

THE METROPOLITAN
MUSEUM OF ART

Annual Report
for the Year
2005–2006

The Metropolitan Museum of Art

*One Hundred Thirty-sixth Annual Report of the Trustees
for the Fiscal Year July 1, 2005, through June 30, 2006*

Presented to the Corporation of The Metropolitan Museum of Art November 14, 2006

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A Grateful Acknowledgment

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: Funding from the Congress of the United States for the rehabilitation of the Museum's main outdoor steps at 82nd Street and continued funding from the Institute of Museum and Library Services and the National Endowment of 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.

Recent Acquisitions, 2005–2006, published by the Museum as the Fall 2006 *Bulletin*, is a companion to this Annual Report. For those who do not receive *Recent Acquisitions*, copies of this special volume may be purchased in the Museum bookshop.

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Report from the Director and the President

With an unprecedented number of special exhibitions devoted to living artists—and with the addition to the permanent collection of works by Jackson Pollock, Arshile Gorky, Willem de Kooning, and Robert Rauschenberg—the past year was particularly rich for modern and contemporary art at The Metropolitan Museum of Art. Last fall's remarkable program of exhibitions—including the enormously successful “Vincent van Gogh: The Drawings” as well as “Fra Angelico” and “Prague, The Crown of Bohemia, 1347–1437”—drew the largest holiday crowds in eleven years. And in a world of shrinking borders, the opening of the Museum's first and only overseas office in Geneva last March will allow the Metropolitan to continue to broaden its international scope and build new bridges between the Museum and its established colleagues and potential partners worldwide.

Acquisitions

Jackson Pollock's *Number 28, 1950* came to the Metropolitan, along with sixty-four other outstanding examples of post–World War II art, as part of Muriel Kallis Newman's exceptional collection, promised in 1980 and acquired this year. A fine complement to the slightly larger poured painting *Autumn Rhythm*, which the Museum purchased in 1957, *Number 28, 1950* is another of the artist's stunning mural-sized “drip” paintings but is distinguished among that series of works by the artist's use of a brush in a few areas of the canvas. A half-interest promised gift from Steven A. Cohen made possible the acquisition of Robert Rauschenberg's *Winter Pool* (1959), just in time to take its rightful place as a highlight of last spring's exhibition of Rauschenberg's groundbreaking Combine paintings. The Museum also purchased a few select works by contemporary artists, including a provocative series of lithographs by Kara Walker and one of Robert Polidori's quietly poignant photographs of New Orleans in the aftermath of Hurricane Katrina.

The permanent collection also was enriched by many significant gifts and purchases, ranging from a delicately carved Egyptian votive offering from the second half of Dynasty 18 to a scale model of the new World Trade Center transportation hub given by the project's architect, Santiago Calatrava. For European Paintings, a gift from Mark Fisch and Rachel Davidson, in honor of Jayne Wrightsman Curator Keith Christiansen, funded the purchase of *The Penitent Magdalen*, an exceptionally moving painting by Corrado Giaquinto. Lila and Herman Shickman gave the Museum one of Jean-Auguste-Dominique Ingres's first Raphaelesque paintings, *The Virgin Adoring the Host*. A bequest from the late Rita Markus included a number of important Dutch paintings and drawings. Thanks to the generosity of the Oscar L. Tang family, the Museum acquired several fine Chinese paintings from the C. C. Wang Family collection. Increasingly strict acquisition policies, combined with ever-climbing prices, have made the acquisition of ancient art more difficult, but the Museum was able to add a few distinctive antiquities to the collection, including a strigilated Roman sarcophagus that dates to the early third century A.D. The past year's acquisitions are described in further detail in the fall 2006 *Bulletin*.

In 2004, the Metropolitan adopted new guidelines for the acquisition of ancient art. Drafted by a task force of the Association of Art

Museum Directors led by your Director, these guidelines call for greater scrutiny and transparency in the acquisitions process. As part of the Museum's commitment to greater openness, the Metropolitan was again in a leadership position when it crafted an agreement with Italy last February that called for the return of a group of disputed antiquities in the Museum's collection. Between 2006 and 2010, the Euphronios krater and twenty other objects will be returned to Italy in exchange for loans of works of equal beauty and importance.

Exhibitions

Although they are among his most ingenious and striking creations, Vincent van Gogh's drawings have often been overshadowed by the fame and familiarity of his paintings. Last fall's “Vincent van Gogh: The Drawings” was the first major exhibition in the United States ever to focus on these extraordinary works. Including an exceptional number of loans from the Van Gogh Museum in Amsterdam, the exhibition included drawings that, in some cases, had not been displayed together since leaving the artist's studio, affording visitors a once-in-a-lifetime opportunity to contemplate the dialogue between drawing and painting that was central to Van Gogh's development as an artist. A spring economic development survey showed that the special exhibition had an extraordinary impact on New York City as well, generating \$251 million in spending by regional, national, and foreign tourists.

Visitors had another rare treat in “Antonello da Messina: Sicily's Renaissance Master,” a small but revelatory installation of three masterpieces by one of the quattrocento's most influential painters. None of the three—including Antonello's haunting chef d'oeuvre, *The Virgin Annunciate* from the Galleria Regionale della Sicilia in Palermo—had ever before been on public view in the United States. Italian Renaissance painting was further represented this year by two other groundbreaking exhibitions: “Fra Angelico,” the first American retrospective devoted to this innovative Florentine artist and the first comprehensive presentation of his work anywhere in the world in half a century; and this summer's “Raphael at the Metropolitan: The Colonna Altarpiece,” which reunited the main panel and lunette of the Colonna Altarpiece with all the scenes from its predella for the first time in over three centuries. The main panel and lunette are among the treasures of the Metropolitan's collection, a 1916 gift from J. P. Morgan, while the predella scenes were loaned for this exhibition from museums in the United States and abroad.

“Robert Rauschenberg: Combines,” which began its international tour here last winter, was the first exhibition to focus exclusively on this significant material, created between 1954 and 1964. “Santiago Calatrava: Sculpture into Architecture” showcased sculptures in marble and bronze, drawings, and architectural models by the internationally renowned Spanish architect; the exhibition included work related to the transportation hub he designed for the World Trade Center site, currently under construction. “The Art of Betty Woodman” brought together work spanning the noted artist's career, from the 1950s and 1960s through her most recent mixed-media pieces of 2005–6, in her first U.S. retrospective. The spring Costume Institute exhibition “AngloMania: Tradition and Transgression in British Fashion” juxtaposed historical costumes with con-

temporary fashions to bring out enduring themes in British culture.

For two more contemporary artists, the Museum itself proved a stimulating venue for reflection upon issues of present-day concern. Kara Walker, known for her explorations of race, gender, and sexuality through the eighteenth-century medium of cut paper silhouettes, drew from the Museum's holdings in organizing "Kara Walker at the Met: After the Deluge," an exhibition inspired by Hurricane Katrina. "Cai Guo-Qiang: Transparent Monument," this year's installation on the Iris and B. Gerald Cantor Roof Garden, was the first solo exhibition of a contemporary Chinese artist held at the Metropolitan. The installation included four site-specific works that used both traditional Chinese motifs and everyday materials to comment on life after September 11, 2001.

The year 2006 marks the one hundredth anniversary of the Museum's Department of Egyptian Art, a milestone fittingly commemorated by the landmark traveling exhibition "Hatshepsut: From Queen to Pharaoh." The first important female head of state known to history, Hatshepsut ruled Egypt for two decades during the Dynasty 18, stabilizing the country and providing a prosperous environment in which sculpture, the decorative arts, and architecture flourished. Supplemented by loans from other American and European museums, and museums in Cairo and Luxor, the exhibition featured objects from the Metropolitan's own extensive holdings of objects excavated by the Museum's Egyptian Expedition in the 1920s and 1930s. In April, some 750 students from 117 colleges and universities got a special after-hours look at the exhibition as part of "College Students Take the Met: A Night on the Nile," the third such evening event planned by the Museum's College Marketing Group. Last year we reported on this most recent audience-development initiative, and we are pleased that it has continued to flourish.

"Hatshepsut: From Queen to Pharaoh" represented a step into the future as well as a commemoration of the past: it was one of five exhibitions this year to be accompanied by a special audio feature, or podcast, available for free download both on the Museum's website and through iTunes, Apple's online music store. Featuring acclaimed film actor and television star Sam Waterston and narrated by radio personality Nimet Habachy of 96.3 FM-WQXR, the "Hatshepsut" recording told the story of how Met Egyptologist Herbert Winlock discovered the cache of smashed Hatshepsut sculptures in the early 1920s and painstakingly reassembled them.

The Metropolitan's podcasts are designed to serve either as an illuminating complement to a walk through the galleries or as an introduction to the exhibition for a website visitor unable to come to the Museum in person. So far, the response to the podcasts has been remarkable, and with over 70,000 downloads between last October and June, the Metropolitan is proving to be an industry leader in this type of coverage. The Museum's first podcast, which featured actor Kevin Bacon reading from Vincent van Gogh's letters and debuted in conjunction with "Vincent van Gogh: The Drawings," was one of the top one hundred most frequently downloaded programs on iTunes for the duration of that exhibition. The Museum hopes to expand its use of this new technology in the coming year, enhancing the experience of the Metropolitan for its visitors and offering a taste of the Museum to our friends around the world.

Capital Projects

In March the Museum unveiled its gleaming new Fifth Avenue facade after four years of restoration, the first comprehensive cleaning of the exterior in its 104-year history. Mayor Michael R. Bloomberg, U.S. Senators Hillary Rodham Clinton and Charles Schumer, and U.S. Representatives Carolyn Maloney and Charles Rangel were among the participants in a ceremony marking the culmination of this \$12.2 million project. The facade restoration was financed by a combination of public and private support, and

the Metropolitan is especially grateful to the City of New York and the federal government for their generosity in making this landmark project possible. With the unveiling of the facade came a new design for the Museum's signature banners announcing current exhibitions. Reduced in size and reconfigured to hang below the lunette windows, the new banners allow light to flow freely into the Great Hall, bringing a new vitality to the Museum's interior just as the facade-cleaning project has revitalized the landmark exterior.

Within the building, the central focus of the "21st-Century Met" interior construction plan—work on the Leon Levy and Shelby White Court for Roman art, which will open in April 2007—reached a major milestone and brought a palpable air of anticipation, with the completion of construction and the start of interior finishing work, including art installation. The year also saw major progress in the work to expand the second-floor 19th-Century and Modern Art galleries, scheduled to reopen in late 2007, and reinstall the Native North American and Oceanic galleries, both part of the 21st-Century interior plan. The Museum remains on schedule in its work to substantially upgrade the Ruth and Harold D. Uris Center for Education and is making substantial strides in the first phase of the American Wing master plan as well.

At The Cloisters, the Early Gothic Hall reopened this summer after a five-year renovation, with completely refurbished thirteenth-century limestone windows and two dozen panels of newly conserved and reinstalled stained glass, primarily from the thirteenth and fourteenth centuries. This work was part of the larger Cloisters Building Preservation Project that has included renovations and improvements in recent years of the Nine Heroes and Unicorn Tapestries Rooms, the St.-Guilhem Cloister, and the Boppard Room, and the installation of new lighting and climate control systems in most of the galleries. We are particularly grateful to the City of New York and The Alice Tully Foundation, whose generous leadership support made these projects possible.

The preservation work at The Cloisters and on the Fifth Avenue facade brought important recognition from the New York Landmarks Conservancy when it presented its fifteenth annual Lucy G. Moses preservation awards in May and the Met was among the honorees. The awards are the Landmarks Conservancy's highest honors for excellence in historic preservation.

Visitorship

Some 205,000 visitors entered the Museum during the week between Christmas and New Year's, with well over 52,000 visitors on Friday, December 30, alone. The Van Gogh exhibition attracted some 459,972 visitors during its two-month run, shattering Museum records for attendance at a show of drawings.

The Museum's website continued to attract record numbers of visitors and serves as an increasingly important vehicle for the Museum to publicize its programs and generate revenue. The website had 20 million visitors in fiscal year 2006, an increase of 34 percent over the previous year and 25 percent over the projected figure, and generated \$8 million in revenue. Membership and development income were main drivers of this increase, with membership revenue up 78 percent from the previous year and development income up 49 percent. In both of these categories, revenues were well above projected figures.

The record-breaking holiday season and continued success of the website did not, however, significantly affect overall annual attendance in fiscal year 2006, which continued to remain steady relative to previous years. Total attendance for both the main building and The Cloisters in fiscal year 2006 was 4.5 million, only a very slight increase over 2005. A full discussion of the Museum's finances, including the impact of admissions on operating revenue, appears in the "Report of the Chief Financial Officer" on pages 60–62.

The Fund for the Met

The Museum's capital campaign, The Fund for the Met, continued to raise funds for capital projects and endowment support as well as for acquisitions. The Metropolitan raised \$66 million in gifts and pledges in fiscal year 2006 and also raised more than \$9 million in planned gifts. Gifts and pledges to the campaign now total \$757 million, and planned gifts total \$93 million.

Support for capital projects was particularly strong, with a total of over \$35 million received. Top gifts include \$8 million from The Peter Jay Sharp Foundation (part of a \$10 million grant) and \$6 million from Juliana Terian for the American Wing; a \$2.5 million challenge grant from The Starr Foundation for the Ruth and Harold D. Uris Center for Education; and a gift from Jayne Wrightsman to renovate The Wrightsman Galleries.

Several longtime friends made leadership commitments for the endowment. Endowment gifts in fiscal year 2006 totaled nearly \$29 million and include \$10 million from Mr. and Mrs. James E. Burke; \$4 million from Michel David-Weill; \$2 million from The Peter Jay Sharp Foundation (as noted above); and \$1 million gifts from Sir Joseph E. Hotung and the Brodsky Family Foundation. The Museum also received over \$3 million from the Estate of Bill Blass, bringing the final total received from this estate to more than \$26 million over four years for the Department of Greek and Roman Art. Major gifts (gifts of \$500,000 and under) totaled nearly \$7.5 million, a 7 percent increase over last year's total, exclusive of acquisitions.

Though as of July 1, 2005, new gifts supporting acquisitions are no longer counted in campaign dollars raised, securing these funds still remains a priority of the campaign. In fiscal year 2006 the Museum received more than \$24 million for acquisitions, including \$10 million from The Annenberg Foundation; \$2.5 million from Jayne Wrightsman; and gifts from Anna-Maria Kellen and from Mark Fisch and Rachel Davidson.

The Museum is grateful to the various government sources that play a crucial role in the life of the Metropolitan. We thank the Mayor and the City Council for supporting operations as well as major capital projects in the main building and at The Cloisters; the New York State Council on the Arts for an operating support grant of \$200,000, and Senators Hillary Rodham Clinton and Charles Schumer, as well as Congresswoman Carolyn Maloney, for securing \$3 million to help fund, through the Department of Transportation, the rehabilitation of the main outdoor steps at East Eighty-second Street.

Trustees, Staff, and Volunteers

James J. Ross and Richard L. Chilton, Jr., were elected to the Board of Trustees. E. John Rosenwald, Jr., who for over thirteen years has served the Museum admirably as Vice Chairman of the Board and as the head of the capital campaign, was elected Trustee Emeritus, as was Sir Joseph E. Hotung. Also elected to the board, representing the Borough of Manhattan, was Lowery Stokes Sims, President of the Studio Museum in Harlem and Chair of the Cultural Institutions Group. Prior to her initial appointment at the Studio Museum as Executive Director in 2000, Dr. Sims was a longtime curator in the Metropolitan's Department of 20th Century Art, having first joined the staff in 1972. Her deep understanding of the institution, combined with her record of accomplishments in contemporary art, makes her a vital asset to the Museum, and we were delighted to welcome her back in her new role as a trustee.

The board was saddened by the deaths of trustees Sol Shaviro, who served the board with great devotion for over thirty years, and Rokuro Ishikawa, Andrall Pearson, and Edward Palmer. We also mourned the death this year of Honorary Trustee Enid Haupt, whose extraordinary generosity to the Metropolitan over six decades

will long be remembered. Both with her husband, Ira, and continuing after his death, Mrs. Haupt provided funding in support of capital campaigns and vital acquisitions, such as Picasso's 1903 masterpiece *The Blind Man's Meal*, and made many donations of artwork, including important Chinese sculptures ranging from the first to the eighth century. The gardens at The Cloisters are maintained by an endowment that she provided in perpetuity, ensuring that these remarkable gardens will bring to life for generations to come the plants and gardens depicted in the paintings, illuminations, and tapestries of the Museum's medieval collections.

Mahrukh Tarapor, who has served for eleven years as the Metropolitan's Associate Director for Exhibitions, was named to the additional post of Director for International Affairs, Geneva Office. Mentioned at the beginning of this report, the establishment of an office in Europe reaffirms the importance of the exchange of scholarship and works of art to the Museum's mission.

Deborah Winshel, Executive Vice President and Chief Financial Officer, left the Museum this year. We thank her for her sound guidance and commitment to the Museum, and wish her well. Since coming to the Metropolitan from J. P. Morgan in 1998, Deborah brought her considerable talents to many areas of the institution, and the Metropolitan benefited enormously from her strategic and analytic abilities, business acumen, and managerial skills. Replacing Deborah is Olena Paslawsky, who was elected in June to the Office of Senior Vice President and Chief Financial Officer. Olena comes to the Metropolitan from JP Morgan Chase, where she was Controller of the Worldwide Securities Services Division.

Andrew P. Gessner was elected Chief Librarian of The Image Library, the renamed Photograph and Slide Library, responsible for management of the visual records of the Museum's vast collections. Staff promotions include Andrew Bolton as Curator in The Costume Institute, Julien Chapuis as Curator in Medieval Art and The Cloisters, and Nancy Wu as Museum Educator in Medieval Art and The Cloisters.

Two of the Metropolitan's senior staff assumed new executive responsibilities: Debra A. McDowell, previously Chief Human Resources Officer, was named Vice President for Human Resources, and Elyse Topalian, previously Chief Communications Officer, was named Deputy Vice President and Chief Communications Officer. Nina McNeely Diefenbach, Vice President for Development and Membership, assumed responsibility for overseeing the Museum's restaurant operations, in addition to her continued management of the offices of Development, Membership, and Special Events.

This year the Metropolitan learned of the deaths of a number of staff members, retirees, and volunteers, who had given, collectively, nearly four hundred years of service to the Museum. In their own way, each has left an indelible legacy somewhere in this institution and will be profoundly missed, but fondly remembered, by friends and colleagues here, but most of all, of course, by their families and loved ones, to whom we express our sincerest condolences.

Without the assistance and support of its many volunteers, the Museum could not fulfill its mission, and we are both fortunate and grateful to have such a generous and devoted group who gives of their time and talent year after year. This year, we commend Susan Eddy and Barbara Clarkin for their two years of devoted service at the head of the Volunteer Organization, and welcome its new leader, Carol Grossman, assisted by Amalia Tellez Payn. On behalf of the Museum's staff, we thank all of our volunteers, as well as our trustees, staff, members, and friends, for their many contributions to the work of the Museum and to the life of the Museum community.

Philippe de Montebello
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

Ancient Near East

GIFT

Elliptical Bowl; high tin bronze; Iran or Central Asia, Late Sasanian, A.D. 6th–7th century; 2006.109; Gift of Elizabeth S. Ettinghausen, in memory of Richard Ettinghausen

Arts of Africa, Oceania, and the Americas

GIFTS

Pulque Maker Figure; ceramic; Mexico (Jalisco, Ameca-Etztatlán), 100 B.C.–A.D. 300; 2005.255.1; Jill and Alan Rappaport

Ancestor Figure with Staff; ceramic; Mexico (Nayarit, Ixtlán del Río), 100 B.C.–A.D. 200; 2005.255.2; Jill and Alan Rappaport

Ancestor Figure with Cup; ceramic; Mexico (Nayarit, Ixtlán del Río), 100 B.C.–A.D. 200; 2005.255.3; Jill and Alan Rappaport

Male Headdress (Sogoni Koun); wood, fiber; Mali (Bamana), 19th–20th century; 2005.302.1a, b; Dr. and Mrs. Pascal James Imperato

Female Headdress (Sogoni Koun); wood, fiber; Mali (Bamana), 19th–20th century; 2005.302.2a, b; Dr. and Mrs. Pascal James Imperato

Antelope Headdress (N'gonzon Koun); wood; Mali (Bamana), 19th–20th century; 2005.302.3; Dr. and Mrs. Pascal James Imperato

Vest (Ewu); cotton, glass, wool (?); Nigeria (Yoruba), 20th century; 2005.408.1; Drs. James J. and Gladys W. Strain

Collar (Ingqosha); sinew, glass beads, button; South Africa (Xhosa, Mfengu group), ca. 1870; 2005.408.2; Drs. James J. and Gladys W. Strain

Pair of Ear Ornaments; gold; Colombia (Sínu), 5th–10th century; 2005.409.1a, b; Jan Mitchell

Labret; gold; Colombia (Tairona), 10th–16th century; 2005.409.2; Jan Mitchell

Labret Cap; gold; Colombia (Tairona), 10th–16th century; 2005.409.3; Jan Mitchell

Cylindrical Vessel; ceramic; Mexico or Guatemala (Maya), 6th–9th century; 2005.435; Anonymous Gift

Pendant with Seated Figure; jade; Mexico or Guatemala (Maya), 7th–8th century; 2005.444.1; Ina L. Schnell, in memory of Eugene A. Schnell

Textile Band; cotton, camelid fiber; Peru (Chimú or Chancay), 11th–mid-15th century; 2005.444.2; Ina L. Schnell, in memory of Eugene A. Schnell

Christ Figure Fragment; wood; Tanzania, early 19th century; 2005.459; Martin and Roberta Lerner

Bark-cloth Mask; bamboo, bark cloth, pigment; Papua New Guinea (New Britain, Kairak Baining), 1973; 2005.460.1; George and Sarah Corbin

Bark-cloth Mask; bamboo, bark cloth, pigment; Papua New Guinea (New Britain, Kairak Baining), 1973; 2005.460.2; George and Sarah Corbin

Bark-cloth Mask; bamboo, bark cloth, pigment; Papua New Guinea (New Britain, Chacher Baining), 1972; 2005.460.3; George and Sarah Corbin

Plate; ceramic; Brazil (Marajo), 8th–12th century; 2005.461; David Bernstein and Family, in memory of Jean Eugene Lions

Female Headdress (Sogoni Koun); wood, fiber, cotton, cowrie shells, seeds, wax, duiker horn; Mali (Bamana), early 20th century; 2006.225.1; Dr. and Mrs. Pascal James Imperato

Male Headdress (Sogoni Koun); wood, fiber, cotton, cowrie shells, seeds, wax, duiker horn; Mali (Bamana), early 20th century; 2006.225.2; Dr. and Mrs. Pascal James Imperato

PURCHASES

Shell Variable; shell; Papua New Guinea (Abelam, East Sepik Province), 19th–early 20th century; 2005.219; Fred and Rita Richman Gift

Standing Male Figure; gold; Colombia (Calima), 2nd–12th century; 2005.254a, b; Funds from various donors

Textile Tunic; camelid fiber; Peru (Inka), 1400–1530; 2005.288; Nathan Cummings Fund, Fred and Rita Richman Gift, funds from various donors

Head Covering; camelid hair; Peru (Nasca), 1st–2nd century; 2005.353; Funds from various donors

Woman's Ritual Skirt (Lawo Butu); cotton, glass beads, shell; Indonesia (Flores Island, Ngada Regency), late 19th–early 20th century; 2006.2; Fred and Rita Richman Gift

Triptych Icon: Ewost' atéwos and Eight of His Disciples; wood, tempera, cord; Ethiopia, late 17th century; 2006.98; Louis V. Bell Fund

Manuscript: Arganona Weddase; parchment, tempera, leather, wood, fiber; Ethiopia (Lasta), late 17th century; 2006.99; Louis V. Bell Fund

Woman's Ceremonial Underskirt; bark cloth, raffia threads; Democratic Republic of the Congo (Kuba, Bushoong), early–mid-20th century; 2006.124; William B. Goldstein and Holly and David Ross Gifts, funds from various donors

Nicolaas Henneman, Dutch; *Zulu in Leopard Costume*; coated salt or light albumen print from a wet collodion on glass negative, summer 1853; 2006.359; Ross Family Fund and the James J. and Laura Ross Fund

Nicolaas Henneman, Dutch; *Zulu Warrior with Ox-hide Shield*; coated salt or light albumen print from a wet collodion on glass negative, summer 1853; 2006.360; James J. and Laura Ross Fund

American Decorative Arts

GIFTS

Martha Kittredge, American (New England); *Embroidered reticule*; cotton thread on cotton fabric, 1811; 2005.272; Gift of Julia Van Rensselaer Smith and Elizabeth Hoxsie Patterson

Wall-tie; wrought iron; American, ca. 1750; 2005.320; Gift of William McMillen, in memory of Loring McMillen

John R. Wendt, American; *Cake knife*; silver, ca. 1865; 2005.321.1; Gift of David Allen Hanks, in memory of Elizabeth Dixon Hanks

William Gale and Son, American; *Spoon*; silver, ca. 1852; 2005.321.2; Gift of David Allen Hanks, in memory of Elizabeth Dixon Hanks

Goodnow & Jenks, American; *Pair of casters*; silver, ca. 1900; 2005.321.3a, b–4a, b; Gift of David Allen Hanks, in memory of Elizabeth Dixon Hanks

Kalo Shops, American; *Bowl*; silver, ca. 1865; 2005.321.5; Gift of David Allen Hanks, in memory of Mrs. Robert Hixon Glore

Whiting Manufacturing Company, American; *Spoon*; silver, 1870–79; 2005.321.6; Gift of David Allen Hanks, in memory of Elizabeth Dixon Hanks

Wood and Hughes, American; *Fork*; silver, ca. 1875; 2005.321.7; Gift of David Allen Hanks, in memory of Elizabeth Dixon Hanks

Rosalie Roos Wiener, American; *Design for bookcover*; ink on paper, ca. 1930; 2005.410; Gift of Jacqueline Loewe Fowler

Benjamin Halsted, American; *Seven beakers*; silver, ca. 1805; 2005.462.2–.8; Gift of Mr. and Mrs. Alfred Grima Johnson

Daniel Pontifex, English; *Beaker*; silver, 1801–2; 2005.462.9; Gift of Mr. and Mrs. Alfred Grima Johnson

John Vernon, American; *Ladle*; silver, ca. 1800; 2005.462.10; Gift of Mr. and Mrs. Alfred Grima Johnson

David Vinton, American; *Pair of coffee spoons*; silver, ca. 1795; 2005.462.11, .12; Gift of Mr. and Mrs. Alfred Grima Johnson

Emma H. Flint, American (Ashburnham, Massachusetts); *Family record sampler*; silk on linen; 1827; 2005.463.1; Gift of Virginia F. Thors

Rebecca Marsh, American (Chester County, Pennsylvania); *Quaker sampler*; silk on linen; 1802; 2005.463.2; Gift of Virginia F. Thors

H. A. Smith, American; *Sampler*; silk on linen; 1830; 2005.463.3; Gift of Virginia F. Thors

Marie Zimmermann, American; *Box*; wood, ivory, bronze, amethyst, and semiprecious quartz; ca. 1910–20; 2005.464; Gift of Jacqueline Loewe Fowler

Tiffany Glass and Decorating Company, American; *Design drawing*; watercolor and graphite on paper; ca. 1898–99; 2005.495; Gift of Drs. Bruce Barnes and Joseph Cunningham, in memory of Catherine Hoover Voorsanger

Lenox, Incorporated, American; *Set of four Lenox cabinet plates*; ceramic, porcelain, enamel decoration, and gold; ca. 1930; 2005.496.1–.4; Gift of Barbara Goldberg

Ott and Brewer, American; *Broadside*; paper; ca. 1876–90; 2005.496.5; Gift of Barbara Goldberg, in memory of David Goldberg

Ott and Brewer, American; *Vase*; porcelain enamel and raised gold paste decoration; ca. 1885–90; 2005.496.6; Gift of Barbara Goldberg, in honor of Jay and Emma Lewis

Quezal Art Glass and Decorating Company, American; *Jack-in-the-Pulpit vase*; iridescent glass; ca. 1900–1920; 2005.511; Gift of Ronald S. Kane, in memory of Maude B. and Sam B. Feld

Josephine Cooper, American; *Arts and Crafts runner*; linen, plain weave cloth with silk embroidery, ca. 1912; 2006.217; Gift of Ms. Alix Elias

PURCHASES

John Hewson, American (Philadelphia); *Quilt center*; printed cotton, ca. 1790; 2005.284; David S. and Elizabeth W. Quackenbush Gift

Ott and Brewer, American; *Covered honey pot*; Belleek porcelain with enamel and gold decoration, ca. 1882–90; 2005.315a, b; The Lucy Washington and Renwick Clifton Hurry Fund Gift

Willets Manufacturing Company, American; *Basket*; Belleek porcelain, ca. 1887–93; 2005.316; The Lucy Washington and Renwick Clifton Hurry Fund Gift

Gobelins Tapestry Looms Company, American; *Cartoon of Cinderella*; oil on canvas, ca. 1922–30; 2005.384; David Scott Parker Gift

A. J. Hedges & Co., American; *Bracelet*; gold, diamond, and Montana sapphires, 1879–90; 2005.449; Jacobsen Foundation Gift

Greenwood Pottery Company, American; *Vase*; ceramic, porcelain, enamel, and gold paste, 1883–86; 2005.450; Gifts, in memory of Catherine Hoover Voorsanger

Ott and Brewer, American; *Vase*; porcelain, enamel, and raised gold paste decoration, ca. 1882–90; 2005.451; William Cullen Bryant Fellows Gifts

Willets Manufacturing Company, American; *Platter*; ceramic, refired white earthenware, and enamel, 1883–85; 2005.452; David Scott Parker Gift

Willets Manufacturing Company, American; *Vase*; ceramic, porcelain, enamel, and gold paste, 1887–1905; 2005.453; Dr. and Mrs. Burton P. Fabricand Gift

Myra Bates (Willcutt), American; *Quillwork shadowbox*; paper, maple, pine, and glass, ca. 1817; 2006.45; Jan P. and Warren J. Adelson, Theodore J. Slavin, Fern Hurst, and Mrs. George Kaufman Gifts

J. & I. Cox (retailer), American; *Argand lamp*; brass and glass, ca. 1825; 2006.55a–m; Gifts of George Coe Graves and Mrs. James A. Cole and Gift of the Members of the Bertha King Benkard Memorial Fund, by exchange, and funds from various donors

Wood and Hughes, American; *Teapot, creampot, sugar bowl, and slop bowl*; silver, 1862–63; 2006.90.1–.4; Friends of the American Wing Fund

Riker Brothers, American; *Bracelet*; gold, diamond, and Montana sapphire, ca. 1900; 2006.108; Susan and Jon Rotenstreich Gift

Charger and Covered tureen; porcelain; French (Paris), ca. 1815; 2006.245.1, .2a, b; Friends of the American Wing Fund

Louis Comfort Tiffany, American; *Aquamarine water lily vase*; glass, ca. 1913; 2006.246; Friends of the American Wing Fund

American Paintings and Sculpture

GIFTS

Gilbert Stuart, American; *John Shaw*; oil on canvas, 1793; 2005.462.1; Gift of Mr. and Mrs. Alfred Grima Johnson

Alfred Thomas Agate, American; *Miss Bruce of Marlborough, Massachusetts*; watercolor on ivory, 1837; 2006.235.1; George Augustus Baker, Jr., American; *Mary Crosby*; watercolor on ivory, 1840; 2006.235.6; Thomas Seir Cummings, American; *Gentleman*; watercolor on ivory; 2006.235.7; Thomas E. Barratt, American; *Gentleman said to be Edward Oldham*; watercolor on ivory; 2006.235.8; Jacob Hart Lazarus, American; *Charles A. Macy*; watercolor on ivory; 2006.235.9; William Russell Birch, American; *Samuel Chase*; enameled copper; 2006.235.11; Thomas Birch, American; *Gentleman*; watercolor on paper; 2006.235.12; Thomas Birch, American; *Lady*; watercolor on paper; 2006.235.13; William Russell Birch, American; *Principa Falls*; enameled copper; 2006.235.15; William Russell Birch, American; *Daniel Webster*; enamel on copper, ca. 1833; 2006.235.17; John Carlin, American; *Mrs. Nicholas Fish*; watercolor on ivory, 1848; 2006.235.22; John Carlin, American; *Gentleman*; watercolor on ivory, 1854; 2006.235.24; John Carlin, American; *Portrait of a Gentleman*; watercolor on ivory, ca. 1850; 2006.235.25; John Carlin, American; *Portrait of a Lady*; watercolor on ivory, ca. 1850; 2006.235.26; George Catlin, American; *Midshipman Joseph Stallings*; watercolor on ivory, ca. 1820; 2006.235.27; Alvan Clark, American; *John Pickering*; watercolor on ivory; 2006.235.30; Thomas Seir Cummings, American; *Catherine Navarre Macomb Cammann*; watercolor on ivory, ca. 1843; 2006.235.33; Anson Dickinson, American; *Mrs. George Burroughs (Mary Fullerton)*; watercolor on ivory; 2006.235.38; Anson Dickinson, American; *William Burrows*; watercolor on ivory, ca. 1807–13; 2006.235.39; Anson Dickinson, American; *Gentleman with a Pleated Stock*; watercolor on ivory, ca. 1814; 2006.235.41; Daniel Dickinson,

American; *Charles Leland*; watercolor on ivory, 1822; 2006.235.42; Edward S. Dodge, American; *John Wood Dodge*; watercolor on ivory, ca. 1836–37; 2006.235.44; Edward S. Dodge, American; *Gentleman*; watercolor on ivory; 2006.235.47; George Augustus Baker, Jr., American; *Major William Boerum*; watercolor on ivory; 2006.235.48; John Wood Dodge, American; *Mrs. Annie C. Hyde*; watercolor on ivory, 1863; 2006.235.52; John Wood Dodge, American; *Gentleman Wearing a Black Cape*; watercolor on ivory; 2006.235.54; John Wood Dodge, American; *Lady with Tortoiseshell Comb*; watercolor on ivory; 2006.235.55; Mrs. Dove, American; *C. Louisa Foster*; watercolor on ivory; 2006.235.57; William M. S. Doyle, American; *Gentleman*; watercolor on ivory, 1808; 2006.235.58; William M. S. Doyle, American; *Lady with Unusual Hairstyle*; watercolor on ivory; 2006.235.59; Joseph Dunkerley, American; *Eliza Champlin*; watercolor on ivory, ca. 1785; 2006.235.61; Daniel Nikolaus Chodowiecki, American; *Benjamin Franklin*; enameled copper, 1785; 2006.235.63; Daniel Nikolaus Chodowiecki, American; *Benjamin Franklin*; enameled copper, 1785; 2006.235.64; Edward Miles, American; *L. B. Walker*; watercolor on ivory; 2006.235.66; Augustus Fuller, American; *Boy in Pink*; watercolor on ivory; 2006.235.68; Robert Fulton, American; *Unidentified Lady*; watercolor on ivory, ca. 1785; 2006.235.70; Eliza Goodridge, American; *Gentleman*; watercolor on ivory; 2006.235.73; Sarah Goodridge, American; *Beauty Revealed (Self-Portrait)*; watercolor on ivory, 1828; 2006.235.74; Sarah Goodridge, American; *Lady*; watercolor on ivory; 2006.235.75; Sara Peters Grozelier, American; *Two Girls*; watercolor on ivory; 2006.235.76; Anne Hall, American; *Anne Catherine Ward and John Ward*; watercolor on ivory; 2006.235.77; George Harvey, American; *Sarah May Holland*; watercolor on ivory; 2006.235.80; George Harvey, American; *Gentleman*; watercolor on ivory; 2006.235.82; Unidentified artist, American; *Girl*; watercolor on ivory, 1820–40; 2006.235.85; George Harrison Hite, American; *Daniel Webster*; watercolor on ivory, 1844; 2006.235.86; Samuel V. Homan, American; *Boy with a Dog*; watercolor on ivory; 2006.235.87; Charles Cromwell Ingham, American; *Aunt Rhoda*; watercolor on ivory, 1844; 2006.235.90; Charles Cromwell Ingham, American; *Uncle Charles*; watercolor on ivory, 1844; 2006.235.91; Henry Inman, American; *Mrs. A. Oris*; watercolor on ivory; 2006.235.95; James H. Kimberly, American; *Officer*; watercolor on ivory; 2006.235.97; Theodore Lund, American; *Samuel Baldwin Ludlow*; watercolor on ivory, 1838; 2006.235.100; Unknown artist, American; *Hope*; watercolor on ivory; 2006.235.101; Edward Greene Malbone, American; *George Bethune*; watercolor on ivory, ca. 1800; 2006.235.102; Joseph Wood, American; *M. Muir*; watercolor on ivory; 2006.235.105; Edward Greene Malbone, American; *Nathaniel Pearce*; watercolor on ivory, 1795; 2006.235.106; John Alexander McDougall, American; *Gentleman with the Initials J P R*; watercolor on ivory, 1848; 2006.235.109; Unidentified artist (Mrs. Morris's Academy), American; *May Thy Voyage Be Prosperous*; watercolor on paper, ca. 1810; 2006.235.112; Unidentified artist (Mrs. Morris's Academy), American; *The Tomb of Irwin*; watercolor on paper, ca. 1810; 2006.235.113; Samuel F. B. Morse, American; *Cyrus Mansfield*; watercolor on ivory, ca. 1808; 2006.235.114; Mrs. Moses B. Russell, American; *Baby*; watercolor on ivory; 2006.235.115; Anna Claypoole Peale, American; *Gentleman with the Initials J C*; watercolor on ivory; 2006.235.117; Anna Claypoole Peale, American; *Mrs. John A. Brown*; watercolor on ivory, 1827; 2006.235.118; Anna Claypoole Peale, American; *Mrs. Samuel Vaughan*; watercolor on ivory, 1838; 2006.235.120; Anna Claypoole Peale, American; *George Washington*; watercolor on ivory; 2006.235.121; Charles Willson Peale, American; *Lady said to be Catherine Scott Brown*; watercolor on ivory, ca. 1778; 2006.235.123; Charles Willson Peale, American; *Joseph Donaldson*; watercolor on ivory, 1776; 2006.235.124; Charles Willson Peale, American; *Mrs. Joseph Donaldson (Frances Johnston)*; watercolor on ivory, 1776; 2006.235.125; Charles Willson Peale, American; *Rachel Brewer Peale and Baby Eleanor*; watercolor on ivory, 1770; 2006.235.127; James Peale, American; *Mrs. John McAllister (Frances Wardale)*; watercolor on ivory, 1791; 2006.235.131; James Peale, American; *Self-Portrait*; watercolor on ivory, 1789; 2006.235.133; James Peale, American; *Pryor Smallwood*; watercolor on ivory, ca. 1798; 2006.235.134; James Peale, American; *William Smallwood*; watercolor on ivory, ca. 1798; 2006.235.135; James Peale, American; *Gentleman said to be John Sager*;

watercolor on ivory, ca. 1785; 2006.235.139; James Peale, American; *Gentleman in a Green Coat*; watercolor on ivory, 1794; 2006.235.140; James Peale, American; *Gentleman with the Initials E C*; watercolor on ivory, 1791; 2006.235.141; James Peale, American; *Gentleman said to be James Ladson*; watercolor on ivory, 1799; 2006.235.142; James Peale, American; *Mrs. Joseph Cooper (Mary Justice)*; watercolor on ivory, 1797; 2006.235.143; James Peale, American; *Lady with the Initials TB*; watercolor on ivory, ca. 1805; 2006.235.144; James Peale, American; *William Young*; watercolor on ivory, 1807; 2006.235.145; Raphaele Peale, American; *Gentleman with the Initials J G L*; watercolor on ivory; 2006.235.147; Raphaele Peale, American; *P. F. Ronbeau*; watercolor on ivory, 1821; 2006.235.148; Edward Crowell Potter, American; *Gentleman*; watercolor on ivory; 2006.235.153; John Ramage, American; *Officer in a Blue Coat*; watercolor on ivory; 2006.235.155; John Ramage, American; *Officer in a Red Coat*; watercolor on ivory; 2006.235.156; Archibald Robertson, American; *Gentleman*; watercolor on ivory; 2006.235.158; Nathaniel Rogers, American; *Matilda Few*; watercolor on ivory; 2006.235.162; Nathaniel Rogers, American; *John Ludlow Morton*; watercolor on ivory, ca. 1829; 2006.235.165; Nathaniel Rogers, American; *Gentleman*; watercolor on ivory; 2006.235.166; Nathaniel Rogers, American; *Gentleman with Red Hair*; watercolor on ivory; 2006.235.170; Nathaniel Rogers, American; *Lady Wearing a Bonnet*; watercolor on ivory; 2006.235.171; Nathaniel Rogers, American; *Young Lady*; watercolor on ivory; 2006.235.172; Moses B. Russell, American; *Gentleman*; watercolor on ivory; 2006.235.174; Moses B. Russell, American; *Gentleman*; watercolor on ivory, 1834; 2006.235.175; Mrs. Moses B. Russell, American; *The Starbird Children*; watercolor on ivory, 1841; 2006.235.177; Jane Stuart, American; *George Washington*; watercolor on ivory; 2006.235.178; George Lethbridge Saunders, American; *Mrs. Israel Thorndike (Sarah Dana)*; watercolor on ivory, 1843; 2006.235.181; Thomas Seir Cummings, American; *Maria Margaretta Oswald*; watercolor on ivory; 2006.235.189; Mrs. Moses B. Russell, American; *Child*; watercolor on ivory; 2006.235.191; Lawrence Sully, American; *Lady with the Initials P M*; watercolor on ivory; 2006.235.197; Lawrence Sully, American; *Miss Annis*; watercolor on ivory; 2006.235.200; Thomas Sully, American; *Alfred Sully*; watercolor on ivory, ca. 1839; 2006.235.201; William John Thomson, American; *Lady said to be Mrs. George Smith*; watercolor on ivory, 1817; 2006.235.205; Benjamin Trott, American; *Gentleman said to be George Harrison*; watercolor on ivory; 2006.235.209; Benjamin Trott, American; *Charles Wagner*; watercolor on ivory; 2006.235.212; Benjamin Trott, American; *Benjamin Chew Wilcocks*; watercolor on ivory; 2006.235.213; Benjamin Trott, American; *George Wood*; watercolor on media; 2006.235.214; Leopold Paul Unger, American; *Charlotte Allard*; watercolor on ivory, 1840; 2006.235.215; William Lewis, American; *Louisa W. Dixon*; watercolor on ivory, 1833; 2006.235.222; Nathaniel Rogers, American; *Little Girl*; watercolor on ivory; 2006.235.224; Unknown artist, American; *Memorial*; watercolor on ivory; 2006.235.227; Moses B. Russell, American; *Gentleman said to be Edward Brinley of Boston*; watercolor on ivory; 2006.235.236; John Wood Dodge, American; *The Reverend William Lupton Johnson*; watercolor on ivory, 1834; 2006.235.241; Unknown artist, American; *Lady*; watercolor on ivory; 2006.235.243; John Carlin, American; *Lady in a Bonnet*; watercolor on ivory; 2006.235.246; George Catlin, American; *United States Military Academy at West Point, Looking South*; watercolor on ivory; 2006.235.252; George Catlin, American; *United States Military Academy at West Point, Looking North*; watercolor on ivory; 2006.235.253; Unknown artist, American; *Lady in a Green Dress*; watercolor on ivory; 2006.235.256; James Van Dyck, American; *Aaron Burr*; watercolor on ivory, 1834; 2006.235.257; Aramenta Dianthe Vail, American; *Rebecca Fanshaw*; watercolor on ivory, 1843; 2006.235.258; William Verstelle, American; *T. Matthew Pratt*; watercolor on ivory, ca. 1790; 2006.235.260; Carl Weinedel, American; *Mrs. E. Hunt*; watercolor on ivory, 1829; 2006.235.271; Edward Zahn, American; *Moonlit Lake*; watercolor on paper; 2006.235.279; Edward Zahn, American; *Mountain Landscape*; watercolor on paper; 2006.235.280; Daniel F. Ames, American; *Lady with Flowers*; watercolor on ivory; 2006.235.281; Hugh Bridport, American; *Lady*; watercolor on ivory; 2006.235.282; Walter Gould, American; *Edward Ranstead Jones*; watercolor on ivory, 1847; 2006.235.286; Emanuel Leutze, American;

