Dear Members, Friends, and Supporters of the Muscarelle,

The physical manifestation of our transformation began with the unveiling of our new brand in November. The new brand now transforms the physical space of the Museum with a 14’ x 14’ sign that illuminates the entrance. Our physical transformation will continue to unfold with the new arts complex for The College in the coming years. The arts complex will not only transform the physical space of the Museum, allowing us to display even more of the collection and take advantage of additional exhibition opportunities, but will also create additional performance space for the Art, Music, Theatre, and Dance departments, and extend the laboratory and studio areas into what will be a new public entrance for The College.

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Best,

Aaron H. De Groft, Ph.D., W&M ’88
Director

Transformation. Webster’s Dictionary defines transformation as “[a] function that changes the position or direction of the axes of a coordinate system.” While the Muscarelle is certainly not a coordinate system, one cannot doubt that the position and direction of the Museum has changed this year, inside and out.
THE MUSCARELLE MUSEUM OF ART

DIRECTOR
Aaron De Groft, Ph.D.

ASSISTANT DIRECTOR & CURATOR
Odilia Bonebakker, Ph.D. (ABD)

CURATOR OF EDUCATION & NEW MEDIA
Amy Gorman, Ph.D.

ASSISTANT TO THE DIRECTOR
Cindy Lucas

SPECIAL PROJECTS ADMINISTRATOR
Ursula McLaughlin-Miller

REGISTRAR
Melissa Parris

MEMBERSHIP MANAGER
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FACILITIES AND EXHIBITIONS MANAGER
Kevin Gilliam

DIRECTOR’S FELLOW
Christina Carroll

EDUCATION SPECIALIST/SCHOOL ARTS COORDINATOR
Kathryn Casterline

ASSISTANT TO DEVELOPMENT AND EDUCATION
Rusty Meadows

DIRECTOR OF SECURITY
Charles Pfenning

ASSISTANT DIRECTOR OF SECURITY
Larry Wright

SECURITY
Ernest Wright
Jonathan Peaks

HOURS
Tuesday - Friday
10 AM - 5 PM
Saturday - Sunday
12 noon - 4 PM
Closed Monday

Office Hours
M-F, 8 AM - 5 PM
Closed on most national holidays

ADMISSION
Regular Admission: $5.00
Special Exhibitions Additional: $5.00
Free to Members, College Students, Faculty and Staff, Children Under Twelve.
Admission may change during special exhibitions.
For more information, please visit our website, www.wm.edu/muscarelle or call 757.221.2700

FRONT COVER:
Tiffany Studios
Leaded Glass Window, (detail) c. 1908
Courtesy of The Charles Hosmer Morse Museum of American Art, Winter Park, FL
© The Charles Hosmer Morse Foundation, Inc.

INSIDE FRONT COVER:
Tiffany Studios
Colonial Library Lamp
Courtesy of The Neustadt Collection of Tiffany Glass, New York, NY

BACK COVER:
Tiffany Studios
Russian Library Lamp, (detail)
Courtesy of The Neustadt Collection of Tiffany Glass, New York, NY
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Best,
Aaron H. De Groft, Ph.D., W&M ’88
Director
Dear Members and Supporters of the Muscarelle,

Two thousand and eight was a year of tremendous strides for the Museum. To name a few, we celebrated the twenty-fifth anniversary of the Museum, re-hung the Museum collection, unveiled a new logo, and opened our finest exhibition to date, *The Dutch Italianates: Seventeenth-Century Masterpieces from Dulwich Picture Gallery, London.*

But we are not resting on our laurels. This year the Muscarelle has a series of new exhibitions and events that will keep the staff, Board, and volunteers busy. We celebrate the ten-year anniversary of the "Art of Glass" with the opening of the *Tiffany Glass: "A Riot of Color"* exhibition on April 18. While most of the participating institutions will display contemporary glass, the Muscarelle will be the sole venue devoted entirely to the stunning Art Nouveau glass of Tiffany from the period around 1900. In September, we will open the *11th W&M Faculty Show.* The exhibition will feature works of art by current Studio Art Faculty. In November, we will open a student-curated exhibition highlighting our recently acquired Andy Warhol Legacy Program photographs. The exhibition is a prime example of our continuing effort to make the Museum a laboratory for The College community.

In addition to our busy exhibition schedule, the professional staff and members of the Board are preparing for the re-accreditation of the Museum. Our Assistant Director and Curator Odilia Bonebakker is coordinating the team that will engage in the year-long process that includes a self-study and site visit. Our Director’s Fellow, Christina Carroll, a law student at The College, is managing the project as she prepares for a career in art law.

We will also award for the first time in nine years the Cheek Medal. The Cheek Medal is awarded for outstanding work in museum, performing, or the visual arts. Thanks to the efforts of the Board and professional staff, the Cheek Medal, a newly struck medal from Florence, Italy, will be awarded to three recipients at a reception at the Matoaka Amphitheater on September 18, 2009.

Thank you again for your generous contributions over the past year. We look forward to seeing you for the opening of *Tiffany Glass.*

Sincerely,

Julian W. Fore, W&M ’71
Chairman, Board of Directors
Muscarelle Museum of Art
ABOUT THE CHEEK MEDAL
In 1986, Leslie Cheek, Jr. created an endowment at William & Mary to establish a national award for outstanding presentation of the arts. The Medal is bestowed to a person who has substantially contributed to the field of museum, performing, or visual arts. The recipients are selected by a jury of three William & Mary faculty: the Director of the Muscarelle Museum of Art, and the Heads of the Fine Arts, and Theatre Departments. Famed Florentine medalist Mario Pachioli is designing and casting the new medal.

WHO WAS LESLIE CHEEK, JR.?
Leslie Cheek, Jr. was the founder of the Fine Arts Department at William & Mary in 1936, and a noted architect, designer, and innovative leader in the arts. During his career, Mr. Cheek served as director of the Baltimore Museum of Art and as the director of the Virginia Museum of Fine Arts (VMFA). Cheek combined the elements of drama, costume, lighting, music, and props with the fine arts to revolutionize the museum experience and bring the VMFA to national prominence. Another innovation at the VMFA was the Artmobile, a self-contained art gallery on wheels, which took to the roads in 1953 to bring art and art education to students and citizens throughout Virginia. The Artmobile was part of Leslie Cheek, Jr.'s commitment to fulfilling the mandate of museums to “promote throughout the Commonwealth of Virginia education in the realm of art.”

Please join us in September for a reception to honor the recipients of the 2009 Cheek Medal. Alongside the beauty of Lake Matoaka, entertainment, recognition, and a dinner will accompany the presentation of the medals. In celebration, contributions are welcome and will be tax-deductible. Sponsorship opportunities of the Cheek Medal are also available. Please contact Aaron De Groft to make a contribution, and visit the Muscarelle website for reception information.

Tickets will be on sale throughout the summer. For more information about the event, please call 757.221.2707.
Tiffany Glass: “A Riot of Color”
The Muscarelle Museum of Art presents *Tiffany Glass: “A Riot of Color,”* an exhibition of the finest Tiffany glass from April 18, 2009, to July 12, 2009. The exhibition celebrates the ten-year anniversary of the “Art of Glass,” a program organized by the Chrysler Museum and the Contemporary Art Center of Virginia in conjunction with the Virginia Arts Festival. While most of the participating institutions will display contemporary glass, the Muscarelle Museum of Art will be the sole venue devoted entirely to the stunning Art Nouveau glass of Tiffany from the period around 1900. The exhibition includes a selection of Art Nouveau posters and metalwork in addition to premium glass objects lent by The Charles Hosmer Morse Museum of American Art, The Neustadt Collection of Tiffany Glass, The John and Mable Ringling Museum of Art, The Chrysler Museum of Art, The Virginia Museum of Fine Arts, and regional private collections.

In 1913, Louis Comfort Tiffany threw an Egyptian-themed party at his Madison Avenue studio. A New York Times journalist described the event as a feast, “held in a riot of color.” Although this description refers to the elaborate costumes and entertainment, it is just as applicable to Tiffany’s iridescent glass—a feast for the eyes. *Tiffany Glass: “A Riot of Color”* showcases highlights from the career of Tiffany, whose extraordinary interior designs made him the first word in taste and sophistication in Gilded Age New York. Stained glass windows, glass-tiled fireplaces and blown-glass light fixtures were mainstays of Tiffany interiors. The exhibition includes an array of brilliant, jewel-like glass lamps, glass tiles, vases, and a leaded glass window that together will illustrate the styles, themes, and techniques with which the Tiffany studios experimented during the height of the Art Nouveau period.

