**African Art**

*Equestrian Figure;* possibly 18th century; Nigeria, Yoruba people; copper alloy (brass?); 31.3 x 10.8 x 25.4 cm; Alma Kroeger Fund 2007.160.

*Leopard Caryatid Stool;* possibly 19th century; Cameroon, Bandjoun Kingdom; wood, cotton fabric, and glass beads; 51 x 43 cm; Severance and Greta Millikin Purchase Fund 2006.138.

*Wig Headdress;* possibly early to mid 20th century; Democratic Republic of the Congo or Angola, Chokwe people; fiber, animal pelt, and clay; 12.7 x 24.8 x 27.3 cm; The Jane B. Tripp Charitable Lead Annuity Trust 2007.1.

**American Art**

Jacob Lawrence (1917–2000); *Fulton and Nostrand;* 1958; tempera on Masonite; 60.9 x 76.2 cm; Mr. and Mrs. William H. Marlatt Fund 2007.158.

Reginald Marsh (1898–1954); *A Paramount Picture;* 1934; tempera on Masonite; 90.8 x 70.5 cm; Leonard C. Hanna Jr. Fund 2006.137.


**Art of the Ancient Americas**

*Dipper;* 100 BC–AD 700; Peru, North Highlands, Recuay people; ceramic, slip; 25.5 x 17.5 x 10 cm; Alma Kroeger Fund 2006.157.

*Textile Fragments;* about AD 50–650; Peru, North Coast, Moche people; cotton warp, camelid fiber weft; John L. Severance Fund 40 x 25.4 cm; 2007.2.1. 39.4 x 27.9 cm; 2007.2.2. 38.7 x 29.3 cm; 2007.2.3. 40.6 x 30.5 cm; 2007.2.4. 43.2 x 27.6 cm; 2007.2.5. 40 x 29.3 cm; 2007.2.6.

**Asian Art**

*Durga Slaying the Buffalo Demon Mahisha;* 800s; India, Badra, Central Northeastern style; Medieval period; stone; 39.5 x 16.1 x 12 cm; Gift of Dr. Norman Zaworski 2006.204.

*Krishna Supporting Mt. Govardhana;* 1700s; India, Rajasthan, Bundi school; ink and color with shell gold on paper; 32.3 x 24.1 cm; Gift of Eugene and Joan Savitt in memory of Dr. and Mrs. E. K. Zaworski, her grandparents 2006.203.

*Peaches and Bats;* 1600s; China, Qing dynasty; jade; 9.9 x 13.5 x 11.5 cm; Gift of William Kelly Simpson in memory of his wife, Marilyn M. Simpson, and her grandparents Mr. and Mrs. John D. Rockefeller Jr. 2006.141.
Seated Guanyin, Bodhisattva of Compassion; 1368–1644; China, Ming dynasty; gilt-bronze with pigment; 30.2 x 19.3 x 20.4 cm; Gift of William Kelly Simpson in memory of his wife, Marilyn M. Simpson, and her grandparents Mr. and Mrs. John D. Rockefeller Jr. 2006.140.

Shiva as Brahma; late 900s; South India, Chola dynasty; granite; 162.6 x 48 x 80 cm; Leonard C. Hanna Jr. Fund, this work was accepted in honor of Stainslaw Czuma in recognition of his long service to the CMA 2007.155.

Kano Naonobu (Japanese, 1607–1650); Winter Scene with Plum Trees and Pheasants; early 1600s; early Edo period; pair of six-fold screens; mineral pigments and gold leaf on paper; 170.2 x 369.4 cm (each); Gift of William Kelly Simpson in memory of his wife, Marilyn M. Simpson, and her grandparents Mr. and Mrs. John D. Rockefeller Jr. 2006.142.1–2.

Contemporary Art

Rackstraw Downes (American, b. 1939); Under the Gowanus at Hamilton Avenue, 1999; oil on canvas; 4 panels; l. 532.7 cm overall; Purchase from the J. H. Wade Fund 2007.159.a–d.

Pedestrian Crossing at W. 9th Street Looking Northwest; 38.4 x 79.2 cm. Pedestrian Crossing at Garnet Street Looking Southeast; 46.6 x 89 cm. Untitled; 46.6 x 89 cm. On the Median Strip at W. 9th Street Looking Southeast; 38.4 x 79.5 cm.

