

**The Virgin  
Mary at the  
Metropolitan  
Museum of Art**



The Metropolitan  
Museum of Art

So you're standing in front of a painting, a sculpture, or even a building. You're looking at it, but are you really seeing it? To really get into art, all you need to do is ask yourself a few questions that will get you thinking about what you're looking at. And remember, there are no right answers to these questions — facts will help make your answers deeper, but discovering and understanding a piece of art on your own terms is both subjective and rewarding. Let's get started!

**The Two Most Important Questions.** There are only two questions that you really need to look at art, and those are: "What's going on in this picture/sculpture/building?" and "What do I see that makes me say that?"

In short: LOOK at the picture and figure out what you're seeing, even if it seems incomprehensible; then FIND evidence in the painting that backs up what you see. For example, let's look at Edvard Munch's famous *The Scream* (1893). What do we see? You might answer, that's easy: a man who is scared and overwhelmed. OK, definitely — but how do we know it's a man? Why is he scared and overwhelmed? What in the painting makes us able to say these things about it?

You might counter with: it's a man because he's bald and has a male body type. He's scared because of the expression on his face — his mouth is open, his eyes are wide, he's clutching his face with his hands. And maybe he's overwhelmed by everything around him in the painting — this sharply tilted bridge, bright swirling sky, and the strange blue shapes behind him. Even his body is all twisted, like everything around him.

If you're feeling overwhelmed yourself, not to worry. It'll take a little bit of pushing yourself to get to the point where you feel comfortable jumping into a painting and exploring it, but practice makes perfect. Try visiting a museum with a friend and talking through a painting with them — you'll both see things the other one didn't, and talking about art out loud can really help you understand a piece.

Also, remember that every choice the artist makes is a conscious one. There's a reason why you think the

guy is scared and overwhelmed: because Munch himself decided to paint him with such an expression, decided to create a swirling, upsetting landscape around him, in those specific reds and blues. Figuring out the way an artist manipulates your interpretation of a piece is key to getting into the artist's head.

Once you master getting yourself to answer those two basic questions, you've probably figured out what art historians call the "subject" of the painting — you know, what's on the canvas. From there, you can easily start to explore the piece even further by asking yourself some other, more detailed questions. For now, we'll focus on those that have to do mostly with painting, though they can also apply to sculpture and architecture with a bit of imagination. Let's take a look at them!

**Stylistic Devices.** ((Adapted from Carol Strickland, *The Annotated Mona Lisa* (Kansas City: Andrews and McMeel, 1992).)) Art historians call the various aspects of a piece "stylistic devices," and there are tons of them. But two basic parts of an artwork can help us understand the piece as a whole, not to mention explore its details, too. Now that you've got the subject of the piece down, you can easily tackle composition and mood.

"What's the composition like?" In other words: how does the artist piece together the different parts of the canvas? How does the artist make your eye move around the canvas? Is there one place where your eye always ends up? What does this movement and organization make you think about the figures or objects depicted?

"What's the mood like?" In other words: what overall feeling do you get from the piece? Do the color choices the artist used make you feel a certain way? Does the composition give you a mood?

And here's one last question you can ask yourself, after having explored the piece's subject, composition, and mood: Do you think there's a message that the artist may have wanted us to understand by looking at the piece? If so, what is it? (Sometimes, the message is that there *is* no message. Those tricky artists.)

**Fact-based questions.** Although you don't necessarily need the facts to enjoy figuring out a piece of artwork, sometimes they can help. Here are a few to ask when you're really interested in a work and want to do some research to find out more. ((From Fred S. Kleiner and Christin J. Mamiya, "Introduction," *Gardner's Art Through the Ages*, 12th ed. (Belmont, CA: Thomson Wadsworth, 2005), 1-14.))

"How old is it?" It's more than just dating the piece — once you have the date down, you can take a look at what was going on during that time period that would make the artist want to depict his subject the way he has.

"What is its style?" Style is something that art historians often disagree on, but the fact remains that every era does have its own way of depicting art. Naturally this is all grounded in the events going on at the time. The conventions of composition and mood can help you understand what the style says about the events of the time period.

"Who made it?" We've already said that the artist and his decisions are important, but looking at the life of the artist can also help us figure out what's going on in his artwork. It's important, though, not to rely too much on the artist's personal beliefs when you're talking about a piece of art — if you think there's something going on in the painting specifically because of something in the artist's life, you should be able to back it up in the painting itself.

"Who paid for it?" The patron of a work of art is also essential, especially in early art history. Who the patron was, what he wanted, and how much he was willing to pay was essential to many early artists, who were often considered craftsmen, rather than the lofty implications the word "artist" has today.

# Symbols and Attributes of the Virgin Mary

The difficulty of fully expressing this complex ideal, and the allegorical spirit of the time, first suggested the expedient of placing round the figure of the glorified Virgin certain accessory symbols, which should assist the artist to express, and the observer to comprehend, what seemed beyond the power of Art to portray, — a language of metaphor then understood, and which we also must understand if we would seize the complete theological idea intended to be conveyed.

I shall begin with those symbols which are borrowed from the Litanies of the Virgin, and from certain texts of the Canticles, in all ages of the Church applied to her : symbols which, in the fifteenth and sixteenth centuries, frequently accompany those representations which set forth her Glorification or Predestination ; and, in the seventeenth, are introduced into the "Immaculate Conception."

1. The Sun and the Moon. "Electa ut Sol, pulchra ut Luna," is one of the texts of the Canticles applied to Mary ; and also in a passage of the Revelation, "A woman clothed with the sun, having the moon under her feet, and on her head a crown of twelve stars." Hence the radiance of the sun above her head, and the crescent moon beneath her feet. From inevitable association the crescent moon suggests the idea of the perpetual chastity ; but in this sense it would be a pagan rather than a Christian attribute.

2. The STAR. This attribute, often embroidered in front of the veil of the Virgin, or on the right shoulder of her blue mantle, has become almost as a badge from which several well-known pictures derive their title, "La Madonna della Stella." It is, in the first place, an attribute alluding to the most beautiful and expressive of her many titles : " Stella Maris," Star of the Sea, which is one interpretation of her Jewish name, Miriam ; but she is also " Stella Jacobi," the Star of Jacob ; " Stella Matutina," the Morning Star ; " Stella non Erratica," the Fixed Star. When, instead of the single star on her veil or mantle, she has the crown of twelve stars, the

allusion is to the text of the Apocalypse already quoted, and the number of stars is in allusion to the number of the Apostles.<sup>1</sup>

3. The LILY. " I am the rose of Sharon, and the lily of the valleys" (Cant. ii. 1, 2). As the general emblem of purity, the lily is introduced into the Annunciation, where it ought to be without stamens : and in the enthroned Madonnas it is frequently placed in the hands of attendant angels, more particularly in the Florentine Madonnas ; the lily, as the emblem of their patroness, being chosen by the citizens as the device of the city. For the same reason it became that of the French monarchy. Thorns are sometimes interlaced with the lily, to express the " Liliun inter Spinas" (Cant. ii. 2).

4. The Rose. She is the rose of Sharon, as well as the lily of the valley ; and as an emblem of love and beauty, the rose is especially dedicated to her. The plantation or garden of roses is often introduced ; sometimes it forms the back-ground of the picture. There is a most beautiful example in a Madonna by Cesare di Sesto (Brera, Milan) ; and another, " the Madonna of the Rose Bush," by Martin Schoen. (Cathedral, Colmar.)

5. The INCLOSED GARDEN (Hortus conclusus) is an image borrowed, like many others, from the Song of Solomon (Cant. iv. 12). I have seen this inclosed garden very significantly placed in the background of the Annunciation, and in pictures of the Immaculate Conception. Sometimes the in-closure is formed of a treillage or hedge of roses, as in a beautiful Virgin by Francia. (Munich Gallery.) Sometimes it is merely formed of stakes or palisades, as in some of the prints by Albert Dürer.

The WELL always full ; the FOUNTAIN forever sealed ; the TOWER of David ; the TEMPLE of Solomon : the CITY of David (Civitas sancta) (Cant. iv. 4, 12, 15) ; all these are attributes borrowed from the Canticles, and are introduced into pictures and stained glass.