Though its origin has been debated, the term Art Nouveau—“the new art”—became popular in 1895 when art dealer and connoisseur Samuel Bing opened a gallery in Paris by that name featuring avant-garde decorative arts. In the next decade, Tiffany’s studios produced some of the most innovative glass in the style. Admiring the rich textures and luminous coloration of medieval stained glass and dissatisfied with contemporary techniques, Tiffany developed an innovative, patented blown glass, called “favrile”—meaning handcrafted—characterized by iridescent shimmering colors and rich tones. This exhibition is one not to miss.
Images of waterlilies are found in some of Louis Comfort Tiffany’s stained-glass windows and lampshades. Tiffany (1848-1933) was the son of the founder of Tiffany and Company, and the master of the stained-glass medium. He was fascinated with all things found in nature, and the floating leaves, bobbing flowers, and swaying buds of the aquatic Nymphaea plant especially appealed to him. He was the leading proponent of the Art Nouveau movement in the United States which featured the decorative elements of natural free-flowing forms of flora.

Tiffany developed uniquely color-saturated, (non-painted) glass and textured glass for his products. A Tiffany window is effective when viewed from either side, and a Tiffany lampshade is a work of art whether the light is on or off. By slowly pushing sheets of cooling glass from both ends, Tiffany developed an undulating glass which simulates ripples on a pond, giving a realistic setting for waterlilies in a landscape window.

Waterlily flowers, and many other varieties of flowers important to the presentation of a landscape setting, do not dominate any of Tiffany’s large landscape windows. One exception is the figural window called The Bathers, (fig. 1), where water, an essential element for the composition, dominates the center of the window. The bathers are pictured on the sides of the rippling pool, but the viewer is attracted first to the tans, greens, and blues of the pool’s water, where a large water area with pink waterlilies is being examined by one of the nude bathers.1

Waterlilies, as details, are in a number of Tiffany’s windows, but perhaps they are most prominent in the foreground of a window entitled Peaceful Valley, (fig. 2). Five pink flowers, surrounded by oval-shaped pads, rest quietly in a blue rippled lake, giving the impression that they are drifting under a bridge in the window’s middle ground. Two large green flowers of an aquatic plant, which this author has not been able to identify, grow in the right hand corner of the window and help add depth to this landscape.

A single standing pink waterlily plant, showing all stages of growth, dominates the foreground of single narrow stained-glass window panels made by Tiffany for J.R. Delmar in 1912, and for R.B. Mellon in 1908 (fig. 3). Opening buds, fully open flowers, and empty seed pods rise on slender stems between oval leaves. This formation solves the artist’s problem of showing the landscape’s middle ground. Variations on this waterlily motif occur in other Tiffany water-landscape windows.

The distinctive waterlily flowers are also found in Tiffany’s leaded lampshades. Shades for standing and hanging lamps were made in Tiffany’s lamp shop near New York City as a way...
to use small pieces of decorative glass left from his stained-glass window commissions. This reversed the financial losses he suffered when the demand for church windows declined.²

The public enthusiastically purchased Tiffany’s lampshades, which he made over a period of fifteen years. Listed in the inventory of Tiffany’s lampshades are hanging, spherical, reversed tear-drop, and cone-shaped shades. Tiffany, however, never mentioned any of his lamps in his 1914 book The Art Works of Louis C. Tiffany. Perhaps he did not consider them artistically equal to his windows.

One of the most impressive hanging shades manufactured by Tiffany is a thirty-six inch diameter Pond Lily chandelier shade, made from 1900-1910 (fig. 4). A repeating design of large pink fully-open waterlilies and opening buds, mounted in blue ripple glass, encircle the lower third of the shade’s flared rim. Elongated green waterlily pads rise to the top of the shade, while a band of rectangular green glass pieces surround the lamp’s lower edge.

The Waterlily Orb, a spherical-shaped shade, is a unique form among Tiffany’s shades. Pink waterlily flowers encircle the orb. From greenish-yellow pads, floating on dark blue water at the base of the orb, buds rise to a shimmering sky of geometric pieces of leaded glass above them.

Cone-shaped lampshades, with openings at the top for a glass chimney, were first made by Tiffany for standing oil lamps and later for electrified lamps. Some of their oil-holding bases were ringed by heavy glass lily pads.

The flowers in the Flowering Waterlily cone’s pattern have large pink and white petal lilies with yellow centers. Buds with reddish-brown stems decorate the upper portion of this shade.

Sixteen blown glass hanging globes with waterlily themes hung in the reception hall at Tiffany’s Long Island estate (fig. 5). Trailing waterlily plants appear to slowly rise to the tops of the milky-white colored globes. Tiffany was a glass blower, and it is possible that he, and not one of his employees, made these lamps.³

Not all of Tiffany’s representations of waterlilies are realistic. Twelve rows of elliptical, floating abstract yellow-green waterlily pads diminish in size and perspective as they rise to the apex of the lamp against a background of blue rippling glass in his cone-shaped Lily Pad lampshade (fig. 6).

Another item from Tiffany Studios featuring waterlilies is the first-prize-winning Aquamarine Waterlily Vase (fig. 7). Its creator was probably Leslie Nash, manager of Tiffany Furnaces. It is not fully understood how Nash inserted long green glass stems into the vase’s tall base and the three white water lily blossoms, surrounded by emerald green water, in the vase’s bowl. Only six of these vases were made about 1913. Each vase weighed between fifteen and twenty-five pounds and was priced between 250 and 500 dollars, a fortune at the time.

Now in the early part of the twenty-first century, all things labeled Tiffany are prized collectors’ items. Tiffany is now remembered as much for the waterlilies adorning his lampshades, as he is for the use of the aquatic flower in his magnificent stained-glass windows.

¹Smashed by firemen when Tiffany’s home burned in 1957, The Bathers window (preserved on Kodachrome film before the fire) is considered one of Tiffany’s best windows. It showed Tiffany’s accomplishment of creating flesh-toned glass for his nude figures. ²The method of making leaded lampshades was similar to that used for windows. A glass shape was inserted into H- or U-shaped strips of copper foil or lead came, which performed the physical task of holding the piece in the decorative glass around it. ³A member of Tiffany’s staff submitted a design for Tiffany’s approval, and then circular cartoon patterns with added lead lines were made with notation of the colored glass to be used.
Picturing Paradise: Cuadros from the Peruvian Women of Pamplona Alta as Visions of Hope

On View April 6 - May 17, 2009

The exhibition features cuadros, embroidered and appliquéd fabric pictures created by women of Compacto Humano and Manos Anchashinas, two art cooperatives located in Pamplona Alta, a shantytown on the outskirts of Lima, Peru. The exhibition emphasizes women as artists and the way their art reflects creativity, resilience, and hope despite the harsh conditions of their lives. The exhibition is the result of three commissioned projects, Hopes and Dreams, Inspirations and Motivations, and ¿Quien soy yo? The exhibition was curated by Rebecca Berru Davis, of Graduate Theological Union, Berkeley, CA. This exhibition is a collaboration between the Museum and the Women’s Studies Program, the American Studies Program, and the Department of Art and Art History (Prof. Susan Webster) at the College of William & Mary. Support was provided by the Margaret Gove Foundation through the Women’s Studies Program.

Rebecca Berru Davis, Curator & Doctoral Candidate, Graduate Theological Union, Berkeley, CA, will present a lecture in conjunction with this exhibition on April 21, 5:00 PM

“Picturing Paradise: Art, Imagination, and Women’s Lives in Pamplona Alta, Peru”

FALL PREVIEWS

11th W&M Faculty Show
September 5 - October 25, 2009

The Museum will organize an exhibition of recent work by members of the Studio Faculty of the W&M Department of Art and Art History. The exhibition offers an eclectic selection of works that demonstrate impulses in contemporary art in a variety of media including painting, sculpture, printmaking, and ceramics.

