

A decorative border surrounds the central text, featuring stylized floral motifs in yellow, blue, and red, with green foliage. The border is composed of repeating patterns of flowers and leaves, creating a rich, textured frame. The colors are vibrant and the style is reminiscent of early 20th-century decorative arts.

# SECRET GARDENS

AN ART BOOK &  
ENGAGEMENT BOOK

2000

THE METROPOLITAN  
MUSEUM OF ART

On the cover:  
*Lilas in a Window*  
(*Vase de lilas à la fenêtre*)

Mary Cassatt

American, 1844–1926

Oil on canvas, 23<sup>7</sup>/<sub>8</sub> x 20<sup>7</sup>/<sub>8</sub> in.

Partial and Promised Gift of Susan

and Douglas Dillon, 1997 (1997.207)

Title page illustration:

*Design for an  
Embroidered Frame*

William Morris

British, 1834–1896

Watercolor on paper,

10 x 8<sup>1</sup>/<sub>4</sub> in.

Gift of Harry G. Friedman, 1964

(64.682.345)

Opposite:  
*Garden Landscape*

(detail)

Louis Comfort Tiffany

Tiffany Studios

American, created ca. 1905–1915

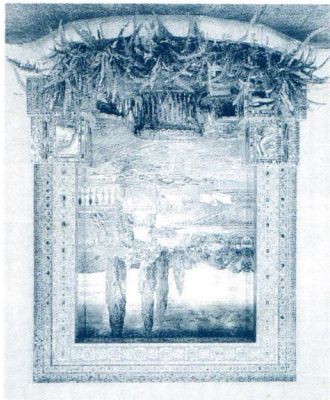
Favrile glass mosaic, 8 ft. 7 in. x

13 ft. 2 in.

Gift of Lillian Nassau, 1976

(1976.105)

A formal garden, with its  
walls, balustrade, pedestal,  
and ported plants, recalls the  
sunny enclosures of ancient  
Rome (see the week of  
April 16). The medium—  
mosaic—comes from the  
classical tradition, too, but  
with a palette that is all  
Tiffany Studios, New York,  
and early-twentieth-century.







*Desert Roses. Tsavo  
West, Kenya.*

October 1, 1970

Eliot Porter

American, 1901–1990

Dye transfer print, 10% x 8<sup>1</sup>/<sub>8</sub> in.  
Gift of the artist in honor of  
David H. McAlpin, 1979  
(1979.625.41)

A secret garden can be one you find for yourself, as photographer Eliot Porter did on a small patch of a semiarid region in Kenya. The composition, with its large rock at the base, brings to mind a still-life arrangement of blossoming boughs in a vase.

## INTRODUCTION

*Secret Gardens* is almost a redundancy, since the very word *garden* derives from a word meaning “wall” or “enclosure” and *secret* from a word meaning “separate” or “out of the way.” We Americans, with our love of lawns and open yards and our resistance to fences, have to be reminded that gardens, until recently, were always enclosed.

But even without a wall or a fence around us, we do experience a garden as a place apart, somewhere to retire to, a refuge where life’s obligations remain at one remove, a spot that offers private refreshment. If we cannot go to a real garden, we continue to seek the feeling a garden gives us, if only momentarily. We gaze at the sky from our office window, bring flowers home along with our groceries, and pause to breathe in the fragrance of a sprig of herbs—or even a bar of soap.

This year’s collection of images ranges from the formal, architectural kind of garden depicted in Louis Comfort Tiffany’s opalescent mosaic (preceding page) to the sort of garden we discover for ourselves, like the intimate cluster of earth-hugging wildflowers that Eliot Porter came upon and made his own in Kenya (opposite page). A secret garden for one person might be the far reaches of a panoramic landscape, for another the chair beside the back door, and for yet another the thickets and valleys in a single flower.

Here are gardens of every type from all over the world, from many artistic traditions, depicted in many mediums. Each one can be found in the vast collections of the Metropolitan Museum, where the search for secret gardens is a potentially endless delight.

SUNDAY 26

MONDAY 27

TUESDAY 28

WEDNESDAY 29

THURSDAY 30

FRIDAY 31

*New Year's Day* SATURDAY 1



*Garden Scene*

(detail)

Jean-François Millet

French, 1814–1875

Oil on canvas, 6¾ x 8¾ in.

Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914 (15.30.24)

It is instructive to recall the event with which all gardening began—the brainstorm that led us to supplement our hunting and gathering with planting and tending. Here a peasant couple, almost one with the landscape, maintains the continuous cycle of chores that keeps us well fed.

JANUARY

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*Autumnal Landscape*

Jane Freilicher

American, b. 1924

Oil on canvas, 80 x 70 in.  
Gift of Dr. and Mrs. Robert E.  
Carroll, 1978 (1978.225.4)

It would be hard to exaggerate the change in attitude toward nature that the past century has witnessed.

Marshlands, for example, have transformed themselves in our eyes. In only a few decades we have come to appreciate both the beauty and the importance of these incubators of so many life-forms, where once we saw nothing but a nuisance, or a good place to shoot ducks.

2 SUNDAY

3 MONDAY

4 TUESDAY

5 WEDNESDAY

3:00  
Nanna - pick up  
house

6 THURSDAY

7 FRIDAY

4:30  
mtg. - S. Jane



8 SATURDAY

J. Spone

JANUARY

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SUNDAY 9



MONDAY 10

Winter Landscape and Flowers

(detail)

Qian Weicheng

Chinese, 1720-1772

Ink and colors on paper,  
8 7/8 x 12 in.

Purchase, The Dillon Fund Gift,  
1988 (1988.153.1)

TUESDAY 11

This intimate portrait of early spring flowers is from an album of twelve paintings. The artist has isolated his subjects from other plants, clarifying their sculptural forms. The blank background, so common in Chinese paintings, could be assumed to represent a garden's inner wall.

WEDNESDAY 12

THURSDAY 13

FRIDAY 14

JANUARY

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Water  
Acrylics  
751 15 2510  
note phone  
12-8-99  
approved

4:00  
Phy & Chem

3:00  
Meets

10:00  
Daniel

Martin Luther King, Jr.'s Birthday SATURDAY 15

Check re mark oppo





*A Fountain in the  
Public Garden*

Maurice Brazil

Prendergast

American, 1859-1924

Watercolor over pencil on paper,  
14 1/8 x 11 1/8 in.

Robert Lehman Collection, 1975  
(75.1.945)

Maurice Prendergast's *Boston Public Garden Sketchbook* is filled with such spontaneously executed scenes as this, sometimes three or four to a page, each finished off with a not-too-fussy frame. The fashion of his day required hats, providing women and girls with the flourish of a kind of finial to balance their ample, fluffy dresses.

16 SUNDAY

17 MONDAY *Martin Luther King, Jr.'s Birthday observed*

18 TUESDAY

*John's Dinner*

19 WEDNESDAY

20 THURSDAY

*10<sup>00</sup> Rusty*

*1-5  
g.e.*

21 FRIDAY

JANUARY

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*[Handwritten scribble]*

22 SATURDAY

~~22~~  
*9:15  
Joungay*

JANUARY 25

Club  
1-22  
32.47  
33 99

SUNDAY 23



*Autumn Millet*

(detail)

Kano Sanraku

Japanese, 1559-1635

Eight-Panel Screen; color and gold leaf on paper, 33½ x 134½ in. Purchase, Joseph Pulitzer Bequest, 1957 (57.157.2)

Millet, a late summer and autumn magnet for songbirds, is supported by a lashed bamboo fence, a staple of Japanese garden scenes. Here are seven birds, not one seen in the same pose as another.

MONDAY 24

TUESDAY 25

WEDNESDAY 26

12:30  
Calvin  
15:15  
Chow  
Suzie

B  
356  
2134

6:00  
Duell  
club

10:00  
Ann  
Jocice

THURSDAY 27

800  
432  
2737  
1-5  
g.c.

3:00  
Museum  
&  
Redume  
Bogneri  
Solo 10000  
448 8368

FRIDAY 28

Call &  
confirm  
Res. for

JANUARY

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SATURDAY 29

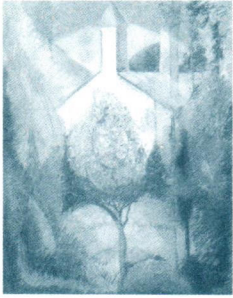
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~~scribble~~

8607









*The Country Church*

(detail)

Joseph Stella

American, 1877–1946

Pastel and charcoal on paper,  
22 x 17 in.

Bequest of Katherine S. Dreier,  
1952 (53.45.4)

Joseph Stella often composed his paintings with a central axis, as here, where he concentrates our focus on the tree with its cupping arcs and the steeple with its own arching dome of light. The result is a garden that could truly be Eden: the center of the world.

30 SUNDAY

31 MONDAY

1 TUESDAY

*for  
Hong Kong*

2 WEDNESDAY

3 THURSDAY

4 FRIDAY

FEBRUARY

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5 SATURDAY

SUNDAY 6

MONDAY 7

TUESDAY 8

WEDNESDAY 9

THURSDAY 10

FRIDAY 11

*Lincoln's Birthday* SATURDAY 12



*Tabmuras Defeats the Divs*

(detail)

Attributed to

Sultan Muhammad

Iranian (Tabriz), painted in  
1522–24

Colors, ink, silver, and gold on  
paper, 22½ x 12⅞ in.

Gift of Arthur A. Houghton Jr.,  
1970 (1970.301.3)

The landscape in Islamic miniature paintings often has a way of seeming absolutely alive: the decorative, billowy clouds reach for the earth, the rocks have eyes, and the deer watch everything with what looks like conscious pleasure.

FEBRUARY

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ما قدم پسته رزم و کین  
نند جنگشان را فروان





名可如名百景

角田の梅園

梅園之画

*The Plum Garden at  
Kabata*

Andō Hiroshige

Japanese 1797–1858

Woodblock print, 13¼ x 8⅞ in.  
Rogers Fund, 1936 (JP 2510)

Like the trees in Vincent van Gogh's orchard (see the week of October 22), these plum trees have been repeatedly cut back to encourage the growth of fruit. The practice also offers more light and spring warmth to the strolling visitors who are, no doubt, epicures of plum blossoms.

13 SUNDAY

14 MONDAY *St. Valentine's Day*

15 TUESDAY

16 WEDNESDAY

17 THURSDAY

18 FRIDAY

19 SATURDAY

FEBRUARY

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SUNDAY 20

*Paradise*

Giovanni di Paolo

Italian (Sieneze), active by 1417,  
died 1482

Tempera and gold on canvas,  
transferred from wood,  
18½ x 16 in.

Rogers Fund, 1906 (06.1046)

*Presidents' Day* MONDAY 21

No collection of garden images can be complete without a view of Paradise, since the very word from which it is derived (Persian *paradeiza*) means garden.

*Washington's Birthday* TUESDAY 22

Here the protected place is reserved for goodness, beauty, and the meeting of old friends, who embrace in a decorous dance of reunion.