6. The PORTA CLAUSA, the Closed Gate, is another metaphor, taken from the prophecy of Ezekiel (xliv. 2).

7. The CEDAR of Lebanon (*Cedrus exaltata*, "exalted as a cedar in Lebanon"), because of its height, its incorruptible substance, its perfume, and the healing virtues attributed to it in the East, expresses the greatness, the beauty, the goodness of Mary.

The victorious PALM, the Plantain "far spreading," and the Cypress pointing to heaven, are also emblems of the Virgin.

The OLIVE, as a sign of peace, hope, and abundance, is also a fitting emblem of the graces of Mary.

8. The STEM of Jesse (Is. xi. 1), figured as a green branch entwined with flowers, is also very significant.

9. The MIRROR (*Specula sine maculâ*) is a metaphor borrowed from the Book of Wisdom (vii. 25). We meet with it in some of the late pictures of the Immaculate Conception.

10. The SEALED Book is also a symbol often placed in the hands of the Virgin in a mystical Annunciation, and sufficiently significant. The allusion is to the text, "In that book were all my members written;" and also to the text in Isaiah (xxix. 11, 12), in which he describes the vision of the book that was sealed, and could be read neither by the learned nor the unlearned.

11. "The Bush which burned and was not consumed" is introduced, with a mystical significance, into an Annunciation by Titian.

Besides these symbols, which have a mystic and sacred significance, and are applicable to the Virgin only, certain attributes and accessories are introduced into pictures of the Madonna and Child, which are capable of a more general interpretation.

1. The GLOBE, as the emblem of sovereignty, was very early placed in the hand of the divine Child. When the globe is under the feet of the Madonna and encircled by a serpent, as in some later pictures, it figures our Redemption; her triumph over a fallen world — fallen through sin.

2. The SERPENT is the general emblem of Sin or Satan; but under the feet of the Virgin it has a peculiar significance. She has generally her foot on the head of the reptile. "SHE shall bruise thy head," as it is interpreted in the Roman Catholic Church.

3. The APPLE, which of all the attributes is the most common, signifies the fall of man, which made Redemption necessary. It is sometimes placed in the hands of the Child; but when in the hand of the Mother, she is then designated as the second Eve.

4. The POMEGRANATE, with the seeds displayed, was the ancient emblem of hope, and more particularly of religious hope. It is often placed in the hands of the Child, who sometimes presents it to his Mother.

Other fruits and flowers, always beautiful accessories, are frequently introduced, according to the taste of the artist. But fruits in a general sense signified "the fruits of the Spirit — joy, peace, love;" and flowers were consecrated to the Virgin: hence we yet see them placed before her as offerings.

5. EARS OF WHEAT in the hand of the Infant (as in a lovely little Madonna by Ludovico Caracci, Lansdowne Collection) figured the bread in the Eucharist, and GRAPES the wine. There was another exactly similar in the collection of Mr. Rogers.

6. The Book. In the hand of the Infant Christ, the book is the Gospel in a general sense, or it is the Book of Wisdom. In the hand of the Madonna, it may have one of two meanings. When open, or when she has her finger between the leaves, or when the Child is turning over the pages, then it is the Book of Wisdom, and is always supposed to be open at the seventh chapter. When the book is clasped or sealed, it is a mystical symbol of the Virgin herself, as I have already explained.

7. The DOVE, as the received emblem of the Holy Spirit, is properly placed above, as hovering over the Virgin. There is an exception to this rule in a very interesting picture in the Louvre, where the Holy Dove (with the nimbus) is placed at the feet of the Child. This is so unusual, and so contrary to all the received proprieties of religious Art, that I think the nimbus may have been added afterwards.

The seven doves round the head of the Virgin signify the seven gifts of the Spirit. These characterize her as personified Wisdom — the Mater Sapientiae.

Doves placed near Mary when she is reading, or at work in the temple, are expressive of her gentleness and tenderness.

8. BIRDS. The bird in the Egyptian hieroglyphics signified the soul of man. In the very ancient pictures there can be no doubt, I think, that the bird in the hand of Christ figured the soul, or the spiritual as opposed to the material. But, in the later pictures, the original meaning being lost, birds' became mere ornamental accessories, or playthings. Sometimes it is a parrot from the East, sometimes a partridge (the partridge is frequently in the Venetian pictures) : some-times a goldfinch, as in Raphael's Madonna del Cardellino. [Pitti, Florence.] In a Madonna by Guercino, the Mother holds a bird perched on her hand, and the Child, with a most naive infantine expression, shrinks back from it. It was in the collection of Mr. Rogers. [Sold in 1856. Vide Redford's Sales, vol. ii. p. 234.] In a picture by Baroccio, he holds it up before a cat (National Gallery, London) : so completely were the original symbolism and all the religious proprieties of Art at this time set aside.

Angels seated at the feet of the Madonna and playing on musical instruments are most lovely and appropriate accessories, for the choral angels are always around her in heaven, and on earth she is the especial patroness of music and minstrelsy. Her delegate Cecilia patronized sacred music ; but all music and musicians, all minstrels, and all who plied the " gaye science," were under the protection of Mary. When the an-gels were singing from their music books, and others are accompanying them with lutes and viols, the song is not always supposed to be the same. In a Nativity they sing the Gloria in Excelsis Deo; in a Coronation the Regina Cadi; in an enthroned Madonna with votaries, the Salve Regina, Mater Misericordiae ! in a pastoral Madonna and Child it may be the Alma Mater Redemptoris.

In all the most ancient devotional effigies (those in the catacombs and the old mosaics) the Virgin appears as a majestic woman of mature age. In

those subjects taken from her history which precede her return from Egypt, and in the Holy Families, she should appear as a young maiden from fifteen to seventeen years old.

In the subjects taken from her history which follow the baptism of our Lord, she should appear as a matron between forty and fifty, but still of a sweet and gracious aspect. When Michael Angelo was reproached with representing his Mater Dolorosa much too young, he replied that the perfect virtue and serenity of the character of Mary would have preserved her beauty and youthful appearance long beyond the usual period. (St. Peter's, Rome.)

Because some of the Greek pictures and carved images had become black through extreme age, it was argued by certain devout writers that the Virgin herself must have been of a very dark complexion ; and in favor of this idea they quoted this text from the Canticles, "I am black, but comely, O ye daughters of Jerusalem." But others say that her complexion had become black only during her sojourn in Egypt. At all events, though the blackness of these antique images was sup-posed to enhance their sanctity, it has never been imitated in the Fine Arts, and it is quite contrary to the description of Nicephorus, which is the most ancient authority, and that which is followed in the Greek school.

The proper dress of the Virgin is a close red tunic, with long sleeves ; 1 and over this a blue robe or mantle. In the early pictures the colors are pale and delicate. Her head ought to be veiled. The fathers of the primeval Church, particularly Tertullian, attach great importance to the decent veil worn by Christian maidens ; and in all the early pictures the Virgin is veiled. The enthroned Virgin, unveiled, with long tresses falling down on either side, was an innovation introduced about the end of the fifteenth century ; commencing, I think, with the Milanese, and thence adopted in the German schools and those of Northern Italy. The German Madonnas of Albert Durer's time have often magnificent and luxuriant hair, curling in ringlets, or descending to the waist in rich waves, and always fair. Dark-haired Madonnas appear first in the Spanish and later Italian schools.

In the historical pictures, her dress is very simple; but in those devotional figures which represent her as Queen of Heaven, she wears a splendid crown, sometimes of jewels interwoven with lilies and roses. The crown is often the sovereign crown of the country in which the picture is placed : thus, in the Papal States, she often wears the triple tiara ; in Austria, the imperial diadem. Her blue tunic is richly embroidered with gold and gems, or lined with ermine or stuff of various colors, in accordance with a text of Scripture : " The King's daughter is all glorious within ; her clothing is of wrought gold. She shall be brought unto the King in raiment of needlework " (Ps. xlv. 13, 14). In the Immaculate Conception, and in the Assumption, her tunic should be plain white, or white spangled with golden stars. In the subjects relating to the Passion, and after the Crucifixion, the dress of the Virgin should be violet or gray. These proprieties, however, are not always attended to.

