

THE METROPOLITAN
MUSEUM OF ART

Annual Report
for the Year
2009–2010

The Metropolitan Museum of Art

*One Hundred Fortieth Annual Report of the Trustees
for the Fiscal Year July 1, 2009, through June 30, 2010*

Presented to the Board of Trustees of The Metropolitan Museum of Art November 9, 2010

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To the City: For more than a century the City of New York and the Trustees of The Metropolitan Museum of Art have been partners in bringing the Museum's services to the public. The complex of buildings in Central Park is the property of the City, and the City provides for the Museum's heat, light, and power. The City also pays for approximately one-third the costs of maintenance and security for the facility and its collections. The collections themselves are held in trust by the Trustees. The Trustees, in turn, are responsible for meeting all expenses connected with conservation, education, special exhibitions, acquisitions, scholarly publications, and related activities, including security costs not covered by the City.

To the State: The State of New York again provided valuable support through the New York State Council on the Arts.

To the Federal Government: Continued funding from the Institute of Museum and Library Services and the National Endowment for the Arts.

Aid from these sources, combined with the generosity of many of our visitors and friends, helps the Metropolitan to serve the public in accordance with its traditional standards of excellence.

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Report from the Director and the President

Following a year of unprecedented financial challenges, the Metropolitan emerged stronger in fiscal year 2010 and with renewed energy and focus on its core mission: the collections, exhibitions, programs, and the visitor experience. The Museum drew more than 5.2 million visitors in fiscal year 2010, the first year since 2001 in which attendance exceeded 5 million, and presented more than thirty exhibitions, with three of the four most highly attended shows drawn entirely or almost entirely from the Museum's permanent collection, a tribute to the encyclopedic sweep and astounding depth of the collection. The Metropolitan saw financial success as well, ending the year with an operating surplus of approximately \$3.7 million and showing strength in all areas of earned income, including admissions, retail operations, and membership. (For a detailed discussion of the Museum's financial results for fiscal year 2010, see the "Report of the Chief Financial Officer" on pages 58–61.)

Several new initiatives with the visitor experience in mind were launched this year. To deliver information about the collections and the Museum's myriad programs to a variety of audiences, both online and on-site, a new Digital Media Department was formed. The new department supports and serves all Museum staff as the single point of contact for all audiovisual projects and activities involving the creation, editing, cataloguing, and digital presentation of collections content. Significant progress was also made toward the relaunch of the Museum's website, scheduled for summer 2011. In another area vital to the Metropolitan's growing audience, education, the Museum refocused its programs to ensure optimal use of the Ruth and Harold D. Uris Center for Education and continued its exploration of innovative approaches to teaching in the galleries.

The many achievements, successes, and new initiatives that marked fiscal year 2010 underscore the vibrancy of the Metropolitan Museum's exhibitions and collections for its audiences from around the world and send to the public a clear signal about the enduring importance of culture and cultural institutions.

Acquisitions

Through the generosity of New York collector and Honorary Trustee Eugene Victor Thaw, the Metropolitan Museum and the Morgan Library & Museum received a joint gift of 123 oil sketches by seventy-three landscape artists. These small-scale works, typically painted on paper rather than canvas, attest to the proliferation of *plein air* (outdoor) painting by northern European artists, especially in Rome, between 1780 and 1840. The gift introduces a host of key figures from British, German, and Scandinavian schools who until very recently were not represented in the Metropolitan's collection, among them Thomas Jones, Carl Blechen, Carl Gustav Carus, Christian Friedrich Gille, Johan Christian Dahl, and Thomas Fearnley. It also adds considerable depth to the Museum's holdings of French and Belgian painters.

This year the Metropolitan also acquired an ancient Roman group statue of great importance and beauty, a depiction of the Three Graces of Greek mythology (Aglaiā/Beauty, Euphrosyne/Mirth, and Thalia/Abundance). The marble sculpture is a Roman copy from the second century A.D. of a Greek work from the second century B.C.

Discovered in Rome in 1892, the statue has been on loan to the Museum from a private collector since 1992, and has been on view in the center of the Leon Levy and Shelby White Court since it opened in 2007.

A newly discovered drawing by Jean-Auguste-Dominique Ingres (1780–1867), titled *Virgil Reading the Aeneid to Augustus, Livia, and Octavia*, acquired this year for the Department of Drawings and Prints, is a wonderful example of Ingres' romantic-classicist interpretation of antique subjects, fusing archaeological exactitude and carefully calibrated emotional drama.

For the Department of European Sculpture and Decorative Arts, the Metropolitan acquired one of a series of character heads by the Austrian sculptor Franz Xaver Messerschmidt (1736–1783). Like the other busts in the series, *A Hypocrite and Slanderer* is both highly original in its combination of realism and abstraction and deeply introspective. First exhibited in 1793, the sculpture forecasts modern minimalism and renders the subject's state of mind in a way that is novel and exceptional for a pre-Freudian world.

The extraordinary quality and condition of the Netherlandish painting *Portrait of a Man*, ca. 1470–75, also acquired this year, place it among the finest examples of early Netherlandish portraiture; paintings in the fragile technique of oil on paper laid down on wood rarely survive. Closely observed and meticulously rendered, the portrait, from the Circle of Hugo van der Goes, conveys both psychological intensity and objective realism. Independent portraits by Hugo are extremely rare, and further investigations will help to properly place this splendid example within the context of Netherlandish portraiture.

Also acquired this year by the Metropolitan for the Department of Ancient Near Eastern Art is the highly charged *Monstrous Male Figure*, dating from the late third to the early second millennium B.C. At just four inches high, this figure defies its stature by combining human and animal features to indicate potent supernatural power. It has mysterious scars and a pierced mouth, suggesting that the lips may have at one time been literally sealed. It is plausible to think that the figure, having served its purpose, was ritually "killed" by scarring it and making it mute.

The Museum acquired many other objects of distinction this year, and highlights of these recent acquisitions, as well as last year's acquisitions, including descriptions and illustrations, can be found in the fall 2010 *Bulletin*.

Exhibitions

In fall 2009, on the occasion of the 400th anniversary of Henry Hudson's historic voyage to Manhattan from Amsterdam, that city's Rijksmuseum sent *The Milkmaid*, perhaps the most admired painting by Johannes Vermeer (1632–1675), to the Metropolitan Museum. An exhibition celebrating this extraordinary loan, "Vermeer's Masterpiece *The Milkmaid*," brought together the Met's five Vermeer paintings, along with a select group of works by other Dutch artists, placing *The Milkmaid* in its historical context.

The fall season also saw gathered at the Museum the finest examples of samurai armor, swords and sword mountings, archery equipment

and firearms, equestrian equipment, banners, surcoats, and related accessories in “Art of the Samurai: Japanese Arms and Armor, 1156–1868.” Drawn exclusively from public and private collections in Japan, this was the first comprehensive exhibition devoted to the arts of the samurai ever to be shown, and with more than 200 objects, it included more than three times the number of official National Treasures ever previously lent by the Japanese government to a single show.

For the first time ever, nearly all of the known drawings by or attributed to the leading Italian Mannerist artist Agnolo Bronzino were brought together last winter in “The Drawings of Bronzino.”

“Looking In: Robert Frank’s *The Americans*” celebrated the fiftieth anniversary of the publication of Frank’s book of timeless photographs, recognized as a masterpiece of twentieth-century art. As part of the extensive programming related to the exhibition, Frank was on hand in a rare public appearance for a discussion of his work.

“American Stories: Paintings of Everyday Life, 1765–1915,” another fall highlight, brought together works with recurring themes such as childhood, marriage, family, and community; the notion of citizenship; attitudes toward race; the frontier as reality and myth; and the process and meaning of making art to illuminate the evolution of American artists’ approach to narrative. The first overview of the subject in thirty-five years, the show featured iconic works by such revered painters as John Singleton Copley, Charles Willson Peale, William Sidney Mount, George Caleb Bingham, Winslow Homer, Thomas Eakins, John Singer Sargent, Mary Cassatt, John Sloan, and many others who captured the temperament of their respective eras.

Exploring the place of music and theater in the work of the great early eighteenth-century French painter and draftsman Jean-Antoine Watteau (1684–1721) was “Watteau, Music, and Theater.” With works drawn from various departments of the Metropolitan, as well as other collections in the United States and Europe, the exhibition showed that the painter’s utopian vision was influenced directly by these sister arts and shed light on the subjects of a number of Watteau’s images.

“Eccentric Visions: The Worlds of Luo Ping (1733–1799)” presented paintings by this fiercely independent, versatile, and highly influential artist along with works by members of his family and his mentor, Jin Nong. The exhibition included a number of Chinese National Treasures never before shown in the West.

Spring’s resplendent offerings included an extraordinary opportunity to see one of the finest medieval manuscripts in America, temporarily unbound for conservation. A treasure of The Cloisters, the Met’s branch for medieval art, the dazzling book featured in “The Art of Illumination: The Limbourg Brothers and the *Belles Heures* of Jean de France, Duc de Berry” includes more than a hundred exquisite miniatures, providing unprecedented insight into the artistry of some of the finest illuminators of the period.

Simultaneously on view were forty expressive alabaster figures, each approximately sixteen inches high, from the tomb of Jean de France’s nephew, John the Fearless (Jean sans Peur, 1371–1419). The renovation of the Musée des Beaux-Arts in Dijon, France, where thirty-seven of the statuettes from the tomb of John the Fearless are housed, provided an opportunity for the unprecedented loan of these figures for “The Mourners: Medieval Tomb Sculptures from the Court of Burgundy,” which proved to be one of the season’s most popular exhibitions.

“Side by Side: Oberlin’s Masterworks at the Met” provided a wonderful opportunity to view twenty splendid masterpieces belonging to the Allen Memorial Art Museum at Oberlin College, one of the finest collections at a college or university in the United States, including works by major artists as varied as Ter Brugghen, Turner,

Monet, Cézanne, Kirchner, and Rothko, alongside favorite corresponding masterpieces in the Met’s great collection. While the college museum was closed for renovations, we were fortunate to have the occasion to create new juxtapositions in galleries throughout the Museum, celebrating both Oberlin’s rich collection and the extraordinary scope of the Met’s.

Drawing an average of 6,700 visitors per day, the landmark exhibition “Picasso in The Metropolitan Museum of Art” was the most highly attended show since 2001 and the first to focus exclusively on works by Pablo Picasso (1881–1973) in the Museum’s collection. It featured the Museum’s complete holdings of paintings, drawings, sculptures, and ceramics by Picasso, some 300 works never before seen in their entirety, as well as a selection of the artist’s prints. The exhibition presented an opportunity to showcase a wealth of new research relating to our collection of Picasso’s works.

A favorite rite of spring for many visitors is the opening of The Costume Institute exhibition, and “American Woman: Fashioning a National Identity” was the first to be drawn from the Museum’s newly established Brooklyn Museum Costume Collection at the Met. It explored developing perceptions of the modern American woman from 1890 to 1940 and how they have affected the way American women are seen today.

Spring also brought the much-anticipated opening of The Iris and B. Gerald Cantor Roof Garden, featuring an installation created especially for the space—a monumental bamboo structure by twin brothers Mike and Doug Starn. Constructed by the artists and a team of rock climbers throughout the spring, summer, and fall, *Big Bambú: You Can’t, You Don’t, and You Won’t Stop*, which ultimately measured 100 feet long, 50 feet wide, and 50 feet high, took the form of a cresting wave that bridged realms of sculpture, architecture, and performance, and incorporated an internal pathway system.

The year also featured a number of other exhibitions drawn entirely from the Metropolitan’s permanent collection, and together they affirmed the extraordinary depth and breadth for which the institution is known. These shows included “North Italian Drawings, 1410–1550: Selections from the Robert Lehman Collection and the Department of Drawings and Prints,” “Five Thousand Years of Japanese Art: Treasures from the Packard Collection,” “Celebration: The Birthday in Chinese Art,” and “Tutankhamun’s Funeral.”

Visitorship

In fiscal year 2010, the Metropolitan Museum drew 5,240,000 visitors. It was the first year since 2001 that attendance exceeded 5 million, and the number, which includes attendance at The Cloisters Museum and Gardens, ranks among the highest in the institution’s 140-year history. March 30, with 39,389 visitors, was one of the Museum’s highest attended days, ranking third in the last fifteen years, and the week between Christmas and New Year’s was also an attendance high point; the Holiday Monday that fell during that week drew far more visitors (21,950) than any previous Holiday Monday since the program began in 2004. Contributing to the high number of visitors this year was “Vermeer’s Masterpiece: *The Milkmaid*,” with 329,466 total visitors over a less than three-month run, and “Picasso in The Metropolitan Museum of Art,” drawing an average of 6,700 visitors per day and frequently reaching 10,000 per day on Fridays, Saturdays, and Sundays.

The Museum’s website continued to attract visitors at an impressive rate in fiscal 2010. Nearly 40 million people visited the site, a 15 percent increase over last fiscal year. The site generated more than \$11 million in revenue, representing a 12 percent increase from the previous year. All objects on view in the Museum were added to the website’s online collection, and the technical requirements for making

the remainder of the Museum's collection records available online were completed. The first of two major phases in the complete rebuilding of the website was completed in June, and work on the second and final phase is in progress.

The Museum continues to increase its online outreach beyond the metmuseum.org site. Through our social media efforts we had more than 350,000 interactions from our followers on Facebook (a social networking site), Flickr (photo hosting), and Twitter (micro-blogging), and we launched participation on foursquare (a location-based mobile application). Additionally, through our ongoing participation on YouTube and iTunes U, we continue to make our video, audio, and other digital educational content available for download.

E-mail continues to be an extremely important vehicle for connecting with audiences. This year, e-mail marketing initiatives raised \$729,000 for the institution and reached more than 300,000 individuals.

The Metropolitan's Multicultural Audience Development Initiative (MADI), now in its twelfth year, hosted a number of well-attended events. This was the second year for its annual Post-Pride Party for the Gay, Lesbian, Bisexual, and Transgender community, and the event, held in July, drew more than 1,100 guests, nearly twice as many as the previous year. MADI's "An Evening of American Stories," which attracted almost 400 people, featured a lecture by the Pulitzer Prize-winning historian Annette Gordon-Reed and a viewing of the exhibition "American Stories: Paintings of Everyday Life, 1765–1915." A daylong program marking Diwali, the annual Indian "Festival of Light," was attended by almost 700 visitors, and approximately 350 visitors attended a MADI event that celebrated Women's History Month. The College Group at the Met, a branch of MADI now in its sixth year and dedicated to reaching college-age audiences in the greater New York area, also hosted several well-attended events, including a 1920s-themed evening that drew more than 2,200 students.

Capital Projects

Fiscal year 2010 saw progress in several major construction projects as well as the reopening of galleries that had been closed for renovation. The project to renovate by 2012 nearly every section of the American Wing, which houses some of the finest and most comprehensive collections of American art in existence, continued apace, with work to extend the second floor for galleries for paintings and sculpture and reinstall the skylight nearing completion.

Major progress in the extensive renovation of the fifteen galleries devoted to the Metropolitan's collections of the Department of Islamic Art—the Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia—included continued construction and reinstallation of the Damascus Room and the Spanish Ceiling, as well as installation of the stone floor. The new suite of galleries is expected to open in fall 2011 and, when finished, will emphasize the rich diversity of the Islamic world.

After a five-year renovation, December saw the reopening of the Late Gothic Hall at The Cloisters Museum and Gardens. The new installation returned to public view for the first time in a generation a monumental early sixteenth-century Netherlandish tapestry from Burgos Cathedral in Spain, following a thorough campaign of conservation, as well as the recently conserved stone tracery of four large, fifteenth-century windows from the Dominican monastery in Sens, in Burgundy, France.

In March, after an eight-month refurbishment, the Museum reopened its André Mertens Galleries for Musical Instruments, showcasing its renowned holdings of Western musical instruments.

More than a quarter of the reinstallation includes new acquisitions as well as instruments from the collection that have rarely been seen by the public.

The Trustees Dining Room, closed for upgrades to its kitchens in January, was reopened in April, allowing the restaurant to keep pace with the increase in volume and to better accommodate the growing number of private dining events.

Thanks to a generous allocation of \$6.5 million from the City of New York, the Museum was able to continue work on its multiyear plan to upgrade and replace components of the Museum's infrastructure. For this crucial funding, we are grateful to Mayor Michael R. Bloomberg, Deputy Mayor Patricia Harris, Commissioner Kate Levin, City Council Speaker Christine C. Quinn, Manhattan Borough President Scott M. Stringer, and City Council members Daniel Garodnick, Melissa Mark Viverito, and Jimmy Van Bramer for their support.

The Fund for the Met

In fiscal year 2010, The Fund for the Met raised more than \$32 million. Since it was launched in 1994, The Fund for the Met has drawn campaign gifts and pledges that continue to climb beyond \$1 billion, with planned gifts totaling more than \$92 million. In particular, project-focused fund-raising continues to generate a strong response.

Early in the year, Doris and Stanley Tananbaum and Roy J. Zuckerberg contributed generously to the American Wing. Subsequently, the Museum was offered an anonymous \$10 million challenge grant toward the project, to be matched by April 2011. In light of this challenge, Trustee Lee Brown and his wife, Alice Cary Brown, and Trustee Mary Jaharis and her husband, Michael Jaharis, each made commitments toward the match.

We are grateful for a number of other leadership gifts this year. Trustee David H. Koch made a generous pledge to restore the Fifth Avenue fountains and plaza. In addition, as part of its initiative to sustain the critical work of key museums in this challenging economic time, an anonymous foundation made a gift that is being used for general operating support, the website relaunch, special exhibitions, and the consolidation of the Museum's collection management database.

Another Trustee, Paula Cussi, made a gift in memory of Patti Cadby Birch toward the Moroccan Court in the new Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Janet and Howard Kagan contributed toward plans for The Costume Institute project, and donors continued to give endowment support to ensure the future of the Museum and its programs. Friends of the institution generously responded to the need for funds for the purchase of works of art, most notably for the Department of Greek and Roman Art's purchase of the *Three Graces*.

Trustees, Staff, and Volunteers

Alejandro Santo Domingo was elected to the Board of Trustees this year, as was Denis P. Kelleher, representing the Borough of Staten Island. Rahmi M. Koç, Charlotte C. Weber, and W. L. Lyons Brown, Jr., were elected Honorary Trustees, and Michel David-Weill and Allan Weissglass were elected Trustees Emeriti.

We were deeply saddened this year by the death of Trustee Robert D. Joffe, chairman of the legal committee of the board and an individual of supreme dedication and counsel who enriched us with his leadership and humanity, as well as that of Honorary Trustee Norma Hess, a steadfast friend and benefactor who over many years contributed to nearly every aspect of the Museum's operations, including gifts of works of art and donations in support of education, capital campaigns, scholarly research, and acquisitions. We also mourned

the death this year of Honorary Trustee Jan Mitchell, who for more than four decades demonstrated his passion for art through wide-ranging support for this institution. His breathtaking donation in 1991 of seventy objects of Pre-Columbian gold transformed the Metropolitan's ancient American holdings, and the Jan Mitchell Treasury, which opened in 1993, now houses the most representative display of American gold objects in the world. Jan touched many other areas of the Museum in significant ways and was a trusted adviser and treasured friend who will be sorely missed.

We were also saddened by the death of Thomas Hoving, Director of our Museum from 1967 to 1977, who died in December. With enormous energy and ability, a magnificent breadth of cultural understanding, and a superb eye, he presided over an era of unparalleled growth and change at the Metropolitan. He conceived the master plan for expansion, orchestrated groundbreaking exhibitions, was responsible for many significant acquisitions, and made the Metropolitan ever more welcoming to visitors. The institution continues to benefit from his vision and wide-ranging legacy.

John P. O'Neill, who was scheduled to retire from the Museum in December after thirty-one years, also died this year. As the Metropolitan's Publisher and Editor in Chief who oversaw the publication of more than one thousand exhibition and collection catalogues, as well as the *Bulletin*, the *Journal*, and much more, John showed an extraordinary commitment to quality that raised the standards for museum publishing worldwide. He was respected and loved and will be deeply missed.

Hilde Limondjian, the Metropolitan's General Manager of Concerts and Lectures, retired in June after five decades of dedicated service. Hilde made an important contribution to the Museum's programs, which in forty-one seasons of music and lectures included more than 9,000 events. She presented hundreds of the world's finest musicians and scholars in a series known not only for its quality but also for its innovations in the realms of programming and concert presentation.

In March, the Museum welcomed back Jennifer Russell as Associate Director for Exhibitions. Jennifer, who worked at the Metropolitan as Associate Director for Administration from 1993 to 1996, served as Senior Deputy Director of Exhibitions, Collections, and Programs at the Museum of Modern Art in New York before returning to the Metropolitan. With her extensive experience in

exhibition planning on a local as well as national and international scale, Jennifer brings significant managerial expertise and wide-ranging contacts, all of which are essential to sustaining and developing the Metropolitan's world-renowned exhibition program.

Tom A. Javits also joined the Metropolitan in the spring as the new Vice President for Construction and Facilities. Tom has held senior positions at Boston Properties and Zeckendorf Realty, among other firms, and has extensive experience managing large and complex projects, with particular expertise in sustainability and green technology.

Erin Coburn began in the position of the Museum's first Chief Officer of Digital Media in August 2010, responsible for the electronic production of documentation and interpretive material on the Museum's collection. She brings to the position fourteen years of experience at the J. Paul Getty Museum, where she was head of collection information and access and her responsibilities included overseeing the delivery of documentation and interpretive material to a variety of audiences.

There were several promotions this year: Seán Hemingway as Curator and Christopher S. Lightfoot as Curator, both in the Department of Greek and Roman Art; Pascale Patris as Conservator in the Sherman Fairchild Center for Objects Conservation; and William B. Crow as Museum Educator in the Education department.

Without the generous support and assistance of its volunteers, the Metropolitan would not be able to fulfill its mission. Year after year, the work of this devoted group is felt throughout the Museum, and we are grateful for their time and talent. This year, we commend Freia Mitarai, Chair of the Volunteer Organization, and Pamela Summey, who provided assistance, for their two years of exceptional service at the head of the organization, and welcome its new Chair, Margaret Evans, assisted by Frances Garrett. On behalf of the Museum, we thank all of our volunteers, as well as our members and friends, for their many contributions, and also, especially, our trustees and staff, whose dedication and high standards are the reason this institution achieves such an extraordinary level of distinction in all that it undertakes and presents to the public.

Thomas P. Campbell
Director

Emily K. Rafferty
President

Mission Statement

The Metropolitan Museum of Art was founded on April 13, 1870, “to be located in the City of New York, for the purpose of establishing and maintaining in said city a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction.”¹

This statement of purpose has guided the Museum for 130 years.

Today the Trustees of The Metropolitan Museum of Art reaffirm this statement of purpose and supplement it with the following statement of mission:

The mission of The Metropolitan Museum of Art is to collect, preserve, study, exhibit, and stimulate appreciation for and advance knowledge of works of art that collectively represent the broadest spectrum of human achievement at the highest level of quality, all in the service of the public and in accordance with the highest professional standards.

September 12, 2000

The Museum is first and foremost a repository of works of art. Its mission centers on and emanates from the works of art in its collections.

The Museum’s goals are to:

I. COLLECT

- Enhance the Museum’s holdings by acquiring works of art that are the finest and most representative of their kind from around the globe and from all periods of history, including the present.

II. PRESERVE

- Preserve works of art in accordance with the highest standards of conservation.
- Provide a safe and appropriate environment for the collections, with effective security and environmental control, for the benefit of present and future generations.
- Ensure that preservation standards are maintained for works of art on loan to the Museum or borrowed from the Museum.

III. STUDY

- Support continuing scholarly investigation and research in order to document, catalogue, and publish the Museum’s collections as well as to contribute to broader academic discourses.
- Continue to support field archaeology including publication of current and former excavations.
- Maintain libraries, archives, databases, and other research facilities.

IV. EXHIBIT

- Present exhibitions of the Museum’s works of art and those borrowed from other owners.
- Provide additional access to the Museum’s collections through study rooms and loans to other institutions.
- Present works of art in the most visually appealing and intellectually stimulating manner.

V. STIMULATE APPRECIATION FOR AND ADVANCE KNOWLEDGE OF WORKS OF ART

- Support and encourage appreciation and understanding of art at all levels.
- Conduct programs and activities for a variety of audiences to stimulate aesthetic engagement and promote familiarity with art in its historical, cultural, and material contexts.
- Develop publications for a range of audiences.
- Provide and disseminate information about art, the Museum’s collections, and the Museum’s programs employing all appropriate means, which may include the most advanced technologies.

VI. SERVICE OF THE PUBLIC

- Reach out to the widest possible audience in a spirit of inclusiveness.
- Serve the best interests of the public in every aspect of the Museum’s governance, programs, and operations.
- Seek to increase public understanding of the Museum’s goals.

VII. STANDARDS

- Aspire to excellence, meeting the highest professional, scholarly, and ethical standards in every aspect of the Museum’s governance, programs, and operations.

The Museum recognizes the following elements as essential to the fulfillment of its mission and the achievement of its goals:

I. TRUSTEES

- Have a Board of Trustees whose members are individually and collectively committed to ensuring the success of every aspect of the Museum’s mission.

II. STAFF

- Foster and support an outstanding staff at all levels and in all sectors of the Museum.
- Build and maintain a volunteer organization to support Museum programs and activities.
- Encourage and facilitate the professional growth, training, and development of staff and sponsor fellowship, internship, and other teaching programs.

III. FACILITIES

- Establish and maintain superior facilities for the collections, for the public, and for the staff.
- Ensure that the galleries and public amenities are conducive to a rewarding experience to visitors.
- Maximize use of all Museum spaces and facilities in support of the mission.

IV. FINANCIAL EQUILIBRIUM

Simultaneously, strive to

- Meet the full programmatic needs of the Museum.
- Provide the infrastructure and support (such as staffing, salaries, maintenance, and capital and fundraising programs) necessary to maintain excellence.
- Maintain a superior record in endowment management; balance present and future needs in endowment spending.
- Achieve a balanced budget.

¹Charter of The Metropolitan Museum of Art, State of New York, Laws of 1870, Chapter 197, passed April 13, 1870, and amended L. 1898, ch. 34; L. 1908, ch. 219.

Departmental Accessions

Arts of Africa, Oceania, and the Americas

GIFTS

Three Woman's Aprons; cloth, hide, glass beads; South Africa (Ndebele), mid- to late 20th century; 2009.500.1-.3; Barbaralee Diamonstein-Spielvogel

Woman's Cache-Sexe; cloth, hide, glass beads; South Africa (Ndebele), mid- to late 20th century; 2009.500.4; Barbaralee Diamonstein-Spielvogel

Girl's Apron (Lighabi); cloth, hide, glass beads; South Africa (Ndebele), mid- to late 20th century; 2009.500.5; Barbaralee Diamonstein-Spielvogel

Ten Toraja Textiles; cotton; Indonesia, Sulawesi (Toraja), 19th-early 20th century; 2009.501.1-.10; Thomas Murray, in honor of the Department of the Arts of Africa, Oceania, and the Americas

Ceremonial Container; wood, paint; Indonesia, New Guinea, Irian Jaya (Asmat), mid-20th century; 2009.502.1; Bequest of Tobias Schneebaum

Two Shields; wood, paint; Indonesia, New Guinea, Irian Jaya (Asmat), early-mid-20th century; 2009.502.2, .3; Bequest of Tobias Schneebaum

Three Woman's Dance Belts; fiber, cassowary feathers, seeds; Indonesia, New Guinea, Irian Jaya (Asmat), mid- to late 20th century; 2009.502.4-.6; Bequest of Tobias Schneebaum

Garment; fiber, seeds, cassowary quills, feathers; Indonesia, New Guinea, Irian Jaya (Asmat), mid- to late 20th century; 2009.502.7; Bequest of Tobias Schneebaum

Crocodile Mask; bark cloth, bamboo, wood, paint; Papua New Guinea, New Britain (Baining), late 20th century; 2009.502.8; Bequest of Tobias Schneebaum

Canoe Splashboard; wood, paint; Papua New Guinea (Massim), early-mid-20th century; 2009.502.9; Bequest of Tobias Schneebaum

Wrapper; cotton, Lurex®; Nigeria (Igbo), mid- to late 20th century; 2009.503; Anita and Robert LaGamma

Woman's Mantle (Mouchtiya); wool, cotton, dyes; Tunisia, El Djem, 20th century; 2009.544; Alfred L. Bush

Figure Amulet; stone; Dominican Republic (Taino), 13th-15th century; 2010.177; Ron Nasser

PURCHASES

Three Wrappers (Seru Njaago); cotton, synthetic yarns; Senegal, Saint-Louis (Manjaka), 1970s; 2009.256-.258; Fred and Rita Richman Gift

Wrapper; cotton, synthetic yarns; Guinea-Bissau, Kelequis (Manjaka), 1960-70; 2009.259; Fred and Rita Richman Gift

Man's Robe; raffia palm fiber, vegetal dyes; Côte d'Ivoire (Dida), ca. 1900; 2009.308.1; Dr. William B. Goldstein Gift

Two Woman's Garments; raffia palm fiber, vegetal dyes; Côte d'Ivoire (Dida), ca. 1900; 2009.308.2, .3; Dr. William B. Goldstein Gift

Women's Dance Panel; raffia palm fiber, vegetal dyes; Côte d'Ivoire (Dida), ca. 1900; 2009.308.4; Dr. William B. Goldstein Gift

Women's Ceremonial Garment; raffia palm fiber, vegetal dyes; Côte d'Ivoire (Dida), ca. 1900; 2009.308.5; Dr. William B. Goldstein Gift

Screen (Insika); cane, reed fibers, natural black dye; Rwanda or Burundi (Tutsi), ca. 1900; 2010.127; Dr. William B. Goldstein, Mrs. Marie Sussek Gifts

J. D. 'Okhai Ojeikere, Nigerian; *Modern Suku HD 916/75*; gelatin silver print, 1975; 2010.167; Mazer Foundation Fund

J. D. 'Okhai Ojeikere, Nigerian; *Mkpuk Eba HD 694/74*; gelatin silver print, 1974; 2010.168; Mazer Foundation Fund

American Decorative Arts

GIFTS

David Carlson, American (Gardner, Mass.); *Asparagus Fork*; silver, ca. 1927; 2009.291; Margo Grant Walsh, in memory of Margaret Cosgrove Wyss

Side Chair; rosewood-grained and gilded maple and cherry, American (New York), 1810-20; 2009.356a, b; Linda H. Kaufman

Henry Fernbach (designer), Pottier and Stymus Manufacturing Company, American (New York); *Chair*; walnut, oak, ca. 1872; 2009.479; Central Synagogue, New York City

Bracelet; gold, hair; American, ca. 1830; 2009.492.1; Alice Northrop Robbins

Brooch; gold, hair, glass; American, ca. 1850; 2009.492.2; Alice Northrop Robbins

B. H. Kinney, American; *Cameo Brooch*; shell, gold, 1853; 2009.492.3a, b; Alice Northrop Robbins

Bracelet; gold, enamel, hair, glass; American, ca. 1850; 2009.492.4a-c; Alice Northrop Robbins

Brooch; gold; American, ca. 1850; 2009.492.5; Alice Northrop Robbins

Brooch; gold, enamel, hair, glass; American, ca. 1850; 2009.492.6; Alice Northrop Robbins

Necklace; hair, gold; American, ca. 1860; 2009.492.7; Alice Northrop Robbins

Brooch; gold, enamel, diamonds; American, ca. 1860; 2009.492.8; Alice Northrop Robbins

Ring; gold, enamel, hair; American, ca. 1840; 2009.492.9; Alice Northrop Robbins

Sewing Kit; leather, velvet, other fabrics, glass, paper, wood, brass, ivory, steel, silk, ca. 1874; 2009.492.10a-nn; Alice Northrop Robbins

Tea Service; silver, ivory; American, ca. 1835; 2009.492.11-.14; Alice Northrop Robbins

Thimble; gold; American, ca. 1850; 2009.492.15; Alice Northrop Robbins

Brooch; hair, gold, enamel; American, ca. 1860; 2009.492.16; Alice Northrop Robbins

Side Chair; mahogany; American (New York), 1810-15; 2009.504; Mr. and Mrs. Stuart P. Feld

Robert and William Wilson, American (Philadelphia, Pa.); *Coffee Pot*; silver, ca. 1825; 2009.505.1; Peter A. Feld

John McMullin, American (Philadelphia, Pa.); *Creamer*; silver, ca. 1799, 2009.505.2; Peter A. Feld

Robert and William Wilson, American (Philadelphia, Pa.); *Sugar Urn with Cover*; silver, ca. 1825; 2009.505.3; Peter A. Feld

Robert and William Wilson, American (Philadelphia, Pa.); *Teapot*; silver, ca. 1825; 2009.505.4; Peter A. Feld

John McMullin, American (Philadelphia, Pa.); *Waste Bowl*; silver, ca. 1799; 2009.505.5; Peter A. Feld

Dorothy Marshall Hornblower for Tiffany Studios, American (New York); *Seven Velvet Panels*; silk velvet, ca. 1900–1907; 2009.506.1–7; Lynden B. Miller, in memory of Dorothy Marshall Hornblower

Dorothy Marshall Hornblower for Tiffany Studios, American (New York); *Seven Paper Stencils*; paper, ca. 1900–1907; 2009.507.1–7; Marjorie Hornblower Johnson, in memory of her grandmother, Dorothy Marshall Hornblower

Table Cover; silk and metallic thread; American, ca. 1880–1910; 2009.508.1; Robert Tuggle

Curtain Panel; cotton; American, ca. 1880–1910; 2009.508.2; Robert Tuggle

F. S. & Co., American; *Piece*; wool, ca. 1900–1920; 2009.508.3; Robert Tuggle

Curtain Panel; cotton; American, ca. 1880–1910; 2009.508.4; Robert Tuggle

Piece; cotton; American, ca. 1880–1910; 2009.508.5; Robert Tuggle

Piece; cotton; American, ca. 1880–1910; 2009.508.6; Robert Tuggle

Curtain Panel; cotton; American, ca. 1880–1910; 2009.508.7; Robert Tuggle

Curtain Panel; cotton; American, ca. 1880–1910; 2009.508.8; Robert Tuggle

Border; silk velvet, printed; American, ca. 1880–1910; 2009.508.9; Robert Tuggle

Border; silk velvet, stamped; American, ca. 1880–1910; 2009.508.10; Robert Tuggle

Anna Matilda Curtis, American (New York); *Needlework Picture*; silk thread on silk ground with watercolor paint, 1820; 2009.509; James Forrest Walker

Decorated by Joseph S. Potter, American; unknown manufacturer, probably German; *Plates*; porcelain, ca. 1878–89; 2010.111a–c; Anthony W. and Lulu C. Wang

Side Chair; mahogany with ash; American (New York), ca. 1805; 2010.145; Mrs. Jeannette Balling

PURCHASES

Joseph Stouvenal and Company, American (New York); *Compote*; blown and cut glass, ca. 1851–55; 2009.344; Robert L. and Ann R. Fromer Gift

Joseph Stouvenal and Company, American (New York); *Pair of Decanters*; blown, cut, and engraved glass, ca. 1851–60; 2009.345.1a, b, .2a, b; Bequest of Maud S. Swords, by exchange

Charlotte Gardner, American (New York); *Sampler*; silk on linen, 1813; 2009.413; Anna Glen B. Vietor Gift, in memory of her husband, Alexander Orr Vietor

John McMullin, American (Philadelphia, Pa.); *Tray*; silver, 1799; 2009.420.1; Sansbury-Mills Fund and Frank P. Stetz Gift

John McMullin, American (Philadelphia, Pa.); *Tea or Hot Water Urn*; silver with ivory handle, 1799; 2009.420.2; Sansbury-Mills Fund and Frank P. Stetz Gift

Designed by Jacob Adolph Holzer for Tiffany Glass and Decorating Company, American (New York); *Scheme for Decoration of Saint Bartholomew's Church*; watercolor on paper, 1893; 2010.2; Funds from various donors

Robert R. Jarvie, American (Chicago, Ill.); *Pitcher*; silver, 1914; 2010.20; Lee Paula Miller, Jacobsen Foundation, and Anonymous Gifts

Side Chair; walnut; American (Philadelphia, Pa.), 1740–60; 2010.30; William Cullen Bryant Fellows Gifts

Jane Wilson, American (Wilmington, Del.); *Sampler*; silk on linen, 1791; 2010.47; Marcia and Jan Vilcek, Anthony W. and Lulu C. Wang,

Mr. and Mrs. Robert Booth Jr., Mr. and Mrs. Robert T. Schaffner, and Ms. Fern K. Hurst Gifts

Brooch; silver, garnet; American, ca. 1770; 2010.106; Friends of the American Wing Fund

Ring; gold, garnets; American, 19th century; 2010.107; Friends of the American Wing Fund

John Scott Bradstreet, American (Minneapolis, Minn.); *Stained-Glass Window Panels*; leaded glass, 1906–8; 2010.122.1a, b, .2a, b; Sansbury-Mills and Friends of the American Wing Funds

Tiffany Studios, American (New York); *Two Architectural Mosaic Fragments*; Favrite glass on concrete, ca. 1905; 2010.124.1, .2; Mr. and Mrs. Richard L. Chilton Jr. and Arlie Sulka Gifts

Nathaniel Hurd, American (Boston, Mass.); *Salver*; silver, ca. 1756, 2010.197; Sansbury-Mills Fund

American Paintings and Sculpture

GIFTS

John Carlin, American; *Children with Goat*; oil on canvas, ca. 1857; 2009.315; The Carlin Family

John George Brown, American; *The Wounded Playfellow*; pen and India ink (carbon) on wove paper, laid on paper board, 1884; 2009.324; Lewis M. McFarland, from the collection of Frank P. Stetz and David S. Hull

Augustus Saint-Gaudens, American; *Mildred Howells*; silvered bronze, 1897; 2009.432a, b; Jean Gibran, in memory of Kahlil Gibran, sculptor (1922–2008)

Thomas Anshutz, American; *Female Nude* (recto); charcoal on off-white laid paper, ca. 1895; 2009.457a; Robert S. Pirie

Thomas Anshutz, American; *Embracing Figures* (verso), charcoal on off-white laid paper, ca. 1895; 2009.457b; Robert S. Pirie

Henry Farrer, American; *Sail and Steam Ships*; graphite on off-white wove paper, 1870s; 2009.546.1; David T. and Anne Wikler Mininberg

Henry Farrer, American; *Country Lane—Farm Building on Long Island*; graphite on off-white wove paper, 1870s; 2009.546.2; David T. and Anne Wikler Mininberg

Thomas Moran, American; *Colburn's Butte, South Utah*; watercolor, gouache, and graphite on blue wove paper, 1873; 2009.547; David and Laura Grey, in honor of Kevin J. Avery

Benjamin West, American; *Study for the Crucifixion*; brown ink applied by brush and pen, black chalk underdrawing on laid paper prepared with a light golden brown wash, 1788; 2010.144; Maurice J. Cotter, in memory of his mother, Muriel Josephine Cotter (1902–2003)

PURCHASES

Edward Greene Malbone, American; *Eye of Maria Miles Heyward*; watercolor on ivory set in a gold ring, ca. 1802; 2009.243; Dale T. Johnson Fund

Adolph Alexander Weinman, American; *Award Medal of the National Institute of Arts and Letters*; gold, 1909; 2009.289a, b; Gifts of Job M. Nash and George D. Pratt, by exchange

Jeremiah Paul, American; *Portrait of a Gentleman*; watercolor on ivory, 1800; 2009.322; Amelia B. Lazarus Fund, by exchange, and Gift of Museum of Early Southern Decorative Arts at Old Salem

James Earle Fraser, American; *End of the Trail*; copper alloy, 1918; this cast, by 1919; 2010.73; Friends of the American Wing Fund, Mr. and Mrs. S. Parker Gilbert Gift, Morris K. Jesup, and 2004 Benefit Funds

Prince Demah Barnes, American (Boston, Mass.); *Portrait of William Duguid*; oil on canvas, 1773; 2010.105; Friends of the American Wing Fund

Ancient Near Eastern Art

PURCHASE

Monstrous Male Figure; chlorite, calcite, gold, iron; Central Asia (Bactria-Margiana), late 3rd–early 2nd millennium B.C.; 2010.166; 2009 Benefit Fund and Friends of Inanna Gifts; Gift of Noriyoshi Horiuchi

Arms and Armor

GIFT

Inked Impression (“Pull”) from a Colt Revolver; ink on paper; American, ca. 1854; 2009.330; John R. Gangel

PURCHASES

Powder Flask; wood, lacquer, gold, ivory, horn, iron, silver, copper alloy; Indian, 17th century; 2009.469; Arthur Ochs Sulzberger Gift

Archer’s Bracer; leather, shellac, gold, pigments; Tibetan, 15th–17th century; 2010.21; Various donors, by exchange

Album of Firearms Ornament, containing approximately 540 inked impressions (“pulls”) of engraved firearm locks and mounts, and 42 original pen and ink designs on 40 double-sided leaves; ink on paper; Belgian and French, ca. 1840–80; 2010.31; Arthur Ochs Sulzberger Gift

Cross-Hilt Sword; iron, wood, steel, copper alloy, gold; British and German, ca. 1600–1625; 2010.165; Arthur Ochs Sulzberger Gift

Rapier with Scabbard; steel, wood, iron, silver, leather; Italian, ca. 1540; 2010.200; Arthur Ochs Sulzberger Gift

Cartridge Box; iron, wood, copper alloy; German (Brunswick), 1580; 2010.201; Arthur Ochs Sulzberger Gift

Smallsword; silver, steel, wood; English, ca. 1700; 2010.202; Arthur Ochs Sulzberger Gift

Bracer (Archer’s Arm Guard); copper alloy; Belgian, 1752; 2010.203; Arthur Ochs Sulzberger Gift

Asian Art

GIFTS

Qi Baishi, Chinese; *Plum Blossoms*; hanging scroll, ink and color on paper, dated 1950; 2005.509.1; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Qi Baishi, Chinese; *Five Crabs*; hanging scroll, ink on paper, dated 1950; 2005.509.2; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Qi Baishi, Chinese; *Flowering Calamus and Frogs*; hanging scroll, ink on paper, datable to 1950; 2005.509.3; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

After Qi Baishi, Chinese; *Frogs Under Banana Tree*; woodblock print mounted as a hanging scroll, ink on paper, after 1957; 2005.509.4; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Tang Di, Chinese; *Pine Tree*; hanging scroll, ink on paper, dated 1930; 2005.509.5

Yu Youren, Chinese; *Four Poems in Cursive Script*; hanging scroll, ink on paper, datable to 1958; 2005.509.6; The Lin Yutang Family Collection,

Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Yu Youren, Chinese; *Three Poems by Lu You and Du Fu in Cursive Script*; handscroll, ink on paper, datable to 1959; 2005.509.7; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Yu Youren, Chinese; *Poem in Cursive Script*; hanging scroll, ink on paper, undated; 2005.509.8; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Yang Tianji; *Couplet Composed from Jian Kui’s Verses*; pair of hanging scrolls, ink on paper, dated 1917; 2005.509.9a, b; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Shen Yinmo, Chinese; *Poem by Huang Tingjian*; hanging scroll, ink on paper, undated; 2005.509.10; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Wang Yunwu, Chinese; *Preface to the Orchid Pavilion Gathering*; hanging scroll, ink on paper, dated 1964; 2005.509.11; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Xu Beihong, Chinese; *Seventeen Letters*; handscroll, ink on paper, dated 1938–48; 2005.509.12; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Xu Beihong, Chinese; *Plum, Bamboo, and Rock*; hanging scroll, ink and color on paper, dated 1942; 2005.509.13; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Xu Beihong, Chinese; *Flying Magpie*; hanging scroll, ink and color on paper, dated 1942; 2005.509.14; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Xu Beihong, Chinese; *Heavenly Horse*; hanging scroll, ink on paper, dated 1942; 2005.509.15; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Xu Beihong, Chinese; *Two Poems*; album leaf, ink on paper, dated 1942; 2005.509.16; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Lin Yutang, Chinese; *The Pond-Bamboo Dwelling*; album leaf, ink on paper, dated 1958; 2005.509.17; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Lin Yutang, Chinese; *Ci Poem by Su Shi*; album leaf, ink on paper, dated 1968; 2005.509.18; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Lin Yutang, Chinese; *On Man and Nature*; album leaf, ink on paper, datable to 1971–72; 2005.509.19; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Pu Ru, Chinese; *Wandering in a Cloud-Filled Valley*; hanging scroll, ink and color on paper, undated; 2005.509.20; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Zhang Daqian, Chinese; *Mountain Vegetables*; hanging scroll, ink and color on paper, dated 1965; 2005.509.21; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Zhang Daqian, Chinese; *Mushrooms*; hanging scroll, ink and color on paper, dated 1965; 2005.509.22; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Zhang Daqian, Chinese; *Crabapple Blossoms*; hanging scroll, ink and color on paper, dated 1965; 2005.509.23; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Zhang Daqian, Chinese; *Radishes and Mustard Greens*; hanging scroll, ink and color on paper, ca. 1965; 2005.509.24; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Zhang Daqian, Chinese; *Lotus*; hanging scroll, ink and color on paper, dated 1965; 2005.509.25; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Feng Kanghou, Chinese; *Couplet on Water and Flowers*; pair of hanging scrolls, ink on paper, dated 1972; 2005.509.26a, b; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Feng Kanghou, Chinese; *Poem Written in the Style of the Haotaiwang Stele*; hanging scroll, ink on paper, dated 1972; 2005.509.27; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Feng Kanghou, Chinese; *Couplet in the Style of the Haotaiwang Stele*; pair of hanging scrolls, ink on paper, dated 1974; 2005.509.28a, b; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Feng Kanghou, Chinese; *Poem Written in Seal Script*; album leaf, ink on paper, dated 1975; 2005.509.29; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Wang Xuetao, Chinese; *Mantises Fighting on Bamboo*; album leaf, ink and color on paper, undated; 2005.509.30; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

After Zhao Shao'ang, Chinese; *Flower and Bee*; woodblock print mounted as an album leaf, ink and color on paper, after 1946; 2005.509.31; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Zhao Shao'ang, Chinese; *Bamboo and Cicada*; hanging scroll, ink and color on paper, dated 1966; 2005.509.32; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Zhao Shao'ang, Chinese; *Chirping Bird*; album leaf, ink and color on paper, dated 1978; 2005.509.33; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Guo Wei-qu, Chinese; *Camellia and Butterflies*; hanging scroll, ink and color on paper, undated; 2005.509.34; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Rao Zongyi, Chinese; *On Zhang Xu*; hanging scroll, ink on paper, dated 1982; 2005.509.35; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Guo Dawei, Chinese; *Wine Jar and Melon*; hanging scroll, ink and color on paper, dated 1959; 2005.509.36; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Guo Dawei, Chinese; *Lotus*; horizontal panel, ink and color on paper, ca. 1960–65; 2005.509.37; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Architect's Plummet; copper alloy, iron armature; Sri Lanka (Polonnaruva), ca. 12th century; 2009.292; Guardian of the Flame Collection

Zhan Wang, Chinese; *Iron Model for Artificial Rock #10*; iron; 20th century; 2009.295a, b; The artist

The Mother Goddess Men Brajut (Hariti); terracotta; Indonesia (East Java, Trawulan), Majapahit period (1296–1520), 14th–15th century; 2009.321; Jaap Polak

Qin Feng, Chinese; *Origins of Sound*; accordion-fold album, ink and color on paper, dated 1997; 2009.325; Patricia and Henry Tang, in honor of Maxwell K. Hearn

Utawaga Yoshiharu, Japanese; *Acrobats beneath Cherry Trees: Spinning Tops and Balancing*; polychrome woodblock print, ink and color on paper, Edo period (1615–1868), 1857; 2009.434.1; Takemitsu Oba

Utawaga Yoshiharu, Japanese; *The Plum Blossom that Flew on Lightning from Chikushino*; polychrome woodblock print, ink and color on paper, Edo period (1615–1868), 1857; 2009.434.2; Takemitsu Oba

Utawaga Yoshiharu, Japanese; *Hayatake Torakichi from Osaka*; polychrome woodblock print, ink and color on paper, Edo period (1615–1868), 1857; 2009.434.3; Takemitsu Oba

Utawaga Yoshiharu, Japanese; *Hayatake Torakichi from Osaka: Spinning Tops in Ryogoku*; polychrome woodblock print, ink and color on paper, Edo period (1615–1868), 1857; 2009.434.4; Takemitsu Oba

Utawaga Kunisada II, Japanese; *Hayatake Torakichi from Osaka: Performance in Ryogoku*; polychrome woodblock print, ink and color on paper, Edo period (1615–1868), 1857; 2009.434.5; Takemitsu Oba

Fukuda Kodojin, Japanese; *Landscape*; hanging scroll, ink on paper, Taisho period (1912–26), 1922; 2009.510; Gitter-Yelen Collection

Maruyama Ōshin, Japanese; *Children Playing in Summer and Winter*; pair of six-panel folding screens, ink, color, and gold on paper, Edo period (1615–1867); 2009.511a, b; Gitter-Yelen Foundation

Censer in the Form of Three Mountains; black lingbi limestone, carved wooden stand; China, Qing dynasty (1644–1911), Kangxi period (1662–1722); 2009.512.1a, b; Richard Rosenblum Family

Soaring Peak; sea-green hornblende with yellow markings, carved wooden stand; China, Qing dynasty (1644–1911), 18th century; 2009.512.2a–c; Richard Rosenblum Family

Pha-nung with Celestial Worshippers Design; painted mordant-dyed, drawn resist-dyed and painted, on plain-weave cotton; India for the Thai market, 18th century; 2009.513; Thomas Murray, in honor of John Guy

Stele with Scenes from the Life of the Buddha; black stone; India (Bihar, probably Nalanda), Pala period, 10th century; 2009.541; Marsha Vargas Handley and Raymond G. Handley

PURCHASES

Lee In-chin, Korean; *Long-Necked Bottle*; white-bodied stoneware with celadon glaze, 2008; 2009.296; William R. Appleby Fund

