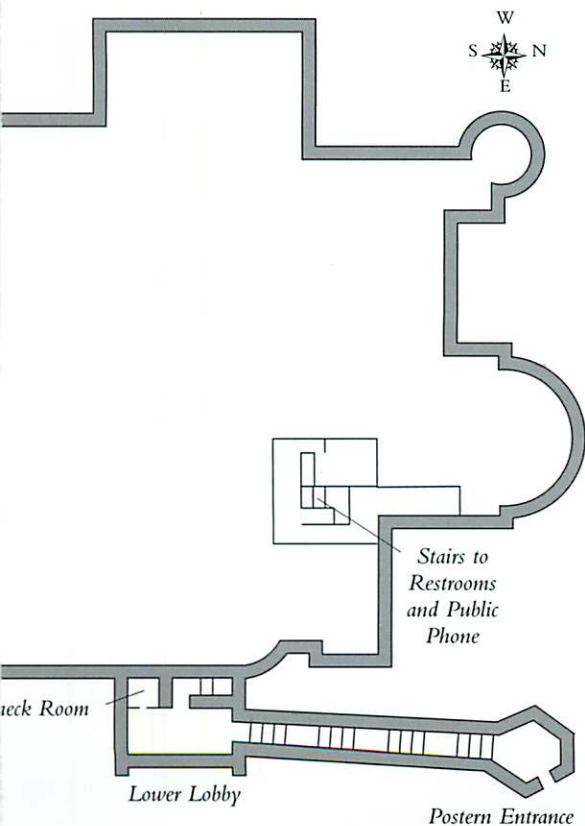


## The Trie Cloister

Fifteenth-century cloister elements from the Carmelite convent at Trie-en-Bigorre (Hautes-Pyrénées) and other religious foundations in southwestern France; the garden contains plants depicted in the **Unicorn Tapestries**.

## The Treasury

Small precious objects dating from the ninth through the sixteenth century, most made for liturgical or devotional use; ecclesiastical vestments and textile fragments; panel paintings; secular jewelry and tableware; remarkable illuminated manuscripts, including books of hours made for Jeanne d'Évreux, queen of France, and Jean, duke of Berry; a complete set of fifteenth-century playing cards.



## THE CLOISTERS



## FLOOR PLAN

Welcome to The Cloisters, the branch of The Metropolitan Museum of Art devoted to the art and architecture of medieval Europe. This brochure contains a Museum floor plan with brief summaries of the works of art exhibited in each gallery. The Museum is arranged in a roughly chronological manner. The brochure begins with art from the Romanesque period (ca. A.D. 1000 to the period between 1150 and 1200) and continues through the Gothic era, beginning about 1150 and ending with the last flowering of this style about 1520. Medieval art, including early works from both western Europe and the Byzantine East, is also exhibited at the main building of The Metropolitan Museum of Art, located in Manhattan on Fifth Avenue and 82nd Street.

### **History of the Museum**

The Cloisters was designed and built as a museum of works of art from the Middle Ages. Opened to the public in 1938, The Cloisters, with its neo-medieval architecture, provides a harmonious context for the exhibition of its important collection, which includes architectural fragments that have been incorporated into the fabric of the building itself. The unique setting allows the works of art to be installed in a manner suggesting their original functions and situations.

The creation of The Cloisters was made possible by John D. Rockefeller, Jr., the philanthropist whose generous gifts provided for the building, its imposing hilltop setting, and the acquisition of the notable George Grey Barnard collection, which forms the nucleus of The Cloisters Collection. Barnard, an American sculptor, had purchased medieval sculpture and architectural elements, primarily from French farmers as well as local magistrates who had incorporated into their properties works of art abandoned in the aftermath of the French Revolution. Today, The Cloisters Collection encompasses medieval works of art from throughout Europe, including remarkable examples of ceramics, metalwork and enamels, painting, sculpture, stained glass, tapestries, and other textiles.

### **The Romanesque Hall**

Four stone portals from French churches ranging in date from the mid-twelfth through the mid-thirteenth century; twelfth-century Spanish frescoes; French and Italian wood sculpture of the twelfth and thirteenth centuries.

### **The Fuentidueña Chapel**

Mid-twelfth-century apse from the church of San Martín at Fuentidueña (Segovia), with a contemporary fresco from San Juan at Tredós (Lérida); twelfth-century sculpture from Austria, Italy, Spain, and the valley of the Meuse River; twelfth-century frescoes from San Baudelio de Berlanga, in Spain.

### **The Saint-Guilhem Cloister**

Late-twelfth-century cloister elements, mostly from the southern French monastery of Saint-Guilhem-le-Désert (Hérault); twelfth- and thirteenth-century sculpture from France and Italy; corbels from Notre-Dame-de-la-Grand-Sauve (Gironde); Langobardic lintels of the late eighth or early ninth century.