In the early pictures which represent her as nursing the Di-vine Infant (the subject called the " Virgine Lattante ") the utmost care is taken to veil the bust as much as possible. In the Spanish school the most vigilant censorship was exercised over all sacred pictures, and, with regard to the figures of the Virgin, the utmost decorum was required. " What," says Pacheco, " can be more foreign to the respect which we owe to Our Lady the Virgin, than to paint her sitting down with one of her knees placed over the other, and often with her sacred feet uncovered and naked ? Let thanks be given to the Holy Inquisition, which commands that this liberty should be corrected." For this reason, perhaps, we seldom see the feet of the Virgin in Spanish pictures, or in any of the old pictures till the seventeenth century. " Tandis que Dieu est toujours montré pieds nus, lui qui

est descendu 4 terre et a pris notre humanité, Marie au contraire est constamment représentée les pieds perdus dans les plis traînants, nombreux et légers, de sa robe virginale ; elle qui est élevée au-dessus de la terre et rapprochée de Dieu par sa pureté. Dieu montre par ses pieds nus qu'il a pris le corps de l'homme ; Marie fait comprendre en les cachant qu'elle participe de la spiritualité de Dieu." [While God is always shown barefooted, He who

descended to earth and took on our humanity, Mary, on the contrary, is constantly represented with her feet lost in the trailing folds, light and ample, of her virgin robe, she who is lifted above the earth and brought close to God through her purity. God shows by his bare feet that he has taken the body of man ; Mary, by hiding hers, makes it known that she shares the spirituality of God.] Carducho speaks more particularly on the impropriety of painting the Virgin unshod, " since it is manifest that our Lady was in the habit of wearing shoes, as is proved by the much venerated relic of one of them, from her divine feet at Burgos."

The child in her arms is always, in the Greek and early pictures, clothed in a little tunic, generally white. In the fifteenth century he first appears partly, and then wholly, undraped. Joseph, as the earthly sposo, wears the saffron-colored mantle over a gray tunic. In the later schools of Art these significant colors are often varied, and sometimes wholly dispensed with.

*(Originally Published 1895 )*

<http://www.oldandsold.com/articles22/madonna-2.shtml>

# The Cloisters

The Cloisters is full of images, sculptures, statues and figures of Mary. Of particular note, the early galleries 001 to 007 and the Treasury (Gallery 040) contains pieces of great interest. This outlines contains a number of the significant pieces in the collection.



[Doorway from Moutiers-Saint-Jean](#)

Date: ca. 1250

Medium: White oolitic limestone with traces of paint

Accession Number: 32.147

On view in [Gallery 001](#)



[Portal from the Church of San Leonardo al Frigido](#)

Workshop of Biduinus

(Italian, active last quarter 12th century)

Date: ca. 1175

Medium: Carrara marble

Accession Number: 62.189

On view in [Gallery 002](#)



[Virgin and Child \(from an group with the Adoration of the Magi\)](#)

Date: ca. 1175–1200

Medium: Limestone

Accession Number: 30.77.8

On view in [Gallery 002](#)



[The Virgin and Child in Majesty and the Adoration of the Magi](#)

Attributed to the Master of Pedret

(Spanish, Catalonia, 12th century)

Date: ca. 1100

Medium: Fresco, transferred to canvas

Accession Number: 50.180a-l

On view in [Gallery 002](#)



[Lion Trampling a Dragon Relief](#)

Date: ca. 1200

Medium: Sandstone, polychromy

Accession Number: 16.142

On view in [Gallery 002](#)



[Altar Frontal](#)

Date: ca. 1225



Medium: Wood with gesso, canvas, paint  
Accession Number: 25.120.256  
On view in [Gallery 004](#)



[Relief with the Annunciation](#)

Date: ca. 1180–1200  
Medium: Carrara marble inlaid with serpentine (verde di Prato)  
Accession Number: 60.140  
On view in [Gallery 003](#)



[Enthroned Virgin and Child](#)

Date: 1150–1200  
Medium: Walnut with gesso, paint, tin leaf, and traces of linen  
Accession Number: 67.153  
On view in [Gallery 004](#)



[The Standing Virgin](#)

Date: ca. 1290–1300  
Medium: Pot-metal glass and vitreous paint

Accession Number: 1993.251.2  
On view in [Gallery 008](#)



[The Angel Annunciate](#)

Date: ca. 1290–1300  
Medium: Pot-metal glass and vitreous paint  
Accession Number: 1993.251.1  
On view in [Gallery 008](#)



[Roundel](#)

Date: 1390  
Medium: Pot-metal glass, colorless glass, and vitreous paint  
Accession Number: 36.39.2  
On view in [Gallery 009](#)



[Saint Mary Magdalene](#)

Date: ca. 1325–50

Medium: Pot-metal glass, colorless glass, and vitreous paint

Accession Number: 28.107.2

On view in [Gallery 009](#)



[Panel with the Annunciation](#)

Date: ca. 1390

Medium: Pot-metal glass, colorless glass, and vitreous paint

Accession Number: 36.39.1 a, b

On view in [Gallery 009](#)



[Enthroned Virgin and Child](#)

Date: ca. 1220

Medium: Limewood with original paint and gilding

Accession Number: 2002.285

On view in [Gallery 014](#)



[Virgin](#)

Date: ca. 1250

Medium: Sandstone, original paint

Accession Number: 47.101.11

On view in [Gallery 008](#)



[The Three Marys](#)

Date: late 14th century

Medium: Oak

Accession Number: 17.190.381

On view in [Gallery 010](#)



[Pietà with Saint Nicholas and Saint James the Great](#)

Date: first quarter 16th century

Medium: Limestone

Accession Number: 26.63.36a

On view in [Gallery 010](#)



[Enthroned Virgin and Child](#)

Date: ca. 1200–1250

Medium: Ivory, traces of paint

Accession Number: 1972.143

On view in [Gallery 014](#)



□

[Diptych with the Coronation of the Virgin and the Last Judgment](#)

Date: ca. 1260–70

Medium: Ivory with metal mounts

Accession Number: 1970.324.7a, b

On view in [Gallery 014](#)



[Pendant with the Coronation of the Virgin](#)

Date: 1450–1500

Medium: Ivory, silver gilt mount

Accession Number: 1991.97

On view in [Gallery 014](#)



□

[Right Leaf of a Diptych with Coronation of the Virgin](#)

Date: late 14th century

Medium: Ivory

Accession Number: 1971.49.4

On view in [Gallery 014](#)



□

[Covered Chalice](#)

Date: late 15th century

Medium: Silver, gilded with rubies, sapphires, diamonds, and crystals

Accession Number: 58.39a, b

On view in [Gallery 014](#)



[Chalice](#)

Brother Bertinus

Date: 1222

Medium: Silver and silver gilt

Accession Number: 47.101.30

On view in [Gallery 014](#)



[Plaque from a Reliquary](#)

Workshop of Master of the Virgin Mary's Reliquary Casket

(German, Aachen)

Date: early 13th century

Medium: Champlevé and cloisonné enamel, copper-gilt

Accession Number: 69.238.1

On view in [Gallery 014](#)



[Plaque from a Reliquary](#)

Workshop of the Master of the Virgin Mary's Reliquary Casket  
 (German, Aachen)  
 Date: early 13th century  
 Medium: Champlevé and cloisonné enamel, copper-gilt  
 Accession Number: 69.238.3  
 On view in [Gallery 014](#)



[Plaque from a Reliquary](#)

Workshop of Master of the Virgin Mary's Reliquary Casket  
 (German, Aachen)  
 Date: early 13th century  
 Medium: Champlevé and cloisonné enamel, copper-gilt  
 Accession Number: 69.238.2  
 On view in [Gallery 014](#)



[Pax with the Crucifixion](#)

Date: ca. 1360–70  
 Medium: Ivory and copper gilt  
 Accession Number: 1970.324.9  
 On view in [Gallery 014](#)



[Tabernacle or Folding Shrine](#)

Date: 14th century  
 Medium: Ivory with metal mounts  
 Accession Number: 17.190.201  
 On view in [Gallery 014](#)



[Plaque with the Crucifixion and the Holy Women at the Tomb](#)

Date: ca. 870  
 Medium: Ivory  
 Accession Number: 1974.266  
 On view in [Gallery 014](#)



[The Virgin Mary and Five Standing Saints above Predella Panels](#)

Date: 1440–46  
 Medium: Pot-metal glass, white glass, vitreous paint, silver stain  
 Accession Number: 37.52.2  
 On view in [Gallery 016](#)