Lee In-chin, Korean; *Long-Necked Bottle*; white-bodied stoneware with black glaze, 2008; 2009.297; William R. Appleby Fund

Incense Burner; glazed stoneware with biscuit-fired molded appliqué decoration; Vietnam (Hai Zhong province, Hong River delta), cyclical dates listed in donor inscription, most probably 1635; 2009.346; Funds from various donors

Suzuki Gorō, Japanese; *Gourd-Shaped Sake Flask*; stoneware with green and pink glazes (Oribe ware), Heisei period (1989–present), 2005; 2009.347; Noritaka Moriuchi Gift, in memory of Richard W. Rabinowitz

Kamada Kōji, Japanese; *Ovoid Vessel*; stoneware with tenmoku glazes in black and brown, 2008; 2009.348; The B. D. G. Leviton Foundation Gift, in honor of Miyeko Murase

Six-Lobed Bowl; stoneware with celadon glaze; Korea, Goryeo dynasty (918–1392), early 12th century; 2009.417; Friends of Asian Art Gifts

Pillow with Landscape Scenes; stoneware with painted decoration over slip (Cizhou ware); Jin (1115–1234) or Yuan dynasty (1271–1368), 13th–14th century; 2009.428; Friends of Asian Art Gifts

Covered Box with Scene of a Reception and Boys at Play; lacquer with inlays of mother-of-pearl, gold, and silver; China, Qing dynasty (1644–1911), 17th century; 2010.32a, b; The Vincent Astor Foundation Gift

Fa Ruozhen, Chinese; *Cloudy Mountains*; hanging scroll, ink and color on silk, Qing dynasty (1644–1911), 1684; 2010.54; The Vincent Astor Foundation Gift

Sarasa with Gilded Floral Pattern; resist- and mordant-dyed plain-weave cotton with applied gold leaf; India for Japanese market, late 17th–early 18th century; 2010.55; Funds from various donors, by exchange

Sarasa with Figures, Birds, and Fantastic Animals; resist- and mordant-dyed plain-weave cotton; India for Japanese market, late 17th–early 18th century; 2010.56; Funds from various donors, by exchange

Length of Sarasa with Small Rosettes; resist- and mordant-dyed plain-weave cotton; India for Japanese market, late 17th–early 18th century; 2010.57; Funds from various donors, by exchange

Dish with Garden Scene; porcelain with impressed design under glaze (Ding ware); China, Jin dynasty (1115–1234), late 12th–early 13th century; 2010.58; The Miriam and Ira D. Wallach Foundation Fund

Bowl with Poem; porcelain with underglaze blue decoration; China, Ming dynasty (1368–1644), Longqing period (1567–72), 16th century; 2010.59; The Vincent Astor Foundation Gift

Buddha Offering Protection; copper alloy with gilding; Sri Lanka (western regions), Divided Kingdoms period (1232–1597), mid-15th–16th century; 2010.66a, b; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; The Miriam and Ira D. Wallach Foundation Fund; Florence and Herbert Irving, Cynthia Hazen Polsky and Anne H. Bass Gifts

Buddha Seated in Meditation; copper alloy with gilding; Sri Lanka (western regions), Divided Kingdoms period (1232–1597), mid-15th–16th century; 2010.67; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; The Miriam and Ira D. Wallach Foundation Fund; Florence and Herbert Irving, Cynthia Hazen Polsky and Anne H. Bass Gifts

Standing Buddha; copper alloy with gilding; Sri Lanka (western regions), Divided Kingdoms period (1232–1597), mid-15th–16th century; 2010.68a, b; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; The Miriam and Ira D. Wallach Foundation Fund; Florence and Herbert Irving, Cynthia Hazen Polsky and Anne H. Bass Gifts

Figure of a Seated Court Lady; earthenware with sancai glaze; China, Tang dynasty (618–907), 8th century; 2010.120; The Vincent Astor Foundation Gift

Portrait of the Sinhalese King Sri Vikrama Raja Sinha (r. 1798–1815); ivory with engraved and painted design; Sri Lanka (Kandy district), Kandyan period (1480–1815), early 19th century; 2010.142; Drs. Sandran and Shanta Pramesh Waran Gift

Shibata Zeshin, Japanese; *Tiered Box (Jūbako) with Design of Summer and Autumn Fruits*; colored lacquer with gold and silver maki-e, Edo (1615–1868)–Meiji period (1868–1912), ca. 1860–90; 2010.143a–g; The Vincent Astor Foundation Gift and Parnassus Foundation/Jane and Raphael Bernstein Gift

Lobed Dish; covered with lacquer and silver porcelain (Ding ware); China, Northern Song (960–1127) or Liao dynasty (907–1125), 10th–11th century; 2010.170; The Miriam and Ira D. Wallach Foundation Fund

Bowl with Floral and Abstract Design; porcelain with underglaze cobalt-blue decoration; Korea, Joseon dynasty (1392–1910), dated 1847; 2010.174; Friends of Asian Art Gifts

Dish in the Shape of Mount Fuji with a Design of Horses and Deer; porcelain with underglaze blue over white slip (Jingdezhen ware); China, Ming dynasty (1368–1644), ca. 1620–30; 2010.206; Barbara and William Karatz Gift

Toy in the Form of a Mythical Aquatic Creature (Makara); terracotta; India (Uttar Pradesh, probably Kausambi), Shunga–Kushan period, 1st century B.C.–A.D. 1st century; 2010.207; Rogers Fund, by exchange

Jar with Winged Animals; porcelain painted in underglaze blue; China, Ming dynasty (1368–1644), ca. 1435–65; 2010.220; The Vincent Astor Foundation Gift

Child Saint Sambandar; copper alloy; India (Tamil Nadu), Chola period, late 11th century; 2010.230; Lila Acheson Wallace Gift

The Costume Institute

GIFTS

Articles of Clothing and Accessories from the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art; mixed media; American, European, and various others, 1351–1998; 2009.300.1a–g to 2009.300.3926; the Brooklyn Museum

Calvin Klein, American; *Trousers (Jeans)*; cotton, 1982; 2009.303; Brooke Shields

Purse; antelope, metal; French, 1948; 2009.304.1; Henrie Jo Barth

Purse; antelope, metal; French, 1948; 2009.304.2; Henrie Jo Barth

Adele Simpson, American; *Ensemble*; wool, silk, 1970; 2009.305a–c; Julie Nixon Eisenhower

House of Ricci, French; *Wedding Ensemble*; silk, cotton, synthetic, feather, metallic thread, 2008; 2009.326a–c; Lauren Santo Domingo

House of Ricci, French; *Dress (Ball Gown)*; silk, metal, spring/summer 2008; 2009.327; Mario Grauso

Herbert Levine Inc., American; *Shoes (Pumps)*; leather, synthetic, 1959; 2009.328a, b; Helene Verin

House of Balenciaga, French; *Dress, Evening*; cotton, ca. 1950; 2009.329a, b; Charlotte Isler-Fischer

Jonathan Saunders, Scottish; *Ensemble*; cotton, synthetic, plastic, spring/summer 2004; 2009.331a, b; Jonathan Saunders

Halston, American; *Dress*; silk, 1978; 2009.493a, b; Mrs. Amanda H. Haynes-Dale

André Courrèges, French; *Dress*; wool, metal, 1970; 2009.494; Mrs. Amanda H. Haynes-Dale

Hermès, French; *Purse*; leather, late 1950s–early 1960s; 2009.495; Alice A. Caulkins

Pierre Cardin, French; *Dress*; horsehair, 1984; 2009.496.1; Mica Ertegun

Madame Grès (Alix Barton), French; *Dress*; silk, 1962; 2009.496.2; Mica Ertegun

- Kenneth Jay Lane, American; *Necklace*; metal, glass, 1984; 2009.496.3; Mica Ertegun
- Hermès, French; *Gloves*; leather, ca. 1963; 2009.514a, b; Barbaralee Diamonstein-Spielvogel
- Martin Margiela, Belgian; *Dress*; wool, silk, synthetic, fall/winter 2003–4; 2009.515; Harold Koda
- Helmut Lang, Austrian; *Dress*; synthetic, spring/summer 1997; 2009.516.1; The artist
- Helmut Lang, Austrian; *Ensemble*; silk, feather, spring/summer 2000; 2009.516.2a–d; The artist
- Helmut Lang, Austrian; *Dress*; paper, synthetic, spring/summer 1991; 2009.516.3; The artist
- Helmut Lang, Austrian; *Dress*; synthetic, fall/winter 1994–1995; 2009.516.4; The artist
- Helmut Lang, Austrian; *Ensemble*; silk, cotton, leather, rubber, metal, spring/summer 2003; 2009.516.5a–e; The artist
- Helmut Lang, Austrian; *Ensemble*; cotton, rubber, leather, sterling silver, silk, synthetic, spring/summer 2003; 2009.516.6a–f; The artist
- Helmut Lang, Austrian; *Ensemble*; cotton, rubber, leather, spring/summer 2003; 2009.516.7a–e; The artist
- Helmut Lang, Austrian; *Ensemble*; cotton, metal, rubber, leather, spring/summer 2003; 2009.516.8a–f; The artist
- Helmut Lang, Austrian; *Ensemble*; cotton, metal, synthetic, leather, spring/summer 2003; 2009.516.9a–j; The artist
- Helmut Lang, Austrian; *Ensemble*; cotton, wool, leather, fall/winter 2003–4; 2009.516.10a–k; The artist
- Helmut Lang, Austrian; *Ensemble*; synthetic, leather, metal, wool, fall/winter 2003–4; 2009.516.11a–g; The artist
- Helmut Lang, Austrian; *Ensemble*; leather, silk, wool, fall/winter 2003–4; 2009.516.12a–e; The artist
- Helmut Lang, Austrian; *Ensemble*; silk, synthetic, leather, fall/winter 2003–4; 2009.516.13a–d; The artist
- Helmut Lang, Austrian; *Ensemble*; cotton, spring/summer 2004; 2009.516.14a–h; The artist
- Helmut Lang, Austrian; *Ensemble*; cotton, metal, leather, spring/summer 2004; 2009.516.15a–g; The artist
- Helmut Lang, Austrian; *Ensemble*; leather, metal, cotton, synthetic, spring/summer 2004; 2009.516.16a–f; The artist
- Helmut Lang, Austrian; *Shoes*; horsehair, leather, winter 2004–5; 2009.516.17a, b; The artist
- Helmut Lang, Austrian; *Ensemble*; silk, horsehair, leather, fall/winter 2004–5; 2009.516.18a–c; The artist
- Helmut Lang, Austrian; *Dress*; cotton, spring/summer 2005; 2009.516.19; The artist
- Helmut Lang, Austrian; *Ensemble*; synthetic, cotton, lizard, spring/summer 2005; 2009.516.20a–c; The artist
- Helmut Lang, Austrian; *Dress*; synthetic, spring/summer 1991; 2009.516.21; The artist
- Helmut Lang, Austrian; *Dress*; synthetic, fall/winter 1994–95; 2009.516.22a, b; The artist
- Helmut Lang, Austrian; *Dress*; synthetic, fall/winter 1997–98; 2009.516.23; The artist
- Helmut Lang, Austrian; *Ensemble*; wool, silk, synthetic, fall/winter 1999–2000; 2009.516.24a, b; The artist
- Helmut Lang, Austrian; *Suit*; silk, fall/winter 1999–2000; 2009.516.25; The artist
- Helmut Lang, Austrian; *Ensemble*; silk, fall/winter 1999–2000; 2009.516.26a–c; The artist
- Helmut Lang, Austrian; *Ensemble*; leather, spring/summer 2001; 2009.516.27a–f; The artist
- Helmut Lang, Austrian; *Purse*; leather, fall/winter 2001–2; 2009.516.28; The artist
- Helmut Lang, Austrian; *Bracelet*; resin, spring/summer 2005; 2009.516.29; The artist
- Helmut Lang, Austrian; *Purse*; ostrich, metal, fall/winter 2001–2; 2009.516.30; The artist
- Helmut Lang, Austrian; *Ensemble*; cotton, spring/summer 2003; 2009.516.31a–g; The artist
- Helmut Lang, Austrian; *Shoes*; synthetic, leather, spring/summer 2003; 2009.516.32a, b; The artist
- Helmut Lang, Austrian; *Ensemble*; wool, cotton, silk, metal, fall/winter 2004–5; 2009.516.33a–i; The artist
- Helmut Lang, Austrian; *Purse*; cotton, metal; fall/winter 2002–3; 2009.516.34; The artist
- Helmut Lang, Austrian; *Bracelet*; sterling silver, spring/summer 2004; 2009.516.35; The artist
- Helmut Lang, Austrian; *Shoes*; cotton, leather, synthetic, spring/summer 2003; 2009.516.36a, b; The artist
- Helmut Lang, Austrian; *Dress*; synthetic, silk, spring/summer 1997; 2009.516.37; The artist
- House of Givenchy, French; *Dress*; wool, 1961; 2009.517; Barbara Posner Namias
- Yohji Yamamoto, Japanese; *Ensemble*; silk, spring/summer 1999; 2009.518a, b; Minori Shironishi
- House of Dior, French; *Dress, Evening*; silk, 1996; 2010.208.1; Madonna
- Alexander McQueen, British; *Ensemble*; cotton, synthetic, fall/winter 1998; 2010.208.2a, b; Madonna
- Jean Paul Gaultier, French; *Trousers (Jeans)*; cotton, metal, silk, synthetic, 1996–2000; 2010.208.3a, b; Madonna
- Jean Paul Gaultier, French; *Coat*; synthetic, fur, silk, fall/winter 1994; 2010.208.4a, b; Madonna
- Necklace*; silver; Chinese minority (Miao peoples), ca. 1920; 2010.209.1; Jacqueline Loewe Fowler
- Necklace*; silver; Chinese minority (Miao peoples), ca. 1920; 2010.209.2; Jacqueline Loewe Fowler
- Claire McCardell, American; *Dress*; silk, 1948; 2010.210; Kohle Yohannan
- Bonwit Teller, American; *Wedding Dress*; silk, 1916; 2010.211; Alice A. Winans, in memory of her mother, Aleta C. Baillard
- Cristobal Balenciaga, Spanish; *Suit*; wool, ca. 1960; 2010.212a, b; Mrs. Douglas Auchincloss
- Suit (Sailor)*; wool; American, ca. 1916; 2010.213a–c; Mario Dyyon, in memory of Eva Williams and Virginia Topsy Mitchell

PURCHASES

- Issey Miyake, Japanese; *Dress*; synthetic, 1991; 2009.244; Caroline Rennolds Milbank Gift
- Madeleine Vionnet, French; *Dress, Evening*; silk, ca. 1936; 2009.245; Friends of the Costume Institute Gifts
- Madeleine Vionnet, French; *Dress, Evening*; metal, silk, ca. 1936; 2009.246; Friends of the Costume Institute Gifts
- Madeleine Vionnet, French; *Dress, Evening*; metal, silk, ca. 1936; 2009.247; Friends of the Costume Institute Gifts
- Madeleine Vionnet, French; *Dress, Evening*; silk, ca. 1929; 2009.248a–d; Friends of the Costume Institute Gifts

Madeleine Vionnet, French; *Nightgown*; silk, ca. 1931; 2009.249; Friends of the Costume Institute Gifts

Yves Saint Laurent, French, born Algeria; *Coat (Trench Coat)*; leather, fall/winter 1979; 2009.306a–d; Catharine Breyer Van Bomel Foundation Fund

Beachwear; cotton; French, late 1860s–early 1870s; 2009.307a, b; The Dorothy Strelsin Foundation Inc. Gift

Elsa Schiaparelli, Italian; *Jacket, Evening*; linen, metallic thread, beads, paillettes, fall 1937; 2009.421; Friends of The Costume Institute Gifts

Rodarte, American; Christian Louboutin, French; *Ensemble*; wool, leather, fall/winter 2008; 2009.422a–e; Gilles Bensimon Inc. Gift

Jil Sander AG, German; *Ensemble*; silk, spring/summer 2009; 2010.3.1; Allison Sarofim Gift

Jil Sander AG, German; *Shoes*; silk, spring/summer 2009; 2010.3.2a, b; Allison Sarofim Gift

Halston, American; *Coat*; silk, early 1970s; 2010.26; The Dorothy Strelsin Foundation Inc. Gift

Charles James, American, born Great Britain; *Jacket, Evening*; silk, ca. 1957; 2010.63; Gould Family Foundation Gift, in memory of Jo Copeland

Martin Margiela, Belgian; *Bag (Clutch)*; leather, 2007–8; 2010.129; Judith and Gerson Leiber Fund

Martin Margiela, Belgian; *Ensemble*; wool, synthetic, ca. 2005; 2010.130a, b; Gould Family Foundation Gift

Martin Margiela, Belgian; *Sweater*; wool, autumn/winter 1991–92; 2010.131; The Dorothy Strelsin Foundation Inc. Gift

Martin Margiela, Belgian; *Halter*; leather, 2001; 2010.132; Gould Family Foundation Gift

Martin Margiela, Belgian; *Ensemble*; synthetic, spring/summer 1996; 2010.133a, b; Gould Family Foundation Gift

Martin Margiela, Belgian; *Coat (Trench Coat)*; cotton, fall/winter 2005–6; 2010.134a–f; Gould Family Foundation Gift

Martin Margiela, Belgian; *Coat*; cotton, fall/winter 1999–2000; 2010.135a–c; Gould Family Foundation Gift

Martin Margiela, Belgian; *Shoes (Mules)*; leather, spring/summer 2002; 2010.136a, b; Judith and Gerson Leiber Fund

Martin Margiela, Belgian; *Shoes (Pumps)*; leather, 2001; 2010.137a, b; Judith and Gerson Leiber Fund

Dress (Robe Volante); silk; French, 1730s; 2010.148; Friends of The Costume Institute Gifts

Ensemble; silk, cotton; British, 1820–25; 2010.149a, b; Irene Lewisohn Bequest

Dress; cotton; French, ca. 1800; 2010.150; Irene Lewisohn Bequest

Jacket (Pierrot); silk; French, late 18th century; 2010.151; Irene Lewisohn Bequest

Dress; silk; French, 1818–20; 2010.152; Friends of The Costume Institute Gifts

John Galliano, British, born Gibraltar; *Dress*; wool, early 1980s; 2010.153; Irene Lewisohn Bequest

Jean Paul Gaultier, French; *Dress*; wool, 1986–87; 2010.154; Friends of The Costume Institute Gifts

Jean Paul Gaultier, French; *Dress, Evening*; silk, early 1980s; 2010.155a–c; Friends of The Costume Institute Gifts

Skirt; linen; British, late 18th century; 2010.156; Irene Lewisohn Bequest

Oscar de la Renta, Ltd., American; *Ensemble*; silk, 1980s; 2010.248a–d; Gilles Bensimon, Inc. Gift

Donna Karan, American; *Cat Suit*; wool, ca. 1990; 2010.249; Gilles Bensimon, Inc. Gift

Marc Jacobs, American; *Dress*; wool, 1986; 2010.250; Gilles Bensimon, Inc. Gift

Anne Marie of France; *Purse*; leather, 1940s; 2010.251a, b; Allison Sarofim Gift

House of Chanel, French; *Purse*; wool, steel, 2005; 2010.252; Alfred Z. Soloman–Janet A. Sloane Endowment Fund

Martin Margiela, Belgian; *Boots*; leather, spring/summer 2001; 2010.267a, b; Judith and Gerson Leiber Fund

Drawings and Prints

Drawings

GIFTS

Jacques de Gheyn II, Netherlandish; *Study of a Tree*; pen and brown ink over black chalk; 2009.377; Anonymous

Hubert Robert, French; *Ruins with a Statue of an Emperor*; pen and black ink and watercolor; 2009.378; Mrs. Charles Wrightsman

Ludwig Pflieger, German; *Studies of the Blossoms, Fruits and Trunk of an English Oak (Quercus robur)*; watercolor, over a sketch in black chalk, 1788; 2009.379; Mrs. Charles Wrightsman

Ludwig Pflieger, German; *Studies of the Leaves, Blossoms, Fruits, and Trunk of an English Elm (Ulmus procera)*; watercolor over a sketch in black chalk, 1788; 2009.380; Mrs. Charles Wrightsman

Ludwig Pflieger, German; *Studies of the Leaves, Blossoms, Fruits, and Trunk of a Whitebeam (Sorbus subgenus Aria)*; watercolor over a sketch in black chalk, 1788; 2009.381; Mrs. Charles Wrightsman

Ludwig Pflieger, German; *Studies of the Trunk, Blossoms, and Fruit of a Wild Apple Tree (Malus sylvestris)*; watercolor over a sketch in black chalk or graphite, 1788; 2009.382; Mrs. Charles Wrightsman

Luigi Mayer, Italian; *Tombs of Great Arab Saints to be Seen in the Neighborhood of Rosetto, Egypt*; graphite, watercolor, and gouache; 2009.391; Mrs. Charles Wrightsman

Gabriel de Saint-Aubin, French; *Allegory of the Salon of 1769*; oil and chalk on paper; 2009.396; Mrs. Charles Wrightsman

Michel-François Dandr e-Bardon, French; Charles-Nicolas Cochin II, French; *Egyptian Scene*; pen and brown ink, over red chalk underdrawing, squared in black chalk, 18th century; 2009.464; Lansing Moore

Richard de Lalonde, French; *Two Views of a Bracket*; pen and black ink, brush and gray wash, over graphite underdrawing, ca. 1780; 2009.465.1; William Rieder

Richard de Lalonde, French; *Two Designs for Ornament*; pen and black ink, brush and gray wash, over graphite underdrawing, ca. 1770; 2009.465.2; William Rieder

Room Elevation; graphite and pen and brown ink; French; 2009.465.3; William Rieder

Room Elevation; graphite and pen and brown ink; French, ca. 1900; 2009.465.4; William Rieder

Design for a Chandelier; pen and gray ink with gray, yellow and brown wash; French, ca. 1750; 2009.465.5; William Rieder

Design for a Seat Cover; pen and ink and watercolor; French, 19th century; 2009.465.6; William Rieder

Two Designs for Wine Coolers; pen and ink and brown wash; French, ca. 1750; 2009.465.7; William Rieder

Felice Giani, Italian; *Design for a Ceiling*; graphite, pen and ink with brown wash; 2009.465.8; William Rieder

Design for a Pier Table; pen and brown ink, brown wash; Italian, ca. 1700; 2009.465.9; William Rieder

Formerly attributed to Jean-Baptiste Greuze, French; formerly attributed to Pierre Alexandre Wille, French; *Portrait of a Man*; red chalk; 2009.465.10; William Rieder

Jean Démosthène Dugourc, French; *Salon Elevation with a Table Supporting a Bust Flanked by a Pair of Candelabra on Pedestals*; pen and ink and watercolor, ca. 1780; 2009.465.11; William Rieder

Design for a Confessional; pen and gray ink; French or Flemish, ca. 1750; 2009.465.12; William Rieder

Design for a Cassone (recto); *Design for a Cabinet Door or Cassone Lid* (verso); pen and black ink with gray wash; Italian, ca. 1600; 2009.465.13; William Rieder

Auguste-François-Marie Gorguet, French; *Belgian Flag*; watercolor and black chalk, ca. 1917; 2009.465.14; William Rieder

Design for a Reliquary with the Beheading of a Saint; pen and brown ink, gray wash; Italian, ca. 1700; 2009.465.15; William Rieder

Design for Plasterwork Cartouche; pen and brown ink with brown wash; Italian, ca. 1700; 2009.465.16; William Rieder

Elevation for a Stairway and a Second en Suite Drawing (unmatted): Design for Ironwork Balustrade; pen and ink with gray and yellow wash; French, ca. 1700; 2009.465.17; William Rieder

Wilhelm Geissler, German; *Woman in Oriental Dress Selling Lemons*; watercolor, gouache, 1903; 2009.465.18; William Rieder

Design for a Plasterwork Bracket; pen and brown ink with brown wash, ca. 1700; 2009.465.19; William Rieder

Colonnade and Fountain with a Crowned Armorial Shield; pen and dark brown ink with gray wash; Italian, ca. 1750–1800; 2009.465.20; William Rieder

Design with Alternative for a Cabinet; pen and ink with gray and red wash; French, ca. 1700; 2009.465.21; William Rieder

Design for Interior Corner of a Frieze or a Stairwell; Partial Study of a Circular Temple (verso); pen and black ink, brown wash (recto), graphite (verso); Italian, ca. 1650–1750; 2009.465.22; William Rieder

Jean Le Pautre, French; *Elevation of a Royal Bedroom*; pen and brown ink with brown wash; 2009.465.23; William Rieder

Two Designs for Ornamental Plaques; pen and brown ink with brown wash; French, 19th century; 2009.465.24; William Rieder

Portrait of a Man; pen and brown ink with brown wash; Italian, 19th century; 2009.465.25; William Rieder

Design for a Frame Surmounted by a Lamp, Showing Two Alternative Ideas; pen and gray ink; Italian, 17th or 18th century; 2009.465.26; William Rieder

Elevation of the Gallery in the Palazzo Doria-Pamphilj, Rome; pen and black ink with watercolor; Italian, ca. 1650; 2009.465.27; William Rieder

Pietro Antonio Novelli, Italian; *Head of a Man*; pen and black ink; 2009.465.28; William Rieder

Design for a Hand Mirror or Fan Handle; pen and black ink; Italian, ca. 1650–1700; 2009.465.29; William Rieder

Jean-Charles Delafosse, French; *Design for a Frame*; pen and ink with brown wash, ca. 1750; 2009.465.30; William Rieder

Portrait of Jean-Étienne Liotard; black and red chalk with yellow, blue, and red washes; French, 18th century; 2009.468.1; Susan Schulman Printseller and Carolyn Bullard Fine Prints

Louis Léopold Boilly, French; *Minerva (Study after a Sculpture)*; Conté crayon, stumping, heightened with white chalk on faded blue paper; 2009.477; Louis de Baysen

Salomon Gessner, Swiss; *A Park with Figures at a Statue near Water*; gouache, watercolor, ca. 1775; 2009.497; Anonymous

Giuseppe Bernardino Bison, Italian; *Venetian Capriccio: Landscape with a Farm Building, Sarcophagus, and Fountain* (recto); *Monument* (verso); pen and light brown ink, brush and gray wash (recto); soft black chalk, or graphite, or leadpoint (verso); 2009.519; Morrie and Fenella Heckscher

Mountainous Landscape; pen and brown ink, wash, graphite; German, 19th century; 2009.520; Colta Ives

Gustave Boulanger, French; *Portrait of Woman and Three Children*; graphite on wove paper, 1852; 2009.521.1; Alexander B. V. Johnson and Roberta J. M. Olson

Victor-François-Eloi Biennourry, French; *Study of a Soldier*; black, red, blue, and other chalks, heightened with white, squared for transfer in black chalk, ca. 1852; 2009.521.2; Alexander B. V. Johnson and Roberta J. M. Olson

Hans Thoma, German; *Portrait of a Woman (Mrs. von Kobestein?)* (recto); *Sketches of Two or Three Compositions, Including a Landscape* (verso); pen and brush and brown-gray ink, 1866; 2009.521.3; Alexander B. V. Johnson and Roberta J. M. Olson

Erasmus Hornick, Netherlandish; *Design for Parade Egg Cups and Combined Egg Cup/Salt Cellar with Lid*; pen and ink, brush and wash; 2009.526; Anonymous, in memory of Walter E. Stait

Nicholas Mignard, French; *The Visitation*; graphite, red chalk, pen and black ink, brush and brown and gray wash, white gouache, framing lines in pen and black ink, ca. 1649; 2010.233; Matthieu De Baysen

PURCHASES

Jan Hulswit, Dutch; *View of a Canal with Three Windmills*; pen and brown ink, watercolor, over a sketch in black chalk; 2009.262; Sotheby's Gift

Karel van Mander, I, Netherlandish; *The Servants of Absalom Killing Amnon (2 Samuel 13, 28–29)* (recto); *Sketch of a Seated Woman* (verso); pen and brown ink, brown wash (recto), black chalk (verso); 2009.334; Frits and Rita Markus Fund

Jost Amman, Swiss; *Three Scenes from the Life of the Prophet Daniel*; pen and black ink, 1564; 2009.335; Edward Pearce Casey and Ian Woodner Family Collection Funds

Max Liebermann, German; *Im Biergarten des Hofbraukellers in Rosenheim*; graphite; 2009.336; C. G. Boerner Gift

Daniël Schellinks, Dutch; *Extensive View of Brussels*; black chalk, gray wash, white chalk, on blue paper, 17th century; 2009.337; Harry G. Sperling Fund

Terminal Figures; pen and black ink with gray wash, heightened with white; French, 16th century; 2009.338a–d; Harry G. Sperling Fund

Hermann von Königsbrunn, Austrian; *Ceylonese Jungle*; pen and black ink; 2009.339; Harry G. Sperling Fund

Stefano da Verona (Stefano di Giovanni), Italian (circle of); *Two Heavily Bearded Men*; pen and brown ink; 2009.340; Harry G. Sperling Fund

George Chinnery, British; *Cattle Resting in a Mountainous Landscape*; watercolor over graphite with stopping out, touches of bodycolor and gum arabic, ca. 1808–12; 2009.341; Jeffrey L. Berenson Gift and Harry G. Sperling Fund

Francis Towne, British; *Trees by the Lake, Peamore Park, near Exeter, Devon*; watercolor over traces of graphite, ca. 1786; 2009.342; Karen B. Cohen Fund

Christoffer Wilhelm Eckersberg, Danish; *The Surviving Horatian*; pen and black ink, gray wash, 19th century; 2009.397; Harry G. Sperling Fund

Nicolai Abraham Abildgaard, Danish; *Jupiter, Disguised as an Eagle, with Ganymede, and a Sketch of Two Peacocks*; pen and brown ink, gray wash, 18th century; 2009.398; Harry G. Sperling Fund

- Nicolai Abraham Abildgaard, Danish; *Notes with Studies for the Column of Liberty (Frihedstøtten)*; pen and brown ink, graphite, ca. 1791; 2009.399; Harry G. Sperling Fund
- Sir Lawrence Alma-Tadema, Dutch/British; *Standing Roman*; pen and gray ink, brush and gray wash, 19th century; 2009.401; Harry G. Sperling Fund
- Friedrich August Brand, Austrian; *Wooded Landscape*; red chalk; 2009.402; Harry G. Sperling Fund
- Christoph Nathe, German; *Wooded Landscape with a Creek*; brush and gray and brown ink, over a graphite sketch, 18th century; 2009.403; Harry G. Sperling Fund
- Christoph Heinrich Kniep, German; *Grape Harvest at the Gulf of Naples*; brush and brown ink, over a graphite sketch, 18th century; 2009.404; Harry G. Sperling Fund
- Friedrich Preller the Elder, German; *Centaur at a Pond*; pen and black ink, brush and gray and brown ink, black chalk; 2009.405; Harry G. Sperling Fund
- Friedrich Christian Klass, German; *Landscape with Waterfall*; pen and black ink, watercolor, 2009.406; Harry G. Sperling Fund
- Ferdinand Kobell, German; *Landscape with Wayfarers*; brush and brown ink, over graphite or black chalk, 18th century; 2009.407; Harry G. Sperling Fund
- Ferdinand Kobell, German; *Landscape with Lovers*; brush and brown ink, over graphite or black chalk, 18th century; 2009.408; Harry G. Sperling Fund
- Jakob Matthias Schmutzer, Austrian; *Landscape with a Ruin near Mödling*; brush and brown and gray ink, black chalk, 1796; 2009.409; Harry G. Sperling Fund
- Jakob Matthias Schmutzer, Austrian; *Landscape near Mödling*; brush and brown and gray ink, black chalk, 1796; 2009.410; Harry G. Sperling Fund
- Jakob Matthias Schmutzer, Austrian; *Landscape near Mödling with Figures*; brush and brown and gray ink, black chalk, 1795; 2009.411; Harry G. Sperling Fund
- Johann Christian Klengel, German; *Ideal Landscape with a Shepherd and Cows*; brush and black ink over black chalk, 2009.412; Harry G. Sperling Fund
- Jean-Auguste-Dominique Ingres, French; *Virgil Reading the Aeneid to Augustus, Livia, and Octavia*; pen and black ink, graphite, gray watercolor washes, white gouache heightening, Conté crayon on blue paper, 1809/1819 (?); 2009.423; Rogers Fund and Promised Gift of Leon D. and Debra R. Black
- Jörg Breu the Elder, German; *Episode from the "Gesta Romanorum": The Emperor and the Page*; pen and black ink, gray wash, 16th century; 2009.446; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Hans Friedrich Schorer, German; *Saint Sebastian*; pen and brown ink, brown wash, red chalk, squared and numbered in black chalk, 17th century; 2009.447; Harry G. Sperling Fund
- Marcellus Laroon, the Elder, Dutch/British; *A Mounted Drummer from the Front; A Mounted Drummer from the Back; A Sportsman with a Gun; An Itinerant*; pen and brown ink on laid paper, 17th century; 2009.448a–d; Harry G. Sperling Fund
- George Richmond, British; *A Figure Weeping Over a Grave*; pen and brown ink, 1827; 2009.449; Harry G. Sperling Fund
- John Faber, the Elder, Dutch/British; *Portrait of John Churchill, 1st Duke of Marlborough (1650–1722)*; pen and ink on vellum, early 18th century; 2009.450; Harry G. Sperling Fund
- George Fennel Robson, British; *Snowdon from Llyn Nanille, North Wales*; graphite and watercolor with gum arabic, 1832; 2009.451; Harry G. Sperling Fund
- Jacques André Portail, French; *The Benediction*; red and black chalk, touches of brush and gray wash; 2010.17; Thomas Williams and Stephen A. Geiger Gifts
- Joseph Anton Koch, Swiss; *View of Vietri with Young Country Women Dancing for Shepherds in the Foreground*; dark gray ink, watercolor, gouache, black chalk, black ink, 1800; 2010.39; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, Van Day Truex and Harry G. Sperling Funds, and David Schiff and Mark Fisch Gifts
- Hans Thoma, German; *View in the Black Forest (Valley near St. Balsien)*; pen and black ink, over a sketch in graphite, heightened with white gouache, 1900; 2010.42; Mary Oenslager, Karen B. Cohen, and Ian Woodner Family Collection Funds and Alan N. Stone and D. Lesley Hill Gift
- Herman van Swanevelt, Dutch; *Landscape with Trees and Figures*; brush and brown ink, over a sketch in black chalk, 17th century; 2010.43; Frits and Rita Markus Fund
- Johann Georg Bergmüller, German; *The Immaculate Virgin*; pen and brown ink, gray wash, 18th century; 2010.44; C. G. Boerner and Guy Wildenstein Gifts
- Joseph Esperlin, German; *The Baptism of Christ*; brush and gray ink, over a sketch in graphite or black chalk, 18th century; 2010.45; Carolyn H. Specht and Guy Wildenstein Gifts and Ian Woodner Family Collection Fund
- Giovanni da Bologna, called Giambologna, Italian; *Study for a Sculpture of Neptune*; black chalk; 2010.84; Mr. and Mrs. Alexander B. Slater Gift
- Hendrik-Frans Verbruggen, Flemish; Pieter Verbruggen II, Flemish; *Designs for (or Studies after) Monuments, Tombs, or Wall Plaques*; various media, most pen and brown ink and wash with red chalk; 2010.85–.104; Charles and Jessie Price Gift
- The Virgin of the Annunciation*; watercolor on vellum; Bohemian, ca. 1405–10; 2010.119; Several members of The Chairman's Council and Jean A. Bonna Gifts
- Jan van Call, Dutch; *View of the Obelisk of Thutmosis III Seen from the Walls of Alexandria*; watercolor, graphite, pen and brown and black ink; 2010.125; Charles and Jessie Price Gift
- Franz Xaver Winterhalter, German; *Portrait of Baroness Gudin, née Margareth Louis Hay*; graphite, 1842; 2010.157; Karen B. Cohen Fund and Sally and Howard Lepow and C. G. Boerner Gifts
- Claude Vignon, French; *Cleopatra*; red and black chalk, 1647; 2010.158; Charles and Jessie Price and Saretta Barnet Gifts
- Johann Jacob Eybelwieser, Austrian; *Saint Augustine on Clouds Surrounded by Angels*; pen and brown ink, brush and gray wash, black chalk underdrawing; 2010.160; C. G. Boerner Gift
- Hans Stutte, German; *Saint John the Baptist in a Landscape*; pen and brown ink, over a sketch in red chalk; 2010.161; C. G. Boerner Gift
- Heinrich Karl Anton Mücke, German; *Portrait of Alfred Rethel, Looking Up (recto); Studies of Two Heads (verso)*; graphite, 19th century; 2010.162; C. G. Boerner Gift
- Christian Gottlieb Schick, German; *Sketch for the Judgment of Solomon (?) (recto); Dancing Mythological Figures (verso)*; pen and brown ink, over a sketch in graphite (recto); black chalk (verso); 2010.163; C. G. Boerner Gift
- Rosso Fiorentino, Italian; *Diana and Hecate*; pen and brown ink; 2010.164; Mr. and Mrs. Alexander Slater and C. G. Boerner Gifts
- Samuel Scott, British; *Westminster Bridge, the Surrey Side*; watercolor and black chalk, with touches of pen and ink; 2010.231; Joseph Pulitzer Bequest and PECO Foundation and Malcolm Hewitt Wiener Foundation Gifts
- Gustave Courbet, French; *Self-Portrait*; Conté crayon, ca. 1866; 2010.232; The Annenberg Foundation and Guy Wildenstein Gifts

Prints

GIFTS

Charles Albert Waltner, French; after Rembrandt van Rijn, Dutch; *The Right Lower Leg and Foot of Frans Banninck Cocq from Rembrandt's "Night Watch"*; engraved copperplate, 1887; 2009.261; Transferred from the Library

Hieronymus Cock, Netherlandish; *Second View of the Baths of Diocletian, from Set of Roman Ruins*; etching with plate tone, 1550; 2009.290.1; Leo Steinberg

Captain William E. Baillie, British; after Gerrit Dou, Dutch; *Girl with Lamp at a Window*; mezzotint, 1771; 2009.290.2; Leo Steinberg

William Vincent, British; after Jacob Huysman, Flemish; *The Coke Family; Girl with Lamp at a Window*; mezzotint, ca. 1690; 2009.290.3; Leo Steinberg

Stephen Antonakos, American; Jo Watanabe, American; *Untitled*; screenprint with handmade cuts, 1988; 2009.299; The artist

Saul Chase, American; *Gulf Station*; screenprint, 1980; 2009.301.1; The artist

Saul Chase, American; *Goya*; screenprint, 1977; 2009.301.2; The artist

Louis-Marin Bonnet, French; *Floral Still Life*; color print; 2009.302.1; Mary G. Seiler

Louis-Marin Bonnet, French; *Floral Still Life*; color print; 2009.302.2; Mary G. Seiler

Allart van Everdingen, Dutch; *The Large Rock*; etching; 2009.302.3; Mary G. Seiler

Allart van Everdingen, Dutch; *The Hamlet on Mountainous Ground*; etching; 2009.302.4; Mary G. Seiler

Map of Leiden; etching; Dutch, 17th century; 2009.302.5; Mary G. Seiler

Jean Philippe Guy Le Gentil, comte de Paroy, French; after Charles Monnet, French; *Bacchanal*; etching and aquatint on green prepared paper, 1787; 2009.320; Susan Schulman and Carolyn Bullard, in honor of Starr Siegle

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Interior of the Baths at Caracalla*; etching, colored with watercolor and gouache, ca. 1780; 2009.383; Mrs. Charles Wrightsman

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Villa Montalto Negroni*; etching, colored with watercolor and gouache; 2009.384; Mrs. Charles Wrightsman

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Garden of Palazzo Colonna*; etching, colored with watercolor and gouache; 2009.385; Mrs. Charles Wrightsman

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Villa Pamphili*; etching, colored with watercolor and gouache; 2009.386; Mrs. Charles Wrightsman

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Villa Farnese*; etching, colored with watercolor and gouache; 2009.387; Mrs. Charles Wrightsman

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Villa Borghese*; etching, colored with watercolor and gouache; 2009.388; Mrs. Charles Wrightsman

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Interior of the Baths at Caracalla*; etching, colored with watercolor and gouache; 2009.389; Mrs. Charles Wrightsman

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Arch of Titus*; etching, colored with watercolor and gouache; 2009.390; Mrs. Charles Wrightsman

Jakob Matthias Schmutzer, Austrian; Clemens Kohl, Czech; Carl Conti, Austrian; Franz Karl Zoller, German; *Ier Vue du Parc de*

Neu-Waldeck prise du Pavillon Chinois vers l'Orient, from Views of the Park and Gardens of Marshal Count de Lacy at Neu-waldegge; engraving, 1782; 2009.392; Mrs. Charles Wrightsman

Jakob Matthias Schmutzer, Austrian; Clemens Kohl, Czech; Carl Conti, Austrian; Franz Karl Zoller, German; *Ile Vue du Parc de Neu-Waldeck prise du Pavillon Chinois vers le Midi, from Views of the Park and Gardens of Marshal Count de Lacy at Neu-waldegge*; engraving, 1782; 2009.393; Mrs. Charles Wrightsman

Jakob Matthias Schmutzer, Austrian; Clemens Kohl, Czech; Carl Conti, Austrian; Franz Karl Zoller, German; *IIIe Vue du Parc de Neu-Waldeck prise du Pavillon Chinois vers le Couchant, from Views of the Park and Gardens of Marshal Count de Lacy at Neu-waldegge*; engraving, 1782; 2009.394; Mrs. Charles Wrightsman

Jakob Matthias Schmutzer, Austrian; Clemens Kohl, Czech; Carl Conti, Austrian; Franz Karl Zoller, German; *Ive Vue du Parc de Neu-Waldeck prise du Pavillon Chinois vers le Nord, from Views of the Park and Gardens of Marshal Count de Lacy at Neu-waldegge*; engraving, 1782; 2009.395; Mrs. Charles Wrightsman

Martin Schongauer, German; *Virgin and Child with an Apple*; engraving; 2009.435; M. Feltenstein

Alan Glass, Canadian, active Mexico; Leonora Carrington, Mexican, born England (author); *La Unidad del Multiple*; portfolio containing nineteen drypoints with one unique collage, 2003–05; 2009.436.1a–w; Alan Glass

Alan Glass, Canadian, active Mexico; *Eight Untitled Drypoints*; drypoint, 2005–09; 2009.436.2a–h; The artist

After Pieter van der Borcht, Netherlandish; Jan Baptist Vrients, Netherlandish (publisher); *St. Sebastian's Fair*; etching and engraving, first state of four, 16th century; 2009.463; Mr. and Mrs. Helmut H. Rumbler

Fernand Khnopff, Belgian; *An Offering*; drypoint on simili-Japan, second state, 1900; 2009.466; C.G. Boerner, LLC

Mikhail Magaril, American; *Lenin Hunting*; artist's book printed in tempera using stencils, 2008; 2009.467; The artist

Johann Christoph Reinsperger, German; after Jean-Étienne Liotard, Swiss; *Portrait of François I*; etching and engraving, second state of three, 1744; 2009.468.2; Susan Schulman Printseller and Carolyn Bullard Fine Prints

Gilles Jacques Petit, active Paris; Jean-Étienne Liotard, Swiss; *Portrait of François I*; etching and engraving, ca. 1745; 2009.468.3; Susan Schulman Printseller and Carolyn Bullard Fine Prints

Johann Christoph Reinsperger, German; after Jean-Étienne Liotard, Swiss; *Portrait of Marie-Thérèse*; etching and engraving, state three of three, 1747; 2009.468.4; Susan Schulman Printseller and Carolyn Bullard Fine Prints

René Gaillard, French; after Jean-Étienne Liotard, Swiss; *Portrait of Théodore Tronchin*; etching and engraving, 1782; 2009.468.5; Susan Schulman Printseller and Carolyn Bullard Fine Prints

François-Xavier Vispré, French; after Jean-Étienne Liotard, Swiss; *Portrait of Mme. Anne-Henriette de France*; mezzotint, 1750; 2009.468.6; Susan Schulman Printseller and Carolyn Bullard Fine Prints

Antoine Demarcey de Ghuy, French; after Jean-Étienne Liotard, Swiss; *Portrait of the Maréchal de Saxe*; etching, state two of two, 1766; 2009.468.7; Susan Schulman Printseller and Carolyn Bullard Fine Prints

Joseph Henri Deville, Swiss; after Jean-Étienne Liotard, Swiss; *Self-Portrait with a Long Beard*; lithograph, 1845; 2009.468.8; Susan Schulman Printseller and Carolyn Bullard Fine Prints

After Jean-Étienne Liotard, Swiss; *Self-Portrait with a Long Beard*; commercial process illustration; 2009.468.9; Susan Schulman Printseller and Carolyn Bullard Fine Prints

Antoine Louis Romanet, French; Gerard René Le Vilain, French; Hubert, French; after Jean-Étienne Liotard, Swiss; *Eight Portraits*;

- etching and engraving; 2009.468.10; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Hubert, French; after Jean-Étienne Liotard, Swiss; *Self-Portrait*; etching and engraving; 2009.468.11; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Hubert, French; after Jean-Étienne Liotard, Swiss; *Self-Portrait*; etching and engraving; 2009.468.12; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Jacob Houbraken, Dutch; after Jean-Étienne Liotard, Swiss; *Portrait of Charles Chais*; etching and engraving, 1765; 2009.468.13; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Jacob Houbraken, Dutch; after Jean-Étienne Liotard, Swiss; *Portrait of Charles Chais*; etching and engraving, 1765; 2009.468.14; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Jean-Baptiste Tilliard, French; after Jean-Étienne Liotard, Swiss; *Portrait of Jacques Perneti*; etching and engraving; 2009.468.15; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- After Jean-Étienne Liotard, Swiss; *Self-Portrait in a Red Cap*; etching, 18th century; 2009.468.16; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Pierre Dupin, French; after Jean-Étienne Liotard, Swiss; *Portrait of René Hérault*; etching and engraving; 2009.468.17; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Gilles Jacques Petit, French; after Jean-Étienne Liotard, Swiss; *Portrait of Louis XV*; etching and engraving, first state of two, 18th century; 2009.468.18; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Carlo Gregori, Italian; after Giovanni Domenico Campiglia, Italian; after Jean-Étienne Liotard, Swiss; *Self-Portrait in a Turkish Outfit*; engraving, first state of two; 2009.468.19; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Léon Boisson, French; after Jean-Étienne Liotard, Swiss; *Self-Portrait with a Long Beard*; etching and engraving, 1882; 2009.468.20; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- James McArdell, Irish; after Jean-Étienne Liotard, Swiss; *Portrait of Henry Fox*; mezzotint, 1756; 2009.468.21; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Johann Caspar Füssli the Elder, Swiss; after Carlo Gregori, Italian; after Jean-Étienne Liotard, Swiss; *Self-Portrait in a Turkish Outfit*; etching; 2009.468.22; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Johann Caspar Füssli the Elder, Swiss; after Carlo Gregori, Italian; after Jean-Étienne Liotard, Swiss; *Self-Portrait in a Turkish Outfit*; etching; 2009.468.23; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Carlo Gregori, Italian; after Giovanni Domenico Campiglia, Italian; after Jean-Étienne Liotard, Swiss; *Self-Portrait in a Turkish Outfit*; engraving; 2009.468.24; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Jean Michel Liotard, Swiss; after François Boucher, French; *La Bergère Laborieuse*; etching and engraving; 2009.468.25; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Jean Michel Liotard, Swiss; after Robert Gardelle, Swiss; *Portrait of Jean Alphonse Turrettini*; engraving; 2009.468.26; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Léon Boisson, French; after Jean-Étienne Liotard, Swiss; *Portrait of Pierre Mussard*; engraving, 1882; 2009.468.27; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- François Eugène Burney, French; after Jean-Étienne Liotard, Swiss; *La Chocolatière*; etching and engraving; 2009.468.28; Susan Schulman Printseller and Carolyn Bullard Fine Prints
- Georg Baselitz, German; *Adler (Eagle)*; linoleum cut, unique proof, 1980; 2009.475.1; Susan and Peter Naiman
- Elizabeth Murray, American; # 1; lithograph, 1986; 2009.475.2; Susan and Peter Naiman
- Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; *Adolescentis Angli et Iuenculae Habitus, from Fashions of Different Nations*; engraving, first state of two; 2009.476.1; Isaiah and Lola B. Gellman
- Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; *Viri et Mulieris apud Florentinos Habitus, from Fashions of Different Nations*; engraving, first state of two; 2009.476.2; Isaiah and Lola B. Gellman
- Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; *Hispani et Hispanae in Vestitu Cultus, from Fashions of Different Nations*; engraving, first state of two; 2009.476.3; Isaiah and Lola B. Gellman
- Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; *Mercatoris Belgae Eiusque Coniugis Vestitus, from Fashions of Different Nations*; engraving, first state of two; 2009.476.4; Isaiah and Lola B. Gellman
- Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; *Gallica in Vestitu Varietas, from Fashions of Different Nations*; engraving, first state of two; 2009.476.5; Isaiah and Lola B. Gellman
- Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; *Nobilium in Belgio Utriusque Sexus Ornatus, from Fashions of Different Nations*; engraving, first state of two; 2009.476.6; Isaiah and Lola B. Gellman
- Master ID, Dutch; after Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; *Romanorium Viri et Feminae Habitus, from Fashions of Different Nations* (copy); engraving, first state of two; 2009.476.7; Isaiah and Lola B. Gellman
- Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; *Germanicus Habitus, from Fashions of Different Nations*; engraving, first state of two; 2009.476.8; Isaiah and Lola B. Gellman
- Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; *Mediolanensis Viri Feminaeque Ornatus, from Fashions of Different Nations*; engraving, first state of two; 2009.476.9; Isaiah and Lola B. Gellman
- Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; *Habitus Lusitanorum Peculiaris, from Fashions of Different Nations*; engraving, first state of two; 2009.476.10; Isaiah and Lola B. Gellman
- Marshall Arisman, American; Ann Chernow, American; Sylvie Germaine Covey, American; Stephen A. Fredericks, American; Maya Hardin, American; Richie Lasansky, American; Louis Netter, American; Bill Ronalds, American; Bruce Waldman, American; *A Day in Times Square*; portfolio of nine prints by nine artists using various intaglio techniques; 2009.478.1–9; Stephen A. Fredericks
- Kiki Smith, American; *Untitled (Eyes to Vagina)*; lithograph and collage on Nepal paper, 1994; 2009.522.1; Stephanie Bernheim
- Kiki Smith, American; *Untitled (Skull)*; Xerox transfer and collage on Nepal paper, 1994; 2009.522.2; Stephanie Bernheim
- Paul Gavarni [Chevalier], French; *D'Après Nature*; album with forty lithographs, four volumes; 2009.523.1–4; David Tunick, in honor of Colta Ives
- Alan Gussow, American; *The Mallard's Dream*; screenprint, 1977; 2009.524.1; John Driscoll
- Alan Gussow, American; *Tomato Ripening Weather*; screenprint, 1984; 2009.524.2; John Driscoll
- June Wayne, American; *Goodbye Louisie*; lithograph, 1988; 2009.525; Mr. and Mrs. Carl Spielvogel
- James McBey, British; *Manhattan from Weehawken*; etching, proof from canceled plate, 1940; 2009.527.1; Mr. and Mrs. Stuart P. Feld

