Tiffany Studios, design attributed to Clara Driscoll (American, 1861–1945). Hanging Head Dragonfly Lamp on Mosaic and Turtleback-Tile Base, c. 1906. Glass, mosaic, and bronze: 86.4 x 57.2 cm. Roger and J. Peter McCormick endowments, Robert Allerton Purchase Fund, Goodman Endowment for the Collection of the Friends of American Art, Pauline S. Armstrong Endowment, Edward E. Ayer Endowment in memory of Charles L. Hutchinson; restricted gift of the Antiquarian Society in memory of Helen Richman Gilbert and Lena Turnbull Gilbert, Sandra van den Broek, Mr. and Mrs. Henry M. Bachbinder, Mr. and Mrs. Robert O. Delaney, Mr. and Mrs. Wesley M. Dixon, Jamee and Marshall Field, Celia and David Hilliard, Elizabeth Souder Louis, Mrs. Herbert A. Vance, and Mr. and Mrs. Morris S. Weeden (2006.2).
Acquisitions

July 1, 2005–June 30, 2006

African and Amerindian Art

African


**North American**


**South American**

Peru, north coast; Moche, *Vase Depicting Warriors in Battle and Capturing Prisoners, 100 B.C.—A.D.*

American Art

Ceramics

Glass
Tiffany Glass and Decorating Company or Tiffany Studios, Jack-in-the-Pulpit Vase, 1900/12, Favrine glass: gift of Mr. and Mrs. Irving T. Kean in memory of Emily Kean and Frank Carland (2005.88). Tiffany Studios, design attributed to Clara Driscoll, Hanging Head Dragonfly Lamp on Mosaic and Turtleback-Tile Base, c. 1906, glass, mosaic, and bronze: Roger and J. Peter McCormick endowments, Robert Allerton Purchase Fund, Goodman Endowment for the Collection of the Friends of American Art, Pauline S. Armstrong Endowment, Edward E. Ayer Endowment in memory of Charles L. Hutchinson; restricted gift of the Antiquarian Society in memory of Helen Richman Gilbert and Lena Turnbull Gilbert, Sandra van den Broek, Mr. and Mrs. Henry M. Buchbinder, Mr. and Mrs. Robert O. Delaney, Mr. and Mrs. Wesley M. Dixon, Jamee and Marshall Field, Celia and David Hilliard, Elizabeth Souder Louis, Mrs. Herbert A. Vance, and Mr. and Mrs. Morris S. Weeden (2006.2).

Metalwork
Jessie M. Preston, Large Silver and Amethyst Pierced Pendant; Wireback Pendant with Pink Tourmaline and Yellow Quartz; Gold-washed Pierced Pendant with Turquoise Cabochon; Gold-washed Choker with Four Pierced Stamped Plaques, Dark Opal Cabochons; Geometric Stickpin with Pink Quartz and Mother of Pearl; Nine Simple Cabochon Stickpins; Two Small Mother of Pearl Jewelry Segments; Two Round Silver Belt Buckles with Stylized Geometric Monogram; Oval Silver Belt Buckle with Stylized Geometric Monogram; Rectangular Silver Belt Buckle with Stylized Geometric Monogram; Brass Name Plaque; Square Copper Relief Decorated Segment, 1900/42: restricted gift of Neville and John H. Bryan; through prior acquisition of various donors (2005.30–52).

Painting

Architecture and Design
(The location of all projects is Chicago and the state is Illinois, unless otherwise stated.)

Asian Art

Burmese

Manuscript. Artist unknown, Kammavaca, 20th cent., manuscript in Pali script with cover boards; manuscript: cloth, gilt lacquer; cover boards: lacquer on wood; gift of Abraham Hoffer (2005.170).

Chinese


Japanese


Painting. Ike Taiga, Group Pilgrimage to the Jizo Nun, 1755/65, hanging scroll, ink and red pigment on paper; Kate S. Buckingham Endowment; Margaret Gentles Fund; restricted gift of Roger L. Weston, George and Roberta Mann, Harlow and Susan Higinbotham, Charles C. Haffner III, and James M. and Carol D. Trapp (2005.168).

