

MASTERPIECES

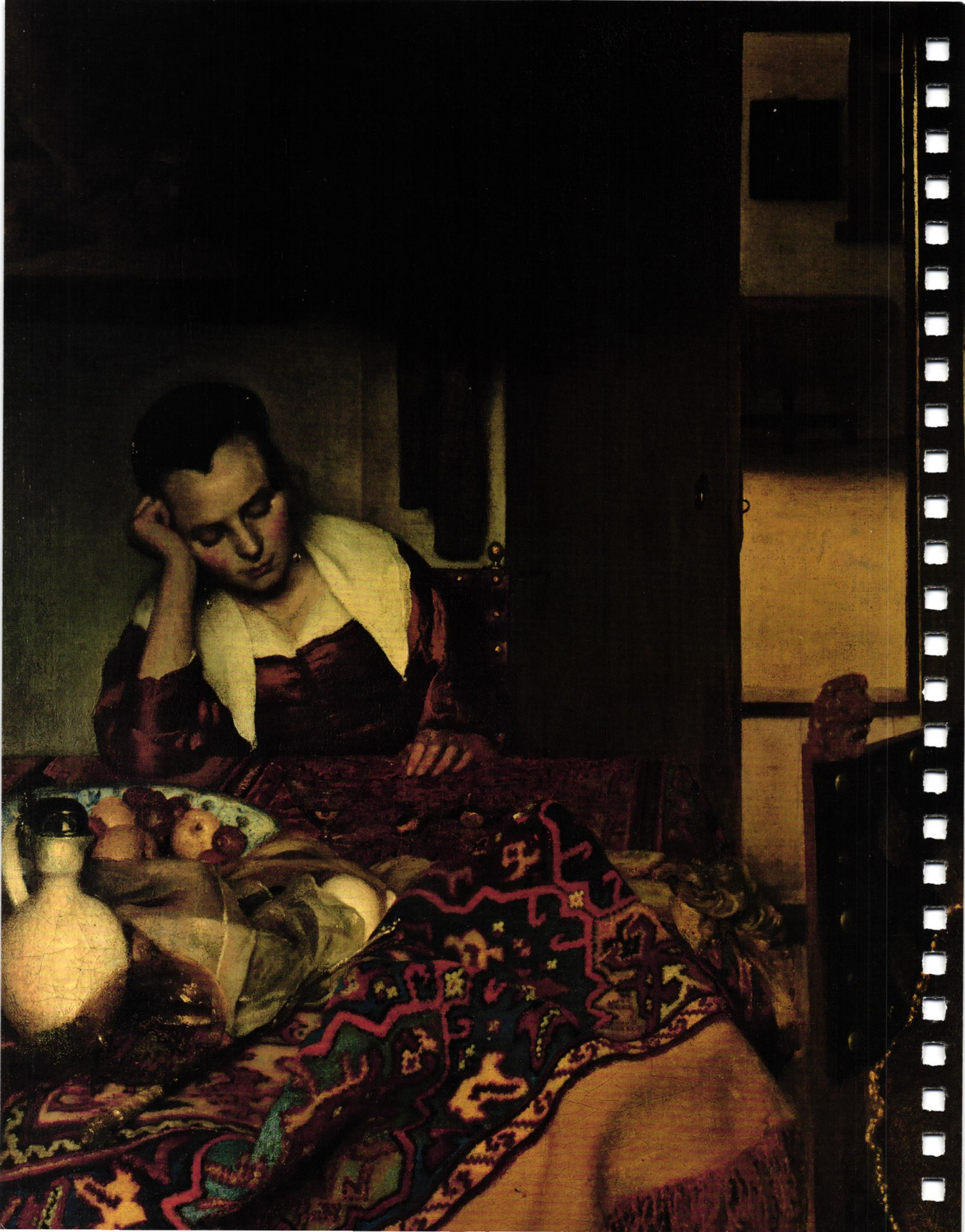


2021 ENGAGEMENT BOOK



THE METROPOLITAN MUSEUM OF ART

Abrams, New York



INTRODUCTION

SINCE IT WAS founded in 1870, The Metropolitan Museum of Art has grown to a collection that represents more than 5,000 years of art from across the globe—from the first cities of the ancient world to the works of the present day. Yet, The Met has always aspired to be more than a treasury of rare and beautiful objects. Every day, art comes alive in the Museum's galleries, revealing both new ideas and unexpected connections across time and cultures.

With this 2021 engagement book, the exploration of history and culture will continue outside the walls of The Met's galleries. Each week of the year features a different work of art alongside an identifying caption and a brief description adding historical context and insight. Although the 56 works included are only a small part of The Met's vast collection of more than two million objects, all 17 of The Met's curatorial departments are represented from Ancient Near East and Arms and Armor to Medieval Art and Musical Instruments to European Paintings and the Costume Institute.

Some of the works are beloved favorites, including Claude Monet's *Bouquet of Sunflowers* (week of December 27, 2020) and Winslow Homer's *Snap the Whip* (week of August 29). Other works are less known but equal in craftsmanship, such as an ancient Egyptian boardgame (week of January 31), whose pegs are carved in the shape of hounds and jackals, to a complete set of Medieval playing cards (week of February 28). A 16th-century suit of Japanese armor (week of November 14) complements a contemporary ensemble from the Japanese fashion house Undercover (week of February 21).

As the days go by throughout the year, be sure to take a moment each day away from scheduling appointments and noting events, to just read, observe, reflect, and be awed by these inspiring masterpieces.

A Maid Asleep (DETAIL)

JOHANNES VERMEER (Dutch, 1632–1675)

Oil on canvas, 34 ½ × 30 ¾ in., ca. 1656–57

Bequest of Benjamin Altman, 1913 14.40.611

IN HIS MASTERPIECE, Vermeer created a study of light, color, and texture that supersedes any moral questions arising from the depiction of an unsupervised young maid dozing next to a glass of wine. While the toppled glass at left (now abraded with time) and rumpled table carpet may indicate a recently departed visitor, X-radiographs indicate that Vermeer chose to remove a male figure he had originally included standing in the doorway, adding to this painting's ambiguity.

27 Sunday

28 Monday

BOXING DAY OBSERVED (CAN, UK, AUS, NZ)

29 Tuesday



30 Wednesday

31 Thursday

1 Friday

NEW YEAR'S DAY

2 Saturday

JANUARY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

IN NOVEMBER 1888, Vincent van Gogh wrote: "Gauguin was telling me the other day—that he'd seen a painting by Claude Monet of sunflowers in a large Japanese vase, very fine. But—he likes mine better. I'm not of that opinion." Critics had earlier praised the "brio and daring" of Monet's technique when he showed this still life, depicting sunflowers that grew along the pathway to his garden at Vétheuil, at the 1882 Impressionist exhibition.

Bouquet of Sunflowers (DETAIL)

CLAUDE MONET (French, 1840–1926)

Oil on canvas, 39 3/4 × 32 in., 1881

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 29.100.107



871
1172
0321

Conference Center

Exon Facility

8100 Innovation
Drive

ll



h

3 Sunday
Badge 10:30 arrive ~~10:00~~
 Vaccine → 9:45 arrive

4 Monday BANK HOLIDAY (SCT, NZ)

5 Tuesday

6 Wednesday
Jodie ROSARY 10
 MAIDS

7 Thursday
 1- 2:30 ~~septic~~ @ 10:09
 Cancelled on
 Sue

8 Friday

9 Saturday
 12:30 Anna

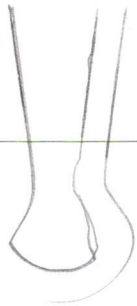
Jar with Dragon
 CHINESE, Ming dynasty (1368–1644),
 Xuande mark and period (1426–35)
 Porcelain painted with cobalt blue under
 transparent glaze (Jingdezhen ware),
 early 15th century
 Gift of Robert E. Tod, 1937 37.191.1

THE PAINTING OF cobalt blue on a porce-
 lain body, which originated in China in the
 14th century, is arguably the most import-
 ant development in the global history of
 ceramics. This spectacular storage jar
 depicts a powerful dragon surging through
 a sky defined by several sparse clouds. The
 unusual, monstrous faces on the neck of the
 jar may derive from the *kirtimukha* (face of
 glory) that is often found in Indo-Himalayan
 imagery and was popular in China in the early
 15th century.

JANUARY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

10 Sunday



11 Monday

12 Tuesday

13 Wednesday

Jodie PM



14 Thursday



15 Friday

11:50 oil change

16 Saturday



JANUARY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

NEITHER THE SYMMETRY nor the repeat patterns of textiles usually associated with carpet designs is evident in this silk rug. Animals, including fantastic beasts of Chinese origin, arranged alone or in groups, are laid out pictorially in a landscape of flowering plants. As in most Persian carpets, the animals are engaged in combat—possibly symbolizing a cosmological order dating back to pre-Islamic times as well as referring to the hunt, a symbol of royal power.

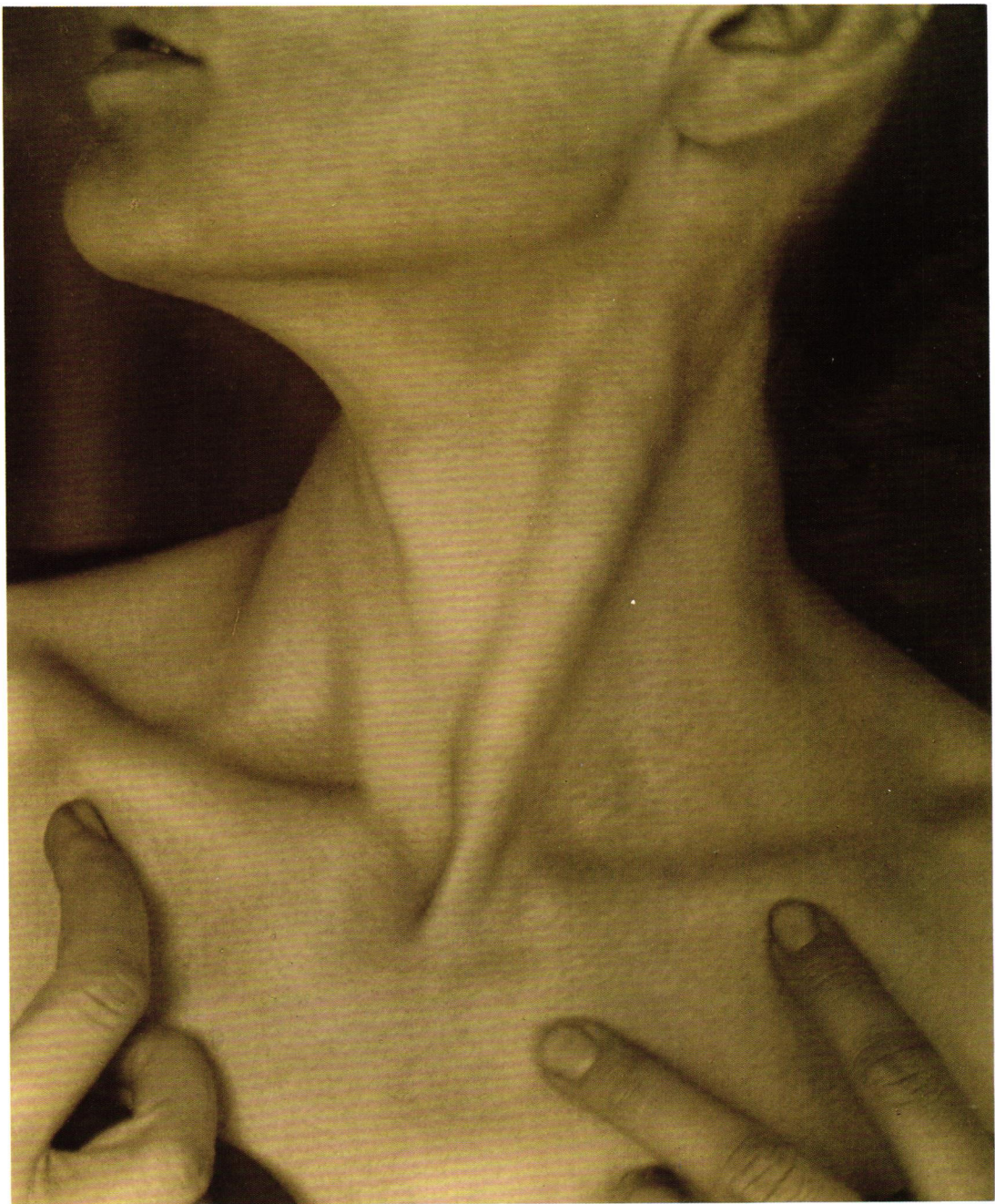
Animal Carpet (DETAIL)

IRAN, probably KASHAN, second half 16th century

Silk (warp, weft, and pile); asymmetrically knotted pile, 94 7/8 × 70 1/8 in.

Bequest of Benjamin Altman, 1913 14.40.721





9/20/04

17 Sunday

18 Monday

MARTIN LUTHER KING JR. DAY (US)

19 Tuesday

20 Wednesday



21 Thursday

*10:30
2nd shot*

22 Friday

23 Saturday

Georgia O'Keeffe—Neck

ALFRED STIEGLITZ

(American, 1864–1946)

Palladium print, 9 5/8 × 7 7/8 in., 1921

Gift of Georgia O'Keeffe, through the generosity of The Georgia O'Keeffe Foundation and Jennifer and Joseph Duke, 1997 1997.61.19

THIS PHOTOGRAPH IS part of an extraordinary composite portrait. Stieglitz believed that portraiture concerned more than merely the face and that it should be a record of a person's entire experience, a mosaic of expressive movements, emotions, and gestures that would function collectively to evoke a life. "To demand the portrait that will be a complete portrait of any person," he claimed, "is as futile as to demand that a motion picture be condensed into a single still."

JANUARY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
						31

24 Sunday

25 Monday

26 Tuesday

AUSTRALIA DAY (AUS)

27 Wednesday

28 Thursday



29 Friday

30 Saturday



JANUARY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

MARIE-THÉRÈSE WALTER, THE subject of this sensuous painting, met the artist in 1927, when she was 17 and he was 45. She became his lover and muse soon after. While the female form was not a new subject for Picasso, the flowing, curvilinear style and bright, saturated tones used to depict Marie-Thérèse are departures from his earlier portrayals of women. By simplifying her voluptuous form into primary shapes, Picasso presents her figure as something resembling an ancient fertility object.

The Dreamer

PABLO PICASSO (Spanish, 1881–1973)
 Oil on canvas, 39 7/8 × 36 1/4 in., 1932
 The Mr. and Mrs. Klaus G. Perls Collection, 1997
 1997.149.4
 © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York





31 Sunday

1 Monday

2 Tuesday

GROUNDHOG DAY (US, CAN)

3 Wednesday

4 Thursday



5 Friday

6 Saturday

WAITANGI DAY (NZ)

Game of Hounds and Jackals
 EGYPTIAN, Middle Kingdom, Dynasty 12
 Ebony, ivory, ca. 1814–1805 B.C.
 Purchase, Edward S. Harkness Gift, 1926
 (26.71287a-k); Gift of Lord Carnarvon, 2012
 (2012.508)

ANCIENT EGYPTIANS COMPARED the intricate voyage to the underworld to a game, so games like this one were often placed in tombs. The board, resting on four bulls' legs, is shaped like an axe-blade with 58 holes for the pins—five shaped with hounds' heads and five with jackals' heads—and an incised palm tree topped by a *shen*, or looped rope, sign in the center. It is assumed that reaching the *shen* was the goal of the game.