- Childe Hassam, American; *Polly Kane*; etching, proof from canceled plate, 1917; 2009.527.2; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *The Three Little Girls*; etching, proof from canceled plate, 1916; 2009.527.3; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *Garden of the Luxembourg*; etching, proof from canceled plate, 1898–1915; 2009.527.4; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *Long Island Surf*; etching, proof from canceled plate, 1912; 2009.527.5; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *The Open Window*; etching, proof from canceled plate, 1917; 2009.527.6; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *The Flag*; etching, proof from canceled plate, 1917; 2009.527.7; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *Storm in the Catskills*; drypoint and etching, proof from canceled plate, 1917; 2009.527.8; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *Self-Portrait*; etching, proof from canceled plate, 1916; 2009.527.9; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *Halcyon Hill*; etching, proof from canceled plate, 1916; 2009.527.10; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *Diana's Pool, Appledore*; etching, proof from canceled plate, 1916; 2009.527.11; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *The Little Piano*; etching, proof from canceled plate, 1915; 2009.527.12; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *The Georgian Chair*; etching, proof from canceled plate, 1915; 2009.527.13; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *Madison Square*; etching, proof from canceled plate, 1892; 2009.527.14; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *Harbor of One Thousand Masts*; etching, proof from canceled plate, 1922; 2009.527.15; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *Nude, Hamadryad*; etching, proof from canceled plate, 1915; 2009.527.16; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *Easthampton*; etching, proof from canceled plate, 1917; 2009.527.17; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *The Colonial Table*; etching, proof from canceled plate, 1915; 2009.527.18; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *Connecticut Barns*; etching, proof from canceled plate, 1915; 2009.527.19; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *Old Dutch Church, Fishkill Village*; etching, proof from canceled plate, 1915; 2009.527.20; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *The Avenue of the Allies*; drypoint; proof from canceled plate, 1918; 2009.527.21; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *The "Home Sweet Home" Cottage, No. 2*; etching, proof from canceled plate, 1922–28; 2009.527.22; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *House on the Main Street, Easthampton*; etching, proof from canceled plate, 1923; 2009.527.23; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *Young Pan Piping*; etching, proof from canceled plate, 1915; 2009.527.24; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *The Lucinda of New York*; etching, proof from canceled plate, 1915; 2009.527.25; Mr. and Mrs. Stuart P. Feld
- Childe Hassam, American; *The Surf*; etching, proof from canceled plate, 1916; 2009.527.26; Mr. and Mrs. Stuart P. Feld
- Paul Gavarni [Chevalier], French; *La Captive de Victor Hugo*; lithograph on chine collé, 1843; 2009.542; Pia Gallo, in honor of Colta Feller Ives
- Thomas Burke, Irish; after Angelica Kauffman, Swiss; *Telemachus at the Court of Sparta Discovered by His Grief on the Mention of His Father's Suffering*; mezzotint, 1773; 2009.545.1; Manuel Schonhorn
- William Sharp, British; after Sir Joshua Reynolds, British; *Holy Family with Infant St. John*; etching and engraving, before title; Baker: third state of five; Hamilton: second state of three, 1792; 2009.545.2; Manuel Schonhorn
- John Murphy, British; after Titian, Italian; *Titian's Son and Nurse*; mezzotint, third state, 1778; 2009.545.3; Manuel Schonhorn
- James McArdell, Irish; after Peter Paul Rubens, Flemish; *Portrait of Rubens with His Wife and Child*; mezzotint, before letters, first state of two, 1742–65; 2009.545.4; Manuel Schonhorn
- Auguste Victor Deroy, French; *Hôtel Sens*; engraving; 2010.178.1; Eliot W. Rowlands
- Auguste Victor Deroy, French; *Passages des Vieilles Boucheries*; engraving; 2010.178.2; Eliot W. Rowlands
- G. Horscher, French; *Sans-peur*; engraving; 2010.178.3; Eliot W. Rowlands
- G. Horscher, French; *Sans-gêne*; engraving; 2010.178.4; Eliot W. Rowlands
- G. Horscher, French; *Bugler*; engraving; 2010.178.5; Eliot W. Rowlands
- G. Horscher, French; *Woman Peasant with Turkeys*; engraving; 2010.178.6; Eliot W. Rowlands
- Alexis Merlin, French; *Rue Marie Antoinette*; engraving; 2010.178.7; Eliot W. Rowlands
- A. Ringotz, French; *A Skull with a Prussian Helmet*; engraving; 2010.178.8; Eliot W. Rowlands
- A. Ringotz, French; *Six Compositions*; engraving; 2010.178.9; Eliot W. Rowlands
- A. Ringotz, French; *L'Amour blessé*; engraving; 2010.178.10; Eliot W. Rowlands
- A. Ringotz, French; after Alphonse Marie de Neuville, French; *Mounted Calvary Officer*; engraving; 2010.178.11; Eliot W. Rowlands
- A. Ringotz, French; after Alphonse Marie de Neuville, French; *Officer of the Lancer Corps*; engraving; 2010.178.12; Eliot W. Rowlands
- A. Tognir, French; *Les Auteurs de la Guerre*; engraving; 2010.178.13; A. Sérin, French; *Figaro*; engraving; 2010.178.14; Eliot W. Rowlands
- La Confession*; engraving; French, 19th century; 2010.178.15; Eliot W. Rowlands
- Pierre Joseph Redouté, French; *Fraisier à Bouquets (Fragaria)*; color stipple engraving on wove paper, 18th–19th century; 2010.179.1; David T. and Anne Wikler Mininberg
- Pierre Joseph Redouté, French; *Grenade (Grenadier punica)*; color stipple engraving on wove paper; 2010.179.2; David T. and Anne Wikler Mininberg
- Pierre Joseph Redouté, French; *Pêcher à fruits lisses*; color stipple engraving on wove paper; 2010.179.3; David T. and Anne Wikler Mininberg
- Frank Stella, American; *Kay Bearman*; lithograph, 1972; 2010.214; Kay Bearman
- Stephen A. Fredericks, American; *Heather (Green-Summer)*; soft ground etching, 2009; 2010.215.1; The artist
- Stephen A. Fredericks, American; *Heather (Ice Blue-Winter)*; soft ground etching, 2009; 2010.215.2; The artist
- Enrique Chagoya, American, born Mexico; *Return to Goya's "Caprichos"*; suite of eight etchings and aquatints, 1999; 2010.223.1–8; Stewart S. MacDermott Fund
- Alfred Stieglitz, American; Marius de Zayas, Mexican; Francis Picabia, French; John Marin, American; *291*; portfolio; 2010.229.1–19, Transferred from the Library

Pierre-Georges Jeannot, French; *Unfinished Portrait of Degas*; copper plate; 2010.265.1; Eric G. Carlson, in honor of Colta Ives
Pierre-Georges Jeannot, French; *Unfinished Portrait of Degas*; drypoint; 2010.265.2; Eric G. Carlson, in honor of Colta Ives

PURCHASES

Jean-Bernard Restout, French; *Saint Bruno*; etching, 1764; 2009.275; Phyllis Massar Gift
Wilhelm von Abbema, German; after Hermann von Königsbrunn, Austrian; *Ceylonese Jungle*; etching and engraving; 2009.416; W. Gedney Beatty Fund, by exchange
Sebastiani Martini, Italian; Francesco Berni, Italian; *Il torneo a piedi . . .*; book with six engraved folding plates, 1631; 2009.452; W. Gedney Beatty Fund, by exchange
Pieter Feddes van Harlingen, Dutch; *Funeral Procession of William Lodewijk, Count of Nassau, July 13, 1620 in Leeuwarden*; etching, frieze of four sheets joined and bound in a modern vellum and paper binding, ca. 1620; 2009.453; W. Gedney Beatty Fund, by exchange
J. Hermann, Dutch; after J. Reijners, Dutch; *The Funeral Procession of Count Ernst Casimir, Stadtholder of Friesland and Groningen, that took place in Leeuwarden on January 3, 1633*; etching and engraving; twenty double-page plates and three double pages of letterpress text, bound in mottled calf gilt binding, covers paneled in gilt with central star design in gilt with turquoise and black morocco inlays, 1634; 2009.454; W. Gedney Beatty Fund, by exchange
Michele del Giudice, Italian; *Palermo magnifico nel trionfo dell'anno MD.C.LXXXVI. . .*; book with etched title page and five folding etched plates, 1686; 2009.455; W. Gedney Beatty Fund, by exchange
Francesco Bertelli, Italian; *Il Carnevale Italiano Mascherato Oue si Veggono in Figura Varie Inuentione di capritti Fra(nces) Bert(ell)*; book with twenty-four engraved plates, including title page, 1642; 2009.456; W. Gedney Beatty Fund, by exchange
Pierre Brebiette, French; *Venus on a Chariot*; etching, 1640–49; 2009.471; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
Pietro Antonio Martini, Italian; *View of the Salon of 1785*; etching, 1785; 2009.472; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
Jan van de Velde II, Dutch; *Two Elegantly Dressed Men and a Woman in a Garden*; engraving, second state of three, 17th century; 2009.485; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
Félix Vallotton, French; *The Alarm*; woodcut, 1895; 2009.486; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
David Martin, British; after Allan Ramsay, British; *Portrait of Jean-Jacques Rousseau*; mezzotint, scratched letter proof, 1766; 2010.4; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
David Martin, British; after Allan Ramsay, British; *Portrait of David Hume*; mezzotint, 1767; 2010.5; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
Sigmar Polke, German; *Girlfriend I (Freundinnen I)*; offset lithograph, 1967; 2010.6; Catherine Woodard and Nelson Blitz Jr. Gift, in honor of their daughters Perri and Allie Blitz; and Mary Oenslager Fund
John Murphy, British; after Philip Reinagle, British; *The Perilous Situation of Major Mory, When He Fell into the Sea with His Balloon on the 23rd of July, 1785, Off the Coast of Yarmouth; Most Providentially Discovered and Taken Up by the Argus Sloop, After Having Remained in the Water During Five Hours*; mezzotint, second state of two, 1789; 2010.7; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
Angel Announcing the Birth of Samson, from the Story of Samson; woodcut with pochoir and hand coloring; French, ca. 1560–80; 2010.27.1; Bequest of W. Gedney Beatty, by exchange; and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Samson and the Lion, from the Story of Samson; woodcut with pochoir and hand coloring; French, ca. 1560–80; 2010.27.2; Bequest of W. Gedney Beatty, by exchange; and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
Marriage of Samson and the Philistine, from the Story of Samson; woodcut with pochoir and hand coloring; French, ca. 1560–80; 2010.27.3; Bequest of W. Gedney Beatty, by exchange; and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
Battle against the Philistines, from the Story of Samson; woodcut with pochoir and hand coloring; French, ca. 1560–80; 2010.27.4; Bequest of W. Gedney Beatty, by exchange; and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
Enoc Perez, American, born Puerto Rico; *Pan American Terminal, Kennedy Airport #9*; soft ground etching and aquatint with hand additions, 2009; 2010.40; Stewart S. MacDermott Fund
Karl Blechen, German; *Ruins of a Castle*; tone lithograph printed in black and grayish green, ca. 1827; 2010.41; Petra and Helmut Rumbler Gift
Charlie Hewitt, American; *Yellow Basket*; woodcut, 2009; 2010.60; Stewart S. MacDermott Fund
Charlie Hewitt, American; *Blue Tent*; woodcut, 2009; 2010.61; Stewart S. MacDermott Fund
Charlie Hewitt, American; *Good Dog 2*; woodcut, 2009; 2010.62; Stewart S. MacDermott Fund
Christiane Baumgartner, German; *Night Driving*; suite of nine woodcuts, 2009; 2010.72.1–9; John Driscoll Gift
Philipp Otto Runge, German; *Red Currant*; silhouette; 2010.74; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives, and Mary Martin Fund
Antonio Ugolino, Italian; *Diana and Actaeon*; etching; 2010.75; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives; and Phyllis D. Massar Gift
Jan (Johannes) Wierix, Netherlandish; after Maarten de Vos, Netherlandish; *Mary Magdalen*; engraving; 2010.76; Charles Z. Offin Fund, Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives; and Petra and Helmut Rumbler Gift
Adam von Bartsch, Austrian; after Joseph Abel, German; *Portrait of Martin von Molitor*; etching, 1812; 2010.77; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives
Max Klinger, German; *Titans (Titanen), from Brahms Fantasies, Opus XII, plate 20*; etching, engraving, and mezzotint with corrections by The artist in pen and brown ink and white gouache, first state of six, 1892; 2010.78; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives
Carl Baron von Vittinghoff, German; *The Shepherd Finding Romulus near the Goat*; etching on brown paper, state before the inscription; 2010.79; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives
Karl Blechen, German; *Cloister in a Forest*; etching on chine collé, second state of two, 1823; 2010.80; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives
Currier & Ives, American; *Moosehead Lake, Maine*; hand-colored lithograph, ca. 1872–74; 2010.81; Roxanne Blanchard and William Westfield Gift, in memory of Jane Hoffman Westfield
Currier & Ives, American; *The Children's Pic-Nic*; lithograph, ca. 1872–74; 2010.82; Roxanne Blanchard and William Westfield Gift, in memory of Jane Hoffman Westfield
Rembrandt van Rijn, Dutch; *Nude Man Seated before a Curtain*; etching, first state of two, 1646; 2010.83; Barbara and Howard Fox and Dr. and Mrs. Arthur Elkind Gifts, and Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Jan Smees, Dutch; *Landscape with Ruins of a Castle on a Hill*; etching; 2010.159; C. G. Boerner Gift

Claude Mellan, French; *St. John the Baptist in the Wilderness*; engraving and etching, 1629; 2010.175; Stephen A. Geiger Gift

Ennemond Alexandre Petitot, French; *Elevation en perspective d'une colonne destinée pour la Sépulture d'une Reine*; etching; 2010.257; Adrian Eeles Gift

Egyptian Art

GIFT

Coffin Fragment; wood, paint; Middle Kingdom, Dynasty 11, ca. 2124–1981 B.C.; 2009.288; Albert Fuller Bequest

PURCHASES

Relief Chalice Fragment, joining 1986.18.6; faience; Third Intermediate Period, ca. 1070–712 B.C.; 2010.9; Ernest L. Folk III Bequest and funds from various donors

God's Wife Tagerem; limestone; Ptolemaic Period, ca. 300–250 B.C.; 2010.10; Liana Weindling Gift, in memory of her mother

Standing Female Figurine; pottery; New Kingdom, ca. 1390–1186 B.C.; 2010.48; Lila Acheson Wallace Gift

Standing Female Figurine with Tall Headdress; pottery; New Kingdom, ca. 1390–1186 B.C.; 2010.49; Lila Acheson Wallace Gift

Standing Female Figurine; pottery; New Kingdom, ca. 1390–1186 B.C.; 2010.50; Lila Acheson Wallace Gift

Standing Female Figurine with Long Thin Wig; pottery; New Kingdom, ca. 1390–1186 B.C.; 2010.51; Lila Acheson Wallace Gift

Standing Female Figurine with Square Headdress; pottery; New Kingdom, ca. 1390–1186 B.C.; 2010.52; Lila Acheson Wallace Gift

Standing Female Figurine with Large Headdress and Wax Cone; pottery; New Kingdom, ca. 1390–1186 B.C.; 2010.53; Lila Acheson Wallace Gift

Kushite Priest; leaded bronze; Dynasty 25, ca. 690–664 B.C.; 2010.259; Gift in memory of Manuel Schnitzer and Lila Acheson Wallace Fund

European Paintings

GIFT

Francis Wheatley, English; *The Saithwaite Family*; oil on canvas, ca. 1785; 2009.357; Mrs. Charles Wrightsman

PURCHASES

Gerard David, Netherlandish; *Christ Blessing*; oil on wood, ca. 1500–1505; 2009.415; The Cloisters Fund, Hester Diamond and Kowitz Family Foundation Gifts, Dodge Fund, and Malcolm Hewitt Wiener Foundation Gift. This object was a joint purchase with the Department of Medieval Art and The Cloisters.

Gaetano Gandolfi, Italian; *Head of a Bishop*; oil on canvas, ca. 1770; 2010.117; Charles and Jessie Price and Stephen Mazoh Gifts

Circle of Hugo van der Goes, Netherlandish; *Portrait of a Man*; oil on paper, laid down on wood, ca. 1470–75; 2010.118; 2009 Benefit Fund, Hester Diamond Gift, Victor Wilbour Memorial Fund, Mary Harriman Foundation and Friends of European Paintings Gifts, Alfred N. Punnett Endowment Fund, Marquand and Charles B. Curtis Funds, and University Place Foundation Gift

European Sculpture and Decorative Arts

GIFTS

Pierre-Jean David d'Angers, French; *Augustin Thierry*; bronze medallion, 1828; 2009.264; Joseph G. Reinis

Pierre-Jean David d'Angers, French; *Alphonse de Lamartin*; bronze medallion, 1830; 2009.265; Joseph G. Reinis

Karl Goetz, German; *Landing of Zeppelin XVI in Lunéville*; bronze medal, 1913; 2009.266; Stephen K. Scher

Karl Goetz, German; *The Sinking of the Lusitania*; bronze medal, 1915; 2009.267; Stephen K. Scher

Karl Goetz, German; *Pope Benedict XV's Support*; bronze medal, 1914; 2009.268; Stephen K. Scher

Karl Goetz, German; *Refusal of German Peace Overtures*; bronze medal, 1916; 2009.269; Stephen K. Scher

Karl Goetz, German; *Abdication of Czar Nicholas II*; bronze medal, 1917; 2009.270; Stephen K. Scher

Karl Goetz, German; *Armistice on the Eastern Front*; bronze medal, 1917; 2009.271; Stephen K. Scher

Karl Goetz, German; *"Oh Old Imperial Glory"*; bronze medal, 1918; 2009.272; Stephen K. Scher

Karl Goetz, German; *Hitler's Putsch in Munich*; bronze medal, ca. 1923; 2009.273; Stephen K. Scher

Karl Goetz, German; *The Heroic Song of Stalingrad*; bronze medal, 1943; 2009.274; Stephen K. Scher

Head Described as that of Saint James the Elder; iron plaque; German, 19th century; 2009.286; Martin and Roberta Lerner

Group of Thirty-two Printed Textiles; cotton; French and English, late 18th to mid-19th century; 2009.323.1–.32; George Mangini

Johann Friedrich Eberlein, Peter Reinicke, Johann Joachim Kändler (modelers), Meissen Manufactory, German; *Pair of Candelabra with Allegorical Group of the Continents: Asia and America*; porcelain, gilded bronze, ca. 1745–55; 2009.437.1, .2; Mrs. Douglas Dillon

Group of Twenty-three Handkerchiefs from the Collection of Marie of Saxe-Altenburg, Queen of Hanover; silk on linen; French or Swiss, 1840–80; 2009.438.1–.23; Eva Vida

Jean-Désiré Ringel d'Illzach, French; *Emile Augier*; bronze medallion, 1884; 2009.474; David and Constance Yates, in memory of Ruth Blumka

Balance and Weights, with Case; brass, wood, leather, suede, steel, linen cord; possibly Bohemian (Prague), probably late 17th or early 18th century; 2009.528a–r; Kent Lydecker

Thirty-seven Identified Silversmiths, Hungarian; *Collection of Hungarian Silver: 113 Individual Objects Organized into Eighty-two Groups*; silver, gilded silver, coconut shell, leather, assorted stones, and enamel, late 16th–18th centuries; 2010.110.1–.82; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

Handle and Escutcheon, with Latch; iron, brass, and copper; Spanish, 18th century; 2010.181a, b; Joseph G. Reinis

Suite of Biedermeier Furniture Comprising Three Side Chairs, Armchair, Desk, Pair of Spittoons; walnut, cherry, and elm veneers on beech, walnut and coniferous woods, ebonized wood; Austrian, ca. 1830; 2010.218.1–.7; Bequest of Patti Birch

PURCHASES

Ignatz Krautauer, Austrian; *Ewer*; silver, 1775; 2009.414.1; Gift of Alexis and Nicolas Kugel

Ignatz Krautauer, Austrian; *Box with Cover*; silver, 1777; 2009.414.2a. b; Gift of Alexis and Nicolas Kugel

Sarah Bernhardt, French; *Funerary Portrait of Jacques Damala*; marble, ca. 1889; 2009.419; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso, and Romano I. Peluso Gift

Imperial Porcelain Manufactory, Austrian (Vienna); *Maria Christine Teschen*; hard-paste porcelain plaque, ca. 1775; 2009.427.1; The Charles E. Sampson Memorial Fund

Imperial Porcelain Manufactory, Austrian (Vienna); *Albert von Sachsen-Teschen*; hard-paste porcelain plaque, ca. 1775; 2009.427.2; The Charles E. Sampson Memorial Fund

Adam Eck, Czech; *Casket with Allegories of the Four Elements*; various soft and fruit woods, partly stained and ebonized, carved; marbleized paper-lined interior; iron mounts, ca. 1650; 2009.470; Friends of European Sculpture and Decorative Arts Gifts; Gift of Thelma Williams Gill and The Isak and Rose Weinman Foundation Inc. Gift, by exchange

Kriebel Jürgen, German; *Madonna and Child*; ivory, ca. 1620–25; 2010.8; Friends of European Sculpture and Decorative Arts Gifts, H. Rodes and Patricia Hart Gift, Ruth and Victoria Blumka Fund, and Gifts in memory of Olga Raggio

David and Bathsheba; linen napkin; Dutch, ca. 1590–1600; 2010.19; Sperone Westwater Inc. and the James Parker Charitable Foundation Gifts

Franz Xaver Messerschmidt, Austrian; *A Hypocrite and Slanderer*; tin alloy, ca. 1770–83; 2010.24; European Sculpture and Decorative Arts Fund; Lila Acheson Wallace, Mr. and Mrs. Mark Fisch, and Mr. and Mrs. Frank E. Richardson Gifts

Charles Lepec, French; *Panel*; boxwood, gilded metal, painted ivory, mounted on gold velvet in a wood- and metal-mounted frame, 1886/1887; 2010.33; The James Parker Charitable Foundation Gift

Giuseppe Picano, Italian; *Saint Peter*; terracotta, traces of ground or white wash, 1780s; 2010.70.1; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso, and Romano I. Peluso Gift

Giuseppe Picano, Italian; *Saint Andrew*; terracotta, traces of ground or white wash, 1780s; 2010.70.2; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso, and Romano I. Peluso Gift

Jean-Baptiste Carpeaux, French; *Crouching Flora*; terracotta, ca. 1863; 2010.71; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso, and Romano I. Peluso Gift

Francesco Bertos, Italian; *Saint Ignatius Loyola with an Angel Holding a Book Inscribed with the Motto of the Society of Jesus*; bronze, late 17th–early 18th century; 2010.113; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso, and Romano I. Peluso Gift

Francesco Bertos, Italian; *Saint Francis Xavier with an Angel Holding a Crucifix*; bronze, late 17th–early 18th century; 2010.114; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso, and Romano I. Peluso Gift

Giulio della Torre, Italian; *Francesco Niconizio*; bronze medal, late 15th–mid-16th century; 2010.115; The Isak and Rose Weinman Foundation Inc., Stephen K. Scher, and Scher Chemicals Inc. Gifts

Christopher Dresser, English; *Vase*; earthenware, ca. 1893; 2010.116; The Charles E. Sampson Memorial Fund and Funds from various donors

Alphonse Giroux & Cie., French (Paris); *Box*; wood veneered with parquetry of tulipwood and kingwood, gilded bronze, modern silk lining trimmed with metal thread, ca. 1860; 2010.227; Mr. and Mrs. Sid R. Bass Gift, in honor of Mrs. Charles Wrightsman

Philipp Jakob Scheffauer, German; *Artemisia in Mourning*; marble, 1794; 2010.228; Anna-Maria and Stephen Kellen Foundation Gift

Greek and Roman Art

GIFTS

Vase in the Form of a Ketos (Sea Monster); terracotta; Greek (Cretan or South Italian), second half of the 7th century B.C.; 2009.529; Ariel Herrmann, in memory of Brian T. Aitken

Basin; porphyry; Roman, Imperial period, 2nd–3rd century A.D.; 2009.543; Lewis M. Dubroff, on the occasion of the reinstallation of the Greek and Roman Galleries

PURCHASES

Globular Cup with Two Handles; terracotta, black-figure, Etruscan (Pontic ware), last quarter of the 6th century B.C.; 2009.316; Rogers Fund

Attributed to Paseas, Greek (Attic); *Plate*; terracotta, red-figure, ca. 510 B.C.; 2010.64; The Bothmer Purchase Fund and Promised Gift of Andrés A. Mata

Attributed to a painter of the Princeton Group, Greek (Attic); *Amphora (Jar)*; terracotta, black-figure, ca. 540–530 B.C.; 2010.147; The Bothmer Purchase Fund

Box Ring Surmounted by a Scarab; gold; Greek, ca. 330–310 B.C.; 2010.226; Schultz Foundation Gift

Statue of the Three Graces; marble; Roman, Imperial period, 2nd century A.D.; copy of a Greek work of the 2nd century B.C.; 2010.260; Philodoroi, Lila Acheson Wallace, Mary and Michael Jaharis, Annette and Oscar de la Renta, Shelby White, The Robert A. and Renée E. Belfer Family Foundation, Leon Levy Foundation, Mr. and Mrs. John A. Moran, Jeanette and Jonathan Rosen, Malcolm Hewitt Wiener Foundation, and Nicholas S. Zoullas Gifts

Islamic Art

GIFTS

Screens; wood; Morocco, 16th–17th century; 2008.567a, b; Prof. Maan Z. Madina and Dr. Marilyn Jenkins-Madina, in memory of their parents, Ali Agha Zilfo Madina and Najjiyya Khanum al-Kurdi; and Dr. and Mrs. Arthur M. Jenkins

Sitara; silk with silver and silver-gilt thread; Turkey, 1892–1909; 2009.59.1; Prof. Maan Z. Madina, in memory of his mother, Najjiyya Khanum al-Kurdi

Tile Panel, portion; stonepaste, polychrome-painted under a transparent glaze; Syria (Damascus), ca. 1430; 2009.59.2; Prof. Maan Z. Madina and Dr. Marilyn Jenkins-Madina

Doors, pair; wood, carved; India, 17th–18th century; 2009.376a, b; Harvey and Elizabeth Plotnick

Carpet; wool; Turkey, 15th–16th century; 2009.458.1; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 15th–16th century; 2009.458.2; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 18th–19th century; 2009.458.3; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 17th–18th century; 2009.458.4; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 16th–17th century; 2009.458.5; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 16th century; 2009.458.6; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 16th century; 2009.458.7; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet Fragment; wool; Turkey, 16th century; 2009.458.8; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 1870; 2009.458.9; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 17th–18th century; 2009.458.10; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 17th–18th century; 2009.458.11; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, late 18th century; 2009.458.12; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkmenistan, 18th century; 2009.458.13; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkmenistan, ca. 1800; 2009.458.14; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Azerbaijan, 17th–18th century; 2009.458.15; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet Fragment; wool; northern India, 16th century; 2009.458.16; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Saddle Trappings; silk, metal-wrapped thread; India, 16th century; 2009.458.17; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; China, 18th–19th; 2009.458.18; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; silk; China, 1872; 2009.458.19; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Pectoral Ornament; silver, carnelian, turquoise; Central Asia, late 19th–early 20th century; 2009.530.1; Marshall and Marilyn R. Wolf

Pectoral Ornaments; silver, carnelian; Central Asia or Iran, late 19th–early 20th century; 2009.530.2a–c; Marshall and Marilyn R. Wolf

Amulets; silver, synthetic beads, carnelian; Central Asia or Iran, late 19th–early 20th century; 2009.530.3a, b; Marshall and Marilyn R. Wolf

Headdresses; silver; Central Asia or Iran, late 19th–early 20th century; 2009.530.4a, b; Marshall and Marilyn R. Wolf

Headdresses; silver, gilt, carnelian; Central Asia or Iran, late 19th–early 20th century; 2009.530.5a, b; Marshall and Marilyn R. Wolf

Headdresses; silver, carnelian; Central Asia or Iran, early 20th century; 2009.530.6a, b; Marshall and Marilyn R. Wolf

Pectoral Ornament; silver, carnelian, turquoise; Central Asia or Iran, mid- to late 19th century; 2009.530.7; Marshall and Marilyn R. Wolf

Armlets; silver, turquoise, coral; Central Asia or northern Afghanistan, late 19th–early 20th century; 2009.530.8a, b; Marshall and Marilyn R. Wolf

Pectoral Ornament; silver, carnelian; Central Asia or Iran, early 20th century; 2009.530.9; Marshall and Marilyn R. Wolf

Earrings; silver, carnelian, turquoise, coral; present-day Uzbekistan, late 19th–early 20th century; 2009.530.10a, b; Marshall and Marilyn R. Wolf

Headdress; silver, carnelian; Central Asia or Iran, late 19th–early 20th century; 2009.530.11; Marshall and Marilyn R. Wolf

Dorsal Plate Ornament; silver, carnelian, glass; Central Asia or Iran, early–mid-20th century; 2009.530.12; Marshall and Marilyn R. Wolf

Qur'an Holder; silver, carnelian, turquoise; Central Asia or Iran, late 19th–early 20th century; 2009.530.13; Marshall and Marilyn R. Wolf

Ring; silver, carnelian; Central Asia, late 19th–early 20th century; 2009.530.14; Marshall and Marilyn R. Wolf

PURCHASES

Qur'an: Non-illustrated Manuscript; ink and gold on paper, leather; India (Kashmir), early 19th century; 2009.294; Louis E. and Theresa S. Seley Purchase Fund for Islamic Art

Nawab Muzaffer 'Ali Khan on Horseback: Single Work, Illustrated; ink and gold on paper; India, ca. 1730; 2009.317; Friends of Islamic Art Gifts

A Gathering of Hindu Saints: Single Work, Illustrated; watercolor and gold on paper; India, ca. 1770–80; 2009.318; Friends of Islamic Art Gifts

Nobleman Reading: Single Work, Illustrated; watercolor on paper; India, ca. 1750–75; 2009.319a, b; Friends of Islamic Art Gifts

Futuh al-Haramayn (Description of the Holy Cities): Illustrated Manuscript; ink, watercolor, gold on paper; probably Bukhara, 16th century; 2009.343; Patti Cadby Birch Gift

Two-Spouted Drinking Vessel with Lid; stonepaste, luster-painted on opaque white glaze; Syria, 12th century; 2009.425a, b; Friends of Islamic Art and The Samuel I. Newhouse Foundation Inc. Gift

Bowl; tinned copper; India, 17th century; 2009.484; Patti Cadby Birch Gift, funds from various donors, and W. Graham Arader III Gift

Illustration from the Katha Sarit Sagara; Painting; watercolor and gold on paper; India, ca. 1590; 2010.169; Friends of Islamic Art Gifts

Dragon Hook; bronze; Turkey, 15th century; 2010.224; Friends of Islamic Art Gifts

Tombstone, double-sided; marble; Egypt, 10th century and 1248–49; 2010.225; James and Diane Burke Gift, in honor of Dr. Marilyn Jenkins-Madina

Elephant and Rider; ink and colors on paper; India, ca. 1640; 2010.255; Friends of Islamic Art Gifts

Medieval Art

GIFTS

Rings; gold; Celtic, 4th–5th century B.C.; 2009.532.1–.3; Josef and Brigitte Hatzenbuehler

Gamepiece with Men Struggling with a Bear or with Menelaus and Companions Battling Proteus, walrus ivory; North French, ca. 1125–50; 2010.109.1; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

Gamepiece with a Bird; bone; French, ca. 1050; 2010.109.2; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

Gamepiece with an Eagle Attacking a Hare; walrus ivory; German (Cologne), ca. 1100–1200; 2010.109.3; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

Folding Game Board; bone, wood, horn, stain and gilding over wood core with metal mounts; Italian (Venice), 15th century; 2010.109.4; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

Game Box; bone, wood, stain over wood core with paper and textile lining, metal mounts; Italian, 14th century; 2010.109.5; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

Chalice; silver, gilded silver, cloisonné enamel, pearls; Central European, 1462; 2010.109.6; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

Chalice; silver, gilded silver, semiprecious stones (?), with cloisonné, champlevé, and translucent enamel; Central European, mid-15th century; 2010.109.7; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

Fork; iron, partially gilded copper alloy, niello; Italian, 15th century; 2010.180.1; Anthony Blumka, in honor of Justin Nasatir

Belt Hook; wrought iron; French, 15th century; 2010.180.2; Anthony Blumka, in honor of Amanda Goldberg

PURCHASES

Leaf with Saint Christopher Bearing Christ; tempera and gold leaf on parchment; German or Swiss (Upper Rhenish), early 14th century; 2010.10; Mr. and Mrs. Ronald R. Atkins, Audrey Love Charitable Foundation, Wolfgang Wilhelm and Michel David-Weill Gifts, and funds from various donors

Four Gospels in Armenian; tempera and gold leaf on paper, stamped leather binding; Armenian, 1434/35; 2010.108; Fletcher Fund, Hagop Kevorkian Fund Gift, in memory of Hagop Kevorkian, Tianaderrah Foundation, B. H. Breslauer Foundation, Aso O. Tavitian, Karen Bedrosian Richardson, Elizabeth Mugar Eveillard and Arax Simsarian Gifts, and funds from various donors

The Cloisters

PURCHASES

Hirschvogel Workshop, German (Nuremberg); after Sebald Beham; *Roundel with Christ Healing the Blind Man*; colorless and pot-metal glass with vitreous paint, 1517–27; 2009.281; The Cloisters Fund

Rémois Atelier, French; *Section of a Border*; pot-metal glass and vitreous paint, 1180–1205; 2009.282; The Cloisters Fund

Gerard David, Netherlandish; *Christ Blessing*; oil on wood, ca. 1500–1505; 2009.415; The Cloisters Fund, Hester Diamond and Kowitz Family Foundation Gifts, Dodge Fund, and Malcolm Hewitt Wiener Foundation Gift. This object was a joint purchase with the Department of European Paintings.

Workshop of Friedrich Brunner, German (from the Cemetery Church of St. Salvator, Munich); *Gathering Manna and Storing Manna*; pot-metal glass, vitreous paint, silver stain, 1497–99; 2010.22.1, .2; The Cloisters Fund

Embroidery Fragments; silk embroidery on linen plain weave; Swiss, 14th century; 2010.28, .29; The Cloisters Fund

Four Grisaille Panels; pot-metal and colorless glass with vitreous paint; French (Normandy), 1270–80; 2010.253.1–.4; The Cloisters Fund

Corpus of Christ; copper alloy with gilding; French, German, or English, second half of the 13th century; 2010.278; The Cloisters Fund

Musical Instruments

GIFTS

Lukombe; wood, metal; Democratic Republic of Congo (Tetela; Kasai or Kusu), ca. 1900; 2009.498; Drs. James and Gladys Strain

Vina; wood, various materials; India, late 18th century; 2009.531; Michael Pellettieri, in memory of Y. G. Srimati, musician and artist

PURCHASES

F. Besson, French; *Valve Trumpet in B-flat*, made for jazz trumpeter Frank Guarente; gold-plated brass, mother-of-pearl, 1930s; 2009.309a–d; Robert Alonzo Lehman Bequest

Post Horn; brass, nickel-silver; Austria (?), ca. 1920; ex coll.: Frank Guarente; 2009.310; Robert Alonzo Lehman Bequest

Trumpet in B-flat; brass, nickel-silver; American, 1930s; ex coll.: Frank Guarente; 2009.311; Robert Alonzo Lehman Bequest

Archival Materials; photographs, phonograph record; American, 20th century; ex coll.: Frank Guarente; 2009.312a–d; Robert Alonzo Lehman Bequest

Theobald Boehm, German; *Transverse Flute*; wood, silver, after 1832; 2009.332a–f; Robert Alonzo Lehman Bequest

Theobald Boehm, German; *Transverse Flute*; ebony, ivory, silver, 1828–32; 2009.333a–k; Robert Alonzo Lehman Bequest

P. H. Holmes, American (Maine); *Violin*; wood, 1885; 2009.418; Amati Gifts

Slit Drum; wood, polychrome; Indonesia (Bali), late 19th century; 2009.429; Amati Gifts

Pair of Gulguls; wood; Indonesia (Madura), late 19th–early 20th century; 2009.430a, b; 2009.431; Amati Gifts

Johann Volckmann Rabe, German; *Chromatic Harp*; wood, iron, ca. 1740; 2009.433; Robert Alonzo Lehman Bequest

Attributed to Wenzel Kowansky, Austrian; *Presentation Bow*; tortoiseshell, ivory, silver, horsehair, ca. 1750; 2009.441; Edward J. Greenberg Gift in honor of Susan M. Greenberg

Belt with Bells; hide, metal; Democratic Republic of Congo (Bakongo), ca. 1950; 2010.65; Gift of Barbara Orvis de Zalduondo, in memory of Mrs. Clay Hardin Orvis, by exchange

Franz Peter Bunsen, Hanoverian; *Pair of Kettle Drums with Banners, Made for the Royal Life Guards of George III*; silver, iron, calfskin, textiles, 1779; 2010.138–.141; Robert Alonzo Lehman Bequest, Acquisitions Fund, and Frederick M. Lehman Bequest

Pair of Drums; ceramic, polychrome; Peru (Paracas), 300–200 B.C.; 2010.172a, b; Frederick M. Lehman Bequest

Clarinet in D; boxwood, brass; Germany, mid-18th century; 2010.185; Barbara Kahn Gift, in memory of Richard S. Kahn

Bass Dulcian; tropical hardwood; Spain (?), 17th century; 2010.204; Amati Gifts

Bassano workshop, Venice and London; *Tenor Recorder*; boxwood, ca. 1600; 2010.205; Amati Gifts

Drum; wood, pebbles, cowhide; Tanzania (Makonde), mid-20th century; 2010.222; Robert Alonzo Lehman Bequest

Nineteenth-Century, Modern, and Contemporary Art

GIFTS

John Ward, British; *Pot*; stoneware, n.d.; 2009.284.1; Joan Anne Maxham

John Ward, British; *Pot*; stoneware, n.d.; 2009.284.2; Joan Anne Maxham

Fritz Petzholdt, Danish; *German Landscape with View towards a Broad Valley*; oil on paper laid down on canvas, ca. 1829–30; 2009.285; Wheelock Whitney III, in honor of Eugene V. Thaw

Ray Komai, American; *Chair (Model 939)*; plywood, cherrywood, steel, rubber, 1949; 2009.287; Mark Aldis McDonald

Diana Hobson, British; *Vessel*; pâte-de-verre glass, ca. 1986–88; 2009.298.1; Dale and Doug Anderson

Dan Dailey, American; Lino Tagliapietra, Italian; *Viaggio*; glass, enamel, 1989; 2009.298.2; Dale and Doug Anderson

James Tissot, French; *In the Conservatory*; oil on canvas, ca. 1875–78; 2009.358; Mrs. Charles Wrightsman

- James Tissot, French; *Spring Morning*; oil on canvas, ca. 1875; 2009.359; Mrs. Charles Wrightsman
- Joseph Mellor Hanson, British; *Still Life with White Wine and Water*; oil on canvas, mounted to wood panel, 1958; 2009.360; David T. and Anne Wikler Mininberg
- Doris Tillett, American; *Textile*; printed canvas, 1960s; 2009.361; Herbert Conover Wells
- Doris Tillett, American; *Textile*; printed canvas, 1960s; 2009.362; Herbert Conover Wells
- Doris Tillett, American; *Textile*; printed canvas, late 1940s; 2009.363; Herbert Conover Wells
- Doris Tillett, American; *Textile*; printed canvas, late 1940s; 2009.364; Herbert Conover Wells
- Doris Tillett, American; *Textile*; printed canvas, 1970s; 2009.365; Herbert Conover Wells
- Doris Tillett, American; *Textile*; printed canvas, 1970s; 2009.366; Herbert Conover Wells
- Doris Tillett, American; *Textile*; printed canvas, 1980s; 2009.367; Herbert Conover Wells
- Doris Tillett, American; *Textile*; printed canvas, 1980s; 2009.368; Herbert Conover Wells
- Doris Tillett, American; *Textile*; printed canvas, late 1970s; 2009.369; Herbert Conover Wells
- Doris Tillett, American; *Textile*; printed canvas, late 1970s; 2009.370; Herbert Conover Wells
- Doris Tillett, American; *Textile*; printed canvas, 1980s; 2009.371; Herbert Conover Wells
- Oak Tree in a Mountainous Landscape*; oil on paper laid down on cardboard; German, 19th century; 2009.400.1; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Théodore Caruelle d'Aligny, French; *Landscape at Olevano*; oil on paper laid down on wood, 1827 or 1834–36; 2009.400.2; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Wilhelm Bendz, Danish; *Study of Light in a Vaulted Interior*; oil on paper laid down on canvas, n.d.; 2009.400.3; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Jean-Achille Benouville, French; *Garden of the Villa Medici, Rome*; oil on paper, n.d.; 2009.400.4; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Jean-Victor Bertin, French; *Deer at the Edge of a Wood*; oil on paper laid down on canvas, 1835; 2009.400.5; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Jean-Joseph-Xavier Bidauld, French; *The Bridge at La Cava, Kingdom of Naples*; oil on paper laid down on canvas, n.d.; 2009.400.6; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Johann Jakob Biedermann, Swiss; *Mountain Landscape with Deer at a River*; oil on paper laid down on canvas, n.d.; 2009.400.7; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Carl Blechen, German; *View in the Tiergarten, Berlin*; oil on paper, ca. 1825; 2009.400.8; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Antoine-Félix Boisselier, French; *The Gorges at Amalfi*; oil on paper laid down on canvas, ca. 1807–11; 2009.400.9; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Auguste-François Bonheur, French; *Landscape with Distant Mountains*; oil on paper laid down on canvas, n.d.; 2009.400.10; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Claude Bonnefond, French; *Ravine at Sorrento*; oil on paper laid down on canvas, 1824; 2009.400.11; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Alexandre Calame, Swiss; *Mountains Landscape, Valais, Switzerland*; oil on cardboard, ca. 1838–40; 2009.400.12; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Alexandre Calame, Swiss; *Alpine Landscape*; oil on paper laid down on canvas, n.d.; 2009.400.13; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Giovanni Battista Camuccini, Italian; *Path in the Roman Campagna*; oil on paper laid down on canvas, 1840s; 2009.400.14; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Giovanni Battista Camuccini, Italian; *Study of a Tree Limb*; oil on paper laid down on canvas, 1840s; 2009.400.15; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Giovanni Battista Camuccini, Italian; *The Etruscan Ruin*; oil and graphite on paper laid down on canvas, 1840s; 2009.400.16; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Carl Gustav Carus, German; *Landscape at Sunset*; oil on paper laid down on canvas, ca. 1830; 2009.400.17; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Franz Ludwig Catel, German; *The Bay of Naples with Vesuvius and Castel dell'Ovo*; oil on paper laid down on cardboard, ca. 1818–20; 2009.400.18; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Jean-Michel Cels, Belgian; *Clouds Study*; oil on cardboard, ca. 1838–42; 2009.400.19; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Gilles-François-Joseph Closson, Belgian; *View in the Dolomites*; oil and graphite on paper laid down on canvas, n.d.; 2009.400.20; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Gilles-François-Joseph Closson, Belgian; *Cluster of Trees*; oil on paper laid down on canvas, n.d.; 2009.400.21; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Gilles-François-Joseph Closson, Belgian; *Mountain Landscape*; oil and graphite on paper laid down on canvas, n.d.; 2009.400.22; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Jules-Louis-Philippe Coignet, French; *Landscape*; oil on paper, 1843; 2009.400.23; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Jules-Louis-Philippe Coignet, French; *Shipyards at Le Havre*; oil on paper laid down on canvas, 1831; 2009.400.24; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

- Jules-Louis-Philippe Coignet, French; *The Palace of Donn'Anna, Naples*; oil on paper laid down on canvas, 1843; 2009.400.25; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- John Constable, English; *Hampstead Heath with Bathers*; oil on canvas, ca. 1821–22; 2009.400.26; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Camille Corot, French; *Banks of the Stream near the Corot Property, Ville d'Avray*; oil on paper laid down on wood, ca. 1823; 2009.400.27; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Camille Corot, French; *Mountain Landscape*; oil on paper laid down on canvas, n.d.; 2009.400.28; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Camille Corot, French; *View of Genzano*; oil on paper laid down on canvas, 1843; 2009.400.29; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Camille Corot, French; *View of Genzano with a Rider and Peasant*; oil on paper laid down on cardboard, 1843 or later; 2009.400.30; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Camille Corot, French; *Landscape at Civit  Castellana*; oil on paper laid down on canvas, 1826 or 1827; 2009.400.31; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Johan Christian Dahl, Norwegian; *Birch Tree in a Storm*; oil on cardboard, 1849; 2009.400.32; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Johan Christian Dahl, Norwegian; *Cloud Study*; oil on paper laid down on cardboard, 1828; 2009.400.33; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Johan Christian Dahl, Norwegian; *Cloud Study*; oil on paper, n.d.; 2009.400.34; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Johan Christian Dahl, Norwegian; *Cloud Study*; oil on paper laid down on cardboard; n.d.; 2009.400.35; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Johan Christian Dahl, Norwegian; *Mausoleum of San Vito near Pozzuoli*; oil on paper laid down on cardboard, 1820; 2009.400.36; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Charles-Fran ois Daubigny, French; *View at Auvers-sur-Oise*; oil on paper laid down on canvas, n.d.; 2009.400.37; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Eug ne Delacroix, French; *Landscape with Rocks, Augerville*; oil on cardboard, 1854; 2009.400.38; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Simon Denis, Belgian; *Chestnut Limb, Ischia*; oil on paper, n.d.; 2009.400.39; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Simon Denis, Belgian; *Aniene River at Tivoli*; oil on paper, n.d.; 2009.400.40; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Simon Denis, Belgian; *Landscape near Rome During a Storm*; oil on paper, n.d.; 2009.400.41; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Simon Denis, Belgian; *Plane Tree*; oil on paper, n.d.; 2009.400.42; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Simon Denis, Belgian; *Sunset, Rome*; oil on paper, n.d.; 2009.400.43; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Alexandre Desgoffe, French; *View in the Roman Campagna*; oil on paper laid down on canvas, n.d.; 2009.400.44; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Alexandre Desgoffe, French; *Cloud Study with Distant Mountains*; oil on paper laid down on canvas, n.d.; 2009.400.45; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Alexandre Desgoffe, French; *Mountain Landscape in Italy*; oil on paper, n.d.; 2009.400.46; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Alexandre Fran ois Desportes, French; *River Landscape*; oil on paper laid down on wood, n.d.; 2009.400.47; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Johann Georg von Dillis, German; *Beech Trees in the English Garden, Munich*; oil on paper laid down on cardboard, n.d.; 2009.400.48; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Johann Georg von Dillis, German; *Nemi*; oil on paper laid down on canvas, ca. 1805; 2009.400.49; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Alexandre Dubuisson, French; *View in the Rh ne Valley*; oil on paper laid down on canvas, n.d.; 2009.400.50; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Ernest-Joachim Dumax, French; *View in the Roman Campagna*; oil on paper, 1847; 2009.400.51; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Alexandre-Hyacinthe Dunouy, French; *Castel Sant'Elmo from Chaia, Naples*; oil on paper laid down on canvas, 1813; 2009.400.52; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Johann Joachim Faber, German; *Landscape at Olevano*; oil on paper laid down on cardboard, 1825; 2009.400.53; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Thomas Fearnley, Norwegian; *Monolith and Trees*; oil on canvas laid down on card, n.d.; 2009.400.54; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Thomas Fearnley, Norwegian; *Moonlit Harbor in Southern Italy*; oil on paper laid down on Masonite, n.d.; 2009.400.55; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Thomas Fearnley, Norwegian; *Escarpment with Tree Stumps, Romsdal*; oil on paper laid down on wood, 1836; 2009.400.56; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Thomas Fearnley, Norwegian; *Sunset, Sorrento*; oil on paper laid down on card, 1834; 2009.400.57; Thaw Collection, Jointly Owned by The

Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Thales Fielding, English; *Sarnen*; oil on light brown paper, 1824; 2009.400.58; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Paul Flandrin, French; *View of Orange with Mont Ventoux*; oil on paper laid down on canvas, 1842; 2009.400.59; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

François-Antoine Léon Fleury, French; *Convent at Subiaco*; oil on canvas, n.d.; 2009.400.60; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

François-Antoine Léon Fleury, French; *Hilly Landscape with Sheep*; oil on paper laid down on canvas, n.d.; 2009.400.61; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

François-Antoine Léon Fleury, French; *A Village on Ischia (Fontana?)*; oil on paper laid down on cardboard, n.d.; 2009.400.62; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