Prints. Hiratsuka Un’ichi, thirty prints: Crane Pulling Cart from Roof Tile, 1930s; Decorative Disk from Roof Tile, 1930s; Edge of Tile from Roof Tile, 1930s; Mother and Child Tending Plants from Roof Tile, 1935; Horse Pulling Carriage with Drive from Roof Tile, 1935; Ancient Tile from Roof Tile, 1930s; Clay Seal of Tachibana District from Roof Tile, 1930s; Scroll-like Segment on a Tile from Roof Tile, 1935; Rosette-like Segment of Tile from Roof Tile, 1932; Rosette-like Segment of Tile from Roof Tile, 1939; Characters from Roof Tile, 1940; Floral Frond from Roof Tile, 1933; Geometrics and Partial Cross-Hatching from Roof Tile, 1940; White Character from Roof Tile, 1940; Rosette-X in Center from Roof Tile, 1930s; Character in Square from Roof Tile, 1930s; Bold Symbol in Square from Roof Tile, 1930s; Characters in Square from Roof Tile, 1930s; Characters in Square from Roof Tile, 1930s; Hub and Spokes Segment from Roof Tile, 1930s; Horse and Rider from Roof Tile, 1935; Rectangular Tile Segment from Roof Tile, 1930s; Character and Cross-Hatching from Roof Tile, 1940; Bearded Face from Roof Tile, 1935; Rosette Segment from Roof Tile, 1930s; Characters in Cross-Hatching from Roof Tile, 1940; Partial Rosette Segment from Roof Tile, 1930s; Peony from Roof Tile, 1930s; Three-Quarters Rosette with Fleur de Lis from Center, 1930s; Rosette Quarter Panels, 1930s; gift of Theodore and Luann Van Zelst, Hiratsuka Un’ichi—Van Zelst Family Collection (2005.175-204); fourteen prints: Toyoyo (burial figure of a Tang woman), 1943; View of Nobuto in Chiba Prefecture, 1922; St. Luke’s Hospital in Tsukiji, from the series After the Earthquake, 1925; One Glass Water (rose flower in glass),

LEFT, BELOW: Ike Tsai (Japanese, 1723–1776). Group Pilgrimage to the Jizo Nun, Edo period (1615–1868), 1755/65. Hanging scroll; ink and red pigment on paper; 54.9 x 123.2 cm. Kate S. Buckingham Endowment; Margaret Gentles Fund; restricted gift of Roger L. Weston, George and Roberta Mann, Harlow and Susan Higinbotham, Charles C. Haftner III, and James M. and Carol D. Trapp (2005.168).

RIGHT: Penobscot (?), Maine. Pail, c. 1760. Birchbark; 35.6 x 34.3 x 27.3 cm. Wirt D. Walker Fund (2005.288).


AABOVE: Peter De Wint (English, 1784–1849). In Wales between Bangor and Capel Curig, 1830s. Watercolor over traces of graphite on ivory wove paper; 36.5 x 53 cm. Suzanne Searle Dixon and Margaret Day Blake endowments (2006.86).

ABOVE: Designed by Edward William Godwin (English, 1833–1886); made by William Watt (English, 1834–1885). Sideboard, c. 1876. Ebonized mahogany with glass, silvered brass; 184.2 x 253.3 x 50.2 cm with leaves extended. Robert Allerton, Harry and Maribel G. Blum, Mary and Leigh Block, Mary Waller Langhorne, Mrs. Siegfried G. Schmidt, Tilie C. Cohn, Richard T. Crane, Jr., Memorial, Eugene A. Davidson, Harriott A. Fox, Florence L. Notter, Kay and Frederick Kreihbiel, European Decorative Arts Purchase, and Irving and June Seaman endowments; through prior acquisition of the Estate of Reid Martin (2005.529).


RIGHT, BELOW RIGHT: Designed by Carlo Bugatti (Italian, 1856–1940). Cobra Chair, 1902. Wood, parchment, copper, pigment; h. 97 cm. Major Acquisition Funds (2006.103).

