

Objects Promised to the Museum

During the past fiscal year, the donors identified at the end of the following entries executed binding promised gift agreements to give the described works of art to the Museum at or before their deaths. These offers have been gratefully accepted by the Board of Trustees.

The American Wing

Box; copper, enamel; American (Boston), ca. 1910; Jacqueline Loewe Fowler

Oscar Bruno Bach, American; *Humidor*; silver, silver-gilt, copper, wood, ca. 1926; Jacqueline Loewe Fowler

Elizabeth Copeland, American; *Bowl*; silver, enamel, ca. 1915; Jacqueline Loewe Fowler

Elizabeth Copeland, American; *Box*; silver, enamel, amethyst, ca. 1920; Jacqueline Loewe Fowler

Eda Lord Dixon, American; Laurence B. Dixon, American; *Box*; silver, enamel, garnet, rose quartz, rubellite, sapphire, peridot, chalcedony, shell, 1924; Jacqueline Loewe Fowler

Clemens Friedell, American; *Bowl and dish*; silver, ca. 1915; Jacqueline Loewe Fowler

Charles Sumner Greene, American; Henry Mather Greene, American; *Document box*; mahogany, ebony, 1905–10; Jacqueline Loewe Fowler

Joseph Heinrichs, American; *Box*; copper, silver, hardstone, wood, ca. 1910; Jacqueline Loewe Fowler

International Silver Company, American; *Bowl*; silver, rose quartz, ca. 1920–30; Jacqueline Loewe Fowler

The Kalo Shop, American; *Bowl*; silver, ca. 1912; Jacqueline Loewe Fowler

The Kalo Shop, American; *Box*; silver, shell, ca. 1905; Jacqueline Loewe Fowler

Mary C. Knight, American; *Bowl*; silver, enamel, ca. 1905; Jacqueline Loewe Fowler

Mary C. Knight, American; *Plate*; silver, enamel, ca. 1905; Jacqueline Loewe Fowler

Mary C. Knight, American; *Spoon*; silver, enamel, ca. 1905; Jacqueline Loewe Fowler

John La Farge, American; *Autumn Scattering Leaves*; watercolor and gouache on paper, ca. 1900; Jacqueline Loewe Fowler

Lucia Kleinhans Mathews, American (decorator); The Furniture Shop, American (manufacturer); *Covered box*; painted and gilded wood, ca. 1906–20; Jacqueline Loewe Fowler

Charles Rohlf, American; *Salad servers*; silver-plated copper, wood, 1902–5; Jacqueline Loewe Fowler

John Singer Sargent, American; *Two Soldiers at Arras*; watercolor and graphite on paper, 1918; Jacqueline Loewe Fowler

Marie Zimmermann, American; *Bowl*; copper, 1920s; Jacqueline Loewe Fowler

Marie Zimmermann, American; *Bowl*; silver, 1920s; Jacqueline Loewe Fowler

Marie Zimmermann, American; *Box and cover*; silver-gilt, stones, ca. 1930; Jacqueline Loewe Fowler

Marie Zimmermann, American; *Box and cover*; silver, enamel, stone cameo, malachite, lapis lazuli, citrine, 1920s–30s; Jacqueline Loewe Fowler

Marie Zimmermann, American; *Box and cover*; silver, turquoise, freshwater pearls, 1920s–30; Jacqueline Loewe Fowler

Stephen Richard, American; *Tray*; silver, ca. 1826; Bernard Schwartz, on behalf of the Schwartz Foundation, and Cipora O. Schwartz, on behalf of the Schwartz Family Foundation

George Ridout, American; *Bowl*; silver, ca. 1748; Bernard Schwartz, on behalf of the Schwartz Foundation, and Cipora O. Schwartz, on behalf of the Schwartz Family Foundation

Whiting Manufacturing Company, American; *Pitcher and tray (Golet Schooner Prize)*; silver, silver-gilt, enamel, glass, ca. 1883; Bernard Schwartz, on behalf of the Schwartz Foundation, and Cipora O. Schwartz, on behalf of the Schwartz Family Foundation

Arms and Armor

Armor (gusoku); iron, copper, copper-gold alloy (*shakudō*), gold, lacquer, silk, linen, felt, leather, horsehair, doeskin; Japanese, armor: Edo period (1615–1868), 18th century; helmet: Momoyama period (1573–1615), 16th century; restorations 2015; Etsuko O. Morris and John H. Morris Jr.

Armor (gusoku); iron, leather, lacquer, gold, copper, silver, textile, silk; Japanese, Edo period (1615–1868), 17th century; restorations 2015; Etsuko O. Morris and John H. Morris Jr.

Blade for a dagger (tantō) with mounting (chiisagatana); steel, copper-gold alloy (*shakudō*), copper-silver alloy (*shubuiichi*), wood, lacquer, abalone shell, ray skin, silk, whalebone (baleen); Japanese, Edo (1615–1868)–Meiji (1868–1912) period, mid- to late 19th century; Etsuko O. Morris and John H. Morris Jr.

Ceremonial spearhead (hoko); bronze, silk; Japanese, Yayoi period (ca. 300 B.C.–ca. A.D. 300), probably 1st–2nd century A.D.; Etsuko O. Morris and John H. Morris Jr.

Cuirass (dō-maru); iron, lacquer, leather, gold, copper, silk; Japanese, Muromachi period (1392–1573), 16th century; Etsuko O. Morris and John H. Morris Jr.

Field ensign (sashimono); wood, lacquer, copper, gold, whalebone (baleen); Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

Field ensign (sashimono); wood, lacquer, iron, yak hair; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

Gorget (nodowa); iron, lacquer, leather, gold, silk; Japanese, Edo period (1615–1868), late 18th–early 19th century; Etsuko O. Morris and John H. Morris Jr.

Greaves (tsutusuneate), pair; iron, silver, silk, hemp; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

Helmet (kawari-kabuto) in the Korean style; iron, lacquer, copper, silver, gold; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

Helmet (kawari-kabuto) in the shape of a wave with crest of the Ikeda family; iron, textile, lacquer, copper, gold, leather, silk, wood; Japanese, Momoyama (1573–1615)–Edo (1615–1868) period, 17th century; restorations 2015; Etsuko O. Morris and John H. Morris Jr.

Helmet (kawari-kabuto) surmounted by a dragonfly; iron, copper, gold, silver, wood, lacquer, silk, linen, hemp; Japanese, Edo period (1615–1868), 18th century; restorations 2015; Etsuko O. Morris and John H. Morris Jr.