WEDNESDAY 23

THURSDAY 24

*Return  
Trip  
John  
C. Brown*

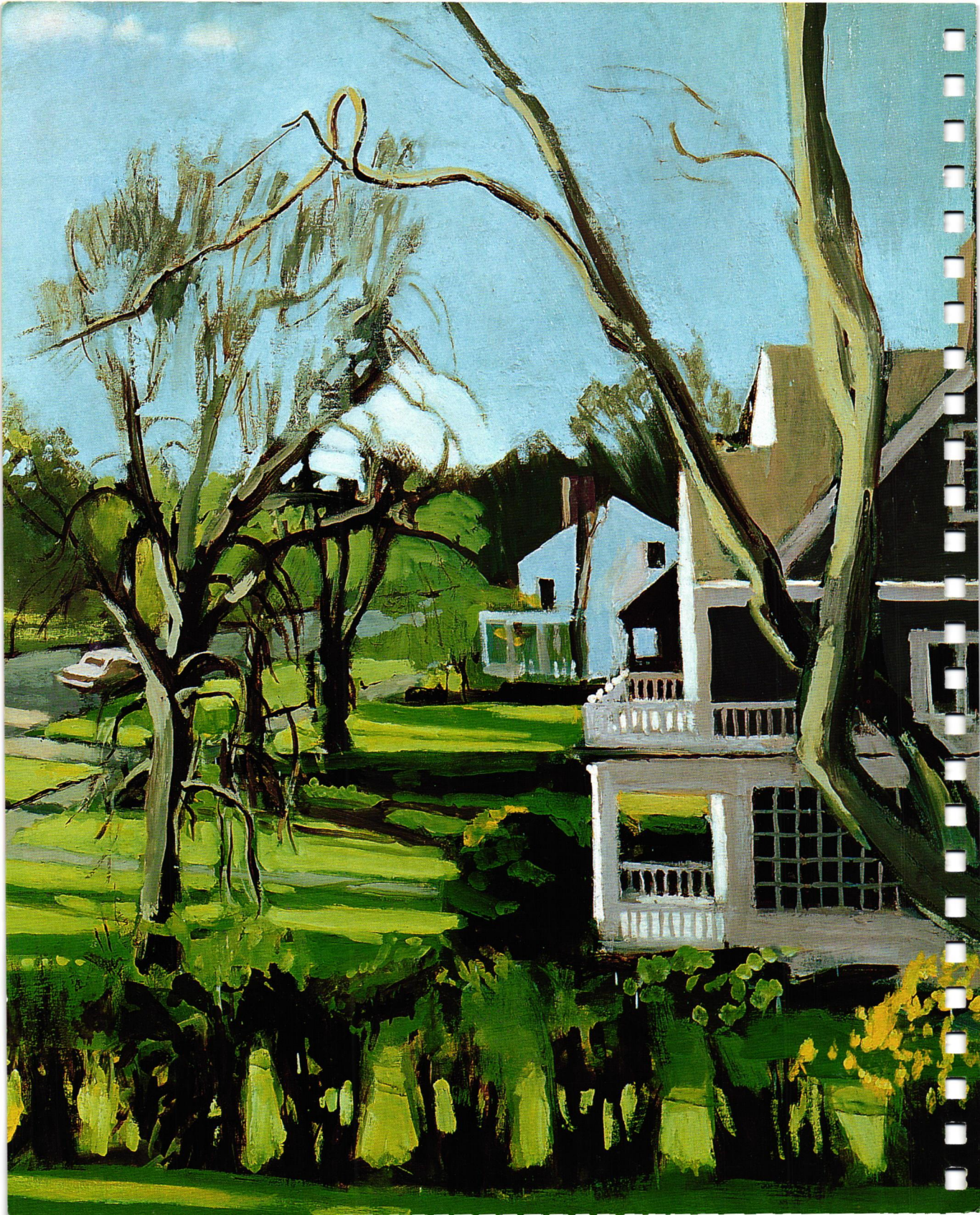
FRIDAY 25

SATURDAY 26

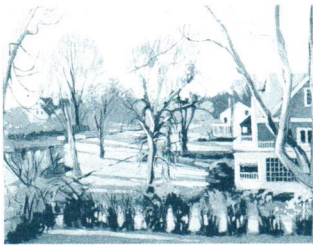
FEBRUARY

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*Sunrise on South Main Street*

(detail)

Fairfield Porter

American, 1907-1975

Oil on canvas, 43 x 55 in.

Hugo Kastor Fund, 1976 (1976.22)

A sunrise in early spring finds this street in all its unkempt drowsiness. How many Americans could be persuaded that these front yards are a block or two away from their own childhood home? This is not Arizona, but the list of other states it cannot be is a short one.

27 SUNDAY

28 MONDAY

29 TUESDAY

*[Handwritten signature]*

30 WEDNESDAY

*[Handwritten signature]*

1 THURSDAY

*[Handwritten signature]*

2 FRIDAY

*[Handwritten signature]*

3 SATURDAY

*[Handwritten signature]*

MARCH

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MARCH 

*To Young's*

SUNDAY 5

*The Parc Monceau*

Claude Monet

French, 1840-1926

Oil on canvas, 28 7/8 x 21 3/8 in.

The Mr. and Mrs. Henry Ittleson  
Jr. Purchase Fund, 1959 (59.142)

~~Young's~~ *Young's*

MONDAY 6

Adults use parks as much for conversation as for anything else. The Parisian children here in the Parc Monceau are expected to do the same, though vigorous play would be difficult in any case for children so pristinely dressed. Carefully designed playgrounds are a twentieth-century invention, one that persuades us that there really might be such a thing as progress.

*Young*

TUESDAY 7

*Just  
Cryland  
Young's*

*Ash Wednesday* WEDNESDAY 8

*Lee Young's  
Raney*

THURSDAY 9

*12:00  
Daniel*

FRIDAY 10

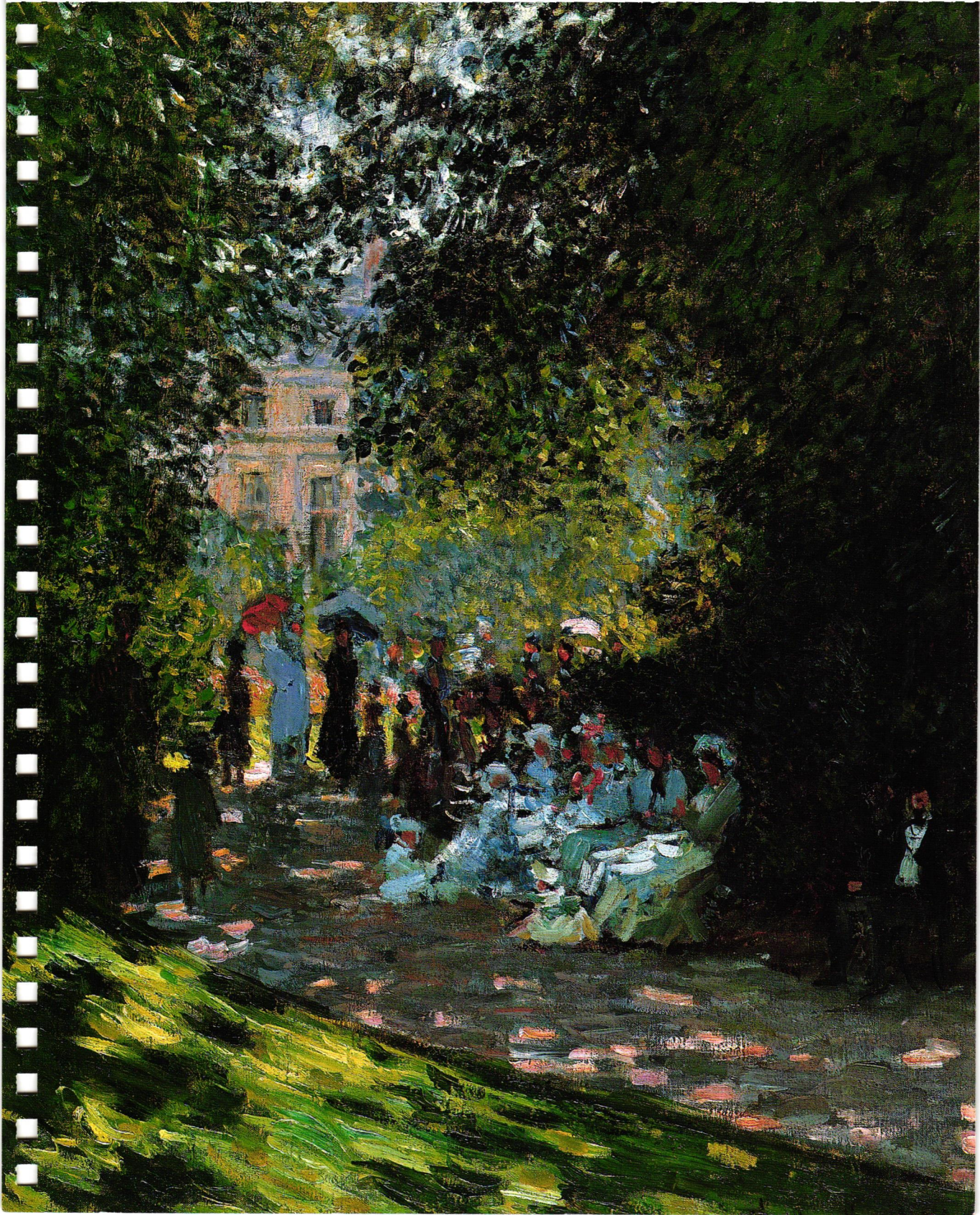
*Raney*

SATURDAY 11

*Raney*

MARCH

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C. Demuth

*Small Daffodils*  
Charles Demuth

American, 1883-1935

Watercolor on paper, 13¼ x 9¾ in.  
Alfred Stieglitz Collection, 1949  
(49.70.63)

Blues and purples set off this jumble of daffodils, creating an almost abstract composition. Demuth excluded few things from his range of subjects, neither flowers nor fire engines. Marcel Duchamp said of him that he "had an incessant curiosity for every manifestation life offered."

12 SUNDAY

*Rainey*

13 MONDAY

*So Sick*

14 TUESDAY

*So Sick*

15 WEDNESDAY

*Sick*

16 THURSDAY

*Sick*

17 FRIDAY *St. Patrick's Day*

*Sick*

18 SATURDAY

*Maybe  
Sick*

MARCH

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*The Heart of the Andes*  
(detail)

Frederick Edwin  
Church

American, 1826-1900

Oil on canvas, 5 ft. 6 1/8 in. x  
9 ft. 11 1/4 in.

Bequest of Margaret E. Dows, 1909  
(09.5)

This is a very small corner  
of a truly enormous painting.  
Church allows us to see for miles  
in his Andean landscape, but without  
overlooking the secret garden  
in a meticulously detailed foreground.

SUNDAY 19

*Home*

MONDAY 20

TUESDAY 21

WEDNESDAY 22

*11:30  
Columns*

THURSDAY 23

*10:30  
Daniel*

FRIDAY 24

*may  
Stone  
A.M.*

*County fees,  
1375  
interline  
problem 12 mo  
12 mo*

SATURDAY 25

MARCH

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Catherine Wiley





*Willow Pond*

(detail)

Catherine Wiley

American, 1879–1958

Oil on canvas, 36½ x 34 in.

Gift of Mr. and Mrs. John Ernest Wiley, 1972 (1972.114)

In an idealized vision of the daughters of the early twentieth century, two girls—one reading, the other sewing—enjoy the tranquility of a glassy willow pond. They would clearly never go near the water, or even indulge in frivolous chatter.