Emanuel Leutze; watercolor on ivory; 2006.235.287; James Passmore Smith, American; *Gentleman with the Initials E W*; watercolor on ivory, 1829; 2006.235.288; Carl Weinedel, American; *Gentleman*; watercolor on ivory, 1837; 2006.235.290; De Majo, American; *Blonde Child in White*; watercolor on ivory; 2006.235.291; Moses B. Russell, American; *Lady with an Open Book, probably Miss Ross*; watercolor on ivory; 2006.235.295; Moses B. Russell, American; *Lady with a Closed Book*; watercolor on ivory; 2006.235.296; Anne Hall, American; *The Magdalen (after Guido Reni)*; watercolor on ivory; 2006.235.298; Unknown artist, American; *George Washington*; watercolor on ivory; 2006.235.299; Daniel Dickinson, American; *Gentleman*; watercolor on ivory, 1822; 2006.235.302; John Ramage, American; *Catherine Few*; watercolor on ivory, 1787; 2006.235.303; Edward Miles, American; *Gentleman*; watercolor on ivory; 2006.235.304a; Edward Miles, American; *Boy*; watercolor on ivory; 2006.235.304b; Unknown artist, American; *George Washington after the Battle of Trenton*; watercolor on ivory; 2006.235.306; David Boudon, American; *Lady*; watercolor on ivory; 2006.235.308; Charles Fraser, American; *Lady Making Lace*; watercolor on ivory; 2006.235.311; Henry Inman, American; *John Inman*; watercolor on ivory, ca. 1825; 2006.235.312; Joseph-Siffred Duplessis, American; *Benjamin Franklin*; watercolor on vellum, 1794; 2006.235.313; Jean Pierre Henri Elouis, American; *Martha Washington*; watercolor on ivory, 1793; 2006.235.314; Charles Willson Peale, American; *Mrs. John Cox (Esther Bowes)*; watercolor on ivory, ca. 1778; 2006.235.315; Richard Morrell Staigg, American; *Gentleman said to be Jeremiah Van Rensselaer*; watercolor on ivory; 2006.235.316; Nathaniel Hancock, American; *Elizabeth Scott Cheever*; watercolor on ivory, ca. 1795; 2006.235.318; John Ramage, American; *Garrut Van Horne*; watercolor on ivory; 2006.235.319; Nathaniel Rogers, American; *Ferdinand Sands and Eldest Son Joseph Sands*; watercolor on ivory; 2006.235.320; John Hazlitt, American; *Gentleman said to be Golding Constable*; watercolor on ivory; 2006.235.321; Thomas Story Officer, American; *Holy Eyes*; watercolor on ivory, 1848; 2006.235.322; Elkanah Tisdale, American; *Portrait of William Baldwin*; watercolor on ivory; 2006.235.323; Thomas Badger, American; *Three Children*; watercolor on ivory; 2006.235.324; Gift of Gloria Manney, 2006

Frame; wood, composition material, gold leaf; American, ca. 1850–59; N.A. 2005.1; Gift of the Merrick Art Gallery, in memory of Robert S. Merrick Sr., 2005

Frame; wood, composition material, gold leaf; American, ca. 1870–75; N.A. 2005.2; Gift of the Merrick Art Gallery, 2005

Frame; wood, composition material, gold leaf; American, ca. 1890–95; N.A. 2005.3; Gift of the Merrick Art Gallery, 2005

Frame; wood, composition material, gold leaf; American, ca. 1850–59; N.A. 2005.4; Gift of the Merrick Art Gallery, in memory of Eva Mae Merrick, 2005

PURCHASES

Samuel Broadbent, Jr., American; *Portrait of a Woman*; watercolor on ivory, 1837; 2005.399; Purchase, various donors by exchange

Henry Kirke Brown, American; *Choosing of the Arrow*; copper alloy, 1849; 2005.405a–d; Purchase, Mia R. Taradash and Dorothy Schwartz Gifts, and Morris K. Jesup and Rogers Funds

John Singleton Copley, American; *Moses Gill*; oil and gold leaf on copper, ca. 1759; 2006.1; Purchase, Martha J. Fleischman Gift, in memory of her father, Lawrence A. Fleischman

Daniel Dickinson, American; *John Neagle*; watercolor on ivory, 1830; 2006.7; Purchase, Maria DeWitt Jesup Fund

Paul Wayland Bartlett, American; *Bear Cub Grooming*; bronze, 1887; 2006.166; Purchase, Friends of the American Wing Fund

Jean Christophe Alexandre, American; *Matilda Kuhl Dillard*; watercolor on ivory, 1834; 2006.235.2; Dale T. Johnson Fund

Jean Christophe Alexandre, American; *Thomas Dillard*; watercolor on ivory, 1834; 2006.235.3; Dale T. Johnson Fund

William G. Armstrong, American; *William Ellery*; watercolor on paper; 2006.235.4; Fletcher Fund

Ezra Atherton, American; *Gentleman*; watercolor on ivory, 1840; 2006.235.5; Fletcher Fund

Charles F. Berger, American; *Gentleman*; watercolor on ivory, 1843; 2006.235.10; Fletcher Fund

William Russell Birch, American; *The Stump (after Ruisdael)*; enameled copper, 1815; 2006.235.14; Dale T. Johnson Fund

William Russell Birch, American; *Portrait of a Lady*; enameled copper, 1795; 2006.235.16; Dale T. Johnson Fund

Samuel Broadbent, Jr., American; *Gentleman*; watercolor on ivory, 1838; 2006.235.18; Fletcher Fund

Henry I. Brown, American; *Benjamin Daniel Greene*; watercolor on ivory, 1848; 2006.235.19; Dale T. Johnson Fund

John Henry Brown, American; *Mrs. Gerald Roth*; watercolor on ivory; 2006.235.20; Fletcher Fund

John Henry Brown, American; *Boy*; watercolor on ivory, 1854; 2006.235.21; Dale T. Johnson Fund

John Carlin, American; *Florine Turner*; watercolor on ivory, 1845; 2006.235.23; Dale T. Johnson Fund

George Catlin, American; *Gentleman*; watercolor on ivory; 2006.235.28; Dale T. Johnson Fund

Alvan Clark, American; *Mary Elizabeth Snow*; watercolor on ivory, 1839; 2006.235.29; Fletcher Fund

Louis Antoine Collas, American; *Lady*; watercolor on ivory, 1816; 2006.235.31; Dale T. Johnson Fund

John Singleton Copley, American; *Self-Portrait*; watercolor on ivory, 1769; 2006.235.32; Harris Brisbane Dick Fund, by exchange; Purchase, Anonymous Gift; Virginia Marvin Stoughton Bequest

Thomas Seir Cummings, American; *Mr. McKinley*; watercolor on ivory, ca. 1840; 2006.235.34; Dale T. Johnson Fund

Thomas Seir Cummings, American; *Mrs. McKinley*; watercolor on ivory, ca. 1840; 2006.235.35; Dale T. Johnson Fund

Thomas Seir Cummings, American; *Gentleman*; watercolor on ivory; 2006.235.36; Dale T. Johnson Fund

Thomas Dawson, American; *Gentleman*; watercolor on ivory, 1844; 2006.235.37; Dale T. Johnson Fund

Anson Dickinson, American; *Gentleman*; watercolor on ivory, 1838; 2006.235.40; Dale T. Johnson Fund

Daniel Dickinson, American; *Mr. Hagner*; watercolor on ivory; 2006.235.43; Dale T. Johnson Fund

Edward S. Dodge, American; *Gentleman*; watercolor on ivory; 2006.235.45; Fletcher Fund

Edward S. Dodge, American; *William Henry Tallmadge*; watercolor on ivory, 1841; 2006.235.46; Dale T. Johnson Fund

John Wood Dodge, American; *Mr. A. L. Clements*; watercolor on ivory, 1838; 2006.235.49; Dale T. Johnson Fund

John Wood Dodge, American; *Mary Louisa Wells Clements*; watercolor on ivory, 1838; 2006.235.50; Dale T. Johnson Fund

John Wood Dodge, American; *Edward S. Dodge*; watercolor on ivory, 1835; 2006.235.51; Dale T. Johnson Fund

John Wood Dodge, American; *James O. Owens*; watercolor on ivory, 1832; 2006.235.53; Dale T. Johnson Fund

John Wood Dodge, American; *Lady of the Wiltsie Family*; watercolor on ivory; 2006.235.56; Dale T. Johnson Fund

William M. S. Doyle, American; *Officer*; watercolor on ivory, 1814; 2006.235.60; Fletcher Fund

- Joseph Dunkerley, American; *Gentleman*; watercolor on ivory; 2006.235.62; Fletcher Fund
- Unknown artist, American; *Lydia Ethel F. Painter*; watercolor on ivory; 2006.235.65; Fletcher Fund
- Robert Field, American; *Lady with a Red Drape*; watercolor on ivory, ca. 1800; 2006.235.67; Dale T. Johnson Fund
- Augustus Fuller, American; *Mr. Pierce*; watercolor on ivory, 1843; 2006.235.69; Fletcher Fund
- Eliza Goodridge, American; *Baby*; watercolor on ivory, ca. 1829; 2006.235.71; Dale T. Johnson Fund
- Sarah Goodridge, American; *Gentleman*; watercolor on ivory; 2006.235.72; Dale T. Johnson Fund
- Anne Hall, American; *Charles Henry Hall*; watercolor on ivory; 2006.235.78; Dale T. Johnson Fund
- Anne Hall, American; *Eliza Hall*; watercolor on ivory; 2006.235.79; Fletcher Fund
- George Harvey, American; *Self-Portrait*; watercolor on ivory, 1830; 2006.235.81; Dale T. Johnson Fund
- John Hazlitt, American; *Samuel Goodwin, Sr.*; watercolor on ivory; 2006.235.83; Dale T. Johnson Fund
- Pierre Henri, American; *Gouverneur Morris*; watercolor on ivory, 1798; 2006.235.84; Dale T. Johnson Fund
- Rosa Hooper, American; *Lady*; watercolor on ivory; 2006.235.88; Fletcher Fund
- William Hudson, Jr., American; *Gentleman*; watercolor on ivory, 1821; 2006.235.89; Dale T. Johnson Fund
- Charles Cromwell Ingham, American; *Lady*; watercolor on ivory, ca. 1840; 2006.235.92; Dale T. Johnson Fund
- William Warner, Jr., American; *Gentleman*; watercolor on ivory, 1836; 2006.235.93; Fletcher Fund
- James Whitehorne, American; *Gentleman*; watercolor on ivory; 2006.235.94; Fletcher Fund
- Charles Wesley Jarvis, American; *Gentleman*; watercolor on ivory; 2006.235.96; Fletcher Fund
- Johann Carl Koch, American; *Gentleman*; watercolor on ivory, 1827; 2006.235.98; Fletcher Fund
- Unknown artist, American; *Lady* (on reverse: *Gentleman*); watercolor on ivory; 2006.235.99; Fletcher Fund
- Edward Greene Malbone, American; *Samuel Denman*; watercolor on ivory; 2006.235.103; Dale T. Johnson Fund
- Edward Greene Malbone, American; *Anna Maria Hampton (Mrs. Samuel Denman)*; watercolor on ivory; 2006.235.104; Dale T. Johnson Fund
- Edward Dalton Marchant, American; *Lady*; watercolor on ivory, 1842; 2006.235.107; Fletcher Fund
- John Alexander McDougall, American; *Boy with the Initials L N L*; watercolor on ivory; 2006.235.108; Fletcher Fund
- Medeschini, American; *Naval Officer*; watercolor on ivory; 2006.235.110; Fletcher Fund
- Anthony Meucci, American; *Lady*; watercolor on ivory; 2006.235.111; Fletcher Fund
- Raphaelle Peale, American; *Gentleman with the Initials T L L*; watercolor on ivory; 2006.235.116; Dale T. Johnson Fund
- Anna Claypoole Peale, American; *Lady with Red Hair*; watercolor on ivory, 1822; 2006.235.119; Dale T. Johnson Fund
- Anna Claypoole Peale, American; *George Weaver*; watercolor on ivory, 1833; 2006.235.122; Dale T. Johnson Fund
- Charles Willson Peale, American; *General Richard Montgomery*; watercolor on ivory, ca. 1784–86; 2006.235.126; Dale T. Johnson Fund
- Charles Willson Peale, American; *Ennion Williams*; watercolor on ivory, 1776; 2006.235.128; Dale T. Johnson Fund
- James Peale, American; *William Jonas Keen*; watercolor on ivory, 1796; 2006.235.129; Purchase, Lila Acheson Wallace Gift
- James Peale, American; *Henry Nicolls Kitchin*; watercolor on ivory, 1807; 2006.235.130; Purchase, Lila Acheson Wallace Gift
- James Peale, American; *Curtis Clay*; watercolor on ivory, 1798; 2006.235.132; Purchase, Lila Acheson Wallace Gift
- James Peale, American; *Beulah Elmy Twining (Mrs. Torbert)*; watercolor on ivory, 1811; 2006.235.136; Purchase, Lila Acheson Wallace Gift
- James Peale, American; *Anthony Wayne Robinson*; watercolor on ivory, 1811; 2006.235.137; Purchase, Lila Acheson Wallace Gift
- James Peale, American; *Gentleman*; watercolor on ivory, ca. 1795; 2006.235.138; Purchase, Lila Acheson Wallace Gift
- Raphaelle Peale, American; *Gentleman said to be James Paul*; watercolor on ivory; 2006.235.146; Dale T. Johnson Fund
- Henry Pelham, American; *Gentleman*; watercolor on ivory, 1779; 2006.235.149; Dale T. Johnson Fund
- Gennarino Persico, American; *Eliza Taylor Hall*; watercolor on ivory; 2006.235.150; Fletcher Fund
- Gennarino Persico, American; *Dr. Richard Wilmot Hall*; watercolor on ivory; 2006.235.151; Fletcher Fund
- Philippe Abraham Peticolas, American; *Little Girl*; watercolor on ivory, 1797; 2006.235.152; Dale T. Johnson Fund
- John Ramage, American; *William Few*; watercolor on ivory, ca. 1787; 2006.235.154; Dale T. Johnson Fund
- John Ramage, American; *Thomas Witter*; watercolor on ivory; 2006.235.157; Dale T. Johnson Fund
- Walter Robertson, American; *Matthew Clarkson*; watercolor on ivory; 2006.235.159; Dale T. Johnson Fund
- Archibald Robertson, American; *William Loughton Smith*; watercolor on ivory, ca. 1795; 2006.235.160; Dale T. Johnson Fund
- Nathaniel Rogers, American; *Gentleman*; watercolor on ivory; 2006.235.161; Fletcher Fund
- Nathaniel Rogers, American; *Gentleman of the Grinnell Family*; watercolor on ivory; 2006.235.163; Fletcher Fund
- Nathaniel Rogers, American; *Young Gentleman of the Jackson Family*; watercolor on ivory, ca. 1835; 2006.235.164; Fletcher Fund
- Nathaniel Rogers, American; *Gentleman of the Jackson Family*; watercolor on ivory, ca. 1835; 2006.235.167; Fletcher Fund
- Nathaniel Rogers, American; *Gentleman with a Pleated Stock*; watercolor on ivory; 2006.235.168; Fletcher Fund
- Nathaniel Rogers, American; *Gentleman with New York City Street Plan*; watercolor on ivory, 1813; 2006.235.169; Dale T. Johnson Fund
- Moses B. Russell, American; *Lady in a Blue Dress*; watercolor on ivory; 2006.235.173; Fletcher Fund
- Moses B. Russell, American; *Gentleman*; watercolor on ivory; 2006.235.176; Fletcher Fund
- Unknown artist, American; *Gentleman with the Initials A M*; watercolor on paper; 2006.235.179; Fletcher Fund
- George Lethbridge Saunders, American; *Jubal Anderson Early*; watercolor on ivory; 2006.235.180; Fletcher Fund
- Edward Savage, American; *George Johnston*; watercolor on ivory; 2006.235.182; Fletcher Fund

William Harrison Scarborough, American; *Lady*; watercolor on ivory; 2006.235.183; Fletcher Fund

William Harrison Scarborough, American; *Girl*; watercolor on ivory; 2006.235.184; Fletcher Fund

William P. Sheys, American; *Naval Officer*; watercolor on ivory, 1821; 2006.235.185; Fletcher Fund

Henry Colton Shumway, American; *Frances Ann Osborne (Mrs. Samuel Russell)*; watercolor on ivory; 2006.235.186; Dale T. Johnson Fund

Richard Morrell Staigg, American; *Miss Ann King*; watercolor on ivory; 2006.235.187; Fletcher Fund

George W. Stevens, American; *Boy*; watercolor on ivory, 1845; 2006.235.188; Fletcher Fund

Unknown artist, American; *Baby*; watercolor on ivory; 2006.235.190; Dale T. Johnson Fund

William Lydston, Jr., American; *Child*; watercolor on ivory; 2006.235.192; Dale T. Johnson Fund

William Lydston, Jr., American; *Child named Mary D—*; watercolor on ivory, 1842; 2006.235.193; Dale T. Johnson Fund

Louisa Catherine Strobel, American; *Portrait of a Gentleman*; watercolor on ivory, ca. 1830; 2006.235.194; Dale T. Johnson Fund

Louisa Catherine Strobel, American; *Portrait of a Lady*; watercolor on ivory, ca. 1830; 2006.235.195; Dale T. Johnson Fund

J. V. Sturgeon, American; *Lady said to be Mrs. Sarah Talbot*; watercolor on ivory; 2006.235.196; Fletcher Fund

Thomas Sully, American; *Hannah P. Moore*; watercolor on ivory; 2006.235.198; Fletcher Fund

Lawrence Sully, American; *Edward C. Cunningham*; watercolor on ivory; 2006.235.199; Fletcher Fund

Thomas Sully, American; *Lady*; watercolor on ivory, ca. 1843; 2006.235.202; Dale T. Johnson Fund

Anne Teakes, American; *Mrs. Teakes*; watercolor on ivory, active 1812–27; 2006.235.203; Dale T. Johnson Fund

William John Thomson, American; *Young Lady said to be Miss Smith*; watercolor on ivory, 1822; 2006.235.204; Fletcher Fund

William John Thomson, American; *Gentleman*; watercolor on ivory; 2006.235.206; Fletcher Fund

Benjamin Trott, American; *Gentleman*; watercolor on ivory; 2006.235.207; Fletcher Fund

Benjamin Trott, American; *Alexander Henry Durdin*; watercolor on ivory, ca. 1810; 2006.235.208; Dale T. Johnson Fund

Benjamin Trott, American; *Gentleman*; watercolor on ivory; 2006.235.210; Fletcher Fund

Benjamin Trott, American; *Gentleman*; watercolor on ivory; 2006.235.211; Fletcher Fund

Unknown artist, American; *Baby with Blue Flowers*; watercolor on ivory; 2006.235.216; Fletcher Fund

Unknown artist, American; *Child with a Black Dog*; watercolor on ivory; 2006.235.217; Fletcher Fund

Unknown artist, American; *William Cross*; watercolor on ivory, 1800; 2006.235.218; Fletcher Fund

John Alexander McDougall, American; *Hampton Denman*; watercolor on ivory; 2006.235.219; Fletcher Fund

Unknown artist, American; *Lady of the Dillard Family of Philadelphia*; watercolor on ivory; 2006.235.220; Fletcher Fund

Unknown artist, American; *Gentleman of the Dillard Family of Philadelphia*; watercolor on ivory; 2006.235.221; Fletcher Fund

William Lewis, American; *Lazarus M. Goldsmith*; watercolor on ivory, 1833; 2006.235.223; Fletcher Fund

Unknown artist, American; *Captain John Lovejoy*; watercolor on ivory; 2006.235.225; Fletcher Fund

Unknown artist, American; *Lady said to be Maria Ludlow*; watercolor on ivory; 2006.235.226; Fletcher Fund

Unknown artist, American; *Lady in a Mob Cap*; watercolor on ivory; 2006.235.228; Fletcher Fund

Unknown artist, American; *Gentleman with Red Hair and Beard*; watercolor on ivory; 2006.235.229; Fletcher Fund

Samuel F. B. Morse, American; *Gentleman*; watercolor on ivory; 2006.235.230; Dale T. Johnson Fund

Unknown artist, American; *Gentleman*; watercolor on ivory; 2006.235.231; Fletcher Fund

Unknown artist, American; *Gentleman*; watercolor on ivory; 2006.235.232; Fletcher Fund

John Alexander McDougall, American; *Gentleman*; watercolor on ivory; 2006.235.233; Fletcher Fund

Unknown artist, American; *Gentleman*; watercolor on ivory; 2006.235.234; Fletcher Fund

Unknown artist, American; *Gentleman*; watercolor on ivory; 2006.235.235; Fletcher Fund

Unknown artist, American; *Gentleman with Initials L M*; watercolor on ivory; 2006.235.237; Fletcher Fund

Unknown artist, American; *Gentleman with Pale Skin*; watercolor on ivory; 2006.235.238; Fletcher Fund

Unknown artist, American; *Gentleman with Red Hair*; watercolor on ivory; 2006.235.239; Fletcher Fund

James Van Dyck, American; *Gentleman*; watercolor on ivory; 2006.235.240; Fletcher Fund

Unknown artist, American; *Lady*; oil on wood; 2006.235.242; Fletcher Fund

Unknown artist, American; *Lady*; watercolor on ivory; 2006.235.244; Fletcher Fund

Unknown artist, American; *Lady and Baby*; watercolor on ivory; 2006.235.245; Fletcher Fund

Unknown artist, American; *Lady in a White Dress*; watercolor on ivory; 2006.235.247; Fletcher Fund

Leopold Paul Unger, American; *Lady with a Letter*; watercolor on ivory; 2006.235.248; Fletcher Fund

Unknown artist, American; *Stern Gentleman*; watercolor on ivory; 2006.235.249; Fletcher Fund

William Lewis, American; *Gentleman*; watercolor on ivory; 2006.235.250; Fletcher Fund

William Russell Birch, American; *Cornelius Vanderbilt*; enameled copper; 2006.235.251; Fletcher Fund

Unknown artist, American; *Lady with Ringlets*; watercolor on ivory; 2006.235.254; Fletcher Fund

Unknown artist, American; *Young Boy*; watercolor on ivory; 2006.235.255; Fletcher Fund

James Van Dyck, American; *Gentleman*; watercolor on ivory; 2006.235.259; Fletcher Fund

William Verstillle, American; *Frederick Kuhl*; watercolor on ivory; 2006.235.261; Fletcher Fund

William Verstillle, American; *Lieutenant Colonel Elias Parker*; watercolor on ivory; 2006.235.262; Fletcher Fund

William Verstill, American; *Mrs. Anstis Stone*; watercolor on ivory, ca. 1802; 2006.235.263; Dale T. Johnson Fund

William Verstill, American; *Elderly Gentleman*; watercolor on ivory; 2006.235.264; Dale T. Johnson Fund

William Verstill, American; *Gentleman*; watercolor on ivory; 2006.235.265; Dale T. Johnson Fund

William Verstill, American; *Mrs. Joseph White (Elizabeth Stone)*; watercolor on ivory; 2006.235.266; Dale T. Johnson Fund

Samuel Wallin, American; *Sally Whitney Howe*; watercolor on ivory; 2006.235.267; Fletcher Fund

Samuel Wallin, American; *David Howe*; watercolor on ivory; 2006.235.268; Fletcher Fund

William A. Watkins, American; *L. P. Church*; watercolor on ivory, 1834; 2006.235.269; Dale T. Johnson Fund

Carl Weinedel, American; *Gentleman*; watercolor on ivory, 1836; 2006.235.270; Dale T. Johnson Fund

James Whitehorne, American; *Nancy Kellogg*; watercolor on ivory, 1838; 2006.235.272; Dale T. Johnson Fund

James Whitehorne, American; *Mary Kellogg*; watercolor on ivory, ca. 1838; 2006.235.273; Dale T. Johnson Fund

Horace Hone, American; *Gentleman said to be Benjamin Chew*; watercolor on ivory, 1807; 2006.235.274; Fletcher Fund

Henry Williams, American; *Lady of the Weeks Family*; watercolor on ivory, 1826; 2006.235.275; Dale T. Johnson Fund

Henry Williams, American; *Gentleman of the Weeks Family*; watercolor on ivory, 1824; 2006.235.276; Dale T. Johnson Fund

Joseph Wood, American; *James Stuart*; watercolor on ivory, 1805; 2006.235.277; Dale T. Johnson Fund

Unknown artist, American; *Gentleman*; watercolor on ivory; 2006.235.278; Fletcher Fund

Ebenezer F. Brundage, American; *Gentleman*; watercolor on ivory; 2006.235.283; Fletcher Fund

Eliza Goodridge, American; *Gentleman*; watercolor on ivory, ca. 1829; 2006.235.284; Fletcher Fund

Eliza Goodridge, American; *Lady*; watercolor on ivory, 1829; 2006.235.285; Fletcher Fund

Alfred S. Waugh, American; *Gentleman said to be William Wallace Wiley Wood*; watercolor on ivory, 1841; 2006.235.289; Fletcher Fund

Unknown artist, American; *Boy in Lavender*; watercolor on ivory; 2006.235.292; Fletcher Fund

V. Galli, American; *Young Boy*; watercolor on ivory; 2006.235.293; Fletcher Fund

Unknown artist, American; *Lady in Black Dress*; watercolor on paper; 2006.235.294; Fletcher Fund

Unknown artist, American; *Gentleman*; watercolor on ivory; 2006.235.297; Fletcher Fund

Unknown artist, American; *Gentleman*; watercolor on ivory; 2006.235.300; Fletcher Fund

Unknown artist, American; *Gentleman*; watercolor on ivory; 2006.235.301; Fletcher Fund

Unknown artist, American; *Lady in a White Dress*; watercolor on ivory; 2006.235.305; Fletcher Fund

John Alexander McDougall, American; *Gentleman*; watercolor on ivory; 2006.235.307; Fletcher Fund

Charles Fraser, American; *Isaac O'Brien L. McPherson*; watercolor on ivory, 1823; 2006.235.309; Dale T. Johnson Fund

Charles Fraser, American; *Colonel James Elliott McPherson*; watercolor on ivory, 1819; 2006.235.310; Dale T. Johnson Fund

Unknown artist, American; *Abraham Bickley*; watercolor on ivory; 2006.235.317; Fletcher Fund

Unknown artist, American; *Unidentified Gentleman*; watercolor on ivory; 2006.235.325; Fletcher Fund

James Peale, American; *George Washington*; watercolor on ivory, 1782; 2006.235.326; Purchase, Lila Acheson Wallace Gift

James Peale, American; *Martha Washington*; watercolor on ivory, 1782; 2006.235.327; Purchase, Lila Acheson Wallace Gift

Eleven frames; wood, composition material, gold leaf; American, 19th century; N.A. 2005.5–.15; Purchase, Wallace Collection Fund

Arms and Armor

GIFTS

Helmet (kawari kabuto); iron, lacquer, leather, silk, wood, gesso, bone, and pigments; Japanese, 17th century (helmet) and 19th century (crest); 2005.303a–d; Tom Firman

William Wyon, RA, British; *Medal*; bronze, 1851; 2005.465; Herbert G. Houze

Six brigandine plates from Chalcis; iron, copper alloy, textile; European, 15th century; 2005.466.1–.6; Carol Murton Lavis and Joan Wingender

PURCHASES

Helmet; iron, gold; Mongolian or Chinese, 1350–1450; 2005.270; Arthur Ochs Sulzberger Gift

Helmet; iron; Mongolian, 15th–17th century; 2005.271; Arthur Ochs Sulzberger Gift

Socket from a ceremonial staff; iron, gold, silver; Tibetan or Mongolian, possibly 14th–16th century; 2005.301.1; Arthur Ochs Sulzberger Gift

Arm defense for the left forearm; leather, shellac, gold, pigments; Tibetan or Mongolian, 15th–16th century; 2005.301.2; Arthur Ochs Sulzberger Gift

Quiver; leather, lacquer or shellac, wood; Tibetan or Mongolian, 14th–15th century; 2005.301.3; Arthur Ochs Sulzberger Gift

Knife blade; steel, gold; Indian or Middle Eastern, 14th–15th century; 2005.382; Arthur Ochs Sulzberger Gift

Saddle; wood, silver, copper alloy, gold, textile, leather; Tibetan, 1930–40; 2005.427.1; Arthur Ochs Sulzberger Gift

Saddle (kura); wood, lacquer, abalone shell; Japanese, 18th century; 2005.428; Charles and Ellen Baber Gift

Fireman's helmet (kajikabuto) for a Daimyo; gilt copper, leather, felt, silk, lacquer; Japanese, 18th century; 2005.429; Kenneth and Vivian Lam Gift

Sword-guard (tsuba); iron; Japanese, late 14th century; 2005.430; Arthur Ochs Sulzberger Gift

Cuirass (breastplate and backplate); steel, gold, brass, textile, leather; French, early 18th century; 2005.445a, b; Arthur Ochs Sulzberger Gift

Bit; iron, copper alloy, silver, gold; western European (Italian), ca. 1580–1630; 2006.44; Kenneth and Vivian Lam Gift

Jinbaori (jacket worn over armor); silk, felt, metallic thread; Japanese, late 17th century; 2006.95; Charles and Ellen Baber Gift

Decorated "shark" skin (kazari-zame); wood, rayskin, silk, gold, paper; Japanese, ca. 1800–1850; 2006.177a–d; Arthur Ochs Sulzberger Gift

Asian Art

GIFTS

Standing Four-Armed Shiva; gilt bronze; Indonesia, Shrivijaya style, 8th–9th century; 2004.556; Nancy Wiener Hamill (remaining ⅔ undivided interest)

Pair of Rods; bronze inlaid with silver; China, Liao dynasty (907–1125); 2005.304.1, .2; James Freeman

Relief with Inhabited Trees; stone, stucco, and polychrome; India (Gujarat or Rajasthan), early 18th century; 2005.373; Cynthia Hazen Polsky

Xie Zhiliu and others, Chinese; *Collection of paintings, sketches, and artist's seals*; ink and ink and color on paper, various types of stone, ca. 1940–96; 2005.411.1–.332; Sarah Shay

Pair of Book Covers for a Buddhist Text, Made for a Tibetan Patron; wood with traces of paint, decorative mounts of silver with gilt semiprecious stones, and gilt-copper alloy; India, Pala period, 12th century; 2005.436.1a, b; Cynthia Hazen Polsky

Durga Confronts Mahisha, the Buffalo Demon: Page from a Dispersed Devi Mahatmya (Great Deeds of the Goddess Durga); ink and opaque watercolor on paper; India (Punjab Hills, Guler), ca. 1760–70; 2005.436.2; Cynthia Hazen Polsky

Kimono with Cockscomb Flowers; Yūzen-dyed and painted silk crepe; Japan, Taishō period (1912–25); 2005.467; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Yama, Lord of Death: Regent of the South; bronze; Sri Lanka, Anuradhapura period, 9th century; 2005.468.1; Guardian of the Flame, LLC

Indra, Lord of the Gods: Regent of the East; bronze; Sri Lanka, Anuradhapura period, 9th century; 2005.468.2; Guardian of the Flame, LLC

Zhao Cangyun, Chinese; *Liu Chen and Yuan Zhao Entering the Tiantai Mountains*; handscroll, ink on paper, Yuan dynasty (1271–1368); 2005.494.1; Oscar L. Tang Family (sixty percent undivided interest)

Lü Ji, Chinese; *Mandarin Ducks and Hollyhocks*; hanging scroll, ink and color on silk, Ming dynasty (1368–1644); 2005.494.2; Oscar L. Tang Family

Liu Jun, Chinese; *Remonstrating with the Emperor*; hanging scroll, ink and color on silk, Ming dynasty (1368–1644); 2005.494.3; Oscar L. Tang Family

Chen Zihe, Chinese; *Drunken Immortal beneath an Old Tree*; hanging scroll, ink on silk, Ming dynasty (1368–1644), early 16th century; 2005.494.4; Oscar L. Tang Family

Qi Baishi, Chinese; *Plum Blossoms*; hanging scroll, ink and color on paper, 1950; 2005.509.1; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Qi Baishi, Chinese; *Five Crabs*; hanging scroll, ink on paper, 1950; 2005.509.2; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Qi Baishi, Chinese; *Flowering Calamus and Frogs*; hanging scroll, ink on paper, 1950; 2005.509.3; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Qi Baishi, Chinese; *Frogs under a Banana Tree*; woodblock printed reproduction mounted as hanging scroll, ink on paper; 20th century; 2005.509.4; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided

interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Tang Di, Chinese; *Pine Tree*; hanging scroll, ink on paper, 1930; 2005.509.5; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Yu Youren, Chinese; *Four Poems*; hanging scroll, ink on paper, 20th century; 2005.509.6; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Yu Youren, Chinese; *Three Poems*; hanging scroll, ink on paper, 20th century 2005.509.7; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Yu Youren, Chinese; *Poem*; hanging scroll, ink on paper, 20th century; 2005.509.8; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Yang Tianji, Chinese; *Couplet on Romantic Longing*; pair of hanging scrolls, ink on paper, 1917; 2005.509.9a, b; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Shen Yinmo, Chinese; *Poem by Huang Tingjian*; hanging scroll, ink on paper, 20th century; 2005.509.10; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Wang Yunwu, Chinese; *Preface to the Gathering of Orchid Pavilion*; hanging scroll, ink on paper, 1964; 2005.509.11; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Xu Beihong, Chinese; *Seventeen Letters*; handscroll, ink on paper, 1938–48; 2005.509.12; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Xu Beihong, Chinese; *Plum, Bamboo, and Rock*; hanging scroll, ink and color on paper, 1942; 2005.509.13; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Xu Beihong, Chinese; *Flying Magpie*; hanging scroll, ink and color on paper, 1942; 2005.509.14; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Xu Beihong, Chinese; *Heavenly Horse*; hanging scroll, ink on paper, 1942; 2005.509.15; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Xu Beihong, Chinese; *Two Poems*; hanging scroll, ink on paper, 1942; 2005.509.16; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (⅔ undivided interest from Richard M. Lai and ⅓ each from Jill Lai Miller and Larry C. Y. Lai)

Lin Yutang, Chinese; *Dwelling Beside Water and Bamboo*; mounted on

board, ink on paper, 1958; 2005.509.17; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Lin Yutang, Chinese; *Poem by Su Shi*; horizontal calligraphy (unmounted), ink on paper, 1968; 2005.509.18; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Lin Yutang, Chinese; *On Man and Heaven*; horizontal calligraphy (unmounted), ink on paper, 1971–72; 2005.509.19; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Prince Pu Ru, Chinese; *Wandering in a Cloud-Filled Valley*; hanging scroll, ink and color on paper, 20th century; 2005.509.20; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Zhang Daqian, Chinese; *Mountain Vegetables*; hanging scroll, ink and color on paper, 1965; 2005.509.21; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Zhang Daqian, Chinese; *Mushrooms*; hanging scroll, ink and color on paper, 1965; 2005.509.22; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Zhang Daqian, Chinese; *Blossoms*; hanging scroll, ink and color on paper, 1965; 2005.509.23; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Zhang Daqian, Chinese; *Radishes and Mustard Greens*; hanging scroll, ink and color on paper, 20th century; 2005.509.24; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Zhang Daqian, Chinese; *Lotus*; hanging scroll, ink and color on paper, 1965; 2005.509.25; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Feng Kanghou, Chinese; *Couplet on Water and Flowers*; pair of hanging scrolls, ink on paper, 1972; 2005.509.26a, b; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Feng Kanghou, Chinese; *Calligraphy in the Style of the Haotaiwang Stele*; hanging scroll, ink on paper, 1972; 2005.509.27; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Feng Kanghou, Chinese; *Couplet in the Style of the Haotaiwang Stele*; pair of hanging scrolls, ink on paper, 1974; 2005.509.28a, b; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Feng Kanghou, Chinese; *Poem in Seal Script*; horizontal calligraphy (framed), ink on paper, 1975; 2005.509.29; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Wang Xuetao, Chinese; *Mantises on Bamboo*; hanging scroll, ink and color on paper, 20th century; 2005.509.30; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Zhao Shao'ang, Chinese; *Peony and Bee*; horizontal painting (unmounted), ink and color on paper, 1946; 2005.509.31; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Zhao Shao'ang, Chinese; *Bamboo and Cicada*; hanging scroll, ink and color on paper, 1966; 2005.509.32; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Zhao Shao'ang, Chinese; *Chirping Bird*; hanging scroll, ink and color on paper, 1978; 2005.509.33; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Guo Wei-qu, Chinese; *Camellia and Butterflies*; hanging scroll, ink and color on paper, 20th century; 2005.509.34; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Rao Zongyi, Chinese; *On Zhang Xu*; hanging scroll, ink on paper, 1982; 2005.509.35; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Guo Dawei, Chinese; *Wine Jar and Melon*; hanging scroll, ink and color on paper, 1959; 2005.509.36; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Guo Dawei, Chinese; *Lotus*; horizontal scroll (unframed); ink and color on paper, 20th century; 2005.509.37; Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai (½ undivided interest from Richard M. Lai and ¼ each from Jill Lai Miller and Larry C. Y. Lai)

Tong Yu, Chinese; *Plum Blossoms in Moonlight*; hanging scroll (framed), ink on paper, Qing dynasty (1644–1911), second half of the 18th century; 2005.510.1; Hsiang Ju Lin

Cui He, Chinese; *Portrait of Li Xiangjun*; hanging scroll (framed), ink and color on paper, Qing dynasty (1644–1911), 1817; 2005.510.2; Hsiang Ju Lin

Yu Jingzhi, Chinese; *Early Autumn*; handscroll (framed), ink on paper, 1938; 2005.510.3; Hsiang Ju Lin

Lin Yutang, Chinese; *Poetic Couplet*; pair of hanging scrolls (framed), ink on paper, 1968; 2005.510.4a, b; Hsiang Ju Lin

Zhang Daqian, Chinese; *Mountain Rainstorm*; hanging scroll (framed), ink and color on paper, 1965; 2005.510.5; Hsiang Ju Lin

Head of a Buddha; stone; Cambodia or Vietnam, pre-Angkor period, Angkor Borei style, ca. 7th century; 2005.512; Doris Wiener

Summer Kimono with Sagi and Reeds; resist-dyed, painted, and embroidered silk gauze (ro); Japan, Meiji period (1868–1912), late 19th century; 2006.73.1; Naoki Nomura

Kimono with Carp, Water Lilies, and Morning Glories; resist-dyed, painted, and embroidered silk gauze (ro); Japan, Meiji period (1868–1912), ca. 1876; 2006.73.2; Naoki Nomura

Tokuda Yasokichi III, Japanese; *Plate*; porcelain with blue-green glaze, Heisei period (1989–present), 2005; 2006.126.1; the artist

Tokuda Yasokichi III, Japanese; *Vase with Scraped Pattern*; porcelain with deep blue glaze, Heisei period (1989–present), 2005; 2006.126.2; the artist

Fragmentary Plaque with a Crowd of Onlookers; terracotta; India (West Bengal), Shunga period, 1st century B.C.–A.D. 1st century; 2006.127; Thomas Murray, in memory of Professor Samuel Eilenberg

Kamada Kōji, Japanese; *Teabowl*; stoneware with hare's-fur and oil-spot glaze (temmoku), Heisei period (1989–present), 2005; 2006.128; the artist

Model of the Mahabodhi Temple; schist with color (not original); India (Bihar or West Bengal), 12th century; 2006.218; John and Fausta Eskenazi

PURCHASES

Kawase Shinobu, Japanese; *Rounded Vase*; porcelain with bluish white glaze, 2001; 2005.218; Mrs. Roger G. Gerry Gift

Harada Shūroku, Japanese; *Bizen Jar*; stoneware with natural ash glaze and set with *taiko-ishi* stones, 2004; 2005.244; The B. D. G. Leviton Foundation Gift

Ajiki Hiro, Japanese; *Hexagonal Teabowl with Checkered Design*; stoneware, 1997; 2005.245; The B. D. G. Leviton Foundation Gift

Fukami Sueharu, Japanese; *Plate*; porcelain with bluish white glaze, 2004; 2005.246; Friends of Asian Art Gifts, 2005

Standing Ladies with Parrots and Attendants; block-printed plain-weave cotton (mordant- and resist-dyed); India (Gujarat), ca. 1400; 2005.256; Friends of Asian Art Gifts, Lila Acheson Wallace Gift and Rogers Fund

Dish with the "Three Friends of Winter"; porcelain with underglaze cobalt blue; China, Ming dynasty (1368–1644), Jiajing period (1522–1566); 2005.257; Sir Joseph Hotung Gift

Plaque with Seated Dhanada-Tara and Attendant; ivory; Sri Lanka, ca. 17th century; 2005.264; Rogers Fund, by exchange

Dish with Children at Play; black lacquer inlaid with mother-of-pearl; China, Ming dynasty (1368–1644), 16th–17th century; 2005.265; The Vincent Astor Foundation Gift

Stem Cup; carved lacquer (tixi); China, Southern Song (1127–1279)–Yuan dynasty (1271–1368), 13th century; 2005.266; The Vincent Astor Foundation Gift

Tray with Peonies and Parakeets; carved black lacquer; China, Southern Song (1127–1279)–Yuan (1271–1368), 13th century; 2005.275; The Vincent Astor Foundation Gift

Covered Box; carved lacquer (tixi); China, Southern Song (1127–1278)–Yuan (1271–1368), 13th century; 2005.276a, b; The Vincent Astor Foundation Gift

Unidentified Artist, Chinese; *Rice Culture*; handscroll, ink and color on silk, before 1353; 2005.277; W. M. Keck Foundation Gift and other gifts in memory of Douglas Dillon

Stencil with Chrysanthemums and Fence; paper, silk; Japan, early to mid-20th century, after 1922; 2005.287; Miyeko Murase Gift

Unidentified Artist, Japanese; *Detached Sheet from the Handscroll A Long Tale for an Autumn Night* (Aki no yono nagamonogatari); hanging scroll, ink and color on paper, Nanbokuchō period (1336–1392), late 14th century; 2005.312; Friends of Asian Art Gifts

Lunette with Buddha Surrounded by Adorants; stucco; Afghanistan (ancient kingdom of Gandhara, Hadda), 5th–6th century; 2005.314; Walter Burke Gift, and Anonymous Gift, Rogers Fund, and Gift of George D. Pratt, by exchange

Textile Border with Gods and Demons; silk embroidery on polished cotton; Nepal, ca. 15th century; 2005.340; Bequest of Nina Bunshaft, by exchange, and funds from various donors

Auspicious Emblem with Five Revelers; terracotta; India (West Bengal), Shunga period, 1st century B.C.; 2005.341; Bequest of Nina Bunshaft, by exchange, and funds from various donors

Shri Nathji Bedecked for Goswami Vitthalnathji's Birthday; opaque watercolor and gold on paper; India (Rajasthan, Mewar, Nathadwara), ca. 1840; 2005.342; Bequest of Cora Timken Burnett, by exchange

Tsukioka Yoshitoshi, Japanese; *Plum Blossoms in the Forests of Ikuta* (Ikuta no mori ebira no ume); triptych of polychrome woodblock prints, ink and color on paper, Edo period (1615–1868), 1867; 2005.348a–c; Friends of Asian Art Gifts

Tsukioka Yoshitoshi, Japanese; *Waking Up: The Appearance of a Girl of the Kōka Era (1844–1848)*; polychrome woodblock print, ink and color on paper, Meiji period (1868–1912), 1888; 2005.349; Friends of Asian Art Gifts