[The Virgin Mary and Five Standing Saints above Predella Panels](#)

Date: 1440–46

Medium: Pot-metal glass, white glass, vitreous paint, silver stain

Accession Number: 37.52.3

On view in [Gallery 016](#)



[The Virgin Mary and Five Standing Saints above Predella Panels](#)

Date: 1440–46

Medium: Pot-metal glass, white glass, vitreous paint, silver stain

Accession Number: 37.52.6

On view in [Gallery 016](#)



[The Virgin Mary and Five Standing Saints above Predella Panels](#)

Date: 1440–46

Medium: Pot-metal glass, white glass, vitreous paint, silver stain

Accession Number: 37.52.4

On view in [Gallery 016](#)



[The Virgin Mary and Five Standing Saints above Predella Panels](#)

Date: 1440–46

Medium: Pot-metal glass, white glass, vitreous paint, silver stain

Accession Number: 37.52.1

On view in [Gallery 016](#)



[The Virgin Mary and Five Standing Saints above Predella Panels](#)

Date: 1440–46

Medium: Pot-metal glass, white glass, vitreous paint, silver stain

Accession Number: 37.52.5

On view in [Gallery 016](#)



[The Virgin Mary and Five Standing Saints above Predella Panels](#)

Date: 1440–46

Medium: Pot-metal glass, white glass, vitreous paint, silver stain

Accession Number: 37.52.1–.6

On view in [Gallery 016](#)



[Adoration of the Magi](#)

Circle of Peter Hemmel von Andlau  
 (Strassburger Werkstattgemeinschaft) (active  
 Southern and Central Germany, ca. 1470–1500)  
 Date: 1507  
 Medium: Pot metal and colorless glass, vitreous  
 paint, and silver stain  
 Accession Number: 1996.262  
 On view in [Gallery 019](#)



[Annunciation Triptych \(Merode Altarpiece\)](#)

Workshop of Robert Campin  
 (Netherlandish, ca. 1375–1444 Tournai)  
 Date: ca. 1427–32  
 Medium: Oil on oak  
 Accession Number: 56.70a–c  
 On view in [Gallery 019](#)



[Private Devotional Shrine](#)

Date: ca. 1490  
 Medium: Wood, paint, gold, translucent glazes, and  
 metal fixtures  
 Accession Number: 1991.10  
 On view in [Gallery 019](#)



[Nativity of the Virgin](#)

Date: ca. 1480  
 Medium: Limewood with paint  
 Accession Number: 56.211  
 On view in [Gallery 020](#)



[Altarpiece \(retablo\) with Scenes from the Passion](#)

Attributed to Master Morata  
 (Spanish, Aragon, active 1470–1505)  
 Date: second half 15th century  
 Medium: Tempera, gilt, wood  
 Accession Number: 10.12a, b  
 On view in [Gallery 020](#)



[Altarpiece with Christ, Saint John the Baptist, and  
 Saint Margaret](#)

Andrea da Giona  
 (Italian, active ca. 1434–46)  
 Date: 1434  
 Medium: Carrara marble  
 Accession Number: 62.128a-i  
 On view in [Gallery 020](#)



[Retable with Scenes from the Life of Saint Andrew](#)

Attributed to the Master of Roussillon  
(Spanish, active 1385–1428)

Date: ca. 1420–30

Medium: Tempera and gilding on panel

Accession Number: 06.1211.1–.9

On view in [Gallery 020](#)



[Angel of the Annunciation](#)

Date: 1430–40

Medium: Istrian Limestone, gesso, gilt

Accession Number: 67.236

On view in [Gallery 020](#)

# The Metropolitan Museum of Art

The bulk of the art of the Virgin Mary are contained in the Galleries of the 300s and 600s. Galleries 301 to 307 possess a number of historical treasures containing images, icons and statues of Mary. In the European Painting sections (Galleries 600s), the vast majority of works are here. Galleries 601, 607, 625-627, 630-633, 639-643 are particularly filled with significant pieces of art. These are the major pieces, with more pieces to be added to this list.



[The Attarouthi Treasure - Chalice](#)

Date: late 6th–early 7th century  
Medium: Silver and gilded silver  
Accession Number: 1986.3.4  
On view in [Gallery 300](#)

Date: 6th century  
Medium: Gold  
Accession Number: 17.190.1650  
On view in [Gallery 301](#)



[Gold Necklace with Pendant Cross](#)

Date: 6th–7th century  
Medium: Gold  
Accession Number: 17.190.1659  
On view in [Gallery 301](#)



[Belt Ornament](#)

Date: 4th century  
Medium: Copper alloy, gilt  
Accession Number: 1993.166  
On view in [Gallery 301](#)



[Gold Necklace with Gold Cross, Two Amethysts, and an Emerald Plasma](#)

Date: 6th–7th century  
Medium: Gold, amethyst, emerald plasma  
Accession Number: 17.190.1660  
On view in [Gallery 301](#)



[Necklace with Pendant Cross](#)





[Clasp with Intaglio Medallion of the Virgin and Child](#)

Date: 6th century

Medium: Gold

Accession Number: 10.130.1522

On view in [Gallery 301](#)



Accession Number: 2007.445

On view in [Gallery 303](#)



[Gold Signet Ring with Virgin and Child](#)

Date: 6th–7th century

Medium: Gold

Accession Number: 17.190.1654

On view in [Gallery 301](#)



[Ostrakon with a Troparion \(Early Hymn\)](#)

Date: 580–640

Medium: Pottery fragment with ink inscription

Accession Number: 14.1.198

On view in [Gallery 302](#)



[Cameo of the Virgin and Child](#)

Adrien Jean Maximilien Vachette

(French, Cauffry 1753–1839 Paris)

Date: ca. 1050–1100, frame ca. 1800

Medium: Agate cameo, gold frame

[Head of the Virgin](#)

Emmanuel Tzanès

(Greek, active by 1636–died 1690)

Date:

Medium: Tempera on wood, gold ground

Accession Number: 33.79.15

On view in [Gallery 303](#)



[The Presentation in the Temple](#)

Byzantine Painter

(15th century)

Date:

Medium: Tempera on wood, gold ground

Accession Number: 31.67.8

On view in [Gallery 303](#)



[Processional Cross](#)

Date: ca. 1150–75

Medium: Silver, partially gilt on wood core, carved gems, jewels

Accession Number: 17.190.1406

On view in [Gallery 304](#)



[Enthroned Virgin and Child](#)

Date: ca. 1210–20

Medium: Oak with traces of polychromy

Accession Number: 41.190.283

On view in [Gallery 304](#)

[The Visitation](#)

Attributed to Master Heinrich of Constance  
(German, active in Constance, ca. 1300)

Date: ca. 1310–20

Medium: Walnut, paint, gilding, rock-crystal cabochons inset in gilt-silver mounts

Accession Number: 17.190.724

On view in [Gallery 304](#)



[Madonna and Child Enthroned](#)

Master of the Magdalen

(Italian, Florence, active 1265–95)

Date:

Medium: Tempera on wood, gold ground

Accession Number: 41.100.8

On view in [Gallery 304](#)



[Virgin and Child](#)

Date: ca. 1270–1300

Medium: Copper: repoussé, engraved, gilt, cut out and nailed; champlevé enamel: lapis and light blue, red; gems; wood core (walnut)

Accession Number: 17.190.124

On view in [Gallery 304](#)



[Virgin of the Annunciation](#)

Date: ca. 1300–1310

Medium: Limestone, traces of paint

Accession Number: 17.190.739

On view in [Gallery 304](#)



□

[Plaque with the Virgin Mary as a Personification of the Church](#)

Date: ca. 800–825

Medium: Ivory

Accession Number: 17.190.49

On view in [Gallery 304](#)

□ [The Entombment of Christ with the Virgin Mary, Saint John, Nicodemus, and Joseph of Arimathea](#)

Date: 1500–1510

Medium: Wood, polychromy, gilding

Accession Number: 07.298

On view in [Gallery 305](#)



[Mourning Virgin](#)

Date: 1510–20

Medium: Limewood

Accession Number: 09.141.4

On view in [Gallery 305](#)



[The Entombment of Christ](#)

Date: ca. 1420–40

Medium: Walnut with traces of paint

Accession Number: 16.32.220

On view in [Gallery 305](#)



□

[The Virgin and Child, Saint Anne, and Saint Emerentia](#)

Date: 1515–30

Medium: Pine, paint and gilding

Accession Number: 16.32.208

On view in [Gallery 305](#)



[Death of the Virgin](#)

Date: ca. 1450–1500

Medium: Alabaster

Accession Number: 17.190.733

On view in [Gallery 305](#)



The Collection Online

[Sarcophagus with Virgin and Child and the Arms of the Sanguinaracci Family](#)

Date: late 13th century–early 14th century

Medium: Marble (Broccato rosso di Verona)

Accession Number: 18.109

On view in [Gallery 305](#)



[Triptych with the Coronation of the Virgin](#)

Date: 1325–50

Medium: Ivory with polychromy and gilt decorations and metal mounts

Accession Number: 17.190.211

On view in [Gallery 306](#)



[The Intercession of Christ and the Virgin](#)

Attributed to Lorenzo Monaco (Piero di Giovanni) (Italian, Florence (?) ca. 1370–1425 Florence (?))