Helmet (suji-kabuto); iron, copper, gold, lacquer, silk, wood; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

Helmet (suji-kabuto); iron, lacquer, copper, gold, silk, copper-gold alloy (*shakudō*); Japanese, Edo period (1615–1868), late 17th–early 18th century; Etsuko O. Morris and John H. Morris Jr.

Helmet bowl, variation of a Haruta School type; iron, gold, silver, copper, silk; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

Helmet crests (maedate), set; copper, gold; Japanese, Edo period (1615–1868), 19th century; Etsuko O. Morris and John H. Morris Jr.

Helmet in the shape of a Chinese courtier's hat (tōkan-nari) with a demon's mask crest; iron, copper, gold, brass, wood, lacquer, leather, silk, horsehair; Japanese, helmet: Momoyama (1573–1615)–Edo (1615–1868) period, late 16th–early 17th century; crest: Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

Surcoat (jinbaori); silk, cotton, linen, pigment; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

War fan (gunbai) with concealed spear blade; wood, silver, steel, lacquer, silk; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

War hat (jingasa); iron, copper, gold, lacquer, silver; Japanese, Edo period (1615–1868), late 18th–early 19th century; Etsuko O. Morris and John H. Morris Jr.

War hat (jingasa); wood, copper, lacquer, iron, gold, hemp; Japanese, Edo period (1615–1868), late 18th–early 19th century; Etsuko O. Morris and John H. Morris Jr.

Probably Gassan Mitsunaga, Japanese; *Blade for a sword (katana)*; steel, Muromachi period (1392–1573), late 15th–early 16th century; Etsuko O. Morris and John H. Morris Jr.

Kawachino Kamifujiwara Rai[...], Japanese (swordsmith); Kikuchi Tsunesada, Japanese (fittings maker); Yoshioka Tadatsugu, Japanese (fittings maker); *Blade and mounting for a short sword (wakizashi)*; steel, wood, lacquer, gold, abalone shell, iron, silver, copper-gold alloy (*shakudō*), copper, silk, Edo period (1615–1868), blade: 18th century; mounting: 18th–early 19th century; Etsuko O. Morris and John H. Morris Jr.

Ko-kinko school, Japanese; *Sword guard (tsuba)*; copper-gold alloy

(*shakudō*), gold, Edo period (1615–1868), 17th century; Etsuko O. Morris and John H. Morris Jr.

Mino school, Japanese; *Sword guard (tsuba)*; copper-gold alloy (*shakudō*), gold, Edo period (1615–1868), late 17th–early 18th century; Etsuko O. Morris and John H. Morris Jr.

Munemichi, Japanese; *Blade for a spear (jūmonji-yari) with sheath*; steel, wood, lacquer, gold, copper, Edo period (1615–1868), dated August 1727; Etsuko O. Morris and John H. Morris Jr.

Myōchin Muneakira, Japanese (armorer); Saotome Ietada, Japanese (armorer); *Armor (nimaidō gusoku)*; iron, copper, copper-gold alloy (*shakudō*), gold, silver, horn, leather, silk, armor: Edo period (1615–1868), dated 1717; helmet: Momoyama period (1573–1615), late 16th century; restorations 2015; Etsuko O. Morris and John H. Morris Jr.

Yokoyama Kōzuke-daijō Sukesada, Japanese (swordsmith); *Blade for a sword (katana) with mounting (shikomizue)*; steel, wood, cherry-blossom bark, brass, lacquer, blade: Edo period (1615–1868), dated February 1677; mounting: Meiji period (1868–1912), 19th century; Etsuko O. Morris and John H. Morris Jr.

Yoshiteru, Japanese; *Doctor's sword (chatō)*; wood, mother-of-pearl, silk; Edo period (1615–1868), 19th century; Etsuko O. Morris and John H. Morris Jr.

Arts of Africa, Oceania, and the Americas

Standing figure; jade; Olmec (reportedly Tajumulco, Guatemala), 900–600 B.C.; Stephanie H. Bernheim

Monumental figure wearing hand-shaped ear ornaments; ceramic, tar; Mexican (Veracruz), 7th–10th century; Justin Kerr and Dacey Taylor

Heart-shaped bottle with phallic spout; ceramic; Taíno, Haitian, or Dominican, 11th–15th century; Brian R. and Florence Mahony

Asian Art

Amulet cases (ga'us), forty-four of various types; various media; Tibetan, various dates (15th century–mid- to late 1940s); Barbara L. Kipper

Amulet cases (ga'us), six; various media; Mongolian, various dates (18th century–1910); Barbara L. Kipper

Astrological amulet cases (ga'us), two; various media; Tibetan, late 18th–late 19th century; Barbara L. Kipper

Flint pouches, four, and utensil assemblages, two; various media; Mongolian, various dates (19th–early 20th century); Barbara L. Kipper

Flint pouches, three; various materials; Tibetan (Kham), various dates (ca. 18th–late 19th century); Barbara L. Kipper

Hat finials, four; various materials; Tibetan, various dates (ca. 17th century–1930s); Barbara L. Kipper

Jeweled pendants, two; various media; Uzbek, late 19th century; Barbara L. Kipper

Jewelry for images, two pieces; various media; Nepalese, various dates (9th–ca. 17th century); Barbara L. Kipper

Men's traveling amulet cases (ga'us), six; various media; Tibetan, various dates (late 18th–late 19th century); Barbara L. Kipper

Objects of various types, six; various media; Nepalese, various dates (8th–early 19th century); Barbara L. Kipper

Objects of various types, three; silver-gilt, various media; Bhutanese, various dates (late 18th–late 19th century); Barbara L. Kipper

Oracle mirrors, three; various media; Tibetan, various dates (early 18th–late 19th century); Barbara L. Kipper

Ornaments and pieces of jewelry, twelve; turquoise, various media; Tibetan, various dates (14th century–early 1940s); Barbara L. Kipper

Seated Akshobhya; gilt bronze; Tibetan, 16th–17th century; Barbara L. Kipper

Lamp bearer, presumed portrait of Lady Bharamayi; gilt-copper alloy; Nepalese, dated 1761; Zimmerman Family Collection, Zimmerman Family

Lamp bearer, presumed portrait of a nobleman; gilt-copper alloy; Nepalese, dated 1698; Zimmerman Family Collection, Zimmerman Family

Ritual ewer; copper alloy; Nepalese, dated 1733; Zimmerman Family Collection, Zimmerman Family

Ritual ewer with makara spout; brass; Nepalese, dated 1675; Zimmerman Family Collection, Zimmerman Family

Drawings and Prints

Max Beckmann, German; *Adam and Eve*; drypoint, 1917, published 1918; Stephanie Bernheim

