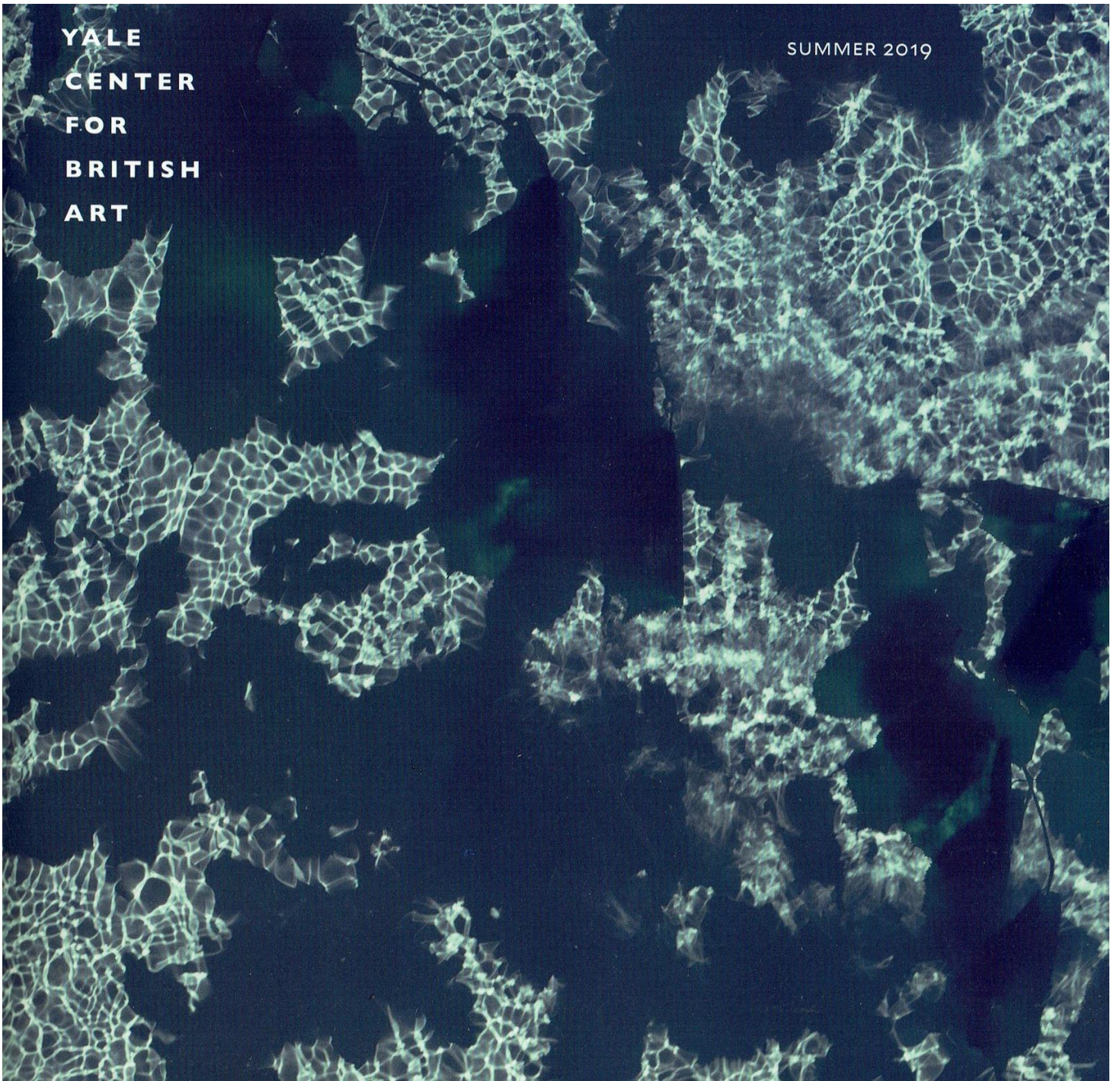
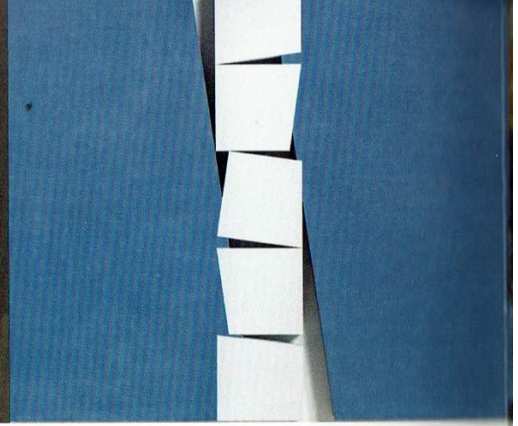