Joseph O’Sickey (American, b. 1918); Untitled, late 1950s to early 1960s; oil on canvas; 101.5 x 80.6 cm; Bequest of Shuree Abrams 2007.168.

Joseph O’Sickey (American, b. 1918); Untitled; late 1950s to early 1960s; oil on canvas; 101.5 x 80.6 cm; Bequest of Shuree Abrams 2007.168.
Decorative Art and Design

American Chinaware Corporation (Sebring, Ohio, active 1929–32); “Nouvelle” Shape Covered Casserole Dish; designed about 1929; earthenware with printed decoration; h. with cover 15.3 cm, diam. with handles 24.5 cm; Gift of Martin K. Webb and Charles L. Venable 2006.144.a–b.

Ott & Brewer Company (Trenton, New Jersey, 1871–93); Tray; 1882–90; porcelain with gilt decoration; 7 x 38 x 40 cm; Gift of the Foster Family Foundation 2007.161.

Designed by Harold Stabler (British, 1872–1945), manufactured by J. R. O & Sons (British), retailed by Ogdens (British); Tea Service; about 1935; bakelite, silver, ivory; 7.8 x 31.9 x 19 cm; The Mary Spedding Milliken Memorial Fund 2007.3.1–5.

Design attributed to Gale Turnbull (American, 1889–1962), manufactured by Leigh Potters (Alliance, Ohio, active 1926–about 1934); “The Aristocrat” Covered Casserole Dish; designed about 1932; earthenware with printed decoration; h. with cover 13.5 cm, diam. with handles 23.7 cm; Gift of Martin K. Webb and Charles L. Venable 2006.143.a–b.

Ott & Brewer Company (Trenton, New Jersey, 1871–93); Tray; 1882–90; porcelain with gilt decoration; 7 x 38 x 40 cm; Gift of the Foster Family Foundation 2007.161.

Designed by Harold Stabler (British, 1872–1945), manufactured by J. R. O & Sons (British), retailed by Ogdens (British); Tea Service; about 1935; bakelite, silver, ivory; 7.8 x 31.9 x 19 cm; The Mary Spedding Milliken Memorial Fund 2007.3.1–5.

Shape designers Gale Turnbull (American, 1889–1962) and Jane Bennison (1913–2001), pattern designer Rockwell Kent (1882–1971), manufactured by Vernon Kilns (Vernon, California, active 1916–60); Our America Dinnerware; about 1937; earthenware with printed decoration; 2.6 x 34.9 cm; Gift of Martin K. Webb and Charles L. Venable 2006.145.1–5.

Drawings

Thomas Gainsborough (British, 1727–1788); A Herdsman with Three Cows by an Upland Pool; mid 1780s; watercolor, ink, and oil, heightened with white chalk on paper and varnished; 21.3 x 30.5 cm; Purchase from the J. H. Wade Fund 2006.156.

John Jackson (American, 1955–2006); Green Goddess; 2005; watercolor, gouache, charcoal, and graphite with collage; 91 x 124.9 cm; Gift of Achala Wali in memory of the artist 2007.169.

Jane Kent (American, b. 1952); The Blue Optimist; 2006; watercolor, black ink, and graphite; 59.7 x 46 cm; Gift of The Print Club of Cleveland 2007.16.

Islamic Art

*Illuminated Folios from the Bustan of Sa’di; 2 folios; about 1520; Iran, Safavid period; opaque watercolor, ink, gold, and silver on paper; 30.1 x 19 cm overall; Gift of William Kelly Simpson in memory of his wife, Marilyn M. Simpson, and her grandparents Mr. and Mrs. John D. Rockefeller Jr.*

*Two Ducks (from the *Manafi’ al-Haywan* of Abu Sai’d ’Ubayd Allah ibn Bakhtishu’); late 1200s; Iran; opaque watercolor, ink, and gold on paper; 25.7 x 18.5 cm overall; Gift of William Kelly Simpson in memory of his wife, Marilyn M. Simpson, and her grandparents Mr. and Mrs. John D. Rockefeller Jr.*

Medieval Art

*Filigree Disk Brooch with Central Boss; late 600s; Frankish (late Merovingian); metalwork (gilt-silver, copper alloy, glass, almandine); 4.2 x 4.3 x 1.8 cm; Andrew R. and Martha Holden Jennings Fund 2007.163.*