26 SUNDAY

13 2 7

*Check Club*

27 MONDAY

*Water  
Across  
Pg. 2-28 @ 5:30 AM  
86.84*

28 TUESDAY

29 WEDNESDAY

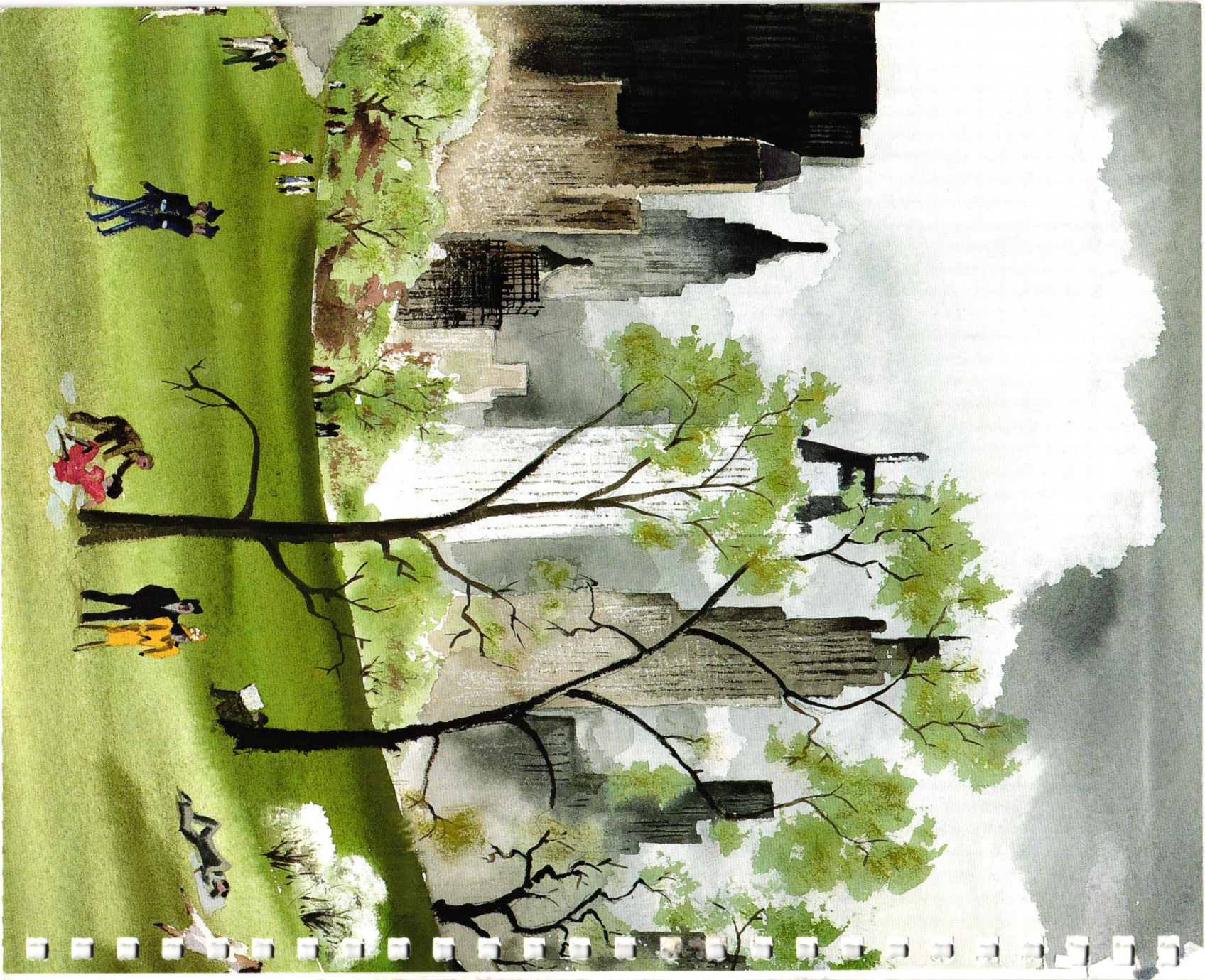
30 THURSDAY

31 FRIDAY

I SATURDAY

APRIL

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Spring in Central Park  
(detail)

Adolf Dehn

American, 1895-1968

Watercolor on paper, 17 3/4 x 27 1/4 in.  
Fletcher Fund, 1941 (41.113 a,b)

We are looking south toward Midtown in this view of New York City's Central Park, painted in 1941. The restful hammock of the lawn's contour invites city folk to stroll, read, nap, or sit down carefully on a dismantled newspaper.

9 SUNDAY

*Hatch  
Forest picnic*

10 MONDAY

11 TUESDAY

*Lunch 8:20*

12 WEDNESDAY

*Neenan  
Marcus  
11:45  
9 am noon  
Bring early*

13 THURSDAY

*Leon  
12:30*

14 FRIDAY

*Roll Shrove  
10:30*

*Walter  
Village*

15 SATURDAY

APRIL

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*Palm Sunday* SUNDAY 16

*Fantastic Villa with Garden*

Roman, ca. 40-30 B.C.

Frescoed wall, H. 96 in.

Rogers Fund, 1903 (03.14.13)

The talent of many city dwellers for creating their own secret gardens goes back at least to the ancient Romans, whose beloved *hortus* could take the form of a courtyard, terrace, or balcony.

MONDAY 17

9:30 Springfield  
8:00 Club

TUESDAY 18

Purity  
Contest

*Passover (sundown)*

WEDNESDAY 19

9-11 7:30 Club

THURSDAY 20

9:00 Army - Arl.  
Navy

7:45

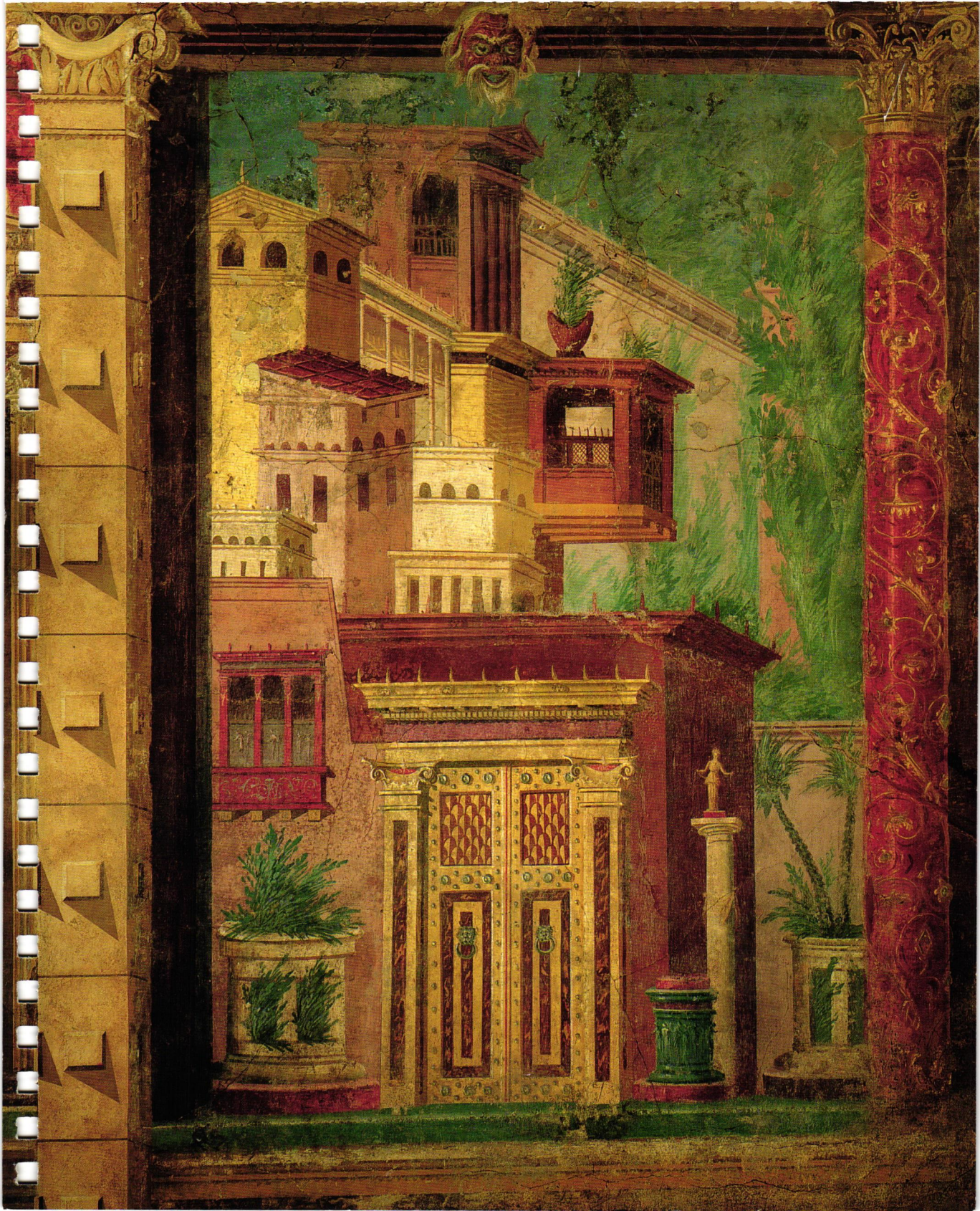
*Good Friday* FRIDAY 21

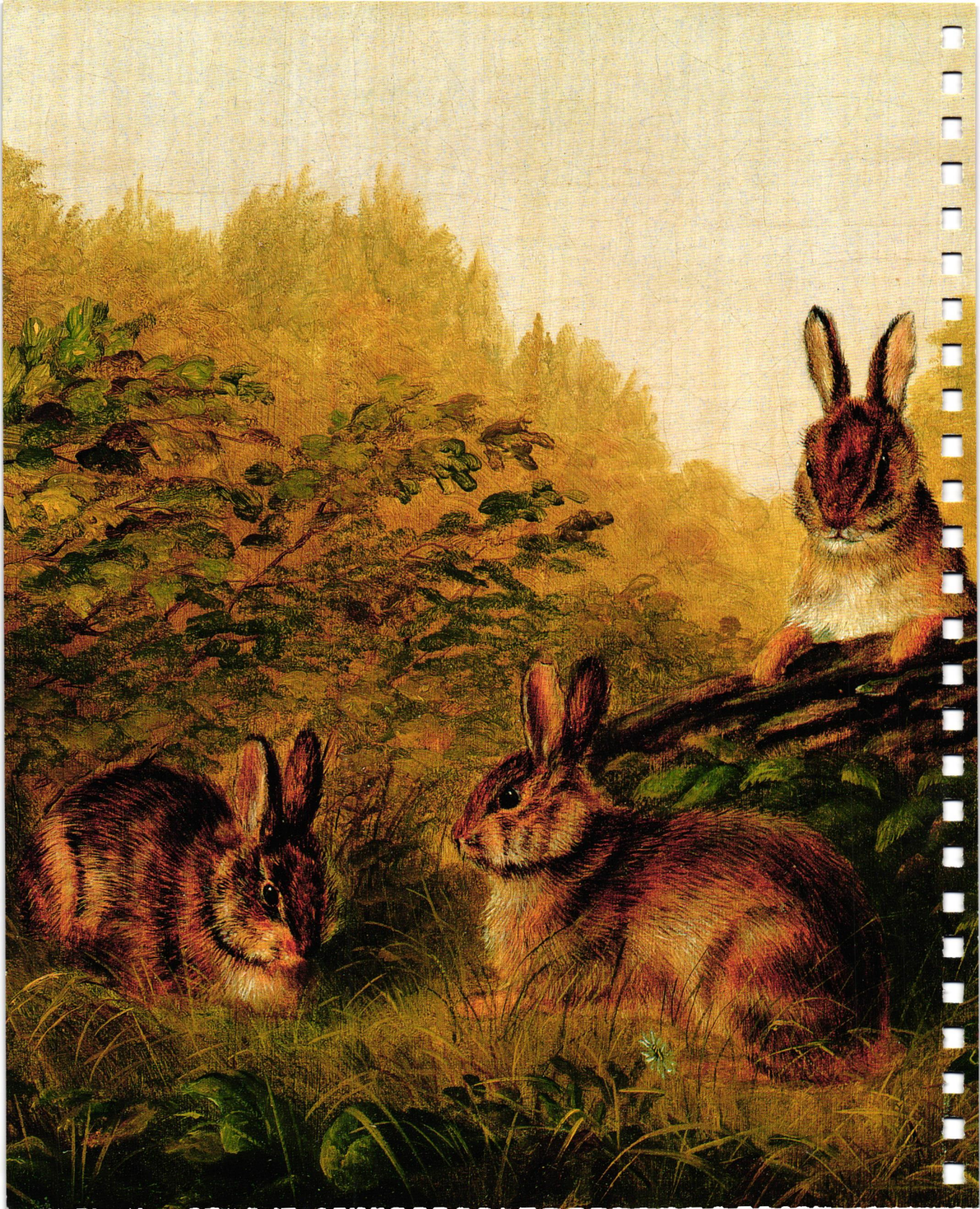
SATURDAY 22

9:30  
Aldo

APRIL

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*Rabbits on a Log*  
(detail)  
Arthur Fitzwilliam  
Tait  
American, 1819–1905

Oil on canvas, 10 x 12 in.  
Gift of Mrs. J. Augustus Barnard,  
1979 (1979.490.7)

Without condescension or fawning admiration, Arthur Tait shows us three dead-serious rabbits momentarily enjoying their own secret garden. These alert animals have no idea that they are bunnies, nor that, by some beings, they are considered “cute.”