Jasper Johns, American; *Painting with Two Balls II*; lithograph from two stones, 1962; Stephanie Bernheim

Odilon Redon, French; *The Phantom*; charcoal, ca. 1885; Stephanie Bernheim

Eugène Delacroix, French; *The Abduction of Theophane, after Bartoli* (recto); *Three Sketches of Theophane's Face* (verso); pen and brown ink, ca. 1822–26; Karen B. Cohen

Eugène Delacroix, French; *Academic Male Nude with Staff*; charcoal heightened with white chalk, 1816–20; Karen B. Cohen

Eugène Delacroix, French; *The Agony in the Garden*; brush and brown and black wash, ca. 1849; Karen B. Cohen

Eugène Delacroix, French; *Alas! Poor Yorick*; graphite on tracing paper, laid down, ca. 1843; Karen B. Cohen

Eugène Delacroix, French; *Angel Holding the Dead Christ*; graphite on tracing paper, laid down; Karen B. Cohen

Eugène Delacroix, French; *Arab Horseman*; graphite on tracing paper, laid down, ca. 1849; Karen B. Cohen

Eugène Delacroix, French; *The Death of Hamlet*; graphite on tracing paper, laid down, ca. 1843; Karen B. Cohen

Eugène Delacroix, French; *Delacroix's palette*; wood implement, palette; Karen B. Cohen

Eugène Delacroix, French; *Diverse Figure Studies*; graphite, ca. 1824; Karen B. Cohen

Eugène Delacroix, French; *Drunken Silenus, after Rubens*; graphite on green (formerly blue) laid paper, 1840; Karen B. Cohen

Eugène Delacroix, French; *Écorché: Studies of Arms and Shoulders*; graphite; Karen B. Cohen

Eugène Delacroix, French; *Écorché: Three Studies of a Shoulder*; red and black fabricated chalk, graphite; Karen B. Cohen

Eugène Delacroix, French; *Eight Studies of Nude Figures* (recto); *Figure Studies from the Antique and a Caricature* (verso); pen and iron gall ink, 1817–20s; Karen B. Cohen

Eugène Delacroix, French; *Eleven Figures in Medieval Dress*; pen and iron gall ink, ca. 1824–27; Karen B. Cohen

Eugène Delacroix, French; *Fantasia Arabe*; graphite on tracing paper, laid down, 1832; Karen B. Cohen

Eugène Delacroix, French; *Faust*; first edition book with eighteen lithographs on chine collé, 1828; Karen B. Cohen

Eugène Delacroix, French; *Figure of Victory, after Mantegna*; pen and iron gall ink, 1820s(?); Karen B. Cohen

Eugène Delacroix, French; *Figure Studies, after Flaxman*; graphite, pen, and iron gall ink on tracing paper, laid down, ca. 1821; Karen B. Cohen

Eugène Delacroix, French; *Figure Studies after Rubens's "The Fall of the Damned"* (recto); *Two Studies of a Reclining Male Nude, after Gericault* (verso); graphite, pen and brown ink (recto); pen and brush and brown ink (verso), ca. 1820–22; Karen B. Cohen

Eugène Delacroix, French; *Figure Studies after Rubens's "The Fall of the Rebel Angels"*; pen and iron gall ink, graphite, ca. 1820–22; Karen B. Cohen

Eugène Delacroix, French; *Figure Studies after Veronese's "The Martyrdom of Saint Sebastian"*; pen and brown ink, ca. 1823(?); Karen B. Cohen

Eugène Delacroix, French; *Figure Studies for the Salon du Roi, Palais Bourbon*; graphite, 1833–38; Karen B. Cohen

Eugène Delacroix, French; *Figure Studies for the Salon du Roi, Palais Bourbon*; pen and iron gall ink, 1833–35; Karen B. Cohen

Eugène Delacroix, French; *Figures from an Antique Frieze, after Bartoli*; graphite, ca. 1822–26; Karen B. Cohen

Eugène Delacroix, French; *Figures from the Arch of Constantine, after Perrier*; pen and brown ink, ca. 1822–26; Karen B. Cohen

Eugène Delacroix, French; *Figures from Raphael's Loggia* (recto); *Study of a Bearded Man* (verso); pen and iron gall ink (recto); graphite (verso), ca. 1833–35; Karen B. Cohen

Eugène Delacroix, French; *Figures from Rubens's "Meeting of King Ferdinand of Hungary and the Cardinal-Infante of Spain at Nördlingen"*; pen and iron gall ink, ca. 1824–30; Karen B. Cohen

Eugène Delacroix, French; *Figures in Medieval Dress Including a Bishop* (recto); *Figures in a Landscape* (verso); graphite (recto); brush and brown and blue wash over graphite (verso), ca. 1827–29; Karen B. Cohen

Eugène Delacroix, French; *Fir Tree*; graphite, 1850s(?); Karen B. Cohen

Eugène Delacroix, French; *Five Figures in Medieval Dress*; pen and iron gall ink, ca. 1827–29; Karen B. Cohen

Eugène Delacroix, French; *Four Studies of Figures Wearing Turbans*; graphite, 1832(?); Karen B. Cohen

Eugène Delacroix, French; *Four Studies of Horses* (recto); *Four Studies of Galloping Horses and Riders* (verso); pen and ink, brush and black wash, graphite (recto); graphite (verso), 1824–25; Karen B. Cohen

