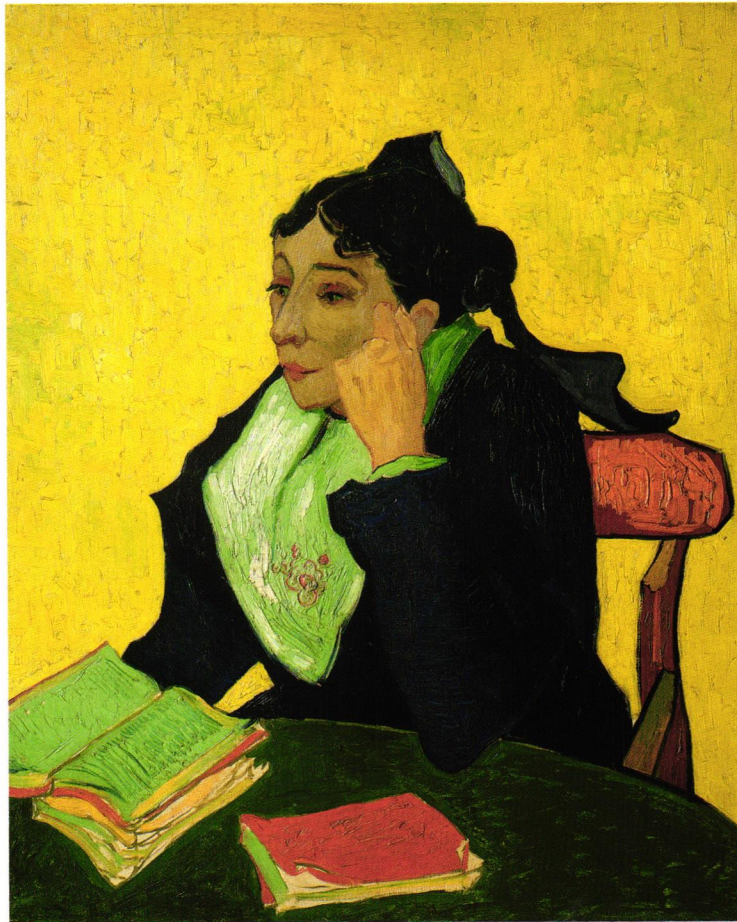


# MASTERPIECES



2022 ENGAGEMENT BOOK



THE METROPOLITAN MUSEUM OF ART

*Abrams, New York*



# INTRODUCTION

**WITH MORE THAN** two million works, ranging from the eighth millennium BC to the twenty-first century, from Boston to Babylon, and from paintings and prints to sculpture and costume, The Metropolitan Museum of Art is filled with treasures that awe and inspire. Strolling through its galleries or paging through one of its publications, you have, no doubt, come across a work of art that stopped you in your tracks. One that spoke to you, or one that made you look closer and think deeper. One that inspired you to explore other cultures and history, or one that revealed unexpected ideas and connections.

This calendar is a selection of 56 works from the Met's 17 curatorial departments, all masterpieces of world art, that might stir the imagination or the emotions. Whether it's Claude Monet's vibrant painting of a Parisian park (week of March 20) or Faith Ringgold's riveting commentary on the freedom of speech (week of July 3), Gustav Klimt's depiction of a confident young girl (week of January 30) or a fashionable Prada ensemble (week of May 1), a striking American quilt (week of October 16) or an ancient Greek vase (week of May 15), each of the works reproduced here has the power to affect the mind, the heart, or the spirit.

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 stunned by these incredible masterpieces.

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## *The Annunciation* (DETAIL)

BOTTICELLI (Italian, 1444/45–1510)

Tempera and gold on wood, 7½ × 12¾ in., ca. 1485–92

Robert Lehman Collection, 1975 1975.1.74

**THIS CELEBRATED DEPICTION** of the Annunciation appears in an interior rendered with one-point perspective to create the illusion of depth, a technique achieved in early fifteenth-century Florence. A row of pillars divides the space occupied by the Angel Gabriel from the intimate bed chamber of the Virgin, who kneels in humility as she receives his divine message. The panel was almost certainly commissioned as a private devotional image, not as part of a larger work.

26 Sunday

KWANZAA BEGINS (USA)  
 BOXING DAY (CANADA, NZ, UK, AUSTRALIA—EXCEPT SA)  
 ST. STEPHEN'S DAY (IRELAND)

27 Monday

● LAST QUARTER  
 CHRISTMAS DAY (OBSERVED) (NZ, UK, AUSTRALIA)

28 Tuesday

BOXING DAY (OBSERVED) (NZ, UK, AUSTRALIA—EXCEPT SA)  
 PROCLAMATION DAY (OBSERVED) (AUSTRALIA—SA)

29 Wednesday

30 Thursday

31 Friday

1 Saturday

NEW YEAR'S DAY  
 KWANZAA ENDS (USA)

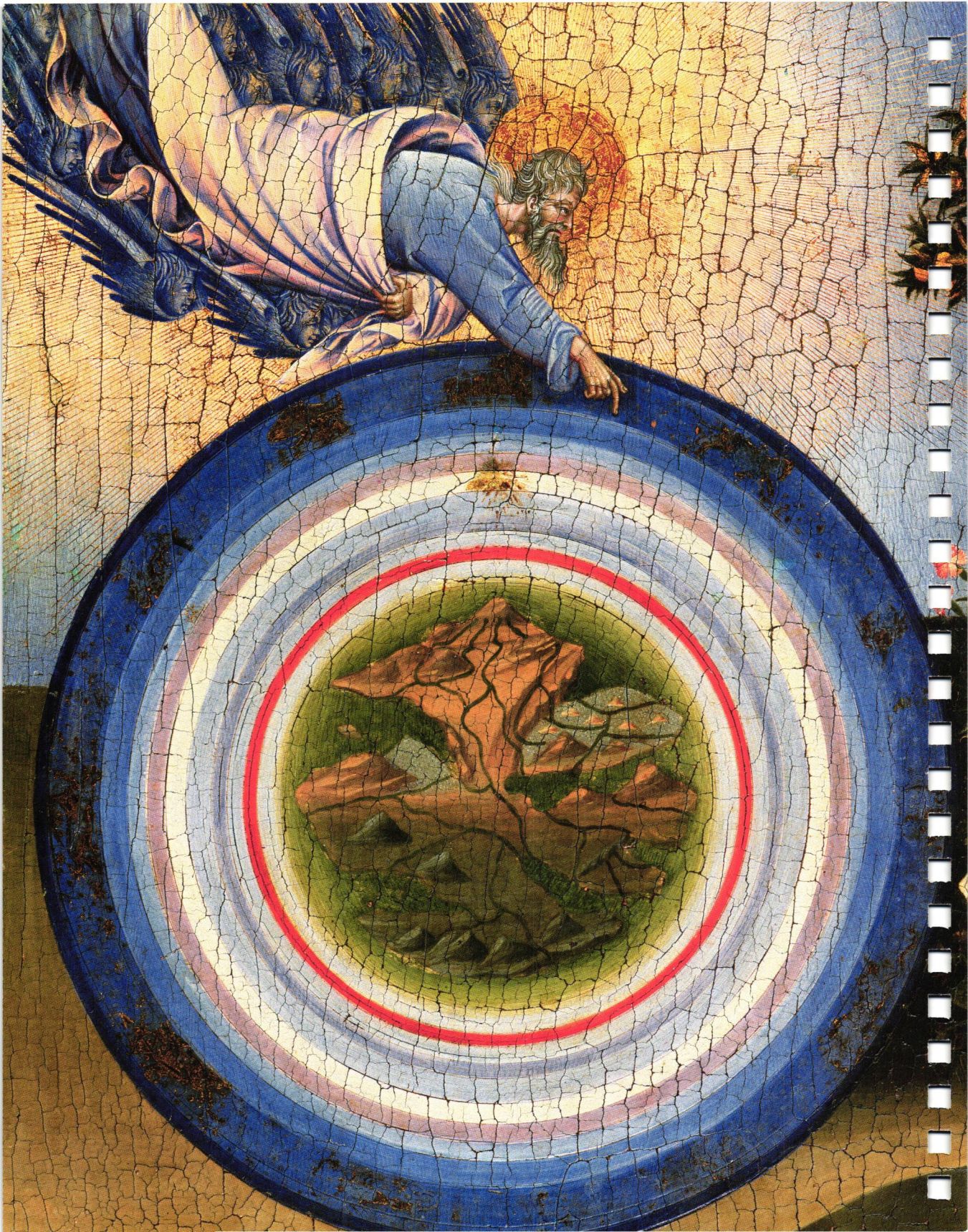
JANUARY

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30	31					

**GIANT FLAGS LINING** Fifth Avenue fluttered in the breeze in the fall of 1918, during the Fourth Liberty Loan Drive in support of the allied cause in World War I. Hassam painted at least thirty flag pictures, which were often exhibited in groups of twenty-two, as a reminder of the number of allied nations. Here, the artist created a vibrant pattern from the flags of Great Britain, Brazil, and Belgium displayed on the three blocks north of Fifty-third Street.

*Avenue of the Allies, Great Britain, 1918* (DETAIL)  
 CHILDE HASSAM (American, 1859–1935)  
 Oil on canvas, 36 × 28¾ in., 1918  
 Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967 67.187.127





2 Sunday

● NEW MOON

3 Monday

NEW YEAR'S DAY (OBSERVED) (NZ, AUSTRALIA, UK)

4 Tuesday

BANK HOLIDAY (UK—SCOTLAND)

5 Wednesday

6 Thursday

10:00 Rebecca PT

7 Friday

8 Saturday

*The Creation of the World and the Expulsion from Paradise* (DETAIL)  
GIOVANNI DI PAOLO  
(Italian, 1398–1482)  
Tempera and gold on wood,  
18¼ × 20½ in., 1445  
Robert Lehman Collection, 1975 1975.1.31

**THIS MASTERPIECE COMBINES** Giovanni di Paolo's exquisite visionary effects and detail to narrative. The universe is shown as a celestial globe, with the earth at the center surrounded by a series of concentric circles representing first the four elements, the known planets (including the sun, in accordance with medieval and Renaissance cosmology), and finally the constellations of the zodiac. Presiding over the scene of Creation is God the Father, bathed in a glowing celestial light as he is borne aloft by seraphim.

JANUARY						
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23	24	25	26	27	28	29
30	31					

9 Sunday

10 Monday

11 Tuesday

~~1.00~~  
PT. 1.00

12 Wednesday

13 Thursday

1.00 per hour  
Sun

14 Friday

15 Saturday

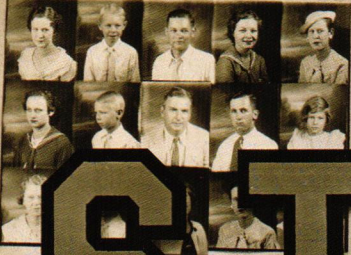
JANUARY

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30	31					

**THIS PICTURE DEPICTS** the window display of a portrait photographer in the South during the Depression. He was evidently not much of an artist but was good at pinching pennies, eager for business, and proud of his trade. On each of his large negatives he managed to make fifteen individual portraits. He thought most exposures good enough to use in this advertising display but covered his occasional failures with more successful images cut from other contact sheets.

*Penny Picture Display, Savannah*  
 WALKER EVANS (American, 1903–1975)  
 Gelatin silver print, 9¼ × 7¾ in., 1936  
 Ford Motor Company Collection, Gift of Ford Motor Company and John C. Waddell, 1987  
 1987.1100.482  
 © Walker Evans Archive, The Metropolitan Museum of Art





# STUDIO





~

16 Sunday

17 Monday

○ FULL MOON  
MARTIN LUTHER KING JR. DAY (USA)

18 Tuesday

19 Wednesday

20 Thursday

21 Friday

~~9:30 P.T. OK~~ 9:30 P.T. OK

22 Saturday

**Pool Parlor**

JACOB LAWRENCE  
(American, 1917–2000)

Watercolor and gouache on paper,

31 1/8 × 22 7/8 in., 1942

Arthur Hoppock Hearn Fund, 1942 42.167

© 2021 The Jacob and Gwendolyn Lawrence  
Foundation, Seattle / Artists Rights Society (ARS),  
New York

**A PRIZEWINNER IN** “The Artists for Victory” competition, *Pool Parlor* is painted with Lawrence’s characteristic flat forms, angular lines, and a vibrant palette. The work depicts a Harlem pool hall—men in exaggerated poses, dramatic contrasts of light and dark, and the zigzag of cigarette smoke all contribute to the lively scene. Lawrence was an impassioned storyteller of the boisterous and ebullient life in Harlem as well as the struggles of African Americans.

**JANUARY**

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23	24	25	26	27	28	29
30	31					

23 Sunday

24 Monday

25 Tuesday

LAST QUARTER

BK club Betty

26 Wednesday

AUSTRALIA DAY

Jodie p.m 10-2 Chem

27 Thursday

~~Jodie~~ ~~p.m~~ ~~10-2~~ ~~Chem~~

28 Friday

11:00 ~~p.m~~ ~~10-2~~ ~~Chem~~

29 Saturday

JANUARY

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30	31					

**THIS SHIELD IS** painted with a coat of arms belonging either to the Gottsmann family or to the related Türriegel family, both of Franconia. The female figure at the side holds a banderole inscribed in part with a motto in German: HAB MYCH ALS ICH BIN . . . (Take me as I am . . .). The decoration, with its brilliant colors on a silver foil ground, is remarkably well-preserved because it was hidden for centuries beneath layers of later paint.

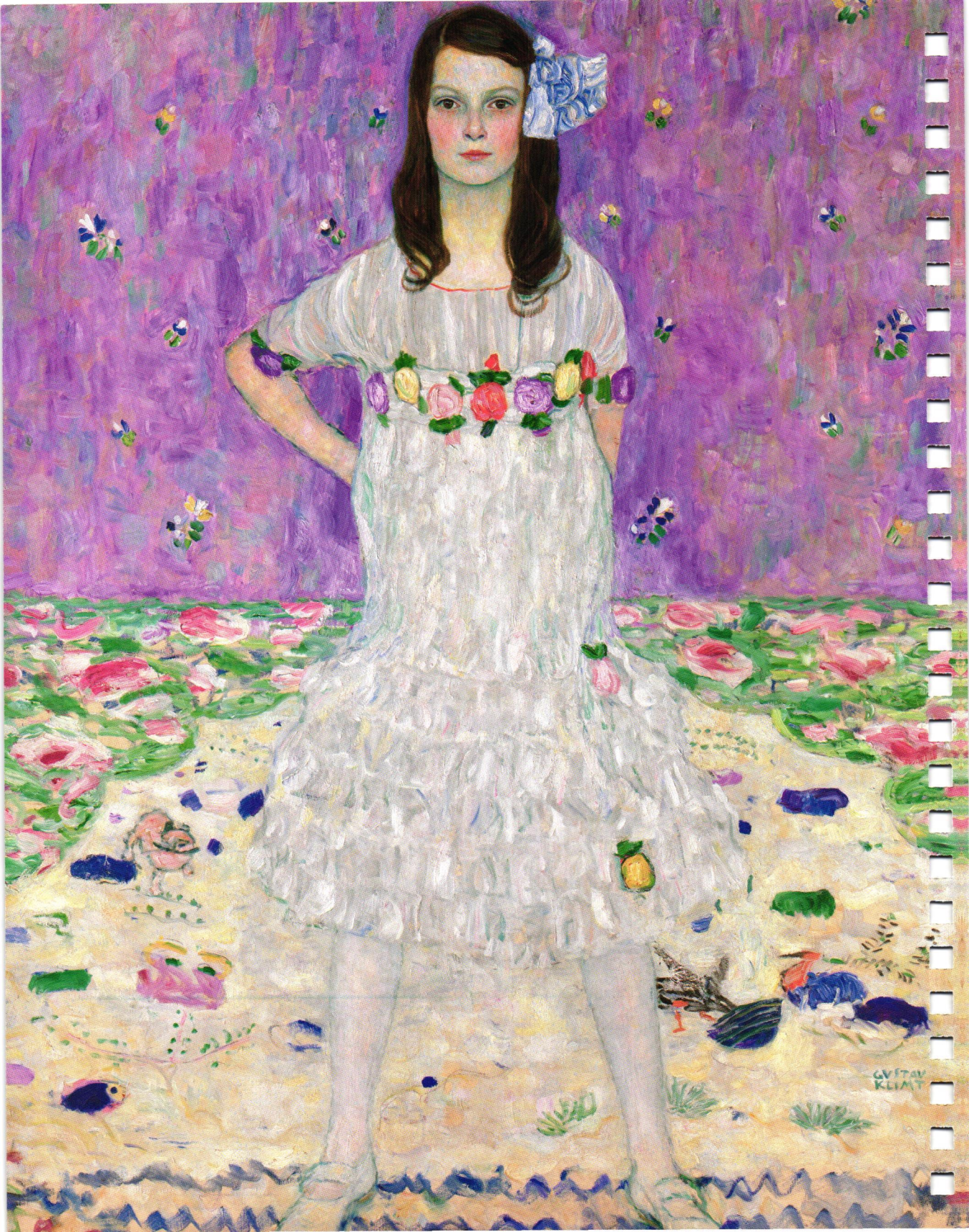
**Shield for the Field or Tournament (Targe)**

GERMAN, ca. 1450

Wood, leather, linen, gesso, pigments, silver

Gift of Mrs. Florence Blumenthal, 1925 25.26.1





PO

B.