YALE
CENTER
FOR
BRITISH
ART

SUMMER 2019





From the Director

Dear Friends,

Reflecting on my seventeen years as director of the Yale Center for British Art, I feel deeply grateful to have had the honor and privilege to lead such a distinguished institution. The greatest pleasure has come from working with wonderful people whose friendship I shall treasure forever—colleagues at the Center and our sister institution, the Paul Mellon Centre for Studies in British Art, in London (PMC); students and scholars from across Yale and around the world; partners at museums, libraries, and research institutes across the globe; donors and lenders; and audience members whose presence gives life to our galleries, classrooms, and lecture hall.

We have accomplished so much with the PMC and associated institutions internationally. Most publicly, we have crafted over fifty major loan exhibitions, with attendant workshops, performances, symposia, and award-winning publications, published in partnership with Yale University Press (YUP). Through these projects, we have supported the work of thousands of students and scholars from across the world to learn from our shared collections and programs. Many of our institutions have collaborated to offer our collections free to all through our cutting-edge digital humanities programs.

We now seek to link these online collections seamlessly to allow audiences worldwide to explore the rich global history of British art. And in partnership, we have extended the resources to analyze and treat our collections in the development of our conservation and conservation science programs, ensuring that the objects in our collective care will be there for generations to come. Our own program to conserve our landmark building designed by Louis I. Kahn also has produced a model conservation plan, which has helped to steer the conservation of other modern buildings of cultural significance according to best practices. These initiatives, and so many more, have enhanced scholarship internationally and extended our conversations with the broader public in vitally important ways.

On June 19, we will celebrate the opening of *Photographs | Contemporary Art: Recent Gifts and Acquisitions*, which will feature works given to, or purchased by, the Center in recent years. A selection of major gifts and promised gifts, as well as important purchases made with funds from Friends of British Art, will illuminate the expanding depth and richness of the Center's exceptional collections. I am particularly gratified by the generosity of Joan W. and Henry J. Binder, Yale MAH 1978, who have established a generous endowment to care for the collection they will leave to the Center and to add to the holdings of modern and contemporary prints

in the future. I also am pleased to announce a special gift of nearly 1,400 British photographs from the Joy of Giving Something Foundation, Inc. The donation expands dramatically the Center's photographic collections, which range from works by the earliest practitioners to the most celebrated photographers working today.

In this issue of the calendar we acknowledge those benefactors who presented gifts to the Center in 2018. A list of works added to our collection, including those acquisitions made with the endowment established for the institution by Paul Mellon, as well as funds generously donated to us by our Friends of British Art, begins on page 16.

Last year, the Royal Academy of Arts in London celebrated 250 years of its annual Summer Exhibition. In conjunction with the celebration our colleagues at the PMC produced *chronicle250.com*. We are excited to report that this online publication has won the 2019 People's Voice Webby Award in the category of General Websites—Art, as well as the 2019 Gold MUSE Award from the American Alliance of Museums, in the Online Experience category. We also are honored that our recent publication *George Shaw: A Corner of a Foreign Field* has won Best in Show at the 2019 New England Museum Association (NEMA) Publication Awards. Published by the Center and PMC, in association with YUP, the volume accompanied an exhibition of the same



The Royal Academy Summer Exhibition: A Chronicle, 1769-2018



name, which was on view here in 2018, and at the Holburne Museum in Bath earlier this year.

With great pride, we announce that New Haven Mayor Toni Harp and Yale President Peter Salovey have presented Linda Friedlaender, Senior Curator of Education, with an Ivy Award. For more than twenty years, Linda has developed innovative programs to engage all members of the community, including family activities, opportunities for visitors with special needs, and our annual Summer Teacher Institute.

In June, the Center will join colleagues from across Yale to offer a weeklong program in partnership with the Alliance of Historically Black Colleges and University (HCBU) Museums and Galleries. The program, funded by the Samuel H. Kress Foundation, will bring undergraduates and their faculty mentors to campus to learn about career opportunities in conservation. Later in the summer, the Center will welcome professors from colleges around the country to attend a seminar entitled “Art and Society in Britain, Hogarth to Turner (1730–1851).” Taught by Professor Tim Barringer, this course is sponsored by the Council of Independent Colleges and underwritten by the Samuel H. Kress Foundation. Additionally, in collaboration with the PMC, as well as the Yale School of Art, the Yale History of Art

on the topic of the artists’ collective will be held in London for graduate students in art history and the fine arts.

