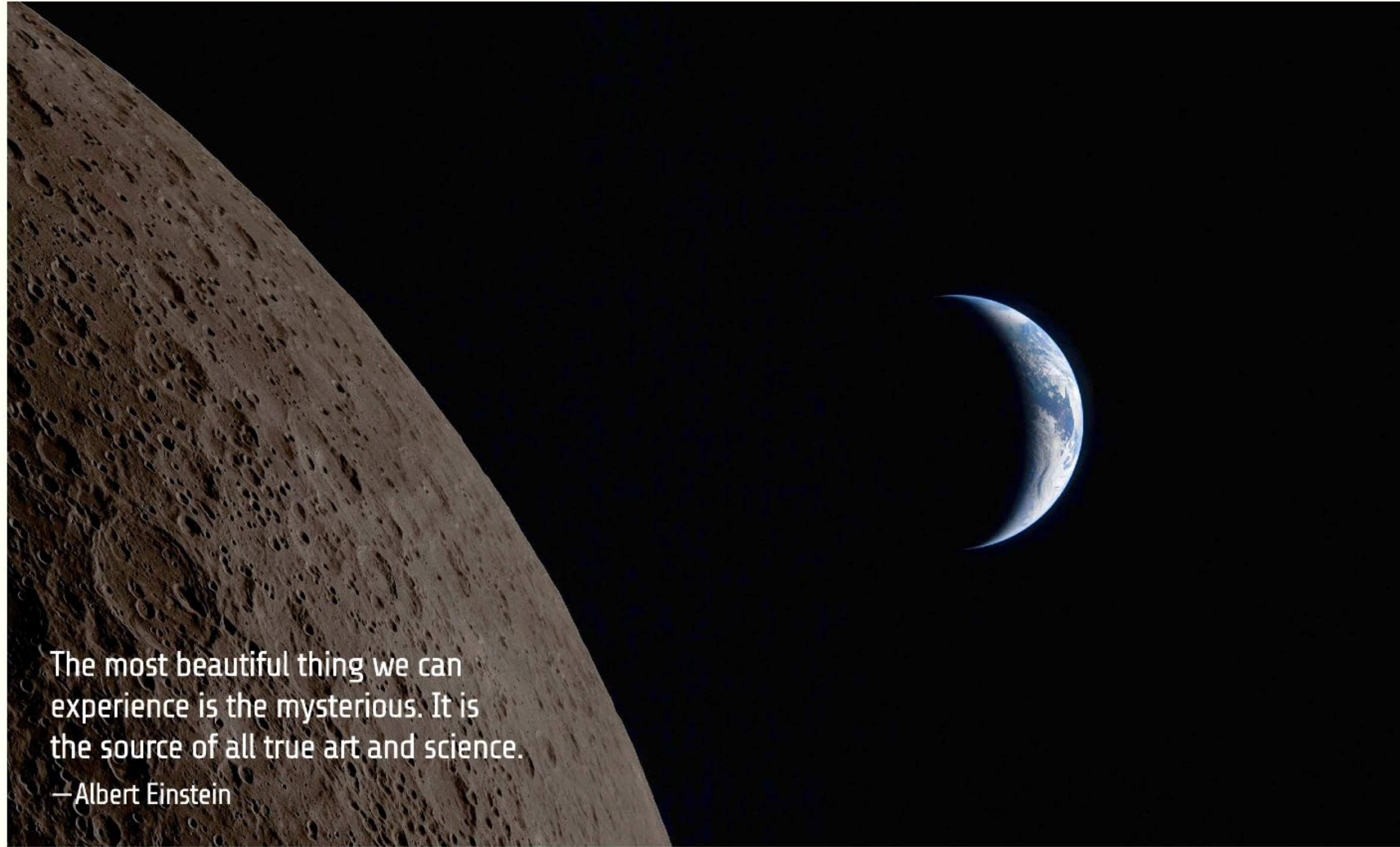
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NASA Artemis II The Edge of Two Worlds

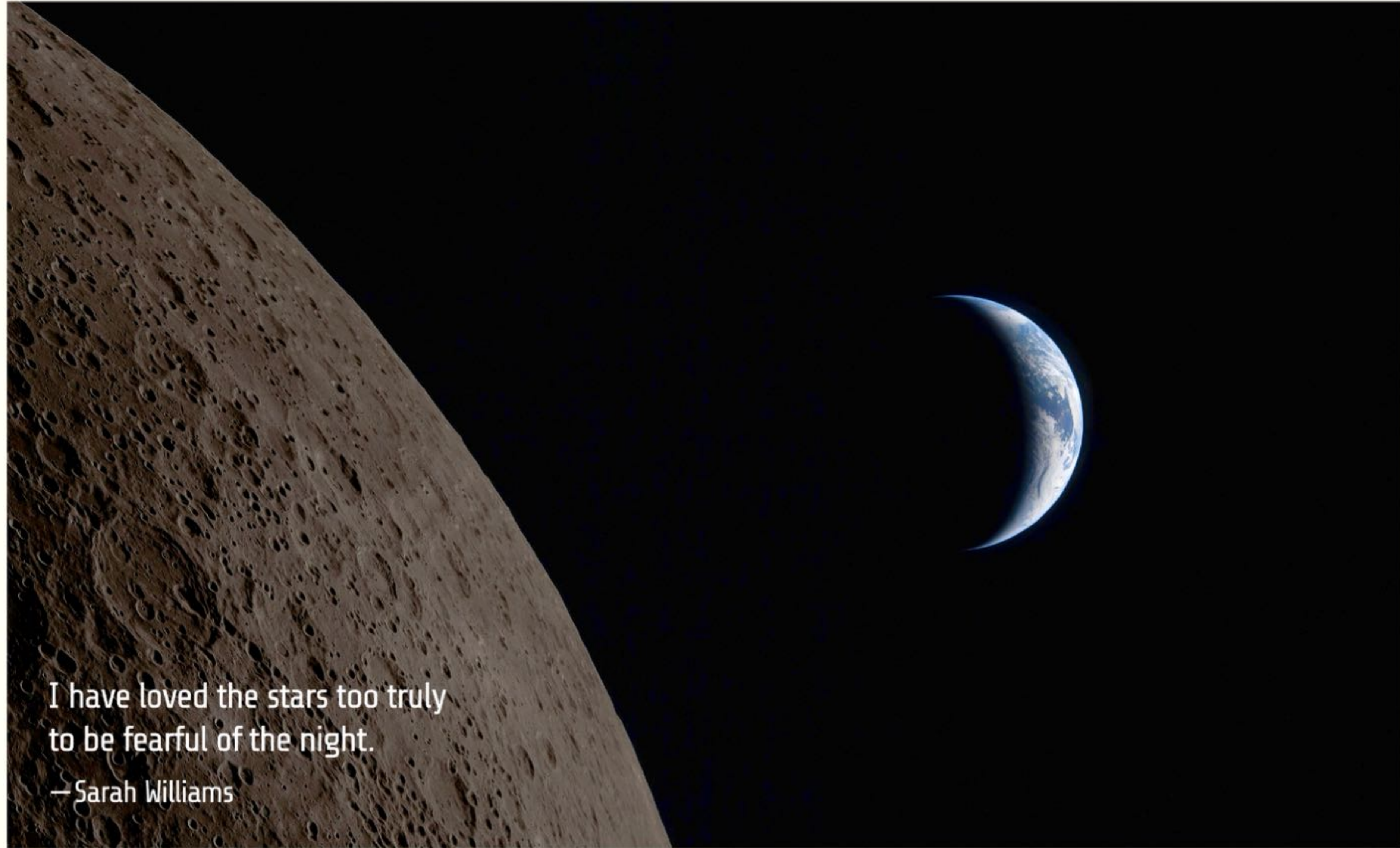




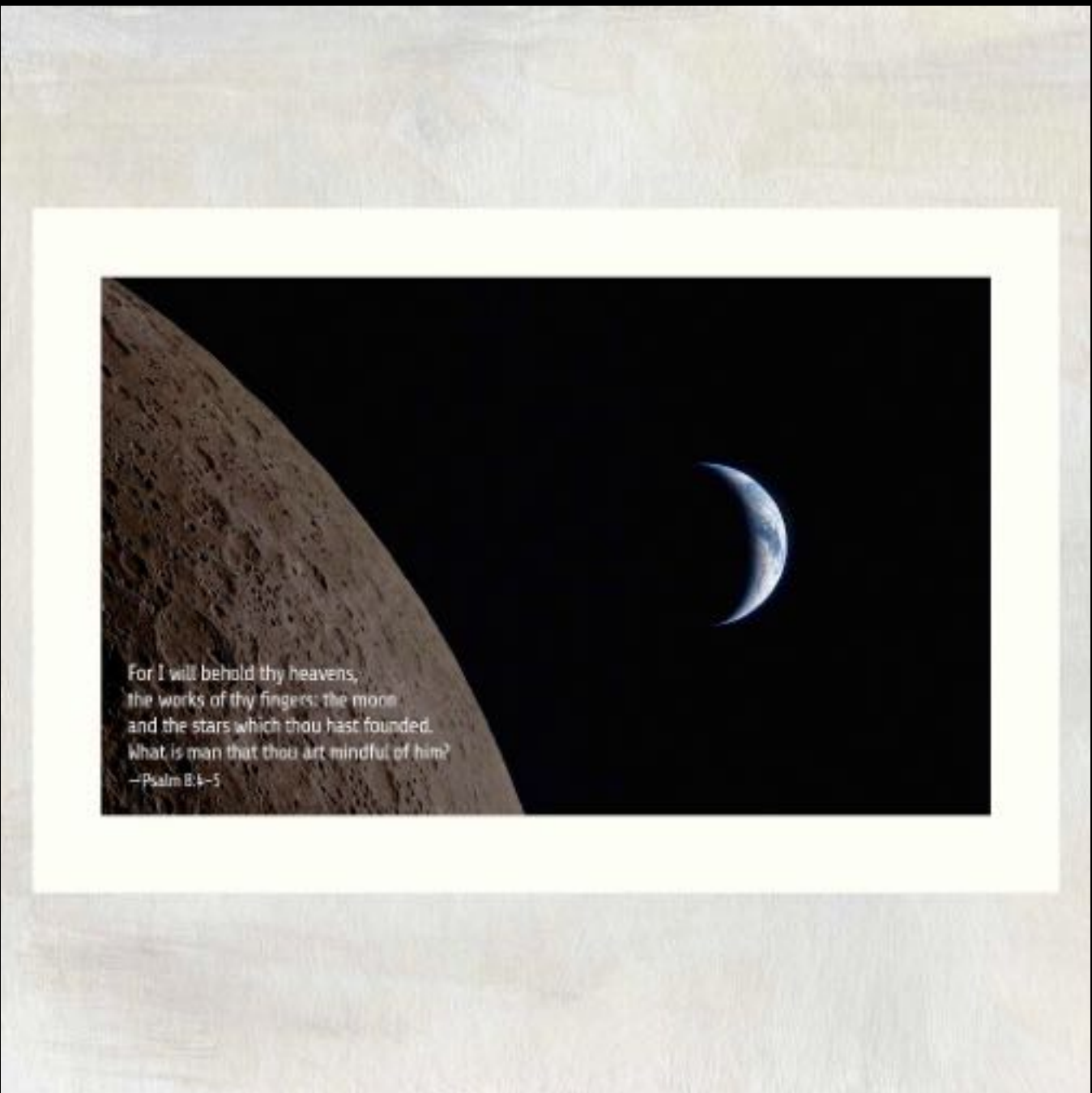
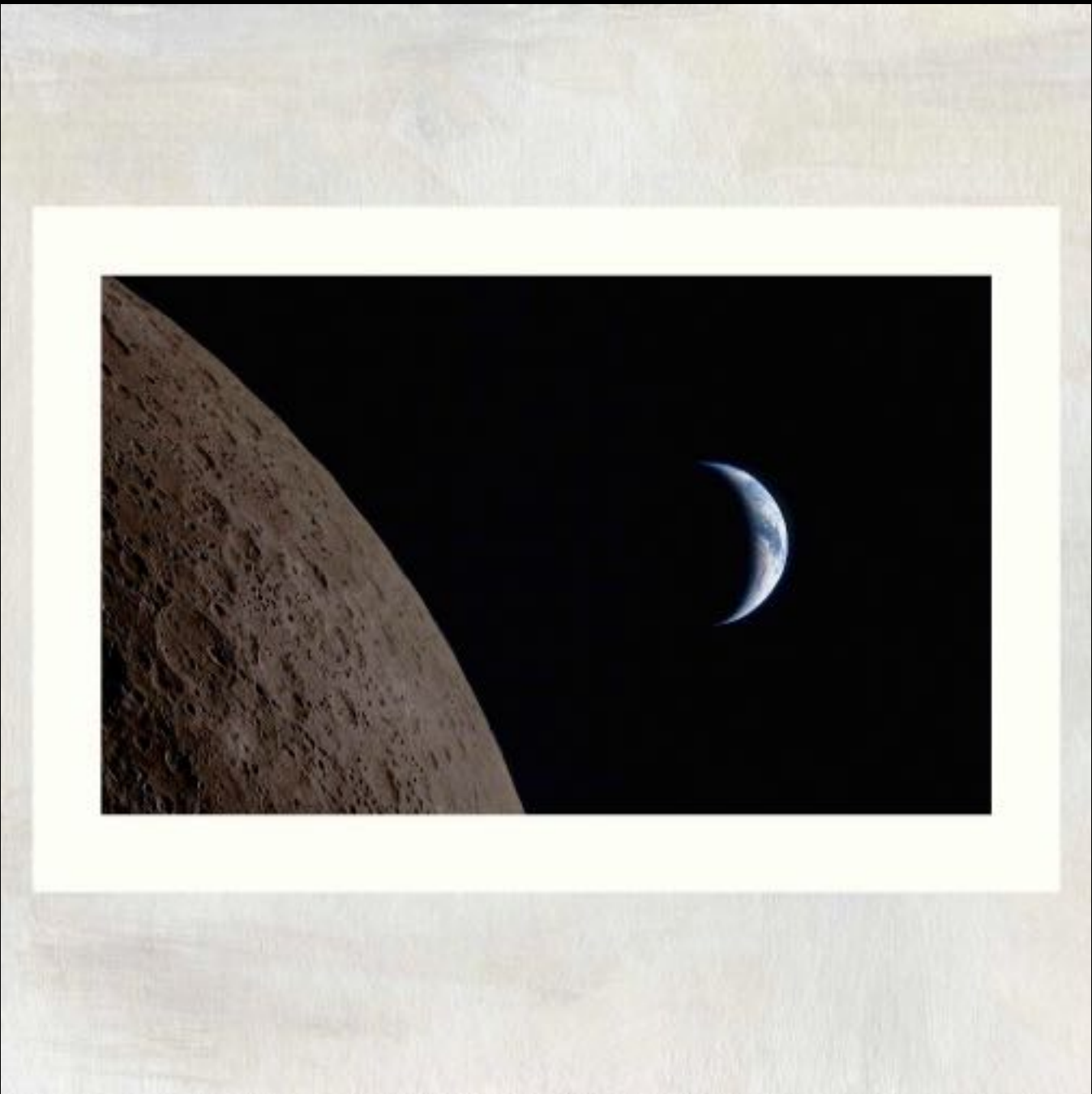
The most beautiful thing we can
experience is the mysterious. It is
the source of all true art and science.
— Albert Einstein



For I will behold thy heavens,
the works of thy fingers: the moon
and the stars which thou hast founded.
What is man that thou art mindful of him?
—Psalm 8:4-5



I have loved the stars too truly
to be fearful of the night.
— Sarah Williams



36" x 24"
Print
31" x 18.75"
Image

30" x 20"
Print
26" x 15.75"
Image

24" x 16"
Print
20.5" x 12.25"
Image

12" x 18"
Print
9.5" x 15.25"
Image

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30" x 20"	30" x 20"	26" x 15.75"	2.0" (top & sides) 2.25" (bottom)	31.25" x 21.25"
24" x 16"	24" x 16"	20.5" x 12.25"	1.75" (top & sides) 2.0" (bottom)	25.25" x 17.25"
18" x 12"	18" x 12"	15.5" x 9.25"	1.25" (top & sides) 1.5" (bottom)	19.25" x 13.25"

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The Edge of Two Worlds



PHOTOGRAPHERS
NASA Artemis II Crew

The Edge of Two Worlds, April 6, 2026
Photograph (PIA: art002e009285)
NASA / Johnson Space Center

This photo was taken by the Artemis II crew during the mission's seven-hour lunar flyby on April 6, 2026, the first time astronauts traveled to the Moon's vicinity since 1972. The crew was NASA astronauts Reid Wiseman, Victor Glover, and Christina Koch, and Canadian Space Agency astronaut Jeremy Hansen. It reached 252,756 miles from Earth, the farthest humans have ever traveled from home.

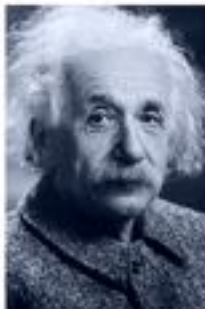
The image captures Earth about six minutes before "Earthset." The Moon's ancient surface offers a striking contrast to the living, cloud-swirled planet beyond.



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The most beautiful thing we can experience is the mysterious. It is the source of all true art and science.

Albert Einstein (1879–1955)

This quote is from Einstein's essay "What I Believe," first published in the American magazine *Forum and Century* in October 1930. In the essay, Einstein reflects on what gives a life devoted to art and science its deepest meaning.

One of the most famous figures in modern history, Einstein was a theoretical physicist whose theory of general relativity transformed our understanding of gravity, space, and time, earning him the 1921 Nobel Prize in Physics.

A few more works by Einstein:

Relativity: The Special and the General Theory
The World As I See It
Out of My Later Years



For I will behold thy heavens, the works of thy fingers: the moon and the stars which thou hast founded. What is man that thou art mindful of him?

Psalms 8:4–5 (King James Version)

This verse is from Psalm 8, a psalm of praise traditionally attributed to King David, marveling at the vastness of the night sky and humanity's small but meaningful place within creation.

The King James Version, first published in 1611, remains one of the most influential English translations of the Bible and a lasting influence on the shape of English prose and poetry ever since.

More biblical stargazing passages:

Psalms 19
Psalms 104
Job 38



I have loved the stars too truly to be fearful of the night

Sarah Williams (1837–1868)

This line closes a stanza from "The Old Astronomer," a poem in Williams's collection *Twilight Hours: A Legacy of Verse*, published in 1868, the same year she died. The poem imagines a dying astronomer's final words of encouragement to his student. This closing couplet has since become one of the most popular epitaphs chosen by amateur and professional astronomers alike.

Williams was an English poet who wrote under the pen name "Sadie." She published only one poetry collection in her lifetime, and this poem remains her best-known work.

Another poem from *Twilight Hours*:

Deep-Sea Soundings

Explore books about NASA and Artemis II, and works by these authors at an independent bookstore near you!

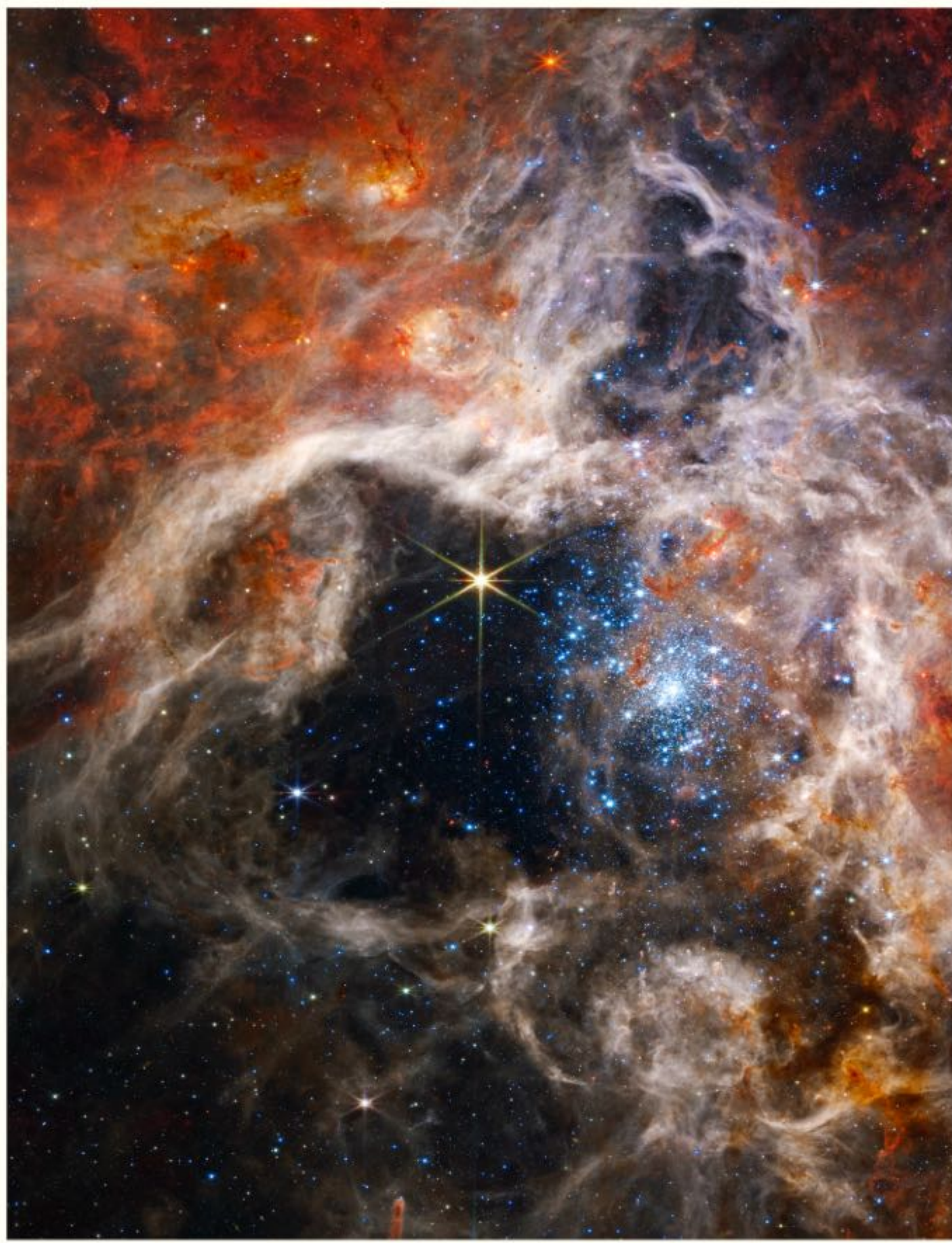
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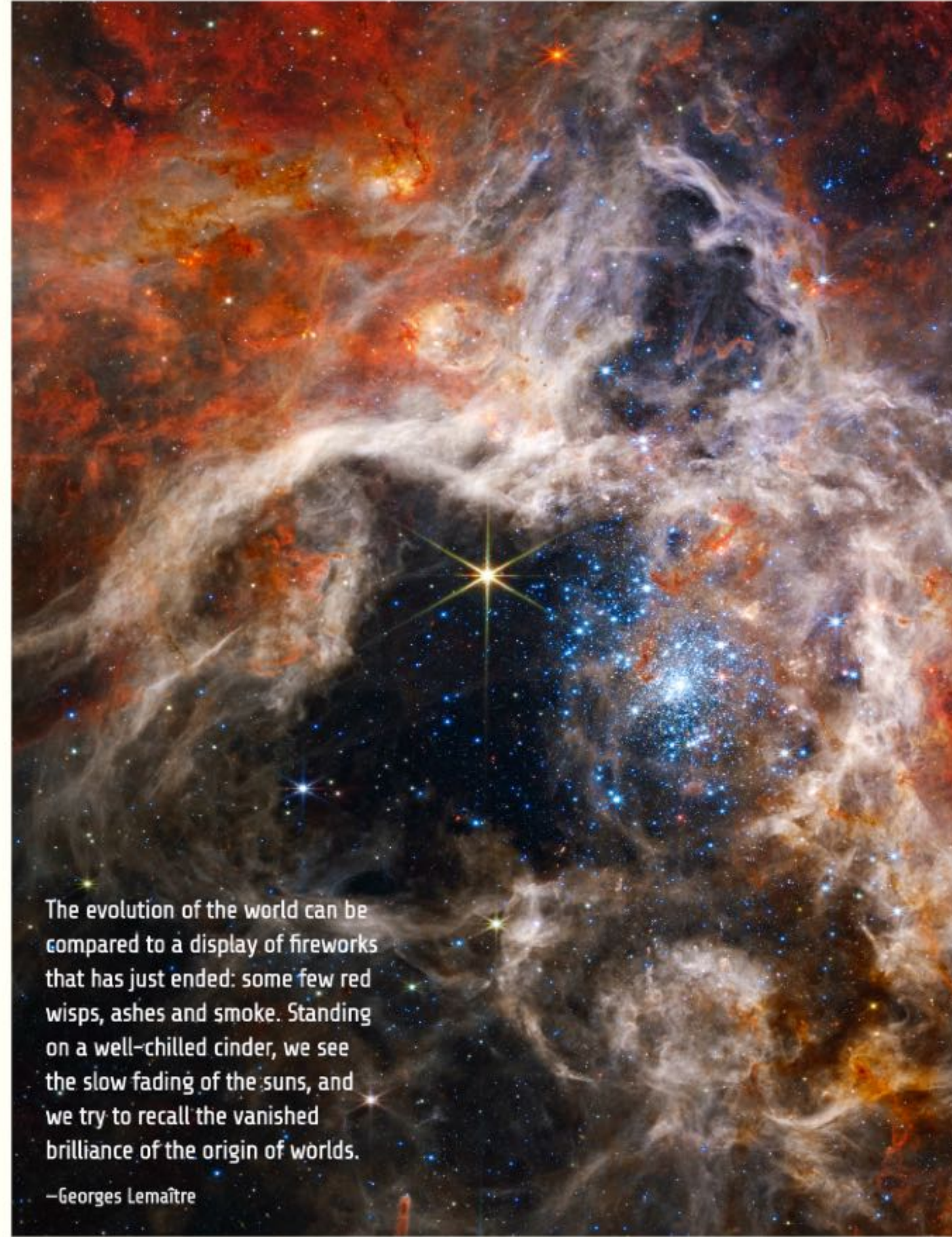


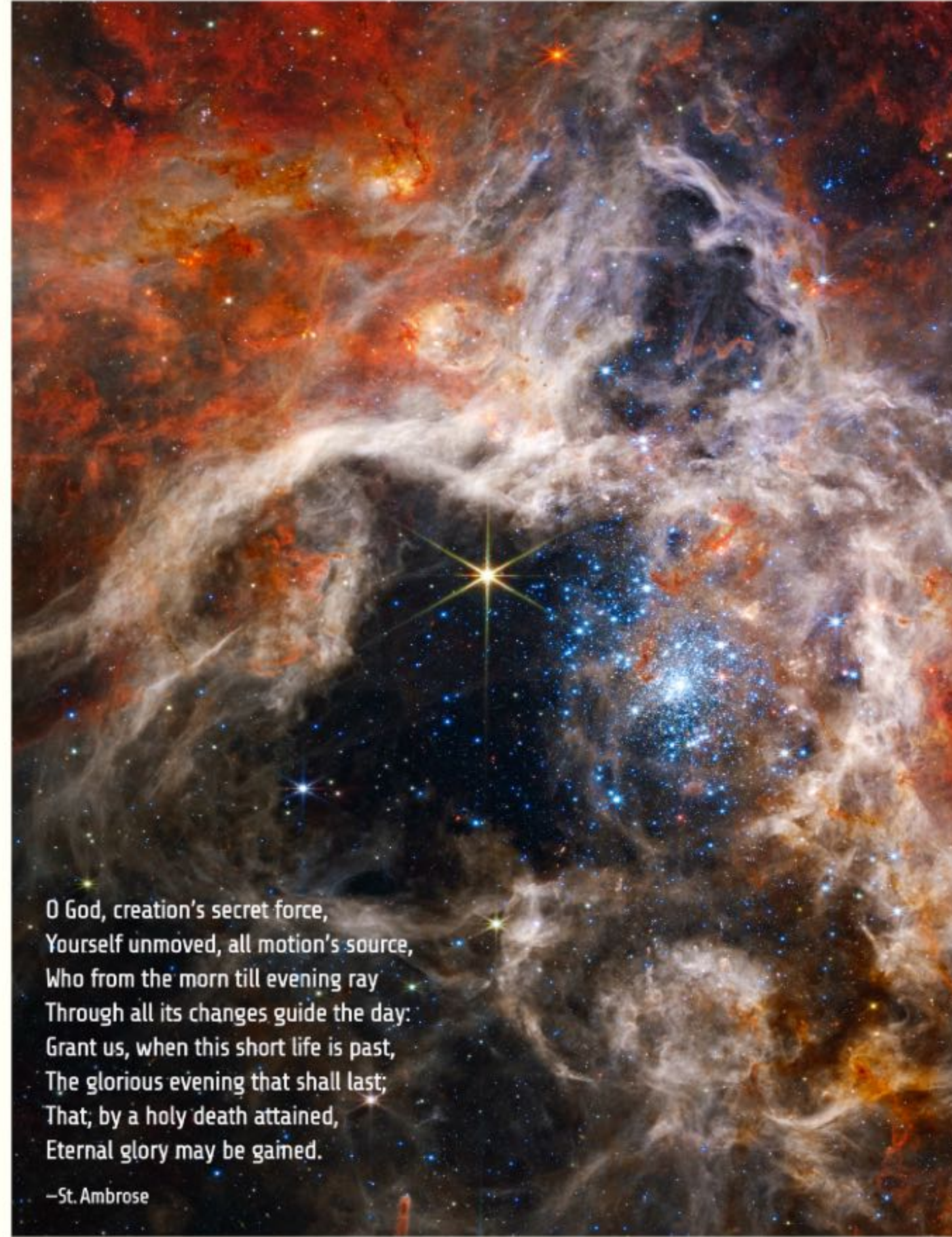
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NASA JWST Tarantula Nebula











Silently one by one, in the
infinite meadows of heaven,
Blossomed the lovely stars,
the forget-me-nots of the angels.
—Henry Wadsworth Longfellow



The evolution of the world can be
compared to a display of fireworks
that has just ended: some few red
wisps, ashes and smoke. Standing
on a well-chilled cinder, we see
the slow fading of the suns, and
we try to recall the vanished
brilliance of the origin of worlds.
—Georges Lemaitre



O God, creation's secret force,
Yourself unmoved, all motion's source,
Who from the morn till evening ray
Through all its changes guide the day:
Grant us, when this short life is past,
The glorious evening that shall last:
That, by a holy death attained,
Eternal glory may be gained.
—St. Ambrose



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24" x 30"	24" x 30"	19" x 24.75"	2.5" (top & sides) 2.75" (bottom)	25.25" x 31.25"
20" x 24"	20" x 24"	16" x 19.5"	2.0" (top & sides) 2.25" (bottom)	21.25" x 25.25"
16" x 20"	16" x 20"	12.5" x 16.25"	1.75" (top & sides) 2.0" (bottom)	17.25" x 21.25"
11" x 14"	11" x 14"	8.5" x 11.25"	1.25" (top & sides) 1.5" (bottom)	12.25" x 15.25"

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Tarantula Nebula



IMAGE
NASA, ESA, CSA, STScI, Webb ERO Production Team
Tarantula Nebula (NIRCam Image), released September 6, 2022
Photograph (composite infrared image)
James Webb Space Telescope (JWST)

This image was one of the James Webb Space Telescope's "Early Release Observations," captured by its Near-Infrared Camera (NIRCam) just months after it began science operations in 2022. The mosaic stretches 340 light-years across and reveals tens of thousands of young stars previously hidden behind clouds of cosmic dust, stars that earlier telescopes, including Hubble, couldn't see.