Date: before 1402

Medium: Tempera on canvas

Accession Number: 53.37

On view in [Gallery 305](#)



[Virgin and Child](#)

Attributed to Claus de Werve (Netherlandish, active in France, ca. 1380–1439, active Burgundy, 1396–ca. 1439)

Date: ca. 1415–17

Medium: Limestone with paint and gilding

Accession Number: 33.23

On view in [Gallery 305](#)



[Virgin and Child](#)

Date: ca. 1300–1330

Medium: Limestone with polychromy

Accession Number: 39.63

On view in [Gallery 305](#)



[Virgin and Child with Cradle](#)

Date: ca. 1350–1400

Medium: Ivory, traces of polychromy

Accession Number: 17.190.182

On view in [Gallery 306](#)



[Virgin and Child with an Apple and a Rose](#)

Date: ca. 1350–75

Medium: Ivory, modern silver, partial-gilt & translucent enamel base

Accession Number: 17.190.203a, b

On view in [Gallery 304](#)



[The Dead Christ with the Virgin, Saint John, and Angels](#)

Date: ca. 1390–1405

Medium: Opaque and translucent enamel on gold

Accession Number: 17.190.913

On view in [Gallery 306](#)



[Standing Virgin and Child](#)

Date: ca. 1270–80

Medium: Ivory

Accession Number: 17.190.165

On view in [Gallery 306](#)



[Pietà \(Lamentation\)](#)

Date: early 16th century

Medium: Wood, paint and gilding

Accession Number: 05.21

On view in [Gallery 306](#)



[Elements from a Necklace](#)

Date: late 15th–16th century

Medium: Gold, cloisonné enamel

Accession Number: 17.190.161a-j

On view in [Gallery 306](#)



[Tabernacle](#)

Date: ca. 1325

Medium: Ivory with metal mounts

Accession Number: 17.190.290

On view in [Gallery 306](#)



[Double Diptych Icon Pendant](#)

Date: early 18th century

Medium: Wood, tempera pigment, string

Accession Number: 1997.81.1

On view in [Gallery 351](#)



□

[Sword Hilt](#)

Designed and modeled by Albert-Ernest Carrier-Belleuse

(French, Anizy-le-Château 1824–1887 Sèvres)

Date: 1881–2

Medium: Gilt brass

Accession Number: 1989.229

On view in [Gallery 376](#)









[The Virgin Mary](#)

Workshop of Neroccio de' Landi  
(Italian, Siena 1447–1500 Siena)

Date: late 15th century

Medium: Partially gilt bronze

Accession Number: 60.37.1

On view in [Gallery 500](#)



[Paten](#)

Date: late 15th century

Medium: Gilt copper and champlevé enamel

Accession Number: 17.190.623

On view in [Gallery 500](#)



[The Crucifixion](#)

Design attributed to Bernard van Orley  
(Netherlandish, Brussels ca. 1492–1541/42 Brussels)

Date: design ca. 1515, woven ca. 1525

Medium: Wool, silk, silver thread, silver-gilt thread  
(20-21 warps per inch, 7-8 per cm.)

Accession Number: 41.190.136

On view in [Gallery 520](#)



[Virgin and Child Enthroned](#)

Manner of Christoph Angermair  
(German, ca. 1580–1633)

Date: early 17th century

Medium: Ivory

Accession Number: 24.80.93

On view in [Gallery 520](#)



[Pendant reliquary with depiction of the Annunciation](#)

Date: 17th century

Medium: Gold, enamel, rubies, crystal, pearl, rock crystal

Accession Number: 17.190.872

On view in [Gallery 535](#)



[Madonna and Child](#)

Bachiacca  
(Francesco d'Ubertino Verdi) (Italian, Florence  
1494–1557 Florence)  
Date: possibly early 1520s  
Medium: Oil and gold on wood  
Accession Number: 1982.60.10  
On view in [Gallery 537](#)



• [The Entombment of Christ](#)

Date: ca. 1390–1405  
Medium: Opaque and translucent enamel on gold  
Accession Number: 1982.60.398  
On view in [Gallery 537](#)



[Virgin and Child](#)

Joos van Cleve  
(Netherlandish, Cleve ca. 1485–1540/41 Antwerp)  
Date: ca. 1525  
Medium: Oil on wood  
Accession Number: 1982.60.47  
On view in [Gallery 537](#)



• [A Woman Seated at a Window](#)

Gabriël Metsu  
(Dutch, Leiden 1629–1667 Amsterdam)  
Date: early 1660s  
Medium: Oil on wood  
Accession Number: 1982.60.32  
On view in [Gallery 542](#)



□

[The Adoration of the Christ Child](#)

Follower of Jan Joest of Kalkar  
(Netherlandish, active ca. 1515)  
Date:  
Medium: Oil on wood  
Accession Number: 1982.60.22  
On view in [Gallery 537](#)



□

[The Virgin Mary](#)

Manner of Germain Pilon  
(French, Paris ca. 1525–1590 Paris)  
Date: ca. 1585–90  
Medium: Gilt bronze  
Accession Number: 1998.437

On view in [Gallery 544](#)



[The Annunciate Virgin \(one of a pair\)](#)

Date: 1552

Medium: Colored, stained, and enameled glass

Accession Number: 07.287.12

On view in [Gallery 544](#)



[The Angel Gabriel \(one of a pair\)](#)

Date: 1552

Medium: Colored, stained, and enameled glass

Accession Number: 07.287.13

On view in [Gallery 544](#)



[Descent from the Cross](#)

Follower of Jean Goujon  
(French, ca. 1510–ca. 1565 Bologna (?))

Date: ca. 1555

Medium: Marble with traces of gilding

Accession Number: 29.56

On view in [Gallery 544](#)



[Pietà](#)

Jean-Baptiste Carpeaux  
(French, Valenciennes 1827–1875 Courbevoie)

Date: 1864

Medium: Terracotta

Accession Number: 2001.199

On view in [Gallery 552](#)



[The Ascension of Christ](#)

Hans Süß von Kulmbach  
(German, Kulmbach ca. 1480–1522 Nuremberg)

Date: 1513

Medium: Oil on wood

Accession Number: 21.84

On view in [Gallery 643](#)



[The Dormition of the Virgin; \(reverse\) Christ Carrying the Cross](#)

Hans Schüfelein  
(German, Nuremberg ca. 1480–ca. 1540 Nördlingen)

Date: ca. 1510

Medium: Oil on wood

Accession Number: 2011.485ab

On view in [Gallery 643](#)



[Virgin and Child with Four Angels](#)

Gerard David  
(Netherlandish, Oudewater ca. 1455–1523 Bruges)

Date: ca. 1510–15

Medium: Oil on wood

Accession Number: 1977.1.1

On view in [Gallery 640](#)



[The Fifteen Mysteries and the Virgin of the Rosary](#)

Netherlandish Painter  
(possibly Goswijn van der Weyden, active by 1491, died after 1538), ca. 1515–20

Date:

Medium: Oil on wood

Accession Number: 1987.290.3a–p

On view in [Gallery 626](#)



[Virgin and Child in a Niche](#)

Netherlandish Painter  
(ca. 1500)

Date: ca. 1500

Medium: Oil on wood

Accession Number: 89.15.24

On view in [Gallery 641](#)