I am absolutely delighted to be passing the baton to Courtney J. Martin, whose appointment as the Center’s sixth director will commence on July 1. Since Courtney will be taking the summer months to transition into her new position and will begin her regular duties in September, she has asked Deputy Director Constance Clement to assist as interim director, given her superb service as acting director on two previous occasions. I am deeply indebted to Cecie for agreeing to take on these additional duties.

While a doctoral candidate at Yale, Courtney was a Graduate Research Assistant at the Center, contributing to the exhibition *Art and Emancipation in Jamaica: Isaac Mendes Belisario and His Worlds*. She has gone on to a distinguished career as a professor at Vanderbilt and Brown, and as Deputy Director and Chief Curator at DIA. I join my colleagues in welcoming her home to the Center, and to Yale!

With my sincere thanks for your many years of support and friendship.

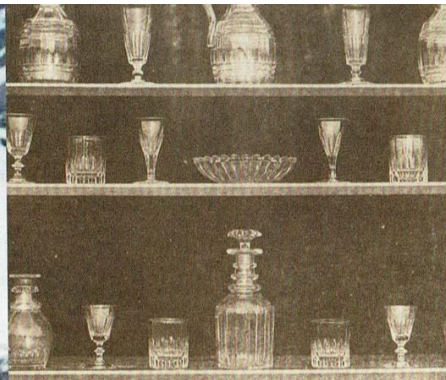
Warm regards,
Amy Meyers

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British Art | Selected Works on Loan
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A removable Calendar of Events is stapled into the center of this issue.

- Amy Meyers, photo by Michael Marsland
- Horatio Ross, *The Lone Pine Tree*, ca. 1858, waxed paper negative, Yale Center for British Art, Gift of Charles Isaacs and Carol Nigro in honor of Amy Meyers
- John Carter, *Identical Shapes: Vertical Cascade* (detail), 2013, acrylic with marble powder on plywood, Promised gift of James Bartos, Yale BA 1975, © the artist
- Sir Peter Lely, *Diana and her Nymphs at a Fountain*, ca. 1645–50, oil on canvas, Yale Center for British Art, Paul Mellon Fund, new acquisition



portrayal of the world's wilderness." The artist will discuss his many adventures over the years as an artist-explorer, explaining why he cares so deeply about the remaining uncultivated regions of our endangered planet. This program will be live-streamed.

This program is presented with support of the Yale Center for British Art through the generosity of the Terry F. Green 1969 Fund for British Art and Culture.

- Tony Foster painting Everest from above Ngozumpa (17,600 ft.), Nepal, 2005, photograph © Mike Nathan, courtesy Foster Art & Wilderness Foundation
- William Henry Fox Talbot, *Articles of Glass* (detail), ca. 1843, salted paper print from a paper negative, Yale Center for British Art, Paul Mellon Fund
- Barbara Walker, *The Big Secret II: Shock and Awe* (detail), 2015, conté crayon, Yale Center for British Art, Friends of British Art Fund
- *To Henry Hunt, Esqr. as chairman of the meeting assembled on St. Peter's Field, Manchester on the 16th. of August* (detail), 1819, aquatint and etching, © Trustees of the British Museum, British Museum
- Allan Ramsay, *William Hunter* (detail), 1763–66, oil on canvas, The Hunterian, University of Glasgow
- Jean-Siméon Chardin, *A Lady Taking Tea* (detail), 1735, oil on canvas, The Hunterian, University of Glasgow

Photographs | Contemporary Art: Recent Gifts and Acquisitions

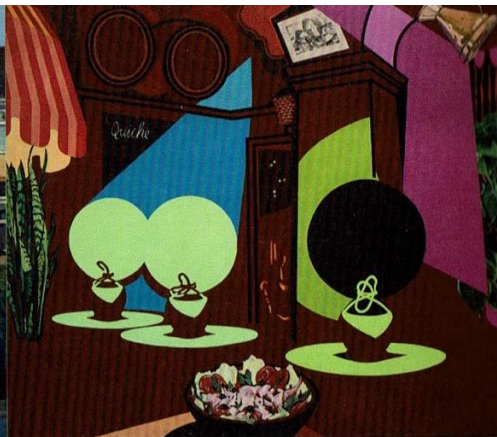
June 20–September 8, 2019

Paul Mellon's founding gifts to the Yale Center for British Art included important early nineteenth-century publications illustrated with some of the first paper-print photographs ever made. These publications served as the core of a small and somewhat miscellaneous collection of photographs, which grew very slowly over time. In recent years, however, through a combination of important purchases and major gifts, the Center's photographic collection has developed into a serious representation of this important aspect of Britain's visual culture.