23 SUNDAY *Easter Sunday*

24 MONDAY

*St. S -  
Hosting*

25 TUESDAY

*Party Study  
for 10.*

26 WEDNESDAY

*god 11:20  
Springfield*

27 THURSDAY

*9:00 Reverend*

28 FRIDAY

APRIL

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29 SATURDAY

*London  
Hospital*

APRIL ✻ MAY

*Mission house 5-1*

*12:20*

SUNDAY 30



MONDAY 1

*Portrait of Betty Newell*

(detail)

Charles Courtney Curran

American, 1861-1942

Oil on canvas, 30 x 30 in.  
Gift of Betty Newell, 1996  
(1996.356)

*Westwood 9:00*

TUESDAY 2

WEDNESDAY 3

*Montclair 9:00*

Outdoor portraits are unusual. This one invokes tradition in the subject's dress, which brings classical drapery to mind, and in the hedge behind her, which recalls the Christian association of innocence with an enclosed garden.

THURSDAY 4

*~~9:30~~  
~~Standard~~*

FRIDAY 5

*Bye to Jim!*

SATURDAY 6

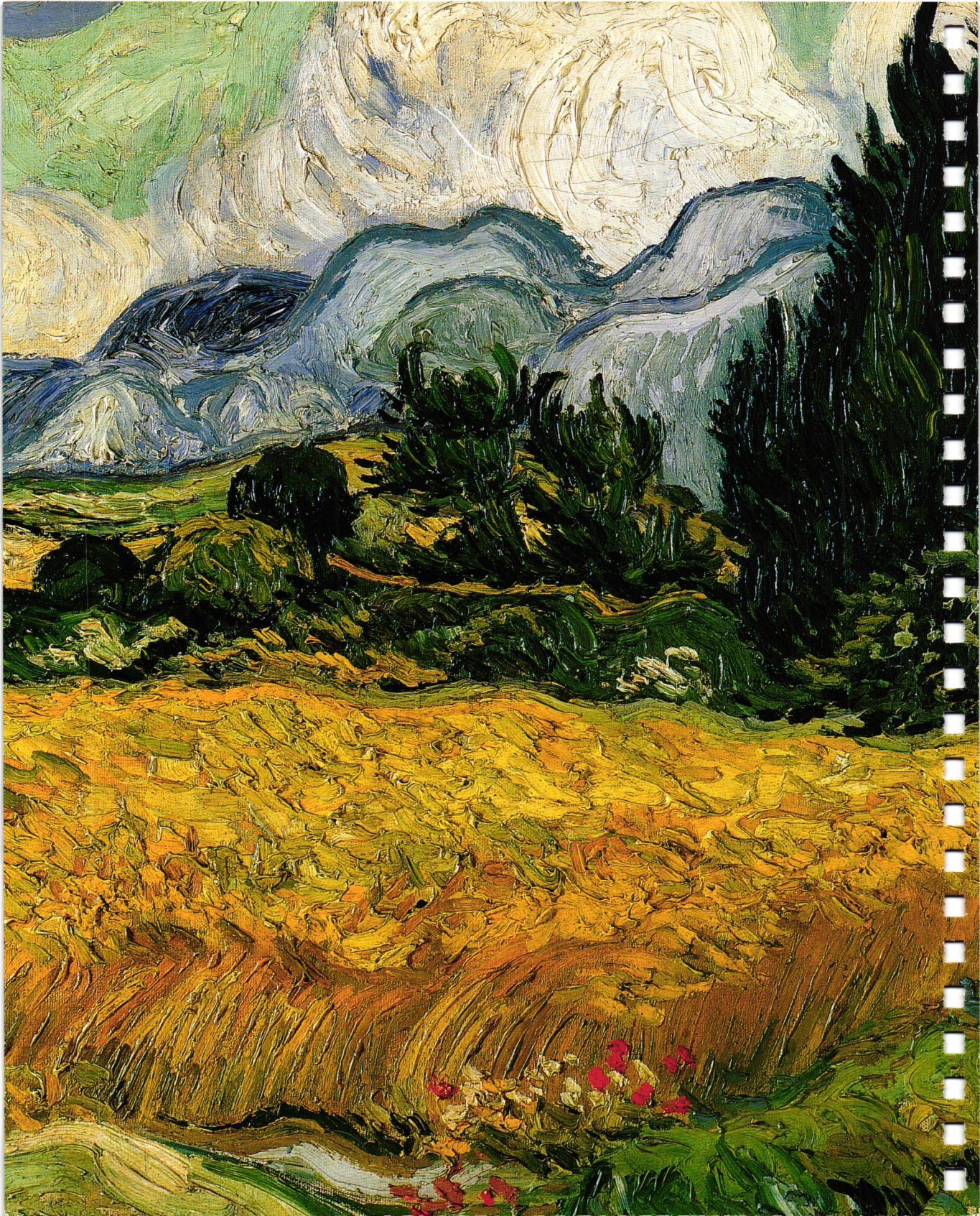
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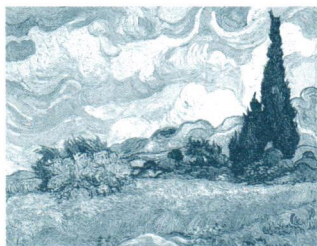
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*Wheat Field with  
Cypresses*

(detail)

Vincent van Gogh

Dutch, 1853–1890

Oil on canvas, 28¾ x 36¾ in.

Purchase, The Annenberg  
Foundation Gift, 1993 (1993.132)

Windswept wheatfields,  
rolling clouds, waving  
cypresses, and an accidental  
garden—a patch of scarlet  
poppies—all, as in so many  
Van Gogh paintings, are in  
motion, perhaps including  
even the mountains.

7 SUNDAY

8 MONDAY

9 TUESDAY

~~9:30 AM~~ 2:30 Jean

10 WEDNESDAY

Charlilly

11 THURSDAY

No  
admit

12 FRIDAY

June  
AM

No admit

No admit

13 SATURDAY

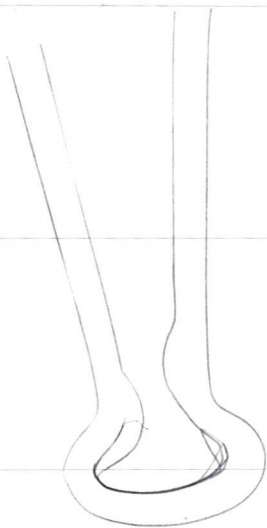
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MAY 卍

## Colonoscopy

Mother's Day SUNDAY 14

Locust with Bellflower  
and Wild Pink

Kitagawa Utamaro

Japanese, 1753-1806

Woodblock print, 10½ x 7¼ in.  
Rogers Fund, 1918 (JP 1051)

MONDAY 15

Westerners praising gardens will dwell affectionately on flowers, trees, shrubs, grasses, and architectural details, but seldom will mention bugs. Reminding us how stubbornly we ignore such a constant and important horticultural presence, this print comes from a compendium of woodblocks called the *Book of Insects*.

TUESDAY 16

Mini  
Graf

WEDNESDAY 17



THURSDAY 18

No contacts

No contacts

FRIDAY 19

11:30  
Dance

MAY

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28	29	30	31			

SATURDAY 20

Aments





*A Man Reading in a Garden*

Honoré Daumier

French, 1808-1879

Watercolor over black chalk, with ink, wash, and Conté crayon on wove paper, 13/4 x 10 7/8 in.

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.199)

Daumier's figures have a way of blending with their surroundings. From his slouch hat to his shoes, this unstarched fellow, lost in his reading, strikes us as being as comfortable and as natural to the scene as the trees.

21 SUNDAY

*Rutledge*

~~No contacts~~

22 MONDAY

*No contacts*

23 TUESDAY

*9:30 Cooper*

*3:30 Karlin*

*7:15  
W. Durant Church  
Kirby*

24 WEDNESDAY

*Rs. Pickman*

*Lynette Carl  
5315  
716 H R  
ave  
65<sup>th</sup> St*

~~6: London~~ 25 THURSDAY

*Rs. White*

*8:00*

*Warner  
13th & 6  
6:30  
W. near  
Tablet*

26 FRIDAY

MAY

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27 SATURDAY

SUNDAY 28



*Flower Garden and Bungalow, Bermuda* (detail)

Winslow Homer

American, 1836-1910

Pencil and watercolor on paper, 13 7/8 x 20 7/8 in.

Amelia B. Lazarus Fund, 1910 (10.228.10)

From our distant vantage point, we probably cannot hear the chickens, or the voice of the child chasing them. But these tiny figures animate the scene considerably, saving it from a peacefulness that might be too complete.