[Christ Appearing to His Mother](#)

Juan de Flandes  
(Netherlandish, active by 1496–died 1519 Palencia)

Date: ca. 1496  
Medium: Oil on wood  
Accession Number: 22.60.58  
On view in [Gallery 640](#)



[Virgin and Child](#)

Joos van Cleve  
(Netherlandish, Cleve ca. 1485–1540/41 Antwerp)  
Date: ca. 1525  
Medium: Oil on wood  
Accession Number: 1982.60.47  
On view in [Gallery 537](#)



[The Birth of the Virgin](#)

Fra Carnevale  
(Bartolomeo di Giovanni Corradini) (Italian, born by 1416–died 1484 Urbino)  
Date: 1467  
Medium: Tempera and oil on wood  
Accession Number: 35.121  
On view in [Gallery 603](#)



[The Annunciation](#)

Attributed to Petrus Christus

(Netherlandish, Baarle-Hertog (Baerle-Duc), active by 1444–died 1475/76 Bruges)  
Date: ca. 1450  
Medium: Oil on wood  
Accession Number: 32.100.35  
On view in [Gallery 641](#)

[The Holy Family](#)  
Joos van Cleve  
(Netherlandish, Cleve ca. 1485–1540/41 Antwerp)  
Date: ca. 1512–13  
Medium: Oil on wood  
Accession Number: 32.100.57  
On view in [Gallery 639](#)



[Virgin Suckling the Child](#)

Netherlandish  
(Antwerp) Painter (ca. 1520)  
Date:  
Medium: Tempera and gold on linen  
Accession Number: 45.170.1  
On view in [Gallery 641](#)



[Virgin and Child](#)

Workshop or Circle of Hans Traut  
(German, ca. 1500)  
Date:  
Medium: Oil on wood  
Accession Number: 22.96  
On view in [Gallery 641](#)



[Virgin and Child](#)

Master of the Saint Ursula Legend  
(Netherlandish, active late 15th century)

Date: 1475–99

Medium: Oil on wood

Accession Number: 17.190.16

On view in [Gallery 641](#)



[The Holy Family with the Infant Saint John the Baptist](#)

Perino del Vaga

(Pietro Buonaccorsi) (Italian, Florence 1501–1547  
Rome)

Date: ca. 1524–26

Medium: Oil on wood

Accession Number: 2011.26

On view in [Gallery 609](#)



[Virgin and Child](#)

Dieric Bouts

(Netherlandish, Haarlem, active by 1457–died  
1475)

Date: ca. 1455–60

Medium: Oil on wood

Accession Number: 30.95.280

On view in [Gallery 641](#)



[The Le Cellier Altarpiece](#)

Jean Bellegambe

(French, Douai ca. 1470–1535/36 Douai)

Date: 1509

Medium: Oil on wood

Accession Number: 32.100.102

On view in [Gallery 626](#)



[Virgin and Child in Majesty](#)

Date: ca. 1175–1200

Medium: Walnut with paint, tin relief on a lead  
white ground, and linen

Accession Number: 16.32.194a, b

On view in [Gallery 304](#)



[The Annunciation](#)

South German

(Bavarian?) Painter (1440–50)

Date:

Medium: Oil on wood

Accession Number: 2005.103

On view in [Gallery 641](#)



[Virgin and Child with Saint Anne](#)

Albrecht Dürer

(German, Nuremberg 1471–1528 Nuremberg)

Date: 1519

Medium: Oil on wood

Accession Number: 14.40.633

On view in [Gallery 643](#)



[Saints and Scenes from the Life of the Virgin](#)

Master of Monte Oliveto

(Italian, active Siena ca. 1305–35)

Date: ca. 1320

Medium: Tempera on wood, gold ground

Accession Number: 41.190.31bc

On view in [Gallery 602](#)



[Virgin and Child](#)

Attributed to Simon Bening

(Netherlandish, Ghent (?) 1483/84–1561 Bruges)

Date: ca. 1520

Medium: Oil on wood

Accession Number: 32.100.53

On view in [Gallery 640](#)



[The Annunciation](#)

Hans Memling

(Netherlandish, Seligenstadt, active by 1465–died 1494 Bruges)

Date: 1465–75

Medium: Oil on wood

Accession Number: 17.190.7

On view in [Gallery 640](#)



[The Crucifixion](#)

Master of the Berswordt Altar

(German, Westphalian, active ca. 1400–35)

Date: ca. 1400

Medium: Tempera and gold on wood

Accession Number: 43.161

On view in [Gallery 641](#)



[Virgin and Child with Saints Catherine of Alexandria and Barbara](#)

Hans Memling

(Netherlandish, Seligenstadt, active by 1465–died 1494 Bruges)

Date: early 1480s

Medium: Oil on wood

Accession Number: 14.40.634

On view in [Gallery 641](#)



### [The Flagellation](#)

Master of the Berswordt Altar

(German, Westphalian, active ca. 1400–35)

Date: ca. 1400

Medium: Tempera and gold on wood

Accession Number: 2001.216.2

On view in [Gallery 641](#)



### [Madonna and Child with Angels](#)

Sassetta

(Stefano di Giovanni) (Italian, Siena or Cortona ca. 1400–1450 Siena)

Date: ca. 1445–50

Medium: Tempera on wood, gold ground

Accession Number: 41.100.20

On view in [Gallery 625](#)



### [Saint John on Patmos, Madonna and Child Enthroned, and Death of the Virgin; The Crucifixion](#)

Pacino di Bonaguida

(Italian, active Florence 1302–ca. 1340)

Date:

Medium: Tempera on wood, gold ground

Accession Number: 64.189.3ab

On view in [Gallery 602](#)



### [The Lamentation](#)

Ludovico Carracci

(Italian, Bologna 1555–1619 Bologna)

Date: ca. 1582

Medium: Oil on canvas

Accession Number: 2000.68

On view in [Gallery 601](#)



### [Virgin and Child](#)

Copy after Jan Gossart

(called Mabuse) (Netherlandish, ca. 1522)

Date:

Medium: Oil on wood

Accession Number: 17.190.17

On view in [Gallery 639](#)





[The Holy Family with Saints Anne and Catherine of Alexandria](#)

Jusepe de Ribera  
(called Lo Spagnoletto) (Spanish, Játiva 1591–1652  
Naples)  
Date: 1648  
Medium: Oil on canvas  
Accession Number: 34.73  
On view in [Gallery 610](#)



[Madonna and Child with the Donor, Pietro de' Lardi, Presented by Saint Nicholas](#)

Master G.Z.  
(Italian, active Ferrara first third 15th century)  
Date: ca. 1420–30  
Medium: Tempera and gold on wood  
Accession Number: 65.181.5  
On view in [Gallery 627](#)



[The Annunciation](#)

Gerard David  
(Netherlandish, Oudewater ca. 1455–1523 Bruges)  
Date: 1506

Medium: Oil on wood  
Accession Number: 50.145.9ab  
On view in [Gallery 640](#)



[The Marriage of the Virgin](#)

Davide Ghirlandaio  
(David Bigordi) (Italian, Florence 1452–1525  
Florence)  
Date: ca. 1479  
Medium: Tempera and gold on wood  
Accession Number: 13.119.1  
On view in [Gallery 603](#)



[The Lamentation](#)

Petrus Christus  
(Netherlandish, Baarle-Hertog (Baarle-Duc), active  
by 1444–died 1475/76 Bruges)  
Date: ca. 1450  
Medium: Oil on wood  
Accession Number: 91.26.12  
On view in [Gallery 641](#)



[Saint Mary Magdalen Holding a Crucifix; \(reverse\)  
The Flagellation](#)

Spinello Aretino  
(Spinello di Luca Spinelli) (Italian, born Arezzo  
1345–52, died 1410 Arezzo)  
Date: ca. 1395–1400  
Medium: Tempera on canvas, gold ground  
Accession Number: 13.175  
On view in [Gallery 626](#)



[Virgin and Child with Angels](#)

Bernard van Orley  
(Netherlandish, Brussels ca. 1492–1541/42 Brussels)  
Date: ca. 1518  
Medium: Oil on wood  
Accession Number: 14.40.632  
On view in [Gallery 639](#)



[Madonna and Child](#)