This exhibition shows the depth and richness of the expanding photography collection, from the birth of photography, with calotypes by William Henry Fox Talbot (1800–1877) and Calvert Richard Jones (1802–1877), to the work of contemporary photographers, such as Martin Parr (b. 1952) and Anna Fox (b. 1961). The display celebrates the extraordinary gifts of Michael Childers, Graham Howe, Charles Isaacs and Carol Nigro, Dr. and Mrs. Charles Isaacs Sr., Dr. J. Patrick and Patricia Kennedy, Hans Kraus Jr., and others who have enabled the Center to take this major step forward.

Over the last years, the Center's collections of approximately 2,000 paintings and 60,000 prints and drawings, given by Paul Mellon, also have been augmented by contributions from generous patrons who have donated works not only from the historic past but also from the last decades of the twentieth century and the first decades of the twenty-first. In this exhibition, a selection of recent and promised gifts to the Center highlights outstanding works, both figurative and abstract, from British pop in the 1960s to the current moment. Major gifts and promised gifts from James Bartos, Yale BA 1975; Joan and Henry Binder, Yale MAH 1978; Laura and James Duncan, Yale BA 1975; Barbara Hoerner, Samuel and Gabrielle Lurie; Susan and Fredric Finkelstein, Yale BA 1963; Robert Priseman and Ally Seabrook; Roxanne Rosoman; and Driek and Michael Zirinsky, as well as purchases made with funds from John O'Brien and Friends of British Art, form the center of this display.

Photographs | Contemporary Art: Recent Gifts and Acquisitions has been curated by Scott Wilcox, Deputy Director for Collections; Chitra Ramalingam, Associate Curator of Photography; Amy Meyers, Director; Lars Kokkonen, Assistant Curator of Paintings and Sculpture; Molly Dotson, Assistant Curator of Rare Books and Manuscripts; and Elisabeth Fairman, Chief Curator of Rare Books and Manuscripts.



2018 GIFTS & ACQUISITIONS

PAINTINGS AND SCULPTURE

Simon Burton (born 1973), *Divine*, 2014, oil on linen, Gift of the Priseman Seabrook Collection, B2018.28.11

Simon Carter (born 1961), *Yacht*, 2009, acrylic on canvas, Gift of the Priseman Seabrook Collection, B2018.28.12

Patrick Caulfield (1936–2005), *Wine Bar*, 1983, acrylic on canvas, Gift of Samuel and Gabrielle Lurie in honor of Amy Meyers, B2018.9.1

- Edward Collier, *A Letter Rack*, 1695, oil on canvas, Yale Center for British Art, Paul Mellon Fund
- George Shaw, *Mum's*, 2018, Humbrol enamel on canvas, Yale Center for British Art, Friends of British Art Fund
- Patrick Caulfield, *Wine Bar*, 1983, acrylic on canvas, Yale Center for British Art, Gift of Samuel and Gabrielle Lurie in honor of Amy Meyers, © 2019 Artists Rights Society (ARS), New York / DACS, London
- Sean Williams, *Our Bloody Hell*, 2017, acrylic on board, Yale Center for British Art, Gift of the Priseman Seabrook Collection, © The Artist
- Francis Bedford, *Harlech Castle, North Wales*, ca. 1860, albumen print from wet collodion negative, Yale Center for British Art, Gift of Charles Isaacs and Carol Nigro

Jules Clarke (born 1975), *Dancing on Ice*, 2011, oil on canvas, Gift of the Priseman Seabrook Collection, B2018.28.8

Edward Collier (1642–1708), *A Letter Rack*, 1695, oil on canvas, Paul Mellon Fund, B2018.6

Nathan Eastwood (born 1972), *Time Passing*, 2013, enamel on board, Gift of the Priseman Seabrook Collection, B2018.28.15

Joseph Gott (1786–1860), *Sylvia and the Wounded Stag*, 1824, terracotta, Paul Mellon Fund, B2018.4

Susan Gunn (born 1965), *Black Gesso Study, Space IV*, 2008, gesso on canvas, Gift of the Priseman Seabrook Collection, B2018.28.9

Alex Hanna (born 1964), *Bubble 6*, 2014, oil on canvas, Gift of the Priseman Seabrook Collection, B2018.28.13