François-Antoine Léon Fleury, French; *View of Tivoli from Santa Maria del Giglio*; oil on paper laid down on canvas, n.d.; 2009.400.63; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Lorenz Frølich, Danish; *A Large Oak*; oil on paper, 1837; 2009.400.64; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Antoine-Xavier-Gabriel de Gazeau, French; *Uprooted Tree, Olevano*; oil on paper laid down on cardboard, 1833; 2009.400.65; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Christian Friedrich Gille, German; *Study of Rushing Water*; oil on paper, ca. 1850; 2009.400.66; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

André Giroux, French; *Flock of Sheep, Cività Castellana*; oil on paper laid down on canvas, late 1820s; 2009.400.67; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

André Giroux, French; *Ruins in the Roman Campagna*; oil on paper laid down on cardboard, late 1820s; 2009.400.68; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

André Giroux, French; *The Aniene River at Subiaco*; oil on paper, late 1820s; 2009.400.69; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

François-Marius Granet, French; *Dusk, Monte Mario, Rome*; oil on paper laid down on cardboard, 1804; 2009.400.70; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Attributed to François-Marius Granet, French; *View from the Villa Medici, Rome*; oil on paper laid down on illustration board, n.d.; 2009.400.71; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Louis Gurlitt, German; *Landscape with a Castle on the River Etsch*; oil on paper laid down on canvas, n.d.; 2009.400.72; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Carl Christian Constantin Hansen, Danish; *The Thorvaldsens Museum, Copenhagen*; oil on paper laid down on canvas, 1858; 2009.400.73;

Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Henri-Joseph Harpignies, French; *Landscape near Rome*; oil on paper laid down on canvas, 1851; 2009.400.74; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Johann Hummel, German; *Blasted Tree*; oil on paper laid down on canvas, n.d.; 2009.400.75; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Louis-Gabriel-Eugène Isabey, French; *Sunset on the Normandy Coast*; oil on paper laid down on canvas, n.d.; 2009.400.76; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Thomas Jones, Welsh; *Ponte Loreto near Nettuno*; oil on paper laid down on canvas, by 1787; 2009.400.77; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Johann Adam Klein, German; *The Basilica of Constantine, Rome*; oil on paper laid down on cardboard, 1821; 2009.400.78; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Wilhelm von Kobell, German; *Schloss Emming, between Windach and Geltendorf, Seen from the East*; oil and graphite on paper laid down on canvas, ca. 1802; 2009.400.79; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Louis-Auguste Lapito, French; *Clearing at the Edge of a Wood*; oil on paper laid down on canvas, n.d.; 2009.400.80; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Edward Lear, English; *Study of Rocks, Shrubs, and Tree Trunks at Monte Casale near Sansepolcro, Tuscany*; oil with traces of graphite on two pieces of blue paper mounted on canvas, 1842; 2009.400.81; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Robert-Léopold Leprince, French; *Interior of a Wood at Pierrefitte*; oil on paper laid down on cardboard, 1822; 2009.400.82; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

August Lucas, German; *View of Monte Sant'Angelo from the Villa Auriemma near Sorrento*; oil on paper laid down on canvas, 1832; 2009.400.83; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Wilhelm Marstrand, Danish; *A Fountain in Rome*; oil on canvas, n.d.; 2009.400.84; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Achille-Etna Michallon, French; *Beech Tree*; oil on canvas, ca. 1820; 2009.400.85; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Achille-Etna Michallon, French; *Trees in the Bois de Boulogne, Paris*; oil on paper laid down on canvas, ca. 1812–15; 2009.400.86; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Achille-Etna Michallon, French; *View of Châtenay*; oil on paper laid down on cardboard, n.d.; 2009.400.87; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Pier Francesco Mola, Italian; *Coastal Landscape with Tower*; oil over red chalk on paper, ca. 1651–52; 2009.400.88; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

- Carl Morgenstern, German; *Jungfrau, Mönch, and Eiger*; oil on paper laid down on cardboard, n.d.; 2009.400.89; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Friedrich Nerly, German; *View from Olevano towards the West*; oil on canvas, n.d.; 2009.400.90; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Gustav Wilhelm Palm, Swedish; *Entrance to the Giardino del Lago, Villa Borghese, Rome*; oil on paper laid down on canvas, 1844; 2009.400.91; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Vilhelm Petersen, Danish; *Rhine Landscape*; oil on paper laid down on canvas, ca. 1850; 2009.400.92; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Vilhelm Petersen, Danish; *The Rhine at Remagen*; oil on paper laid down on canvas, 1850; 2009.400.93; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Vilhelm Petersen, Danish; *Mountains and Sky*; oil on canvas, ca. 1850; 2009.400.94; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Fritz Petzholdt, Danish; *Cervara*; oil on paper laid down on canvas, 1832 or 1833; 2009.400.95; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Heinrich Reinhold, German; *Terrace of the Capuchin Garden, Sorrento*; oil on paper laid down on masonite, 1823 or 1824; 2009.400.96; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Heinrich Reinhold, German; *View of San Vito with Monte Guadagnolo in the Distance*; oil and graphite on paper laid down on canvas, 1822 or later; 2009.400.97; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Charles Rémond, French; *View of Ischia from the Sea*; oil on paper laid down on canvas, 1842; 2009.400.98; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- François-Edme Ricois, French; *Study of the Roots of a Fallen Tree*; oil on paper laid down on illustration board, probably before 1820; 2009.400.99; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Carl Rottmann, German; *River Landscape with Castle Ruins*; oil on paper laid down on canvas, 1820s; 2009.400.100; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Louise-Joséphine Sarazin de Belmont, French; *Santa Maria del Sasso, near Bibbiena*; oil on paper laid down on canvas, 1840s; 2009.400.101; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Louise-Joséphine Sarazin de Belmont, French; *The Roman Theater, Taormina*; oil on paper laid down on board, 1825; 2009.400.102; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Louise-Joséphine Sarazin de Belmont, French; *View of an Italian City*; oil on linen laid down on paper, n.d.; 2009.400.103; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Gustaf Söderberg, Swedish; *Houses, Rome*; oil on paper laid down on board, 1820; 2009.400.104; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Gustaf Söderberg, Swedish; *Rome with St. Peter's and the Castel Sant'Angelo*; oil on two sheets of paper laid down on Masonite, 1821; 2009.400.105; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Gustaf Söderberg, Swedish; *The Grotto of Posilipo, Naples*; oil on paper laid down on Masonite, 1820; 2009.400.106; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Wolfgang-Adam Töpffer, Swiss; *Oak Tree*; oil on paper laid down on wood, n.d.; 2009.400.107; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Lancelot Théodore Turpin de Crissé, French; *The Arch of Constantine Seen from the Colosseum*; oil on paper laid down on canvas, 1818–38; 2009.400.108; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Pierre Henri de Valenciennes, French; *Landscape with the Pyramid of Gaius Cestius, Rome*; oil on paper laid down on canvas, n.d.; 2009.400.109; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Pierre Henri de Valenciennes, French; *View of the Colosseum, Rome*; oil on board, n.d.; 2009.400.110; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Pierre Henri de Valenciennes, French (or circle of); *Waterfalls and Rocks at Terni*; oil on paper, n.d.; 2009.400.111; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Pierre Henri de Valenciennes, French (or circle of); *City Wall at the Foot of a Mountain*; oil on paper, n.d.; 2009.400.112; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Pierre Henri de Valenciennes, French (or circle of); *Ischia and the Bay of Naples by Moonlight*; oil on paper, n.d.; 2009.400.113; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Pierre Henri de Valenciennes, French (or circle of); *View in the Roman Campagna*; oil on paper, n.d.; 2009.400.114; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Pierre Henri de Valenciennes, French (or circle of); *View in the Roman Campagna (Colonna?)*; oil on paper, n.d.; 2009.400.115; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Pierre Henri de Valenciennes, French (or circle of); *Sky at Dusk*; oil on paper, n.d.; 2009.400.116; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Pierre Henri de Valenciennes, French (or circle of); *Study of Trees and Bushes*; oil on paper, n.d.; 2009.400.117; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Pierre Henri de Valenciennes, French (or circle of); *Stormy Sky*; oil on paper, n.d.; 2009.400.118; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Pierre Henri de Valenciennes, French (or circle of); *Waterfalls at Terni*; oil on paper, n.d.; 2009.400.119; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
- Carle (Antoine Charles Horace) Vernet, French; *Landscape*; oil on paper laid down on canvas, n.d.; 2009.400.120; Thaw Collection, Jointly

Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Attributed to George Augustus Wallis, English; *Tree Foliage*; oil on paper laid down on canvas, n.d.; 2009.400.121; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Richard Wilson, Welsh; *Welsh Landscape with a Ruined Castle by a Lake*; oil on wood, n.d.; 2009.400.122; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Alexandre Desgoffe, French; *View of a Broad Valley, Italy*; oil on paper, 1837; 2009.400.123; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Mary Shaffer, American; *Mamoure*; glass and bronze, 1994; 2009.439a, b; Simona and Jerome A. Chazen

Malcolm Morley, American, born Britain; *Mexican Garden*; watercolor on paper, 1985; 2009.459; Estate of Carl M. Jacobs III

Cecily Brown, British; *Fair of Face, Full of Woe*; oil on canvas, 2008; 2009.533a–c; Calvin Tomkins and Dodie Kazanjian

Pablo Picasso, Spanish; *Plate from "Diurnes"*; photographic print with colored crayon, ca. 1962; 2009.534; Olivier and Desiree Berggruen

Dale Chihuly, American; *Untitled*; lithograph with hand-applied acrylic, ca. 1990; 2009.535.1; Barbaralee Diamonstein-Spielvogel

Martin Kline, American; *Yucca, #42*; watercolor and graphite on paper, 1993; 2009.535.2; Barbaralee Diamonstein-Spielvogel

Abby Leigh, American; *My Personal Atlas: Hermaphrodites*; pen and ink, ink wash, resist, and printed, cut, burned and pasted paper on handmade paper, 2004; 2009.535.3; Barbaralee Diamonstein-Spielvogel

Abby Leigh, American; *My Personal Atlas: Brain*; pen and ink, ink wash, resist, and printed, cut, burned and pasted paper on handmade paper, 2004; 2009.535.4; Barbaralee Diamonstein-Spielvogel

Georgia Marsh, American; *Untitled*; acrylic and graphite on paper, 1994; 2009.535.5; Barbaralee Diamonstein-Spielvogel

Pamela Nelson, American; *Iconic Wheel*; watercolor, gouache, crayon, graphite underdrawing on paper, late 1990s; 2009.535.6; Barbaralee Diamonstein-Spielvogel

Pamela Nelson, American; *Untitled*; wax crayon and ink marker on paper, late 1990s; 2009.535.7; Barbaralee Diamonstein-Spielvogel

Louise Nevelson, American, born Ukraine; *Untitled*; aquatint, 1981; 2009.535.8; Barbaralee Diamonstein-Spielvogel

Louise Nevelson, American, born Ukraine; *Untitled*; wood relief with painted and unpainted wood, and printed paper pasted to mat board, mounted to composite plywood panel, 1980–81; 2009.535.9; Barbaralee Diamonstein-Spielvogel

Louise Nevelson, American, born Ukraine; *Untitled*; cut, torn, and pasted papers (sandpaper, foil, foil paper, and artist board), mounted to paper, 1975; 2009.535.10; Barbaralee Diamonstein-Spielvogel

Sarah Raphael, British; *Untitled*; gouache, tempera, and cut, torn, and pasted painted papers on paper, 1989; 2009.535.11; Barbaralee Diamonstein-Spielvogel

Richard Segalman, American; *Portrait of a Woman*; charcoal on paper, 1963; 2009.535.12; Barbaralee Diamonstein-Spielvogel

Raqib Shaw, Indian; *Death, Beauty, and Justice V*; mixed media on paper, 2008; 2010.146; The artist

Bruce Conner, American; *UNTITLED, MARCH 17, 1968*; ink marker on black paper, 1968; 2010.182.1; Conner Family Trust

Bruce Conner, American; *UNTITLED*; ink marker on paper, 1969; 2010.182.2; Conner Family Trust

Bruce Conner, American; *UNTITLED*; ink marker on cut and pasted paper, ca. 2001; 2010.182.3; Conner Family Trust

Luc Lanel, French, *Cheese Tray*; silver-plated metal, glass, 1933; 2010.183.1a, b; Dr. Wallace Bill and Mrs. Lora Kalt

Luc Lanel, French, *Milk Jug*; silver-plated metal, 1933; 2010.183.2; Dr. Wallace Bill and Mrs. Lora Kalt

Luc Lanel, French, *Milk Jug*; silver-plated metal, 1933; 2010.183.3; Dr. Wallace Bill and Mrs. Lora Kalt

Luc Lanel, French, *Sauceboat*; silver-plated metal, 1933; 2010.183.4; Dr. Wallace Bill and Mrs. Lora Kalt

Luc Lanel, French, *Sauceboat*; silver-plated metal, 1933; 2010.183. 5; Dr. Wallace Bill and Mrs. Lora Kalt

Josef Frank, Swedish, born Austria; *Anakreon*; printed linen, ca. 1938; 2010.184; Faith Pleasanton, in memory of her parents, Faith Way and Douglas Pleasanton

Howard Hodgkin, British; *Into the Woods, Spring, from "Into the Woods"*; lift-ground, aquatint, carborundum etching on two sheets of paper, 2001–2; 2010.217.1a, b; The artist

Howard Hodgkin, British; *Into the Woods, Summer, from "Into the Woods"*; lift-ground, aquatint, carborundum etching on two sheets of paper, 2001–2; 2010.217.2a, b; The artist

Howard Hodgkin, British; *Into the Woods, Autumn, from "Into the Woods"*; lift-ground, aquatint, carborundum etching on two sheets of paper, 2001–2; 2010.217.3a, b; The artist

Howard Hodgkin, British; *Into the Woods, Winter, from "Into the Woods"*; lift-ground, aquatint, carborundum etching on two sheets of paper, 2001–2; 2010.217.4a, b; The artist

George Segal, American; *Three People on Four Benches*; plaster, wood, and metal, 1979; 2010.280a–g; George and Helen Segal Foundation

PURCHASES

Baladine Klossowski, German; *The Artist's Sons, Pierre and Balthus as Adolescents*; watercolor, gouache, and charcoal on paper, ca. 1921; 2009.442; Anna-Maria and Stephen Kellen Fund

Diego Rivera, Mexican; *Young Girl*; graphite on paper, 1918; 2009.443; Mexican American Cultural Foundation Fund

Diego Rivera, Mexican; *Angeline Beloff (1879–1957)*; graphite on paper, 1918; 2009.444; Mexican American Cultural Foundation Fund

Roxy Paine, American; *Study for "Maelstrom"*; pen, brush, India ink and graphite on paper, 2008; 2009.445; Francis Lathrop Fund

Pat Steir, American; *Sixteen Waterfalls of Dreams, Memories, and Sentiment*; oil on canvas, 1990; 2009.473; Kathryn E. Hurd Fund, by exchange

Gustav Serrurier-Bovy, Belgian; *Fire Screen*; iron, ca. 1909; 2010.123; Jacqueline Fowler Gift

Bruce Conner, American; *UNTITLED*; cut and pasted printed papers, mounted to paper, 2008; 2010.173.1; The Raymond and Beverly Sackler 21st Century Art Fund

Bruce Conner, American; *HIEROGLYPHIC SEISMOGRAPH*; pen and ink on paper, 1999; 2010.173.2; Mrs. Richard Rodgers, by exchange

Sandow Birk, American; *Monument to the Constitution of the United States*; ink on paper, 2007; 2010.176a–c; Andrew S. and Deborah Rappaport, Lipman Family Foundation, and Paul Socolow Gifts

Ellsworth Kelly, American; *River II*; lithographs mounted to two aluminum panels, 2005; 2010.198a–g; Roy R. and Marie S. Neuberger Foundation

Pablo Bronstein, British, born Argentina; *First and Second Installations of Precolumbian Objects at the Metropolitan Museum*; ink and gouache on paper, 2009; 2010.199; Stephen and Nan Swid Fund

Jonathan Wahl, American; *Jet Drawing: Pool*; charcoal on paper, 2008; 2010.221; Denise Benmosche Gift

John Baldessari, American; *I am Making Art*; black-and-white video with sound, 1971; 2010.261; Horace W. Goldsmith Foundation Gift

John Baldessari, American; *I Will Not Make Any More Boring Art*; black-and-white video with sound, 1971; 2010.262; Horace W. Goldsmith Foundation Gift

John Baldessari, American; *Police Drawing*; black-and-white video with sound, 1971; 2010.263; Horace W. Goldsmith Foundation Gift

John Baldessari, American; *Ed Henderson Suggests Sound Tracks for Photographs*; black-and-white video with sound, 1974; 2010.264; Horace W. Goldsmith Foundation Gift

Anton Dieffenbach, German; *Window*; oil on paper mounted on canvas, 1856; 2010.279; Gift of Mr. and Mrs. Charles Zadok, by exchange; Gift of William Schaus, by exchange; and Bequest of Mary Jane Dastich, by exchange

Pablo Bronstein, British, born Argentina; *The Museum Nearing Completion as Seen from Fourth Avenue*; ink on paper, 2009; 2010.281; Harriett Ames Charitable Trust Gift

Ella Bergmann-Michel, German; *Self-Portrait*; graphite and pen and ink on tracing paper, 1921; 2010.282; Constance B. and Carroll L. Cartwright Gift

Pablo Bronstein, British, born in Argentina; *Poodle Piranesi*; Etching, 2009; 2010.319.1–.15; Funds from various donors

Photographs

GIFTS

Alexander Gardner, American, born Scotland; *Allan Pinkerton, President Abraham Lincoln, and Major General John A. McClernand, Antietam, Maryland*; two variant albumen silver prints from glass negatives, October 3, 1862; 2005.100.1220, .1221; The Howard Gilman Foundation

Gabriel Orozco, Mexican; *Interior DS*; silver dye bleach print, 1993; 2009.241; Heidi L. Steiger

Harry Callahan, American; *Wisconsin* [Long Metal Shed Façade, One Door]; gelatin silver print, ca. 1949; 2009.283.1; Joyce F. Menschel

Harry Callahan, American; *Grasses, Wisconsin* [White Grasses Against Black Ground]; gelatin silver print, 1959; 2009.283.2; Joyce F. Menschel

Harry Callahan, American; *Detroit* [Black Reeds in Rippling Water]; gelatin silver print, 1941; 2009.283.3; Joyce F. Menschel

Harry Callahan, American; *Chicago* [Distant Pedestrians in Black Scene]; gelatin silver print, 1958; 2009.283.4; Joyce F. Menschel

Harry Callahan, American; *Chicago* [Façade; Roofed Porch, Light Striking Leaded Window], 1949; gelatin silver print; 2009.283.5; Joyce F. Menschel

Harry Callahan, American; *Providence* [Clapboard Facades; Chain-Link Gate]; gelatin silver print, 1976; 2009.283.6; Joyce F. Menschel

Harry Callahan, American; [Distant Woman in Curving Whitewashed Street, Peru]; gelatin silver prints, 1974; 2009.283.7; Joyce F. Menschel

David Martin Heath, American; *Road March, Korea*; gelatin silver print, 1953–54, printed 1962; 2009.372; Charles S. and Elynn B. Zucker

David Martin Heath, American; *Union Square, New York City*; printed 1962; gelatin silver print, ca. 1957; 2009.373; Charles S. and Elynn B. Zucker

David Martin Heath, American; *Subway, New York City*; gelatin silver print, 1963; 2009.374; Charles S. and Elynn B. Zucker

Grace Ndiritu, British; *The Nightingale*; video, 2003; 2009.375; The artist

Gustave Le Gray, French; *Pyramides de Gizèh*; three albumen silver prints from glass negatives, 1865–69; 2009.440.1–.3; Robert Shapazian

George Barker, American; *Niagara Falls*; albumen silver print from glass negative, ca. 1888; 2009.460.1; Paul F. Walter

Alfred Capel Cure, English; *Hurstmonceaux, Sussex*; albumen silver print from paper negative, 1857; 2009.460.2; Paul F. Walter

Alfred Capel Cure, English; *Thornton*; albumen silver print from paper negative, 1860; 2009.460.3; Paul F. Walter

Alfred Capel Cure, English; *Montacute House near Yeovil*; albumen silver print from paper negative, 1857–60; 2009.460.4; Paul F. Walter

Alfred Capel Cure, English; *Interior, Tintern*; albumen silver print from paper negative, 1857; 2009.460.5; Paul F. Walter

Adolph de Meyer, American, born France; *Olga de Meyer*, platinum print, 1900s; 2009.460.6; Paul F. Walter

Adolph de Meyer, American, born France; *Etienne de Beaumont*, gelatin silver print, 1910s; 2009.460.7; Paul F. Walter

Roger Fenton, English; [Royal Children in Tableau of the Seasons], albumen silver print from glass negative, 1854; 2009.460.8; Paul F. Walter

Roger Fenton, English; *Group at Head Quarters*; salted paper print from glass negative, 1855; 2009.460.9; Paul F. Walter

Louise Dahl-Wolfe, American; [Elizabeth Gibbons at The Creamery, Frenchtown, New Jersey]; gelatin silver print, 1940; 2009.460.10; Paul F. Walter

Danny Lyon, American; *Cell Block Table*; gelatin silver print, 1968; 2009.460.11; Paul F. Walter

Danny Lyon, American; *Joliet, Illinois* [Parked Motorcycles; Standing Figures in Background]; gelatin silver print, 1965; 2009.460.12; Paul F. Walter

Léon Gérard, French; *Nuremburg, Intérieur de la Cour du Burg impérial*; albumen silver print from glass negative, 1857; 2009.460.13; Paul F. Walter

John Adams Whipple, American; *National Congregational Council at Plymouth Rock*; albumen silver print from glass negative, June 22, 1865; 2009.460.14; Paul F. Walter

Maxime Du Camp, French; *Ibsamboul. Colosse médial du Spéos de Phré*; salted paper print (Blanquart-Évrard process) from paper negative, March 29, 1850; 2009.460.15; Paul F. Walter

Nancy Dwyer, American; *Street Conceit and Street Conceit: The Movie*; mixed media, 1984; 2009.461; The Carol and Arthur Goldberg Collection

Adam Raphael, American; *Brett*; ink-jet print, 2004, printed 2009; 2009.462.1; Anonymous Gift

Adam Raphael, American; *Buddy*; ink-jet print, 2004, printed 2009; 2009.462.2; Anonymous Gift

Adam Raphael, American; *Poker*; ink-jet print, 2004, printed 2009; 2009.462.3; Anonymous Gift

Robert Polidori, French and Canadian; *Dashashwamedh Road, Varanasi, India*; chromogenic print, 2007; 2009.480; The artist

Paul McMahan, American; *LOSS*; photomechanical reproduction with applied ink, 1975; 2009.481.1; The artist

Paul McMahan, American; *DEATH WISH*; photomechanical reproduction with applied ink, 1975; 2009.481.2; The artist

Charles Clough, American; *Butane*; chromogenic print with applied enamel, 1982; 2009.482.1; The artist

Charles Clough, American; *Harmol*; chromogenic print with applied enamel, 1983; 2009.482.2; The artist

- Leon Levinstein, American; [Man Hauling Wood, Haiti]; [Man Holding Child's Doll, New York City]; gelatin silver print, 1970s; 2009.483.1; Gary Davis
- Leon Levinstein, American; *Lower East Side* [Man Holding Child's Doll]; gelatin silver print, 1964; 2009.483.2; Gary Davis
- Leon Levinstein, American; [Beach Scene, possibly Coney Island]; gelatin silver print, 1960s–70s; 2009.483.3; Gary Davis
- Leon Levinstein, American; *Nuclear Protest, Wall Street* [Woman Prone on Street]; gelatin silver print, 1970s; 2009.483.4; Gary Davis
- Leon Levinstein, American; [Hindu Ascetic on Street with Onlookers, India]; gelatin silver print, 1970s; 2009.483.5; Gary Davis
- Leon Levinstein, American; [Woman in Tight Dress on Street, New York City]; gelatin silver print, 1970s; 2009.483.6; Gary Davis
- Leon Levinstein, American; [Man Reading Yiddish Newspaper]; gelatin silver print, 1960s–70s; 2009.483.7; Gary Davis
- Leon Levinstein, American; [Woman Holding Small Dog]; gelatin silver print, ca. 1956; 2009.483.8; Gary Davis
- Leon Levinstein, American; [Man Lying Face-Down on Beach, Coney Island]; gelatin silver print, 1970s; 2009.483.9; Gary Davis
- Leon Levinstein, American; *Under Boardwalk* [Crowd on Street before Storefronts and Signs, possibly Coney Island]; gelatin silver print, 1970s; 2009.483.10; Gary Davis
- Leon Levinstein, American; [Woman in White Dress Asleep on Sand, Coney Island]; gelatin silver print, 1970s; 2009.483.11; Gary Davis
- Leon Levinstein, American; *Man, Mill's Hotel* [Bleecker Street, New York City]; gelatin silver print, 1951; 2009.483.12; Gary Davis
- Leon Levinstein, American; [Man with Mouth Open, Sitting in Dentist's Chair, India]; gelatin silver print, 1970s; 2009.483.13; Gary Davis
- Leon Levinstein, American; [Young Man on Street, Cupping in Hands a White Baby Bird, India]; gelatin silver print, 1970s; 2009.483.14; Gary Davis
- Leon Levinstein, American; [Barefoot Man Wearing Dirty Canvas Pants, Haiti]; gelatin silver print, 1969; 2009.483.15; Gary Davis
- Leon Levinstein, American; *New Orleans* [Young Man in Hat with Sleeping Bag]; gelatin silver print, 1976; 2009.483.16; Gary Davis
- Leon Levinstein, American; [Woman in Dark Overcoat on Street, New York City]; gelatin silver print, 1970s; 2009.483.17; Gary Davis
- Leon Levinstein, American; [Man Glancing at Woman in Tee Shirt and Shorts, New York City]; gelatin silver print, 1970s; 2009.483.18; Gary Davis
- Leon Levinstein, American; [Woman in Shorts Leaning into Window of Parked Car, New York City]; gelatin silver print, 1970s; 2009.483.19; Gary Davis
- Leon Levinstein, American; [Beach Scene: Woman in Bikini Cuddling Baby, Coney Island]; gelatin silver print, 1960s; 2009.483.20; Gary Davis
- Leon Levinstein, American; *Lower East Side* [Woman in Striped Dress Sitting on Stoop]; gelatin silver print, 1969; 2009.483.21; Gary Davis
- Leon Levinstein, American; [Shirtless Young Man Wearing Ripped Shorts, on Street, Haiti]; gelatin silver print, 1970s; 2009.483.22; Gary Davis
- Leon Levinstein, American; [Tree with Hanging Bundle before Apartment Building Facade, New York City]; gelatin silver print, 1950s–70s; 2009.483.23; Gary Davis
- Leon Levinstein, American; *54th Street, New York* [Woman with Hairnet, in Winter Coat with Fur Collar]; gelatin silver print, 1950s; 2009.483.24; Gary Davis
- Leon Levinstein, American; [Couple Eating Corn on the Cob, Coney Island]; gelatin silver print, 1950–69; 2009.483.25; Gary Davis
- Leon Levinstein, American; [Man in White Swim Suit Sleeping on Beach, Coney Island]; gelatin silver print, 1960s–70s; 2009.483.26; Gary Davis
- Leon Levinstein, American; [Woman Wearing Striped Hat and Dark Jacket, Coney Island]; gelatin silver print, 1960s; 2009.483.27; Gary Davis
- Leon Levinstein, American; [Woman Wearing Paper Bag Hat, Coney Island]; gelatin silver print, 1950s; 2009.483.28; Gary Davis
- Leon Levinstein, American; [Man in Short Sleeve Shirt with Tattoo of Female Nude on Forearm, New York City]; gelatin silver print, 1970s; 2009.483.29; Gary Davis
- Leon Levinstein, American; [Woman in Blonde Wig and Tight Dress, New York City]; gelatin silver print, 1960s; 2009.483.30; Gary Davis
- Leon Levinstein, American; [Woman Wearing Headscarf, Tee Shirt, and Shorts, on Street at Subway Entrance, New York City]; gelatin silver print, 1970s; 2009.483.31; Gary Davis
- Leon Levinstein, American; [Elderly Man Walking with Cane, New York City]; gelatin silver print, 1970s; 2009.483.32; Gary Davis
- Leon Levinstein, American; [Woman in White Tee Shirt and Black Pants, New York City]; gelatin silver print, 1960s–70s; 2009.483.33; Gary Davis
- Leon Levinstein, American; [Man in Bowler Hat and Overcoat, New York City]; gelatin silver print, 1960s–70s; 2009.483.34; Gary Davis
- Leon Levinstein, American; [Man Resting Foot on Lip of Trashcan, New York City]; gelatin silver print, 1970s; 2009.483.35; Gary Davis
- Leon Levinstein, American; *46th Street, Times Square* [Woman in Floral Blouse and Dark Skirt, on Street]; gelatin silver print, ca. 1968; 2009.483.36; Gary Davis
- Leonard Freed, American; [Street Scene with "Service for Colored" Sign, New Orleans], 1965; gelatin silver print, 1963–65; 2009.499.1; Brigitte Freed and Elke Susannah Freed
- Leonard Freed, American; *New York City* [Policemen Arresting a Young African-American Man at a Civil Rights Demonstration], 1963; gelatin silver print, 1963–65; 2009.499.2; Brigitte Freed and Elke Susannah Freed
- Edward Weston, American; *Sonya*; gelatin silver print, 1934; 2009.536; Isaac Lagnado, in honor of the first anniversary of Thomas P. Campbell's Directorship
- Unknown Artist; [IRT Construction, Grand Street and Centre Street, New York City]; cyanotype, 1909; 2009.537.1; Isaac Lagnado, in honor of Janis E. Brodie
- Unknown Artist; [IRT Construction, Bowling Green, New York City]; cyanotype, 1905; 2009.537.2; Isaac Lagnado, in honor of Elizabeth Buonomo
- Unknown Artist; [IRT Construction, Centre Street and Leonard Street, New York City]; cyanotype, 1909; 2009.537.3; Isaac Lagnado, in honor of Marvin J. Rothenberg
- Felice Beato, English, born Corfu; [Woman with Tea Set Playing the Koto]; albumen silver print from glass negative, ca. 1860; 2009.538.1; Isaac Lagnado, in honor of Paula J. Giardina
- Felice Beato, English, born Corfu; "*Shariki*," or *Cart-Pushing Coolies*; albumen silver print from glass negative, ca. 1860; 2009.538.2; Isaac Lagnado, in honor of Mary Stack
- Hong Hao, Chinese; *Mr. Hong Please Come In*; chromogenic print, 1998; 2009.539.1; Larry Warsh
- Wang Jinsong, Chinese; *One Hundred Signs of the Demolition*; chromogenic print, 1999; 2009.539.2; Ethan Warsh

Xing Danwen, Chinese; *Born with the Cultural Revolution*; chromogenic prints, 1995; 2009.539.3a–c; Justin Warsh

Weng Fen, Chinese; *Bird's Eye View: Haikou V*; chromogenic print, 2002; 2009.539.4; Ellie Warsh

Diana MacKown, American; [Louise Nevelson Beneath a Tree in Palenque, Mexico]; chromogenic print, 1980s; 2009.540; Barbaralee Diamonstein-Spielvogel

Frank Majore, American; *Scent*; silver dye bleach print, 1984; 2010.25; The artist

Julian Faulhaber, German; *Tresen*; chromogenic print, 2007; 2010.196; The artist

Unknown Artist, American School; [Couple in Front of Niagara Falls], gelatin silver print, ca. 1910; 2010.216.1; Denis Gouey

Unknown Artist, American School; [Couple in Front of Niagara Falls]; gelatin silver print, ca. 1910; 2010.216.2; Denis Gouey

Unknown Artist, American School; [Baby Hatching from Egg]; three gelatin silver prints; ca. 1900; 2010.216.3; Denis Gouey

PURCHASES

Alexander Gardner, American, born Scotland; [Grand Army Review, Washington, D.C.]; eight albumen silver prints from glass negatives, 1865; 2005.100.1191–.1198; Gilman Collection

Timothy O'Sullivan, American, born Ireland; [Detachment of 50th N.Y. Volunteer Engineers, Pontoon Wagon and Saddle Boat; albumen silver print from glass negative], ca. 1864; 2005.100.1199; Gilman Collection

Timothy O'Sullivan, American, born Ireland; *Major General Pleasanton and General George Custer*; albumen silver print from glass negative, 1863; 2005.100.1200; Gilman Collection

Timothy O'Sullivan, American, born Ireland; *Field Where General Reynolds Fell, Battlefield of Gettysburg*; albumen silver print from glass negative, July 1863; 2005.100.1201; Gilman Collection

Timothy O'Sullivan, American, born Ireland; *Chief Officer and Clerks of the Ambulance Department, 9th Army Corps, in Front of Petersburg, Virginia*; albumen silver print from glass negative, August 1864; 2005.100.1202; Gilman Collection

Timothy O'Sullivan, American, born Ireland; *Volcanic Islands in Mono Lake, California*; albumen silver print from glass negative, 1868; 2005.100.1203; Gilman Collection

Timothy O'Sullivan, American, born Ireland; *Desert Lake, near Ragtown, Nevada*; albumen silver print from glass negative, 1867; 2005.100.1204; Gilman Collection

Timothy O'Sullivan, American, born Ireland; *City of Rocks, Utah*; albumen silver print from glass negative, 1867; 2005.100.1205; Gilman Collection, Ann Tenenbaum and Thomas H. Lee Gift

Timothy O'Sullivan, American, born Ireland; *Geysers Spring, Ruby Valley, Nevada*; albumen silver print from glass negative, 1868; 2005.100.1206; Gilman Collection, Ann Tenenbaum and Thomas H. Lee Gift

Timothy O'Sullivan, American, born Ireland; *Tufa Rocks, Pyramid Lake, Nevada*; albumen silver print from glass negative, 1867; 2005.100.1207; Gilman Collection, Ann Tenenbaum and Thomas H. Lee Gift

Timothy O'Sullivan, American, born Ireland; *Snake River Canyon, Idaho*; albumen silver print from glass negative, 1868; 2005.100.1208; Gilman Collection, Ann Tenenbaum and Thomas H. Lee Gift

Timothy O'Sullivan, American, born Ireland; *Hot Springs, Ruby Valley, Nevada*; albumen silver print from glass negative, 1868; 2005.100.1209; Gilman Collection, Ann Tenenbaum and Thomas H. Lee Gift

Timothy O'Sullivan, American, born Ireland; *Karnak, Montezuma Range, Nevada*; albumen silver print from glass negative, 1867; 2005.100.1210; Gilman Collection, Ann Tenenbaum and Thomas H. Lee Gift

Alexander Gardner, American, born Scotland; [Interior View of the Ballroom for Lincoln's Second Inaugural Ball]; albumen silver print from glass negative, March 1865; 2005.100.1211; Gilman Collection

Pietro Dovizielli, Italian; *Veduta del Tevere da Marmorata*; salted paper print from paper negative, 1850s; 2005.100.1212; Gilman Collection, Mr. and Mrs. Henry R. Kravis Gift

Mathew B. Brady, American; *General Robert E. Lee*; albumen silver print from glass negative, 1865; 2005.100.1213; Gilman Collection

Alexander Gardner, American, born Scotland; [Bearded Man in Tweed Jacket], albumen silver print from glass negative, early 1860s; 2005.100.1214; Gilman Collection

Alexander Gardner, American, born Scotland; *Lincoln Inauguration*; albumen silver print from glass negative, March 1865; 2005.100.1215; Gilman Collection

Alexander Gardner, American, born Scotland; *General McClellan and Staff*; albumen silver print from glass negative, ca. 1863; 2005.100.1216; Gilman Collection

Arnold Genthe, American, born Germany; [Draped Torso]; gelatin silver print, ca. 1920; 2005.100.1217; Gilman Collection, Ann Tenenbaum and Thomas H. Lee Gift

Mathew B. Brady, American; *Robert E. Lee*; albumen silver print from glass negative, 1869; 2005.100.1218; Gilman Collection

Alexander Gardner, American, born Scotland; *Mill, Richmond, Virginia*; albumen silver print from glass negative, ca. 1865; 2005.100.1219; Gilman Collection

Timothy O'Sullivan, American, born Ireland; *Return of Commander Selfridge and His Reconnaissance Party from an Expedition in the Interior of Darien*; albumen silver print from glass negative, 1870; 2005.100.1222; Gilman Collection

Alexander Gardner, American, born Scotland; *Planning the Capture of Booth*; albumen silver print from glass negative and woodcut engraving, 1865; 2005.100.1223, .1224; Gilman Collection, Ann Tenenbaum and Thomas H. Lee Gift

Alexander Gardner, American, born Scotland; *Cannon, Fortress Monroe*; albumen silver print from glass negative, ca. 1864; 2005.100.1225; Gilman Collection

Mathew B. Brady, American; *General David E. Twiggs*; salted paper print from glass negative, ca. 1859; 2005.100.1226; Gilman Collection

J. P. Ball, American; *General Wade Hampton*; salted paper print from glass negative, ca. 1860; 2005.100.1227; Gilman Collection

Mathew B. Brady, American; *Ralph Waldo Emerson*; salted paper print from glass negative, ca. 1856; 2005.100.1228; Gilman Collection, Mr. and Mrs. Henry R. Kravis Gift

Alexander Gardner, American, born Scotland; *Armory Square Hospital, Interior of Ward K*; albumen silver print from glass negative, ca. 1863; 2005.100.1229; Gilman Collection

Alexander Gardner, American, born Scotland; *Naval Blockade*; albumen silver print from glass negative, 1865; 2005.100.1230; Gilman Collection

Stacey, American; *Duryea Zouaves, Fort Schuyler Adjutant Mess*; albumen silver print from glass negative, 1860s; 2005.100.1231; Gilman Collection

Alexander Gardner, American, born Scotland; *Quaker Gun*; albumen silver print from glass negative, ca. 1863; 2005.100.1232; Gilman Collection

Mathew B. Brady, American; *Edward Everett*; salted paper print from glass negative, ca. 1858; 2005.100.1233; Gilman Collection

- Mathew B. Brady, American; *General William Ward and Staff*; albumen silver print from glass negative, ca. 1861; 2005.100.1234; Gilman Collection
- Alexander Gardner, American, born Scotland; *Indians with Government Agents*; albumen silver print from glass negative, early 1860s; 2005.100.1235; Gilman Collection
- Alexander Gardner, American, born Scotland; *Brady's Photographic Headquarters, Petersburg, Virginia*; albumen silver print from glass negative, March 1865; 2005.100.1236; Gilman Collection
- Ridgway Glover, American; *Fort Laramie*; albumen silver print from glass negative, ca. 1866; 2005.100.1237; Gilman Collection
- Mathew B. Brady, American; *General J. E. Smith and Indians*; albumen silver print from glass negative, 1870s; 2005.100.1238; Gilman Collection
- Alexander Gardner, American, born Scotland; *Lieutenant Washington, a Confederate Prisoner, and Capt. Custis [sic]*; albumen silver print from glass negative, 1862; 2005.100.1239; Gilman Collection
- Louis-Adolphe Humbert de Molard, French; *The Laundry*; salted paper print and paper negative, 1840s; 2005.100.1240, .1241; Gilman Collection, Ann Tenenbaum and Thomas H. Lee Gift
- Mathew B. Brady, American; *Ambrose Powell Hill*; salted paper print from glass negative, ca. 1858; 2005.100.1242; Gilman Collection
- Felice Beato, English, born Corfu; *The Capture of the Corean [sic] Standard*; albumen silver print from glass negative, 1871; 2005.100.1243; Gilman Collection
- Alexander Gardner, American, born Scotland; [Black Soldier in Camp]; albumen silver print from glass negative, ca. 1863; 2005.100.1244; Gilman Collection
- William Stinson Soule, American; *Man-ni-mic, Cheyenne Chief*; albumen silver print from glass negative, 1869–74; 2005.100.1245; Gilman Collection
- Alexander Gardner, American, born Scotland; [Panorama of Camp Winfield Scott, Yorktown, Virginia]; five albumen silver prints from glass negatives, 1863; 2005.100.1246; Gilman Collection
- James Wallace Black, American; [Victorian House]; albumen silver print from glass negative, ca. 1860; 2005.100.1247; Gilman Collection
- James Wallace Black, American; *Washington Street, Boston*; albumen silver print from glass negative, ca. 1860; 2005.100.1248; Gilman Collection
- E. Benard, French; *Flameng*; albumen silver print from glass negative, 1880s–90s; 2005.100.1249; Gilman Collection
- Eugène Druet, French; [Madame Bardey, Rodin and Henriette, 31, rue Campagne-Premiere, Paris]; gelatin silver print, ca. 1915; 2005.100.1250; Gilman Collection, The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel
- George N. Barnard, American; *Fort Pulaski*; albumen silver print from glass negative, 1860s; 2005.100.1251; Gilman Collection
- Mariana Cook, American; *Barack and Michelle Obama, Chicago, Illinois*; gelatin silver print, 1996, printed 2009; 2009.276; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Rudy Burckhardt, American, born Switzerland; [Two Women Talking in Doorway, Paris]; gelatin silver print, 1934; 2009.277; Twentieth-Century Photography Fund
- Rudy Burckhardt, American, born Switzerland; [People Looking at Political Posters on Street, Paris]; gelatin silver print, 1934; 2009.278; Twentieth-Century Photography Fund
- William Henry Fox Talbot, English; *Nelson's Column under Construction, Trafalgar Square*; salted paper print from paper negative, first week of April 1844; 2009.279; Anonymous Gift, Alfred Stieglitz Society Gifts; 2004 Benefit Fund; W. Bruce and Delaney H. Lundberg Gift; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel; Susan and Thomas Dunn and Constance and Leonard Goodman Gifts
- Jack Goldstein, American, born Canada; *The Pull*; three chromogenic prints, 1976; 2009.293.1–.3; The Buddy Taub Foundation Gift; Dennis A. Roach and Jill Roach, Directors; and Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Marco Breuer, German; *Spin (C-823)*; chromogenic print, 2008; 2009.313; Charina Foundation Gift
- Pertti Kekkarainen, Finnish; *TILA (Passage I)*; chromogenic print, 2006; 2009.314; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Leonard Freed, American; [Couple Embracing on Porch after a Wedding, probably New Orleans]; gelatin silver print, 1965; 2009.349; Alfred Stieglitz Society Gifts
- Leonard Freed, American; *South Carolina* [Hunter with Shotgun on Backcountry Road]; gelatin silver print, 1964; 2009.350; Alfred Stieglitz Society Gifts
- Leonard Freed, American; *New York* [Four Men at a Political Meeting in Brooklyn]; gelatin silver print, 1963; 2009.351; Alfred Stieglitz Society Gifts
- Leonard Freed, American; *Berlin, Germany* [American Soldier Guarding Berlin Wall]; gelatin silver print, 1961; 2009.352; Alfred Stieglitz Society Gifts
- Mark Morrisroe, American; *Untitled (Two Men in Silhouette)*; gelatin silver print, ca. 1987; 2009.353; Twentieth-Century Photography Fund
- Mark Morrisroe, American; *Untitled (Portrait of a Man)*; gelatin silver print, 1984; 2009.354; Twentieth-Century Photography Fund
- Unknown Artist; *Souvenir of the Visit of Lord and Lady Kelvin to General Electric Company*; platinum prints, 1897; 2009.355.1–.33; Joyce F. Menschel Photography Library Fund
- Pieter Hugo, South African; *Mallam Mantari Lamal with Mainasara, Nigeria*; chromogenic print, 2005; 2009.424; Alfred Stieglitz Society Gifts
- Lothar Baumgarten, German; *Darkness of Doubling Shadows*; chromogenic print, 1968, printed 1972; 2009.426; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors
- John Thomson, Scottish; *Street Incidents: A Series of Twenty-one Permanent Photographs, with Descriptive Letter-Press*; twenty-one woodburytypes, 1870s; 2009.487; Joyce F. Menschel Photography Library Fund
- Bennett's Tourist Office, Norway; [Album of Twelve Cartes-de-Visite Portraits of Norwegians in Traditional Costume]; albumen silver prints from glass negatives, 1860s–70s; 2009.488; Joyce F. Menschel Photography Library Fund
- Unknown Artist; *Romola, Vols. I and II*; two printed books with albumen silver prints from glass negatives, 1870–86; 2009.489.1, .2; Joyce F. Menschel Photography Library Fund
- Unknown Artist; *Ruins of Paris* [Cover of *The Illustrated London News*, June 24, 1871]; wood engraving, 1871; 2009.491; Joyce F. Menschel Photography Library Fund
- Georges Demeny, French; [Fencer]; gelatin silver print, 1906; 2010.1; Alfred Stieglitz Society Gifts
- Walker Evans, American; *Lincoln Kirstein*; gelatin silver print, 1930–31; 2010.11; Twentieth-Century Photography Fund
- Richard Long, English; *County Cork, Ireland*; gelatin silver print, 1967; 2010.12; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Unknown Artist, American School; [Child Dead from Dehydration Due to Intestinal Disease]; daguerreotype, ca. 1854; 2010.13; The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

- Unknown Artist, French School; [Barefoot Monk in Robe in Contemplation, Seated beside Table with Books, Crucifix, and Skull]; daguerreotype, 1850s; 2010.14; The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel
- Oliver Wasow, American; *Float*; twenty ink-jet prints, 1984–2008, printed 2009; 2010.15a–t; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Frank Majore, American; *Follow the Queen*; silver dye bleach print, 1987; 2010.16; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Jean-Baptiste-Louis Gros, French; [The Salon of Baron Gros]; daguerreotype, 1850–57; 2010.23; Fletcher Fund, Joyce F. Menschel Gift, Louis V. Bell Fund, Alfred Stieglitz Society, and W. Bruce and Delaney H. Lundberg Gifts
- O. H. Willard; *Artillery, Quartermaster Sergeant*; albumen silver print from glass negative, 1866; 2010.34; The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel
- O. H. Willard; *Artillery, Musician*; two albumen silver prints from glass negatives, 1866; 2010.35; The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel
- O. H. Willard; *Light Artillery, Sergeant Major*; albumen silver print from glass negative, 1866; 2010.36; Sandra B. Lane Gift, in honor of Charles Isaacs
- O. H. Willard; *Ordnance, Private, Fatigue, Marching Order*; two albumen silver prints from glass negatives, 1866; 2010.37; The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel
- Erin Shirreff; *Shiv*; four ink-jet prints, 2008; 2010.46a–d; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Matthew Jensen, American; *The 49 States*; 49 chromogenic prints, 2008–9; 2010.69a–ww; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Jonathan Horowitz, American; *Maxell*; video, 1990; 2010.112; Henry Nias Foundation Inc. Gift
- Thomas Struth, German; *The Restorers at San Lorenzo Maggiore, Naples*; chromogenic print, 1988; 2010.121; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel; Alfred Stieglitz Society Gifts; Jennifer Saul Gift; Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family; and Gary and Sarah Wolkowitz Gift
- Erin Shirreff; *Roden Crater*; video, 2009; 2010.126; Marian and James H. Cohen Gift, in memory of their son, Michael Harrison Cohen
- Jason Salavon, American; *Portrait (Hals)*; chromogenic print, 2009; 2010.128; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Unknown Artist, French School; *Jeanne Hébuterne*; gelatin silver print, 1918–19; 2010.171; The Howard Gilman Foundation and Twentieth-Century Photography Funds
- Unknown Artist; [Man and Woman with Studio Backdrop]; tintype, 1870s; 2010.186; Funds from various donors
- Unknown Artist; *Nina Kulagina Demonstrating Her Psychokinetic Ability*; gelatin silver print, 1960s; 2010.187; Twentieth-Century Photography Fund
- William H. Martin, American; *Carving One of Our Watermelons*; gelatin silver print, 1909; 2010.188; Twentieth-Century Photography Fund
- Unknown Artist; [Moon Landing]; lenticular offset lithograph, 1960s; 2010.189; Twentieth-Century Photography Fund
- Unknown Artist; [Couple with Figure of Cupid]; gelatin silver print, 1910s; 2010.190; Twentieth-Century Photography Fund
- Unknown Artist; [X-ray of Hands]; gelatin silver print, 1922; 2010.191; Twentieth-Century Photography Fund
- Unknown Artist; [Man Daydreaming about Love]; gelatin silver print, 1910s; 2010.192; Twentieth-Century Photography Fund
- Unknown Artist; *Fingers of Fate—The Fighting Grip*; gelatin silver print, 1910s; 2010.193; Twentieth-Century Photography Fund
- Unknown Artist; [Man Drinking with the Moon]; gelatin silver print, 1910s; 2010.194; Twentieth-Century Photography Fund
- Unknown Artist, German School; [Nude Woman on Man's Necktie]; gelatin silver print, 1911; 2010.195; Twentieth-Century Photography Fund
- Matthew Buckingham, American; *Canal Street Canal No. 3*; chromogenic print, 2002; 2010.235; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Bruce Nauman, American; *Bouncing in the Corner, No. 1*; video, 1968; 2010.236; Henry Nias Foundation Inc. Gift
- Bruce Nauman, American; *Slow Angle Walk (Beckett Walk)*; video, 1968; 2010.237; Henry Nias Foundation Inc. Gift
- Vito Acconci, American; *Three Relationship Studies*; video, 1970; 2010.238; Henry Nias Foundation Inc. Gift
- Vito Acconci, American; *Centers*; video, 1971; 2010.239; Henry Nias Foundation Inc. Gift
- John Baldessari, American; *Baldessari Sings Lewitt*; video, 1971; 2010.240; Henry Nias Foundation Inc. Gift
- John Baldessari, American; *Walking Forward—Running Past*; video, 1971; 2010.241; Henry Nias Foundation Inc. Gift
- Lynda Benglis, American; *Now*; video, 1973; 2010.242; Henry Nias Foundation Inc. Gift
- Joan Jonas, American; *Vertical Roll*; video, 1972; 2010.243; Henry Nias Foundation Inc. Gift
- Joan Jonas, American; *Organic Honey's Visual Telepathy*; video, 1972; 2010.244; Henry Nias Foundation Inc. Gift
- Martha Rosler, American; *Semiotics of the Kitchen*; video, 1975; 2010.245; Henry Nias Foundation Inc. Gift
- Dennis Oppenheim, American; *Aspen Projects*; video, 1970; 2010.246; Henry Nias Foundation Inc. Gift
- William Wegman, American; *Selected Works: Reel 1*; video, 1970–72; 2010.247; Henry Nias Foundation Inc. Gift
- Dora Maar, French, born Great Britain; *Chanteurs unijambistes*; gelatin silver print, 1934; 2010.258; Twentieth-Century Photography Fund

Thomas J. Watson Library

SELECTED GIFTS

- De Tolnay, Charles; *Corpus Dei Disegni di Michelangelo, Presentazione di Mario Salmi*; 4 volumes; Novara, 1975–80; Saretta Barnet
- Yumeji, Takehisa; *Yumeji Bijutsukan*; volumes 1 and 5; Tokyo, 1985; Jeri Garbaccio
- Hayami Gyoshu*; Kyoto, 1975; Jeri Garbaccio
- Jung, Carl Gustav; *The red book/Liber novus*; facsimile edition; New York, 2009; Andreas Jung
- A collection of one thousand three hundred fifty-three monographs and exhibition catalogs on nineteenth- and twentieth-century art; Jane Rosenblum
- A collection of twenty-five books on Hungarian silver; The Salgo Trust for Education

A Portrait of Oscar Wilde: from the Moreira Salles Collection of Literary Manuscripts; facsimile edition; São Paulo, 2008; Mrs. Jayne Wrightsman

Versailles; sous la direction de Pierre Arizoli-Clémentel avec Alexandre Gady, conseiller scientifique, et Michel Baridon, et al.; Paris: Citadelles & Mazenod, 2009; 2 volumes; Paris, 2009; Mrs. Jayne Wrightsman

Walpole, Horace; *Horace Walpole's Description of the villa at Strawberry-Hill: a facsimile edition of the copy extra-illustrated for Charles Bedford in the collection of Lord Waldegrave of North Hill*; London, 2010; Mrs. Jayne Wrightsman

SELECTED PURCHASES

Fu, Baoshi; *Fu Baoshi quan ji / zhu bian Chen Lüsheng*; 6 volumes; Nanning Shi, 2008; Florence and Herbert Irving Library Purchase Fund

Gansu chu tu Wei jin Tang mu bi hua; 3 volumes; Lanzhou Shi, 2009; Florence and Herbert Irving Library Purchase Fund

Huang, Wenbi; *Zhongguo zao qi kao gu diao cha bao gao. Di 2 ji*; 5 volumes; Beijing Shi, 2009; Florence and Herbert Irving Library Purchase Fund

Song hua quan jil Zhejiang da xue Zhongguo gu dai shu hua yan jiu zhong xin bian; 12 volumes; Hangzhou, 2008; Florence and Herbert Irving Library Purchase Fund

Grasset, Eugène; *250 Bordures: par M.P. Verneuil et des autres, avec quelques notes sur la composition des bordures*; Paris, 1904; Friends of the Thomas J. Watson Library

Bertin, Louis; *Meubles modernes*; Dourdan, 1901; Friends of the Thomas J. Watson Library

Boyar, S. Pertev; *Türk ressamlari: hayatları ve eserleri: Osmanlı İmparatorluğu ve Türkiye Cumhuriyeti devirlerinde*; Ankara, 1948; Friends of the Thomas J. Watson Library

Butsuzō refarensu jiten/Index to images of Buddha; Tokyo, 2009; Friends of the Thomas J. Watson Library

The Crystal Palace, and its Contents: being an Illustrated Cyclopædia of the Great Exhibition of the Industry of All Nations, 1851: Embellished with Upwards of Five Hundred Engravings: with a Copious Analytical Index; London, 1852; Friends of the Thomas J. Watson Library

Das Interieur; 3 volumes; Vienna, 1900–1902; Friends of the Thomas J. Watson Library

Delacroix, Henry; *Décoration moderne dans l'intérieur*; Paris, 1930; Friends of the Thomas J. Watson Library

The Golden Haggadah, a Fourteenth-century Illuminated Hebrew Manuscript in the British Museum; facsimile edition; 2 volumes; London, 1970; Friends of the Thomas J. Watson Library

Knoll International: Weltweite Planung; Stuttgart, 1956; Friends of the Thomas J. Watson Library

De Kunst in Nood: een nationale uitgave tot steun aan de noodlijdende Nederlandsche beeldende kunstenaars; 6 volumes; The Hague, 1933; Friends of the Thomas J. Watson Library

Itō, Jakuchū; *Itō jakuchū dōshoku saie*; Tokyo, 2010; Friends of the Thomas J. Watson Library

Laurentius, Theo and Frans; *Watermarks 1650–1700 found in the Zeeland Archives*; 't Goy-Houten, 2008; Friends of the Thomas J. Watson Library

Maison moderne; Documents sur l'art industriel au vingtième siècle: reproductions photographiques des principales œuvres des collaborateurs de la Maison moderne; Paris, 1901; Friends of the Thomas J. Watson Library

Melani, Alfredo; *Raccolta di mobili moderni d'arte italiana: 100 tavole con circa 300 modelli*; Milan, 1913; Friends of the Thomas J. Watson Library

Metzger, Mendel; *La Haggada enluminée*; facsimile edition; Netherlands, 1973; Friends of the Thomas J. Watson Library

Modernage Furniture Corp; *House of the Modern Age: Park Avenue at Thirty-ninth Street, New York*; New York, 1936; Friends of the Thomas J. Watson Library

Moreau, Gustave; *Gustave Moreau: catalogue sommaire des dessins, Musée Gustave Moreau*; Paris, 2009; Friends of the Thomas J. Watson Library

Pène du Bois, Henri; *American Bookbindings in the Library of Henry William Poor*; Illustrated in Gold-leaf and Colors by Edward Bierstadt; New York, 1903; Friends of the Thomas J. Watson Library

Schismes: revue belge de littérature, de peinture, de musique et de cinéma; 7 volumes; Brussels, 1965; Friends of the Thomas J. Watson Library

Das Stundenbuch der Katharina von Kleve; facsimile edition; 2 volumes; Gütersloh, 2009; Friends of the Thomas J. Watson Library

Suzuki, Keizō; *Shoki emakimono no fuzokushiteki kenkyū / Suzuki Keizō cho*; Tokyo, 2009; Friends of the Thomas J. Watson Library

Vers L'Art; 23 volumes; Brussels, 1906–7; Friends of the Thomas J. Watson Library

Wember, Paul; *Yves Klein: Werkverzeichnis, Biographie, Bibliographie, Ausstellungsverzeichnis*; Köln, 1969; Friends of the Thomas J. Watson Library

Die Wenzelsbibel, vollständige Faksimile-Ausgabe der Codices Vindobonenses 2759-2764 der Österreichischen Nationalbibliothek Wien; facsimile edition; 9 volumes with three supplements; Graz, 1998; Friends of the Thomas J. Watson Library

Wormald, Francis; *An Early Breton Gospel Book: a Ninth-century Manuscript from the Collection of H. L. Bradfer-Lawrence, 1887–1965*; facsimile edition printed for presentation to the members of the Roxburgh Club; Cambridge, 1977; Friends of the Thomas J. Watson Library

OBJECTS SOLD OR EXCHANGED DURING THE YEAR 2009–2010

During the past fiscal year, the cash proceeds from the sale of deaccessioned and nonaccessioned works of art were \$146,400.