1254

W. Kott  
Rich

23218

2226

267

608

Oricta

Eternal  
Lisa Scott Galery

To make publicly  
known - to show  
plenty



30 Sunday

31 Monday

1 Tuesday

~~H.O.~~  
P.T.

● NEW MOON

LUNAR NEW YEAR (YEAR OF THE TIGER)

2 Wednesday

3 Thursday

4 Friday

9:50 P.T.

5 Saturday

**Mäda Primavesi (1903-2000) (DETAIL)**  
GUSTAV KLIMT (Austrian, 1862-1918)  
Oil on canvas, 59 × 43½ in., 1912-13  
Gift of André and Clara Mertens, in memory of her mother, Jenny Pulitzer Steiner, 1964 64.148

**MÄDA PRIMAVESI'S EXPRESSION** and posture convey a remarkable degree of confidence for a nine-year-old girl, even one who was, by her own account, willful and a tomboy. Klimt made numerous preliminary sketches for this portrait, experimenting with different poses, outfits, and backgrounds before deciding to show Mäda standing tall in a specially made dress amid a profusion of springlike patterns. The picture testifies to the sophisticated taste of her parents, who were ardent supporters of progressive Viennese art and design.

**FEBRUARY**

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27	28					

# FEBRUARY 2022

	WAITANGI DAY (NZ)
6	Sunday
7	Monday
8	Tuesday
9	Wednesday
10	Thursday
11	Friday
12	Saturday

● FIRST QUARTER

12.130

~~12.130~~  
25

12.11 5

11.30  
11.2

*Jan Date*

FEBRUARY	S	M	T	W	T	F	S
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	27	28					

**IN HITTITE CULTURE**, animal-shaped vessels made of gold, silver, stone, and wood were given to the gods for their own use, so it is possible that this drinking cup was intended to be the personal property of the stag god. The vessel was hammered from one piece that was joined to the head of the stag by a checkerboard-patterned ring. Both the horns and the handle were attached separately. A frieze depicting a religious ceremony decorates the rim of the cup.

**Vessel Terminating in the Forepart of a Stag**  
HITTITE EMPIRE

Silver, gold inlay, ca. 14th–13th century B.C.  
Gift of Norbert Schimmel Trust, 1989 1989.281.10



VAN GOGH

IMMERSIVE  
EXPERIENCE

FEB 10, 2022

10:30 AM







PAVLVS VERONENSIS F

2/4/22, 10:04 AM

WebPT - Upcoming Appointments

McLean, MedStar Health Physical Therapy  
6858 Old Dominion Dr Ste 200  
McLean, VA 22101-3832  
Phone: (703)288-8260  
Fax: (703)288-9316



MedStar Health

**Upcoming appointments for MCMAHON, BERTHA T.**

<b>Date</b>	<b>Case</b>	<b>Time</b>	<b>Therapist</b>	<b>Reminder</b>
Wednesday, February 9th, 2022	PT BACK 12/212 OLIVE	12:30 pm	RS-M	None
Friday, February 18th, 2022	PT BACK 12/212 OLIVE	10:00 am	RS-M	None



13 Sunday

14 Monday

*Noon to 5:00  
Apostrophe  
Zaw* ~~2:00~~ ~~P.F.~~

ST. VALENTINE'S DAY

15 Tuesday

*12:00  
5:00*

16 Wednesday

○ FULL MOON

17 Thursday

18 Friday

*10:00* ~~10:00~~ *P.T.* ~~9:30~~

19 Saturday

**Mars and Venus United by Love**  
(DETAIL)  
PAOLO VERONESE (Italian, 1528–1588)  
Oil on canvas, 81 × 63¾ in., 1570s  
John Stewart Kennedy Fund, 1910 10.189

**IN THIS VISUALLY** opulent and sensual painting, Cupid binds Mars (the god of war) to Venus with a love knot in celebration of the civilizing and nurturing effects of love. Possibly commissioned by Emperor Maximilian II, the painting was owned by Emperor Rudolf II in Prague by 1621. A masterpiece of light and color, works such as this had an enduring impact on later artists including Velázquez and Giambattista Tiepolo.

**FEBRUARY**

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27	28					



20 Sunday

\* call re son

21 Monday

3:40 P.T.

PRESIDENTS' DAY (USA)

22 Tuesday

Book Club Mally In the garden of good & evil

23 Wednesday

Jodie

LAST QUARTER

24 Thursday

7:03 9:01 7:33 10:45 asma

25 Friday

11:45

sun glass

4:15 Jewel Renton

FL T

eat petr.

26 Saturday

8:00 9:43 1442

FEBRUARY

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**THIS ENGAGING FORM**, decorated simply with bright stripes of slip, is one of a small group of distinctive vessels from the Central Piedmont region of North Carolina. With its ample size, it is one of the finest of the known surviving pots from that area.

**Sugar Pot**

AMERICAN, 1820-40  
Earthenware with slip decoration  
Rogers Fund, 1918 18.95.16

80 cents  
1830

1800  
John Carter Drive  
317



*[Handwritten signature]*



*Chk sheets Trimming*

27 Sunday

*Club 174.*

28 Monday

1 Tuesday

ST. DAVID'S DAY (UK)

2 Wednesday

● NEW MOON  
ASH WEDNESDAY

3 Thursday

4 Friday

5 Saturday

**Trellis (DETAIL)**

WILLIAM MORRIS (British, 1834–1896)  
Made by MORRIS & COMPANY  
Block-printed wallpaper, 27 × 21½ in.,  
designed 1862, first produced 1864  
Purchase, Edward C. Moore Jr. Gift, 1923  
23.163.4h

**FOLLOWING THE IDEAS** that a happy worker made beautiful things, and that good, moral design could only come from a good and moral society, the Arts and Crafts movement looked to medieval English sources in an attempt to reclaim a preindustrial spirit. Morris's intentions were to create affordable, handcrafted goods that reflected the workers' creativity and individuality, but ironically, high manufacturing costs made the objects too expensive for many.

**MARCH**

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27	28	29	30	31		

6 Sunday

Michael

7 Monday

LABOUR DAY (AUSTRALIA—WA)

8 Tuesday

INTERNATIONAL WOMEN'S DAY

3:00 p.m.

9 Wednesday

Carl M

10 Thursday

FIRST QUARTER

Nerona

11 Friday

~~1:45~~

3:30 p.m.

12 Saturday

MARCH

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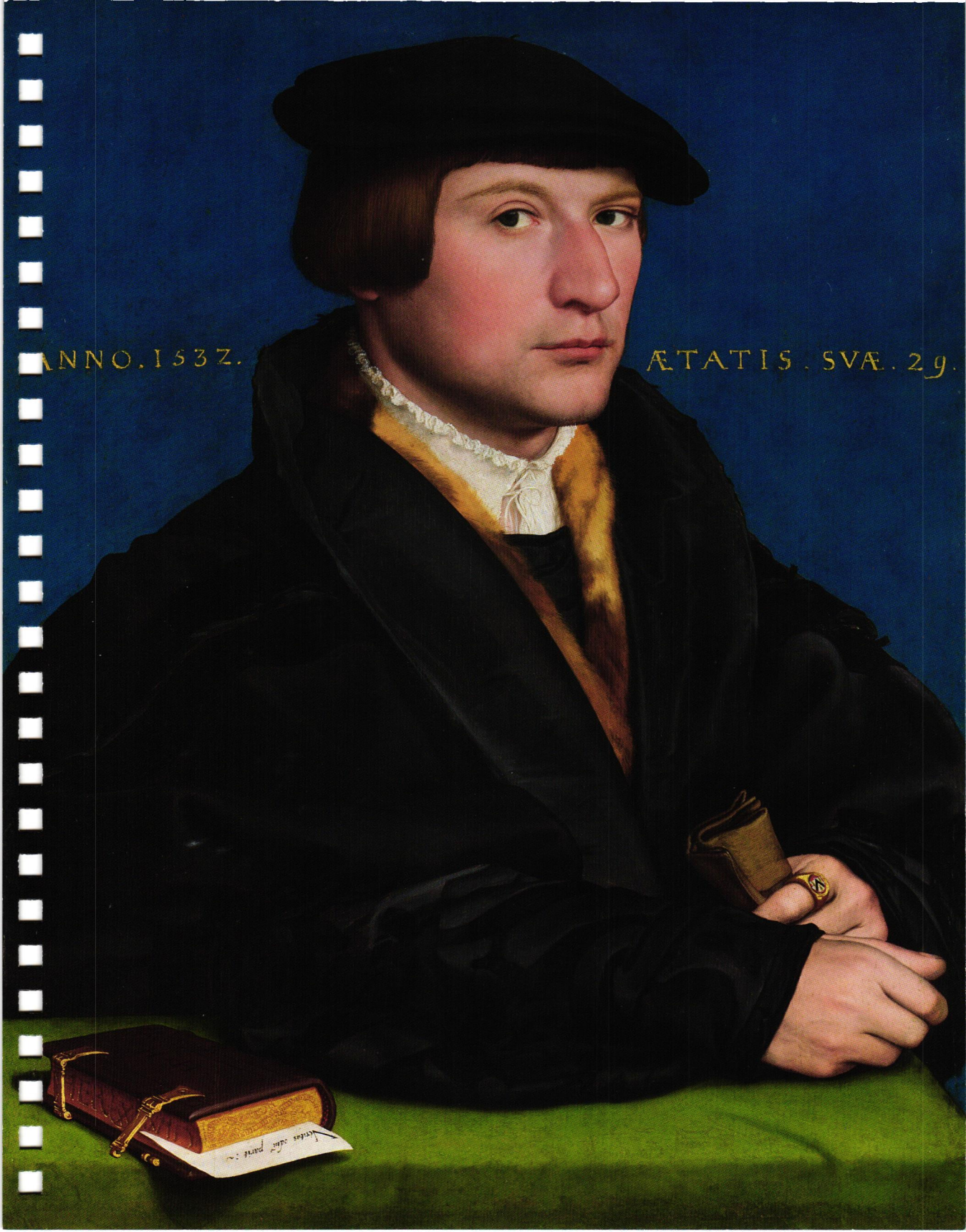
M

**DURING HIS SECOND** sojourn in England (1532–43), Holbein made portraits for the German merchants of the Hanseatic League, whose guildhall was located in the London Steelyard. The sitter is probably Hermann von Wedigh III, portrayed at age twenty-nine. The Latin quotation on the sheet of paper in the foreground, reading “Truth breeds hatred,” comes from a Roman comedy popular among Humanists and could possibly refer to the book’s content and perhaps have served as the sitter’s personal motto.

**Hermann von Wedigh III**  
(died 1560) (DETAIL)

HANS HOLBEIN THE YOUNGER  
(German, 1497/98–1543)

Oil and gold on oak, 16 $\frac{1}{8}$  × 12 $\frac{3}{4}$  in., 1532  
Bequest of Edward S. Harkness, 1940 50.135.4



ANNO. 1532.

ÆTATIS. SVÆ. 29.



13 Sunday

*Just*

DAYLIGHT SAVING TIME BEGINS (USA, CANADA)

14 Monday

*1:39 Segel*

EIGHT HOURS DAY (AUSTRALIA—TAS)  
LABOUR DAY (AUSTRALIA—VIC)  
COMMONWEALTH DAY (AUSTRALIA, CANADA, NZ, UK)

15 Tuesday

16 Wednesday

PURIM (BEGINS AT SUNDOWN)

17 Thursday

*Diana*

ST. PATRICK'S DAY

18 Friday

○ FULL MOON

19 Saturday

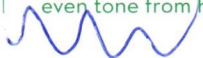
**Sitar**

MURARI ADHIKARI (In Jian, 1934–2006)

Teak, ebony, metal, bone, various materials, 1997

Gift of Steven Landsberg, 1999 1999.399

**THIS SITAR WITH** seven melody and thirteen sympathetic strings was made in 1997 by Murari Adhikari, son of Nityananda Adhikari, an early-twentieth-century innovator of sitar construction. Murari continued to incorporate his father's improvements that included elaborate engraving and carving, rounded frets, a concave neck, changes in bridge design, and adjustments that produce an even tone from high to low.



**MARCH**

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20 Sunday

VERNAL EQUINOX

21 Monday

22 Tuesday

9:00 Heats 703  
641  
4790

23 Wednesday

pick up shears

24 Thursday

25 Friday

● LAST QUARTER

Wm Joseph  
M. M. M. M.  
B. D.

26 Saturday

MARCH

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**SITUATED ON THE** Boulevard de Courcelles in Paris and surrounded by fashionable town houses, the Parc Monceau was planned in the late eighteenth century in the form of an English garden. Originally a private garden for the Duke of Orléans, it became a public garden after the French Revolution. Monet painted three views of the park in the spring of 1876. This one, shown at the 1877 Impressionist exhibition, focuses on the swaths of green grass and blooming trees.

*Landscape: The Parc Monceau*

(DETAIL)

CLAUDE MONET (French, 1840–1926)

Oil on canvas, 23½ × 32½ in., 1876

Bequest of Loula D. Lasker, New York City, 1961  
59.206





Calligraphic text in a cursive script, likely Persian or Urdu, running vertically along the left side of the image.

Calligraphic text in a cursive script, likely Persian or Urdu, running vertically along the right side of the image.

Small calligraphic inscription at the bottom center of the painting, possibly identifying the artist or the subject.

27 Sunday

*Call Jodie*

MOTHERING SUNDAY (IRELAND, UK)

28 Monday

*Laura*

29 Tuesday

*PK date*

*Laura*

30 Wednesday

*Laura B.D.*

31 Thursday

*9:30 exercise*

1 Friday

*7:00 2:58  
2:58 4:01*

*6:00 # people  
Capri*

● NEW MOON

2 Saturday

RAMADAN

**"Shah Jahan on a Terrace, Holding a Pendant Set with His Portrait"**

(DETAIL)

Folio from the *Shah Jahan Album*

CHITARMAN (Indian, active ca. 1627–70)

Ink, opaque watercolor, and gold on paper, 15<sup>5</sup>/<sub>16</sub> × 10<sup>1</sup>/<sub>16</sub> in., 1627–28

Purchase, Rogers Fund and The Keavorkian Foundation Gift, 1955 55.121.10.24

**SHAH JAHAN IS** exquisitely dressed and richly adorned with jewels, his imperial rank emphasized by his radiating halo and the hovering angels borrowed from European art. The skills of many craftsmen and designers of the Mughal court—jewelers, weavers, architects, feather workers, armorers, stonecutters, and others—are represented here. This is Chitarman's earliest dated picture, painted soon after Shah Jahan's accession.

**APRIL**

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# APRIL 2022

3 Sunday

4 Monday

5 Tuesday

*Spencer*

6 Wednesday

7 Thursday

*Spencer*

8 Friday

9 Saturday

*Spencer*

*Spencer*

● FIRST QUARTER

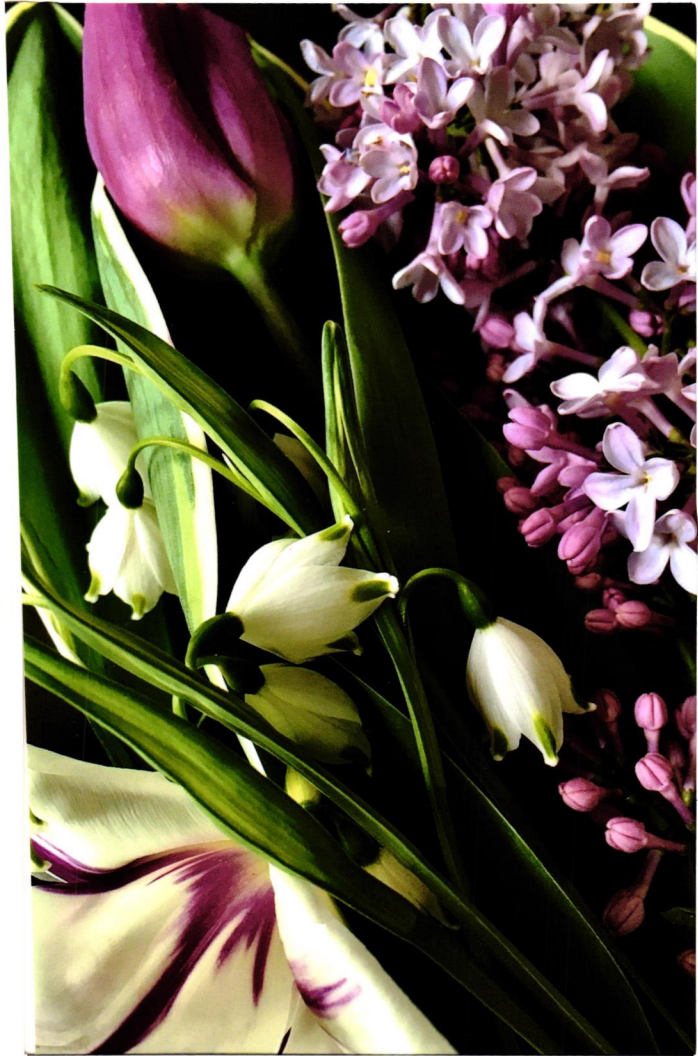
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**THIS SCULPTURE TAKES** a great deal of inspiration from the tradition of female load-bearers, sometimes referred to as caryatids, which are frequently but not always women carved out of stone or wood. In this case, Mutu has staged a feminist intervention into the history of the female load-bearer, liberating her figure from the tasks she was historically assigned to perform, that of supporting something or someone else, whether a building or a male king.