### **The Langon Chapel**

Architectural elements once part of the choir of the twelfth-century church of Notre-Dame-du-Bourg at Langon (Gironde); twelfth-century architectural sculpture from Autun and Cluny as well as two important sculptures of the Virgin and Child Enthroned, from Burgundy and the Auvergne.

### **The Chapter House from Notre-Dame-de-Pontaut**

Twelfth-century chapter house from the Benedictine abbey of Notre-Dame at Pontaut (Gascony).

### **The Cuxa Cloister**

Twelfth-century cloister elements from the Benedictine monastery of Saint-Michel-de-Cuxa, located in the Pyrenees; early Gothic sculpture from France; typical cloister garth garden organized with crossed paths and a central fountain (here, an example from the monastery of Saint-Genis-des-Fontaines). Both medieval and modern species of plants are grown in the garden. During winter, the arcades are glazed and potted plants fill the walkways.

### **Early Gothic Hall**

Stained glass and sculpture, primarily from thirteenth- and fourteenth-century France, including the sculpture of the Virgin from the choir screen of Strasbourg Cathedral; panel and wall paintings from mid-thirteenth-century Italy.

### The Nine Heroes Tapestries

Elements from a rare tapestry series from late-medieval France portraying the fabled nine heroes of ancient, Hebrew and Christian history.

### The Unicorn Tapestries

The celebrated tapestries depicting the hunt and capture of the unicorn, woven in Brussels about 1500.

### The Boppard Room

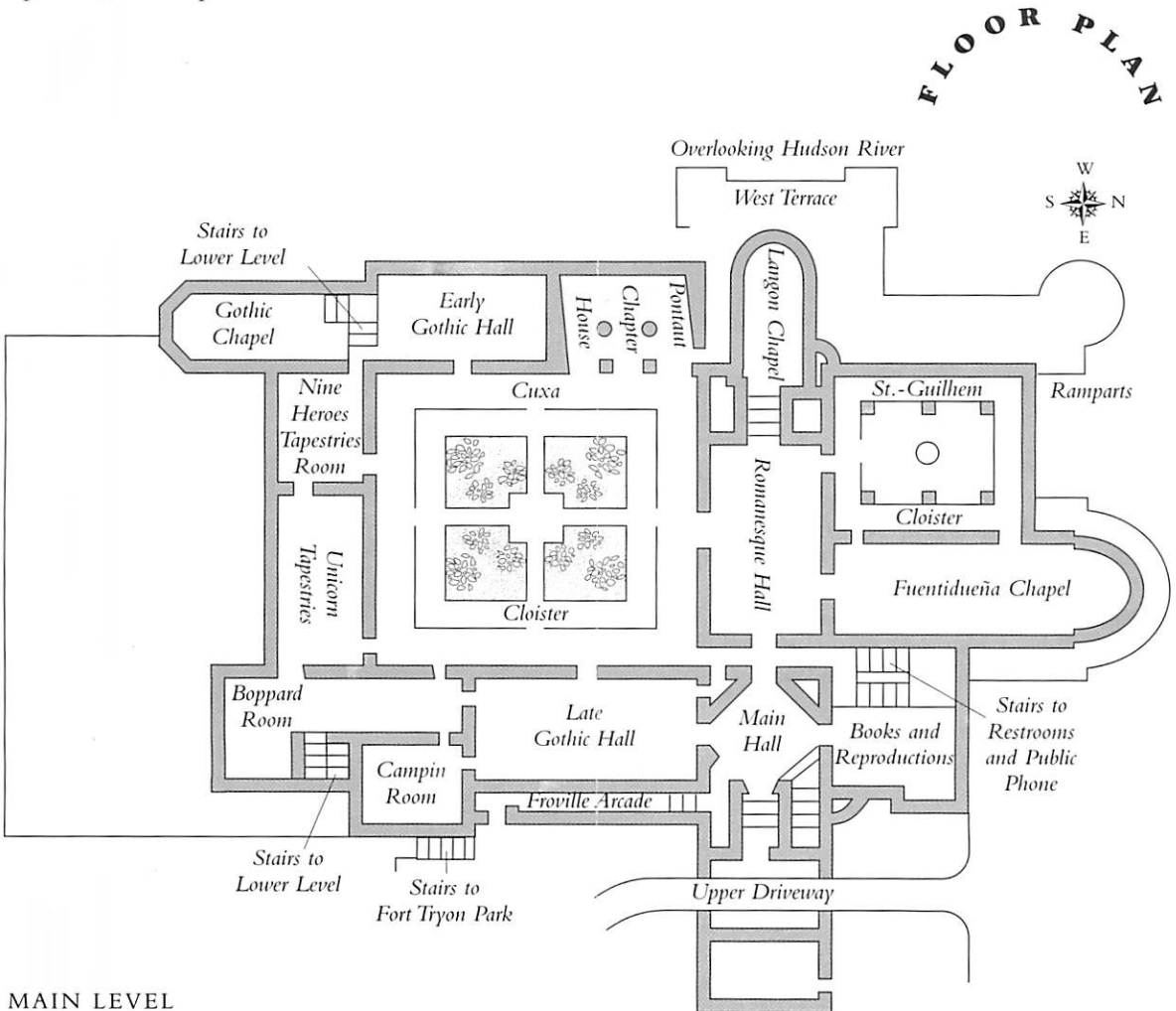
Stained glass from the fifteenth-century Carmelite foundation at Boppard am Rhein (Rhein-Hunsrück-Kreis); fifteenth-century panel paintings from the Rhineland and northern Spain; a large brass lectern from the turn of the sixteenth century; fifteenth-century ceramics, tapestries, and sculpture.