- Eugène Delacroix, French; *A Gaul Killing Himself and His Wife, after Perrier*; pen and iron gall ink, ca. 1822–26; Karen B. Cohen
- Eugène Delacroix, French; *Hamlet*; seventeen lithographs, sixteen by Delacroix and one portrait of Delacroix by Jules Letoula, signed in graphite, 1864; Karen B. Cohen
- Eugène Delacroix, French; *Interior with Staircase*; graphite, 1850s(?); Karen B. Cohen
- Eugène Delacroix, French; *Jewish Musician in Mogador Costume*; graphite on tracing paper, 1841–42; Karen B. Cohen
- Eugène Delacroix, French; *Letter to Adrien Dauzats*; pen and brown ink on wove paper; Karen B. Cohen
- Eugène Delacroix, French; *Letter to Émile Aubert Lessore (with envelope)*; pen and brown ink on wove paper, April 16, 1855; Karen B. Cohen
- Eugène Delacroix, French; *Letter to Pierre Marie Pietri (with envelope)*; pen and brown ink on wove paper, December 10, 1862; Karen B. Cohen
- Eugène Delacroix, French; *Letter to Théophile Gautier*; pen and brown ink on wove paper; Karen B. Cohen
- Eugène Delacroix, French; *Male Academy Figure: Half-Length, Side View*; oil on paper laid down on canvas, ca. 1818–20; Karen B. Cohen
- Eugène Delacroix, French; *Man and Woman in Medieval Costume, Holding a Heraldic Shield*; pen and brown ink on tracing paper, laid down, 1820s(?); Karen B. Cohen
- Eugène Delacroix, French; *Marcus Aurelius Surrounded by Horsemen, Soldiers, and Prisoners, after Bartoli*; pen and brown ink, ca. 1822–26; Karen B. Cohen
- Eugène Delacroix, French; *Nine Figures in Medieval Dress*; pen and iron gall ink, ca. 1824–27; Karen B. Cohen
- Eugène Delacroix, French; *Nine Studies of Arab Men and Women*; graphite; ca. 1822–27; Karen B. Cohen
- Eugène Delacroix, French; *Nineteen Studies of Heads and Skulls of Lions*; graphite, ca. 1828–30; Karen B. Cohen
- Eugène Delacroix, French; *Normandy Sketchbook*; thirty-nine leaves with thirty-eight drawings in graphite, one with watercolor, 1829; Karen B. Cohen
- Eugène Delacroix, French; *Othello Sketchbook*; thirty-four leaves with twenty-six drawings in graphite, eleven with watercolor, 1855; Karen B. Cohen
- Eugène Delacroix, French; *Perseus, Andromeda, and Apollo, after Bartoli*; pen and brown ink, ca. 1822–26; Karen B. Cohen
- Eugène Delacroix, French; *Political and Satirical Sketches, after Cruikshank*; pen and brown ink on tracing paper, laid down, 1819–21; Karen B. Cohen
- Eugène Delacroix, French; *Portrait of a Trappist Monk*; pen and brown ink, September 1845; Karen B. Cohen
- Eugène Delacroix, French; *Portrait of a Woman with Eyes Lowered, Two Sketches of Lions*; pen and iron gall ink, 1821; Karen B. Cohen
- Eugène Delacroix, French; *Six Costume Studies for "Goetz von Berlichingen"*; pen and iron gall ink, 1838; Karen B. Cohen
- Eugène Delacroix, French; *Six Men in Renaissance Costume*; graphite, ca. 1822–30; Karen B. Cohen
- Eugène Delacroix, French; *Standing Woman and Kneeling Man*; pen and iron gall ink, brush and brown wash; Karen B. Cohen
- Eugène Delacroix, French; *Studies after Rubens's "The Flight into Egypt"*; graphite, ca. 1830(?); Karen B. Cohen
- Eugène Delacroix, French; *Studies of Armored Figures*; graphite, ca. 1825–30; Karen B. Cohen
- Eugène Delacroix, French; *Studies of a Bearded Head and a Greek Coin*; graphite, December 23, 1824; Karen B. Cohen
- Eugène Delacroix, French; *Studies of Greco-Roman Sculpture*; graphite, ca. 1833–38; Karen B. Cohen
- Eugène Delacroix, French; *Studies of Greek Costumes*; graphite on laid paper, ca. 1824–26; Karen B. Cohen
- Eugène Delacroix, French; *Studies of a Horse and Rider for "Heliodorus Driven from the Temple"*; pen and iron gall ink, graphite, 1849–50; Karen B. Cohen
- Eugène Delacroix, French; *Studies of Weapons, Shields, and Helmets for the Salon du Roi, Palais Bourbon*; graphite, 1833–38; Karen B. Cohen
- Eugène Delacroix, French; *Study for "Dante and the Spirits of Great Men"*; fabricated black crayon, 1840–45; Karen B. Cohen
- Eugène Delacroix, French; *Study of a Ceiling Decoration, the Bedroom of the Apartment of the Queen Mother at Fontainebleau*; watercolor over graphite, 1841; Karen B. Cohen
- Eugène Delacroix, French; *Study of a Classical Sculpture*; red chalk, 1845; Karen B. Cohen
- Eugène Delacroix, French; *Study of a Fallen Soldier*; graphite, ca. 1825–30; Karen B. Cohen
- Eugène Delacroix, French; *Study of a Horse*; brush and brown and black wash over graphite, ca. 1824–29; Karen B. Cohen
- Eugène Delacroix, French; *Study of Medieval Armor and a Crossbow (recto); Studies of a Medieval Helmet (verso)*; graphite, 1825; Karen B. Cohen
- Eugène Delacroix, French; *Study of Putti with Dogs, after Rubens(?)*; graphite, 1830s(?); Karen B. Cohen
- Eugène Delacroix, French; *Study of Satyrs and Gargoyles*; graphite on laid paper, ca. 1833–38; Karen B. Cohen
- Eugène Delacroix, French; *Study of Thirteen Figures from the Antique (recto); Study of a Family (verso)*; pen and iron gall ink, ca. 1822–26; Karen B. Cohen
- Eugène Delacroix, French; *Ten Figures in Medieval Costume*; pen and iron gall ink, ca. 1824–27; Karen B. Cohen
- Eugène Delacroix, French; *Ten Studies of Goats*; pen and brown ink, 1837(?); Karen B. Cohen
- Eugène Delacroix, French; *Three Arab Figures*; pen and brown ink, after 1832; Karen B. Cohen
- Eugène Delacroix, French; *Three Female Figures from the Antique*; graphite; Karen B. Cohen
- Eugène Delacroix, French; *Three Figures in Combat*; graphite on wove paper; Karen B. Cohen