LEFT, BELOW: Probably Lasta; Ethiopia. _Triptych Icon with Central Image of the Virgin and Child_, late 17th cen., reign of Iyassu I (1682–1706). Tempera on linen, mounted on wood and bound with cord; 67 x 74 cm. Director’s Fund (2006.11).


1943; *Three-Color Glazed Vase of Qianlong (A.D. 1736–96)* with *Plum Blossoms, 1965; Pasadena Palm, California* (plus cover), 1978, watercolor on *shikishi* board; *Daruma Face* (local folk motif, poetry board), c. 1978, watercolor on *shikishi* board; *Small Mountains of Izumo, Shimane-ken, 1932; Night at Nihonbashi Bridge (Tokyo), 1946; *Sakurada-mon Gate, from the series Eight Imperial Moat, 1929; Shinobazu-no-ike Pond in Snowy Scene, 1930; *Nude* (sitting on a rock), 1925; *Okutama in Autumn, 1927; Nagasaki Doll* (with baby on her back), 1959; gift of T. David and Cindy Van Zelst, Hiratsuka Un’ichi—Van Zelst Family Collection (2005.205–18).


**Korean**


**Vietnamese**

**Ceramics.** Artists unknown, a group of seven vessels originally from the Hoi An shipwreck: *Large Plate; Miniature Water Dropper in the Shape of a Blowfish, Four Miniature Lidded Boxes; Miniature Pear-Shaped Bottle;* 15th cen., underglaze blue porcelain: gift of Cheney Cowles (2006.4–10).

**Contemporary Art**

**Drawing**


**Painting**


**Photography**


Video and Film


European Decorative Arts

Furniture


German. Attributed to Heinrich Ludwig Rohde, *Slant-Front Desk (Bureau en pente)*, c. 1725, marquetry with maple, amaranth, mahogany, and walnut on spruce and oak: restricted gift of Kathryn Gilbertson, Kay and Frederick Krehbiel, Doris and Stanford Marks, Mrs. Eric Oldberg, Harry Root, Melinda and Paul Sullivan; through prior acquisition of Robert Allerton; European Decorative Arts Purchase Fund (2006.102).


Sculpture


Medieval through Modern European Painting, and Modern European Sculpture

Painting


Sculpture


Photography

Prints and Drawings

Drawings


**Prints**


Flemish. Nicolas de Bruyn, eleven plates from Heads of Kings and Heroes, 1594: Hector of Troy, plate one (first edition); Alexander of Macedonia, plate two; Julius Caesar, plate three; Josue Dux, plate four; King David, plate five; Judas Maehabenus, plate six; Carolus Magnus, plate seven; King Arthur, plate eight; Godofridus Bulonis, plate nine; Hector of Troy, plate one (later edition); Josue Dux, plate four (later edition); engravings: Amanda S. Johnson and Marion J. Livingston Endowment (2005.397.1–11).


Textiles

American


Bessarabian
Carpet (Kilim), 1842, wool, cotton, and bast fiber, slit and dovetailed tapestry weave: gift of Mr. and Mrs. Joseph W. Fell (2006.72).

Chinese

English

French
Length of Dress or Furnishing Fabric, possibly Lyon, 1832/70, silk, plain weave with self-patterning weft floats and areas of warp-float faced satin weave and moire finish, woven on loom with Jacobean attachment: restricted gift of the Estate of Belle M. Borland (2006.165).

Greek or Turkish
Towel, cotton, plain weave; embroidered with cotton and silver-colored metal in chain stitch, cross-stitch, herringbone stitch, and buttonhole stitch with applied mirrors: gift of Mrs. Lee Winfield Alberts (2005.451)