### The Campin Room

The renowned triptych of the Annunciation by Robert Campin painted about 1425; domestic furnishings from the late Middle Ages of the type represented in the painting.

### The Late Gothic Hall

Late medieval sculpture and altarpieces from France, Germany, Italy, and Spain.



## The Cloisters

A branch of The Metropolitan Museum of Art devoted to art of medieval Europe, located in Upper Manhattan, overlooking the Hudson River. Fort Tryon Park  
New York, NY 10040  
(212) 923-3700

## Museum Hours

Tuesday-Sunday  
9:30 A.M.-5:15 P.M. (March-October)  
9:30 A.M.-4:45 P.M. (November-February)  
Closed every Monday, New Year's Day,  
Thanksgiving, and Christmas.

## Admission

The amount of your donation is voluntary and tax deductible up to the extent allowed by United States law. The Museum needs your help. Please be generous.

## Accessibility

Accessibility is limited for mobility-impaired visitors. Please call in advance or check with a security officer at the Museum entrance for information upon arrival.

## Directions

Subway: *IND Eighth Avenue A train to 190th Street, exit station by elevator and follow Margaret Corbin Drive or take M4 bus one stop to the Museum.*

Bus: *M4 (Fort Tryon Park-The Cloisters) to last stop.*

Car: *Henry Hudson Parkway North to first exit after the George Washington Bridge (Fort Tryon Park).*

*To return to Lower Manhattan, exit park via Fort Washington Avenue, turn right onto 181st Street, and follow signs to Henry Hudson Parkway South.*

**Free parking available**

## Gift Shop

**Group tours available in languages other than English; please call for availability**  
(212) 650-2280, ext. 126.

## The Gothic Chapel

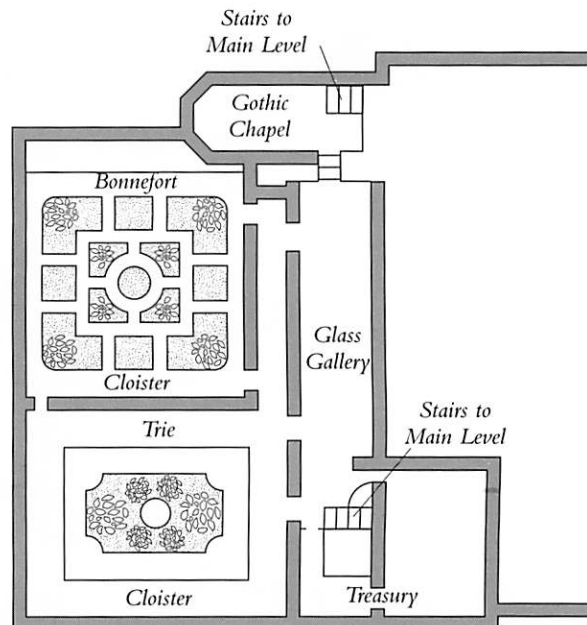
French and Spanish tomb effigies and large-scale sculpture from the thirteenth and fourteenth centuries; extensive cycles of fourteenth-century stained glass from Austria.

## The Glass Gallery

Small works of art, some made for secular use; northern European sculpture of the fourteenth through the early sixteenth century, including works by Tilman Riemenschneider; late medieval stained glass and silver-stained roundels; fifteenth-century panel paintings.

## The Bonnefont Cloister

Cloister elements of the late thirteenth or early fourteenth century, primarily from the Cistercian abbey at Bonnefont-en-Comminges (Comminges). The herb garden contains over 250 species of plants cultivated in the Middle Ages. Its individual raised planting beds, wattle fences, and central wellhead are characteristic of a medieval monastic garden.



LOWER LEVEL