*Memorial Day observed* MONDAY 29

*Memorial Day* TUESDAY 30

WEDNESDAY 31

THURSDAY 1

FRIDAY 2

JUNE

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SATURDAY 3

*Belle?*

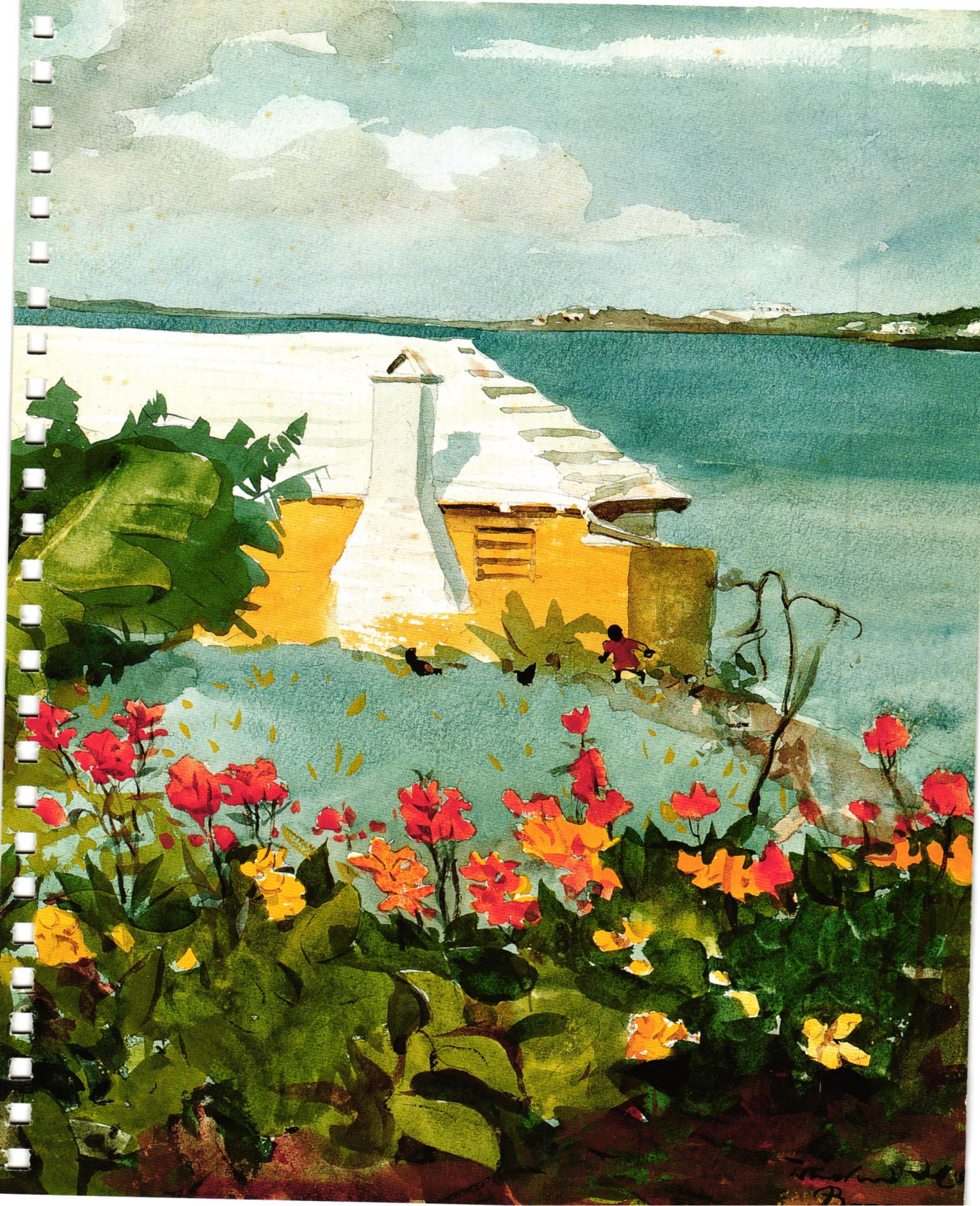
*Chantilly*

*None*  
*10*  
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*14*  
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*Cooper*  
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*June*  
*June*

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*30*  
*31*







Little River Farm

Yvonne Jacquette

American, b. 1934

Oil on canvas, 78 x 64 in.  
 Gift of Dr. and Mrs. Robert E.  
 Carroll, 1982 (1982.182.1)

Until aviation, not even the steepest mountain ever afforded us such a vantage point on the works and days of humanity. It is surprising that so few contemporary artists have made it a part of their own vision. From up here, if we know anything about farming, we can surmise a great deal about the life of this farm. And, as sometimes happens when looking down from an airplane, we are persuaded that people really do know what they are doing.

4 SUNDAY

5 MONDAY *General Deposit moved Polo*

6 TUESDAY  
*Angus 2:23 American # 1182 Dotted*  
*J Bruce 569-2910 6-6 9:00 Spring field*

7 WEDNESDAY

*11:00 Sport Sheep*

8 THURSDAY

9 FRIDAY

*Goat Paddock 11:00*  
*6:00*  
*Nails C.A.*

10 SATURDAY

*11:30 TORGAY 4 Swans*

JUNE

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JUNE 28

SUNDAY 11



*The Persimmon Tree*

(detail)

Sakai Hōitsu

Japanese, 1761-1828

Two-Panel Screen; ink and colors on paper, 56½ x 64 in.  
Rogers Fund, 1957 (57.156.3)

With masterly authority the artist has given these two-dimensional persimmons a palpable weight. The fruit-bearing branch passes convincingly behind a larger bough yet is rendered in deft strokes that never touch the limb at all.

MONDAY 12

Rev. Anger  
9:52  
JL x 775

TUESDAY 13

meta quest  
Champ  
Cheryl  
11/2/16th  
Lunch  
11:00

WEDNESDAY 14

~~4:30~~  
Therapy

THURSDAY 15

4:30  
Therapy

FRIDAY 16

1:45  
Therapy

SATURDAY 17

Wendy  
Jung

11:00  
M. Marcus

JUNE

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*Columbine Leaves.  
Great Spruce Head  
Island, Maine.*

*July 27, 1974*

*Eliot Porter*

American, 1901-1990

Dye transfer print, 10 7/8 x 7 7/8 in.

Gift of the artist in honor of  
David H. McAlpin, 1979

(1979.625.8)

Eliot Porter was a doctor and teacher at the Harvard Medical School when Alfred Stieglitz took an interest in his photography and gave him his first gallery show. That was in 1948. Porter went on to photograph the natural world on every continent, and argue eloquently in behalf of ecological responsibility.

18 SUNDAY *Father's Day*

*John's 3:00*

19 MONDAY

20 TUESDAY

*Mr. guest*

21 WEDNESDAY

*orientation  
schedule 6-7:00*

*10:30  
Jerry  
Sherry  
Liz*

22 THURSDAY

23 FRIDAY

*10:30  
Dorel*

*1:45  
Jerry  
Sherry*

JUNE

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25	26	27	28	29	30	

*Wanda  
6-10  
Paul*

24 SATURDAY

*Phelan*

*Carnival*

JUNE & JULY

Met  
event Holland  
11:00  
New Sun

SUNDAY 25



Good  
Year  
start of  
agrestia  
program

MONDAY 26

Garden Gate at  
St. Tropez

(detail)

André Roberty

French, 1877-1963

Clare  
Emerg  
and in  
European

TUESDAY 27

Watercolor and chalk on paper,  
12½ x 11¼ in.

Gift of Mr. and Mrs. Daniel H.  
Silberberg, 1969 (69.41.2)

WEDNESDAY 28

11:15  
Sharp  
Jays

The jewel-like colors of  
the leaves in this sparkling  
watercolor are an artistic  
flight of fancy. All the same  
they are more substantial  
than the two women and  
the child who are about to  
disappear into an enticing  
walled garden in Saint-  
Tropez.

THURSDAY 29

Wasp  
Volunteer

FRIDAY 30

Emily  
Slove

11:15  
Sharp

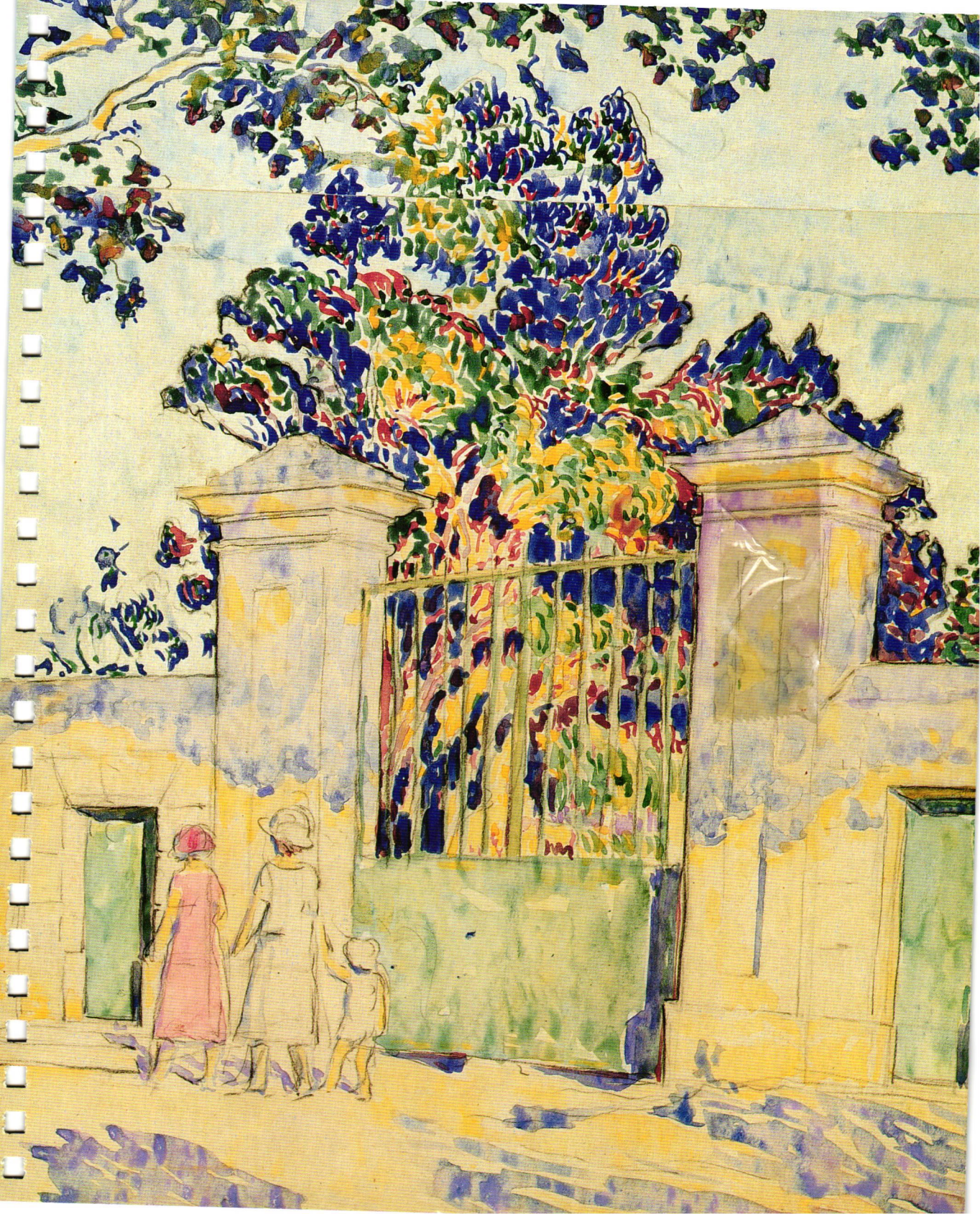
SATURDAY I

June

JULY

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*Cambridge Corn*

(detail)

Marjorie Portnow

American, b. 1942

Oil on canvas, 16 x 30 in.

Gift of Dr. and Mrs. Robert E. Carroll, 1983 (1983.191.2)

Much taller than knee-high, this cornfield represents the kind of garden that most nonfarmers know only from a distance. Anyone who wanders deep into such a field in the simmering heat of the full summer sun suspects that the corn is not so much growing as cooking.

2 SUNDAY

3 MONDAY

*10:30  
Jerry*

4 TUESDAY *Independence Day*

5 WEDNESDAY

*Carol Stone  
PM*

6 THURSDAY

7 FRIDAY

*10:30  
Jerry*

8 SATURDAY

*Apple Crab Spoon Salad*

JULY

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SUNDAY 9



MONDAY 10

Study for "A Sunday on La Grande Jatte"  
(detail)

Georges-Pierre Seurat  
French, 1859-1891

Oil on canvas, 27 3/4 x 41 in.  
Bequest of Sam A. Lewisohn, 1951  
(51.112.6)

TUESDAY 11

Leisure is good for people. Impressionist and Post-Impressionist painters clearly thought so. Even this densely populated garden has a hint of Eden, where recreation and re-creation combine. Seurat renders each figure with daring economy, from the man slouching back on his elbows in the foreground to the rowers in the water beyond.