**The Seated III**  
WANGECHI MUTU

(Kenyan-American, b. Nairobi, 1972)  
Bronze, 2019

Purchase, Women and the Critical Eye Gifts and Janet Lee Kadesky Ruttenberg Fund, in memory of William S. Lieberman, and in celebration of the Museum's 150th Anniversary, 2020 2020:128  
© Wangechi Mutu. Courtesy of the Artist and Gladstone Gallery, New York and Brussels



Fantini, 1866.



10 Sunday

PALM SUNDAY

11 Monday

10:00 Power  
re grey box

card of Blazek  
(Pike) in drawer

12 Tuesday

12

10:00  
Daniel

13 Wednesday

14 Thursday

2:15  
Mark log  
house

15 Friday

GOOD FRIDAY (WESTERN)  
PASSOVER (BEGINS AT SUNDOWN)

16 Saturday

Power  
grey  
571  
309  
2622  
Nadie  
○ FULL MOON

**Still Life with Flowers and Fruit**

(DETAIL)

HENRI FANTIN-LATOURE

(French, 1836-1904)

Oil on canvas, 28 3/4 x 23 3/8 in., 1866

Purchase, Mr. and Mrs. Richard J. Bernhard Gift,  
by exchange, 1980 1980.3

**UNLIKE HIS CONTEMPORARIES** who painted in nature, Fantin-Latour preferred to work in the studio, where he could set up his subjects to suit him and paint them with closely observed detail. "I tried to make a painting representing things as they are found in nature; I put a great deal of thought into the arrangement; but with the idea of making it look like a natural arrangement of random objects."

APRIL

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*[Handwritten signature]*



17 Sunday

EASTER (WESTERN)

18 Monday

EASTER MONDAY (AUSTRALIA, CANADA, IRELAND, NZ, UK—EXCEPT SCOTLAND)

19 Tuesday

20 Wednesday

*Jr. Luncheon*

21 Thursday

22 Friday

HOLY FRIDAY (ORTHODOX)

EARTH DAY

23 Saturday

🕒 LAST QUARTER

PASSOVER ENDS

ST. GEORGE'S DAY (UK)

APRIL

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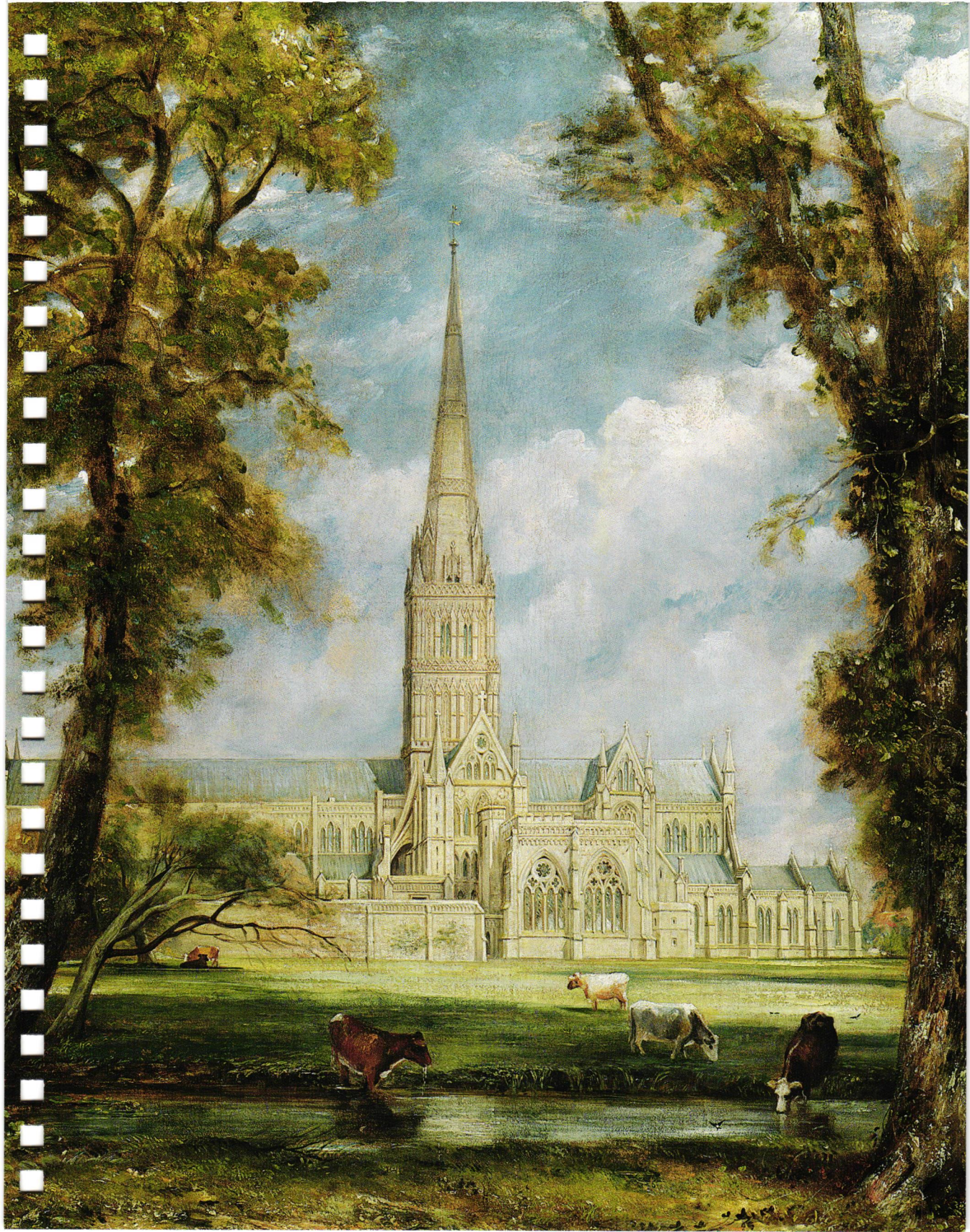
**CONSTABLE IN HIS** day was the preeminent painter of the English landscape, and although he never achieved the overwhelming success of his contemporary Turner (week of August 14), his naturalist's vision had far greater impact on the history of nineteenth-century painting. In 1822, John Fisher, bishop of Salisbury, commissioned from Constable a view of the Salisbury Cathedral. This painting was made as a full-scale study for the picture of 1826 now in the Frick Collection, New York.

*Salisbury Cathedral from the Bishop's Grounds* (DETAIL)

JOHN CONSTABLE (British, 1776–1837)

Oil on canvas, 34 $\frac{1}{2}$  × 44 in., ca. 1825

Bequest of Mary Stillman Harkness, 1950  
50.145.8





24 Sunday

*Blue Beer Eggs*

EASTER (ORTHODOX)

25 Monday

ANZAC DAY (NZ, AUSTRALIA)

26 Tuesday

27 Wednesday

*near near 1703 280 2841 30 2007 1:45 // Be there 1:15*

28 Thursday

29 Friday

30 Saturday

*moon*

● NEW MOON

**Potato**

JOAN MIRÓ (Spanish, 1893–1983)  
 Oil on canvas, 39¾ × 32½ in., 1928  
 Jacques and Natasha Gelman Collection, 1998  
 1999.363.50  
 © 2021 Successió Miró / Artists Rights Society  
 (ARS), New York / ADAGP, Paris

**EMBLEMATIC OF MIRÓ'S** poetic riffs on reality, this painting depicts a gigantic female figure above a patch of earth with her arms stretched wide. The billowing figure is attached to a red post in the center of the composition, like a scarecrow on a pole. She is surrounded by fanciful decorative objects, some of which are “earthy” and some not. The painting’s title comes from a small, brown, oval object lodged in the woman’s forehead.

**APRIL**

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8 Sunday

MOTHER'S DAY (USA, AUSTRALIA, CANADA, NZ)

9 Monday

● FIRST QUARTER

10 Tuesday

11 Wednesday

Jerk

12 Thursday

13 Friday

14 Saturday

**Young Girl in a Blue Dress**

AUGUSTE RENOIR (French, 1841–1919)

Watercolor with gouache highlights on thick cream wove paper, 8 $\frac{3}{16}$  × 6 $\frac{5}{16}$  in., ca. 1890

Robert Lehman Collection, 1975 1975.1.688

**THIS WATERCOLOR IS** a masterpiece of spontaneous portraiture. The precise layering of watercolor and gouache creates delicate tonal variations within a particularly unforgiving medium. Renoir's deft handling of his watercolors brings the figure vibrantly to life. The sitter, who appears in several works by Renoir, may be Aline Charigot, the woman he married in 1885 and the mother of his first son, Pierre.

## MAY

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15 Sunday

*his*  
*Launders*  
 703  
 938 9064  
*Joe Straub*  
 ☆

16 Monday

*Eme Siegel*  
 1:15

○ FULL MOON

17 Tuesday

18 Wednesday

*Jodie*

19 Thursday

*funeral*  
*W. Farrell*  
 10:00  
 703  
 893  
 0816  
*B Ruppert*

20 Friday

21 Saturday

*Math graduation*

ARMED FORCES DAY (USA)

MAY

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**PERSEPHONE, THE DAUGHTER** of the goddess Demeter, was condemned to spend half of each year with Hades, the ruler of the underworld. In this grandiose representation, Persephone ascends to earth through a rocky outcrop. She is guided by Hermes, the divine messenger, and Hekate, a goddess of fertility, magic, and dark things who typically carries torches. At the far right stands the regal Demeter, waiting to receive her daughter and the renewal of life that her return engendered.

**Bell-Krater**

Attributed to the PERSEPHONE PAINTER, Greek, Attic, ca. 440 B.C. Terracotta, red-figure Fletcher Fund, 1928 28.57.23

## 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

### Upcoming Appointments

Date	Time	Appointment	Dept./Address	Phone
05/16/2022	01:15 PM	Established Patient ANDREW SIEGEL, MD	Eye Physicians of Virginia 6845 Elm Street Suite 611 McLean, VA 22101- 3843.	(703) 356-6880





571,722 9462

MAY 2022

22 Sunday

3-6 shower niki

LAST QUARTER

23 Monday

VICTORIA DAY (CANADA)

5091 5089

24 Tuesday

25 Wednesday

26 Thursday

27 Friday

1:00 Capri

28 Saturday

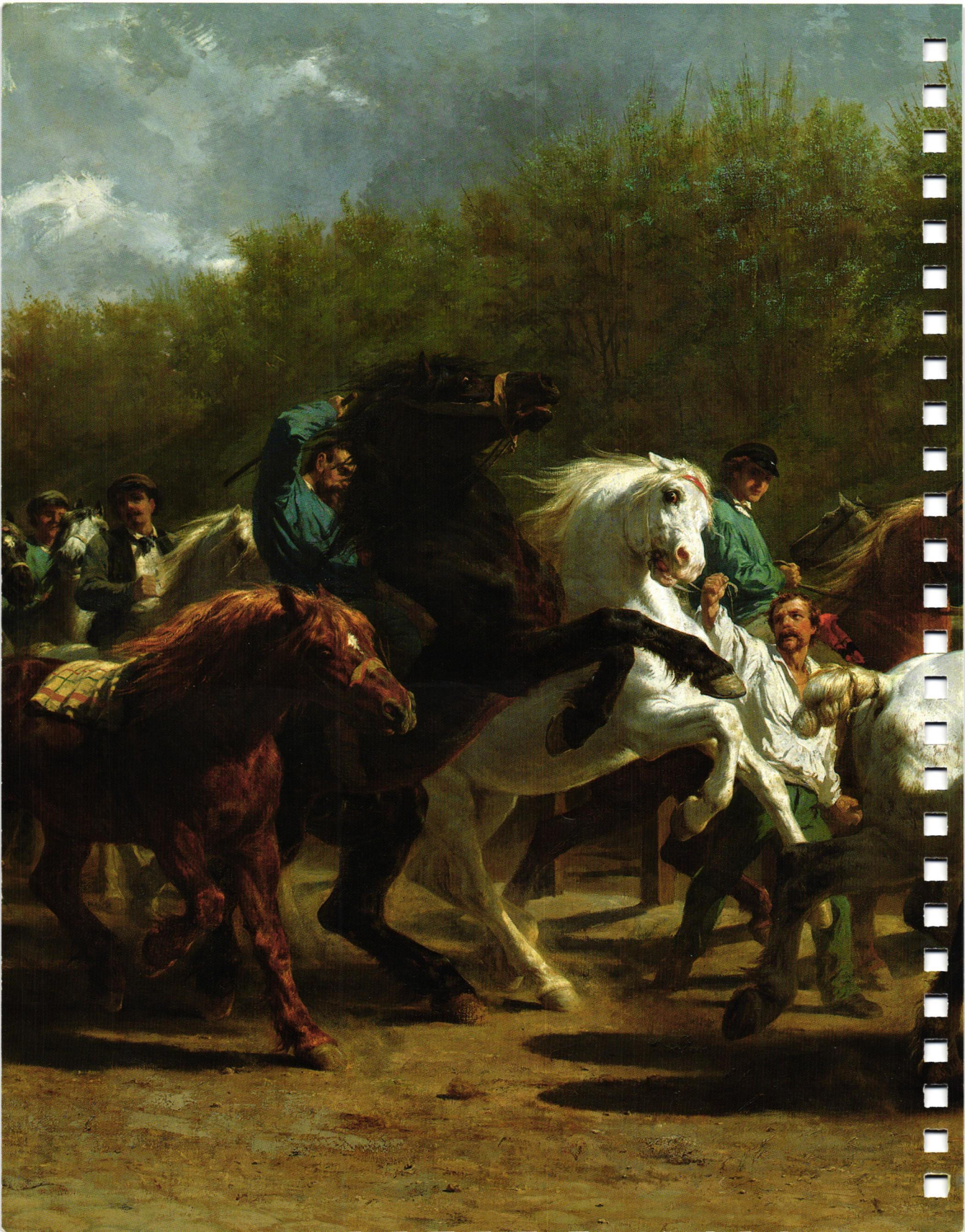
1:00 capri Nancy #103 489 0305 D. Kramb # 4:45 Betty Ron

Allée of Chestnut Trees (DETAIL)  
ALFRED SISLEY (British, 1839-1899)  
Oil on canvas, 19 3/4 x 24 in., 1878  
Robert Lehman Collection, 1975 1975.1.211

**WHILE LIVING IN** Sèvres with his wife and children, Sisley painted this view of a curved pathway lined with chestnut trees in full bloom. The pathway follows a bend in the Seine, giving the viewer access across the pictorial space. The weather is pleasant, the sky a crisp pale blue, and the grass bending softly in the wind. Unlike other Impressionists who returned to their studios in their later careers, Sisley remained outdoors, painting from his sketches rendered in the countryside.

MAY

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29	30	31				



5 Sunday

6 Monday

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

7 Tuesday

● FIRST QUARTER

*Queen Mary II*

*9.17.17  
Queen Mary II*

8 Wednesday

*Helen Colvins  
17601  
Leeward*

9 Thursday

*Mary Sol A*

10 Friday

11 Saturday

**The Horse Fair (DETAIL)**

ROSA BONHEUR (French, 1822-1899)

Oil on canvas, 8 ft. ¼ in. x 16 ft. 7½ in.,

1852-55

Gift of Cornelius Vanderbilt, 1887 8725

**FOR A YEAR** and a half, Bonheur, dressing as a man to discourage attention, sketched twice a week at the horse market held in Paris on the tree-lined Boulevard de l'Hôpital. Bonheur was well established as an animal painter when the painting debuted at the Paris Salon of 1853, where it received wide praise. In arriving at the final scheme, the artist referenced ancient Greek sculpture, calling this work, which is over sixteen feet long, her own "Parthenon frieze."