- Eugène Delacroix, French; *Two Standing Turks*; graphite; Karen B. Cohen
- Eugène Delacroix, French; *Two Studies of Legs of a Medieval Soldier*; graphite on tracing paper, laid down, after 1825; Karen B. Cohen
- Eugène Delacroix, French; *Two Studies of a Male Torso*; graphite, 1818–20; Karen B. Cohen
- Eugène Delacroix, French; *Two Studies of Swords*; pen and iron gall ink; Karen B. Cohen
- Théodore Géricault(?), French; *Figure Studies after Rubens's "The Fall of the Damned"*; pen and brush and brown ink, ca. 1820–22; Karen B. Cohen
- Victor Laisné, French; Théophile Silvestre, French (publisher); *Portrait of Eugène Delacroix*; salted paper print, 1853; Karen B. Cohen
- Alphonse-Charles Masson, French; *Portrait of Eugène Delacroix after Victor Laisné*; etching, 1859; Karen B. Cohen
- Alphonse-Charles Masson, French; *Portrait of Eugène Delacroix after Victor Laisné*; etching with hand touching, 1854; Karen B. Cohen
- Pierre Petit, French; *Portrait of Eugène Delacroix*; albumen print, ca. 1862; Karen B. Cohen
- Alfred Robaut, French; *The Complete Works of Eugène Delacroix: Paintings, Drawings, Engravings, and Lithography*; book with letters tipped in, 1885; Karen B. Cohen
- Baron Louis-Auguste de Schwiter, German; *Angel from Rubens's "The Flight of Lot and His Family from Sodom"*; pastel; Karen B. Cohen
- Baron Louis-Auguste de Schwiter, German; *Figure from Rubens's "The Flight of Lot and His Family from Sodom"*; pastel; Karen B. Cohen
- Giacomo Cavedone, Italian; *Head of Bearded Man* (recto); *Study of an Apostle* (verso); black and white chalk on brown paper, ca. 1620–60; Burton M. and Sandra F. Freeman
- Antoine Louis Barye, French; *Tiger Devouring a Horse*; graphite on tracing paper, laid down, squared, 1828; Michael Rubenstein
- Max Beckmann, German; *Frontal Self-Portrait with House Gable in Background*; drypoint on Japan paper, 1918; Michael Rubenstein
- Pierre Bonnard, French; *Bathing Nude*; graphite on graph paper, ca. 1930; Michael Rubenstein
- Pierre Bonnard, French; *Beach at Low Tide (Arachon)*; graphite, ca. 1930; Michael Rubenstein
- Pierre Bonnard, French; *Crouching Nude*; graphite on graph paper, ca. 1925; Michael Rubenstein
- Pierre Bonnard, French; *Nude in the Bathtub*; graphite, ca. 1942; Michael Rubenstein
- Pierre Bonnard, French; *Nude Kneeling in the Bath*; graphite, ca. 1924; Michael Rubenstein
- Pierre Bonnard, French; *Nude Leaning on the Bath*; graphite, ca. 1931; Michael Rubenstein
- Pierre Bonnard, French; *The Siagne Canal (La Bocca)*; graphite, ca. 1943; Michael Rubenstein
- Pierre Bonnard, French; *Still Life with a Basket of Fruit*; graphite on graph paper, ca. 1925; Michael Rubenstein
- Pierre Bonnard, French; *Still Life with Fruit in a Bowl*; graphite, 1920; Michael Rubenstein
- Pierre Bonnard, French; *Woman with a Cup of Tea*; graphite, 1920; Michael Rubenstein
- Eugène Delacroix, French; *Écorché*; red and black chalks, early nineteenth century; Michael Rubenstein
- Eugène Delacroix, French; *Studies of a Lion's Head* (recto and verso); graphite, April 25, 1829; Michael Rubenstein
- Eugène Delacroix, French; *Studies of Cats and Feet*; pen and brown ink, 1830; Michael Rubenstein
- Eugène Delacroix, French; *Two Horses and a Dog*; pen and brown ink, December 11, 1855; Michael Rubenstein
- Théodore Géricault, French; *Man Seen from Behind*; graphite on tracing paper laid down, ca. 1818; Michael Rubenstein
- Théodore Géricault, French; *A Stablehand Grooming a Horse*; pencil and brown wash over graphite, ca. 1814; Michael Rubenstein
- Henri-Joseph Harpignies, French; *Terrace of Trees*; charcoal on gray-green paper, ca. 1855; Michael Rubenstein
- Aristide Maillol, French; *Two Nudes*; lithograph, 1898; Michael Rubenstein
- Alice Trumbull Mason, American; *Surface Tension*; hand-colored etching, 1946; Michael Rubenstein
- Henri Matisse, French; *Le Jour (Day), Plate 33*; lithograph, 1922; Michael Rubenstein
- Camille Pissarro, French; *Study for "The Path to Les Pouilleux, Pontoise"*; graphite, ca. 1881; Michael Rubenstein
- Camille Pissarro, French; *Woman Leaning on Her Elbow in a Contemplative Pose*; graphite, ca. 1877; Michael Rubenstein
- Georges Rouault, French; *The Juggler*; lithograph, 1927; Michael Rubenstein
- Georges Rouault, French; *The Blind Sometimes Consoled the Sighted, Miserere Plate 55*; aquatint, etching, 1926; Michael Rubenstein
- Georges Rouault, French; *In the Winepress, the Grape Was Crushed, Miserere Plate 48*; aquatint, etching, 1922; Michael Rubenstein
- Georges Rouault, French; *Obedient unto Death, Even the Death on the Cross, Miserere Plate 57*; aquatint, etching, 1926; Michael Rubenstein
- Georges Rouault, French; *The Virgin Pierced by Seven Swords, Miserere Plate 53*; aquatint, etching, 1922; Michael Rubenstein
- Théodore Rousseau, French; *Landscape in Fontainebleau*; pen and brown ink, ca. 1860; Michael Rubenstein
- Théodore Rousseau, French; *On the Banks of the Oise*; black chalk, 1842; Michael Rubenstein
- Théodore Rousseau, French; *Study of a Cliff*; pen and brown ink, ca. 1830; Michael Rubenstein
- Édouard Vuillard, French; *Mme Vuillard Sewing*; graphite, ca. 1920; Michael Rubenstein

Édouard Vuillard, French; *Nude Model, Seen from Behind, Fixing Her Hair*; graphite, 1923; Michael Rubenstein

Édouard Vuillard, French; *A Pot of Preserves on a Plate*; graphite, 1920s or 1930s; Michael Rubenstein

European Sculpture and Decorative Arts

Niccolò dell'Arca, Italian; *Saint Giuliana de' Banzi*; terracotta, traces of later polychrome, ca. 1470–75; Hester Diamond (a 50 percent undivided interest in this work has also been accepted; the remaining 50 percent partial interest in this work was purchased by the Museum)

David Andersen, Norwegian; *Compote*; silver, gold wire, enamel, amethyst, moonstone, ca. 1900; Jacqueline Loewe Fowler

Christopher Dresser, British (designer); Elkington & Co., British (manufacturer); *Sugar bowl (Model 247)*; silver-plated metal, ca. 1885; Jacqueline Loewe Fowler

Archibald Knox, British (designer); Liberty & Co., British (manufacturer and retailer); *Vase*; silver, turquoise, 1903; Jacqueline Loewe Fowler

Modern and Contemporary Art

Stephanie Bernheim, American; *Event*; cartridge print on wood panel, 2006; The artist

Ilya Bolotowsky, American, born Russia; *Miniature Rectangle I (Sketch for Southampton College Mural)*; medium unknown, 1968; Stephanie Bernheim