*Parade Halberd (from the bodyguard of Ludwig Rudolf, Duke of Brunswick-Wolfenbüttel [1671–1735]); dated 1717; Germany; blued, etched, and gilded steel, wood haft, silk fringe; l. 276.9 cm; Alma Kroeger Fund 2007.164.*

*Bartolommeo Caporali (Italian, Perugia, about 1420–about 1505), assisted by Giapeco Caporali (Italian, Perugia, d. 1478); *Missale* (400 vellum leaves; 3 full-page illuminations; 31 historiated initials); 1469; ink, tempera, and burnished gold on vellum; 35 x 25 cm (folios)*

Photography


Manuel Alvarez Bravo (Mexican, 1902–2002); 2 gelatin silver prints; John L. Severance Fund. The Balloon Seller; 1947; 16.3 x 11 cm; 2007.25. Ladder of Ladders (Escala de Escalas); 1931; 24.4 x 18.3 cm; 2007.142.

Herbert Ascherman Jr. (American, b. 1947); Viktor Groschedl; 2005; platinum print; 24.5 x 19.5 cm; Gift of the Artist 2006.189.

Eugène Atget (French, 1857–1927); Mullein in Bloom (Bouillon Blanc en Fleur); 1900; albumen print; 21.8 x 17.6 cm; John L. Severance Fund 2007.26.

Herbert Ascherman Jr. (American, b. 1947); Viktor Groschedl; 2005; platinum print; 24.5 x 19.5 cm; Gift of the Artist 2006.189.

Edouard Baldus (French, 1813–1889); Portrait of Paul Chenevard; from the series “Histoire des Artistes Vivants”; about 1852; salt print from wet collodion negative; 17.6 x 13.2 cm; Alma Kroeger Fund 2006.164.

Hans Bellmer (German, 1902–1975); The Doll (La Poupée); 1936; gelatin silver print; 7.8 x 11.8 cm; John L. Severance Fund 2007.27.

Hans Bellmer; The Doll (La Poupée); 1936; 10 gelatin silver prints; John L. Severance Fund. 1; 11.7 x 7.8 cm; 2007.28.1. 2; 11.7 x 7.9 cm; 2007.28.2. 3; 11.7 x 7.9 cm; 2007.28.3. 4; 11.8 x 7.8 cm; 2007.28.4. 5; 11.6 x 7.8 cm; 2007.28.5. 6; 11.7 x 7.8 cm; 2007.28.6. 7; 11.7 x 7.7 cm; 2007.28.7. 8; 11.6 x 7.8 cm; 2007.28.8. 9; 11.6 x 7.6 cm; 2007.28.9. 10; 11.5 x 7.8 cm; 2007.28.10.

Herman Berkman (German); The Film (Der Film); 1930; gelatin silver print; 29.8 x 23.9 cm; John L. Severance Fund 2007.29.

Ilse Bing (American, b. Germany, 1899–1998); 3 gelatin silver prints; John L. Severance Fund. Balancoire, Amusement Park Ride; 1933; 28.3 x 22.3 cm; 2007.30. Laundry; Paris; 1929; 11.5 x 17.4 cm; 2007.32. 1933; 21.6 x 28.3 cm; 2007.31.

Théodore Blanc (French, 1898–1985) and Antoine Demilly (French, 1892–1964); Sign with Hat; 1935; gelatin silver print; 29.7 x 29.6 cm; John L. Severance Fund 2007.33.

Erwin Blumenfeld (American, b. Germany, 1897–1969); Boxers Over New York; 1923; collage; gelatin silver print and photomechanical reproductions; 19.4 x 24.4 cm; 2007.34. Profile Study; about 1944; gelatin silver print, ferrotyped; 31.6 x 26.4 cm; 2007.35.

Bill Brandt (British, b. Germany, 1904–1983); Nude, Vasterival, Normandy; 1954 (printed mid to late 1950s); gelatin silver print with hand-applied surface manipulation; 23 x 19.6 cm; 2007.36.