Tsukioka Yoshitoshi, Japanese; *The Statue of Fudō Myōō Threatening a Novice*; triptych of polychrome woodblock prints, ink and color on paper, Meiji period (1868–1912), 1885; 2005.350a–c; Friends of Asian Art Gifts

Tsukioka Yoshitoshi, Japanese; *Masakiyo's Difficult Battle*; triptych of polychrome woodblock prints, ink and color on paper, Edo period (1615–1868), 1866; 2005.351a–c; Friends of Asian Art Gifts

Toyohara Chikanobu, Japanese; *Scene of Foxfire (Kitsunebi) from the Play Honchō nijūshikō*; triptych of polychrome woodblock prints, color on paper, Meiji period (1868–1912), 1898; 2005.352a–c; Friends of Asian Art Gifts

Chand; *Maharaja Raj Singh in Procession with Members of His Court*; ink, opaque watercolor, and gold on paper; India (Rajasthan, Junia), ca. 1700; 2005.360; Cynthia Hazen Polsky and Leon B. Polsky Fund

Krishna and Balarama within a Walled Palace: Page from a Dispersed Bhagavata Purana (Ancient Stories of Lord Vishnu); ink and opaque watercolor on paper; India (Rajasthan, Bikaner), ca. 1700; 2005.361; Cynthia Hazen Polsky and Leon B. Polsky Fund, 2005

Radha, the Beloved of Krishna; ink and opaque watercolor on paper; India (Rajasthan, Kishangarh), ca. 1750; 2005.370; Cynthia Hazen Polsky and Leon B. Polsky Fund

Fan Case; silk, metallic thread; China, Qing dynasty (1644–1911), mid-19th century; 2005.371; Funds from various donors

Unidentified artist, Korean; *Scholar's Studio* (Chaekköri); ten-panel folding screen, ink and color on silk, early 20th century, ca. 1900–1920; 2005.385; Shelby White Gift

Large Jar with Decoration of Flowers and Insects; porcelain with underglaze blue; Korea, Chosŏn dynasty (1392–1910), 18th century; 2005.406; Parnassus Foundation/Jane and Raphael Bernstein Gift, and Diane Carol Brandt Gift

Forested Landscape; block-printed plain-weave cotton (mordant- and resist-dyed); India (Gujarat), ca. 14th century; 2005.407; Friends of Asian Art Gifts

Dagger-axe Blade (ge); bronze inlaid with gold; China, Eastern Zhou dynasty (770–256 B.C.), Warring States period (475–221 B.C.), ca. 3rd century B.C.; 2006.3; Bequest of Dorothy Graham Bennett

Vasanti Ragini, Wife of Hindol Raga: Page from a Dispersed Ragamala Series (Garland of Musical Modes); ink, opaque watercolor, and gold on paper; India (Himachal Pradesh, Bilaspur[?]), ca. 1710; 2006.5; Cynthia Hazen Polsky and Leon B. Polsky Fund

Water Pitcher for Buddhist Rituals; gilt bronze; Japan, Kamakura period (1185–1333), 13th century; 2006.31a, b; Richard Fishbein and Estelle Bender Gift

Andhrayaki Ragini, Wife of Malkos Raga: Page from a Dispersed Ragamala Series (Garland of Musical Modes); ink, opaque watercolor, and gold on paper; India (Himachal Pradesh, Bilaspur[?]), ca. 1710; 2006.33; Friends of Asian Art Gifts

Kano Takanobu, Japanese; *Meeting between Emperor Wen and Fisherman Lü Shang*; pair of six-panel folding screens, ink, color, and gold on gilded paper, Momoyama period (1573–1615), ca. 1600; 2006.42.1, .2; Gift of Mrs. Russell Sage, Bequest of Stephen Whitney Phoenix, and other gifts, bequests and funds from various donors, by exchange, Joseph Pulitzer Bequest, and Rogers, Fletcher, Harris Brisbane Dick, and Louis V. Bell Funds

Seated Buddha; bronze; Burma, Pyu period, 8th–early 9th century; 2006.53; George L. Lindemann Gift

Bowl; glazed earthenware with marbled veneer; China, Song dynasty (960–1279), 11th–12th century; 2006.72; Friends of Asian Art Gifts

Kim Su-gyu, Korean; *Rainy Landscape*; hanging scroll, ink and color on cotton, Chōn dynasty (1392–1910), late 18th century; 2006.104; Friends of Asian Art Gifts, 2006

Mahakala Panjaranatha (Lord of the Pavilion); distemper and gold on blue silk; Tibet, ca. 1650; 2006.105; Bequest of Nina Bunshaft, by exchange, and funds from various donors

Ritual Food Container with Cover (Dui); bronze inlaid with composition of bone black and lacquer; China, Eastern Zhou dynasty (770–256 B.C.), Warring States period (475–221 B.C.), ca. 4th century B.C.; 2006.117a, b; Bequest of Dorothy Graham Bennett

Vaishnavana as Kubera; gilt bronze with traces of pigment; Mongolia or China; 18th–19th century; 2006.129; Friends of Asian Art Gifts

Seated Musician with Flute; white marble; China, Tang dynasty (618–907); 2006.156; Friends of Asian Art Gifts

Textile with Confronted Horses in Roundels; woven silk; Central Asia, 8th–9th century; 2006.173; The Vincent Astor Foundation Gift

Kano Tan'yū, Japanese; *The Sixth Patriarch of Zen at the Moment of Enlightenment*; hanging scroll, ink on paper, Edo period (1615–1868), 1635–45; 2006.174; The Miriam and Ira D. Wallach Foundation Fund

Lid with Narrative Scene; lacquer with paint; China, Ming dynasty (1368–1644), 16th–17th century; 2006.175a, b; Friends of Asian Art Gifts

Matsui Kōsei, Japanese; *Water Jar*; marbled stoneware (neriage technique), lacquered wood lid, Heisei period (1989–present), 1982; 2006.178a, b; The B. D. G. Leviton Foundation Gift

Flower Vessel; gilt bronze; Japan, Kamakura period (1185–1333), 13th century; 2006.180; Barbara and William Karatz Gift

Covered Box with Scene of Peach Blossom Spring; lacquer inlaid with mother-of-pearl, China, Yuan (1271–1368)–early Ming dynasty (1368–1644), late 14th or early 15th century; 2006.181a, b; Friends of Asian Art Gifts

Kamada Kōji, Japanese; *Conical Teabowl*; stoneware with copper-colored temmoku glaze, Heisei period (1989–present), 2005; 2006.185; The B. D. G. Leviton Foundation Gift

Wrist Rest with Scene from “The West Chamber”; bamboo; China, late Ming–early Qing dynasty, dated either 1674 or 1734; 2006.237; Elizabeth M. Riley Bequest

Tray with Daoist Immortals; lacquer inlaid with mother-of-pearl, basketry panel; China, Ming dynasty (1368–1644), 16th century; 2006.238; Barbara and William Karatz Gift

Krishna's Earthly Ties: Page from a Dispersed Manuscript Bivamangalastava (Love of Krishna); opaque watercolor, ink, and gold on paper; India (Rajasthan, Mewar), 1695–1700; 2006.239; Cynthia Hazen Polsky and Leon B. Polsky Fund

Navagunjara, a Universal Form of Krishna; opaque watercolor, ink, and gold on paper; India (Rajasthan, Jodhpur[?]), ca. 1835; 2006.240; Evelyn Kranes Kossak Gift

Small Jar with Abstract Scroll Design; stoneware with white slip and iron-painted decoration under punch'ong glaze; Korea, Chosōn dynasty (1392–1910), late 15th century; 2006.241; Mrs. Roger G. Gerry Gift

Zhan Wang, Chinese; *Artificial Rock #10*; stainless steel; 2001; 2006.244a–c; Friends of Asian Art Gifts

Globular Jar with Dragons; porcelain with underglaze iron-brown decoration of dragon; Korea, Chosōn dynasty (1392–1910), 17th century; 2006.254; Moon Art Foundation and Mrs. Roger G. Gerry Gifts

Small Chest; lacquer inlaid with mother-of-pearl; Korea, late Chosōn dynasty (1392–1910), 19th century; 2006.260a–h; Seymour Fund, Mary and James G. Wallach Foundation Gift, and Friends of Korean Art Gifts

The Costume Institute

GIFTS

Claude Sabbah, American; *Dress*; synthetic, ca. 2003; Claude Sabbah, American; *Dress*; synthetic, ca. 2003; Claude Sabbah, American; *Vest*; cotton, synthetic, ca. 2003; 2005.289.1–.3; Gift of Kelly L. Mills

Issey Miyake, Japanese; *Ensemble*; wool/acrylic blend, wool/nylon blend, wool/linen blend, ca. 1983; Cristobal Balenciaga, French; *Ensemble, Evening*; silk, ca. 1967; 2005.290.1a–c, .2a–e; Gift of Mrs. Korda H. Caplan

Bill Blass, American; *Coat (Trench Coat)*; cotton, plastic, metal, ca. 1968; 2005.291a–g; Gift of Edward De Luca, in memory of Bill Blass and Steven Kaufmann

Carolina Herrera, American; *Ensemble, Evening*; silk, gold leaf, fall/winter 2004–5; Carolina Herrera, American; *Dress, Evening*; silk, linen, fall/winter 1995–96; Carolina Herrera, American; *Dress, Evening*; silk, rhinestone, glass, spring/summer 1994; Carolina Herrera, American; *Ensemble, Evening*; silk, fall/winter 1988–89; Carolina Herrera, American; *Jacket*; cotton, metal, rhinestone, fall/winter 1989–90; Carolina Herrera, American; *Ensemble, Evening*; synthetic, silk, spring/summer 1987; Carolina Herrera, American; *Dress, Evening*; wool, plastic, glass, synthetic, fall/winter 1986–87; Carolina Herrera, American; *Dress, Evening*; synthetic, late 20th century; Carolina Herrera, American; *Cocktail Ensemble*; silk/linen blend, 1981; Carolina Herrera, American; *Dress, Evening*; silk, late 20th century; Carolina Herrera, American; *Ensemble, Evening*; silk, synthetic, late 20th century; Carolina Herrera, American; *Ensemble, Evening*; metallic, plastic, enamel, ceramic, copper, rhinestone, rayon, silk, wool, fall/winter 1992–93; 2005.292.1a, b–.12a–c; Gift of Carolina Herrera

Irving Penn, American; *Fifty-Two Photographs*; paper, ca. 1974; 2005.293.1–.52; Gift of Irving Penn

Madame Grès (Alix Barton), French; *Dress, Evening*; silk, ca. 1979; Yves Saint Laurent, French; *Suit*; wool, silk, plastic, leather, late 20th century; Yves Saint Laurent, French; *Coat*; silk, late 20th century; Yves Saint Laurent, French; *Ensemble*; leather, silk, wood, metal, late 20th century; Yves Saint Laurent, French; *Cape*; silk, ca. 1983; Yves Saint Laurent, French; *Dress, Evening*; silk, late 20th century; Yves Saint Laurent, French; *Coat*; silk, synthetic blend, plastic, wool, late 20th century; Yves Saint Laurent, French; *Suit*; wool, metal, silk, late 20th century; 2005.294.1–.8a–c.; Anonymous Gift

Jean Paul Gaultier, French; *Gloves*; cotton, synthetic, 1986; 2005.295a, b; Anonymous Gift

Jean Muir, British; *Coat (Redingote)*; wool, plastic, 1970s; 2005.296; Gift of Betty Ellen Eisler

Norman Norell, American; *Scarf*; silk, 1970s; Norman Norell, American; *Scarf*; silk, 1970s; 2005.297.1, .2; Gift of Diana Lauria

Gucci by Tom Ford, Italian; *Shoes*; fur, leather, rhinestone, fall/winter 2004–5; 2005.298a, b; Gift of Gucci

Fendi by Karl Lagerfeld, French; *Wedding Dress*; silk, 1986; 2005.299a–e; Gift of Ms. Suzanne K. Cseh

Perry Ellis Sportswear Inc. by Marc Jacobs, American; *Suit*; wool, leather, synthetic, silk, ca. 1990; Patrick Kelly, French; *Suit*; cotton, synthetic, plastic, ca. 1991; Christian Francis Roth, American; *Dress*; wool, late 1980s; Bill Blass, American; *Dress*; silk, leather, 1990s; Bill Blass, American; *Ensemble*; wool, metal, silk, 1990s; Oscar de la Renta, American; *Ensemble*; silk, metallic thread, wool, 1990s; Bill Blass, American; *Dress, Evening*; wool, cellophane, silk, synthetic, metallic thread, ca. 2002; Oscar de la Renta, American; *Dress*; wool, silk, enamel, metal, leather, 1990s; Oscar de la Renta, American; *Ensemble*; silk, cotton, plastic, ca. 2004; Bill Blass, American; *Ensemble*; silk, leather, 1990s; Philippe Model, French; *Shoes*; leather, 1990s; Tokio Kumagai, French; *Shoes*; leather, late 1980s; Fendi, Italian; *Purse*; leather, linen, metal, silk, ca. 2000; Gucci, Italian; *Purse*; leather, brass, late 1970s; Oscar de la Renta, American; *Ensemble*; silk, cotton, wool, metal, 1990s; Bill Blass, American; *Dress*; cotton, synthetic, ca. 2001; 2005.322.1a, b–.16; Gift of Jamee Gregory

El Vaquero, American or European; *Boots*; leather, rhinestones, ca. 1988; Comme des Garçons, Japanese; *Sandals*; leather, late 1980s; *Gloves*; synthetic, silk, feathers; American or European, 1980s; Romeo Gigli, Italian; *Cape*; silk, ca. 1992; Issey Miyake, Japanese; *Ensemble*; synthetic/cotton/linen blend, metal, spring/summer 1989; Issey Miyake, Japanese; *Dress*; synthetic, spring/summer 1991; Issey Miyake, Japanese; *Dress, Evening*; synthetic, fall/winter 1992–93; Issey Miyake, Japanese; *Dress*; synthetic, fall/winter 1992–93; Issey Miyake, Japanese; *Ensemble*; synthetic, 1989–90; Issey Miyake, Japanese; *Jacket*; silk, spring/summer 1991; Yohji Yamamoto, Japanese; *Coat*; wool, plastic, ca. 1989; Hiroko Koshino, Japanese; *Coat*; wool/synthetic blend, ca. 1983; Issey Miyake, Japanese; *Coat (Duster)*; linen, plastic, ca. 1984; Andrea Pfister, French; *Boots*; leather, fur, ca. 1980; Andrea Pfister, French; *Boots*; leather, fur, ca. 1980; 2005.323.1a, b–.15a, b; Gift of Muriel Kallis Newman

House of Chanel by Karl Lagerfeld, American; *Dress, Evening*; cotton, silk, feathers, plastic, spring/summer 2004; Verdura, French; *Bracelet*; ivory, gold, precious gems, 1990; 2005.324.1, .2; Gift of Mrs. Charles Wrightsman

Yves Saint Laurent Rive Gauche by Tom Ford, French; *Dress*; plastic, fur, silk, fall/winter 2004–5; Yves Saint Laurent Rive Gauche, French; *Shoe*; feathers, leather, synthetic, 2004; 2005.325.1, .2; Gift of Yves Saint Laurent

Miyake Design Studio by Naoki Takizawa, Japanese; *Ensemble*; cotton; silk, linen, leather, brass, spring/summer 2005; 2005.326a–d; Gift of Issey Miyake Inc.

Prada, Italian; *Shoes*; leather, late 1990s; 2005.327a, b; Gift of Jan Glier Reeder

Mariano Fortuny, Italian; *Dress*; silk, glass, 1920s; 2005.328; Gift of Frances J. Kiernan

Missoni, Italian; *Coat*; wool, cotton blend, wood, ca. 1990; Missoni, Italian; *Jacket*; wool/cotton/synthetic blend, cotton/synthetic blend, plastic, ca. 1989; Missoni, Italian; *Sweater*; cotton/synthetic blend, ca. 1986; Missoni, Italian; *Jacket*; wool/synthetic, cotton, plastic, cotton/nylon blend, ca. 1988; Missoni, Italian; *Sweater*; wool/cotton/synthetic blend, ca. 1989; Missoni, Italian; *Sweater*; wool/cotton/synthetic blend, ca. 1986; Missoni, Italian; *Jacket*; wool/synthetic, plastic, nylon, ca. 1992; Missoni, Italian; *Sweater (Cardigan)*; wool/synthetic blend, plastic, ca. 1992; Missoni, Italian; *Sweater (Vest)*; wool/synthetic blend, ca. 1992; Missoni, Italian; *Sweater*; wool/synthetic blend, ca. 1993; 2005.329.10; Missoni, Italian; *Sweater (Cardigan)*; cotton/linen/synthetic blend, plastic, ca. 1996; Missoni, Italian; *Sweater*; cotton/linen/synthetic blend, ca. 1996; Missoni, Italian; *Jacket*; cotton blend; cotton/wool/synthetic blend, wood, ca. 1983; Missoni, Italian; *Sweater (Cardigan)*; wool/cotton/ramie/synthetic blend, plastic, ca. 1983; Missoni, Italian; *Sweater*; cotton/synthetic/wool blend, early 1980s; 2005.329.15; Missoni, Italian; *Sweater (Cardigan)*; cotton/synthetic blend, plastic, late 1990s; Missoni, Italian; *Sweater (Cardigan)*; cotton/synthetic blend, late 1980s; Missoni, Italian; *Sweater*; cotton, ca. 1990; Missoni, Italian; *Accessory Set*; wool/synthetic blend, wool, ca. 1994; 2005.329.1–.19a–c; Gift of Barbara Rogoff in memory of Manus W. Rogoff

Roberta di Camerino, Italian; *Purse*; cotton, leather, metal, synthetic, ca. 1970; Roberta di Camerino, Italian; *Purse*; cotton, leather, synthetic, metal, ca. 1965; Fendi, Italian; *Purse*; leather, metal, ca. 1979; Morris Moskowitz, American; *Purse*; fur, leather, silk, metal, 1960s; Milch, German; *Purse*; synthetic, leather, metal, silk, ca. 1963; Milch, German; *Purse*; synthetic, 1960s; Milch, German; *Purse*; leather, nylon, metal, ca. 1972; Milch, German; *Purse*; leather, metal, ca. 1958; Christian Dior Haute Couture, French; *Purse*; leather, metal, ca. 1954; Christian Dior Haute Couture, French; *Purse*; leather, metal, ca. 1954; Christian Dior Haute Couture, French; *Purse*; leather, metal, 1950s; Christian Dior Haute Couture, French; *Purse*; leather, cotton, ca. 1975; Barbara Hulanicki, British; *Shoes*; leather, synthetic, ca. 1969; Shoe Biz, Italian; *Shoes*; leather, wood, ca. 1968; *Boots*; leather, synthetic, rubber; American, ca. 1979; Geoffrey Beene, American; *Dress, Evening*; silk, ca. 1978; Charles Jourdan, French; *Sneakers*; leather, plastic, rubber, synthetic, 1970s; *Purse*; leather; American, ca. 1975; Geoffrey Beene by Rafeal Sanchez, American; *Purse*; synthetic, silk, wood, onyx, plastic, ca. 1986; 2005.374.1a, b–.19; Gift of Rosalind Jacobs

Wacoal-America Inc., American; *Brassiere*; synthetic blend, 2005; 2005.376; Gift of Wacoal–America

Norma Kamali, American; *Dress*; wool, synthetic, last quarter 20th century; Norma Kamali, American; *Dress*; synthetic, last quarter 20th century; Gianni Versace, Italian; *Beachwear (Bathing Suit)*; synthetic, metal, last quarter 20th century; Thea Porter, British; *Dress*; silk, metallic, cotton, metal, last quarter 20th century; Gucci, Italian; *Belt*; leather, metal, last quarter 20th century; House of Chanel, French; *Belt*; leather, metal, last quarter 20th century; House of Chanel, French; *Belt*; metal, last quarter 20th century; House of Chanel, French; *Belt*; leather, metal, last quarter 20th century; House of Chanel, French; *Necklace (Sautoir)*; metal, last quarter 20th century; House of Chanel, French; *Necklace (Sautoir)*; metal, cotton, last quarter 20th century; House of Chanel, French; *Necklace (Sautoir)*; metal, leather, last quarter 20th century; House of Chanel, French; *Necklace (Sautoir)*; metal, leather, last quarter 20th century; House of Chanel, French; *Necklace (Sautoir)*; metal, linen, last quarter 20th century; Michael Vollbrach, American; *Dress*; silk, last quarter 20th century; Michael Vollbrach, American; *Ensemble*; silk, elastic, mother-of-pearl, glass, last quarter 20th century; Halston, American; *Jumpsuit*; silk, ca. 1975; 2005.412.1–.16; Gift of Jane B. Holzer

Martin Margiela, Belgian; *Gloves*; leather, cotton, ca. 1997; Martin Margiela, Belgian; *Purse*; leather, metal, cotton, ca. 1998; 2005.413.1a, b, .2; Anonymous Gift

Emme, Inc., American; *Hat*; silk, plastic, ca. 1948; 2005.414; Gift of the Backer Family, in memory of Sylvia Backer

Jean Muir, American; *Dress*; silk, 1980s; 2005.415; Gift from the Estate of Geraldine Stutz

Issey Miyake, Japanese; *Ensemble*; cotton, 1979; 2005.416a, b; Gift of Veronica McNiff

Christian Dior, French; *Dress (Ball Gown)*; silk, cotton, synthetic, 1951; 2005.417a–c; Gift of Nancy Weller Pierrepont

House of Balmain by Oscar de la Renta, French; *Ensemble, Evening*; silk, synthetic, autumn/winter 2001–2; House of Balmain by Oscar de la Renta, French; *Ensemble, Evening*; silk, synthetic, ca. 2000; House of Balmain by Oscar de la Renta, French; *Dress, Evening*; silk, ca. 2000; House of Balmain by Oscar de la Renta, French; *Dress, Evening*; silk, glass, feathers, spring/summer 2001; House of Balmain by Oscar de la Renta, French; *Ensemble, Evening*; cotton, synthetic, silk, spring/summer 2002; House of Balmain by Oscar de la Renta, French; *Ensemble, Evening*; silk, synthetic, autumn/winter 2001–2; Ralph Rucci, American; *Ensemble*; silk, autumn/winter 2002–3; Ralph Rucci, American; *Ensemble, Evening*; silk; synthetic, autumn/winter 2001–2; Ralph Rucci, American; *Ensemble*; silk, autumn/winter 2002–3; Ralph Rucci, American; *Ensemble*; wool, silk, stone, raffia, ca. 2001; Oscar de la Renta, American; *Ensemble*; silk, metallic thread, plastic, glass, fur, autumn/winter 2004–5; Oscar de la Renta, American; *Ensemble, Evening*; cotton, jet, polyester, synthetic, silk, spring/summer 2004; Vera Wang, American; *Dress, Evening*; silk, plastic, foam, ca. 2002;

Jewelry Set; silver; Chinese minority (Miao-Geyi peoples), ca. 1900; 2005.356a–e; Gould Family Foundation, in memory of Jo Copeland

Jewelry Set; silver; Chinese minority (Miao-Gejia peoples), ca. 1900; 2005.357a–e; Gould Family Foundation, in memory of Jo Copeland

Jewelry Set; silver; Chinese minority (Miao-Juigan peoples), ca. 1900; 2005.358a–g; Gould Family Foundation, in memory of Jo Copeland

Bracelet; silver; Chinese minority (Miao-Wuya peoples), ca. 1900; 2005.359a, b; Gould Family Foundation, in memory of Jo Copeland

Paul Poiret, French; *Ensemble*; silk, fur, 1912; 2005.367a, b; Friends of the Costume Institute

Chemise; linen; American, 1780–1800; 2005.368; Irene Lewisohn Estate

Chemise; linen, cotton; American, ca. 1780; 2005.369; Irene Lewisohn Estate

Paul Poiret, French; *Dress*; silk, 1910s; 2005.386; Friends of the Costume Institute

Costume (Festival); cotton, silk, silver; Thai (LuMien Yao peoples), 1940–60; 2005.395a, b; Gould Family Foundation, in memory of Jo Copeland

Ornament; silver; Thai (LuMien Yao peoples), 1930s; 2005.396; Gould Family Foundation, in memory of Jo Copeland

Bracelet; silver; Thai (LuMien Yao peoples), early 1900s; 2005.397a, b; Gould Family Foundation, in memory of Jo Copeland

Bracelet; silver; Thai (LuMien Yao peoples), ca. 1900; 2005.398a, b; Gould Family Foundation, in memory of Jo Copeland

Alice Pollock, British; *Jacket*; silk, ca. 1969; 2005.400; Millia Davenport and Zipporah Fleisher Fund

Fan; feathers, cellulose; American or European, early 20th century; 2005.401; Catharine Breyer Von Bomel Foundation Fund

Fan; feathers, cellulose; American or European, early 20th century; 2005.402; Catharine Breyer Von Bomel Foundation Fund

Fan; feathers, cellulose; American or European, early 20th century; 2005.403; Catharine Breyer Von Bomel Foundation Fund

Fan; feathers, cellulose; American or European, early 20th century; 2005.404; Catharine Breyer Von Bomel Foundation Fund

Malcolm McLaren and Vivienne Westwood, British; *Ensemble*; cotton, 1977; 2006.12a–d; NAMSB Foundation Fund

Malcolm McLaren and Vivienne Westwood, British; *Shirt*; cotton, ca. 1977; 2006.13; Milla Davenport and Zipporah Fleisher Fund

Vivienne Westwood, British; *Shoes*; leather, 1993; 2006.14a, b; Milla Davenport and Zipporah Fleisher Fund

Vivienne Westwood, British; *Gown*; cotton, spring/summer 1991; 2006.15a–d; Milla Davenport and Zipporah Fleisher Fund

Christian Dior, French; *Gown, Evening*; wool, autumn/winter 1948; 2006.20a–c; Isabel Shults Fund

Daniel Storto, Canadian; *Gloves*; leather, late 20th century; 2006.21a, b; Isabel Shults Fund

Christian Dior Haute Couture by John Galiano, French; *Ensemble*; silk, leather, metal, synthetic, autumn/winter 2005–6; 2006.22a–d; Dorothy Strelsin Foundation Fund

Halston, American; *Hat*; feathers, silk, metal mesh, plastic, ca. 1962; 2006.23; Catharine Breyer Von Bomel Foundation Fund

Halston, American; *Hat*; feathers, silk, metal mesh, plastic, ca. 1962; 2006.24; Catharine Breyer Von Bomel Foundation Fund

Halston, American; *Hat*; feathers, silk, metal mesh, plastic, ca. 1962; 2006.25; Catharine Breyer Von Bomel Foundation Fund

Halston, American; *Hat*; feathers, silk, metal mesh, plastic, ca. 1962; 2006.26; Catharine Breyer Von Bomel Foundation Fund

Hat; cotton, silk, feathers; American, 1870s; 2006.27; Judith and Ira Sommer Gift Fund

Hat; straw, silk, cotton; American, ca. 1905; 2006.28; Judith and Ira Sommer Gift Fund

Two Dresses; cotton; American, ca. 1822; 2006.29.1, .2; Judith and Ira Sommer Gift Fund

Hat; linen, silk, leather, paper; American, ca. 1855; 2006.30a–f; Judith and Ira Sommer Gift Fund

Yohji Yamamoto, Japanese; *Dress*; silk, spring/summer 2005; 2006.37; Friends of the Costume Institute

Yohji Yamamoto, Japanese; *Ensemble*; cotton, spring/summer 2006; 2006.56a, b; Harold Koda Fund

Christian Dior Haute Couture, French; *Cape (Cocktail)*; silk, ca. 1960; 2006.57; Millia Davenport and Zipporah Fleisher Fund

Robert Cary Williams, British; *Dress*; silk, 2005; 2006.119; Millia Davenport and Zipporah Fleisher Fund and Isabel Shults Fund

Corset; linen, silk, cotton; American (probably), 1850s; 2006.120; Judith and Ira Sommer Gift Fund

Dress; silk; British, 1965–67; 2006.121; Solomon Endowment Fund

Dress; silk; British, ca. 1897–1900; 2006.122a–d; Solomon Endowment Fund

Shirt; linen, cotton; American, ca. 1775–90; 2006.132; NAMSB Foundation Fund

Shirt; linen, cotton; American, ca. 1775–90; 2006.133; NAMSB Foundation Fund

Jean Paul Gaultier, French; *Dress*; wool, cotton, plastic, synthetic, metal, 1980s; 2006.134a–c; Isabel Shults Fund

Koret, American; *Handbag*; silk, metal, leather, synthetic, 1940s–60s; 2006.135; Dorothy Strelsin Foundation Fund

John-Fredericks, American; *Hat*; silk, feathers, wool, cotton, mid-1940s; 2006.136; Dorothy Strelsin Foundation Fund

Gabrielle “Coco” Chanel, French; *Dress*; silk, 1930s; 2006.142; Irene Lewisohn Bequest and Catharine Breyer Von Bomel Foundation Fund

Bathing Suit; wool, cotton, metal; British, late 1920s; 2006.153a–c; Dorothy Strelsin Foundation Fund

Malcolm McLaren and Vivienne Westwood, British; *Jacket*; cotton, ca. 1977; 2006.158; Richard Martin Estate Fund

Malcolm McLaren and Vivienne Westwood, British; *Ensemble*; wool, ca. 1977; 2006.159a, b; Richard Martin Estate Fund

Malcolm McLaren and Vivienne Westwood, British; *Top*; cotton, ca. 1977; 2006.160; Richard Martin Estate Fund

Malcolm McLaren and Vivienne Westwood, British; *Boots*; leather, ca. 1976; 2006.161a, b; Richard Martin Estate Fund

Malcolm McLaren and Vivienne Westwood, British; *Boots*; leather, metal, ca. 1977; 2006.162a, b; Richard Martin Estate Fund

Malcolm McLaren and Vivienne Westwood, British; *Sweater*; wool, ca. 1976; 2006.163; Richard Martin Estate Fund

Malcolm McLaren and Vivienne Westwood, British; *Ensemble*; wool, ca. 1976; 2006.164a, b; Richard Martin Estate Fund

Malcolm McLaren and Vivienne Westwood, British; *Trousers*; black satin, wool, ca. 1976; 2006.165; Richard Martin Estate Fund

Vivienne Westwood, British; *Dress*; silk, autumn/winter 2005–6; 2006.197; Friends of the Costume Institute

Boudicca, British; *Ensemble*; cotton, silk, synthetic, synthetic blend, leather, silk, stone, autumn/winter 2006–7; 2006.198a–i; Dorothy Strelsin Foundation Fund

Stephen Jones, British; *Hat*; silk, 1995; 2006.199; Solomon Endowment Fund

Stephen Jones, British; *Mohawk*; wool, nylon, 2006; 2006.200; Solomon Endowment Fund

Stephen Jones, British; *Mohawk*; wool, rubber, 2006; 2006.201; Solomon Endowment Fund

Stephen Jones, British; *Hat*; silk, 1995; 2006.202; Alfred Z. Solomon

Stephen Jones, British; *Top Hat*; wool, 2006; 2006.203; Solomon Endowment Fund

Stephen Jones, British; *Mohawk*; wool, paper, tobacco, 2006; 2006.204; Solomon Endowment Fund

Stephen Jones, British; *Mohawk*; wool, metal, 2006; 2006.205; Solomon Endowment Fund

Stephen Jones, British; *Mohawk*; wool, plastic, feathers, 2006; 2006.206; Solomon Endowment Fund

Stephen Jones, British; *Mohawk*; wool, cotton/wool, 2006; 2006.207; Solomon Endowment Fund

Stephen Jones, British; *Mohawk*; wool, vinyl, 2006; 2006.208; Solomon Endowment Fund

Stephen Jones, British; *Mask*; feathers, 2006; 2006.209; Solomon Endowment Fund

Stephen Jones, British; *Mohawk*; wool, paper, 2006; 2006.210; Solomon Endowment Fund

Philip Treacy, British; *Headdress*; silk, spring/summer 2005; 2006.211; Solomon Endowment Fund

Shaun Leane, British; *Earring*; metal, feather, 2006; 2006.228; Solomon Endowment Fund

Shaun Leane, British; *Nose Bar*; metal, 2006; 2006.229; Solomon Endowment Fund

Shaun Leane, British; *Nose Bar*; metal, 2006; 2006.230; Solomon Endowment Fund

Shaun Leane, British; *Nose Bar*; metal, 2006; 2006.231; Solomon Endowment Fund

Shaun Leane, British; *Choker*; metal, 2006; 2006.232; Solomon Endowment Fund

Shaun Leane, British; *Earring Set*; metal, 2006; 2006.233a–e; Solomon Endowment Fund

Shaun Leane, British; *Earring Set*; metal, 2006; 2006.234a–e; Solomon Endowment Fund

Hussein Chalayan, British; *Dress*; fiberglass, metal, cotton, synthetic, spring/summer 2000; 2006.251a–c; Friends of the Costume Institute

Hussein Chalayan, British; *Ensemble*; wood, metal, wool, autumn/winter 1995–96; 2006.252a, b; Friends of the Costume Institute

Malcolm McLaren and Vivienne Westwood, British; *Clothing Collection*; various mediums, late 1970s; 2006.253.1–90; Richard Martin Estate Fund and Friends of the Costume Institute

Drawings and Prints

Drawings

GIFTS

Hendrick Averkamp, Dutch; *Winter Landscape with a Hunter and His Dog*; pen and gray and brown ink, watercolor, over black chalk; 2005.330.1; after Jan de Bisschop, Dutch; *Panoramic Landscapes*; pen

and brown ink, brush and brown, gray, blue and green washes, over black chalk; 2005.330.2; Anthonie van Borssom, Dutch; *Canal with a Boat and Ducks*; pen and brown ink, brush and brown and blue washes; 2005.330.3; Aelbert Cuyp, Dutch; *View of Calcar on the Lower Rhine near Cleves*; black chalk and gray wash and graphite, watercolored in green and ochre yellow, partly brushed with gum arabic, ca. 1642–46; 2005.330.4; Francesco Guardi, Italian; *Architectural Capriccio*; pen and brown ink, brush and brown wash, over graphite; 2005.330.5; Adriaen van Ostade, Dutch; *Interior with Peasants*; pen and brown ink, brush and brown wash, over black chalk; 2005.330.6; Giovanni Battista Tiepolo, Italian; *Head of a Young Man in Three-Quarter View Facing Left, Looking Upward*; red chalk, highlighted with white chalk, on blue-gray paper, ca. 1755; 2005.330.7; Cornelis Troost, Dutch; *Guardroom Scene*; brush and gray and brown ink, colored gouaches, 1744; 2005.330.8; Willem van de Velde II, Dutch; *Dutch Ships in a Bay*; pen and brown ink, brush and gray wash, over black chalk; 2005.330.9; Willem van de Velde II, Dutch; *Dutch Ships at Anchor*; pen and brown ink, brush and gray wash, over black chalk; 2005.330.10; Cornelis Dusart, Dutch; *Kitchen Scene*; black and red chalk, brown, gray, blue, yellow, and red washes, 1687; 2005.330.11; Jan van Goyen, Dutch; *Winter Landscape*; black chalk and gray wash, 1653; 2005.330.12; Master of the Hermitage Sketchbook, Netherlandish; *Village Fair*; brush and gray ink and watercolor; 2005.330.13; Pieter Molijn, Dutch; *Landscape with Two Men on Horseback*; black chalk and gray wash, 1654; 2005.330.14; Pieter Mulier the Elder, Dutch; *Beach Scene with Boats*; pen and brown ink; 2005.330.15; Rembrandt van Rijn, Dutch; *Figure Studies*; pen and brown ink, ca. 1638–39; 2005.330.16; Jacob Savery I, Netherlandish; *Walls, Towers, and Gates of Amsterdam*; pen and brown ink; 2005.330.17; Willem van de Velde II, Dutch; *Warships at Sea*; pen and brown ink, gray wash; 2005.330.18; Willem van de Velde II, Dutch; *Sketch of a Sailboat*; pen and brown ink; 2005.330.19; Adriaen Pietersz van de Venne, Dutch; *Abdijplein of Middelburg*; pen and brown ink, gray wash; 2005.330.20; Simon de Vlieger, Dutch; *River Scene with Boats*; pen and brown ink; 2005.330.21; Hermanus Petrus Schouten, Dutch; *View of the Old Church of Amsterdam*; pen and brown ink and watercolor; 2005.330.22; From the Collection of Rita and Frits Markus, Bequest of Rita Markus, 2005

Jean François Pierre Peyron, French; *The Death of Seneca*; pen and brown ink, brush and brown wash, ca. 1773; 2005.378.1; Thomas Blanchet, French; *Christ before Pilate*; pen and brown ink, brush and gray wash, over black chalk underdrawing, squared in red chalk, ca. 1670–80; 2005.378.2; *A Seated Apostle* (recto); *Drapery Study* (verso); black chalk on blue paper; French, 18th century; 2005.378.3a, b; attributed to Claude-Guy Hallé, French; *Woman Lighting a Sacrificial Fire*; black and white chalk on blue paper, with touches of red wash; 2005.378.4; Bequest of Donald Posner

Nicolaes Berchem, Dutch; *Cattle and Figures in a Landscape*; black chalk; 2005.418.1; Jan de Bisschop, Dutch; *A House on the Dunes at Scheveningen*; pen and brown ink, brown wash, ink framing lines; 2005.418.2; Jan de Bisschop, Dutch; *View of the Palatine*; black chalk, brown wash; 2005.418.3; Jan de Bisschop, Dutch; *A Path by a Wood*; pen and brown ink, brown wash, brown ink framing lines; 2005.418.4; Anthonie van Borssom, Dutch; *Elegant Party on the Tafelberg*; pen and brown ink, brush and brown, blue, red, and yellow wash; 2005.418.5; Lambert Doomer, Dutch; *Rebecca and Eliezer at the Well*; pen and brown ink, brush and brown, gray, and red wash, framing line in pen and brown ink, 1696; 2005.418.6; Gerbrand van den Eeckhout, Dutch; *Isaacs Reception of Rebecca*; pen and brown ink; 2005.418.7; Gerbrand van den Eeckhout, Dutch; *Uriah before King David*; pen and brown ink; 2005.418.8; Allaert van Everdingen, Dutch; *A Mill on Rocks in a River in Norway*; pen and brown ink, brown wash, and black chalk; 2005.418.9; Jacques de Gheyn II, Netherlandish; *A Reclining Peasant* (recto); *Study of a Young Man* (verso); pen and brown ink; 2005.418.10; Jacob Jordaens, Flemish; *A Youth and Two Girls Singing*; black chalk, brown wash, heightened with white, on blue paper; 2005.418.11; Nicolaes Maes, Dutch; *Jacob Receiving Joseph's Blood-Stained Cloak* (recto); *Study of a Bearded Man and The Sacrifice of Isaac* (verso); pen and brown ink, brush and brown wash, red chalk and traces of black chalk (recto); red chalk, pen and brown ink, brown wash (verso);

2005.418.12a, b; Nicolaes Maes, Dutch; *The Adoration of the Magi*; pen and brown ink, brush and brown wash; 2005.418.13; Josse de Momper II, Dutch; *River Landscape with Wagons on a Road near a Village*; pen and brown ink, brown wash, traces of black chalk; 2005.418.14; Hans Rottenhammer I, German; *The Adoration of the Shepherds*; black chalk, pen and brown ink, brown wash, ca. 1595–1606; 2005.418.15; Roelandt Savery, Flemish; *A Hungarian Horseman*; black chalk, watercolor; 2005.418.16; Hans von Aachen, German; *Tobias and the Angel*; black chalk, pen and brown ink, brown wash; 2005.418.17; Pieter Stevens, Dutch; *The Months February and March*; pen and brown ink and watercolor; 2005.418.18; Herman van Swanevelt, Dutch; *A River Landscape with Travelers*; pen and brown ink, gray wash; 2005.418.19; David Teniers II, Flemish; *The King Drinks*; graphite; 2005.418.20; David Teniers II, Flemish; *Studies of Hounds*; graphite; 2005.418.21; Jacob van der Ulft, Dutch; *Wooded Landscape with Figures on a Road*; pen and brown ink, brown wash; 2005.418.22; Jacob van der Ulft, Dutch; *Italian Landscape, perhaps the Monte Mario, Rome*; pen and brown ink, brown and gray wash, 1659; 2005.418.23; Willem van de Velde I, Dutch; *A Frigate at Anchor, Saluting a Nearby Yacht*; black chalk, pen and brown ink, gray wash; 2005.418.24; Tobias Verhaecht, Dutch; *Wooded Landscape with Stag Hunt*; black chalk, pen and brown ink, brown wash; 2005.418.25; Tobias Verhaecht, Dutch; *The Death of Aeschylus*; pen and brown ink, brown and blue wash, before 1606; 2005.418.26; Marten de Vos, Dutch; *Emperor Ninus*; black chalk, pen and brown ink, brown wash; 2005.418.27; Anthonie Waterloo, Dutch; *Apse of a Church Seen through the Snowy Branches of a Tree*; black chalk, gray wash, heightened with white, on blue paper; 2005.418.28; Thomas Wijck, Dutch; *Workshop Interior*; black chalk, gray wash; 2005.418.29; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; *View of Vienna*; black chalk, pen and brown ink, brown wash; 2005.418.30; Anonymous Gift

Martin Tyroff, German; *Design for a Frontispiece with Figures of Faith and Hope*; red chalk; 2005.471; Gift of Phillip and Juanita Greenspan in honor of Rachel Cosper

Friedrich Salathé, French; *Italian View: A Pathway and Arbor at the Base of Cliffs*; graphite on laid paper, squared for transfer; 2005.472; Gift of Jeffrey Guerrier

Daniele da Volterra, Italian; *Study for the Figure of Saint Peter*; black chalk, ca. 1545; 2005.473; Anonymous Gift

Giovanni Battista Lombardi, Italian; after Anton Raphael Mengs, German; *Male Nude*; red chalk; 2005.474; Gift of Jill Newhouse

Design for a Double Heart Monument; pen and brown ink, black chalk underdrawing; French, ca. 1570–1610; 2005.475; Gift of Matthew Rutenberg, Romy Golan, Christopher F. Wood, and Henri Zerner in memory of Anne-Marie Sankovitch

Jacopo Confortini, Italian; *Deacon Saint (Stephen or Lawrence)*; red and black chalk; 2006.219.1; Johann Christian Reinhart, German; *Italian Landscape with Trees, Rocks, and a Resting Deer*; graphite and black chalk, 1824; 2006.219.2; Joris Abrahamz. van der Haagen, Dutch; *View of a Forest*; pen and gray ink and washes with heightening in white gouache on two sheets of joined blue paper; 2006.219.3; Gift of Thomas and Gianna Le Claire

PURCHASES

Leopold von Bode, German; *The Winter's Tale*; watercolor on paper backed with canvas, 1880; 2005.339; Harry G. Sperling Fund

Hans Hoffmann, German; *A Hedgehog*; watercolor and gouache on parchment, before 1584; 2005.347; Purchase, Annette de la Renta Gift

Agnolo Bronzino (Agnolo di Cosimo di Mariano Tori), Italian; *Seated Male Nude (Study for the Martyrdom of Saint Lawrence)*; black chalk, 1565–69; 2005.354; Promised Gift of Leon D. and Debra R. Black and Purchase, Lila Acheson Wallace Gift

Cornelius Varley, British; *Portrait of a Man in Profile*; graphite; 2005.362; Harry G. Sperling Fund

Honoré-Victorin Daumier, French; *Caryatids in Conversation*; graphite on laid paper, ca. 1855; 2005.381; Karen B. Cohen and Harry G. Sperling Funds

Nicolaas Muys, Dutch; *A Woman Standing next to a Chair*; black and red chalk; 2005.383; Frits and Rita Markus Fund