**JUNE**

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26	27	28	29	30		

12 Sunday

13 Monday

QUEEN'S BIRTHDAY (AUSTRALIA—EXCEPT QLD, WA)

14 Tuesday

○ FULL MOON  
FLAG DAY (USA)

15 Wednesday

*Jodie*

16 Thursday

17 Friday

18 Saturday

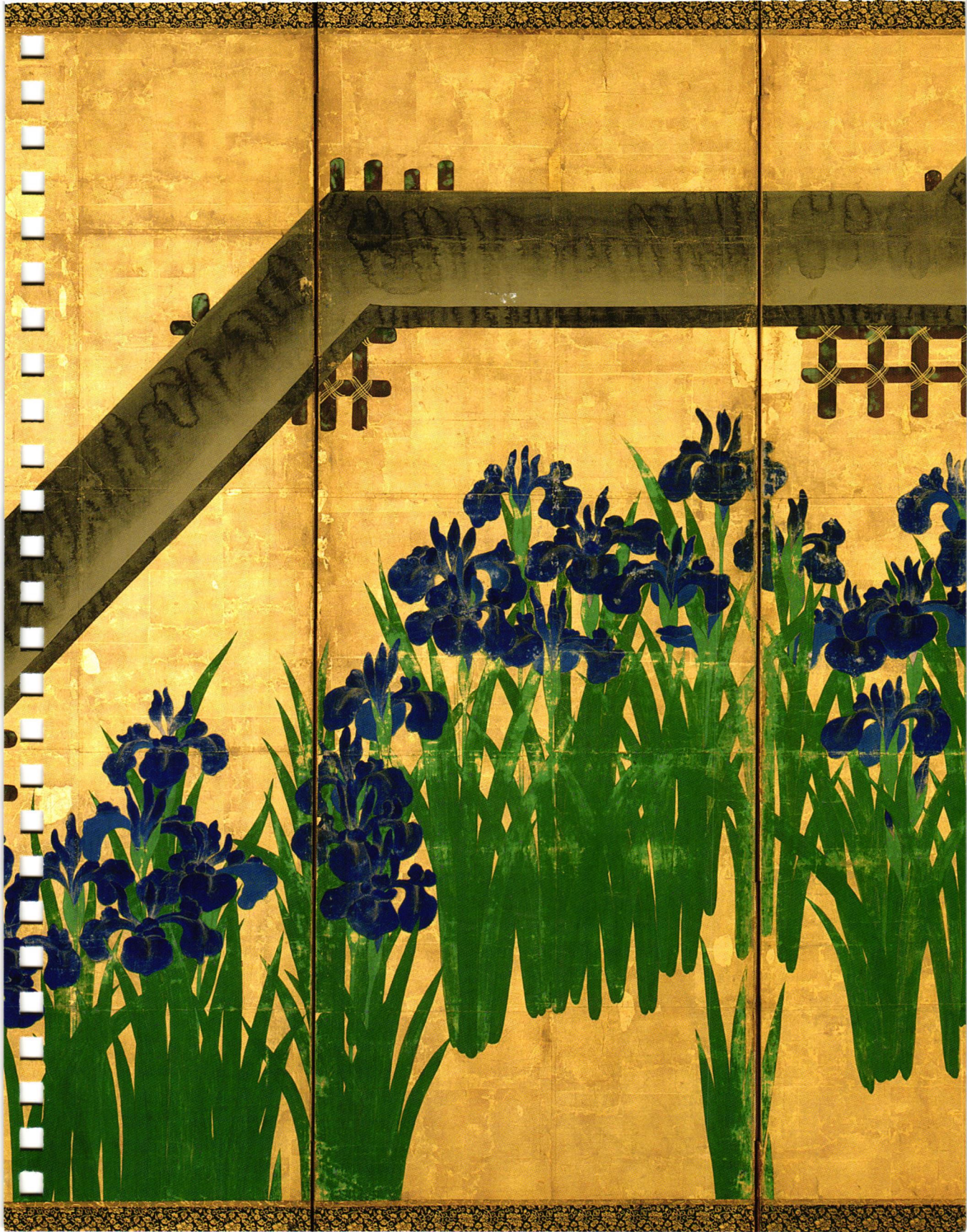
JUNE

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**THE STATELY, VERTICAL** forms of irises set against an angular bridge refer to an episode in *The Ise Stories* (*Ise monogatari*). Exiled from Kyoto after an affair with a high-ranking court lady, the story's protagonist stops at Yatsuhashi, a place where a stream branches into eight channels, each with its own bridge. The sight of irises prompts him to compose a nostalgic love poem. The first syllable of each line forms the Japanese word for irises (*kakitsubata*).

*Irises at Yatsuhashi*  
**(Eight Bridges)** (DETAIL)

OGATA KÖRIN (Japanese, 1658–1716)  
Pair of six-panel folding screens; ink and color on gold leaf on paper; 5 ft. 10½ in. × 12 ft. 2¼ in. overall, after 1709  
Purchase, Louisa Eldridge McBurney Gift, 1953  
53.71.2





19 Sunday

JUNETEENTH (USA)  
FATHER'S DAY (USA, CANADA, IRELAND, UK)

20 Monday

21 Tuesday

● LAST QUARTER  
SUMMER SOLSTICE

22 Wednesday

*Louise  
1:00  
BK club*

23 Thursday

24 Friday

25 Saturday

*Eagle Head, Manchester,  
Massachusetts (High Tide)* (DETAIL)  
WINSLOW HOMER  
(American, 1836–1910)  
Oil on canvas, 26 × 38 in., 1870  
Gift of Mrs. William F. Milton, 1923 23.772

**FOLLOWING HIS EXPERIENCE** as an illustrator during the Civil War, Homer turned to lighter scenes of contemporary life, often focusing on fashionable young women. This painting of three bathers was his most daring subject to date. Critics were less disturbed by its disquieting mood than by the fact that, as one observed, the figures were “exceedingly red-legged and ungainly.” As in much of Homer’s work, an air of mystery and melancholy imbues the scene, suggesting deeper meanings below the surface.

JUNE						
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26 Sunday

27 Monday

28 Tuesday

29 Wednesday

● NEW MOON

30 Thursday

1 Friday

CANADA DAY

2 Saturday

JULY

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31						

**BEFORE COLOR PHOTOGRAPHY**, hand-colored drawings and photographs were the primary means of documenting multi-color Greek art. Beginning in the late 1870s, Émile Gilliéron recorded major archaeological discoveries in Greece shortly after their excavation. This copy reproduces the few fragments of burnt and abraded original fresco, represented as slightly offset from the restoration, and shows the extent to which Gilliéron recreated the scene.

Reproduction of the "Ladies in Blue" Fresco (DETAIL)

Restored by EMILE GILLIÉRON fils, Swiss, 1927

Minoan, ca. 1525–1450 B.C.

Painted plaster, 61½ × 40 in.

Dodge Fund, 1927 27.251





row

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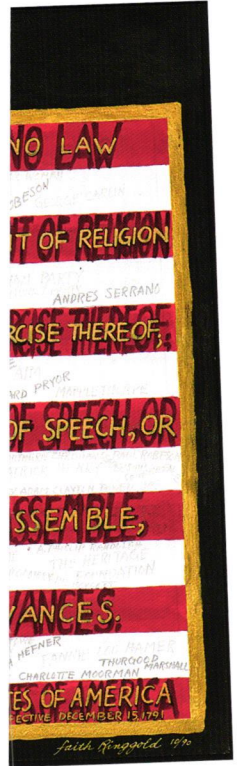
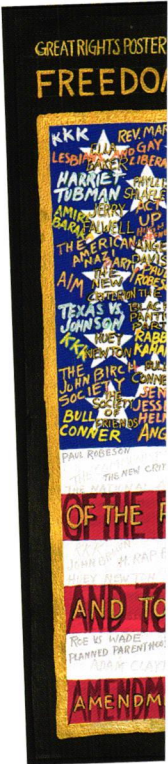
ser 87

88

89

7-8-22

NOTES



3 Sunday

4 Monday

INDEPENDENCE DAY (USA)

5 Tuesday

*after 11:00 PD pick up  
prescription for eye drops*

6 Wednesday

7 Thursday

● FIRST QUARTER

8 Friday

9 Saturday

EID AL-ADHA

**Freedom of Speech**

FAITH RINGGOLD (American, b. 1930)

Acrylic and graphite on paper,

24 x 35 3/4 in., 1990

Purchase, Gift of Hyman N. Glickstein, by

exchange, 2001 2001.288

© 2021 Faith Ringgold / Artists Rights Society

(ARS), New York, Courtesy ACA Galleries,  
New York

**THIS WORK WAS** commissioned by the National Constitution Center in Philadelphia as a poster design for an exhibition commemorating the two-hundredth anniversary of the Bill of Rights. Ringgold painted the words of the First Amendment on the red stripes of the American flag. Over the stars and white stripes, she named perpetrators or victims of serious breaches of these freedoms, laying bare that across U.S. history, the country's ideals have not always been upheld by its government or its people.

**JULY**

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31						

*ma*

10 Sunday

11 Monday

12 Tuesday

13 Wednesday

*childs  
2:10*

○ FULL MOON

14 Thursday

15 Friday

16 Saturday

*10:3*

*ma*  
*ma*

JULY						
S	M	T	W	T	F	S
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31						

*lee*

**AFTER THE FALL** of Hangzhou, the Southern Song capital, in 1276, the artist Qian Xuan chose to live as an *yimin*, a “leftover subject” of the dynasty. This handscroll illustrates the story of Wang Xizhi (303–361), a famed calligrapher and a practitioner of Daoism, who was said to derive inspiration from natural forms. By creating a dreamlike evocation of antiquity, the artist prevented a realistic reading of his picture as a way of asserting the disjuncture he felt as an *yimin*.

**Wang Xizhi Watching Geese (DETAIL)**  
 QIAN XUAN (Chinese, 1239–1301)  
 Handscroll; ink, color, and gold on paper,  
 9 7/8 × 36 1/2 in., ca. 1295  
 Ex coll.: C. C. Wang Family, Gift of The Dillon Fund,  
 1973 1973.120.6

哲言墓  
高風  
有足多  
獨推也  
聖帝云





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RRD RP2 0422



17 Sunday

18 Monday

2:30  
acomp.

19 Tuesday

20 Wednesday

● LAST QUARTER

21 Thursday

22 Friday

23 Saturday

**Crown of the Virgin of the Immaculate Conception, known as the Crown of the Andes**

COLOMBIAN; POPAYÁN, ca. 1660

(diadem) and ca. 1770 (arches)

Gold, repoussé and chased; emeralds

Purchase, Lila Acheson Wallace Gift, Acquisitions Fund and Mary Trumbull Adams Fund, 2015 2015.437

**THIS SPECTACULAR, GOLD-AND-EMERALD**

“Crown of the Andes” is one of the finest surviving examples of Colonial Spanish-American goldsmith work. The crown was made to adorn a sculpture of the Virgin of the Immaculate Conception in the city of Popayán, in what is now southwestern Colombia. On important feast days, the statue would have been adorned with precious garments and jewels, including the crown, and carried in procession through the streets of the city for public veneration.

**JULY**

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31						



24 Sunday

25 Monday

*Pool 2:10*

26 Tuesday

27 Wednesday

*Jodie*

28 Thursday

*10:15  
Nassau*

● NEW MOON

29 Friday

*10:45  
Asma*

30 Saturday

JULY

S	M	T	W	T	F	S
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31						

**THE ARTIST'S WORK** in mosaic, inspired by Byzantine examples he had seen abroad, dates to as early as the 1880s, when he began experimenting with iridescent glass and transparent tesserae backed with metal leaf. Mosaic decoration graced countless interiors by him, from churches to department stores. This shimmering garden landscape was among the decorations that graced the Tiffany Studios showrooms until their contents were auctioned in 1938.

**Garden Landscape (DETAIL)**  
 LOUIS COMFORT TIFFANY  
 (American, 1848–1933)  
 TIFFANY STUDIOS (American, 1902–32)  
 Favrite-glass mosaic, ca. 1905–15  
 Gift of Lillian Nassau, 1976 1976.105





*Make appr David.*

JULY 2022 \* AUGUST 2022

31 Sunday

*4:00 Steven*

1 Monday

BANK HOLIDAY (IRELAND, UK—SCOTLAND, AUSTRALIA—NSW)

PICNIC DAY (AUSTRALIA—NT)

2 Tuesday

3 Wednesday

4 Thursday

5 Friday

● FIRST QUARTER

6 Saturday

**The Temple of Dendur**

EGYPTIAN, ROMAN PERIOD

Aeolian sandstone, completed by 10 B.C.

Given to the United States by Egypt in 1965, awarded to The Metropolitan Museum of Art in 1967, and installed in The Sackler Wing in 1978  
68.154

**THIS EGYPTIAN MONUMENT**, originally erected in Nubia, would have been completely submerged as a result of the construction of the Aswan High Dam, begun in 1960. Instead, the temple was given to the United States. Built by the Roman emperor Augustus, the temple honors the goddess Isis and two deified sons of a local Nubian chieftain. The complex, reassembled as it appeared on the banks of the Nile, is a simplified version of the standard Egyptian cult temple.

**AUGUST**

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28	29	30	31			

7 Sunday

8 Monday

9 Tuesday

*sk club*

10 Wednesday

11 Thursday

12 Friday

○ FULL MOON

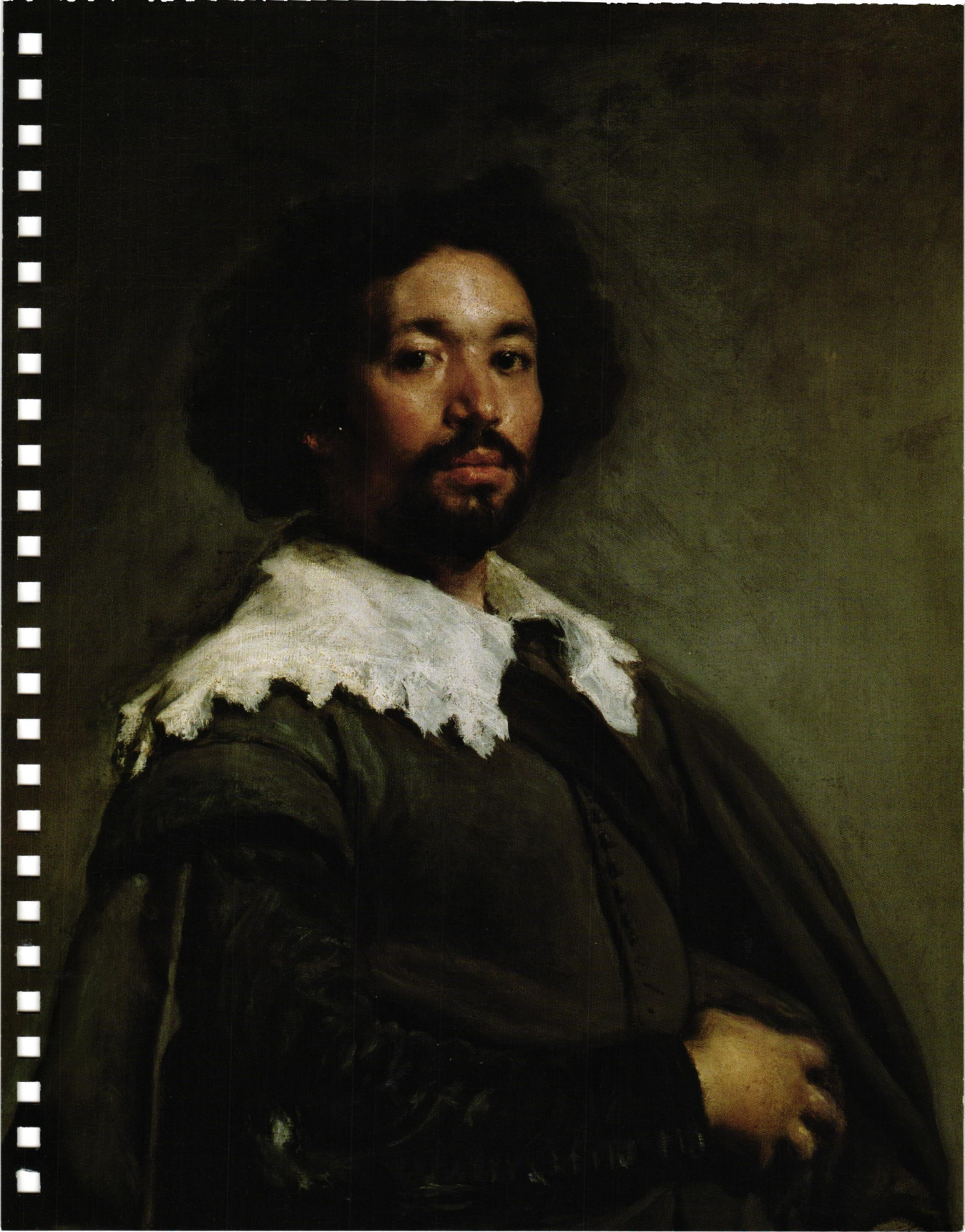
13 Saturday

**AUGUST**

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**VELÁZQUEZ MOST LIKELY** executed this portrait of his enslaved assistant in Rome during the early months of 1650. It is a work of genius, in its subtlety of brushwork and coloring, freshness of characterization, and depth of insight and sympathy. Months after depicting his sitter in such a proud and confident way, Velázquez signed a contract of manumission that would liberate him from bondage in 1654. From that point forward, Juan de Pareja worked as an independent painter in Madrid.

**Juan de Pareja (1606-1670) (DETAIL)**  
 VELÁZQUEZ (Spanish, 1599-1660)  
 Oil on canvas, 32 × 27½ in., 1650  
 Purchase, Fletcher and Rogers Funds, and Bequest of Miss Adelaide Milton de Groot (1876-1967), by exchange, supplemented by gifts from friends of the Museum, 1971 1971.86





14 Sunday

15 Monday

16 Tuesday

17 Wednesday

*12:00  
enter  
heavy  
rain  
Cancel*

18 Thursday

19 Friday

● LAST QUARTER

20 Saturday

*Turner?*

*Venice, from the Porch of  
Madonna della Salute* (DETAIL)  
JOSEPH MALLORD WILLIAM TURNER  
(British, 1775–1851)  
Oil on canvas, 36 × 48 $\frac{1}{8}$  in., ca. 1835  
Bequest of Cornelius Vanderbilt, 1899 99.31

**TURNER DREW ON** his considerable experience as a marine painter and the brilliance of 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 by means of delicate reflections. He based the composition on a rather slight pencil drawing made during his first trip to Venice in 1819, but the painting is really the outcome of his second visit, in 1833.

