



Banquet at the Crossbowmen's Guild in Celebration of the Treaty of Münster, Bartholomeus van der Helst, 1648

oil on canvas, h 232cm × w 547cm
18 June 1648: a banquet is taking place at the Amsterdam crossbowmen's guild. The occasion was the signing of the Treaty of Münster, which marked an end to the war with Spain. The captains of the civic guard company shake hands as a sign of peace, and the drinking horn is passed around. The poem on the drum proclaims the joy of Amsterdam's armed militia that their weapons can henceforth be laid to rest.

Rijksmuseum
http://hdl.handle.net/10934/RM0001.COLLECT_8662



Boating 1874
[Edouard Manet](#) French

Manet summured at Gennevilliers in 1874, often spending time with Monet and Renoir across the Seine at Argenteuil, where *Boating* was painted. Beyond adopting the lighter touch and palette of his younger Impressionist colleagues, Manet exploits the broad planes of color and strong diagonals of Japanese prints to give inimitable form to this scene of outdoor leisure. Rodolphe Leenhoff, the artist's brother-in-law, is thought to have posed for the sailor but the identity of the woman is uncertain.

Shown in the Salon of 1879, *Boating* was deemed "the last word in painting" by Mary Cassatt, who recommended the acquisition to the New York collectors Louise and H.O. Havemeyer. Metropolitan Museum of Art
<https://www.metmuseum.org/art/collection/search/436947?showOnly=openAccess&ft=modernism&offset=160&rpp=40&pos=192>



Book of Hours ca. 1530–35
[Simon Bening](#) Netherlandish

This diminutive Book of Hours is one of Simon Bening's prayerful jewels, intended for use at regular intervals throughout the twenty-four-hour day (ideally every three hours). It was a reminder of the omnipresence of God, meant to be attached to its owner, or stored with precious possessions. There is a special magic achieved by Bening's exceptional skill at creating a miniature world. The miniatures follow standard convention, but Bening consistently tweaks the presentation, making this manuscript exceptionally poignant and affecting. Metropolitan Museum of Art

<https://www.metmuseum.org/art/collection/search/684184?showOnly=openAccess&ft=modernism&p;offset=120&rpp=40&pos=137>



Viñedos del Douro portugués

Archivo fotográfico de Julio Fernández Portela



Sarcophagus with Scenes from the Lives of Saint Peter and Christ early 300s, with modern restoration

The sarcophagus was carved about the time when Christianity was first recognized as a legal faith within the Roman Empire. The two legendary scenes of the Miracle of Saint Peter Drawing Water from a Rock in His Jail Cell and Saint Peter's Arrest in Rome, crisply carved in powerful, deep relief at the left, are among the earliest surviving images depicting Peter's special relationship with Rome. When the sarcophagus was identified in 1879, only the lower legs, with scenes from the life of Christ on the right, survived (see image)

Metropolitan Museum of Art

<https://www.metmuseum.org/art/collection/search/466220?showOnly=openAccess&ft=modernism&offset=0&rpp=40&pos=35>