Adam van Noort, Flemish; *Landscape with Lovers and Hunters*; black chalk, pen and brown ink and brown wash; 2005.389; Frits and Rita Markus Fund

Hendrick Rietschoof, Dutch; *Merchant Ships and Smaller Sailing Boats in a Strong Breeze, Dolphins in the Waves*; pen and gray ink and wash, ca. 1700; 2005.432; Harry G. Sperling Fund

Jan Josef Horemans the Elder, Flemish; *A Carpenter at Work*; red chalk over black chalk; 2005.433; Harry G. Sperling Fund

Andries Vermeulen, Dutch; *Winter Landscape with Skaters and Horse-Drawn Sledges on the Ice, a Village Below*; point of the brush and gray and black ink and wash; 2005.434; Harry G. Sperling Fund

Caspar Strauss, German; *Agony in the Garden*; pen and black ink and gray wash (squared in red chalk); 2005.488; Van Day Truex Fund

Martin Johann Schmidt ("Kremser Schmidt"), Austrian; *Saint Anthony and the Christ Child Surrounded by Cherubs*; pen and black ink; 2005.489; Van Day Truex Fund

Martin Johann Schmidt ("Kremser Schmidt"), Austrian; *An Oriental Astronomer in His Study*; pen and brown-black and gray ink, gray wash; 2005.490; Van Day Truex Fund

Joachim von Sandrart, German; *The Holy Kinship (Madonna and Child and St. John) with Prophets and Symbols of the Four Evangelists*; red chalk; 2005.491; Van Day Truex Fund

Karl Dankwart, Polish; *Christ Being Crowned with Thorns*; black chalk and graphite heightened with white on blue-dyed paper; 2005.492; Van Day Truex Fund

Eduard Bendemann, German; *Kriemhild, in Mourning over Siegfried, Handing Out Treasures from the Nibelungen Hoard*; pen and brown ink over pencil with brown and gray wash, 1854; 2005.493; Harry G. Sperling Fund

Wenceslaus Hollar (Wenzel Vaclav), Bohemian; *View of Lahnstein on the River Rhine*; pen and brown ink over black and red chalk; 2006.8; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Cosmas Damian Asam, German; *The Assumption of the Holy Mary Magdalen*; red pencil, wash, traces of lead pencil; 2006.9; Harry G. Sperling Fund

Franz Anton Maulbertsch, Austrian; *The Adoration of the Holy Lamb*; pen and brown ink, gray wash; 2006.10; Harry G. Sperling Fund

Josef Klieber, Austrian; *Flora and Zephyr*; pen and black ink, gray wash; 2006.11; Harry G. Sperling Fund

Gerrit van Honthorst, Dutch; *Susanna and the Elders*; pen and brown ink, brown washes, heightened with white on blue paper, ca. 1620; 2006.34; Dr. Mortimer Sackler and Van Day Truex Funds

Cornelis Saftleven, Dutch; *A Duck Sleeping near a Broken Wheel in a Farmyard, a Chicken Beyond*; black and red chalk, gray and brown wash; 2006.38; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Alida Withoos, Dutch; *Study of a Hanekam (Celosia argentea)*; graphite and watercolor; 2005.39; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johann Heinrich Keller, Swiss; *Diana and Endymion*; pen and brown and sepia ink, brown and grayish brown washes over black chalk; 2005.40; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Joseph Michael Gandy, British; *Landscape with Rising Sun, December 1, 1828, 8:30 a.m.*; watercolor over graphite, 1828; 2006.46; Harry G. Sperling Fund

Franz Xaver Wagenschön, Austrian; *Daedalus Forming the Wings of Icarus Out of Wax*; pen and black and gray wash over black chalk; 2006.46; Harry G. Sperling Fund

Ernst Welker, German; *Southern Landscape near a Village, with People and Animals in the Foreground*; watercolor and gouache, over graphite, 1837; 2006.60; Harry G. Sperling Fund

Franz Schütz, German; *Swiss Mountain Landscape with Small Bridge Spanning a Brook*; watercolor and gouache, over graphite; 2006.61; Harry G. Sperling Fund

Anselm Feuerbach, German; *Seated Male Nude*; black and white chalk; 2006.62; Harry G. Sperling Fund

Johann König, German; *The Death of Adonis*; pen and black ink and gray wash; 2006.63; Harry G. Sperling Fund

Michel-François Dandré-Bardon, French; *An Allegory Comparing Music and Poetry*; pen and brown ink, brush and brown wash, over red chalk and traces of black chalk, heightened with white gouache, 1740; 2006.64; Purchase, Ivan Phillips Gift and Harry G. Sperling Fund

Jean-Baptiste Regnault, French; *A Member of the Institute*; pen and gray ink with watercolor, over traces of graphite, ca.1798–99; 2006.65; Harry G. Sperling Fund

Jean François Léonor Mérimée, French; *A Justice of the Peace*; pen and gray ink with watercolor, over a black chalk underdrawing, ca.1798–99; 2006.66; Harry G. Sperling Fund

Baron Pierre-Narcisse Guerin, French; *A Judge of the Criminal Court*; pen and gray ink with watercolor, over traces of graphite, ca.1798–99; 2006.67; Harry G. Sperling Fund

Adrianus de Visser, Dutch; *Landscape with a Farmhouse*; pen and black ink and watercolor; 2006.68; Harry G. Sperling Fund

Jacob Wilhelm Mechau, German; *The Latomia dei Cappuccini at Acradina*; brush and brownish gray ink and wash over black chalk, 1797; 2006.69; Harry G. Sperling Fund

Sebastian Schütz, German; *The Three Graces*; pen and black ink, brush and brown and gray wash, over red and black chalk; 2006.87; Harry G. Sperling Fund

Joachim Luchteke, German; *Allegory of Art*; pen and black ink, brush and colored washes, heightened with white, over red chalk; 2006.88; Purchase, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund and Susan H. Seidel Gift

Wendel Dietterlin, the Elder, German; *Design for an Elaborate Fountain Surmounted by a Statue of St. Christopher* (recto); *Studies of Architectural Details* (verso); pen and black ink, brush and colored washes, heightened with white, over red chalk; 2006.89; Edward Pearce Casey Fund

Claude Gillot, French; *La Scene des deux Carrosses*; pen and black ink, brush and red wash, ca. 1712–16; 2006.93; Purchase, David T. Schiff and Oscar de la Renta Ltd. Gifts

Jacques de Gheyn II, Netherlandish; *Studies of Eleven Heads*; pen and three shades of brown ink with black chalk on laid paper, framing lines in brown ink, and graphite, after 1600; 2006.101; Purchase, Harris Brisbane Dick Fund, Rita and Frits Markus Fund, and Charles and Jessie Price Gift

Domenico Puligo, Italian; *Virgin and Child with Two Saints* (recto); *Fragmentary Design of a Pietà* (verso); red chalk (recto); soft black chalk (verso); 1515–20; 2006.106a, b; Purchase, Chairman's Council Gifts and Mr. and Mrs. David M. Tobey Gift

Dirck Hals, Dutch; *Study of a Standing Youth in a Hat*; oil on paper, ca. 1620–30; 2006.107; Purchase, Joseph Pulitzer Bequest, Charles and Jessie Price Gift, and Walter Burke Gift

Moses ter Borch, Dutch; *Study of a Standing Youth*; red chalk; 2006.110; Purchase, Jean A. Bonna Gift

Hans Heinrich Waegmann, Swiss; *Battle Scene*; pen and dark brown ink,

brush and brown wash, over black chalk, ca. 1611–14; 2006.111; Purchase, Jean A. Bonna Gift

Guillaume Coustou, French; *Study for One of the "Chevaux de Marly"*; black chalk, ca. 1740; 2006.137; Harry G. Sperling Fund

Alfred Rethel, German; *Drapery Study*; graphite, heightened with white; 2006.138; Harry G. Sperling Fund

Willem van Nieulandt II, Flemish; *View of Rome*; pen and brown ink, brush and brown and gray wash; 2006.139; Harry G. Sperling Fund

Franz Xaver Triner, Swiss; *Devil's Bridge on Gothard Mountain in Switzerland*; brush and brown, gray and green watercolor and body-color; 2006.140; Harry G. Sperling Fund

Franz Xaver Triner, Swiss; *View of Oberalp Lake*; brush and brown and gray watercolor and bodycolor; 2006.141; Harry G. Sperling Fund

Allan Ramsay, British; *A Country Girl at Surrentum, Italy*; red chalk, heightened with white, 1776; 2006.154; Purchase, PECO Foundation, Malcolm Hewitt Wiener Foundation, and Jeffrey L. Berenson Gifts

Carl Dahl, Danish; *The Frigate Rotha*; pen and black ink, brush and gray wash; 2006.155; Edward Pearce Casey Fund

Gérard de Lairese, Dutch; *Arcadian Scene with Bacchus*; black and red chalk; 2006.179; Purchase, Renée Sacks Bequest and Harry G. Sperling Fund

Johann Georg Wolcker, German; *Christ Appearing to St. Bernard*; pen and brown ink, brush and gray wash over black chalk; 2006.191; Harry G. Sperling Fund

Pieter George Westenbergh, Dutch; *Woodland Scene*; brush and gray ink and wash over black chalk, 1819; 2006.192; Harry G. Sperling Fund

Heinrich Theodor Wehle, German; *Riverscape with Hikers and a Dog*; black chalk and brush and gray wash; 2006.193; Harry G. Sperling Fund

Johann Caspar Huber, Swiss; *Mountainous Landscape with Ruins of a Castle and Three Men in a Cave, Seen through a Stone Gate*; pen and black ink, brush and gray wash; 2006.194; Harry G. Sperling Fund

Eduard Jakob von Steinle, German; *Mother and Child Praying at a Roadside Shrine*; graphite, 1859; 2006.192; Harry G. Sperling Fund

Richard van Orley, Flemish; *Silvio Approaches the Lady Dorinda Whom He Has Wounded with an Arrow*; pen and brown ink with gray and black wash, heightened with white, and incised for transfer; 2006.243; Harry G. Sperling Fund

Prints

GIFTS

Mary Frank, American; *Self*; lithograph, 2002; 2005.305; Gift of the artist

Melissa Meyer, American; *Pacifica*; aquatint and drypoint, 1995; 2005.306; Gift of the artist

Ellen Phelan, American; *Study "Fence: Westport"*; digital print, 2003; 2005.307; Gift of the artist

Matthew Weinstein, American; *Everyday Miracle*; silkscreen, 2001; 2005.308; Gift of the artist

Jules Robert Pierre Joseph Challamel, French; *Caricature of Eugène Delacroix Painting Medea about to Kill Her Children*; lithograph, 1839; 2005.337; Gift of Judith Childs

Anthonie Waterloo, Dutch; *Two Travelers in a Wood*; etching; 2005.377.1; Anthonie Waterloo, Dutch; *Two Boys and Their Dog at the Waterside*; etching; 2005.377.2; Anthonie Waterloo, Dutch; *A River with Rocky Banks*; etching; 2005.377.3; Anthonie Waterloo, Dutch; *Three Boys and Their Dogs*; etching; 2005.377.4; Anthonie Waterloo,

Dutch; *The Porter*; etching; 2005.377.5; Anthonie Waterloo, Dutch; *Man and Woman on a Hummock (Landscape with Two Figures)*; etching; 2005.377.6; Anthonie Waterloo, Dutch; *The Double Cascade*; etching; 2005.377.7; Anthonie Waterloo, Dutch; *The Triple Cascade*; etching; 2005.377.8; Anthonie Waterloo, Dutch; *The Barren Rock*; etching; 2005.377.9; Anthonie Waterloo, Dutch; *The Wilderness Covered with Rocks*; etching; 2005.377.10; Anthonie Waterloo, Dutch; *The Large Waterfall*; etching; 2005.377.11; Anthonie Waterloo, Dutch; *The Cottages at the Foot of a Mountain*; etching; 2005.377.12; Anthonie Waterloo, Dutch; *The Dome and the Waterfall*; etching; 2005.377.13; Anthonie Waterloo, Dutch; *The Small Sloping Bridge*; etching; 2005.377.14; Anthonie Waterloo, Dutch; *Mother and Three Children*; etching; 2005.377.15; Anthonie Waterloo, Dutch; *The Hunters*; etching; 2005.377.16; Anthonie Waterloo, Dutch; *Shepherd on a Small Bridge*; etching; 2005.377.17; Anthonie Waterloo, Dutch; *The Herdsman and the Mill*; etching; 2005.377.18; Anthonie Waterloo, Dutch; *The Three Trees*; etching; 2005.377.19; Anthonie Waterloo, Dutch; *The Four Trees*; etching; 2005.377.20; Anthonie Waterloo, Dutch; *The Duck Hunter*; etching; 2005.377.21; Anthonie Waterloo, Dutch; *The Rabbit Hunter*; etching; 2005.377.22; Anthonie Waterloo, Dutch; *Twilight in the Woods*; etching; 2005.377.23; Anthonie Waterloo, Dutch; *Twilight in the Woods*; etching; 2005.377.24; Anthonie Waterloo, Dutch; *Bathers*; etching; 2005.377.25; Anthonie Waterloo, Dutch; *Bathers*; etching; 2005.377.26; Anthonie Waterloo, Dutch; *Family at Rest*; etching; 2005.377.27; Anthonie Waterloo, Dutch; *Paths Leading to a Stream*; etching; 2005.377.28; Anthonie Waterloo, Dutch; *Ruin at the Entrance of a Town*; etching; 2005.377.29; Anthonie Waterloo, Dutch; *The Gateway*; etching; 2005.377.30; Anthonie Waterloo, Dutch; *Two Stone Bridges*; etching; 2005.377.31; Anthonie Waterloo, Dutch; *Herd near a Stone Bridge*; etching; 2005.377.32; Anthonie Waterloo, Dutch; *The Mill in the Woods*; etching; 2005.377.33; Anthonie Waterloo, Dutch; *The Trimmed Groves*; etching, proof state retouched with pen and brown ink; 2005.377.34; Anthonie Waterloo, Dutch; *The Trimmed Groves*; etching; 2005.377.35; Anthonie Waterloo, Dutch; *The Trimmed Groves*; etching; 2005.377.36; Anthonie Waterloo, Dutch; *Man and Woman Crossing a Stream*; etching; 2005.377.37; Anthonie Waterloo, Dutch; *Travelers Resting in the Forest*; etching; 2005.377.38; Anthonie Waterloo, Dutch; *Two Men in a Hollow*; etching; 2005.377.39; Anthonie Waterloo, Dutch; *Large Linden Tree before an Inn*; etching; 2005.377.40; Anthonie Waterloo, Dutch; *The Road through the Woods*; etching; 2005.377.41; Anthonie Waterloo, Dutch; *The Shepherd Asleep on a Little Hill*; etching; 2005.377.42; Anthonie Waterloo, Dutch; *The Dog Drinking from a Stream*; etching; 2005.377.43; Anthonie Waterloo, Dutch; *Mother and Children at Rest*; etching; 2005.377.44; Anthonie Waterloo, Dutch; *Two Travelers Resting in the Woods*; etching; 2005.377.45; Anthonie Waterloo, Dutch; *Mercury and Argus*; etching; 2005.377.46; Anthonie Waterloo, Dutch; *Landscape with Pan and Syrinx*; etching; 2005.377.47; Anthonie Waterloo, Dutch; *The Death of Adonis*; etching; 2005.377.48; Anthonie Waterloo, Dutch; *The Departure of Hagar*; etching; 2005.377.49; Anthonie Waterloo, Dutch; *Suite of Quatre-Vingt-Huit Paysages*; etching; 2005.377.50; Carl Wilhelm Kolbe, German; *Landscape with Satyr Chasing a Fleeting Nymph*; etching; 2005.377.51; Jan Ruischer, Dutch; *The Ruin (Brederode Castle?)*; etching; 2005.377.52; Jan Ruischer, Dutch; *Landscape with Church in Moonlight*; etching; 2005.377.53; Giovanni Antonio da Brescia, Italian; after Raphael (Raffaello Sanzio), Italian; *Two Sibyls with Angels*; engraving; 2005.377.54; School of Marcantonio Raimondi, Italian; *Two Sibyls—One Holding a Book with Angels*; engraving; 2005.377.55; Cornelis Bega, Dutch; *The Singer*; etching; 2005.377.56; Cornelis Bega, Dutch; *Old Woman Standing*; etching; 2005.377.57; Stefano della Bella, Italian; *Two Different Halves of Cartouches Each Showing an Eagle Fighting a Serpent*; etching, proof with additions in brown pen and ink and black chalk; 2005.377.58; Vincenzo Caccianemici, Italian; after a design by Parmigianino, Italian; *Diana the Huntress in a Landscape*; engraving, ca. 1530–42; 2005.377.59; Giovanni Benedetto Castiglione (“Il Grechetto”), Italian; *The Dream of St. Joseph*; etching; 2005.377.60; Giovanni Benedetto Castiglione (“Il Grechetto”), Italian; *Man in Profile Wearing a Fur Hat*; etching; 2005.377.61; Giovanni Benedetto Castiglione (“Il Grechetto”), Italian; *Bust of Beardless Old Man in Profile Facing Right*; etching;

2005.377.62; Giovanni Benedetto Castiglione (“Il Grechetto”), Italian; *Young Man Facing 3/4 Right Wearing a Fur Headdress with a Plume, Jewel and a Headband*; etching; 2005.377.63; Giovanni Benedetto Castiglione (“Il Grechetto”), Italian; *Man Calling Over His Right Shoulder*; etching; 2005.377.64; Giovanni Benedetto Castiglione (“Il Grechetto”), Italian; *Young Man Looking Down to Right*; etching; 2005.377.65; Giovanni Benedetto Castiglione (“Il Grechetto”), Italian; *Man Holding a Scroll*; etching; 2005.377.66; Allaert van Everdingen, Dutch; *The Hamlet on the Mountain Side*; etching, first state; 2005.377.67; Allaert van Everdingen, Dutch; *The Hamlet on the Mountain Side*; etching, fourth state; 2005.377.68; Jacopo Francia, Italian; *Venus and Cupids on Clouds*; engraving; 2005.377.69; Battista Franco (“Il Semolei”), Italian; *The Abduction of Dejanira*; etching; 2005.377.70; Giovanni Francesco Grimaldi, Italian; *Landscape with Two Goatherds*; etching; 2005.377.71; Giovanni Francesco Grimaldi, Italian; *The Gnarled Tree*; etching; 2005.377.72; Giovanni Francesco Grimaldi, Italian; *The Landscape with the Family*; etching; 2005.377.73; Jan Lievens, Dutch; *Bust of Man with Thick Lips*; etching; 2005.377.74; Jan van Londerseel, Dutch; after David Vinckboons, Dutch; *The Holy Woman before the Sepulchre of Christ*; engraving; 2005.377.75; Adriaen van Ostade, Dutch; *Peasant with His Hand in His Cloak*; etching; 2005.377.76; Claes Pouwelszoon, Dutch; *Landscape with the Flight into Egypt*; engraving; 2005.377.77; Jusepe de Ribera (“Lo Spagnoletto”), Spanish; *The Martyrdom of St. Bartholomew*; etching; 2005.377.78; Marco Ricci, Italian; *Landscape with Two Penitents*; etching; 2005.377.79; Giovanni Domenico Tiepolo, Italian; after Giovanni Battista Tiepolo, Italian; *San Pascual Baylon Worshipping the Eucharist*; etching, first state, 1770; 2005.377.80; Herman van Swanevelt, Dutch; *The Small Waterfall*; etching; 2005.377.81; Anton Maria Zanetti the Elder, Italian; *St. Andrew Holding a Cross*; chiaroscuro woodcut in black, green, ocher; 2005.377.82; Giovanni Domenico Tiepolo, Italian; after Giovanni Battista Tiepolo, Italian; *St. Patrick Healing a Cripple*; etching, ca. 1746–50; 2005.377.83; Gift of Kenneth Grebinar

Gaspard Duchange, French; after Antoine Coypel, French; *Self-Portrait with His Son Charles-Antoine Coypel*; etching; 2005.379; Gift of David del Gaizo

Jean-François Janinet, French; after Jean-Guillaume Moitte, French; *The Last Moments of Demosthenes*; etching and aquatint, 1791; 2005.442; Gift of Roberta J. M. Olson and Alexander B.V. Johnson

Boris Margo, American; *Untitled*; cellocut, ca. 1940; 2005.446.1; Boris Margo, American; *Jewels in Levitation*; cellocut, third state, ca. 1948; 2005.446.2; Boris Margo, American; *Untitled*; cellocut, ca. 1946; 2005.446.3; Boris Margo, American; *Untitled*; cellocut, ca. 1943; 2005.446.4; Boris Margo, American; *Untitled*; cellocut, ca. 1943; 2005.446.5; Gift of Stanley Zimiles

Betty Woodman, American; Shark's Ink., American (printer); *Greek Pots Visit Edo*; color woodcut, lithograph, and chine collé, 2002; 2005.447.1; Betty Woodman, American; Shark's Ink., American (printer); *The Ming Sisters*; color woodcut, pochoir, and chine collé, 2004; 2005.447.2; Gift of Ann Tenenbaum and Thomas H. Lee

Boris Margo, American; *Untitled*; six untitled cellocuts printed on fabric from the Monoprint-Cellocut Portfolio, 1936–41; 2005.448.1–10; Gift of Murray Zimiles

Thomas Goff Lupton, British; after Gilbert Stuart, American; *Portrait of Richard Earlom*; mezzotint, 1819; 2006.79.1; Georges Louis Leclerc, comte de Buffon, French; Frederick Warne & Co., British (publisher); Scribner, Welford, & Co., British (publisher); *Buffon's Natural History Modernized*; children's book, 1869; 2006.79.2; Gift of Jeffrey Guerrier

Michele Oka Doner, American; Dieu Donné Papermill, American (printer); *Leaf with Cells and Veins*; watermarked cotton on abaca base sheet, 2005; 2006.80.1; Michele Oka Doner, American; Dieu Donné Papermill, American (printer); *Tilted Leaf*; watermarked cotton and pigmented cotton on abaca base sheet, 2005; 2006.80.2; Gift of Michele Oka Doner, in honor of Barbaraalee Diamonstein-Spielvogel

John Beerman, American; Hudson River Editions, American (printer); The Metropolitan Museum of Art, New York (publisher); *Snow*; etching

and aquatint with hand coloring and 22k leaf border, 2001–2; 2006.81; Gift of John T. Beerman

Intaglio prints and drawings; French, Italian, Northern, and British; 17th, 18th, and 19th centuries; 2006.50.1–.125; Gift of Professor Maan Z. Madina and Dr. Marilyn Jenkins-Madina

Alexandre Evariste Fragonard, French (designer); Henri Castel, French (etcher); Madame Benoist, French (engraver); Marcelle, French (publisher); *Napoléon, Emperor of the French*; etching and engraving on laid paper, 1811; 2006.150.1; Alexandre Evariste Fragonard, French (designer); J. L. Benoist, French (engraver); Marcelle, French (publisher); *Marie Louise, Empress of the French*; etching and engraving on laid paper, 1811; 2006.150.2; Gift of James David Draper in memory of Kathleen Howard

Jaune Quick-to-See Smith, American; Tamarind Institute, American (publisher); *In the Future*; three-color lithograph with chine collé, 1995; 2006.227; Gift of Collection Hinrich Peiper and Dorothee Peiper-Riegraf

PURCHASES

Johann Anton Ramboux, German; Joseph Anton Selb, German (printer); *Innere Ansicht des Sogenannten Heidenturms*; lithograph, 1824–27; 2005.343; Charles Z. Offin Fund

Francesca Gabbiani, American; Christophe Daviet-Thery, French (publisher); Eric Seydoux, French (printer); *White Book*; book, special edition including single screenprint, 2005; 2005.387; Stuart S. MacDermott Fund

Andrea Zittel, American; Jacob Samuel Editions, American (publisher); *Rules of Raugh*; portfolio of nine etchings and aquatints on chine collé, 2005; 2005.388.1–.12; Stuart S. MacDermott Fund

Jørgen Pedersen Roed, Danish; *View of Frederiksborg. Karussell Gate*; etching, 1836; 2005.391; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Master i.e., German; *Christ in the Wilderness Served by Angels*; engraving, second state of three, ca. 1480–90; 2005.392; Purchase, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund and Howard Fox Gift

Edward Ruscha, American; Ed Hamilton, American (printer); Hamilton Press, American (publisher); *Course of Empire*; lithograph, 2005; 2005.431; John B. Turner Fund

Karl Friedrich Schinkel, German; *The Castle of Predjama in Carniola, Twelve Hours from Trieste*; pen lithograph, first state, 1816; 2005.469; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Louise Bourgeois, American; Harlan & Weaver, Inc., American (publisher); *Spider Woman*; drypoint, 2005; 2006.17; John B. Turner Fund

William Kentridge, South African; The Artists' Proof Studio, South African (printer); *Untitled*; suite of three drypoint prints, 2005; 2006.18.1–.3; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Arturo Herrera, Venezuelan; Dieu Donné Papermill, New York (publisher); *Untitled*; watermarked, pigmented abaca on pigmented cotton base sheet, 2005; 2006.19; Purchase, John Driscoll Gift

Antoine Watteau, French; *Recruits Going to Join the Regiment*; etching with drypoint, 1716–17; 2006.43; Purchase, Dr. Mortimer Sackler Fund and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Jane Hammond, American; Shark's Ink., American (publisher); *Love Laughs*; lithograph with hand coloring and collage, 2005; 2006.51; John B. Turner Fund

Johann Adam Seupel, German; *A Comet above Strasbourg at Night*; mezzotint; 2006.52; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Elizabeth Murray, American; *Deep Blue C*; lithograph and screenprint, 2001; 2006.59; Purchase, John Driscoll Gift

Gabriel de Saint-Aubin, French; *View of the Salon of 1753*; etching, 1753; 2006.84; Wrightsman Fund

Giovanni Domenico Tiepolo, Italian; *Joseph Adoring the Christ Child near a Smoking Altar*; etching, 1752; 2006.97; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Baccio Bandinelli (Bartolomeo Brandini), Italian (designer); Nicolas Beatrizet, French (engraver); Antonio Salamanca, Italian (publisher); *Combat between Love and Reason*; engraving, 1545; 2006.167; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

After Antonio Francesco Luccini, Italian; *Army of Hunchbacked Dwarfs*; engraving, after 1627; 2006.168.1–.12; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Albert Christoph Dies, German; *Temple of the Sibyl and the Temple of Vesta in Tivoli*; etching, 1793; 2006.169; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Adam von Bartsch, Austrian; *Portrait of Johann Christian Brand*; etching, 1793; 2006.170; A. Hyatt Mayor Major Purchase Fund, Marjorie Phelps Starr Bequest

Jean-Pierre Feulard, French; *Portrait of a Man with a Raised Eyebrow (Dr. Vajot?)*; lithograph on wove paper, 1820; 2006.176; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Johan Christian Dahl, *Peasant's Hut at the Edge of a Forest*; etching, second state of two, 1828; 2006.188; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Egyptian Art

GIFTS

Magical Figure; wood; New Kingdom Dynasty 18, ca. 1450–1400 B.C.; 2005.217a, b; Ward and Lynn Botsford

Gazelle-head earrings; gold, carnelian; Egyptian, 4th–2nd century B.C.; 2005.286a, b; Peter B. Waters

Wall fragment with painted feather pattern and hieratic(?) sign in raised border; limestone, paint; Middle Kingdom or Early New Kingdom, ca. 2040–1300 B.C.; 2006.82.1; Dr. James H. Schwartz

Pestle; diorite; Middle Kingdom or Early New Kingdom, mid-3rd to 1st millennium B.C.; 2006.82.2; Dr. James H. Schwartz

Sheet; linen; Middle Kingdom or Early New Kingdom, ca. 2040–1300 B.C.; 2006.82.3; Dr. James H. Schwartz

Fragment from a wall with painted feather pattern; limestone, paint; Middle Kingdom or Early New Kingdom, ca. 2040–1300 B.C.; 2006.82.4; Dr. James H. Schwartz

Fragment of blue-painted ware; pottery, paint; New Kingdom, ca. 1390–1352 B.C.; 2006.82.5–.14; Dr. James H. Schwartz

Walter J. Palmer-Jones, British; *Sculpture in Karnak Temple*; watercolor, ca. 1912; not accessioned; Gift of Bill Barrette and Christine Lilyquist in memory of Charles K. Wilkinson, 2005

Walter Hauser, American; *Our Lady of the Rosary Church, Manhattan*; pencil drawing, June 1915; not accessioned; Gift of Bill Barrette and Christine Lilyquist in memory of Charles K. Wilkinson, 2005

Charles K. Wilkinson, British; *Tomb of Userhet, Thebes*; ink drawing, ca. 1924–25; not accessioned; Gift of Bill Barrette and Christine Lilyquist in memory of Charles K. Wilkinson, 2005

Charles K. Wilkinson, British; *West Bank Thebes*; two oil sketches with same title, ca. 1920–36; not accessioned; Gift of Bill Barrette and Christine Lilyquist in memory of Charles K. Wilkinson, 2005

Charles K. Wilkinson, British; *Hibis Temple or Bagawat, Kharga Oasis*; oil sketch, ca. 1927–29; not accessioned; Gift of Bill Barrette and Christine Lilyquist in memory of Charles K. Wilkinson, 2005

Charles K. Wilkinson, British; [Stick dancing in Egypt]; three drawings of same subject, charcoal, ink, watercolor and etching, early 1920s; not accessioned; Gift of Bill Barrette and Christine Lilyquist in memory of Charles K. Wilkinson, 2005

Charles K. Wilkinson, British; [3 portraits of Egyptians employed by the Egyptian Expedition]; oil on canvas, ca. 1920s–30s; not accessioned; Gift of Bill Barrette and Christine Lilyquist in memory of Charles K. Wilkinson, 2005

Charles K. Wilkinson, British; *Walter Hauser Reading Proust*; ink drawing, ca. 1920s–30s; not accessioned; Gift of Bill Barrette and Christine Lilyquist in memory of Charles K. Wilkinson, 2005

Charles K. Wilkinson, British; [Two books containing sketches and notes made during travels to Egypt, France, London, New York, and other places]; ca. 1920s–30; not accessioned; Gift of Bill Barrette and Christine Lilyquist in memory of Charles K. Wilkinson, 2005

PURCHASES

Head of a princess; quartzite; New Kingdom, Dynasty 18, Amarna Period, Reign of Akhenaten, ca. 1349–1336 B.C.; 2005.363; Lila Acheson Wallace Gift

Model of the foreleg of a horned animal; wood, remains of black pigment; Dynasty 18, ca. 1550–1295 B.C.; 2006.16; Lila Acheson Wallace Gift

Relief with two royal male figures; limestone, paint; Amarna Period, ca. 1349–1336 B.C.; 2006.102; The Abner Rosen Foundation Inc. Gift, and Ludlow Bull Fund

Kneeling ruler or priest; bronze; Egyptian, 8th century B.C.; 2006.103; Lila Acheson Wallace Gift

European Paintings

GIFTS

Christoffel van den Berghe, Flemish; *A Winter Landscape with Ice Skaters and an Imaginary Castle*; oil on wood, ca. 1610; 2005.331.1; Collection of Rita and Frits Markus, Bequest of Rita Markus

Jan Josephsz. van Goyen, Dutch; *A Beach with Fishing Boats*; oil on wood, probably 1653; 2005.331.2; Collection of Rita and Frits Markus, Bequest of Rita Markus

Jan Josephsz. van Goyen, Dutch; *A View of The Hague from the Northwest*; oil on wood, 1647; 2005.331.3; Collection of Rita and Frits Markus, Bequest of Rita Markus

Willem Claesz. Heda, Dutch; *Still Life with Oysters, a Silver Tazza, and Glassware*; oil on wood, 1635; 2005.331.4; Collection of Rita and Frits Markus, Bequest of Rita Markus

Thomas de Keyser, Dutch; *Portrait of a Man with a Shell*; oil on wood, ca. 1625; 2005.331.5; Collection of Rita and Frits Markus, Bequest of Rita Markus

Thomas de Keyser, Dutch; *Portrait of a Woman Holding a Balance*; oil on wood, ca. 1625; 2005.331.6; Collection of Rita and Frits Markus, Bequest of Rita Markus

Style of Rembrandt, Dutch; *Study Head of a Young Woman*; oil on wood, ca. 1645; 2005.331.7; Collection of Rita and Frits Markus, Bequest of Rita Markus

Salomon van Ruysdael, Dutch; *Fishing Boats on a River*; oil on wood, early 1660s; 2005.331.8; Collection of Rita and Frits Markus, Bequest of Rita Markus

Bruno Marzi, Italian; *Madonna and Child (after Duccio)*; tempera and

gold on wood, early 20th century; 2005.476.1; Lawrence and Julie Salander

Umberto Giunti, Italian; *Madonna and Child with Two Angels*; tempera and gold on wood, early 20th century; 2005.476.2; Lawrence and Julie Salander

Mattia Preti, Italian, Neapolitan; *Saint John the Baptist Preaching*; oil on canvas, ca. 1650; 2005.477; Melissa and Phillip Aronson

Modern imitator of Albrecht Dürer; *Portrait of a Woman, Said to Be Caritas Pirckheimer (1467–1532)*; oil on linen; 2006.151.1; Julie and Lawrence Salander

Modern imitator of Netherlandish Painter; *Portrait of a Man*; oil on wood, early 20th century; 2006.151.2; Julie and Lawrence Salander

PURCHASE

Corrado Giaquinto, Italian; *The Penitent Magdalen*; oil on canvas, ca. 1750; 2006.54; Mr. and Mrs. Mark Fisch Gift, in honor of Keith Christiansen

European Sculpture and Decorative Arts

GIFTS

Noble of Edward II; gold coin; English, ca. 1350; 2005.332; Assunta Sommella Peluso, Ada Peluso, and Romano I. Peluso in memory of Ignazio Peluso

Pastille Burners; bronze, partially gilt; French, ca. 1830; 2005.487.1a, b–.3a, b; David and Constance Yates

Doorknocker; iron; French, probably 18th century; 2006.94.1a, b; Joseph G. Reinis

Pierre-Jean David d'Angers, French; *Henri Bernardin de Saint-Pierre*; bronze medallion, 1844–56; 2006.94.2; Joseph G. Reinis

Pierre-Jean David d'Angers, French; *Eugène F.-M.-J. Devéria*; bronze medallion, 1828–38; 2006.94.3; Joseph G. Reinis

Christopher Dresser for Minton and Co., English; *Tea Caddy with Cover*; porcelain, 1891–1900; 2006.220a, b; Brian D. Coleman

PURCHASES

Toilet Set in Original Leather Case; gilded silver, hard-paste porcelain, cut glass, walnut, coniferous wood, carved and partially gilded, leather, tolled and partially gilded, steel and iron, partially gilded, various textiles and moiré paper, hog's bristle; German (Augsburg), 1743–45; 2005.364.1a–d–.48; Purchase, Anna-Maria and Stephen Kellen Foundation Gift, in memory of Stephen M. Kellen

Mervyn Macartney, British; *Desk*; mahogany veneered on the exterior with Macassar ebony, silver-plated brass knobs, silver molding, 1891; 2006.4; The James Parker Charitable Foundation Gift

Camillo Mariani, Italian; *Mother Ape*; bronze, 1595–96; 2006.35; European Sculpture and Decorative Arts Fund

Karel van Mander the Elder, Dutch; *The Liberation of Oriane* from a set of *Amadis of Gaul*; wool and silk, 1590–95; 2006.36; Walter and Leonore Annenberg and The Annenberg Foundation Fund

Domenico Pieratti, Italian; *The Youthful Saint John the Baptist*; marble, ca. 1625; 2006.70; European Sculpture and Decorative Arts Fund

Allegory of Music; leather panel and wood mount; Northern French, ca. 1570–90; 2006.71; Funds from Various Donors, Rogers Fund, and Joseph Cohen Gift

Jean-Joseph Carriès, French; *Vase Soliflore*; glazed stoneware, ca. 1889–94; 2006.83; The Charles E. Sampson Memorial Fund

Charles-Henri-Joseph Cordier, French; *La Capresse des Colonies*; Algerian onyx-marble, bronze and gilt-bronze, enamel, white marble socle, red and white marble pedestal with gilt-bronze mounts, 1861; 2006.112a–d; European Sculpture and Decorative Arts Fund

Charles-Henri-Joseph Cordier, French; *La Juive D'Alger*; Algerian onyx-marble, bronze and gilt-bronze, enamel, amethyst eyes, white marble socle, red and white marble pedestal with gilt-bronze mounts, 1862; 2006.113a–d; European Sculpture and Decorative Arts Fund

Franz Adam Weber, German; *Console Table*; gilded lindenwood, later marble top, ca. 1758; 2006.114a, b; Friends of European Sculpture and Decorative Arts Gifts and John B. Ritter Gift

Plate with view of Lake Lugano from the service des vues Suisses; hard-paste porcelain; French (Sèvres), 1811; 2006.189; Friends of European Sculpture and Decorative Arts Gifts and The Charles E. Sampson Memorial Fund

Workbag; wool and linen; English, 1669; 2006.263; Friends of European Sculpture and Decorative Arts Gifts and Rogers Fund

Carl Heinrich Hofmann for Godot, German (Berlin); *Pair of Candlesticks*; silver, ca. 1821–30; 2006.242.1a, b, .2a, b; The Isak and Rose Weinman Foundation Inc. Gift, Gifts in honor of Ruth Stanton, and Funds from Various Donors

De Metaale Pot Factory, Dutch (Delft); *Garniture of Five Vases*; tin-glazed earthenware, ca. 1700–1724; 2006.309.1a, b–.5; Mr. and Mrs. Sid R. Bass Gift, in honor of Mrs. Charles Wrightsman

Johann Jakob Kornmann, Augsburg-born, active in Rome; *Medal of Paolo Giordano II Orsini*; bronze, 1636; 2006.384; Stephen K. Scher Gift

Anton Scharff, Austrian; *Medal Commemorating the Bicentennial of the Siege of Vienna*; silvered bronze, 1883; 2006.385; Stephen K. Scher Gift

Antonio Francesco Selvi, Italian (Florentine); *Medal of Marco Antonio Zucchi*; bronze, 1750; 2006.386; Stephen K. Scher Gift

Greek and Roman Art

GIFTS

Bowl; marble; Cycladic, ca. 2700–2400 B.C.; 2005.300; Gift of Paul Efsthioiu, 2005

Handle of a patera (shallow basin) in the form of a youth; bronze; Greek, ca. late 6th century B.C.; 2005.457; Gift of Stark and Michael Ward, in honor of Carlos A. Picón, 2005

PURCHASES

Strigilated sarcophagus; marble; Roman, ca. A.D. 220; 2005.258; Purchase, Ruth E. White Bequest and Leon Levy Foundation, Philodoroi, René E. and Robert A. Belfer, The Concordia Foundation, Dr. Lewis M. Dubroff, Roger and Susan Hertog, and The Joseph Rosen Foundation Inc. Gifts, 2005

Two bowls with painted decoration; glass; Greek, cast, 3rd century B.C.; 2005.269.1, .2; Purchase, The Concordia Foundation Gift, 2005

Ring; gold and cabochon garnet; Greek, 2nd–1st century B.C.; 2005.278; Purchase, Patricia and Marietta Fried Gift, 2005

Islamic Art

GIFTS

Heart-shaped dorsal plate; silver, fire-gilded, engraved and chased with openwork and cabochon- and table-cut carnelians; Central Asia or Iran,

Turkmen, late 19th–early 20th century; 2005.443.1; Marshall and Marilyn R. Wolf

Dorsal plate ornament (one of a pair); silver with openwork and fire-gilded with cabochon-cut carnelians with silver chains and pendants; Central Asia or Iran, Turkmen, Teke, late 19th–early 20th century; 2005.443.2a; Marshall and Marilyn R. Wolf

Dorsal plate ornament (one of a pair); silver with openwork and fire-gilded with cabochon-cut carnelians with silver chains and pendants; Central Asia or Iran, Turkmen, Teke, late 19th–early 20th century; 2005.443.2b; Marshall and Marilyn R. Wolf

Belt; silver and fire-gilded elements with cabochon- and table-cut carnelians on leather; Central Asia or Iran, Turkmen, Yomut, late 19th–early 20th century; 2005.443.3; Marshall and Marilyn R. Wolf

Turquoise inlay crown (paired with whip); silver, inset with table-cut turquoises and turquoise beads and applied silver decoration lined with quilted cotton; Central Asia or Iran, Turkmen, possibly Caucasus or Kazak, late 19th–early 20th century; 2005.443.4; Marshall and Marilyn R. Wolf

Turquoise inlay whip (paired with crown); silver, inset with table-cut turquoises and turquoise beads and applied silver decoration lined with quilted cotton; Central Asia or Iran, Turkmen, possibly Caucasus or Kazak, late 19th–early 20th century; 2005.443.5; Marshall and Marilyn R. Wolf

Dorsal plate ornament; silver with applied and gallery twisted wire decoration and table-cut turquoises and table-cut carnelians; Central Asia or Iran, Turkmen, Yomut, late 19th–early 20th century; 2005.443.6; Marshall and Marilyn R. Wolf

Pectoral ornament (khotan); silver with filigree and cabochon- and table-cut turquoises; Khotan, late 19th–early 20th century; 2005.443.7; Marshall and Marilyn R. Wolf

Qur'an or Amulet Case; silver with filigree and cabochon- and table-cut turquoises, leather; Central Asia or Iran, Turkmen, late 19th–early 20th century; 2005.443.8; Marshall and Marilyn R. Wolf

Amulet holder; silver, engraved and fire-gilded with cabochon- and table-cut carnelians, turquoise beads, and silver wire chains with bells; Central Asia or Iran, Turkmen, late 19th–early 20th century; 2005.443.9; Marshall and Marilyn R. Wolf

Hair ornament; silver, fire-gilded with repoussé or engraved decoration with cabochon-cut carnelians and turquoise beads; Central Asia or Iran, Turkmen, late 19th–early 20th century; 2005.443.10; Marshall and Marilyn R. Wolf

Dragon-shaped teapot; silver, fire-gilded with lavish granulated and appliquéd decoration and inset with cabochon-cut carnelians and turquoise beads; Central Asia or Iran, Turkmen, Kazak, late 19th–early 20th century; 2005.443.11a, b; Marshall and Marilyn R. Wolf

PURCHASES

Bottle; glass, mold-blown with applied decoration; probably Syria, 12th century; 2005.318; Friends of Islamic Art Gifts

Tent lining; stenciled, mordant-dyed, and painted cotton; Burhanpur, India, 1700–1740; 2005.251; Friends of Islamic Art Gifts

Calligraphic panel; gold thread and velvet; Turkey, mid-19th century; 2005.252; Louis E. and Theresa S. Seley Purchase Fund for Islamic Art and Rogers Fund

Qur'an section; ink, colors, and gold on paper and tooled leather; Egypt, probably Cairo, ca. 1320; 2006.212; Gifts in memory of Newton Foster, and funds from various donors

Seated Dervish in a Landscape; ink on paper; Persia, probably Isfahan, ca. 1600; 2006.213; Persian Heritage Foundation Gift, and funds from various donors

Hat crown; fiber and gold, basketry weaving; Sulawesi, Indonesia, 19th–early 20th century; 2006.187a–c; Friends of Islamic Art Gifts and Lewis and Gemma Hall Gift

Kilim; wool, cotton, and metallic silver thread; Turkey, ca. 1800; 2006.190; Rebecca and Richard Lindsey Gift

Hat crown; fiber and gold, basketry weaving; Sulawesi, Indonesia, 19th–early 20th century; 2006.196a, b; Friends of Islamic Art Gifts and Lewis and Gemma Hall Gift

Medieval Art

GIFTS

Shard with Bird; earthenware; Byzantine (Egypt), 3rd–7th century; 2005.425; James H. Schwartz

Purse; leather; French, 15th century; 2005.426; Anonymous Gift

PURCHASES

Leaf with Martyrdom of Saint Peter Martyr in an Initial P; tempera on parchment; Italian (Umbria or southern Italy), ca. 1270–80; 2005.273; Purchase, Ronald R. Atkins Gift, R. R. Atkins Foundation Gift, James Marrow Gift, and Elaine Rosenberg Gift

Sword Pommel; cast copper alloy shell with silver elements and silver inlaid with niello panels, silver inlaid with iron(?), and iron hilt; Anglo-Saxon, late 9th century; 2005.344; Purchase, Gift of J. Pierpont Morgan, by exchange

Torc; gold; Celtic, 6th–4th century B.C.; 2005.366; Purchase, 2005 Benefit Fund, Rogers Fund, Audrey Love Charitable Foundation Gift, and Gifts of J. Pierpont Morgan and George Blumenthal and Fletcher Fund, by exchange

Head of an Angel or Theological Virtue; limestone; French (Paris, Cathedral of Notre-Dame), ca. 1245–52; 2006.41; Purchase, Audrey Love Charitable Foundation Gift

Double-Sided Gospel Leaf; tempera on parchment; Ethiopian (Tigray), first half 14th century; 2006.100; Purchase, Oscar de la Renta Ltd. Gift

The Cloisters

PURCHASES

Corpus of Christ; walrus ivory; French, active in northern Europe, ca. 1300; 2005.274; The Cloisters Fund

Roundel with Mary of Egypt Crossing the Jordan; colorless glass, vitreous paint, and silver stain; South Lowlands (probably Brussels), ca. 1525; 2005.313; The Cloisters Fund

Bust of the Virgin; terracotta with polychromy; Bohemian, ca. 1390–95; 2005.393; The Cloisters Fund

Virgin and Child; boxwood; North French, ca. 1400; 2006.118; The Cloisters Fund

Triptych with the Passion of Christ; mother-of-pearl, gilt wood frame, silk backing, tooled leather covering; South German, 1475–85; 2006.249; Purchase, The Cloisters Fund, by exchange, and The Cloisters Fund

Pacino da Bonaguidda, Italian; *Leaf from a Laudario with the Martyrdom of Saint Bartholomew*; tempera and gold on parchment, ca. 1340; 2006.250; The Cloisters Fund

Embroideries with Allegorical Scenes; silk and linen on woven linen ground with applied red pigment and black under- and overdrawing; German (Lower Saxony), ca. 1450; 2006.255; The Cloisters Fund, by exchange

Tile; glazed earthenware; Spanish (Valencia, Manises), 1450–75; 2006.256; The Cloisters Fund, by exchange

Nineteenth-Century, Modern, and Contemporary Art

GIFTS

Ignace-Henri-Jean-Théodore Fantin-Latour, French; *Summer Flowers*; oil on canvas, 1880; 1997.347; Susan S. Dillon (66 2/3 percent undivided interest)

Nancy Lawton, American; *Sprouting Onions*; pencil on paper, 1997; 2005.267; Mrs. Kathleen Barrows

R.B. Kitaj, American; *Self-Portrait as a Hasidic Dancer (After Max Weber)*; charcoal and white pastel on paper, 2000–2004; 2005.309; the artist, in memory of Bill Lieberman

Maria Likarz, Austrian; Wiener Werkstätte (manufacturer); *Necklace*; glass beads, wood, papier-mâché, ca. 1920; 2005.310.1; Jacqueline Loewe Fowler

Joseph Maria Olbrich, Austrian; Wiener Keramik (manufacturer); *Brooch*; silver-colored metal, 1897; 2005.310.2; Jacqueline Loewe Fowler

Émile-Jacques Ruhlmann, French; *“Sarrazin” Wallpaper*; printed paper, ca. 1925; 2005.334; Association des Amis de Musée des Années 30

Axel Russmeyer, German; *Beaded Bead Necklace*; glass and metal beads, gold and wood, 2000; 2005.422; the artist

Larry Mohr, American; *Chess Set Geometric*; aluminum and bronze, 1978; 2005.423a–ff; the artist

Greta von Nessen, Swedish; *“Anywhere” Lamp*; aluminum, enameled metal, Bakelite, wire cord and plug, 1951; 2005.456a, b; Ronald S. Kane

Joey Kirkpatrick and Flora Mace, American; *Double Doll on Blue*; glass and wire, 1983; 2005.478; Francine and Benson Pilloff

Manierre Dawson, American; *Meditation*; oil on wood panel, 1913; 2005.479; Peter Lockwood, in memory of his grandfather, the artist

Piet Mondrian, Dutch; *Field Bordered by Trees*; charcoal on paper, ca. 1907–8; 2005.480; Stephen Mazoh & Co., Inc.