The Tarantula Nebula (also called 30 Doradus) sits about 161,000 light-years away in the Large Magellanic Cloud, a small satellite galaxy of the Milky Way.



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*Silently one by one, in
the infinite meadows
of heaven, Blossomed
the lovely stars, the
forget-me-nots of the
angels.*

**Henry Wadsworth Longfellow
(1807–1882)**

This line is from *Evangeline: A Tale of Acadie* (1847), Longfellow's narrative poem about two young lovers separated during the Acadian expulsion of 1755. It appears in an early scene, as the poem's heroine and her betrothed watch the stars quietly emerge over their village at dusk.

Longfellow was one of the most popular and widely read American poets of the 19th century. *Evangeline* became one of his most celebrated works and helped cement his lifelong fascination with ordinary people caught up in the sweep of history.

A few more poems by Longfellow:

The Song of Hiawatha
Paul Revere's Ride
A Psalm of Life



*The evolution of the
world can be compared
to a display of fireworks
that has just ended:
some few red wisps,
ashes and smoke.
Standing on a
well-chilled cinder, we*

*see the slow fading of the suns, and we
try to recall the vanished brilliance of
the origin of worlds.*

Georges Lemaître (1894–1966)

This quote is from *The Primeval Atom: An Essay on Cosmogony* (1950), the English translation of Lemaître's 1946 French book laying out his theory that the universe began as a single, extremely dense "primeval atom" — the idea that became the foundation of modern Big Bang cosmology.

Lemaître was a Belgian Catholic priest, mathematician, and physicist. In 1927 he was the first to derive that the universe is expanding, two years before Edwin Hubble's observations confirmed it. He insisted throughout his life that his science and his faith were separate, parallel ways of understanding the world.



*O God, creation's secret
force, Yourself unmoved,
all motion's source, Who
from the morn till
evening ray Through all
its changes guide the
day: Grant us, when this
short life is past, The*

*glorious evening that shall last. That, by
a holy death attained, Eternal glory may
be gained.*

**St. Ambrose (c. 340–397)
trans. John Mason Neale**

The Latin original, "Rerum Deus tenax vigor," is an ancient office hymn attributed to Ambrose of Milan, written for None, the ninth-hour prayer of the mid-afternoon. This English translation was made by the Victorian hymnologist John Mason Neale around 1851–52.

Ambrose was Bishop of Milan and one of the most influential theologians of the early Church, remembered today as one of the four original Doctors of the Latin Church alongside Augustine, Jerome, and Gregory the Great. He's credited with helping introduce hymn-singing into Christian worship.

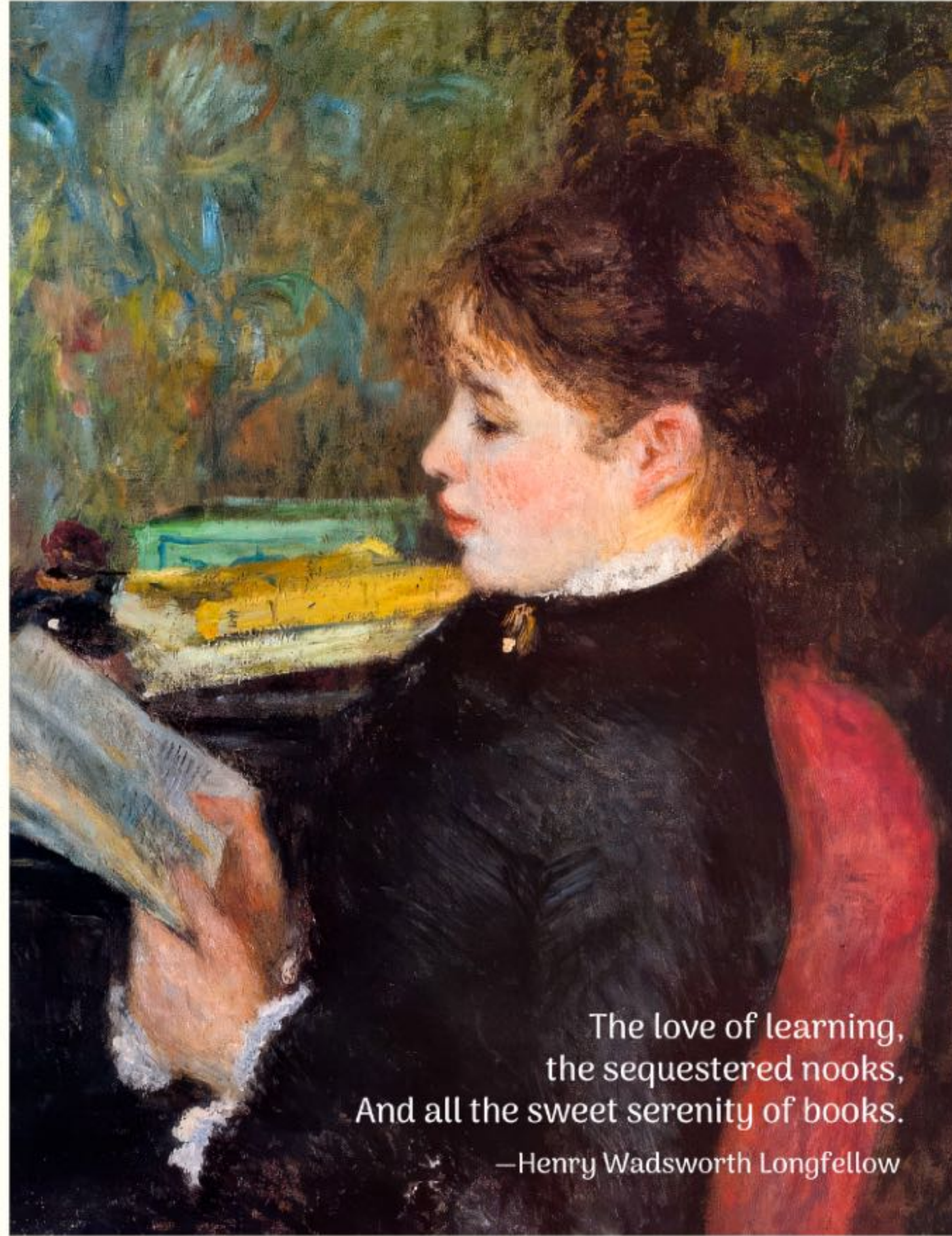
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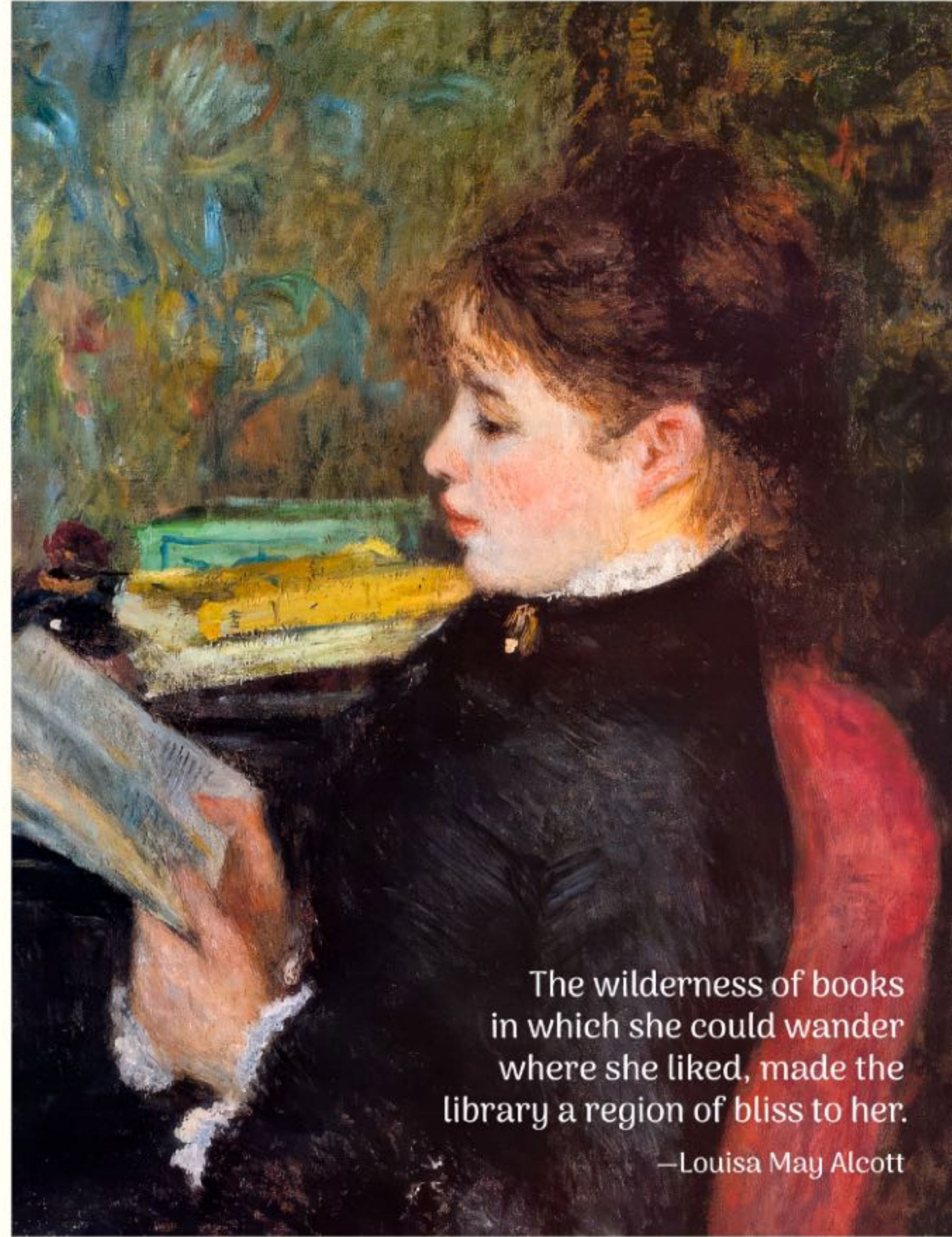
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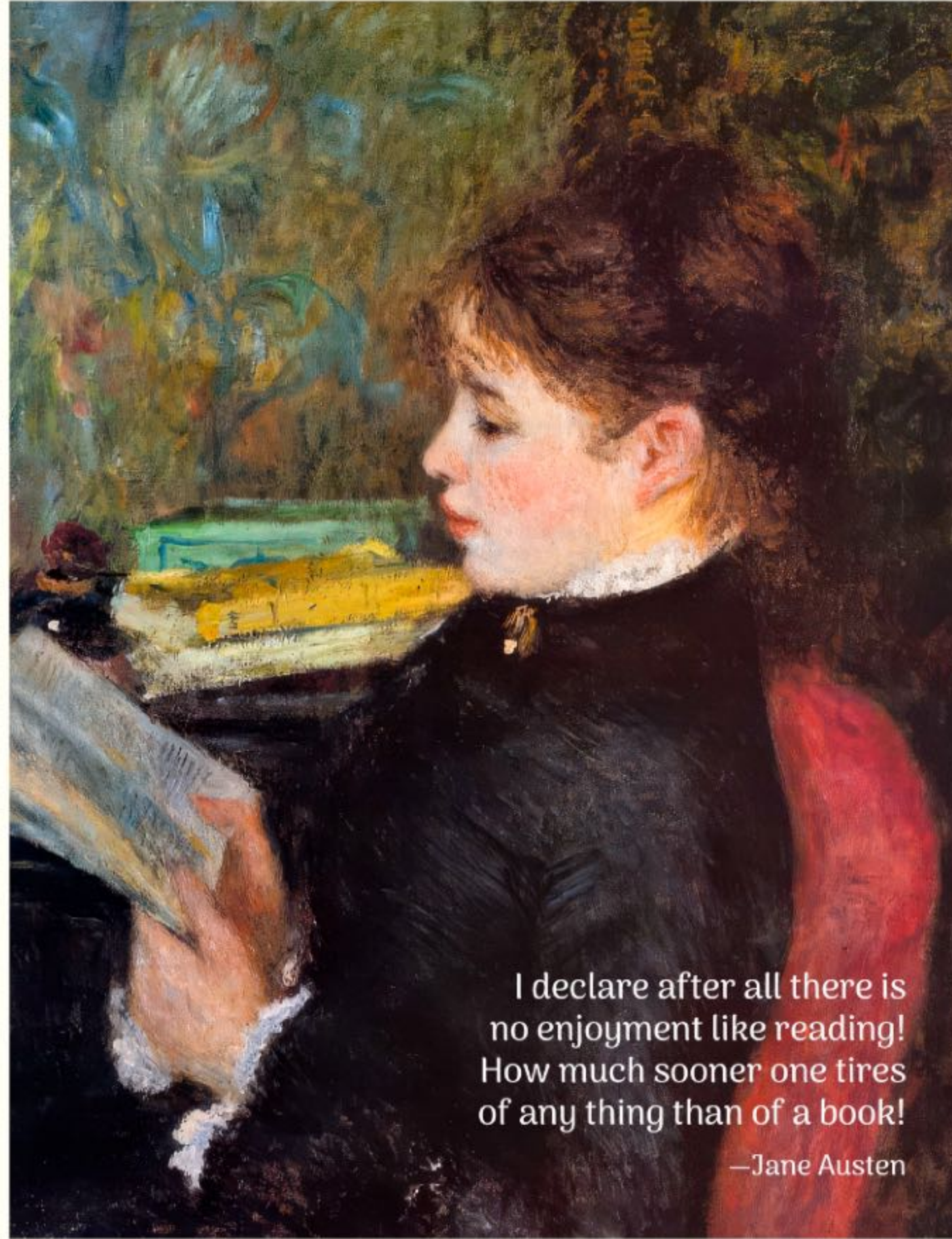
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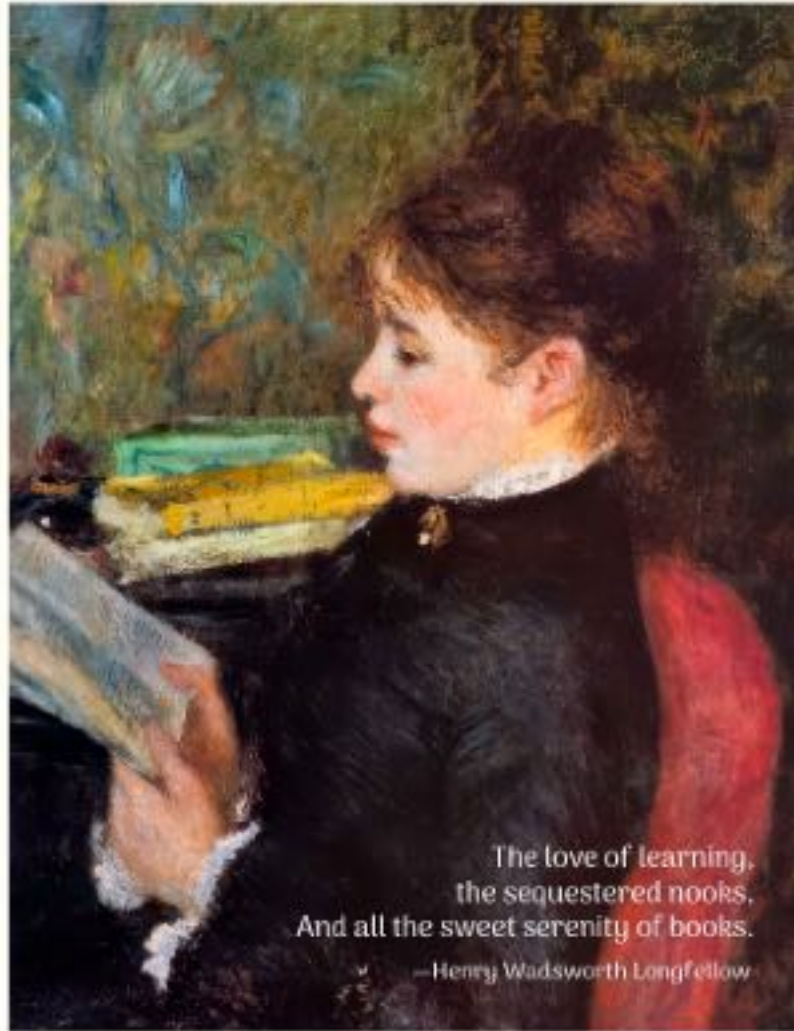




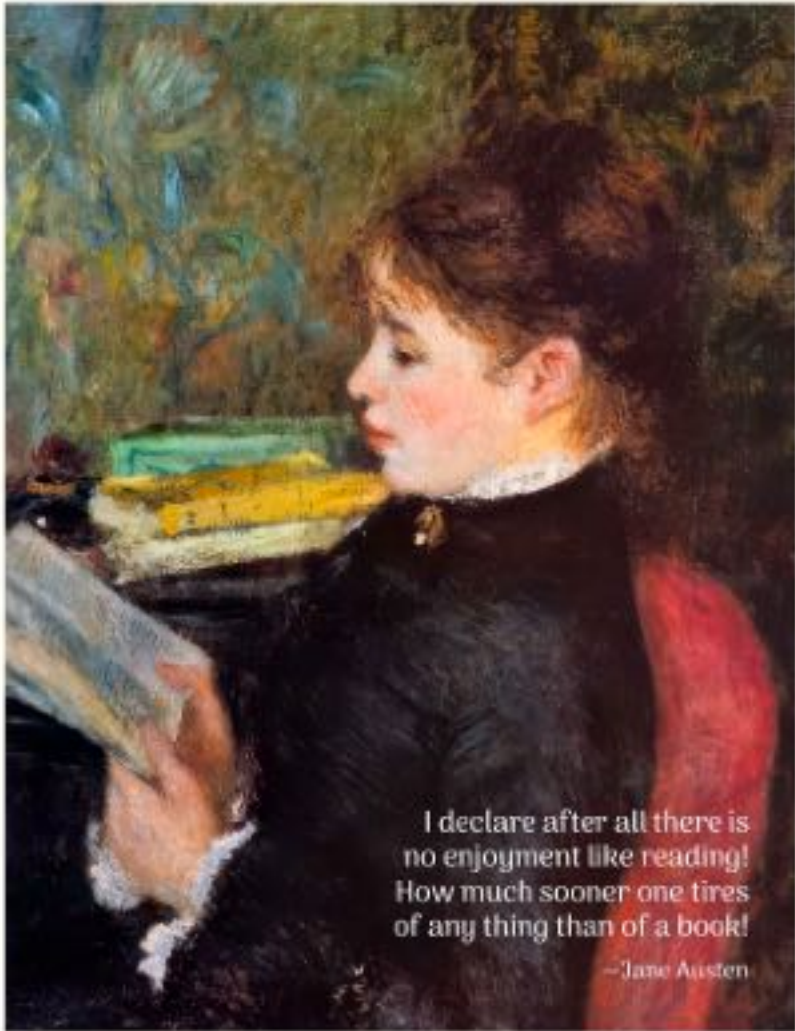








The wilderness of books
in which she could wander
where she liked, made the
library a region of bliss to her.
—Louisa May Alcott



I declare after all there is
no enjoyment like reading!
How much sooner one tires
of any thing than of a book!
—Jane Austen



The love of learning,
the sequestered nooks,
And all the sweet serenity of books.
—Henry Wadsworth Longfellow



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La Liseuse



ARTIST
Pierre-Auguste Renoir (1841–1919)
La Liseuse (The Reader), c. 1874–76
Oil on canvas, 18.3 x 15.2 inches (46.5 x 38.5 cm)
Musée d'Orsay, Paris

Renoir began his career at thirteen, painting designs on porcelain. He studied in Paris, where he met Claude Monet and Alfred Sisley and became a central figure of French Impressionism. Late in life, rheumatoid arthritis forced him to paint with a brush strapped to his hand, yet he kept working until his death at age 78.

The model, Marguerite Legrand, died young of typhoid fever, a loss Renoir felt deeply. He later recalled that her skin seemed to "reflect the light," the very effect he worked to capture in his paintings.



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*The love of learning,
the sequestered nooks,
And all the sweet
serenity of books.*

Henry Wadsworth Longfellow (1807–1882)

This quote is from "Morituri Salutamus," a poem Longfellow wrote for the 50th reunion of his Bowdoin College class.

Longfellow taught at Bowdoin and later Harvard before retiring in 1854 to write full-time. His first wife died young, and in 1861 his second wife, Fanny, died in a fire and Longfellow was badly burned trying to save her. Despite all this, he became the most famous poet in 19th-century America, and in 1884 was the first American honored with a memorial bust in Poets' Corner at Westminster Abbey.

Discover more poems by Longfellow:

Evangeline: A Tale of Acadie
The Song of Hiawatha
Paul Revere's Ride



*The wilderness of
books in which she
could wander where
she liked, made the
library a region of
bliss to her.*

Louisa May Alcott (1832–1888)

This line is from *Little Women* (1868), Part One, Chapter IV ("Burdens"), describing Jo March's delight in a neighbor's private library.

Alcott grew up in New England among prominent writers and reformers. Her father, Bronson Alcott, was an educator and friend of Emerson and Thoreau. She worked as a nurse during the Civil War before turning to writing full-time, and *Little Women*, drawn heavily from her own family's life, became one of the most beloved novels in American literature.

A few more books by Alcott to explore:

Little Men
An Old-Fashioned Girl
Jo's Boys



*I declare after all there
is no enjoyment like
reading! How much
sooner one tires of any
thing than of a book!*

Jane Austen (1775–1817)

This line is spoken by the character Caroline Bingley in *Pride and Prejudice*.

Austen's novels were all published anonymously, credited only to "A Lady" or "the Author of Sense and Sensibility." Her identity wasn't revealed to the public until after her death in 1817, when her brother Henry wrote a biographical notice for the posthumous joint publication of *Northanger Abbey* and *Persuasion*, finally naming her as the author of six novels. Her fame grew enormously and she's now one of the most widely read novelists in the English language.