Deeply Superficial: Andy Warhol’s “Voyeurism”
November 7, 2009 - January 25, 2010

The exhibition gives the viewer a chance to see works by Andy Warhol that are largely unknown to the public: his Polaroids and three-minute film portraits of glamorous artists, musicians, and celebrities that visited his studio in the 1960s and 1970s. Warhol, always fascinated by contradictions, famously said, “I am a deeply superficial person.” The exhibition is the first to probe the conceptual underpinnings and the ambiguous “voyeurism” of these rarely-seen portraits, and offers a glimpse of the 1960s art scene through Warhol’s eyes.
BECOME PART OF THE MUSCARELLE LEGACY

Contribute to the Exhibition Endowment Fund

The Exhibition Endowment Fund is essential to ensuring that the Museum has funds necessary to host major exhibitions. An endowment is a reserve the Museum manages and invests. The capital of the endowment fund is not used; only a percentage of the yield is used each year, so a gift to the endowment will last forever.

Your generous support of the Museum as a member is important, but a contribution to the Exhibition Endowment Fund will be used to pay costs associated with future exhibitions and will ensure that we continue to attract world-class exhibitions and collections such as Medici, the Uffizi, The Dutch Italianates, and Tiffany Glass. Your support today will guarantee the legacy of the Museum into the future.

Please consider making a contribution to the endowment.

Make your check payable to: The College of W&M Foundation.
Note in the memo line, “Muscarelle Museum Exhibition Endowment." Mail to:

Muscarelle Museum of Art
The College of William & Mary
P.O. Box 8795
Williamsburg, Virginia 23187-8795

If you have questions or prefer to contribute by credit card, please contact Bronwen Watts at the Membership Office at (757) 221-2709 or bmwatt@wm.edu.
Rebecca Berru Davis

*Picturing Paradise: Art, Imagination, and Women’s Lives in Pamplona Alta, Peru*

**APR 21**

Doctoral Candidate, Graduate Theological Union, Berkeley, CA

Dr. Barry Shifman

*Louis Comfort Tiffany: An Overview of a Career in the Decorative Arts*

**APR 30**

Curator, Decorative Arts from 1890 to the Present, VMFA

Louis Comfort Tiffany (1848-1933), eldest son of Charles Lewis Tiffany, Co-Founder and President of the prestigious silver and jewelry company called Tiffany & Company, was one of the most creative and prolific American designers of the late nineteenth century. He was a multi-talented artist who worked as an architect and painter as well as a designer of interiors, landscapes, and all of the decorative arts. Tiffany created leaded glass windows and lamps, glass mosaics, furniture, hand blown glass, textiles, ceramics, jewelry, enamels, and metalwork. By 1893, when he exhibited a selection of his work at the World’s Columbian Exposition in Chicago, Tiffany had established an international reputation. Dr. Shifman will present an overview of the career of Louis Comfort Tiffany, highlighting the talk with a selection of the finest works of art, interiors, and contributions by this American master.

Also join the curators of *Tiffany Glass* later this Spring to explore a behind the scenes perspective on the exhibition concept, research, and design.

MEMBERS’ TRIPS

**Philadelphia Museum of Art**

Members of the Muscarelle Museum of Art are invited to participate in a three day trip to Philadelphia, PA, to view *Cézanne and Beyond* at the Philadelphia Museum of Art. This exhibition of works by Cézanne is displayed alongside works by several artists for whom Cézanne is a central inspiration and whose work reflects, both visually and poetically, Cézanne’s extraordinary legacy. An exclusive tour to see the Barnes Foundation collection is also anticipated.

DOCENT-LED TOURS

Let our specially-trained docents lead you through Tiffany and other current exhibitions, every Saturday & Sunday at 1:00 PM. No reservation needed. Free with admission.

For more information on upcoming events visit: www.wm.edu/muscarelle/calendar
BECOMING A FRIEND

The Friends of the Muscarelle are a great support to the Museum and contribute significantly much to our programming and events. Once you are a member of the Muscarelle Museum of Art, you are invited to become a Friend. The Friends are volunteers who offer their time, talent, and skills to benefit the Museum.

First organized in 1985, the Friends have implemented tours, worked to increase membership of the Museum, and hosted hundreds of exhibition receptions. The dedication of the Friends has contributed to the growth and development of the Museum.

Joining the Friends will offer an added dimension to your Museum membership by supporting activities that broaden the influence of the Museum throughout the community. Membership also opens new opportunities, special trips, events and activities are periodically offered to the Friends of the Muscarelle. The skills and knowledge of the Friends further strengthen the Museum as a working laboratory, a classroom for all ages, and a treasured local cultural institution.

FRIENDS ACTIVITIES & INITIATIVES

The Friends have hosted a variety of activities to support the Museum, like *Art in Bloom* and *The Mad Hatter’s Tea*.

*Music in the Gallery* is presented on select Sunday afternoons during special exhibitions. Musical groups from The College and the community are chosen to complement the theme of exhibitions and Museum collections.

*Artful Conversations* is an exclusive opportunity for the Friends & Docents of the Museum to gather for discussion. Lead by the professional staff of the Museum, participants explore a variety of topics in the art field. Past topics have included an examination of self portraits, philosophy of art, and Dutch Italianates. Conversations are held Monday afternoons.

Our *Informative Tea* program is an opportunity to mingle with Friends over tea and snacks in the Museum, while learning about behind the scenes topics in museum work from the Muscarelle Museum staff.

The Friends also have many field trips and other social events in the Museum and around the community. If you are interested please be sure to contact Ursula McLaughlin-Miller at 757.221.2707 for more information on how to join the Friends of the Muscarelle Museum of Art.
The founding Director of the Muscarelle Museum of Art, Glenn Lowry, received an honorary degree of Doctor of Public Service at the William & Mary Charter Day ceremony held on February 9, 2009. The Muscarelle Museum honored Glenn with a champagne reception at which time Aaron De Groft thanked Glenn and his wife Susan for their countless contributions to the Museum. Glenn was also honored later that evening at the annual President’s Council Dinner. Glenn’s speech that evening reminded us why the Muscarelle Museum of Art was founded and why we continue our mission of being a laboratory for student learning and community enrichment.

An excerpt from Lowry’s speech follows:

“I came to William & Mary because I was enticed—not just by the dream that Tom Graves was able to conjure up—but because of an idea. I think ideas are what fundamentally engage and construct museums. The idea was such a simple, but powerful one that here in the middle of Colonial Williamsburg, in the heart of an America that brought its roots back to the seventeenth century, could be created an institution that would disrupt and change the dialogue by introducing something contemporaneous, something modern, something that would allow students to have a kind of center for their ideas, that would gather together the different works of art that had been spread across the campus. From that idea of creating something that would have one foot in the past and another foot in the present, and that which would see the institution as a kind of crucible of learning was more, for me, the idea of what a museum is. For me, the lesson I took from here at William & Mary was at any museum—whether it’s at a college, in the middle of a city, out in the country—it is first and foremost a laboratory of learning. It is a place engaged with an idea, it’s a place where you have the opportunity to encounter works of art directly and immediately. It’s where you can connect to the past, where you can communicate with someone who has spent a lifetime learning how to make images. This center at the heart of this campus now is something truly miraculous to behold.”
The monumental success of the Muscarelle Museum over the past three years is unprecedented in our history. While it is hard to pinpoint any one factor for this, there is no doubt that it can be attributed to the artistic direction of Aaron De Groft, who has been here for a little more than three years, the unwavering support of the professional staff that have installed major international exhibitions, the leadership and active involvement of the Board of Directors, the generous support of our members, friends, and volunteers, and most importantly, the increased interaction with the larger College and Williamsburg communities. The coming together and marriage of these communities has guided the Museum from the point of almost certain closure to a prominent place at the College and in the Williamsburg-Hampton Roads area.

This progress report highlights our continuing financial strength, increased membership, and the stunning exhibitions that have drawn international and national media attention. The name recognition of the Muscarelle Museum has eclipsed all expectations as the Museum experienced nearly two hundred million media impressions that resulted from our twenty-fifth anniversary exhibition of the landscape paintings from the Uffizi, one of the greatest museums in the world. We were seen in the Wall Street Journal, USA Today and the New York Times, to name a few. More importantly, these publications ran a picture gallery of the Uffizi paintings at the Museum for several days on their websites. I am proud to be chairman of such a world class museum and thank you once again for your support of the Muscarelle.

