








# McCLUNG MUSEUM






of Natural History and Culture


## Checklist: *Visions of the End*



January 31–May 10, 2020

Thumbnail	Title	Date	Creator / Place of Origin	Medium	Dimensions	Loan Credit
	<i>Bible historiale</i>	c. 1325	Guyart des Moulins (ca. 1251 - ca. 1297); Imprint: Paris, France, ca. 1325	vellum [Binding: French morocco gilt tooled, ca. 1700]	425 x 310 mm	Lent by The Morgan Library & Museum, New York. Purchased by J. Pierpont Morgan (1837-1913) in 1907
	<i>Initial A with the Battle of the Maccabees</i>	ca. 1360-70	Italian	tempera, gold, and ink on parchment	8 1/16 x 5 15/16 in	Lent by The Metropolitan Museum of Art, Gift of Bashford Dean, 1923 (23.21.4)
	<i>Miniature of St. John on Patmos</i>	ca. 1400-1405	Workshop of the Virgil Master	parchment with ink, paint, and gold	90 mm x 80 mm	Lent by the Free Library of Philadelphia Rare Book Department
	<i>Processional Cross</i>	13th century	French	champlevé enamel, gilt copper and rock crystals	Overall: 28 5/8 x 13 7/8 in. (72.7 x 35.2 cm)	Lent by The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.332)
	<i>Christ in Majesty</i>	ca. 1200	French	champlevé enamel and gilded copper	9 1/16 x 5 3/16 in	Lent by The Walters Art Museum, Baltimore, Maryland

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	<i>Manuscript Leaf with the Last Judgment, from a Book of Hours</i>	ca. 1400	French	tempera and gold on parchment	3 3/4 x 2 1/2 in	<i>Lent by The Metropolitan Museum of Art, Gift of Max Falk, in honor of William D. Wixom, 1998 (1998.179)</i>
	<i>The Martyrdom of Two Saints</i> [#63 in Radiance and Reflection]	ca. 1210-15	Ile de France or Burgundy, France,	metal, glass	H 22 11/16 x 22 11/16 in	<i>Lent by the Glencairn Museum, Bryn Athyn, Pennsylvania</i>
	Pyx, Medallion	ca. 1320-1340	French	silver, "basse-taille" and champlevé enamel	H: 1 5/8 x Dia: 2 5/16 in	<i>Lent by The Walters Art Museum, Baltimore, Maryland</i>
	<i>Leaf from the Enrique de Ribera prayer book</i>	ca. 1500-1525	Bening, Simon, 1483 or 4-1561, Bruges, Flanders	parchment with ink, paint, and gold	181 mm x 132 mm	<i>Lent by the Free Library of Philadelphia Rare Book Department</i>
	<i>Cutting: Initial R with Christ sitting in judgment</i>	ca. 1500-1520	Jean Pichore	parchment with ink, paint, and gold	135 mm x 120 mm	<i>Lent by the Free Library of Philadelphia Rare Book Department</i>

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	<i>Apocalypse of Margaret York</i>	ca. 1475	Circle of Master of Mary of Burgundy (active 1475-1490); Imprint: Ghent, Belgium, ca. 1475	vellum	14 1/4 x 10 7/16 in	<i>Lent by The Morgan Library &amp; Museum, New York. Purchased by J. Pierpont Morgan (1837-1913), 1911</i>
	<i>The Whore of Babylon</i>	1498	Albrecht Dürer (German, 1471 - 1528)	woodcut on laid paper	46 x 31.2 cm	<i>Lent by the National Gallery of Art, Washington, Patrons' Permanent Fund and Print Purchase Fund (Horace Gallatin and Lessing J. Rosenwald), 2008</i>
	<i>The Four Horsemen</i>	1498	Albrecht Dürer (German, 1471 - 1528)	woodcut on laid paper	18 x 12 3/8 in	<i>Lent by the National Gallery of Art, Washington, Patrons' Permanent Fund and Print Purchase Fund (Horace Gallatin and Lessing J. Rosenwald), 2008</i>
	<i>Crozier Head with Saint Michael Slaying the Dragon</i>	ca. 1220-30	French	copper: formed, engraved, chased, scraped, stippled, and gilt; champlevé enamel: medium blue, turquoise, green (on the replaced lower shaft), yellow, red, and white	12-5/8 x 6-3/8 x 3-1/16 in.	<i>Lent by The Metropolitan Museum of Art, The Friedsam Collection, Bequest of Michael Friedsam, 1931 (32.100.289)</i>
	<i>Gradual cutting: Initial B with St. Michael</i>	1525		parchment with ink, paint, and gold	164 mm x 197 mm	<i>Lent by the Free Library of Philadelphia Rare Book Department</i>