Jörg Immendorff, German; *C.D. - Variation Schwarz*; gouache on paper, 1978; 2005.481.1; Gabriella De Ferrari, in honor of Gary Tinterow

Andreas Slominski, German; *Windmill*; aluminum, steel, plywood, and duct tape, 1996; 2005.481.2a, b; Gabriella De Ferrari, in honor of Agnes Gund

Lester Beall, American; *“WASH DAY / RURAL ELECTRIFICATION ADMINISTRATION” Poster*; silkscreen, 1937; *“FARM WORK / RURAL ELECTRIFICATION ADMINISTRATION” Poster*; silkscreen, 1937; 2005.482.1, .2; John C. Waddell Collection, Gift of John C. Waddell

Richard Pousette-Dart, American; *East River*; oil on Masonite, 1939; 2005.483; The Estate of Richard Pousette-Dart, in memory of William S. Lieberman

Franz Kline, American; *Study for “Nijinsky”*; brush and ink and oil paint on paper, mounted to paperboard, ca. 1950; Franz Kline, American; *Untitled*; brush and ink on paper, ca. 1950–55; Arthur Dove, American; *Boat Houses*; watercolor, gouache, and pen and ink on paper, 1935; Esteban Vicente, American; *Untitled*; acrylic on paper, mounted to canvas, 1986; Esteban Vicente, American; *Collage Number 12*; watercolor, charcoal, torn and pasted paper on paper, mounted to paperboard, 1956; Esteban Vicente, American; *Untitled*; charcoal, watercolor, torn and pasted paper on paper, ca. 1950–60; Piet Mondrian, Dutch; *Untitled (River Landscape with Bridge)*; black chalk on postcard, ca. 1897–1907; Pierre Soulages, French; *Untitled*; brush and ink on paper, ca. 1957; Ludwig Sander, American; *Untitled*; oil on canvas,

1961; Ludwig Sander, American; *Untitled*; color lithograph, edition 8/30, 1964; Willem de Kooning, American, born The Netherlands; *Untitled (nude)*; black chalk on paper, ca. 1964–65; Hans Hartung, French, born Germany; *R4*; etching and aquatint, edition 81/100, 1953; Sidney Geist, American; *Untitled*; brush and ink on folded paper, 1956; 2005.484.1–.13; anonymous, in memory of Barbara Butler Weisl

Jean Arp, French; *Torso*, *Navel*, *Man with a Moustache*; oil on wood relief, 1930; *Man Seen by a Flower*; bronze, 1958; Richard Artschwager, American; *Bread*; acrylic on chipboard with metal frame, 1962; Alexander Calder, American; *Four Directions*; hanging mobile, painted aluminum and iron wire, 1956; Alexander Calder, American; *Necklace*; brass, ca. 1940; Alexander Calder, American; *Necklace (The Jealous Husband)*; brass, ca. 1940; Alexander Calder, American; *Bracelet*; brass, ca. 1940; Nicolas Carone, American; *Untitled (Head)*; enamel on paper, mounted on linen, ca. 1951; Nicolas Carone, American; *Untitled (Four Figures)*; enamel on paper, mounted on linen, ca. 1951; Giorgio Cavallon, American; *Untitled*; oil on canvas, 1958–59; Joseph Cornell, American; *Penny Arcade Machine*; box construction, wood, glass, mirror, and printed paper, 1950; *Untitled (Pharmacy)*; box construction, wood, glass, mirror, shells, sand, printed paper, coral, cork, feather, metal, and liquid, 1952–53; Stuart Davis, American; *Bass Rocks*; screenprint, edition of 100, 1941; Arthur Dove, American; *Storm Clouds*; wax emulsion on canvas in artist's frame, 1935; Max Ernst, French, born in Germany; *Gala Eluard*; oil on canvas, 1924; Paul Feeley, American; *Rijo*; acrylic on canvas, 1963; Helen Frankenthaler, American; *Take Off*; oil and enamel on canvas, 1956; Alberto Giacometti, Swiss; *The Forest (Composition with Seven Figures and a Head)*; painted bronze, 1950; Robert Goodnough, American; *Landscape*; oil on canvas, 1952; Arshile Gorky, American, born Armenia; *Virginia Landscape*; pencil and colored crayons on paper, 1943; Arshile Gorky, American, born Armenia; *Untitled*; pencil and colored crayons on paper, 1944; Arshile Gorky, American, born Armenia; *Untitled*; pencil and colored crayons on paper, 1946; Arshile Gorky, American, born Armenia; *Study for "Year After Year"*; pencil and colored crayons on paper, 1947; Philip Guston, American, born Canada; *Untitled*; pen and ink on paper, ca. 1950–51; Philip Guston, American, born Canada; *Painting*; oil on canvas, 1952; Earl Cavis Kerkam, American; *Figure*; enamel on cardboard, 1950; Franz Kline, American; *Nijinsky*; enamel on canvas, 1950; Franz Kline, American; *Untitled*; oil and enamel on canvas, 1952; Karl Knaths, American; *The Blue Platter*; oil on canvas, 1947; Willem de Kooning, American, born The Netherlands; *Untitled*; oil and enamel on paper, ca. 1949; Willem de Kooning, American, born The Netherlands; *Untitled*; oil and charcoal on Masonite, ca. 1946; Willem de Kooning, American, born The Netherlands; *Two Women*; oil, enamel and charcoal on paper, 1953; Gaston Lachaise, American, born France; *Standing Nude*; pencil on paper, ca. 1933–35; Ibram Lassaw, American; *Monoceros*; iron and brass, 1952; Fernand Léger, French; *The Builders: Four Figures*; oil on canvas, 1920; Alfred Leslie, American; *The Lady's Flowers*; oil and newspaper on canvas, 1953; Jacques Lipchitz, American, born Lithuania; *Seated Man (Meditation)*; bronze, 1925; Morris Louis, American; *Untitled*; Magna on canvas, 1960; Morris Louis, American; *Pungent Distances*; Magna on canvas, 1961; Conrad Marca-Relli, American; *The Witnesses*; painted and cut sections of oil on canvas mounted on canvas, 1956; John Marin, American; *Broadway*, *Trinity Church*; watercolor and pencil on paper, mounted to cardboard, 1912; Matta, Chilean; *Untitled*; pencil and colored crayons on paper, 1941; Joan Miró, Spanish; *Circus Horse*; tempera on canvas, 1927; Paula Modersohn-Becker, German; *Seven Trees*; charcoal on paper, ca. 1905; Robert de Niro, American; *Self-Portrait*; oil on canvas, 1951; Kenneth Noland, American; *October*; acrylic on canvas, 1961; Claes Oldenburg, American; *Soft Calendar for the Month of August*; canvas filled with shredded foam rubber, painted with Liquitex and enamel, 1962; Jules Olitski, American; *Purple Meks Lippis*; acrylic on canvas, 1961; Milton Resnick, American, born Ukraine; *Untitled*; oil, pencil, and crayon on cardboard, mounted on Masonite, 1945; Larry Rivers, American; *Portrait of Berdie, Number II*; oil on canvas, 1953; Felicien Rops, Belgian; *Untitled*; watercolor and colored pencil on paper, mid- to late 19th century; Anne Ryan, American; *Untitled*; cut, torn, and pasted papers, fabric and foil on cardboard, 1954; Kurt Schwitters, British, born Germany; *The Plan of Love*

(*MERZbild 12b*); cut and torn pasted papers, cellophane, with tempera, brush and ink, pencil, mounted on illustration and fiberboards, with wood frame, 1923; David Smith, American; *Song of the Landscape*; iron and bronze, 1950; Richard Stankiewicz, American; *Fish Lurking*; iron and steel, 1958; Clyfford Still, American; *Untitled (1947-H)*; oil on canvas, 1947; Mark Tobey, American; *The Way*; tempera on cardboard, 1944; Jack Tworckov, American; *Athene*; oil on canvas, 1949; Jack Tworckov, American; *Study for "Athene"*; watercolor on paper, 1949; Esteban Vicente, American; *Number One*; oil, newspaper transfer, charcoal, and graphite on canvas, 1951; Wols, German; *Untitled*; watercolor, pen and ink on paper, mounted on paper, 1940–41; 2006.32.1–.25, .27–.45, .47–.50, .52–.54, .56–.65; The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman

Hans Hofmann, American, born Germany; *Mecca*; oil on canvas, 1961; 2006.32.26; Muriel Kallis Newman, in memory of Jay Steinberg

Robert Motherwell, American; *Elegy to the Spanish Republic, 35*; Magna on canvas, 1954; 2006.32.46; Muriel Kallis Newman, in memory of Albert Hardy Newman

Jackson Pollock, American; *Number 28, 1950*; enamel on canvas, 1950; 2006.32.51; Muriel Kallis Newman, in honor of her grandchildren, Ellen Steinberg Coven and Dr. Peter Steinberg

Mark Rothko, American, born Russia; *Number 3*; oil on canvas, 1953; 2006.32.55; Muriel Kallis Newman, in honor of her great-grandchildren Claire Coven and Hope Coven

Lluís Masriera i Rosés, Spanish; *"Isolde" Pendant Brooch*; gold, ivory, enamel, diamonds, sapphires, pearl, ca. 1900; 2006.85; Jacqueline Loewe Fowler

Gaetano Pesce, Italian; *"Black Rotation" Vase*; resin, 2005; 2006.125; the artist

Manierre Dawson, American; *Statement*; oil on wood panel, ca. 1913; 2006.222; Peter Lockwood, in memory of his grandfather, the artist

Santiago Calatrava, Spanish; *PATH Terminal, New York, NY*; model, 2003; *PATH Terminal, New York, NY*; model, 2003; *Bird I*; gold-plated brass, black granite, 1986; 2006.223.1–.3; the artist

Cleve Gray, American; *Storm over the Valley*; watercolor, gouache, and acrylic on paper, 1957; *After Threnody*; acrylic on paper, mounted on illustration board, 1974; *Untitled*; acrylic on paper, 1974; *Roman Walls #70*; acrylic and marble dust on paper, mounted on canvas, 1980; *Untitled*; acrylic and marble dust on paper, mounted on canvas, 1980; *Interplay #319B*; watercolor on paper, 2003; 2006.224.1–.6; Daniel and Joanna S. Rose

PURCHASES

Rozenburg (manufacturer), The Netherlands; *Baluster vase and cover*; porcelain, ca. 1900–1914; 2005.285a, b; Robert and Joyce Menschel Family Foundation Gift

Robert Rauschenberg, American; *Winter Pool*; combine painting, oil, paper, fabric, wood, metal, sandpaper, tape, printed paper, printed reproductions, handheld bellows, and found painting, on two canvases, with ladder, 1959; 2005.390; Jointly owned by Steven A. Cohen and The Metropolitan Museum of Art; Promised Gift of Steven A. Cohen, and Purchase, Lila Acheson Wallace Gift, Bequest of Gioconda King, by exchange, Anonymous Gift and Gift of Sylvia de Cuevas, by exchange, Janet Lee Kadesky Ruttenberg Fund, in memory of William S. Lieberman, Mayer Fund, Norman M. Leff Bequest, and George A. Hearn and Kathryn E. Hurd Funds, 2005

Circle of Carl Rottman, German; *Landscape*; oil on paper laid down on board, ca. 1835–45; 2006.116; Joanne Toor Cummings, by exchange

Richard Hamilton, British; *The annunciation*; ink-jet print, edition 22/60, 2005; 2006.123; Reba and Dave Williams Gift

Costa Achilopoulos, active England, 1930s–70s; *Surrealist Table*; painted wood, gesso, glass, metal screws, 1934; 2006.143; Lita Annenberg Hazen Charitable Trust Gift

George Grosz, American, born Germany; *Young Girl*; brush, pen and ink on paper, 1924; 2006.184; Molly and Walter Bareiss Gift

Eduard Gaertner, German; *Parochialstrasse in Berlin*; oil on canvas, 1831; 2006.258; Catharine Lorillard Wolfe Collection, Wolfe Fund, and funds from various donors, by exchange, 2006

Musical Instruments

GIFTS

Rondador; condor feathers, bamboo, cotton string; Ecuador, ca. 1960; 2005.268; Juan Pepe Santana

Sächsische Ofen-und Porzellanfabrik Meissen (former Teichert Werke), German; *Ocarina*; porcelain, metal, early 20th century; 2005.333; Stuart and Gloria Bart

Metronome; wood, metal; American, ca. 1890; Paquet, French; *Metronome*; wood, metal, ca. 1900; Paquet, French; *Metronome*; wood, metal, 1960s; Seth Thomas Clocks, American; *Metronome*; satinwood, metal, mid-20th century; Paquet, French; *Metronome*; wood, metal, ca. 1930; 2005.419.1–5; Gordon M. Metz

Oscar Schmidt, American; *Mandolin Harp*; wood, metal, plastic, ca. 1900; 2005.420; Hilda and Irving Sloan

José Tárrega Peiró, Spanish; *Castanets*; grenadilla, late 20th century; 2005.421a–c; Lucero Tena

PURCHASES

Friedrich Gabriel August Kirst, German; *Transverse Flute*; boxwood, silver, ivory, ca. 1795; 2005.279a–i; Robert Alonzo Lehman Bequest

A.P. & M. Co., American; *Jewsaphone*; metal, 1930s; 2005.280; Clara Mertens Bequest, in memory of André Mertens

Unknown Artist, American; [African-American Boy with a German Concertina]; ambrotype, ca. 1861–65; 2005.281; Frederick M. Lehman Bequest

Ron Fasand, American; [Young Woman with an Early Accordion]; daguerreotype, 1840s; 2005.282; Frederick M. Lehman Bequest

Unknown Artist, American; [Woman Holding a “Flutina” Accordion]; tintype, late 1860s; 2005.283; Frederick M. Lehman Bequest

G. Kaneguisser, French; *Accordion*; wood, mother-of-pearl, paper, leather, brass, nickel-silver, ca. 1860; 2005.317; Robert Alonzo Lehman Bequest

M. Hohner, German; *Trumpet Call Harmonica*; wood, metal, ca. 1915; 2005.345; Robert Alonzo Lehman Bequest

Rudall & Rose, English; *Flute with original case*; cocuswood, silver, 1843; 2005.346.1, .2; Robert Alonzo Lehman Bequest

Hawkes & Son, English; *Piccolo Flute in D*; grenadilla, nickel-silver, ca. 1875; 2005.346.3; Robert Alonzo Lehman Bequest

Garion, French; *Transverse Flute*; rosewood, ivory, silver, ca. 1720–40; 2005.365; Robert Alonzo Lehman Bequest

Serpent; wood, leather cover; French, ca. 1810; 2005.372; Robert Alonzo Lehman Bequest

Ngombi; wood, nylon, hide, fiber; Gabon (Tsogo), mid-20th century; 2005.458; Frederick M. Lehman Bequest

Marvin Mattelson, American; *Acoustics of Violins*; acrylic on canvas, 1981; 2006.6; Carleen M. Hutchins Gift, in memory of Morton Aldrich Hutchins

Georg Henrich Scherer, German; *Walking-Stick Flute/Oboe*; narwhal tusk, gilt metal, ca. 1750–57; 2006.86a–c; Amati Gifts

Friction Drum; wood, hide, rattan, bamboo, feathers, stone; Cameroon (Bamenda Tikar), early 20th century; 2006.96; Amati Gifts

Slit Drum; wood, paint; Democratic Republic of the Congo (Lobala, Southern Oubangi), ca. 1900; 2006.157a, b; Amati Gifts

Harp; wood, hide, metal; Ivory Coast (Senufo), mid-20th century; 2006.186; Frederick M. Lehman Bequest

Photographs

GIFTS

John Dillwyn Llewelyn, Welsh; Thereza Llewelyn, Welsh; Jane St. John, English; James Knight, English; and others; [Emma Charlotte Dillwyn Llewelyn’s Album]; 128 salted paper prints and albumen silver prints from paper and glass negatives, 1853–56; 2005.100.382; Gilman Collection, Gift of The Howard Gilman Foundation

Unknown Artist, French School; Henry Mathouillot, French; [Archive of the Medium Henry Mathouillot]; 163 gelatin silver prints in five albums, 61 glass positives, six glass negatives, seven notebooks, and related ephemera, ca. 1920–38; 2005.100.383.1–.14; Gilman Collection, Gift of The Howard Gilman Foundation

Frederick A. Hudson, British; Reeves, British; [Album of Spirit Photographs]; 172 albumen silver prints from glass negatives, 1872; 2005.100.384; Gilman Collection, Gift of The Howard Gilman Foundation

Enrico Imoda, Italian; *Séance of Spiritism*; 15 gelatin silver prints, 1912; 2005.100.385.1–.15; Gilman Collection, Gift of The Howard Gilman Foundation

Pierre-Louis Pierson, French; *Séries des roses*; 20 albumen silver prints from glass negatives, 1895; 2005.100.387.1–.10, .388.1–.10; Gilman Collection, Gift of The Howard Gilman Foundation

Pierre-Louis Pierson, French; *The Ermine Cloak*; 1895; *Rachel*; 1893; *The Foot*; 1894; three albumen silver prints from glass negatives; 2005.100.389–.391; Gilman Collection, Gift of The Howard Gilman Foundation

Pierre-Louis Pierson, French; [Countess de Castiglione as Elvira at the Cheval Glass]; salted paper print from glass negative, 1861–67; 2005.100.392; Gilman Collection, Gift of The Howard Gilman Foundation

Pierre-Louis Pierson, French; [Countess de Castiglione, Vignetted Bust from the Rear with Elaborate Coiffure]; 1861–67; [Countess de Castiglione as The Doge’s Wife]; 1861–67; *Erimtage de Passy*; 1863; [Countess de Castiglione, The Red Bow]; 1861–67; [Countess de Castiglione’s Foot, in a Sandal, Facing Left]; 1861–67; [Countess de Castiglione’s Foot, in a Sandal, Facing Right]; 1861–67; *La Reine d’Étrurie*; 1863–67; [Countess de Castiglione, as La Finlandaise]; 1861–67; *Costigliole*; 1862–67; *Costigliole*; 1862–67; *La Marquise Mathilde*; 1861–66; *La Dame de Coeurs*; 1861–63; *La Comtesse de Castiglione en Reine de la Nuit*; 1861–65; 13 albumen silver prints from glass negatives; 2005.100.393–.405; Gilman Collection, Gift of The Howard Gilman Foundation

Pierre-Louis Pierson, French; *La Frayeur*; 1861–67; *Béatrix*; 1856–57, printed 1861–67; two salted paper prints from glass negatives; 2005.100.406, .407; Gilman Collection, Gift of The Howard Gilman Foundation

Pierre-Louis Pierson, French; [Countess de Castiglione: Variations on the “Elvira” and “Ritrosetta” Dresses]; eight albumen silver prints from glass negatives, 1861–67; 2005.100.408a–d, .409a–d; Gilman Collection, Gift of The Howard Gilman Foundation

Pierre-Louis Pierson, French, and others; [Duc de Morny Album]; 41 albumen silver prints, most with applied color, from glass negatives, before 1865; 2005.100.410; Gilman Collection, Gift of The Howard Gilman Foundation

Pierre-Louis Pierson, French; [Countess de Castiglione in Fur Coat, Standing]; 1895; [Countess de Castiglione in Fur Coat, Seated]; 1895; *L'Armoire*; 1893–95; *Ristori*; 1893–95; *Madame Douane*; 1893; *Torino Aosta*; 1893; [Countess de Castiglione in Ritrosetta Dress, Seated]; 1861–67; [Countess de Castiglione Standing at the Prie-Dieu]; 1861–67; *Anne Boleyn*; 1861–65; [Countess de Castiglione with Rosary, Standing]; 1861–67; *La Reine d'Étrurie*; 1863–67; [Countess de Castiglione, Profile with Chignon]; 1861–67; [Countess de Castiglione, Trying for Snapshots, with Head in Hand]; 1861–67; *Ti-fille brune*; 1895; *Ti-fille brune*; 1895; *La Mâ*; 1895; *Baisemain*; 1893; *Arrivo*; 1893; [Countess de Castiglione in White Dress, Standing]; 1895; *Au bureau*; 1893; 2005.100.430; *À la Barre*; 1893; *Roses Compiègne*; 1895; *Coin noir de la colonne*; 1893; 23 albumen silver prints from glass negatives; 2005.100.411–.433; Gilman Collection, Gift of The Howard Gilman Foundation

Carleton E. Watkins, American; *Sheer Cliffs, Washington*; albumen silver print from glass negative, 1867; 2005.100.493; Gilman Collection, Gift of The Howard Gilman Foundation

William and Frederick Langenheim, American, born Germany; *Panorama of Niagara Falls*; daguerreotype, 1845; 2005.100.495; Gilman Collection, Gift of The Howard Gilman Foundation

Louis de Clercq, French; *Voyage en Orient et en Espagne*; 1859–60; six volumes, bound as five, containing 222 albumen silver prints from paper negatives; 2005.100.500.1–5; Gilman Collection, Gift of The Howard Gilman Foundation

Joseph Vigier, French; *Vues des Pyrénées*; album containing 24 salted paper prints from paper negatives, 1853; 2005.100.503; Gilman Collection, Gift of The Howard Gilman Foundation

Horatio Ross, Scottish; [Family Portraits and Hunting Scenes and Trophies]; album containing 29 salted paper prints and five albumen silver prints from glass negatives, 1856–59; 2005.100.552; Gilman Collection, Gift of The Howard Gilman Foundation

Carleton E. Watkins, American; [Trees in Calaveras Grove and Views of Yosemite, California]; 72 albumen silver prints from glass negatives, ca. 1878; 2005.100.556; Gilman Collection, Gift of The Howard Gilman Foundation

Charles Victor Hugo and Auguste Vacquerie, French; *Marine Terrace*; salted paper print from glass negative, 1855; 2005.100.558; Gilman Collection, Gift of The Howard Gilman Foundation

William Henry Fox Talbot, English; *Plymouth from Mt. Edgcombe*; salted paper print from paper negative, ca. 1845; 2005.100.578; Gilman Collection, Gift of The Howard Gilman Foundation

Xenia Alexandrovna, Russian; [Family Album Assembled by Grand Duchess Xenia Alexandrovna]; album containing 1,120 gelatin silver prints, 1904–5; 2005.100.586; Gilman Collection, Gift of The Howard Gilman Foundation

André-Adolphe-Eugène Disdéri, French; *Theatre Danse IV 17; Demi-Monde I 56; Demi-Monde II 57*; three albums containing 460 albumen silver prints from glass negatives, 1850s–60s; 2005.100.588.1–3; Gilman Collection, Gift of The Howard Gilman Foundation

Unknown Artist, French School; *Louis-Jacques-Mandé Daguerre*; daguerreotype, ca. 1844; 2005.100.611; Gilman Collection, Gift of The Howard Gilman Foundation

William and Frederick Langenheim, American, born Germany; [Eclipse of the Sun, May 26, 1854]; seven daguerreotypes, 1854; 2005.100.614a–g; Gilman Collection, Gift of The Howard Gilman Foundation

Unknown Artist, American School; [Ku Klux Klansman]; tintype, ca. 1869; 2005.100.615; Gilman Collection, The Howard Gilman Foundation

Otto (Otto Wegener), French, born Sweden; *Countess Greffulhe*; gelatin silver print, 1899; 2005.100.622; Gilman Collection, Gift of The Howard Gilman Foundation

Gustave Le Gray, French; [View of the Seine, Paris]; albumen silver print from glass negative, 1857; 2005.100.628; Gilman Collection, Gift of The Howard Gilman Foundation

William Henry Fox Talbot, English; [Bookcase at Lacock Abbey]; photogenic drawing from paper negative, 1839; 2005.100.629; Gilman Collection, Gift of The Howard Gilman Foundation

Louis-Rémy Robert, French; [Village Scene, Brittany]; salted paper print from paper negative, ca. 1854; 2005.100.630; Gilman Collection, Gift of The Howard Gilman Foundation

Iakov Toltchan, Russian; [Shadow Portrait of Meyerhold Directing, Moscow]; gelatin silver print, ca. 1927; 2005.100.637; Gilman Collection, Gift of The Howard Gilman Foundation

François Aubert, French; [Emperor Maximilian I in His Coffin]; albumen silver print from glass negative, 1867; 2005.100.649; Gilman Collection, Gift of The Howard Gilman Foundation

Charles Moussette, French; *Thunderstorm on May 12, 1886, Spiral of Lightning*; two albumen silver prints from glass negatives, 1886; 2005.100.650, .651; Gilman Collection, Gift of The Howard Gilman Foundation

Roger Fenton, English; *Newcastle on Tyne*; albumen silver print from glass negative, 1850s; *Lieutenant General Sir J. L. Pennefather and Staff*; salted paper print from glass negative, 1855; *Aelius Caesar*; salted paper print from glass negative, 1854–58; *Laughing Satyr*; salted paper print from glass negative, 1854–58; *Ely Cathedral, from the Grammar School*; albumen silver print from glass negative, 1857; 2005.100.670–.674; Gilman Collection, Gift of The Howard Gilman Foundation

Wilhelm Hammerschmidt, German; *Monuments de l'Égypte Ancienne et Moderne*; two albums containing 80 albumen silver prints from glass negatives; 2005.100.676.1, .2; Gilman Collection, Gift of The Howard Gilman Foundation

Gustave Le Gray, French; *Pierre-Michel-François Chevalier, called Pitre-Chevalier*; salted paper print from glass negative, ca. 1853; [View of the Plain of Thebes from the Temple of Karnak]; albumen silver print from paper negative, 1867; [An Italian Street Musician]; albumen silver print from glass negative, ca. 1856; 2005.100.678–.680; Gilman Collection, Gift of The Howard Gilman Foundation

Louis-Rémy Robert, French; [Village Scene, Brittany]; paper negative, ca. 1854; 2005.100.686; Gilman Collection, Gift of The Howard Gilman Foundation

Félix Teynard, French; *Louksor (Thèbes) Construction Postérieure—Galleries—Parallèles (Égypte)*; 1851–52; *Le Kaire—Mosquée Nacéryeh (Égypte)*; 1851; two salted paper prints from paper negatives; 2005.100.688, .689; Gilman Collection, Gift of The Howard Gilman Foundation

Félix Teynard, French; *Dakkeh, Village et Rives du Nil; Environs d'Ibrim, Chaine Arabe - Vue d'un Ravin; Louksor (Thèbes), Construcion Antérieure - Pylône Colosses et Obélisque; Ile de Fileh. Vue Générale Prise du Point I, Sur La Plateforme du Pylône; Louksor. Petit Bras du nil - Barque de Voyageurs; Abâziz. Intérieure d'un Village Arabe*; six salted paper print from paper negatives, 1851–52; 2005.100.691–.696; Gilman Collection, Gift of The Howard Gilman Foundation

Clement Studio; [Ku Klux Klan Parade]; eight gelatin silver prints, 1923; 2005.100.699.1–.8; Gilman Collection, Gift of The Howard Gilman Foundation

Charles Victor Hugo, French; [Auguste Vacquerie at Marine Terrace]; salted paper print from glass negative, 1855; 2005.100.714; Gilman Collection, Gift of The Howard Gilman Foundation

August Sander, German; *Itinerant Factory Workers, Germany*; gelatin silver print, before 1929; 2005.100.720; Gilman Collection, Gift of The Howard Gilman Foundation

George Platt Lynes, American; *Serge Lifar in "Afternoon of the Faun"*; gelatin silver print, early 1930s; 2005.100.731; Gilman Collection, Gift of The Howard Gilman Foundation

Charles Victor Hugo and Auguste Vacquerie, French; *Victor Hugo*; salted paper print from paper negative, 1852; 2005.100.819; Gilman Collection, Gift of The Howard Gilman Foundation

Unknown Artist, American School; [Lobby Card for *Male and Female*]; photo-offset lithograph with applied color, 1919; 2005.100.834; Gilman Collection, Gift of The Howard Gilman Foundation

Robert Howlett, English; [Men at Work Beside the Launching Chains of the *Great Eastern*]; albumen silver print from glass negative, 1857; 2005.100.839; Gilman Collection, Gift of The Howard Gilman Foundation

William Henry Fox Talbot, English; [Botanical Specimen]; photogenic drawing, ca. 1835; 2005.100.840; Gilman Collection, Gift of The Howard Gilman Foundation

Unknown Artist, Russian School; [Tsar Nicholas II Holding the Tsarevich Alexei]; gelatin silver print, ca. 1905; 2005.100.847; Gilman Collection, Gift of The Howard Gilman Foundation

Pyotr Otsup, Russian; [Tsar Nicholas II with the Tsarevich Alexei Reviewing Troops]; gelatin silver print, 1916; 2005.100.862; Gilman Collection, Gift of The Howard Gilman Foundation

Sergei Luvovich Levitsky, Russian; [Portraits of Princess Katherine Mikhailovna Dolgoruka]; album containing 30 albumen silver prints from glass negatives, 1866–67; 2005.100.864; Gilman Collection, Gift of The Howard Gilman Foundation

Sophia Andreyevna Tolstoy, Russian; [Leo Tolstoy Convalescing]; gelatin silver print, 1902; [Leo Tolstoy Walking in Park]; gelatin silver print, 1905; [Leo Tolstoy and Maxime Gorky]; albumen silver print from glass negative, 1900; [Leo Tolstoy at Carpentry Table]; gelatin silver print; 2005.100.884–887; Gilman Collection, Gift of The Howard Gilman Foundation

Mathew B. Brady, American; *Samuel F. B. Morse*; albumen silver print from glass negative, ca. 1870; 2005.100.888; Gilman Collection, Gift of The Howard Gilman Foundation

Unknown Artist, British School; [Victor Alexander Bruce (1849–1917), 1st Son of the 8th Earl of Elgin (Canada)]; daguerreotype, 1851; 2005.100.894; Gilman Collection, Gift of The Howard Gilman Foundation

Henry P. Moore, American; *Contrabands aboard U.S. Ship Vermont, Port Royal, S.C.*; albumen silver print from glass negative, ca. 1861–62; 2005.100.897; Gilman Collection, Gift of The Howard Gilman Foundation

Ada Emma Deane; [Spirit Photographs]; album containing 122 gelatin silver prints, 1920–25; 2005.100.900; Gilman Collection, Gift of The Howard Gilman Foundation

Hope Sandrow, American; *Every Hero Needs a Woman, World Trade Center Plaza*; gelatin silver print, 1984; 2005.335; Anonymous Gift

Hope Sandrow, American; *Steve, Film Student, NYC*; gelatin silver print and blueprint, 1979; 2005.336a, b; the artist

Nan Goldin, American; *Valérie in Bright Light, Paris*; silver dye bleach print, 2001; 2005.424.1; Jeannie Freilich, in memory of her father, Dr. Marvin S. Freilich

Thomas Struth, German; *Laderia Porto Geral, Sao Paolo*; chromogenic print, 2001; 2005.424.2; Jeannie Freilich, in honor of Douglas Eklund

Bill Brandt, English, born Germany; *Paris* [Hot Air Balloon]; 1929; *Isle of Skye* [Bull in Field]; 1947; *London* [Nude Buttocks]; 1957; *Side Entrance, Turkish Baths, St. James's*; 1930s; four gelatin silver prints; 2005.438.1–4; Donald J. Weiss

Unknown Artist, American School; *Snapshots of Another Discovery of America, August–September, 1935*; album containing 42 gelatin silver prints, 1935; 2005.439; Edward Herbst

Thomas Ruff, German; *Nudes sa01*; chromogenic print, 2004; 2005.440; The Josten Fund, in honor of Philip Nelson

Emmet Gowin, American; *Nancy Wells, Danville, Virginia*; 1969; Emmet Gowin, American; *Family, Danville, Virginia*; 1969; Emmet Gowin, American; *Edith and Rennie Booher, Danville, Virginia*; 1970; Judith Joy Ross, American; *Untitled*, from *Eurana Park, Weatherly, Pennsylvania*; 1982; Weegee, American, born Hungary; *Teenage Boy Arrested for Strangling a Little Girl*; 1944; Unknown Artist; [Painter Working Outdoors]; ca. 1900; six gelatin silver prints; 2005.441.1–.6; Anonymous Gift

Carla Maria Busch Casagrande; [United States Athlete Signing Autograph at the Berlin Olympics]; gelatin silver print, 1936; 2005.454; the artist

Walker Evans, American; [24 Paintings, Drawings, Photographs, Negatives, and Transparencies]; 1940s–60s; Aaron Siskind, American; [Copy of 1944 oil painting by Dorothy Eisner of Walker Evans painting]; gelatin silver print, ca. 1940s–50s; Unknown Artist, American School; [Photographs and Papers Relating to Walker Evans and John McDonald]; 39 gelatin silver prints, chromogenic prints, paintings, drawings, film negatives and transparencies, and printed ephemera, 1930–85; 2005.455.1–.39; Christie McDonald and Joan McD. Miller

Thomas Struth, German; *Large Cornflower, no. 47; Single Red-Yellow Rose, no. 43*; two chromogenic prints, 1993; 2005.485.1, .2; Thea Westreich and Ethan Wagner

Roger Fenton, English; *Chinese Jewel Casket*; albumen silver print from glass negative, 1860; 2005.486; Paul F. Walter (20% undivided interest)

Diane Arbus, American; *A family on their lawn one Sunday in Westchester, N.Y.*; 1968; *A young waitress at a nudist camp, N.J.*; 1963; *Teenage couple on Hudson Street, N.Y.C.*; 1963; *A Jewish giant home with his parents in the Bronx, N.Y.*; 1970; *Lady in a rooming house parlor, Albion, N.Y.*; 1963; *A young Brooklyn family going for a Sunday outing, N.Y.C.*; 1966; *The Junior Interstate Ballroom Dance Champions, Yonkers, N.Y.*; 1963; *A young man in curlers at home on West 20th Street, N.Y.C.*; 1966; *Masked man at a ball, N.Y.C.*; 1967; *Seated man in bra and stockings, N.Y.C.*; 1967; *Lady on a bus, N.Y.C.*; 1956; *Fire eater at the carnival, Palisades Park, N.J.*; 1956; *Two friends at home, N.Y.C.*; 1965; 13 gelatin silver prints, 1968; 2005.493.1–.13; Danielle and David Ganek (10% undivided interest)

George Tatge, American; *San Casciano*; gelatin silver print, 1989; 2006.226; the artist, in honor of Luigi Ghirri

Annie Leibovitz, American; *Susan Sontag, Petra, Jordan*; gelatin silver print, 1994; 2006.236; the artist

PURCHASES

Linnaeus Tripe, English; *Photographic Views in Madura, Part I and Part III*; 25 salted paper prints from paper negatives, 1858; 2005.100.381.1.1–.10, .2.1–.15; Gilman Collection, Purchase, Cynthia Hazen Polsky Gift

Peter Welling, American; *James Hyatt Inhaling Chlorine Gas*; daguerreotype, 1850–55; 2005.100.386; Gilman Collection, Museum Purchase

Peter Henry Emerson, English, born Cuba; *Poling the Marsh Hay*; platinum print from glass negative, 1886; 2005.100.434; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Eugène Atget, French; *Ville d'Avray*; albumen silver print from glass negative, 1923–25; 2005.100.435; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Adalbert Cuvelier, French; [Landscape, Arras]; salted paper print from paper negative, 1852; 2005.100.436; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

László Moholy-Nagy, American, born Hungary; *Dolls on the Balcony*; gelatin silver print, 1926; 2005.100.437; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

George Seeley, American; *The Firefly*; platinum print, 1909; 2005.100.438; Gilman Collection, Purchase, Harriette and Noel Levine Gift

Heinrich Kühn, Austrian, born Germany; *The Artist's Umbrella*; gum bichromate and platinum print, 1908; *On the Hillside (A Study in Values)*; gum bichromate print, before 1910; 2005.100.439, .440; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Robert Capa, American, born Hungary; *Alarm in Bilbao*; gelatin silver print, 1937; 2005.100.441; Gilman Collection, Museum Purchase

Henri Cartier-Bresson, French; *Santa Clara, Mexico*; gelatin silver print, 1934; 2005.100.442; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Dora Maar, French, born Great Britain; *Père Ubu*; 1936; László Moholy-Nagy, American, born Hungary; *From the Radio Tower, Berlin*; 1928; two gelatin silver prints; 2005.100.443, .444; Gilman Collection, Purchase, Gift of Ford Motor Company and John C. Waddell, by exchange

Edward Steichen, American, born Luxembourg; *Aerial View of Vaux, France, after the Bombing Attack*; gelatin silver print, 1917; 2005.100.445; Gilman Collection, Purchase, Joseph M. Cohen Gift

Richard Avedon, American; *The Chicago Seven*; three gelatin silver prints, September 25, 1969; 2005.100.446; Gilman Collection, Purchase, Marlene Nathan Meyerson Family Foundation Gift

Richard Avedon, American; *Andy Warhol and Members of the Factory*; gelatin silver print, 1969; 2005.100.447; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Richard Avedon, American; *The Mission Council*; gelatin silver print, 1971; 2005.100.448; Gilman Collection, Purchase, Marlene Nathan Meyerson Family Foundation Gift

Robert Frank, American, born Switzerland; *Barber Shop through Screen Door—McClellanville, South Carolina*; gelatin silver print, 1955; 2005.100.449; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Robert Frank, American, born Switzerland; *Fourth of July—Jay, New York*; gelatin silver print, 1954; 2005.100.450; Gilman Collection, Purchase, Marlene Nathan Meyerson Family Foundation Gift

Robert Frank, American, born Switzerland; *Indianapolis; Covered Car—Long Beach, California*; two gelatin silver prints, 1955; 2005.100.451, .452; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Robert Frank, American, born Switzerland; *View from Hotel Window—Butte, Montana*; gelatin silver print, 1955; 2005.100.453; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Robert Frank, American, born Switzerland; *Trolley—New Orleans*; 1955; *Daytona Beach, Florida*; 1959; two gelatin silver prints; 2005.100.454, .455; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Charles Sheeler, American; *Bucks County Barn*; gelatin silver print, 1916; 2005.100.457; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

André Kertész, American, born Hungary; *Duna Haraszi*; gelatin silver print, 1919; 2005.100.458; Gilman Collection, Purchase, Harriette and Noel Levine Gift

Alfred Stieglitz, American; *The Hand of Man*; gelatin silver print, 1902; printed 1920s; 2005.100.459; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Henri Cartier-Bresson, French; *Hyères, France; Brussels*; two gelatin silver prints, 1932; 2005.100.460, .461; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Henri Cartier-Bresson, French; [Secours Rouge International Demon-

stration, France]; gelatin silver print, 1937–39; 2005.100.463; Gilman Collection, Purchase, Gift of the artist, by exchange, and Gift of Photography in the Fine Arts, by exchange

Robert Capa, American, born Hungary; [Refugees Climbing aboard Truck, Barcelona]; 1939; [Spanish Women in Street with Sacks and Boxes]; 1936–37; [Group of Refugees Marching on Dirt Road]; 1936–37; *Loyalist Offensive Along the Rio Segre, Near Fraga, Aragon Front, Spain*; 1938; [Women Picking through Rubble on Hill]; 1936–37; *Helping a Wounded . . .*; 1936–37; [Soldiers on Horseback, International Brigade, Spain]; 1936; . . . *Scene of Much Fighting*; 1936–37; *The Defense of Madrid*; 1936–37; [Socialist Youth Demonstrating]; 1937; [Soldier Embracing Woman, Barcelona, Spain]; 1936; [Women Giving Popular Front Salute from Window, Bastille Day, Paris]; 1936; 2005.100.464–.475; 11 gelatin silver prints; Gilman Collection, Museum Purchase