FEBRUARY

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28						

FEBRUARY 2021

7 Sunday

8 Monday

WAITANGI DAY OBSERVED (NZ)

9 Tuesday

Rebel's game

10 Wednesday

Go die

11 Thursday



12 Friday

LUNAR NEW YEAR (YEAR OF THE OX)

13 Saturday

FEBRUARY

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28						

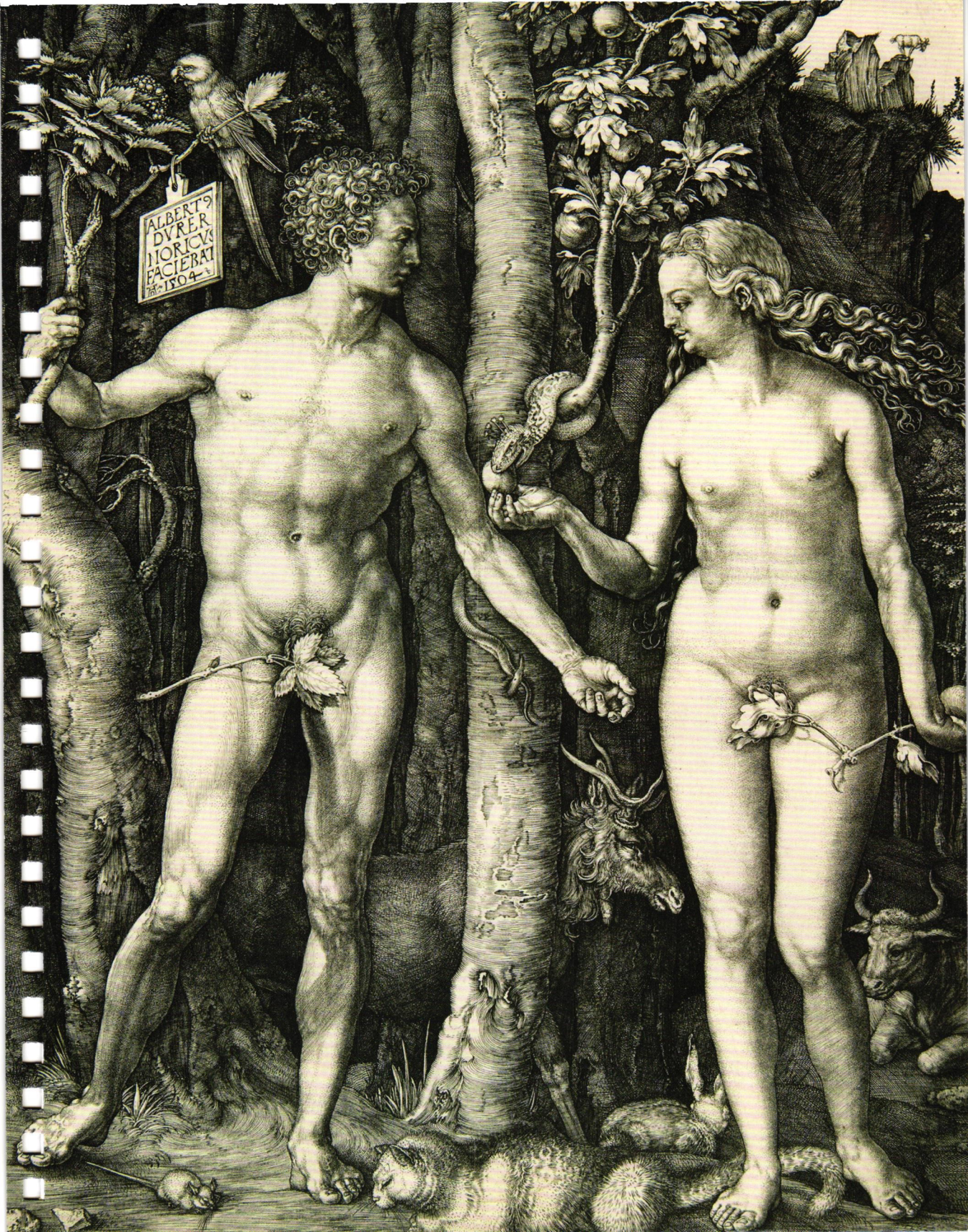
THIS ETCHING IS filled with symbolism. The branch Adam holds is from the mountain ash, the Tree of Life, while the fig branch Eve has broken off is from the forbidden Tree of Knowledge. Four of the animals represent the medieval idea of the four temperaments: the cat is irritability, the rabbit optimism, the ox composure, and the elk melancholy. In addition, Dürer's fascination with the ideal form is readily apparent in the nearly symmetrical poses of the first man and woman.

Adam and Eve (DETAIL)

ALBRECHT DÜRER (German, 1471-1528)

Engraving, 9 7/8 x 7 7/8 in., 1504

Fletcher Fund, 1919 19.73.1



ALBERTVS
DVREVS
NORICVS
FACIEBAT
1504



13-30511-0

BACK

(16)

12-63788-0

Jope

(4)

12-66588-1

egg powder

(3)

13-56920-1

cream

(12)

49.82

16-

58235-5

lights

9

2-3 wks

Master Cart

5466 3884

3625 1644

4-25

17/20

14 *Sunday*

VALENTINE'S DAY

15 *Monday*

PRESIDENTS' DAY (US)

16 *Tuesday*

17 *Wednesday*

ASH WEDNESDAY

18 *Thursday*

19 *Friday*



20 *Saturday*

The Love Letter (DETAIL)
 JEAN HONORÉ FRAGONARD
 (French, 1732–1806)
 Oil on canvas, 32 3/4 × 26 3/8 in.,
 early 1770s
 The Jules Bache Collection, 1949 49.7.49

IN THE WORK of Fragonard, finish is a relative term. Here, over a brown tone, Fragonard shapes the composition in darker shades of brown, drawing and modeling with the tip of the brush and with strokes of varying thickness. Color and white are confined to passages under strong light toward the center of the canvas: the young woman's powdered face, her dress and cap, writing surface and stool, flowers and dog.

FEBRUARY

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28						

21 Sunday

22 Monday

23 Tuesday

24 Wednesday

25 Thursday

PURIM (BEGINS AT SUNDOWN)

26 Friday

10:00 Message

27 Saturday



FEBRUARY

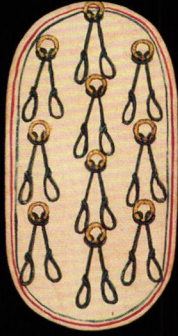
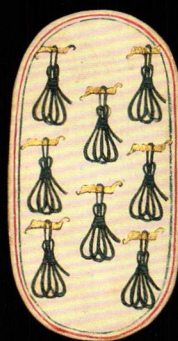
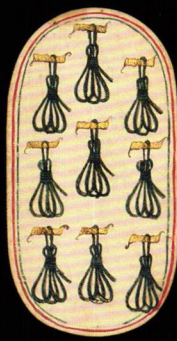
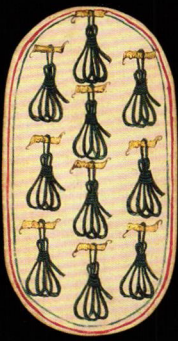
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28						

KNOWN FOR COMBINING the edgy look of punk with the quality of couture, Takahashi has evolved from a streetwear designer to a sophisticated master of fashion and theatrics. His transformation was most evident in his highly praised fall/winter 2017 collection. The utopian-themed show included 10 archetypes of society, from aristocrats and rebels to revolutionaries and new species, and concluded with the elaborate gown of the monarch with a double-layer honeycomb net skirt and full sleeves, effortlessly suggesting Elizabeth I.

Ensemble

JUN TAKAHASHI (Japanese, b. 1969)
 For UNDERCOVER
 (Japanese, founded 1990)
 Silk, nylon, cotton, rayon, metal, glass;
 fall/winter 2017-18
 Purchase, Friends of The Costume Institute
 Gifts, 2017 2017.399a-d





28 Sunday

1 Monday

1:10 Monage

2 Tuesday 9:15

*Schmig 200 N. Glebe
1703 2431300 Suite 300*

3 Wednesday

4 Thursday

5 Friday

○

6 Saturday

The Cloisters Playing Cards
(DETAIL)

SOUTH NETHERLANDISH, ca. 1475-80
Paper (four layers of pasteboard) with
pen and ink, opaque paint, glazes,
and applied silver and gold; each
5 7/16 x 2 3/4 in.

The Cloisters Collection, 1983 1983.5151-52

THIS SET OF 52 cards is the only known deck of illuminated playing cards from the 15th century. The condition of the set indicates that the cards were hardly used, if at all, and they could have been made for collectors rather than for play. While the names of some period card games are known, it is not known how they were played. However, almost all card games did involve some form of gambling.

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

7 Sunday

Leif *Langley 10:00* *11:30* *Rudy's* *Game*

8 Monday

COMMONWEALTH DAY (CAN, UK, AUS, NZ)

9 Tuesday

Carl

10 Wednesday

Nesma *Jodie*

11 Thursday

12 Friday

13 Saturday

Josh

MARCH

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

THIS HANDSOME CHAIR derives its broad, deeply curved crest tablet from the ancient Greek *klismos* form and its turned front legs from Roman prototypes. It is based on a suite of painted furniture designed by the architect Benjamin Latrobe for the White House during the James Madison administration. Although the original Grecian-style suite was destroyed in a fire in 1814, the drawings with Latrobe's instructions for the chair makers John and Hugh Finlay still exist.

Side Chair

Attributed to JOHN FINLAY (American, active ca. 1799-1833) and HUGH FINLAY (American, active ca. 1800-1837)
Maple, painted and gilded, cane, 1815-20
Purchase, Mrs. Paul Moore Gift, 1965 65.167.6





14 Sunday

DAYLIGHT SAVING TIME BEGINS (US, CAN)
MOTHERING SUNDAY (UK, IRL)

15 Monday

9:30
Carrie
P.T.

16 Tuesday

17 Wednesday

9:00
ifft

ST. PATRICK'S DAY (IRL, N. IRL)

18 Thursday

19 Friday

11:00
P.T.

Inch

20 Saturday

11:15
ifft
PED

VERNAL EQUINOX

Spring Morning (DETAIL)
JAMES TISSOT (French, 1836–1902)
Oil on canvas, 22 × 16 3/4 in., ca. 1875
Gift of Mrs. Charles Wrightsman, 2009 2009.359

TISSOT WAS AN early and avid aficionado of Japanese woodblock prints, which are thought to have inspired the silhouetted figure and the prominent clump of vegetation in this work. Until this painting reappeared at auction in 1981, its composition was known only by means of a related drypoint. When that print was exhibited in London in 1876, it was inexplicably singled out by a critic who described it as “intensely vulgar, but clever enough for the public it appeals to.”

MARCH						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

21 Sunday

22 Monday

23 Tuesday

24 Wednesday

*Bk
Aluku
Betty @ 11:30*

*Jodie's
3:00*

25 Thursday

*Wm
McMakin
B. N. Oct*

*12:00
Daniel*

26 Friday

*11:00
PT*

27 Saturday

PASSOVER (BEGINS AT SUNDOWN)

MARCH

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

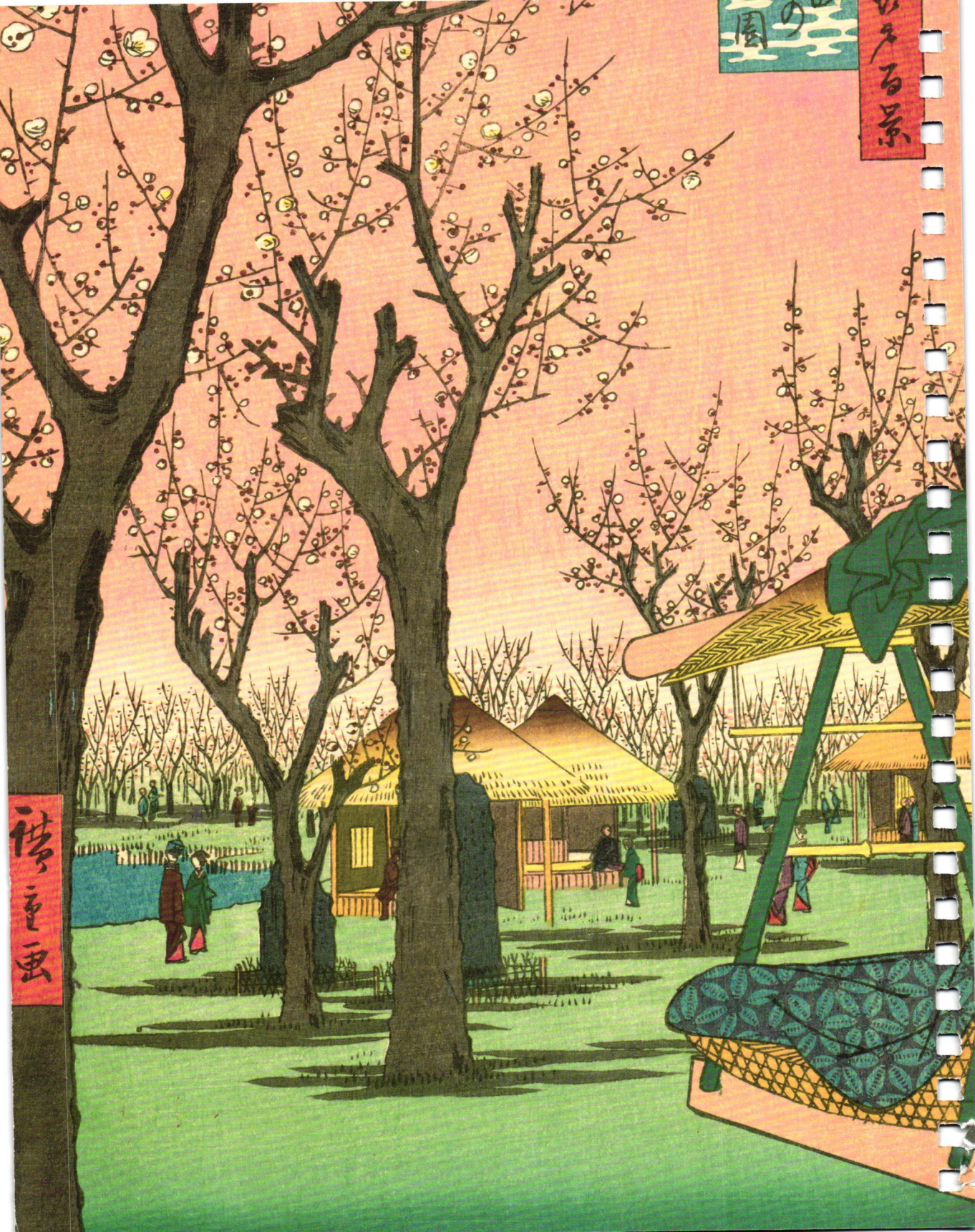
THE GENTLE GRAVITY of this child is beautifully expressed through her sweet farewell to her pet doves. Her peplos is unbelted and falls open at the side, while the folds of drapery clearly reveal her stance. Many of the most skillful stone carvers came from the Cycladic Islands, where marble was plentiful. The sculptor of this stele could have been among the artists who congregated in Athens during the third quarter of the 5th century B.C. to decorate the Parthenon.

Grave Stele of a Little Girl
GREEK, ca. 450–440 B.C.
Marble, Parian
Fletcher Fund, 1927 27.45



園の

ひまわり



花見

Kane Kemmell

MARCH 2021 ❁ APRIL 2021

28 Sunday

PALM SUNDAY
SUMMER TIME BEGINS (UK, IRL)



29 Monday

30 Tuesday

31 Wednesday

1 Thursday

2 Friday

GOOD FRIDAY

3 Saturday

Plum Garden at Kamata (DETAIL)
UTAGAWA HIROSHIGE
(Japanese, 1797-1858)
Polychrome woodblock print; ink and
color on paper; 13 1/4 x 8 5/8 in., 1857
The Howard Mansfield Collection. Purchase,
Rogers Fund, 1936 JP2510

THE VIBRANT GARDEN featured in this print is part of an estate known as the Plum Mansion, which was open to the public and attracted hordes of visitors each spring when the trees blossomed. The large expanse of trees extending from the foreground into the background is anchored on the right by a palanquin. The seemingly random placement of a palanquin in a garden suggests a fleeting moment of time and movement.

APRIL						
S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

4 Sunday

EASTER SUNDAY



5 Monday

EASTER MONDAY

6 Tuesday

7 Wednesday

9:30
Lamb Doe

8 Thursday

9 Friday

Handwritten scribble

10:30
p 12

10 Saturday

APRIL

S	M	T	W	T	F	S
					1	2 3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

Handwritten 'M'

Handwritten vertical line

THE PAINTING INSIDE the lid of this harpsichord is a landscape that includes a hunter and his dog. On the lid above the keywell is a scene depicting Tobias and the angel Raphael. The conventionalized foliage and the aerial perspective are associated with the work of Gaspard Dughet, brother-in-law of Nicolas Poussin, who painted chiefly in Rome, while the mermaid holding one of the supporting columns of this harpsichord is a device of the Colonna family.

Harpsichord

ITALIAN, late 17th century
Wood, paint, various materials
Gift of Susan Dwight Bliss, 1945 45.41a-b





11 Sunday

12 Monday

RAMADAN BEGINS

13 Tuesday

~~12:30~~
P.T.

14 Wednesday

12:30
P.T.

15 Thursday

16 Friday

17 Saturday

Cypresses (DETAIL)
VINCENT VAN GOGH
(Dutch, 1853–1890)
Oil on canvas, 36 ¾ × 29 ¼ in., 1889
Rogers Fund, 1949 49.30

CYPRESSES WAS PAINTED in late June 1889, shortly after Van Gogh began his yearlong stay at the asylum in Saint-Rémy. The subject, which he found “beautiful as regards to lines and proportions, like an Egyptian obelisk,” both captivated and challenged the artist: “It’s the *dark* patch in a sun-drenched landscape, but it’s one of the most interesting dark notes, the most difficult to hit off exactly that I can imagine.”