WEDNESDAY 12

THURSDAY 13

FRIDAY 14

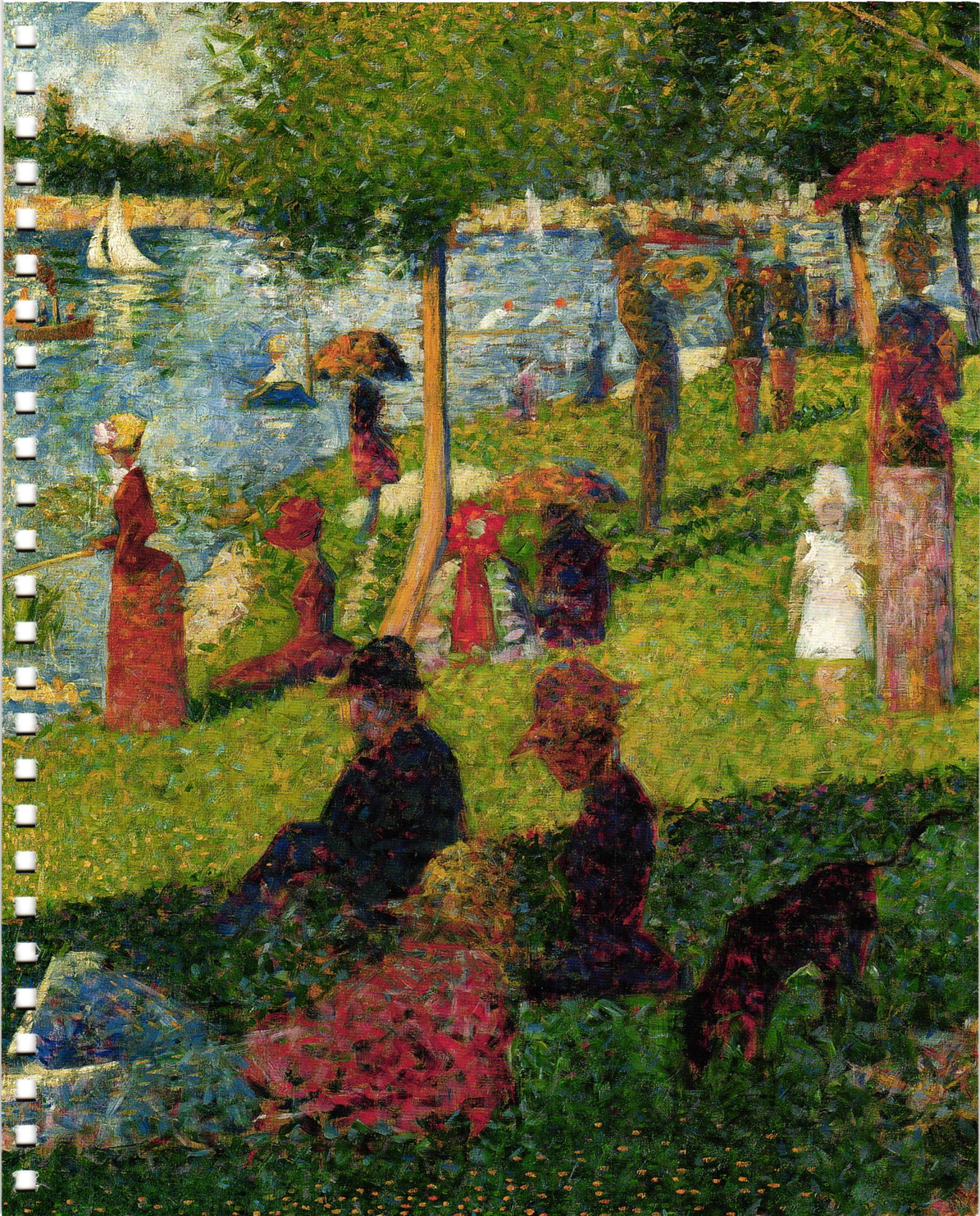
SATURDAY 15

JULY

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*Handwritten notes:*

- 8
- ~~August~~  
Journ
- ~~8/1~~
- S.O.
- Kennedy
- Row 2
- 112-114
- apoc 5-6
- 10:45  
Chore
- Foot  
Call  
7.M
- ly 9
- Beach
- ~~15~~
- M. Marcus





✻ JULY

782 0919  
789 6666

Ly # 401  
Realtor 40



16 SUNDAY

Bill

17 MONDAY

Spring  
(detail)

Cephias Giovanni  
Thompson

American, 1809–1888

Oil on canvas, 36 x 28¾ in.

Gift of Mrs. Madeline Thompson

Edmonds, 1971 (1971.244)

With a hat as big as a parasol—the better to protect her pale shoulders—this allegory of Spring is all decorum. No “cruellest month” here. If actual spring slipped into such placid repose and took the time to weave so orderly a garland, summer would never come.

18 TUESDAY

John

11:45

white  
me

19 WEDNESDAY

~~John~~

20 THURSDAY

21 FRIDAY

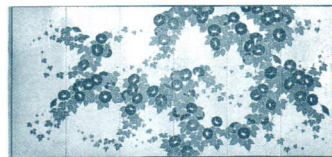
10:30

22 SATURDAY

JULY

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SUNDAY 23



*Morning Glories*

(detail)

Suzuki Kiitsu

Japanese, 1796–1858

Six-Fold Screen; color and gold leaf on paper, 6 x 13 ft.

Seymour Fund, 1954 (54.69.2)

Silhouetted against a ground of gold leaf, sapphire blue morning glories float above foliage of emerald green. Their wandering tendrils, however, seem less to float than to travel deliberately in their poignant search for something to grasp.

MONDAY 24

TUESDAY 25

WEDNESDAY 26

THURSDAY 27

FRIDAY 28

SATURDAY 29

*Shamrock*

JULY

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*Plus 6:30*







*Elegant Gathering in  
the Apricot Garden*

(detail)

Xie Huan

Chinese, active ca. 1420-1450

Handscroll; ink and colors on  
silk, 14 3/4 x 94 3/4 in.

Purchase, The Dillon Fund Gift,  
1989 (1989.141.3)

The distinguished court  
painter Xie Huan convinces  
us that there is no sweeter  
way to spend a day than  
writing, painting, reading,  
thinking, and looking at  
art—in a garden. The far-  
away stare of the gentleman  
in green, his raised brush,  
and the blank scroll before  
him re-create the suspense  
that precedes all creativity.

30 SUNDAY

12:00  
Dinner

31 MONDAY

1 TUESDAY

9:30 - 10:30 w gas  
because of pressure

9:11  
guy

*[Signature]*

Arden  
5:00  
Amy

2 WEDNESDAY

11:30  
Dinner

3 THURSDAY

Orient Line P  
London 9:35 P.M

manicure  
9:30

4 FRIDAY

AUGUST

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5 SATURDAY

SUNDAY 6



*Landscape*

(detail)

Henri-Edmond Cross

French, 1856–1910

Watercolor on paper, 6<sup>7</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>4</sub> in.  
Alfred Stieglitz Collection, 1949  
(49.70.53)

*Henri-Edmond Cross*

MONDAY 7

TUESDAY 8

WEDNESDAY 9

THURSDAY 10

FRIDAY 11

SATURDAY 12

Many artists have put to advantage the transparency of watercolor on white paper to evoke the suffused light that passes through flowers and foliage. It hardly matters that we have no idea where we are in this view of a sunny path seen from leafy shade.

AUGUST

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آمدن خان کاسی  
حوض دیدن ماهی  
گری آفتاب نشان  
و این چون آفتاب نشان

در آمدن خان کاسی

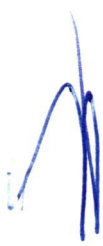
*The Eavesdropper*

Iranian (Herāt), painted in the  
1440s–50s

Ink, colors, gold, and silver on  
paper, 11 x 7 in.

Gift of Alexander Smith Cochran,  
1913 (13.228.13, folio 47r)

In a garden that is not quite secret enough, two spectators peer into the scene of a music-making, dancing, and splashing party. Leaving their colorful clothes in abstract heaps, five girls play raucously in a pool of water that was originally silver but has tarnished with the years.



13 SUNDAY

14 MONDAY

*London home - 3:30 p.m.*  
*Copenhagen - 10:50 A.M.*  
*London*

*Cenak*

15 TUESDAY

*shire*

16 WEDNESDAY

*Wattson*

17 THURSDAY

*Crowe*  
*8:15*

18 FRIDAY

19 SATURDAY

AUGUST

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SUNDAY 20

*A Nocturne*

John La Farge

American, 1835-1910

Watercolor, gouache, and charcoal on paper, 8¼ x 7 in.

Bequest of Miss Louise Velton, 1937 (37.104)

MONDAY 21

If a secret garden is one that we enjoy privately, a garden in the moonlight can be the truly privileged domain of the light sleeper. But why a morning glory, which blooms with the sunrise, appears in a painting called *Nocturne* will probably remain one of the artist's own permanent secrets.

B. O.  
Karlén

TUESDAY 22

Two Mon

WEDNESDAY 23

THURSDAY 24

FRIDAY 25

7:20  
Mangy

SATURDAY 26

AUGUST

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27	28	29	30	31		





W. H. Foye



Leon Kroll

*Nita Reading*

Leon Kroll

American, 1884-1974

Oil on canvas, 21¼ x 16 in.  
George A. Hearn Fund, 1932  
(32.61)

For those who can find the means, a winter trip to a warm Eden is a special treat, if an uncertain one. This reader is taking in the precious tropical sun in spite of the chill that won't allow her to shed her northern fur coat.

27 SUNDAY  
*PECK*

28 MONDAY

29 TUESDAY

30 WEDNESDAY

31 THURSDAY

1 FRIDAY 

SEPTEMBER

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2 SATURDAY

SUNDAY 3



*Leaf  
Rain*

Labor Day MONDAY 4

*Wind Flowers*  
(detail)

Ruger Donoho

American, 1857-1916

Oil on canvas, 30 x 36 in.  
Rogers Fund, 1917 (17.36)

TUESDAY 5

Unlike medieval and Renaissance gardeners, we have acquired a taste for small doses of chaos. This splendid mass of blossoms illustrates just why expressions like "wild profusion" appeal to us where flowers are concerned.