Alfred Stieglitz, American; [Two Men Playing Chess]; autochrome, 1907; 2005.100.476; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Edward Steichen, American, born Luxembourg; *Self-Portrait with Little Sister*; platinum print, 1900; 2005.100.477; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Alfred Stieglitz, American; *Portrait of Kitty*; autochrome, ca. 1911; 2005.100.478; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Alfred Stieglitz, American; *Grasses*; gelatin silver print, 1933; 2005.100.479; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

August Sander, German; *Karneval in Köln*; gelatin silver print, 1926; 2005.100.480; Gilman Collection, Museum Purchase

Paul Strand, American; *Ocoyocal*; platinum print, 1933; 2005.100.481; Gilman Collection, Purchase, William T. Hillman Foundation Gift

Rudolph Eickemeyer, American; *Tired Butterfly*; platinum print, 1902; 2005.100.482; Gilman Collection, Museum Purchase

George Seeley, American; [Flowers]; autochrome, 1908; 2005.100.483; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Robert Frank, American, born Switzerland; *City of London* [Street Scene with Dragon Statue]; *London* [Chauffeur and Automobile]; two gelatin silver prints, 1951; 2005.100.484, .485; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Robert Frank, American, born Switzerland; *Paris* [Eiffel Tower]; gelatin silver print, 1948; 2005.100.486; Gilman Collection, Museum Purchase

Edward Weston, American; *Ted Shawn*; platinum print, 1915; 2005.100.487; Gilman Collection, Purchase, Harriette and Noel Levine Gift

Ben Shahn, American, born Russia; *Cotton Pickers, Pulaski County, Arkansas*; gelatin silver print, 1935; 2005.100.488; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Henri Cartier-Bresson, French; *Dieppe, France*; gelatin silver print, before 1933; 2005.100.489; Gilman Collection, Purchase, Gift of Photography in the Fine Arts, by exchange

Manuel Alvarez Bravo, Mexican; *Retrato Posthumo*; gelatin silver print, 1935; 2005.100.490; Gilman Collection, Purchase, Joseph M. Cohen Gift

Unknown Artist; *Lord and Lady Canning Family Album* [Portraits and Views of India]; 80 albumen silver prints from glass negatives, 1858–61; 2005.100.491; Gilman Collection, Purchase, Cynthia Hazen Polsky Gift

Unknown Artist, British School; *Hunting Trophies*; albumen silver print, ca. 1870; 2005.100.492; Gilman Collection, Museum Purchase

John Thomson, Scottish, and others; [Views of China]; album containing 116 albumen silver prints from glass negatives, ca. 1869;

2005.100.494.1–.105; Gilman Collection, Purchase, Robert Rosenkranz Gift

Mathew B. Brady, American; *Peter Force*; salted paper print from glass negative, ca. 1858; 2005.100.496; Gilman Collection, Purchase, Joseph M. Cohen Gift

Emile Gsell, French; [Photographic Advertisement]; albumen silver print from glass negative, 1860s; 2005.100.497; Gilman Collection, Purchase, Cynthia Hazen Polsky Gift

William Henry Fox Talbot, English; *The Open Door*; salted paper print from paper negative, 1844; 2005.100.498; Gilman Collection, Purchase, Joseph M. Cohen and Robert Rosenkranz Gifts

Samuel Bourne, English; [Views of India and the Himalayas]; album containing 112 albumen silver prints from glass negatives, 1860s; 2005.100.499; Gilman Collection, Purchase, Cynthia Hazen Polsky Gift

Emile Gsell, French; *Cochinchine et Cambodge*; album containing 47 albumen silver prints from glass negatives, 1866; 2005.100.501; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Alexander Gardner, American, born Scotland; James Gardner, American; John Reekie, American; David Knox, American; W.R. Pyewell; D.B. Woodbury, American; George N. Barnard, American; Timothy O'Sullivan, American, born Ireland; *Gardner's Photographic Sketchbook of the War*; book in two volumes containing 100 albumen silver prints from glass negatives, 1863; 2005.100.502.1, .2; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Charles Clifford, English; *Recuerdos Fotograficos del Viaje de SS. MM. y AA. a las Islas Baleares, Catalonia, y Aragon*; album containing 56 albumen silver prints from glass negatives, 1860; 2005.100.504; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Raimund von Stillfried, Austrian; [Chinese and Japanese Portraits]; album containing 96 hand-colored albumen silver prints from glass negatives, 1870s; 2005.100.505; Gilman Collection, Museum Purchase

Unknown Artist, Unknown School; [Alfred Stieglitz Photographing on a Bridge]; two gelatin silver prints, ca. 1905; 2005.100.507, .508; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Jaromir Funke, Czech; *Abstraction*; gelatin silver print, 1924–27; 2005.100.509; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

Stephen Thompson, English; *Satyr, British Museum*; albumen print from glass negative, 1869–72; 2005.100.510; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Eugène Atget, French; *Boulevard de Strasbourg, Corsets, Paris*; 1912; *Versailles* [Sculpture of Ariadne Sleeping]; 1924–25; two albumen silver prints from glass negatives; 2005.100.511, .512; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Eugène Atget, French; *Boutique Journaux, Rue de Sèvres, Paris*; 1910–11; *Versailles* [Elements: Fire]; 1922–27; two albumen silver prints from glass negatives; 2005.100.513, .514; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Eugène Atget, French; *À L'Homme Armé, 25 rue des Blancs-Manteaux, Paris*; albumen silver print from glass negative, 1900; 2005.100.515; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Eugène Atget, French; *Rouen, rue Eau-de-Robac, 6*; albumen silver print from glass negative, 1908; 2005.100.516; Gilman Collection, Purchase, Sam Salz Foundation Gift

Eugène Atget, French; *Grand Trianon*; albumen silver print from glass negative, 1903; 2005.100.517; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Eugène Atget, French; *Lys*; albumen silver print from glass negative, before 1900; 2005.100.518; Gilman Collection, Purchase, Jennifer and Joseph Duke Gift

Eugène Atget, French; *St. Cloud, Fin mai, 7 h. soir*; albumen silver print from glass negative, 1922; 2005.100.519; Gilman Collection, Museum Purchase

Eugène Atget, French; *Nôtre Dame*; albumen silver print from glass negative, 1922; 2005.100.520; Gilman Collection, Purchase, Joseph M. Cohen Gift

Eugène Atget, French; *Nymphéa*; gelatin silver print from glass negative, 1910; 2005.100.521; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Eugène Atget, French; *Maison Close, Versailles*; albumen silver print from glass negative, ca. 1921; 2005.100.522; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Eugène Atget, French; *La Bièvre, Boulevard d'Italie 13ème disparue en 1891; aujourd'hui rue Edmond Gondinet*; albumen silver print from glass negative, ca. 1898; 2005.100.523; Gilman Collection, Museum Purchase

Eugène Atget, French; [Guitar Player]; 1900; *Parc de Saint-Cloud, Paris* [Tree trunks with moss]; 1915–20; two albumen silver prints from glass negatives; 2005.100.524, .525; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Eugène Atget, French; [Postman]; albumen silver print from glass negative, ca. 1900; 2005.100.526; Gilman Collection, Museum Purchase

Eugène Atget, French; *Rue Mouffetard, Paris*; gelatin silver print from glass negative, ca. 1900; 2005.100.527; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Eugène Atget, French; *Chiffonniers, Porte d'Ivry*; gelatin silver print from glass negative, 1910–12; *Jardin du Luxembourg*; albumen silver print from glass negative, 1902; *Terre-plein du Pont Neuf, Matinée d'Hiver*; gelatin silver print from glass negative, 1925; 2005.100.528–.530; Gilman Collection, Museum Purchase

Eugène Atget, French; *Fontaine, Sceaux*; gelatin silver print from glass negative, ca. 1921; 2005.100.531; Gilman Collection, Purchase, Sam Salz Foundation Gift

Eugène Atget, French; *La Château, fin Octobre, le soir, effet d'orage, vue prise du Parterre du Nord*; albumen silver print from glass negative, 1903; 2005.100.532; Gilman Collection, Purchase, William T. Hillman Foundation Gift

Eugène Atget, French; *Versailles—Cour du Parc*; albumen silver print from a glass negative, 1902; 2005.100.533; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Eugène Atget, French; *St. Denis, Ancien Relais de la Poste d'Ecouen, Hôtel du Gd. Cerf*; albumen silver print from glass negative, ca. 1900; 2005.100.534; Gilman Collection, Museum Purchase

Eugène Atget, French; *Rue de la Montagne-Sainte-Geneviève*; albumen silver print from glass negative, 1924; 2005.100.535; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Eugène Atget, French; *Boulevard de Strasbourg*; albumen silver print from glass negative, 1910; 2005.100.536; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Eugène Atget, French; *Quai d'Anjou, 6h du matin*; albumen silver print from glass negative, 1924; 2005.100.537; Gilman Collection, Purchase, William T. Hillman Foundation Gift

Eugène Atget, French; *Fête, Avenue de Breteuil*; albumen silver print from glass negative, 1913; 2005.100.538; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Eugène Atget, French; *Agave du Mexique*; albumen silver print from glass negative; 2005.100.539; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

Eugène Atget, French; *97 Rue du Bac* [Iron Balustrade]; albumen silver print from glass negative, 1903; 2005.100.540; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Eugène Atget, French; [Fishing Boats]; albumen silver print from glass

negative; 2005.100.541; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Eugène Atget, French; *Jardin des Plantes* [Crocodiles]; albumen silver print from glass negative, 1898–1900; 2005.100.542; Gilman Collection, Museum Purchase

Eugène Atget, French; *Trianon*; 1923–25; *Blès*; 1900; two albumen silver prints from glass negatives; 2005.100.543, .544; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Eugène Atget, French; [Window]; albumen silver print from glass negative, 1913; 2005.100.545; Gilman Collection, Museum Purchase

Eugène Atget, French; *Saint-Cloud*; albumen silver print from glass negative, 1921; 2005.100.546; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Eugène Atget, French; *Parc de Sceaux*; gelatin silver print from glass negative, 1925; 2005.100.547; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

Eugène Atget, French; *Marchand de Vin, Rue Boyer, Paris*; albumen silver print from glass negative, 1910–11; 2005.100.548; Gilman Collection, Purchase, Joseph M. Cohen Gift

Eugène Atget, French; *Rue Mouffetard*; 1925; *Cour, 7 rue de Valence*; 1922; two gelatin silver prints from glass negatives; 2005.100.549, .550; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Samuel G. Szabó, Hungarian; *Rogues, a Study of Characters*; album containing 218 salted paper prints from glass negatives, ca. 1860; 2005.100.551; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Walker Evans, American; *Stables, Natchez, Mississippi*; gelatin silver print, 1935; 2005.100.553; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Roger Fenton, English; *Landing Place. Ordnance Wharf, Balaklava*; salted paper print from glass negative, 1855; 2005.100.554; Gilman Collection, Purchase, Joseph M. Cohen Gift

Francis Frith, English; *The Great Pyramid and The Great Sphinx*; albumen silver print from glass negative, 1858; 2005.100.555; Gilman Collection, Purchase, William T. Hillman Foundation Gift

Anna Atkins, English; *Photographs of British Algae: Cyanotype Impressions*; book composed of 154 cyanotypes, 1843–53; 2005.100.557; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Germaine Krull, French, born Poland; [Nude Study]; gelatin silver print, 1928–29; 2005.100.559; Gilman Collection, Purchase, Anonymous Gift

Charles Nègre, French; [Family Group]; salted paper print from glass negative, 1854; 2005.100.560; Gilman Collection, Purchase, Jennifer and Joseph Duke Gift

Jane Clifford, English; [The Armor of Philip III]; albumen silver print from glass negative, 1866; 2005.100.561; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

AGB; *Interno del Colosseo*; albumen silver print from glass negative, 1850s; 2005.100.562; Gilman Collection, Museum Purchase

Alexander Gardner, American, born Scotland; [Four Officers]; albumen silver print from glass negative, ca. 1864; 2005.100.563; Gilman Collection, Purchase, Sam Salz Foundation Gift

William Notman, Canadian, born Scotland; [Still Life with Books]; albumen silver print from glass negative, 1870s–80s; 2005.100.564; Gilman Collection, Purchase, Joyce F. Menschel Photography Library Fund

Désiré Charnay, French; *La Prison, à Chichen-Itza*; albumen silver print from glass negative, 1857–89; 2005.100.565; Gilman Collection, Purchase, Jennifer and Joseph Duke Gift

Felice Beato, English, born Corfu; *Samurai, Yokohama*; albumen silver

print from glass negative, 1864–65; 2005.100.566; Gilman Collection, Purchase, Robert Rosenkranz Gift

Mathew B. Brady, American; *Madame Medori*; salted paper print from glass negative, ca. 1857; 2005.100.567; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Rodney Poole, American; [Supply Steamers at Nashville, Tennessee]; albumen silver print from glass negative, 1862; 2005.100.568; Gilman Collection, Museum Purchase

Eugène Durieu, French; [Nude Study]; albumen silver print from glass negative, 1853–54; 2005.100.569; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Giacomo Caneva, Italian; [Vesuvius from Mergellina]; salted paper print from paper negative, ca. 1855; 2005.100.570; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Egbert Guy Fowx, American; [The Bull Run Bridge with Reinforced Trusses near Union Mills, Virginia]; albumen silver print from glass negative, after April 1864; 2005.100.571; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

Charles Milton Bell, American; *Otoe Delegation*; albumen silver print from glass negative, 1881; 2005.100.572; Gilman Collection, Purchase, Joseph M. Cohen Gift

John Dillwyn Llewelyn, Welsh; *The Wigwam, a Canadian Scene at Penllergare*; albumen silver print from glass negative, ca. 1855; 2005.100.573; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Brassaï, French, born Transylvania; *Jour de Pluie aux Champs Elysées*; gelatin silver print, 1931; 2005.100.574; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Constantin Brancusi, French, born Romania; [Self-Portrait in Studio]; gelatin silver print, 1923; 2005.100.575; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Felix H. Man, English, born Germany; *Metzgerbräu, München* [Weightlifter in Beer Hall]; gelatin silver print, 1929; 2005.100.576; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

W.H. Guebhard, American?, active France; [Rustic Pavilion at Eaux-Bonnes]; salted paper print from paper negative, 1854; 2005.100.577; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Anton Joseph Trcka, Austrian; *Egon Schiele*; gelatin silver print, 1914; 2005.100.579; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

François Aubert, French; Noriega; [Views and Portraits Related to the Execution of Emperor Maximilian I]; 17 albumen silver prints from glass negatives, 1867; 2005.100.580.1–.12; Gilman Collection, Museum Purchase

Unknown Artist; [Railroad Wipers]; salted paper print from glass negative, late 1850s; 2005.100.581; Gilman Collection, Purchase, Alfred Stieglitz Society Gifts

Stanislaw Ignacy Witkiewicz, Polish; *Tadeus Langier, Zakopane*; gelatin silver print, 1912–13; 2005.100.582; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

John Thomson, Scottish; Felice Beato, English, born Corfu; Milton Miller; Carleton E. Watkins, American; [Franklin Blake Album]; album containing 332 albumen silver prints and one salted paper print from glass negatives, 1865–70; 2005.100.583; Gilman Collection, Purchase, Cynthia Hazen Polsky Gift

Timothy O'Sullivan, American, born Ireland; William H. Bell, American, born Great Britain; *Photographs Showing Landscapes, Geological and Other Features, etc. of Portions of the Western Territory of the United States, Obtained in connection with Geographical and Geological Explorations and Surveys West of the 100th Meridian*; album

containing 35 albumen silver prints from glass negatives by O'Sullivan and 15 by Bell, 1871–73; William H. Bell, American, born Great Britain; *Wheeler Survey, Season of 1872*; album containing 35 albumen silver prints from glass negatives, 1872; 2005.100.584, .585; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Hortense Howland, French, and others; [Halévy Family Album]; album containing 111 gelatin silver prints, 1886–89; 2005.100.587.1–29; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Thomas Eakins, American; [Self-Portrait]; platinum print, ca. 1880; 2005.100.589; Gilman Collection, Museum Purchase

Charles Nègre, French; *Profil du Portail, Entrée Du Cloître, Arles, Eglise Metropolitaine de Saint-Trophime*; salted paper print from paper negative and relief print, 1852; 2005.100.590a, b; Gilman Collection, Museum Purchase

Walker Evans, American; [Mannequin in Shop Window, New York City]; gelatin silver print, 1928–29; 2005.100.591; Gilman Collection, Purchase, Gift of Arnold H. Crane, by exchange

Walker Evans, American; *Bedford Village, Westchester County, New York*; gelatin silver print, 1931; 2005.100.592; Gilman Collection, Purchase, Gift of Lincoln Kirstein, by exchange

Walker Evans, American; *Kitchen Wall in Bud Fields' Home, Hale County, Alabama*; gelatin silver print, 1936; 2005.100.593; Gilman Collection, Purchase, Alfred Stieglitz Society Gifts

Walker Evans, American; [Subway Passenger, New York]; gelatin silver print, 1938–41; 2005.100.594; Gilman Collection, Purchase, Gift of Ford Motor Company and John C. Waddell, by exchange

Walker Evans, American; *Interior, Cape Cod*; gelatin silver print, 1931; 2005.100.595; Gilman Collection, Purchase, Gift of Arnold H. Crane, by exchange

Walker Evans, American; *Joe's Auto Graveyard, Pennsylvania*; gelatin silver print, 1935; 2005.100.596; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Walker Evans, American; [Mule, Hale County, Alabama]; gelatin silver print, 1936; 2005.100.597; Gilman Collection, Museum Purchase

Walker Evans, American; [Pennsylvania Station Ceiling, New York]; gelatin silver print, 1928–29; 2005.100.599; Gilman Collection, Purchase, Gift of Arnold H. Crane, by exchange

Walker Evans, American; [Subway Passenger, New York]; gelatin silver print, 1938–41; 2005.100.600; Gilman Collection, Purchase, Gift of Arnold H. Crane, by exchange

Walker Evans, American; *Interior Detail, West Virginia Coal Miner's House*; gelatin silver print, 1935; 2005.100.601; Gilman Collection, Purchase, Gift of Arnold H. Crane, by exchange

Walker Evans, American; *Alabama Cotton Tenant Farmer Wife*; gelatin silver print, 1936; 2005.100.602; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Walker Evans, American; *Maine Pump*; gelatin silver print, 1933; 2005.100.603; Gilman Collection, Museum Purchase

Walker Evans, American; [Horse-Drawn Wagon on Brooklyn Bridge]; gelatin silver print, ca. 1929; 2005.100.604; Gilman Collection, Museum Purchase

Walker Evans, American; [Study of Hands]; gelatin silver print, 1929–30; 2005.100.605; Gilman Collection, Museum Purchase

Walker Evans, American; *Girl in Fulton Street, New York*; gelatin silver print, 1929; 2005.100.606; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Attributed to William Henry Fox Talbot, English; [Fruit Sellers]; salted paper print from paper negative, ca. 1845; 2005.100.607; Gilman Collection, Purchase, Harriette and Noel Levine Gift

William Henry Fox Talbot, English; [Hungerford Suspension Bridge]; salted paper print from paper negative, ca. 1845; 2005.100.608; Gilman Collection, Museum Purchase

William Henry Fox Talbot, English; *View of the Boulevards at Paris*; 1843; [Carpenter and Apprentice]; ca. 1844; two salted paper prints from paper negatives; 2005.100.609, .610; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Gustave Le Gray, French; [Group near the Mill at Petit-Mourmelon]; albumen silver print from glass negative, 1857; 2005.100.612; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Édouard Baldus, French, born Prussia; [Lyons During the Floods of 1856]; two salted paper prints from paper negatives, 1856; 2005.100.613a, b; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Alfred Rudolph Waud, American, born Great Britain; [Woman in an Interior]; tintype, ca. 1870; 2005.100.616; Gilman Collection, Purchase, Jennifer and Joseph Duke Gift

Henry Rhorer; *View of Cincinnati*; four albumen silver prints from glass negatives, 1865–66; 2005.100.617a–d; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Carleton E. Watkins, American; *The Grisly Giant, Mariposa Grove, Yosemite*; albumen silver print from glass negative, 1861; 2005.100.618; Gilman Collection, Purchase, Gift of the Howard Gilman Foundation, by exchange

Charles Milton Bell, American; *Red Cloud*; albumen silver print from glass negative, 1880; 2005.100.619; Gilman Collection, Purchase, Sam Salz Foundation Gift

Giuseppe Primoli, Italian; [Fox Hunting in the Roman Countryside]; 13 gelatin silver prints, 1889; 2005.100.620a–m; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Attributed to Eugène Druet, French; [Study of a Sculpture]; gelatin silver print, ca. 1900; 2005.100.621; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Frederick H. Evans, English; *Aubrey Beardsley*; platinum print and photogravure, ca. 1894; 2005.100.623a, b; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Berenice Abbott, American; [James Joyce]; gelatin silver print, 1926; 2005.100.624; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Aenne Biermann, German; *Rubber Tree*; gelatin silver print, ca. 1927; 2005.100.625; Gilman Collection, Purchase, Jennifer and Joseph Duke Gift

Mieczyslaw Berman, Polish; *Lindbergh II*; collage, 1927; 2005.100.626; Gilman Collection, Purchase, Gift of Ford Motor Company and John C. Waddell, by exchange

Harold Leroy Harvey, American; [Self-Portrait with Camera and Model]; gelatin silver print, ca. 1930; 2005.100.627; Gilman Collection, Purchase, Marlene Nathan Meyerson Family Foundation Gift

Louise Deglane, French; [Empress Eugenie and the Prince Imperial]; albumen silver print from glass negative, 1862; 2005.100.631; Gilman Collection, Purchase, Gift of the Howard Gilman Foundation, by exchange

Unknown Artist, American School; [Studio Portrait of Plains Indian]; albumen silver print from glass negative, ca. 1860; 2005.100.632; Gilman Collection, Museum Purchase

Francis Frith, English; *The Rameseum of El-Kurneh, Thebes*; albumen silver print from glass negative, 1857; 2005.100.633; Gilman Collection, Purchase, Anonymous Gift, by exchange

Adrien Tournachon, French; [Bull from Glane, Canton of Fribourg]; salted paper print from glass negative, 1856; 2005.100.634; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Timothy O'Sullivan, American, born Ireland; *Trachyte Rock Fifteen Miles from Trinity Range, West of Sink of the Humboldt Range, Nevada*; albumen silver print from glass negative, 1867; 2005.100.635; Gilman Collection, Purchase, William T. Hillman Foundation Gift

Lewis Carroll, English; *Xie Kitchin*; albumen silver print from glass negative, ca. 1872; 2005.100.636; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Claude Cahun, French; *Le Père*; gelatin silver print, 1932; 2005.100.638; Gilman Collection, Purchase, Anonymous Gifts

Hans Bellmer, French, born Silesia; *Die Puppe*; book containing ten gelatin silver prints, 1934; 2005.100.639; Gilman Collection, Purchase, Gift of Ford Motor Company and John C. Waddell, by exchange

Jacques-Henri Lartigue, French; *Renée Perle* [Arm]; gelatin silver print, 1930–32; 2005.100.640; Gilman Collection, Purchase, Jennifer and Joseph Duke Gift

Germaine Krull, French, born Poland; [Nude Study]; gelatin silver print, 1930s; 2005.100.641; Gilman Collection, Purchase, Anonymous Gifts, by exchange

Jean Painlevé, French; *Daphnia*; gelatin silver print, 1928; 2005.100.642; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

Hans Bellmer, French, born Silesia; *La Poupée*; gelatin silver print, 1938; 2005.100.643; Gilman Collection, Purchase, Warner Communications Inc. Purchase Fund, by exchange, 2005

Carlo Mollino, Italian; *Virata*; gelatin silver print, 1938–42; 2005.100.644; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Maurice Tabard, French; *Gare Montparnasse*; gelatin silver print, ca. 1930; 2005.100.645; Gilman Collection, Purchase, Warner Communications Inc. Purchase Fund, by exchange, 2005

Jacques-Henri Lartigue, French; *Renée Perle* [Reclining]; gelatin silver print, 1930–32; 2005.100.646; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Lucia Moholy, English, born Czechoslovakia; *Franz Rob*; gelatin silver print, 1926; 2005.100.647; Gilman Collection, Purchase, Marlene Nathan Meyerson Family Foundation Gift

Mathew B. Brady, American; [Copy of a Daguerreotype Portrait of a Lady]; daguerreotype, ca. 1843; 2005.100.648; Gilman Collection, Purchase, The Elisha Whittelsey Fund, by exchange, 2005

Dr. Henri van Heurck, Belgian?; [X-Ray of a Foot Inside a Shoe]; [X-Ray of the Mummy of an Ibis]; [Xray of a Foot Inside a Shoe]; three gelatin silver prints, 1896; 2005.100.652–.654; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

Unknown Artist, American School; *California Mining Scene*; daguerreotype, mid-1850s; Charles Milton Bell, American; *Chief Joseph, Nez Perce*; albumen silver print from glass negative, 1880; Cesare Bernieri, Italian; *Vittorio Emanuele II*; albumen silver print from glass negative, 1867; Félix Bonfils, French; *Vues D'Egypte*; two albums containing 96 albumen silver prints from glass negatives, after 1867; 2005.100.655–.658.1, .2; Gilman Collection, Museum Purchase

Constantin Brancusi, French, born Romania; *Mlle. Pogany II*; gelatin silver print, ca. 1920; 2005.100.659; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Bill Brandt, English, born Germany; *Blackout in London*; gelatin silver print, 1942; 2005.100.660; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

George Wilson Bridges, English; [The Photographer before his Tent on the Site of the Pyramid of Khafre (Chephren)]; salted paper print from paper negative, 1851; 2005.100.661; Gilman Collection, Museum Purchase

Jacob Christian Hansen Ellehammer, Danish; [Jacob Christian Hansen Ellehammer's Experiments in Early Aviation (1905–1919)]; album containing 35 gelatin silver prints from glass negatives, 1905–19; 2005.100.662; Gilman Collection, Purchase, Alfred Stieglitz Society Gifts

Roger Fenton, English; *Captain Burnsby of the Grenadier Guards; Henry Duberly and Mrs. Duberly; Major General A. H. King; Cossack Bay, Balaklava; The Genoese Castle, Balaklava*; five salted paper prints from glass negatives, 1855; *Moscow, the Kremlin in the Distance*; salted paper print from paper negative, 1852; [Orientalist Study of a Woman]; albumen silver print from glass negative, 1858; 2005.100.663–.669; Gilman Collection, Museum Purchase

Francis Frith, English; *The Hypaethral Temple, Philae*; albumen silver print from glass negative, 1858; 2005.100.675; Gilman Collection, Purchase, Anonymous Gifts, by exchange

Lewis Hine, American; *Italian Family Seeking Lost Luggage, Ellis Island*; gelatin silver print, 1905; 2005.100.677; Gilman Collection, Purchase, Joseph M. Cohen Gift

Robert E. Peary, American; [Self-Portrait]; [Icebergs]; [Peary's Ship]; [Peary's Ship]; [Peary's Ship]; five albumen silver print from glass negatives, 1893–95; 2005.100.681–.685; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Samuel Shere, American, born Russia; *Explosion of the Hindenburg, Lakehurst, NJ*; gelatin silver print, 1937; 2005.100.687; Gilman Collection, Purchase, Anonymous Gifts, by exchange

Félix Teynard, French; *Abou Sembil, Grand Spéos—Statues Colossales, Vues de Trois-Quarts*; salted paper print from paper negative, 1851–52; 2005.100.690; Gilman Collection, Museum Purchase

Félix Teynard, French; *Ile de Fileh, Premier Pylône—Inscription Française Gravée Sur L'Ébrasement Oriental, En M.*; 1851–52; Pierre Trémaux, French; *Young Nuba Woman*; 1853–54; two salted paper prints from paper negatives; 2005.100.697, .698; Gilman Collection, Museum Purchase

Giuseppe Primoli, Italian; [Fox Hunting in the Roman Countryside]; eight gelatin silver prints, 1889–90; 2005.100.700a–h; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Carleton E. Watkins, American; *Sugar Loaf Islands, Farallons*; albumen silver print from glass negative, 1869; 2005.100.701; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Edward Weston, American; [Nude Study]; gelatin silver print, 1934; 2005.100.702; Gilman Collection, Purchase, Jennifer and Joseph Duke Gift

Bill Brandt, English, born Germany; *Sunday at Brighton Before the War*; gelatin silver print, ca. 1936; 2005.100.703; Gilman Collection, Purchase, Anonymous Gifts, by exchange

Bill Brandt, English, born Germany; *A Window in Kensington*; gelatin silver print, 1936–39; 2005.100.704; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Bill Brandt, English, born Germany; *Air-raid Shelter, London* [Woman in Fur Collar with Eyes Closed]; gelatin silver print, 1940; 2005.100.705; Gilman Collection, Purchase, Gift of Photography in the Fine Arts, by exchange

Edward Weston, American; *Church Door, Hornitos*; gelatin silver print, 1940; 2005.100.707; Gilman Collection, Purchase, David Hunter McAlpin Fund, by exchange

Edward Weston, American; *Point Lobos*; gelatin silver print, 1944; 2005.100.708; Gilman Collection, Purchase, Anonymous Gifts

Edward Weston, American; *Toadstool*; gelatin silver print, 1931; 2005.100.709; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Paul Haviland, French, active America; [Passing Steamer]; platinum print, 1910; 2005.100.710; Gilman Collection, Purchase, Harriette and Noel Levine Gift

Edward Weston, American; *Shell*; gelatin silver print, 1927; 2005.100.711; Gilman Collection, Purchase, Jennifer and Joseph Duke Gift

Edward Weston, American; *Clouds, Mt. Lassen Country*; gelatin silver print, 1937; 2005.100.712; Gilman Collection, Purchase, David Hunter McAlpin Fund, by exchange

Edward Weston, American; *Nude*; gelatin silver print, 1927; 2005.100.713; Gilman Collection, Purchase, Anonymous Gifts

André Giroux, French; [Rustic Building with Man under Trellis]; salted paper print from glass negative, ca. 1853; 2005.100.715; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Heinrich Kühn, Austrian, born Germany; *Alfred Stieglitz*; coated platinum print, 1907; 2005.100.716; Gilman Collection, Museum Purchase

Adolphe Braun, French; [Berne]; carbon print, ca. 1870; 2005.100.717; Gilman Collection, Purchase, The Elisha Whittelsey Fund, by exchange, 2005

Germaine Krull, French, born Poland; [Nude Study]; gelatin silver print, 1930; 2005.100.718; Gilman Collection, Purchase, Anonymous Gifts, by exchange

Frank Eugene, American; *The Great White Cloud*; platinum print, ca. 1910; 2005.100.721; Gilman Collection, Purchase, Sam Salz Foundation Gift

Peter Henry Emerson, English, born Cuba; *Setting the Bownet*; platinum print from glass negative, 1886; 2005.100.722; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Nadar, French; *Jules Janin*; albumen silver print from glass negative, ca. 1856; Eugène Durieu, French; [Nude]; salted paper print from paper negative, ca. 1851; 2005.100.723, .724; Gilman Collection, Museum Purchase

William Henry Fox Talbot, English; [Leaf]; photogenic drawing, ca. 1840; 2005.100.725; Gilman Collection, Purchase, Joseph M. Cohen Gift

Peter Henry Emerson, English, born Cuba; *Rowing Home the Shoof-Staff*; platinum print from glass negative, 1886; 2005.100.726; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Adolph de Meyer, American, born France; *Olga Karasavina*; autochrome, 1911–14; 2005.100.727; Gilman Collection, Purchase, Harriette and Noel Levine Gift

William Henry Fox Talbot, English; *Vase with Medusa's Head*; salted paper print from paper negative, 1840; 2005.100.728; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Cundall & Howlett, British; *Trumpeter Gritten and Trumpeter Lang at Woolwich*; albumen silver print from glass negative, 1856; 2005.100.729; Gilman Collection, Museum Purchase

Lewis Hine, American; [Millworker]; gelatin silver print, ca. 1908; 2005.100.730; Gilman Collection, Purchase, Anonymous Gifts, by exchange

Désiré Charnay, French; *Femmes Betsimisaraka, Madagascar; Ile de la Réunion; Fougère arborescente; Baobab à Mohéli*; four albumen silver prints from glass negatives, 1863; 2005.100.732–.735; Gilman Collection, Purchase, Sam Salz Foundation Gift

Heinrich Kühn, Austrian, born Germany; [Still Life with Apples]; autochrome, 1908–10; 2005.100.736; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Heinrich Kühn, Austrian, born Germany; [Lotte and Edeltrude]; autochrome, ca. 1908; 2005.100.737; Gilman Collection, Purchase,

Mrs. Walter Annenberg and The Annenberg Foundation Gift

Heinrich Kühn, Austrian, born Germany; [Nurse Mary with Hanns and Lotte]; autochrome, ca. 1908; 2005.100.738; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Heinrich Kühn, Austrian, born Germany; [Miss Mary and Edeltrude Lying on Grass]; autochrome, ca. 1910; 2005.100.739; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Heinrich Kühn, Austrian, born Germany; [Lotte]; autochrome, 1907–8; 2005.100.740; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

Peter Henry Emerson, English, born Cuba; *Gathering Water-Lilies; Gunner Working up to Fowl; Cantley: Wherries Waiting for the Turn of the Tide; Water-Lilies*; four platinum prints from glass negatives, 1886; 2005.100.741–.744; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Unknown Artist; *Windsor Sept. 1923. Triple Dead Heat, Dinkie, Dumas & Marx*; gelatin silver print, 1923; 2005.100.745; Gilman Collection, Museum Purchase

William Henry Fox Talbot, English; *Scott Monument before Completion, Edinburgh*; salted paper print from paper negative, 1844; 2005.100.746; Gilman Collection, Museum Purchase

Heinrich Kühn, Austrian, born Germany; [Still Life with Apples and Glasses]; gum bichromate print, ca. 1900; [Walter and Edeltrude]; 1912; [Edeltrude, Walter, Lotte, and Hanns Kuehn]; ca. 1909–12; [Lady in White Dress Leaning against Desk]; ca. 1909–12; three autochromes; 2005.100.747–.750; Gilman Collection, Museum Purchase

Heinrich Kühn, Austrian, born Germany; [Flowers in a Bowl]; autochrome, ca. 1908–10; 2005.100.751; Gilman Collection, Purchase, Joyce F. Menschel Gift

Robert Howlett, English; [Aphrodita under Construction]; albumen silver print from glass negative, ca. 1857; 2005.100.752; Gilman Collection, Purchase, Anonymous Gifts, by exchange

Frederick Gutekunst, American, born Germany; *Dr. Joseph Parrish and an Idiot*; albumen silver print from glass negative, ca. 1858; 2005.100.753; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Mathew B. Brady, American; *Frederick Douglass*; albumen silver print from glass negative, ca. 1880; Charles Nègre, French; *Asile impériale de Vincennes, salle de jeu*; albumen silver print from glass negative, 1858–59; 2005.100.754, .755; Gilman Collection, Museum Purchase

Benjamin Brecknell Turner, English; *Pepperharrow Park, Surrey*; albumen silver print from paper negative, 1852–54; 2005.100.756; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Oscar Gustav Rejlander, English, born Sweden; *Lewis Carroll*; albumen silver print from glass negative, 1863; 2005.100.757; Gilman Collection, Purchase, Sam Salz Foundation Gift

Louis-Adolphe Humbert de Molard, French; *Louise-Marie-Julie*; salted paper print from paper negative, 1849; 2005.100.758; Gilman Collection, Museum Purchase

John Beasley Greene, American; *Etude de Palmiers, Bords du Nil, Kalabschi*; [Island of Philae]; *Temple de Deboud*; [Boat in Harbor, Algeria]; [Antiquities in the Museum at Cherchell, Algeria]; [Constantine, Algeria]; six salted paper prints from paper negatives, 1853–54; 2005.100.759–.764; Gilman Collection, Museum Purchase

John Beasley Greene, American; [Fragment of an Egyptian Statue in the Museum at Cherchell, Algeria]; salted paper print from paper negative, 1856; 2005.100.765; Gilman Collection, Purchase, Mr. and Mrs. Henry R. Kravis Gift

John Beasley Greene, American; [Tents, Algeria]; salted paper print from paper negative, 1856; 2005.100.766; Gilman Collection, Museum Purchase

Linnaeus Tripe, English; *Amerapoora, Palace of the White Elephant*; salted paper print from paper negative, 1855; 2005.100.767; Gilman Collection, Purchase, Cynthia Hazen Polsky Gift

Josef Sudek, Czech; *Carriage in the Fog*; gelatin silver print, 1919–22; 2005.100.768; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

George Hurrell, American; *Ramon Navarro*; gelatin silver print, 1930; 2005.100.769; Gilman Collection, Museum Purchase

William Henry Fox Talbot, English; *The Old Gamekeeper*; salted paper print from paper negative, ca. 1844; 2005.100.769, .770; Gilman Collection, Museum Purchase

Nevil Story Maskelyne, English; *Sultan*; salted paper print from glass negative, mid 1850s; 2005.100.771; Gilman Collection, Purchase, Joseph M. Cohen Gift

John Jabez Edwin Mayall, American; *Louis-Jacques-Mandé Daguerre*; albumen silver print from glass negative, ca. 1860; 2005.100.772; Gilman Collection, Purchase, Warner Communications Inc. Purchase Fund, by exchange, 2005

William Henry Fox Talbot, English; *Oxford High Street*; salted paper print from paper negative, ca. 1845; 2005.100.773; Gilman Collection, Purchase, Sam Salz Foundation Gift

William H. Rau, American; *Cayuga Lake Sheldrake L.V.R.R.*; albumen silver print from glass negative, 1885–90; 2005.100.774; Gilman Collection, Purchase, Joseph M. Cohen Gift

Clementina Hawarden, British; *Photographic Study*; albumen silver print from glass negative, early 1860s; 2005.100.775; Gilman Collection, Museum Purchase

Linnaeus Tripe, English; *Amerapoora, Barracks of the Burmese Guard*; salted paper print from paper negative, 1855; 2005.100.776; Gilman Collection, Purchase, Cynthia Hazen Polsky Gift

Arthur Rothstein, American; *Father and Sons in a Dust Storm, Cimarron County, Oklahoma*; gelatin silver print, 1936; 2005.100.777; Gilman Collection, Purchase, Joseph M. Cohen Gift

Napoleon Sarony, American, born Canada; [Advertisement for Sarony's Photographic Studios]; lithograph and albumen silver print from glass negative, 1880s; 2005.100.778; Gilman Collection, Purchase, Joyce F. Menschel Photography Library Fund

Frederick H. Evans, English; *On a French River*; platinum print, ca. 1902; 2005.100.779; Gilman Collection, Purchase, Mrs. Walter Annenberg and The Annenberg Foundation Gift

Eadweard Muybridge, American, born Great Britain; *Crater of Volcano, Quetzaltenango-Guatemala*; albumen silver print from glass negative, 1875; 2005.100.780; Gilman Collection, Purchase, Sam Salz Foundation Gift

Eadweard Muybridge, American, born Great Britain; *Coffee Harvesting, Las Nubes-Guatemala*; albumen silver print from glass negative, 1875; 2005.100.781; Gilman Collection, Purchase, Gift of Photography in the Fine Arts, by exchange

John Beasley Greene, American; [Bank of the Rhumel, near Constantine, Algeria]; salted paper print from paper negative, ca. 1855–56; Platt D. Babbitt, American; *The Niagara Falls*; daguerreotype, ca. 1850; Alexander Gardner, American, born Scotland; *Queen Emma of Hawaii and Her Entourage*; albumen silver print from glass negative, 1865; C.C. Harrison, American; [Man]; daguerreotype, before 1846; 2005.100.783–786; Gilman Collection, Museum Purchase

Thomas C. Roche, American; *Ordnance Wharf, City Point, Virginia*; glass negative, 1865; 2005.100.787; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

George Gardner Rockwood, American; *Photographs of Models for Heavy Rifled Ordnance Submitted to the Board of Heavy Ordnance*; album containing 33 albumen silver prints from glass negatives, 1872; 2005.100.788; Gilman Collection, Museum Purchase

Frederick Langenheim, American, born Germany; [Gold Medals and Accompanying Letters from the Kings of Saxony, Wurtemberg, and Prussia; and Letters of Commendation from Lord Aberdeen on Behalf of Queen Victoria and from Jacques-Louis-Mandé Daguerre for “Panorama of Niagara Falls”]; 1846; 2005.100.789–.795; Gilman Collection, Purchase, Joyce F. Menschel Photography Library Fund

Charles Nègre, French; *Asile impériale de Vincennes* [Dispensary]; albumen silver print from glass negative, 1858–59; 2005.100.796; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Louis-Adolphe Humbert de Molard, French; *Henriette-Renée Patu*; salted paper print from paper negative, ca. 1845; 2005.100.797; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Nadar, French; [Paul Nadar at the Breast of His Wet Nurse]; salted paper print from glass negative, 1856; 2005.100.798; Gilman Collection, Purchase, Jennifer and Joseph Duke Gift

Eugène Constant, French; *Roma*; album containing 30 salted paper prints from glass negatives, 1848–52; 2005.100.799; Gilman Collection, Museum Purchase

Unknown Artist; [Shark Egg Case]; cameraless salted paper print, 1840–45; 2005.100.800; Gilman Collection, Museum Purchase

Philip Henry Delamotte, English; *Views of the Crystal Palace*; album containing 186 albumen silver prints from glass negatives, ca. 1859; 2005.100.801; Gilman Collection, Museum Purchase

William H. Bell, American, born Great Britain; *Gunshot Wound of Middle Third of Left Femur*; albumen silver print from glass negative, 1865–67; 2005.100.802; Gilman Collection, Purchase, Anonymous Gifts, by exchange

Grancel Fitz, American; *Under the Boardwalk*; gelatin silver print, 1917; 2005.100.803; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

John Plumbe Jr., American; *Dr. Edward Livingston*; ca. 1841; daguerreotype; 2005.100.804; Gilman Collection, Museum Purchase

Gabriel Harrison, American; [The Artist and His Daughter Helia]; ca. 1854; [Helia Harrison]; ca. 1858; *George Washington Harrison*; ca. 1844; *George Washington Harrison*; ca. 1858; [Helia or Viola Harrison]; ca. 1858; [The Artist's Mother]; ca. 1848; [Unidentified Couple with Child]; after 1852; seven daguerreotypes; 2005.100.805–.811; Gilman Collection, Museum Purchase

Hugh Welch Diamond, English; [Patient, Surrey County Lunatic Asylum]; albumen silver print from glass negative, 1850–55; 2005.100.812; Gilman Collection, Purchase, Anonymous Gifts, by exchange

Nadar, French; *Catacombs, Paris*; albumen silver print from glass negative, 1862; 2005.100.813; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

Louis-Désiré Blanquart-Évrard, French; [The Artist's Wife and Daughter]; 1846–49; Pierre Emile Joseph Pécarrière, French; *Chartres Cathedral*; 1850–52; two salted paper prints from paper negatives; 2005.100.814, .815; Gilman Collection, Museum Purchase

Charles Nègre, French; *Asile impériale de Vincennes* [Library]; albumen silver print from glass negative, 1858–59; 2005.100.816; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Charles Nègre, French; *Asile impériale de Vincennes, vue de Charenton*; albumen silver print from glass negative, 1858–59; 2005.100.817; Gilman Collection, Museum Purchase

Harold Edgerton, American; *Card Shuffle*; gelatin silver print, 1938; 2005.100.818; Gilman Collection, Purchase, Gift of Arnold H. Crane, by exchange, 2005

Étienne-Jules Marey, French; [Bird in Flight]; albumen silver print from glass negative, 1880s; 2005.100.820; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

Brassaï, French, born Transylvania; *Big Albert's Gang, Place d'Italie*; gelatin silver print, 1931–32; 2005.100.821; Gilman Collection, Purchase, Gift of Ford Motor Company and John C. Waddell, by exchange