APRIL						
S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

18 Sunday

19 Monday

10:00
PT

20 Tuesday

21 Wednesday

Julie

*11:00
PT*

22 Thursday

EARTH DAY

23 Friday

24 Saturday

APRIL

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

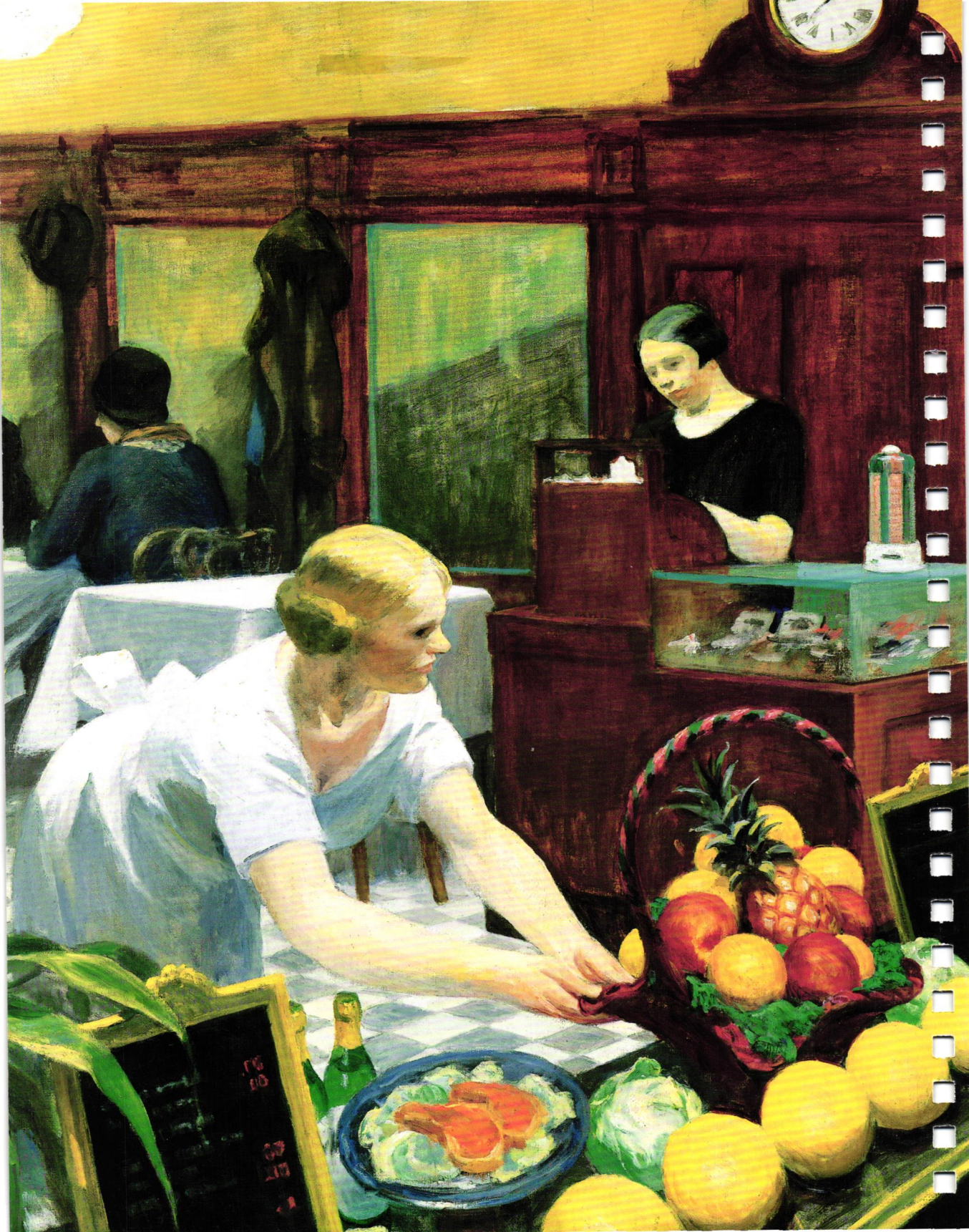
THIS MASK ONCE adorned the corpse of a ruler on Peru's north coast. At death, the lords of this region were buried deep in monumental mud-brick platform mounds along with large numbers of objects of precious metal, shell, and cloth, including masks made of sheet gold. As many as five masks were placed into one burial: one attached to the head of the textile-wrapped body and the other four stacked at the deceased's feet.

Funerary Mask

LAMBAYEQUE (SICÁN), 10th–12th century

Gold, silver-copper overlays, cinnabar
Gift and Bequest of Alice K. Bache, 1974, 1977
1974.271.35





25 Sunday

ANZAC DAY (AUS, NZ)

26 Monday

ANZAC DAY OBSERVED (AUS, NZ)

10:00 P.T.

27 Tuesday

2:15 Friedberg

R. of ...

28 Wednesday

10:30
11:00

BK club

~~9:10 P.T.~~
2:30

29 Thursday

~~12-2:00~~
~~Sept 10 / Jack~~
4:10 -

30 Friday

11:45 B. Rupp Lunch

1 Saturday

Tables for Ladies (DETAIL)
EDWARD HOPPER
(American, 1882-1967)
Oil on canvas, 48 1/4 x 60 1/4 in., 1930
George A. Hearn Fund, 1931 31.62

THE TITLE OF Hopper's vivid painting alludes to a recent social innovation in which establishments advertised "tables for ladies" in order to welcome their new single female customers, who, if seen dining alone in public previously, were assumed to be prostitutes.

MAY

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

2 Sunday

3 Monday

EARLY MAY BANK HOLIDAY (UK, IRL)

4 Tuesday

5 Wednesday

oe:is

6 Thursday

7 Friday

8 Saturday

Supp 9:00

Steven Sea 12:00

MAY						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

ALTHOUGH DEGAS HAD not favored reproducing his sculptures in materials more permanent than beeswax or plaster, his heirs authorized that copies be cast in bronze in order to preserve the compositions and to sell them as finished works. The quality of the Degas bronzes was tightly controlled and limited to 22 editions of 72 different figures. The important Impressionist collector Mrs. H. O. Havemeyer acquired and later bequeathed this figure and 70 other Degas bronzes to The Met.

The Little Fourteen-Year-Old Dancer

EDGAR DEGAS (French, 1834–1917)
 Cast by A. A. HÉBRARD (French)
 Partially tinted bronze, cotton tarlatan, silk satin, and wood, 1922 (cast), 2018 (tutu)
 H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 29.100.370





9 Sunday

MOTHER'S DAY (US, CAN, AUS, NZ)

Les 10:30

10 Monday

~~9:10~~ sick

5:00 from gym

3-4
I see
green top

11 Tuesday

9:40 M. Spence

12 Wednesday

EID AL-FITR BEGINS

3:25 8-12 falls Septic

gone

2:10

P.T. Wendy

9:30
Bonella
Jen

13 Thursday

12:00 Daniel

14 Friday

gone

3:30

~~11:30~~ P.T. Wendy

15 Saturday

The Monet Family in Their Garden at Argenteuil (DETAIL)
EDOUARD MANET (French, 1832-1883)
Oil on canvas, 24 x 39 1/4 in., 1874
Bequest of Joan Whitney Payson, 1975
1976.201.14

IN THE SUMMER of 1874, Manet vacationed at his family's house in Gennevilliers, just across the Seine from Monet at Argenteuil. The two painters saw each other often, and on a number of occasions they were joined by Renoir. While Manet was painting this picture of Monet and his family, Monet painted Manet at his easel (location unknown). Renoir, who arrived just as Manet was starting, borrowed paint, brushes, and canvas and painted *Madame Monet and Her Son* (National Gallery of Art, Washington, D.C.).

MAY						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

16 Sunday

17 Monday

18 Tuesday

~~5:00~~ JEAN SIPAUC 6:00

19 Wednesday

6:00 Jina Ruby

Jodie Can

20 Thursday

2:00 Asma

21 Friday

22 Saturday

MAY

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

THIS 18-ARMED VERSION of the goddess Durga originally stood on a pedestal upon which she vanquished the buffalo demon Mahishasura, trampling him with one foot while transfixing him with Shiva's trident. This iconography is the supreme expression of the power of this goddess, "the Unassailable, the Unconquerable."

Durga as Slayer of the Buffalo Demon Mahishasura

NEPAL, 14th-15th century
Gilt copper alloy, inlaid with semiprecious stones
Gift of Alice and Nasli M. Heeramaneck, 1986
1986.498





23 Sunday

11:30
Sunshine

24 Monday

VICTORIA DAY (CAN)

11:30
Rugby

25 Tuesday

1:00

club talk

9-11:00
Aoo Ka

26 Wednesday

9-11
Vergon

Wally

Jodie
10:30

27 Thursday

Game
Rugby
6:00

28 Friday

10:00
Dennis
P. To

29 Saturday

Woman Bathing (DETAIL)
MARY CASSATT (American, 1844-1926)
Drypoint and aquatint, printed in color
from three plates; fourth state of four
(Mathews & Shapiro), 17 x 11 3/4 in.,
1890-91
Gift of Paul J. Sachs, 1916 16.2.2

THE AMERICAN PAINTER and printmaker
Mary Cassatt spent her professional life
in Paris, where she was a member of the
Impressionist group. *Woman Bathing* belongs
to a group of 10 color prints that Cassatt
showed at her first independent exhibition
in 1891. The abstract, linear quality of the
nude's back drew the attention of Cassatt's
colleague and sometime collaborator, Degas,
who exclaimed, "I do not admit that a woman
can draw like that."

MAY						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

30 Sunday

31 Monday

MEMORIAL DAY (US)
SPRING BANK HOLIDAY (UK)

1 Tuesday

2 Wednesday

~~B-R~~ ~~clatu~~
~~Reno~~

Ruby grade!



3 Thursday

31

4 Friday

Game

5 Saturday

JUNE

S	M	T	W	T	F	S
	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

BLACK-FIGURE IS A cumbersome, restricted, and quite artificial technique, but nonetheless a variety of effect and forcefulness of expression is permitted. Probably the greatest single black-figure artist was Exekias, who was both potter and painter. Although the essential ingredients of this work are traditional, its particular character is evident in the robust shape, the extraordinary precision and vitality in the figures and ornament, and the perfect relation of the decorative elements to the body beneath.

Neck-Amphora (Jar) with Lid and Knob

Attributed to EXEKIAS, Greek (Attic), Archaic Period
Terracotta; black-figure
Rogers Fund, 1917 17.230.14a, b





6 Sunday

7 Monday

BANK HOLIDAY (IRL)
QUEEN'S BIRTHDAY (NZ)

8 Tuesday

12:30
Liz

9 Wednesday

8:20
Meredith
BK
6:00 Liz & Michael

10 Thursday

11 Friday

11:00
Dennis
P.T.

12 Saturday

Mason
Joel
Poulsen
12:00

Dogwood (DETAIL)

LOUIS COMFORT TIFFANY

(American, 1848-1933)

Made by TIFFANY STUDIOS (1902-32)

Leaded Favrite glass, 100 × 56 in., ca.

1902-15

Gift of Frank Stanton, in memory of Ruth
Stephenson Stanton, 1995 1995.204

THIS WINDOW DEMONSTRATES Louis

Comfort Tiffany's true genius in glass. The window convincingly conveys a dogwood tree with a generalized landscape beyond. It incorporates a rich assemblage of textured and shaded glasses perfected by Tiffany Studios, from fractured, or "confetti," glass to the rippled glass that simulates the dogwood blossoms. Bicolored, mottled opalescent glass conveys modeling and shadow. To achieve further depth of color, glass plating occurs on the back, sometimes several layers thick.

JUNE

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

13 Sunday

14 Monday

~~Relax 11:30~~ *Sibel 11:30* *EYE opt 9:15* ~~11:30~~ FLAG DAY (US)