The following deaccessioned object exchanged was valued in excess of \$50,000:

Pat Steir, American; *The Water Series: The Port Reflected at Night in the Waterfall*; oil on canvas, 1987–88; 1988.205

Education and Concerts & Lectures

Under new leadership in the department, staff began a process of formulating unified goals and objectives to guide our efforts on behalf of Museum visitors. Aligned with previous years, we developed a broad selection of programs and resources, offering a total of 21,435 events and serving 827,022 visitors. This year, though, four fundamental mandates bridged all areas: engage visitors directly with works of art; provide diverse, multimodal experiences; forge local, national, and international partnerships; and provide educational training and support.

Gallery-based teaching plays a central role in engaging our visitors in the direct experience of original works of art, and in fiscal year 2010 the department initiated a Museum-wide discussion of quality teaching and established broadly defined goals. These allow for a range of pedagogical methods while emphasizing the interactive nature of teaching and the importance of multiple perspectives as a means of fostering deeper engagement with art.

A core Museum goal is to provide families, students, and teens with meaningful and memorable direct experiences of works of art. Several strategies helped us fulfill this goal in ways that maximize use of the permanent collection, excite young learners at all levels of their development, and take into account the unique needs and scheduling considerations of families. Class visits drew 194,960 students; 27,879 individuals participated in family programs, and 1,663 teens took part in classes, workshops, and other events.

For adults, too, direct engagement is essential, and we offered the full array of gallery-based programs that have long sustained visitors, such as gallery talks, guided tours, and special-appointment visits. All these tours drew a substantial audience, as always, and introduced 242,465 visitors in a direct encounter with the art on view.

More than 203,000 visitors used Audio Guides in Museum galleries, where they may now access more than 106 hours of audio commentary. Twelve exhibition tours and added commentary for both young people and adults interpreted collections throughout the Metropolitan, introducing the authentic voices of Museum staff and reflecting the scope and diversity of this institution's holdings and its large team of experts.

Also in the past year, we sought to create constellations of programs that serve larger, multigenerational audiences and to introduce a greater variety of learning modes and experiences. A highlight was the presentation of a full-day festival inspired by Rick Riordan's *Percy Jackson & the Olympians* fiction series for tweens. The author explained his decision to feature the Metropolitan in his book *The Lightning Thief*, and multi-generational audiences participated in complementary programs, learning how ancient Roman bronzes and Greek vases were made as well as sketching in the galleries. We also produced a related family guide.

To enhance drop-in opportunities and enlist multiple ways of stimulating creativity and imagination, we added art-making, performance, and tactile components to many of our regular gallery-based programs for children; we structured additional offerings to attract both children and adults. A new series of drop-in drawing classes in the galleries, for example, establishes an informal learning environment for visitors of all ages. Similarly, festivals such as Day of the Dead brought multigenerational audiences to events that blended discussion, storytelling, music, dance, sketching, and other activities.

One new initiative focused on artworks created in programs by visitors (adults, teens, and children). We photographed many of these works and paired them with images of the Museum objects that served as inspiration, projecting them in a continuous loop in the Uris Center. This project signals to all visitors the potential for personal creative expression inspired by the Metropolitan's collection.

Organizing a diverse array of learning modes for adults as well as children is a fundamental goal. Sunday at the Met is an excellent vehicle for presenting a wide spectrum of formats and for introducing broader contexts and perspectives. Formats this year included combinations of lectures, panels, discussions, musical presentations, films, and demonstrations. One notable event, *Watteau, Music, and Theater*, presented a musical demonstration on period instruments from our collection that

highlighted a Stradivarius violin; another, the *Art of the Samurai: Japanese Arms and Armor, 1156–1868*, featured a sword-polishing and sword-handling demonstration by a world-renowned specialist. Leading scholars and curators lectured on numerous topics and contributed to international symposia, including *Afghanistan: Hidden Treasures from the National Museum, Kabul*; *Imperial Privilege: Vienna Porcelain of Du Paquier, 1718–44*; *Augustus Saint-Gaudens in The Metropolitan Museum of Art*; *Redemption: Tapestry Preservation Past and Present*; and *Museum Collections: A Collaborative Model*.

Family publications support positive, multimodal learning experiences for children and their parents. The family guide *Every Picture Tells a Story* was a highlight from the past year. For our youngest audience (ages three to seven), we launched the online Metropolitan Museum of Art Sing-Along video series with a pilot program titled *Cézanne's Apples*. The animated storybook *Marduk, King of the Gods: A Story of Ancient Mesopotamia* fulfilled a need for online educational material for children about the ancient Near East.

As part of both the Museum's goal to be accessible on every level and our efforts to provide diversification and choice for all visitors, we continue to design programs with various disabilities in mind and to remove or reduce barriers through accommodations such as large-print labels or Sign Language interpretation. Highlights include our work with the Touch Collection and Touch Tours, programs delivered by Deaf educators, Met Escapes (for visitors with dementia and their caregivers), and a concert co-organized with the Music School of Lighthouse International. This year more than 6,553 individuals participated in these Access programs.

Strategic partnerships further our work and enable us to leverage significantly what we can offer and whom we are able to reach. International exchanges with institutions in Russia, Romania, Germany, and England were among the year's formal collaborations. One exemplary local alliance is with New York City's Department of Education, with whom we work extensively. The year culminated with our third annual display in the Uris Center of P.S. Art 2010, a juried exhibition of student artwork created in NYC public schools.

Our training programs serve different constituencies, with the goal of making lasting and far-reaching impacts to advance best practices, to foster new professionals worldwide, to further scholarship, and to spread knowledge and interest in art. This year the Museum awarded fifty fellowships in art history and conservation to scholars from around the world. In partnership with NYU's Institute of Fine Arts, the Metropolitan continued to prepare students for careers through the doctoral-level Curatorial Studies Training Program. We offered 374 internships (at graduate, college, and high-school levels) designed to immerse individuals in the field and prepare them for possible careers.

More than 2,100 K–12 educators attended 90 workshops, professional development programs, and online initiatives that provided foundational knowledge and developed teaching strategies and ideas for effectively infusing art into classroom instruction. In our ongoing support of teachers, the Education Department produced eight pre-visit guides to various collections within the Museum; all are accessible on the Met's website.

Concerts & Lectures organized a diverse array of subscription events. In addition to presenting classical music performances by Itzhak Perlman, Menahem Pressler, Musicians from Marlboro, and the Piano Forte series, the Met's 2009–2010 concert season furthered a collaboration with the New York Philharmonic, increased its family offerings, and saw the first full season of the Museum's quartet-in-residence, the Pacifica Quartet. CONTACT!, the New York Philharmonic's New Music series, showcased the works of contemporary composers with seven world-premiere performances, and musicians from the Philharmonic joined pianists Yefim Bronfman and Alexei Volodin in two additional concerts offered on Sunday afternoons. Another concert highlight was Patti Smith's "Looking for Robert Frank's *The Americans*." Family programs this year included popular children's performer Dan Zanes, the

performance of Poulenc's *Babar the Little Elephant* by the New York Chamber Soloists, and the piano virtuosity of The 5 Browns.

Programs featuring conversational formats were among the notable events in the Concerts & Lectures 2009–2010 season. Salman Rushdie discussed his novel *The Enchantress of Florence* with curators Carmen Bambach and Navina Haidar Haykel, bringing together aspects of the book dealing with the visual arts, culture, and historical settings from the period. *An Evening with Robert Frank* brought the photographer and filmmaker to the Museum in a discussion with curators Jeff L. Rosenheim

from the Metropolitan and Sarah Greenough from the National Gallery of Art in Washington. Artist Chuck Close spoke about his life in a discussion with author Christopher Finch. As always, curators delivered lectures focusing on exhibitions throughout the year and conducted private gallery tours for subscription guests.

As part of its central mission, the Metropolitan continues to offer the fullest spectrum of educational events and resources, planned and delivered by the entire academic staff and by an exceptional corps of volunteer guides.

Fellowships and Professional Travel Stipends

In 2009–2010, fifty graduate students and senior scholars received fellowships ranging from one-and-a-half months to one year. The fellowships allow scholars to undertake research on many aspects of the Museum's collection. This year, a new Andrew W. Mellon Post-Doctoral Curatorial Fellowship was awarded for curatorial training, and the Samuel H. Kress Foundation awarded an Interpretive Fellowship for hands-on training in curatorial and educational interpretation of Museum collections.

Fellowships for Art History Research

BOTHMER FELLOWSHIP

Keely Heuer, Institute of Fine Arts, New York University, to study the decorative motif of painted human heads on South Italian vases from 440 to 300 B.C.E.

SYLVAN C. COLEMAN AND PAMELA COLEMAN MEMORIAL FUND FELLOWSHIPS

Yasmine Al-Saleh, The Center for Middle Eastern Studies, Harvard University, to complete her dissertation, "Licit Magic: The Touch and Sight of Islamic Talismanic Scrolls," and to assemble a digital exhibition of Islamic talismanic scrolls

Andaleeb Badiee Banta (PhD, Institute of Fine Arts, New York University), Visiting Assistant Professor, Amherst College, Amherst, MA, to prepare her dissertation on the seventeenth-century painter Bernardo Strozzi for publication

Tarek el-Awady (PhD, Charles University, Prague), Head of Research Department, Supreme Council of Antiquities (SCA) and General Supervisor of the Egyptian Museum, to collaborate with Metropolitan Museum curators in the Department of Egyptian Art on documenting, studying, and publishing fragmentary materials gathered at the excavation of the causeway of Sahure at Abusir

Marden Fitzpatrick Nichols (PhD, University of Cambridge, Trinity College, United Kingdom), to prepare her dissertation work entitled "The Rhetoric of Display in Vitruvius' *De Architectura*" for publication

Zoë Sara Strother (PhD, Yale University), Riggio Professor of African Art, Columbia University, New York, to conduct the research and writing of her book project on iconoclasm in African art

CHESTER DALE FELLOWSHIPS

Heather Badamo, University of Michigan, Ann Arbor, to complete the research and writing of her dissertation, "Among Byzantines and Muslims: Coptic Representations of Military Saints, ca. 850–1300 C.E."

Renzo Baldasso (PhD, Columbia University, New York), Mellon Postdoctoral Fellow, The Newberry Library, Chicago, Ill., to complete his manuscript on fifteenth-century printed books

Meredith Fluke, Columbia University, New York, to complete her dissertation, "Building Across the Sacred Landscape: The Romanesque Churches of Verona in their Urban Context"

Abby Kornfeld, Institute of Fine Arts, New York University, to research and write her dissertation, "Out of the Margins: Toward a Reassessment of Medieval Jewish Aesthetic Production"

Kevin Dean Murphy (PhD, Northwestern University, Evanston, Ill.), John Rewald Professor and Executive Officer of the PhD Program in Art History, The Graduate Center, City University of New York, to conduct research for his book tentatively entitled *Lafayette: Memorializing the Republic in France and America*

Derek Weiler, Institute of Fine Arts, New York University, to conduct the research and writing for his dissertation on the paintings of Mel Bochner

THE DOUGLASS FOUNDATION FELLOWSHIP IN AMERICAN ART

Melody Barnett Deusner, University of Delaware, Newark, to research and write her dissertation, "A Network of Associations: Aesthetic Painting and its Patrons, 1870–1914"

Catherine Holochwost, University of Delaware, Newark, to conduct research for her dissertation, "Landscape as Machine: Vision and Imagination in Nineteenth-Century American Painting"

THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIP

Jennifer Babcock, Institute of Fine Arts, New York University, to conduct research on Near Eastern influence on the figured ostraca from the New Kingdom workmen's village Deir el-Medineh in Egypt

ANDREW W. MELLON FELLOWSHIPS

Ambra Calò (PhD in the Archaeology of Southeast Asia, School of Oriental and African Studies, University of London), freelance consultant, Bali, Indonesia, to conduct research on the early Southeast Asian bronzes donated to the Metropolitan Museum by Professor Samuel Eilenberg

Francesco Civita (PhD in Foreign Languages and Literature/Japanese Studies, Università degli Studi di Firenze, Italy), Curator of the Japanese Section, The Sibbert Museum, Florence, Italy, to study the collection of Japanese Arms and Armor at the Metropolitan Museum and to study the organization and display methods for the Metropolitan Museum's exhibition, "The Art of the Samurai"

Sofia Georgiadou, University of Illinois at Urbana-Champaign, to write and revise the sections of her dissertation that deal with the architecture of the Despotate of Epirus and the Empire of Trebizond

Abdullah Ghouchani (Humanism Sciences and Cultural Studies Research Center, Tehran, Iran), 2008–2009 Andrew W. Mellon Fellow, Metropolitan Museum, to continue his research on coins and other inscribed material excavated at Nishapur in the Metropolitan Museum's collection for future publication

Maria Menshikova (Saint Petersburg State University, Russia), Senior Research Fellow, Curator of Chinese Decorative Arts and Jewelry, Oriental Department, State Hermitage Museum, to study the Metropolitan Museum's collection of Chinese decorative art and textiles

Sergey Minyaev (PhD, The Institute of Archaeology, Russian Academy of Science, Saint Petersburg, Russia), Senior Researcher, Head of the Trans-Baikal Archaeological Expedition, The Institute of Material Culture, Saint Petersburg, to research and complete his manuscript entitled "The Royal Cemetery of Tsaram"

Akira Shimada (PhD, University of London), Assistant Professor, State University of New York at New Paltz, to conduct research on Andhran Buddhist sculpture (about 200 B.C.E.–300 C.E.) and build a database of principle Buddhist sites in areas of the Andhran region

Alexandra Suda, Institute of Fine Arts, New York University, to conduct research for her dissertation, "The Girona Martyrology and the Cult of Saints in Late-Medieval Bohemia"

J. CLAWSON MILLS SCHOLARSHIP

Ann Macy Roth (PhD, Department of Near Eastern Languages and Civilizations, University of Chicago, Ill.), Clinical Associate Professor, joint appointment in the Skirball Department of Hebrew and Judaic Studies and the Department of Art History, New York University; Director of Graduate Study of Ancient Near East and Egyptian Studies Program, New York University, to study three Egyptian mastaba chapels in the Metropolitan Museum's collection

THEODORE ROUSSEAU FELLOWSHIPS

Marisa Anne Bass, Harvard University, to conduct research for her dissertation, "The Venus of Zeeland: Jan Gossart and the Revival of Netherlandish Antiquity"

Esther Susan Bell, Institute of Fine Arts, New York University, to continue research for her dissertation, "Charles-Antoine Coypel (1694–1752): Painting and Performance in Eighteenth-Century France"

Rachel Johnson, The University of California, Santa Barbara, to examine the works of Pieter Bruegel, his predecessors, and his contemporaries held in European collections for her dissertation entitled "Suburban Bruegel: The Chorographical and Rhetorical Function of Landscape Painting in Pieter Bruegel's Antwerp"

Nicole Myers, Institute of Fine Arts, New York University, to conduct research for her dissertation, "Courbet's Nudes: Realism and the Rococo Revival"

Judith Noorman, Institute of Fine Arts, New York University, to conduct research for her dissertation on the oeuvre of Jacob van Loo

Keelan Overton, The University of California, Los Angeles, to conduct research for her dissertation tentatively entitled "Unraveling the Enigma: Single-Page Painting of Adil Shahi Bijapur, ca. 1580–1630"

Jennifer Sliwka, The Johns Hopkins University, to conduct research for her dissertation, "Domenico Beccafumi and the Politics of Devotion in Sixteenth-Century Siena"

SLIFKA FOUNDATION INTERDISCIPLINARY RESEARCH SCHOLAR

Anna Koopstra, University of Groningen, the Netherlands, to continue her work and research toward a future exhibition on Jan Gossart

THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Sylvain Cordier (PhD, University of Paris-IV-Sorbonne, France), to study, analyze, and catalogue an album of sketches from the workshop of Pierre-Antoine and Louis-Alexandre Bellangé (about 1800 to 1835), currently held in the collection of the Metropolitan Museum's Department of Drawings and Prints

Yumiko Kamada, Institute of Fine Arts, New York University, to continue research for her dissertation on Deccani carpets

Russell Lord, The Graduate Center, City University of New York, to research examples of "hybrid photography" in the Metropolitan Museum's collection

Fellowships for Study in Conservation

ANNETTE DE LA RENTA FELLOWSHIPS

Giulia Chiostrini, Università degli Studi di Firenze, Italy, to continue her research on five early sixteenth-century choir tapestry fragments, *The Hunt of the Frail Stag*

Marina Ruiz Molina, Official School of Conservation, Madrid, Spain, Researcher, Esteban Vincente Foundation, to continue scientific study and treatment of Abstract Expressionist collages in the Metropolitan Museum's collection

SHERMAN FAIRCHILD FELLOWSHIPS IN CONSERVATION

Anne Grady, Buffalo State College, New York, to study the Adams Vase and the Magnolia Vase so as to better understand Tiffany & Co. production at the end of the nineteenth century and its reflection of larger trends within American decorative arts

Volodymyr Nazar, Ukrainian Academy of Arts, Kiev, Ukraine, Textile Conservator, National Kiev-Pechersk Historical and Cultural Preserve, Kiev, Ukraine, to research current methods and techniques pertaining to ecclesiastical textile conservation as well as the embroidery techniques and stylistic properties of fifteenth-to-eighteenth-century church textiles in the Robert Lehman Collection

Isa Santos Rodrigues, New University of Lisbon, Portugal, to continue the study of ethnographic textiles in collaboration with the Department of Arts of Africa, Oceania, and the Americas

Yae Takahashi (PhD, State University of New York), Research Fellow, Freer and Sackler Gallery of Art, Smithsonian Institution, Washington D.C., to investigate the occurrence and use of nontraditional synthetic colorants in later East Asian paintings and woodblock prints in the Metropolitan Museum's collection

ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

Angela Campbell, Buffalo State College, New York, to conduct further research for her project, "A Comparative Study of Microscopic Plate-Wear in 16 Impressions of Albrecht Dürer's *Melencolia I* (1514)," and create a chronology for two Dürer prints, *Saint Jerome in His Study*, and *Knight, Death, and the Devil*, in the Metropolitan Museum's collection

Federico Carò (PhD, University of Pavia, Italy), 2008–2009 Andrew W. Mellon Fellow, Metropolitan Museum, to complete a database of Khmer stone materials and to publish the completed results of his three years of study at the Metropolitan Museum

Luuk Hoogstede, Limburg Conservation Institute, Maastricht, the Netherlands, to investigate restoration techniques for the structural conservation of panel paintings

Ariel O'Connor, Buffalo State College, New York, to conduct a technical analysis of pre-tenth-century bronzes from Cambodia, Vietnam, Burma, and Thailand

Mary Kathleen Patton, Conservation Center, Institute of Fine Arts, New York University, to make use of the Metropolitan Museum's examination equipment to study Medieval and Old Master paintings

Anna Serotta, Conservation Center, Institute of Fine Arts, New York University, to provide an up-to-date evaluation of technological questions bearing on the authenticity of objects from the Egyptian collection that have been put aside for further evaluation over many years

ANDREW W. MELLON RESEARCH SCHOLAR IN PHOTOGRAPH CONSERVATION

Luisa Casella, 2007–2009 Andrew W. Mellon Research Scholar in Photograph Conservation, Metropolitan Museum, to study practical anoxic packaging systems and to perform anoxic dark stability tests on autochrome dyes

Fellowships for Curatorial Training

ANDREW W. MELLON POSTDOCTORAL CURATORIAL FELLOWSHIP

Elizabeth M. Rudy (PhD, Harvard University), to conduct research on original etchings by eighteenth-century French artists, which is expected to result in the preparation of an international loan exhibition, *Etching as Sketch: Peintres-graveurs in Eighteenth-Century France*

Fellowships for Training in Curatorial and Educational Interpretation of Museum Collections

SAMUEL H. KRESS FOUNDATION INTERPRETIVE FELLOWSHIP

Emma Kronman, Yale University, to train in museum interpretation in the Education Department and Robert Lehman Collection at the Metropolitan Museum

Professional Travel Stipends

Professional travel stipends were awarded during the year to sixteen members of the Museum's staff for research and study in the United States and abroad.

NATIONAL ANTIQUE AND ART DEALERS ASSOCIATION OF AMERICA, THE ART AND ANTIQUE DEALERS LEAGUE OF AMERICA, THE ART DEALERS ASSOCIATION OF AMERICA, AND THE PRIVATE ART DEALERS ASSOCIATION FUND

Donna Strahan, to present a paper at "The Beginnings of the Use of Metals and Alloys" conference and to visit museums and temple sites near Bangalore that have sculptures and other objects related to the Metropolitan Museum's collection

MARGARET AND HERMAN SOKOL TRAVEL GRANTS

Julie Arslanoglu, to travel to Amsterdam to continue the technical investigation of paintings by Francesco Granacci (1469/70–1543), and to have access to SIMS (Secondary Ion Mass Spectrometry) instrumentation for further analysis

Cristina Balloffet Carr, to travel to the Victoria and Albert Museum in London to conduct research on textiles from the Tudor and Stuart eras, with a special focus on English embroideries and to continue her collaboration with curatorial colleagues that began with the Bard Graduate Center exhibition, "Twixt Art and Nature: English Embroidery from The Metropolitan Museum of Art, 1580–1700"

Linda Seckelson, to present a paper at the annual meeting of the Arbeitsgemeinschaft Kunst- und Museums Bibliotheken (AKMB) in Nürnberg and to assist in planning and accompanying a study tour to art libraries in Germany

Bradley Wright, to travel to London to take part in New York University's Steinhardt School's intensive study abroad course, "Exhibition and Display of Art and Material Culture," as part of her coursework toward an MA in Visual Arts Administration

THEODORE ROUSSEAU MEMORIAL TRAVEL STIPENDS

Susan J. Allen, to deliver a paper at the international conference, "Functional Aspects of Egyptian Ceramics within their Archaeological Context" at the MacDonal Institute for Archaeological Research at Cambridge University

Mia Fineman, to research the history of manipulated or "doctored" photographs in collections in Rochester, Montreal, London, Austin, and Kansas City

Marsha Hill, to travel to Egypt to join the Amarna Expedition to work with Kristin Thompson to examine remaining fragments on-site, coordinate evaluations of original sculptures, process additional fragments, and plan a joint publication; to also visit collections in Minya, Cairo, and Athens

Ellen Kenney, to deliver a paper at the "Arts of the Mamluks" Conference at the University of London's School of Oriental and African Studies (SOAS) and visit Islamic collections in the city

Soyoung Lee, to travel to Japan to conduct research on her project related to Korean influences on Japanese ceramic traditions during the Edo period (1615–1868)

Walter Liedtke, to travel to southern Spain to visit major collections of Spanish paintings in order to prepare a catalogue of the Spanish paintings in the Metropolitan Museum's collection

Lisa M. Messinger, to present a paper on "Georgia O'Keeffe's First Trip to New Mexico, April–August 1929" at the Southwest Art History Conference in Taos, New Mexico

Cora Michael, to travel to Paris to study major European collections of nineteenth-century drawings in preparation for a catalogue on the Metropolitan Museum's collection of nineteenth-century French drawings; to also view the exhibition of Delacroix works from the Karen B. Cohen Collection at the Musée national Eugène Delacroix

Jeffrey Munger, to conduct research in the archives of the Sèvres porcelain factory in France for research on a book entitled *Highlights of European Porcelain at The Metropolitan Museum of Art*; to also research for a forthcoming lecture at the Wallace Collection, London

Melinda Watt, to attend the meetings of the Directing Council of CIETA and the biannual CIETA conference in Brussels; to travel to Paris to conduct ongoing research on upholstered furniture in the Wrightsman Galleries; to also conduct research for a future catalogue on the highlights of textiles in the Metropolitan Museum's Department of European Sculpture and Decorative Arts

Beth Carver Wees, to present a lecture on the Metropolitan Museum's collection of American silver and jewelry to the English Speaking Union in London and to visit a major exhibition of the silversmith and metalworker Matthew Boulton (1728–1809) in Birmingham

Tuition Programs

The Museum supports a number of different tuition programs to assist staff members participating in academic/educational courses. During 2009–2010, forty-four MMA staff members were supported for graduate course work by the Grants Committee's Tuition Programs.

TUITION REIMBURSEMENT PROGRAM

Elizabeth L. Block, PhD in Art History, CUNY Graduate Center
Jae Carey, MS in Library and Information Science, Palmer School of Library and Information Science

Adriana Del Collo, MA in Art History, Hunter College

Motoki Endo, MLS, Queens College

Roberto Ferrari, PhD in Art History, CUNY Graduate Center

Tamara Lee Fultz, PhD in Art History, CUNY Graduate Center

Rebecca Grunberger, MA in Art History, Hunter College

Aiza Keese, MS in Library and Information Science, Pratt Institute

Ashira Loike, MA in Art History, Hunter College
Rachel Mustalish, MPhil in Art History, Materials, and Technology,
University of London
Jennie Pu, MLS, Queens College
Morgan Spatny, MS in Library and Information Science, Pratt Institute
Miriam M. Tribble, MA in Visual Arts Administration, New York
University
Bradley Wright, MA in Visual Arts Administration, New York
University
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**BARD GRADUATE CENTER DECORATIVE ARTS, DESIGN, AND
MATERIAL CULTURE TUITION REIMBURSEMENT PROGRAM**

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Culture

**INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY
SCHOLARSHIP FOR COURSE TUITION**

Rebecca Ruderman, MA in Art History

**COLUMBIA UNIVERSITY GRADUATE SCHOOL TUITION WAIVER
PROGRAM**

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Sciences

William B. Crow, PhD in Cognitive Studies in Education, Teachers College

Tuddy David, MS in Landscape Design, School of Continuing Studies

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Ashley Moore, MA in Art History, School of Arts and Sciences

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Elizabeth Fitzgerald, MA in Art History, School of Arts and Sciences

Mary Turchinsky, EdM in International Education Development,
Language, Literacy, Technology, Teachers College

Kathryn Waggener, MA in Art Education, Teachers College

Natalie Willemsen, MA in Art Education, Teachers College

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Perrin V. Stein, Curator, Drawings and Prints

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Arts and Supervising Curator, The Antonio Ratti Textile Center

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Education

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Peggy Fogelman, Ex-officio, Fredrick P. and Sandra P. Rose Chairman,
Education

Carrie Reborra Barratt, Ex-officio, Associate Director for Collections and
Administration

Museum Publications

Published by the Editorial Department

The American Matisse: The Dealer, His Artists, His Collection (2009). Sabine Rewald and Magdalena Dabrowski. 208 pp. 153 illus. (109 in color). Cloth \$60.00.

American Portrait Miniatures in The Metropolitan Museum of Art (2009). Carrie Rebora Barratt and Lori Zabar. 328 pp. 662 illus. (298 in color). Cloth \$65.00.

American Stories: Paintings of Everyday Life, 1765–1915 (2009). Edited by H. Barbara Weinberg and Carrie Rebora Barratt; with essays by Carrie Rebora Barratt, Margaret C. Conrads, Bruce Robertson, and H. Barbara Weinberg. 240 pp. 188 illus. (171 in color). Cloth \$60.00. Paper \$40.00.

Art of the Samurai: Japanese Arms and Armor, 1156–1868 (2009). Edited by Morihiro Ogawa; with contributions from Kazutoshi Harada, Hiroshi Ikeda, Tetsuo Ito, Ayako Kobayashi, Masato Misumi, Takamasa Saito, and Taeko Watanabe. 344 pp. 363 illus. (246 in color). Cloth \$65.00. Paper \$45.00.

British Paintings in The Metropolitan Museum of Art, 1575–1875 (2009). Katharine Baetjer. 320 pp. 365 illus. (145 in color). Cloth \$95.00.

The Drawings of Bronzino (2010). Carmen C. Bambach, Janet Cox-Rearick, and George R. Goldner; with contributions by Philippe Costamagna, Marzia Faietti, and Elizabeth Pilliod. 336 pp. 274 illus. (155 in color). Cloth \$60.00.

High Style: Masterworks from the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art (2010). Jan Glier Reeder. 256 pp. 385 illus. (355 in color). Cloth \$50.00. Paper \$25.00.

An Italian Journey: Drawings from the Tobey Collection, Correggio to Tiepolo (2010). Linda Wolk-Simon and Carmen C. Bambach; with contributions by Stijn Alsteens, George R. Goldner, Perrin Stein, and Mary Vaccaro. 268 pp. 244 illus. (82 color). Cloth \$50.00.

The Jaharis Gospel Lectionary: The Story of a Byzantine Book (2009). John Lowden. 144 pp. 102 illus. (100 in color). Cloth \$30.00.

Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection (2009). Edited by Susan Alyson Stein and Asher Ethan Miller; with essays by Colin B. Bailey, Joseph J. Rishel, Mark Rosenthal, and Susan Alyson Stein. 352 pp. 285 illus. (100 in color). Cloth \$65.00. Paper \$39.95.

The Milkmaid by Johannes Vermeer (2009). Walter Liedtke. 36 pp. 44 illus. (31 in color). Paper \$9.95.

Philippe de Montebello and The Metropolitan Museum of Art, 1977–2008 (2009). James R. Houghton and Members of the Staff. 208 pp. 150 color illus. Cloth \$60.00.

Picasso in The Metropolitan Museum of Art (2010). Edited by Gary Tinterow and Susan Alyson Stein; with essays and entries by Magdalena Dabrowski, Lisa M. Messinger, Asher Ethan Miller, Marla Prather, Rebecca A. Rabinow, Sabine Rewald, Samantha Rippner, and Gary Tinterow; technical notes by Lucy Belloli, Shawn Digney-Peer, Isabelle Duvernois, Rachel Mustalish, and Kendra Roth; documentation by Christel Hollevoet-Force. 376 pp. 663 illus. (340 in color). Cloth \$60.00. Paper \$35.00.

The Robert Lehman Collection Volume III: Nineteenth- and Twentieth-Century Paintings (2009). Richard R. Brettell, Paul Hayes Tucker, and Natalie H. Lee. 490 pp. 430 illus. (130 in color). Cloth \$125.00.

Tutankhamun's Funeral (2010). Herbert E. Winlock, with an introduction and appendix by Dorothea Arnold. 80 pp. 102 illus. (72 in color). Paper \$14.95.

Velázquez Rediscovered (2009). Introduction by Keith Christiansen; essays by Jonathan Brown and Michael Gallagher. 24 pp. 21 illus. (16 in color). Paper \$9.95.

Vienna Circa 1780: An Imperial Silver Service Rediscovered (2010). Wolfram Koeppe. 120 pp. 121 illus. (120 in color). Cloth \$35.00.

Watteau, Music, and Theater (2009). Edited by Katharine Baetjer; with contributions by Katharine Baetjer, Georgia J. Cowart, Jayson Dobney, Jeffrey Munger, Pierre Rosenberg, and Perrin Stein. 160 pp. 70 illus. (66 in color). Cloth \$35.00.

The Wrightsman Galleries for French Decorative Arts, The Metropolitan Museum of Art (2010). Daniëlle Kisluk-Grosheide and Jeffrey Munger. 272 pp. 257 illus. (228 in color). Cloth \$50.00.

METROPOLITAN MUSEUM OF ART BULLETIN

Cochineal Red: The Art History of a Color (MMAB 67, no. 3, Winter 2010). Elena Phipps. 48 pp. 77 illus. (75 in color).

The Genius of Andrea Mantegna (MMAB 67, no. 2, Fall 2009). Keith Christiansen. 64 pp. 68 illus. (59 in color).

Roman Frescoes from Boscoreale: The Villa of P. Fannius Synistor in Reality and Virtual Reality (MMAB 67, no. 4, Spring 2010). Bettina Bergmann, Stefano De Caro, Joan R. Mertens, and Rudolf Meyer. 48 pp. 70 color illus.

Scientific Research in The Metropolitan Museum of Art (MMAB 67, no. 1, Summer 2009). 48 pp. 83 illus. (74 in color).

METROPOLITAN MUSEUM JOURNAL

Metropolitan Museum Journal Volume 44 (2009). 212 pp. 240 illus. (154 in color). Paper \$75.00.

METROPOLITAN MUSEUM STUDIES IN ART, SCIENCE, AND TECHNOLOGY

Metropolitan Museum Studies in Art, Science, and Technology Volume 1 (2010). 164 pp. 175 illus. (115 in color). Paper \$50.00.

Published by the Digital Media Department

BLOGS

American Stories: Paintings of Everyday Life, 1765–1915
<http://blog.metmuseum.org/americanstories/>

The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry
<http://blog.metmuseum.org/artofillumination/>

The Medieval Garden Enclosed
<http://blog.metmuseum.org/cloistergardens/>

Pen and Parchment: Drawing in the Middle Ages
<http://blog.metmuseum.org/penandparchment/>

GALLERY INSTALLATIONS

The Structure of a Medieval Manuscript and *Making Manuscripts* videos produced by the J. Paul Getty Museum. Installed in the exhibition “The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry.”

Excerpts from the video *China: Han Music and Instruments* from the *JVC Video Anthology of World Music and Dance, East Asia III, Volume 3, China 1*. Installed in the exhibition “Silk and Bamboo: Music and Art of China.”

The video *Looking In: Robert Frank's The Americans*. Installed in the exhibition “Looking In: Robert Frank's *The Americans*.” Robert Frank, producer/director.

Excerpts from the video *Samurai Sword* by Parthenon Entertainment and Attention Films GmbH. Installed in the exhibition “Art of the Samurai: Japanese Arms and Armor, 1156–1868.”

A media installation featuring archival film footage of the American suffragette movement and American women contributing to the war effort during World War I; and excerpts from seven Hollywood movies of the 1930s and 1940s that celebrate the screen siren. Produced and directed by Christopher Noey for the exhibition “American Woman: Fashioning a National Identity.” In addition, a gallery media installation created by 3-Legged Dog highlighted exceptional American women.

The video *Picasso at Work: Beneath the Surface*. Installed in the exhibition “Picasso in The Metropolitan Museum of Art.” Christopher Noey, producer/director.

“Inspired by the Met,” a media installation in Carson Family Hall. Works created by participants in Education Department programs, featured alongside the works of art from The Metropolitan Museum of Art that inspired them.

ONLINE PUBLICATIONS

American Stories: Paintings of Everyday Life, 1765–1915
<http://www.metmuseum.org/special/americanstories/overview.aspx>

“From Quarry to Sculpture: Understanding Provenance, Typologies, and Uses of Khmer Stones.” Federico Carò.

http://www.metmuseum.org/works_of_art/scientific_research/khmer_project_paper (June 2009)

The Metropolitan Museum of Art's Heilbrunn Timeline of Art History (2000–)
<http://www.metmuseum.org/toah/>

VIDEOS

Behind the Scenes at The Metropolitan Museum of Art: The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry (11 minutes; color; video, 2010). Metropolitan Museum of Art director Thomas P. Campbell and Timothy B. Husband, curator of Medieval Art and The Cloisters, tour the exhibition at The Metropolitan Museum of Art. Christopher Noey, producer/director.

Behind the Scenes at The Metropolitan Museum of Art: Picasso in The Metropolitan Museum of Art (13 minutes; color; video, 2010). Metropolitan Museum of Art director Thomas P. Campbell and curator Gary Tinterow tour the exhibition, “Picasso in The Metropolitan Museum of Art.” Christopher Noey, producer/director.

Behind the Scenes at The Metropolitan Museum of Art: Velázquez Rediscovered (7 minutes; color; video, 2010). The painting *Portrait of a Man* by Diego Velázquez is discussed by Thomas P. Campbell, Director, Keith Christiansen, Department of European Paintings, and Michael Gallagher, Sherman Fairchild Center for Objects Conservation. Christopher Noey, producer/director.

“*Christ Is Born as Man's Redeemer: The Burgos Tapestry—A Study in Conservation* (16 minutes; color; video, 2009). The decades-long restoration of the 16th-century tapestry, “Episode from The Story of the Redemption of Man: Christ Is Born as Man's Redeemer,” in the collection of The Cloisters is documented.

Joan Sallas Demonstrates How to Fold a “Water Lily” Napkin as seen in the exhibition “Vienna Circa 1780: An Imperial Silver Service Rediscovered” (8 minutes; color; video, 2010). Artist Joan Sallas's origami of flowers,

birds, and fish accessorizes the Metropolitan Museum's exhibition, “Vienna Circa 1780: An Imperial Silver Service Rediscovered.” Here, Sallas folds a large cloth napkin into an elaborate water lily. Christopher Noey, producer/director.

Picasso at Work: Beneath the Surface (17 minutes; color; video, 2010). Recent conservation research reveals the artist's working methods and even paintings by other artists beneath eleven completed paintings by Picasso in the collection of The Metropolitan Museum of Art. Christopher Noey, producer/director.

Reframing History (7 minutes; color; video, 2009). Metropolitan Museum director Thomas P. Campbell and curator Keith Christiansen tell the story of the acquisition for the Museum of *The Baptism of Christ* by the Italian master Jacopo Bassano. Christopher Noey, producer/director.

Visionary Collector: Robert A. Ellison Jr. (10 minutes; color; video, 2009). Metropolitan Museum director Thomas P. Campbell and curator Alice Frelinghuysen tell the story of how the Museum acquired an outstanding collection, assembled by Robert A. Ellison Jr., of American art pottery crafted between 1876 and 1956. Christopher Noey, producer/director.

Published by the Education Department

COMPLIMENTARY PUBLICATIONS

Every Picture Tells a Story. Family Guide (2009). Masha Turchinsky.

KidsQ&A: You Ask, We Answer—What are some of kids' favorite things to see in the Museum? Family Guide (revised 2010). Evan Levy.

KidsQ&A: Tú preguntas, nosotros respondemos—¿Qué prefieren ver los niños en el Museo? Family Guide (2010). Spanish translation of the English-language guide, *KidsQ&A: You Ask, We Answer—What are some of kids' favorite things to see in the Museum?* Evan Levy.

Percy Jackson & the Olympians: Explore Greek Mythology at the Met! Family Guide (2010). Naomi Niles, Michael Norris, Rebecca Rabinow, Alice W. Schwarz, and Masha Turchinsky.

ONLINE PUBLICATIONS

The Kitano Tenjin Engi Emaki: The Revenge of Michizane's Angry Spirit (2009). Teresa M. Russo and Elizabeth Hammer.
<http://www.metmuseum.org/explore/kitanomaki/index.html>

Marduk, King of the Gods: A Story of Ancient Mesopotamia (2010). Ira Spar. Illustrated by Salle Werner-Vaughn. With contributions by Teresa M. Russo and Edith Watts.
<http://www.metmuseum.org/explore/marduk/index.html>

The Metropolitan Museum of Art Sing-Along: *Cézanne's Apples* (2009). Teresa M. Russo.
<http://www.metmuseum.org/explore/sing-along/index.html>

Previsit Guides for Teachers: Art of Africa, Art of the Ancient Near East, Art of Ancient Egypt, European Paintings (Fifteenth–Eighteenth Centuries) (2009); *Art of the Americas, Art of Ancient Greece and Rome, Art of Medieval Europe, Nineteenth-century European Painting* (2010).
<http://www.metmuseum.org/events/schoolgroups/>
(See “Self-Guided Visits”)

Published by Special Publications

Can You Find It? America (2010). 40 pp. Full color throughout. Hardcover \$16.95.

The Christmas Story (2009). 28 pp. Full color throughout. Hardcover \$16.95.

Hello, Picasso! (2010). 22 board pages. Full color throughout. Hardcover \$10.95.

Hello, Van Gogh! (2010). 22 board pages. Full color throughout. Hardcover \$10.95.

Look Again! (2009). 64 pp. Full color throughout. Hardcover \$15.95.

Monet's Impressions (2009). 40 pp. Full color throughout. Hardcover \$15.99.

My First ABC (2009). 32 board pages. Full color throughout. Hardcover \$8.99.

One Blue Hippo (2009). 22 board pages. Full color throughout. Hardcover \$7.99.

Puzzling Places (2009). 16 board pages with 8 jigsaw puzzles. Full color throughout. Hardcover \$15.95.

Staff Publications

Abbreviations:

MMA—The Metropolitan Museum of Art

MMAB—*Metropolitan Museum of Art Bulletin*

MMJ—*Metropolitan Museum Journal*

MMSAST—*Metropolitan Museum Studies in Art, Science, and Technology*

Abramitis, Dorothy H., co-author with Tony Frantz, Linda Borsch, and Mark T. Wypyski. "Roman Variscite Beads: In Situ Analysis by X-ray Microdiffraction." *MMAB* 67, no. 1 (Summer 2009), pp. 20–25.

Abramitis, Dorothy H., co-author with Frances Van Keuren, Donato Attanasio, John J. Herrmann, Peter Gromet, Shelby Hipol and Julia Cox. "Three Fragments of a Marsyas Sarcophagus: Multi-Method Marble Analyses." *ASMOSIA IX International Conference*, The Catalan Institute for Classical Archaeology in Tarragona, Spain, 2009.

Allen, Susan. Review of *Cahiers de la céramique égyptienne*, vol. 7, edited by Sylvie Marchand (Cairo: Publications de l'Institut Français d'Archéologie Orientale, 2004). *Journal of the American Research Center in Egypt* 44 (2008), pp. 205–7.

Alsteens, Stijn. Catalogue entries. In *Un cabinet particulier: Les estampes de la Collection Frits Lugt*, edited by Hans Buijs, nos. 12, 23, 29, 30, 53, 56, 62, and 70. Exh. cat. Paris: Institut Néerlandais, 2010.

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———. Review of *The Atlas Blaeu-van der Hem of the Austrian National Library*, by Erlend de Groot and Peter van der Krogt (t Goy-Houten, 1996–2008). *Master Drawings* 48, no. 1 (2010), pp. 105–20.

Amory, Dita, contributor. "The Robert Lehman Collection: A Magnificent Bequest." In *Philippe de Montebello and The Metropolitan Museum of Art, 1977–2008*, pp. 61–64. New York: MMA, 2009.

Arnold, Dieter. "Earthquakes in Egypt in the Pharaonic Period: The Evidence at Dahshur in the Late Middle Kingdom." In *Offerings to the Discerning Eye: An Egyptological Medley in Honor of Jack A. Josephson*, edited by Sue H. D'Auria, pp. 9–15. Culture and History of the Ancient Near East, 38. Leiden and Boston: Brill, 2010.

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Arnold, Dorothea. "Egyptian Art at the Metropolitan: Installing the Collection." In *Philippe de Montebello and The Metropolitan Museum of Art, 1977–2008*, pp. 3–9. New York: MMA, 2009.

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———. "Foreign and Female." In *Offerings to the Discerning Eye: An Egyptological Medley in Honor of Jack A. Josephson*, edited by Sue H. D'Auria, pp. 17–31. Culture and History of the Ancient Near East, 38. Leiden and Boston: Brill, 2010.

———. Introduction and appendix. In Herbert E. Winlock, *Tutankhamun's Funeral*. New York: MMA, 2010.

Arslanoglu, Julie, co-author with Julia Schultz. "Immunology and Art: Using Antibody-based Techniques to Identify Proteins and Gums in Binding Media and Adhesives." *MMAB* 67, no. 1 (Summer 2009), pp. 40–45.