Gabriel Harrison, American; *Helia Harrison*; daguerreotype, ca. 1856; 2005.100.822; Gilman Collection, Museum Purchase

Louis-Désiré Blanquart-Évrard, French; *Place du Marché à Ypres*; salted paper print from paper negative, ca. 1851; George Barker, American; *Magnolias*; albumen silver print from glass negative, 1891; 2005.100.823, .824; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

Olympe Aguado, French; *Emperor Napoleon III*; albumen print, March 1860; 2005.100.825; Gilman Collection, Purchase, Gift of the Howard Gilman Foundation, by exchange

Olympe Aguado, French; *Empress Eugénie*; albumen silver print from glass negative, 1860; 2005.100.826; Gilman Collection, Museum Purchase

Hugo Erfurth, German; *Otto Dix*; oil print, 1929; 2005.100.827; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

Napoleon Sarony, American, born Canada; *Oscar Wilde*; albumen silver print from glass negative, 1882; 2005.100.828; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Alphonse Marie Mucha, Czech; [Self-Portrait, Paris]; gelatin silver print, 1908; Alphonse Marie Mucha, Czech; [Study for a Poster: Woman]; gelatin silver print, 1892–1908; William Henry Fox Talbot, English; [The Photographer's Daughter]; salted paper print from paper negative, ca. 1842; Charles Nègre, French; [Trees and Waterfalls]; albumen silver print from glass negative, 1860–65; 2005.100.829–.32; Gilman Collection, Museum Purchase

Heinrich Kühn, Austrian, born Germany; *Portrait of an Artist*; gum bichromate print, early 1900s.; 2005.100.833; Gilman Collection, Purchase, Anonymous Gifts, by exchange

Cecil Beaton, English; *Self-Portrait in Studio*; gelatin silver print, 1930s; 2005.100.835; Gilman Collection, Museum Purchase

Yasuo Kuniyoshi, American; [Man on Beach]; gelatin silver print, 1938; 2005.100.836; Gilman Collection, Purchase, Gift of Arnold H. Crane, by exchange, 2005

Felix H. Man, English, born Germany; *Metzgerbrau Bierkeller, Platzl, Munchen*; gelatin silver print, 1929; 2005.100.837; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

John Murray, English; *Taj Agra*; albumen silver print from paper negative, late 1850s; 2005.100.838; Gilman Collection, Museum Purchase

William Henry Fox Talbot, English; [Leaf]; photogenic drawing, ca. 1839; Calvert Richard Jones, Welsh; *Singleton Abbey, Swansea*; salted paper print from paper negative, ca. 1845; William Henry Fox Talbot, English; *Old Waterloo Bridge, London*; salted paper print from paper negative, ca. 1846; 2005.100.841–.843; Gilman Collection, Museum Purchase

William Langenheimer, American, born Germany; *The Cresson and Prichett Families*; daguerreotype, ca. 1845; 2005.100.844; Gilman Collection, Museum Purchase

George Wilson Bridges, English; *Pnyx and Acropolis*; salted paper print from paper negative, ca. 1848; 2005.100.845; Gilman Collection, Museum Purchase

George Wilson Bridges, English; *Temple of Victory*; salted paper print from paper negative, ca. 1848; 2005.100.846; Gilman Collection, Purchase, Joseph M. Cohen Gift

E. Bénard, French; *Emmanuel Frémiet*; albumen silver print from glass negative, 1880s–90s; John Beasley Greene, American; *Amada, Temple*; salted paper print from paper negative, 1853–54; Gustave Le Gray, French; *Louis-Napoléon, Prince-President of the Republic*; albumen silver print from paper negative, 1852; 2005.100.848–.850; Gilman Collection, Museum Purchase

Calvert Richard Jones, Welsh; [Woman]; [Soldier]; two salted paper prints from paper negatives, 1845–50; 2005.100.851, .852; Gilman Collection, Museum Purchase

Grigori Miller, Russian; *What Means Photogram?*; gelatin silver print, ca. 1922; 2005.100.853; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Pierre Emile Joseph Pécarrère, French; *Chartres Cathedral*; salted paper print from paper negative, 1850–52; 2005.100.854; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Giacomo Caneva, Italian; *Veduta d'alla Villa Medici*; salted paper print from paper negative, ca. 1855; 2005.100.855; Gilman Collection, Museum Purchase

John Adams Whipple, American; [Two Elderly Men Conversing]; daguerreotype, ca. 1850; 2005.100.856; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift

John Adams Whipple, American; [Self-Portrait with Artist's Brother]; 1839–40; John Adams Whipple, American; [Self-Portrait with Wife and Two Daughters]; 1854; Unknown Artist, American School; [Four Gold Miners Seated in Front of their House], ca. 1852; three daguerreotypes; 2005.100.857–.859; Gilman Collection, Museum Purchase

Bill Brandt, English, born Germany; *Belgravia* [Nude, Legs Crossed]; gelatin silver print, 1951; 2005.100.860; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Bill Brandt, English, born Germany; *Nude*; gelatin silver print, 1958; 2005.100.861; Gilman Collection, Purchase, Anonymous Gifts, by exchange

Frédéric Flachéron, French; [Roman Bas-Relief]; paper negative, 1849; 2005.100.863; Gilman Collection, Purchase, Anonymous Gifts, by exchange

Frank Hurley, Australian; *"The Endurance" Gripped in the Ice of Weddell Sea*; gelatin silver print, 1916; 2005.100.865; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

W.H. Guebhard, American?, active France; [Allée of Trees, Pau]; salted paper print from paper negative, 1854; 2005.100.866; Gilman Collection, Museum Purchase

Gustav Klutskis, Russian; *Plan of the Socialist Offensive*; gelatin silver print, 1929–30; 2005.100.867; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift and Anonymous Gifts, by exchange

Louis-Rémy Robert, French; [Fountain at Versailles]; paper negative, ca. 1851; 2005.100.868; Gilman Collection, Purchase, Jennifer and Joseph Duke Gift

Samuel Masury, American; [Landscape, Pride's Crossing]; salted paper print from paper negative, ca. 1856; William Langenheimer, American, born Germany; [Mrs. Thomas Ustick Walter and Her Deceased Child]; daguerreotype, ca. 1846; 2005.100.869, .870; Gilman Collection, Museum Purchase

Ottomar Anschütz, German; *Fox*; *Two Cheetahs*; *Two Bears*; *Two Bears*; four albumen silver prints from glass negatives, 1889; 2005.100.871–.874; Gilman Collection, Museum Purchase

Diane Arbus, American; *Erik Bruhn and Rudolf Nureyev, N.Y.C.*; gelatin silver print, 1963; 2005.100.875; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Auguste Belloc, French; [Nude Standing by Bed]; albumen silver print from glass negative, ca. 1854; 2005.100.876; Gilman Collection, Museum Purchase

Louis-Rémy Robert, French; [Still Life]; paper negative, 1850; 2005.100.877; Gilman Collection, Purchase, Anonymous Gifts, by exchange

Cecil Beaton, English; *Stephen Tennant*; four gelatin silver prints, 1927–28; Olympe Aguado, French; *Louis Robert and Olympe Aguado*; albumen silver print from glass negative, ca. 1860; Benjamin Brecknell Turner, English; [Rural Manor, Possibly Bredicot]; paper negative, 1852–54; 2005.100.878–.883; Gilman Collection, Museum Purchase

Gertrude Käsebier, American; *Baron Adolph de Meyer*; platinum print, 1903; 2005.100.889; Gilman Collection, Museum Purchase

Stanislaw Ignacy Witkiewicz, Polish; *Artur Rubinstein*; gelatin silver print, 1913–14; 2005.100.890; Gilman Collection, Purchase, Ann Tenenbaum and Thomas H. Lee Gift

Oscar Gustav Rejlander, English, born Sweden; *Poor Jo*; albumen silver print from glass negative, ca. 1860; Dominique Roman, French; [Model of a P.L.M. Locomotive]; paper negative, ca. 1855; Stanislaw Ignacy Witkiewicz, Polish; *Jadwiga Janczewska, Zakopane*; gelatin silver print, 1912; 2005.100.891–.893; Gilman Collection, Museum Purchase

Paul Wolff, German; *Flight of the “Hindenburg” to Rio*; 1936; Stanislaw Ignacy Witkiewicz, Polish; *Jadwiga Janczewska, Zakopane*; ca. 1913; two gelatin silver prints; 2005.100.895, .896; Gilman Collection, Museum Purchase

Louis-Adolphe Humbert de Molard, French; [Female Nude]; salted paper print from paper negative, ca. 1855; Stanislaw Ignacy Witkiewicz, Polish; [Self-Portrait, “Collapse, with Lamp,” Zakopane]; gelatin silver print, ca. 1913; 2005.100.898, .899; Gilman Collection, Museum Purchase

Unknown Artist, American School; [Album of Photographs of Electric Signs by the Gray Sign Company, Knoxville, Tennessee]; album containing 98 gelatin silver prints, 1911; 2005.263; Sandra B. Lane Gift

Rafael J. De Cordova, American; Mathew B. Brady, American; Stephens; Rosenberg; J. D. Smillie; *The Prince’s Visit: A Humorous Description of the Tour of His Royal Highness, The Prince of Wales, Through the United States of America, in 1860*; book containing 50 albumen silver prints from glass negatives, 1861; 2005.311; Joyce F. Menschel Photography Library Fund

Lewis Hine, American; *Jo Lehman, A Seven Year Old Newsboy*; gelatin silver print, July 1910; 2005.338; Howard Gilman Foundation Gift

Carlos Diaz, American; *Invented Landscape, Coney Island, 60D-NY*; gelatin silver print, 2004; 2005.380; Charina Foundation Inc. Gift

Sarah Charlesworth, American; *Thomas Brook Simmons, Bunker Hill Tower, Los Angeles, California*; gelatin silver print, 1980; 2005.394; Charina Foundation Inc. Gift and The Buddy Taub Foundation Gift, Dennis Roach, Director

Unknown Artist, American School; [Man Standing before Porch of Country Building]; daguerreotype, 1850s; 2005.437; Purchase, W. Bruce and Delaney H. Lundberg Gift

National Aeronautics and Space Administration, American; [Footprint on the Surface of the Moon]; chromogenic print, 1969; Walt Cisco, American; [President John F. Kennedy and Jacqueline Kennedy in Motorcade, Dallas, Texas]; chromogenic print, 1963; Charles M. Conlon, American; *How Charles Robertson (White Sox) Holds Ball*; gelatin silver print, 1920s; 2006.47–.49; Funds from various donors

Jeff Wall, Canadian; *The Storyteller*; silver dye bleach transparency in light box, 1986; 2006.91; Charlene and David Howe, Henry Nias Foundation Inc., Jennifer and Robert Yaffa, Harriet Ames Charitable Trust, and Gary and Sarah Wolkowitz Gifts

Thomas Ruff, German; *jpeg ny02*; chromogenic print, 2004; 2006.92; Denise and Andrew Saul, The Robert and Renée Belfer Family Foundation Gifts; Marlene Nathan Meyerson Family Foundation Gift, in memory of Andrew H. Golkin; Marian and James H. Cohen Gift, in memory of their son Michael Harrison Cohen; and Pamela and Arthur Sanders and Neil C.S. Hirsch Gifts

Louise Lawler, American; *Open*; gelatin silver print, 1980; 2006.130; Neuberger Berman Foundation Gift

Louise Lawler, American; [Glass with Pegasus, Cast Shadow]; gelatin silver print, 1978; 2006.131; Charina Foundation Inc. Gift

Robert Polidori, French and Canadian; *2732 Orleans Avenue, New Orleans, Louisiana*; chromogenic print, 2005; 2006.152; Alfred Stieglitz Society Gifts

Adam Fuss, English; *Ark*; daguerreotype, 2004; 2006.171; Alfred Stieglitz Society Gifts

Josef Koudelka, Czech; *Folk Festival, High Tantras Mountains*; gelatin silver print, 1965; 2006.172; Alfred Stieglitz Society Gifts

Miles Coolidge, American, born Canada; *Accident Investigation Site*; chromogenic print, 2005; 2006.182; Alfred Stieglitz Society Gifts

Peter Hujar, American; *Susan Sontag*; gelatin silver print, 1975; 2006.183; Alfred Stieglitz Society Gifts

Robert Ultzmann, Austrian; *Microscopic-Photographic Atlas of Urine Sediments*; album containing 69 albumen silver prints, 1869; Léon Crémère, French; *Cercle de la Chasse et Société Centrale pour l’Amélioration des Races des Chiens: Première Exposition Canine au Jardin des Tuileries . . . Liste des Récompenses*; book containing 22 carbon prints, 1881; Shivshanker Narayan, Indian; *Scenes of the Plague in Bombay, 1896–97*; album containing 37 albumen silver prints from glass negatives, ca. 1898; 2006.214–.216; Joyce F. Menschel Photography Library Fund

Steven B. Smith, American; *Santa Clarita, California*; ink-jet print, 2000, printed 2005; 2006.247; Charina Foundation Gift

Louis-Rémy Robert, French; [Gardens of the Château de Saint-Cloud]; paper negative, ca. 1853; 2006.248; Purchase, Anonymous Foundation Gift

Thomas J. Watson Library

SELECTED GIFTS

Vibert, Jehan Georges; *La comédie en peinture*, 2 volumes; Paris, New York, 1902; James David Draper

Delaporte, Yves; *Cathédrale de Chartres*, 7 volumes; Chelles, 1926; Anne and Louis Rorimer from the library of their parents, James and Katherine Rorimer

Delaporte, Yves; *Les vitraux de la cathédrale de Chartres*, 4 volumes; Chartres, 1926; Anne and Louis Rorimer from the library of their parents, James and Katherine Rorimer

Salomon, Antoine, and Guy Cogeval; *Vuillard: the inexhaustible glance: critical catalogue of paintings and pastels*, 3 volumes; Milan, Paris, 2003; Alec Wildenstein & Co.

SELECTED PURCHASES

Delacroix al Marocco; Milano, 2004; Karen B. Cohen Gift

Liberty & Co.; *Cymric silver*; London, ca. 1900; Karen B. Cohen Gift

Chen, Mengjia; *Hai wai Zhongguo tong qi tu lu*, 2 volumes; Beijing, ca. 1946; Florence and Herbert Irving Library Purchase Fund

Hakutsuru Meiho Shu; Tokyo, 1941; Florence and Herbert Irving Library Purchase Fund

Jin xiu wen zhang: Zhongguo chuan tong zhi xiu wen yang/Chinese traditional brocade and embroidery patterns; Shanghai shu hua, 2005; Florence and Herbert Irving Library Purchase Fund

Wang, Du; *Belt ornaments through the ages: Wellington Wang collection*; Taipei, 1996; Florence and Herbert Irving Library Purchase Fund

Yamato-E. *The Idemitsu collection*; Tokyo, 1986; Florence and Herbert Irving Library Purchase Fund

Album surréaliste; Tokyo, ca. 1937; Alexandra Munroe Gift

Basan, François, and F. Ch. Joullain; *Catalogue de différents objets de curiosités dans les sciences et arts, qui composoient le cabinet de feu M. le marquis de Menars, commandeur des ordres du roi, conseiller d'état ordinaire d'épée, lieutenant-général des provinces de Beauce & d'Orléans, directeur & ordonnateur-général des bâtimens du roi, jardins, arts, académies, & manufactures royales; capitaine-gouverneur du château & de la ville de Blois*; Paris, 1782; Friends of the Thomas J. Watson Library

Bimont, Jean-François; *Principes de l'art du tapisserie: ouvrage utile aux gens de la profession, & à ceux qui les emploient*; Paris, 1770; Friends of the Thomas J. Watson Library

Butsemis y Ca.; *Catálogo de mosaicos*; Barcelona, 1930; Friends of the Thomas J. Watson Library

Chiusole, Adamo; *Le pitture, sculture ed architettura piu' rare di Roma*; Venice, 1782; Friends of the Thomas J. Watson Library

E.F. Escofet y Ca.; *Mosaicos*; Barcelona, 1926; Friends of the Thomas J. Watson Library

Les beaux-arts et les arts décoratifs: l'art français rétrospectif au Trocadéro; Paris, ca. 1889; Friends of the Thomas J. Watson Library

Gavet, Émile; *Collection Émile Gavet: catalogue raisonné précédé d'une étude historique et archéologique sur les œuvres d'art qui composent cette collection*; Paris, 1889; Friends of the Thomas J. Watson Library

Herman Miller, Inc.; *The Herman Miller collection*; Zeeland, ca. 1955; Friends of the Thomas J. Watson Library

J. & J.G. Low; *Illustrated catalogue of art tiles made by J. and J.G. Low*; Chelsea, Mass., ca. 1882; Friends of the Thomas J. Watson Library

Lacroux, J.; *La brique ordinaire au point de vue decorative*; Paris, 1878–86; Friends of the Thomas J. Watson Library

Leonardo da Vinci; *I manoscritti dell'Istituto de France* (facsimile edition), 12 volumes; Florence, 1986–90; Friends of the Thomas J. Watson Library

Majorelle Frères & Cie; *Majorelle Nancy: décorations d'intérieurs: meubles, tentures, bronzes, ferronneries*, 2 volumes; Nancy, ca. 1910; Friends of the Thomas J. Watson Library

Pyne, William Henry; *Etchings of rustic figures, for the embellishment of landscape*; London, 1815; Friends of the Thomas J. Watson Library

Rippl-Rónai, József; *Emlékezései*; Budapest, 1911; Friends of the Thomas J. Watson Library

Sue & Mare; Paris, ca. 1925–28; Friends of the Thomas J. Watson Library

The Image Library

SELECTED GIFTS

Slides of various subjects, including paintings and sculpture from museums and cathedrals in Spain, as well as of sites in Egypt and Saudi Arabia; Shirley Glubok Tamarin

Slides of sites in Morocco, including Marrakesh and Fez; of prehistoric Native American ruins in Utah; and of sites in Switzerland, Japan, and Alaska, among other locations; Dr. and Mrs. David T. Mininberg

OBJECTS SOLD OR EXCHANGED DURING THE YEAR 2005–2006

During the past fiscal year, the cash proceeds from the sale of deaccessioned and nonaccessioned works of art were \$26,829,579.

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

Chest of Drawers; mahogany, mahogany veneer, yellow pine, tulip poplar; American, 1755–90; 18.110.60a, b

Ludwig Knaus, German; *Charity*; oil on wood, 1887; 25.110.68

Alfred Stieglitz, American; *Marsden Hartley*; gelatin silver print, 1916; 38.58

Benjamin West, American; *The Battle of La Hogue*; oil on canvas, 1778–85, retouched 1806; 64.57

Chaim Soutine, French, born Lithuania; *The Terrace at Venice*; oil on canvas, 1922; 64.147

Pablo Picasso, Spanish; *Mother and Child*; oil on canvas, 1901; 64.162

Victor Brauner, Romanian; *Expulsion Reintegration*; oil relief on wood, 1960; 1981.496

Gerhard Marcks, German; *Oedipus and Antigone*; bronze, 1960; 1983.445

Matta, Chilean; "Watchman, What of the Night?"; oil on canvas, 1968; 1984.259

Dora Maar, French; *Père Ubu*; gelatin silver print, 1936; 1987.1100.101

Alfred Stieglitz, American; *Georgia O'Keeffe (hands)*; palladium print, 1919; N.A. 2005.17

Alfred Stieglitz, American; *Georgia O'Keeffe (nude)*; palladium print, 1919; N.A. 2005.18

Alfred Stieglitz, American; *291-Braque-Picasso Exhibition*; platinum print, 1915; N.A. 2005.19

Alfred Stieglitz, American; *Georgia O'Keeffe (in front of charcoal drawing)*; platinum-palladium print, 1918; N.A. 2005.21

Alfred Stieglitz, American; *Georgia O'Keeffe (fixing hair)*; palladium print, 1919–21; N.A. 2005.22

Alfred Stieglitz, American; *Georgia O'Keeffe (by car)*; gelatin silver print, 1933; N.A. 2005.24

Edward Steichen, American, born Luxembourg; *Balzac—The Open Sky*; gelatin silver print, 1908; N.A. 2005.37

Paul Outerbridge, Jr., American; *Marmon Crankshaft*; gelatin silver print, 1923; N.A. 2005.68

Edward Weston, American; *Bananas*; gelatin silver print, 1930; N.A. 2005.77

Pablo Picasso, Spanish; *Woman Seated in an Armchair*; oil on canvas, 1960; N.A. 2005.89

Edward Steichen, American, born Luxembourg; *The Pond—Moonlight*; multiple gum bichromate print over platinum, 1904; N.A. 2005.90

Margaret Bourke-White, American; *Gargoyle, Chrysler Building, New York*; gelatin silver print, 1929–30; N.A. 2005.91

Edward Steichen, American, born Luxembourg; *The Pool—Evening: A Symphony to a Race and to a Soul*; platinum print, 1899; N.A. 2005.109

Alvin Langdon Coburn, American; *Vortograph No. 8*; gelatin silver print, 1917; N.A. 2005.112

Pierre-Auguste Renoir, French; *La Dame au Fauteuil*; oil on canvas, 1900; N.A. 2005.167.1

Education

During this year of continuing renovation of the Harold and Ruth D. Uris Center for Education, The Metropolitan Museum of Art maintained a high level of educational work in service to the public. In total, the Museum organized and presented some 20,773 activities and events. While the vast majority of these events took place at the Museum's main building or The Cloisters, some 1,473 programs were presented throughout New York City in schools, libraries, community centers, and other locations. In all categories, 830,607 people took advantage of the Museum's educational programs and events.

Research and scholarship are activities of fundamental importance. The Museum awarded fellowships to fifty-three graduate students and senior scholars from the United States and around the world; curatorial, conservation, and scientific departments also hosted six guest research scholars. Forty fellows-in-residence presented their work in colloquia bringing together scholars from across the region. The Museum also organized Scholars Days for intensive study relating to several exhibitions, "Fra Angelico"; "Prague, The Crown of Bohemia, 1347–1437"; "Samuel Palmer: Vision and Landscape"; and "Raphael at the Metropolitan: The Colonna Altarpiece." Thirty-seven staff members were awarded support for graduate course work, and seventeen received travel grant support in order to pursue their research and study. The Metropolitan also participated in formal staff-exchange programs with the Hermitage Museum and the Kremlin Museum.

Sunday at the Met events combined appeal to specialist scholars and the general public; thirty-two were presented, attracting some 17,700 participants. Contemporary artists Santiago Calatrava, Robert Rauschenberg, and Betty Woodman spoke for audiences that filled The Grace Rainey Rogers Auditorium, and daylong programs examined in detail the work of Fra Angelico, Raphael, the art of Maya kings, and other topics. Performances of Guatemalan marimba music, Indonesian gamelan, and theater by Sicilian puppeteers attracted new audiences.

These public events complemented the Museum's distinguished program of Concerts & Lectures, which presented 291 events. The addition of gallery courses—such as a survey of Renaissance materials and techniques, an examination of Buddhist art history, and drawing classes—expanded opportunities for our public. The concert season featured the *Piano Forte* series of recitals by nine of the most exciting pianists performing today. Two of the most esteemed groups in chamber music, the Guarneri String Quartet and the Beaux Arts Trio, continued their long-standing affiliation, and The Metropolitan Museum Artists in Concert continued to garner critical praise as the Museum's first resident ensemble. The Orpheus Chamber Orchestra presented a series of Bach cantata concerts in the Medieval Sculpture Hall, and the tenor Rolando Villazón, whose U.S. recital debut took place at The Temple of Dendur last year, returned to that space to great acclaim. New Orleans jazz/rock/blues pianist Henry Butler performed a solo evening, as did jazz violinist Regina Carter, and *The Art of Jordi Savall* brought the public closer to this master of the viola da gamba.

Even in the interim configuration of the Uris Center for Education, 3,201 school classes (numbering 101,569 students) visited the main building and The Cloisters. Specialized teacher-training sessions in the Museum and area schools contributed to the strengthening of education in our city with an important new publication, *Medieval Art: A Resource for Educators*.

At the center of Museum efforts to use the Internet to extend our educational outreach, *The Timeline of Art History* grew in sophistication and depth. Every day, some 20,000 people across the globe use the *Timeline*. The value of this enterprise to teachers, students, and the public at large is inestimable—and still growing. Educational uses of technology included materials produced for the website as well as exploration of distance-learning methods, in conjunction with a loan exhibition of American Impressionist paintings to Alaskan museums. Preparation of original video productions contributed to all areas of Museum activity, with growing utilization of media in gallery installations ("Santiago Calatrava: Sculpture into Architecture," "Rara Avis: Selections from the Iris Barrel Apfel Collection," "AngloMania: Tradition and Transgression in British Fashion," "Cai-Guo Qiang on the Roof: Transparent Monument," and "Treasures of Sacred Maya Kings").

The Museum's comprehensive audio guide—utilized by 205,973 visitors during the year—grew to include more than 2,300 audio messages about the collection. Narratives were prepared for six temporary exhibitions ("Matisse: The Fabric of Dreams, His Art and His Textiles"; "John Townsend: Newport Cabinetmaker"; "Prague, The Crown of Bohemia, 1347–1437"; "Robert Rauschenberg: Combines"; "Vincent van Gogh: The Drawings"; and "Hatshepsut: From Queen to Pharaoh"). Additional narratives for exhibitions and the permanent collection were created for young people as part of the Museum's ongoing effort to welcome families; these have achieved great popularity.

Special programs for families numbered 807 events reaching 29,978 participants. This initiative has involved departments across the Museum and contributed to the friendly welcome extended to visitors of all ages; programs are presented in English and Spanish, and are created with different age levels in mind. Several new family guides, *Let's Look at Stained Glass*, *Creature Features*, and *In and Out: Doors and Doorways at the Met*, added to the variety of print resources in the service of education. New family features on the website include *How Van Gogh Made His Mark* and *Cezanne's Astonishing Apples*. Service to visitors with disabilities was also a priority, with specialized programs tailored to each audience's need; 687 events of this kind reached some 8,946 visitors.

All Museum departments, joined by our incomparable Volunteer Organization, focused on maintaining the highest possible level of quality in educational programs. Staff and volunteers are preparing for the reopening of the Ruth and Harold D. Uris Center for Education, projected for the fall of 2007. We look forward to that historic moment with enthusiasm.

Fellowships and Professional Travel Stipends

In 2005–2006, fifty-three graduate students and senior scholars received fellowships ranging from two months to one year. The fellowships allow scholars to undertake research on many aspects of the Museum's collection.

Fellowships for Art History Research

BOTHMER FELLOWSHIP

Laura Klar, Institute of Fine Arts, New York University, to conduct the research and writing for her dissertation, "The Architecture of the Roman Theater: Origins, Canonization, and Dissemination"

CHESTER DALE FELLOWSHIPS

Elizabeth Pergam (Ph.D., Institute of Fine Arts, New York University), to conduct research for her project "Entrepreneurs, Connoisseurs, and the Public: The Manchester Art Treasures Exhibition"

Freyda Spira, University of Pennsylvania, to conduct research for her dissertation, "Daniel Hopfer and the Reinvention of the Medium of Etching"

Marta Weiss, Princeton University, to continue the research and writing for her dissertation, "British Staged Photography and the Victorian Album 1858–1875"

THE SYLVAN C. COLEMAN AND PAMELA COLEMAN MEMORIAL FUND FELLOWSHIPS

Jerrilyn Dodds (Ph.D., Harvard University), to conduct the research and writing for her publication "Romanesque Spain and the Myth of the West"

Ana María Falchetti, Former Vice-Director, Gold Museum, Bogotá, Colombia, M.Phil, Institute of Archaeology, University of London, to conduct research for her future publication "The Symbolic Power of Pre-Columbian Metallurgy"

Benjamin Hebbert (D.Phil, Oxford University, St. Cross College), to revise and expand on his dissertation work, "Geometry and Construction of the English Viol"

Vasileios Marinis (Ph.D., University of Illinois at Urbana-Champaign), to expand and revise his dissertation, "The Monastery *tou Libos*. Architecture, Sculpture, and Liturgical Planning in Middle and Late Byzantine Constantinople," for publication

Theresa Musacchio, University of Pennsylvania, to conduct the research and writing for her dissertation, "Texts and Iconography of the Funerary Stelae from Dendera During the First Intermediate Period: An Analysis of the Data"

Nicole Peduzzi, University of Basel, Switzerland, to conduct research for her dissertation topic, Pacific Islands cultures in historical postcards

D. Quincy Whitney, Wake Forest University, Freelance Arts and Humanities Journalist, to continue and complete her research for the biography of contemporary luthier Carleen Maley Hutchins (born 1911)

Diane Wolfthal (Ph.D., Institute of Fine Arts, New York University), to conduct the research and writing for a monograph on Hugo van der Goes

THE DOUGLASS FOUNDATION FELLOWSHIP IN AMERICAN ART

Megan Holloway, City University of New York, Graduate Center, to conduct research for her dissertation, "Archibald and Alexander Robertson and the Columbian Academy of Painting, New York, 1791–1821"

ANNETTE KADE CHARITABLE TRUST FELLOWSHIPS

Florian Knothe, Courtauld Institute of Art, to conduct research for his dissertation project on the Royal Gobelin workshops and their manufacture of decorative arts in seventeenth- and eighteenth-century France

Charlotte Vignon, University of Paris-IV, Sorbonne, to conduct research for her dissertation topic on the history of collecting eighteenth-century French decorative arts in America

THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIPS

Blair Fowlkes, Institute of Fine Arts, New York University, to conduct research for her dissertation, "The Cults of Syrian-Phoenician Gods in the City of Rome: Archaeology, Topography and Connections to the Roman East"

Mika Natif, Institute of Fine Arts, New York University, to conduct research on Mughal paintings

ANDREW W. MELLON FELLOWSHIPS

Mikheil Abramishvili, Director, Tbilisi Archaeological Museum, Center for Archaeological Studies, Georgian Academy of Sciences, Tbilisi, Georgia, to conduct research for his study entitled "Transcaucasia and the Aegean during the Middle Bronze Age"

Qing Chang (Ph.D., University of Kansas), to expand on his dissertation research entitled "Feilaifeng and the Flowering of Chinese Buddhist Sculpture from 10th to 14th Centuries"

William Hood (Ph.D., Institute of Fine Arts, New York University), to conduct the research and writing for his publication "The Renaissance Eye: A Guide to Visual Life in Italy, 1400–1600"

Salima Ikram (Ph.D., Cambridge University), to conduct research on the materials excavated by Herbert Winlock at the Kharga Oasis

Ivan Măcăk (Ph.D., Comenius University, Bratislava, Slovak Republic), to conduct research for his project on frame drums and their background

Isabella Nardi (Ph.D., School of Oriental and African Studies, University of London), to conduct research and expand on her dissertation work, "The Theory of Indian Painting: The Citrasutras, their Use and Interpretations"

Yury Piatnitsky, Curator, Oriental Department, The State Hermitage Museum, St. Petersburg, Russia, to conduct research on The Metropolitan Museum of Art's Byzantine collections in relation to the State Hermitage Museum's collections and his future publication entitled "History of Byzantine Studies"

Avinoam Shalem (Ph.D., Edinburgh University), to conduct the research and writing for his project "Corpus of the Medieval Oliphants"

Morena Stefanova, Bulgarian Academy of Sciences, Sofia, Bulgaria, Senior Curator, National Museum of History, Sofia, Bulgaria, to continue her research for her project "Cultural and Trade Interrelations Between Thrace and the Anatolian-Aegean World During the Third Millennium, B.C."

J. CLAWSON MILLS SCHOLARSHIPS

Yvette Bruijnen (Ph.D., Free University of Amsterdam), to conduct research on the glass production of Louvain artist Jan van Rillaer (ca. 1500–1570) and to revise her dissertation, “Louvain Painting from 1520 to 1570,” for scholarly publication

Catherine Puglisi (Ph.D., Institute of Fine Arts, New York University), to conduct the research and writing for a collaborative book (with co-author William Barcham), *Man of Sorrows in Venetian Art*

Jonathan Weinberg, (Ph.D., Harvard University), to conduct the research and writing of his book, *Belated Bohemia: Art and Identity in the East Village*

THEODORE ROUSSEAU FELLOWSHIPS

Alison Manges Nogueira, Institute of Fine Arts, New York University, to conduct research for her dissertation, “Images of the Court in Sforza Milan: Illuminated Manuscripts 1450–1499”

Olivia Poska, University of Michigan, to conduct the research and writing for her dissertation, “The Draftsmanship of Adriaen Van de Venne (Delft 1589–1662 The Hague): A Study of Drawing in an Age of Print”

Eve Straussman-Pflanzer, Institute of Fine Arts, New York University, to conduct research for her dissertation topic on Elisabetta Sirani and the women artists of seventeenth-century Bologna

Eric Stryker, Yale University, to conduct research for his project “Reconstruction and Art in Postwar London: Four Case Studies Concerning Art and Social Flux”

Denise Marie Teece, Institute of Fine Arts, New York University, to conduct research for her dissertation, “Vessels of Verse: Persian *Safineh* Manuscripts and Their Significance for Turkmen, Tiund, and Early Safavid Painting”

THE POLAIRE WEISSMAN FELLOWSHIP

Rachael Barron-Duncan, Yale University, to conduct research for her dissertation, “Fashioning Surrealism: The Making of Radical Couture, 1925–1938”

THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Chin-Sung Chang (Ph.D., Yale University), to revise his dissertation, “Mountains and Rivers, Pure and Splendid: Wang Hui (1632–1717) and the Making of Landscape Panoramas in Early Qing China,” for publication

Sandra Cheng, University of Delaware, to conduct the research and writing for her dissertation, “*Il bello dal deforme*: The Development of Italian Caricature and Comic Drawings in the Seventeenth Century”

Jessica Lee May, University of California, Berkeley, to conduct the research and writing for her dissertation, “Off the Clock: Walker Evans and the Crisis of American Capital, 1930–1946”

Eric Matthew Ramírez-Weaver, Institute of Fine Arts, New York University, to conduct research for his dissertation, “Carolingian Innovation and Observation in the Paintings and Star Catalogues of Madrid, Biblioteca Nacional, M.S. 3307”

Veronica White, Columbia University, to conduct research for her dissertation, “*Serio Illudere*: Baroque *Invenzione* and the Development of the *Capriccio* in Italian Graphic Arts”

Amanda Wunder (Ph.D., Princeton University), to conduct research for her publication project entitled “The Spanish Style: Clothing, Controversy, and the Fortunes of an Empire, 1500–1700”

Fellowships for Study in Conservation

SHERMAN FAIRCHILD FELLOWSHIP IN CONSERVATION

Heather Porter, M.A., Royal College of Art/Victoria and Albert Museum Conservation, London, United Kingdom, to study upholstery

history, techniques, and springs; and to also assist with the American Decorative Arts gallery installations as well as examine the Nineteenth-Century, Modern, and Contemporary Art Department’s collection of upholstered furniture

ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

María de la Vega Cañamares Arribas, M.A. in Chemistry, Universidad Complutense de Madrid, Spain, to conduct research for her project entitled “SERS Application to Identification of Dyes in Samples of Pigments, including those from Textiles”

Shawn Digney-Peer, Courtauld Institute of Art, Restoration Internship, The Hamilton Kerr Institute, Cambridge, United Kingdom, to study paintings conservation and conduct research on additives in paint formulations, specifically concerning surfactants in acrylic emulsion paint

Taina Meller, EVTEK Institute of Art and Design, Vantaa, Finland, to conduct a study on the conservation and preservation of daguerreotypes, with a particular focus on the Southworth and Hawes daguerreotype collection in The Metropolitan Museum of Art

Simone Porcinai (Ph.D. in Science for Conservation of Cultural Heritage, University of Florence), to conduct a study on the non-invasive identification of organic dyes in textiles

Wolfgang Schöefferberger (Ph.D., Institute for Chemistry and Technology of Organic Materials, Graz, Austria), to conduct research for his project entitled “Non-destructive Investigation of Binding Media and Inks in Works of Art, With a Focus on Paper and Parchment Substrates, using Nuclear Magnetic Resonance (NMR) Techniques”

Jacob Shamir (Ph.D. in Chemistry, Hebrew University, Jerusalem, Israel), to conduct research for his project entitled “Raman Analysis of Tarry and Lignin-like Pigments Used by Artists”

Denise Stockman, Buffalo State University, to continue her study of the optimal methods of oil stain reduction from paper, and to treat appropriate objects

Kisook Suh, Fashion Institute of Technology, Research Assistant/Textile Conservator, The National Folk Museum of Korea, Seoul, to conduct a study of Asian textiles

Željka Temerinski, Conservator of archaeological objects, National Museum in Belgrade, Serbia and Montenegro, to study the Metropolitan Museum’s storage system for textiles and research storage planning

Vassiliki Zachariou, M.Sc. in Maritime Conservation Science, University of Portsmouth, United Kingdom, to study object conservation methods with a concentration on wood objects

ANNETTE DE LA RENTA FELLOWSHIP

Mark Benford Abbe, Conservation Center, Institute of Fine Arts, New York University, to conduct research and technological analysis on the polychromy of Roman marble sculpture from the Aphrodisias Excavations

Professional Travel Stipends

Professional travel stipends were awarded during the year to sixteen members of the MMA’s staff for research and study in the United States and abroad.

Mindell Dubansky, to travel to Italy to attend two book conservation classes entitled *Historic Album Structures* and *The Conservation, Repair, and Binding of Parchment Bookbindings*, which are part of the Montefiascone Conservation Project

Christine Giuntini, to travel to Mexico City, Mexico, to present a paper on her conservation research on an object from the MMA’s Arts of Africa, Oceania, and the Americas collection at the *Fifth Biennial North American Textile Conservation Conference*; and to attend a one-day workshop on cleaning systems, taught by Richard Wolbers of the

Winterthur Conservation Program. To also attend the annual meeting of the *Comité Nacional de Conservación Textil*

Placida Grace Hernández, to travel to England to take part in the Attingham Summer School Program, for the examination and study of the decorative arts and the architecture of English country houses

Viktoria Paranyuk, to travel to Florence, Italy, to attend a course at the Summer Institute in Florence offered by the Pratt Institute School of Information and Library Science in collaboration with the Biblioteca Nazionale Centrale Firenze and the library of the Uffizi Gallery

Erin Pick, to travel to England to take part in the Attingham Summer School Program, for the examination and study the decorative arts and the architecture of English country houses

Min Xu, to travel to Seoul, South Korea, to attend the *2006 World Library and Information Congress: The 72nd IFLA General Conference and Council*. The Congress will focus on the theme "Libraries: Dynamic Engines for the Knowledge and Information Society."

THEODORE ROUSSEAU MEMORIAL TRAVEL STIPENDS

Dieter Arnold, to travel to Prague, Czech Republic, to attend the conference *Abusir and Saqqara in the Year 2005*, and to present a paper on the Middle Kingdom mastabas at Dashur and Lisht

Adela Oppenheim, to travel to Prague, Czech Republic, to attend the conference *Abusir and Saqqara in the Year 2005*, and to present a paper on the stylistic development and identification of artists who worked on the relief decoration in the Middle Kingdom pyramid complex of Senwosret III

Diana Craig Patch, to travel to Toulouse, France, to attend the *Second International Conference of Predynastic and Early Dynastic Egypt: The Origins of the State*, and to be a discussant on the panel addressing the issue of contact between Upper and Lower Egypt during the Predynastic Period. To also travel to Paris, France, to conduct research at the Musée du Louvre

Amelia Peck, to travel to Natchez, Mississippi, to visit the well-preserved houses from the Antebellum era, in order to conduct research for the reinstallation of the American Wing's gallery of furniture and decorative arts dating between 1845 and 1875

Shannon Bell Price, to travel to Copenhagen, Denmark, to present a paper at the first *Interdisciplinary Conference of Fashion and Dress Cultures*

Masako Watanabe, to travel to Seoul, South Korea, to view an exhibition at the National Museum of Korea. To also travel to Osaka, Kyoto, and Tokyo, Japan, to attend an International Symposium entitled *Hayashi Tadamasu: His Contribution to Japonism and Cultural Exchanges*, to view exhibitions, and to conduct research on Japanese Buddhist paintings

Joshua Waterman, to travel to Chemnitz, Germany, to view an exhibition of paintings by Lucas Cranach; and to Legnica, Poland, to present a paper at the Protestant Reformation conference

Melinda Watt, to travel to Bern, Switzerland, to attend a conference entitled *ESDA Furnishing Textiles of the Late 17th and 18th Century in Switzerland*, and to travel to Lyon, France, to present a paper at the 50th anniversary biannual conference of the Centre International d'Etude des Textiles Anciens (CIETA). Also to travel to London, England, to attend a conference at the Victoria and Albert Museum entitled *Textiles for*

Interiors: Furnishing the Home, from Renaissance Venice to Inter-War Britain and to conduct research on collections of English embroidered costume and furnishing textiles of the late sixteenth to early seventeenth century

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Elena Phipps, to travel to Paris, France, to teach a one-month seminar at the École des Hautes Études en Sciences Sociales by the invitation of the French Government; and to pursue research on Andean and Aymara textiles at the Musée Branly. To also travel to Munich, Germany, and Basel, Switzerland, to study early collections of Bolivian and Aymara textiles

Janina Poskrobko, to travel to Toruń, Poland, to study and research leather conservation with experts at the Laboratory of Leather and Paper Conservation, the Institute of Conservation and Restoration of Cultural Properties, the Nicolaus Copernicus University

CURATORIAL STUDIES INTERNSHIP

Yvonne Elet, to work in the curatorial department at the Frick Collection

Members of the Grants Committee

Dorothea Arnold, chairman, Lila Acheson Wallace Chairman, Egyptian Art

Carmen Bambach, Curator, Drawings and Prints

Lawrence Becker, Sherman Fairchild Conservator in Charge, Objects Conservation

Andrew Bolton, Curator, The Costume Institute

Ellen Howe, Conservator, Objects Conservation

Marco Leona, David H. Koch Scientist in Charge, Scientific Research

Donald LaRocca, Curator, Arms and Armor

Jeffrey Munger, Associate Curator, European Sculpture and Decorative Arts

Amelia Peck, Curator, American Art

Daniel Starr, Museum Librarian, Watson Library

Anne Strauss, Associate Curator, Nineteenth-Century, Modern, and Contemporary Art

Jason Sun, Associate Curator, Asian Art

Virginia-Lee Webb, Research Curator, Arts of Africa, Oceania, and the Americas

Nancy Wu, Museum Educator, Medieval Art and The Cloisters

Cindy Caplan, ex-officio, Assistant Counsel, Office of the Senior Vice-President, Secretary, and General Counsel

Kent Lydecker, ex-officio, Frederick P. and Sandra P. Rose Associate Director for Education

Doralynn Pines, ex-officio, Associate Director for Administration

Museum Publications

Published by the Editorial Department

Antonello da Messina: Sicily's Renaissance Master (2005). Gioacchino Barbera, with contributions by Keith Christiansen and Andrea Bayer. 56 pp. 17 illus. (16 in color). Paper \$14.95.

The Art of Medicine in Ancient Egypt (2005). James P. Allen, with an essay by David T. Mininberg, M.D. 116 pp. 104 illus. (83 in color). Paper \$19.95.

The Cloisters: Medieval Art and Architecture (2005). Peter Barnet and Nancy Wu. 208 pp. 178 illus. (160 in color). Cloth \$29.95.

Dangerous Liaisons: Fashion and Furniture in the Eighteenth Century (2006). Harold Koda and Andrew Bolton, with an introduction by Mimi Hellman. 128 pp. 68 color illus. Cloth \$29.95.

Defining Yongle: Imperial Art in Early Fifteenth-Century China (2005). James C. Y. Watt and Denise Patry Leidy. 104 pp. 85 illus. (77 in color). Paper \$19.95.

European Furniture in The Metropolitan Museum of Art: Highlights of the Collection (2006). Daniëlle O. Kisluk-Grosheide, Wolfram Koeppe, William Rieder. 292 pp. 249 illus. (134 in color). Includes a CD-ROM with 358 additional color illus. Cloth \$85.00.