15 Tuesday

~~2:15~~ *7:00 Jan*

16 Wednesday

~~12:15~~ ~~1:15~~ ~~1:30~~

17 Thursday

12:00 Daniel *Condon Rent inc*

18 Friday

~~9:12~~ ~~Condon Rent~~

19 Saturday

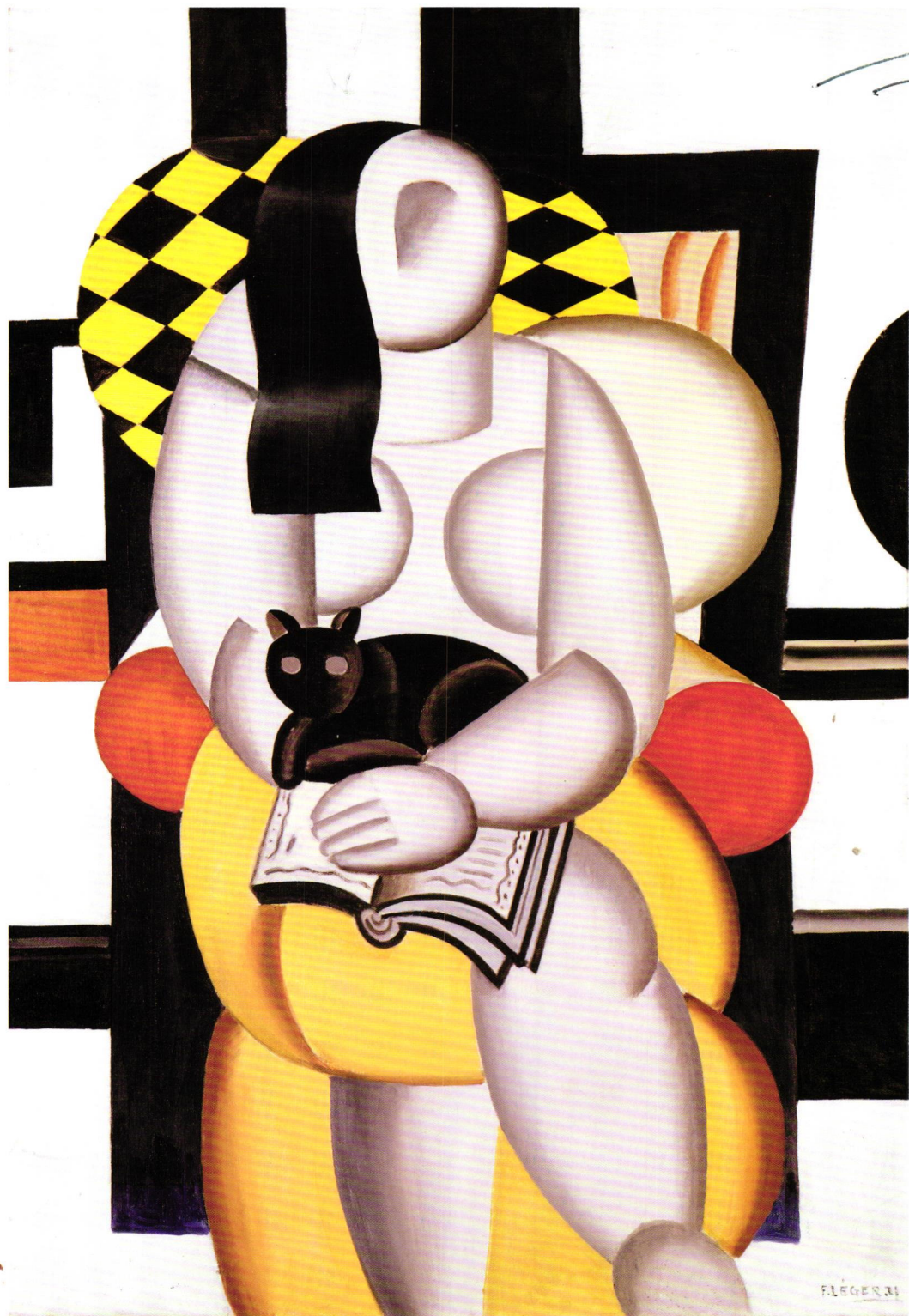
Julie 12:15

JUNE						
S	M	T	W	T	F	S
	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

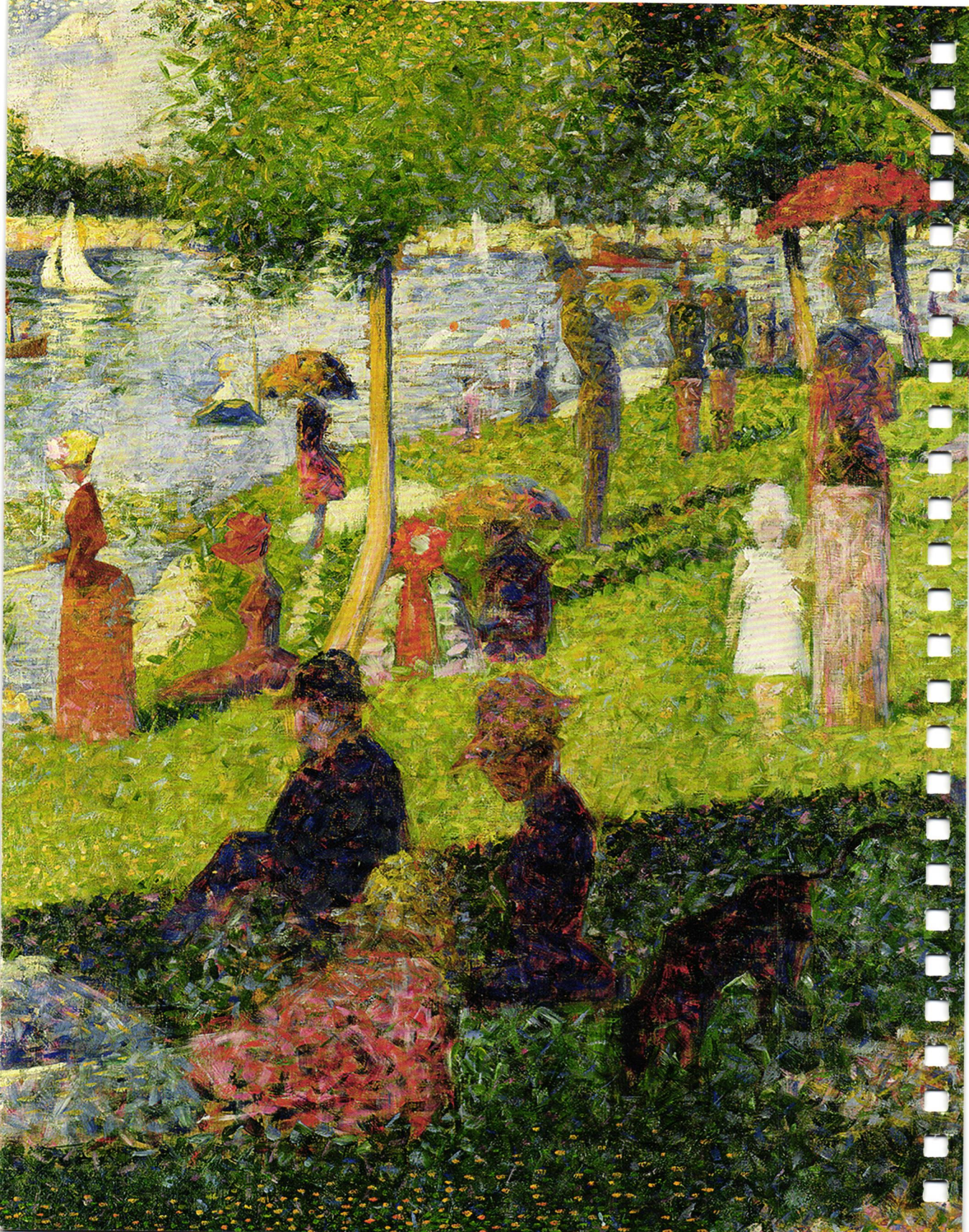
MOTIONLESS AND FRONTAL, this colossal nude might be made of stone or metal, evoking at once a classical sculpture and a futuristic robot. While Léger's subject is rooted in European, particularly French, artistic traditions, his streamlined style reflects contemporary design aesthetics that the painter's friend the architect Le Corbusier advocated and popularized. *Woman with a Cat* belongs to a group of monumental female figures that Léger painted throughout the 1920s.

Woman with a Cat

FERNAND LÉGER (French, 1881–1955)
 Oil on canvas, 51 ½ × 35 ⅞ in., 1921
 Gift of Florene M. Schoenborn, 1994 1994.486
 © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris



E. SOTTASS



20 Sunday

SUMMER SOLSTICE
FATHER'S DAY (US, CAN, UK, IRL)

21 Monday

22 Tuesday

23 Wednesday

11:30
Dennis

Jodie
2:30

24 Thursday

○

25 Friday

10:30 Jurla

in a car!

26 Saturday

Study for "A Sunday on La Grande Jatte" (DETAIL)
GEORGES SEURAT (French, 1859–1891)
Oil on canvas, 27 3/4 × 41 in., 1884
Bequest of Sam A. Lewisohn, 1951 51.112.6

THIS IS SEURAT'S final study for his monumental painting of Parisians at leisure on an island in the Seine (Art Institute of Chicago). Contrasting pigments are woven together with small, patchy brushstrokes, whereas in the mural-sized park scene—which debuted two years later at the 1886 Impressionist exhibition—Seurat used tighter, dot-like dabs of paint, a technique which came to be known as pointillism (from the French word *point*, or dot).

JUNE						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

27 Sunday

28 Monday

29 Tuesday

30 Wednesday

9:30

~~Jade~~

11:30 Dennis

Blk Club

1 Thursday

CANADA DAY (CAN)

11:00 12:00 Nathan



2 Friday

Stephan
Rnee

3 Saturday

JULY

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

THIS ORNAMENT DEPICTS a winged lion-monster with two creatures shown rampant. In place of the lion's ears are those of a bull. Horns curl back over spiky manes, and the lion's neck is covered with a feather pattern. Sharply stylized wings extend over two of the five bosses and serve as decorative balance for the design. Heavy rings attached to the back suggest that the ornament was worn on a leather belt.

Plaque with Horned Lion-Griffins
 ACHAEMENID, ca. 6th-4th century B.C.
 Gold
 Rogers Fund, 1954 54.3.2





Penderoast

4 Sunday

INDEPENDENCE DAY (US)

5 Monday

INDEPENDENCE DAY OBSERVED (US)

6 Tuesday

7 Wednesday

8 Thursday

9 Friday



10 Saturday

Excursionists, Nahant (DETAIL)
 MAURICE BRAZIL PRENDERGAST
 (American, 1858–1924)
 Watercolor, gouache, and graphite on off-
 white wove paper; 19 ½ × 14 ¾ in.,
 ca. 1896–97
 The Lesley and Emma Sheaffer Collection,
 Bequest of Emma A. Sheaffer, 1973 1974.356.2

HAVING OBSERVED THE leisure class in the parks of Paris in the early 1890s, Prendergast turned his attention to the denizens of the new seaside resorts near Boston. Between 1894 and 1898 he produced watercolors that won the appreciation of both patrons and critics. The delicacy, concise detail, and chromatic variety evident in this midday scene are characteristic of Prendergast's early work in watercolor and demonstrate his mastery of the medium.

JULY						
S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

11 Sunday

12 Monday

ORANGEMEN'S DAY (N. IRL)

13 Tuesday

14 Wednesday

Jeon Bird RIBS

or fudge

15 Thursday

*7:45
Mondemo
Prosperity
8503
10 no expansion
marks*

16 Friday

Ruby Party

17 Saturday



JULY

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

MORRIS DESIGNED THIS pattern for the walls of the drawing room of his family home, Kelmescott House, in the Hammersmith area of London, which they occupied from 1878 until his death in 1896. It continued to be made after Morris & Company established textile production at Merton Abbey in 1881, and it was produced in three colorways. Morris himself referred to this type of fabric as "woven wool tapestry," though it is not technically a tapestry weave but a doublecloth.

Bird (DETAIL)

WILLIAM MORRIS (British, 1834–1896)
Made by MORRIS & COMPANY
Wool, 88 1/4 × 49 1/4 in., designed 1878
Purchase, Edward C. Moore Jr. Gift, 1923
23.163.15





18 Sunday

19 Monday

EID AL-ADHA BEGINS

20 Tuesday

21 Wednesday

Snash ~~Joel~~

22 Thursday

23 Friday

11:00 Dennis
P.T.

24 Saturday

Aquamanile in the Form of a Lion
GERMAN, ca. 1400
Copper alloy
The Cloisters Collection, 1994. 1994.244

A SPECIALTY OF German-speaking lands from the 12th to the 15th centuries, elaborate water vessels intended for handwashing are called *aquamanilia*, from the Latin words for water (*aqua*) and hand (*manus*). Broad-chested, mane protruding, and mouth open, this lion is unabashedly proud and alert. The artist first made a rough clay model and then molded wax around it. Next he coated the wax with a mixture of brick, clay, and ashes before melting the wax to form a space that could be filled with molten metal.

JULY						
S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

25 Sunday

Recycle

26 Monday

27 Tuesday

28 Wednesday

11:00 Tulsa
came on 6-16-11 to assist
Jodie
Jodie

29 Thursday

Della
Alvina
9:37
Jish

30 Friday

31 Saturday

JULY

S	M	T	W	T	F	S
		1	2	3		
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

THIS CANVAS REFLECTS the impact of Renoir's trip to Italy in 1881-82, which inspired him to unite the "grandeur and simplicity" he admired in Renaissance art with the luminosity of Impressionism. His new approach, which he called his "dry" manner, is evident in his wife Aline's face, with its carefully drawn features and smooth handling of paint. The medley of quick strokes in the background, however, displays the freer technique of Renoir's earlier years.

By the Seashore (DETAIL)

AUGUSTE RENOIR (French, 1841-1919)

Oil on canvas, 36 1/4 x 28 1/2 in., 1883

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 29.100.125

VA - Privia Health

Eye Physicians of Virginia
6845 Elm Street Suite 611
McLean, VA 22101-3843.
Phone: (703) 356-6880 Fax:(703))893-7336

BERTHA MCMAHON
DOB: 12/19/1930
Patient ID: 15585382

case to 8/11

Upcoming Appointments

Date	Time	Appointment	Dept./Address	Phone
07/28/2021	11:00 AM	Established Patient MARIA TURLA, MD	Eye Physicians of Virginia 6845 Elm Street Suite 611 McLean, VA 22101- 3843.	(703) 356-6880





~~Call after noon~~

AUGUST 2021

1 Sunday

2 Monday

CIVIC HOLIDAY (CAN)
BANK HOLIDAY (SCT, IRL)

3 Tuesday

4 Wednesday

~~BK club~~
~~Dinner~~

5 Thursday

11:00 Daniel
Chow to
aug 12
11-24
make

6 Friday

Returns fish 10:50

7 Saturday

Prestige Stool: Female Caryatid
Buli Master, possibly NGONGO YA
CHINTU (Hemba, ca. 1810-1870)
Wood, metal studs, 19th century
Purchase, Buckeye Trust and Charles B.
Benenson Gifts, Rogers Fund and funds from
various donors, 1979 1979.290

THIS LUBA CHIEF'S ceremonial stool has been attributed to the Buli Master, one of the best-known sculptors of traditional African art. The Buli Master is known for his ability to imbue his works with emotional intensity along with formal characteristics such as enlarged, flattened hands turned palm forward and expressive, mournful faces. This entire sculpture, carved of a single piece of soft wood, is now covered with a lustrous patina, the result of multiple applications of oil to the stool's surface.