More Austen novels to look for:

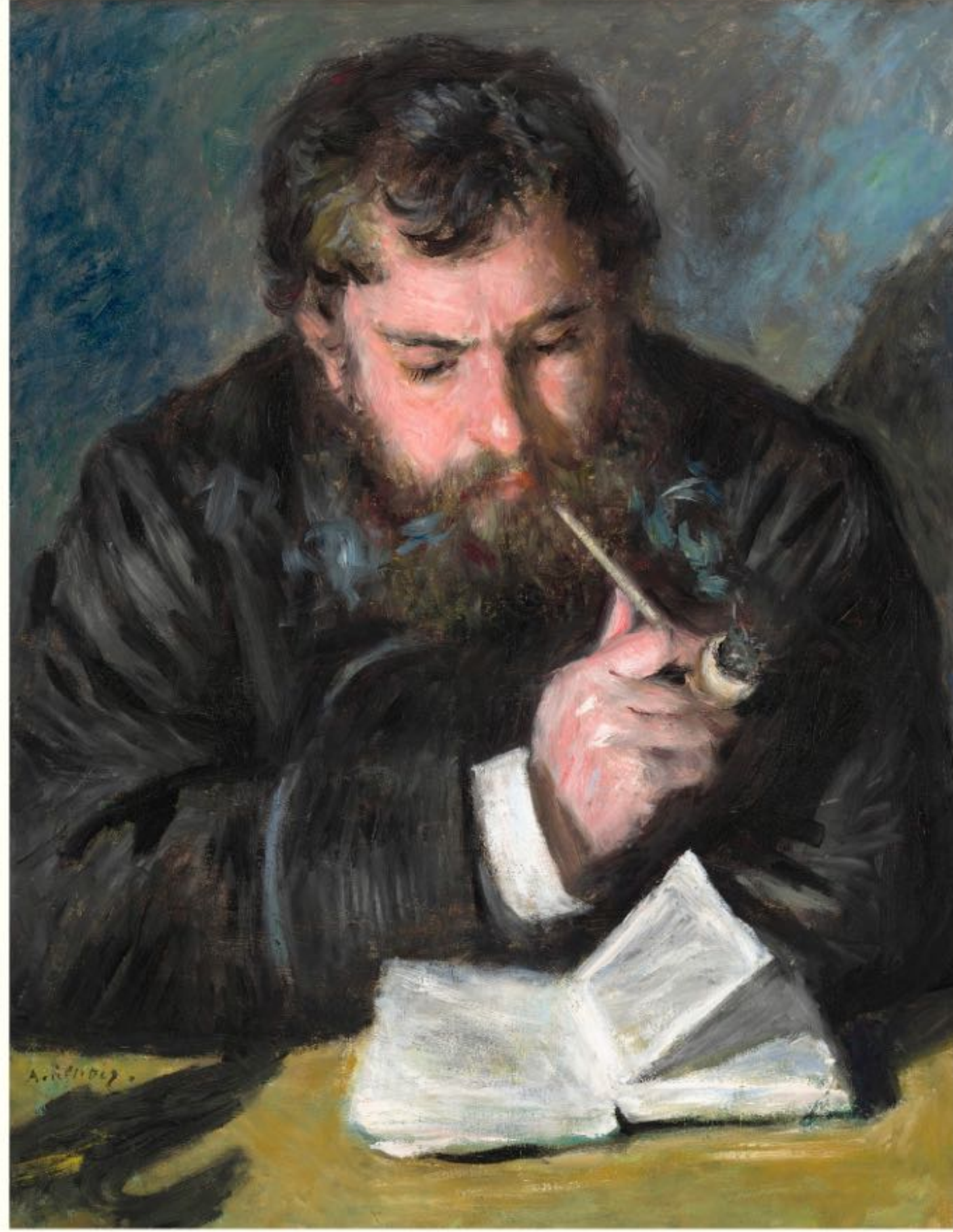
Sense and Sensibility
Emma
Persuasion

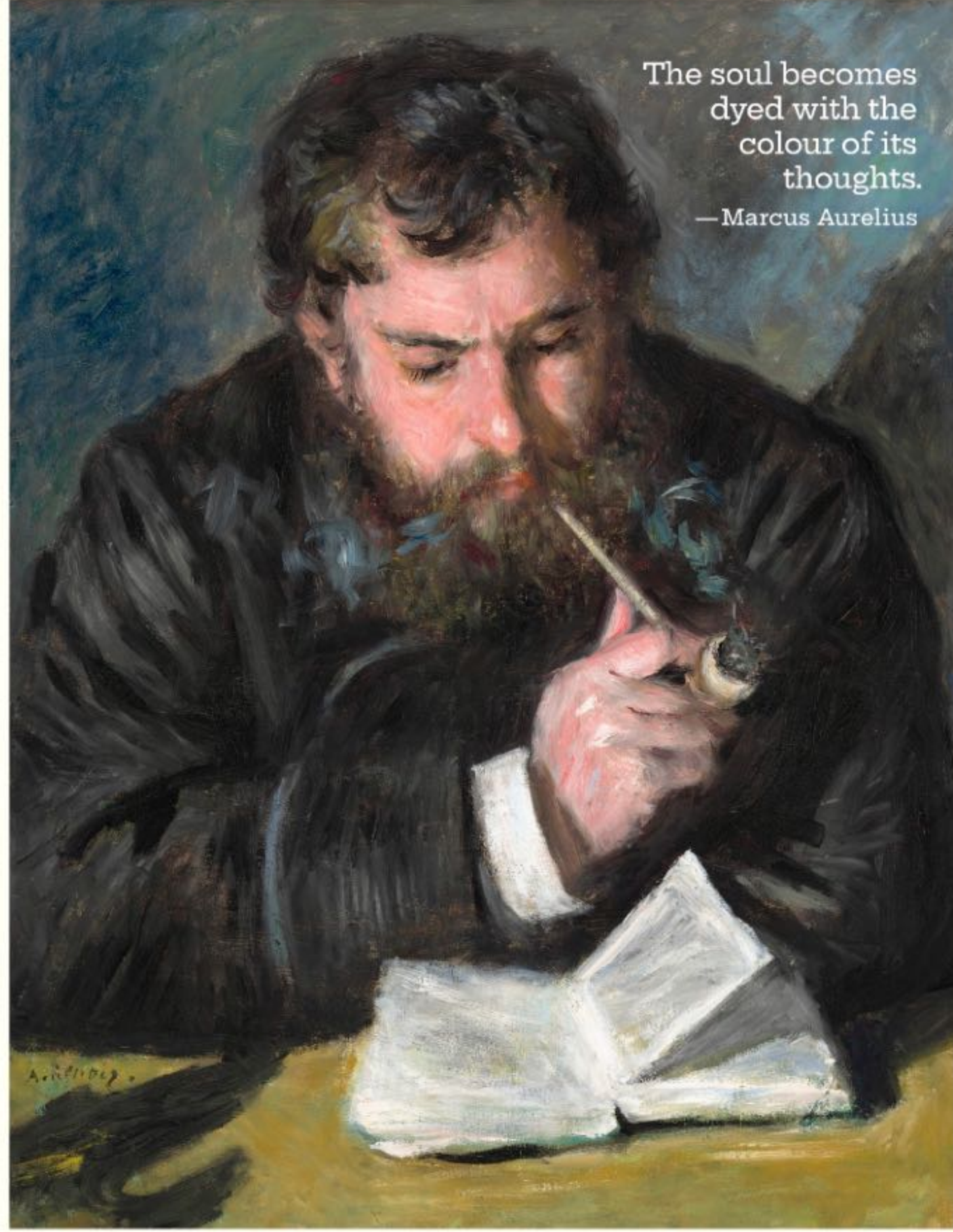
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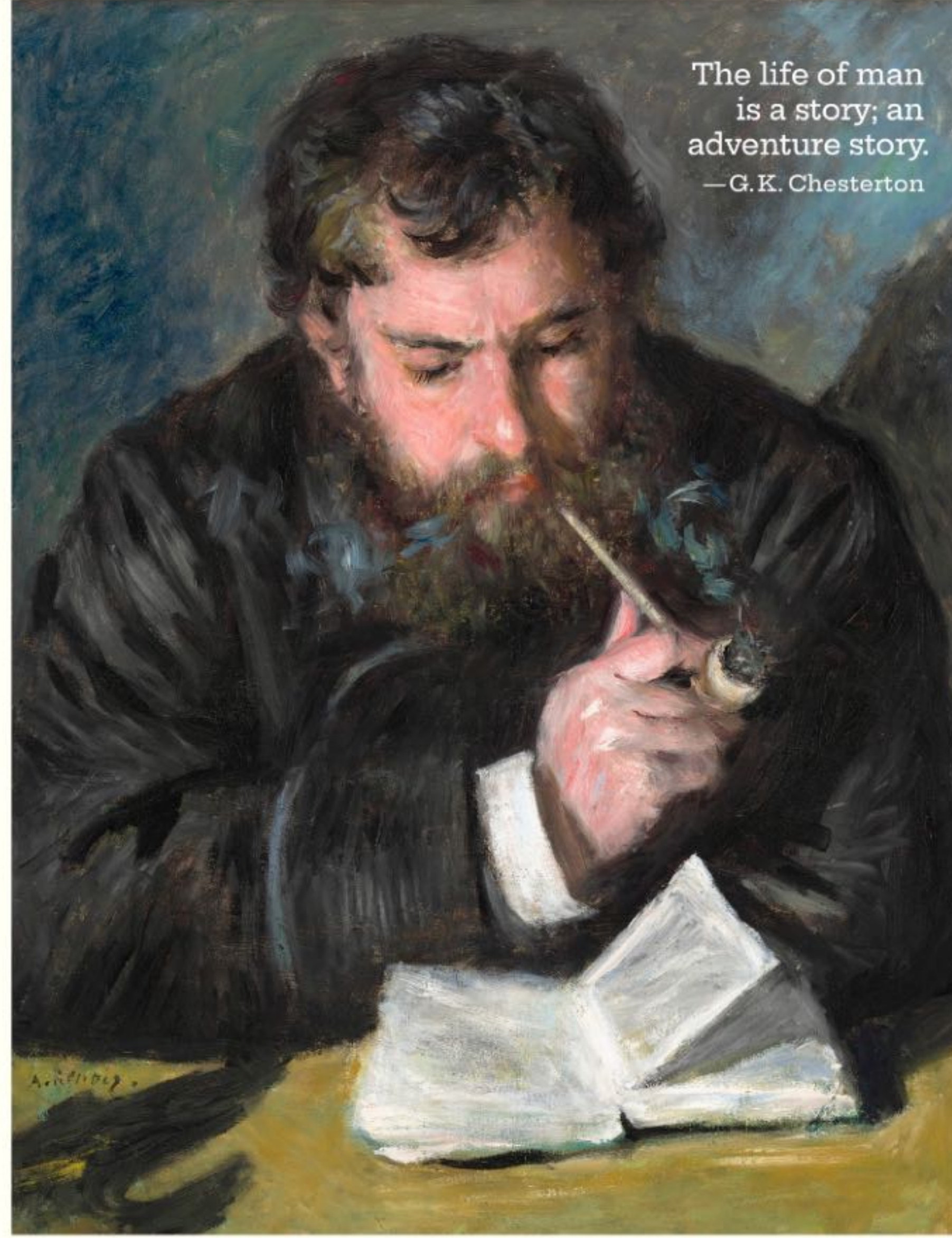
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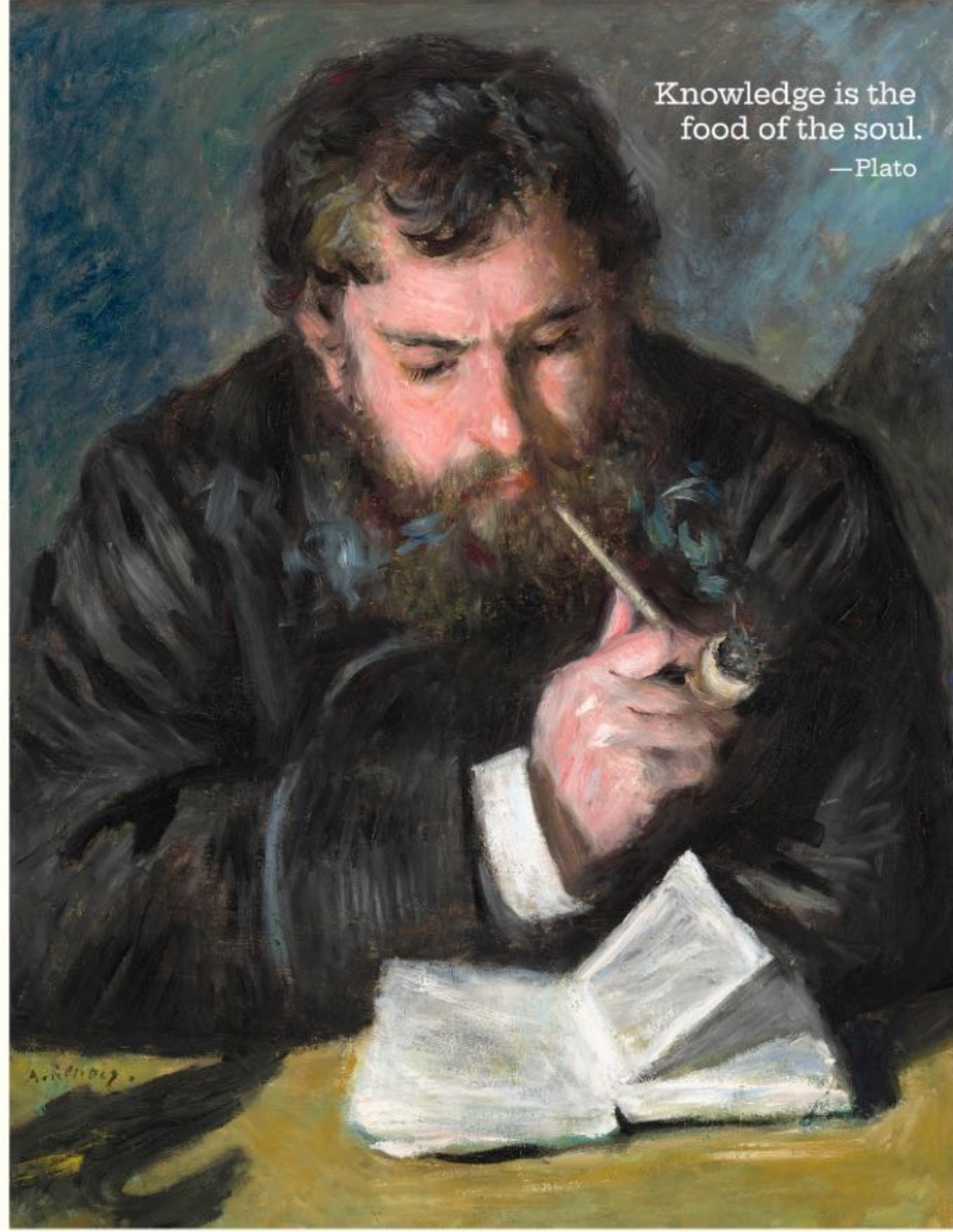
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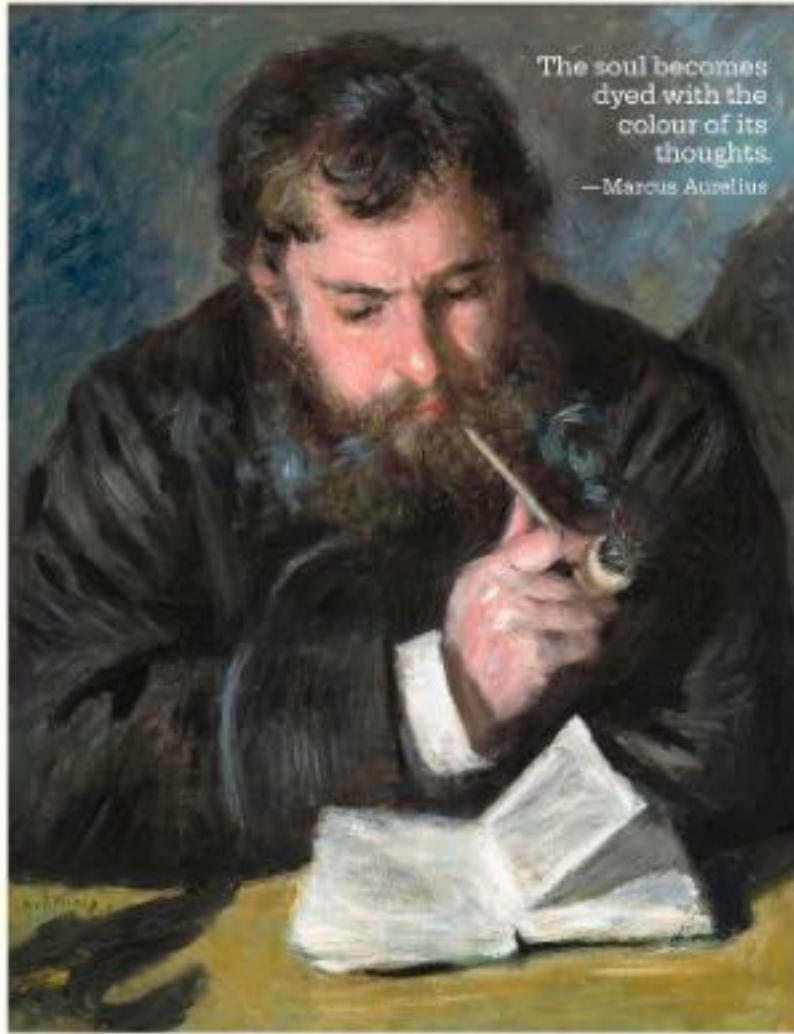




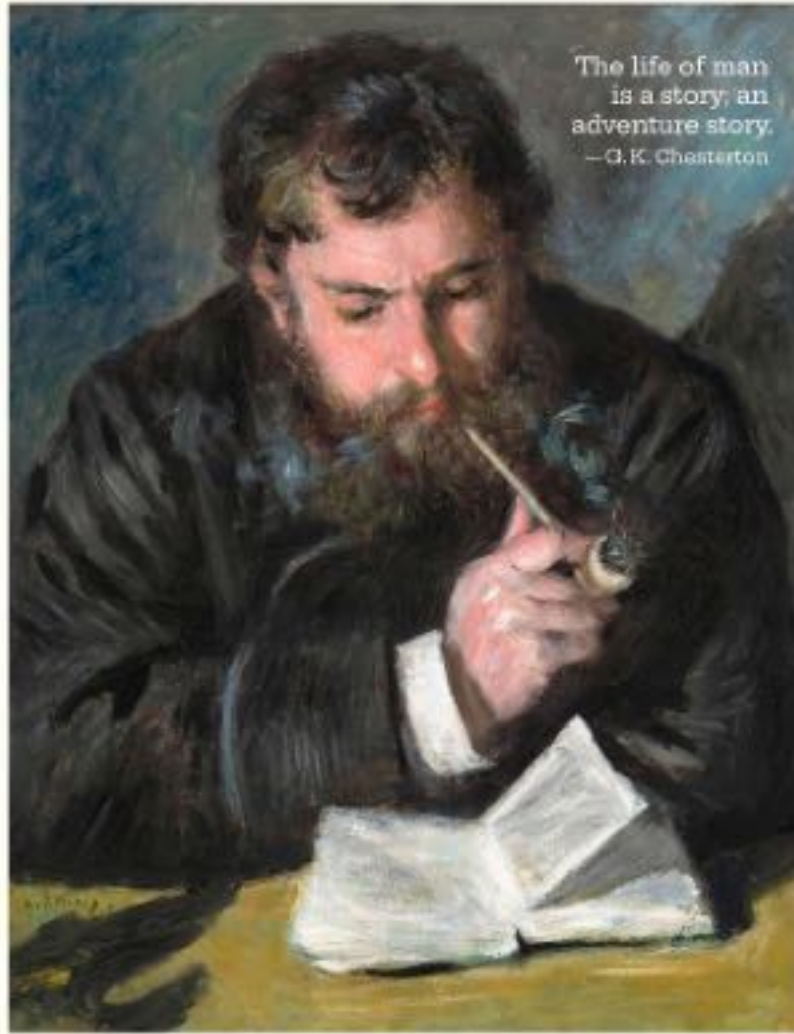




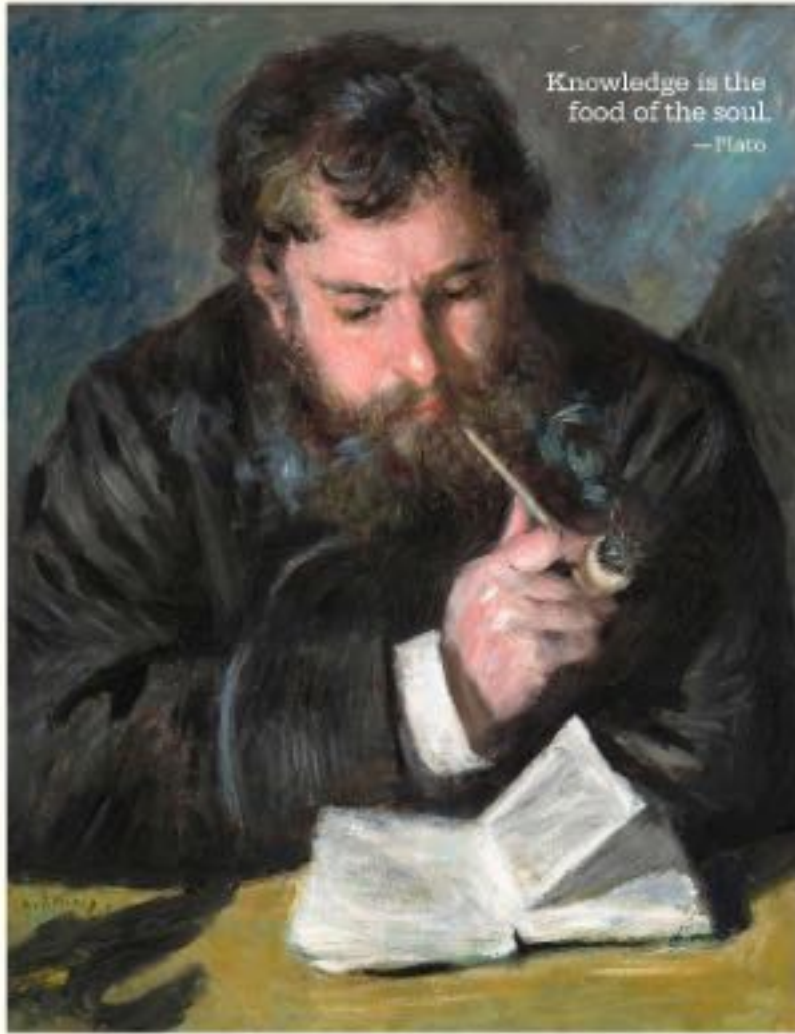




The soul becomes
dyed with the
colour of its
thoughts.
—Marcus Aurelius



The life of man
is a story, an
adventure story.
—G. K. Chesterton



Knowledge is the
food of the soul.
—Plato



24" x 30"
Print
19" x 24.75"
Image



20" x 24"
Print
16" x 19.5"
Image



16" x 20"
Print
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Le Liseur



ARTIST
Pierre-Auguste Renoir (1841–1919)
Le Liseur or “*The Reader*” (also known as *Claude Monet*), 1872
Oil on canvas, 25.56 x 19.69 inches (65 x 50 cm)
National Gallery of Art, Washington, D.C.
(Gift of Mr. and Mrs. Paul Mellon)

Renoir met Claude Monet as a young painting student in Paris in the early 1860s, and they started a friendship and creative partnership that lasted for decades. Their work became the foundation of what would soon be called Impressionism. Renoir painted this portrait of Monet in 1872, two years before the First Impressionist Exhibition gave the movement its name. In a 1953 exhibition catalog, the sitter was mistakenly identified as fellow Impressionist Alfred Sisley rather than Monet, a mix-up later corrected by scholarship.



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The soul becomes dyed with the colour of its thoughts.

Marcus Aurelius (121–180)

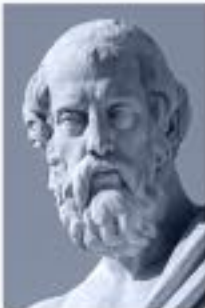
This quotation is from *Meditations*, Book V, a journal the Roman emperor kept for himself, never intended for publication, written toward the end of his life while on military campaign. Marcus Aurelius ruled as Roman emperor from 161 to 180 and is remembered as one of the “Five Good Emperors” and one of the last great voices of Stoic philosophy. *Meditations* wasn’t published in his lifetime. It was preserved anonymously for centuries before reaching print in 1559. Today it remains one of the most widely read works of ancient philosophy. More Stoic works to explore: *Enchiridion* by Epictetus *Letters from a Stoic* by Seneca *On the Good Life* by Cicero



The life of man is a story; an adventure story.

G.K. Chesterton (1874–1936)

This line is from *The Everlasting Man* (1925). Chesterton’s sweeping history of humanity and Christianity. Notably, C.S. Lewis specifically credited *The Everlasting Man* with paving the way for his own conversion from atheism to Christianity. Chesterton was an English writer, journalist, and critic celebrated for his wit and gift for paradox. He was a persistent critic of the idea that change is automatically progress, championing tradition and ordinary life against his era’s blind confidence in rationalism and technocratic reform. A few more Chesterton titles: *Orthodoxy* *Tremendous Trifles* *The Man Who Was Thursday*



Knowledge is the food of the soul.

Plato (c. 428/427–348/347 BC)

This quote is from *Protagoras*, one of Plato’s dialogues, written in the 380s–370s BC, here in Benjamin Jowett’s 19th-century translation. Plato was a philosopher in Classical Greece and founder of the Academy in Athens, one of the first institutions of higher learning in the Western world. Plato was part of a remarkable three-generation chain: he studied under Socrates, and his own student at the Academy was Aristotle. They were arguably the three most influential figures in the entire Western philosophical tradition. A few more dialogues by Plato: *The Republic* *The Symposium* *The Trial and Death of Socrates*

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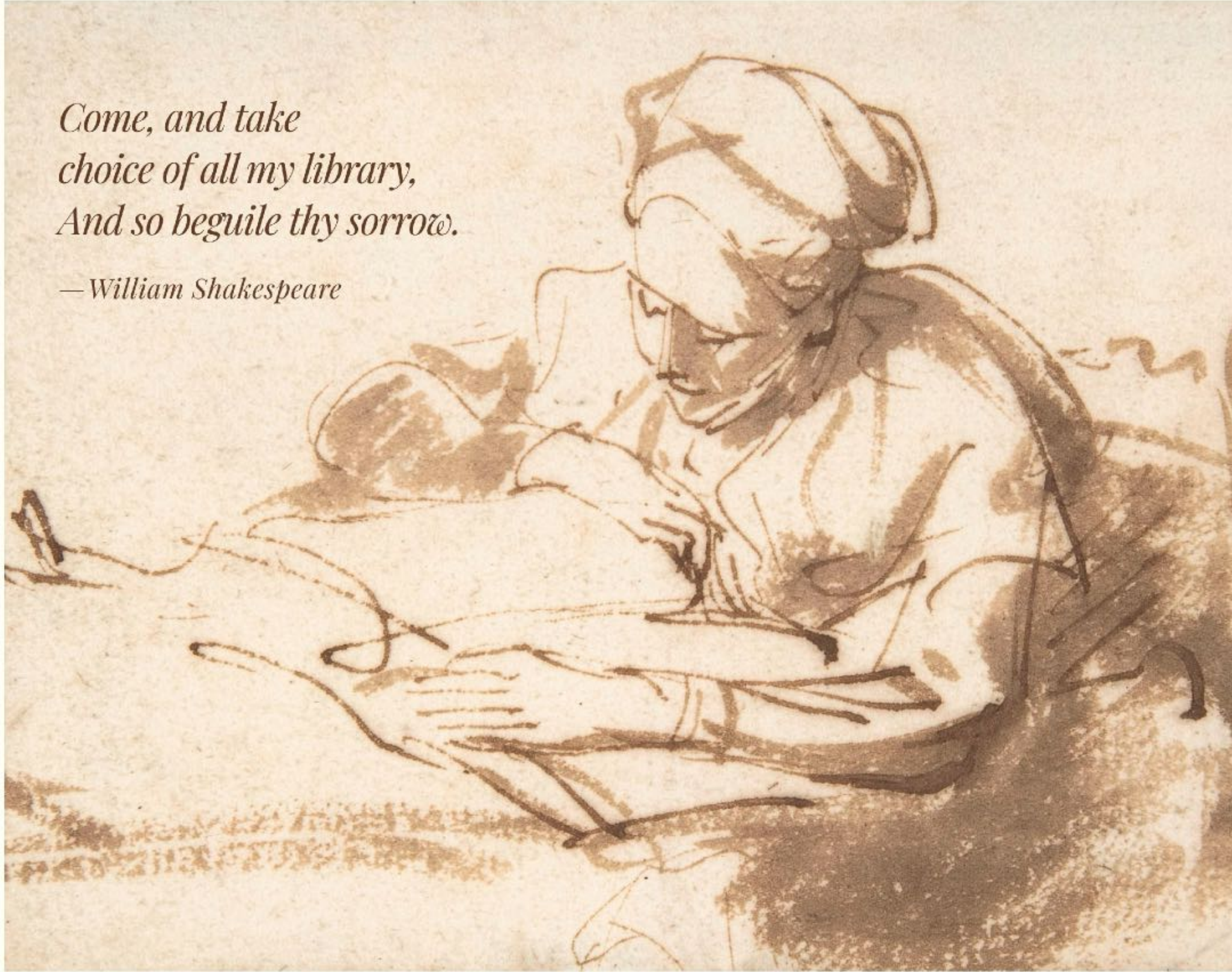


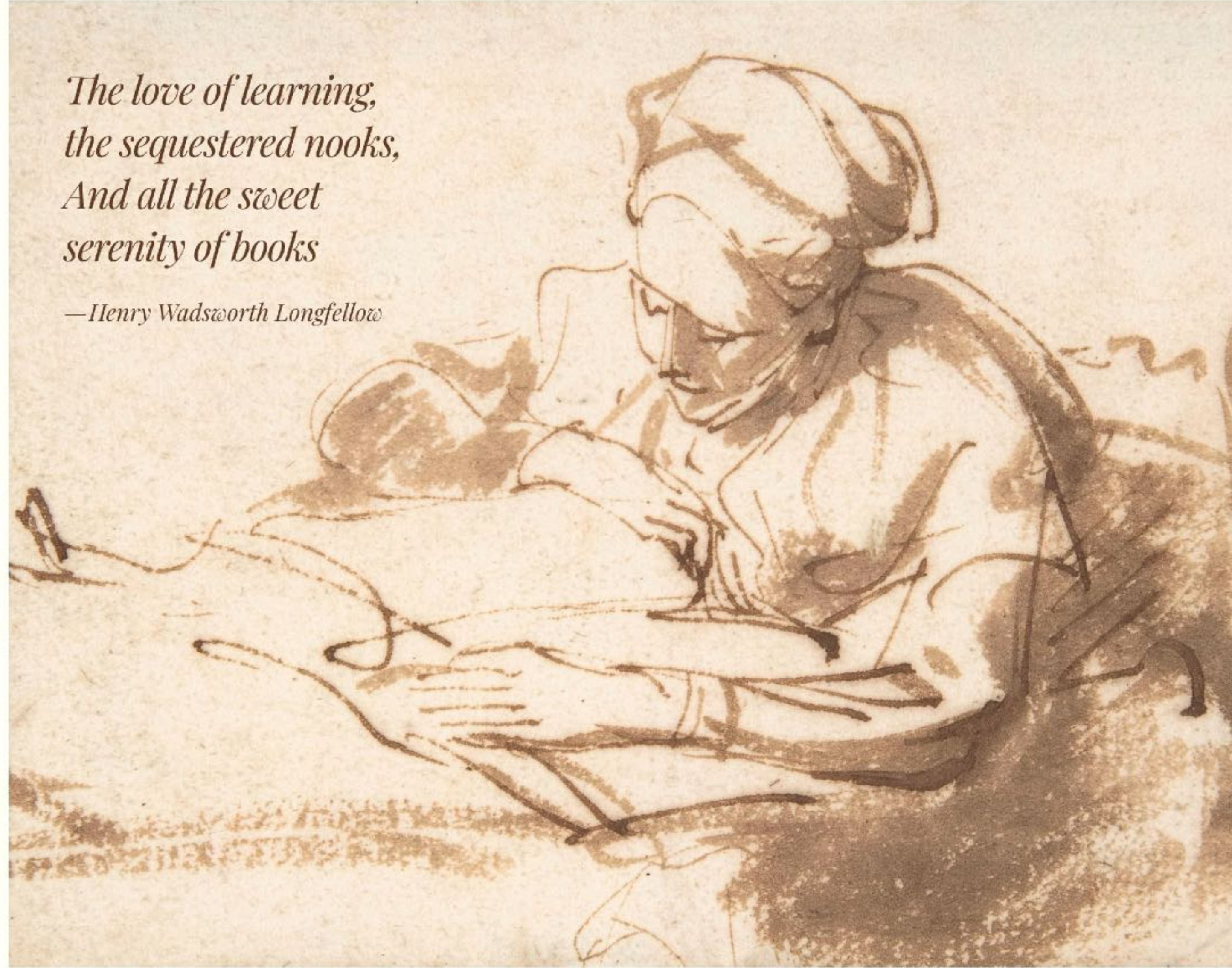


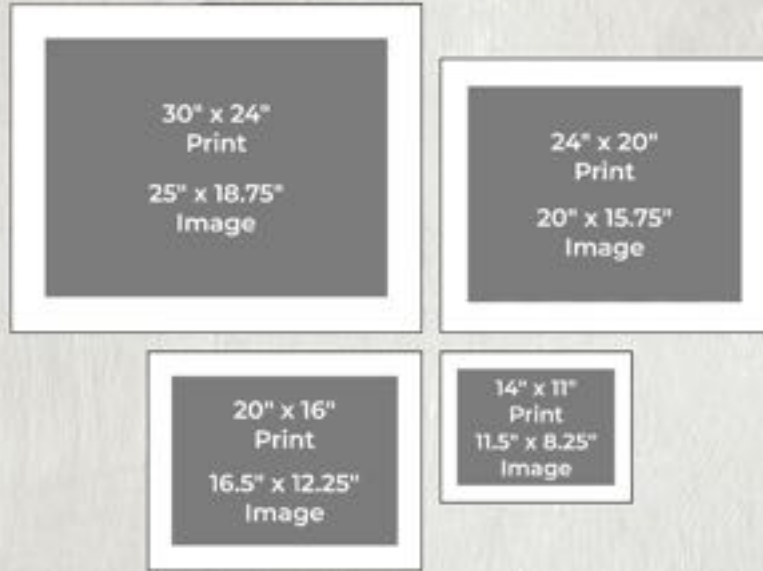


*Come, and take
choice of all my library,
And so beguile thy sorrow.*

—William Shakespeare







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Woman Reading



ARTIST
Rembrandt van Rijn (1606–1669)
Woman Reading, 1606–69 (exact date unknown)
Pen & brown ink, brush & brown wash, 2.63 x 3.44 in. (6.7 x 8.8 cm)
The Metropolitan Museum of Art, New York, NY
(Rogers Fund, 1926)

Rembrandt was the leading painter of the Dutch Golden Age, celebrated for his portraits, biblical scenes, and searching self-portraits, and above all for his mastery of light and shadow. He was also a prolific draftsman, filling sketchbooks throughout his life with quick studies of everyday life, much like this one.