Modern European Art

Marcel Duchamp (French, 1887–1968); From or by Marcel Duchamp or Rose Sélavy (La Bôite-en-valise); 1935–40, 1963–66 (Series F); red leather box containing 80 objects; gouache, green lacquer, varnish, celluloid, wood, objects of glass, oikcloth, ceramic, and collotype, letterpress, pousseur, and lithographic prints; 41.5 x 38.5 x 9.9 cm; Andrew R. and Martha Holden Jennings Fund 2007.157.

Louis Marcoussis (French, 1883–1941); Night Café (Café de la nuit); about 1923; oil on canvas; 70.5 x 88.1 cm; Given in loving memory of W. Chave and Mary Tyler McCracken by their daughters 2006.139.

Louis Marcoussis (French, 1883–1941); Night Café (Café de la nuit); about 1923; oil on canvas; 70.5 x 88.1 cm; Given in loving memory of W. Chave and Mary Tyler McCracken by their daughters 2006.139.
Charles Burwell (American, b. 1905); *Pink Ground and Two Figures*; 2005; color digital print; 15.2 x 15.2 cm; Gift of Sandra and Gary Kaufman in honor of the Fine Print Fair 2006.199.

Philibert Louis Debucourt (French, 1755–1832); *Annette et Lubin (Annette et Lubin)*; 1789; color engraving and etching; 40.8 x 30.9 cm; Fenaaille 22, state II/V; L. E. Holden Fund 2006.172.

Sonia Delaunay (Russian, 1885–1979); *Untitled*; etching and aquatint; 69.2 x 49.7 cm; Gift of Helen A. Weinberg in memory of her husband, Kenneth G. Weinberg 2006.271.

John Girtin (British, about 1780–after 1820); *A Selection of Twenty of the Most Picturesque Views in Paris, and Its Environs*; 1803; engravings; Gift of John Bonebrake. *Dedication Page*; 34.5 x 42.5 cm; Abbey 102 with letters; 2006.239. *Title Page*; 33 x 40.5 cm; Abbey 102 with letters; 2006.238.

Thomas Girtin (British, 1775–1802); *A Selection of Twenty of the Most Picturesque Views in Paris, and Its Environs*; 18 prints; Gift of John Bonebrake. *View from Palace Terrace, at St. Germain en Laye, with Aqueduct of Marli Seen in the Distance* (aquatint by Joseph Constantine Stadler [German, active 1780–1812]); 1803 (printed 1810 or after); softground etching and aquatint printed in brown, hand-colored with watercolor; 22.6 x 53.7 cm; Abbey 102, 16 with letters; 2006.236. *View of Belle Vue & Pont de Sève Taken from the Terrace near Pont de St Cloud* (aquatint by Frederick Christian Lewis I [British, 1779–1856]); 1802; softground etching and aquatint printed in brown, hand-colored with watercolor; 22.5 x 54 cm; Abbey 102, 13 with letters; 2006.234. *View of Belle Vue & Pont de Sève* (aquatint by Frederick Christian Lewis I [British, 1779–1856]); 1802; softground etching and aquatint printed in brown; 14.5 x 46.5 cm; Abbey 102, 13 without letters; 2006.244. *View of the Gate of St. Denis Taken from the Suburbs* (aquatint by Frederick Christian Lewis I [British, 1779–1856]); 1803; softground etching and aquatint printed in brown, hand-colored with watercolor; 23 x 49.3 cm; Abbey 102, 10 without letters; 2006.229. *View of the Louvre & Bridge of the Thilleries Taken from Pont Neuf* (aquatint by J. B. Harraden [British]); 1802; softground etching and aquatint printed in brown, hand-colored with watercolor; 25.1 x 52.6 cm; Abbey 102, 2 with letters; 2006.237. *View of the Palace & Village of Choisy on the Banks of the Seine* (aquatint by Frederick Christian Lewis I [British, 1779–1856]); 1802; softground etching and aquatint printed in brown; 15 x 46 cm; Abbey 102, 14 without letters; 2006.240. *View of the Pantheon Taken from the Arsenal* (aquatint by Frederick Christian Lewis I [British, 1779–1856]); 1803; softground etching and aquatint printed in brown, hand-colored with watercolor; 22.7 x 54.5 cm; Abbey 102, 15b with letters; 2006.226. *Natalia Goncharova (Russian, 1881–1962)*; *The Fourth Bauhaus Portfolio: Female Half Figure* (Weibliche Halbfigur); 1922–23 (printed 1924); color lithograph; 50.4 x 33.9 cm; L. E. Holden Fund 2006.180.