Marguerite Horner (born 1954), *Glimpse*, 2010, oil on linen, Gift of the Priseman Seabrook Collection, B2018.28.10

John Hoyland (1934–2011), ten works, 1996–2001, acrylic on canvas,

Gift of Samuel and Gabrielle Lurie, B2018.9.6–15

Henry John Hudson (active 1881–1912), *Margaret Crawley*, ca. 1896, oil on canvas, Gift of Sally M. and Peter J. O'Brien, B2018.2

Phil Illingworth (born 1955), *Shaman*, 2014, MDF, wood, gesso, acrylic paint, varnish, Gift of the Priseman Seabrook Collection, B2018.28.3

John Kelly (born 1965), *After Picasso (jug and saucer)*, 2000, oil on linen, Gift of Happy and Robert W. Doran, Yale BA 1955, B2018.16

Anne Schwegmann-Fielding (born 1967), *Spoon*, 2009, metal and ceramic, Gift of the Priseman Seabrook Collection, B2018.28.2

George Shaw (born 1966), *Mum's*, 2018, Humbrol enamel on canvas, Friends of British Art Fund, B2018.10

Graham Sutherland (1903–1980), *The Tank*, 1959, oil on canvas, Bequest of Professor William Kelly Simpson, Yale BA 1947, MA 1948, PhD 1954, B2018.12.1

Max Tannahill (born 1959), *Brown Whale*, 2017, wood, Gift of the Priseman Seabrook Collection, B2018.28.1

Keith Vaughan (1912–1977), *Interior with Nude*, 1949, oil on canvas, Bequest of Professor William Kelly Simpson, Yale BA 1947, MA 1948, PhD 1954, B2018.12.2

Sean Williams (born 1966), *Our Bloody Hell*, 2017, acrylic on board, Gift of the Priseman Seabrook Collection, B2018.28.14

PRINTS AND DRAWINGS

Alastair Adams (born 1969), *Preparatory Drawing for Portrait of Tony Blair*, ca. 2011, charcoal on paper, Gift of the Artist, B2018.26

Gilbert Adams (1906–1996), Gift of Jennifer Dimoline Radford
Portrait of a Young Girl, 1932–33, silver gelatin print with applied pencil and watercolor, B2018.24.1
Portrait of Two Young Girls, 1932–33, silver gelatin print with applied pencil, B2018.24.2



Richard Dykes Alexander (1788–1865), *Professor Henslow with Plant*, ca. 1855, salted paper print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.2

James Anderson (1813–1877), *Base of the Column of Antoninus Pius, Vatican*, ca. 1857, salted paper print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.3

Thomas Annan (1829–1887), *Loch Ranza*, early 1860s, albumen print, Gift of Charles Isaacs and Carol Nigro, B2018.7.4

William Bambridge (1819–1879), Gift of Charles Isaacs and Carol Nigro
Cedars at Maturity in Belvidere Wood, age 104 years, 1864, albumen print from wet collodion negative, B2018.7.14

Group of Scotch Pines near the Obelisk, age 104 years, 1864, albumen print from wet collodion negative, B2018.7.15

George Bankart (d. 1903), *View on the Trent, Nottingham Castle in the Distance*, 1860s, albumen print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.107

George Baxter (1804–1867), Gift of Linda G. Mitchell and David M. Doret, Yale BA 1968
The Landing of Her Majesty at Cove, Ireland in 1849, 1850, baxter print, B2018.18.6

Winter, 1859, baxter print, B2018.18.8

Foreign Department at the Great Exhibition, Hyde Park, 1853, baxter print, B2018.18.22

F. Beazley (active 1865–1871), *Tree Study*, 1860s, albumen print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.108

Francis Bedford (1816–1894), Gift of Dr. and Mrs. Charles T. Isaacs
Kenilworth Castle, ca. 1865, albumen print from wet collodion negative, B2018.3.1

Cedar, At Warwick, undated, albumen print from wet collodion negative, B2018.3.6

Harlech Castle, North Wales, ca. 1860, albumen print, B2018.7.5

Rushford Mill, ca. 1865, carbon print from wet collodion negative, B2018.7.6

Glen at Lynmouth, undated, albumen print, B2018.7.49

Henry Berthoud (1790/1810–1864), *Windsor Castle*, undated, etching and aquatint with hand coloring in watercolor, Gift of Linda G. Mitchell and David M. Doret, Yale BA 1968, B2018.18.14

Richard Parkes Bonington (1802–1828), *Mademoiselle Rue Nue, Vue de Dos*, 1820, black chalk and white chalk, Paul Mellon Fund, B2018.15