This small sketch is one of many drawings Rembrandt made over the years of women reading, often using his wife Saskia as a model. These studies were generally private observations, not intended as finished, exhibition-ready works.



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*There is no Frigate
like a Book
To take us
Lands away*

Emily Dickinson (1830–1886)

This verse is from "There is no Frigate like a Book," written around 1873 and enclosed by Dickinson in a letter to her cousins. It wasn't published until after her death, first appearing in *Letters of Emily Dickinson* (1894).

Dickinson spent most of her life quietly at her family's home in Amherst, Massachusetts, writing nearly 1,800 poems but publishing fewer than a dozen in her lifetime. Her work was only discovered after her death in 1886, and she's since become one of the most celebrated poets in American literature.

A few more Dickinson poems:
Because I could not stop for Death
I'm Nobody! Who are you?
Hope is the thing with feathers



*Come, and take choice
of all my library, And so
beguile thy sorrow.*

William Shakespeare (1564–1616)

This line is from *Titus Andronicus*, Shakespeare's earliest tragedy, written around 1589–92. Titus speaks these words to his niece Lavinia. Having lost her speech, he is inviting her to search through his library for a way to help her communicate in one of this intense play's rare moments of tenderness.

Shakespeare is widely regarded as the greatest playwright in the English language, and his work continues to be performed, adapted, read, and appreciated more than four centuries after his death.

A few more Shakespeare plays:
Romeo and Juliet
Hamlet
The Tempest



*The love of learning,
the sequestered nooks,
And all the sweet
serenity of books.*

Henry Wadsworth Longfellow (1807–1882)

This quote is from "Morituri Salutamus," a poem Longfellow wrote and delivered in 1875 for the 50th reunion of his Bowdoin College class of 1825.

Longfellow taught at Bowdoin and later Harvard before retiring in 1854 to write full-time. Despite his life being marked by grave personal tragedies, Longfellow became the most famous poet in 19th-century America, and in 1884 was the first American honored with a memorial bust in Poets' Corner at Westminster Abbey.

Discover more poems by Longfellow:
Paul Revere's Ride
A Psalm of Life
The Song of Hiawatha

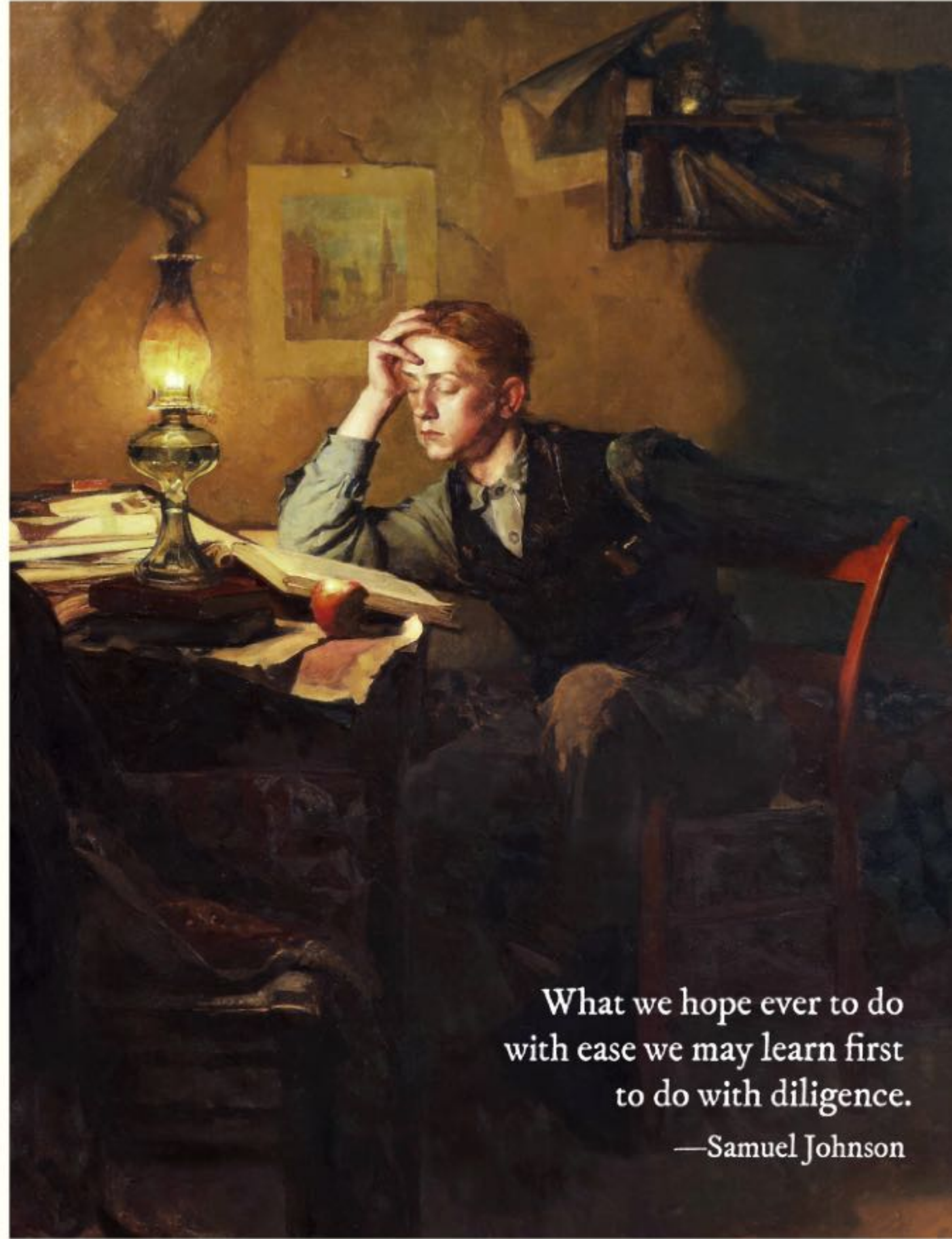
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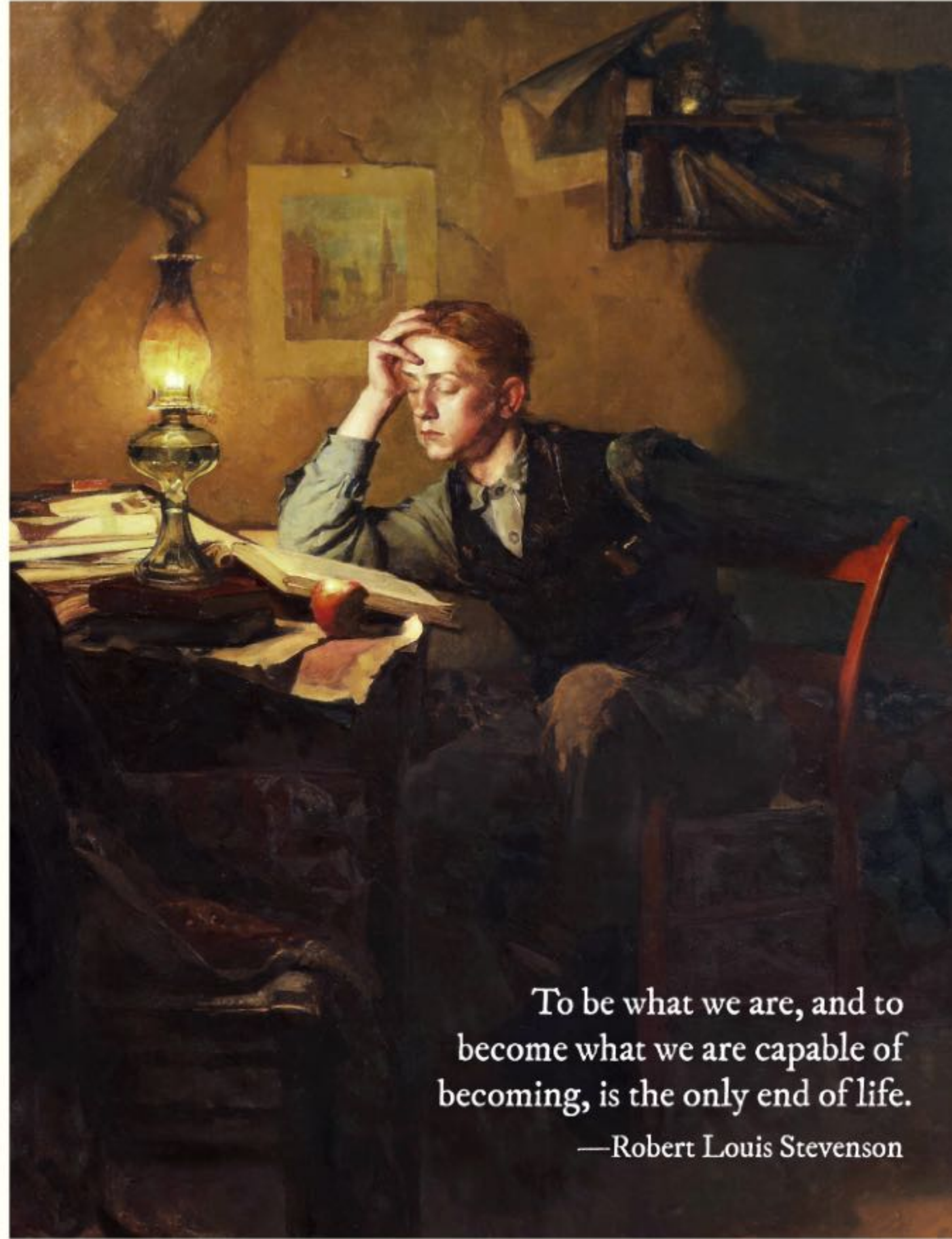
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What we hope ever to do
with ease we may learn first
to do with diligence.
—Samuel Johnson



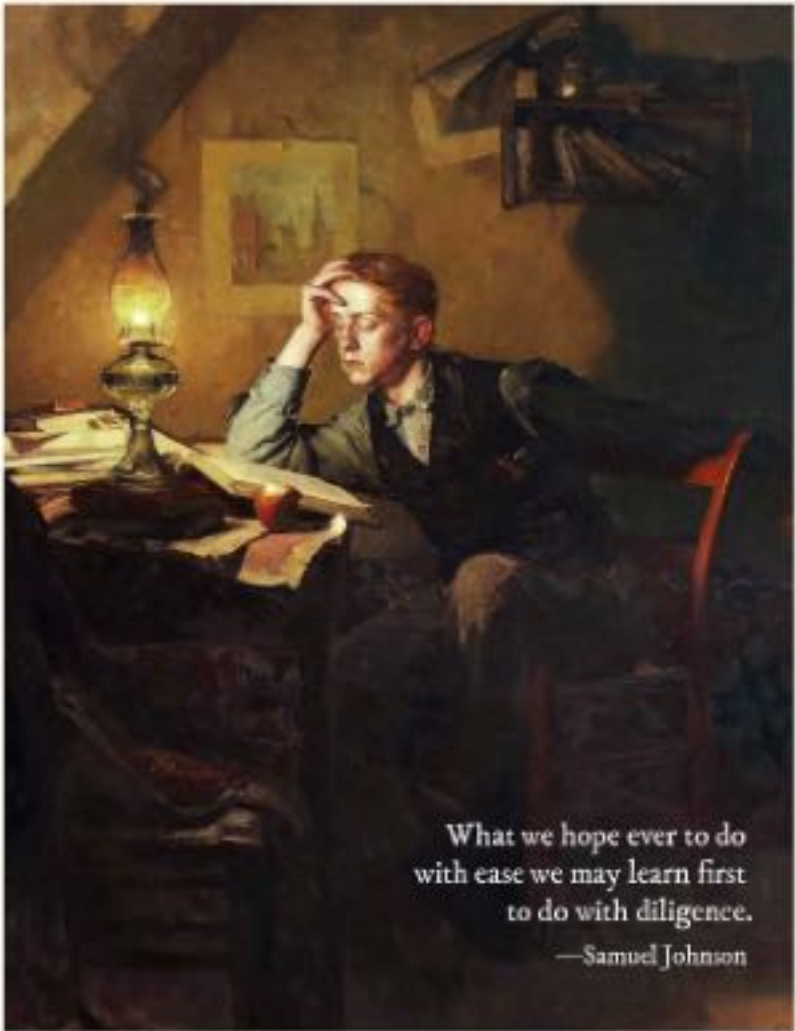
To be what we are, and to
become what we are capable of
becoming, is the only end of life.
—Robert Louis Stevenson



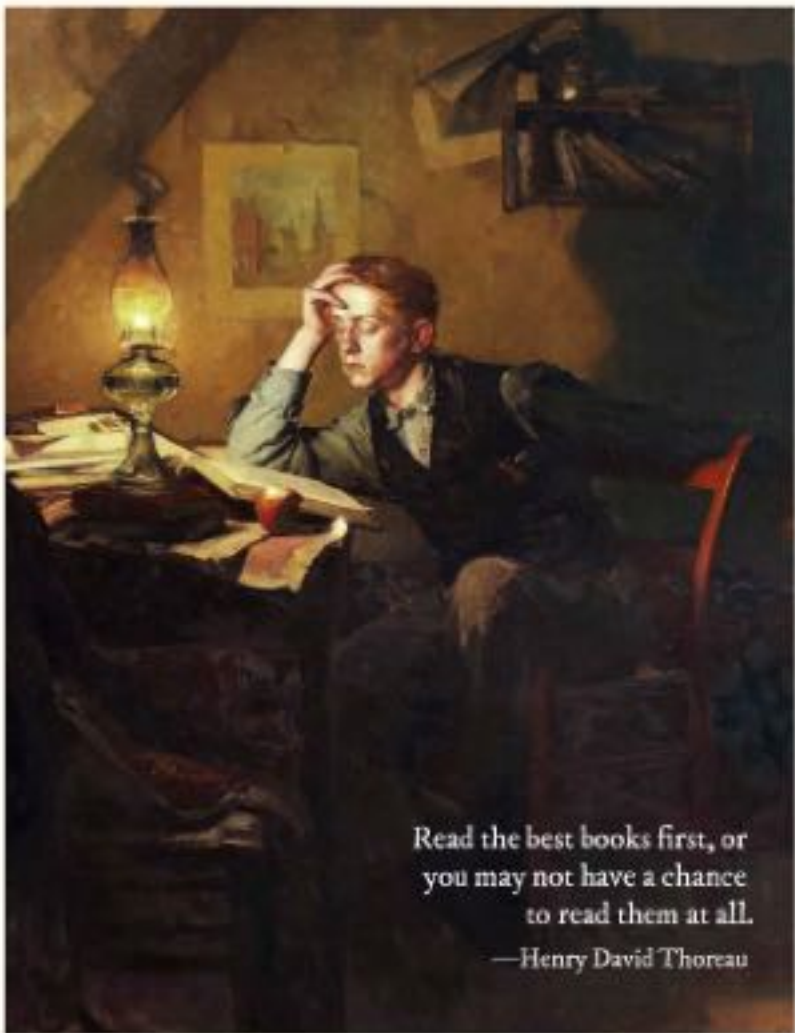
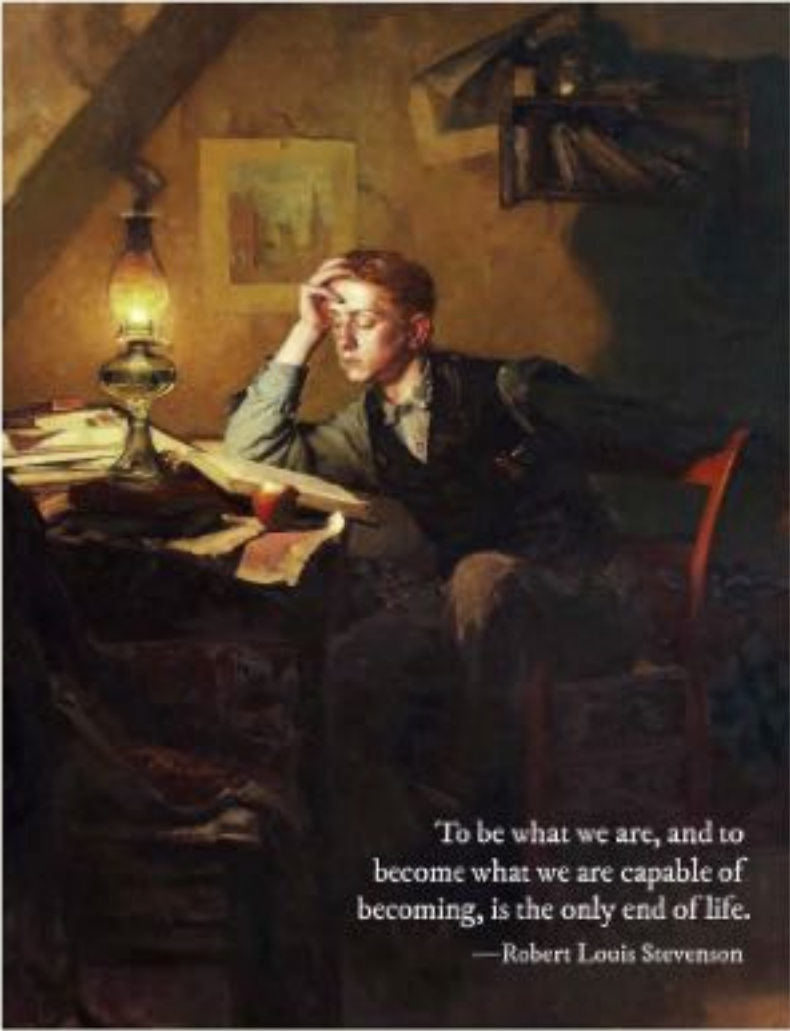
Read the best books first, or
you may not have a chance
to read them at all.
—Henry David Thoreau



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Boy Studying



ARTIST
Norman Rockwell (1894–1978)
Look at This Picture — Then Look at Your Light (Boy Studying), 1925
Oil on canvas, 33 x 25 inches (83.8 x 63.5 cm)
General Electric Edison Mazda Collection, on loan to and exhibited at the Norman Rockwell Museum, Stockbridge, MA

Rockwell sold his first magazine cover at eighteen and went on to become one of America’s most beloved illustrators, best known for his six-decade run of covers for *The Saturday Evening Post* depicting everyday American life.

This painting comes from one of Rockwell’s earliest major commercial commissions: a seven-year advertising campaign for General Electric’s Edison Mazda light bulbs, for which he produced two dozen images.



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*What we hope ever
to do with ease we
may learn first to do
with diligence.*

Samuel Johnson (1709–1784)

This line is from “Life of Milton,” one of the biographical essays in Johnson’s *Lives of the Poets* (1779–81). Johnson makes this observation while discussing Milton’s early manuscripts, which show the poet’s careful revisions; evidence, Johnson argues, that even Milton’s genius was built through patient practice, not ease alone.

Johnson was an English writer, critic, and lexicographer best remembered for his *Dictionary of the English Language* (1755), compiled almost single-handedly over nine years.

More works by Johnson:

A Dictionary of the English Language
The Rambler
Rasselas



*To be what we are, and
to become what we are
capable of becoming,
is the only end of life.*

Robert Louis Stevenson (1850–1894)

This quote is from “El Dorado,” an essay collected in *Virginibus Puerisque and Other Papers* (1881), in which Stevenson reflects on ambition and what it really means to fulfill one’s potential.

Stevenson was a Scottish novelist, poet, and essayist best known for adventure classics like *Treasure Island* and *Kidnapped*. Plagued by poor health for much of his life, he still traveled widely and wrote prolifically across nearly every literary form.

Other books by Stevenson:

Treasure Island
Kidnapped
Strange Case of Dr Jekyll and Mr Hyde



*Read the best books
first, or you may not
have a chance to
read them at all.*

Henry David Thoreau (1817–1862)

This quote is from *A Week on the Concord and Merrimack Rivers* (1849), Thoreau’s first published book, in the “Wednesday” chapter’s extended discussion of reading and books.

Thoreau was a philosopher, naturalist, and writer whose two years of simple living at Walden Pond helped shape American environmental and transcendentalist thought. He died of tuberculosis in 1862 at just 44 years old, though he continued revising his journals—which run to roughly two million words—almost until his death.

A few more works by Thoreau:

Walden
Civil Disobedience
Cape Cod

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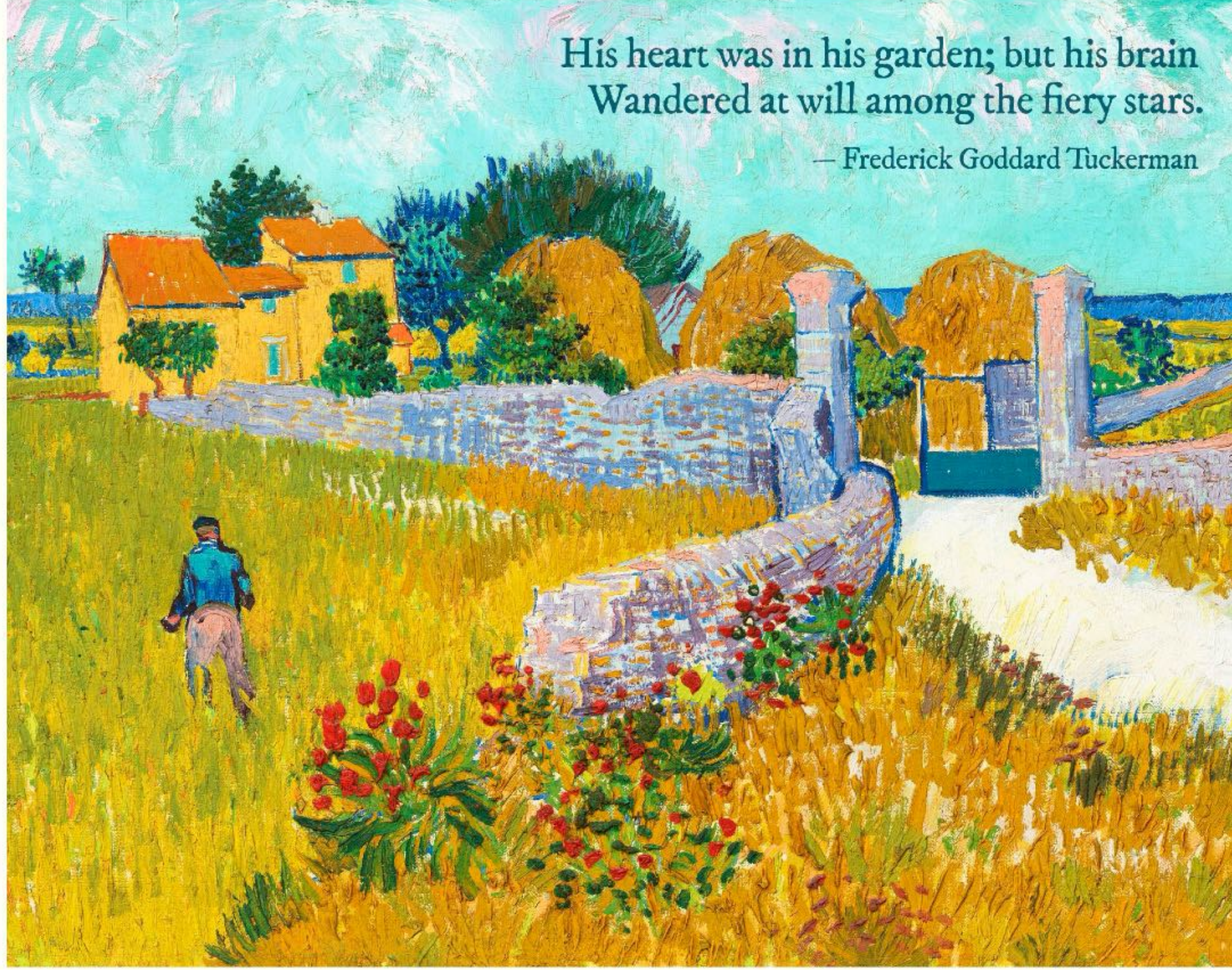
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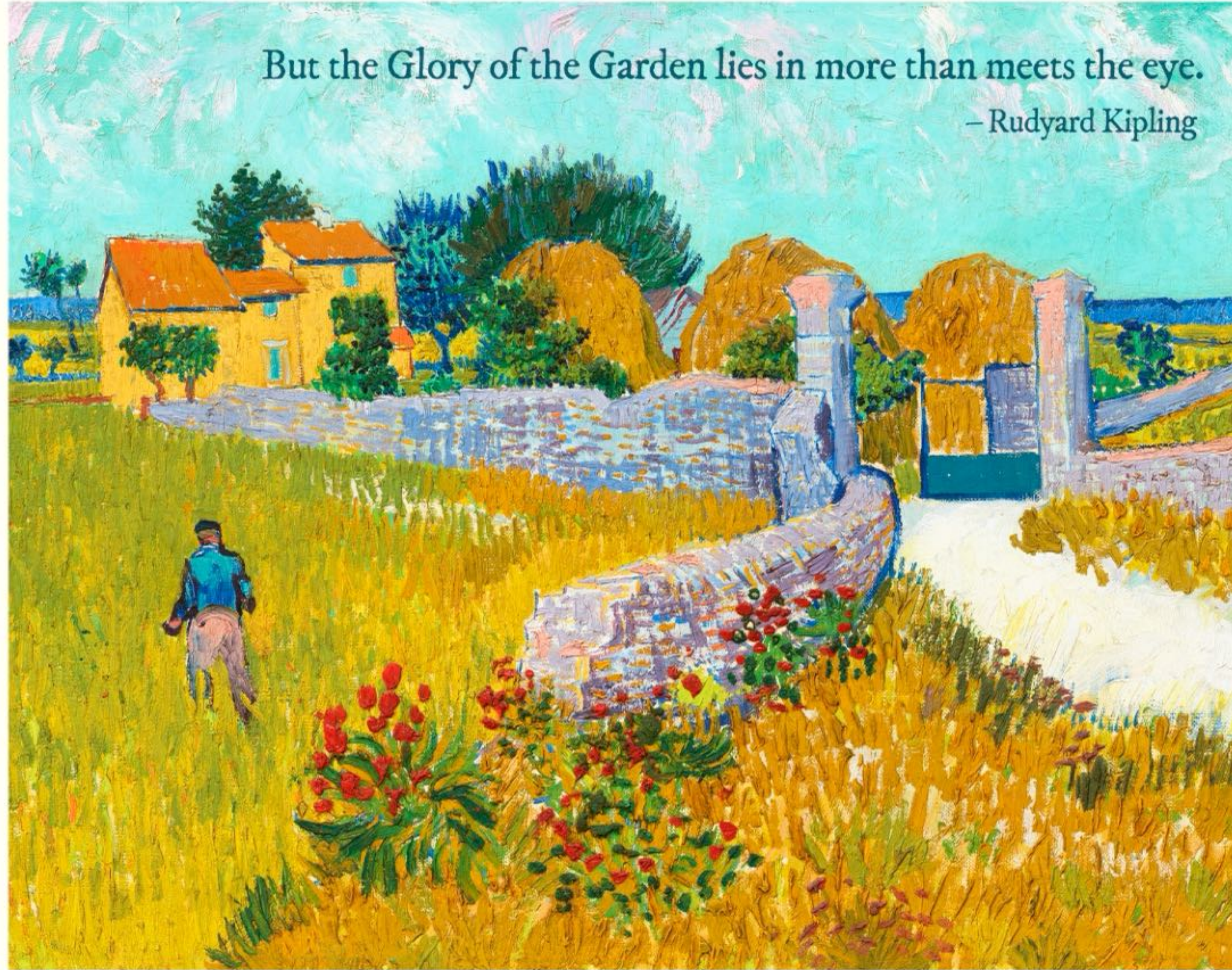