Ashile Gorky (American, b. Armenia, 1904–1948); *Mammkin*; 1931; lithograph; 37.2 x 28.9 cm; Miller pp. 57–61; Andrew R. and Martha Holden Jennings Fund 2007.166.

Henri Charles Guérard (French, 1846–1897); *Punchinello, after Meissonier (Polichinelle, d’après Meissonier)*; 1876; etching; 9 x 5.7 cm; Bertin 11, state I/III; Gift of Bernard Derrotte and Sonia Kupfer in honor of Celine Deroitte 2006.193. *Punchinello on Stilts (Polichinelle sur des Échasses)*; about 1888; etching; 26.2 x 7.7 cm; Bertin 117, state II/OF II; Gift of Elizabeth Carroll Shearer in memory of Robert Lundie Shearer 2006.192.

*Punchinello, Three-quarters to the Right (Polichinelle, de trois-quart à droite)*; about 1887; color etching, aquatint, and roulette; 16.8 x 18 cm; Bertin 116, proof state III/III; Gift of Elizabeth Carroll Shearer in honor of Heather Lemonedes 2006.191.

Philip Guston (American, 1913–1980); *A Suite of Ten Lithographs by Philip Guston: Untitled #10*; 1966; lithograph; 51 x 68.3 cm; L. E. Holden Fund 2006.176.

Wilhelm Heine (German, 1892–1965); *Koningskere; lithograph*; 48.7 x 30.8 cm; L. E. Holden Fund 2006.181.


Juste de Juste (French, 1505–1559); *Pyramid of Five Men*; about 1543; etching; 27.8 x 20.7 cm; Zerner J.5; Alma Kroeger Fund 2007.167.

Ellsworth Kelly (American, b. 1923); *Suite of Plant Lithographs: Pear III (Poire III)*; 1965–66; lithograph; 49 x 50 cm; Asssom 47; Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund 2006.184.

Jane Kent (American, b. 1952); 2 color aquatints, mezzotint, and roulette; 38.1 x 30.2 cm; The Print Club of Cleveland Publication Number 85, 2007; Gift of The Print Club of Cleveland. *The Blue Optimist, B.A.T.*; 2005; 2007.15.

Maxime Lalanne (French 1827–1886); 14 etchings; Gift of John Bonebrake. *At Harlem (Holland) (À Haarlem [Hollande])*; 1877; 20.9 x 30.3 cm; Villet 121, state I/III; 2006.248. *Boulevard Montmartre*; 1884; 20.1 x 25.6 cm; Villet 155, state II/II; 2006.245. *Conflagration in the Port of Bordeaux (Incendie dans le Porte de Bordeaux)*; 1869; 15.8 x 23.8 cm; Villet 50, state III/III; 2006.251. *Demolition for the Opening of Boulevard St. Germain (Demolitions pour le Percement du Boulevard St. Germain)*; 1862; 32.1 x 24.4 cm; Villet 2, state IV/IX; 2006.253. *Demolition for the Opening of the Rue des Écoles*; (Demolitions pour le Percement de la Rue des Écoles); 1862; 23.8 x 32 cm; Villet 3, state II/VI; 2006.249. *Paris in 1867, View from the Trocadéro (Paris en 1867, Vue Prise du Trocadéro)*; 1867; 43.7 x 66.8 cm; Villet 41, state II/II; 2006.254. *Paris, View from the Concorde Bridge (Paris, Vue Prise du Pont de la Concorde)*; 1866; 20.1 x 25.6 cm; Villet 40, state III/III; 2006.258. *Richmond; 1871; 18.2 x 26.7 cm; Villet 82, state III/III; 2006.247. *Rue des Marmousets (Old Paris) (Rue des Marmousets [Vieux Paris])*; 1862; 26 x 8 cm; Villet 1, state III/III; 2006.255. *Ruins of the Gallien Palace in
Adolphe Martial Potemont (French, 1828–1883); *Siège de la Société des Aquafortistes*; 1864; etching; 28.5 x 38.9 cm; Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund 2006.183.

Rembrandt van Rijn (Dutch, 1606–1669). *Abraham’s Sacrifice*; 1655; etching and drypoint; 15.6 x 13.2 cm; White and Boon 35; Andrew R. and Martha Holden Jennings Fund 2007.156.