Indian

Indonesian
Ceremonial Head or Shoulder Cloth, Sumatra, Minangkabau people, 20th cen., rayon, cotton, plain weave with supplementary wefts; Tapis (Ceremonial Skirt), East Sumba, probably Kapunduk area, 20th cen., cotton, polyester, and rayon, warp resist-dyed (warp ikat) warp-faced plain weave with supplementary warps; Eu van Zuilen, Sarong, Java, Pekalongan people, c. 1930, cotton, plain weave; resist-printed (batik); Sarong, Timor, Beboki, Tetum people, 20th cen., cotton, warp resist-dyed (warp ikat), plain weave with supplementary wefts; Tapis (Ceremonial Skirt), Sumatra, Lampung area, 1900/50, cotton, weft-faced plain weave, embroidered with gilt-metal-stripped-wrapped cotton, applied sequins; Pua (Ceremonial Textile), Borneo, Iban people, 20th cen., cotton, warp resist-dyed (warp ikat); extended warp-faced plain weave; Tapis (Ceremonial Skirt), Sumatra, Lampung area, Abung people, 1900/50, silk, gilt-metal wrapped cotton, warp-faced plain weave with gilt-metal wrapped cotton thread needlework: gift of E. M. Bakwin (2005.454–60).

Italian
Four Panels, Venice, 18th cen., silk, satin weave, painted: gift of Mrs. William J. Robertson (2005.441.a–d).

Japanese
Akiko Ishigaki, Scarf, Okinawa, late 20th cen., silk and pineapple fiber, plain weave; Scarf, late 20th cen., silk and wool, plain weave, resist-dyed; edging: plain weave, double cloth with areas of extended plain
weave and weft-faced plain weave: gift of Mrs. Lee Winfield Alberts (2005.446, 448). *Kimono*, Japan, late Taisho period, 1920s, silk, cotton, plain weave, resist-dyed warps and wefts; *Kimono*, late Taisho/early Showa period, 1920s/30s, silk, viscose rayon (delustered), cotton; plain weave, stenciled warps; *Kimono*, early Showa period, 1930s, silk, rayon, plain weave, stenciled warps; *Haori*, early Showa period, 1930s, silk, “gold” metal threads, plain weave, satin weave, stenciled; lining: twill weave damask; ties: plaited; *Haori*, early Showa period, 1930s, silk, plain weave; resist-dyed wefts; lining: plain weave; printed pattern; *Kimono*, early Showa period, 1920s, silk, plain weave; resist-dyed; *Kimono*, early Showa period, 1930s, silk, rayon, “gold” metal-wrapped threads, cotton, plain weave with supplementary weft of “gold” metallic threads, resist-dyed; lining: plain weave; *Kimono*, early Showa period, 1930s, silk, rayon, “silver” metal foil on paper, plain weave with supplementary wefts, stenciled warps and resist-dyed wefts; *Haori*, early Showa period, 1930s, silk, viscose rayon, plain weave; stenciled warp; lining: plain weave; resist-dyed; ties: cross and recross; restricted gift of the Christa C. Mayer Thurman Textile Endowment and the Estate of James Tigerman (2005.600–06).

**Uzbek**

*Wall Hanging Composed of Three Panels*, Bukhara, 1825/75, silk, warp-faced plain weave, warp-dyed (ikat); binding: plain weave; lining on reverse: cotton, warp-floated faced satin weave; *Wall Hanging Composed of Five Panels*, Bukhara, 1801/50, silk, warp-faced plain weave, warp-dyed (ikat); *Wall Hanging Composed of Five Panels*, possibly Samarkand, 1850/75, silk, warp-faced plain weave, warp-dyed (ikat); *Wall Hanging Composed of Five Panels*, Samarkand or Bukhara, 1850/75, silk, cotton, warp-faced plain weave, warp-dyed (ikat); *Portion of a Loom Length*, Bukhara, 1850/75, silk, twill weave with supplementary pile warps forming cut velvet; *Portion of a Loom Length*, Bukhara, 1875/1900, silk, twill weave with supplementary pile warps forming cut velvet; *Woman’s Robe*, Bukhara, 1840s/60s, silk, cotton, warp-faced plain weave, warp-dyed (ikat); main lining: plain weave, printed; center opening lining: warp-faced plain weave; bottom edge lining: plain weave; cuff lining: twill weave; edging: warp twining; gift of Guido Goldman (2005.600–06).

**Thai**