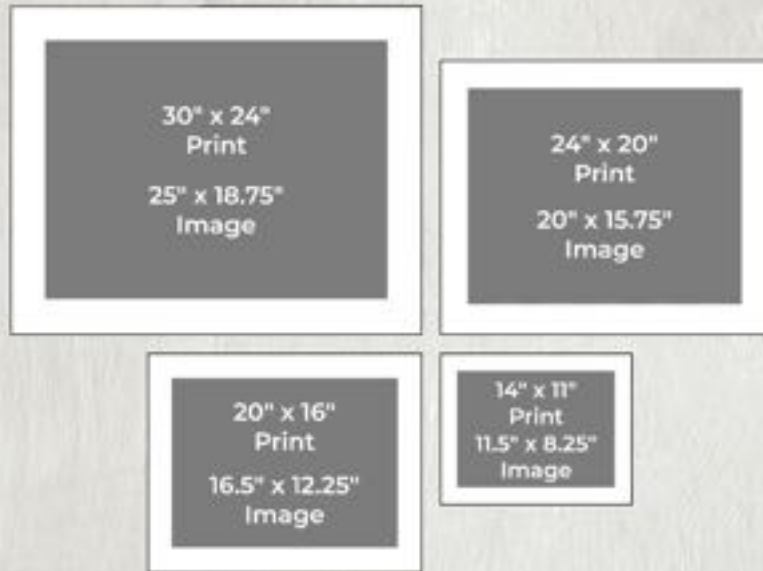
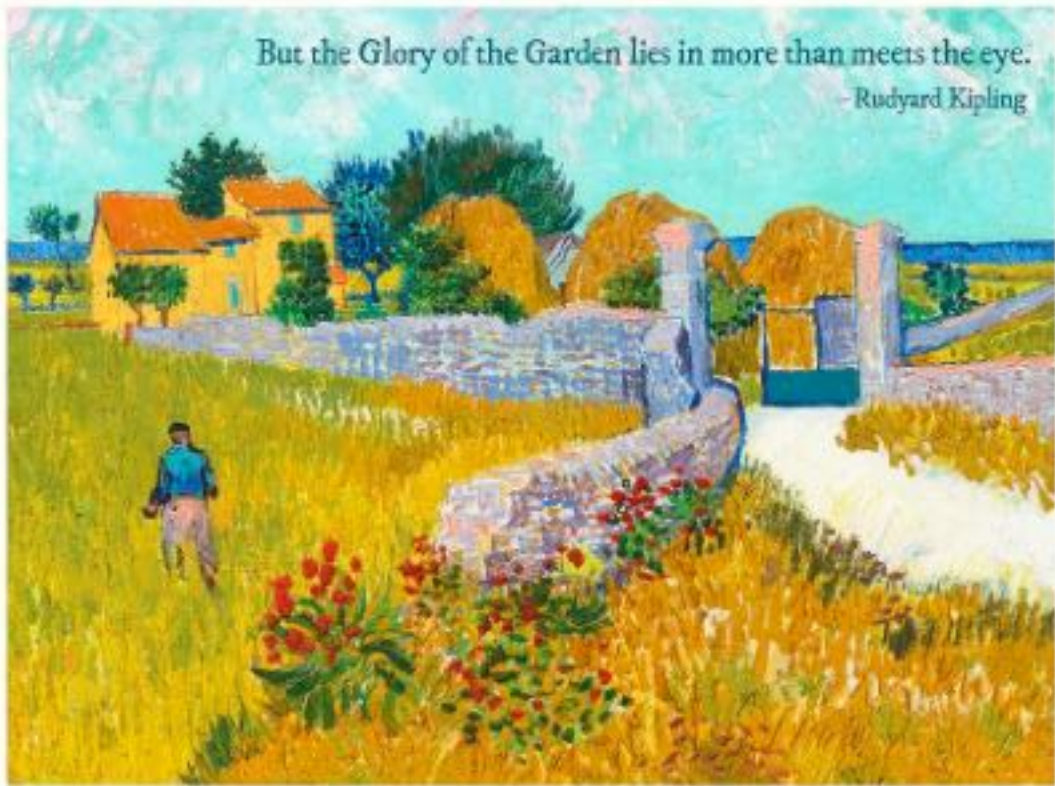
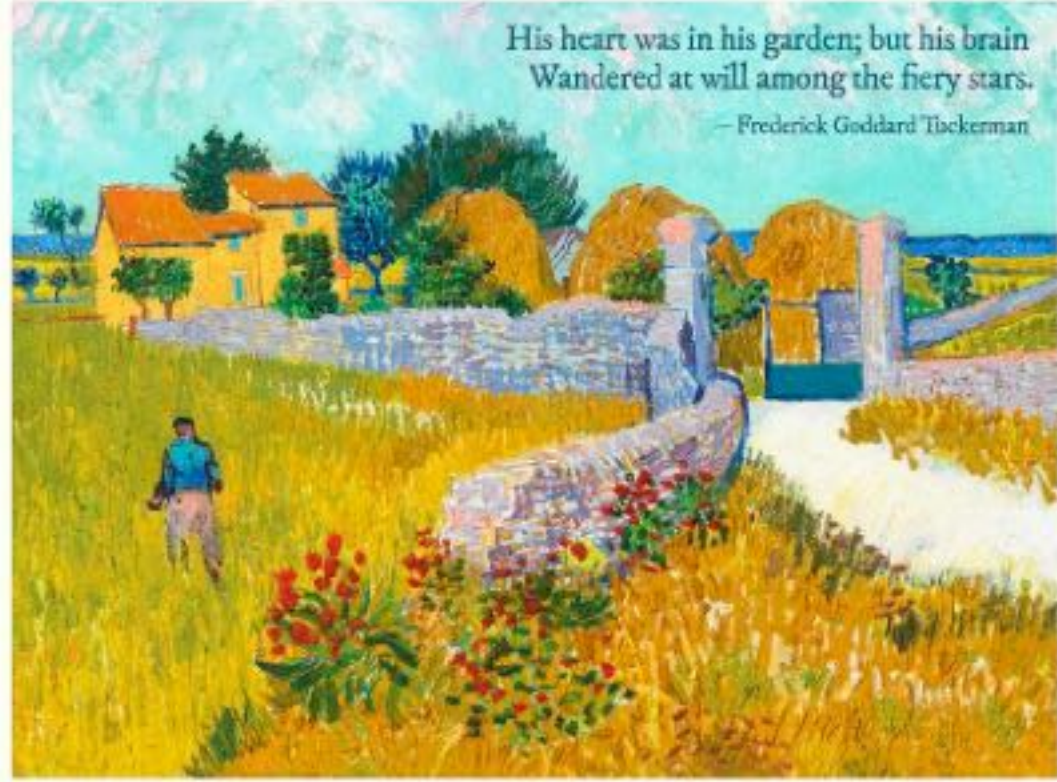
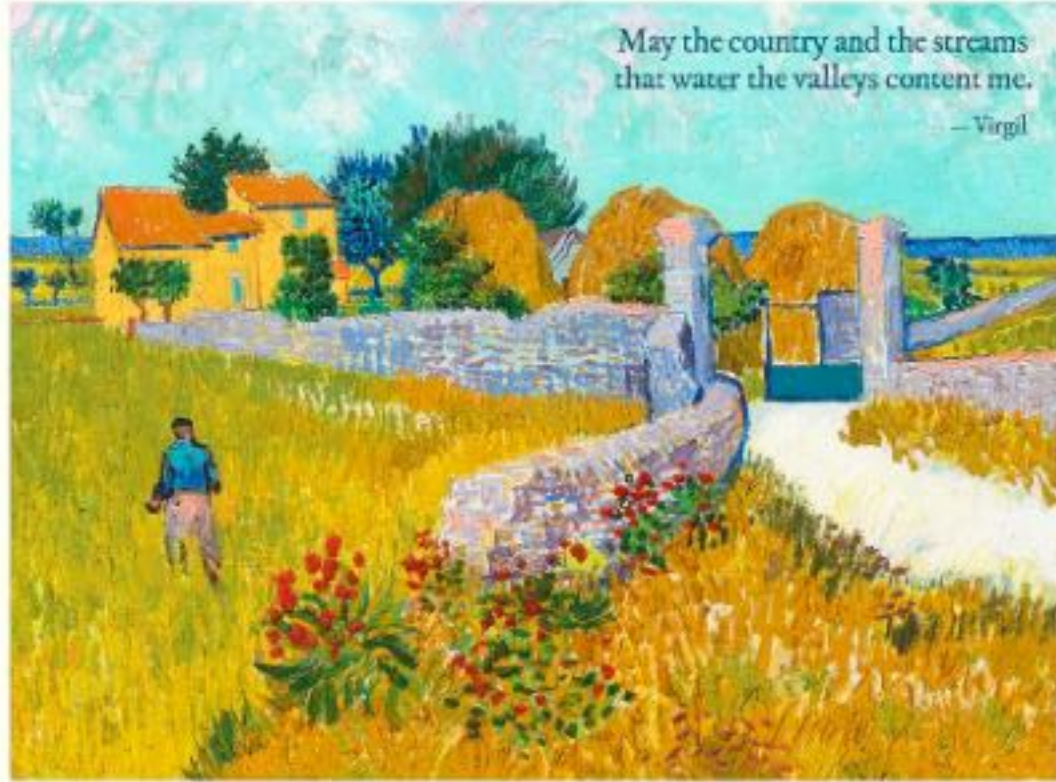
NOTE: Tuckerman quote not public domain until January 1, 2027
and can't be sold before that date.



His heart was in his garden; but his brain
Wandered at will among the fiery stars.

— Frederick Goddard Tuckerman





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Farmhouse in Provence



ARTIST
Vincent van Gogh (1853–1890)
Farmhouse in Provence (also known as *Entrance Gate to a Farm with Haystacks*), June 1888
Oil on canvas, 18.13 x 24 inches (46.1 x 60.9 cm)
National Gallery of Art, Washington, D.C. (Ailsa Mellon Bruce Collection)

Van Gogh worked as an art dealer, teacher, and lay preacher before turning to painting seriously in his late twenties. After moving to the south of France, he produced one of the most extraordinary bursts of productivity in art history: in about fifteen months in Arles, he completed well over 200 paintings, including some of his most famous work. Having sold only one painting during his lifetime, he became one of the most celebrated and influential painters in Western art.

This canvas was painted in June 1888, during Van Gogh's first summer in Provence, and shows a farm entrance framed by tall haystacks under a vivid sky.



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May the country and the streams that water the valleys content me.

Virgil (70–19 BC)

This line is from Book II of the *Georgics*, in a passage where Virgil, having asked the Muses to reveal to him the hidden workings of the universe, admits he may lack the gifts for such lofty philosophy. Failing that, he prays simply to be content instead with a quieter life: rivers, valleys, woods, and obscurity, far from fame and ambition.

The *Georgics* is a four-book poem on farming and rural life, completed around 29 BC after seven years of writing. Composed at the urging of his patron Maecenas, part of Emperor Augustus's circle, it was meant partly to help restore Roman devotion to the land after decades of civil war.

Other works by Virgil:

Eclogues
The Aeneid



His heart was in his garden; but his brain Wandered at will among the fiery stars.

Frederick Goddard Tuckerman (1821–1873)

This quotation is from "The Cricket," a five-part ode Tuckerman began after the death of his wife, Hannah. It's a long, searching meditation on grief, memory, and the natural world.

He trained as a lawyer at Harvard but abandoned the profession after only a year, retreating instead to a quiet life devoted to botany, astronomy, and poetry. Mainly unknown in his lifetime, when critics rediscovered him in the 20th century, some called "The Cricket" one of the finest American poems of the 19th century.

Worth seeking out from Tuckerman:

The Complete Poems of Frederick Goddard Tuckerman (1965)
The Sonnets of Frederick Goddard Tuckerman (1931)



But the Glory of the Garden lies in more than meets the eye.

Rudyard Kipling (1865–1936)

This line opens "The Glory of the Garden," first published in *A School History of England* (1911). The poem uses an English garden as an extended metaphor for the nation itself, arguing that England's true glory lies not in its "stately views," but in the humble and largely unseen labor of its gardeners and working people.

Kipling spent much of his career moving between India and England, drawing on both for his writing. He was one of the most popular writers of his time, and became the first English-language writer awarded the Nobel Prize in Literature.

More works to discover from Kipling:

The Jungle Book
Kim
Just So Stories

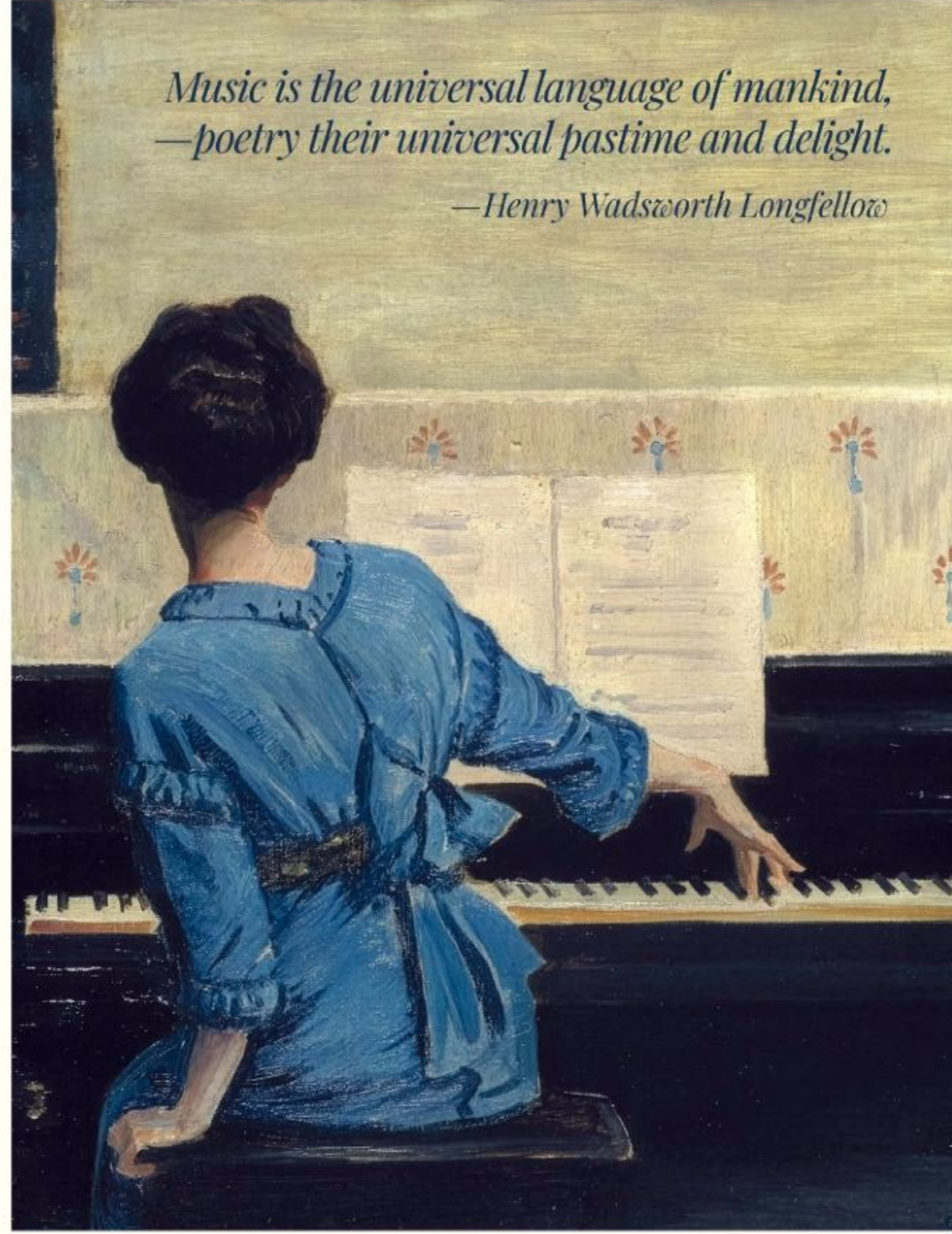
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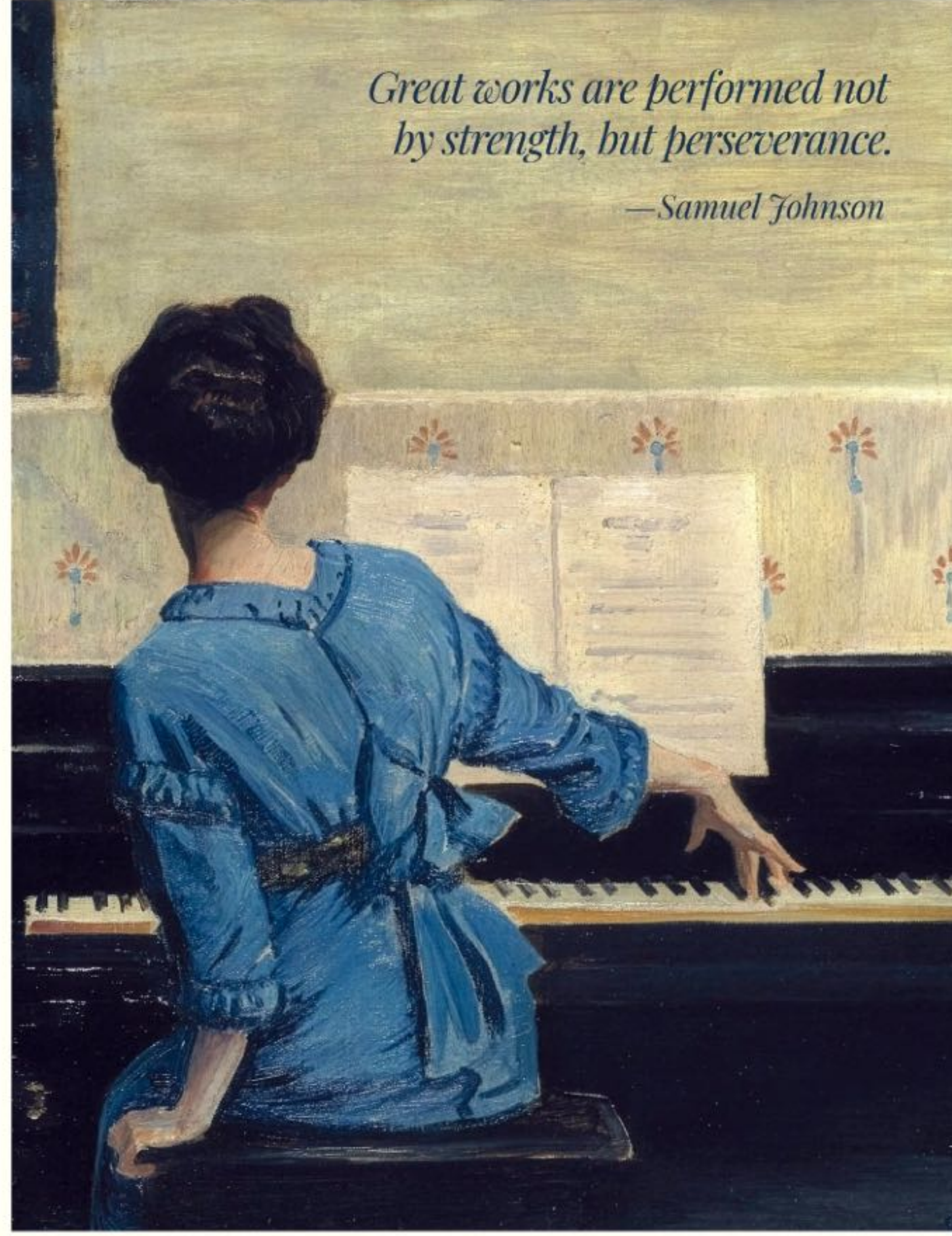
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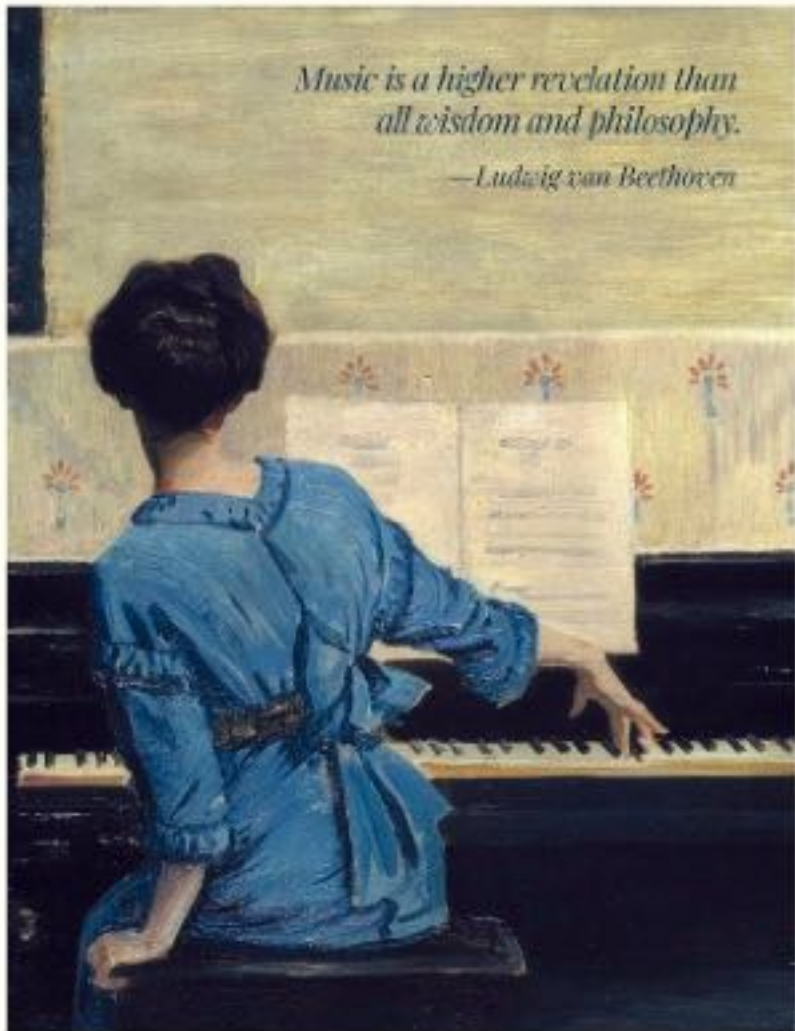
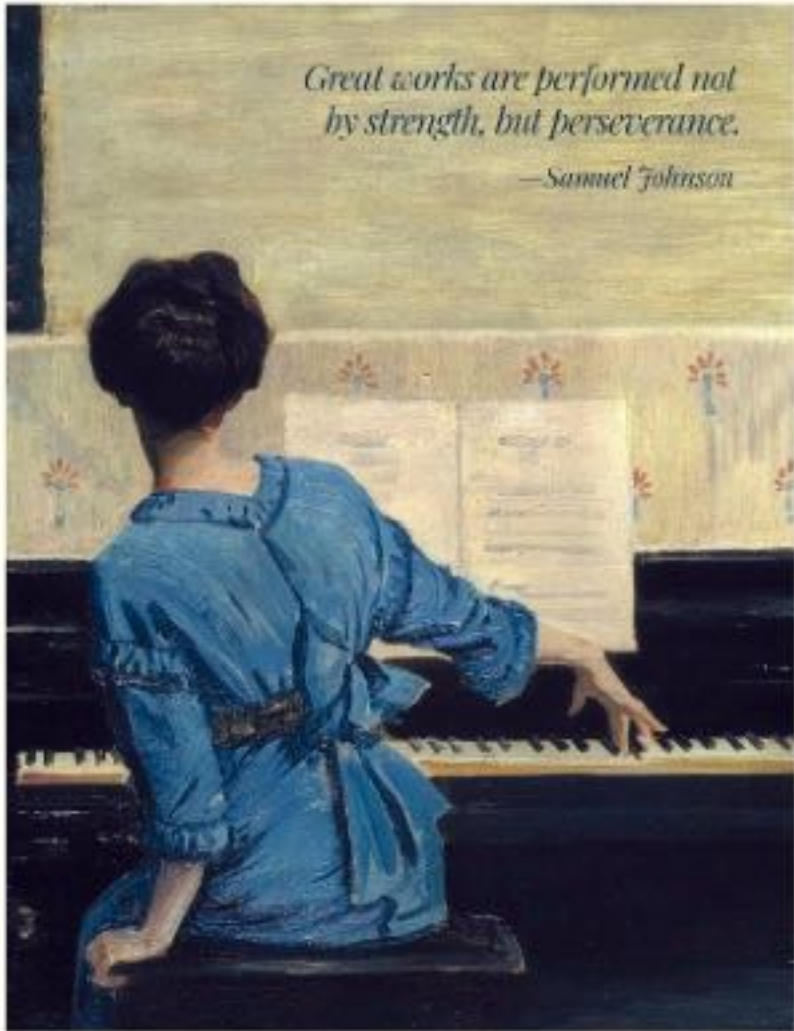
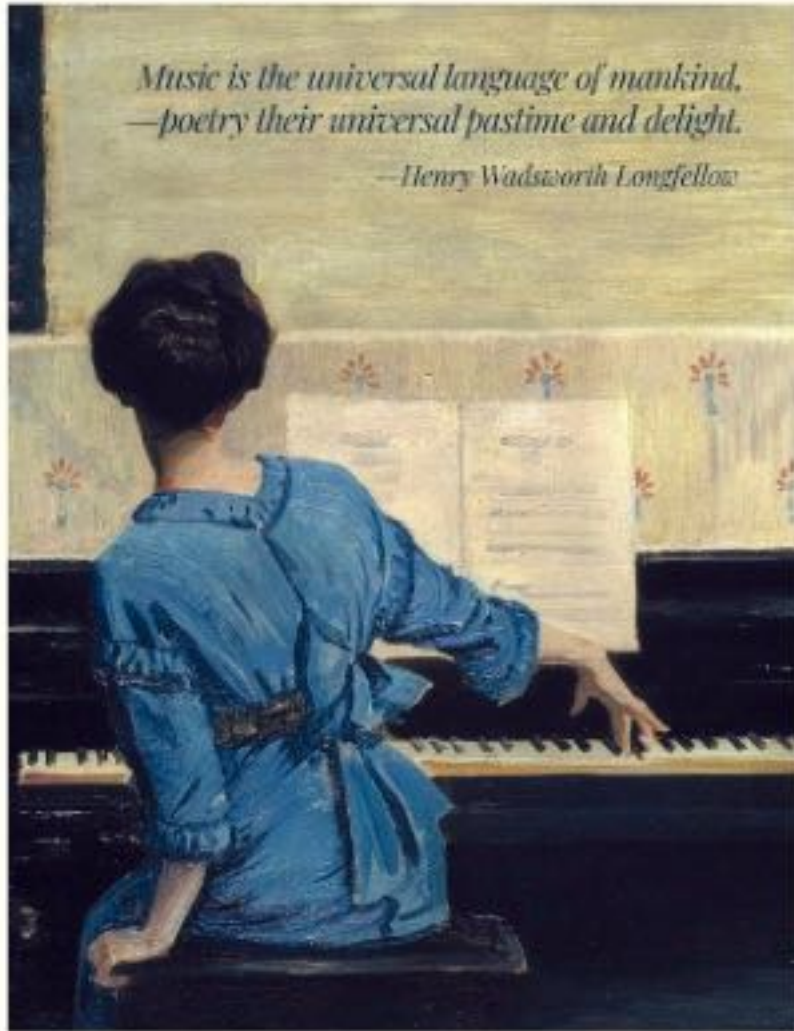












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20" x 24"	20" x 24"	16" x 19.5"	2.0" (top & sides) 2.25" (bottom)	21.25" x 25.25"
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The Keynote

ARTIST

William Arthur Chase (1878–1944)

The Keynote, 1915

Oil on canvas, 19.9 x 15.9 inches (50.6 x 40.5 cm)

Tate, London (presented by Michael Chase, 1994; reference T06886)

Chase was born in Bristol, England, and displayed an early gift for art, winning medals at the City and Guilds School and the Regent Street Polytechnic Art School in London before he was twenty. But rather than pursuing painting as a full-time career, he spent much of his working life as a civil servant with the Inland Revenue, painting and exhibiting at the Royal Academy alongside his day job.