Arslanoglu, Julie, co-author with Julia Schultz, John Loike, and Karen Peterson. "Immunology and Art: Using Antibody-based Techniques to Identify Proteins and Gums in Artworks." *Journal of Bioscience* 35, no. 1 (March 2010), pp. 3–10.

Aruz, Joan. "The Aegean or the Near East: Another Look at the 'Master of Animals' Pendant in the Aigina Treasure." In *The Aigina Treasure: Aegean Bronze Age Jewellery and a Mystery Revisited*, edited by J. L. Fitton, pp. 46–50. London, 2009.

———. "Kunst im internationalen Austausch: Evidenz aus Qatna." In *Schätze des Alten Syrien: Die Entdeckung des Königreichs Qatna*, pp. 262–65. Stuttgart, 2009.

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Baetjer, Katharine. *British Paintings in The Metropolitan Museum of Art, 1575–1875*. New York: MMA, 2009.

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Bambach, Carmen, co-author with Linda Wolk-Simon and contributor of catalogue entries. In *An Italian Journey: Drawings from the Tobey Collection, Correggio to Tiepolo*, nos. 1–2, 4, 6–9, 15, 17–21, 24, 26–33, 38, 46. Exh. cat. New York: MMA, 2010.

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- . "Medieval Aquamanilia." In *Heilbrunn Timeline of Art History*. New York: MMA, 2000–. http://www.metmuseum.org/toah/hd/aqua/hd_aqua.htm (September 2009).
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- Baumeister, Mechthild, co-author with Hausdorf, Daniel, Angela Meincke, Nonie Gadsden, Michele Derrick, Richard Newman, and Adriana Rizzo. "Cellulose Nitrate Coatings on Furniture of the Company of Master Craftsmen." *Journal of the American Institute for Conservation* 48, no. 1 (2009), pp. 1–24.
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- Behrendt, Kurt. "The Ancient Reuse and Recontextualization of Gandharan Images: Second through Seventh Centuries CE." *Journal of South Asian Studies* 25 (2009), pp. 11–27.
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- Breiding, Dirk. "Arms & Armor: A Farewell to Persistent Myths and Misconceptions." In *Perspectives on Medieval Art: Learning through Looking*, edited by Ena Giurescu Heller and Patricia C. Pongracz, pp. 166–86. New York and London, 2010.
- . "The Crossbow of Count Ulrich V of Württemberg." *MMJ* 44 (2009), pp. 61–87.
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Exhibitions and Installations

Exhibitions and Installations

The Lens and the Mirror, Part 2: Self-Portraits from the Collection, 1957–2000. July 21–December 6, 2009.

Masterpieces of French Art Deco: Selections from the Collection. Opened August 4, 2009.

Cinnabar: The Chinese Art of Carved Lacquer. August 6, 2009–February 21, 2010.

Silk and Bamboo: Music and Art of China. September 5, 2009–February 7, 2010. Made possible in part by The Horace W. Goldsmith Foundation.

Peaceful Conquerors: Jain Manuscript Painting. September 10, 2009–March 28, 2010.

Vermeer’s Masterpiece *The Milkmaid*. September 10–November 29, 2009. Made possible by the William Randolph Hearst Foundation, Daphne Recanati Kaplan and Thomas S. Kaplan, and Bernard and Louise Palitz.

Surface Tension: Contemporary Photographs from the Collection. September 15, 2009–June 13, 2010.

Looking In: Robert Frank’s *The Americans*. September 22, 2009–January 3, 2010. Made possible by Access Industries and the Blavatnik Family Foundation. Additional support provided by the William Randolph Hearst Foundation. Organized by the National Gallery of Art, Washington.

Imperial Privilege: Vienna Porcelain of Du Paquier, 1718–44. September 22, 2009–March 21, 2010. Made possible by Eloise W. Martin and the Melinda and Paul Sullivan Foundation for the Decorative Arts.

Watteau, Music, and Theater. September 22–November 29, 2009. Made possible by The Florence Gould Foundation. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Eccentric Visions: The Worlds of Luo Ping (1733–1799). October 6, 2009–January 10, 2010. Made possible by Credit Suisse. Additional support provided by The Miriam and Ira D. Wallach Foundation. Organized by the Museum Rietberg, Zürich.

Pablo Bronstein at the Met. October 6, 2009–April 18, 2010.

American Stories: Paintings of Everyday Life, 1765–1915. October 12, 2009–January 24, 2010. Made possible by Alamo Rent A Car, The Marguerite and Frank A. Cosgrove Jr. Fund, The Peter Jay Sharp Foundation, The Henry Luce Foundation, and the Oceanic Heritage Foundation. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Art of the Samurai: Japanese Arms and Armor, 1156–1868. October 21, 2009–January 10, 2010. Made possible by The Yomiuri Shimbun. Additional support provided by The Jessica E. Smith and Kevin R. Brine Charitable Trust, the J.C.C. Fund of the Japanese Chamber of Commerce and Industry of New York, Inc., the Oceanic Heritage Foundation, and the Japan Foundation. Transportation assistance provided by Japan Airlines. Organized by The Metropolitan Museum of Art, New York, the Agency for Cultural Affairs of the Government of Japan, and the Tokyo National Museum. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

North Italian Drawings, 1410–1550: Selections from the Robert Lehman Collection and the Department of Drawings and Prints. November 3, 2009–January 31, 2010.

The *Young Archer* Attributed to Michelangelo. Opened November 3, 2009.

Sounding the Pacific: Musical Instruments of Oceania. November 17, 2009–January 23, 2011. Made possible through the generosity of the Friends of the Department of the Arts of Africa, Oceania, and the Americas.

Velázquez Rediscovered. November 17, 2009–February 7, 2010.

Contemplations on the Moon Jar. November 18, 2009–May 16, 2010.

Annual Christmas Tree and Neapolitan Baroque Crèche. November 24, 2009–January 6, 2010. Made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

Contemporary Aboriginal Painting from Australia. December 15, 2009–June 27, 2010.

Richard Hamilton: Selected Prints from the Collection, 1970–2005. December 18, 2009–May 2, 2010.

Five Thousand Years of Japanese Art: Treasures from the Packard Collection. December 17, 2009–June 6, 2010. Made possible by The Miriam and Ira D. Wallach Foundation.

Romare Bearden's *The Block*. January 15, 2010–Summer 2010.

The Drawings of Bronzino. January 20–April 18, 2010. Organized by The Metropolitan Museum of Art, New York, in collaboration with the Gabinetto Disegni e Stampe degli Uffizi and the Polo Museale Fiorentino, Florence. Made possible by the Gail and Parker Gilbert Fund. Additional support provided by Dinah Seiver and Thomas E. Foster. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Playing with Pictures: The Art of Victorian Photocollage. February 2–May 9, 2010. Organized by The Art Institute of Chicago. Made possible by The Hite Foundation in memory of Sybil E. Hite.

Mastering the Art of Chinese Painting: Xie Zhiliu (1910–1997). February 6–August 1, 2010.

Celebration: The Birthday in Chinese Art. February 27–November 28, 2010.

The Art of Illumination: The Limbourg Brothers and the *Belles Heures* of Jean de France, Duc de Berry. March 2–June 13, 2010. Made possible by The Andrew W. Mellon Foundation and the Michel David-Weill Fund.

The Mourners: Medieval Tomb Sculptures from the Court of Burgundy. March 2–May 23, 2010. Organized by the Dallas Museum of Art and the Musée des Beaux Arts de Dijon, under the auspices of FRAME (French Regional and American Museum Exchange). Supported by the Iris and B. Gerald Cantor Foundation, The Florence Gould Foundation, the Eugene McDermott Foundation, Connie Goodyear Baron, Boucheron, Bank of the West—Member BNP Paribas Group, and the Federal Council on the Arts and the Humanities.

Northern European Manuscript Illuminations from the Robert Lehman Collection. March 16–June 13, 2010.

Side by Side: Oberlin's Masterworks at the Met. March 16–August 29, 2010.

Tutankhamun's Funeral. March 16–September 6, 2010. Made possible by the Gail and Parker Gilbert Fund.

Epic India: Scenes from the Ramayana. March 31–October 3, 2010.

Vienna Circa 1780: An Imperial Silver Service Rediscovered. April 13–November 7, 2010. Made possible by the Anna-Maria and Stephen Kellen Foundation.

Doug + Mike Starn on the Roof: *Big Bambú: You Can't, You Don't, and You Won't Stop*. April 27–October 31, 2010 (weather permitting). Made possible by Bloomberg. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky. Also made possible in part by the Jane and Robert Carroll Fund.

Picasso in The Metropolitan Museum of Art. April 27–August 15, 2010. Made possible by the Iris and B. Gerald Cantor Foundation.

American Woman: Fashioning a National Identity. May 5–August 15, 2010. Made possible by Gap. Additional support provided by Condé Nast.

An Italian Journey: Drawings from the Tobey Collection, Correggio to Tiepolo. May 12–September 19, 2010.

Facing the Figure: Selected Works from the Collection, 1962–2007. May 28–September 6, 2010.

The Prismatic Eye: Collages by Anne Ryan, 1948–54. June 4–September 6, 2010

Hipsters, Hustlers, and Handball Players: Leon Levinstein's New York Photographs, 1950–1980. June 8–October 17, 2010.

New and Renovated Galleries

Renovation of the Late Gothic Hall, The Cloisters. Opened December 8, 2009.

Renovation of the European musical instruments gallery in The André Mertens Galleries for Musical Instruments. Opened March 2, 2010.

Outgoing Loan Exhibitions

Faces of a New Nation: American Portraits of the 18th and Early 19th Centuries from The Metropolitan Museum of Art. Itinerary: Henry Francis DuPont Winterthur Museum, Delaware, July 25, 2009–January 31, 2010.

American High Style: Fashioning a National Collection. Itinerary: Brooklyn Museum of Art, New York, May 7–August 1, 2010.

Falken, Katzen, Krokodile—Tiere im Alten Ägypten aus den Sammlungen des Metropolitan Museum of Art, New York, und des Ägyptischen Museums, Kairo. Itinerary: Museum Rietberg, Zürich, June 24–November 14, 2010.

Institutions and Organizations Receiving Loans

Long-term Loans Outstanding	Dwight Frederic Boyden Gallery, St. Mary's College of Maryland, St. Mary's City	Dey Mansion, Wayne, N.J.	The Jamestown-Yorktown Foundation, Williamsburg, Va.	Museum and Garden, New York
Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Stiftung Preussischer Kulturbesitz, Germany	The British Museum, London, England	Dillon Center for the Visual Arts, Groton School, Mass.	The Jewish Museum, New York	Mount Vernon Ladies Association, Va.
Ägyptologisches Institut, Universität Tübingen, Germany	Brooklyn Museum, New York	Duke University, Department of Art and Art History, Durham, N.C.	Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.	Musée de l'Hospice Saint-Roch, Issoudun, France
Albany Institute of History and Art, N.Y.	Buffalo Bill Historical Center, Cody, Wyo.	The Elms, Newport, R.I.	Joslyn Art Museum, Omaha, Nebr.	Musée du Louvre, Paris, France
Allard Pierson Stichting Archäologisch Museum der Universiteit van Amsterdam, The Netherlands	Buffalo Museum of Science, N.Y.	Fairfield University, Department of Visual and Performing Arts, Conn.	Kankakee County Museum, Ill.	Musée National de la Renaissance, Ecouen, France
American Irish Historical Society, New York	Bulova Corporate Center, New York	Federal Reserve Bank of New York	Krannert Art Museum and Kinkead Pavilion, University of Illinois at Urbana-Champaign, Champaign	Musées d'Art et d'Histoire, Geneva, Switzerland
The American Museum in Britain, Bath, England	Byzantine and Christian Museum, Athens, Greece	Harvey S. Firestone Memorial Library, Princeton University, N.J.	Leffingwell House Museum, Norwich, Conn.	Museo Nacional de las Culturas, Instituto Nacional de Antropología e Historia, Mexico City, Mexico
American Museum of Natural History, New York	Camden-Carroll Library, Morehead State University, Ky.	Fraunces Tavern Museum, New York	Marble House, Newport, R.I.	Museo Nacional del Prado, Madrid, Spain
The Susan B. Anthony House, Rochester, N.Y.	Michael C. Carlos Museum, Emory University, Atlanta, Ga.	The Friends of Alice Austen House, New York	The Maritime Museum of British Columbia Society, Victoria, Canada	Museum für Abgüsse Klassischer Bildwerke, Munich, Germany
Antikenmuseum Basel und Sammlung Ludwig, Switzerland	Carnegie Mellon University, College of Fine Arts, Pittsburgh, Pa.	Gadsby's Tavern Museum, Alexandria, Va.	George Mason University, Department of History and Art History, Fairfax, Va.	Museum of Classical Antiquities, University of Lund, Sweden
Archäologisches Institut der Universität Heidelberg, Germany	The Cathedral Church of Saint John the Divine, New York	Gallery of the College of Staten Island, New York	Massachusetts Institute of Technology, Cambridge	Nasher Museum of Art at Duke University, Durham, N.C.
Art Museum of The University of Memphis, Institute of Egyptian Art and Archaeology, Tenn.	Chateau-sur-Mer, Newport, R.I.	Grace Church in New York	Villa Stati-Mattei, Rome, Italy	Nassau County Museum of Art, Roslyn Harbor, N.Y.
Ashmolean Museum, University of Oxford, England	Chazen Museum of Art, University of Wisconsin-Madison	Gracie Mansion, New York	Frank H. McClung Museum, The University of Tennessee, Knoxville	National Academy of Design Museum and School of Fine Arts, New York
Association of the Bar of the City of New York	Cincinnati Art Museum, Ohio	Greenville County Museum of Art, S.C.	Mead Art Museum, Amherst College, Mass.	National Museum of Natural History, Smithsonian Institution, Washington, D.C.
Badisches Landesmuseum Karlsruhe, Germany	Columbia State Community College, Tenn.	Handwerker Gallery, Ithaca College, N.Y.	The Meadows Museum, Southern Methodist University, Dallas, Tex.	National Museum of Wildlife Art, Jackson Hole, Wyo.
The Baltimore Museum of Art, Md.	Converse College, Department of Art and Design, Spartanburg, S.C.	Moses Pierce Hichborn House, Boston, Mass.	Memorial Art Gallery of the University of Rochester, N.Y.	National Portrait Gallery, Smithsonian Institution, Washington, D.C.
Bartow-Pell Mansion Museum, New York	Cornell University, Department of Music, Ithaca, N.Y.	Hill-Hold Museum, Campbell Hall, N.Y.	The Mennello Museum of American Art, Orlando, Fla.	New Britain Museum of American Art, Conn.
The Baum School of Art, Allentown, Pa.	Cranbrook Art Museum, Bloomfield Hills, Mich.	Historic Speedwell, Morristown, N.J.	Ministère des Affaires Culturelles, Paris, France	The Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.
Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen, Munich, Germany	Creative Discovery Museum, Chattanooga, Tenn.	Historisches Museum Basel, Switzerland	The Minneapolis Institute of Arts, Minn.	New York Academy of Art New York City, Department of Parks and Recreation, The Arsenal
Beijing World Art Museum, China	Cummings Art Center, Connecticut College, New London	The Hudson River Museum, Yonkers, N.Y.	Moravian College, Department of Art, Bethlehem, Pa.	New York Society for Ethical Culture
Isaac Bell House, Newport, R.I.	The Cyprus Museum, Nicosia, Republic of Cyprus	Hyland House, Guilford, Conn.	Moravian College, Department of Music, Bethlehem, Pa.	New York State Executive Mansion, Albany, N.Y.
Benaki Museum, Athens, Greece	Denver Art Museum, Colo.	Indianapolis Museum of Art, Ind.	Morris-Jumel Mansion, New York	
	The Detroit Institute of Arts, Mich.	Institut für Archäologie, Freie Universität Berlin, Germany	Mount Vernon Hotel	
		The Institute of Classical Architecture and Classical America, New York		
		International Museum of the Horse, Lexington, Ky.		
		Itawamba Community College, Tupelo, Miss.		
		Jamestown Settlement Museum, Williamsburg, Va.		

- New York State, Office of General Services
Curatorial, Albany, N.Y.
- New York University, Institute of Fine Arts
Orange County
Department of Parks, Recreation and Conservation,
Montgomery, N.Y.
- Palacio Real de Madrid, Spain
- The Passaic County Park Commission, Paterson, N.J.
- Edgar Allan Poe Museum, Richmond, Va.
- The Preservation Society of Newport County, R.I.
- Princeton University Art Museum, N.J.
- Princeton University, Department of Art and Archaeology, N.J.
- Queens Museum of Art, New York
- The Paul Revere Memorial Association, Boston, Mass.
- Paul Revere House, Boston, Mass.
- Rijksmuseum van Oudheden, Leiden, The Netherlands
- Royal Ontario Museum, Toronto, Canada
- Sage Art Center, Hillsdale College, Mich.
- Saint Michel de Cuxa, Pyrénées-Orientales, France
- Saint Joseph's University, Philadelphia, Pa.
- Saint Peter's College, Jersey City, N.J.
- Saratoga National Historical Park, Stillwater, N.Y.
- Schloss Seehof, Memmelsdorf, Germany
- General Philip Schuyler House, Schuylerville, N.Y.
- Seattle Art Museum, Wash.
- The Society of the Founders of Norwich, Connecticut, Inc.
- Soprintendenza Speciale per i Beni Archeologici di Roma, Italy
- Spencer Museum of Art, The University of Kansas, Lawrence
- Staatliches Museum Ägyptischer Kunst, Munich, Germany
- Statens Museum for Kunst, The Royal Cast Collection, Copenhagen, Denmark
- Telfair Academy of Arts and Sciences, Savannah, Ga.
- United Nations Secretary General Residence
- United States Senate
Assistant Democratic Leader's Suite,
Washington, D.C.
- United States Senate Commission on Art, Washington, D.C.
- University of Michigan Museum of Art, Ann Arbor
- The University of Texas at Austin
- The University of Texas at Austin, College of Fine Arts
- The Valentine Museum, Richmond, Va.
- Virginia Museum of Fine Arts, Richmond, Va.
- Vorderasiatisches Museum, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany
- The Walters Art Museum, Baltimore, Md.
- George Washington's Mount Vernon Estate & Gardens, Va.
- West Point Museum, United States Military Academy, N.Y.
- Dorothy Whitfield Historic Society, Guilford, Conn.
- Worcester Art Museum, Mass.
- Yale University Art Gallery, New Haven, Conn.
- Zamek Królewski na Wawelu, Cracow, Poland
- Loans Made During the Year in New York City**
- Acquavella Galleries, Inc.
- American Folk Art Museum
- American Museum of Natural History
- Asia Society and Museum
- The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture
- Brooklyn Museum
- Richard L. Feigen & Co.
- The Frick Collection
- Solomon R. Guggenheim Museum
- The Jewish Museum
- The Morgan Library & Museum
- El Museo del Barrio
Museum of Arts and Design
- Museum of Biblical Art
- The Museum of the City of New York
- The Museum of Modern Art
- Neue Galerie New York
New York City,
Department of Parks and Recreation, The Arsenal
- The New-York Historical Society
- Onassis Cultural Center
Alexander S. Onassis Public Benefit Foundation
- Rubin Museum of Art
- The UBS Art Gallery
- Whitney Museum of American Art
- Loans Made During the Year in New York State**
- The Corning Museum of Glass
- Fenimore Art Museum, Cooperstown
- The Francis Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs
- The Heckscher Museum of Art, Huntington
- Hofstra University Museum, Hempstead
- The Hyde Collection, Glens Falls
- Herbert F. Johnson Museum of Art, Cornell University, Ithaca
- The Katonah Museum of Art
- Munson-Williams-Proctor Arts Institute, Utica
- Loans Made During the Year Nationally**
- Amon Carter Museum, Fort Worth, Tex.
- The Art Institute of Chicago, Ill.
- The Baltimore Museum of Art, Md.
- The Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Ill.
- The Boston Athenaeum, Mass.
- Bruce Museum of Arts and Science, Greenwich, Conn.
- Iris and Gerald Cantor Gallery, College of the Holy Cross, Worcester, Mass.
- Michael C. Carlos Museum, Emory University, Atlanta, Ga.
- Carnegie Museum of Art, Pittsburgh, Pa.
- Cheekwood Botanical Garden and Museum of Art, Nashville, Tenn.
- Cincinnati Art Museum, Ohio
- Sterling and Francine Clark Art Institute, Williamstown, Mass.
- The Cleveland Museum of Art, Ohio
- Corcoran Gallery of Art, Washington, D.C.
- Dallas Museum of Art, Tex.
- The Detroit Institute of Arts, Mich.
- The Dixon Gallery and Gardens, Memphis, Tenn.
- Farnsworth Art Museum, Rockland, Me.
- The Field Museum, Chicago, Ill.
- Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.
- Frist Center for the Visual Arts, Nashville, Tenn.
- The J. Paul Getty Museum at the Getty Villa, Malibu, Calif.
- The J. Paul Getty Museum, Los Angeles, Calif.
- Grand Rapids Art Museum, Mich.
- Hammer Museum, University of California at Los Angeles
- Hillwood Museum and Gardens, Washington, D.C.
- The Huntington Library, Art Collections, and Botanical Gardens, San Marino, Calif.
- Indiana University Art Museum, Bloomington
- International Museum of the Horse, Lexington, Ky.
- Kimbell Art Museum, Fort Worth, Tex.
- Los Angeles County Museum of Art, Calif.
- Mattatuck Museum, Waterbury, Conn.
- Memphis Brooks Museum of Art, Tenn.
- Milwaukee Art Museum, Wis.
- Mint Museum of Art, Charlotte, N.C.
- The Montclair Art Museum, N.J.
- Rhode Island School of Design, The Museum of Art, Providence
- The Museum of Contemporary Art, Los Angeles, Calif.
- Museum of Fine Arts, Boston, Mass.
- The Museum of Fine Arts, Houston, Tex.
- Nantucket Historical Association, Mass.
- Nasher Museum of Art at Duke University, Durham, N.C.
- National Gallery of Art, Washington, D.C.
- North Carolina Museum of Art, Raleigh, N.C.
- Norton Museum of Art, West Palm Beach, Fla.
- Georgia O'Keeffe Museum, Santa Fe, N.Mex.
- Peabody Essex Museum, Salem, Mass.
- Philadelphia Museum of Art, Pa.
- The Phillips Collection, Washington, D.C.
- Phoenix Art Museum, Ariz.
- Princeton University Art Museum, N.J.
- Provincetown Art Association and Museum, Mass.
- The John and Mable Ringling Museum of Art, Sarasota, Fla.
- San Diego Museum of Art, Calif.
- University of Michigan Museum of Art, Ann Arbor
- Virginia Museum of Fine Arts, Richmond
- Wadsworth Atheneum Museum of Art, Hartford, Conn.
- The Walters Art Museum, Baltimore, Md.
- Williams College Museum of Art, Williamstown, Mass.
- Winterthur Museum, Garden and Library, Del.
- The Wolfsonian-Florida International University, Miami Beach
- Yale Center for British Art, Yale University, New Haven, Conn.

Foreign Loans Made During the Year

Australia

Art Gallery of New South Wales, Sydney

Belgium

Municipal Museum of Leuven

Canada

Art Gallery of Ontario, Toronto
Gardiner Museum of Ceramic Art, Toronto
Musée des Beaux-Arts de Montréal
Vancouver Art Gallery

England

Manchester Port Gallery
National Portrait Gallery, London
Royal Academy of Arts, London
Tate Britain, London
Tate Modern, London
Victoria and Albert Museum, London

France

Galleries Nationales du Grand Palais, Paris
Musée Cantini, Marseilles
Musée Fabre, Montpellier
Musée du Louvre, Paris
Musée du Luxembourg, Paris
Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris

Musée d'Orsay, Paris
Musée de la Vie Romantique, Paris
Réunion des Musées Nationaux, Paris

Germany

Alte Nationalgalerie, Staatliche Museen zu Berlin-Stiftung Preussischer Kulturbesitz
Deutsches Porzellanmuseum, Hohenberg
Deutsche Guggenheim, Berlin
Japanisches Palais, Dresden
Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn
Kunsthalle der Hypo-Kunststiftung, Munich
Museum der Bildenden Künste Leipzig
Museum Villa Stuck, Munich
Pinakothek der Moderne, Munich
Porzellanikon, Selb
Rheinisches Landesmuseum, Bonn
Schirn Kunsthalle Frankfurt
Staatliche Kunstsammlungen Dresden
Städelsches Kunstinstitut und Städtische Galerie, Städel Museum, Frankfurt
Städtische Galerie im Lenbachhaus, Munich
Städtische Galerie Liebieghaus, Frankfurt

Ulmer Museum, Ulm
Von der Heydt-Museum Wuppertal

Greece

Hellenic Ministry of Culture, Athens
Museum of Byzantine Culture, Thessaloniki
National Archaeological Museum, Athens

Hungary

Hungarian National Gallery, Budapest
Museum of Fine Arts, Budapest

Italy

Fondazione Giorgio Cini, Istituto di Storia dell'Arte, Venice
Complesso del Vittoriano/Comunicare Organizzando, Rome
Galleria Regionale della Sicilia Palazzo Abatellis, Palermo
Galleria dell'Accademia, Florence
Galleria Borghese, Rome
Galleria di Palazzo Cini, Venice
Peggy Guggenheim Collection, Venice
Ministero per i Beni e le Attività Culturali, Area 2 Beni Culturali e Paesaggistici Direzione Regionale per i Beni Culturali e Paesaggistici dell'Umbria, Perugia
Museo di Palazzo Strozzi, Florence

Museo di Arte Moderna e Contemporanea di Trento e Rovereto
Museo e Galleria Nazionali di Capodimonte, Naples
Santa Maria Della Scala, Siena

Soprintendenza per il Patrimonio Storico, Artistico ed Etnoantropologico per le Province di Firenze, Pistoia e Prato

Soprintendenza Speciale per il Polo Museale Napoletano

Soprintendenza Speciale per il Polo Museale Romano

Fondazione Palazzo Strozzi, Florence
Vernice Progetti Culturali, Siena

Japan

Hyogo Prefectural Museum of Art, Kobe
Nara National Museum
National Museum of Modern Art, Tokyo
NHK PlanNet, Osaka

Korea

National Museum of Korea, Seoul

Monaco

Nouveau Musée National de Monaco Villa Paloma, Monte Carlo
Nouveau Musée National de Monaco Villa Sauber, Monte Carlo

The Netherlands

Haags Gemeentemuseum, The Hague
Rijksmuseum, Amsterdam
Van Gogh Museum, Amsterdam

Portugal

Fundação Calouste Gulbenkian, Lisbon
Museu Calouste Gulbenkian, Lisbon

Spain

Centre de Cultura Contemporània de Barcelona
Guggenheim Museum Bilbao
Fundación Mapfre, Madrid
Fundación Juan March, Madrid
Museo Nacional del Prado, Madrid
Museo Thyssen-Bornemisza, Madrid
Museo Picasso Málaga
Museu Picasso, Barcelona

Sweden

Modern Museet, Stockholm
Nationalmuseum, Stockholm

Switzerland

Fondation Beyeler, Riehen/Basel
Fotomuseum Winterthur
Kunsthau Zürich
Museum Rietberg Zürich

Report of the Chief Financial Officer

The Metropolitan Museum of Art, building on last year's commitment to approach all operations with renewed resourcefulness and a sense of moderation while upholding the highest standards in all it undertakes, closes out the fiscal year with an operating surplus of approximately \$3.7 million. This is particularly impressive when contrasted with the operating deficit of \$8.4 million in fiscal year 2009 and supports the actions undertaken by the Museum last year to respond to the unprecedented turmoil in the financial markets.

The Museum's results show strength in all areas of earned income. Among the many contributors to the fiscal year's financial success were the 5.2 million visitors to the Museum, the growth in sales in the merchandise operations, and more than 139,000 Museum Members. The sections below provide a more detailed discussion of the Museum's financial results for fiscal year 2010. As this discussion will highlight, the Museum's financial performance is directly linked to the work of its trustees, staff and volunteers, and the generous support of its Members, donors, and the City of New York.

Operating Results

The Metropolitan Museum of Art had an operating surplus of approximately \$3.7 million in fiscal year 2010. This performance, just a year after the world's economies acknowledged a deep recession and in a period of continuing economic volatility, is particularly satisfying and reinforces the appropriateness and prudence of actions undertaken by the Museum in the prior fiscal year.

The fiscal year 2010 total operating revenue, support, and transfers were \$207.9 million, a decrease of \$5.1 million or 2.4% over fiscal year 2009. Offsetting higher earned revenue was lower use of

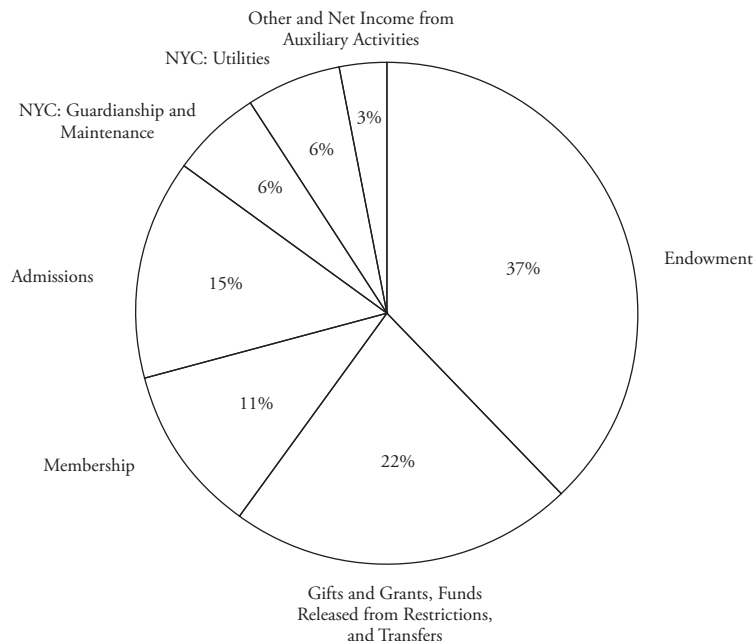
specified donor funds (partly matched by lower expense), reduced City support, and a lower cost of utilities-in-kind provided by the City (matched in expense).

The fiscal year 2010 earned revenue was \$77.4 million (with auxiliaries net), \$9 million or 13.2% over fiscal year 2009. This growth is attributable to strength in admissions, membership, and auxiliary activities. Total admissions revenue grew by \$1.5 million compared to the prior year, reaching \$30.6 million. Members continued to show strong support for the Museum in fiscal year 2010 with renewal rates improving over last year and with a record-setting level of Museum Members. Membership income reached \$23.8 million, a \$1.1 million or 5% increase over fiscal year 2009. Finally, revenue from the Corporate Benefit was \$1.8 million, exceeding fiscal year 2009 revenue by almost \$1.2 million.

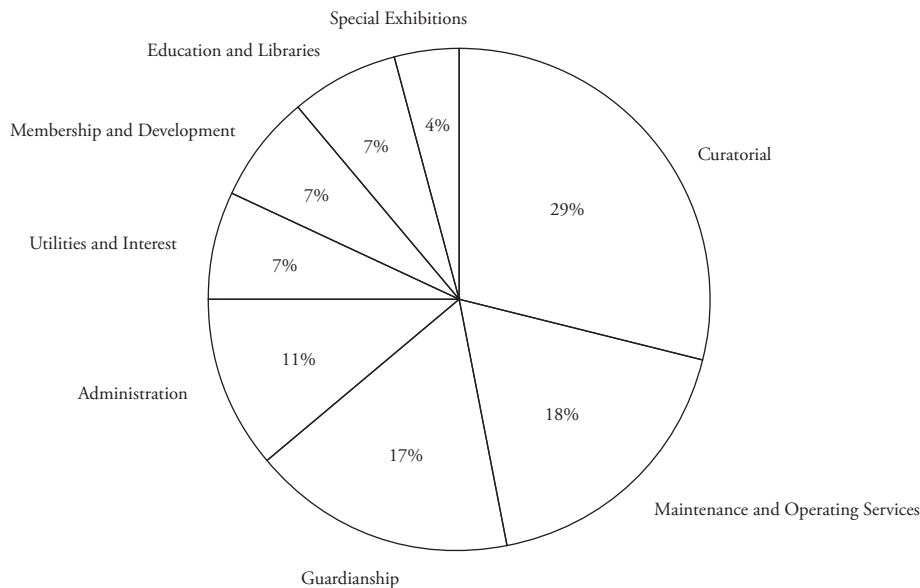
Support from the Museum's general operating endowment was \$71.0 million, an increase of \$2.9 million or 4.3% over fiscal year 2009. The annual support from the general operating endowment is determined by the Museum's spending rule—a calculation based on a trailing 20-quarter average market value. This rule is intended to ensure an appropriate balance between programmatic needs and the protection of the endowment's "purchasing power."

Net income from auxiliary activities increased by \$5.1 million year-over-year, with all areas contributing to the increase. Most significant was the improvement in retail results, which increased by \$4.6 million over the previous fiscal year. The retail improvement reaffirms the strategic decisions undertaken in the previous year. These included closing satellite stores, decreasing the merchandise headcount, and implementing a redesigned e-commerce site and a reconfigured catalogue.

2010 Sources of Operating Revenue, Support, and Transfers
\$207.9 Million



2010 Operating Expenses
(Excluding Auxiliary Activities)
\$204.2 Million



From a fundraising perspective, fiscal year 2010 reflected the realities of an uneven economic recovery and the challenges associated with predicting when and where rebounds occur. In previous recessions individual donor support has rebounded first; this year the Museum experienced a significant increase in corporate funding. Benefit events supported principally by corporations exceeded expectations and in two cases set records. The Corporate Patron Program exceeded its target. Overall, the annual programs income increased 9% over fiscal year 2009 and gross revenue from benefit events increased by 37%. The most significant area of continuing uncertainty remains in capital gifts, where in spite of a heartening number of seven-figure gifts, the overall total for the campaign decreased from fiscal year 2009 levels.

Government funding is a critical source of support for the Museum's operating and capital needs. The City of New York provided more than \$24.9 million in funding for operating support and energy costs. While the Museum's operating support from the City declined by approximately \$1.6 million, the City offset part of the reduction by providing an increase of \$850,000 in funding for capital construction projects; the City also continued to fully fund the utilities for the Museum's main building. Appropriations of more than \$6.5 million were made by the Mayor, City Council, and the Manhattan Borough President for the Museum's long-term capital and infrastructure projects. This appropriation is the fifth of a seven-year, \$100 million funding request presented by the Museum. At the State level, The New York State Council on the Arts continues to provide operating support of over \$200,000 annually. On the federal level, the Museum is encouraged by ongoing success at the National Endowment for the Arts, which awarded the Museum a \$50,000 grant in support of "The World of Khubilai Khan: Chinese Art in the Yuan Dynasty" exhibition. The Museum was also pleased to receive once again a grant of \$150,000 from the Institute of Museum and Library Services for conservation project support.

General operating costs (excluding compensation, auxiliaries and exhibitions) totaled \$36.9 million in fiscal year 2010, a decrease of \$1.7 million or 4.3% from fiscal year 2009.

Capital Expenditures

The Museum continues executing its "21st-Century Met" master plan. Capital construction and building-related expenditures amounted to \$66.3 million in fiscal year 2010, representing a decrease of \$3.9 million or 6% from the previous year. Projects that generated the bulk of these expenditures include the continuing renovations of the American Wing, construction of the Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, and various projects associated with the multiyear infrastructure plan.

The Museum remains focused on technology and digital media initiatives. In fiscal year 2010 it invested in efforts associated with capturing collection data in a standardized manner, the creation of a digital media department, the first phase of a relaunched website, e-philanthropy initiatives, and a broad range of information technology projects.

Statement of Financial Position

The Museum's gross assets totaled \$3.0 billion at June 30, 2010, an improvement of almost \$98 million from June 30, 2009. The vast majority of this improvement is attributable to the Museum's long-term investment portfolio. The long-term portfolio totaled \$2.2 billion at June 30, 2010, and represents the majority of investment assets. The return for the Museum's portfolio (before spending and gifts) for the fiscal year was a positive 12.6%.

Liabilities decreased by \$18.3 million, or 4%, primarily because of decreased levels of investment trades payables, notes payable, and accounts payable. Investment trades payables are the result of the timing by which transactions are settled. The decrease in notes payable of \$18.4 million relates to operating expense funding and the timing of reimbursements from the City of New York. The accounts payable

decrease of \$16.2 million is associated with payments related to staff actions in 2009. These decreases were partially offset by a growth in pension and postretirement obligations of \$41.2 million mostly related to the discount rate used in the actuarial calculations.

Looking Forward

Led by the Museum's Director, Thomas P. Campbell, and with support from trustees, staff, volunteers, Members, and donors,

The Metropolitan Museum continues to build on its long tradition of excellence. The financial success of fiscal year 2010 positions the institution to address both the exciting opportunities as well as the challenges that recent events have highlighted. At the same time, the Museum recognizes that the effects of the economic downturn are deep and appear to be long-standing. Balancing all these divergent component parts will be at the forefront of decision making and strategic planning for fiscal year 2011 and beyond.

Statement of Operations

for the year ended June 30, 2010, with comparative totals for 2009 (in thousands)

	<u>2010</u>	<u>2009</u>
REVENUE, SUPPORT, AND TRANSFERS:		
Admissions	\$ 30,554	\$ 29,009
Membership	23,797	22,650
Gifts and grants, net assets released from restrictions, and transfers	44,810	55,054
Appropriations from the City of New York:		
Funds for guardianship and maintenance	12,139	13,714
Value of utilities provided	12,716	13,991
Endowment support	77,528	77,365
Revenue of auxiliary activities:		
Merchandising	59,913	57,789
Restaurant, parking garage, auditorium, and other	25,606	25,631
Other income	<u>5,834</u>	<u>5,871</u>
TOTAL REVENUE, SUPPORT, AND TRANSFERS	<u>292,897</u>	<u>301,074</u>
EXPENSES:		
Curatorial:		
Curatorial departments, conservation, cataloguing, and scholarly publications	52,728	58,644
Operations of The Cloisters	6,687	6,888
Special exhibitions.	8,750	14,446
Education, community programs, and libraries	13,422	15,697
Development.	7,568	8,147
Membership services	6,513	6,640
Operations:		
Guardianship	35,511	34,453
Maintenance	23,282	23,251
Operating services	12,857	14,202
Value of utilities provided by the City of New York.	12,716	13,991
Communications.	4,699	5,078
Financial, legal, and other administrative functions	18,107	19,386
Cost of sales and expenses of auxiliary activities:		
Merchandising	61,438	63,882
Restaurant, parking garage, auditorium, and other	23,578	24,148
Interest on debt service	<u>1,355</u>	<u>659</u>
TOTAL EXPENSES	<u>289,211</u>	<u>309,512</u>
(DEFICIT) SURPLUS FROM OPERATIONS.	<u>\$ 3,686</u>	<u>\$ (8,438)</u>

REPORT OF INDEPENDENT AUDITORS

To the Board of Trustees of The Metropolitan Museum of Art:

In our opinion, the accompanying balance sheet and the related statements of activities and cash flows present fairly, in all material respects, the financial position of The Metropolitan Museum of Art (“the Museum”) at June 30, 2010, and the changes in its net assets and its cash flows for the year then ended, in conformity with accounting principles generally accepted in the United States of America. These financial statements are the responsibility of the Museum’s management. Our responsibility is to express an opinion on these financial statements based on our audit. The prior year summarized comparative information has been derived from the Museum’s 2009 financial statements; and in our report dated November 3, 2009, we expressed an unqualified opinion on those financial statements. We conducted our audit of these statements in accordance with auditing standards generally accepted in the United States of America, which require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

PricewaterhouseCoopers LLP

New York, New York
October 15, 2010

Balance Sheet

June 30, 2010, with comparative totals as of June 30, 2009 (in thousands)

	<u>2010</u>	<u>2009</u>
ASSETS:		
Cash (Notes A and N)	\$ 2,799	\$ 1,919
Investment trades receivable	628	2,232
Merchandise inventories, net (Note A)	12,422	12,166
Accounts receivable and other assets (Note B)	18,837	16,008
Contributions receivable (Notes C and N)	97,441	119,901
Funds held in trust by others (Note H)	49,089	46,683
Investments (Notes A, G, H, K and N)	2,362,404	2,264,895
Fixed assets, net (Notes A and E)	<u>429,114</u>	<u>411,398</u>
TOTAL ASSETS	<u><u>\$2,972,734</u></u>	<u><u>\$2,875,202</u></u>
LIABILITIES:		
Investment trades payable	\$ 2,558	\$ 26,680
Accounts payable and accrued expenses (Note R)	26,131	42,417
Accrued salaries and benefits	16,360	23,744
Deferred income (Note A)	6,198	3,989
Notes payable (Note J)	46,600	65,050
Annuity and other split-interest obligations (Notes H and N)	13,328	13,671
Asset retirement obligations (Note O)	8,585	7,776
Pension and other accrued retirement obligations (Note I)	131,594	90,332
Loans payable and other long-term liabilities (Notes K and N)	<u>181,272</u>	<u>177,271</u>
TOTAL LIABILITIES	<u>432,626</u>	<u>450,930</u>
NET ASSETS:		
Unrestricted (Notes A and P)	966,209	902,615
Temporarily restricted (Notes A and P)	767,268	722,372
Permanently restricted (Notes A and P)	<u>806,631</u>	<u>799,285</u>
TOTAL NET ASSETS	<u>2,540,108</u>	<u>2,424,272</u>
TOTAL LIABILITIES AND NET ASSETS	<u><u>\$2,972,734</u></u>	<u><u>\$2,875,202</u></u>

The accompanying notes are an integral part of the financial statements.

Statement of Activities

for the year ended June 30, 2010, with comparative totals for 2009 (in thousands)

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total 2010</i>	<i>Total 2009</i>
OPERATING					
REVENUE AND SUPPORT:					
Admissions and membership (Note K)	\$ 54,351			\$ 54,351	\$ 51,659
Gifts and grants	19,022	\$ 14,198		33,220	32,592
Operating appropriations from the City of New York . .	24,855			24,855	27,705
Endowment support for current activities (Note G) . . .	77,528	12,802		90,330	89,601
Merchandising and other auxiliary activities (Note Q) . . .	85,519			85,519	83,420
Other income	5,834			5,834	5,871
Net assets released from donor restrictions to fund operating expenses	19,756	(19,756)			
TOTAL REVENUE AND SUPPORT	286,865	7,244		294,109	290,848
EXPENSES:					
Curatorial	68,165			68,165	79,978
Education and libraries	13,422			13,422	15,697
Development and membership	14,081			14,081	14,787
Operations	84,366			84,366	85,897
General administration	22,806			22,806	24,464
Merchandising and other auxiliary activities (Note Q) . . .	85,016			85,016	88,030
Interest on debt	1,355			1,355	659
TOTAL EXPENSES	289,211			289,211	309,512
Transfers of designated non-operating funds	6,032			6,032	5,325
CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES	3,686	7,244		10,930	(13,339)
NON-OPERATING					
Museum-designated and donor-restricted gifts	12,858	37,363		50,221	43,112
Endowment gifts	712	127	\$ 3,902	4,741	18,572
Endowment support for current activities (Note G) . . .	9,841	15,343		25,184	21,097
Investment return in excess of (less than) current support (Note G)	104,356	46,315	60	150,731	(670,904)
Change in value of split-interest agreements	289	419	1,266	1,974	(3,017)
Depreciation and non-capitalized expenditures	(42,180)			(42,180)	(41,421)
Reclassifications, fees, and other	(10,124)	(39)	2,118	(8,045)	(8,123)
Net assets released from donor restrictions	39,865	(39,865)			
Change in net assets before collection items not capitalized and other adjustments	119,303	66,907	7,346	193,556	(654,023)
Purchases of art (Note D)	(32,139)			(32,139)	(38,924)
Proceeds from sales of art		146		146	600
Proceeds from insurance		3,880		3,880	
Net assets released from donor restrictions to fund acquisitions of art	26,037	(26,037)			
Additional retirement contribution (ARC)	(4,698)			(4,698)	(6,532)
Pension-related changes other than NPPC	(34,271)			(34,271)	(13,065)
Change in fair value of interest rate exchange agreements and effect of interest rate swaps (Note K)	(10,638)			(10,638)	(13,922)
Change in net assets before loss from discontinued operations and restructuring costs	63,594	44,896	7,346	115,836	(725,866)
Loss from discontinued merchandising operations (Note Q)					(8,009)
Restructuring costs (Note R)					(20,224)
CHANGE IN NET ASSETS	63,594	44,896	7,346	115,836	(754,099)
NET ASSETS AT THE BEGINNING OF THE YEAR	902,615	722,372	799,285	2,424,272	3,178,371
NET ASSETS AT THE END OF THE YEAR	\$966,209	\$767,268	\$806,631	\$2,540,108	\$2,424,272

The accompanying notes are an integral part of the financial statements.

Statement of Cash Flows

for the year ended June 30, 2010, with comparative totals for 2009 (in thousands)

	<u>2010</u>	<u>2009</u>
CASH FLOWS FROM OPERATING ACTIVITIES		
Change in net assets	\$ 115,836	\$(754,099)
Adjustments to reconcile change in net assets to net cash provided (used) by operating activities:		
Depreciation and amortization	45,699	43,342
Receipt of contributed securities	(8,886)	(4,704)
Contributions for capital expenditures	(18,753)	(30,129)
Contributions for long-term investment	(11,860)	(18,104)
Net realized and unrealized (gains)/losses	(247,269)	569,434
Acquisitions and sales of art, net	28,113	38,171
Changes in assets and liabilities:		
Investment trades receivable	1,604	(1,058)
Merchandise inventories, net	(256)	515
Accounts receivable and other assets	(2,889)	1,937
Contributions receivable	22,460	33,062
Funds held in trust by others	(2,406)	3,538
Investment trades payable	(24,122)	24,113
Accounts payable and accrued expenses	(16,238)	3,600
Accrued salaries and benefits	(7,384)	774
Deferred income	2,209	23
Annuity and other split-interest obligations	(343)	1,016
Asset retirement obligations	809	(150)
Pension and other accrued retirement obligations	41,262	18,572
Loans payable and other long-term liabilities	6,186	10,110
Net cash used by operating activities	<u>(76,228)</u>	<u>(60,037)</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Investment in fixed assets, net	(63,355)	(60,595)
Proceeds from the sale of contributed securities	6,364	4,704
Proceeds from sales of investments	1,055,665	693,505
Purchases of investments	(903,383)	(616,723)
Acquisitions of art	(32,187)	(33,633)
Proceeds from insurance and sales of art	4,026	600
Net cash provided by (used by) investing activities	<u>67,130</u>	<u>(12,142)</u>
CASH FLOWS FROM FINANCING ACTIVITIES		
Contributions for capital expenditures	18,753	30,129
Contributions for long-term investment	11,860	18,104
(Payment of) proceeds from notes payable	(18,450)	26,858
Proceeds from loans payable	265	
Payment of loans payable	(2,450)	(2,335)
Net cash provided by financing activities	<u>9,978</u>	<u>72,756</u>
Net increase in cash	880	577
Cash, beginning of the year	1,919	1,342
CASH, END OF THE YEAR	<u>\$ 2,799</u>	<u>\$ 1,919</u>
Supplemental Information:		
Cash paid in the year for interest	<u>\$ 5,950</u>	<u>\$ 6,581</u>

The accompanying notes are an integral part of the financial statements.

A. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Presentation - The Museum classifies all financial transactions into three net asset categories in accordance with applicable donor-imposed restrictions: permanently restricted, temporarily restricted, and unrestricted.

- Permanently restricted net assets have donor-imposed restrictions that stipulate that the corpus of the gifts be maintained in perpetuity but permit the Museum to expend net income and gains earned on contributed assets for either specified or unspecified purposes. (Also, see Note P.)
- Temporarily restricted net assets carry donor-imposed restrictions on the expenditure of the contributed assets. Temporary restrictions may expire with the passage of time, as a result of actions taken by the Museum that fulfill donors' restrictions, or as a result of expenditures incurred that could have been charged to temporarily restricted assets. When temporarily restricted net assets are released from restrictions, they are transferred to unrestricted net assets and shown as "Net assets released from donor restrictions" in the Statement of Activities. Transfers from temporarily restricted to unrestricted net assets occur even if the contributions are received and spent within the same year. (Also, see Note P.)
- Unrestricted net assets are not restricted by donors. A portion of the unrestricted net assets is designated by the Museum for specific purposes, including long-term investment, leasehold improvements, and various curatorial activities.

Measure of Operations - The Museum includes in its measure of operations all revenue and expenses that are integral to its programs and supporting activities, net assets released from donor restrictions to support operating expenditures, and transfers from Board-designated and other non-operating funds to support current operating activities. The measure of operations includes support for operating activities from restricted net assets and unrestricted net assets designated for long-term investment (the endowment) according to the Museum's spending policy, which is detailed in Note G. The measure of operations excludes endowment support for non-operating and restricted operating activities; investment return in excess of/less than amounts made available for current support; additions to restricted and designated net assets; pension-related changes other than net periodic pension cost ("NPPC"); changes in net assets of split-interest agreements, after providing for any operating revenue or support; changes in net assets pertaining to acquisition and deaccession of collection items, and related insurance settlements; fees received for art-lending activities; depreciation of capital expenditures, except for those related to auxiliary activities and acquired computer systems and equipment; gains/losses on disposal or sale of fixed assets; non-capitalized expenditures; liability recognition for legal obligations to perform asset retirement activity; the entire effect of interest rate swaps; interest income relating to the Debt Service Fund, which pertains to the Dormitory Authority loan agreements (see Note K); certain miscellaneous charges and revenue unrelated to operating activities.