A. Booty Esq. (active 1867), *Trees in the Snow*, 1860s, albumen print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.7

Samuel Bourne (1834–1912), *Caves of Elora*, between 1865 and 1867, albumen print from wet collodion negative, Gift of Dr. and Mrs. Charles T. Isaacs, B2018.3.2

H. T. Bowers (active nineteenth century), *St. Peters Church, Clearwell, England*, 1860s, albumen print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.8

Carrington Bowles (1724–1793), *A View in Richmond Gardens, Surry*, undated, etching and line engraving, Gift of Linda G. Mitchell and David M. Doret, Yale BA 1968, B2018.18.31

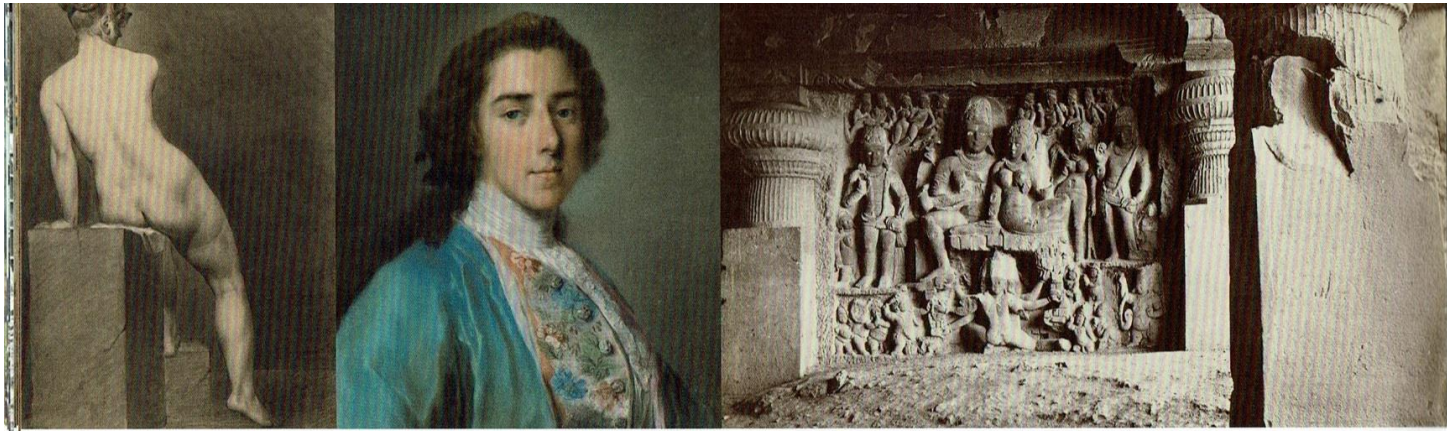
Reverend George Wilson Bridges (1788–1863), *Choragic Trophy of Lyscirates, B.C. 335*, ca. 1848, salter paper print from paper negative, Paul Mellon Fund, B2018.20.13

Benjamin Browning (1788–1863), *The Dewerstone Near Bickleith, Devon*, 1856, albumenized salted paper print from waxed paper negative, Gift of Dr. and Mrs. Charles T. Isaacs, B2018.3.3

Robert Burrows (1810–1883), Gift of Charles Isaacs and Carol Nigro
Banks of the River Orwell, ca. 1859, salted paper print from waxed paper negative, B2018.7.10

Plant Study, 1860s, albumen print from wet collodion negative, B2018.7.11

William Henry Bustin (active late nineteenth–early twentieth century), *Portrait of a Man, a Woman Sitting on Fence, and Boy Holding a Basket*, Gift of Charles Isaacs and Carol Nigro, B2018.7.38



Rosalba Carriera (1675–1757), *Portrait of Henry Fiennes Pelham-Clinton, ninth Earl of Lincoln and second Duke of Newcastle*, 1741, pastel, Paul Mellon Fund, B2018.5

Patrick Caulfield (1936–2005), Gift of Samuel and Gabrielle Lurie
Still Life Ingredients, 1976, screen print, B2018.9.2

Picnic Set, 1978, screen print, B2018.9.3

Red Jug and Lamp, 1992, screen print, B2018.9.4

Ah! This Life Is So Everyday, 1973, screen print, B2018.32.1

- Richard Parkes Bonington, *Mademoiselle Rue Nue, Vue de Dos*, 1820, black-and-white chalk, Yale Center for British Art, Paul Mellon Fund