Sincerely,

Julian W. Fore, W&M ’71
Chairman, Board of Directors
Muscarelle Museum of Art
In 2005, we had just under 500 overall donors supporting the Muscarelle. To date in 2009, that number has nearly tripled. Private support increased during FY 2006 – 2007, partially due to new memberships. Membership levels have steadily increased, and spiked in FY 2006-2007, largely as a result of the Medici exhibition. Over the past three and a half years, the budget has nearly doubled due to a reinstitution of support on behalf of the College, increase in fundraising, membership and donations. This was all a result of the increase in nationally significant exhibitions, and the subsequent media attention, where, for example, the Muscarelle has kicked-off the national tours of the Old Master still-life paintings from the Medici collection, 500 years of landscape paintings from the Uffizi, a major Wyeth exhibition, Russian Imperial porcelain (the finest collection in private hands), and the Old Master Dutch paintings from the time of Rembrandt.
I have been an intern at the Muscarelle Museum of Art for the past three years and have been granted more undertakings, and have participated in more hands-on projects than the average undergraduate college student could ever hope to. When I first arrived at The College of William & Mary, I began looking into Art History and Business as an area of interest and naturally flocked to the Museum, thinking that within a year or two, I might be able to move up the “corporate ladder” so to speak and find a post working behind the scenes of opening night events while doubling my research time on the side.

What I didn’t expect to find was that the Muscarelle Museum is very much like a family; a unit of individuals who thrive off of lending support and encouraging learning, so much so that students such as myself are able to participate in everything from researching to writing, and administering gallery talks to curating shows. Just this last year, I was given the opportunity to join a team of two other students and curate the opening exhibition of a private collection. As three young college interns, the two other women and I were completely thrilled to be given a chance to understand the work our curators and director often conducted on a daily basis, yet were unable to fully communicate to students who were rather inexperienced with the inner-workings of connoisseurship. This extension of scholarship has continued to today and I once again find myself working with a team of students and the Museum to design and implement a show featuring the beautiful collection of Louis Comfort Tiffany. It is quite an amazing occasion, a source of encouragement for the young pupil and a reflection on the exceptional academic culture of the Muscarelle Museum. On behalf of the students and myself, I have much to say, but in a few simple words, for now, thank you.

Schuyler Lolly, Student Intern, 2007-09, Class of ’09
Anyone who has seen even a sampling of these exhibitions knows a list does not do them justice. The quality and variety of exhibitions brought to the Museum continues to serve the community and The College well. We have developed and organized seventeen out of the last twenty-five exhibitions, an amazing task for a museum our size. In response to a continuation of distinguished exhibitions, attendance at the Museum has increased dramatically. Attendance in 2005 was just over 11,000 people. Attendance at the Medici exhibition in only eight weeks exceeded that and yearly attendance more than doubled from FY 2005 – 2006 to FY 2006 – 2007. Paid attendance increased six times from FY 2005 – 2006 to FY 2006 – 2007. Student attendance increased by over twenty-five percent from FY 2006 – 2007 to FY 2007 – 2008. To date in 2009, we are on track to double the attendance again, inching above 60,000 due to all of our on-site and off-site programs, outreach, exhibitions, student and faculty programs, and events.

**EXHIBITIONS**

**Impressions & Expressions: Modern Masters of American Printmaking**
April 11 - June 26, 2008

**Pursuing Perfection: Selected Loans & Highlights of the Museum Collection**
January 25 - November 2, 2008

**Painting the Italian Landscape: Views from the Uffizi**

**Legacy of the Generations: Jacob Lawrence’s Legend of John Brown; Up a Hill, Down a Hollow: The Paintings of Mississippi Folk Artist Effie Lee Spell Read; By Howard Finister from God: Man of Visions**
November 16 - December 16, 2007

**America the Beautiful: The Monumental Landscape of Clyde Butcher**
September 6 - December 16, 2007

**Building a College: The Colonial Revival Campus at The College of William & Mary**
September 6 - November 12, 2007

**Stars & Stripes:**
- Rare & Historic American Flags from the Collection of Mark & Rosalind Shenkman
  June 16 - July 29, 2007
- Visions of the Soul: Works by Hans Friedrich Grohs
  May 5 - July 29, 2007
- An American Story: The Wyeth Family Tradition in Art
  April 21 - May 27, 2007
- David Roberts: Nineteenth-Century Views of Egypt and the Holy Land on Loan from Friends of the Reves Center
  February 10 - April 8, 2007

**The Faithful Samuri: Kuniyoshi Woodblock Prints**
February 10 - April 8, 2007

**Jaune Quick-To-See Smith: Contemporary Native American Paintings and the Response to Colonization ... Anniversary of the Beginning ... Beginning of the End**
February 10 - April 8, 2007

**10th W&M Faculty Show**

**Medici in America, Natura Morta: Still-Life Paintings & the Medici Collections & Caravaggio’s Still Life with Fruit on a Stone Ledge**
November 11, 2006 - January 7, 2007

**The Tsars’ Cabinet:**
- Two Hundred Years of Russian Decorative Arts Under the Romanovs; Russian Realist Paintings by Byacheslav Zabelin: The Wurdeman Collection; Tradition: Russian Icons in the Age of the Romanovs from Hillwood Museum & Gardens
  August 26 - October 8, 2006
- Lewis Cohen: Five Decades, Drawings & Sculptures, A Retrospective
  April 8 - June 4, 2006
- Tapestries: The Great Twentieth-Century Modernist
  January 21 - March 26, 2006
- Eloquent Vistas: The Art of Nineteenth-Century Landscape Photography from the George Eastman House Collection
  November 5, 2005 - January 8, 2006
- Charles E. Burchfield: Backyards and Beyond
  August 27 - October 23, 2005
The dictionary definition of “docent” is “one who teaches as a volunteer.” And that’s literally what I’ve been doing for the past fifteen years. We Muscarelle docents, however, define our mission more simply. We say it’s “giving tours,” to pre-schoolers, grades K-12, high school and college students, and to the always-challenging seniors (of which I am one). Two tours stand out in my past. In one, I had the privilege of watching severely-handicapped individuals in wheelchairs smile and enthuse over the artwork. In the second tour, given to high school art students, I learned to never, ever prejudge. The student who knew the most about the art and who appreciated it the most was decked out in chains and body jewelry. That young man was totally devoted to learning.

But “docenting” is about more than giving tours. It’s learning about art history and preparing for upcoming exhibitions like Tiffany. I sat down at the computer at noon recently, and never moved from the spot for four hours completing the final draft of a proposed presentation. It was mentally exhausting, but totally satisfying.

To me, however, the best part of the docent experience is being incorporated into the Muscarelle Museum family. The friendly greetings of Charles or Ernest or Larry as I walk towards the front desk, and the precious friendship of staff members such as Amy, Ursula, Odilia, and Cindy, make me feel “I’m at home.” I’m touched when our director, Aaron, shows his appreciation for my efforts. And I love being in the back, in the working part of the Museum. What a privilege to enter that crowded, bustling space, to feel part of all that’s going on in the life of the Muscarelle.

Above all else, I am blessed by the friendship forged with my fellow docents during these past fifteen years. It is my joy to be a small part of the Muscarelle scene.