Philip Guston, American, born Canada; *Autumn*; ink on paper, 1950; Stephanie Bernheim

Philip Guston, American, born Canada; *The Traveler*; oil on paper, mounted on Masonite, 1959; Stephanie Bernheim

Peter Halley, American; *Black Cell with Conduit*; Day-Glo acrylic and Roll-a-Text on canvas, 1985; Stephanie Bernheim

Peter Halley, American; *Conflict Catcher*; acrylic, Day-Glo acrylic, metallic acrylic, and Roll-a-Text on canvas, 1995; Stephanie Bernheim

Jonathan Lasker, American; *Schwarzwald*; oil on canvas, 1982; Stephanie Bernheim

Jonathan Lasker, American; *Sensible Arrangement*; oil on canvas, 1995; Stephanie Bernheim

Dorothea Rockburne, Canadian; *Golden Section #4*; kraft paper, blue pencil, 1975; Stephanie Bernheim

Joan Snyder, American; *Smashed Strokes Hope*; oil on canvas, 1971; Stephanie Bernheim (a 25 percent undivided interest in this work has also been accepted)

Cecily Brown, British; *BFF*; oil on canvas, 2006–15; Leslie and Jeffrey Fischer

Cigarette box; lacquer, eggshell; French, ca. 1920–40; Jacqueline Loewe Fowler

Cartier, French; *Box*; jade, lacquer, red gemstone, gold, metal, ca. 1925–30; Jacqueline Loewe Fowler

Maison Desny, French (designer); *Large bowl*; silver, ca. 1927–33; Jacqueline Loewe Fowler

Maison Desny, French (designer); *Silver-plated cups*; silver plating, wood, ca. 1927–33; Jacqueline Loewe Fowler

Jean Despres, French; *Bowl*; silver, ca. 1935–45; Jacqueline Loewe Fowler

Leopold Forstner, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Ceramic bowl*; glazed ceramic, mosaic, ca. 1905–11; Jacqueline Loewe Fowler

Josef Hoffmann, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Box*; silver, ca. 1915–20; Jacqueline Loewe Fowler

Josef Hoffmann, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Candlestick*; metal alloy, ca. 1903–6; Jacqueline Loewe Fowler

Josef Hoffmann, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Centerpiece*; silver, lapis lazuli, 1906; Jacqueline Loewe Fowler

Josef Hoffmann, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Hand mirror*; wood, ivory, glass, ca. 1903–10; Jacqueline Loewe Fowler

Josef Hoffmann, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Tea service with samovar and tray*; brass, silver plating, wood, 1910–11; Jacqueline Loewe Fowler

Josef Hoffmann, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Tea service with tray*; metal, wood, lapis lazuli, ca. 1906–8; Jacqueline Loewe Fowler

Peter Müller-Munk, American; *Centerpiece*; sterling silver, ca. 1931; Jacqueline Loewe Fowler

Peter Müller-Munk, American; *Centerpiece and garniture*; sterling silver, ca. 1929; Jacqueline Loewe Fowler

Dagobert Peche, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Footed bowl*; silver-plated white metal, ca. 1915; Jacqueline Loewe Fowler

Henry Petzal, American; *Round covered box*; silver, lapis lazuli, ca. 1970; Jacqueline Loewe Fowler

Hans Przyrembal, German; *Teapot*; metal alloys, wood, ca. 1924–28; Jacqueline Loewe Fowler

Gérard Sandoz, French; *Box*; metal, enamel, ivory, velvet, ca. 1925–30; Jacqueline Loewe Fowler

George Sowden, British (designer); Memphis Milano, Italian (manufacturer); *Penrose fruit bowl*; metal, 1983; Jacqueline Loewe Fowler

Raymond Templier, French (designer); Templier, French (manufacturer); *Cigarette case with box*; silver, lacquer, cloth, ca. 1929; Jacqueline Loewe Fowler

Wiener Werkstätte, Austrian (manufacturer); *Gilded leather notebook*; goat leather, hand-printed gilding, ca. 1925–30; Jacqueline Loewe Fowler

Wiener Werkstätte, Austrian (manufacturer); *Gilded leather wallet*; goat leather, hand-printed gilding, ca. 1925–30; Jacqueline Loewe Fowler

Lesley Vance, American; *Untitled*; oil on canvas, 2017; Amanda and Glenn R. Fuhrman