- Rosalba Carriera, *Portrait of Henry Fiennes Pelham-Clinton, ninth Earl of Lincoln and second Duke of Newcastle*, 1741, pastel on paper, Yale Center for British Art, Paul Mellon Fund

- Samuel Bourne, *Caves of Elora*, between 1865 and 1867, albumen print from wet collodion negative, Yale Center for British Art, Gift of Dr. and Mrs. Charles T. Isaacs

- Michael Childers, *Dame Diana Rigg (1968)* and *Sir Lawrence Olivier (1975)*, inkjet prints, Yale Center for British Art, Gift of the artist

- Sir Howard Hodgkin, *For Bernard Jacobson*, 1979, lithograph from four zinc plates with hand coloring, Yale Center for British Art, Gift of Samuel and Gabrielle Lurie

Robert Henry Cheney (ca. 1800–1866), *Pitchford Hall, Sussex*, ca. 1853, albumen print from waxed paper negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.12

Michael Childers (b. 1944), forty-one inkjet prints, 1968–2002, Gift of the artist, B2018.17.1–41

W. Church Esq. (active 1862–1867), *On the Teith, near Collander*, 1860s, albumen print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.13

Sue Coe (b. 1951), *These Workers Have Not Been Paid in Five Weeks*, 1994, graphite, crayon, and gouache, Gift of Barbara Sunderman Hoerner, B2018.23.13

Reverend Alexander Colvin (1830–1903), *Summer Shade (Gate)*, 1867 or 1868, albumen print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.1

Charles Conway (active 1850s), *Winter*, 1855, albumen print from wet collodion negative, Gift of Dr. and Mrs. Charles T. Isaacs, B2018.3.8

Samuel Cousins (1801–1887), Gift of Linda G. Mitchell and David M. Doret, Yale BA 1968

Field Marshal the Duke of Wellington, K.G., 1848, mezzotint and stipple engraving, B2018.18.24
Her Majesty Queen Victoria, 1838, mezzotint, etching, and stipple engraving, B2018.18.27

David Cox (1783–1859), *The Opening of New London Bridge*, 1831, watercolor and graphite, Paul Mellon Fund, B2018.14

Andrew Crane (b. 1949), *Steppe*, 2015, acrylic, Gift of the Priseman Seabrook Collection, B2018.28.7

William Daniell (1769–1837), *Sir Giles Rooke*, 1809, soft-ground etching, Gift of Linda G. Mitchell and David M. Doret, Yale BA 1968, B2018.18.4

William Alfred Delamotte (1775–1863), *A Rainbow over the River Avon*, 1801, watercolor, Gift of Ronald E. Bornstein in memory of Carroll John Cavanaugh Jr., Yale BA 1964, B2018.30

Reverend N. B. Drummond (active 1860s), *Loch Earu*, 1860s, albumen

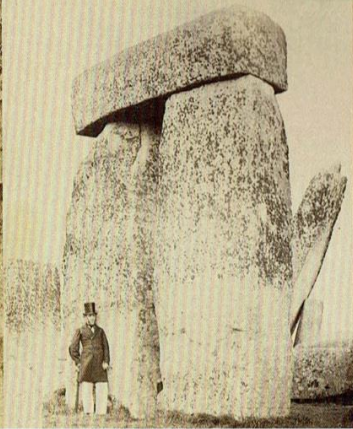
print from wet collodion negative, Gift of Dr. and Mrs. Charles T. Isaacs, B2018.3.9

Claude-Marie Ferrier (1811–1889), *Agricultural Instruments by Crosskill*, 1851, salted paper print, Gift of Charles Isaacs and Carol Nigro, B2018.7.25

Frederick Fiebig (active mid-nineteenth century), *Hindoo Temple on the Banks of the Hooghly, Calcutta*, ca. 1850, salted paper print from paper negative, Paul Mellon Fund, B2018.20.14

Francis Frith & Co. (1859–1971), Gift of Charles Isaacs and Carol Nigro
Colossi and Sphynx at Wady Saboua, 1858, albumen print from wet collodion negative, B2018.7.26
Tenby Castle Hill, &c., 1890, platinum print, B2018.7.27
North Sands, Tenby, 1890, platinum print, B2018.7.28
Lydstep, Natural Arch., 1890, platinum print, B2018.7.29
South Sands, Tenby, 1890, platinum print, B2018.7.30

Lydstep, Pembrokeshire, 1890, platinum print, B2018.7.31
Hell Bay, Bryher, Scilly, 1890, platinum print, B2018.7.32