*Pay  
by RM  
[Signature]*

WEDNESDAY 6

*10:15  
Crown*

*12:00  
Melinda  
[Signature]*

THURSDAY 7

*Monica  
B Day*

FRIDAY 8

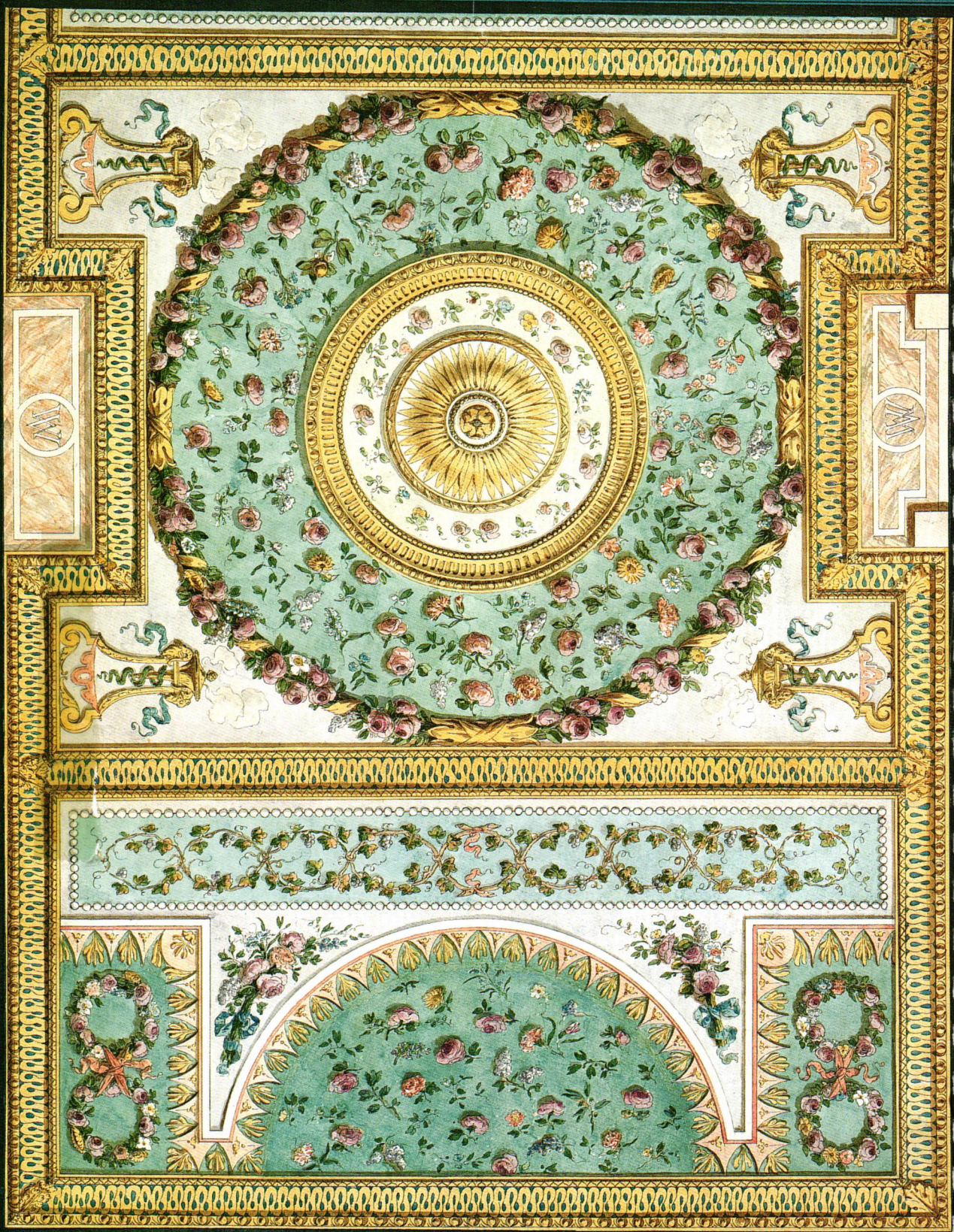
SATURDAY 9

SEPTEMBER

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Lester Donoho  
1916



Printed in Paris by M. Moitte, 1870.







*Design for a  
Savonnerie Carpet  
François-Joseph  
Bélanger*

French, 1744-1818

Ink and watercolor on paper,  
17 1/2 x 22 1/8 in.  
Harris Brisbane Dick Fund, 1932  
(32.85.7)

Delicacy and lack of  
bombast characterize this  
design for a carpet, which  
could also be a design for  
an elaborate formal garden.

10 SUNDAY

*Town*

11 MONDAY

*-no water*

12 TUESDAY

*Bilanche  
Ken Card*

13 WEDNESDAY

*Start  
Water Analysis*

*septic tank  
3.00*

14 THURSDAY

*Sally  
Hollone*

*11:00  
4618  
Mr. Dittmar*

15 FRIDAY

*Lobster  
15*

*Beach*

*8:30  
Golf*

16 SATURDAY

SEPTEMBER

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SUNDAY 17

*Hillside Pastures*

Willard Metcalf

American, 1858–1925

Oil on canvas, 26 x 28 $\frac{7}{8}$  in.  
Bequest of Miss Adelaide Milton  
de Groot (1876–1967), 1967  
(67.187.134)

MONDAY 18

As we have said, the word *garden* derives from a word for “wall.” But in such rocky areas as New England, a stone wall can be less a property boundary or restraint for roaming livestock than simply a place to put the countless rocks that yearly find their way to the earth’s surface. And as they age, these meandering walls also become an indigent form of sculpture.

TUESDAY 19

WEDNESDAY 20

THURSDAY 21

FRIDAY 22

SATURDAY 23

SEPTEMBER

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24	25	26	27	28	29	30

*Ken Carter*  
*Dale*

*Ken Carter*

*Dale*





*Asters and Raspberries.*  
 Oak Island, Maine.  
 August 26, 1973

Eliot Porter  
 American, 1901-1990

Dye transfer print, 10% x 8 1/8 in.  
 Gift of the artist in honor of  
 David H. McAlpin, 1979  
 (1979.625.9)

Sparkling white asters punctuate this subtle study of a rocky patch of ground on an island in Maine. The photograph conveys such tactile immediacy that we are almost tempted to touch the paper on which it is printed to test the feel of grainy stone and creased, leathery leaves.

24 SUNDAY

25 MONDAY

*9:00 Board mtg w/ccc*

*6:00 Bus*

26 TUESDAY

27 WEDNESDAY

*2 May D. Petrucci*

28 THURSDAY

29 FRIDAY *Rosh Hashanah (sundown)*

*Goof Gaijok*

30 SATURDAY

*Gen show*

SEPTEMBER

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OCTOBER 

SUNDAY 1

*Spain*

John Singer Sargent  
American, 1856-1925

Watercolor and gouache on paper,  
10 3/8 x 8 1/4 in.  
Gift of Mrs. Francis Ormond,  
1950 (50.130.80p)

MONDAY 2

With a swift and sure hand,  
the master watercolorist  
transforms dots, streaks,  
and blobs into a tile roof,  
an arcade in shadow, a  
sunlit wall, and terracotta  
pots that hold burgeoning,  
soufflé-like plants.

TUESDAY 3

8:30  
shir  
gun  
4:30  
William  
11:30  
Doreen

WEDNESDAY 4

late in  
day  
before  
6:00  
bus

THURSDAY 5

*[scribbles]*  
4:00  
M.P.  
L.H.

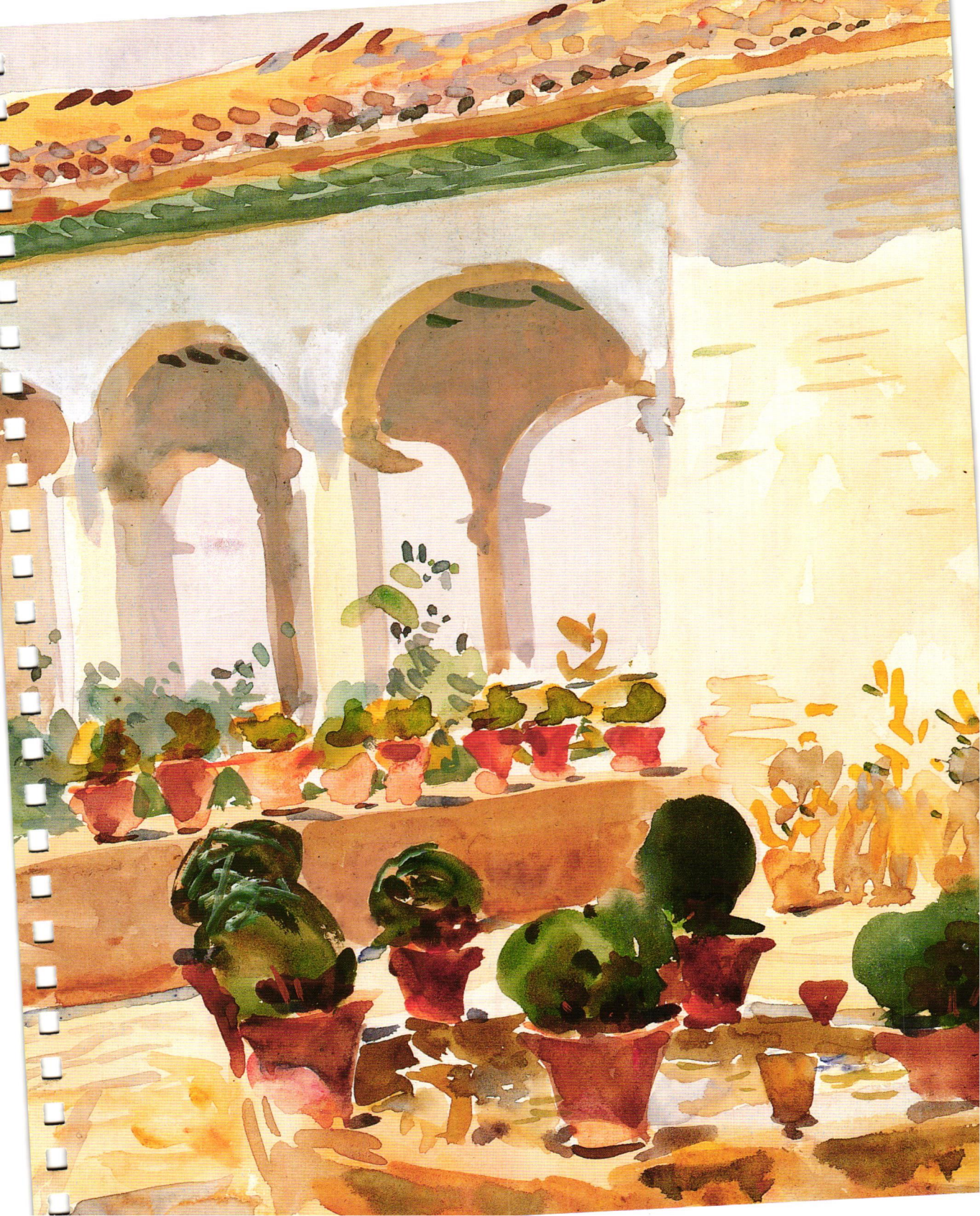
FRIDAY 6

to  
Spain

SATURDAY 7

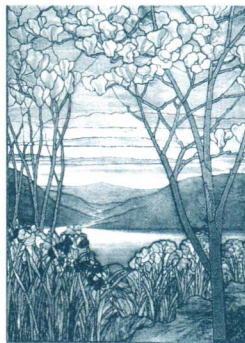
OCTOBER

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29	30	31				









*Magnolias and Irises*

(detail)

Louis Comfort

Tiffany

Tiffany Studios

American, created ca. 1908

Stained glass, 60½ x 42 in.

Anonymous gift in memory of  
Mr. and Mrs. A. B. Frank, 1981  
(1981.159)

This mysterious garden of irises exemplifies Louis Comfort Tiffany's enormous departure from traditional stained-glass methods. His luminous variations in color are almost always integral to the glass itself, not painted on, and the lead rods that hold the glass together, rather than forming arbitrary shapes, draw the very picture itself, as if they were laid down by the pen or brush of the artist.

OCTOBER

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8 SUNDAY *Yom Kippur (sundown)*

9 MONDAY *Columbus Day observed*

10 TUESDAY

*Finance Comm - Shrine*

11 WEDNESDAY

12 THURSDAY *Columbus Day*

*8  
L  
seth*

*Home  
from  
Jefow*

13 ~~FRIDAY~~

*12:00  
Kaganist*

14 SATURDAY

*W.H.S.  
Confirmation*

SUNDAY 15

The Kanda River and  
the Road to the Seidō  
Confucian Temple

Andō Hiroshige

Japanese, 1797-1858

Woodblock print, 13¼ x 8¾ in.  
Rogers Fund, 1936 (JP 2512)

MONDAY 16

While we are all aware that  
rain is as essential as sun-  
light to any garden, we don't  
encounter it very often in  
paintings or prints. This  
inviting rainfall has not  
deterred anyone on river or  
road, and the blue reflection  
in the water suggests that  
the sky is clearing overhead.