AUGUST						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

~~~~~

8 Sunday

9 Monday

10 Tuesday

11 Wednesday

10:00  
Jusla

12 Thursday

~~11:00~~  
12:00  
Dance

re scheduled  
see Smith  
oil change  
10:30

13 Friday

14 Saturday

Louise B

~~5:30~~

4:15

AUGUST

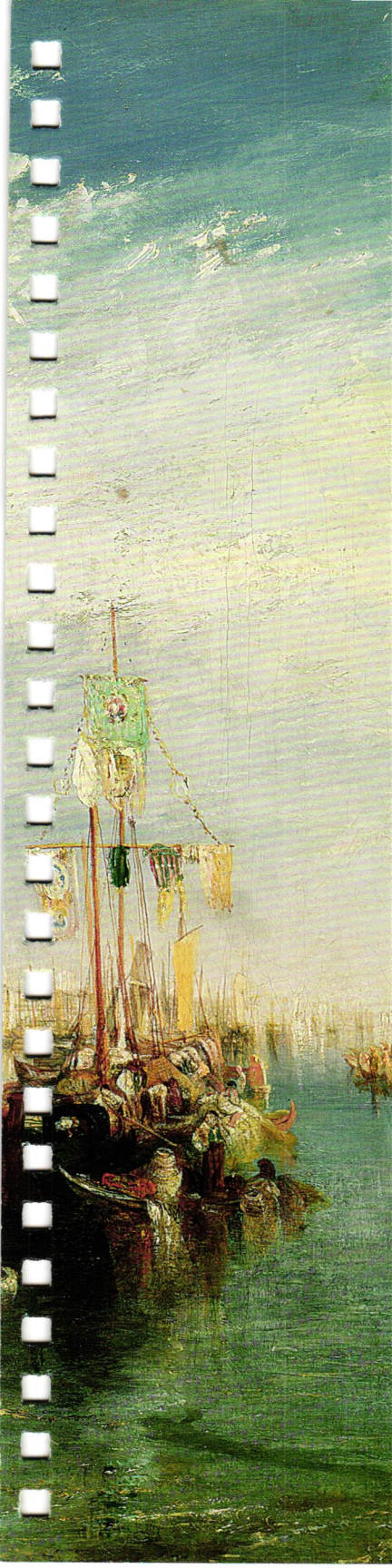
| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
| 1  | 2  | 3  | 4  | 5  | 6  | 7  |
| 8  | 9  | 10 | 11 | 12 | 13 | 14 |
| 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| 22 | 23 | 24 | 25 | 26 | 27 | 28 |
| 29 | 30 | 31 |    |    |    |    |

**TURNER DREW ON** his considerable experience as a marine painter and his technique as a watercolorist to create this view, in which the foundations of the palaces of Venice merge into the waters of the lagoon through delicate reflections. He based the composition on a pencil drawing made during his first trip to Venice, in 1819, but the painting is really the outcome of his second visit, in 1833. He exhibited this canvas to wide acclaim at the Royal Academy, London, in 1835.

*Venice, from the Porch of Madonna della Salute* (DETAIL)

JOSEPH MALLORD WILLIAM TURNER  
(British, 1775–1851)

Oil on canvas, 36 × 48 1/8 in., ca. 1835  
Bequest of Cornelius Vanderbilt, 1899 99.31



modigliani



Call Ward for photo

AUGUST 2021

15 Sunday

Put recycle

16 Monday

17 Tuesday

18 Wednesday

19 Thursday

20 Friday

~~Year away~~

21 Saturday

**Boy in a Striped Sweater (DETAIL)**

AMEDEO MODIGLIANI

(Italian, 1884–1920)

Oil on canvas, 36 × 21½ in., 1918

Jacques and Natasha Gelman Collection, 1998;  
1999.363.56

**SUFFERING FROM TUBERCULOSIS**, the ailing Modigliani lived in the south of France from March 1918 until May 1919 to recuperate in the healthy climate. Lacking his usual coterie of friends, he employed as his models local young servants, shopgirls, and children. This sitter was likely one of these locals, as his clothing resembles a restaurant or hotel bus-boy's uniform. In general, most of the artist's models were not professionals, except those he hired for his pictures of female nudes.

**AUGUST**

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
| 1  | 2  | 3  | 4  | 5  | 6  | 7  |
| 8  | 9  | 10 | 11 | 12 | 13 | 14 |
| 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| 22 | 23 | 24 | 25 | 26 | 27 | 28 |
| 29 | 30 | 31 |    |    |    |    |



22 Sunday



23 Monday

24 Tuesday

25 Wednesday

*Jodie*

26 Thursday

*11:00  
David*

27 Friday

28 Saturday

AUGUST

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
| 1  | 2  | 3  | 4  | 5  | 6  | 7  |
| 8  | 9  | 10 | 11 | 12 | 13 | 14 |
| 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| 22 | 23 | 24 | 25 | 26 | 27 | 28 |
| 29 | 30 | 31 |    |    |    |    |

**THIS EYE-CATCHING COAT**, pieced together with the colors of the rainbow, was created by Bailey for his last collection for Burberry after 17 years at the helm. In his final collection, Bailey celebrated the past, present, and future of Burberry the company with nods to the iconic check and logo. In addition to celebrating equality for all with a visual tribute to gay pride and the LGBTQ+ community.

Ensemble

CHRISTOPHER BAILEY (British, b. 1971)  
 For BURBERRY (British, founded 1856)  
 Polyester, cotton, polyurethane, leather, polyamide, synthetic rubber, palladium-plated brass; fall/winter 2018–19  
 Gift of Burberry, 2018 2018.827.3a-1





29 Sunday

30 Monday

SUMMER BANK HOLIDAY (UK, EXCEPT SCT)

1:45 Schnidger Dr. appr.

31 Tuesday

12:00 Friday no se

1 Wednesday

Ortho  
703  
247  
2663

2:40 Childs  
140 Old Meadow Rd  
1760  
Canceled  
Suite 500

2 Thursday

10:30

~~10:30~~

~~10:30~~

10:30 old chg

reschedule

3 Friday

4 Saturday

**Snap the Whip (DETAIL)**

WINSLOW HOMER

(American, 1836-1910)

Oil on canvas, 12 x 20 in., 1872

Gift of Christian A. Zabriskie, 1950 50.41

*nd*

**IN THE YEARS** after America's brutal Civil War (1861-65), children—as embodiments of innocence and the promise of America's future—became a popular artistic subject. Released from their lessons, the exuberant barefoot boys engage in a spirited game of snap the whip, which required teamwork, strength, and calculation—all important skills for a reuniting country. This painting also evokes nostalgia for the nation's agrarian past as the population shifted to cities and the little red schoolhouse faded from memory.

**SEPTEMBER**

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    | 1  | 2  | 3  | 4  |
| 5  | 6  | 7  | 8  | 9  | 10 | 11 |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 |    |    |

5 Sunday

FATHER'S DAY (AUS, NZ)

6 Monday

LABOR DAY (US, CAN)

7 Tuesday

8 Wednesday

9 Thursday

10 Friday

11 Saturday

...ove your over  
and muscle streng  
students with  
... is open to those who have  
... limitations.

4ABE 15--55 minute lessons--\$199  
4ABH 26--55 minute lessons--\$345  
4ABJ 29--55 minute lessons--\$385  
4ABO 31--55 minute lessons--\$411  
4AGA 45--55 minute lessons--\$597

| Location    | Day   | Time    | Code     | Begin |
|-------------|-------|---------|----------|-------|
| GWREC       | T/Th  | 8am     | 9E8.MYAE | 8/31  |
| GWREC       | T/Th  | 9am     | 9E8.S2SE | 8/31  |
| MtVernREC   | M/W/F | 10:30am | 9E8.AE5Y | 8/30  |
| OakMarREC   | T/Th  | 11:15am | 9E8.KGOR | 9/7   |
| ProvREC     | M/W/F | 11:30am | 9E8.9BEW | 8/30  |
| ProvREC     | T/Th  | 11:30am | 9E8.MLX9 | 8/30  |
| SoRunREC    | M/W/F | 10am    | 9E8.5MQQ | 8/31  |
| SoRunREC    | T/Th  | 10am    | 9E8.3852 | 8/31  |
| SoRunREC    | T/Th  | 11am    | 9E8.D0GN | 8/30  |
| SoRunREC    | M/W   | 10:45am | 9E8.E93V | 8/31  |
| SpHilREC    | T/Th  | 11am    | 9E8.799M | 9/3   |
| SpHilREC    | F     | 10:45am | 9E8.YFNY | 9/14  |
| SpHilREC    | F     | 11:05am | 9E8.MNMW | 9/14  |
| Wkfld/Moore | T/Th  | 11:05am |          |       |

Fall 2021

More

1:30

10:45 water

5:30 8:00  
10:30 8:19 3645  
Hawthorne 3311  
M. P. King don't

SEPTEMBER

|    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|
| S  | M  | T  | W  | T  | F  | S  |
|    |    | 1  | 2  | 3  | 4  |    |
| 5  | 6  | 7  | 8  | 9  | 10 | 11 |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 |    |    |

**AS THE PARENTS** of Queen Tiye, wife of Amenhotep III, Yuya and Tjuyu were granted burial in the Valley of the Kings. They were provided with funerary equipment from the finest royal workshops, as demonstrated by this superbly carved *shabti* on which even the knees are subtly indicated. The text on these mummiform figurines states that the *shabti* will substitute for the spirit in any obligatory tasks it is called upon to perform in the afterlife.

**Shabti of Yuya**

EGYPTIAN, New Kingdom, Dynasty 18  
Cedar, paint, Egyptian blue,  
ca. 1390-1352 B.C.  
Theodore M. Davis Collection, Bequest of  
Theodore M. Davis, 1915 30.8.57

47



~~Anna~~ Panama Gak  
Cama Del Ray



12 Sunday

13 Monday

4:00 Echo

6:00 Sautel 00  
9:40 H. G. B. 0

14 Tuesday

BK club

15 Wednesday

8081  
Immerling  
Park  
Dive

11:45  
Korwin

YOM KIPPUR (BEGINS AT SUNDOWN)

571 472 2900

16 Thursday

17 Friday

Steven  
away

A

18 Saturday

**Grey Tree, Lake George**

GEORGIA O'KEEFFE

(American, 1887-1986)

Oil on canvas, 36 x 30 in., 1925

Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe, 1986 1987.377.2

**THROUGHOUT THE 1920S,** O'Keeffe spent several months of each year at the Stieglitz family estate in Lake George, New York, where trees—maples, pines, poplars, and birches—were abundant. She portrayed them singly or in groves and often showed the changes of the seasons from spring to fall with their colors. When O'Keeffe later moved to New Mexico, trees—particularly yellow cottonwoods—were again a source of inspiration.

**SEPTEMBER**

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    | 1  | 2  | 3  | 4  |
| 5  | 6  | 7  | 8  | 9  | 10 | 11 |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 |    |    |



19 Sunday

20 Monday

21 Tuesday

22 Wednesday

*J*

*Jodie*

AUTUMNAL EQUINOX

23 Thursday

24 Friday

*\* Home Return*

25 Saturday

SEPTEMBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    | 1  | 2  | 3  | 4  |    |
| 5  | 6  | 7  | 8  | 9  | 10 | 11 |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 |    |    |

**TWO SMALL BIRDS** perch within the tangle of carnation, tulip, and hyacinth stems on this colorful plate. Such flowers, sometimes in combination with birds, were pervasive decorative elements on Iznik pottery of the 16th and 17th centuries.

**Dish Depicting Two Birds among Flowering Plants**

TURKEY (Iznik), ca. 1575-90

Stonepaste; polychrome painted under transparent glaze

Gift of James J. Rorimer in appreciation of Maurice Dimand's curatorship, 1933-1959, 1959 59.691

Handwritten signature and initials in blue ink, possibly reading "M. S. 21".





26 Sunday

11:30 Liz

27 Monday

288  
703 8260 100 Dennis P.T.

28 Tuesday

~~on school~~

29 Wednesday

Cathy BA

30 Thursday

~~at school~~

1 Friday

Liz

2 Saturday

Wg 397.70

**Autumn Oaks (DETAIL)**  
 GEORGE INNESS (American, 1825-1894)  
 Oil on canvas, 20 3/8 x 30 1/8 in., ca. 1878  
 Gift of George I. Seney, 1887 87.8.8

**THE COMPOSITION OF** this picture is splendidly orchestrated, with a striking effect of unity between a single, dominant motif and a subordinate background. The sunlit trees tower over the entire landscape, their richness intensified by the deep foreground of shadow and blue-violet tones of the lowering sky.

| OCTOBER |    |    |    |    |    |    |
|---------|----|----|----|----|----|----|
| S       | M  | T  | W  | T  | F  | S  |
|         |    |    |    |    | 1  | 2  |
| 3       | 4  | 5  | 6  | 7  | 8  | 9  |
| 10      | 11 | 12 | 13 | 14 | 15 | 16 |
| 17      | 18 | 19 | 20 | 21 | 22 | 23 |
| 24      | 25 | 26 | 27 | 28 | 29 | 30 |
|         |    |    |    |    | 31 |    |

3 Sunday

4 Monday

5 Tuesday

11:00 Waide 3289 Woodlee 4350 703  
 644 8616  
 3:45  
 Jia

6 Wednesday

703 297 2663  
 11:20 Childs ortho

7 Thursday

12:00  
 3:00 Condon Reed

8 Friday

Denms 11:30  
 703 288 8260  
 10:45

9 Saturday

OCTOBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    | 1  | 2  |
| 3  | 4  | 5  | 6  | 7  | 8  | 9  |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 |    |    |    |    |    |    |

DEPICTING CONTESTANTS EQUIPPED

for various tournaments, albums such as this provide an invaluable record of the jousters' colorful costumes, fanciful crests, and humorous, often satirical emblems that decorated the jousters' shields and horse trappings. The illustrations are probably the work of a *Briefmaler*, or letter painter, who also would have written and embellished official documents and painted coats-of-arms.

Album of Tournaments and Parades in Nuremberg (DETAIL)

GERMAN, late 16th-mid-17th century  
 Pen and ink, watercolor, gold and silver washes; paper bound in gold-tooled leather; 13 5/8 x 9 7/8 in.  
 Rogers Fund, 1922 22.229



Seim.

No. 1546.

Volter

gl  
89/3



W  
W  
W  
W



10 Sunday

11 Monday

COLUMBUS DAY (US)  
THANKSGIVING DAY (CAN)

12 Tuesday



13 Wednesday

*9:00 Michael*

14 Thursday

15 Friday

*11:00 Dennis Sue Renee*

16 Saturday

**Drum**

AKAN ASHANTI people (GHANA),  
early 20th century  
Wood, polychrome, skin, trade beads,  
plastic  
Gift of Raymond E. Britt Sr., 1977 1977.454.17

**MASTER OR LEAD** drums, such as this kettle-shaped one, were the musical and visual focal point for secular bands performing traditional entertainment popular in the Akan communities of southern Ghana. The two female caryatids holding the drum represent the instrument's perceived maternal role within the band. The mother nurturing her child alludes to fertility and to the importance of the matrilineal line in Akan culture. The woman writing in a book reflects the Akan preoccupation with education.

**OCTOBER**

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    | 1  | 2  |
| 3  | 4  | 5  | 6  | 7  | 8  | 9  |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 |    |    |    |    |    |    |



17 Sunday

18 Monday

19 Tuesday

20 Wednesday

*Luncheon 12:30 Concert 12:00 Jodie*

21 Thursday

22 Friday

*1:00 Dennis* *Brown*

23 Saturday

OCTOBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    | 1  | 2  |
| 3  | 4  | 5  | 6  | 7  | 8  | 9  |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 |    |    |    |    |    |    |

**THIS COMPOSITION PRESENTS** a lively jumble of shapes and sizes that collide and overlap, creating juxtapositions enhanced by the work's punchy, discordant palette. The word *any* evokes equality among all the elements in the picture; *Eydeas* is a fusion of the words *eye* and *ideas*. Davis's flat, graphic style of painting and the incorporation of text suggest his appreciation of commercial advertising and, thus, his deliberate fusion of "high" and "low" art.

**Semé**

STUART DAVIS (American, 1892-1964)  
 Oil on canvas, 52 x 40 in., 1953  
 George A. Hearn Fund, 1953 53.90  
 © Estate of Stuart Davis / Licensed by VAGA, at Artists Rights Society (ARS), New York