Augustus Kelham (active 1865–1880), *Derby House, Chester*, ca. 1864, albumen print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.56

Gerald Laing (1936–2011), Gift of Barbara Sunderman Hoerner
Slide, 1965, screen print and diecut Mylar, B2018.23.7
Deceleration I, 1968, screen print, B2018.23.14

- Payne Jennings, *Waterfall*, 1860s, albumen print from wet collodion negative, Yale Center for British Art, Gift of Charles Isaacs and Carol Nigro
- Major-General James John Waterhouse, *Stonehenge, Trilithon (On the left of altar stone)*, 1867, albumen print from wet collodion negative, Yale Center for British Art, Gift of Charles Isaacs and Carol Nigro
- Calvert Richard Jones, *Statue of Marcus Aurelius, Capitoline, Rome (detail)*, 1846, salted paper print from a paper negative, Yale Center for British Art, Paul Mellon Fund
- Horatio Ross, *The Lone Pine Tree*, ca. 1858, albumen print from waxed paper negative, Yale Center for British Art, Gift of Charles Isaacs and Carol Nigro in honor of Amy Meyers
- Simeon Solomon, *The Haunted House*, 1858, etching, Yale Center for British Art, Gift of James A. Bergquist, Boston
- Attributed to John Mercer, *English Country House, Family Group (detail)*, ca. 1860, ambrotype on glass in metal passe-partout frame, Yale Center for British Art, Gift of Charles Isaacs and Carol Nigro

John Dillwyn Llewelyn (1810–1882), *Piscator*, no. 2, 1856, albumen print from oxymel negative, Gift of Dr. and Mrs. Charles T. Isaacs, B2018.3.4

William May (active nineteenth century), *Long Ships Lighthouse off the Land's End, Cornwall*, 1860s, albumen print from wet collodion negative, Gift of Dr. and Mrs. Charles T. Isaacs, B2018.3.5

James McArdell (active 1729–1765), *The Right Honourable Lady Mary Campbell*, between 1762 and 1765, mezzotint, Gift Linda G. Mitchell and David M. Doret, Yale BA 1968, B2018.18.13

John Mercer (1791–1866), Gift of Charles Isaacs and Carol Nigro
English Country Estate, the Pond, ca. 1860, ambrotype, B2018.7.57
English Country House, Family Group, ca. 1860, ambrotype, B2018.7.58

Robert Mitchell (1820–1873), *Age and Infancy*, 1871, etching and stipple engraving, Gift of Linda G. Mitchell and David M. Doret, Yale BA 1968, B2018.18.23

James Mudd (1821–ca. 1906), *Study of a Tree Overgrown with Ivy*, 1860s, albumen print from wet collodion negative, Gift of Dr. and Mrs. Charles T. Isaacs, B2018.3.7

John George Murray (active 1823–1855), *The Surrender of Mary Queen of Scots*, 1845, mezzotint, etching, and line engraving, Gift of Linda G. Mitchell and David M. Doret, Yale BA 1968, B2018.18.19

Norton Brothers (active ca. 1876–ca. 1887), *Cocoa Trees*, ca. 1890, albumen print, Gift of Charles Isaacs and Carol Nigro, B2018.7.114

Mandy Payne (b. 1964), *This is Tomorrow, Today*, 2017, lithograph, monoprint, and collage, Gift of the Priseman Seabrook Collection, B2018.28.4

Sidney Richard Percy (1821–1886), *Study of a Peasant Girl*, ca. 1855, albumen print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.59

Arthur Pond (ca. 1705–1758), *E Musæo Dñi. Ricardí Houlditch*, 1735, woodcut and etching, Gift of Linda G. Mitchell and David M. Doret, Yale BA 1068. B2018.18.5

Cyril Edward Power (1872–1951), *The Vestibule*, ca. 1930, color linocut, Gift of Jack W. C. Hagstrom, MD, B2018.19

William Henry Lake Price (ca. 1810–ca. 1896), *The Mountain Daisy*, 1857, albumen print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.115

Walter Prideaux (active 1870s), *The Fishing House*, 1870s, albumen print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.60

Walter Priseman (b. 1965), Gift of the Priseman Seabrook Collection
Dad, 2017, graphite, B2018.28.5
Mum, 2017, graphite, B2018.28.6

Victor A. Prout (active 1835–1877), *Kew Bridge*, 1862, albumen print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.61

James Baker Pyne (1800–1870), *Landscape, with Man in Gully*, ca. 1860, albumen print from wet collodion negative, Gift of Charles Isaacs and Carol Nigro, B2018.7.62