Karen Spaulding, Member & Docent
### INCOMING LOANS
- **The Owens Foundation (2004 – ongoing)**
  - Robert Henri, *Portrait of Mrs. Haseltine*, 1914, oil on canvas
  - Edward Pottast, *Bathers in the Surf (Coney Island, NY)*, c. 1910-20, oil on board
  - Severin Roesen, *Two Tiers of Fruit with Compote of Strawberries*, oil on canvas
  - Alfred Thomas Bricher, *Along the Coast*, c. 1890, oil on canvas
  - Ernest Lawson, *Aqueduct at Little Falls, New Jersey*, c. 1906, oil on canvas
  - John Sloan, *Piano Trio*, 1946, oil on canvas
  - John Frederick Kensett, *Afternoon in the Adirondacks*, 1849, oil on canvas
  - Thomas Sully, *George Washington*, 18th-century, oil on canvas
  - Thomas Cole, *Study for Voyage of Life*, c. 1840, oil on canvas
  - John Sloan, *Piano Trio*, 1946, oil on canvas
  - John George Brown, *Sympathy*, 19th-century, oil on canvas

- **Thomas Dosset and Associates (2005 – ongoing)**
  - Titian (Tiziano Vecellio), *Portrait of Federico II Gonzaga*, 1539/40, oil on canvas

- **A Private Collection (September 2006 – January 2007)**
  - Michelangelo Merisi da Caravaggio, *Still Life with Fruit on a Stone Ledge*, c. 1603, oil on canvas

- **The Collection of Francesco and Oletta Lauro (2007 – ongoing)**
  - Diego de Silva Velázquez, *Apollo in the Forge of Vulcan*, 1630, oil on canvas
  - Salvator Rosa, *Landscape*, 17th-century, oil on canvas
  - Domenico Gargiulo, called Micco Spadaro, *Abraham Visited by Three Angels*, 17th-century, oil on canvas
  - Luca Giordano, *Saint Michael Expelling the Rebel Angels*, 17th-century, oil on canvas

  - Hans Friedrich Grohs, *Sunflowers in Storm*, c. 1920, oil on canvas
  - Hans Friedrich Grohs, *Landscape with Town and Sun*, c. 1917, oil on canvas
  - Hans Friedrich Grohs, *Dahlias*, c. 1965, oil on canvas

- **Julian Fore (January 2008 – April 2008)**
  - Andy Warhol, four works from the *À la recherche du shoe perdu series*, 1955, one drawing and three lithographs

  - Henri Lebasque, *Untitled (River Scene)*, early 20th-century, oil on canvas
  - Rembrandt van Rijn, *The Strolling Musicians*, c. 1635, etching
  - Rembrandt van Rijn, *Death of the Virgin*, 1639, etching and drypoint
  - Albrecht Dürer, *The Great Horse*, 1505, etching
  - Pablo Picasso, *Bacchanale*, c. 1955, etching and aquatint

### OUTGOING LOANS
- **Loan to the Virginia Historical Society**
  - *Virginia’s Diplomats* (February – July 2006)
    - Rembrandt Peale, *Portrait of William Short*, 1806, oil on canvas

- **The Peninsula Fine Arts Center**
  - *American Watercolor Masters* (June – August 2007)
    - Milton Avery, *Landscape in Blue and Green*, 1957, watercolor, gouache and oil on paper
    - Abraham Walkowitz, *Ladies Strolling*, c. 1920, pencil and watercolor on paper
    - Blanche Lazzell, *Abstraction*, 1929, watercolor and pencil on paper
    - Reynolds Beal, *Corinto, Nicaragua, Santa Eliza, Grace Line*, 1933, watercolor and pencil on paper

- **The Virginia Historical Society**
    - Pierre Harache, *London*, two-handled cup and cover, 1686-87, silver gilt
    - Unknown, *Portrait of Bishop John Johns*, c. 1826, oil on canvas

- **The Peninsula Fine Arts Center**
  - *Beyond the Image: Abstraction Today* (June – August 2008)
    - Norman Bluhm, *Untitled Abstract*, oil on canvas
    - Michael Goldberg, *Untitled Abstract*, 1959, oil on paper
    - Beulah Stevenson, *Rhythm with Three Guitars*, 1952, oil on canvas

- **The Irish Museum of Modern Art and Vancouver Art Gallery**
    - Georgia O’Keeffe, *White Flower*, 1932, oil on panel
ACQUSITIONS

In the past three years the Muscarelle has acquired over 500 works of art, mostly through generous gifts or donations of funds to purchase select works. The works acquired have greatly strengthened our collection, and important groups of works were given including a major collection of German Expressionist woodcuts from the Bauhaus master artist, Hans Friedrich Grohs, over 150 photographs and Polaroids by Andy Warhol, and many master Japanese prints by the most significant artists such as Yoshitoshi, Kuniyoshi, Utagawa and Hiroshige. We have also received individual works by Piranesi, Picasso, Dürer, Rouault, Käthe Kollwitz, and Jaune-Quick-to-See Smith, to name just a few. Due to our green initiatives, we are making our entire list of acquisitions available on our website at www.wm.edu/muscarelle/annualreport; however, here we thank our donors for their generous gifts.

The Annenberg Foundation
Anonymous Donors
Anonymous Parent of W&M Class of ’10 student
Barbara and James Bilderback
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Georgiana Kornwolf
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Vinyard Acquisitions & Conservation Endowment
Andy Warhol Foundation for the Visual Arts, Inc.
Mortimer Zuckerman

BEYOND THE NUMBERS

My experiences at The Muscarelle Museum of Art have provided me numerous, unique and exiting opportunities to pursue and accomplish my goals. Since my first week on campus I have worked at the Muscarelle. Through my work at the Muscarelle, I have developed more skills, talents, and opportunities than I could have imagined. From starting as a once-a-week volunteer to now working as the Assistant to the departments of Education, Development, and New Media, I have grown tremendously. I now organize and coordinate the student volunteers of the Museum, developed and maintain the calendar of events and blogs of the Museum. I also helped with the development and implementation of the new brand identity and website of the Museum.

Tasks and assignments given to me as a staff member at the Museum have provided many avenues of exploration that, without the Muscarelle, I would have never known existed. Being able to work on projects for educational programs and developmental campaigns are vital experiences that supplement the Art History degree program at The College. The Muscarelle is continuously engaging students from various disciplines in order to provide them with crucial skills that are necessary to their professional development. With these skills and the remarkable instruction of the College faculty, students from William & Mary are able to go into arts careers of their choice and succeed.

Rusty Meadows,
Student Intern 2007-09, Class of ’11
The Museum has always had a strong commitment to public programming, and we could not possibly list the many programs here over the last few years. The graph below shows a great increase in the programs we offer to members, the community and The College. From several one-month exhibitions, to student driven shows in the Sadler Center at The College, to big collaborations amongst twelve academic departments, we have increased our service to our biggest donor and constituents: the faculty, staff and students of The College. This chart of programs certainly showcases our accomplishments over the past few years, but what it does not show are the thousands of volunteer hours by Friends, Docents and student volunteers. None of these programs could have happened without the continued support of our core of volunteers. Through their efforts we see the success of our events and programming.

<table>
<thead>
<tr>
<th></th>
<th>Youth Classes</th>
<th>W&amp;M Events</th>
<th>College Classes</th>
<th>Community Events</th>
<th>Museum Openings</th>
<th>Gallery Talks &amp; Lectures</th>
<th>Docent Tours</th>
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* Members' Trips *

**August 10, 2005**  
_Capturing Beauty: American Impressionist & Realist Painting from the McGlothlin Collection; Virginia Museum of Fine Arts & Tuckahoe Plantation_

**October 15, 2005**  
_All’s Well that Ends Well, performance at the Blackfriars Playhouse & Woodrow Wilson’s Presidential Library & Birthplace; Staunton, VA_

**February 28, 2006**  
_Cézanne in Provence, National Gallery of Art_

**March 14, 2007**  
_Strokes of Genius: Rembrandt’s Prints and Drawings, National Gallery of Art & Highlights of the Permanent Collections of American Art Museum & the National Portrait Gallery_

**October 31, 2007**  
_Chihuly at the Phipps Conservatory and Botanical Gardens, The Carnegie Museum, Heinz Memorial Chapel, and the Andy Warhol Museum; Pittsburgh, PA_

**December 11, 2007**  
_J. M. Turner; Edward Hopper; & Let the World In: Prints by Robert Rauschenberg, National Gallery of Art_

**November 12, 2008**  
_Pompeii and the Roman Villa; Oceans, Rivers, and Skies: Ansel Adams; Robert Adams, & Alfred Stieglitz; & Jan Lievens: A Dutch Master Rediscovered, National Gallery of Art_

**December 10, 2008**  
_Mary Cassatt: Friends and Family, National Museum of Women in the Arts & Georgia O’Keeffe & Ansel Adams: Natural Affinities, American Art Museum_
HIGHLIGHTED EVENTS

October 22, 2005
Let’s All Meet on East Street Gala

September 14-17, 2006
Art in Bloom
Beautiful flowers and great art are natural partners. This multi-day event was filled with receptions, auctions and a great time celebrating art and flowers with music, food and the admiration of many patrons.

November 11, 2006
Medici Masked Gala
One hundred and forty guests were transported back to the Renaissance on this night with a string quartet and tables filled with food and flowers as if taken from the paintings in the exhibition, *Natura Morta: Still-Life Paintings and the Medici Collections*.