15 w etw

Smart Davis



Gardner





24 Sunday

25 Monday

BANK HOLIDAY (IRL)  
LABOUR DAY (NZ)

26 Tuesday

2:45  
Vaid

27 Wednesday

2:30  
Dennis

28 Thursday



29 Friday

30 Saturday

*Jan*

**Drop-Front Secretary**

JEAN HENRI RIESENER

(French, 1734–1806)

Oak veneered with ebony and

17th-century Japanese lacquer; interiors

veneered with tulipwood, amaranth, holly,

and ebonized holly; gilt-bronze mounts;

marble top; velvet (not original); 1783

Bequest of William K. Vanderbilt, 1920 20.155.11

**RIESENER CREATED THIS** splendid secretary and commode for Marie-Antoinette in 1783. Consisting of swags and interlaced garlands of naturalistic flowers, the beautiful gilt-bronze mounts incorporate the queen's initials in the frieze as well as handles shaped like rippling ribbons. Enclosed behind the fall front of the secretary, several secret drawers are hidden beneath the hinged floor of the central compartment. These small drawers offered places to store valuables and protect personal correspondence from prying eyes.

**OCTOBER**

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    | 1  | 2  |
| 3  | 4  | 5  | 6  | 7  | 8  | 9  |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 |    |    |    |    |    |    |

31 Sunday

HALLOWEEN  
SUMMER TIME ENDS (UK, IRL)

1 Monday

12:30 Diana

703  
292  
4060

2 Tuesday

ELECTION DAY (US)

shot singles

3 Wednesday

4 Thursday

DIWALI

5 Friday

6 Saturday

NOVEMBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    | 1  | 2  | 3  | 4  | 5  | 6  |
| 7  | 8  | 9  | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 |    |    |    |    |

**THE WILLOWY FORM** and candid expression of Mrs. Hammersley (née Mary Frances Grant, ca. 1863–1902), the wife of a banker and a fashionable London hostess, suggest Sargent's ability to characterize and flatter simultaneously. The sumptuous setting also suggests his mastery of varied textures and patterns. The canvas, among the first of a series of ravishing images by Sargent of glamorous English women, is a paradigm of the period's international style of society portraiture.

*Mrs. Hugh Hammersley* (DETAIL)  
JOHN SINGER SARGENT  
(American, 1856–1925)  
Oil on canvas, 81 × 45 ½ in., 1892  
Gift of Mr. and Mrs. Douglass Campbell, in memory of Mrs. Richard E. Danielson, 1998  
1998.365



MASRI-FRIDLING  
DERMATOLOGY GROUP

 **PRIVIA**  
MEDICAL GROUP

8320 Old Courthouse Road, Suite 303  
Vienna, Virginia 22182  
Tel: 703-532-7211  
Fax: 703-532-8644  
MASRI-FRIDLINGDERMGROUP.COM


*[Handwritten signatures]*

7 Sunday DAYLIGHT SAVING TIME ENDS (US, CAN)

8 Monday *2:30 D. Hunt cancelled*  
*Freddery Derm? 11:20*

9 Tuesday *BK Club*

10 Wednesday *10:30 MARK 6845 E. Ann*  
*1 suit*  
~~9:30~~

11 Thursday *~~12:30~~*  
*~~Acara~~*  
*Day Needs*  
 VETERANS DAY (US)  
 REMEMBRANCE DAY (CAN) 

12 Friday

13 Saturday *John home*

**"Carlton" Room Divider**  
 ETTORE SOTTASS  
 (Italian, b. Austria, 1917–2007)  
 Made by MEMPHIS MILANO  
 Wood, plastic laminate, 1981  
 John C. Waddell Collection, Gift of John C.  
 Waddell, 1997 1997.460.1a–d

**THE TOTEMIC CARLTON** room divider calls into question conventional furniture forms by combining a space divider, bookcase, and chest of drawers. The vivid colors and seemingly random interplay of solids and voids suggest avant-garde painting and sculpture, yet the underlying structure is a logical system of equilateral triangles. The divider may be read variously as a robot greeting the user with open arms, a many-armed Hindu goddess, or even a triumphant man atop a constructed chaos of his own making.

**NOVEMBER**

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    | 1  | 2  | 3  | 4  | 5  | 6  |
| 7  | 8  | 9  | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 |    |    |    |    |



14 Sunday

REMEMBRANCE SUNDAY (UK)

15 Monday

16 Tuesday

11:00  
 2nd part  
 oil chg.

17 Wednesday

Jodie

1:00 P.M.

18 Thursday

1:30  
 Diana  
 D. Medina

19 Friday

~~9:15~~  
 Dinner

Remove  
 teahouse

★

20 Saturday

~~5:00~~  
 Breakfast

NOVEMBER

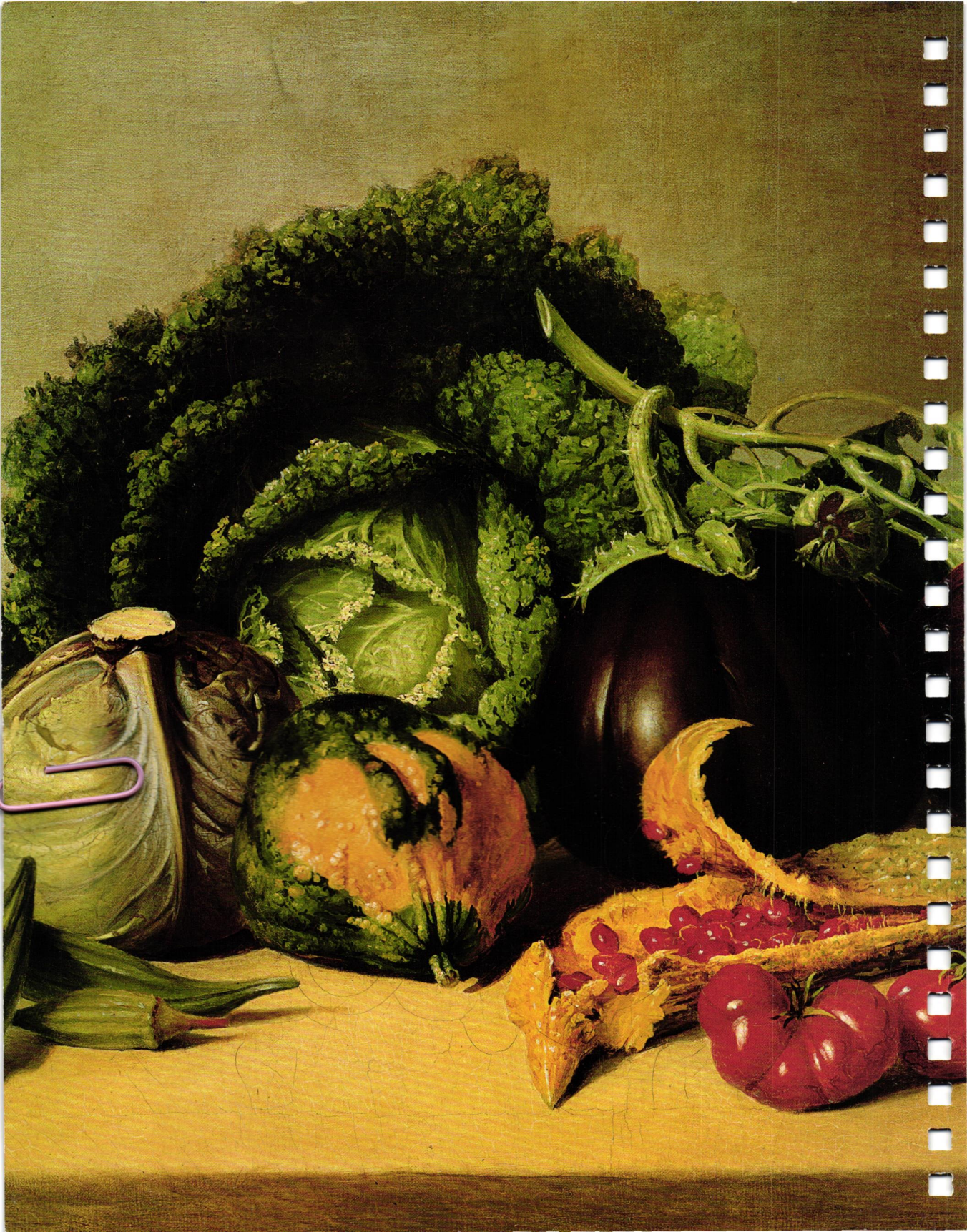
|    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|
| S  | M  | T  | W  | T  | F  | S  |
| 1  | 2  | 3  | 4  | 5  | 6  |    |
| 7  | 8  | 9  | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 |    |    |    |    |

**THIS EXAMPLE OF** Japanese armor comes from the armory of Date Yoshimura (1703–1746), *daimyo* (lord) of Sendai. The helmet bowl, signed Saotome Iyetada, dates from the 16th century; the remainder of the armor was constructed in the 18th century. The breastplate is inscribed inside with the armorer’s name, Myōchin Munesuke (1688–1735). The embossed ornament on the solid iron plates is characteristic of the Myōchin school.

**Armor (Gusoku)**

Breastplate made by MYŌCHIN MUNESUKE (Japanese, 1688–1735)  
 Helmet made by SAOTOME IYETADA (Japanese, active early–mid-19th century)  
 Iron, lacquer, silk, gilt copper; 16th and 18th centuries  
 Gift of Bashford Dean, 1914 14.100.172







**HONEY-SESAME GLAZE**

In a small saucepan combine 1/4 cup reduced-sodium soy sauce, 2 Tbsp. unseasoned rice vinegar, 2 to 3 Tbsp. Korean chili paste (gochujang), 1 Tbsp. grated fresh ginger, and 3 minced cloves garlic. Cook and stir until bubbly. Boil gently, uncovered, 3 minutes. Remove from heat; stir in 1 Tbsp. sesame seeds and, if desired, 1 tsp. toasted sesame oil. Cool to thicken slightly. Makes 3/4 cup.

**DOUBLE MUSTARD-BROWN SUGAR GLAZE**

In a small saucepan combine 1/4 cup cider vinegar, 1/4 cup packed brown sugar, 2 Tbsp. Dijon mustard, and 2 Tbsp. whole grain mustard. Cook and stir until bubbly. Boil gently, uncovered, 3 minutes, stirring occasionally. Remove from heat; stir in 2 Tbsp. fresh thyme. Makes 2/3 cup.

band of skin across the drumsticks securely to tail. If there's no band of skin, the wing tips under back. Rub turkey all over with softened butter. Place turkey, breast side down, on a rack in a roasting pan. If desired, insert an oven-going thermometer into the center of an inside thigh muscle. It should not touch the bone. Cover loosely with foil. Turn turkey, breast side up, using a turkey lifter. Cut band of skin or stir between drumsticks so thighs cook evenly. Continue roasting for 1 1/2 to 2 1/4 hours or until thermometer registers 175°F. Juices should run clear, and drumsticks should move easily in their sockets. Brush turkey occasionally with desired glaze the last 45 minutes of roasting.

**3.** Remove turkey from oven. Cover with foil; let stand 15 to 20 minutes before carving. Makes about 14 servings. **EACH SERVING** 522 cal, 29 g fat (6 g sat fat), 214 mg chol, 6 g sugars, 57 g pro



**WHAT WERE WE THINKING?** Our 1949 bird more drumschick a little fussier now.

used to treat (COPD), a chronic

- Do not use in children. It is not known if YUPELRI is safe in YUPELRI (sodium chloride, citric acid, sodium citrate), reaction to rofenacin, or any of the other ingredients
- Do not use YUPELRI if you have had an allergic reaction to rofenacin, or any of the other ingredients

Healthcare provider

Learn more at [YUPELRI.com](http://YUPELRI.com)

your nebulizer are important factors. If medicine delivered to your lungs will depend on using the nebulizer.

daily treatment option might mean fewer nebulizer treatments.

**THE CONVENIENCE OF ONCE-DAILY TREATMENT** to help improve your breathing.

YUPELRI every day is a daily treatment that lasts a full 24 hours.

**BREATHING FOR 24 HOURS**

YUPELRI and certain other medicines, vitamins and herbal products may interact with each other. This may cause serious side effects.

Do not use YUPELRI if you are allergic to any of the ingredients in YUPELRI or if you have had an allergic reaction to rofenacin, or any of the other ingredients in YUPELRI (sodium chloride, citric acid, sodium citrate).

Do not use YUPELRI if you are allergic to any of the ingredients in YUPELRI or if you have had an allergic reaction to rofenacin, or any of the other ingredients in YUPELRI (sodium chloride, citric acid, sodium citrate).

**2020** GLAZED ROAST TURKEY

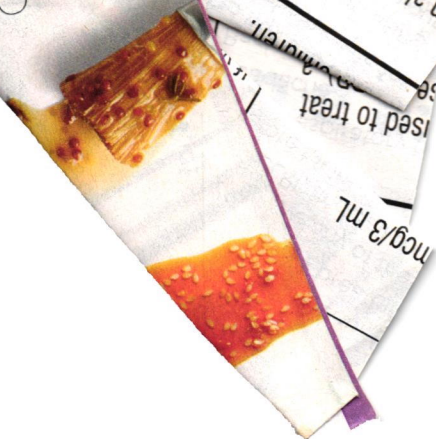
This recipe is a compilation of our Test Kitchen's top 2020 recipes.

**Food** Test Kitchen

are allergic to any of the ingredients in YUPELRI or if you have had an allergic reaction to rofenacin, or any of the other ingredients in YUPELRI (sodium chloride, citric acid, sodium citrate).

Do not use YUPELRI if you are allergic to any of the ingredients in YUPELRI or if you have had an allergic reaction to rofenacin, or any of the other ingredients in YUPELRI (sodium chloride, citric acid, sodium citrate).

Do not use YUPELRI if you are allergic to any of the ingredients in YUPELRI or if you have had an allergic reaction to rofenacin, or any of the other ingredients in YUPELRI (sodium chloride, citric acid, sodium citrate).



This summary does not contain all the information you need to know about YUPELRI. Read the full patient information leaflet that comes with your nebulizer and YUPELRI. Ask your healthcare provider if you have any questions.

Do not use YUPELRI if you are allergic to any of the ingredients in YUPELRI or if you have had an allergic reaction to rofenacin, or any of the other ingredients in YUPELRI (sodium chloride, citric acid, sodium citrate).

Do not use YUPELRI if you are allergic to any of the ingredients in YUPELRI or if you have had an allergic reaction to rofenacin, or any of the other ingredients in YUPELRI (sodium chloride, citric acid, sodium citrate).

Do not use YUPELRI if you are allergic to any of the ingredients in YUPELRI or if you have had an allergic reaction to rofenacin, or any of the other ingredients in YUPELRI (sodium chloride, citric acid, sodium citrate).

21 Sunday

*wsc*  
*11/5/20*  
*178 24*

*Mom for Dad*  
*9:00 St Luke*

*Made on*  
*19 Nov 2020*  
*2:30 3:30*  
*Bunch*

22 Monday

*1:00 PT dry needles*

23 Tuesday

24 Wednesday

25 Thursday

THANKSGIVING DAY (US)

26 Friday

27 Saturday

**Still Life: Balsam Apple and Vegetables (DETAIL)**

JAMES PEALE (American, 1749–1831)  
 Oil on canvas, 20 1/4 x 26 1/2 in., ca. 1820s  
 Maria DeWitt Jesup Fund, 1939 39.52

**THIS PAINTING DATES** from a peak period of James Peale's career. While he typically used somber colors and linear forms, his use of vivid colors and painterly execution in this work suggest that it is a somewhat experimental exercise. With its focus on lavish vegetable forms, this work resembles still lifes of the Spanish school. The vegetables are, from left to right: okra, blue-green cabbage, crinkly Savoy cabbage, Hubbard squash, eggplant, balsam apple, and tomatoes.

**NOVEMBER**

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    | 1  | 2  | 3  | 4  | 5  | 6  |
| 7  | 8  | 9  | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 |    |    |    |    |

28 Sunday

HANUKKAH (BEGINS AT SUNDOWN)

29 Monday

11:00 PT, Diane

30 Tuesday

ST. ANDREW'S DAY (SCT)

1 Wednesday

2 Thursday

3 Friday

4 Saturday



DECEMBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    | 1  | 2  | 3  | 4  |    |
| 5  | 6  | 7  | 8  | 9  | 10 | 11 |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 | 31 |    |

**HUMAN-HEADED WINGED LIONS**, like the one pictured here, were stone beasts that protected and supported important doorways in Assyrian palaces. The horned cap attests to its divinity, and the belt signifies its power. The sculptor gave these guardian figures five legs so that they appear to be standing firmly when viewed from the front but striding forward when seen from the side. This *lamassu* was created for the massive palace at Nimrud, built by the great king Ashurnasirpal II (r. 883–859 B.C.).

**Human-Headed Winged Lion**  
 ASSYRIAN, Neo-Assyrian  
 Gypsum alabaster, ca. 883–859 B.C.  
 Gift of John D. Rockefeller Jr., 1932 32.143.2







# DECEMBER 2021

5 Sunday

6 Monday

~~12:30~~ P.T. Dione cane.

7 Tuesday

8 Wednesday

P.T. needles 10:00 AM  
OK Dion

9 Thursday

11:00 Johnson  
Kurtz

10 Friday

Call  
P.T. McLean

11 Saturday

food collection

## Dancing in Colombia (DETAIL)

FERNANDO BOTERO

(Colombian, b.1932)

Oil on canvas, 74 x 91 in., 1980

Anonymous Gift, 1983 1983.251

© Fernando Botero

**THIS LIVELY CAFÉ** scene is overcrowded with seven musicians, two dancers, and a jukebox. Details such as the floor littered with cigarettes and fruit and the exposed light bulbs on the ceiling suggest that this particular café is rather seedy, attracting clients of a decadent and perhaps immoral nature. Like Botero's other works from this period, the surface of this painting is extremely smooth, with few traces of brushwork; color is muted, although small areas of red, yellow, and green appear garishly bright.

## DECEMBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    | 1  | 2  | 3  | 4  |    |
| 5  | 6  | 7  | 8  | 9  | 10 | 11 |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 | 31 |    |

# DECEMBER 2021

12 Sunday  
*date in notebook* →