- Anselm Kiefer, German; *Aziluth*; painted photograph and collage on paper, 2004; Cynthia Hazen Polsky
- Stephen Antonakos, American; *Untitled #2*; graphite on French vellum, 1994; Michael Rubenstein
- Stephen Antonakos, American, *Untitled, A 98*; colored pencil on French vellum, 1995; Michael Rubenstein
- Eve Aschheim, American; *Brainstorm*; gesso and ink on Mylar, 2000; Michael Rubenstein
- Eve Aschheim, American; *Disk*; gesso and graphite on paper, 1990; Michael Rubenstein
- Eve Aschheim, American; *Line Generator*; gesso and graphite on paper, 1987; Michael Rubenstein
- Eve Aschheim, American; *Line without Edge*; ink and graphite on Mylar, 2006; Michael Rubenstein
- Eve Aschheim, American; *Montauk*; ink on paper, 1998; Michael Rubenstein
- Eve Aschheim, American; *An Ocean Chopped*; ink and graphite on Mylar, 2005; Michael Rubenstein
- Eve Aschheim, American; *Overlap/Underline*; oil on canvas, mounted on board, 2012; Michael Rubenstein
- Eve Aschheim, American; *Ricochet*; oil on canvas, 1998; Michael Rubenstein
- Eve Aschheim, American; *Untitled*; photogram, 2006; Michael Rubenstein
- Eve Aschheim, American; *Untitled Early Drawing*; oil on paper, 1987; Michael Rubenstein
- Milton Avery, American; *Dappled Sea*; oil crayon and gouache on paper, 1957; Michael Rubenstein
- Milton Avery, American; *Dune Bushes, Provincetown, Mass.*; watercolor on paper, 1958; Michael Rubenstein
- Milton Avery, American; *Low Tide, Pemaquid, Maine*; pen and ink on paper, 1949; Michael Rubenstein
- Milton Avery, American; *Victorian Interior*; pen and ink on paper, 1949; Michael Rubenstein
- Balthus (Balthasar Klossowski), French; *Portrait of Michelina, Rome*; graphite on paper, 1970s; Michael Rubenstein
- Balthus (Balthasar Klossowski), French; *Reclining Nude (D 1054)* (recto); *Study for "The Turkish Room"* (verso); graphite on paper, 1964 (recto); ink on paper, 1963–66 (verso); Michael Rubenstein
- Fulvio Bianconi, Italian; *Handkerchief Bowl*; gray glass, 1949; Michael Rubenstein
- Elmer Bischoff, American; *Standing Nude, Partially Clothed*; ink wash on paper, ca. 1965; Michael Rubenstein
- Ilya Bolotowsky, American, born Russia; *Black and White Double Column*; acrylic on wood, 1964–80; Michael Rubenstein
- Ilya Bolotowsky, American, born Russia; *Opalescent Column*; acrylic on wood, 1980; Michael Rubenstein
- Ilya Bolotowsky, American, born Russia; *Vertical Movement*; acrylic on wood, 1976; Michael Rubenstein
- José de Rivera, American; *Study for Wall Light (East)*; pastel on paper, 1946; Michael Rubenstein
- José de Rivera, American; *Study for Wall Light (South)*; pastel on paper, 1946; Michael Rubenstein
- Charles Demuth, American; *Abstract Landscape, Provincetown*; watercolor on paper, 1915; Michael Rubenstein
- Edwin Dickinson, American; *Nude, Charles Darby, 3/29–4/2/37*; oil on canvas, mounted on board, 1937–39; Michael Rubenstein
- Richard Diebenkorn, American; *Untitled, RD 2047*; charcoal and ink wash on paper, ca. 1962; Michael Rubenstein
- Richard Diebenkorn, American; *Untitled, Urbana, RD 2136*; ink and graphite on paper, 1953; Michael Rubenstein
- Burgoyne Diller, American; *Second Theme*; graphite and crayon on vellum, 1945; Michael Rubenstein
- Burgoyne Diller, American; *Untitled*; graphite and crayon on paper, 1961; Michael Rubenstein
- Arthur G. Dove; *Abstraction, Untitled*; charcoal on paper, 1917–20; Michael Rubenstein
- Arthur G. Dove; *Beyond Abstraction*; oil on canvas, 1946; Michael Rubenstein
- Arthur G. Dove; *Gray Light*; watercolor on paper, 1935; Michael Rubenstein
- Arthur G. Dove; *Planes*; watercolor on paper, 1935; Michael Rubenstein
- Arthur G. Dove; *Untitled, 5/30/43*; watercolor on paper, 1943; Michael Rubenstein
- Suzan Frecon, American; *Blues and Reds with 2 Rhomboids*; watercolor on paper, 1990–2008; Michael Rubenstein
- Suzan Frecon, American; *Dark Red with Vermillion*; watercolor on old Indian ledger paper, ca. 2010; Michael Rubenstein
- Suzan Frecon, American; *Study for a Painting Idea 3*; watercolor on old Indian ledger paper, ca. 2007; Michael Rubenstein
- Suzan Frecon, American; *Version O, Dark to Light*; oil on board, 2008; Michael Rubenstein
- Alberto Giacometti, Swiss; *Apples in a Bowl*; graphite on paper, 1954; Michael Rubenstein
- Julio González Pellicer, Spanish; *Reclining Woman*; ink on paper, 1933; Michael Rubenstein
- Julio González Pellicer, Spanish; *Studies of Masks* (recto); *Seated Supplicant, 5/2/38–39* (verso); pencil on paper (recto); ink and wash on paper (verso), 1938–39; Michael Rubenstein
- Julio González Pellicer, Spanish; *Three Busts (Torsos)*; ink and graphite on paper, 1931; Michael Rubenstein
- Philip Guston, American, born Canada; *Drawing*; ink on paper, 1951; Michael Rubenstein
- Philip Guston, American, born Canada; *Drawing*; ink on paper, 1951; Michael Rubenstein