October 10, 2007
An American Celebration
This casual evening event coincided with the spectacular exhibition *America the Beautiful: The Monumental Landscapes of Clyde Butcher*. The students were quickly drawn to his dramatic photography. The poems that emerged from their close observation were striking portraits that captured the spirit of the natural settings portrayed in Butcher’s work. To watch the students sitting quietly and staring—almost reverently—at the exceptional photographs made me realize how meaningful cultural experiences of this nature can be to the lives of our young people.

March 1, 2008
Muscaraelle Museum of Art
25th Anniversary Celebration
Glenn Lowry, the first director of the Muscarelle Museum of Art and current director of Museum of Modern Art, was a guest of honor along with Thomas Graves, Jr., Miles Chappell, and other founders of the Museum.

BEYOND THE NUMBERS

Elizabeth Bishop, winner of the National Book Award, reminded us in her poem, “The Monument,” of the importance of looking closely at art to ensure that we don’t miss significant details: “It is the beginning of a painting, a piece of sculpture, or poem, or monument . . . . Watch it closely.” Whenever I visit art galleries, I try to put aside the pressing concerns of the day long enough to notice the intricacies of a work of art. I am grateful for recent experiences at the Muscarelle Museum, where I was granted ample time to explore the exhibits in depth, as well as to write and share my own poetry.

The first experience occurred in the fall of 2007. Dr. Lee Alexander, a professor of creative writing at The College of William & Mary, invited me to conduct an art-inspired poetry workshop in one of the Museum’s galleries. Clyde Butcher’s large format photographs graced the walls in the stunning exhibition, *America the Beautiful: The Monumental Landscapes of Clyde Butcher*. The students were quickly drawn to his dramatic photography. The poems that emerged from their close observation were striking portraits that captured the spirit of the natural settings portrayed in Butcher’s work. To watch the students sitting quietly and staring—almost reverently—at the exceptional photographs made me realize how meaningful cultural experiences of this nature can be to the lives of our young people.

Last May, I participated in a writing activity, organized by Dr. Amy Gorman, Curator of Education & New Media, and Edward Lull, an Executive Director of the Poetry Society of Virginia. Members of the Society gathered in the main gallery to select works from the permanent collection to inspire poems. For over an hour, I stood in front of Hans Grohs’ *Nordlicht* and recorded images that resulted in a poem, entitled “Northern Lights.” Following Bishop’s wise counsel, I sought to capture the restless energy of Groh’s passionate painting by centering on the details.

More recently, I gave a poetry reading at the Museum with Williamsburg resident Sofia Starnes. In addition to “Northern Lights,” I shared other poems inspired by the life and work of such luminaries as Georgia O’Keeffe, Frida Kahlo, Diego Rivera, and Vincent Van Gogh. As a writer, attuned to the revelations that art brings to viewers, I welcomed this opportunity to read my work to the community at large.

I value my association with the Muscarelle Museum and fully intend to take advantage of its programs in 2009. Thank you for broadening your educational offerings to include activities that enrich the lives of learners of all ages.