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	<i>Book of Hours, use of Paris</i> [Opening page to ff.79v-80r]	ca. 1500-1515; 1499, Paris, France	French	parchment with ink, paint, and gold	186 mm x 133 mm x 30 mm	<i>Lent by the Free Library of Philadelphia Rare Book Department</i>
	<i>Seated Virgin and Child</i>	mid-13th century	French	copper-gilt, champlevé enamel	10 3/4 x 5 1/8 x 4 3/4 in	<i>Lent by The Metropolitan Museum of Art, The Cloisters Collection, 1925 (25.120.435)</i>
	<i>The Dead Rising from their Tombs</i>	1215-20	France, Braine, Abbey of Saint-Yved (?)	metal, glass	14 x 14 x 1/4 in	<i>Lent by the Glencairn Museum, Bryn Athyn, Pennsylvania</i>
	<i>An Elder of the Apocalypse</i> [#75 in Radiance and Reflection]	about 1240-45	French	metal, glass	18 1/8 x 18 1/8 x 3/4 in.	<i>Lent by the Glencairn Museum, Bryn Athyn, Pennsylvania</i>
	<i>Apocalyptic Elder</i>	second quarter of the 12th century	Southwestern France or Northern Spain	limestone	20 7/8 x 10 1/4 x 12 in.	<i>Lent by the Glencairn Museum, Bryn Athyn, Pennsylvania</i>

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	<i>Bust of an Apocalyptic Elder</i>	Mid-12th century	Western France, Parthenay	limestone	19 1/4 x 17 3/4 x 12 in	<i>Lent by the Glencairn Museum, Bryn Athyn, Pennsylvania</i>
	<i>Relief with Scene from the Legend of the True Cross</i>	ca. 1400	Gothic: South Netherlandish	marble	15 13/16 x 13 1/16 x 5 9/16 in.	<i>Lent by The Metropolitan Museum of Art, Rogers Fund, 1923 (23.79.1)</i>
	<i>Relief with Scene from the Legend of the True Cross</i>	ca. 1400	Gothic: South Netherlandish	marble	15 13/16 x 13 11/16 x 4 15/16 in	<i>Lent by The Metropolitan Museum of Art, Rogers Fund, 1923 (23.79.2)</i>
	<i>Khamsa (Quintet) of Nizami</i> [Opening page to Muhammed's ascent to heaven in a vision]	Islamic, Timurid period (1370–1507), A.H. 853/A.D. 1449–50. Attributed to Iran	Nizami (Ilyas Abu Muhammad Nizam al-Din of Ganja) (1141–1209)	paper, leather	10 x 6 1/4 in	<i>Lent by The Metropolitan Museum of Art, Gift of Alexander Smith Cochran, 1913 (13.228.3)</i>
	<i>Apocalypse with Patristic Commentary</i>	c. 1800	Andrew, Archbishop of Caesarea	ink and pigments on a variety of different types of paper, both laid and woven, ranging from thin to very thick bound between wooden boards covered with leather and brass clasps and studs	11 7/16 x 8 1/4 in	<i>Lent by The Walters Art Museum, Baltimore, Maryland (Museum purchase, 2005)</i>



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	<i>Dish</i>	early 16th century	German	brass	17 x 1 7/8 in	<i>Lent by The Metropolitan Museum of Art, Gift of W.L. Hildburgh, 1932 (32.64.13)</i>
	<i>The Road to Eternity</i>	1984	Howard Finster, designed and printed at Philadelphia's Fabric Workshop	silkscreen on cotton	36 x 36 in	<i>Lent from the Collection of Gloria and Sam Yates</i>
	FRED KIRBY OF WBT'S BRIARHOPPERS Atomic Power/Honey Be My Honey Bee SONORA 7008					
	Vintage 1968 Milton Bradley Jeane Dixon's Game of Destiny	1968				