Filippino Lippi  
(Italian, Prato ca. 1457–1504 Florence)  
Date: ca. 1483–84  
Medium: Tempera, oil, and gold on wood  
Accession Number: 49.7.10  
On view in [Gallery 603](#)



[The Adoration of the Magi](#)

Giotto di Bondone  
(Italian, Florentine, 1266/76–1337)  
Date: possibly ca. 1320  
Medium: Tempera on wood, gold ground  
Accession Number: 11.126.1

On view in [Gallery 602](#)



[Christ Taking Leave of His Mother](#)

Gerard David  
(Netherlandish, Oudewater ca. 1455–1523 Bruges)  
Date: ca. 1500  
Medium: Oil on wood  
Accession Number: 14.40.636  
On view in [Gallery 640](#)



[Madonna and Child Enthroned with Two Angels](#)

Fra Filippo Lippi  
(Italian, Florence ca. 1406–1469 Spoleto)  
Date:  
Medium: Tempera and gold on wood, transferred from wood  
Accession Number: 49.7.9  
On view in [Gallery 603](#)



[The Rest on the Flight into Egypt](#)

Gerard David  
(Netherlandish, Oudewater ca. 1455–1523 Bruges)

Date: ca. 1512–15  
Medium: Oil on wood  
Accession Number: 49.7.21  
On view in [Gallery 640](#)



[Self-Portrait with Two Pupils, Marie Gabrielle Capet \(1761–1818\) and Marie Marguerite Carreaux de Rosemond \(died 1788\)](#)

Adélaïde Labille-Guiard  
(French, Paris 1749–1803 Paris)  
Date: 1785  
Medium: Oil on canvas  
Accession Number: 53.225.5  
On view in [Gallery 613](#)



[Saints Peter, Martha, Mary Magdalen, and Leonard](#)

Correggio  
(Antonio Allegri) (Italian, Correggio, active by 1514–died 1534 Correggio)  
Date:  
Medium: Oil on canvas  
Accession Number: 12.211  
On view in [Gallery 611](#)



[The Immaculate Conception](#)

Guido Reni  
(Italian, Bologna 1575–1642 Bologna)  
Date: 1627  
Medium: Oil on canvas  
Accession Number: 59.32  
On view in [Gallery 601](#)



[The Crucifixion with Saints and a Donor](#)

Joos van Cleve  
(Netherlandish, Cleve ca. 1485–1540/41 Antwerp)  
Date: ca. 1520  
Medium: Oil on wood  
Accession Number: 41.190.20a–c  
On view in [Gallery 639](#)



[The Holy Family with Saint Mary Magdalen](#)

Andrea Mantegna  
(Italian, Isola di Carturo 1430/31–1506 Mantua)  
Date: ca. 1495–1500  
Medium: Distemper on canvas  
Accession Number: 14.40.643  
On view in [Gallery 606](#)



[Christ Crowned with Thorns \(Ecce Homo\), and the Mourning Virgin](#)

Adriaen Isenbrant  
(Netherlandish, active by 1510–died 1551 Bruges)  
Date: ca. 1530–40  
Medium: Oil on canvas, transferred from wood  
Accession Number: 04.32  
On view in [Gallery 639](#)



[Madonna and Child with Angels](#)

Pietro di Domenico da Montepulciano  
(Italian, Marchigian, active first quarter 15th century)  
Date: 1420  
Medium: Tempera on wood, gold ground  
Accession Number: 07.201  
On view in [Gallery 602](#)



[Tommaso di Folco Portinari \(1428–1501\); Maria Portinari \(Maria Maddalena Baroncelli, born 1456\)](#)

Hans Memling  
(Netherlandish, Seligenstadt, active by 1465–died 1494 Bruges)  
Date: ca. 1470  
Medium: Oil on wood  
Accession Number: 14.40.626–27  
On view in [Gallery 644](#)



[The Holy Family with Saints Francis and Anne and the Infant Saint John the Baptist](#)

Peter Paul Rubens  
(Flemish, Siegen 1577–1640 Antwerp)  
Date: early or mid-1630s  
Medium: Oil on canvas  
Accession Number: 02.24  
On view in [Gallery 628](#)



[The Virgin Mary between St. Dominic and St. Francis](#)

Date: 18th century  
Medium: Wax, silk, glass, hair  
Accession Number: 64.164.254  
Not on view



[The Marriage Feast at Cana](#)

Juan de Flandes  
(Netherlandish, active by 1496–died 1519 Palencia)  
Date: ca. 1500–1504  
Medium: Oil on wood  
Accession Number: 1982.60.20  
On view in [Gallery 640](#)



[Christ Crowned with Thorns \(Ecce Homo\), and the Mourning Virgin](#)

Adriaen Isenbrant  
 (Netherlandish, active by 1510–died 1551 Bruges)  
 Date: ca. 1530–40  
 Medium: Oil on canvas, transferred from wood  
 Accession Number: 04.32  
 On view in [Gallery 639](#)



[Madonna and Child with Angels](#)

Pietro di Domenico da Montepulciano  
 (Italian, Marchigian, active first quarter 15th century)  
 Date: 1420  
 Medium: Tempera on wood, gold ground  
 Accession Number: 07.201  
 On view in [Gallery 602](#)



[The Holy Family with Saints Francis and Anne and the Infant Saint John the Baptist](#)

Peter Paul Rubens  
 (Flemish, Siegen 1577–1640 Antwerp)  
 Date: early or mid-1630s

Medium: Oil on canvas  
 Accession Number: 02.24  
 On view in [Gallery 628](#)



[The Marriage Feast at Cana](#)

Juan de Flandes  
 (Netherlandish, active by 1496–died 1519 Palencia)  
 Date: ca. 1500–1504  
 Medium: Oil on wood  
 Accession Number: 1982.60.20  
 On view in [Gallery 640](#)



[The Virgin Adored by Saints](#)

Scarsellino  
 (Ippolito Scarsella) (Italian, Ferrarese, ca. 1550–1620)  
 Date: ca. 1609  
 Medium: Oil on copper  
 Accession Number: 2001.417  
 On view in [Gallery 623](#)



[The Presentation of Christ in the Temple](#)

Giovanni di Paolo  
 (Giovanni di Paolo di Grazia) (Italian, Siena 1398–1482 Siena)  
 Date: ca. 1435

Medium: Tempera and gold on wood

Accession Number: 41.100.4

On view in [Gallery 625](#)



[The Annunciation of the Death of the Virgin](#)

Samuel van Hoogstraten

(Dutch, Dordrecht 1627–1678 Dordrecht)

Date: ca. 1670

Medium: Oil on canvas

Accession Number: 1992.133

On view in [Gallery 633](#)



[The Crucifixion with the Virgin and Saint John](#)

Hendrick ter Brugghen

(Dutch, The Hague? 1588–1629 Utrecht)

Date: ca. 1624–25

Medium: Oil on canvas

Accession Number: 56.228

On view in [Gallery 631](#)



[Virgin and Child with Saint Catherine of Alexandria](#)

Anthony van Dyck

(Flemish, Antwerp 1599–1641 London)

Date: ca. 1630

Medium: Oil on canvas

Accession Number: 60.71.5

On view in [Gallery 630](#)



[The Lamentation](#)

Scipione Pulzone

(Il Gaetano) (Italian, Gaeta, active by 1569–died 1598 Rome)

Date: 1593

Medium: Oil on canvas

Accession Number: 1984.74

On view in [Gallery 601](#)



[The Crucifixion](#)

Paolo Uccello

(Paolo di Dono) (Italian, Florence 1397–1475 Florence)

Date: probably mid-1450s

Medium: Tempera on wood, gold ground

Accession Number: 1997.117.9

On view in [Gallery 602](#)



[The Annunciation](#)

Joos van Cleve

(Netherlandish, Cleve ca. 1485–1540/41 Antwerp)

Date: ca. 1525  
Medium: Oil on wood  
Accession Number: 32.100.60  
On view in [Gallery 639](#)



[Madonna and Child](#)  
Master of the Magdalen  
(Italian, Florence, active 1265–95)  
Date: ca. 1280  
Medium: Tempera on wood  
Accession Number: 64.189.1  
On view in [Gallery 602](#)