TUESDAY 17

WEDNESDAY 18

THURSDAY 19

FRIDAY 20

SATURDAY 21

2:20  
White

o More Party

Japanese  
Cleaning

for Mr. Green

open  
Island  
7:25

Row  
party  
11:12-13

fla

a free  
cleaner  
Bar

Young  
7:00

Row K  
sector  
203  
Conf #5-16041



made  
7-21

Good

OCTOBER						
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open  
Drug  
Jan

久所江元百景

昌平橋  
聖堂  
神田川

勝市畫







*The Flowering Orchard*  
(detail)  
Vincent van Gogh  
Dutch, 1853–1890

Oil on canvas, 28½ x 21 in.  
The Mr. and Mrs. Henry Ittleson  
Jr. Purchase Fund, 1956 (56.13)

Spring blossoms stipple the ground and dot the branches in this view of an orchard alive with color and activity. The evidence of yearly pruning and the agricultural implements remind us that this is a working garden, albeit in a moment of rest.

You may want to order your 2001 Museum calendar now. For information, call 1-888-4-MUSEUM or visit our Web site at [www.metmuseum.org](http://www.metmuseum.org).

22 SUNDAY

23 MONDAY

*Matthew  
B. Day*

24 TUESDAY

25 WEDNESDAY

*me  
PBA*

*put up  
List of nominations*

26 THURSDAY

27 FRIDAY

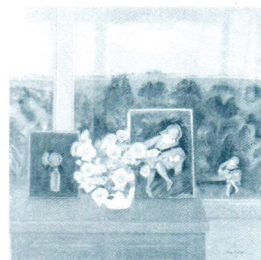
*Kate  
Care*

28 SATURDAY

OCTOBER

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SUNDAY 29



*Return from Dublin*

MONDAY 30

*The Lute Player*  
(detail)

Jane Freilicher  
American, b. 1924

Oil on canvas, 36 x 36 in.  
Kathryn E. Hurd Fund, 1995  
(1995-133)

Halloween TUESDAY 31

WEDNESDAY 1

THURSDAY 2

*John Swan 5:30*

FRIDAY 3

*TISH 3:00*  
*Mark 3-29-00*

*Info Rest # 2724*

*1771*

SATURDAY 4

*Annex Ball*

On the dresser is a copy of the Metropolitan Museum's painting by Antoine Watteau of Mezzetin, stock character of the commedia dell'arte, whose love goes relentlessly unrequited. The real (Is he real?) Mezzetin is in the artist's garden, presumably singing to her. But in that case his love is not unrequited, or why would she treasure his picture, as she seems to do? Mysteries abound, including the painting's title, since Mezzetin is playing a guitar, not a lute.

NOVEMBER

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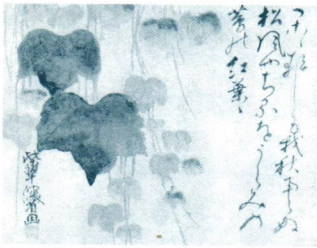
Lana Fritsch



秋景







*Hanging Scroll:  
Autumn Ivy*

(detail)

Ogata Kenzan

Japanese, 1663-1743

Ink and color on paper,  
8 3/8 x 10 7/8 in.

The Harry G. C. Packard  
Collection of Asian Art, Gift of  
Harry G. C. Packard and Purchase,  
Fletcher, Rogers, Harris Brisbane  
Dick and Louis V. Bell Funds,  
Joseph Pulitzer Bequest and the  
Annenberg Fund, Inc. Gift (1975  
(1975.268.67)

In Japanese art and literature  
we encounter an intense  
appreciation for almost all  
the sensuous events that  
mark the seasons. This  
connoisseurship seems won-  
derfully suited to counter  
one's dismay over the inex-  
orable passage of time. It  
underlines the crassness of  
our oft-quoted saying that  
living well is, of all things,  
revenge.

NOVEMBER

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5 SUNDAY

6 MONDAY

6:45

9:00 mtg w g c c

11:00 practice conf.

7 TUESDAY Election Day

~~7:00~~  
Garden Restaurant

~~40 21 24 100~~  
~~200 293~~  
~~2191~~

8 WEDNESDAY

Most  
Francis  
Rocque

gymnastics conf.  
Candy

9 THURSDAY

golf  
golf  
Steve Mann

10 FRIDAY

45' 38' 33" leaves

11 SATURDAY Veterans Day

NOVEMBER 28

5 trustees Mtg  
Shrine

~~Musick~~

SUNDAY 12



MONDAY 13

*The Trumpet Vine*  
(detail)

Fairfield Porter

American, 1907-1975

Oil on canvas, 28 x 20 in.  
Bequest of Arthur M. Bullowa,  
1993 (1993.406.5)

TUESDAY 14

The enigmatic shadows and streaks of light in this garden seem to set it in motion. Autumn leaves fall on a table that may await the last outdoor meal of the year.

~~9:15  
Daniel  
Conced~~

WEDNESDAY 15

~~Dr Schehl  
8:00~~

~~9:15 Ann Lewis~~

THURSDAY 16

~~Shu  
Shu  
Shu~~

FRIDAY 17

SATURDAY 18

NOVEMBER

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*A Farm in Brittany*

(detail)

Paul Gauguin

French, 1848–1903

Oil on canvas, 28½ x 35⅝ in.

Bequest of Margaret Seligman Lewisohn, in memory of her husband, Sam A. Lewisohn, 1954 (54.143.2)

Gauguin was one of the first painters to free color from its descriptive function, emphasizing its decorative and emotional effects. In this farm scene the colors teeter on the edge between true and impossible, but not without maintaining a harmonious sense of absolute balance.

19 SUNDAY

20 MONDAY

21 TUESDAY

22 WEDNESDAY

23 THURSDAY *Thanksgiving Day*

24 FRIDAY

25 SATURDAY

NOVEMBER

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NOVEMBER  DECEMBER

SUNDAY 26

*Eluk  
Noon*

*The Plantation*  
Unidentified  
American artist,  
ca. 1825

Oil on wood, 19 1/8 x 29 1/2 in.  
Gift of Edgar William and  
Bernice Chrysler Garbisch, 1963  
(63.201.3)

MONDAY 27

This information-filled painting brims with a sense of agricultural and commercial activity. A huge grapevine climbs a tree, and signs of milling, shipping, and warehousing are everywhere. In its hierarchical way it seems almost as much an organizational chart as a painting. Yet only one actual person appears—a tiny figure with a fishing rod.

TUESDAY 28

*New York*

WEDNESDAY 29

*N.Y.*

THURSDAY 30

*my  
part*

*N.Y.*

*People  
Heart*

FRIDAY 1

*Condon Reed - Check Furnace  
11:00 - 3:00 & Hummelstein*

SATURDAY 2

DECEMBER

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*The Monet Family  
in Their Garden at  
Argenteuil*

(detail)

Édouard Manet

French, 1832-1883

Oil on canvas, 24 x 39¼ in.  
Bequest of Joan Whitney Payson,  
1975 (1976.201.14)

Claude Monet examines a  
blossom while a rooster,  
hen, and chick enjoy the  
run of his garden. The  
pleasures of gardening  
do exact one penalty: a  
continually bending back.

3 SUNDAY

4 MONDAY

10:15 Dentist  
10:15

5 TUESDAY

*John*

6 WEDNESDAY  
12:00  
*David*

*1*  
*Turner*

7 THURSDAY

*Michigan Women*

8 FRIDAY

*Morgan*

9 SATURDAY

DECEMBER

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DECEMBER ❀

*new party*

SUNDAY 10



MONDAY 11

*car*

*Tremezzo, Lake Como*  
(detail)

George Henry Smillie  
American, 1840-1921

Watercolor, gouache, and graphite  
on paper, 14 x 19<sup>7</sup>/<sub>8</sub> in.  
Rogers Fund, 1970 (1970.234.2)

*the fox*

TUESDAY 12

Contained like flowers in a basket, a bursting thicket of plant life spills from this garden over its orderly wall. Even in the absence of flowers such an assortment of textures and shades of green would captivate any artist, as they obviously did George Smillie.

*Schubert 8:00*

*Lewis*

*6:30*

*8:30*

*Club*

WEDNESDAY 13

THURSDAY 14

*6:30 John*

FRIDAY 15

*7*

*duncheon with ladies with Clydes 1:00*

SATURDAY 16

DECEMBER

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*12:00 John*







During the busy days of holiday preparations,  
it's important to take a few minutes of time to stop and

remember what it is we are celebrating. We hope you and your

*The Start of the Hunt*

Franco-Flemish tapestry, ca. 1500  
 Silk, wool, silver, and silver-gilt  
 threads, 12 ft. 1 in. x 10 ft. 4 in.  
 Gift of John D. Rockefeller, Jr.,  
 The Cloisters Collection, 1937  
 (37.80.1)

One might have thought  
 that once the actual need  
 to hunt for sustenance  
 vanished, hunting would  
 vanish, too. Instead, it  
 became the sport of kings.  
 Many a lovely park in  
 modern Europe was once a  
 game preserve, stocked with  
 wild animals and fenced to  
 keep out poachers. This is,  
 of course, the mystical hunt  
 for the unicorn, and it takes  
 place in a special terrain,  
 strewn with numberless  
 wildflowers of almost every  
 European variety.

17 SUNDAY

*Handwritten signature in blue ink, possibly "Hanna D. ..."*

*2:00 Dolona*

18 MONDAY

19 TUESDAY

20 WEDNESDAY

*Handwritten signature in blue ink, possibly "Sichal" with "8:10" below it.*

21 THURSDAY *Hanukkah (sundown)*

22 FRIDAY

23 SATURDAY

DECEMBER

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SUNDAY 24

*Christmas Day* MONDAY 25

TUESDAY 26

WEDNESDAY 27

THURSDAY 28

FRIDAY 29

SATURDAY 30



*The Birches*

(detail)

Neil Welliver

American, b. 1929

Oil on canvas, 60 x 60 in.

Gift of Dr. and Mrs. Robert E. Carroll, 1979 (1979.138.2)

Unadventurous persons miss the opportunity to relish the freshness of sunshine on snow. For them, there are only three seasons that really count. For others, winter is an excellent time to search for one's own secret gardens.

10:00  
Coo per

DECEMBER

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*View of Vétheuil*

Claude Monet

French, 1840-1926

Oil on canvas, 31½ x 23¾ in.

Bequest of Julia W. Emmons, 1956

(56.135.1)

A field full of poppies is the only obstacle keeping us from the town that beckons appealingly in the distance. Monet has, with deft vertical strokes and dabs of red, given us a clear sense of just how deep and dense the poppy field will be if we choose to cross it.

31 SUNDAY

1 MONDAY *New Year's Day*

2 TUESDAY

3 WEDNESDAY

4 THURSDAY

*9:20  
Mammygram  
Fairfax "*

5 FRIDAY

6 SATURDAY

JANUARY 2001

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*No Deodorant  
Dri's order*

JANUARY 2001 ✨

21 April  
Aspice

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Catholic Charities  
2 - 2 - 01

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NOTES 



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NOTES ❧





*Revised*

*- aifof*

~~5-9  
5-11  
5-17  
5-19  
5-24  
5-25~~

Writing, editing, and production by Sally Fisher.

Design and typesetting by Katy Homans.

Color separation, printing, and binding by Arnoldo Mondadori Editore,  
Verona, Italy.

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