13 Monday  
*1.30 Signed E.M.*

14 Tuesday

15 Wednesday  
*Capricorn Club*  
*Funhouse of Gio*

16 Thursday  
*Monday 8.9*

17 Friday  
*1.15.20*  
*10.15 Reception Newbury*

18 Saturday ○

| DECEMBER |    |    |    |    |    |    |
|----------|----|----|----|----|----|----|
| S        | M  | T  | W  | T  | F  | S  |
|          |    | 1  | 2  | 3  | 4  |    |
| 5        | 6  | 7  | 8  | 9  | 10 | 11 |
| 12       | 13 | 14 | 15 | 16 | 17 | 18 |
| 19       | 20 | 21 | 22 | 23 | 24 | 25 |
| 26       | 27 | 28 | 29 | 30 | 31 |    |

**COUCHED IN THE** soft velvety nap of the platinum paper, composed in the languid lines of Art Nouveau, and softly focused, this photograph of New York's Madison Square employs many elements of Pictorialism at its best. However, the dizzying effect of Coburn's aerial view and his fascination with the skyscraper are distinctly modern. The blend of Pictorialist technique and fresh vision was characteristic of the transitional moment when photographers began to celebrate the contemporary urban experience.

**The Octopus**  
 ALVIN LANGDON COBURN  
 (British, 1882-1966)  
 Great Platinum print, 16 7/16 x 12 1/2 in., 1912  
 Ford Motor Company Collection. Gift of Ford Motor Company and John C. Waddell, 1987  
 1987.10013





866 - 889 5660

ad)

19 Sunday

20 Monday

21 Tuesday

WINTER SOLSTICE

22 Wednesday

23 Thursday

24 Friday

CHRISTMAS DAY OBSERVED (US)

25 Saturday

CHRISTMAS DAY

*The Nativity with Donors and Saints Jerome and Leonard (DETAIL)*

GERARD DAVID  
(Netherlandish, ca. 1455–1523)  
Oil on canvas, transferred from wood.  
35 1/2 x 52 3/4 in., ca. 1510–15  
The Jules Bache Collection, 1949 49.7.20a–c



**DAVID FOCUSES ATTENTION** on the mystery of the Incarnation—that is, Christ’s birth and sacrifice for the redemption of mankind. Despite the joyful moment depicted, the figures all wear somber expressions, foreshadowing Christ’s eventual suffering and death.

DECEMBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    | 1  | 2  | 3  | 4  |
| 5  | 6  | 7  | 8  | 9  | 10 | 11 |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 | 31 |    |

26 Sunday

KWANZAA BEGINS (US)  
BOXING DAY (CAN, UK, AUS, NZ)  
ST. STEPHEN'S DAY (IRL)



27 Monday

CHRISTMAS DAY OBSERVED (CAN, UK, AUS, NZ)

3:30  
Rebecca

28 Tuesday

BOXING DAY OBSERVED (CAN, UK, AUS, NZ)

29 Wednesday

30 Thursday

31 Friday

1 Saturday

NEW YEAR'S DAY

JANUARY 2022

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    |    | 1  |
| 2  | 3  | 4  | 5  | 6  | 7  | 8  |
| 9  | 10 | 11 | 12 | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 | 20 | 21 | 22 |
| 23 | 24 | 25 | 26 | 27 | 28 | 29 |
| 30 | 31 |    |    |    |    |    |

10/10  
N FEB

**THE FAMOUS MIME** Jean-Gaspard Baptiste Dubureau created the contemporary image of Pierrot by replacing the ruff and wide white hat of the commedia dell'arte character with the now instantly recognizable long blank face and black skull cap. Charles Dubureau, his son and also a mime, was asked by Nadar and his brother, Adrien, to pose for a series of "têtes d'expression" that would serve as publicity for the brothers' struggling studio. The series was an enormous popular success.

**Pierrot Laughing**

NADAR (French, 1820–1910)

ADRIEN TOURNACHON

(French, 1825–1903)

Gelatin-coated salted paper print,

10 3/4 x 7 1/16 in., 1855

Purchase, The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel, 1998 1998.57

## With Glam

Bring a little Hyde Park to your neighborhood. Infants will ride in st Balmoral pram by Silver Cross in a limited-edition handmade known as the Bentley for babies. At eighty-five pounds, this main royal is for small wonders but for small spaces. \$1,650. 011-4-702-412; [www.silvercross.co.uk](http://www.silvercross.co.uk).

## Shining Silver piece

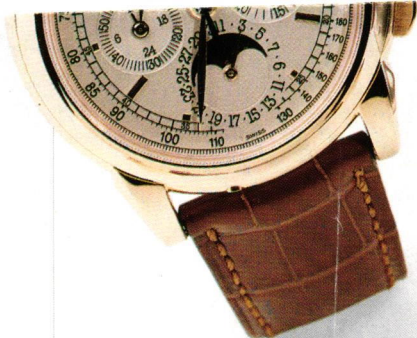
ever looked so  
as it does in—  
exquisite basket.

Gianmaria  
e genera-  
on of the  
he  
iece  
ance





neigh-  
le in the  
snug  
carriage  
s. At  
ay of  
not  
-1756-

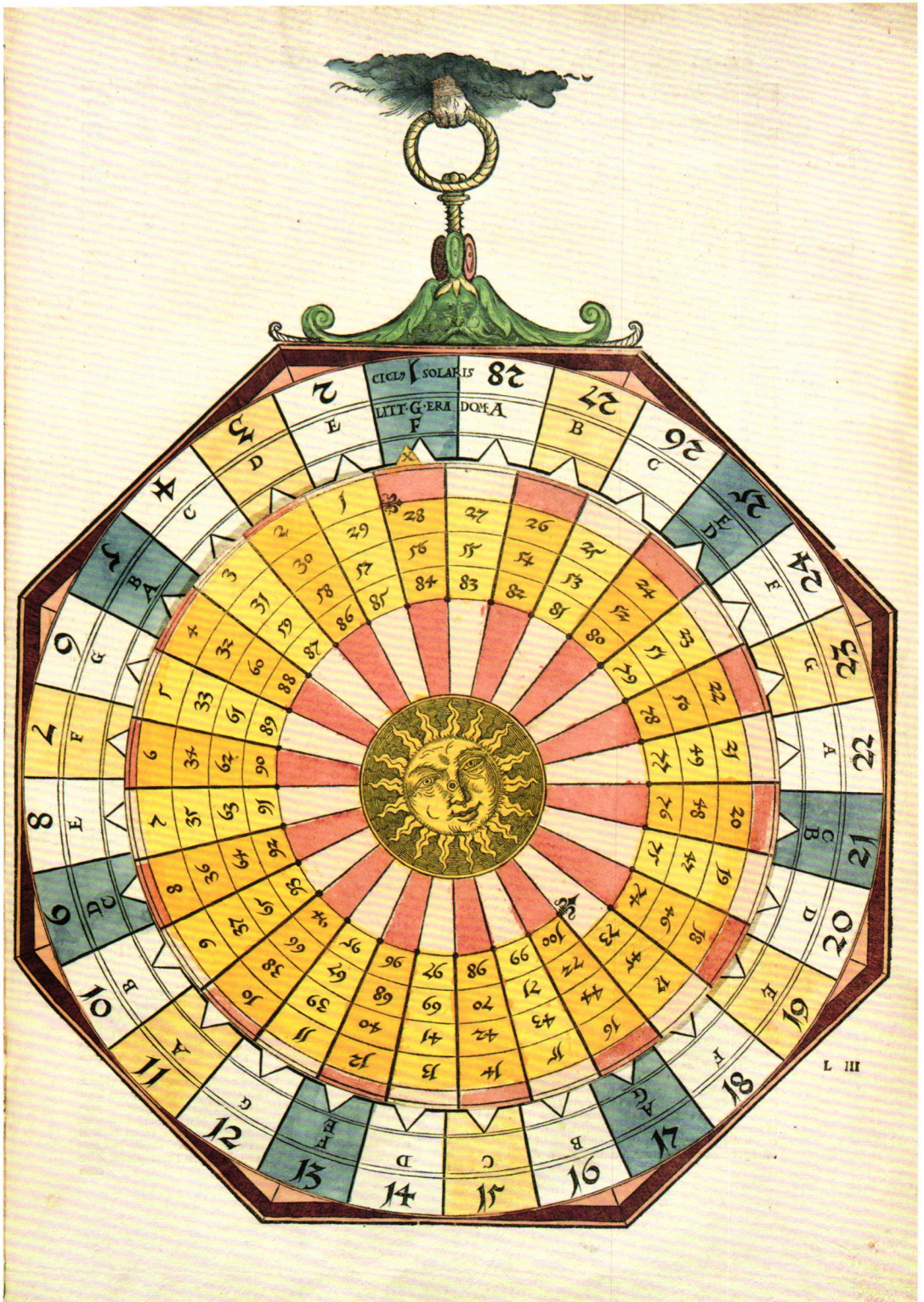


### A Fine Man's Watch

It's back—and just in time to make a statement with its contemporary yet traditional look. Patek Philippe's 5970 watch, a perpetual-calendar chronograph and late-1940s favorite, was reintroduced last year, affording a new generation of connoisseurs the precision of a timepiece to which craftsmen meticulously devote up to three years. *In rose (above) or white gold, about \$96,350. 212-218-1240; patek.com.*







## JANUARY

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    | 1  | 2  |
| 3  | 4  | 5  | 6  | 7  | 8  | 9  |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 |    |    |    |    |    |    |

## FEBRUARY

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    | 1  | 2  | 3  | 4  | 5  | 6  |
| 7  | 8  | 9  | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 |    |    |    |    |    |    |

## MARCH

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    | 1  | 2  | 3  | 4  | 5  | 6  |
| 7  | 8  | 9  | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 | 31 |    |    |    |

## APRIL

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    | 1  | 2  | 3  |
| 4  | 5  | 6  | 7  | 8  | 9  | 10 |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 25 | 26 | 27 | 28 | 29 | 30 |    |

## MAY

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    | 1  |    |
| 2  | 3  | 4  | 5  | 6  | 7  | 8  |
| 9  | 10 | 11 | 12 | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 | 20 | 21 | 22 |
| 23 | 24 | 25 | 26 | 27 | 28 | 29 |
| 30 | 31 |    |    |    |    |    |

## JUNE

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    | 1  | 2  | 3  | 4  | 5  |    |
| 6  | 7  | 8  | 9  | 10 | 11 | 12 |
| 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| 20 | 21 | 22 | 23 | 24 | 25 | 26 |
| 27 | 28 | 29 | 30 |    |    |    |

## JULY

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    | 1  | 2  | 3  |
| 4  | 5  | 6  | 7  | 8  | 9  | 10 |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 25 | 26 | 27 | 28 | 29 | 30 | 31 |

## AUGUST

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    | 1  | 2  | 3  | 4  | 5  | 6  |
| 7  | 8  | 9  | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 | 31 |    |    |    |

## SEPTEMBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    | 1  | 2  | 3  | 4  |
| 5  | 6  | 7  | 8  | 9  | 10 | 11 |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 |    |    |

## OCTOBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    | 1  | 2  |
| 3  | 4  | 5  | 6  | 7  | 8  | 9  |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 |    |    |    |    |    |    |

## NOVEMBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    |    |    |
|    | 1  | 2  | 3  | 4  | 5  | 6  |
| 7  | 8  | 9  | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 |    |    |    |    |

## DECEMBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    |    |    |
|    |    |    |    | 1  | 2  | 3  |
| 4  | 5  | 6  | 7  | 8  | 9  | 10 |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 25 | 26 | 27 | 28 | 29 | 30 | 31 |

## JANUARY

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    | 1  |    |
| 2  | 3  | 4  | 5  | 6  | 7  | 8  |
| 9  | 10 | 11 | 12 | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 | 20 | 21 | 22 |
| 23 | 24 | 25 | 26 | 27 | 28 | 29 |
| 30 | 31 |    |    |    |    |    |

## FEBRUARY

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    | 1  | 2  | 3  | 4  | 5  |    |
| 6  | 7  | 8  | 9  | 10 | 11 | 12 |
| 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| 20 | 21 | 22 | 23 | 24 | 25 | 26 |
| 27 | 28 |    |    |    |    |    |

## MARCH

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    | 1  | 2  | 3  |
| 4  | 5  | 6  | 7  | 8  | 9  | 10 |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 25 | 26 | 27 | 28 | 29 | 30 | 31 |

## APRIL

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    |    |    |
|    |    |    |    |    | 1  | 2  |
| 3  | 4  | 5  | 6  | 7  | 8  | 9  |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |

## MAY

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    | 1  | 2  | 3  | 4  | 5  | 6  |
| 7  | 8  | 9  | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 | 31 |    |    |    |

## JUNE

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    | 1  | 2  | 3  |
| 4  | 5  | 6  | 7  | 8  | 9  | 10 |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 25 | 26 | 27 | 28 | 29 | 30 |    |

## JULY

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    | 1  | 2  |
| 3  | 4  | 5  | 6  | 7  | 8  | 9  |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 |    |    |    |    |    |    |

## AUGUST

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    |    |    |
|    |    |    |    | 1  | 2  | 3  |
| 4  | 5  | 6  | 7  | 8  | 9  | 10 |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 25 | 26 | 27 | 28 | 29 | 30 | 31 |

## SEPTEMBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    | 1  | 2  |
| 3  | 4  | 5  | 6  | 7  | 8  | 9  |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |

## OCTOBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    |    | 1  |
| 2  | 3  | 4  | 5  | 6  | 7  | 8  |
| 9  | 10 | 11 | 12 | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 | 20 | 21 | 22 |
| 23 | 24 | 25 | 26 | 27 | 28 | 29 |
| 30 | 31 |    |    |    |    |    |

## NOVEMBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    |    |    |
|    |    |    |    | 1  | 2  | 3  |
| 4  | 5  | 6  | 7  | 8  | 9  | 10 |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 25 | 26 | 27 | 28 | 29 | 30 |    |

## DECEMBER

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    |    |    |    |
|    |    |    |    |    | 1  | 2  |
| 3  | 4  | 5  | 6  | 7  | 8  | 9  |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 |    |    |    |    |    |    |

*Astronomicum Caesareum*

MICHAEL OSTENDORFER

(German, (?) ca. 1490–1549)

Printed by GEORG AND PETRUS APIANUS

(German)

Hand-colored woodcuts, 17 <sup>1</sup>/<sub>8</sub> × 12 <sup>1</sup>/<sub>16</sub> in., 1540

Gift of Herbert N. Straus, 1925 25.17

**THIS MOST SUMPTUOUS** of all Renaissance instructive manuals explained the use of the astrolabe (for calculating the altitude of stars) and other instruments used for computing planetary positions. The author, court astronomer to Emperor Charles V, also provided new observations on the comet of 1531 (Halley's Comet). Only about 40 copies of this work survive; very few still have the seed pearls that were originally attached to the string markers on each of the 18 disks.



**FRONT COVER**

*Dogwood*

LOUIS COMFORT TIFFANY

(American, 1848–1933)

Made by TIFFANY STUDIOS (1902–32)

Leaded Favril glass, 100 × 56 in., ca. 1902–15

Gift of Frank Stanton, in memory of Ruth

Stephenson Stanton, 1995 1995.204



**TITLE PAGE**

*Flowers and Grasses  
of the Four Seasons*

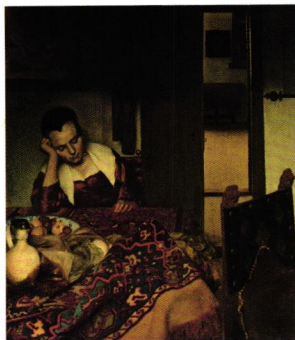
Circle of KANO MITSUNOBU

(Japanese, 1565–1608)

Pair of six-panel folding screens; ink, color,  
and gold leaf on paper; each: 59 <sup>15</sup>/<sub>16</sub> in. ×

11 ft. 7 <sup>7</sup>/<sub>16</sub> in., late 16th century

Mary Griggs Burke Collection, Gift of the Mary and  
Jackson Burke Foundation, 2015 2015.300.701. 2



**INTRODUCTION**

*A Maid Asleep*

JOHANNES VERMEER (Dutch, 1632–1675)

Oil on canvas, 34 <sup>1</sup>/<sub>2</sub> × 30 <sup>1</sup>/<sub>8</sub> in., ca. 1656–57

Bequest of Benjamin Altman, 1913 14.40.611



**DECEMBER 27, 2020–  
JANUARY 2, 2021**

*Bouquet of Sunflowers*

CLAUDE MONET (French, 1840–1926)

Oil on canvas, 39 <sup>3</sup>/<sub>4</sub> × 32 in., 1881

H. O. Havemeyer Collection, Bequest of

Mrs. H. O. Havemeyer, 1929 29.100.107



**JANUARY 3–9, 2021**

*Jar with Dragon*

CHINESE, Ming dynasty (1368–1644),

Xuande mark and period (1426–35)

Porcelain painted with cobalt blue under

transparent glaze (Jingdezhen ware),

early 15th century

Gift of Robert E. Tod, 1937 37.191.1



**JANUARY 10–16, 2021**

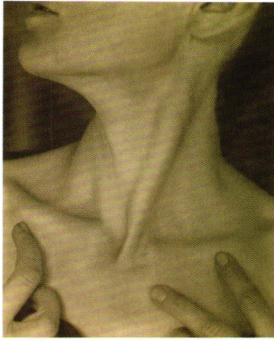
*Animal Carpet*

IRAN, probably KASHAN,

second half 16th century

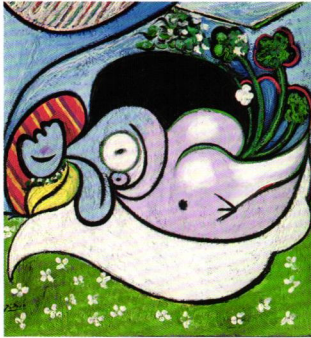
Silk (warp, weft, and pile); asymmetrically  
knotted pile, 94 <sup>7</sup>/<sub>8</sub> × 70 <sup>1</sup>/<sub>16</sub> in.

Bequest of Benjamin Altman, 1913 14.40.721



**JANUARY 17–23, 2021**  
*Georgia O'Keeffe—Neck*  
 ALFRED STIEGLITZ  
 (American, 1864–1946)

Palladium print, 9 5/16 × 7 7/16 in., 1921  
 Gift of Georgia O'Keeffe, through the generosity of  
 The Georgia O'Keeffe Foundation and Jennifer and  
 Joseph Duke, 1997 1997.61.19



**JANUARY 24–30, 2021**  
*The Dreamer*

PABLO PICASSO (Spanish, 1881–1973)  
 Oil on canvas, 39 7/8 × 36 3/4 in., 1932  
 The Mr. and Mrs. Klaus G. Perls Collection, 1997  
 1997.149.4  
 © 2020 Estate of Pablo Picasso / Artists Rights  
 Society (ARS), New York



**JANUARY 31–FEBRUARY 6, 2021**  
*Game of Hounds and Jackals*  
 EGYPTIAN, Middle Kingdom, Dynasty 12  
 Ebony, ivory, ca. 1814–1805 B.C.  
 Purchase, Edward S. Harkness Gift, 1926  