Rembrandt van Rijn. *Christ Presented to the People*; 1655; drypoint; 35.9 x 45.6 cm; White and Boon 76, state V/VIII; Leonard C. Hanna Jr. Fund 2006.155.

Linda Schwarz (German, b. 1963); *Sign Language*; 2002; etching, hand-colored with watercolor; 76.3 x 57.4 cm; Gift of 24 members of The Print Club of Cleveland’s 2006 Minneapolis Trip 2006.196.

Armand Seguin (French, 1869–1903); *Trees at Night (Arbres au soir)*; about 1894; etching (sugar-lift aquatint?); 16.5 x 25 cm; Field, Strauss, Wagstaff 74A; Gift of the Estate of Charles F. Brush 2006.177.

Ethel Mars (American, 1876–1959); *Head of a Woman*; 1907–10; color woodcut; 12 x 7.5 cm; L. E. Holden Fund 2006.169.

Todd Norsten (American, b. 1967); *Untitled*; 2003; etching with chine collé (recto) and color spit bite (verso); 39.1 x 29.9 cm; Gift of 24 members of The Print Club of Cleveland’s 2006 Minneapolis Trip 2006.197.

Chiura Obata (American, b. Japan, 1885–1975); *World Landscape Series: Evening Glow at Yosemite Falls*; 1930; color woodcut with mica; 39.9 x 27.8 cm; Mr. and Mrs. William E. Ward Collection Fund 2007.19.

Johann Friedrich Overbeck (German, 1789–1869); 1826; 2 etchings; L. E. Holden Fund. *A Praying Monk (Ein betender Pilger)*; 11.4 x 7.6 cm; Nagler 1; 2006.174. *St. Philip Neri (S. Filippo Neri)*; 14.1 x 8.3 cm; Nagler 2; 2006.175.

Stephen Parrish (American, 1846–1938); 4 etchings; Gift of Carole W. and Charles B. Rosenblatt. *Farm Near a Pond*; 10.5 x 17.1 cm; 2006.265. *Gale at Fecamp*; 34.8 x 40.2 cm; 2006.268. *Harbor Scene*; 14.1 x 20 cm; 2006.266. *On the Thames*; 13.5 x 23.3 cm; 2006.267.

Jacques Villon (French, 1875–1963); *The Little Girls’ Cake Walk (Le Cake Walk des Petites Filles)*; 1904; Ginestet and Pouillon 102, state IV/V; color drypoint, aquatint, and roulette; 30.5 x 42.3 cm; Gift of The Print Club of Cleveland 2006.273.10.
Winkler 711-53.18; 2006.194.14. *Four Engraving Samples: War Tent, Map of Toni, Bird, Dutch Farmer and Woman (Vier Gravurproben: Kriegszelt, Karte von Toni, Vogel, holländischer Bauern und Frau);* 19.8 x 17.5 cm; Winkler 711-53.19; 2006.194.15. *Head of an Amazon, Plate XIV (Amazonenkopf);* 16.8 x 13.9 cm; Winkler 711-50.14; 2006.194.10. *Italian Church Ruin, Plate XVII (Italienische Kirchenruine);* 17.6 x 15.7 cm; Winkler 711-53.17; 2006.194.13. *Landek in Tirol, Plate III (Landek in Tirol);* 15.3 x 20.7 cm; Winkler 711-44.3; 2006.194.4. *Madonna and Child on the Clouds, Plate II (Madonna und Kind auf den Wolken);* 11.5 x 17 cm; Winkler 711-44.2; 2006.194.3. 