The Keynote is typical of the muted tones and quiet intimacy that mark much of Chase's work. The painting entered the Tate's collection in 1994, donated by Michael Chase, and remains one of the artist's best-known surviving works.



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*Music is the universal language of mankind,
—poetry their universal pastime and delight.*

Henry Wadsworth Longfellow (1807–1882)

This line is from *Outre-Mer: A Pilgrimage Beyond the Sea* (1835), Longfellow's first major literary work, drawn from his travels through Europe as a young man.

Longfellow went on to become one of the most popular and widely read American poets of the 19th century, celebrated for narrative works as well as shorter lyric poems. *Outre-Mer* helped launch his career and led directly to his appointment as a professor of modern languages, first at Bowdoin College and later at Harvard.

A few more works by Longfellow:

Evangeline: A Tale of Acadie
The Song of Hiawatha
Paul Revere's Ride



Great works are performed not by strength, but perseverance.

Samuel Johnson (1709–1784)

This line is spoken by the character Imlac in *The History of Rasselas, Prince of Abissinia* (1759), encouraging the young prince as the two of them labor to dig an escape tunnel through solid rock. Imlac's point is that steady, patient effort accomplishes what raw strength alone cannot.

Johnson was an English writer, critic, and lexicographer. He is best remembered for his landmark *Dictionary of the English Language* (1755), compiled almost single-handedly over nine years.

A few more works by Johnson:

A Dictionary of the English Language
The Rambler
Lives of the Poets



Music is a higher revelation than all wisdom and philosophy.

Ludwig van Beethoven (1770–1827)

This quote was reported secondhand: it comes from a letter Bettina von Arnim sent to Johann Wolfgang von Goethe in 1810, in which she recounts a conversation she says she had with Beethoven. It was published 25 years later in von Arnim's book *Goethes Briefwechsel mit einem Kinde*.

Beethoven is widely regarded as one of the most important and influential composers in history. Remarkably, he composed much of his most celebrated later music after becoming almost completely deaf.

A few more resources on Beethoven:

Beethoven: The Man and the Artist, as Revealed in His Own Words
Thayer's Life of Beethoven

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If I had a little house
A white house on a hill,
With lavender and rosemary
Beneath the window sill,
The door should stand wide open
To people of good will.

—W.M. Letts



Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home;
A charm from the skies seems to hallow us there,
Which, seek through the world, is ne'er met with elsewhere.

— John Howard Payne



May the road rise up to meet you.
May the wind be always at your back.
May the sun shine warm upon your face;
The rains fall soft upon your fields and until we meet again,
May God hold you in the palm of His hand.

—Traditional Irish Blessing





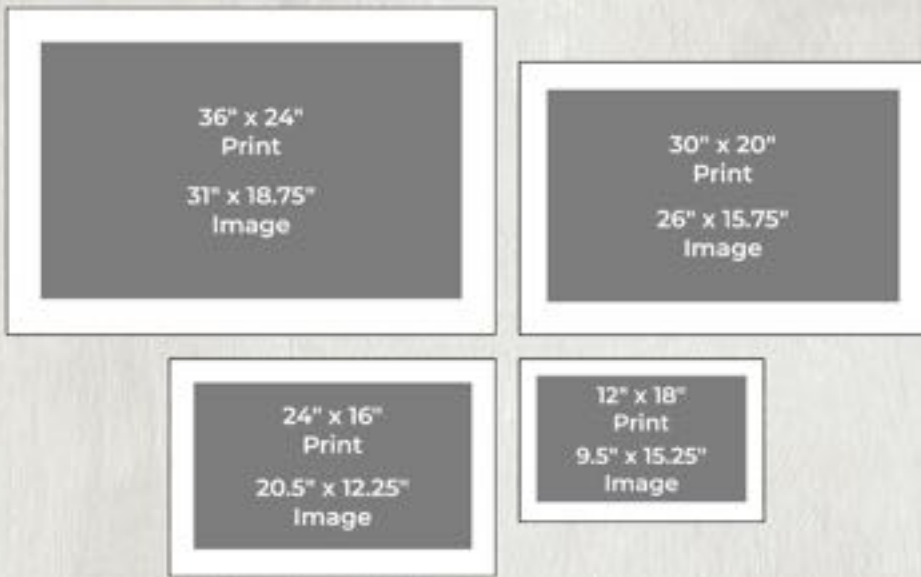
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To people of good will.
—W. H. Lewis



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A charm from the skies seems to hallow us there,
Which, seen through the world, is never met with elsewhere.
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30" x 20"	30" x 20"	26" x 15.75"	2.0" (top & sides) 2.25" (bottom)	31.25" x 21.25"
24" x 16"	24" x 16"	20.5" x 12.25"	1.75" (top & sides) 2.0" (bottom)	25.25" x 17.25"
18" x 12"	18" x 12"	15.5" x 9.25"	1.25" (top & sides) 1.5" (bottom)	19.25" x 13.25"

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Cottages in an Extensive Landscape



ARTIST
William Henry Hunt (1790–1864)
Cottages in an Extensive Landscape, c. 1823
Watercolor with reed pen line work over washes, on paper,
12.94 x 19 inches (32.8 x 48.3 cm)
The Metropolitan Museum of Art, New York, NY

Hunt was born in London and a deformity in his legs that made walking difficult led his family to steer him toward an artistic career rather than physical trades. He began exhibiting oil paintings at the Royal Academy in 1807 and entered the RA Schools the following year. By 1815 he had established himself independently as a painter of rustic and architectural watercolor subjects.

Hunt was elected a member of the Royal Watercolour Society in 1826, cementing his reputation as one of the era's leading watercolorists.



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*If I had a little house A
white house on a hill,
With lavender and
rosemary Beneath the
window sill, The door
should stand wide open
To people of good will.*

W. M. Letts (1882–1972)

This verse is from "If I Had a Little House," a poem by the writer Winifred Mabel Letts, who published under the name W. M. Letts. Letts was born in Lancashire, England, to an English father and an Irish mother, and spent much of her childhood and adult life in Ireland, closely identifying with the country and its people.

She began as a playwright, writing two one-act plays staged at Dublin's Abbey Theatre, with W. B. Yeats pointing to her as proof the young theatre welcomed women writers. She later turned primarily to poetry and fiction, often celebrating rural life.

A few more works by Letts:
Songs from Leinster
The Spires of Oxford, and Other Poems
Knockmaroon



*Mid pleasures and
palaces though we may
roam, Be it ever so
humble, there's no place
like home; A charm from
the skies seems to hallow
us there, Which, seek
through the world, is ne'er
met with elsewhere.*

John Howard Payne (1791–1852)

This verse is the opening lines of "Home, Sweet Home," a song Payne wrote for his opera *Clari, or the Maid of Milan*, first performed in London in 1823 with music by Henry Bishop. Payne was born in New York City and became the first American actor to perform professionally in London, though he saw little financial return from his considerable success.

"Home, Sweet Home" became the most popular song of the 19th century on both sides of the Atlantic.

More to discover by Payne:
Brutus; or, The Fall of Tarquin
Clari, or the Maid of Milan
Charles the Second



*May the road rise up to
meet you. May the wind
be always at your back.
May the sun shine warm
upon your face, The rains
fall soft upon your fields
and until we meet again,
May God hold you in the
palm of His hand.*

Traditional Irish Blessing

This blessing, one of the most widely recognized in the English-speaking world, is of uncertain origin. Despite its strong Irish identity and popular attributions to Gaelic tradition or even to St. Patrick himself, no reliable historical source names a specific author. It may have circulated for generations as oral tradition before being popularized widely in the 20th century, and it now exists in several slightly different English wordings.

Precisely because no one "owns" it, the blessing has traveled freely across around the world as a text that belongs not to a single person, but to everyone who has ever wanted to wish someone well on their way.

Explore books about art history and find more works by Letts and Payne at an independent bookstore near you!

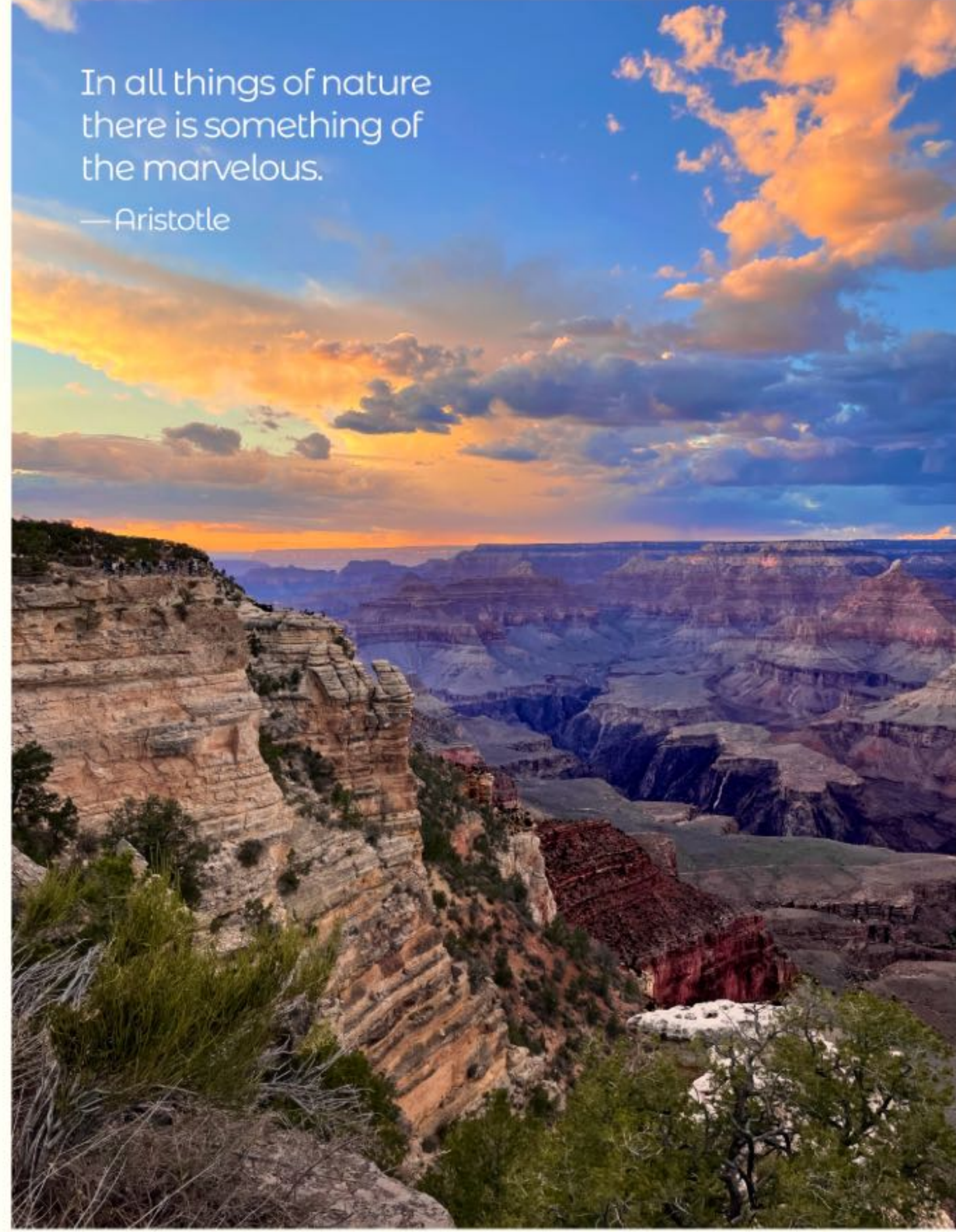
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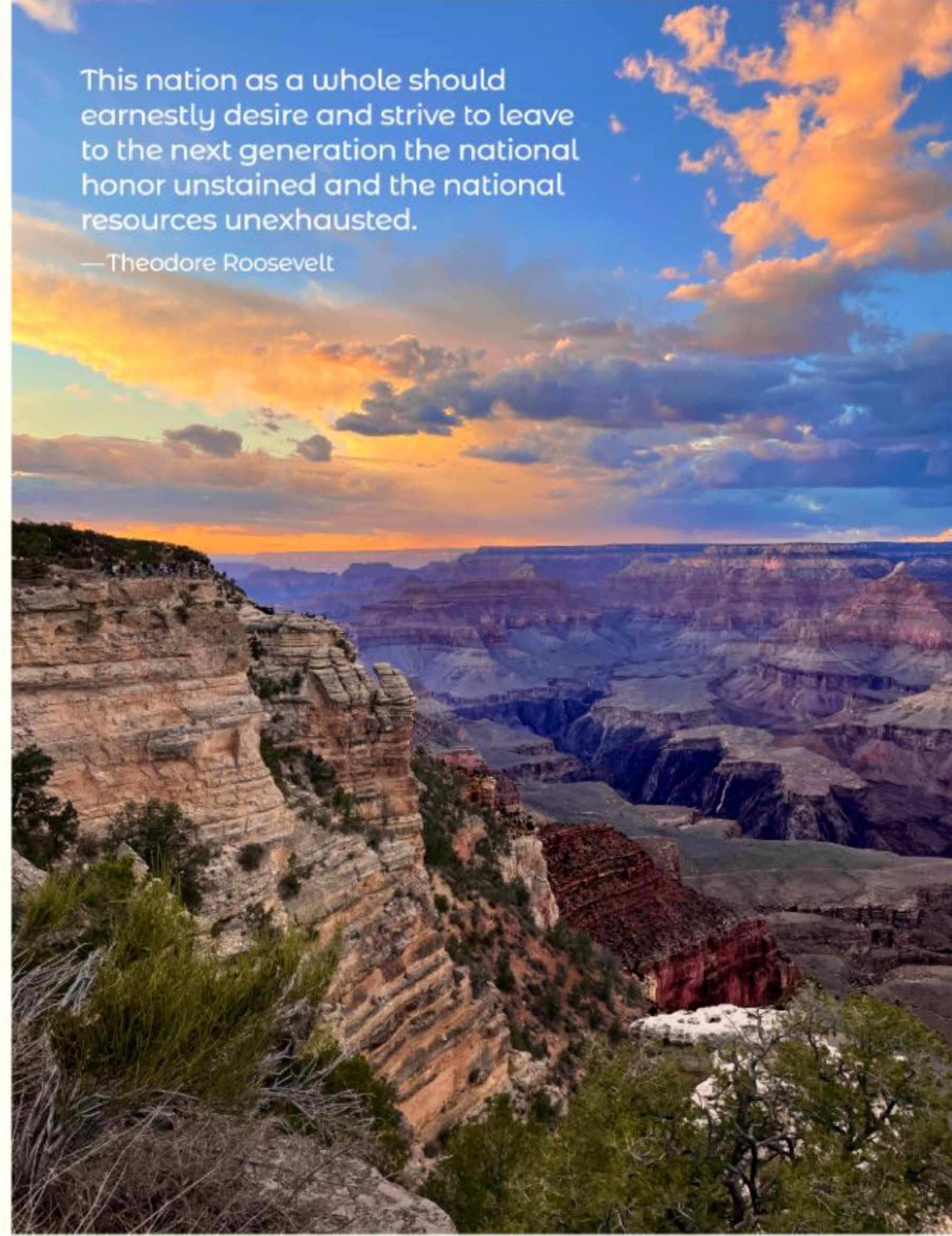
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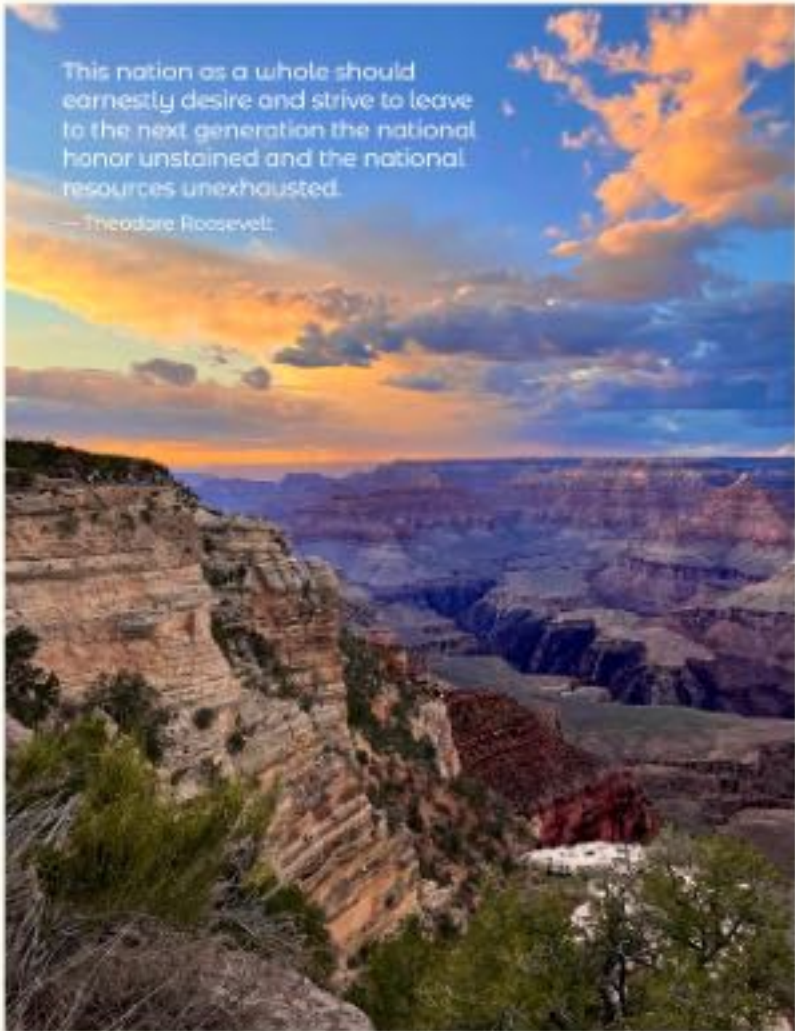
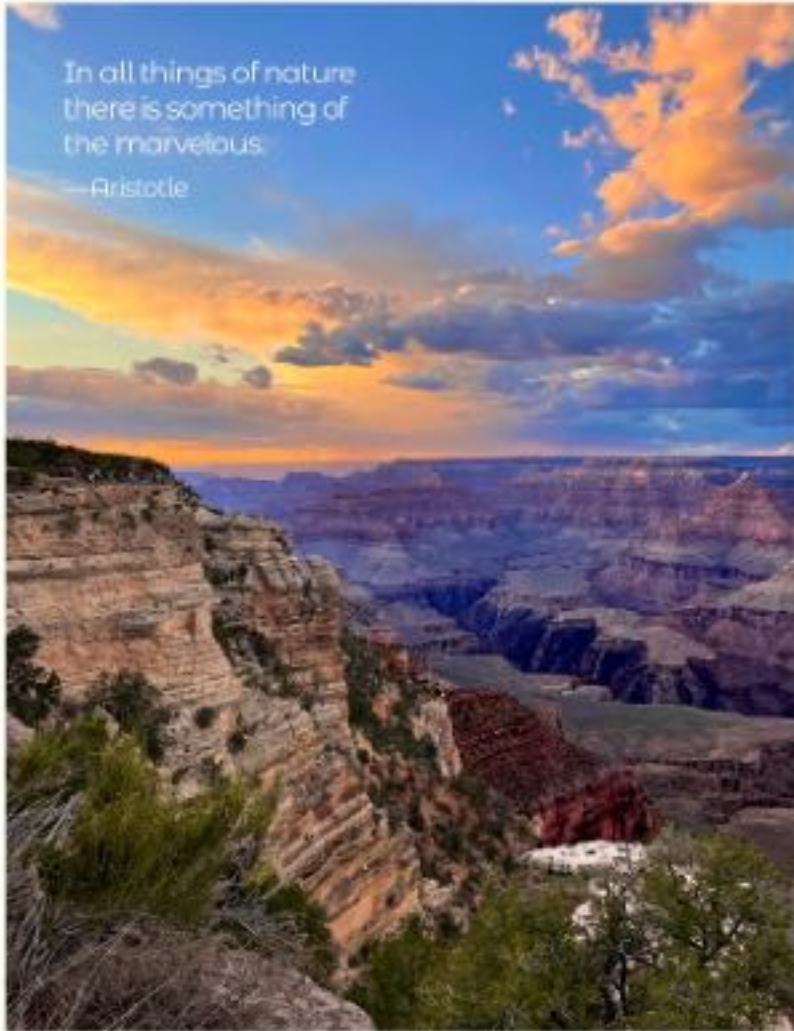
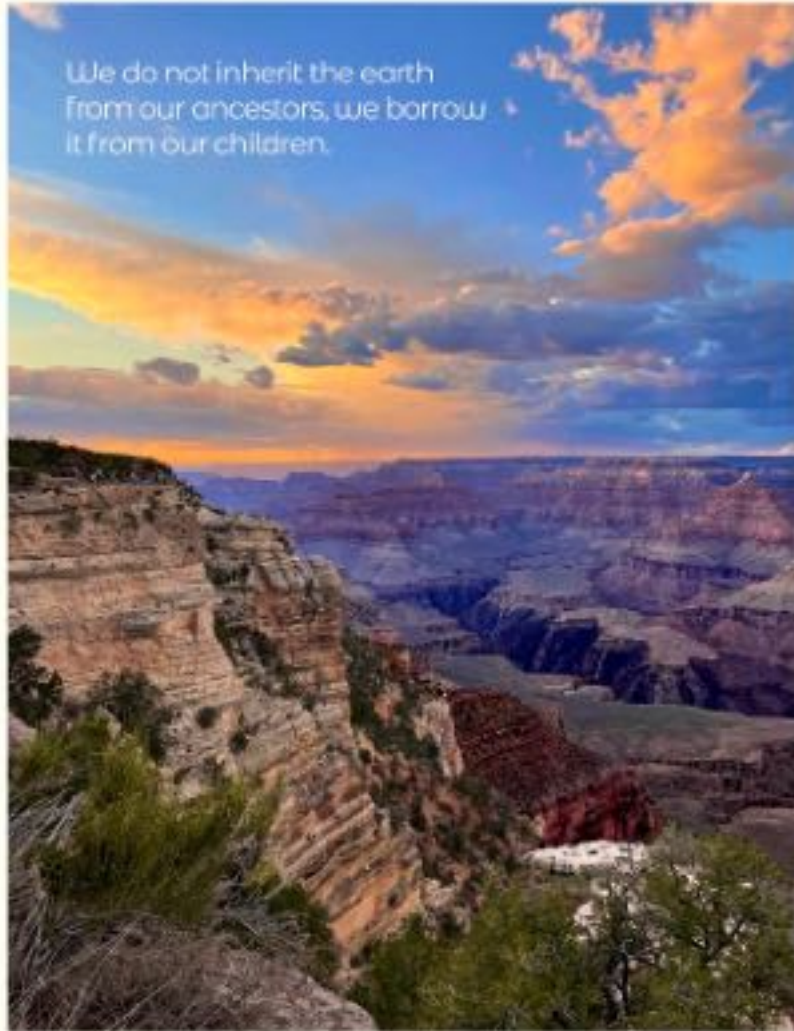












Art Print Product Size	Paper Size ¹	Image Size ²	White Margin ³	Optional Frame (Outside Dimensions)
24" x 30"	24" x 30"	19" x 24.75"	2.5" (top & sides) 2.75" (bottom)	25.25" x 31.25"
20" x 24"	20" x 24"	16" x 19.5"	2.0" (top & sides) 2.25" (bottom)	21.25" x 25.25"
16" x 20"	16" x 20"	12.5" x 16.25"	1.75" (top & sides) 2.0" (bottom)	17.25" x 21.25"
11" x 14"	11" x 14"	8.5" x 11.25"	1.25" (top & sides) 1.5" (bottom)	12.25" x 15.25"

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Grand Canyon Mather Point

PHOTOGRAPH
Wikimedia Commons Contributor

Grand Canyon National Park — Mather Point, September 30, 2022
Grand Canyon National Park, Arizona
Anonymous photographer; released under CC0 1.0, Wikimedia Commons

Mather Point is one of the most visited overlooks in Grand Canyon National Park, perched on a rocky outcropping just a short walk from the South Rim Visitor Center. On a clear day, visitors can see more than 30 miles to the east and 60 miles to the west, taking in the layered rock formations, the distant Colorado River, and the trails that crisscross the canyon floor far below.

The point is named for Stephen Tyng Mather, a wealthy Chicago businessman and passionate conservationist who helped found the National Park Service in 1916 and served as its first director.



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VERSE OPTIONS AVAILABLE FOR THIS ART PRINT



We do not inherit the earth from our ancestors, we borrow it from our children.

Traditional Proverb

This is one of the most widely repeated environmental sayings in the English language, and one of the hardest to pin down its source. While it's sometimes labeled a "Native American proverb," no definite historical source confirms that origin, and the line has also been loosely credited to various 20th-century writers without any single confirmed source ever emerging.

Its popularity likely owes something to exactly this ambiguity: stripped of a named author, it reads as timeless folk wisdom rather than any one person's opinion, which has helped it spread widely across environmental writing, speeches, and classroom walls for decades, regardless of where it actually began.



In all things of nature there is something of the marvelous.

Aristotle (384–322 BC)

This line is from *Parts of Animals* (in Latin, *De Partibus Animalium*), Aristotle's treatise on animal biology, in a passage urging readers not to dismiss the study of humble or unglamorous creatures. Aristotle argues, we should study every living thing without distaste, since each reveals something of nature's beauty.

Aristotle studied under Plato in Athens before tutoring the young Alexander the Great and founding his own school, the Lyceum. He remains one of the most influential thinkers in the history of Western philosophy.

A few more works by Aristotle:
Nicomachean Ethics
Politics
Poetics



This nation as a whole should earnestly desire and strive to leave to the next generation the national honor unstained and the national resources unexhausted.

Theodore Roosevelt (1858–1919)

This quote is from "Conservation as a National Duty," the speech Roosevelt delivered on May 13, 1908, opening a three-day Conference of Governors at the White House. The speech is credited with launching conservation as a mainstream public and political concern, and the gathering became the ancestor of today's annual National Governors Association meetings.