**AUGUST**

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21	22	23	24	25	26	27
28	29	30	31			







Ed. 11a. In 25 c. Impreso por el arte de M. Leroy  
Mary Cassatt



28 Sunday

29 Monday

BANK HOLIDAY (UK—EXCEPT SCOTLAND)

30 Tuesday

9:00 Sekmei

Dude  
4:30

31 Wednesday

1 Thursday

1:00 Release

2 Friday

Jim's  
B A

3 Saturday

● FIRST QUARTER

**Armor (Gusoku)**

Helmet signed by BAMEN TOMOTSUGU

(Japanese, active 18th century)

Iron, lacquer, copper-gold alloy

(shakudō), silver, silk, horse hair, ivory,  
18th century

Gift of Etsuko O. Morris and John H. Morris Jr.,  
in memory of Dr. Frederick M. Pedersen, 2001  
2001.642

**NOT ONLY IS** the workmanship of this armor and its materials of the highest quality, the suit also represents a fine specimen of late tōsei-gusoku (modern armors). One of the key features of this armor is its extremely rare color scheme of the lacings of the kusazuri (skirt). Usually, the color of the lacing changes between rows. Here, however, the colors change between the seven segments, starting at the right waist in white, becoming gradually darker going around the torso.

**SEPTEMBER**

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4 Sunday

FATHER'S DAY (AUSTRALIA, NZ)

5 Monday

LABOR DAY (USA, CANADA)

6 Tuesday

7 Wednesday

8 Thursday

10:00 Rehearsal

9 Friday

10 Saturday

○ FULL MOON

SEPTEMBER

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**THIS COMPOSITION USES** the language of traditional miniature painting to depict a *bazm* gone awry. It is a fragmented representation of an ancient princely pursuit that symbolized the stability and well-being of a ruler and his domain. Here the musicians are distorted and the instruments are broken and scattered. The composition implies shattered dreams and disillusionment with the ongoing deterioration of long-standing ideals.

*Shattered Mirror, Shattered Music*  
 REZA DERAKHSHANI  
 (Iranian, b. Sangsar, 1952)  
 Mixed media, 70 $\frac{7}{8}$  × 59 $\frac{1}{16}$  in., 2010  
 Purchase, 2011 NoRuz at The Met Benefit, 2013  
 2013.227  
 © Reza Derakhshani

7





11 Sunday

12 Monday

13 Tuesday

14 Wednesday

BK club molly

1:00 med star PT.

15 Thursday

Jim Jund

Santa 7:00

80 Ski Inverness Park

10:30

Ropin

Jesse

16 Friday

17 Saturday

Mark  
Lewin  
Bryt

~~John~~  
~~Paul~~

11:15  
Lufkin  
Wentworth  
Sewer 104  
D

LAST QUARTER

*From the Faraway, Nearby*  
GEORGIA O'KEEFFE  
(American, 1887-1986)  
Oil on canvas, 36 x 40 7/8 in., 1937  
Alfred Stieglitz Collection, 1959 59.204.2

403  
893  
2520

Lonlin Prompt

**IN 1935 O'KEEFFE** began to experiment with compositions that combined bones and landscapes, without regard to relative size, scale, or perspective. Despite her realistic painting technique, there is no plausibility to this scene. The poetic title—conveying longing and loneliness—suggests that the odd juxtaposition of words and images depicts an emotional state of mind as well as a physical location.

SEPTEMBER

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18 Sunday

3rd fl  
B  
6:45 pm  
Dinner  
8:00  
Q  
V

19 Monday

~~11:30~~  
~~9:45~~  
J

20 Tuesday

Stew  
B

21 Wednesday

Jodie

U.N. INTERNATIONAL DAY OF PEACE

22 Thursday

at home  
BRMP

23 Friday

10:00  
PT  
Rel.

AUTUMNAL EQUINOX

24 Saturday

SEPTEMBER

S	M	T	W	T	F	S
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25	26	27	28	29	30	

**IN THIS PAINTING**, tall, graceful trees frame the pool of still water in the middle distance. Light fills the center of the painting and diffuses the distant autumn foliage. A horse-drawn cart and two figures resting by the pool unobtrusively animate the scene. Responding to critics who found his work too detailed and literal, Richards has eliminated many details such as underbrush in the forest and lightened others. By simplifying the composition, he has created a decorative image.

*Indian Summer* (DETAIL)

WILLIAM TROST RICHARDS  
(American, 1833–1905)

Oil on canvas, 24 $\frac{1}{8}$  × 20 in., 1875

Bequest of Collis P. Huntington, 1900 25.1106



**Rebecca Sachdev, PT, CMTPT**  
Clinic Director  
Physical Therapist  
rebecca.sachdev@medstar.net

*23rd  
Fru 10am*

**Physical Therapy**  
6858 Old Dominion Dr.  
Ste. 200  
McLean, VA 22101  
**P** 703-288-8260  
**F** 703-288-9316  
**MedStarHealth.org**



25 Sunday

● NEW MOON  
ROSH HASHANAH (BEGINS AT SUNDOWN)

26 Monday

QUEEN'S BIRTHDAY (AUSTRALIA—WA)

27 Tuesday

ROSH HASHANAH ENDS

*Le 17<sup>e</sup> 3<sup>00</sup> jours commencent*

28 Wednesday

29 Thursday

*10:00 P.T.*

30 Friday

*2:00 Kopen*

1 Saturday

**Dress Ornament**

GEORGES FOUQUET (French, 1862–1957)  
Jade, onyx, diamonds, enamel, platinum,  
ca. 1923  
Gift of Eva and Michael Chow, 2001 2001.723  
© 2021 Artists Rights Society (ARS), New York

**MANY INFLUENCES CONTRIBUTED** to the French Art Deco style. One was the exoticism of the Far East, and this dress ornament typifies that theatrical taste. Its unexpected combination of colors and juxtaposition of materials, including Asian jade, are appropriately matched to the motif of a Chinese mask. The extraordinarily large scale of the jewel suggests that it was probably intended to be a tour-de-force exhibition piece; its weight easily would have torn, or at least compromised, the drape of a delicate dress fabric.

**OCTOBER**

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30	31					

OCTOBER 2022

2 Sunday

3 Monday

● FIRST QUARTER  
LABOUR DAY (AUSTRALIA—ACT, SA, NSW)  
QUEEN'S BIRTHDAY (AUSTRALIA—QLD)

4 Tuesday

*Jan Fort*

YOM KIPPUR (BEGINS AT SUNDOWN)

5 Wednesday

*2:00 P.T.*

6 Thursday

7 Friday

8 Saturday

OCTOBER

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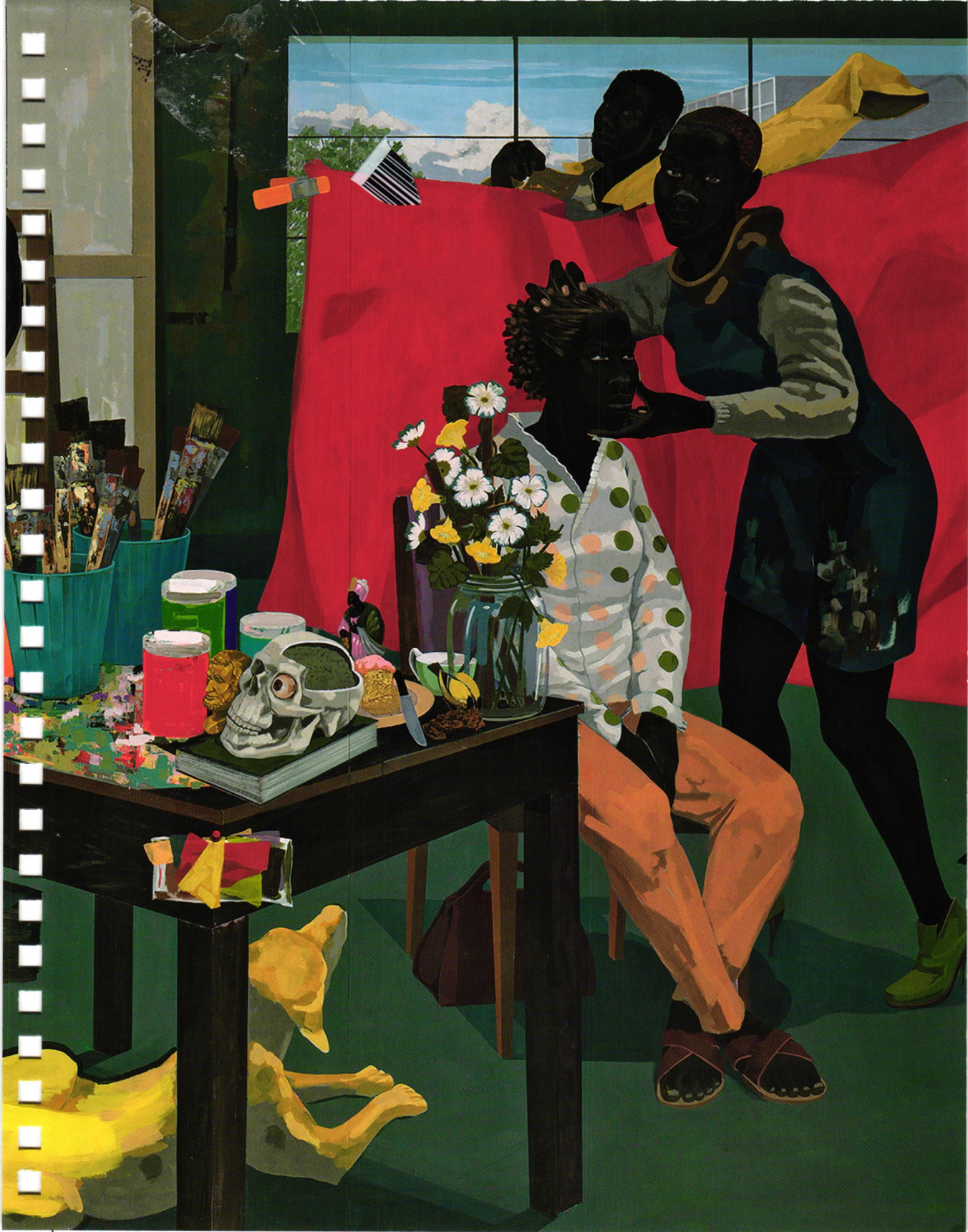
**MARSHALL HAS BEEN** depicting the African American experience since the 1980s across a range of genres. This work is in part about his visit as a teenager to the studio of his idol Charles White (American, 1918-1979) and his discovery of a Black artist's workshop. At the same time it is also a majestic ode to the job of the artist, the history of painting, and the multiple possibilities that still pump through the heart of its practice.

*Untitled (Studio)* (DETAIL)

KERRY JAMES MARSHALL  
(American, b. 1955)

Acrylic on PVC panels,  
6 ft. 11<sup>5</sup>/<sub>16</sub> in. × 9 ft. 11<sup>1</sup>/<sub>4</sub> in., 2014  
Purchase, The Jacques and Natasha Gelman  
Foundation Gift, Acquisitions Fund and The  
Metropolitan Museum of Art Multicultural  
Audience Development Initiative Gift, 2015  
2015.366

© Kerry James Marshall





9 Sunday

○ FULL MOON

10 Monday

COLUMBUS DAY (USA)  
INDIGENOUS PEOPLES DAY (USA)  
THANKSGIVING (CANADA)

11 Tuesday

N:00  
P.T.

12 Wednesday

13 Thursday

11:30 Schmeier's  
Blood Bach  
Soor  
Celene

14 Friday

15 Saturday

**Ugolino and His Sons**

JEAN-BAPTISTE CARPEAUX

(French, 1827–1875)

Saint-Béat marble, 1865–67

Purchase, Josephine Bay Paul and C. Michael Paul Foundation Inc. Gift, Charles Ulrick and Josephine Bay Foundation Inc. Gift, and Fletcher Fund, 1967 67.250

**THE SUBJECT OF** this intensely Romantic work is derived from canto XXXIII of Dante's *Inferno*, which describes how the Pisan traitor Count Ugolino della Gherardesca, his sons, and his grandsons were imprisoned in 1288 and died of starvation. Carpeaux's visionary statue reflects the artist's passionate reverence for Michelangelo, specifically for *The Last Judgment* (1536–41) in the Sistine Chapel of the Vatican, Rome, as well as his own painstaking concern with anatomical realism.

**OCTOBER**

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30	31					



16 Sunday

17 Monday

*Jen surgery*

LAST QUARTER

18 Tuesday

19 Wednesday

*Jodie*

*3K Club Miss M.F.*

20 Thursday

~~*9:30*~~

21 Friday

*9*

~~*9:30*~~

22 Saturday

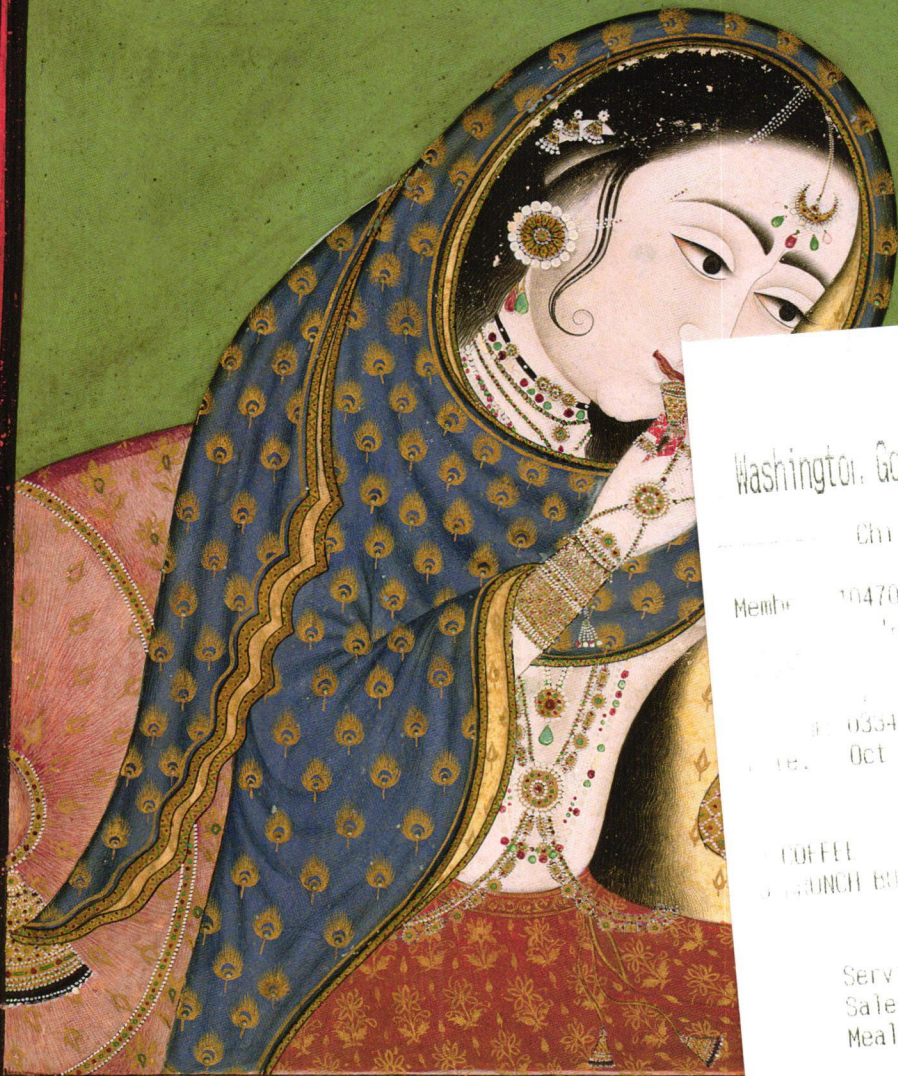
OCTOBER

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**CLARKSON MADE THIS** quilt from hundreds of small hexagonal pieces of fabric. Although pieced quilts were popular in England in the eighteenth century, the technique did not catch on in America until the nineteenth century, as increased leisure time made quilting more popular and small patterned printed cottons were less expensive to work with than English chintzes. Clarkson probably made the quilt as a wedding present for her son Thomas in about 1830.