 (26.7.1287a-k); Gift of Lord Carnarvon, 2012  
 (2012.508)



**FEBRUARY 7–13, 2021**  
*Adam and Eve*  
 ALBRECHT DÜRER (German, 1471–1528)  
 Engraving, 9 7/8 × 7 7/8 in., 1504  
 Fletcher Fund, 1919 19.73.1



**FEBRUARY 14–20, 2021**  
*The Love Letter*  
 JEAN HONORÉ FRAGONARD  
 (French, 1732–1806)  
 Oil on canvas, 32 3/4 × 26 3/8 in., early 1770s  
 The Jules Bache Collection, 1949 49.7.49



**FEBRUARY 21–27, 2021**  
*Ensemble*  
 JUN TAKAHASHI (Japanese, b. 1969)  
 For UNDERCOVER  
 (Japanese, founded 1990)  
 Silk, nylon, cotton, rayon, metal, glass;  
 fall/winter 2017–18  
 Purchase, Friends of The Costume Institute Gifts,  
 2017 2017.399a–d



**FEBRUARY 28–MARCH 6, 2021**  
*The Cloisters Playing Cards*  
 SOUTH NETHERLANDISH, ca. 1475–80  
 Paper (four layers of pasteboard) with pen  
 and ink, opaque paint, glazes, and applied  
 silver and gold, each 5 3/16 × 2 3/4 in.  
 The Cloisters Collection, 1983 1983.515.1–52



**MARCH 7-13, 2021**

**Side Chair**

Attributed to JOHN FINLAY  
(American, active ca. 1799-1833) and HUGH  
FINLAY (American, active ca. 1800-1837)  
Maple, painted and gilded, cane, 1815-20  
Purchase, Mrs. Paul Moore Gift, 1965 65.1676



**MARCH 14-20, 2021**

**Spring Morning**

JAMES TISSOT (French, 1836-1902)  
Oil on canvas, 22 x 16 3/4 in., ca. 1875  
Gift of Mrs. Charles Wrightsman, 2009 2009.359



**MARCH 21-27, 2021**

**Grave Stele of a Little Girl**

GREEK, ca. 450-440 B.C.  
Marble, Parian  
Fletcher Fund, 1927 27.45



**MARCH 28-APRIL 3, 2021**

**Plum Garden at Kamata**

UTAGAWA HIROSHIGE  
(Japanese, 1797-1858)  
Polychrome woodblock print; ink and color  
on paper; 13 1/4 x 8 5/8 in., 1857  
The Howard Mansfield Collection, Purchase,  
Rogers Fund, 1936 JP2510



**APRIL 4-10, 2021**

**Harpsichord**

ITALIAN, late 17th century  
Wood, paint, various materials  
Gift of Susan Dwight Bliss, 1945 45.41a-b



**APRIL 11-17, 2021**

**Cypresses**

VINCENT VAN GOGH (Dutch, 1853-1890)  
Oil on canvas, 36 3/4 x 29 1/8 in., 1889  
Rogers Fund, 1949 49.30



**APRIL 18-24, 2021**

**Funerary Mask**

LAMBAYEQUE (SICÁN), 10th-12th century  
Gold, silver-copper overlays, cinnabar  
Gift and Bequest of Alice K. Bache, 1974, 1977  
1974.271.35



**APRIL 25–MAY 1, 2021**

*Tables for Ladies*

EDWARD HOPPER (American, 1882–1967)  
Oil on canvas, 48 ¼ × 60 ¼ in., 1930  
George A. Hearn Fund, 1931 31.62



**MAY 2–8, 2021**

*The Little  
Fourteen-Year-Old Dancer*

EDGAR DEGAS (French, 1834–1917)  
Cast by A. A. HÉBRARD (French)  
Partially tinted bronze, cotton tarlatan, silk  
satin, and wood, 1922 (cast), 2018 (tutu)  
H. O. Havemeyer Collection, Bequest of  
Mrs. H. O. Havemeyer, 1929 29.100.370



**MAY 9–15, 2021**

*The Monet Family  
in Their Garden at Argenteuil*

EDOUARD MANET (French, 1832–1883)  
Oil on canvas, 24 × 39 ¼ in., 1874  
Bequest of Joan Whitney Payson, 1975 1976.201.14



**MAY 16–22, 2021**

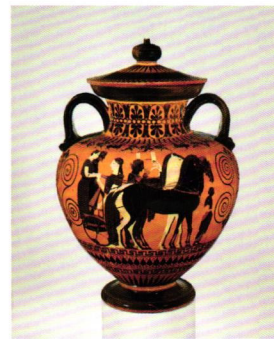
*Durga as Slayer of the Buffalo  
Demon Mahishasura*

NEPAL, 14th–15th century  
Gilt copper alloy, inlaid with  
semiprecious stones  
Gift of Alice and Nasli M. Heeramaneck, 1986  
1986.498



**MAY 23–29, 2021**

*Woman Bathing*  
MARY CASSATT (American, 1844–1926)  
Drypoint and aquatint, printed in color  
from three plates; fourth state of four  
(Mathews & Shapiro), 17 × 11 ¼ in., 1890–91  
Gift of Paul J. Sachs, 1916 16.2.2



**MAY 30–JUNE 5, 2021**

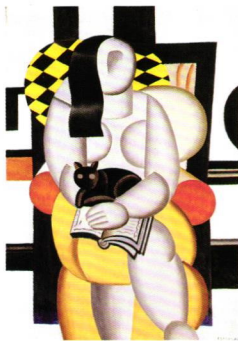
*Neck-Amphora (Jar)  
with Lid and Knob*  
Attributed to EXEKIAS, Greek (Attic),  
Archaic Period  
Terracotta; black-figure  
Rogers Fund, 1917 17.230.14a, b



**JUNE 6–12, 2021**

*Dogwood*  
LOUIS COMFORT TIFFANY  
(American, 1848–1933)  
Made by TIFFANY STUDIOS (1902–32)  
Leaded Favrile glass, 100 × 56 in.,  
ca. 1902–15  
Gift of Frank Stanton, in memory of Ruth  
Stephenson Stanton, 1995 1995.204





**JUNE 13-19, 2021**

*Woman with a Cat*

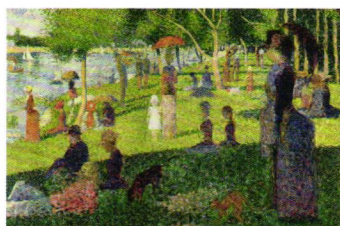
FERNAND LÉGER (French, 1881-1955)

Oil on canvas, 51 ½ × 35 ⅝ in., 1921

Gift of Florene M. Schoenborn, 1994 1994.486

© 2020 Artists Rights Society (ARS), New York /

ADAGP, Paris



**JUNE 20-26, 2021**

*Study for "A Sunday  
on La Grande Jatte"*

GEORGES SEURAT (French, 1859-1891)

Oil on canvas, 27 ¾ × 41 in., 1884

Bequest of Sam A. Lewisohn, 1951 51.112.6



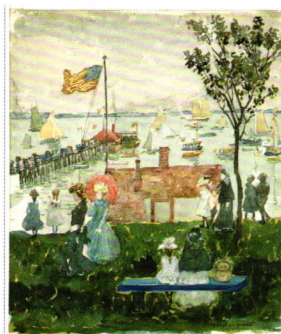
**JUNE 27-JULY 3, 2021**

*Plaque with Horned Lion-Griffins*

ACHAEMENID, ca. 6th-4th century B.C.

Gold

Rogers Fund, 1954 54.3.2



**JULY 4-10, 2021**

*Excursionists, Nahant*

MAURICE BRAZIL PRENDERGAST

(American, 1858-1924)

Watercolor, gouache, and graphite on

off-white wove paper; 19 ½ × 14 ⅜ in.,

ca. 1896-97

The Lesley and Emma Sheaffer Collection, Bequest

of Emma A. Sheaffer, 1973 1974.356.2



**JULY 11-17, 2021**

*Bird*

WILLIAM MORRIS (British, 1834-1896)

Made by MORRIS & COMPANY

Wool, 88 ¼ × 49 ⅞ in., designed 1878

Purchase, Edward C. Moore Jr. Gift, 1923 23.163.15



**JULY 18-24, 2021**

*Aquamanile in the Form of a Lion*

GERMAN, ca. 1400

Copper alloy

The Cloisters Collection, 1994 1994.244



**JULY 25–31, 2021**

*By the Seashore*

AUGUSTE RENOIR (French, 1841–1919)  
Oil on canvas, 36 ¼ × 28 ½ in., 1883  
H. O. Havemeyer Collection, Bequest of  
Mrs. H. O. Havemeyer, 1929 29.100.125



**AUGUST 1–7, 2021**

*Prestige Stool: Female Caryatid*

Buli Master, possibly NGONGO YA  
CHINTU (Hemba, ca. 1810–1870)  
Wood, metal studs, 19th century  
Purchase, Buckeye Trust and Charles B. Benenson  
Gifts, Rogers Fund and funds from various donors,  
1979 1979.290



**AUGUST 8–14, 2021**

*Venice, from the Porch of  
Madonna della Salute*

JOSEPH MALLORD WILLIAM TURNER  
(British, 1775–1851)  
Oil on canvas, 36 × 48 ½ in. ca. 1835  
Bequest of Cornelius Vanderbilt, 1899 99.31



**AUGUST 15–21, 2021**

*Boy in a Striped Sweater*

AMEDEO MODIGLIANI (Italian, 1884–1920)  
Oil on canvas, 36 × 21 ½ in., 1918  
Jacques and Natasha Gelman Collection, 1998  
1999.363.56



**AUGUST 22–28, 2021**

*Ensemble*

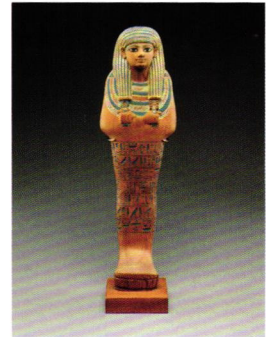
CHRISTOPHER BAILEY (British, b. 1971)  
For BURBERRY (British, founded 1856)  
Polyester, cotton, polyurethane, leather,  
polyamide, synthetic rubber, palladium-  
plated brass; fall/winter 2018–19  
Gift of Burberry, 2018 2018.827.3a–i



**AUGUST 29–SEPTEMBER 4, 2021**

*Snap the Whip*

WINSLOW HOMER (American, 1836–1910)  
Oil on canvas, 12 × 20 in., 1872  
Gift of Christian A. Zabriskie, 1950 50.41



**SEPTEMBER 5–11, 2021**

*Shabti of Yuya*

EGYPTIAN, New Kingdom, Dynasty 18  
Cedar, paint, Egyptian blue,  
ca. 1390–1352 B.C.  
Theodore M. Davis Collection, Bequest of  
Theodore M. Davis, 1915 30.8.57



**SEPTEMBER 12–18, 2021**

*Grey Tree, Lake George*

GEORGIA O'KEEFFE

(American, 1887–1986)

Oil on canvas, 36 × 30 in., 1925

Alfred Stieglitz Collection, Bequest of  
Georgia O'Keeffe, 1986 1987.377.2



**SEPTEMBER 19–25, 2021**

*Dish Depicting Two Birds among*

*Flowering Plants*

TURKEY (Iznik), ca. 1575–90

Stonepaste; polychrome painted under  
transparent glaze

Gift of James J. Rorimer in appreciation of Maurice  
Dimand's curatorship, 1933–1959, 1959 59.69.1



**SEPTEMBER 26–OCTOBER 2, 2021**

*Autumn Oaks*

GEORGE INNESS (American, 1825–1894)

Oil on canvas, 20 3/8 × 30 1/8 in., ca. 1878

Gift of George I. Seney, 1887 87.8.8



**OCTOBER 3–9, 2021**

*Album of Tournaments and Parades  
in Nuremberg*

GERMAN, late 16th–mid-17th century  
Pen and ink, watercolor, gold and silver  
washes; paper bound in gold-tooled  
leather; 13 3/8 × 9 1/8 in.

Rogers Fund, 1922 22.229



**OCTOBER 10–16, 2021**

*Drum*

AKAN ASHANTI people (GHANA),

early 20th century

Wood, polychrome, skin,

trade beads, plastic

Gift of Raymond E. Britt Sr., 1977 1977.454.17



**OCTOBER 17–23, 2021**

*Semé*

STUART DAVIS (American, 1892–1964)

Oil on canvas, 52 × 40 in., 1953

George A. Hearn Fund, 1953 53.90

© Estate of Stuart Davis / Licensed by  
VAGA, at Artists Rights Society (ARS), New York



**OCTOBER 24–30, 2021**

**Drop-Front Secretary**

JEAN HENRI RIESENER  
(French, 1734–1806)

Oak veneered with ebony and 17th-century Japanese lacquer; interiors veneered with tulipwood, amaranth, holly, and ebonized holly; gilt-bronze mounts; marble top; velvet (not original); 1783 Bequest of William K. Vanderbilt, 1920 20.155.11

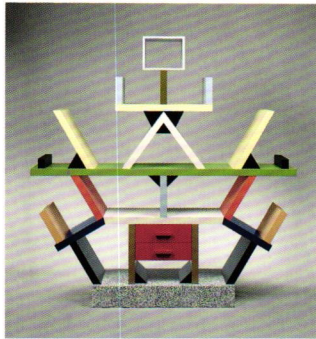


**OCTOBER 31–NOVEMBER 6, 2021**

**Mrs. Hugh Hammersley**

JOHN SINGER SARGENT  
(American, 1856–1925)

Oil on canvas, 81 × 45 ½ in., 1892  
Gift of Mr. and Mrs. Douglass Campbell, in memory of Mrs. Richard E. Danielson, 1998 1998.365



**NOVEMBER 7–13, 2021**

**“Carlton” Room Divider**

ETTORE SOTTASS  
(Italian, b. Austria, 1917–2007)

Made by MEMPHIS MILANO  
Wood, plastic laminate, 1981  
John C. Waddell Collection,

Gift of John C. Waddell, 1997 1997.460.1a–d



**NOVEMBER 14–20, 2021**

**Armor (Gusoku)**

Breastplate made by MYŌCHIN  
MUNESUKE (Japanese, 1688–1735)  
Helmet made by SAOTOME IYETADA  
(Japanese, active early–mid-19th century)

Iron, lacquer, silk, gilt copper;  
16th and 18th centuries  
Gift of Bashford Dean, 1914 14.100.172



**NOVEMBER 21–27, 2021**

**Still Life: Balsam Apple  
and Vegetables**

JAMES PEALE (American, 1749–1831)  
Oil on canvas, 20 ¼ × 26 ½ in., ca. 1820s

Maria DeWitt Jesup Fund, 1939 39.52



**NOVEMBER 28–DECEMBER 4, 2021**

**Human-Headed Winged Lion**

ASSYRIAN, Neo-Assyrian

Gypsum alabaster, ca. 883–859 B.C.  
Gift of John D. Rockefeller Jr., 1932 32.143.2



**DECEMBER 5–11, 2021**

**Dancing in Colombia**

FERNANDO BOTERO (Colombian, b. 1932)

Oil on canvas, 74 × 91 in., 1980  
Anonymous Gift, 1983 1983.251

© Fernando Botero



**DECEMBER 12–18, 2021**

*The Octopus*

ALVIN LANGDON COBURN

(British, 1882–1966)

Great Platinum print, 16 <sup>7</sup>/<sub>16</sub> × 12 <sup>1</sup>/<sub>2</sub> in., 1912  
Ford Motor Company Collection, Gift of Ford Motor  
Company and John C. Waddell, 1987 1987.1100.13



**DECEMBER 19–25, 2021**

*The Nativity with Donors and  
Saints Jerome and Leonard*

GERARD DAVID

(Netherlandish, ca. 1455–1523)

Oil on canvas, transferred from wood,  
35 <sup>1</sup>/<sub>2</sub> × 52 <sup>3</sup>/<sub>4</sub> in., ca. 1510–15  
The Jules Bache Collection, 1949 49.7.20a–c



**DECEMBER 26, 2021–  
JANUARY 1, 2022**

*Pierrot Laughing*

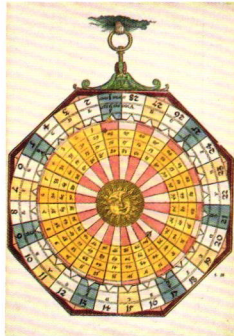
NADAR (French, 1820–1910)

ADRIEN TOURNACHON

(French, 1825–1903)

Gelatin-coated salted paper print,  
10 <sup>3</sup>/<sub>4</sub> × 7 <sup>1</sup>/<sub>16</sub> in., 1855

Purchase, The Horace W. Goldsmith Foundation  
Gift, through Joyce and Robert Menschel, 1998  
1998.57



**2021–2022 MINI CALENDARS**

*Astronomicum Caesareum*

MICHAEL OSTENDORFER

(German, (?) ca. 1490–1549)

Printed by GEORG AND PETRUS

APIANUS (German)

Hand-colored woodcuts, 17 <sup>7</sup>/<sub>8</sub> × 12 <sup>1</sup>/<sub>16</sub> in.,  
1540

Gift of Herbert N. Straus, 1925 25.17



**BACK COVER**

*The Monet Family  
in Their Garden at Argenteuil*

EDOUARD MANET (French, 1832–1883)

Oil on canvas, 24 × 39 <sup>1</sup>/<sub>4</sub> in., 1874

Bequest of Joan Whitney Payson, 1975 1976.2011.4

Ken Clesine - <sup>cheddar</sup> Mac & Cheese

Judd's Joe - orange chicken

Rao's meat lasagna

Alex Agromoto gyozza dumplings

Helena Natl Franks

Amy's Indian Palak Paneer







# THE MET

On the title page:

**IN A TWIST** on the common theme of *Birds and Flowers of the Four Seasons*, this pair of screens focuses on insects and flowers to depict nearly a year's cycle of change from late spring to early winter. The tall, elegant eulalia leaves, slender chrysanthemum stems, delicately delineated flowers, clusterings of plants, and distant hills that peek through openings in the clouds are consistent with works by Kano Mitsunobu, eldest son of the great master Kano Eitoku (1543–1590).

*Flowers and Grasses of the Four Seasons*

Circle of KANO MITSUNOBU (Japanese, 1565–1608)

Pair of six-panel folding screens; ink, color, and gold leaf on paper;

each: 59 <sup>15</sup>/<sub>16</sub> in. × 11 ft. 7 <sup>7</sup>/<sub>16</sub> in., late 16th century

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation, 2015 2015.300.70.1..2

---

All works are from the collection of The Metropolitan Museum of Art.

ISBN: 978-1-4197-4509-6 (hardcover)

ISBN: 978-1-4197-4510-2 (paperback)

© 2020 MMA [store.metmuseum.org](http://store.metmuseum.org)

Published in 2020 by Abrams, an imprint of ABRAMS. All rights reserved.  
No portion of this calendar may be reproduced, stored in a retrieval system, or transmitted in any other form or by any means, mechanical, electronic, photocopying, recording, or otherwise, without written permission from the publisher.

Distributed to the trade by Andrews McMeel Publishing, Kansas City, MO

Printed and bound in China

**The Metropolitan  
Museum of Art**  
New York

Abrams® is a registered trademark of Harry N. Abrams, Inc.



ABRAMS The Art of Books  
195 Broadway, New York, NY 10007  
[abramsbooks.com](http://abramsbooks.com)