Roosevelt was 26th President of the United States (1901–1909) and remains one of America's most consequential conservationists.

Discover more works by Roosevelt:
The Wilderness Hunter
African Game Trails
Theodore Roosevelt: An Autobiography

Explore books about the Grand Canyon and more works by these authors at an independent bookstore near you!

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Add a Name Art Prints (“AP-AN”)

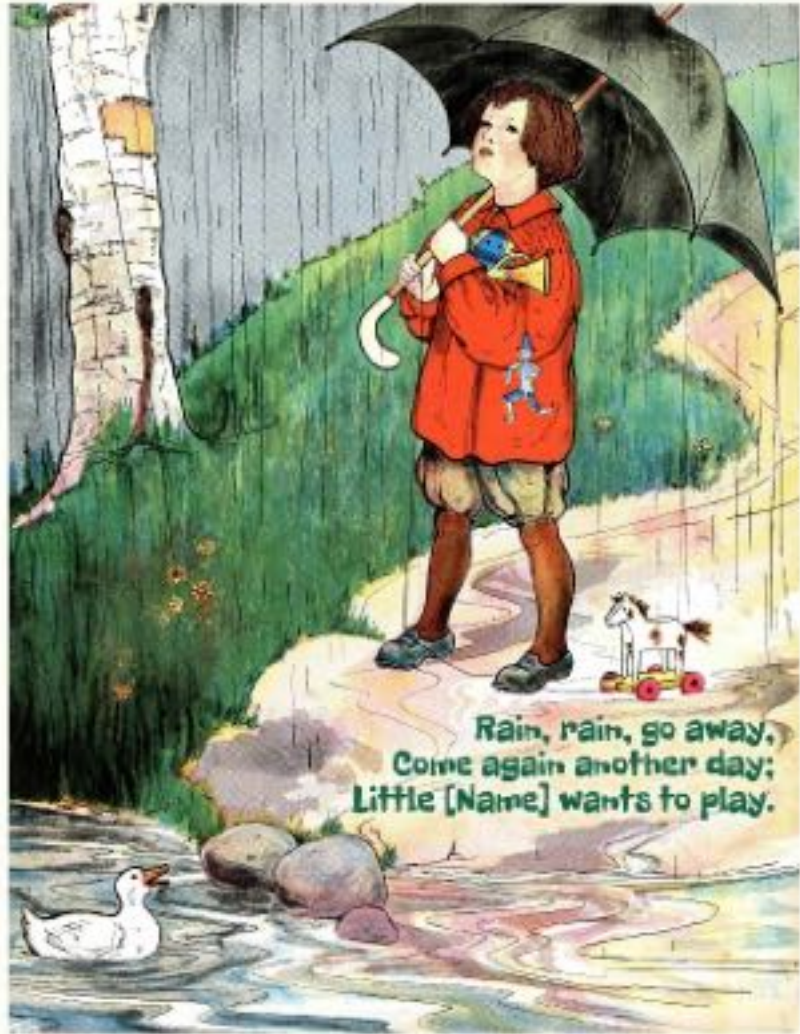
AP-AN-BFW-TOO

Blanche Fisher Wright Rain, Rain, Go Away









Art Print Product Size	Paper Size ¹	Image Size ²	White Margin ³	Optional Frame (Outside Dimensions)
24" x 30"	24" x 30"	19" x 24.75"	2.5" (top & sides) 2.75" (bottom)	25.25" x 31.25"
20" x 24"	20" x 24"	16" x 19.5"	2.0" (top & sides) 2.25" (bottom)	21.25" x 25.25"
16" x 20"	16" x 20"	12.5" x 16.25"	1.75" (top & sides) 2.0" (bottom)	17.25" x 21.25"
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Rain, Rain, Go Away

ARTIST

Blanche Fisher Wright (b. 1887 – death uncertain)

Illustration from *The Real Mother Goose*, 1916

Color illustration, book plate

Originally published by Rand McNally & Company, Chicago

Blanche Fisher Wright was an American illustrator active mainly in the 1910s, and her work on *The Real Mother Goose* became by far her most enduring legacy. For over a century, her gentle, rounded illustrations have shaped how generations of English-speaking children picture Mother Goose herself. The original 1916 edition ran to 132 pages and roughly 100 rhymes, using a distinctive checkerboard border design around each illustration that became associated with the book's identity.

She illustrated a handful of other children's books and readers during the decade, including *The Goody-Naughty Book* (1913) and *The Peter Patter Book of Nursery Rhymes* (1918), and later worked under her married name, Blanche Fisher Laite.

Relatively little else is documented about her life, and a portrait of her cannot be found. Nonetheless, *The Real Mother Goose* remains continuously in print today, still widely regarded as a defining edition of the classic rhymes.

AUTHOR

Traditional / Anonymous

"Rain, Rain, Go Away" is one of the oldest nursery rhymes in continuous use, with roots documented back to at least the 17th century. Writer James Howell recorded an early version in 1659 ("Raine, raine, goe to Spain: faire weather come againe") and diarist John Aubrey noted children singing a close cousin of the modern rhyme in 1687 to "charme away the Raine."

The familiar named-child ending ("Little [Name] wants to play") emerged later, popularized in 19th-century collections. A popular legend connects the "go to Spain" line to the defeat of the Spanish Armada in 1588, but historians consider that link unverified folklore rather than a confirmed origin. Like most nursery rhymes, it belongs to no single author, passed down and reshaped through generations of oral tradition.

Before "come again another day" became the standard modern ending, historical versions specified a variety of other return dates for the rain, including "Midsummer Day," "washing day," "Christmas Day," and "Martha's wedding day."

The named child at the end has always been flexible and locale-specific. An 1849 collection by James Orchard Halliwell used "Little Arthur," while later versions used other names—which may be exactly why this rhyme lends itself so naturally to becoming a personalized art print!



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James Howell (c. 1594–1666) was a Welsh-born author and historian. He served as a royalist secretary and diplomat across Europe. He became the first official Historiographer Royal in 1660.



John Aubrey (1626–1697) was an English antiquary, natural philosopher, and pioneer archaeologist, who recorded numerous megalithic and other field monuments in southern England.

Explore books illustrated by Wright and many other children's books at an independent bookstore near you!

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Art Print Product Size	Paper Size ¹	Image Size ²	White Margin ³	Optional Frame (Outside Dimensions)
30" x 24"	30" x 24"	25" x 18.75"	2.5" (top & sides) 2.75" (bottom)	31.25" x 25.25"
24" x 20"	24" x 20"	20" x 15.75"	2.0" (top & sides) 2.25" (bottom)	25.25" x 21.25"
20" x 16"	20" x 16"	16.5" x 12.25"	1.75" (top & sides) 2.0" (bottom)	21.25" x 17.25"
14" x 11"	14" x 11"	11.5" x 8.25"	1.25" (top & sides) 1.5" (bottom)	15.25" x 12.25"

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His First Appearance in Public



ARTIST

Charles Caleb Ward (1831–1896)

His First Appearance in Public, 1870

Oil on wood panel, 10 x 11.875 inches (25.4 x 30.2 cm)

National Gallery of Art, Washington, D.C.

Ward was born in Saint John, New Brunswick, into a merchant family, and traveled to Liverpool, England, as a young man to learn the shipping trade. Instead, he spent his time there studying figure painting under the English artist William Henry Hunt (the same watercolorist featured in another Hearthwork Studio art print). He went on to study landscape painting in New York under Asher B. Durand, keeping a studio there from 1868 to 1872, the most active period of his career.

Ward exhibited widely, including at the National Academy of Design and the Brooklyn Art Association, and became especially known for genre scenes of children rendered with warmth and close observation.

Though relatively little is documented about his life today, one contemporary critic called him “among the finest genre specialists of the mid-century,” and his paintings remain held in institutions including the National Gallery of Art and the New Brunswick Museum.



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AUTHOR

Traditional / Anonymous

“Jacky, Come Give Me Thy Fiddle” is an English nursery rhyme of uncertain age, first appearing in print in 18th- and 19th-century chapbooks and later collected in numerous *Mother Goose* anthologies.

The respected reference work *The Oxford Dictionary of Nursery Rhymes* notes a possible connection to the Scottish poet Robert Burns: the first stanza “bears his mark,” though it isn’t formally credited to him, while the fiddler’s defiant reply may have circulated in oral tradition for a century before Burns’s time. The rhyme has also been loosely linked to the older Scottish ballad “Rattlin’ Roarin’ Willie.”

As with many nursery rhymes, the name at the start has always varied by edition. “Jacky” and “John” both appear in historical versions, making it a natural fit for personalization on this art print.



Robert Burns

(1759–1796), also known familiarly as Rabbie Burns, was a Scottish poet and lyricist. He is widely regarded as the national poet of

Scotland and is celebrated worldwide. He is the best known of the poets who have written in the Scots language, although much of his writing is in a “light Scots dialect” of English, accessible to an audience beyond Scotland. He also wrote in standard English, and in these writings his political or civil commentary is often at its bluntest.

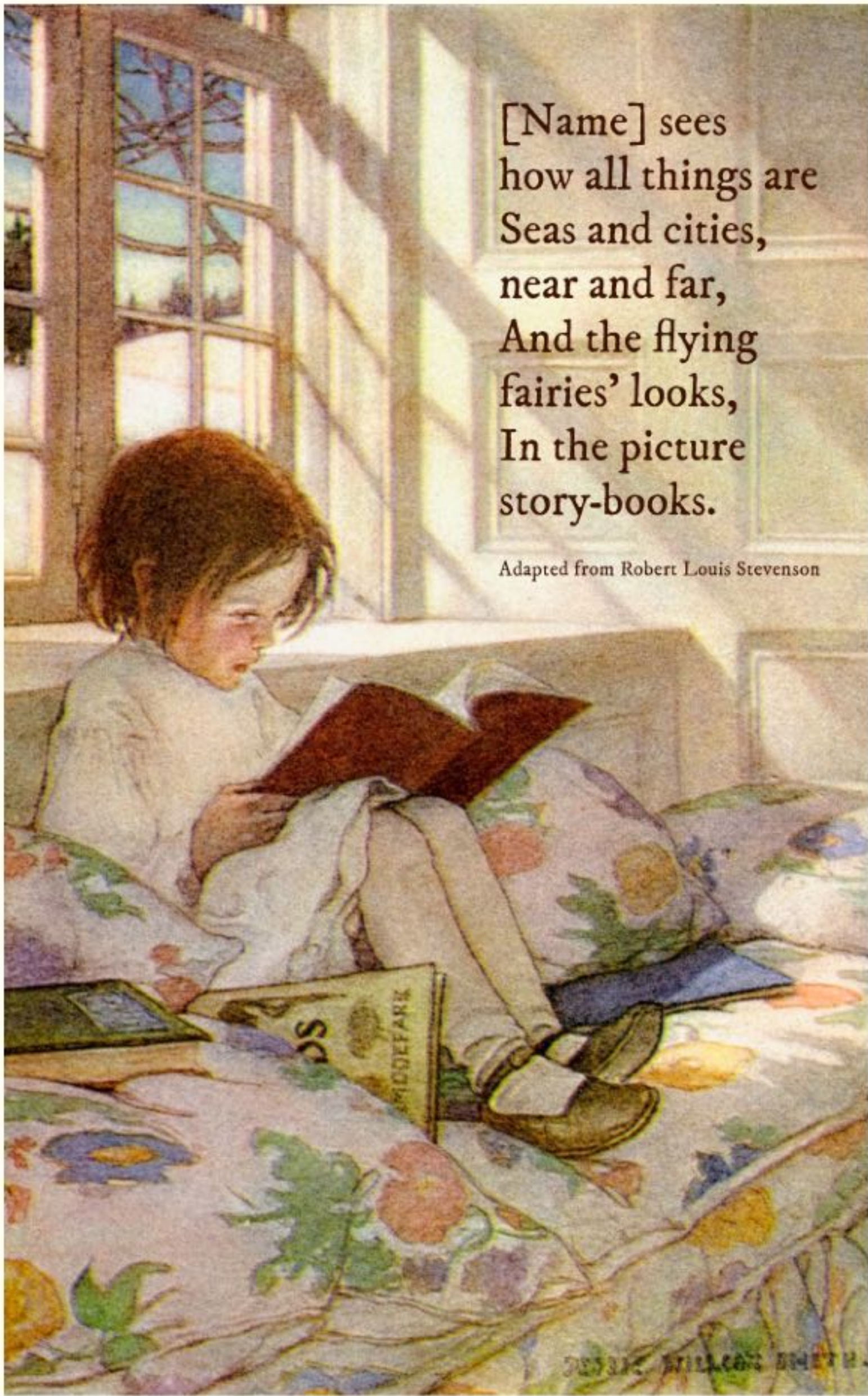
Explore books about 19th Century English artists and works by Robert Burns at an independent bookstore near you!

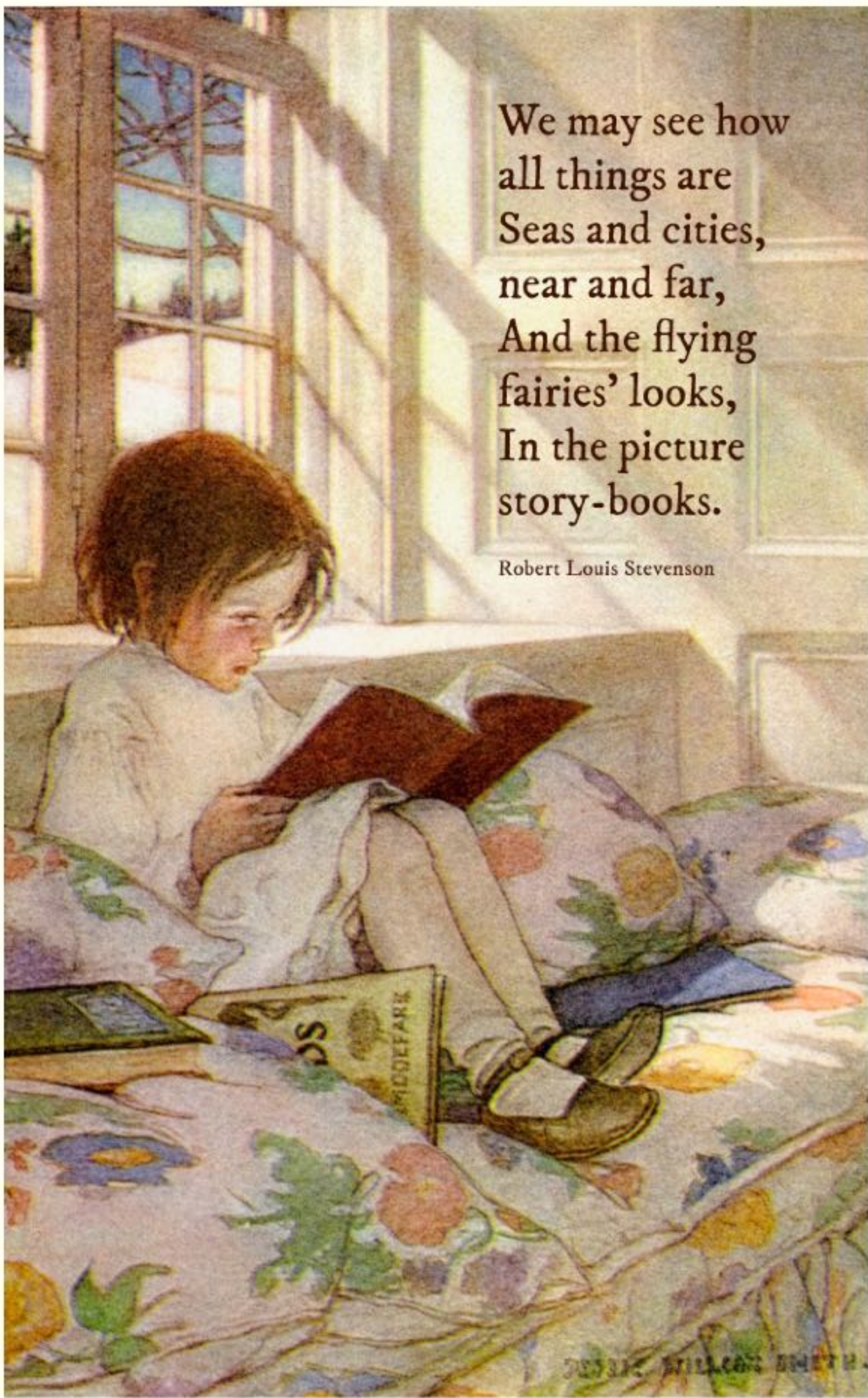
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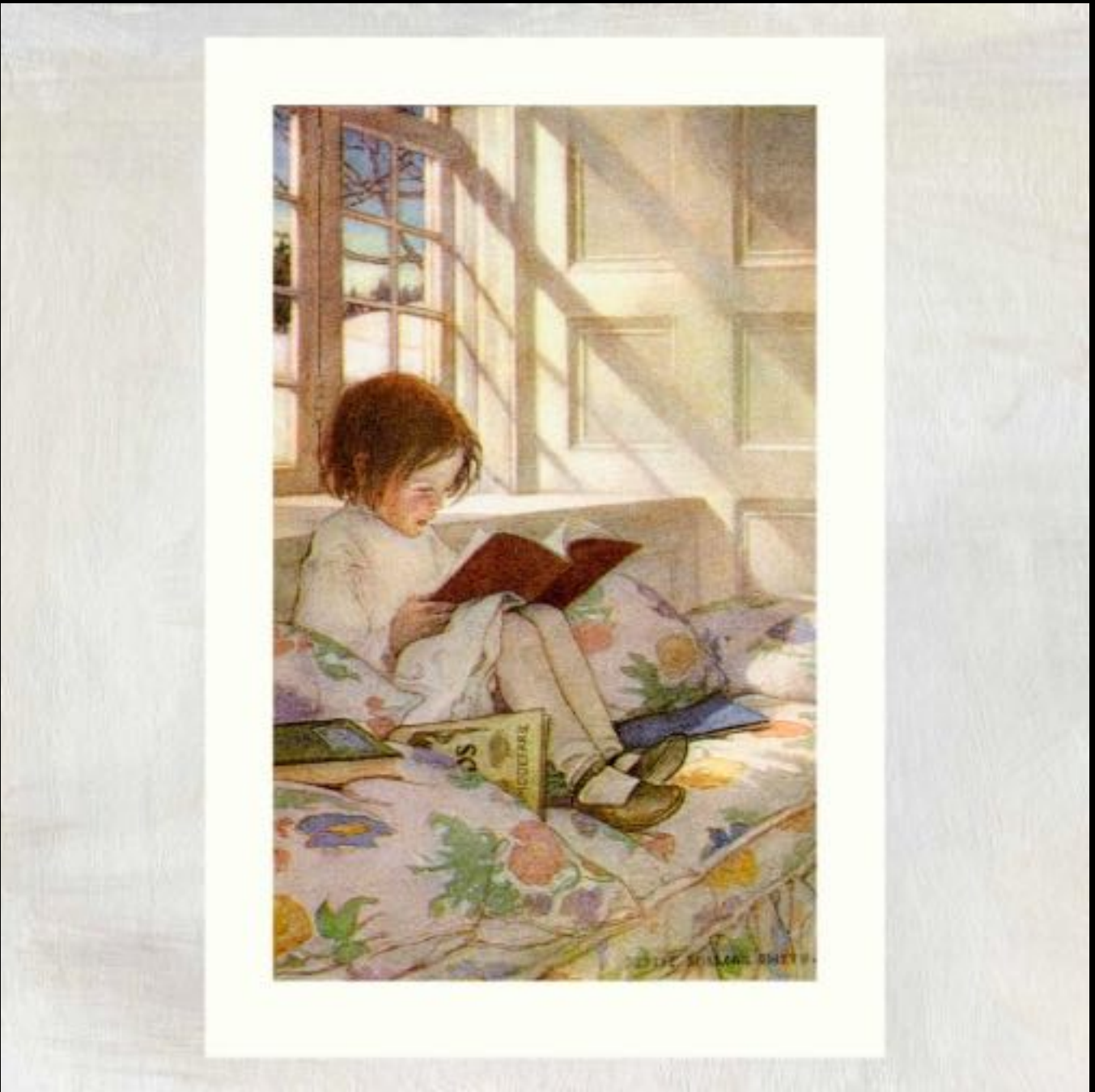
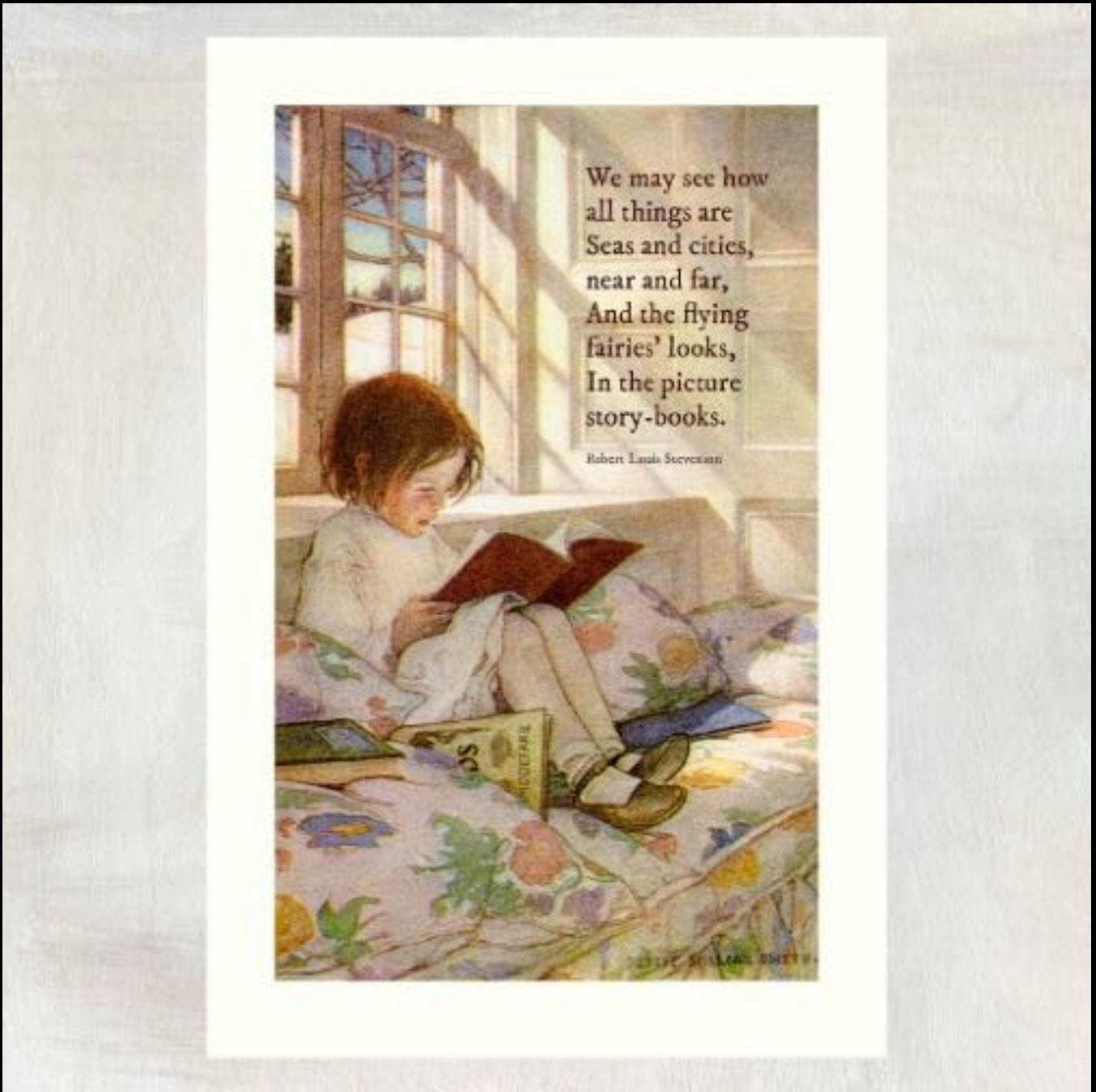
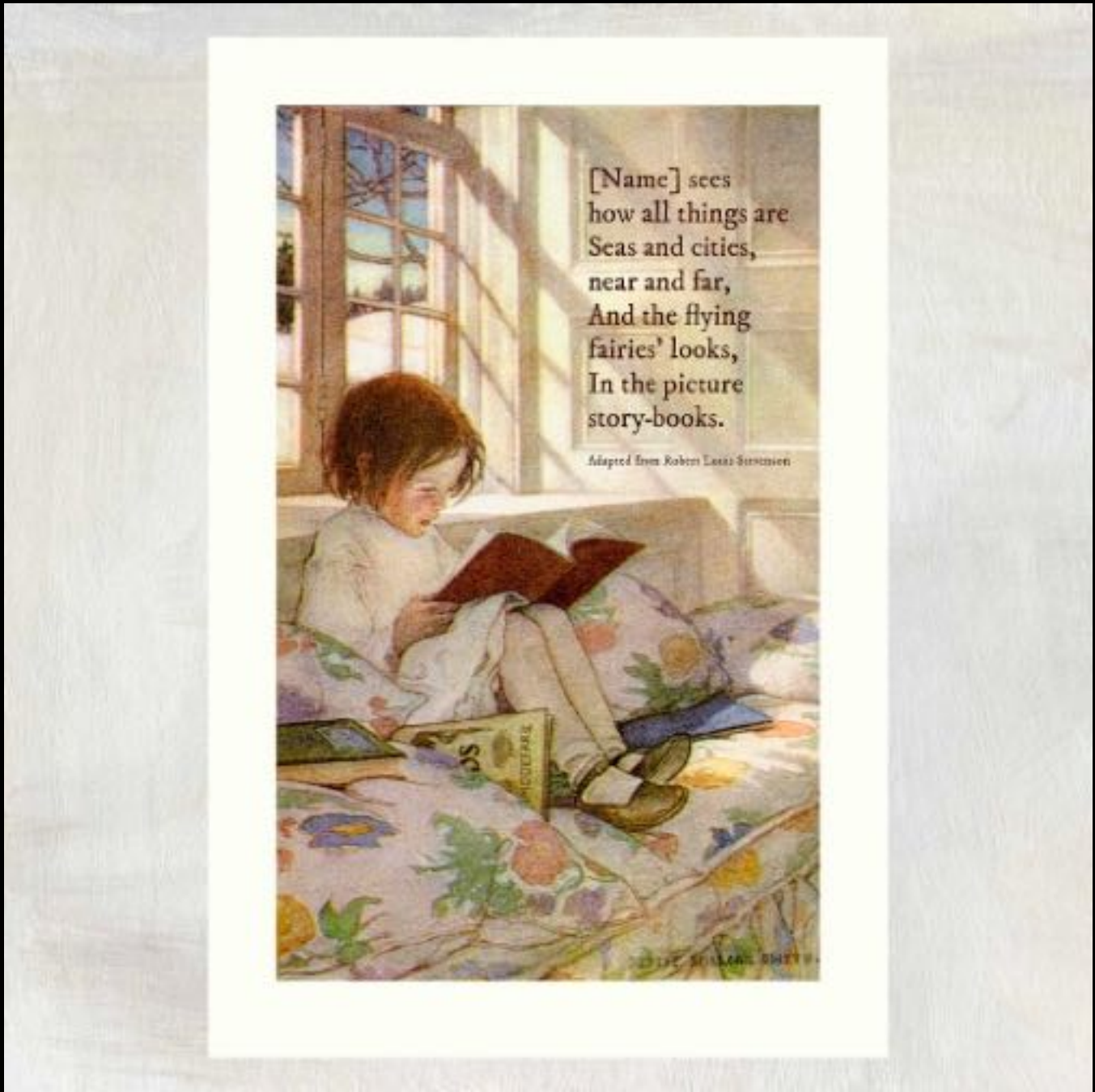
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Art Print Product Size	Paper Size ¹	Image Size ²	White Margin ³	Optional Frame (Outside Dimensions)
20" x 30"	20" x 30"	16" x 25.75"	2.0" (top & sides) 2.25" (bottom)	21.25" x 31.25"
16" x 24"	16" x 24"	12.5" x 20.25"	1.75" (top & sides) 2.0" (bottom)	17.25" x 25.25"
12" x 18"	12" x 18"	9.5" x 15.25"	1.25" (top & sides) 1.5" (bottom)	13.25" x 19.25"

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Picture Story Books



ARTIST
Jessie Willcox Smith (1863–1935)
Illustration from "Picture Books in Winter," in *A Child's Garden of Verses* by Robert Louis Stevenson, 1905
Mixed media (charcoal, watercolor, and gouache or oil on board)
Originally published by Charles Scribner's Sons, New York

Smith studied under the celebrated illustrator Howard Pyle at Drexel Institute, part of a talented circle that included fellow illustrators Violet Oakley and Elizabeth Shippen Green.