**Honeycomb Quilt (DETAIL)**  
 ELIZABETH VAN HORNE CLARKSON  
 (American, 1771-1852)  
 Cotton, ca. 1830  
 Gift of Mr. and Mrs. William A. Moore, 1923  
 23.80.75





Washington Golf and Country Club

Chit Details

Member: 10470 McMahon, Bertha

Phone: 03341  
Date: Oct 23/22

Covers: 3

Time: 1:41pm

COFFEE	6.00
LUNCH BUFFET	48.00
<b>Total:</b>	<b>54.00</b>
Service Charge	9.72
Sales Tax	3.24
Meals Tax	2.16

**Chit Total: \$69.12**

268 33  
59706

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6858 Old Dominion Dr Ste 200  
McLean, VA 22101-3832  
Phone: (703)288-8260  
Fax: (703)288-9316



MedStar Health

**Upcoming appointments for MCMAHON, BERTHA T.**

<b>Date</b>	<b>Case</b>	<b>Time</b>	<b>Therapist</b>	<b>Reminder</b>
Thursday, October 27th, 2022	PT BACK 8/22 OLIVE	08:00 am	RS-M	Scheduled
Tuesday, November 1st, 2022	PT BACK 8/22 OLIVE	12:00 pm	RS-M	Scheduled
Tuesday, November 8th, 2022	PT BACK 8/22 OLIVE	11:00 am	RS-M	Scheduled
Tuesday, November 15th, 2022	PT BACK 8/22 OLIVE	11:00 am	RS-M	Scheduled
Tuesday, November 22nd, 2022	PT BACK 8/22 OLIVE	11:00 am	RS-M	Scheduled
Tuesday, November 29th, 2022	PT BACK 8/22 OLIVE	11:00 am	RS-M	Scheduled

23 Sunday

2.00 Bunk Club

24 Monday

DIWALI  
UNITED NATIONS DAY  
LABOUR DAY (NZ)

25 Tuesday

8:30 John Bloop

● NEW MOON

26 Wednesday

Jodie

27 Thursday

~~8:00~~ PT 10.00

28 Friday

29 Saturday

**Melancholy Courtesan**

INDIAN (Rajasthan, Bundi, or Kota [?])  
Ink, gold and opaque watercolor on  
paper, 12 $\frac{3}{8}$  × 10 $\frac{3}{4}$  in., ca. 1750  
Purchase, Evelyn Kranes Kossak and Josephine  
L. Berger-Nadler Gifts and funds from various  
donors, 1995 1995.232

**NO INSCRIPTION IDENTIFIES** the subject, but the painting is probably the idealized portrait of a courtesan. She has raised a small cup to her lips and seems lost in reverie. Her melancholy may be due simply to alcohol, but it is more likely that she was associated with a particular story that is unknown to us. This compositional formula derives from Mughal prototypes, but the handling of color, pattern, and space is purely Rajput.

**OCTOBER**

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30 Sunday

31 Monday

HALLOWEEN  
BANK HOLIDAY (IRELAND)

1 Tuesday

● FIRST QUARTER

12:00  
PT

2 Wednesday

John

3 Thursday

4 Friday

Noon

5 Saturday

NOVEMBER

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**IN THIS ENSEMBLE**, several tartans, with their rich familial and political narratives and associations with the history of the Scottish resistance, are combined in an untraditional jumble. Like Vivienne Westwood and Alexander McQueen, Kawakubo manipulates the symbolic textile for its radical, as well as its traditional, connotations. Her rebellious and anarchic conceit is expressed in the punk reference of the Union Jack headscarf and Mad Max, postapocalyptic headpiece, designed with British milliner Stephen Jones.

**Ensemble**

REI KAWAKUBO (Japanese, b. 1942)  
Hat by STEPHEN JONES (British, b. 1957)  
FOR COMME DES GARÇONS  
(Japanese, founded 1969)  
Wool, cotton, metal, leather, spring/  
summer 2006  
Gift of Comme des Garçons, 2007 2007.306a-d

2  
22  
22







**D**ampnen  
dam uiam  
suam in exitu  
domus. uille uel loci.

**Q**uam pacis la  
lutis et prosperi  
tatis dirigat do  
minus ih̄s xp̄s

6 Sunday

*check phone re/commitment*

DAYLIGHT SAVING TIME ENDS (USA, CANADA)

7 Monday

*11:15 friendly FRIDAY*

8 Tuesday

*11:00 PT*

*Euse surgery*

○ FULL MOON  
ELECTION DAY (USA)

9 Wednesday

*inspection sticker*

*Ryle returns call regard 10/22 con*

10 Thursday

*Jean dinner*

11 Friday

VETERANS' DAY (USA)  
REMEMBRANCE DAY (CANADA, IRELAND, AUSTRALIA)

12 Saturday

*The Belles Heures of Jean de France, duc de Berry*  
THE LIMBOURG BROTHERS (Franco-Netherlandish, active France by 1399-1416)  
Tempera, gold, and ink on vellum, 9 3/8 x 6 1/8 in., 1405-1408/1409  
The Cloisters Collection, 1954 54.1.1a, b

**THIS PRIVATE DEVOTIONAL** book is one of the most sumptuous manuscripts to have come down to us from the Middle Ages. Commissioned by Jean de France, duc de Berry, from the Limbourg brothers, the most gifted artists of their time, it is the only manuscript completed by them in its entirety. The richly illustrated text is enhanced by seven unprecedented picture cycles devoted to Christian figures or events that held special significance for the duke.

**NOVEMBER**

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27	28	29	30			

13 Sunday

REMEMBRANCE SUNDAY (UK)

*Rox club 6:00*

14 Monday

*Siegel 2:00 Eye*

15 Tuesday

*703 258 8260*  
*Hip PT*  
*BK club*

16 Wednesday

LAST QUARTER

*571 350 840 103 280 5390 1:00*  
*Am Patel 8613 Jan Aug Jan*

17 Thursday

*10:00 P.T. changed on 2 left oct*

18 Friday

19 Saturday

NOVEMBER

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**THE FACE ON** this lid for a canopic jar was carved by a master with the skill and care one might expect in a more public portrait. Whatever the age of the owner at her death, she was given a youthful countenance for the eternal afterlife. The shape of the face, with its long slender nose, sloe eyes, and sensuous mouth, identifies it as a product of the second half of Akhenaten's reign, after he moved the royal court to Amarna.

**Lid for a Canopic Jar in the Shape of a Royal Woman's Head**

Egyptian, Dynasty 18, New Kingdom, Amarna Period

Travertine (Egyptian alabaster), blue glass, obsidian, unidentified stone, ca. 1349-1336 B.C.

Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915 30.8.54

20 Sunday

*Attr  
Mona*

*9:00  
Mona  
Joe*

21 Monday

22 Tuesday

*11:00 PT*

*Caller message  
to return  
@11-9 @ 4:15*

23 Wednesday

● NEW MOON

24 Thursday

THANKSGIVING (USA)

25 Friday

26 Saturday

*Still Life with a Ginger Jar and Eggplants* (DETAIL)  
PAUL CÉZANNE (French, 1839–1906)  
Oil on canvas, 28½ × 36 in., 1893–94  
Bequest of Stephen C. Clark, 1960 61.101.4

**FOR THIS COMMANDING** still life, with its richly orchestrated play of overlapping shapes, patterns, colors, and textures, Cézanne relied on a stock of familiar objects. The raffia-corded ginger jar, for example, is featured in more than a dozen compositions, including three of comparable verve dating to the early 1890s.

**NOVEMBER**

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27 Sunday

28 Monday

29 Tuesday

*PT 11:00*

*Cancelled*

30 Wednesday

*Jodie*

● FIRST QUARTER  
ST. ANDREW'S DAY (UK)

1 Thursday

*11:30 Schmieg  
-  
Cancelled*

2 Friday

3 Saturday

**DECEMBER**

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**INSIDE THE EBONY** case of this musical clock is an extremely rare and important instrument consisting of a sixteen-note pipe organ and a sixteen-string spinet that may be played independently of the organ. This extraordinary piece includes, in addition to the organ and spinet, a clock and five carved and colorfully clad commedia dell'arte figures that perform a circling dance in the clock's tower when the instruments sound to mark the hours.

**Musical Clock with Spinet and Organ**

VEIT LANGENBUCHER  
(German, 1587–1631)  
SAMUEL BIDERMANN  
(German, 1540–1622)  
Ebony, gliding, brass, silver gilt, gilt brass, iron, various wood and metals, wire, parchment and leather, ca. 1625  
Purchase, Clara Mertens Bequest, in memory of André Mertens, 2002 2002.323a-f





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*Patel*  
703 430 4420  
Cathy

Va

S.

Patel - Donnelly  
703 280 5390

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703 940 8716

SPECIAL NOTICE TO VIRGINIA INSUREDS: If you ultimately feel that we  
automobile policy due to an accident without just cause, you may appeal the  
Commissioner of Insurance, P.O. Box 1157, Richmond VA. 23218. Your requ  
days of your receipt of this notice.

to schedule gutters

4 Sunday

5 Monday

Akbari 11:45

6 Tuesday

8613  
for Aug

Patel 8:30 703 280 5390 ? 1103 280 5390

7 Wednesday

body will call → Gutters clean

8 Thursday

○ FULL MOON

9 Friday

10 Saturday

HUMAN RIGHTS DAY

**Bashi-Bazouk (DETAIL)**

JEAN-LÉON GÉRÔME

(French, 1824–1904)

Oil on canvas, 31 3/4 × 26 in., 1868–69

Gift of Mrs. Charles Wrightsman, 2008  
2008.547.1

**GÉRÔME WAS AT** the height of his career when he painted a model dressed in exotic textiles he had brought back to Paris after a twelve-week journey through the Near East. By calling the picture *Bashi-Bazouk*, “headless” in Turkish, the artist evoked the ferocious unpaid soldiers who fought for plunder—although it is difficult to imagine anyone charging into battle while wearing such an elaborate headdress and sumptuous clothing.

**DECEMBER**

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11 Sunday

12 Monday

*Return Jean*

13 Tuesday

*BK club*

*Ann*

14 Wednesday

15 Thursday

16 Friday

*10:00  
Echo  
cardio  
8081  
Lantern  
6:00  
Nuts*

LAST QUARTER

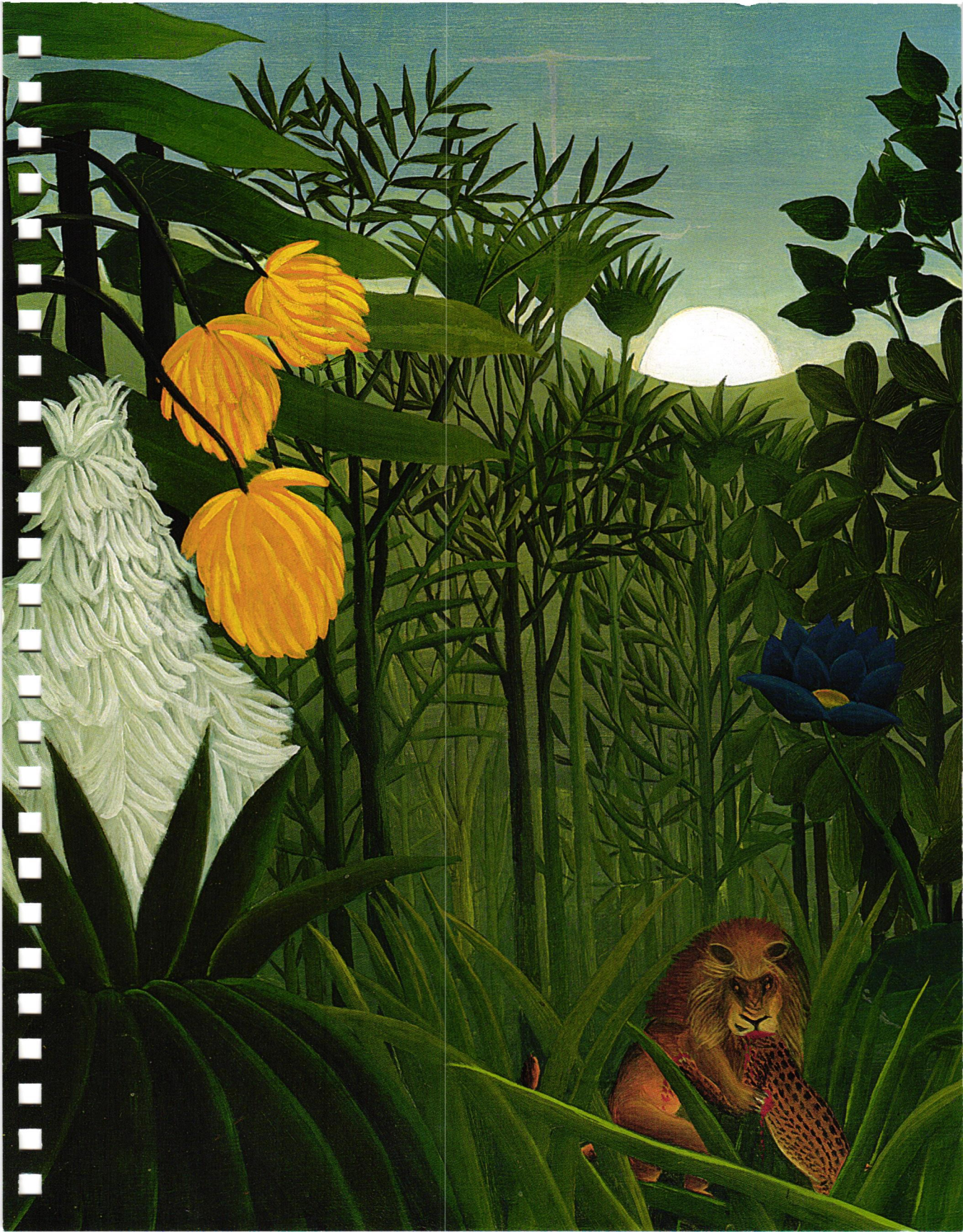
17 Saturday

DECEMBER

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**ROUSSEAU WAS A** self-taught artist whose first exhibition was held at age forty-two. In this picture, the artist's unique vision, his intuitive sense of design and color, and his precise, profuse use of detail combine to render his mysterious, exotic world authentic. The vegetation is evidently inspired by his visits to the Jardin des Plantes in Paris, but he has disregarded their actual sizes in inventing forests that dwarf the figures of natives and animals.

*The Repast of the Lion* (DETAIL)  
HENRI ROUSSEAU (LE DOUANIER)  
(French, 1844–1910)  
Oil on canvas, 44¾ × 63 in., ca. 1907  
Bequest of Sam A. Lewisohn, 1951 51.112.5





18 Sunday

HANUKKAH (BEGINS AT SUNDOWN)

19 Monday

20 Tuesday

21 Wednesday

WINTER SOLSTICE

22 Thursday

23 Friday

1:45 Schmug  
(Steven)

● NEW MOON

24 Saturday

CHRISTMAS EVE

*Washington Square, Winter*  
ANDRÉ KERTÉSZ

(American, b. Hungary, 1894–1985)

Gelatin silver print, 9¾ × 7⅞ in.,

1954, printed ca. 1978

Gift of Harriette and Noel Levine, 1981 1981.1112.1

© The Estate of André Kertész / Higher Pictures

**IN 1952, KERTÉSZ** moved into an apartment overlooking Washington Square and began a yearslong series of photographs that captured the park through the changing light, weather, and mood of the seasons. In this well-known photograph, a lone figure makes his way across the park's bright snow-covered paths. Kertész's twelfth-floor view provided enough distance that flattened planes but still allowed for the detail and intimacy captured here.

DECEMBER

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25 Sunday

CHRISTMAS DAY

26 Monday

KWANZAA BEGINS (USA)

HANUKKAH ENDS

CHRISTMAS DAY (OBSERVED) (AUSTRALIA—NT, SA, WA)

BOXING DAY (CANADA, NZ, UK, AUSTRALIA—EXCEPT NT, SA, WA)

ST. STEPHEN'S DAY (IRELAND)

27 Tuesday

CHRISTMAS DAY (OBSERVED) (NZ, UK, AUSTRALIA—EXCEPT NT, SA, WA)

BOXING DAY (OBSERVED) (AUSTRALIA—NT, WA)

PROCLAMATION DAY (OBSERVED) (AUSTRALIA—SA)

28 Wednesday

*Handwritten notes:*  
 NOT SCHEDULED  
 4:00  
 DR. COLEMAN  
 571 472 8940  
 Echo Cardio  
 8081 Inverness Park Drive  
 600 units

29 Thursday

30 Friday

FIRST QUARTER

31 Saturday

DECEMBER

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**ONCE THE CENTRAL** panel of an altarpiece, this painting simultaneously depicts the Adoration of the Christ Child and the Annunciation to the Shepherds, shown in the upper right. To create clear spatial relationships, the artist used overlapping planes and daring, if naive, perspective—most evident in the projecting roof of the stable. The setting of the narrative combines the Byzantine tradition of representing the Adoration in a cave with the Western iconography of a stable.