[Young Woman with a Pink](#)  
Attributed to Hans Memling  
(Netherlandish, Seligenstadt, active by 1465–died 1494 Bruges)  
Date: ca. 1485–90  
Medium: Oil on wood  
Accession Number: 49.7.23  
On view in [Gallery 644](#)



[The Meditation on the Passion](#)  
Vittore Carpaccio  
(Italian, Venice 1460/66?–1525/26 Venice)

Date: ca. 1490  
Medium: Oil and tempera on wood  
Accession Number: 11.118  
On view in [Gallery 606](#)



[Portrait of a Man with a Rosary](#)  
Lucas Cranach the Elder  
(German, Kronach 1472–1553 Weimar)  
Date: ca. 1508  
Medium: Oil on wood  
Accession Number: 29.100.24  
On view in [Gallery 643](#)



[Four Scenes from the Passion](#)  
Follower of Bernard van Orley  
(Netherlandish, ca. 1520)  
Date:  
Medium: Oil on wood  
Accession Number: 41.190.14  
On view in [Gallery 626](#)



[The Crucifixion](#)

Pietro Lorenzetti

(Italian, active Siena 1320–44)

Date: 1340s

Medium: Tempera and gold leaf on wood

Accession Number: 2002.436

On view in [Gallery 625](#)



[Madonna and Child](#)

Workshop of Giovanni Bellini

(Italian, Venice, active by 1459–died 1516 Venice)

Date: ca. 1510

Medium: Oil on wood

Accession Number: 49.7.2

On view in [Gallery 606](#)



[The Trinity Adored by All Saints](#)

Spanish Painter

(ca. 1400)

Date:

Medium: Tempera and gold on wood

Accession Number: 39.54

On view in [Gallery 626](#)



[Scenes from the Life of Saint John the Baptist](#)

Francesco Granacci

(Francesco di Andrea di Marco) (Italian, Villamagna 1469–1543 Florence)

Date: ca. 1506–7

Medium: Tempera, oil, and gold on wood

Accession Number: 1970.134.1

On view in [Gallery 609](#)



[Madonna and Child with Saints Jerome and Mary Magdalen](#)

Neroccio de' Landi

(Italian, Siena 1447–1500 Siena)

Date: ca. 1490

Medium: Tempera on wood

Accession Number: 61.43

On view in [Gallery 603](#)



[Rubens, His Wife Helena Fourment \(1614–1673\), and Their Son Frans \(1633–1678\)](#)

Peter Paul Rubens

(Flemish, Siegen 1577–1640 Antwerp)

Date: ca. 1635

Medium: Oil on wood

Accession Number: 1981.238

On view in [Gallery 628](#)





[The Crucifixion; The Last Judgment](#)

Jan van Eyck  
(Netherlandish, Maaseik ca. 1390–1441 Bruges)  
Date: ca. 1435–40  
Medium: Oil on canvas, transferred from wood  
Accession Number: 33.92ab  
On view in [Gallery 641](#)



[The Penitent Magdalen](#)

Georges de La Tour  
(French, Vic-sur-Seille 1593–1653 Lunéville)  
Date: ca. 1640  
Medium: Oil on canvas  
Accession Number: 1978.517  
On view in [Gallery 617](#)



[Portrait of a Young Man; \(reverse\) Girl Making a Garland](#)

Hans Süß von Kulmbach  
(German, Kulmbach ca. 1480–1522 Nuremberg)  
Date: ca. 1508  
Medium: Oil on wood  
Accession Number: 17.190.21  
On view in [Gallery 643](#)



[The Lamentation](#)

Ludovico Mazzolino  
(Italian, Ferrara ca. 1480–after 1528 Ferrara)  
Date: ca. 1514–16  
Medium: Oil on wood  
Accession Number: 2014.448  
On view in [Gallery 611](#)



[Saint John the Baptist Bearing Witness](#)

Workshop of Francesco Granacci  
(Italian, Villamagna 1469–1543 Florence)  
Date: ca. 1506–7  
Medium: Oil and gold on wood  
Accession Number: 1970.134.2  
On view in [Gallery 609](#)



[Judith with the Head of Holofernes](#)

Lucas Cranach the Elder  
(German, Kronach 1472–1553 Weimar)  
Date: ca. 1530  
Medium: Oil on wood  
Accession Number: 11.15  
On view in [Gallery 643](#)



[Madonna and Child with Saints Philip and Agnes](#)

Donato de' Bardi  
(Italian, Lombard, active by 1426–died 1450/51)  
Date: ca. 1425–30

Medium: Tempera on wood, gold ground

Accession Number: 37.163.1-3

On view in [Gallery 627](#)



[The Rest on the Flight into Egypt](#)

Nicolas Poussin

(French, Les Andelys 1594-1665 Rome)

Date: ca. 1627

Medium: Oil on canvas

Accession Number: 1997.117.6

On view in [Gallery 617](#)



[The Lamentation](#)

Domenichino

(Domenico Zampieri) (Italian, Bologna 1581-1641 Naples)

Date: 1603

Medium: Oil on copper

Accession Number: 2008.72

On view in [Gallery 623](#)



[Madonna and Child with Saints](#)

Giovanni di Paolo

(Giovanni di Paolo di Grazia) (Italian, Siena 1398-1482 Siena)

Date: 1454

Medium: Tempera on wood, gold ground

Accession Number: 32.100.76

On view in [Gallery 626](#)



[Madonna and Child Enthroned with Saints](#)

Taddeo Gaddi

(Italian, Florentine, active by 1334-died 1366)

Date: ca. 1340

Medium: Tempera on wood, gold ground

Accession Number: 10.97

On view in [Gallery 626](#)



[Madonna and Child](#)

Titian

(Tiziano Vecellio) (Italian, Pieve di Cadore ca. 1485/90?-1576 Venice)

Date: ca. 1508

Medium: Oil on wood

Accession Number: 49.7.15

On view in [Gallery 607](#)



[Stoke-by-Nayland](#)

John Constable  
(British, East Bergholt 1776–1837 Hampstead)

Date: ca. 1810–11  
Medium: Oil on canvas  
Accession Number: 26.128  
On view in [Gallery 808](#)

Medium: Oil and charcoal on paperboard  
Accession Number: 49.70.44  
On view in [Gallery 912](#)



[Pateroster Pendant with the Virgin and Child \(obverse\) and the Meeting of Joachim and Anna at the Golden Gate \(reverse\)](#)

Date: ca. 1440–50; 19th or 20th century  
Medium: Sardonyx, enameled gold, and silver  
Accession Number: 1975.1.1522  
On view in [Gallery 951](#)



[la Orana Maria \(Hail Mary\)](#)

Paul Gauguin  
(French, Paris 1848–1903 Atuona, Hiva Oa, Marquesas Islands )

Date: 1891  
Medium: Oil on canvas  
Accession Number: 51.112.2  
On view in [Gallery 826](#)



[The Assumption of the Virgin](#)

Bernardo Daddi  
(Italian, Florence (?) ca. 1290–1348 Florence)  
Date: ca. 1337–39

Medium: Tempera on wood, gold ground  
Accession Number: 1975.1.58  
On view in [Gallery 952](#)



[The Virgin of Guadalupe](#)

Marsden Hartley  
(American, Lewiston, Maine 1877–1943 Ellsworth, Maine)

Date: ca. 1918–19



[Diptych with tabernacle frames](#)

Date: ca. 1400–1410

Medium: Poplar. Carved, gilt; red-orange bole.

Accession Number: 1975.1.22c

On view in [Gallery 952](#)



[The Annunciation](#)

Hans Memling

(Netherlandish, Seligenstadt, active by 1465–died 1494 Bruges)

Date: 1480–89

Medium: Oil on panel, transferred to canvas

Accession Number: 1975.1.113

On view in [Gallery 953](#)



[Virgin and Child with a Donor Presented by Saint Jerome](#)

Master of the Munich Bavarian Panels

(Bavaria, probably Munich, active mid-15th century)

Date: ca. 1450

Medium: Oil and gold on poplar panel

Accession Number: 1975.1.133

On view in [Gallery 953](#)



[Madonna and Child with Saints Jerome and Mary Magdalen](#)

Matteo di Giovanni di Bartolo

(Italian, Siena ca. 1430–1497 Siena)

Date:

Medium: Tempera and gold on wood

Accession Number: 65.234

On view in [Gallery 956](#)