Success came slowly at first. She spent years in the production department of *Ladies' Home Journal* before Pyle's teaching helped launch her illustration career in earnest. The 1905 edition of *A Child's Garden of Verses* was only the second title in Scribner's new "Illustrated Classics" series, following an acclaimed volume of Eugene Field poems illustrated by Maxfield Parrish: a considerable vote of confidence for the young Philadelphia artist. The commission helped cement her reputation, and she went on to illustrate more than sixty books, including *Little Women* and *Evangeline*, and painted every cover of *Good Housekeeping* magazine from 1917 to 1933.



AUTHOR
Robert Louis Stevenson (1850–1894)

"Picture-books in Winter" is one of the poems in *A Child's Garden of Verses*. Stevenson's beloved 1885 poetry collection for children, first published under the title *Penny Whistles*. Drawing on Stevenson's own sickly, housebound childhood, the book captures a child's imagination transforming ordinary domestic moments into vivid adventures—a winter afternoon spent poring over picture books among them. Stevenson dedicated *A Child's Garden of Verses* to his own childhood nurse, Alison Cunningham, known affectionately as "Cummy," who had nursed him through the frequent illnesses of his boyhood and filled his sickroom hours with stories from the Bible and Scottish history.

Stevenson was a Scottish novelist, poet, and essayist best known for adventure classics like *Treasure Island* and *Kidnapped* and the gothic novella *Strange Case of Dr Jekyll and Mr Hyde*. Plagued by poor health for much of his life, he nonetheless traveled widely and wrote prolifically, and *A Child's Garden of Verses* remains one of the most beloved children's poetry collections ever published.



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Explore books illustrated by Jessie Willcox Smith and works by Robert Louis Stevenson at an independent bookstore near you!

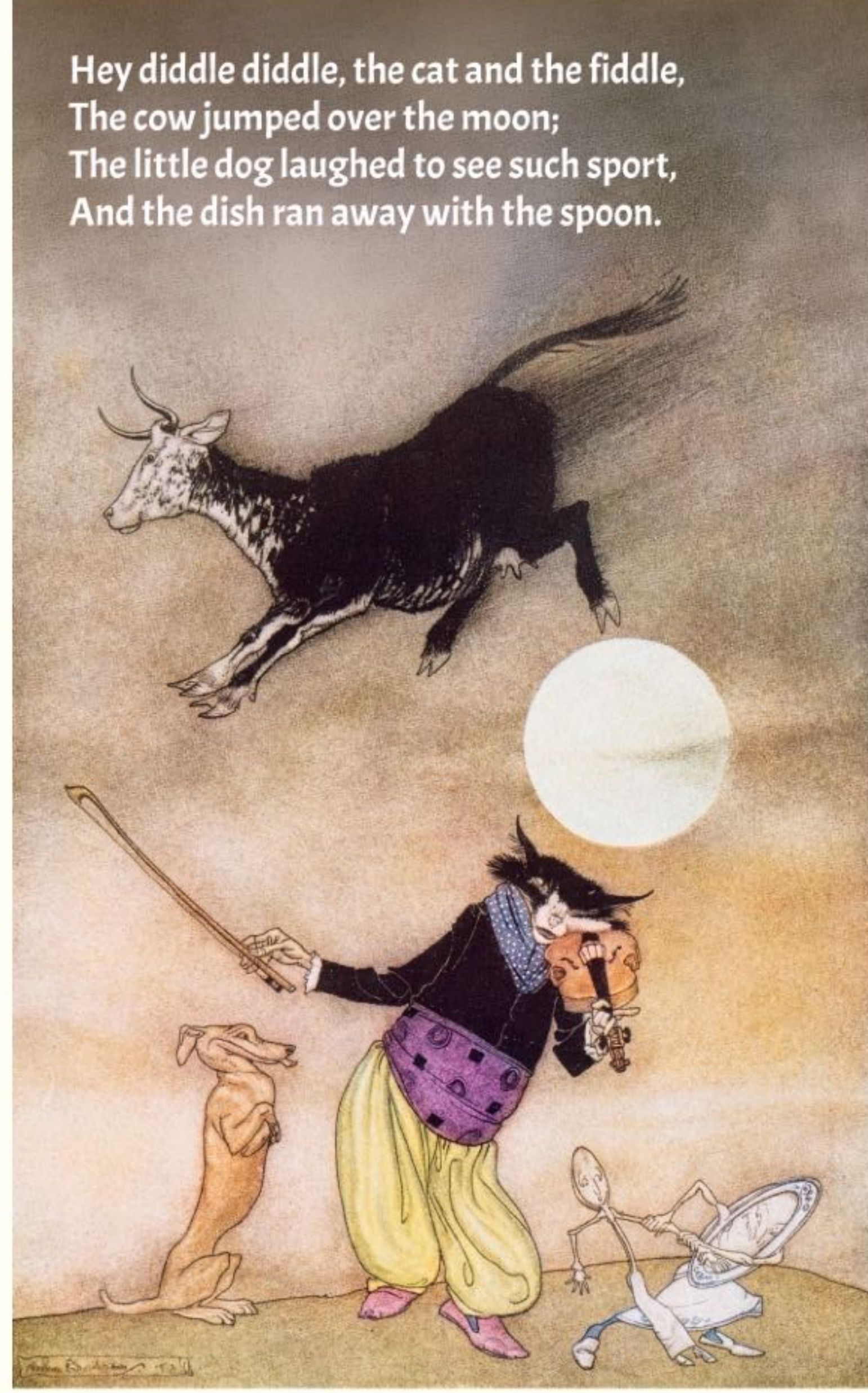
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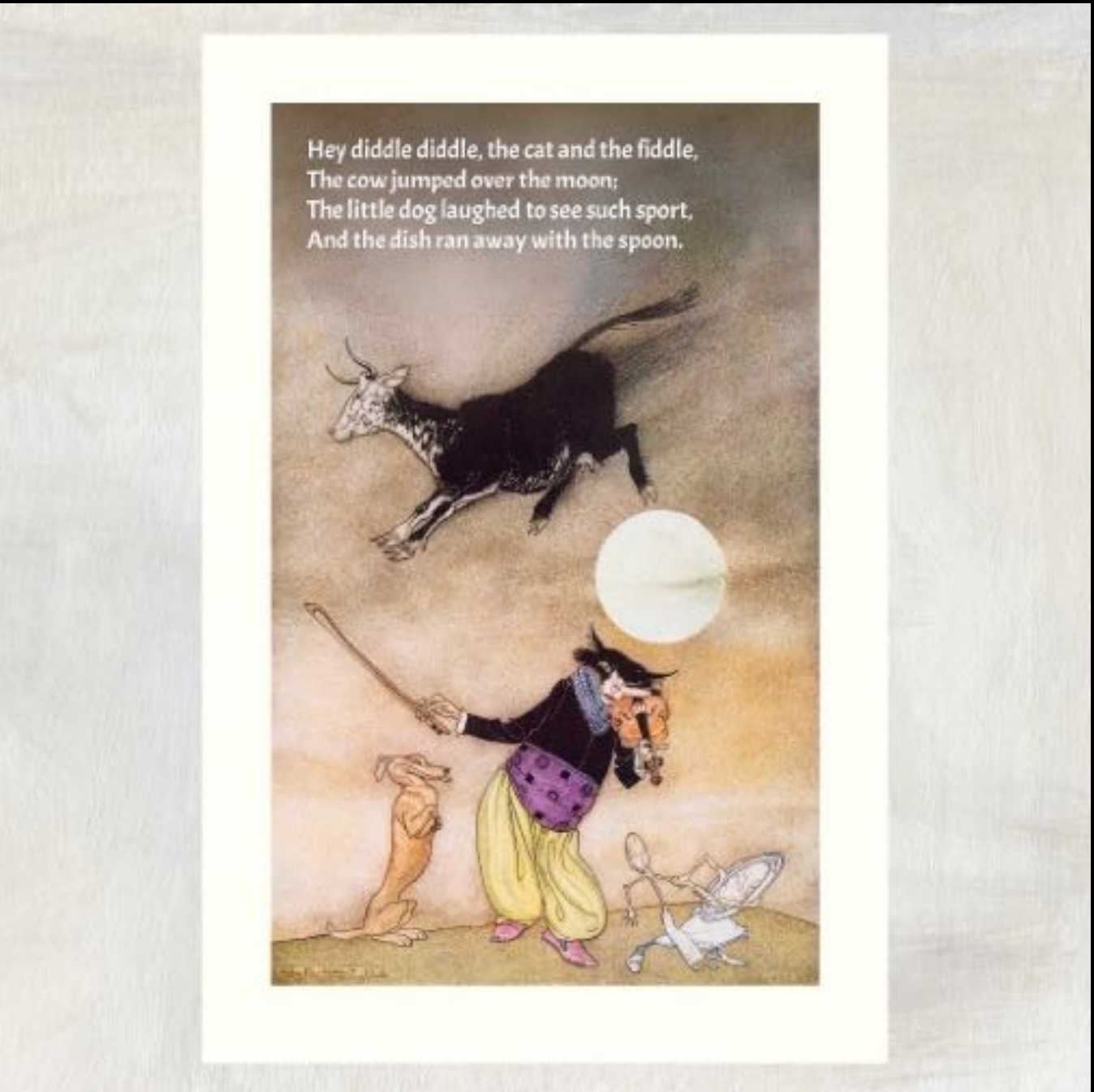
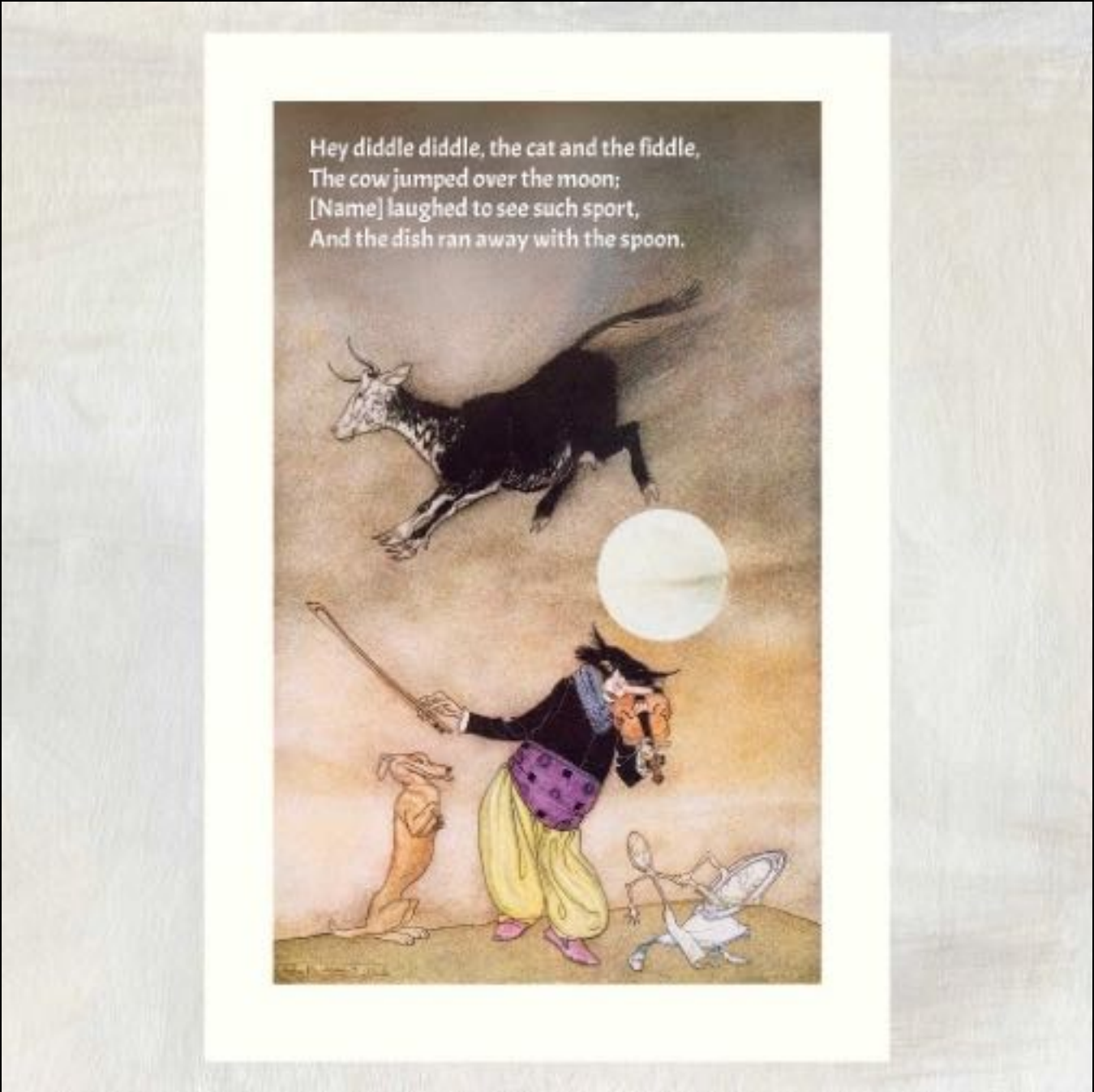
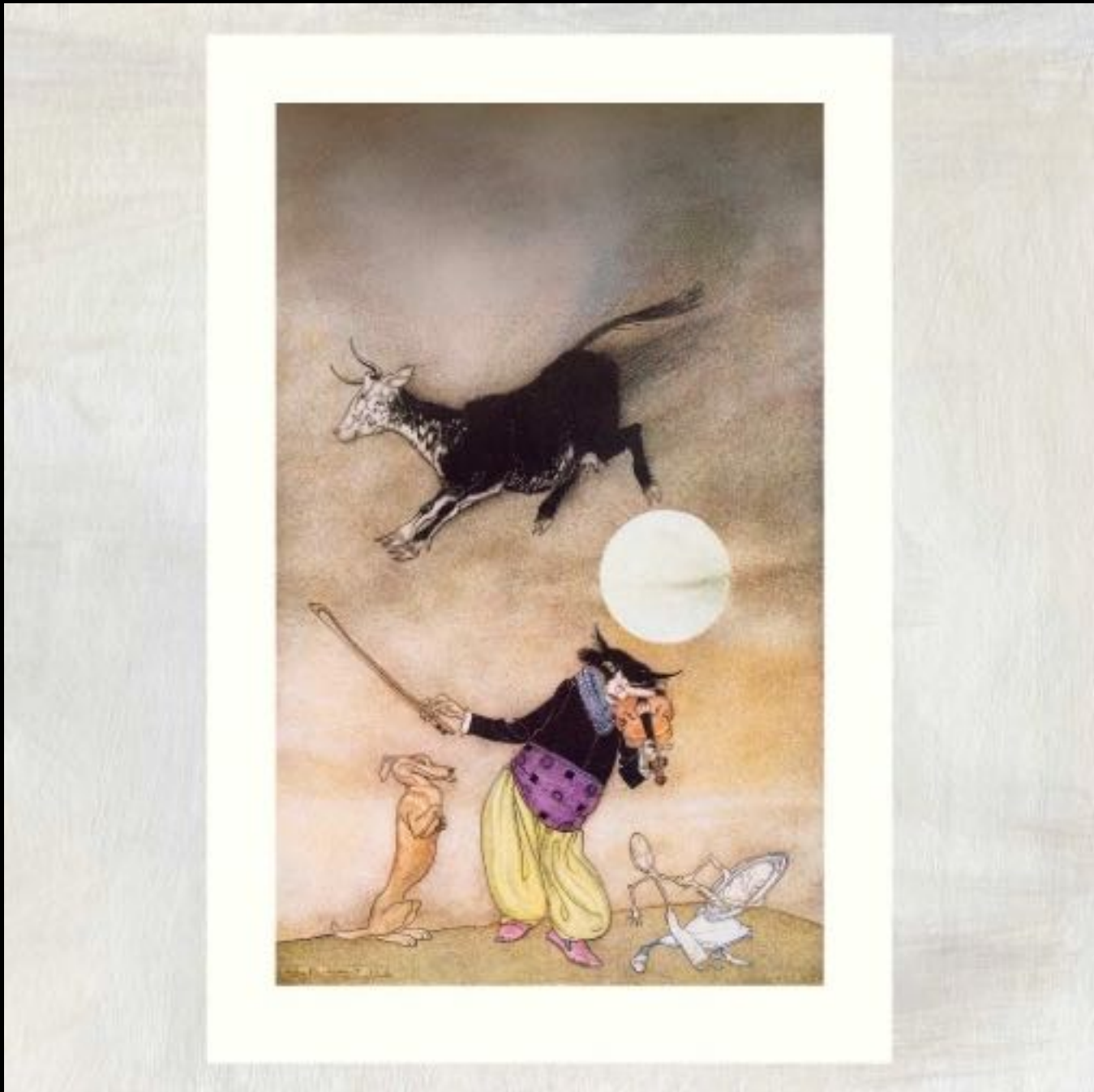
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Art Print Product Size	Paper Size ¹	Image Size ²	White Margin ³	Optional Frame (Outside Dimensions)
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16" x 24"	16" x 24"	12.5" x 20.25"	1.75" (top & sides) 2.0" (bottom)	17.25" x 25.25"
12" x 18"	12" x 18"	9.5" x 15.25"	1.25" (top & sides) 1.5" (bottom)	13.25" x 19.25"

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Hey Diddle Diddle



ARTIST
Arthur Rackham (1867–1939)
Illustration from *Mother Goose: The Old Nursery Rhymes*, 1913
Ink and watercolor on paper
Originally published by William Heinemann, London, and The Century Co., New York

Rackham was born in London, one of twelve children, and worked as a clerk before studying part-time at the Lambeth School of Art. He began his career as a journalist-illustrator for *The Westminster Budget* in the 1890s before turning fully to book illustration, the work that would define the rest of his life. He became one of the defining figures of the "Golden Age" of British children's book illustration, celebrated for richly detailed, atmospheric watercolors populated by gnarled trees, gnomes, and wide-eyed children, forever balanced between the whimsical and the unsettling.

His 1913 *Mother Goose* was released as a limited, signed edition of 1,130 copies in London, with a simultaneous American edition from The Century Co., and gathered classic rhymes alongside his color plates and dozens of black-and-white illustrations. In his preface, Rackham wrote that he had "chosen those I knew and liked best in my own nursery days." He continued illustrating prolifically until his death from cancer in 1939, completing his celebrated edition of *The Wind in the Willows* in his final months.

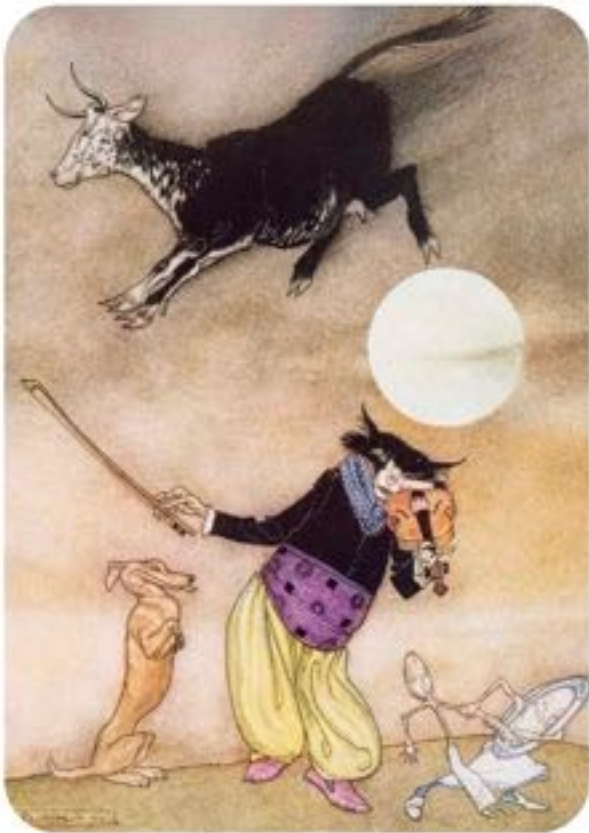
AUTHOR

Traditional / Anonymous

"Hey Diddle Diddle" is one of the oldest and most debated nursery rhymes in the English language, with a documented version appearing in print as early as 1765, in a collection titled *Mother Goose's Melody*, though many scholars believe it circulated in oral tradition well before that.

Its nonsensical imagery of a fiddle-playing cat, a moon-jumping cow, and tableware on the run has inspired a long list of competing theories over the centuries. Did it encode a forgotten folk dance? Did its characters map onto constellations? Was it a reference to a specific historical dispute at a Yorkshire priory? Did it begin as a street vendor's cry? Or, was it a corrupted ancient Greek saying as James Halliwell-Phillipps theorized (see sidebar)? None of these has ever been confirmed.

The *Oxford Dictionary of Nursery Rhymes*, the standard scholarly reference on the subject, dryly notes only that "a considerable amount of nonsense has been written about it." Like most nursery rhymes, it belongs to no single author, and its flexible wording has made it a natural fit for personalization for generations.



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James Halliwell-Phillipps (1820–1889) was an English antiquarian and Shakespeare scholar who was also one of the first great collectors of English rhymes, publishing *The Nursery Rhymes of England* in 1842. His theory linking "Hey Diddle Diddle" to corrupted ancient Greek sayings has been dismissed by scholars, but his rhyme collections themselves remain foundational to the field.

Explore books illustrated by Arthur Rackham and collections of English nursery rhymes at an independent bookstore near you!

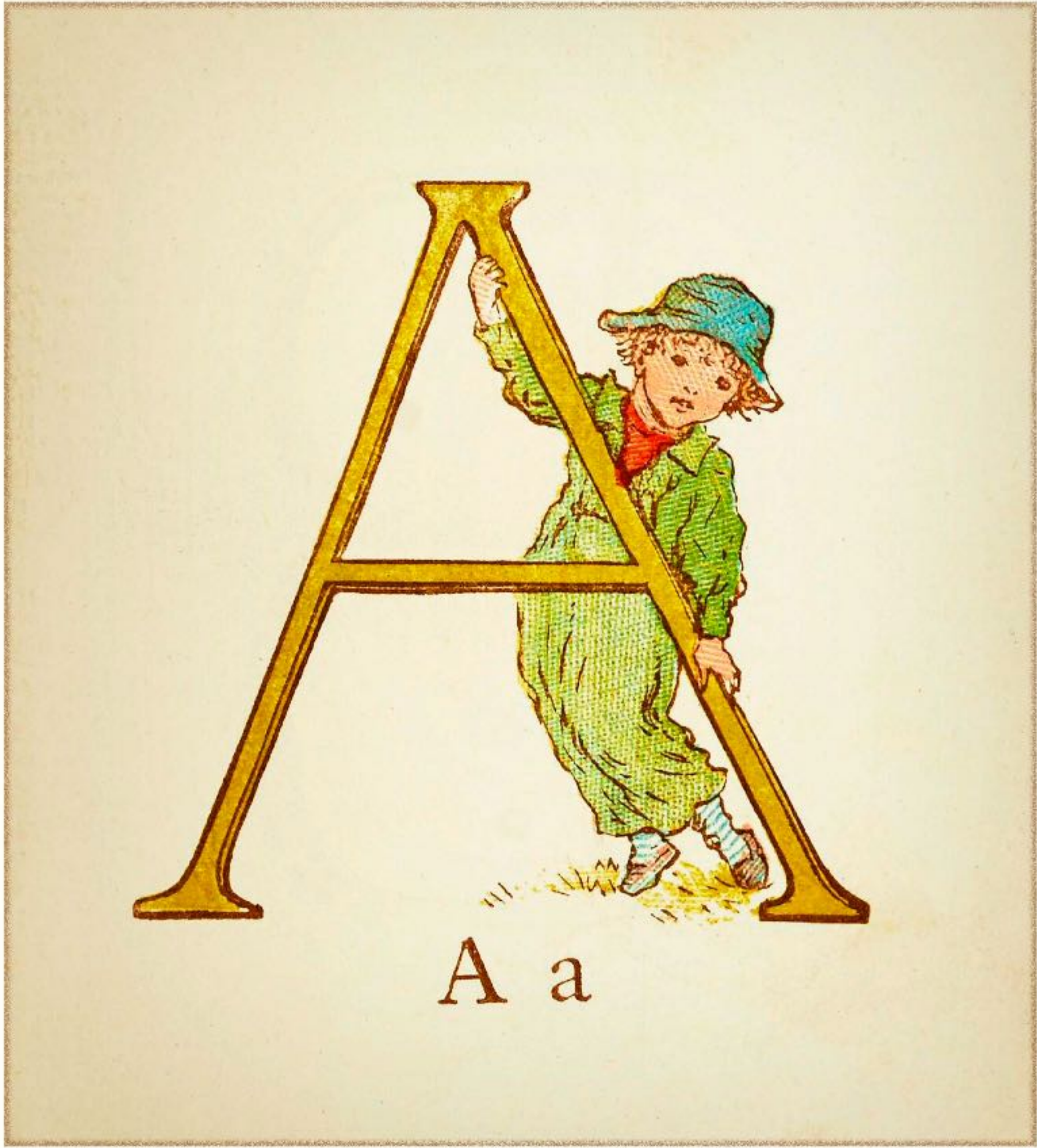
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16" x 20"
Print
12.5" x 14.25"
Image

11" x 12"
Print
8.5" x 9.4"
Image

Art Print Product Size	Paper Size ¹	Image Size ²	White Margin ³	Optional Frame (Outside Dimensions)
16" x 18"	16" x 18"	12.5" x 14.25"	1.75" (top & sides) 2.0" (bottom)	17.25" x 19.25"
11" x 12"	11" x 12"	8.5" x 9.4"	1.25" (top & sides) 1.34" (bottom)	12.25" x 13.25"

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Kate Greenaway's Alphabet



ARTIST

Kate Greenaway (1846–1901)

Kate Greenaway's Alphabet, c. 1885

Color wood engraving (chromoxylography)
2.75 x 2.375 inches (7 x 6 cm) per plate

The Metropolitan Museum of Art, New York, NY
Gift of Olivia H. Paine, 1957

Catherine "Kate" Greenaway was born in Hoxton, London, to a working-class family. Her father was a wood engraver, her mother a dressmaker. A shy, introverted child, she later said her strong imagination, fed by her family's garden and her father's woodblock collection, made her happy growing up. She trained formally from age twelve, eventually studying at the Female School of Art in South Kensington and the Slade School, and spent years designing unsigned greeting cards before her big break.

In 1877, her father showed her drawings and verses to Edmund Evans, the era's leading color wood-engraver. Evans was captivated, and in 1879 he published *Under the Window*, which Greenaway had written and illustrated herself. Booksellers thought his 20,000-copy first run reckless; it sold out instantly and went on past 100,000 copies, making Greenaway one of England's most celebrated illustrators. She was later called "the Baby's Friend" and "the Children's Champion" for how her work invited real appreciation of a child's inner world, not just entertainment.

Her drawings of children in romanticized Regency dress sparked the international "Greenaway vogue," imitated across Europe and America. She was also unusually shrewd for a woman artist of her era, insisting on the return of her original drawings and negotiating a full 50 percent profit share on her books. In 1889 she was elected to the Royal Institute of Painters in Water Colours.

Greenaway illustrated over 150 books before dying of breast cancer in 1901 at fifty-five. Her legacy continues in the Kate Greenaway Medal, awarded annually in the UK since 1955 for outstanding children's book illustration.

More Greenaway works to seek out at an independent bookstore near you:

Written and illustrated by Greenaway:

Under the Window: Pictures & Rhymes for Children (1879)

Marigold Garden (1885)

Illustrated by Greenaway, text by others:

Mother Goose, or the Old Nursery Rhymes (1881)

Language of Flowers (1884)

A Apple Pie (1886)

The Pied Piper of Hamelin (1888), illustrating Robert Browning's poem

Dame Wiggins of Lee, and Her Seven Wonderful Cats (1885)

Ongoing series:

Kate Greenaway's Almanack, published annually from 1883 to 1895



The original tiny book, barely three inches tall, is a wordless alphabet with twenty-six plates of children sitting on, climbing over, and playing games around the letters.

Because we enlarged the images considerably, while doing our best to retain their original character, we have retouched the images to reduce spots and flaws that appeared due to age.



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