*Printing Letters, Plate XV (Schriftundrucke):* 

- Transport 1. fresh proof (d’une epreuve fraiche); 30 x 23.3 cm; 2. an old book (d’un ancien livre); 6.5 x 8.5 cm; 3. writing with chemical ink (d’une écriture a l’encre chimique); 4.3 x 13.3 cm; Winkler 711-51.15. 
- KV; 19.2 x 15.6 cm; Winkler 11-54.20; 2006.194.16. 
- River Landscape, Plate XIII (Flusslandschaft); 10.9 x 16.3 cm; Winkler 711-50.13; 2006.194.9. 
- Saint Cecily, Plate XII (Hl. Cäcilie mit der harfe); 21.1 x 16.3 cm; Winkler 711-49.12; 2006.194.8. 
- Title Page, Plate I (Titel); 18 x 16 cm; Winkler 711-43.1; 2006.194.2. 
- Three Designs from Dürer’s Prayer Book, Plate V (Drei Zeichnungen aus Dürers Gebetbuch); 20.5 x 15.9 cm; Winkler 711-46.5; 2006.194.5. 
- Three Engraving Examples, Plate XI (Drei Gravur-Beispiele); 16.8 x 7.8 cm; Winkler 711-49.11; 2006.194.7. 
- Toning Samples, Plate XVI (Abtönungsproben); 17.2 x 13.4 cm; Winkler 711-52.16; 2006.194.12. 
- Transfer of a Wood Engraving, Plate VI (Umdruck eines Holzstiches); 9.5 x 13.3 cm; Winkler 711-47.6; 2006.194.6. 

James Siena (American, b. 1957): *No Man’s Land;* 2004; engraving with chine collé; 28.3 x 22.3 cm; Jo Hershey Selden Fund 2006.185. 

Shahzia Sikander (Pakistani, b. 1969): *The Cook (Cuisine: La Cuisinière);* 1919; 20 x 29.7 cm; Hjert and Hjert Ols Rosenblatt. 


*Textiles* 

**Canopy;** 16th century; India, Sultanate period; combination of two weaves (lampas), satin weave and twill weave; silk; 177.8 x 185.4 cm; Purchase from the J. H. Wade Fund 2006.136. 

**Ikat Textiles;** Central Asia, Bukhara, present-day Uzbekistan; Gift of Dr. Guido Goldman. *Panel;* third quarter of 19th century; velvet ikat, velvet weave; silk; 69.2 x 33.7 cm; 2006.153. 

**Main Carpet of the Saryk Tribe;** Turkmenistan, Turkmen people; wool and silk; 257.7 x 250.2 cm; Gift of Arlene C. Cooper 2006.201.
Ottoman Cushion Cover; early 17th century; Turkey, Istanbul, Ottoman period; combination of two weaves (lampas), satin weave and twill weave; silk and gilt-metal thread; 141 x 68.4 cm; Purchase from the Andrew R. and Martha Holden Jennings Fund 2007.13.1.

Striped Surround (frame) for Ottoman Cushion Cover; Iran, Safavid period, late 17th–early 18th century; plain weave with inner warps and continuous and discontinuous supplementary wefts bound in plain and 1/3 Z twill order; silk and silver-metal thread; 142.2 cm. x 23.5 cm overall. Purchase from the Andrew R. and Martha Holden Jennings Fund 2007.13.2–5.

**Education Art Collection**

*Album of Japanese Paintings: Copies of Works by Sesshu and Korin*; late 1800s or early 1900s; Japan; ink on paper; 39.4 x 49.5 cm; Gift of Mirzace Verne in memory of Dr. Daniel Verne 2006.1002.

*Bowl*; 1900s; China; porcelain with Ch’ing Pei type glaze; diam. 20.7 cm; From Krakatoa Asian Art, Gallery Group Fund 2007.1012.

*Calligrapher Set* (modern reproduction); 1900s; Korea; reproduction of original 12th-century set made by Professor Kim Ik-young of Kookmin University, Seoul, Korea; blue-gray porcelian; wood box; Gift of The National Museum of Korea at the opening of “5000 Years of Korean Art” exhibition in 1980 2007.1010.

*Chariot-Shaped Vessel, Reproduction of Catalogue no. 54*; 1900s; Korea; stoneware, ash-glazed; 16.2 x 11.9 cm; Gift of The National Museum of Korea at the opening of “5000 Years of Korean Art” exhibition in 1980 2007.1011.

*Chrysanthemum Patterned Lidded Box Containing Four Smaller Lidded Boxes*; early 1900s; Japan; lacquer; 1.1 x 11.9 x 9.2 cm; Bequest of Lillian M. Kern 2007.1009.1–5.

*Female Imperial Portrait*; 1900s; China; ink on paper; 38.5 x 34.3 cm; Bequest of Lillian M. Kern 2007.1003.

*Ibeji (Twin Figures)*; late 1800s; Africa, Yoruba people; wood, pigment, and beads; 27 x 6.9 x 8.7 cm overall; Bequest of Lillian M. Kern 2007.1007.