*The Adoration of the Shepherds*

(DETAIL)

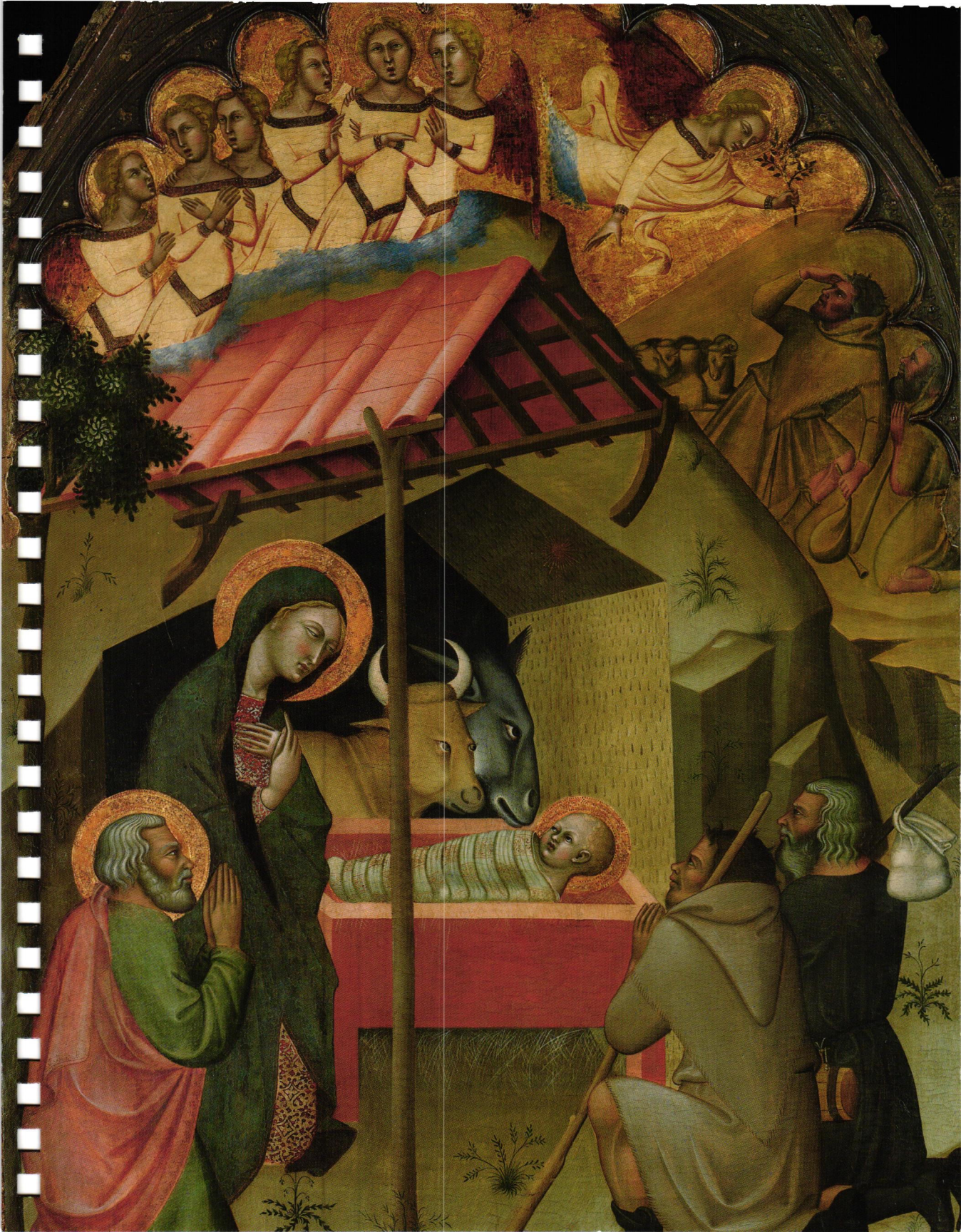
BARTOLO DI FREDI

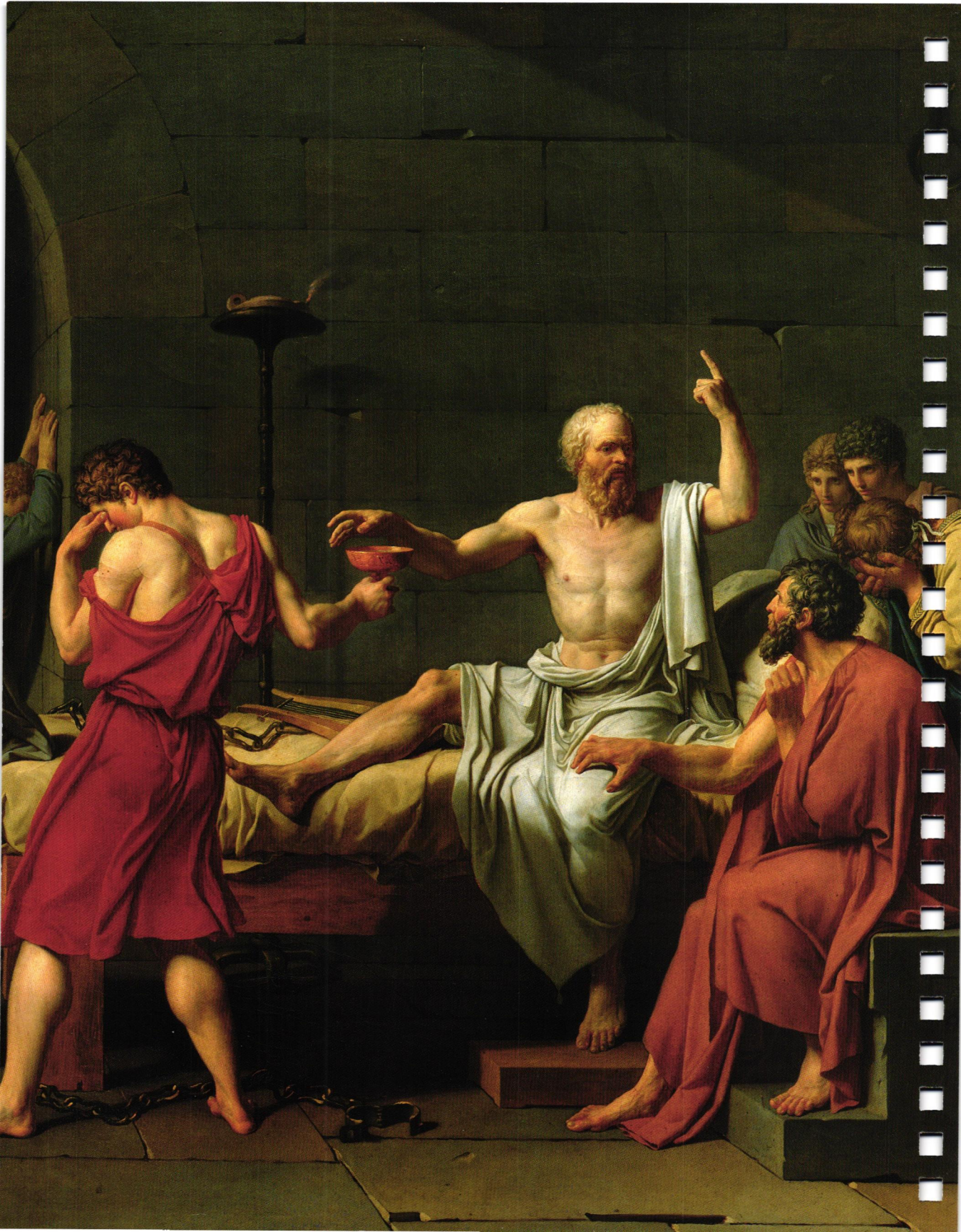
(Italian, active by 1353–died 1410)

Tempera on poplar, gilding,

63¼ × 45¼ in., 1374

The Cloisters Collection, 1925 25.120.288





## JANUARY

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## SEPTEMBER

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## OCTOBER

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## NOVEMBER

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## DECEMBER

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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						

*The Death of Socrates* (DETAIL)

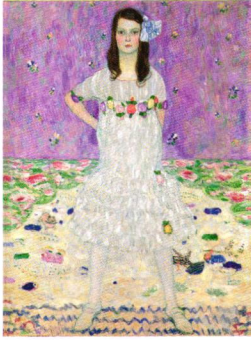
JACQUES LOUIS DAVID (French, 1748–1825)

Oil on canvas, 51 × 77¼ in., 1787

Catharine Lorillard Wolfe Collection, Wolfe Fund,  
1931 31.45

**IN THIS LANDMARK** of Neoclassical painting created in the years immediately preceding the French Revolution, David took up a classical story of resisting unjust authority in a sparse, frieze-like composition. The Greek philosopher Socrates (469–399 B.C.) was convicted of impiety by the Athenian courts; rather than renounce his beliefs, he died willingly, discoursing on the immortality of the soul before drinking poisonous hemlock. David's image became a symbol of republican virtue and was a manifesto of the Neoclassical style.





**FRONT COVER**

*Mäda Primavesi (1903-2000)*

GUSTAV KLIMT (Austrian, 1862-1918)  
Oil on canvas, 59 × 43½ in., 1912-13  
Gift of André and Clara Mertens, in memory of her mother, Jenny Pulitzer Steiner, 1964 64.148



**TITLE PAGE**

*L'Arlésienne: Madame*  
Joseph-Michel Ginoux  
(Marie Julien, 1848-1911)

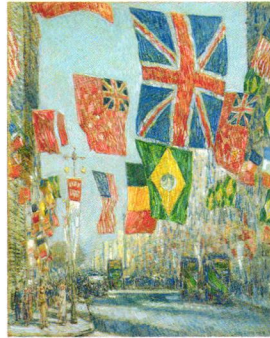
VINCENT VAN GOGH (Dutch, 1853-1890)  
Oil on canvas, 36 × 29 in., 1888-89  
Bequest of Sam A. Lewisohn, 1951 51.112.3



**INTRODUCTION**

*The Annunciation*

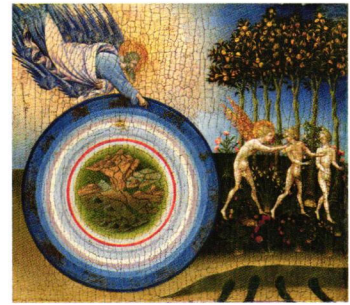
BOTTICELLI (Italian, 1444/45-1510)  
Tempera and gold on wood,  
7½ × 12¾ in., ca. 1485-92  
Robert Lehman Collection, 1975 1975.174



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

*Avenue of the Allies,  
Great Britain, 1918*

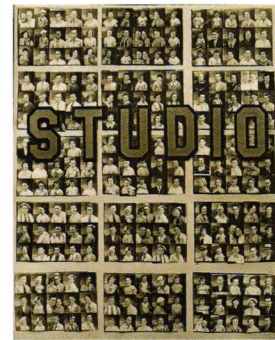
CHILDE HASSAM (American, 1859-1935)  
Oil on canvas, 36 × 28¾ in., 1918  
Bequest of Miss Adelaide Milton de Groot  
(1876-1967), 1967 67.187.127



**JANUARY 2-8, 2022**

*The Creation of the World and  
the Expulsion from Paradise*

GIOVANNI DI PAOLO (Italian, 1398-1482)  
Tempera and gold on wood,  
18¼ × 20½ in., 1445  
Robert Lehman Collection, 1975 1975.1.31



**JANUARY 9-15, 2022**

*Penny Picture Display, Savannah*

WALKER EVANS (American, 1903-1975)  
Gelatin silver print, 9¼ × 7⅝ in., 1936  
Ford Motor Company Collection, Gift of Ford Motor  
Company and John C. Waddell, 1987 1987.1100.482  
© Walker Evans Archive, The Metropolitan  
Museum of Art



**JANUARY 16–22, 2022**

*Pool Parlor*

JACOB LAWRENCE  
(American, 1917–2000)

Watercolor and gouache on paper,  
31 $\frac{1}{8}$  × 22 $\frac{7}{8}$  in., 1942

Arthur Hoppock Hearn Fund, 1942 42.167

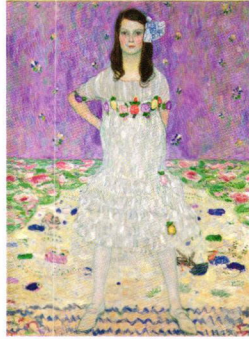
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Foundation, Seattle / Artists Rights Society (ARS),  
New York



**JANUARY 23–29, 2022**  
*Shield for the Field or  
Tournament (Targe)*

GERMAN, ca. 1450  
Wood, leather, linen, gesso,  
pigments, silver

Gift of Mrs. Florence Blumenthal, 1925 25.261



**JANUARY 30–FEBRUARY 5, 2022**

*Mäda Primavesi (1903–2000)*

GUSTAV KLIMT (Austrian, 1862–1918)

Oil on canvas, 59 × 43 $\frac{1}{2}$  in., 1912–13  
Gift of André and Clara Mertens, in memory of her  
mother, Jenny Pulitzer Steiner, 1964 64.148



**FEBRUARY 6–12, 2022**

*Vessel Terminating in the  
Forepart of a Stag*

HITTITE EMPIRE

Silver, gold inlay, ca. 14th–13th century B.C.  
Gift of Norbert Schimmel Trust, 1989 1989.281.10



**FEBRUARY 13–19, 2022**

*Mars and Venus United by Love*

PAOLO VERONESE (Italian, 1528–1588)

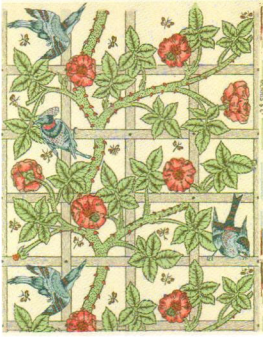
Oil on canvas, 81 × 63 $\frac{3}{8}$  in., 1570s  
John Stewart Kennedy Fund, 1910 10.189



**FEBRUARY 20–26, 2022**

*Sugar Pot*

AMERICAN, 1820–40  
Earthenware with slip decoration  
Rogers Fund, 1918 18.95.16



**FEBRUARY 27–MARCH 5, 2022**

*Trellis*

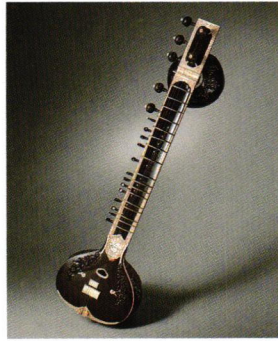
WILLIAM MORRIS (British, 1834–1896)  
Made by MORRIS & COMPANY  
Block-printed wallpaper, 27 × 21½ in.,  
designed 1862, first produced 1864  
Purchase, Edward C. Moore Jr. Gift, 1923 23.163.4h



**MARCH 6–12, 2022**

*Hermann von Wedigh III  
(died 1560)*

HANS HOLBEIN THE YOUNGER  
(German, 1497/98–1543)  
Oil and gold on oak, 16⅞ × 12¾ in., 1532  
Bequest of Edward S. Harkness, 1940 50.135.4



**MARCH 13–19, 2022**

*Sitar*

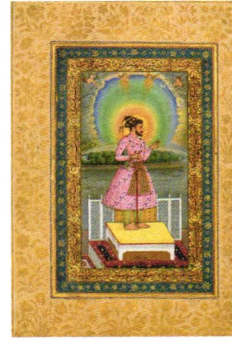
MURARI ADHIKARI (Indian, 1934–2006)  
Teak, ebony, metal, bone,  
various materials, 1997  
Gift of Steven Landsberg, 1999 1999.399



**MARCH 20–26, 2022**

*Landscape: The Parc Monceau*

CLAUDE MONET (French, 1840–1926)  
Oil on canvas, 23½ × 32½ in., 1876  
Bequest of Loula D. Lasker, New York City,  
1961 59.206



**MARCH 27–APRIL 2, 2022**

*“Shah Jahan on a Terrace, Holding  
a Pendant Set with His Portrait”*

Folio from the *Shah Jahan Album*  
CHITARMAN (Indian, active ca. 1627–70)  
Ink, opaque watercolor, and gold on paper,  
15⅞ × 10⅞ in., 1627–28  
Purchase, Rogers Fund and The Keurkian  
Foundation Gift, 1955 55.121.10.24



**APRIL 3–9, 2022**

*The Seated III*

WANGECHI MUTU  
(Kenyan-American, b. Nairobi, 1972)  
Bronze, 2019

Purchase, Women and the Critical Eye Gifts and  
Janet Lee Kadesky Ruttenberg Fund, in memory  
of William S. Lieberman, and in celebration of the  
Museum's 150th Anniversary, 2020 2020.128  
© Wangechi Mutu. Courtesy of the Artist and  
Gladstone Gallery, New York and Brussels



**APRIL 10-16, 2022**  
*Still Life with Flowers and Fruit*  
HENRI FANTIN-LATOUR  
(French, 1836-1904)  
Oil on canvas, 28 $\frac{3}{4}$  × 23 $\frac{5}{8}$  in., 1866  
Purchase, Mr. and Mrs. Richard J. Bernhard Gift,  
by exchange, 1980 1980.3



**APRIL 17-23, 2022**  
*Salisbury Cathedral from  
the Bishop's Grounds*  
JOHN CONSTABLE (British, 1776-1837)  
Oil on canvas, 34 $\frac{3}{8}$  × 44 in., ca. 1825  
Bequest of Mary Stillman Harkness, 1950 50.145.8



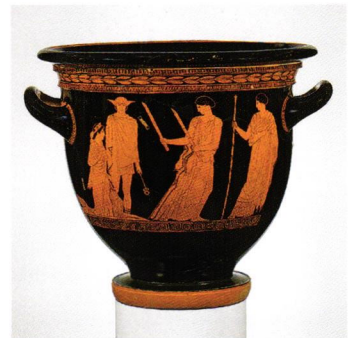
**APRIL 24-30, 2022**  
*Potato*  
JOAN MIRÓ (Spanish, 1893-1983)  
Oil on canvas, 39 $\frac{3}{4}$  × 32 $\frac{1}{8}$  in., 1928  
Jacques and Natasha Gelman Collection, 1998  
1999.363.50  
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(ARS), New York / ADAGP, Paris



**MAY 1-7, 2022**  
*Ensemble*  
MIUCCIA PRADA (Italian, b. 1949)  
For PRADA (Italian, founded 1913)  
Viscose, nylon, polyester, elastane, glass, metal,  
ostrich skin, lambskin, acrylic, silk, leather,  
fall/winter 2015-16  
Gift of PRADA, 2017 2017.200.4a-h



**MAY 8-14, 2022**  
*Young Girl in a Blue Dress*  
AUGUSTE RENOIR (French, 1841-1919)  
Watercolor with gouache highlights  
on thick cream wove paper,  
8 $\frac{3}{16}$  × 6 $\frac{5}{16}$  in., ca. 1890  
Robert Lehman Collection, 1975 1975.1.688



**MAY 15-21, 2022**  
*Bell-Krater*  
Attributed to the PERSEPHONE  
PAINTER, Greek, Attic, ca. 440 B.C.  
Terracotta, red-figure  
Fletcher Fund, 1928 28.57.23



**MAY 22–28, 2022**

*Allée of Chestnut Trees*

ALFRED SISLEY (British, 1839–1899)

Oil on canvas, 19¼ × 24 in., 1878

Robert Lehman Collection, 1975 1975.1.211



**MAY 29–JUNE 4, 2022**

*A Bear Walking*

LEONARDO DA VINCI (Italian, 1452–1519)

Silverpoint on light buff prepared paper,

4⅞ × 5¼ in., ca. 1482–85

Robert Lehman Collection, 1975 1975.1.369



**JUNE 5–11, 2022**

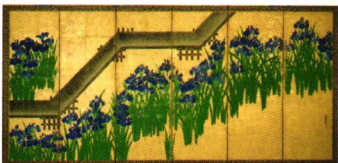
*The Horse Fair*

ROSA BONHEUR (French, 1822–1899)

Oil on canvas, 8 ft. ¼ in. × 16 ft. 7½ in.,

1852–55

Gift of Cornelius Vanderbilt, 1887 87.25



**JUNE 12–18, 2022**

*Irises at Yatsuhashi (Eight Bridges)*

OGATA KŌRIN (Japanese, 1658–1716)

Pair of six-panel folding screens;

ink and color on gold leaf on paper;

5 ft. 10½ in. × 12 ft. 2¼ in. overall,

after 1709

Purchase, Louisa Eldridge McBurney Gift, 1953

53.71.2



**JUNE 19–25, 2022**

*Eagle Head, Manchester,  
Massachusetts (High Tide)*

WINSLOW HOMER

(American, 1836–1910)

Oil on canvas, 26 × 38 in., 1870

Gift of Mrs. William F. Milton, 1923 23.77.2



**JUNE 26–JULY 2, 2022**

*Reproduction of the  
“Ladies in Blue” Fresco*

Restored by EMILE GILLIÉRON fils,

Swiss, 1927

Minoan, ca. 1525–1450 B.C.