Collections - The Museum's collections comprise more than two million works of art from ancient, medieval, and modern times and from all areas of the world. They offer a survey of considerable breadth of art from the ancient civilizations of Asia, Africa, South America, the Pacific Islands, Egypt, the Near East, and Greece and Rome to the present time. The Museum's collections include European paintings, medieval art and architecture, arms and armor, prints, photographs, drawings, costumes, musical instruments, sculpture, textiles, and decorative arts from the Renaissance to the present time, as well as one of the foremost collections of American art in the world. The Museum also maintains some of the most comprehensive art and architecture libraries in the United States. The collections are maintained for public exhibition, education, and research in furtherance of public service, rather than for financial gain.

In conformity with accounting policies generally followed by art museums, the value of the Museum's collections has been excluded from the Balance Sheet, and gifts of art objects are excluded from revenue in the Statement of Activities. Purchases of art objects by the Museum are recorded as decreases in net assets in the Statement of Activities. Pursuant to state law and Museum policy, proceeds from the sale of art and related insurance settlements are recorded as temporarily restricted net assets for the acquisition of art.

Cash - This represents operating cash balances related to payroll, general operating (including overnight investments), petty cash and retail stores. For short-term cash equivalents, see *Investments* below.

Merchandise Inventories - Merchandise inventories are valued at the lower of cost or market value. Cost is determined using the average unit cost method of accounting.

Investments - Investments in short-term instruments, fixed income securities, and equity securities are carried at fair value based on quoted market prices and exchange rates, as applicable.

The fair value of investments in equity funds, fixed income funds, hedge funds, private equity and real assets are determined based on the estimates provided by the external investment managers of the underlying funds. Certain of these investments, particularly those investing in private equity and real estate, hold investments in non-marketable securities for which there are no readily obtainable market values. Values for these investments are provided by the investment manager and may be based on appraisals, obtainable prices for similar assets, or other estimates. The assumptions and methods used to arrive at these valuations are reviewed by the Museum's Investment Office. Because of the inherent uncertainty of valuations, the estimated fair values may differ significantly from the values that would have been used had a ready market for such investments existed or had such investments been liquidated, and those differences could be material.

Purchase and sale of short-term instruments, fixed income and equity securities are reflected on a trade date basis. Gains and losses on the sale of securities are based on the difference between the sale price and average historical cost basis, where such basis represents the cost of securities purchased or the fair market value at the date of receipt for securities received by donation. Interest income is recorded on an accrual basis and dividend income is recorded on the ex-dividend date. Investments denominated in foreign currency are translated at the year-end spot rate.

Derivative Instruments - The Museum records derivative instruments (e.g., Futures and Foreign Currency Contracts) at fair value in accordance with Derivatives and Hedges Accounting and Fair Value Accounting guidances. The change in fair value during the reporting period is recognized in the investment return in excess of (less than) current support.

Cash Equivalents - Cash equivalents are included in the short-term investments category. They are made up of highly liquid investments with original maturities of three months or less.

Fixed Assets - The building occupied by the Museum on Fifth Avenue is owned by the City of New York and is leased free of charge to the Museum pursuant to a capital lease. The value of the original building is not included on the Balance Sheet since it is fully depreciated. Certain building and gallery improvements are paid for by the City of New York and are included in fixed assets. Contributions from the City for assets that are not fully depreciated are reflected in temporarily restricted net assets. The Museum has adopted a policy of implying a time restriction that expires over the useful life of long-lived assets acquired or constructed with contributions restricted for that purpose.

Building and leasehold improvements relating to auxiliary activities and certain equipment are capitalized and reported as fixed assets. The Cloisters in Fort Tryon Park and other buildings that are the property of the Museum are included as fixed assets and are stated at cost. Amortization of leasehold improvements of the Fifth Avenue building and depreciation of buildings and equipment are computed on a straight-line basis over the estimated useful lives of the assets. Amortization of leasehold improvements related to auxiliary activities is computed on a straight-line basis over the shorter of the remaining term of the lease or estimated useful lives of the assets.

Long-lived assets such as fixed assets are reviewed for impairment when events or circumstances indicate that their carrying value may not be recoverable. Estimated undiscounted future cash flows are used to determine if an asset is impaired, in which case the asset's carrying value would be reduced to fair value.

Deferred Income - Membership dues received from individuals and corporations pertaining to all membership categories are recognized ratably as income over a membership period of up to 24 months. Amounts not yet earned by the end of the fiscal year are reported as deferred income.

Contributions, Contributed Utilities, and Support - Contributions, including cash, in-kind contributions, and unconditional promises to give (pledges), are recorded as revenue in the period in which they are received. Conditional contributions are recognized as revenue when the conditions on which they depend have been substantially met. Contributions are recorded at fair value, and in the case of pledges, net of estimated uncollectible amounts, and discounted if due in over one year.

The heat, light, and power costs of the Fifth Avenue building are paid for by the City of New York. The value of such costs is reported as income and a corresponding amount is included as an expense in the Statement of Activities. The City of New York also provides funds for guardianship and maintenance, including reimbursement for salaries, Social Security, and pension contributions.

The Museum has volunteers who provide administrative assistance in various areas of the Museum. Such contributed services do not meet the criteria for recognition of contributed services contained in generally accepted accounting principles and, accordingly, are not reflected in the accompanying financial statements.

Functional Allocation of Expenses - The costs of providing Museum programs and supporting services are shown in Note L. Programs include curatorial activities, conservation and exhibition; education; libraries; public services; and auxiliary activities. Curatorial costs include gallery maintenance and renovation, collections care and maintenance, scholarly research and publications, and special exhibitions. Supporting services include fundraising, and management and general administrative costs. Fundraising costs include expenses associated with individual and corporate memberships, annual appeals, benefit events, capital campaign, and other fundraising efforts. Management and general administrative costs include expenses for executive management, financial administration, information systems, human resources, legal services, and investment management fees. Depreciation, interest, utilities, building maintenance, security, and other operating costs are allocated to the above program areas and supporting services. Such expenses are allocated based upon various methodologies including square footage and security guard posts.

Advertising - Advertising expenses pertaining to merchandising activities, mostly attributable to the production and distribution of catalogues, amounted to \$4.9 million and \$6.0 million in fiscal years 2010 and 2009, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and concerts and lectures totaled \$3.0 million and \$3.2 million in fiscal years 2010 and 2009, respectively. All advertising is expensed as incurred.

Interest Expense - Interest on borrowings applicable to major construction projects in progress is capitalized and depreciated. Total interest expense, including commitment fees, during fiscal years 2010 and 2009 was \$6.2 million and \$6.6 million, respectively, of which \$4.5 million and \$3.8 million, respectively, related to the amounts paid under the interest rate swap agreements. Interest not capitalized is charged to operating expenses or, if related to the swap agreements, to non-operating activities.

Income Tax Status - The Museum is a nonprofit organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code.

Estimates - The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from those estimates.

Prior Year Comparisons and Reclassifications - The Museum has included both current and prior year financial data in its financial statements. To facilitate the comparison on the Statement of Activities, the Museum has chosen to present the prior year information in summary form, without segregation of the data by net asset values. As a result, that particular historical information is not presented in compliance with generally accepted accounting principles. It should therefore be reviewed in conjunction with the more detailed information set forth in the audited financial statements for fiscal year 2009, the source from which the summary information was derived.

New Accounting Pronouncements - As of July 1, 2008 the Museum adopted Fair Value Accounting which defines fair value, establishes a consistent framework for measuring fair value, and expands disclosure requirements related to fair value measurements. Footnote N provides the details on the assets and liabilities subject to fair value measurement at June 30, 2010. The Museum also adopted the pronouncement related to *Endowments of Not-for-Profit Organizations* which provides guidance on the net asset classification of donor restricted endowment funds, and enhanced disclosures about endowment funds.

In June 2009, the Financial Accounting Standards Board ("FASB") established the FASB Accounting Standards Codification ("Codification") as the source of authoritative accounting principles recognized by the FASB to be applied by nongovernmental entities in the preparation of financial statements in accordance with generally accepted accounting principles. All guidance included in such Codification will be considered authoritative at that time, even guidance that comes from what is currently deemed to be a non-authoritative section of a standard. Recognition of the Codification in financial statements is applicable for interim and annual periods ending after September 15, 2009. The Museum adopted this guidance during 2010, and the adoption did not have a material impact on the Museum's consolidated financial statements.

New subsequent event guidance required the Museum to evaluate subsequent events to determine whether they provide additional evidence about conditions that existed of the date of the consolidated balance sheet, and to determine if those events require recognition or disclosure on the consolidated financial statements. The Museum has performed an evaluation of subsequent events through October 15, 2010, which is the date the consolidated financial statements were issued.

Effective for fiscal year ending June 30, 2010 the Museum adopted additional disclosures related to *Fair Value Measurements and Disclosures, Investment in Certain Entities That Calculate Net Asset Value per Share*. The guidance permits investors to use Net Asset Value (NAV) as a practical expedient for fair value where the investment companies follow the American Institute of Certified Public Accountants (AICPA) Guide in arriving at their reported NAV. The required disclosures are included in Note G of the consolidated financial statements.

The Museum also adopted *Disclosures about Derivative Instruments and Hedging Activities*. Under generally accepted accounting principles, the Museum provides additional disclosures about how and why derivatives are used and also tabular disclosures about balance sheet items, income statement items and cash flow items. The required disclosures are included in Note G and Note K of the consolidated financial statements.

Finally, the Museum adopted *Employers' Disclosures about Postretirement Benefit Plan Assets*. In accordance with this guidance, the Museum provides more detail about the fair value of each major category of pension plan assets as well as reflecting level 1, level 2 or level 3 categories. The required disclosures are included in Note I to the consolidated financial statements.

B. ACCOUNTS RECEIVABLE AND OTHER ASSETS

Accounts receivable and other assets consist of (in thousands):

	<u>June 30, 2010</u>	<u>June 30, 2009</u>
Accounts receivable, net of allowance of \$520 and \$335 for FY10 and FY09 respectively.	\$10,824	\$ 4,637
Dividends and interest receivable.	2,311	2,691
Prepaid expenses and other	<u>5,702</u>	<u>8,680</u>
Total	<u>\$18,837</u>	<u>\$16,008</u>

C. CONTRIBUTIONS RECEIVABLE

Unconditional promises to contribute to the Museum are recorded as contributions receivable at the present value of future cash flows, net of an allowance for uncollectibility. The present value discount rate used was 5.25% for each of fiscal years 2010 and 2009. Pledges are expected to be realized as follows (in thousands):

	<u>June 30, 2010</u>	<u>June 30, 2009</u>
Less than one year	\$ 59,773	\$ 63,483
Between one and five years	41,822	60,894
Over five years.	<u>4,250</u>	<u>8,150</u>
Total	105,845	132,527
Less:		
Adjustments and allowance for uncollectibility	(2,313)	(2,899)
Discount for market value	<u>(6,091)</u>	<u>(9,727)</u>
Net	<u>\$ 97,441</u>	<u>\$119,901</u>

Please refer to Footnote N for details related to *Fair Value Measurement*.

D. ACQUISITIONS OF ART

Acquisitions of art were funded from the following sources (in thousands):

	<u>2010</u>	<u>2009</u>
Gifts of cash and securities	\$12,889	\$16,681
Gains and income from long-term investment:		
For designated curatorial departments.	4,816	3,128
Undesignated as to curatorial department.	7,994	11,091
Proceeds from fine arts insurance and the sale of art	<u>6,440</u>	<u>8,024</u>
Total	<u>\$32,139</u>	<u>\$38,924</u>

E. FIXED ASSETS

Fixed assets consist of (in thousands):

	<u>June 30, 2010</u>	<u>June 30, 2009</u>	<i>Estimated Useful Lives in Years</i>
Land	\$ 1,015	\$ 1,015	N/A
Buildings	36,303	35,991	20-40
Leasehold improvements—auxiliary activities.	26,645	27,040	4-40
Leasehold improvements—Fifth Avenue building	813,324	753,413	5-30
Machinery and equipment	<u>70,385</u>	<u>69,451</u>	3-20
Total	947,672	886,910	
Less accumulated depreciation and amortization	<u>(518,558)</u>	<u>(475,512)</u>	
Net.	<u>\$429,114</u>	<u>\$411,398</u>	

The above amounts include construction in progress of \$63.3 million and \$17.9 million at June 30, 2010 and 2009, respectively. Depreciation and amortization expense was \$45.5 million and \$43.3 million for fiscal years 2010 and 2009, respectively. In fiscal year 2010, \$2.6 million of fixed assets with associated accumulated depreciation of \$2.4 million were written off.

In fiscal year 2010, interest expense of \$0.3 million and interest income of \$0.1 million, which related to the new bond financing, were capitalized and included in fixed assets on the Balance Sheet.

Fixed assets and construction in progress include \$ 75.5 million of property contributed and paid for by the City of New York since 1990, of which \$13.2 million and \$12.9 million was received during the fiscal years ended June 30, 2010 and 2009, respectively.

F. CAPITAL EXPENDITURES

The principal capital projects in progress during fiscal year 2010 were as follows (in thousands):

	<i>Prior Years' Expenditures</i>	<i>2010 Expenditures</i>	<i>Total Expenditures</i>
Greek and Roman, Wing K, and Uris Center for Education renovation	\$254,802	\$ 183	\$254,985
American Wing renovation	73,180	27,108	100,288
19th-Century gallery expansion and Arts of Africa, Oceania, and the Americas renovation	28,429	8	28,437
Fairchild Paintings Conservation Center refurbishment	7,479	86	7,565
Fire detection system	6,433	3,373	9,806
Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia and Later South Asia	4,217	18,106	22,323
Front steps, doors and kiosks	3,887	936	4,823
Medieval galleries	2,814	202	3,016
Lehman wing renovation	1,412	2,454	3,866
Cooling tower replacement and renovation		2,727	2,727
The Cloisters (1)		312	
Projects related to auxiliary activities (1)		1,651	
Other capital projects (1)		<u>9,151</u>	
Total (2)		66,297	
Less cost of capitalized projects		<u>(63,355)</u>	
Non-capitalized expenditures and maintenance expense		<u>\$ 2,942</u>	

(1) These projects are normally completed within one fiscal year. Accordingly, since prior year and current year projects are not comparable, no prior year or total expenditure is given.

(2) The Museum has outstanding purchase commitments of approximately \$26 million related to construction projects at June 30, 2010.

G. INVESTMENTS

The total cost of the investment portfolio was \$2,202.7 million and \$2,303.1 million as of June 30, 2010 and 2009, respectively.

At June 30, 2010, the Museum had approximately \$452.7 million in remaining capital commitments to private equity and real asset funds.

The Museum maintains a diversified portfolio of investments that is designed to provide a stream of earnings for current use. Investment objectives and policies are established by the Museum's Trustee Investment Committee and are undertaken in partnership with external investment managers.

Certain of the Museum's investment managers incorporate the use of financial instruments with off-balance sheet risk as part of their investment strategies primarily to hedge against equity, currency, or interest rate risk.

Market risk represents the potential loss in value of financial instruments caused by movements in market factors including, but not limited to, market liquidity, investor sentiment and foreign exchange rates. The Museum's investment portfolio consists of a number of relatively illiquid or thinly traded investments having a greater amount of both market and credit risk. These investments may trade in limited markets or have restrictions on resale or transfer and may not be able to be liquidated on demand if needed. Fair values assigned to these investments may differ significantly from the fair values that would have been used had a ready market for the investments existed and such differences could be material to the Museum's financial statements.

The Museum transacts in futures contracts and forward foreign currency contracts primarily for managing foreign exchange risk, and fluctuations in interest rates.

The following table summarizes the unrealized gains and losses reported on derivative financial instruments designated as a trading instrument for the year ended June 30, 2010 (in thousands):

Derivatives Designated as Trading Instruments	<i>Gross Derivative Assets</i>		<i>Gross Derivative Liabilities</i>	
	<i>Notional/Contractual Amount</i>	<i>Unrealized Gain/Loss</i>	<i>Notional/Contractual Amount</i>	<i>Unrealized Gain/Loss</i>
Futures Contracts	27	\$26	(92)	\$(151)
Foreign Currency Contracts	7,943	28	(7,943)	(212)
Total Derivatives Designated as Trading Instruments on the Statement of Financial Position		<u>\$54</u>		<u>\$(363)</u>

Realized gain/loss and changes in unrealized appreciation/(depreciation) on futures and forward foreign currency contracts have been recognized in the Investment return in excess of (less than) current support on the Statement of Activities. The level of activity at June 30, 2010 is representative of the Museum's use of futures and forward foreign currency contracts throughout the year.

According to the Museum's spending policy, a portion of the total investment return on net assets designated for long-term investment is available to support current programs, while the remainder is reinvested. Distributions available for spending are limited to a range of 4.5% to 5.75% of a lagged average market value of endowment assets over a specified period set by the Board of Trustees. The spending rate was set at 5.75% for General Operating and 5.25% for All Other in fiscal year 2010 and fiscal year 2009. The value used to calculate the spending rate for fiscal year 2010 was the average of the twenty quarters ended December 31, 2008.

Investment income is net of unrelated business income tax refunds of \$5.5 million for fiscal year 2010 and unrelated business income taxes of \$3.0 million for fiscal year 2009.

The following schedule summarizes investment return by net asset classification (in thousands):

	2010			Total	2009 Total
	Unrestricted	Temporarily Restricted	Permanently Restricted		
Investment income, net of certain management and custodian fees, taxes, and other expenses	\$ 14,028	\$ 4,904	\$45	\$ 18,977	\$ 9,228
Net realized gains	36,740	12,561	15	49,316	83,058
Changes in unrealized appreciation	127,598	70,354		197,952	(652,492)
Total return on investments	178,366	87,819	60	266,245	(560,206)
Transfer of losses recovered on endowment funds . . .	13,359	(13,359)			
Investment return allocated for current activities . . .	(87,369)	(28,145)		(115,514)	(110,698)
Investment return (less than) in excess of current support	\$104,356	\$46,315	\$60	\$150,731	\$(670,904)

Please refer to Footnote N for details related to *Fair Value Measurement*.

H. LIFE INCOME FUNDS AND OTHER TRUSTS

Life income funds consist of charitable remainder trusts, gift annuities, pooled income funds, and other trust assets. These funds are held in trust for one or more beneficiaries, and generally pay lifetime income to those beneficiaries, after which the principal is made available to the Museum in accordance with donor intentions. The value of the charitable remainder trusts and other trust agreements, excluding new gifts and distributions, increased by \$2.4 million in fiscal year 2010, and decreased by \$3.5 million in fiscal year 2009. Present value discount rates applied to these funds ranged from 2.8% to 6.38% in fiscal years 2010 and 2009.

Trust invested on behalf of others:

- In 1997, a perpetual trust of \$3.6 million was transferred to the Museum to manage in its pooled investments. The Museum receives annual endowment support from the trust and pays expenses on behalf of the trust.

The following displays the value of the assets and liabilities recognized on all these agreements (in thousands):

	June 30, 2010	June 30, 2009
Assets:		
Charitable remainder and other trust assets	\$49,089	\$46,683
Gift annuities, pooled income funds, and trust invested on behalf of others (included with investments in the Balance Sheet)	19,028	18,686
Total	\$68,117	\$65,369
Liabilities:		
Trust invested on behalf of others	\$ 4,391	\$ 4,631
Gift annuities and pooled income funds	8,937	9,040
Total	\$13,328	\$13,671

Please refer to Footnote N for details related to *Fair Value Measurement*.

I. PENSION PLANS AND POSTRETIREMENT BENEFITS AND PAYMENTS

The following section briefly describes the Museum's various pension and postretirement plans, with supporting data in the schedules below.

Defined benefit pension plan for union staff - The Museum has a qualified defined benefit pension plan for all union employees covered by a collective bargaining agreement. Benefits under this plan are based on years of service and the employees' final four years of compensation. Employees contribute 3% of their base earnings to this plan, which amounted to \$0.8 million and \$0.9 million for fiscal years 2010 and 2009, respectively.

Supplemental defined benefit pension plans for certain non-union staff - The Museum has a supplemental qualified and a supplemental non-qualified defined benefit pension plan for certain non-union employees to provide future benefits at least equal to the benefits provided under a defined benefit pension plan that was terminated. The projected benefit obligation and accumulated benefit obligation of the supplemental non-qualified defined benefit plan, which is unfunded, were \$2.8 million and \$2.6 million, respectively, as of June 30, 2010, and \$3.3 million and \$3.1 million, respectively, as of June 30, 2009.

Defined contribution plan for non-union staff (Basic Plan) - The Museum has a mandatory defined contribution pension plan for all non-union employees other than temporary employees. Under this plan, participants are required to contribute 3% of their annual compensation as a condition of employment and the Museum contributes 8% of a participant's base pay during the year. The Museum also contributes 5.7% of base pay earnings that exceed the Social Security wage base during a calendar year. The cost of the defined contribution pension plan recognized in fiscal years 2010 and 2009 was \$8.6 million and \$10.4 million, respectively.

Defined contribution matching plan for non-union staff (Matching Plan) - The Museum has a voluntary defined contribution matching pension plan for all non-union employees other than temporary employees. Under the plan, non-union employees may voluntarily defer a portion of their annual compensation on a pre-tax basis. The Museum will match contributions in an amount not to exceed 3% of compensation for eligible employees. There is no minimum contribution under this plan.

Additional Retirement Contribution Plans (ARC) - The Museum has two plans that provide additional retirement contributions to certain non-union Museum employees. The initial payments under these plans commenced in December 2008. The Museum intends to fund the contributions annually, the amount of which is to be determined and approved by the Board annually. The cost of additional retirement contributions was \$4.7 million and \$6.5 million in fiscal years 2010 and 2009, respectively.

Defined contribution plan for union staff - The Museum has a voluntary defined contribution plan for all union employees covered by a collective bargaining agreement. The Museum contributes up to 3% of the participant's salary based on a schedule. The cost of this plan in each of fiscal years 2010 and 2009 was \$0.2 million.

Postretirement benefits - The Museum provides postretirement medical care benefit coverage to retired employees as outlined below.

- **Non-union staff:** Substantially all of the Museum's non-union employees become eligible for certain benefits (prescription drugs and health insurance subject to annual limits) when they reach age 55 and have 15 years of service to the Museum. The Museum made contributions to the non-union's postretirement medical care benefit plan of \$1.0 million and \$0.7 million in fiscal years 2010 and 2009, respectively.
- **Union staff:** The Museum's union employees are eligible to participate in a New York City-sponsored postretirement benefit plan pursuant to a collective bargaining agreement between the Museum and Local 1503 of District Council 37 (member of AFSCME and AFL-CIO). The benefits provided to these employees include medical and surgical coverage as well as certain supplemental benefits (dental, prescription drug, vision, and health insurance). The postretirement benefit obligation related to supplemental benefits is part of a multiemployer plan and, as such, the Museum is not required to record a liability for these benefits. The postretirement benefit obligation for medical and surgical coverage is not considered a part of a multiemployer plan and is, therefore, included as an obligation of the Museum. The Museum's union employees become eligible for postretirement benefits when they reach age 52 and have 10 years of service or age 62 with 5 years of service to the Museum. The Museum made contributions to the postretirement medical care benefit plan in fiscal years 2010 and 2009 of \$1.3 million and \$1.2 million, respectively.
- **Pay for unused sick leave benefit:** The Museum reimburses eligible employees for a portion of unused sick days if they meet certain age and service requirements at termination. The Museum made payments in fiscal years 2010 and 2009 of \$1.7 million and \$0.9 million, respectively.

Funding policy - The Museum's funding policy is to contribute annually an amount that meets or exceeds the minimum requirements of the Employee Retirement Income Security Act of 1974 (ERISA), using assumptions different from those used for financial reporting.

The tables below and on the following pages set forth the net liability recognized in the Balance Sheet, the change in plan assets, the funded status, weighted-average assumptions, and other data for the pension plans and postretirement benefit plans (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<u>June 30, 2010</u>	<u>June 30, 2009</u>	<u>June 30, 2010</u>	<u>June 30, 2009</u>
CHANGE IN BENEFIT OBLIGATION:				
Benefit obligation at beginning of year	\$97,728	\$91,798	\$59,681	\$55,283
Service cost	3,081	2,840	2,600	2,582
Interest cost	6,573	6,115	3,890	3,772
Employee contributions	832	870		
Amendments				(2,341)
Actuarial loss	27,247	878	12,964	3,169
Benefits paid	(3,666)	(3,423)	(4,067)	(2,863)
Medicare Part D subsidy			94	79
Settlements	(3,891)	(1,350)		
Benefit obligation at end of year	<u>127,904</u>	<u>97,728</u>	<u>75,162</u>	<u>59,681</u>
CHANGE IN PLAN ASSETS:				
Fair value of plan assets at beginning of year . . .	67,077	75,321		
Actual gain (loss) on plan assets	6,797	(6,346)		
Employer contributions	4,323	2,005	4,013	2,812
Employee contributions	832	870		
Benefits paid	(3,666)	(3,423)	(4,067)	(2,863)
Medicare Part D subsidy			54	51
Settlements	(3,891)	(1,350)		
Fair value of plan assets at end of year	<u>71,472</u>	<u>67,077</u>		
Funded status (liability)	<u>\$(56,432)</u>	<u>\$(30,651)</u>	<u>\$(75,162)</u>	<u>\$(59,681)</u>

The amounts recognized in the Balance Sheet as of June 30 are (in thousands):

	<u>2010</u>	<u>2009</u>	<u>2010</u>	<u>2009</u>
Actuarial losses	\$(52,003)	\$(29,725)	\$(24,076)	\$(11,587)
Prior service (costs) credits	(218)	(411)	10,180	11,701
Unrestricted net assets not yet recognized in net periodic benefit cost	(52,221)	(30,136)	(13,896)	114
Cumulative employer contributions (less than) net periodic benefit cost	(4,211)	(515)	(61,266)	(59,795)
Unfunded benefit obligations (liability)	<u>\$(56,432)</u>	<u>\$(30,651)</u>	<u>\$(75,162)</u>	<u>\$(59,681)</u>

The actuarial losses herein primarily represent the cumulative difference between the actuarial assumptions and actual return on plan assets, changes in discount rates and plan experience. Actuarial losses not yet recognized are included in unrestricted net assets and are amortized into net periodic benefit cost over an average period of 12 years.

The following table presents the amount of unrestricted net assets not yet recognized, which are expected to be amortized into net periodic benefit costs for the year ending June 30, 2011 (in thousands):

	<u>Pension Benefits</u>	<u>Postretirement Benefits</u>
Actuarial losses	\$3,173	\$1,116
Prior service costs (credits)	194	(1,522)
Total	<u>\$3,367</u>	<u>\$ (406)</u>

The following table sets forth the components of the net pension and postretirement benefits cost for the years ended June 30 (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2010</i>	<i>2009</i>	<i>2010</i>	<i>2009</i>
Service cost	\$ 3,081	\$ 2,840	\$2,600	\$2,582
Interest cost	6,573	6,115	3,890	3,771
Expected return on plan assets	(4,859)	(5,384)		
Amortization of prior service cost	194	339	(1,522)	(1,381)
Amortization of accumulated loss	1,877	775	515	517
Settlement loss	1,154	218		
Net periodic benefit cost	<u>\$ 8,020</u>	<u>\$ 4,903</u>	<u>\$5,483</u>	<u>\$5,489</u>

WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:

Discount rate	5.45%	6.76%	5.43%	6.80%
Rate of compensation increase	3.93%	3.91%		

WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:

Discount rate	6.69%	7.02%	6.80%	7.03%
Expected return on plan assets	7.34%	7.35%		
Rate of compensation increase	3.91%	3.90%		

ADDITIONAL INFORMATION (in thousands):

Actual return on plan assets	\$ 6,796	\$ (6,346)
Accumulated benefit obligation for all defined benefit pension plans	\$105,775	\$82,168

Additional information related to the defined benefit pension plans as of June 30 follows (in thousands):

Number of pension plans with accumulated benefit obligations in excess of plan assets	3	3
Aggregate accumulated benefit obligation	\$105,775	\$82,168
Aggregate fair value of plan assets	\$ 71,472	\$67,077
Number of pension plans with projected benefit obligations in excess of plan assets	3	3
Aggregate projected benefit obligation	\$127,904	\$97,728
Aggregate fair value of plan assets	\$ 71,472	\$67,077

The following table presents changes recognized in unrestricted net assets (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
Changes in plan assets and benefit obligations recognized in unrestricted net assets:				
New prior service cost				
New loss arising during the year	\$25,310		\$13,004	
Amounts recognized as a component of net periodic benefit cost:				
Amortization or curtailment recognition of prior service credit (cost)	(194)		1,522	
Amortization or settlement recognition of net loss	(3,032)		(516)	
Total recognized in unrestricted net assets	22,084		14,010	
Net periodic benefit cost	8,020		5,483	
Total recognized in net periodic benefit cost and unrestricted net assets	<u>\$30,104</u>		<u>\$19,493</u>	

	<i>2010</i>		<i>2009</i>	
	<i>Union</i>	<i>Non-Union</i>	<i>Union</i>	<i>Non-Union</i>
ASSUMED MEDICAL COST TREND RATES AT JUNE 30:				
Health care cost trend rate assumed for next year	7.30%	7.30%	7.50%	7.50%
Rate that the cost trend gradually declines to	4.50%	4.50%	4.50%	4.50%
Year that the final trend rate is reached	2028	2028	2028	2028

The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2010 (in thousands):	<i>Percentage Point Increase</i>	<i>Percentage Point (Decrease)</i>
Effect on total of service and interest cost	\$ 814	\$ (661)
Effect on postretirement benefit obligation	8,999	(7,332)

Selection of Assumptions - The selection of the discount rate assumption reflects a bond matching analysis to a portfolio of high-quality corporate bonds. The methodology for selecting the discount rate is to match each plan's cash flow to that of a yield curve that provides the equivalent yields on zero-coupon corporate bonds for each maturity. The discount rate for each plan is the single rate that produces the same present value of cash flows. The expected return on the plans' assets has been developed in consultation with external advisers, taking into account such factors as long-term historical returns for equity and fixed income assets and long-term forecasts for inflation, and correlation of returns between asset classes.

Investment strategies - Assets of the Museum's defined benefit plans are invested in diversified portfolios that are designed to generate returns sufficient to meet obligations to beneficiaries at acceptable levels of risk. Investment objectives and policies are established by the Museum's Trustee Investment Committee and are undertaken in partnership with external investment managers. The target allocation of the defined benefit plan for union staff is 60% to equity securities and 40% to fixed income securities, and the target allocation of the defined benefit plan for non-union staff is 40% to equity securities and 60% to fixed income securities. As of June 30, 2010, the assets of the defined benefit plan for union staff were invested 56.6% and 43.4% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 34.9% and 65.1% in equity and fixed income securities, respectively. As of June 30, 2009, the assets of the defined benefit plan for union staff were invested 60.7% and 39.3% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 42.8% and 57.2% in equity and fixed income securities, respectively.

Medicare - In December 2003, the Medicare Prescription Drug, Improvement and Modernization Act of 2003 ("the Act") was signed into law. The Act introduced a prescription drug benefit under Medicare Part D as well as a federal subsidy to employers whose plans provide an actuarial equivalent prescription drug benefit. The Museum has applied for the federal subsidy under the non-union staff postretirement plan. The present value of federal subsidy payments reduced the accumulated postretirement benefit obligations at June 30, 2010 and June 30, 2009 by approximately \$1.5 million and \$1.3 million, respectively. The reduction in obligation attributable to the anticipated subsidy payments is being treated as a gain.

CASH FLOWS FOR THE FISCAL YEAR ENDING		<i>Expected Net</i>			
JUNE 30 (in thousands):		<i>Pension</i>	<i>Postretirement</i>	<i>Postretirement</i>	<i>Expected</i>
Employer Contributions:		<i>Benefits</i>	<i>Benefits</i>	<i>Benefit Payments</i>	<i>Medicare Subsidy</i>
2009 (actual)	.....	\$ 2,005	\$ 2,812	N/A	N/A
2010 (actual)	.....	4,323	4,012	N/A	N/A
2011 (expected)	.....	4,762	3,370	N/A	N/A
PROJECTED BENEFIT PAYMENTS FOR THE FISCAL					
YEAR ENDING JUNE 30 (in thousands):					
2011	.....	7,221	3,370	3,263	107
2012	.....	4,846	3,491	3,372	119
2013	.....	5,135	3,722	3,593	129
2014	.....	6,304	3,929	3,788	141
2015	.....	6,028	4,261	4,105	156
2016-2020	.....	37,776	24,852	23,769	1,083

The fair value of the pension plan assets is disclosed in the table below based on fair market values and "levels" at June 30, 2010. The relevant levels are based on the methodology for determining fair market value: level 1: valuation based on active markets for identical assets; Level 2: valuation based on significant observable inputs and Level 3: valuation based on unobservable inputs. The pension plan invests in funds to meet its investment objectives. The asset allocation is based on the underlying assets of the various funds. The leveling is based upon each fund as the unit of measure.

	<i>Pension Plan Assets at Fair Value as of June 30, 2010</i>			
	<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Total</i>
	<i>Quoted</i>	<i>Significant</i>	<i>Significant</i>	
	<i>Prices</i>	<i>Other Observable</i>	<i>Unobservable</i>	
		<i>Inputs</i>	<i>Inputs</i>	
Investments:				
Equities				
Mutual funds	\$70,027			\$70,027
Collective Trusts	1,445			1,445
Total	\$71,472			\$71,472

J. NOTES PAYABLE

At June 30, 2010 and 2009, the Museum had four credit facilities with two commercial banks and five credit facilities with three commercial banks, respectively. Under one facility, which is the largest credit facility, a \$100 million revolving line of credit, the Museum had borrowed \$46.6 million and \$65.1 million as of June 30, 2010 and 2009, respectively. Any amount borrowed under the revolving line of credit is payable in full on or before September 30, 2011. The borrowing bears interest at variable rates, and accrued interest is paid at loan maturity. The total interest expense on bank borrowings amounted to \$0.3 million and \$1.1 million in fiscal years 2010 and 2009, respectively. As of June 30, 2010, the interest rate on the outstanding debt was .48%. Under the loan agreement, the Museum has covenanted to maintain a ratio of Available Assets to General Liabilities, as defined, of not less than 2:1. The Museum was in compliance with this requirement at June 30, 2010 and 2009.

In addition to the revolving line of credit, the Museum has three lines of credit totaling \$150 million in 2010 and four lines of credit totaling \$160 million in 2009 under which no borrowings were outstanding at June 30, 2010 and 2009. Borrowings under the lines of credit are payable on demand and bear interest at variable rates that are paid monthly. The Museum had letters of credit aggregating \$2.3 million and \$2.5 million at June 30, 2010 and 2009 respectively, under a sublimit for one of the lines of credit.

K. LOANS PAYABLE AND OTHER LONG-TERM LIABILITIES

Series 1993 Bonds:

In 1993, the Museum entered into two loan agreements with the Dormitory Authority of the State of New York (“the Authority”) to finance the construction and equipping of certain of the Museum’s facilities and to defease existing indebtedness. Pursuant to these loan agreements, the Authority issued Series 1993 Revenue Bonds consisting of \$41.7 million Series 1993A Variable Interest Rate Bonds (“Series 1993A Bonds”), due serially to July 1, 2015, and \$22.1 million Series 1993B Variable Interest Rate Bonds (“Series 1993B Bonds”), due by July 1, 2020. The Series 1993B Bonds are secured by the Museum’s annual membership dues. The loan agreements require the Museum to maintain investments in certain defined securities having a market value of at least 120% of the aggregate principal amount of the Museum’s outstanding short-term debt as defined in the agreements. Additionally, the Museum must maintain a ratio of Available Assets to General Liabilities, as defined, of not less than 2:1. The Museum was in compliance with these covenants at June 30, 2010 and 2009.

While the revenue bonds are not direct indebtedness of the Museum, the loan agreements with the Authority obligate the Museum to make payments equal to the interest and mandatory redemption requirements of such bonds and are general obligations of the Museum. A liability equivalent to the principal amount of the Authority’s outstanding revenue bonds, adjusted for fair value of future interest payments, is reflected in the Balance Sheet.

In 1993, the Museum entered into a 22-year interest rate exchange agreement with Morgan Stanley Capital Services, Inc. (“Morgan Stanley”), that effectively changes the Museum’s interest rate exposure on the Series 1993A Bonds to a fixed rate. The notional amount of the swap was initially set at \$41.7 million and amortizes according to a schedule that is similar to the mandatory redemption schedule of the Series 1993A Bonds. Under the terms of the interest rate exchange agreement, Morgan Stanley pays to the Museum a variable rate consistent with the rate on the Series 1993A Bonds, and the Museum pays to Morgan Stanley a fixed rate of 4.77% per annum.

At June 30, 2010 and 2009, \$2.6 million and \$2.5 million, respectively, of investments were in the custody of a trustee in connection with the Series 1993A&B Bonds as a reserve for the payment of debt service.

Series 2006 Bonds:

On December 1, 2006, the Museum entered into a \$130 million loan agreement with the Trust for Cultural Resources (“the Trust”), a public benefit organization created by the State of New York. Pursuant to this loan agreement, the Trust issued bonds consisting of a \$65 million series 2006 A-1 bond issue and a \$65 million series 2006 A-2 bond issue (collectively, “the Series 2006A Bonds”). The proceeds have and will be used for the financing of a portion of the expansion, reconstruction, renovation, improvement, furnishing and equipping of facilities operated, or to be operated, by the Museum, portions of which have already been completed at the Museum’s principal location. In addition, certain administrative, legal, accounting, financing and other expenses incidental to the issuance of the bonds and related purposes were financed by these bonds.

Pursuant to the loan agreement, the Museum is required to pay when due, the principal and interest on the Series 2006A Bonds. While the bonds are not direct indebtedness of the Museum, the loan agreement and the obligation to make payments under the loan agreement are general obligations of the Museum. No security interest in any revenues or assets of the Museum has been granted by the Museum to the Trust or any other party in connection with the Series 2006A Bonds. The Series 2006A Bonds will mature on October 1, 2036. The variable rate demand bonds of \$130 million are subject to a weekly interest rate reset. In the event the Museum receives notice of any optional tender on its variable rate demand bonds, or if the bonds become subject to mandatory tender, the purchase price will be paid from the remarketing of the bonds. If the remarketing proceeds are insufficient, the Museum will have a current obligation to purchase the bonds that were not remarketed successfully. In April 2009, the Museum entered into an additional one-year \$150 million confirmed credit facility which was renewed for two years in April 2010. The purpose of this credit facility was to provide liquidity in the event of a tender of the Museum’s variable rate demand bonds which cannot be remarketed. This facility cannot be used for any purpose other than in connection with an exercise of the tender right by the bondholders. A commitment fee with rates ranging from .50% to .60% was associated with this credit facility. Fees of \$0.9 million and \$0.2 million related to FY10 and FY09 were incurred. To date there have been no drawdowns of this facility.

In June 2006, the Museum entered into a forward starting interest rate exchange agreement with Morgan Stanley, related to the Series 2006A Bonds. Under the terms of the swap agreement, the Museum pays interest at a rate of 3.826% calculated on a notional amount of \$100 million in exchange for floating rate payments calculated on the same notional amount at 67% of one-month LIBOR until October 1, 2036, unless such agreement is terminated earlier in accordance with its terms.

In summary, the bonds underlying the Museum's indebtedness consisted of the following (in thousands):

	<u>June 30, 2010</u>	<u>June 30, 2009</u>
Series 1993A Bonds due serially to July 1, 2015	\$ 17,440	\$ 19,890
Series 1993B Bonds due by July 1, 2020.	6,780	6,780
Series 2006A Bonds due by October 1, 2036	<u>130,000</u>	<u>130,000</u>
Total loans payable.	<u>154,220</u>	<u>156,670</u>
Fair value of interest rate exchange agreement on Series 1993A Bonds	1,717	1,792
Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds	<u>25,070</u>	<u>18,809</u>
Total interest rate exchange agreements	<u>26,787</u>	<u>20,601</u>
Total program related investment loan	<u>265</u>	<u> </u>
Total liability	<u>\$181,272</u>	<u>\$177,271</u>

Interest rates and interest expense related to the loans and swaps are as follows:

Interest rates on loans payable:		
Series 1993A&B Bonds . . . . .	.14%	.17%
Series 2006A-1&A-2 Bonds . . . . .	.24%	.17%
	<u>2010</u>	<u>2009</u>
Interest expense on loans payable (in thousands):		
Series 1993A Bonds	\$ 835	\$ 993
Series 1993B Bonds	13	75
Series 2006A Bonds	3,936	4,436
Interest expense included above related to the swaps (in thousands):		
Series 1993A Bonds	\$ 801	\$ 772
Series 2006A Bonds	3,650	3,040

Debt service under the loan agreements, after giving effect to the interest rate swaps, representing payments of principal and interest, is payable as follows (in thousands):

<u>Year Ending June 30</u>	<u>Principal Amount</u>	<u>Interest Payments*</u>	<u>Total Estimated Debt Services</u>
2011.	\$ 2,570	\$ 6,030	\$ 8,600
2012.	2,695	5,902	8,597
2013.	2,830	5,768	8,598
2014.	2,965	5,650	8,615
2015.	3,115	5,479	8,594
Thereafter	<u>140,045</u>	<u>108,618</u>	<u>248,663</u>
Total	<u>\$154,220</u>	<u>\$137,447</u>	<u>\$291,667</u>

*On the Series 1993B Bonds, which are callable at par, there are no mandatory redemption requirements until 2018; an interest rate of 4% is assumed for all fiscal years. In addition, \$30 million of the Series 2006A Bonds not covered by the interest rate exchange agreement are also assumed to bear interest at a rate of 4% per annum.

Please refer to Footnote N for details related to *Fair Value Measurement*.

L. FUNCTIONAL CLASSIFICATION OF EXPENSES

Expenses by functional classification for fiscal years 2010 and 2009, which are described in Note A, are shown below (in thousands):

	<u>2010</u>	<u>2009</u>
Total operating expenses from the Statement of Activities	\$289,211	\$309,512
Depreciation of capital improvements and other non-capitalized expenditures from the non-operating section of the Statement of Activities	42,180	41,421
Management and custodian fees, taxes, and other expenses included in net investment income	10,241	20,228
Discontinued merchandising operations (Note Q)		7,375
Special events included in the revenue section of the Statement of Activities	<u>907</u>	<u>520</u>
Total	<u>\$342,539</u>	<u>\$379,056</u>
Program expenses:		
Curatorial activities, conservation, and exhibition	\$169,499	\$180,782
Education	14,240	15,870
Libraries	5,660	6,390
Public services and other	22,612	22,499
Cost of sales and expenses of auxiliary activities:		
Merchandising operations	61,438	63,882
Discontinued merchandising operations		7,375
Restaurant, parking garage, auditorium, and other	<u>23,578</u>	<u>24,148</u>
Total program expenses	<u>297,027</u>	<u>320,946</u>
Supporting services:		
Management and general	34,049	45,962
Fundraising	<u>11,463</u>	<u>12,148</u>
Total supporting services	<u>45,512</u>	<u>58,110</u>
Total	<u>\$342,539</u>	<u>\$379,056</u>

M. LEASE COMMITMENTS

At June 30, 2010, the Museum is committed to minimum future rentals under noncancellable operating leases for the merchandising distribution center and retail sales shops, which expire at various dates through January 2017. The rental payments will be charged against future revenue from sales of books, reproductions of works of art, and similar reproductions sold through the Museum shops and mail-order system. Rent expense included in merchandising activities relating to these operating leases amounted to \$4.3 million and \$6.1 million in fiscal years 2010 and 2009, respectively, and includes contingent rent based on sales. The Museum has the right to extend the lease for the distribution center with a minimum of six months' prior notice to the lessor. In addition, there are operating leases for storage, office space, equipment, and other items, which expire at various dates through 2011 and later. Rent expense relating to these operating leases amounted to \$0.6 million and \$0.7 million in fiscal years 2010 and 2009, respectively.

Minimum rental commitments consist of the following at June 30, 2010 (in thousands):

<u>Year Ending June 30</u>	<u>Total</u>
2011	\$ 3,511
2012	3,284
2013	3,291
2014	2,314
2015	2,153
Thereafter	3,409
Total	<u>\$17,962</u>

N. FAIR VALUE OF FINANCIAL INSTRUMENTS

Fair Value Accounting establishes a fair value hierarchy that prioritizes the inputs to valuation techniques used to measure fair value. Fair Value is defined as the price an asset would bring or would be paid to transfer a liability in an orderly transaction between market participants at the measurement date, and establishes a framework for measuring fair value.

Fair Value Accounting specifies a hierarchy based upon whether the inputs to valuation techniques are observable or unobservable. Observable inputs reflect market data obtained from independent sources, while unobservable inputs reflect the assumptions of the Museum's investment managers, which are reviewed by the Museum. The Museum is required to maximize the use of observable inputs and minimize the use of unobservable inputs when measuring fair value. The components of each level are:

Level 1—Quoted market prices for identical instruments in active markets.

Level 2—Quoted prices for similar assets or liabilities in active markets, quoted prices for identical or similar assets in markets that are not active, observable inputs other than quoted prices, inputs derived principally from or corroborated by observable market data by correlation or other means.

Level 3—Valuation models in which significant inputs are unobservable or where there is little, if any, market activity.

The following methods and techniques were used to assign affected financial instruments to the appropriate levels:

Inputs are used in applying the various valuation techniques and broadly refer to the assumptions that market participants use to make valuation decisions, including assumptions about risk. Inputs may include price information, volatility statistics, specific and broad credit data, liquidity statistics and other factors. An investment's level within the fair value hierarchy is based on the lowest level of any input that is significant to the fair value measurement. However, the determination of what constitutes "observable" requires significant judgement by management. Management considers observable data to be that market data which is readily available, regularly distributed or updated, reliable and verifiable, not proprietary, provided by multiple, independent sources that are actively involved in the relevant market. The categorization of an investment within the hierarchy is based upon the pricing transparency of the investment and does not necessarily correspond to management's perceived risk of that investment.

The Museum considers several factors in appropriately classifying the investment funds in the fair value hierarchy. An investment is generally classified as Level 2 if the Museum has the ability to withdraw its investment from the investment fund at NAV at the measurement date. An investment is generally classified as Level 3 if the Museum does not have the ability to withdraw its investment from the investment fund at NAV, such as investments in closed-end funds, "side-pockets", or funds with suspended withdrawals imposed (i.e., "gates"). If the Museum cannot withdraw its investment from the investment fund at NAV because such investment is subject to "lock-up", (if the withdrawal period does not coincide with the Museum's measurement date) the Museum considers the length of time until the investment will become redeemable in determining whether the fair value measurement of the investment should be classified as a Level 2 or Level 3.

Contributions Receivable are a non recurring financial statement measure and are therefore excluded from the table below. Fair value, after allowances for uncollectible pledges, was determined by discounting the expected future cash flows by an estimated fair market value rate.

Investments

Investments consist of cash, cash equivalents, bonds, domestic equity, international equity (including emerging markets), long/short equity, Absolute Return, Private Equity, and Real Asset investments. In general, the Investments Office of the Museum relies on its external investment managers to provide valuations for the Museum's portfolio on a monthly basis, and in the case of private investments, on a quarterly basis. The Investments Office verifies these valuations in a number of ways, including but not limited to, assessing the valuation methodologies employed by each manager, reviewing the footnotes related to valuation in audited financial statements, and evaluating the performance of each investment relative to comparable benchmarks.

Level 1 assets include cash, cash equivalents, bonds, and instruments traded on recognized exchanges both domestic and foreign. These investments are freely tradable and are valued based on quoted prices from active markets.

Level 2 assets primarily consist of funds that invest in exchange traded equity, fixed income securities, and derivatives. The receipt of information regarding underlying holdings generally is less frequent than assets classified as Level 1. Valuations are based on quoted prices or other significant observable inputs. The Investments Office performs a number of procedures to support the reasonableness of the valuation of these investments.

Level 3 assets include equity funds and hedge funds where valuations are determined by quoted prices or other significant observable inputs and consider subscription and redemption activity, gates, side-pocket investments, and lock-up provisions. Also included in Level 3 assets are the Museum's interests in private equity and real asset funds. As quoted or other observable inputs typically are not available, market values are determined by the general partner based on appraisals, obtainable prices for similar assets, or other estimates. The Museum's Investments Office has a robust process in place to evaluate the reasonableness of the values reported.

Annuity and Split Interest Agreements

Charitable Gift Annuities

The Museum records its remainder interest in assets received as an unrestricted contribution. The contribution is measured at fair value and discounted for the estimated time period until the donor's death. The difference between the fair value of the assets and the revenue recognized (the remainder value) is recorded as a liability and represents the amount of the discount for future interest.

Pooled Income Funds

The Museum records its remainder interest in assets received as a temporarily restricted contribution. The contribution is measured at fair value and discounted for the estimated time period until the donor's death. The difference between the fair value of the assets and the revenue recognized (the remainder value) is recorded as a liability and represents the amount of the discount for future interest.

Fair Value Measurements

The following table presents the financial instruments as stated on the Balance Sheet as of June 30, 2010 in thousands of dollars.

<i>Assets and Liabilities at Fair Value as of June 30, 2010</i>			
<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>2010 Total</i>
Funds Held in Trust by the Museum and Others		\$ 49,089	\$ 49,089
Investments:			
Equities	\$238,189		\$ 238,189
Fixed Income			
Government bonds*	206,982		206,982
Corporate debt	127,307	\$ 657	127,964
Mortgage backed	3,090		3,090
Other	1,853	994	2,847
Subtotal	339,232	1,651	340,883
Short-term Investments	69,661		69,661
Fixed income funds		\$ 71,572	71,572
Equity funds	232,386	89,844	322,230
Hedge funds	86,289	463,362	549,651
Private equity		546,967	546,967
Real assets		223,251	223,251
Total Investments:	\$647,082	\$390,247	\$1,325,075
Assets	\$647,082	\$390,247	\$1,374,164
Liabilities:			
Annuity and Other Split Interest Obligations			\$ 13,328
Liabilities			\$ 13,328

* The government bonds balance includes Treasury notes with a fair value of approximately \$0.1 million, which are held as collateral with a counter party for futures contracts.

The following table presents the financial instruments as stated on the Balance Sheet as of June 30, 2009 in thousands of dollars. Certain investment categories in the 2009 fair value table below have been moved to reflect the categories presented in the 2010 fair value table.