- Philip Guston, American, born Canada; *Drawing*; ink on paper, 1961; Michael Rubenstein
- Philip Guston; American, born Canada; *Drawing*; ink on paper, ca. 1962; Michael Rubenstein
- Philip Guston, American, born Canada; *Drawing (Drawing #15)*; ink on paper, 1953; Michael Rubenstein
- Philip Guston, American, born Canada; *Early Drawing II*; quill pen and ink on rice paper, 1950; Michael Rubenstein
- Philip Guston, American, born Canada; *Study for "Maintaining America's Skills," mural at WPA Pavilion, New York World's Fair*; charcoal on paper, 1939; Michael Rubenstein
- Raoul Hague, American, born Turkey; *Chestnut Torso*; chestnut, 1946; Michael Rubenstein
- Raoul Hague, American, born Turkey; *Katterskill Butternut*; butternut, 1954–55; Michael Rubenstein
- Jean Hélion, French; *Abstraction with 3 Strokes*; watercolor on paper, 1933; Michael Rubenstein
- Sheila Hicks, American; *Love Barometer*; silk, 1970; Michael Rubenstein
- Sheila Hicks, American; *Trophy*; linen, horsehair, silk, cotton, 1974; Michael Rubenstein
- Christine Hiebert, American; *Untitled, a.04.1*; charcoal and graphite on paper, 2004; Michael Rubenstein
- Christine Hiebert, American; *Untitled, L. 35*; charcoal and rabbit-skin glue on paper, 1955; Michael Rubenstein
- Christine Hiebert, American; *Untitled, sc. 10.11.2010*; charcoal and graphite on paper, 2010; Michael Rubenstein
- Louis I. Kahn, American, born Estonia; *Chapterhouse, Saint Cecile, Albi, France*; charcoal on paper, 1959; Michael Rubenstein
- Louis I. Kahn, American, born Estonia; *City Walls, Carcassone, France*; ink on paper, 1959; Michael Rubenstein
- Louis I. Kahn, American, born Estonia; *Granite Quarries, #5B Aswan, Egypt*; brush and India ink on paper, 1951; Michael Rubenstein
- Louis I. Kahn, American, born Estonia; *Study for a Mural on Egyptian Motifs, #2*; charcoal on paper, 1951; Michael Rubenstein
- Mel Kendrick, American; *Untitled*; pigment on plaster, 2010; Michael Rubenstein
- Franz Kline, American; *Black and White*; oil on paper, 1949; Michael Rubenstein
- Franz Kline, American; *Drawing*; ink on paper, September 1958; Michael Rubenstein
- Walt Kuhn, American; *Study for Roberto*; brush and black ink and wash on paper, 1946; Michael Rubenstein
- Le Corbusier, French, born Switzerland; *Abstract Composition*; graphite on paper, 1932; Michael Rubenstein
- Le Corbusier, French, born Switzerland; *Entre Deux, Pl. 3*; lithograph, 1937–56; Michael Rubenstein
- Le Corbusier, French, born Switzerland; *Totem*; lithograph, 1963; Michael Rubenstein
- Le Corbusier, French, born Switzerland; *Two Figures, Op. 5*; etching, 1948; Michael Rubenstein
- Barry Le Va, American; *Diagrams, Drawings for 20 Sculptures*; ink and graphite on paper, 1996; Michael Rubenstein
- Jacques Lipchitz, American, born Lithuania; *Maquette for Song of the Vowels*; bronze, 1932; Michael Rubenstein
- John Marin, American; *Deer Isle, Maine*; watercolor on paper, 1919; Michael Rubenstein
- John Marin, American; *West Point, Maine*; watercolor on paper, ca. 1915; Michael Rubenstein
- Alice Trumbull Mason, American; *Importance of the Neutral Color Red*; oil on canvas, 1959; Michael Rubenstein
- Henri Matisse, French; *Two Reclining Girls, April 1928*; graphite on paper, 1928; Michael Rubenstein
- Giorgio Morandi, Italian; *Still Life*; charcoal on Fabriano paper, ca. 1950; Michael Rubenstein
- Giorgio Morandi, Italian; *Still Life*; charcoal on Fabriano paper, 1960; Michael Rubenstein
- Giorgio Morandi, Italian; *Still Life*; graphite on paper, 1962; Michael Rubenstein
- Giorgio Morandi, Italian; *Still Life*; watercolor on paper, 1960; Michael Rubenstein
- Giorgio Morandi, Italian; *View of Courtyard*; graphite on paper, 1952; Michael Rubenstein
- Ellen Phelan, American; *Sunset, Loon Lake*; gouache on paper, 1981; Michael Rubenstein
- Dorothea Rockburne, Canadian; *Angelico, Combination Series*; colored pencil, varnish, and glue on vellum, 1978; Michael Rubenstein
- Dorothea Rockburne, Canadian; *Copper Element #1, 10/18/02*; copper, collage elements, and caran d'aches on paper, 2002; Michael Rubenstein
- Dorothea Rockburne, Canadian; *Line Devine*; graphite on paper, 2017; Michael Rubenstein
- Dorothea Rockburne, Canadian; *Study for the Elements #3, Copper, Blue and Isaac Newton*; graphite and tempera on paper, 2001; Michael Rubenstein
- Dorothea Rockburne, Canadian; *Tearful Sisters*; wax crayon on gessoed papyrus, 1993–94; Michael Rubenstein
- Dorothea Rockburne, Canadian; *W.I.M.P. #1 State 1*; lithograph, 1999; Michael Rubenstein
- Anne Ryan, American; *Untitled #133*; fabric collage on paper, ca. 1950; Michael Rubenstein
- Anne Ryan, American; *Untitled #443*; fiber and paper collage on paper, 1953; Michael Rubenstein
- Anne Ryan, American; *Untitled #601*; fabric collage on paper, 1947–54; Michael Rubenstein

Cordy Ryman, American; *Silent Echo*; mixed media on wood, 2008; Michael Rubenstein

Cordy Ryman, American; *Wayne*; acrylic and graphite on wood, 2016; Michael Rubenstein

Robert Ryman, American; *Conversion*; ink and nails on aluminum, 2003; Michael Rubenstein

Hanns Schimansky, German; *Untitled*; ink on folded paper, 2012; Michael Rubenstein

Joseph Stella, American, born Italy; *Pittsburgh Interior*; charcoal on paper, 1980; Michael Rubenstein

Helen Torr, American; *Dandelion (Pistil Design)*; pencil on paper, date unknown; Michael Rubenstein

Helen Torr, American; *Hill Forms*; charcoal on paper, ca. 1925; Michael Rubenstein

Jack Tworokov, American, born Poland; *Drawing, ACD #42*; charcoal on paper, 1959; Michael Rubenstein

Jack Tworokov, American, born Poland; *Seated Figure*; charcoal on paper, 1954; Michael Rubenstein

Jack Tworokov, American, born Poland; *Study for North America*; graphite on paper, 1966; Michael Rubenstein

Paolo Venini, Italian; *Handkerchief Bowl*; glass, 1928; Michael Rubenstein

Paolo Venini, Italian; *Vase*; crystal, ca. 1920; Michael Rubenstein

Esteban Vicente, American, born Spain; *Untitled*; collage on paper, 1968; Michael Rubenstein

Esteban Vicente, American, born Spain; *Untitled*; collage on paper, 1993; Michael Rubenstein

Esteban Vicente, American, born Spain; *Untitled*; collage on paper mounted on Masonite, 1956; Michael Rubenstein

Esteban Vicente, American, born Spain; *Untitled, D 60 12*; charcoal and ink on paper, 1960; Michael Rubenstein

Merrill Wagner, American; *Cardinal*; rust-preventative paint on steel, 2003; Michael Rubenstein

Merrill Wagner, American; *Cluster*; rust-preventative paint on steel, 2004; Michael Rubenstein

Daisy Youngblood, American; *Head of a Cat*; unglazed low-fire clay, 1980; Michael Rubenstein

Daisy Youngblood, American; *Sitting Dog*; unglazed low-fire clay, 1992; Michael Rubenstein

Jack Youngerman, American; *Blue White Construction*; cut-paper collage, ca. 1951; Michael Rubenstein

Jack Youngerman, American; *Pale Blue/Black*; gouache on paper, 1959; Michael Rubenstein

John Zurier, American; *Untitled (Float)*; watercolor on Korean paper, 2015; Michael Rubenstein

John Zurier, American; *Untitled (July 26, 2016)*; watercolor on paper, 2016; Michael Rubenstein

Photographs

Bernd Becher, German; Hilla Becher, German; *Industrial Facades*; six gelatin silver prints, 1967–84; James M. Cohen

Walker Evans, American; *SX-70 Polaroid photographs, 445*; instant color prints, 1973–74; Charlie Lindley

Objects Sold or Exchanged

During the past fiscal year, the cash proceeds from the sale of works of art were \$2,115,000.

The following deaccessioned objects were valued in excess of \$50,000:

Thomas Gainsborough, British; *Mrs. William Tennant (Mary Wylde, Died 1798)*; oil on canvas, 1780s; 45.59.1

Vase; porcelain; Chinese, Qing dynasty (1644–1911); 50.145.283

Wall mirrors, pair; carved and gilded wood; British, ca. 1760; 61.189.3, .4

Shiva Seated with Parvati (Uma Mahesvara); stone; Nepalese (Kathmandu Valley), ca. 12th century; 1983.563