Painted plaster, 61½ × 40 in.

Dodge Fund, 1927 27.251



**JULY 3–9, 2022**

*Freedom of Speech*

FAITH RINGGOLD (American, b. 1930)

Acrylic and graphite on paper,

24 × 35¾ in., 1990

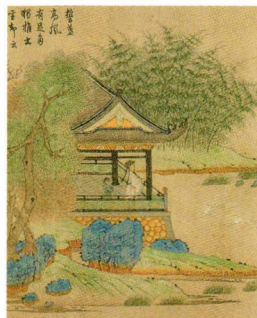
Purchase, Gift of Hyman N. Glickstein,

by exchange, 2001 2001.288

© 2021 Faith Ringgold / Artists Rights Society

(ARS), New York, Courtesy ACA Galleries,

New York



**JULY 10–16, 2022**

*Wang Xizhi Watching Geese*

QIAN XUAN (Chinese, 1239–1301)

Handscroll; ink, color, and gold on paper,

9⅞ × 36½ in., ca. 1295

Ex coll.: C. C. Wang Family, Gift of The Dillon Fund,

1973 1973.120.6



**JULY 17–23, 2022**

**Crown of the Virgin of the Immaculate Conception, known as the Crown of the Andes**

COLOMBIAN; Popayán, ca. 1660 (diadem) and ca. 1770 (arches)

Gold, repoussé and chased; emeralds  
Purchase, Lila Acheson Wallace Gift, Acquisitions Fund and Mary Trumbull Adams Fund, 2015 2015.437



**JULY 24–30, 2022**

**Garden Landscape**

LOUIS COMFORT TIFFANY  
(American, 1848–1933)

TIFFANY STUDIOS (American, 1902–32)  
Favrile-glass mosaic, ca. 1905–15  
Gift of Lillian Nassau, 1976 1976.105

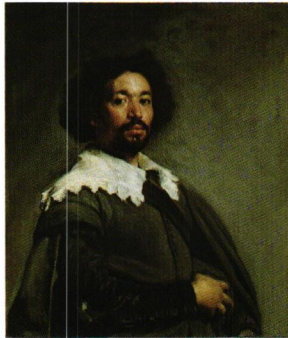


**JULY 31–AUGUST 6, 2022**

**The Temple of Dendur**

EGYPTIAN, ROMAN PERIOD

Aeolian sandstone, completed by 10 B.C.  
Given to the United States by Egypt in 1965, awarded to The Metropolitan Museum of Art in 1967, and installed in The Sackler Wing in 1978 68.154



**AUGUST 7–13, 2022**

**Juan de Pareja (1606–1670)**

VELÁZQUEZ (Spanish, 1599–1660)

Oil on canvas, 32 × 27½ in., 1650  
Purchase, Fletcher and Rogers Funds, and Bequest of Miss Adelaide Milton de Groot (1876–1967), by exchange, supplemented by gifts from friends of the Museum, 1971 1971.86

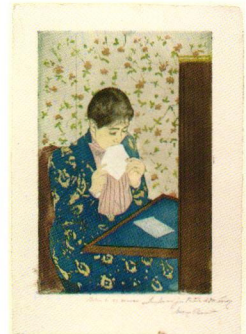


**AUGUST 14–20, 2022**

**Venice, from the Porch of Madonna della Salute**

JOSEPH MALLORD WILLIAM TURNER  
(British, 1775–1851)

Oil on canvas, 36 × 48⅞ in., ca. 1835  
Bequest of Cornelius Vanderbilt, 1899 99.31



**AUGUST 21–27, 2022**

**The Letter**

MARY CASSATT (American, 1844–1926)

Drypoint and aquatint, printed in color from three plates; fourth state of four; 13⅝ × 8⅞ in., 1890–91  
Gift of Paul J. Sachs, 1916 16.2.9



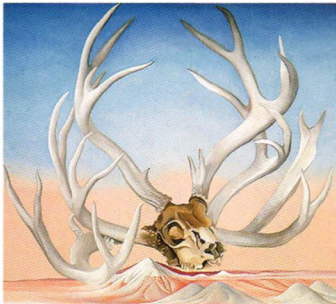
**AUGUST 28–SEPTEMBER 3, 2022**  
**Armor (Gusoku)**

Helmet signed by BAMEN TOMOTSUGU  
(Japanese, active 18th century)  
Iron, lacquer, copper-gold alloy (shakudō),  
silver, silk, horse hair, ivory, 18th century  
Gift of Etsuko O. Morris and John H. Morris Jr.,  
in memory of Dr. Frederick M. Pedersen, 2001  
2001.642



**SEPTEMBER 4–10, 2022**  
**Shattered Mirror, Shattered Music**

REZA DERAKHSHANI  
(Iranian, b. Sangsar, 1952)  
Mixed media, 70 $\frac{7}{8}$  × 59 $\frac{1}{16}$  in., 2010  
Purchase, 2011 NoRuz at The Met Benefit,  
2013 2013.227  
© Reza Derakhshani



**SEPTEMBER 11–17, 2022**  
**From the Faraway, Nearby**

GEORGIA O'KEEFFE  
(American, 1887–1986)  
Oil on canvas, 36 × 40 $\frac{1}{8}$  in., 1937  
Alfred Stieglitz Collection, 1959 59.204.2



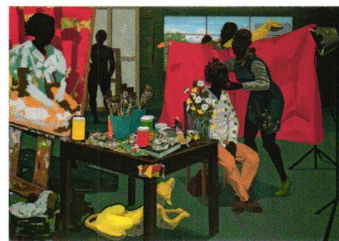
**SEPTEMBER 18–24, 2022**  
**Indian Summer**

WILLIAM TROST RICHARDS  
(American, 1833–1905)  
Oil on canvas, 24 $\frac{1}{8}$  × 20 in., 1875  
Bequest of Collis P. Huntington, 1900 25.110.6



**SEPTEMBER 25–OCTOBER 1, 2022**  
**Dress Ornament**

GEORGES FOUQUET (French, 1862–1957)  
Jade, onyx, diamonds, enamel,  
platinum, ca. 1923  
Gift of Eva and Michael Chow, 2001 2001.723  
© 2021 Artists Rights Society (ARS), New York



**OCTOBER 2–8, 2022**  
**Untitled (Studio)**

KERRY JAMES MARSHALL  
(American, b. 1955)  
Acrylic on PVC panels,  
6 ft. 11 $\frac{1}{16}$  in. × 9 ft. 11 $\frac{1}{4}$  in., 2014  
Purchase, The Jacques and Natasha Gelman  
Foundation Gift, Acquisitions Fund and  
The Metropolitan Museum of Art Multicultural  
Audience Development Initiative Gift, 2015  
2015.366  
© Kerry James Marshall



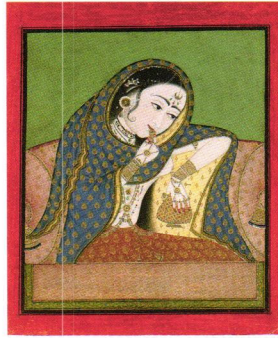
**OCTOBER 9-15, 2022**

*Ugolino and His Sons*

JEAN-BAPTISTE CARPEAUX  
(French, 1827-1875)

Saint-Béat marble, 1865-67

Purchase, Josephine Bay Paul and C. Michael Paul  
Foundation Inc. Gift, Charles Ulrick and Josephine  
Bay Foundation Inc. Gift, and Fletcher Fund,  
1967 67.250



**OCTOBER 23-29, 2022**

*Melancholy Courtesan*

INDIAN (Rajasthan, Bundi, or Kota [?])  
Ink, gold and opaque watercolor on paper,

12 $\frac{1}{4}$  × 10 $\frac{3}{4}$  in., ca. 1750

Purchase, Evelyn Krans Kossak and Josephine  
L. Berger-Nadler Gifts and funds from various  
donors, 1995 1995.232



**NOVEMBER 6-12, 2022**

*The Belles Heures of Jean de France, duc de Berry*

THE LIMBOURG BROTHERS

(Franco-Netherlandish,

active France by 1399-1416)

Tempera, gold, and ink on vellum,

9 $\frac{3}{8}$  × 6 $\frac{1}{16}$  in., 1405-1408/1409

The Cloisters Collection, 1954 54.1.1a, b



**OCTOBER 16-22, 2022**

*Honeycomb Quilt*

ELIZABETH VAN HORNE CLARKSON  
(American, 1771-1852)

Cotton, ca. 1830

Gift of Mr. and Mrs. William A. Moore, 1923  
23.80.75



**OCTOBER 30-NOVEMBER 5, 2022**

*Ensemble*

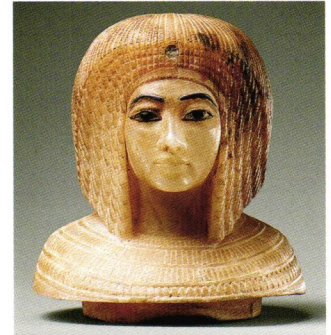
REI KAWAKUBO (Japanese, b. 1942)  
Hat by STEPHEN JONES (British, b. 1957)

FOR COMME DES GARÇONS

(Japanese, founded 1969)

Wool, cotton, metal, leather, spring/  
summer 2006

Gift of Comme des Garçons, 2007 2007.306a-d



**NOVEMBER 13-19, 2022**

*Lid for a Canopic Jar in the Shape of a Royal Woman's Head*

EGYPTIAN, Dynasty 18, New Kingdom,

Amarna Period

Travertine (Egyptian alabaster),

blue glass, obsidian, unidentified stone,

ca. 1349-1336 B.C.

Theodore M. Davis Collection, Bequest of  
Theodore M. Davis, 1915 30.8.54





NOVEMBER 20-26, 2022

*Still Life with a Ginger Jar and Eggplants*

PAUL CÉZANNE (French, 1839-1906)  
Oil on canvas, 28½ × 36 in., 1893-94  
Bequest of Stephen C. Clark, 1960 61.101.4



NOVEMBER 27-DECEMBER 3, 2022

*Musical Clock with Spinnet and Organ*

VEIT LANGENBUCHER  
(German, 1587-1631)  
SAMUEL BIDERMANN  
(German, 1540-1622)

Ebony, gliding, brass, silver gilt, gilt brass,  
iron, various wood and metals, wire,  
parchment and leather, ca. 1625  
Purchase, Clara Mertens Bequest, in memory of  
André Mertens, 2002 2002.323a-f



DECEMBER 4-10, 2022

*Bashi-Bazouk*

JEAN-LÉON GÉRÔME  
(French, 1824-1904)

Oil on canvas, 31¼ × 26 in., 1868-69  
Gift of Mrs. Charles Wrightsman, 2008 2008.547.1



DECEMBER 11-17, 2022

*The Repast of the Lion*

HENRI ROUSSEAU (LE DOUANIER)  
(French, 1844-1910)

Oil on canvas, 44¾ × 63 in., ca. 1907  
Bequest of Sam A. Lewisohn, 1951 51.112.5



DECEMBER 18-24, 2022

*Washington Square, Winter*

ANDRÉ KERTÉSZ  
(American, b. Hungary, 1894-1985)  
Gelatin silver print, 9¾ × 7¾ in.,  
1954, printed ca. 1978

Gift of Harriette and Noel Levine, 1981 1981.1112.1  
© The Estate of André Kertész / Higher Pictures



DECEMBER 25-31, 2022

*The Adoration of the Shepherds*

BARTOLO DI FREDI  
(Italian, active by 1353-died 1410)

Tempera on poplar, gilding,  
63¼ × 45⅞ in., 1374  
The Cloisters Collection, 1925 25.120.288

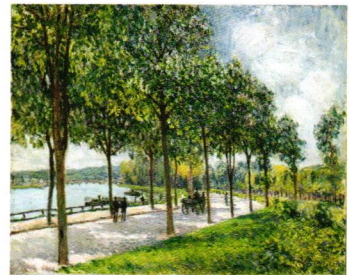


2022-2023 MINI CALENDARS

*The Death of Socrates*

JACQUES LOUIS DAVID  
(French, 1748-1825)

Oil on canvas, 51 × 77¼ in., 1787  
Catharine Lorillard Wolfe Collection, Wolfe Fund,  
1931 31.45



BACK COVER

*Allée of Chestnut Trees*

ALFRED SISLEY (British, 1839-1899)  
Oil on canvas, 19¾ × 24 in., 1878  
Robert Lehman Collection, 1975 1975.1.211



# NOTES

A sheet of white paper with horizontal blue lines. The lines are evenly spaced and run across the width of the page. On the right side, there is a vertical margin line, and further to the right, there is a perforated edge with small rectangular holes, suggesting the paper is designed to be torn out of a binder. The word "NOTES" is printed in a bold, black, sans-serif font at the top left corner of the page.

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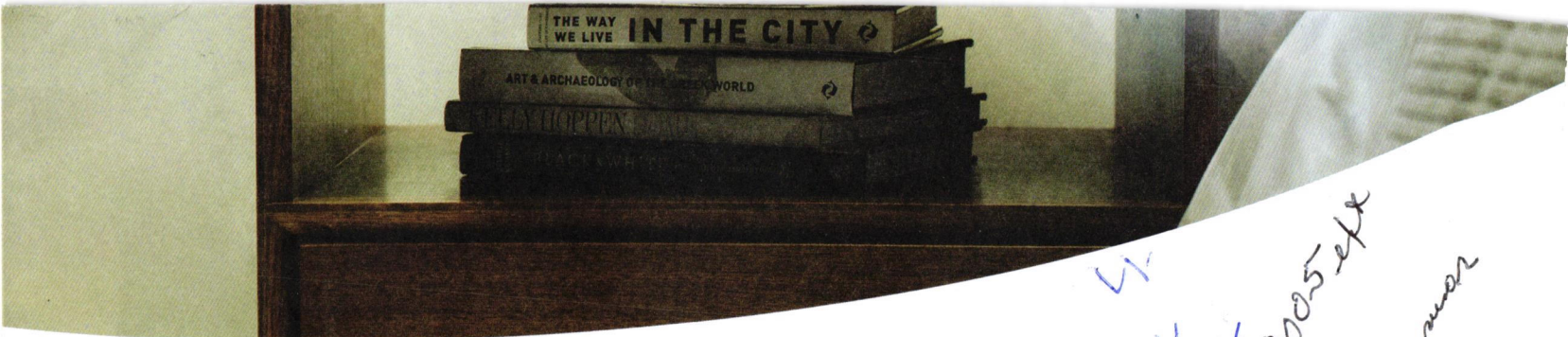
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On the title page:

**WHILE IN ARLES**, Van Gogh painted two very similar portraits of Marie Ginoux, the proprietress of the Café de la Gare, wearing the regional costume of the legendary dark-haired beauties of Arles. The first version, which he described in a letter of November 1888 as “an Arlésienne . . . knocked off in one hour,” must be the more thinly and summarily executed portrait in the Musée d’Orsay, Paris. The second portrait, shown here, belonged to the sitter until she sold it in 1895.

*L’Arlésienne: Madame Joseph-Michel Ginoux (Marie Julien, 1848–1911)*

VINCENT VAN GOGH (Dutch, 1853–1890)

Oil on canvas, 36 × 29 in., 1888–89

Bequest of Sam A. Lewisohn, 1951 51.112.3

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

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Phases of the moon and start dates for the seasons of the year are presented in Universal Time.

Every effort has been made to ensure the accuracy of listed holiday dates; however, some may have changed after publication for official or cultural reasons.

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