Carolyn Foronda, Poet Laureate of Virginia, 2006-2008
<table>
<thead>
<tr>
<th>Inventory Number</th>
<th>Artist</th>
<th>Title</th>
<th>Medium and Dimensions</th>
<th>Acquisition Method and Funders</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005.001</td>
<td>ACKROYD, NORMAN</td>
<td>Shropshire</td>
<td>Aquatint, 56/60</td>
<td>Museum Purchase (Arnold Klein Gallery) with funds provided by Christian Vinyard</td>
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<td>2005.002</td>
<td>ACKROYD, NORMAN</td>
<td>Moonlight Valley</td>
<td>Aquatint, 19/75</td>
<td>Museum Purchase (Arnold Klein Gallery) with funds provided by Christian Vinyard</td>
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<td>2005.003</td>
<td>ACKROYD, NORMAN</td>
<td>South Cadbury Hill</td>
<td>Aquatint, 35/50</td>
<td>Museum Purchase (Arnold Klein Gallery) with funds provided by Christian Vinyard</td>
</tr>
<tr>
<td>2005.004</td>
<td>ACKROYD, NORMAN</td>
<td>Broadford Bay - Snowclouds</td>
<td>Aquatint, 29/90</td>
<td>Museum Purchase (Arnold Klein Gallery) with funds provided by Christian Vinyard</td>
</tr>
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<td>2005.005</td>
<td>SHANKS, NELSON</td>
<td>Portrait of James Kelly</td>
<td>Oil on canvas</td>
<td>Purchase (the artist)</td>
</tr>
<tr>
<td>2005.006</td>
<td>BITTINGER, NED</td>
<td>Portrait of Dr. Henry Kissinger</td>
<td>Oil on linen</td>
<td>Friends of the Chancellor, Friends of the College: The Honorable Lawrence S. Eagleburger; Peter G. Peterson Fund; Mr. and Mrs. Thomas McLarty; McLarty International; The Annenberg Foundation; Christine Vick, North Oak LLC; Mortimer Zuckerman</td>
</tr>
<tr>
<td>2005.007</td>
<td>SERRANO, LUIS E.</td>
<td>The Bedrock</td>
<td>Graphite on paper</td>
<td>Purchase (the artist), Museum Acquisition Fund</td>
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<tr>
<td>2005.008</td>
<td>BLEDSOE, JERRY H.</td>
<td>Christmas 1959</td>
<td>Tempera on toned paper</td>
<td>Gift of Dr. Jerry H. Bledsoe</td>
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<td>2005.009</td>
<td>UNKNOWN</td>
<td>Strawberry and Deadly Nightshade</td>
<td>Watercolor</td>
<td>Gift of Graham and Gale Hood</td>
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<td>2005.010</td>
<td>ANDO HIROSHIGE</td>
<td>Act I: The Hachiman Shrine. Examination of the Helmets, from the series The Chushingura</td>
<td>Woodblock print</td>
<td>Gift of Mr. and Mrs. Herbert Libertson</td>
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<tr>
<td>2005.011</td>
<td>ANDO HIROSHIGE</td>
<td>Act II: Momoi Mansion, from the series The Chushingura</td>
<td>Woodblock print</td>
<td>Gift of Mr. and Mrs. Herbert Libertson</td>
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<td>2005.012</td>
<td>ANDO HIROSHIGE</td>
<td>Act III: Ashikaga Palace, from the series The Chushingura</td>
<td>Woodblock print</td>
<td>Gift of Mr. and Mrs. Herbert Libertson</td>
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<td>2005.013</td>
<td>ANDO HIROSHIGE</td>
<td>Act IV: The Seppuku Judgement at Yenya’s Castle, from the series The Chushingura</td>
<td>Woodblock print</td>
<td>Gift of Mr. and Mrs. Herbert Libertson</td>
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<td>2005.014</td>
<td>ANDO HIROSHIGE</td>
<td>Act V: The Shotgun Scene, from the series The Chushingura</td>
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<td>ANDO HIROSHIGE</td>
<td>Act VI: Kanpei’s Seppuku, from the series The Chushingura</td>
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<td>2005.016</td>
<td>ANDO HIROSHIGE</td>
<td>Act VII: Ichiriki Tea House, Gion Street, Kyoto, from the series The Chushingura</td>
<td>Woodblock print</td>
<td>Gift of Mr. and Mrs. Herbert Libertson</td>
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<td>2005.017</td>
<td>ANDO HIROSHIGE</td>
<td>Act VIII: The Bridal Journey, from the series The Chushingura</td>
<td>Woodblock print</td>
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<td>2005.018</td>
<td>ANDO HIROSHIGE</td>
<td>Act IX: Yuranosuke’s House, from the series The Chushingura</td>
<td>Woodblock print</td>
<td>Gift of Mr. and Mrs. Herbert Libertson</td>
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<td>2005.019</td>
<td>ANDO HIROSHIGE</td>
<td>Act X: Outside Amakawaya at Night, from the series The Chushingura</td>
<td>Woodblock print</td>
<td>Gift of Mr. and Mrs. Herbert Libertson</td>
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<td>2005.020</td>
<td>ANDO HIROSHIGE</td>
<td>Act XI, Vendetta Scene 1: Crossing Ryogoku Bridge, from the series The Chushingura</td>
<td>Woodblock print</td>
<td>Gift of Mr. and Mrs. Herbert Libertson</td>
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<td>2005.021</td>
<td>ANDO HIROSHIGE</td>
<td>Act XI, Vendetta Scene 2: At Moronao’s Mansion, from the series The Chushingura</td>
<td>Woodblock print</td>
<td>Gift of Mr. and Mrs. Herbert Libertson</td>
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<td>2005.022</td>
<td>ANDO HIROSHIGE</td>
<td>Act XI, Vendetta Scene 3: The Capturing Moronao, from the series The Chushingura</td>
<td>Woodblock print</td>
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<td>Accession No.</td>
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<td>Title</td>
<td>Collection</td>
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<td>Act XI, Vendetta Scene 5: Crossing the Sumida River, Etai Bridge, from the series The Chushingura</td>
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<td>Mr. and Mrs. Herbert Libertson</td>
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<td>Act XI, Vendetta Scene 6: Sunrise at Sengakuji Temple, from the series The Chushingura</td>
<td>Woodblock print</td>
<td>Mr. and Mrs. Herbert Libertson</td>
</tr>
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<td>2005.026</td>
<td>HASUI, KAWASE</td>
<td>View of Onsengadake from Amakusa, from the series Selected Landscapes of Japan</td>
<td>Woodblock print</td>
<td>David Libertson</td>
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<td>2005.027</td>
<td>KITAGAWA SHIMBI, called EISEN</td>
<td>UTAMARO Naniwaya Okita Holding a Tea Cup</td>
<td>Woodblock print</td>
<td>Mr. Thomas Carnase</td>
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<td>2005.028</td>
<td>KITAGAWA SHIMBI, called EISEN</td>
<td>Courtesans Segawa and Ichikawa from Matsuba-ya</td>
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<td>Mr. Thomas Carnase</td>
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<td>2005.029</td>
<td>IKEDA YOSHINOBU, called EISEN</td>
<td>Beautiful Woman and Face Powder</td>
<td>Woodblock print</td>
<td>Mr. Thomas Carnase</td>
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<tr>
<td>2005.030</td>
<td>TOYOHARA YASOHACHI, called KUNIYOSHI</td>
<td>The Lovers</td>
<td>Woodblock print</td>
<td>Margit and Hugo M. Deligtisch</td>
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<tr>
<td>2005.031</td>
<td>IKEDA YOSHINOBU, called EISEN</td>
<td>Geisha, from the series Contest of Modern Beauty</td>
<td>Woodblock print</td>
<td>Ms. Christine Doty</td>
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<td>2005.032</td>
<td>UTAGAWA KUNISADA, also called TOYOKUNI III</td>
<td>Night Rain, from the series Mitate Eight Images from the Tale of Genji</td>
<td>Woodblock print</td>
<td>Ms. Christine Doty</td>
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<td>2005.033</td>
<td>IKEDA YOSHINOBU, called EISEN</td>
<td>Beautiful Woman Holding an Umbrella in Snow</td>
<td>Woodblock print</td>
<td>Ms. Christine Doty</td>
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<td>2005.034 A-C</td>
<td>UTAGAWA KUNIYOSHI</td>
<td>Dance of Shizuka</td>
<td>Woodblock print</td>
<td>Mr. John Fuegi</td>
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<td>2006.001</td>
<td>PIRANESI, GIOVANNI BATTISTA</td>
<td>Sezione di uno de’ Cunei del Teatro di Macello, from the series Le Antichita’ di Roma, Vol. IV, plate XXIX</td>
<td>Etching</td>
<td>Professor and Mrs. James McCord</td>
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<td>2006.002</td>
<td>KRIESBERG, IRVING</td>
<td>Mexican Cripple’s Family</td>
<td>Oil on canvas</td>
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<td>2006.003</td>
<td>KRIESBERG, IRVING</td>
<td>End of a Dream</td>
<td>Oil on canvas</td>
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<td>2006.004</td>
<td>ABBEY, EDWIN AUSTIN</td>
<td>Here, Behind the Screen, from Oliver Goldsmith’s She Stoops to Conquer</td>
<td>Etching</td>
<td>Graham and Gale Hood</td>
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<td>2006.005</td>
<td>ABBEY, EDWIN AUSTIN</td>
<td>Tony (Apart to Mrs. Hardcastle) “Then Why Don’t You Tell Her So At Once?” from Oliver Goldsmith’s She Stoops to Conquer</td>
<td>Etching</td>
<td>Graham and Gale Hood</td>
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<td>2006.006</td>
<td>ABBEY, EDWIN AUSTIN</td>
<td>I’m Mistaken, Or I Heard Voices, from Oliver Goldsmith’s She Stoops to Conquer</td>
<td>Etching</td>
<td>Graham and Gale Hood</td>
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<td>2006.007</td>
<td>ABBEY, EDWIN AUSTIN</td>
<td>My Dear Constance, Why Will You Deliberate Thus? from Oliver Goldsmith’s She Stoops to Conquer</td>
<td>Etching</td>
<td>Graham and Gale Hood</td>
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<td>2006.008</td>
<td>Attributed to EISEN, TOMIOKA</td>
<td>The Lovers</td>
<td>Woodblock print</td>
<td>Margit and Hugo M. Deligtisch</td>
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<td>The Lovers</td>
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<td>Margit and Hugo M. Deligtisch</td>
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<td>2006.010</td>
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<td>The Lover</td>
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<td>Margit and Hugo M. Deligtisch</td>
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<td>2006.011</td>
<td>KUNIYOSHI</td>
<td>Mase Magoshiro Masatatsu, from the series The Biographies of the Loyal Retainers</td>
<td>Woodblock print</td>
<td>Florence and Carl Golub</td>
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**Gifts:**
- Ms. Christine Doty
- Mr. Thomas Carnase
- Mr. John Fuegi
- Graham and Gale Hood
- Anonymous Gift
- Professor and Mrs. James McCord
- Ms. Christine Doty
- Mr. and Mrs. Herbert Libertson
- David Libertson
- Mr. Thomas Carnase
- Mr. and Mrs. Herbert Libertson
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<td><em>Strolling, the Appearance of a Wife in Meiji Era</em> from the series <em>The Thirty-Two Aspects of Women</em></td>
<td>Woodblock print</td>
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<td>2006.013</td>
<td>Tomimoto, Ku</td>
<td><em>New York</em></td>
<td>Silkscreen with mesh collage</td>
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<td>2006.014</td>
<td>Okamoto, Yoshimi</td>
<td><em>Fox Mirror</em></td>
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<td>Nishijima, Katsuyuki</td>
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<td>Kuroda, Kenkichi</td>
<td><em>Summer</em></td>
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<td>Yoshida, Tsukasa</td>
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<td>Matsushima, Junko</td>
<td><em>Color of Wind</em></td>
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<td><em>Between the Trees</em></td>
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<td>Fukushima, Ichiro</td>
<td><em>Out to Sea</em></td>
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<td><em>Take a Rest</em></td>
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<td>Osugi, Shoji</td>
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<td>Satō, Morihiro</td>
<td><em>Landscape A</em></td>
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<td>2006.026</td>
<td>Shitanda, Zen</td>
<td><em>Easel</em></td>
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<td>Shitanda, Zen</td>
<td><em>Brugel</em></td>
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<td>Kurosaki, Akira</td>
<td><em>Les Tenebres Vermeilles</em></td>
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<td>Yoshida, Chizuko</td>
<td><em>Season B</em></td>
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<td><em>Mode 3</em></td>
<td>Silkscreen</td>
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<td>Sekino, Junichiro</td>
<td><em>Sumo Portrait</em></td>
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<td>2006.032</td>
<td>Tajima, Hiroyuki</td>
<td><em>Wapopo</em></td>
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<td>Sugiuра, Kazutoshi</td>
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<td>Mori, Yoshitoshi</td>
<td><em>Selling New Year Decorations</em></td>
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<td>Hashimoto, Okie</td>
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<td>2006.036</td>
<td>Hagiwara, Hideo</td>
<td><em>Work A</em></td>
<td>Woodblock print</td>
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<td>Yoshida, Toshi</td>
<td><em>Baobabu and Rhino</em></td>
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<td>FUKITA, FUMIAKI&lt;br&gt;&lt;em&gt;Ryuhyo: Floating Ice&lt;/em&gt;&lt;br&gt;Woodblock print</td>
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<td>WAKO, SHUJI&lt;br&gt;&lt;em&gt;Cherries&lt;/em&gt;&lt;br&gt;Woodblock print</td>
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<td>2006.043</td>
<td>TAMAI&lt;br&gt;&lt;em&gt;Striped Body&lt;/em&gt;&lt;br&gt;Woodblock print</td>
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<td>COHEN, LEWIS&lt;br&gt;&lt;em&gt;James Blair Mask&lt;/em&gt;&lt;br&gt;Bronze</td>
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<td>KORYUSAI&lt;br&gt;&lt;em&gt;Lovers&lt;/em&gt;&lt;br&gt;Woodblock print on paper</td>
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<td>SAROYAN, WILLIAM&lt;br&gt;&lt;em&gt;Fresno #7&lt;/em&gt;&lt;br&gt;Watercolor on paper</td>
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<td>2007.002</td>
<td>WHISTLER, JAMES ABBOTT&lt;br&gt;&lt;em&gt;Street in Saverne&lt;/em&gt;&lt;br&gt;Etching on paper</td>
<td>Gift of Dr. Geoffrey Feiss</td>
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<td>2007.003</td>
<td>ROUAULT, GEORGES&lt;br&gt;&lt;em&gt;The Passion&lt;/em&gt;&lt;br&gt;Wood engraving on paper</td>
<td>Gift of Barbara and James Bilderback</td>
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<td>2007.004</td>
<td>UNKNOWN&lt;br&gt;&lt;em&gt;Virgin of the Rosary&lt;/em&gt;&lt;br&gt;Engraving on silver</td>
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<td>2007.005</td>
<td>REDOUTÉ, PIERRE-JOSEPH&lt;br&gt;&lt;em&gt;Tulipe Sauvage&lt;/em&gt;&lt;br&gt;Stipple engraving on paper</td>
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<td>REDOUTÉ, PIERRE-JOSEPH&lt;br&gt;&lt;em&gt;Crocus&lt;/em&gt;&lt;br&gt;Stipple engraving on paper</td>
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<td>2007.007</td>
<td>BROWNE, GEORGE ELMER&lt;br&gt;&lt;em&gt;Edge of Town&lt;/em&gt;&lt;br&gt;Oil on canvas</td>
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<td>2007.008</td>
<td>MORSE, SAMUEL F.B.&lt;br&gt;&lt;em&gt;Head study&lt;/em&gt;&lt;br&gt;Oil on millboard</td>
<td>Gift Paul M. Rider</td>
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<td>2007.009</td>
<td>PICASSO, PABLO&lt;br&gt;&lt;em&gt;Enfants from Le Frère Mendiant (Heads)&lt;/em&gt;&lt;br&gt;Drypoint</td>
<td>Gift of an anonymous parent of William and Mary student (Class of 2010)</td>
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<td>PICASSO, PABLO&lt;br&gt;&lt;em&gt;The Old King (Grande Illusion)&lt;/em&gt;&lt;br&gt;Lithograph</td>
<td>Gift of an anonymous parent of William and Mary student (Class of 2010)</td>
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<td>UTAGAWA KUNIYOSHI&lt;br&gt;&lt;em&gt;The Fight on the Roof (Triptych)&lt;/em&gt;&lt;br&gt;Woodblock print, ink and color on paper</td>
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<td>UTAGAWA KUNISADA&lt;br&gt;&lt;em&gt;The Chushingura: A Kabuki Play (Triptych)&lt;/em&gt;&lt;br&gt;Woodblock print</td>
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<td>UNKNOWN&lt;br&gt;&lt;em&gt;Cranes, Snow and Stream&lt;/em&gt;&lt;br&gt;Ink, color, gold leaf, powdered gold and gofun on paper</td>
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<td>2007.015</td>
<td>HIRAYAMA, HAKUHO&lt;br&gt;&lt;em&gt;Two Cranes and Pine Tree&lt;/em&gt;&lt;br&gt;Sumi ink, color and gold leaf on paper</td>
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<td>HIRAYAMA, HAKUHO&lt;br&gt;&lt;em&gt;Mountains and River&lt;/em&gt;&lt;br&gt;Sumi ink on gold silk</td>
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<td>TOYOKUNI&lt;br&gt;&lt;em&gt;The Kabuki Actor Suketakaya Takasuka&lt;/em&gt;&lt;br&gt;Woodblock Print</td>
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<td>TOYOKUNI&lt;br&gt;&lt;em&gt;The Kabuki Actor Iwai Hanshiro as Osata&lt;/em&gt;&lt;br&gt;Woodblock Print</td>
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2007.021 | UTAGAWA HIROSHIGE
--UTAGAWA KUNISADA
Suma
Woodblock Print
Gift of Mr. and Mrs. Herbert Libertson