*Letter from Matsumoto (February 6, 1912)*; Japan, Nagoya; ink on paper; 30 x 20.4 cm; Bequest of Lillian M. Kern 2007.1008.

*Male Imperial Portrait*; late 19th century; China; paper; 35.7 x 33.8 cm; Bequest of Lillian M. Kern 2007.1004.

*Narainthra Killing Hiranyakasipu*; late 1800s or early 1900s; India, Pahari Hills; color and gold on paper; 8.2 x 6.7 cm; Bequest of Lillian M. Kern 2007.1005.

*Scroll*; late 1800s or early 1900s; Ethiopia; 2 drawings; ink or pigment on vellum; Gift of Steven E. Sender and family in memory of Lester E. and Ann M. Sender. 195 x 15 cm; 2006.1000. 213.3 x 15 cm; 2006.1001.

*Sword* (reproduction); early 20th century; bronze; h. 55.9 cm; Gift of Jeff Rick 2007.1013.

*Vishnu and Lakshmi*; late 1800s or early 1900s; India, Pahari Hills; color and gold on paper; 7.9 x 7 cm; Bequest of Lillian M. Kern 2007.1006.

*George G. Adomeit (American, 1879–1967); Process Kit—Winter Landscape Scene*; about 1940; copper plate, four-color etching process kit with each color step print and final artist’s proof; 18.2 x 15.7 cm; Anonymous Gift 2007.1014.1–12.

*Paul Beaver Arnold (American, b. 1918); Thai Grocery*; 2000; color woodcut; 16.2 x 33.7 cm; Gift of The Print Club of Cleveland 2007.1000.

*Henry G. Keller (American, 1869–1949); Wild Horses*; 1900s; lithograph; 34.4 x 48.2 cm; Gift of The Cleveland Museum of Art Ingalls Library 2007.1001.

*Laurent Schkolnyk (French, b. 1953); Le Vase au Poisson*; about 1973; color mezzotint; 12.8 x 18.8 cm; Gift of Mr. and Mrs. Thomas French, in memory of Barbara Wamelink 2007.1002.
The idea sounds simple: while the museum is under construction, send parts of the collection around as exhibitions. Making the idea a reality—as the museum has done these past two years—was, and is, a considerable undertaking.

First, the curators developed concepts that gathered together groups of works into coherent presentations. Curator of Modern European Art William Robinson, for example, came up with the Impressionist and Modern Masters exhibition that toured Asia last year and is still traveling in North America. Before anything could go anywhere, the Conservation Division had to prepare each object for travel or decide, in some cases, that a work of art was too fragile to leave the museum. Further, Collections Management department staff had to confirm that none of the works in question were already committed for loan elsewhere.

Once the final checklist was verified, the Exhibitions Office then contacted museums around the world to create the actual tour. To host the show, a venue had to have a spot in its exhibition schedule that aligned with open slots at the other venues. Some venues, not surprisingly, asked for fewer works because of space restrictions, while others requested additional works. All the venues were required to provide detailed reports about their security and climate control systems to assure...
the CMA of the safety of its works of art. As usual, this process demanded international travel as museum representatives visited potential exhibition sites to verify the conditions and confer with colleagues at those institutions and review design schemes for the exhibition layout. Laboriously, contracts were signed and all the individual details and negotiations needed to produce the tour were eventually put in place.

But the work was far from finished. There remained the matter of safely delivering hundreds of works of art to places halfway around the world. As the opening date of the first venue approached, the museum’s art handlers and packers swung into action. Custom shipping cases were built and packed, some housing individual works, others containing multiple pieces. Art handlers and staff members from Collections Management, Conservation, and the curatorial office traveled with the shipment every step of the way to its destination, where they watched over the unpacking and installation.

For *Sacred Gifts and Worldly Treasures*, the exhibition of masterworks from Cleveland’s medieval collection, a similar process took that show to the Bayerisches Nationalmuseum in Munich and then to the J. Paul Getty Museum in Los Angeles—garnering considerable acclaim for the Cleveland Museum of Art along the way. The story of the medieval works’ tour comes full circle in 2009 when the objects return from a third venue to be installed in the lower level of the museum’s 1916 south building, their permanent home.