

A Gallery 19

Piero di Cosimo, *The Adoration of the Child*, about 1495–1500

Following in the footsteps of fellow Florentine painter Leonardo da Vinci, Piero di Cosimo began using oil paints instead of the fast-drying egg-based tempera that most Italian artists used at the time. Oils allowed for the slow build-up of color in thin, translucent layers that caught the light; it also allowed for subtler shifts of tone that better mimicked how light defines form.

B Gallery 29B

Thomas Cole, *The Architect's Dream*, 1840

No trip to Toledo is complete without visiting Thomas Cole's famous reverie on great architectural styles of the past. Painted for a prominent architect who ultimately rejected the picture (read the whole story on the gallery card), Cole himself considered *The Architect's Dream* "one of the best I have ever painted"—and who are we to argue?

C Gallery 30B

Libbey Glass Company,

***Punch Bowl, Stand and Cups*, 1903–1904**

TMA has one of the most renowned glass collections in the world, and this over-sized Libbey cut-glass punch bowl—made here in Toledo—is one of its most famous glass objects. Prepare to be dazzled.

D Gallery 30

Pakistan, Gandharan, *Seated Buddha*, 3rd century CE

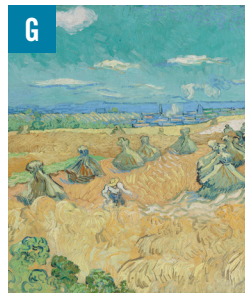
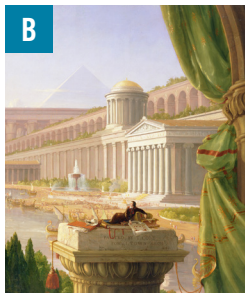
Such serenity as radiates from this ancient sculpture of Buddha may inspire you to slow down a bit, to stop worrying about the time, maybe even to meditate on the meaning of life. If you look closely, you can see how the knees and shoulders have darkened where countless worshipers touched the sculpture in reverence, their natural skin oils staining the stone (this is one reason why the Museum asks you not to touch the art).



Come back and see
the whole wonderful
collection!

Greatest Hits I

Short on time? Here are a few of TMA's most famous, best-loved, not-to-be-missed masterworks: our "greatest hits." For more must-see highlights, see *Greatest Hits II*.



E The Great Gallery (Gallery 36)

Peter Paul Rubens, *The Crowning of Saint Catherine*, 1631 (1633?)

Sumptuous. Stunning. Poetry in paint. Seventeenth-century Flemish master Peter Paul Rubens' luscious painting style is on magnificent display in this masterwork, widely considered the finest Rubens in an American museum. Let your eye follow the path of his paintbrush—and even possibly his fingertips!—in the highlights of the kneeling St. Catherine's dress.

F Gallery 33

James Tissot, *London Visitors*, about 1874

An intriguing narrative seems suggested by this image of a fashionable couple touring the sights of London. Who is the rather haughty woman looking at? What is she thinking? Whose abandoned cigar is that on the steps? Tissot depicted the fashion, manners, and social *faux pas* of the newly rich in Victorian England—often, as here, with wry and insightful results.

G Gallery 35

Vincent van Gogh, *Wheat Fields with Reaper, Auvers*, 1890

Van Gogh came to Auvers in the last three months of his life, hoping to recuperate from a mental break with the help of “the restorative forces that I see in the country.” Under the guidance of Dr. Paul Gachet, Van Gogh was coached to relieve his symptoms by outpouring turbulent emotions onto the canvas.

H Wolfe Gallery (Gallery 2A)

Kehinde Wiley, *Saint Francis of Paola*, 2003

“Painting is about the world we live in. Black people live in the world. My choice is to include them.” Kehinde Wiley has spent his career including black men and women in his grandiose paintings based on the great European and American art tradition of the 1500s to 1800s, where historically they were absent or marginalized. This is an early example of his signature style.

MUSEUM MAP

Upper Level



Please note: Some works of art in this guide may have been moved to a different gallery, be on loan to another museum, or be temporarily off view for other reasons. We regret any inconvenience.