2007.022 | IKEDA YOSHINOBU, called EISEN
Happy : Heoiji Temple
Woodblock print
Gift of Mr. and Mrs. Herbert Libertson

2008.001 | GROHS, HANS
Village Street
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.002 | GROHS, HANS
The Adoration
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.003 | GROHS, HANS
The Descent of the Holy Spirit at the Birth of Christ
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.004 | GROHS, HANS
The Raising of Adam
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.005 | GROHS, HANS
A Prayer Unto Death
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.006 | GROHS, HANS
Lake of Death
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.007 | GROHS, HANS
War Mother
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.008 | GROHS, HANS
The Hospital Train
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.009 | GROHS, HANS
The Weary
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.010 | GROHS, HANS
The Kiss of Death
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.011 | GROHS, HANS
Awake from the Delusion of Death
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.012 | GROHS, HANS
Death with Mothers and Children
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.013 | GROHS, HANS
The Expulsion from Paradise
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.014 | GROHS, HANS
Death Over the Trenches
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.015 | GROHS, HANS
Death and the Fisherman
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.016 | GROHS, HANS
Death and the Woman at the Well
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.017 | GROHS, HANS
Death and the Woodcutter
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.018 | GROHS, HANS
Death and the Sower
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund

2008.019 | GROHS, HANS
Death and the Reaper
Woodblock print
Purchase (the artist's daughter), the Ralph and Doris Piper Lamberson Memorial Endowment Fund
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<td>H. Von Zütpfen</td>
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<td>2008.159</td>
<td>GROHS, HANS</td>
<td>“One of you shall betray me” John 13:20</td>
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<td>GROHS, HANS</td>
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<td>Woodblock print</td>
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2008.180 | GROHS, HANS
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<td>2008.185</td>
<td>GROHS, HANS</td>
<td><em>The Battle of Meldorf, Death of Johann Russe</em></td>
<td>Woodblock print</td>
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<td>GROHS, HANS</td>
<td><em>Der Blutt Rank</em></td>
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<td>GROHS, HANS</td>
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<td>2008.190</td>
<td>GROHS, HANS</td>
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<td>GROHS, HANS</td>
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<td>GROHS, HANS</td>
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<td>2008.196</td>
<td>GROHS, HANS</td>
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<td>Oil on canvas</td>
<td>Gift of the Fraukin Grohs Collinson - Grohs Collinson Trust in honor of Miles and Marcial Chappell for the 25th Anniversary of the Muscarelle Museum of Art</td>
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<td>2008.197</td>
<td>SMITH, JAUNE QUICK-TO-SEE</td>
<td><em>Dragonfly Rises to the Dance</em></td>
<td>Charcoal and pencil</td>
<td>Purchase (Peter J. Wojcik, New York), Gene A. and Mary A. Burns Art Acquisitions Fund, Julian W. Fore Muscarelle Endowment, and Vinyard Acquisitions and Conservation Endowment</td>
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<td>SMITH, JAUNE QUICK-TO-SEE</td>
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<td>2008.204</td>
<td>COHEN, LEWIS</td>
<td><em>Portrait of James D. Kornwolf</em></td>
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<td>2008.205</td>
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<td>Chamberlain, Samuel</td>
<td>The Palace Gardens</td>
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<td>Near Pasadena</td>
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<td>Gedenkblatt fur Karl Liebknect (Memorial for Karl Liebknect)</td>
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<td>2008.220</td>
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<tr>
<td>2008.213</td>
<td>Cheffetz, ASA</td>
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