<i>Assets and Liabilities at Fair Value as of June 30, 2009</i>			
<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>2009 Total</i>
Funds Held in Trust by the Museum and Others		\$ 46,683	\$ 46,683
Investments:			
Equities	\$238,872		\$ 238,872
Fixed Income			
Government bonds	192,988		192,988
Corporate debt	94,580		94,580
Mortgage backed	4,794		4,794
Other	5,798		5,798
Subtotal	298,160		298,160
Short-term Investments	130,971		130,971
Fixed income funds		\$ 47,928	47,928
Equity funds	1,418	237,617	\$ 93,015
Hedge funds		107,309	468,165
Private equity			449,191
Real assets			192,249
Total Investments:	\$669,421	\$392,854	\$1,202,620
Assets	\$669,421	\$392,854	\$1,249,303
Liabilities:			
Annuity and Other Split Interest Obligations			\$ 13,671
Liabilities			\$ 13,671

The following table summarizes the changes in the fair value of Investment assets at Level 3 for the year ended June 30, 2010 in thousands of dollars:

	<i>Level 3 Ending Balance June 30, 2009</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Transfers In/(Out)</i>	<i>Purchases, Sales and Settlements</i>	<i>Level 3 Ending Balance June 30, 2010</i>	<i>Changes in Unrealized Gains/(Losses) Relating to Investments held as of June 30, 2010</i>
Investments:						
Corporate debt			\$ 517	\$ 140	\$ 657	\$ (21)
Other			994		994	1,019
Equity funds	\$ 93,015	\$ 16,829		(20,000)	89,844	10,687
Hedge funds	468,165	38,723	33,549	(77,075)	463,362	33,369
Private equity	449,191	93,436		4,340	546,967	56,976
Real assets	192,249	(13,521)		44,523	223,251	(16,405)
Total Investments . .	<u>\$1,202,620</u>	<u>\$135,467</u>	<u>\$35,060</u>	<u>\$(48,072)</u>	<u>\$1,325,075</u>	<u>\$85,625</u>

All net realized and unrealized gains (losses) in the table above are reflected in the statement of activities. Net unrealized gains (losses) relate to those financial instruments held by the Museum at June 30, 2010.

Funds Held in Trust by Others

Charitable Remainder Trusts

The Museum is not the Trustee for any of the agreements recorded as Charitable Remainder Trusts (CRT). Each individual trust is considered a unit of account that must be measured.

When the trust is established the Museum recognizes the contribution and the asset at the present value of estimated future benefits to be received when the trust assets are distributed. Remainder values are calculated and adjusted periodically.

A fair value adjustment of 18 basis points was applied to those CRTs for which the Museum does not receive an accounting of the underlying assets and has no ability to assign a level other than Level 3. The adjustments are recorded in Funds Held in Trust by Others and non operating expense.

Perpetual Trusts

The Museum recognizes the contribution and the asset at market value and records periodic adjustments as statements are received from the trustee.

Lead Trusts

The Museum records the expected payment stream over the term of the trust, and applies a discount rate that ranges from 3.9% to 5.1%.

The following table summarizes the changes in the fair value of Funds Held in Trust by the Museum and Others for the year ended June 30, 2010 in thousands of dollars:

	<i>Ending Balance June 30, 2009</i>	<i>Changes in Discounts and Allowances</i>	<i>Ending Balance June 30, 2010</i>
Funds Held in Trust by the Museum and Others	\$46,683	\$2,406	\$49,089

The following table summarizes the changes in the fair value of Annuity and Other Split Interest Agreements for the year ended June 30, 2010 in thousands of dollars:

	<i>Ending Balance June 30, 2009</i>	<i>Changes in Remainder Value</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Ending Balance June 30, 2010</i>
	\$13,671	\$(415)	\$72	\$13,328

The following table lists investments in investment companies (or similar entities) by major investment category:

Investment Strategy	<i>Adjusted Fair Value Determined Using NAV (in 000s)</i>	<i>Remaining Life</i>	<i>Unfunded Commitments (in 000s)</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Investments:					
Equities	\$ 238,189			Daily	
Fixed Income					
Government bonds	206,982			Daily	
Corporate debt	127,964			Daily	
Mortgage backed	3,090			Daily	
Other	2,847			Daily	
Subtotal	340,883				
Short-term investments	69,661			Daily	
Fixed Income Funds	71,572			Monthly (10 days)	
Equity Funds	322,230			Monthly from 5 days to 30 days	3 lock-ups, including 1 with a side-pocket
Hedge Funds	549,651			Monthly (30 days); Quarterly (14-90 days); Annually (90 days)	5 funds undergoing liquidation; 2 with lock-ups, including 1 with a side-pocket; 2 with side-pockets
Private Equity	546,967	1 to 10 years	\$214,717		
Real Assets	223,251	1 to 10 years	\$237,990		
Total Investments:	<u>\$2,362,404</u>				

O. ASSET RETIREMENT OBLIGATIONS

Accounting pronouncements related to *Accounting for Conditional Asset Retirement Obligations*, requires the initial application of the interpretation to be recognized as a cumulative effect of a change in accounting principle. Specifically, it requires the recognition of the cumulative accretion for the time period from the date the liability would have been recognized had the provisions of the interpretation been in effect when the liability was incurred, to the date of adoption of this interpretation. The liability incurred date is presumed to be the date upon which the legal requirement to perform the asset retirement activity was enacted.

During fiscal years 2010 and 2009, the Museum made payments of \$56 thousand and \$0.1 million, respectively, for these obligations and reduced the liability accordingly. In addition, the Museum adjusted certain asset retirement data and provided for the current year's accretion. For fiscal years 2010 and 2009, these noncash charges amounted to \$0.8 million and \$0.1 million respectively and are included in the non-operating section of the Statement of Activities. As of June 30, 2010 and 2009, \$8.6 million and \$7.8 million, respectively of conditional asset retirement obligations are included in the liability section of the Balance Sheet.

P. ENHANCED DISCLOSURE FOR ENDOWMENT FUNDS AND NET ASSET CLASSIFICATIONS

The Museum's endowment consists of approximately 600 individual funds established for a variety of purposes. Its endowment includes donor-restricted endowment funds, as well as funds treated as if they were endowments ("quasi-endowment" funds). As required by Generally Accepted Accounting Principles ("GAAP"), these funds are classified and reported based on the existence or absence of donor-imposed restrictions. All endowment funds are governed by the Endowment Spending Policy adopted by the Board of Trustees. Non endowment assets invested outside of the Museum's long term investment pool support certain capital and bond financing activities, and may also support specific exhibitions and publications among other operating activities.

The Board of Trustees of the Museum has interpreted the State of New York's enacted version of the Uniform Management of Institutional Funds Act ("UMIFA") as requiring the preservation of the historic dollar value of donor-restricted endowment funds ("endowment funds"), absent explicit donor stipulations to the contrary. The term historic dollar value is defined as the aggregate fair value in dollars of (i) an endowment fund at the time it became an endowment fund, (ii) each subsequent donation to the fund at the time it is made, and (iii) each accumulation made pursuant to a direction in the applicable gift instrument at the time the accumulation is added to the fund. As a result of this interpretation, the Museum classifies as permanently restricted net assets (a) the original value of gifts not wholly expendable on a current basis under the specific terms of the applicable gift instrument (b) the original value of subsequent gifts (c) the net realizable value of future payments (i.e., outstanding endowment pledges net of applicable discount) and (d) appreciation (depreciation), gains (losses) and income earned on the fund when the donor states that such increases or decreases are to be treated as changes in permanently restricted net assets. The remaining portion of the donor-restricted endowment fund that is not classified in permanently restricted net assets is classified as temporarily restricted net assets or unrestricted net assets. On September 17, 2010, the State of New York enacted the Uniform Prudent Management of Institutional Funds Act (UPMIFA), which eliminates the preservation of historic dollar value of donor-restricted endowment funds and allows the Museum to spend from the endowment funds when they drop below the original dollar value of the gift. The Museum is currently evaluating the impact, if any, the legislation will have on its Financial Statements.

The Board of Trustees further understands that expenditures from a donor-restricted endowment fund are limited to the uses and purposes for which the fund is established and the use of net appreciation, realized gains (with respect to all assets), and unrealized gains (with respect only to readily marketable assets) is limited to the extent that the fair value of a donor-restricted endowment fund exceeds the historic dollar value of the fund (unless the applicable gift instrument indicates otherwise), to the extent that such expenditure is prudent, considering the long- and short-term needs of the Museum in carrying out its purposes, its present and anticipated financial requirements, expected total return on its investments, price level trends, and general economic conditions.

Endowment appropriations and distributions are based on pre-determined percentages (Spending Rates) of the market value of the endowment, using the average market value over the prior twenty-quarter period ending December 31st of the prior fiscal year. Spending rates are limited to a range of 4.5% to 5.75% of the market value of the endowment. Specific rates are recommended periodically by the Finance Committee of the Board of Trustees, and final rates are approved each fiscal year by the Board of Trustees.

The primary objective of the Museum's investment strategy is to provide a stable stream of funds to support the operations of the Museum in perpetuity. The long-term management goal is to maintain the purchasing power of the portfolio so that support for the operating budget remains consistent in real (i.e., inflation-adjusted) terms over time. The portfolio is subject to various risks, including volatility of asset prices, liquidity risk, and the risk of failing to meet return thresholds.

In order to achieve the portfolio objectives without assuming undue risk, the portfolio is biased toward investments that are expected to produce equity-like returns, and is diversified both by asset class and within asset classes.

The portfolio is primarily invested by external investment managers. Investments are made through separate accounts or commingled vehicles, including funds, trusts, and limited partnerships.

Endowment Net Asset Composition by Type of Fund as of June 30, 2010 (in thousands)

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted funds and quasi-endowment funds with donor-designated use	\$370,178	\$256,029	\$806,631	\$1,432,838
Quasi-endowment funds	531,418			531,418
Quasi-endowment funds with restrictions		30,000		30,000
Total funds	<u>\$901,596</u>	<u>\$286,029</u>	<u>\$806,631</u>	<u>\$1,994,256</u>

Endowment Net Asset Composition by Type of Fund as of June 30, 2009 (in thousands)

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted funds and quasi-endowment funds with donor-designated use	\$251,400	\$207,258	\$799,285	\$1,257,943
Quasi-endowment funds	575,220			575,220
Quasi-endowment funds with restrictions		31,140		31,140
Total funds	<u>\$826,620</u>	<u>\$238,398</u>	<u>\$799,285</u>	<u>\$1,864,303</u>

Endowment & Non-Endowment Net Assets
for the Fiscal Year Ended June 30, 2010 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment net assets, beginning of year	\$826,620	\$238,398	\$799,285	\$1,864,303
Investment return:				
Investment Income	13,938	4,855	45	18,838
Net appreciation/depreciation (realized)	36,714	12,512	15	49,241
Net appreciation/depreciation (unrealized)	127,598	70,354		197,952
Total investment return	178,250	87,721	60	266,031
Transfer of losses recovered on endowment funds	13,359	(13,359)		
Appropriation of endowment assets for expenditure (spending)	(87,369)	(28,145)		(115,514)
Contributions	712	127	3,902	4,741
Other changes and reclasses	(29,976)	1,287	3,384	(25,305)
Total endowment and quasi-endowment net assets at the end of year	<u>901,596</u>	<u>286,029</u>	<u>806,631</u>	<u>1,994,256</u>
Non-endowment net assets, end of the year				
Operating	12,423	50,198		62,621
Non-Operating	52,190	431,041		483,231
Total non-endowment net assets, end of the year	<u>64,613</u>	<u>481,239</u>		<u>545,852</u>
NET ASSETS AT THE END OF THE YEAR	<u>\$966,209</u>	<u>\$767,268</u>	<u>\$806,631</u>	<u>\$2,540,108</u>

Endowment & Non-Endowment Net Assets
for the Fiscal Year Ended June 30, 2009 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment net assets, beginning of year	\$1,370,714	\$359,337	\$779,468	\$2,509,519
Investment return:				
Investment Income	30,812	3,139	63	34,014
Net appreciation/depreciation (realized)	51,765	27,618	25	79,408
Net appreciation/depreciation (unrealized)	(484,696)	(167,799)		(652,495)
Total investment return	(402,119)	(137,042)	88	(539,073)
Transfer of losses recovered on endowment funds	(28,665)	28,665		
Appropriation of endowment assets for expenditure (spending) . .	(83,185)	(27,513)		(110,698)
Contributions	756	1,815	16,001	18,572
Other changes and reclasses	(30,881)	13,136	3,728	(14,017)
Total endowment and quasi-endowment net assets at the end of year	826,620	238,398	799,285	1,864,303
Non-endowment net assets, end of the year				
Operating	9,600	41,985		51,585
Non-Operating	66,395	441,989		508,384
Total non-endowment net assets, end of the year	75,995	483,974		559,969
NET ASSETS AT THE END OF THE YEAR	<u>\$ 902,615</u>	<u>\$722,372</u>	<u>\$799,285</u>	<u>\$2,424,272</u>

Description of Amounts Classified as Permanently Restricted, Temporarily Restricted, and Unrestricted Net Assets (Endowment only) (in thousands)

	<u>June 30, 2010</u>	<u>June 30, 2009</u>
Permanently Restricted Net Assets:		
Art Acquisitions	\$ 203,746	\$ 201,889
Book Purchase	2,419	2,298
Capital Projects	4	5
Collections Conservation	1,792	1,792
Deaccession	1	1
Departmental Discretionary	5,615	5,560
Departmental Operating	12,633	12,312
Exhibitions	39,045	43,455
Fellowship/Travel Stipend	22,149	21,032
Gallery Maintenance	19,635	17,027
Interns	3,062	3,042
Operating	428,801	423,961
Public Programs	30,203	29,955
Publications	14,296	14,274
Reserve	4	4
To Be Designated	23,226	22,678
Total endowment funds classified as permanently restricted net assets	<u>\$ 806,631</u>	<u>\$ 799,285</u>
Temporarily Restricted Net Assets:		
Art Acquisitions	\$ 100,053	\$ 102,962
Book Purchase	1,592	1,332
Capital Projects	1,713	(283)
Collections Conservation	4,616	4,575
Deaccession	15,308	15,230
Departmental Discretionary	1,351	593
Departmental Operating	5,418	5,564
Exhibitions	18,180	15,318
Fellowship/Travel Stipend	28,769	28,011
Gallery Maintenance	31,853	31,413
Interns	1,151	1,006
Operating	36,169	(2,883)
Public Programs	14,428	13,861
Publications	10,528	10,104
Reserve	2,292	(235)
To Be Designated	12,608	11,830
Total endowment funds classified as temporarily restricted net assets	<u>\$ 286,029</u>	<u>\$ 238,398</u>
Unrestricted Net Assets:		
Art Acquisitions	\$ 175,083	\$ 130,126
Book Purchase	5,247	4,854
Capital Projects	35,364	31,619
Collections Conservation	274	(77)
Deaccession	512	(144)
Departmental Discretionary	19,244	18,531
Departmental Operating	358	(833)
Exhibitions	9,262	6,361
Fellowship/Travel Stipend	2,116	(508)
Gallery Maintenance	2,205	(583)
Interns	154	(40)
Operating	636,190	631,092
Public Programs	3,634	1,433
Publications	5,986	4,716
Reserve	3,546	(596)
To Be Designated	2,421	669
Total endowment funds classified as unrestricted net assets	<u>\$ 901,596</u>	<u>\$ 826,620</u>
Total endowment and quasi-endowment funds	<u>\$1,994,256</u>	<u>\$1,864,303</u>

As a result of unfavorable market fluctuations and the continued prudent use of income generated by donor-directed funds in support of mission-critical programs, the fair market value of assets associated with individual donor-directed funds has fallen below historic dollar value. The aggregate amounts by which fair value was below historic value was \$1.9 million and 7.3 million as of June 30, 2010 and 2009 respectively.

Q. MERCHANDISING AND OTHER AUXILIARY ACTIVITIES

Auxiliary operating revenue and expense are summarized as follows (in thousands):

	<u>2010</u>	<u>2009</u>
Operating revenue:		
Merchandising operations	\$59,913	\$57,789
Restaurant	21,011	20,770
Other	4,595	4,861
Total revenue	<u>85,519</u>	<u>83,420</u>
Operating costs and expenses:		
Merchandising operations	61,438	63,882
Restaurant	19,505	19,481
Other	4,073	4,667
Total costs and expenses	<u>85,016</u>	<u>88,030</u>
Net income (loss) from auxiliary activities	<u>\$ 503</u>	<u>\$ (4,610)</u>

Discontinued Merchandising Operations - The Merchandising division of the Museum received approval to discontinue operations in certain out-of-state satellite stores and selected shops located in the main building as part of an overall program of improving efficiency and profitability of the division. The resulting deficit of these activities during fiscal year 2009 was \$1.8 million. A summary of the results of the discontinued activities of these stores and shops and the related costs of write-offs and discontinuance, which are included in the non-operating section of the Statement of Activities, is shown below (in thousands):

Revenue	\$	\$ 5,585
Less operating costs and expenses	<u> </u>	<u>7,375</u>
Loss from discontinued activities		(1,790)
Losses from disposals:		
Loss on write-off of undepreciated net assets		(2,105)
Other expenditures related to discontinued operations	<u> </u>	<u>(4,114)</u>
Total loss from discontinued operations	<u>\$</u>	<u>\$(8,009)</u>

R. RESTRUCTURING CHARGES

The Museum undertook a series of staff reduction initiatives in response to the unprecedented economic challenges it faced in 2009. The goal of these necessary, though difficult, actions was to position the Museum to align operating expenses with the significant decrease in income from the operating endowment. Reductions were achieved through a combination of voluntary retirements, involuntary personnel reductions, attrition, a hiring freeze, and the expiration of staff contracts. Voluntary retirement incentive packages were offered to Museum employees age 55 or older with at least 15 years of service.

Restructuring expenses of \$2.8 million and \$20.2 million in fiscal years 2010 and 2009, respectively, are recorded in the non operating section of the Statement of Activities to reflect severance and related charges resulting from the reduction initiatives. In 2009 Merchandise operations accounted for \$3.6 million of the expense, while the remaining \$19.4 million of expense is attributed to union and non union staff throughout the Museum. Voluntary retirement packages were accepted by 96 employees, including 9 in Merchandise. There were 128 positions eliminated through involuntary reductions, including 67 in Merchandise. In 2010 the additional \$2.8 million was mostly attributable to union and non-union staff throughout the Museum and included 7 additional people.

Employee-related liabilities are expected to be utilized by the end of Fiscal Year 2011 as obligations are satisfied.

Balances outstanding at June 30, 2010 (in thousands) and included in accrued expense were:

	<u>Severance and Related Charges</u>
Balance July 1, 2009	\$16,883
Charges	2,787
Cash and other costs	<u>(18,837)</u>
Balance June 30, 2010	<u>\$ 833</u>

Categories of Membership

ANNUAL MEMBERS

	2010	2009
National Associate (\$50)*	47,045	40,228
National Friend (\$275)*	2,778	2,995
Met Net (\$60)	31,126	27,646
Individual (\$95)	26,038	26,109
Family/Dual (\$190)	21,976**	21,072**
Sustaining (\$500)	8,033	8,322
<i>Supporting</i>		
Contributing (\$1,200)	1,078	1,003
Donor (\$1,800)	509	537
Sponsor (\$4,000)	449	459
Patron (\$8,000)	85	97
Patron Circle (\$12,000)	50	53
President's Circle (\$20,000)	35	33
	<u>139,202</u>	<u>128,554</u>

MEMBERS OF THE CORPORATION

	2010	2009
Fellows for Life	504	517
Fellows in Perpetuity	199	201
Benefactors	269	271
	<u>972</u>	<u>989</u>
Total	<u>140,174</u>	<u>129,543</u>

* Nonresident Memberships

** Includes Life Members

Members of the Corporation

Benefactors

Warren J. Adelson
Brooklyn Museum
Maureen K. Chilton
Carole Moran
Bijan Mossavar-Rahmani
Sharmin Mossavar-Rahmani
Bonnie J. Sacerdote

Foundation Benefactor

Salgo Trust for Education

Declared Benefactor

David Braver

Fellows for Life

Steven Ames
Jacqueline Loewe Fowler
Roy J. Zuckerberg

Fellow in Perpetuity

Leander McCormick-Goodhart
in succession of Hugh Trumbull Adams

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Gifts of \$1,000 or more
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Mrs. John W. Annan
Plácido Arango
Mrs. Douglas Auchincloss
Mr. and Mrs. Sid R. Bass

Mr. and Mrs. Robert A. Belfer
John Berggruen
Leon D. Black
Ambassador W. L. Lyons Brown
Katherine F. Brush
Mary L. Bundy
Mrs. Jackson Burke
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Mr. and Mrs. Gilbert Butler
Mrs. B. Gerald Cantor
Judith and Russell Carson
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Mark Fisch and Rachel Davidson
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The Honorable Sir David Gibbons and Lady Gibbons
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Joyce Frank Menschel
Richard L. Menschel
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Roy R. Neuberger
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Bruce C. Ratner
Gabrielle H. Reem and Herbert J. Kayden
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Mr. and Mrs. Erving Wolf
Mrs. Charles Wrightsman
Anonymous

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 George C. and Ursula E. Andreas
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Atif Toor
Designers

CHILDREN'S PRODUCTS AND ART SUPPLIES

Krista Rauth
Buyer

John Murphy
Assistant Buyer

PRINTED PRODUCT

Stefanie Levinson
Divisional Merchandise Manager

Will Lach
Product Development Manager

Robie Rogge
Publishing Manager

Mahin Kooros
Production Manager

Kim Cordero
Senior Assortment Planner

Linda Falken
Senior Editor

Mary Wong
Senior Production Specialist

Victoria Gallina
Gillian Moran
Production Specialists

Miriam M. Tribble
Editor

Henry Casey
Associate Editor

JEWELRY, ACCESSORIES, AND GIFTS

Janis Good
Divisional Merchandise Manager

Michael Nash
Product Development Manager

Ronald Street
Supervisor, 3D Imaging, Molding, and Prototyping

James Jacouzzi
Senior Assortment Planner

Margaret Cereola
Sandra Wiskari-Lukowski
Rita Soghanyemezian
Senior Production Specialists

Julia Temesy-Armos
Associate Production Specialist

Daniela Holban
Associate Product Data Specialist

Kim-Thu Tai
Associate Production and Quality Control Specialist

Merchandising Administration

Valerie Troyansky
General Manager of Merchandising Administration

Elizabeth Stoneman
*Senior Manager
of Merchandising
Administration*

BOOK BUYING

Marilyn Jensen
Manager and Book Buyer
Douglas Kopsco
Assistant Buyer

Retail Marketing and Publicity

Jody Malordy
*General Manager of
Marketing and Publicity*
Meredith Ballen-
Brownstein
*Senior Manager, Creative
and Production*
Janice Herrmann
*Senior Manager, Direct
Marketing*
Janice Yablonski
*Senior Manager,
E-Commerce*
Narmeen Husain
Publicity Manager
Nicole Levine
*E-Commerce Marketing
Manager*
Ben Slaymaker
*E-Commerce Technology
and Content Manager*
Andrea Juda
Associate Creative Manager
Kathleen Paton
Product Copy Editor
Juliana Pereira
E-Commerce Analyst
Heather Shaw
*Associate Manager of
Graphic Design*
Matt Leskovic
*Associate Marketing
Analyst*
Tiffany Sombat
*Associate E-Commerce
Editor*

Retail Store Operations

Will Sullivan
*General Manager, Retail
Sales*
Cathryn Leon
*Senior Manager, Retail
Store Operations*
Rochelle Calvanese
Administrative Assistant

VISUAL MERCHANDISING

Kathy Mucciolo-Savas
*Senior Manager, Visual
Merchandising Store
Planning*
Allison Rachlis
*Assistant Manager of
Visual Merchandising*
Noriko Sugiura
Assistant Graphic Designer
Buster Seccia
*Visual Merchandising
Assistant*

Murphey Wilkins
*Visual Merchandising
Assistant, part-time*

MAIN GIFT SHOP

Benjamin Hansen
Senior Store Manager
Jeffrey Johnson
Mohammed Uddin
Assistant Managers
Charlotte Facey
Doreen Sutton
Assistant Store Coordinators
Jacqueline Griffith
Carmen Irizarry
Store Group Leaders
Skye Davis
Cebert Malcolm
Desiree Thurman
*Senior Store Group Leaders,
part-time*
Brandon Beckstrom
Krista Hannesson
Jill Jacobs
Elizabeth Kottakis
Sonya Miller
Meredith-Lyn Olivieri
Patrick Valentine
*Store Group Leaders,
part-time*
Johanna Abolafia
Roxanne Baldwin
David Bodenschantz
Lexine Bondoc
Vicente Chu
Alfonso Clark
Jessica Corcino
Lydia Demidova
Israt Jahan
Shaki Jannat
Elizabeth Kaemmerle
Nicholas Montana-
Walkonis
Madelyn Ostolaza
Pamela Rice
Maren Ryan
Jonta Sanders
Bernice N. Todres
Dilara Wadud
Barbara Withers
Eva Wolff
*Senior Store Salespersons,
part-time*
Joan Alexander
Jill Amadei
Allison Crutchfield
Dianne Davis
Terry Foster
Marguerite Franco
Alberto Hamonet
Phillip Johnson
James Kay
Claudia Marino
Rose Ramdassie
Wanda Saleh
Jennifer Solomon
Amanda Williams
Regina Zvoma
*Store Salespersons,
part-time*

Joshua Micelotta
Alexander Oleksyn
*Store Stockpersons,
part-time*

MEZZANINE GALLERY

Michael Hladky
Senior Store Manager
Lorraine Engelman
Michael Helt
*Assistant Store
Coordinators*
Barbara Sussman
*Store Group Leader,
part-time*
Marianne Hong
*Senior Store Salesperson,
part-time*

REMOTE SALES/SPECIAL EXHIBITIONS

Carolina Morales
Senior Store Manager
Leila Bondoc
John Colombo Jr.
Ana McCullough
*Assistant Store
Coordinators*
Rosa Solis
*Senior Store Group Leader,
part-time*
David Fetzer
Thelma Jackson
Christinia Lee
Daniel Loor
Peter Maxwell
Reshma Soodeen
*Store Group Leaders,
part-time*
Julissa Arias
Danielle Beurket
Joanne Boccia
Bjarne Buchtrup
Daniris Burgos
Genevieve Capozzoli
Maria Dulce Castillo
Shirley Chapin
Lisa Chen
Scott Clevens
Jennifer Collado
Dominique Dorcilien
Charlotte Feldman
Lynette Fernandez
Rita Fitzgerald
Cynthia Franz
Jessica Frias
Charmaine Grant
Georgina Herb
Dulcie Johnson
Vladimir Julien
Sherman Kobrin
Jordan Levine
Yolanda Llanos
Yvette McArthur
Sheila Metcalf
Nadia Saleh
James Scott
Christopher Singh
Jean Tibbetts
*Senior Store Salespersons,
part-time*

Lauren Castro
Jason Emralino
Eric Kaczmarczyk
Mila Luna
Rudolph Martorella
Ruby May
William Miranda
Nadya Richards
Helene Steinhauer
Christina Viera
Elizabeth Yilmaz
Store Salespersons, part-time

STOCK SERVICES

Tariq Elahie
Assistant Manager
David Pettie
Frantz Sannon
*Senior Store Group Leaders,
part-time*
Sam Branman
Jacqueline Springer
Elizabeth Young
Christopher Yuen
*Senior Store Stockpersons,
part-time*

THE CLOISTERS

Sheryl Ali
Store Manager
Raina Roe
Assistant Store Manager
Peter Garcia
Rosna Khatun
Adeka Stupart
*Senior Store Salespersons,
part-time*

KENNEDY AIRPORT

Simon Mo
Senior Store Manager

Terminal 4
Carolyn Messina
Assistant Shop Manager
Sherrie-Lee Mohammed
*Store Group Leader,
part-time*
Muhammed Aslam
Susan Chung
Jessica Lopez
*Senior Store Salespersons,
part-time*

Terminal 8

Leticia Florencio
Noowbasie Hossein
*Store Group Leaders,
part-time*
Masazumi Kudo
Padmoutie Ramroop
*Senior Store Salespersons,
part-time*

LAGUARDIA AIRPORT

Millie McGarrity
Store Manager
Jodian Wint
*Store Group Leader,
part-time*

Michelle Peralta
James Puccio
*Senior Store Salespersons,
part-time*

MACY'S HERALD SQUARE

David Frankel
Store Manager

NEWARK LIBERTY AIRPORT

Maged Mikhail
Store Manager
Alfredo Perez-Feliz
*Senior Store Group Leader,
part-time*
Maria Ferrao
Ricardo Hernandez
Andreia Oliveira
Cristina Yanez
*Senior Store Salespersons,
part-time*
Jose Pina
Victoria Sanchez
*Store Salespersons,
part-time*

ROCKEFELLER CENTER

Maureen McGrath
Senior Store Manager
Luis Feliciano
Assistant Store Manager
Pedro Lucas
Karen Sonn
Assistant Store Coordinators
Sandra Fukawa
Tiemoko Toure
*Store Group Leaders,
part-time*
Ji Shin
*Senior Store Salesperson,
part-time*
Adelina Batallones
Travis Boatright
Cynthia Chin
Marilyn Conroy
Jean Dierks
Sandra Erickson
Maureen Gillis
Michelle Lapertosa
Lucienne Murtha
Katherine Navarro
Elaine Norman
Steven Proffitt
Candace Rogati
Aleksandra Savovic
Olga Szabo
Stephanie Terril
Inna Tkach
Barbara Tomei
Janifer Youmans
*Store Salespersons,
part-time*
Diego Reyes
*Senior Store Stockperson,
part-time*
Luis Negron
Jason Park
Steven Perez
*Store Stockpersons,
part-time*

Ray Abbensetts
Raouf Ameerally
Michael Doscher
Michael Guercio
Jose Negron
Todd Rivera
Maintainers

ROOFING SHOP

Daniel Medina
Supervising Maintainer
Marvin Aranda
Adrian Cruz
Noel Fernandez
Patrick Ryan
Maintainers

VEHICLE DRIVERS

John Mayers
Supervising Maintainer
Ed Cramer
Vincent Lauria
Maintainers

Special Exhibitions, Gallery Installations, and Design

Linda Sylling
Manager for Special Exhibitions, Gallery Installations, and Design
Patricia A. Gilkison
Associate Manager for Special Exhibitions and Gallery Installations
Sian Wetherill
Senior Exhibition Analyst
Emil Micha
Senior Graphic Design Manager
Sophia Geronimus
Sue Koch
Graphic Design Managers
Connie Norkin
Senior Graphic Designer
Norie Morimoto
Graphic Designer
Mortimer Lebigre
Kamomi Solidum
Associate Graphic Designers
Janet Barad
Graphic Design Assistant, part-time
Michael Batista
Daniel Kershaw
Michael Langley
Exhibition Design Managers
Michael Laphorn
Exhibition Designer
Clint Ross Coller
Richard Lichte
Lighting Design Managers
Ryan Schmidt
Assistant Lighting Designer
Jo Glenn
Assistant Manager for Printed Materials
Joseph Smith
Production Manager

John Muldowney
Production Specialist
Andrey Kostiw
Label Specialist
Patricia Llosa
Design Workflow Coordinator
Christopher Gorman
Administrative Assistant

Engineering

Eugene Mianti
Chief Engineer
William Foley
David Gomez
Christhian Mora
Eric Wrobel
Associate Chief Engineers
Maik Atlas
Assistant Chief Engineer
Valerie Morgan
Assistant for Administration

ELECTRIC SHOP

Saul Cohen
Supervising Maintainer
Jan Bierowiec
Paul Diaz
Greg Piscitello
Ricardo Serrano
Ishmael Vargas
Dariusz Zablotny
Maintainers

ENGINEERING SHOP

Chatnarine Mahabir
Brian O'Connor
Mike Valencia
Supervising Maintainers
Gurdatt Bissessar
Jenerro Bollin
Chandrabhan Chandlall
Laszlo Cselenszky
Christopher Donegal
Joseph Gibbs
Duane Hunter
Edward Jelic
Thomas Jewels
Charles Lacey
Krishna Lachhman
Corsi Norniella
Ramon Paredes
Benita Perez
Jon Peterson
Conrado Quintero
Oscar Rivera
Sahupaul Shiwram
Peter Sotiropoulos
Maintainers
Julio Garcia
Rupert Massop
Bhikramadit Misir
Reginald Murrell, Jr.
Raymond Rosado
Paula Uribe
Assistant Maintainers

LAMPING SHOP

Levent Oklu
Supervising Maintainer
Colm Feehan
William Lopez
Andrzej Poskrobko
Prabhu Shiwamber
Wayne Tong
Maintainers

PLUMBING SHOP

Edward Monuszko
Supervising Shop Foreman
David Mendez
Frank Pizzolo
Mikhail Plyas
Augusto Valente
Maintainers
Rawle Campbell
Assistant Maintainer

ENGINEERING, THE CLOISTERS

Robert Kenny
Associate Chief Engineer
Chabilall Narsayah
Supervising Shop Foreman
Devendra Mahadan
Hector Medina
Richard Rivera
Maintainers

CUSTODIAL SERVICES, THE CLOISTERS

Norman Gayle, Jr.
Supervising Maintainer/Cleaner
Richard Cestero
Gabriel Chevez
Richard Solis
Selvin Tapia
Assistant Maintainers/Cleaners

Security Department

John Barelli
Chief Security Officer
Jose Rivero
Manager of Security
Sean Simpson
Senior Associate Security Manager
Robert Carotenuto
John Packert
Mario Piccolino
Associate Security Managers
David Canu
Edward Devlin
Assistant Security Managers
Aimes Vasquez
Security Coordinator
Sean Begley
Administrative Assistant
Izabella Dudek
Leslye Saenz
Dispatchers
Guido Alvarez
Olivia Boudet
Patrick Casey

Dennis Clerkin
Lambert Fernando
Frederick Fleisher
Richard Haffner
Mary Hershberger
Emanuel Hiles
Christopher Howell
Michael Kochan
Gretchen McCabe
Paul McHale
Tommy Mishima
Arta Narkaj
Antonio Nicolino
Theodora Taylor
Ana Tolentino
Fabricio Trejos
Felix Velazquez
Terrance Walker
Thomas Walsh
Michael Wozniak
Associate Dispatchers
Raoul Baptiste
Assistant Dispatcher
Hiram Pabon
Chief Supervising Security Officer
Haitham Abdullah
Norman Alcantara
Yvette Anzaldua
Ronald Boyer
John Camperlengo
John Canzoneri
Joseph Conte
Jose Cotti
Cane Dojcilovic
Garrett Gardell
Randolph Harris
Erik Haynes
John Healy
Christian Hudon
John Leung
Raymond Marmo
Philip McRae
Mary Meda
Herman Merino
Richard Mirabile
Mark Norton
Jose Ortega
Qamil Osmani
Athir Shayota
Moonasar Sohan
Robert Trumbull
Richard Wheeler
Senior Supervising Security Officers
Fabian Berenbaum
Joseph Colon
Lourdes Colon
Kevin Franke
Arnold Ludmer
Drew Samuels
Eliko Yefre
Kristina Zefi
Supervising Security Officers
Edward Acquaviva
Kossi Adjivanou
Komlan Agbodji
Sunday Agbonlahor
Ashraff Ali
Syed Ali

Joycelyn Alleyne
Peter Altescu
Jorge Alvarado
Francis Amar
Abdelmonem Amin
Lisette Anderson
Charles Andresen
Mark Andrews
Vladimir Anichkin
Raul Arce
Danusca Badek
Jae Bai
MD Baqui
David Barney
James Beckwith
Hyejoong Berman
Orpha Bessey
Andrea Blas-Paredes
Harris Bleckley
John Bolton
Youlia Bontcheva
Christopher Boynton
Samuel Bradford
Alganal Branch
Adelaide Browne
Movin Browne
Dominique Brysselbout
Keo Bun
Ferdinand Burghoffer
Jaime Cabanban
Giancarlo Calicchio
Matthew Callinan
Anthony Camarda
Michelle Camisa
David Campbell
Nathalie Carmant
Philip Carpo
Jorge Castro
Maureen Catbagan
Wah Yuen Chang
Shamim Chowdhury
Wayne Chua
Cheick Cisse
Megan Cleary
Phillip Clepper
Thomas Cobbinah
Louis Colon
Andrew Constable
Pamela Cooper
Thomas Cordero
Joseph Cortazzi
David Crane
Rafael Cuesta
Bardhok Cukaj
Alfred Cukalla
James Cunningham
Margaret Curanovic
Desire Dahie
Jesus David
Tuddy David
Alibert Davies
Arthur De Guzman
Ricardo De La Espada
Emilio Del Pozo
Clark Delbrune
Carlos Delgado
Reineke Den Uijl
Joseph DeSantis
Jean Dietz
Lincoln Dipnarinesingh

Nikolai Dmitriev	Mintradawa Khelawan	Steven Perelli	Nanette Villanueva	Damian Mantzavinos
Dhurata Doda	Antonio Kho	Samuel Perry	Michael Villarosa	Marie McAuliffe
Saida Donoso	Mykhaylo Khomyn	Churraman Persaud	Jean Villefranche	Marne Meisel
Thomas Donovan	Bebe Kishun	Lennox Peterson	Muhammad Waheed	Anna Mikhailvoskaia
Naseeb Dookie	Ivan Koev	Valbona Pica	Jason Wallenstein	Chris Molluso
Adrian Duka	Zef Kolaj	Joseph Piscopia	Glenneva Walwyn	Norha Monroy
Kwami Dumor	Bozena Konefal	Jorge Polanco	Leslie Watson	Danielle Morettini
Frazier Dyyon	Yevgeny Kotlyar	David Preniszni	Owen Weber	Winston Moriah
Jose Egasan	Dusan Krajan	Albert Pride	Ethan Weinheimer	Sugey Mosquera
Giacomo Faiella	Carla Kraus	Lenore Prince	Adam Weldon	Mustafa Muhammad
Hasan Fall	Michael Krause	Brian Pryor	Cindy Williams	Thomas Murphy
Alfred Farrar	Gregory Kwiatek	Vera Qehaja	Gladstone Williams	Paul Murray
Jorge Figueroa	Najuma Lacon-Sanchez	Mohamed Rahimi	Mark Willis	Daniel Nelson
Eugene Fiore	Anthony Lahara	Khandker Rahman	John Windbiel	Lawrence Nowicki
Sharon Fitzpatrick	William Landolfi	Boris Rakhmimov	Michelle Wladich	Phillip O'Connor
Rafael Flores	Edwin Lanuza	Ponciano Ramirez	Yat Kwong Wong	Luis Ospina
Gustavo Fondeur	John Laughner	Annie Rik-Prashad	Nathan Wright	Phil Padwe
Ozzie Forney	Vincenza Lauria	Louis Romero	Tadevsz Wroblewski	Deborah Palmer
Iryna Forostyan	William Law	Evelyn Rosa	Yoichiro Yoda	Ines Pandelli
Raymond Fortier	Lia Lebedeva	Marisela Rosenberg	Peter Zapryluk	Sandy Paul
Anthony Foster	Emilie Lemakis	Michael Rozenblit	<i>Senior Security Officers</i>	Joel Penzo
Henry Freeman	Anthony Lenzo	Rebecca Rudolph	Mosammat Akhter	Alexander Pogorelyy
Anthony Galluccio	Irina Levitskaya	Gilberto Ruiz	Francheska Alcantara	Michael Powell
Jerry Gangarossa	Mark List	Ryuji Saita	Masoomah Ansari	Alrenzo Pressley
Geraldine Garcia	Valentino Lopez	Hardat Sallick	Konstatain Antonovsky	David Pugh
Raul Garcia	Yohan Lozano	Paul Salow	Kenneth Applebaum	Raphael Ramnarine
Yonel Georges	Edlira Luca	Crescenzo Sangiovanni	Ivan Arocha	Jahmon Reed
Joseph Giardina	Thomas Luckey	Chris Sangiovanni	Jonathan Bach	Matthew Rodman
James Gilbert	Julius Magbanua	Thanavut Sankanung	Anneliese Badke	Eric Sadlon
Marta Giuzio	Charles Maniscalco	Robert Schirmer	Perry Bialow	Catalina Salazar
Aleksander Gjoni	Abel Martinez	Laurie Schnee	George Bistransin	Joshua Sevits
Dmitry Gluzman	Apolonio Martinez	John Schopfer	Astride Blaise	Alexandra Singer
David Gould	Richard Massie	Ellen Schulz	Joshua Bricker	Luz Solarte
Carlos Goycó	Aung Maw	Frank Serrano	Patrick Bringley	Dmitri Stepa
Michael Grant	Sherain McAdams	Maureen Shanahan	Katherine Brooks	James Toolan
Nicholas Gregoire	Daniel McCabe	Julie Shapiro	Steve Butler	Justin Torres
Marvelyn Gregorio	Vincent D. McCall	Peter Sharkey	Owen Caliento	Heather Warner
Mark Gross	Dave McDonald	Clarence Shelto	James Castiglione	Sarah Wauchope
Roland Guignard	Megan McGettrick	Yan Shkolnik	Maricela Chavez	Cody Westphal
Zakher Hamad	John McLoughlin	Donald Sinisi	Francis Corcoran	Joanna White
Okyun Han	John Meda	Sharmaine Small	John Corda	Natalie Willemsen
Wilbert Harding	Miriam Mendez	James Smith	Juan Correa	Obi Wilson
Ritva Haukemaa	Mihaela Micu	Larson Smith	Michael Cortez	Calvin Wright
Roza Haxhari	Derek Miles	Seunarine Sohan	Rachel Cowart	Raquel Yehudah
Barry Hayden	Pamela Miller	Jillian Solorzano	Carol Ditmars	Maria Yuksek
Gerald Hazzard	George Mittag	Matthew Sommer	Larry Docdocil	<i>Security Officers</i>
Patricia Healy	Fanny Mon	Barbara Spina	Sonja Eklund	Nedal Abdel-Jabbar
Robert Hillman	Glennie Montgomery	Daniel St. Germain	Carmela Emanuele	Kossi Acolitse
Myrtle Holmes	Renelda Moore	Vitaly Starostin	James Frawley	Steve Browne
William Hrabar	Jamie Moriarty	Gerasimos Stathatos	Thomas Gallucio	Warren Bruce
Ronald Huang	Maglensie Motley	Barry Steely	Joey Garcia	Patrick Collison
MD Hussain	Albert Mulder	Alex Stolyarov	Douglas Geiger	Anthony Cruz
Nguyen Huynh	Stephen Naidu	Matt Stueck	David Godfrey	Francesco Destro
Gennady Inkateshta	Meldine Nelson	Thomas Sukhu	Diana Gonzalez	Edriseau Forbes
Eric Isacson	Natalie Neptune	Djoni Surja	Luce Haxhari	Shurald Forde
Logan Jacobsen	Thomas Ng	Robert Surowiec	Lynn Heinbach	Curtis Horne
Carole Jamison	Abaline Nieves	John Sylvester	Peter Hoffmeister	Victor Kan
Marek Jamroz	Theresa Noel	Paola Tavarez	Terry Ivory	Edward Leonard
Aaron Jeter	Angelo Noto	Patricia Taylor	Andrew Jones	Rogelio Maclang
Garland Johnson	Mitchell Ocean	George Teodorescu	Benjamin Kator	Christopher Marlow
Christopher Jones	John O'Connor	Alfred Thomas	Damian Katz	Frederick McCampbell
Andrew Joor	Roger Ohanian	Jacinto Tolentino	Majlimda Kolichi	Jose Muchayppina
Alexis Joseph	Kevin O'Leary	Irina Tolmacheva	Erica Kudisch	Ola Ogunbodede
Farizan Kalloo	Serafina Ordaz	Sergei Tratsevski	Kimberle Kutch	Angel Rivera
Jaisingh Kandhai	George Pabi	Cesar Turcios	Louisa Lam	Ken Romeo
Atal Kapoor	Allan Palomo	Gabriella Tusu	Felice Lauro	Michael Schur
Silvia Karamanoleva	Andrew Passantino	Raphael Uwechie	Fateh Lohani	Eric Scott
Henry Keteku	Ann Peck	Alberto Valerio	Luis Lozada	Kingsley Stanley
Anton Khavin	Edward Penny	Michael Varley	Joseph Manasherov	Alfredo Torres
Jeff Khazan	Njazi Peqini	John Velez	Gregory Mann	Michael Valentine

Benny Williams
Senior Special Officers

Betsuaye Abia
Craig Culver
Mary Ann Galvin
Nora Hamilton
Edward Lamouth
Andrea Lawrence
Emilio Perez
Michael Scholz
Michael Sturm
William Vance
Billy Zias
Special Officers

Terrence Long
Shawn Murphy
Dennis Pearce
Patrick Rogan
George Schwemmer
Brendan Sheehy
Eugene Weiss
William Westfield
Senior Fire Safety Officers

Michael Steel
Fire Safety Officer

James Verga
*Supervising Security
Departmental Technician*

Michael Lombardo
*Senior Security
Departmental Technician*

INSTRUMENTS/
ELECTRONIC SHOP

Basil Pascall
Supervising Maintainer

Alberto Apone
Rabindran Thakoor
Maintainers

LOCKSMITH SHOP

Noel Haughton
Supervising Maintainer

Robert Giamanco
Assistant Maintainer

SECURITY, THE
CLOISTERS

Theodosios Kypriotis
*Associate Manager of
Security*

William Necker
*Assistant Manager of
Security*

Harold S. Jones
*Chief Supervising Security
Officer*

Ana Cotti
Margarita James
Gerald Kaye
Anthony Lang
Robert Oberkehr
Bernard Rowan
Alfredo San Diego
George Spencer
Vijaia Suraj
*Senior Supervising Security
Officers*

Hannibal Bourne
Claire Charles
Frank Nunez
Taharka Omowale
Robert Shnatman
Octavio Solano
Sean Turner
Niran Venus
Senior Special Officers

Benjamin Akakpo
Christopher Andrews
Ivette Caballero
Veronica Clough
Howard Comeau
Ezekiel Ebinum
David Ferrando
Kenneth Hesselbacher
Melvin Johnson
Alphonse Kiaku
Eric Miller
Chris Muenchinger
Leila Osmani
Jorge Rivera
Tomas Romero
Stephen Schier
Jason Wilson
Senior Security Officers

Sophia Montalvan
Security Officer

Volunteer Organization

Margaret Evans
Volunteer Chair

Frances Garrett
*Manager of Volunteer
Activities*

Gloria Abrams
Librarian

Lucinda Ballard
Barbara Clarkin
Frances Cookenboo
Nancy Cruickshank
Joepi Gill
Ruth Henderson
Elizabeth Kehler
Joan Kleinman
Changwha Koo
Andrea Lakian
Judy Leheny
Ellen Needham
Wendy Nolan
Kathy Sargent
Diana Smith
Faith Wittner
Program Chairs

Emeriti

Philippe de Montebello
Director Emeritus

Wen C. Fong
*Curator Emeritus,
Asian Art*

Yvonne Hackenbroch
*Curator Emerita, European
Sculpture and Decorative
Arts*

Prudence O. Harper
*Curator Emerita,
Ancient Near East*

Marilyn Jenkins-Madina
*Curator Emerita,
Islamic Art*

Nobuko Kajitani
*Conservator Emerita,
Textile Conservation*

Christine Lilyquist
*Curator Emerita,
Egyptian Art*

Helmut Nickel
*Curator Emeritus,
Arms and Armor*

Richard E. Stone
*Conservator Emeritus,
Objects Conservation*

William D. Wixom
*Curator Emeritus,
Medieval Art and
The Cloisters*

Senior Research Scholars

Susan Allen
Barbara Ford
Johanna Hecht
Elizabeth J. Milleker
Oscar W. Muscarella
Elena Phipps

Staff Retired During the Year July 1, 2009, to June 30, 2010

Susan Allen
*Associate Research Curator,
Egyptian Art*

Kevin Avery
*Associate Curator,
The American Wing*

William Barrette
*Senior Restorer,
Egyptian Art*

Lucy Belloli
*Conservator, Paintings
Conservation*

Virginia Budny
*Research Assistant,
European Paintings*

Blair Calhoun
Maintainer, Rigging Shop

J. Nicholas Cameron
*Vice President for
Construction, Office of
the Vice President for
Construction*

Rosalia Cancian
*Senior Typesetter,
Office Services*

Mark Codd
*Inventory Planner,
Inventory Planning and
Allocation*

Rudolph Colban
*Conservator, Objects
Conservation*

Everett Fahy
*John Pope-Hennessy
Chairman, European
Paintings*

Jean Fang
*Senior Manager, Store
Planning and Repair,
Retail Operations*

Barbara Ford
Research Curator, Asian Art

Gabriel Franco
*Senior Security Officer,
Security*

Dennis Fuller
*Senior Security Officer,
Security*

Wesley Gayle
*Senior Special Officer,
Security*

Hadie Harris
*Senior Security Officer,
Security*

Johanna Hecht
*Associate Curator,
European Sculpture and
Decorative Arts*

Shirley Jones
*Senior Supervising Security
Officer, Security*

Tina Kane
*Conservator, Tapestry
Restoration, The Cloisters*

Rimma Kashtelyan
*Senior Security Officer,
Security*

Charles Kelly
Maintainer, Elevator Shop

Tertia Kiesel
*Manager for Human
Resources Administration,
Human Resources*

Carl Koivuniemi
*Deputy Chief Planning and
Budget Officer, Planning
and Budget*

Ruth Kozodoy
Senior Editor, Editorial

Edouard Kubadidi
*Senior Security Officer,
Security*

Margaret Lawson
*Associate Conservator,
Paper Conservation*

Jane Lewis
*Senior Security Officer,
Security*

Christine Lilyquist
*Law Research Curator,
Egyptology, Wallace
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The State of New York again provided valuable support of the Museum through the New York State Council of the Arts. We thank especially Governor David A. Paterson; Assembly Speaker Sheldon Silver; the leadership of the State Senate; our local representatives in Albany, State Senator Liz Krueger and Assembly members Jonathan L. Bing and Linda B. Rosenthal.