Fra Angelico (2005). Laurence Kanter and Pia Palladino, with contributions by Magnolia Scudieri, Carl Brandon Strehlke, Victor M. Schmidt, and Anneke de Vries. 348 pp. 312 illus. (257 in color). Cloth \$65.00. Paper \$45.00.

Hatshepsut: From Queen to Pharaoh (2005). Edited by Catharine H. Roehrig, with Renée Dreyfus and Cathleen A. Keller. 356 pp. 386 illus. (226 in color). Cloth \$65.00. Paper \$45.00.

Prague, The Crown of Bohemia, 1347–1437 (2005). Edited by Barbara Drake Boehm and Jiří Fajt. 384 pp. 420 illus. (235 in color). Cloth \$65.00. Paper \$45.00.

Publications of The Metropolitan Museum of Art, 1964–2005: A Bibliography (2006). 170 pp. Paper \$5.00.

Raqqa Revisited: Ceramics of Ayyubid Syria (2006). Marilyn Jenkins-Madina. 260 pp. 308 illus. (119 in color). Cloth \$60.00.

Tutankhamun's Tomb: The Thrill of Discovery: Photographs by Harry Burton (2006). Susan J. Allen, with an introduction by James P. Allen. 104 pp. 157 duotone illus. Cloth \$24.95.

Vincent van Gogh: The Drawings (2005). Colta Ives, Susan Alyson Stein, Sjraar van Heugten, and Marije Vellekoop. 392 pp. 390 illus. (212 in color). Cloth \$65.00. Paper \$45.00.

Warriors of the Himalayas: Rediscovering the Arms and Armor of Tibet (2006). Donald J. LaRocca, with essays by John Clarke, Amy Heller, and Lozang Jamsal. 320 pp. 295 illus. (210 in color). Cloth \$75.00. Paper \$45.00.

The Wrightsman Pictures (2005). Edited by Everett Fahy, with a preface by Pierre Rosenberg and with contributions by Elizabeth E. Barker, Everett Fahy, George R. Goldner, Alain Gruber, Colta Ives, Asher Ethan Miller, Sabine Rewald, Perrin V. Stein, Gary Tinterow. 452 pp. 384 illus. (144 in color). Cloth \$60.00.

METROPOLITAN MUSEUM OF ART BULLETIN

French Royal Furniture in the Metropolitan Museum (MMAB 63, no. 3). Daniëlle O. Kisluk-Grosheide. 48 pp. 69 illus. (60 in color). Winter 2006.

North of the Apennines: Sixteenth-Century Italian Painting in Venice and

the Veneto (MMAB 63, no. 1). Andrea Bayer. 48 pp. 38 illus. (26 in color). Summer 2005.

Raphael at the Metropolitan: The Colonna Altarpiece (MMAB 63, no. 4). Linda Wolk-Simon. 76 pp. 102 illus. (65 in color). Spring 2006.

Recent Acquisitions, A Selection: 2004–2005 (MMAB 63, no. 2). 56 pp. 77 illus. (71 in color). Fall 2005.

METROPOLITAN MUSEUM JOURNAL

Metropolitan Museum Journal Volume 40. 236 pp. 227 illus. (24 in color). Paper \$77.00.

Published by the Education Department

Medieval Art: A Resource for Educators (2005). Michael Norris. 192 pp. 199 illus (35 in color); 2 posters; 40 35mm slides; 2 CD-ROMs. \$79.95.

COMPLIMENTARY PUBLICATIONS

Creature Features. Family Guide (2005). Evan Levy.

In and Out: Doors and Doorways at the Met. Family Guide (2006). Felicia Blum.

LearningCurve/MuseumKids: Programs for Teachers and Schools, Families and Young People, and Young Visitors with Disabilities (Fall 2005/Winter 2006; Winter/Spring 2006; Summer 2006).

Let's Look at Stained Glass. Family Guide (2005). Alice W. Schwarz.

135 Years of Inspiration. Treasure Hunt Set (2005). Christine Begley, Melinda Carter, Aimee Dixon, Claire Gylphé, Elizabeth Hammer, Michael Norris, Teresa Russo, Alice W. Schwarz, Masha Turchinsky, and Edith Watts.

ONLINE FEATURES

The Metropolitan Museum of Art's Timeline of Art History (2000–). www.metmuseum.org/toah.

Cézanne's Astonishing Apples (2006). Teresa M. Russo. www.metmuseum.org/explore/cezannes_apples/index.html

How Van Gogh Made His Mark (2005). Teresa M. Russo and William Crow. www.metmuseum.org/explore/van_gogh/index.html

VIDEOS

A Calculated Risk (8 minutes, 41 seconds; 2005). Story of the acquisition and conservation of a Medici tapestry. Christopher Noey, Producer.

MMA Selects: Great Spaces and Collections (88 minutes; 2006). Highlights reel for press coverage consisting of public spaces in the Museum and selected works from all curatorial departments. Hilda Rodriguez and Christopher Noey, Producers.

The Metropolitan Museum of Art: 135 Years of Inspiration (11 minutes; 2006). Museum activities and future construction plans for the Islamic Art Department, The American Wing, and Uris Center for Education. Christopher Noey, Producer.

Multicultural Audience Development Initiative Video (10 minutes, 45 seconds; 2006). Highlights from five years of live concerts, dance performances, celebrity interviews, panels, and lectures sponsored by the MADI. Christopher Noey, Producer.

Valley of the Kings (3 minutes; 2006). Archival Egyptian excavation

footage captioned with titles in both Arabic and English for the visitor's center in the Valley of the Kings, Egypt. Christopher Noey, Producer.

Vincent van Gogh: The Drawings (30 seconds; 2005). PSA for the special exhibition. Christopher Noey, Producer.

Worth the Wait (11 minutes, 2 seconds; 2005). Story of the museum's acquisition of the Gilman Collection. Christopher Noey, Producer.

EXHIBITION INSTALLATION VIDEOS

AngloMania: Tradition and Transgression in British Fashion (2006). Projections and sound design elements. Christopher Noey, Producer.

Cai Guo-Qiang: Clear Sky Black Cloud (1 minute, 30 seconds; 2006). Documents an ephemeral work in the exhibition *Cai Guo-Qiang on the Roof*. Christopher Noey, Producer.

Rara Avis: Selections from the Iris Barrel Apfel Collection (6 minutes, 48 seconds; 2005). Video loop of falling snow. Christopher Noey, Producer.

Santiago Calatrava: Sculpture into Architecture (2005). Digital animation of the World Trade Center Transportation Hub (3 minutes); slide show of Calatrava drawings (14 minutes); slide show of Calatrava drawings and watercolors (7 minutes).

Published by Special Publications

Can You Find It Inside? (2005). 32 pp. Full color throughout. Hardcover \$10.95.

Can You Find It Outside? (2005). 32 pp. Full color throughout. Hardcover \$10.95.

Catnip Artful Felines from The Metropolitan Museum of Art (2005). 80 pp. Full color throughout. Hardcover \$9.95.

Eye Magic Visual Trickery in Art (2005). 52 pp. Full color throughout. Hardcover with pull-out drawer \$17.95.

Museum Shapes (2005). 48 pp. Full color throughout. Hardcover \$14.95.

Vincent's Colors (2005). Words and pictures by Vincent van Gogh. 40 pp. Full color throughout. Hardcover \$12.95.

Staff Publications

Abbreviations:

MMA—The Metropolitan Museum of Art

MMAB—*Metropolitan Museum of Art Bulletin*

MMJ—*Metropolitan Museum Journal*

Abramitis, Dorothy H. "Conservation Report, *Bacchus Seated on a Panther*." *MMJ* 40 (2005), pp. 211–15.

Adlin, Jane. "Foreword." In *Betty Woodman*. New York: Monacelli Press, 2006.

Ainsworth, Maryan W. "Gerard David: His Life and Works" and "Gerard David's Design for the *Cervara Altarpiece*." In *Gerard David: Il Polittico della Cervara ritrovato, Un capolavoro dalle Fiandre al Mediterraneo*, pp. 13–31, 59–67. Exh. cat. Palazzo Bianco, Genoa, 2005–6. Cinisello Balsamo (Milan): Silvana, 2005.

———. "Intentional Alterations of Early Netherlandish Paintings." *MMJ* 40 (2005), pp. 51–65.

———. Catalogue entry on Hans Holbein the Elder's *Portrait of Benedict von Hertenstein*. In *Hans Holbein the Younger: The Basel Years, 1515–1532*. Exh. cat. Kunstmuseum Basel. Munich and New York: Prestel, 2006.

Allen, James P. *The Ancient Egyptian Pyramid Texts*. Writings from the Ancient World 23. Atlanta: Society of Biblical Literature, 2005.

———. *The Art of Medicine in Ancient Egypt*. Exh. cat. New York: MMA, 2005.

———. *The Egyptian Coffin Texts*. Vol. 8, *Middle Kingdom Copies of Pyramid Texts*. Oriental Institute Publications 132. Chicago: Oriental Institute of the University of Chicago, 2006.

———. "Introduction" and translation of Spells 162–65. In *Ancient Egyptian Book of the Dead*, translated by R.O. Faulkner., pp. 11–20, 178–82. New York: Barnes and Noble, 2005.

———. Review of R. Hannig, *Ägyptisches Wörterbuch I: Altes Reich und erste Zwischenzeit* (Hannig-Lexica 4; Kulturegeschichte der Antiken Welt 98; Mainz: von Zabern, 2003). *Journal of Near Eastern Studies* 64 (2005), pp. 312–13.

———. "The Role of Amun" and "After Hatshepsut: The Military Campaigns of Thutmose III." In *Hatshepsut: From Queen to Pharaoh*, edited by Catharine H. Roehrig, pp. 83–85, 261–62. Exh. cat. New York: MMA, 2005.

———. Contributor to "Two Vessels with Measured Commodities from Dahshur," by Susan J. Allen. In *Timelines: Studies in Honour of Manfred Bietak*, vol. 1, edited by Ernst Czerny, Irmgard Hein, Hermann Hunger, Dagmar Melman, and Angela Schwab, pp. 29–36. Orientalia Lovaniensia Analecta 149. Leuven: Peeters, 2006.

Allen, Susan. *Tutankhamun's Tomb: The Thrill of Discovery. Photographs by Harry Burton*. New York: MMA, 2006.

———. Catalogue entries 27, 28, 47, 48. In *The Art of Medicine in Ancient Egypt*, by James P. Allen, pp. 33–34, 46–47. Exh. cat. New York: MMA, 2005.

———. "Rhyton," "Faience Bowls," and "Pottery and Stone Vessels in the Reign of Hatshepsut and Thutmose III." In *Hatshepsut: From Queen to Pharaoh*, edited by Catharine H. Roehrig, pp. 82, 175–80, 223–33. Exh. cat. New York: MMA, 2005.

———. "Two Vessels with Measured Commodities from Dahshur," with contributions by James P. Allen. In *Timelines: Studies in Honour of Manfred Bietak*, vol. 1, edited by Ernst Czerny, Irmgard Hein, Hermann Hunger, Dagmar Melman, and Angela Schwab, pp. 31–36. Orientalia Lovaniensia Analecta 149. Leuven: Peeters, 2006.

Ameri, Marta, co-author with Vasant Shinde and Gregory L. Possehl. "Excavations at Gilund 2001–2003: The Seal Impressions and Other Finds." In *South Asian Archaeology 2003*, edited by U. Franke-Vogt and H. Weisshaar, pp. 18–29. Aachen, 2005.

Anderson, Drew, co-author with Lisa Pilosi. "New Guidelines for the Conservation of Stained Glass." *Stained Glass* 100, no. 4 (Winter 2005), pp. 296–99.

Arnold, Dieter. "The Serekh Palace Revisited." In *Timelines: Studies in Honour of Manfred Bietak*, vol. 1, edited by Ernst Czerny, Irmgard Hein, Hermann Hunger, Dagmar Melman, and Angela Schwab, pp. 37–45. Orientalia Lovaniensia Analecta 149. Leuven: Peeters, 2006.

———. "The Temple of Hatshepsut at Deir el-Bahri." In *Hatshepsut: From Queen to Pharaoh*, edited by Catharine H. Roehrig, pp. 135–40. Exh. cat. New York: MMA, 2005.

Arnold, Dorothea. "The Architecture of Meketre's Slaughterhouse and Other Early Twelfth Dynasty Wooden Models." In *Structure and Significance: Thoughts on Ancient Egyptian Architecture*, edited by Peter Jánosi, pp. 1–75. Vienna, 2005.

———. "The Destruction of the Statues of Hatshepsut from Deir el-Bahri," and "A Chronology: The Later History and Excavations of the Temple of Hatshepsut at Deir el-Bahri," and catalogue entries 138–42, 144, 145, 148, 200. In *Hatshepsut: From Queen to Pharaoh*, edited by Catharine H. Roehrig, pp. 270–76, 290–97, and 216–22, 289. New York: MMA, 2005.

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Exhibitions and Installations

Exhibitions

Rara Avis: Selections from the Iris Barrel Apfel Collection. September 13, 2005–January 22, 2006.

The Art of Medicine in Ancient Egypt. September 13, 2005–May 7, 2006. Made possible in part by Raymond and Beverly Sackler. Additional support provided by The Adelaide Milton de Groot Fund, in memory of the de Groot and Hawley families.

Prague, The Crown of Bohemia, 1347–1437. September 20, 2005–January 3, 2006. Made possible in part by Carl B. and Ludmila Schwarzenberg Hess; Agnes Gund and Daniel Shapiro; and the William Randolph Hearst Foundation. Additional support provided by the National Endowment for the Arts. Transportation assistance provided by Czech Airlines. Organized by The Metropolitan Museum of Art, New York, and Prague Castle Administration. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

The Perfect Medium: Photography and the Occult. September 27–December 31, 2005. Made possible in part by The Francesca Ronnie Primus Foundation, Inc. Organized by The Metropolitan Museum of Art, New York, and the Maison Européenne de la Photographie, Paris, with the assistance of the Institut für Grenzgebiete der Psychologie und Psychohygiene, Freiburg im Breisgau, and The Howard Gilman Foundation, New York.

Pearls of the Parrot of India: The Emperor Akbar’s Illustrated “Khamsa,” 1597–98. October 14, 2005–March 12, 2006. Made possible by The Hagop Kevorkian Fund.

Vincent van Gogh: The Drawings. October 18–December 31, 2005. In New York, made possible by United Technologies Corporation. Jointly organized by The Metropolitan Museum of Art, New York, and the Van Gogh Museum, Amsterdam. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Santiago Calatrava: Sculpture into Architecture. October 18, 2005–March 5, 2006. Made possible by UBS.

Fra Angelico. October 26, 2005–January 29, 2006. Made possible by the Homeland Foundation, Inc. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Clouet to Seurat: French Drawings from The British Museum. November 8, 2005–January 29, 2006. The exhibition at The

Metropolitan Museum of Art was in memory of William Slattery Lieberman (February 14, 1923–June 1, 2005). Organized by The Metropolitan Museum of Art, New York, and The British Museum, London. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

David Milne Watercolors: “Painting Toward the Light.” November 8, 2005–January 29, 2006. Made possible by Rosamond Ivey. Organized by the Art Gallery of Ontario, Toronto.

Annual Christmas Tree and Neapolitan Baroque Crèche. November 22, 2005–January 8, 2006. Made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

Antonello da Messina: Sicily’s Renaissance Master. December 13, 2005–March 5, 2006. Organized and made possible by the Cultural Commissioner for the Sicilian Region, Hon. Alessandro Pagano, and the Foundation for Italian Art and Culture, with the generous support of Bulgari and ACP Group. Additional support provided by the Gail and Parker Gilbert Fund and the Italian Cultural Institute of New York. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Robert Rauschenberg: Combines. December 20, 2005–April 2, 2006. Made possible in part by Jane and Robert Carroll and the Wasserstein family. Corporate support provided by Merrill Lynch. Organized by The Museum of Contemporary Art, Los Angeles, in association with The Metropolitan Museum of Art, New York.

A Taste for Opulence: Sèvres Porcelain from the Collection. February 21, 2006–February 25, 2007. Made possible by The David Berg Foundation.

The Fabric of Life: Ikat Textiles of Indonesia. February 28–September 24, 2006. Made possible through the generosity of the Friends of the Department of the Arts of Africa, Oceania, and the Americas.

Samuel Palmer (1805–1881): Vision and Landscape. March 7–May 29, 2006. Made possible by Gilbert and Ildiko Butler. Additional support provided by William G. and Grace Brantley Anderson, The Horace W. Goldsmith Foundation, and The Schiff Foundation. Organized by The British Museum and The Metropolitan Museum of Art, New York. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Kara Walker at the Met: After the Deluge. March 21–August 6, 2006.

Hatshepsut: From Queen to Pharaoh. March 28–July 9, 2006. Made possible by Dorothy and Lewis B. Cullman. Organized by The Metropolitan Museum of Art, New York, and the Fine Arts Museums of San Francisco. Supported by an indemnity from the Federal Council on the Arts and the Humanities, and by generous grants from the National Endowment for the Humanities, and the National Endowment for the Arts, Federal agencies.

Warriors of the Himalayas: Rediscovering the Arms and Armor of Tibet. April 5–July 4, 2006. Made possible by The Brine Family Charitable Trust.

The Art of Betty Woodman. April 25–July 30, 2006. Made possible by the Samuel I. Newhouse Foundation, Inc.

Cai Guo-Qiang on the Roof: Transparent Monument. April 25–October 29, 2006 (weather permitting). Made possible by a grant from Cynthia Hazen Polsky and Leon B. Polsky. Additional support provided by Caroline Howard Hyman, Alice King and Roger King, Donna and Benjamin M. Rosen, and Robert C. Y. Wu.

AngloMania: Tradition and Transgression in British Fashion. May 3–September 4, 2006. Made possible by Burberry. Additional support provided by Condé Nast.

Girodet: Romantic Rebel. May 24–August 27, 2006. Supported by The Isaacson-Draper Foundation. Initiated by the Cleveland Museum of Art and organized by the Musée du Louvre, Paris, and the Réunion des Musées Nationaux, Paris, in collaboration with The Metropolitan Museum of Art, New York, The Art Institute of Chicago, and the Montreal Museum of Fine Arts, with the special support of the Musée Girodet, Montargis. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

On Photography: A Tribute to Susan Sontag. June 6–September 4, 2006.

Treasures of Sacred Maya Kings. June 13–September 10, 2006. Organized by the Los Angeles County Museum of Art. In New York, supported by The Andrew W. Mellon Foundation. Made possible in part by generous grants from the National Endowment for the Humanities and by the National Endowment for the Arts.

Raphael at the Metropolitan: The Colonna Altarpiece. June 20–September 4, 2006. Made possible by the Homeland Foundation, Inc. Additional support provided by the Gail and Parker Gilbert Fund. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Installations

Masterpieces from the Permanent Collection. July 2–November 29, 2005.

Modern Fiber Work, 1975–1990. July 26, 2005–July 16, 2006.

Reopening of the Charlotte C. Weber Galleries for the Arts of Ancient China. Reopened August 26, 2005.

Secular and Sacred: Scholars, Deities, and Immortals in Chinese Art. September 10, 2005–January 8, 2006.

Klee Landscapes. October 25, 2005–March 5, 2006.

American Drawings (1900–1950): Selections from the Permanent Collection. October 25, 2005–April 23, 2006.

Accordions and Harmonicas of the 19th Century. November 22, 2005–March 31, 2007.

A Sensitivity to the Seasons: Spring and Summer. December 17, 2005–June 4, 2006.

The Four Seasons. January 28–August 13, 2006.

Sight Unseen: Photographs from the Gilman Collection. February 7–May 21, 2006.

The “Hundred Antiques” in Chinese Textiles. February 8–July 30, 2006.

Modern Design. March 30–November 26, 2006.

Klee: The Late Years. April 28–August 6, 2006.

A Sensitivity to the Seasons: Autumn and Winter. June 22–December 3, 2006.

Outgoing Loan Exhibitions

Light Motifs: American Impressionist Paintings from The Metropolitan Museum of Art. Itinerary: Anchorage Museum of History and Art, Alaska, July 1–September 5, 2005; University of Alaska Museum of the North, Fairbanks, Alaska, September 17–November 13, 2005.

The Metropolitan Museum of Art, New York: Chefs-d’oeuvre de la peinture européenne. Itinerary: Fondation Pierre Gianadda, Martigny, Switzerland, June 23–November 12, 2006.

Institutions and Organizations Receiving Loans

Long-Term Loans Outstanding

- Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany
- Ägyptologisches Institut, Universität Tübingen, Germany
- Albany Institute of History and Art, N.Y.
- Allard Pierson Stichting Archäologisch Museum der Universiteit van Amsterdam, The Netherlands
- The American Museum in Britain, Bath, England
- American Museum of Natural History, New York
- The Susan B. Anthony House, Rochester, N.Y.
- Antikenmuseum Basel und Sammlung Ludwig, Switzerland
- Archäologisches Institut der Universität Heidelberg, Germany
- Arnot Art Museum, Elmira, N.Y.
- Art Museum of The University of Memphis, Institute of Egyptian Art and Archaeology, Tenn.
- Ashmolean Museum, University of Oxford, England
- Association of the Bar of the City of New York
- Badisches Landesmuseum Karlsruhe, Germany
- The Baltimore Museum of Art, Md.
- Bartow-Pell Mansion Museum, New York
- The Baum School of Art, Allentown, Pa.
- Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen, Munich, Germany
- Isaac Bell House, Newport, R.I.
- Benaki Museum, Athens, Greece
- Dwight Frederic Boyden Gallery, St. Mary's College of Maryland, St. Mary's City
- The British Museum, London, England
- Brooklyn Museum of Art, New York
- Buffalo Bill Historical Center, Cody, Wyo.
- Buffalo Museum of Science, N.Y.
- Bulova Corporate Center, New York
- Byzantine and Christian Museum, Athens, Greece
- Camden-Carroll Library, Morehead State University, Ky.
- Michael C. Carlos Museum, Emory University, Atlanta, Ga.
- Carnegie Mellon University, College of Fine Arts, Pittsburgh, Pa.
- The Cathedral Church of Saint John the Divine, New York
- Chateau-sur-Mer, Newport, R.I.
- Cheekwood Botanical Garden and Museum of Art, Nashville, Tenn.
- The Children's Museum of Indianapolis, Ind.
- Office of Senator Hillary Rodham Clinton, Washington, D.C.
- Cobb Institute of Archaeology, Mississippi State University
- Columbia County Historical Society, Kinderhook, N.Y.
- Columbia State Community College, Tenn.
- Converse College, Department of Art and Design, Spartanburg, S.C.
- Cornell University, Department of Music, Ithaca, N.Y.
- Cranbrook Art Museum, Bloomfield Hills, Mich.
- Creative Discovery Museum, Chattanooga, Tenn.
- Cummings Art Center, Connecticut College, New London
- The Cyprus Museum, Nicosia, Republic of Cyprus
- Decatur House, Washington, D.C.
- Denver Art Museum, Colo.
- Det Danske Kunstindustrimuseum, Copenhagen, Denmark
- The Detroit Institute of Arts, Mich.
- Dey Mansion, Wayne, N.J.
- Dillon Center for the Visual Arts, Groton School, Mass.
- Duke University, Department of Art and Art History, Durham, N.C.
- The Elms, Newport, R.I.
- Elvehjem Museum of Art, University of Wisconsin-Madison
- Fairfield University, Department of Visual and Performing Arts, Conn.
- Federal Reserve Bank of New York
- Harvey S. Firestone Memorial Library, Princeton University, N.J.
- Fraunces Tavern Museum, New York
- The Friends of Alice Austen House, New York
- Gadsby's Tavern Museum, Alexandria, Va.
- Gallery of the College of Staten Island, New York
- Grace Church in New York
- Gracie Mansion, New York
- Greenville County Museum of Art, S.C.
- Handwerker Gallery, Ithaca College, N.Y.
- Moses Pierce Hichborn House, Boston, Mass.
- Hill-Hold Museum, Campbell Hall, N.Y.
- Historic Speedwell, Morristown, N.J.
- Historisches Museum Basel, Switzerland
- The Hudson River Museum, Yonkers, N.Y.
- Hyland House, Guilford, Conn.
- Indianapolis Museum of Art, Ind.
- Institut für Archäologie, Freie Universität Berlin, Germany
- Institute of Texan Cultures at San Antonio, The University of Texas
- International Museum of the Horse, Lexington, Ky.
- Itawamba Community College, Tupelo, Miss.
- Jamestown Settlement Museum, Williamsburg, Va.
- The Jamestown-Yorktown Foundation, Williamsburg, Va.
- James Vanderpoel House, Kinderhook, N.Y.
- The Jewish Museum, New York
- Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.
- Joslyn Art Museum, Omaha, Nebr.
- Kankakee County Historical Society Museum, Ill.
- Krannert Art Museum and Kinkead Pavilion, University of Illinois at Urbana-Champaign
- Leffingwell House Museum, Norwich, Conn.
- Lyme Academy, College of Fine Arts, Old Lyme, Conn.
- Marble House, Newport, R.I.
- The Maritime Museum of British Columbia Society, Victoria, Canada
- George Mason University, Department of History and Art History, Fairfax, Va.
- Massachusetts Institute of Technology, Cambridge
- Villa Stati-Mattei, Rome, Italy
- Frank H. McClung Museum, The University of Tennessee, Knoxville
- Mead Art Museum, Amherst College, Mass.
- The Meadows Museum, Southern Methodist University, Dallas, Tex.
- Memorial Art Gallery of the University of Rochester, N.Y.
- The Mennello Museum of American Folk Art, Orlando, Fla.
- Metropolitan Opera Association, Lincoln Center for the Performing Arts, Inc., New York
- Ministère des Affaires Culturelles, Paris, France
- Moravian College, Department of Art, Bethlehem, Pa.
- Moravian College, Department of Music, Bethlehem, Pa.
- Morris-Jumel Mansion, New York
- Mount Vernon Hotel Museum and Garden, New York
- Musée de l'Hospice Saint-Roch, Issoudun, France
- Musée du Louvre, Paris, France
- Musée National de la Renaissance, Écouen, France
- Musées d'Art et d'Histoire, Geneva, Switzerland
- Museo Nacional de las Culturas, Instituto Nacional de Antropología e Historia, Mexico City, Mexico
- Museo Nacional del Prado, Madrid, Spain
- Museum für Abgüsse Klassischer Bildwerke, Munich, Germany
- Museum of Classical Antiquities, University of Lund, Sweden
- Museum of Fine Arts, Boston, Mass.
- Nasher Museum of Art at Duke University, Durham, N.C.
- Nassau County Museum of Art, Roslyn Harbor, N.Y.
- National Academy of Design Museum and School of Fine Arts, New York
- National Gallery of Art, Washington, D.C.
- National Museum of Natural History, Smithsonian Institution, Washington, D.C.

National Trust for Historic Preservation, Washington, D.C.
 The Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.
 New York Academy of Art New York City,
 Department of Parks and Recreation, The Arsenal
 New York Society for Ethical Culture
 New York State Executive Mansion, Albany
 New York State Senate, Minority Conference Room, Albany
 New York University, Institute of Fine Arts
 New York University, Stern School of Business
 Old Saratoga Historical Association, Schuylerville, N.Y.
 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 Borough Hall, Office of the President, New York
 Queens Museum of Art, New York
 The Paul Revere Memorial Association, Boston, Mass.
 Paul Revere House, Boston, Mass.
 Royal Armouries, Leeds, England
 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.
 Schloss Seehof, Memmelsdorf, Germany
 General Philip Schuyler House, Schuylerville, N.Y.

The Society of the Founders of Norwich, Connecticut, Inc.
 Soprintendenza per i Beni Archeologici di Roma, Italy
 Spencer Museum of Art, The University of Kansas, Lawrence
 Staatliche Sammlung Ägyptischer Kunst, Munich, Germany
 Statens Museum for Kunst, The Royal Cast Collection, Copenhagen, Denmark
 Telfair Academy of Arts and Sciences, Savannah, Ga.
 Tower of London, England
 United States Mission to the United Nations, Representative Office, New York
 The University of Michigan Museum of Art, Ann Arbor
 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.
 West Point Museum, United States Military Academy, N.Y.
 The 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

Alexandre Gallery
 American Museum of Natural History
 Asia Society and Museum
 AXA Gallery
 The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture
 Berry-Hill Galleries, Inc.
 Cheim & Reid
 Cooper-Hewitt, National Design Museum, Smithsonian Institution Exhibitions International

Federal Reserve Bank of New York
 The Frick Collection
 Grey Art Gallery, New York University
 Solomon R. Guggenheim Museum
 Hirschl & Adler Galleries, Inc.
 The Institute of Classical Architecture and Classical America
 International Center of Photography
 International Print Center New York
 The Isamu Noguchi Foundation and Garden Museum
 The Jewish Museum
 The Bertha and Karl Leubsdorf Art Gallery, Hunter College
 Robert Miller Gallery
 The Pierpont Morgan Library
 The Museum of Modern Art
 National Academy of Design Museum and School of Fine Arts
 Neue Galerie New York
 The New-York Historical Society
 Pace Wildenstein
 Rubin Museum of Art
 Spanierman Gallery, LLC
 The Studio Museum in Harlem
 The Ukrainian Museum
 Whitney Museum of American Art
 Yeshiva University Museum

Loans Made During the Year in New York State

Albright-Knox Art Gallery, Buffalo
 George Eastman House, International Museum of Photography and Film, Rochester
 Everson Museum of Art, Syracuse
 Fenimore Art Museum, Cooperstown
 The Heckscher Museum of Art, Huntington
 The Hudson River Museum, Yonkers
 The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie
 Munson-Williams-Proctor Arts Institute, Utica
 Nassau County Museum of Art, Roslyn Harbor

New York State Historical Association, Cooperstown

Loans Made During the Year Nationally

Addison Gallery of American Art, Phillips Academy, Andover, Mass.
 The Albuquerque Museum, Ariz.
 Allen Memorial Art Museum, Oberlin College, Ohio
 Anchorage Museum of History and Art, Alaska
 The Art Institute of Chicago, Ill.
 Asian Art Museum of San Francisco, Calif.
 The Baltimore Museum of Art, Md.
 Bayou Bend Collection and Gardens, Museum of Fine Arts, Houston, Tex.
 Bruce Museum of Arts and Science, Greenwich, Conn.
 California Palace of the Legion of Honor, Fine Arts Museums of San Francisco
 Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, Calif.
 Carnegie Museum of Art, Pittsburgh, Pa.
 Cedar Rapids Museum of Art, Iowa
 Cincinnati Art Museum, Ohio
 Sterling & Francine Clark Art Institute, Williamstown, Mass.
 The Cleveland Museum of Art, Ohio
 The Corcoran Gallery of Art, Washington, D.C.
 Salvador Dalí Museum, Saint Petersburg, Fla.
 Dallas Museum of Art, Tex.
 Mr. Stefan T. Edlis, Chicago, Ill.
 Fernbank Museum of Natural History, Atlanta, Ga.
 Figge Art Museum, Davenport, Iowa
 Flagler Museum, Palm Beach, Fla.
 Folger Shakespeare Library, Washington, D.C.
 Benjamin Franklin Tercentenary Consortium, Philadelphia, Pa.

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.
 Gibbes Museum of Art, Charleston, S.C.
 High Museum of Art, Atlanta, Ga.
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
 The Huntington Library, Art Collections, and Botanical Gardens, San Marino, Calif.
 Kemper Museum of Contemporary Art, Kansas City, Mo.
 Kimbell Art Museum, Fort Worth, Tex.
 Krannert Art Museum and Kinkead Pavilion, University of Illinois at Urbana-Champaign
 Los Angeles County Museum of Art, Calif.
 Maryland Historical Society, Baltimore
 Mead Art Museum, Amherst College, Mass.
 The Meadows Museum, Southern Methodist University, Dallas, Tex.
 The Menil Collection, Houston, Tex.
 Middlebury College Museum of Art, Vt.
 The Minneapolis Institute of Arts, Minn.
 Missouri Historical Society, Mo.
 The Modern Art Museum of Fort Worth, Tex.
 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.
 Museum of Fine Arts, St. Petersburg, Fla.
 Nasher Sculpture Center, Dallas, Tex.
 National Gallery of Art, Washington, D.C.
 National Museum of Women in the Arts, Washington, D.C.

The Newark Museum, N.J.
 Norton Museum of Art,
 West Palm Beach, Fla.
 Oklahoma City Museum of
 Art
 Peabody Essex Museum,
 Salem, Mass.
 Philadelphia Museum of
 Art, Pa.
 The Phillips Collection,
 Washington, D.C.
 Portland Museum of Art,
 Me.
 Princeton University Art
 Museum, N.J.
 Racine Art Museum, Wis.
 Renwick Gallery,
 Smithsonian Institution,
 Washington, D.C.
 The John and Mable
 Ringling Museum of
 Art, Sarasota, Fla.
 Arthur Ross Gallery,
 University of
 Pennsylvania,
 Philadelphia
 Saint Louis Art Museum,
 Mo.
 San Francisco Museum of
 Modern Art, Calif.
 Scottsdale Museum of
 Contemporary Art, Ariz.
 Seattle Art Museum, Wash.
 The Sheldon Art Galleries,
 Saint Louis, Mo.
 Skirball Cultural Center,
 Hebrew Union College,
 Los Angeles, Calif.
 Smith College Museum of
 Art, Northampton,
 Mass.
 The J.B. Speed Art
 Museum, Louisville, Ky.
 Tacoma Art Museum,
 Wash.
 Taft Museum of Art,
 Cincinnati, Ohio
 The Historic New Orleans
 Collection, La.
 The National Constitution
 Center, Philadelphia, Pa.
 Timken Museum of Art,
 San Diego, Calif.
 Toledo Museum of Art,
 Ohio
 University of Alaska
 Museum of the North,
 Fairbanks, Alaska
 University of Virginia Art
 Museum, Charlottesville
 Walker Art Center,
 Minneapolis, Minn.
 Yale Center for British Art,
 Yale University, New
 Haven, Conn.
 Yale University Art Gallery,
 New Haven, Conn.
 M.H. de Young Memorial
 Museum, Fine Arts
 Museums of San
 Francisco, Calif.

The Jane Voorhees
 Zimmerli Art Museum,
 Rutgers, The State
 University of New Jersey,
 New Brunswick

Foreign Loans Made During the Year

Australia

Art Gallery of New South
 Wales, Sydney
 Australian Museum,
 Sydney
 National Gallery of
 Victoria, Melbourne

Austria

Albertina, Vienna
 Kunsthistorisches Museum,
 Vienna
 Liechtenstein Museum,
 Vienna

Brazil

Museu de Arte de São
 Paulo

Canada

Musée des Beaux-Arts de
 Montréal
 National Gallery of
 Canada, Ottawa

Czech Republic

Convent of St. Agnes of
 Bohemia, National
 Gallery in Prague
 Narodni Galerie, Prague
 Picture Gallery, Prague
 Castle
 Prague Castle
 Administration

Denmark

Louisiana Museum for
 Moderne Kunst,
 Humlebaek
 Ny Carlsberg Glyptotek,
 Copenhagen
 Ordrupgaard,
 Charlottenlund-
 Copenhagen
 Statens Museum for Kunst,
 Copenhagen

England

The British Museum,
 London
 Compton Verney House
 Trust, Warwickshire
 Courtauld Institute of Art,
 London
 Dulwich Picture Gallery,
 London
 The National Gallery,
 London
 Royal Academy of Arts,
 London
 Tate Britain, London

Tate Modern, London
 Victoria and Albert
 Museum, London

France

The Mona Bismarck
 Foundation, Paris
 Galeries Nationales du
 Grand Palais, Paris
 Institut du Monde Arabe,
 Paris
 La Maison Européenne de
 la Photographie, Paris
 Musée d'Art Américain
 Giverny
 Musée d'Art Moderne de la
 Ville de Paris
 Musée des Beaux-Arts de
 Lyon
 Musée du quai Branly, Paris
 Musée et domaine
 nationaux du château de
 Fontainebleau
 Musée Granet, Aix-en-
 Provence
 Musée Grobet-Labadié,
 Marseille
 Musée du Louvre, Paris
 Musée Matisse, Le Cateau-
 Cambrésis
 Musée National d'Art
 Moderne, Centre
 National d'Art et de
 Culture Georges
 Pompidou, Paris
 Musée départemental de
 l'Oise, Beauvais
 Musée de l'Orangerie, Paris
 Musée d'Orsay, Paris
 Réunion des Musées
 Nationaux, Paris

Germany

Alte Nationalgalerie,
 Staatliche Museen zu
 Berlin-Preussischer
 Kulturbesitz
 Deutsches Porzellan
 Museum, Selb
 Gemäldegalerie, Staatliche
 Museen zu Berlin-
 Preussischer Kulturbesitz
 Germanisches National-
 museum Nürnberg
 Hamburger Kunsthalle
 Haus der Kunst, Munich
 Jagdschloss Benrath,
 Düsseldorf
 Kunsthalle Bielefeld
 Kunsthalle Bremen
 Kunstsammlung
 Nordrhein-Westfalen,
 Düsseldorf
 Museum Ludwig, Cologne
 Museum für Abgüsse
 Klassischer Bildwerke,
 Munich
 Neue Nationalgalerie
 Berlin, Staatliche
 Museen zu Berlin-
 Preussischer Kulturbesitz

Staatliche Museen zu
 Berlin- Preussischer
 Kulturbesitz
 Staatliche Kunsthalle
 Karlsruhe
 Staatliche
 Kunstsammlungen
 Dresden
 Staatsgalerie Stuttgart
 Städtisches Kunstinstitut
 und Städtische Galerie,
 Frankfurt
 Städtische Galerie
 Liebieghaus, Frankfurt

Italy

Biblioteca Reale, Turin
 Comune di Genova
 Fondazione Ferrero di Alba
 Galleria dell'Accademia,
 Florence
 Galleria d'Arte Moderna e
 Contemporanea, Palazzo
 dei Diamanti, Ferrara
 Galleria Borghese, Rome
 Galleria di Palazzo Bianco,
 Genoa
 Museo del Palazzo di
 Venezia, Rome
 Santa Maria Della Scala,
 Siena
 Scuderie Papali al
 Quirinale, Rome
 Soprintendenza per il
 Patrimonio Storico,
 Artistico e Demoetno-
 antropologico delle
 Marche, Urbino
 Soprintendenza per il
 Patrimonio Storico,
 Artistico e
 Demoetnoantropologico
 del Piemonte, Turin
 Soprintendenza Speciale
 per il Polo Museale
 Romano
 Spedale di Santa Maria del
 Buon Gesù, Fabriano

Japan

Fukuoka Art Museum
 Hiroshima Prefectural Art
 Museum
 Miho Museum, Shiga
 Museum of Fine Arts, Gifu
 National Science Museum,
 Tokyo
 Nihon Keizai Shimbun,
 Tokyo
 Suntory Museum, Osaka
 Tokyo Metropolitan
 Museum of Photography
 Tokyo National Museum
 The Yomiuri Shimbun,
 Tokyo

The Netherlands

Frans Hals Museum,
 Haarlem

Haags Gemeentemuseum,
 The Hague
 Koninklijk Kabinet van
 Schilderijen Mauritshuis,
 The Hague
 Museum Het
 Rembrandthuis,
 Amsterdam
 Museum Het Valkhof,
 Nijmegen
 Nationaal Museum van
 Speelklok tot Pierement,
 Utrecht
 Rijksmuseum, Amsterdam
 Rijksmuseum van
 Oudheden, Leiden
 Van Gogh Museum,
 Amsterdam

Scotland

National Gallery of
 Scotland, The National
 Galleries of Scotland,
 Edinburgh
 Royal Scottish Academy
 Building, The National
 Galleries of Scotland,
 Edinburgh
 Scottish National Gallery
 of Modern Art, The
 National Galleries of
 Scotland, Edinburgh

Spain

Artium, Basque Museum
 Centre of Contemporary
 Art, Vitoria-Gasteiz
 Baluarte Conference and
 Exhibition Hall of
 Navarre, Pamplona
 Fundación El legado
 andalusí, Granada
 Gobierno de Navarra,
 Ministry of Culture and
 Tourism with Bishopric
 of Pamplona
 IVAM Centre Julio
 González, Valencia
 Fundación Juan March,
 Madrid
 Fundació Joan Miró,
 Barcelona
 Museo Nacional del Prado,
 Madrid
 Museo Thyssen-
 Bornemisza, Madrid
 Palacio Real de Madrid
 Museu Picasso, Barcelona
 Real Alcázar de Sevilla

Switzerland

Antikenmuseum Basel und
 Sammlung Ludwig,
 Skulpturhalle
 Fondation Beyeler,
 Riehen/Basel
 Fondation Pierre Gianadda,
 Martigny
 Kunstmuseum Basel

Report of the Chief Financial Officer

Fiscal year 2006 was an exceptional year for the Museum. An outstanding exhibition program that helped attract 4.5 million visitors, the unveiling of the Museum's restored facade, the reopening of The Cloisters' Early Gothic Hall after five years of renovations, significant progress in its "21st-Century Met" interior construction plan, and strong endowment growth made for an outstanding year. Following five years of modest operating deficits, including a \$3.2 million deficit in fiscal year 2006, management focused on initiatives intended to bring the Museum's operating budget into balance. To that end, the Metropolitan has taken a number of steps to enhance revenue and control expenses. These measures include increasing recommended admission rates, successfully using telemarketing to increase membership, continuing to adjust pricing for many fee-based programs, ongoing aggressive fundraising goals for both operating and capital costs, and reaching out to new audiences through innovative marketing efforts. In addition, decisions have been made to curtail expense growth by, for example, capping the non-union retiree drug plan in fiscal year 2005; combining, when feasible, evening events hosted by the development and membership offices to save on catering and security expenses; and printing an increasing number of publications in-house.

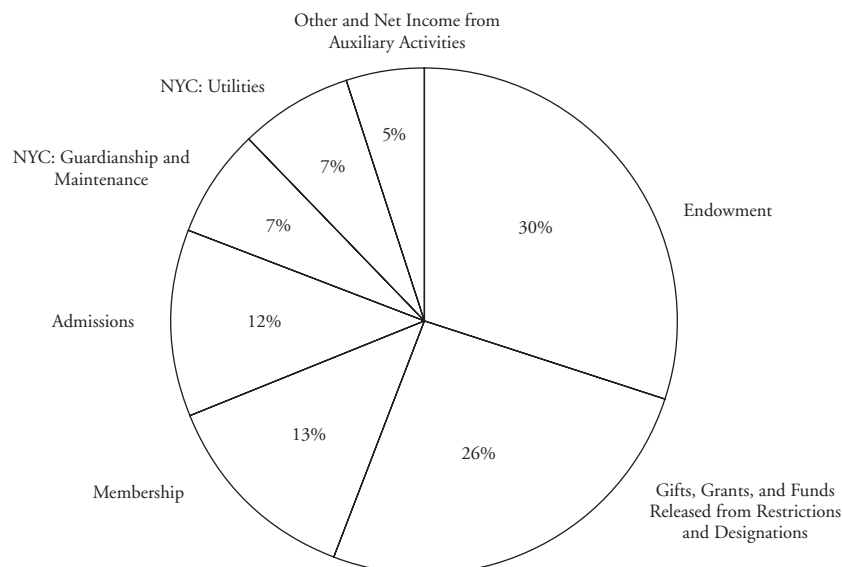
Total assets reached \$2.9 billion at June 30, 2006, reflecting a 9.1 percent increase over fiscal year 2005 and providing the Museum additional financial stability to continue to support its mission, strengthen the collection, and increase gallery space. This growth reflects the continued success of *The Fund for the Met* campaign and the growth in investments resulting from a 15.1 percent return on investments in fiscal year 2006. The sections below provide a more detailed discussion of the Museum's financial results for fiscal year 2006.

Operating Results

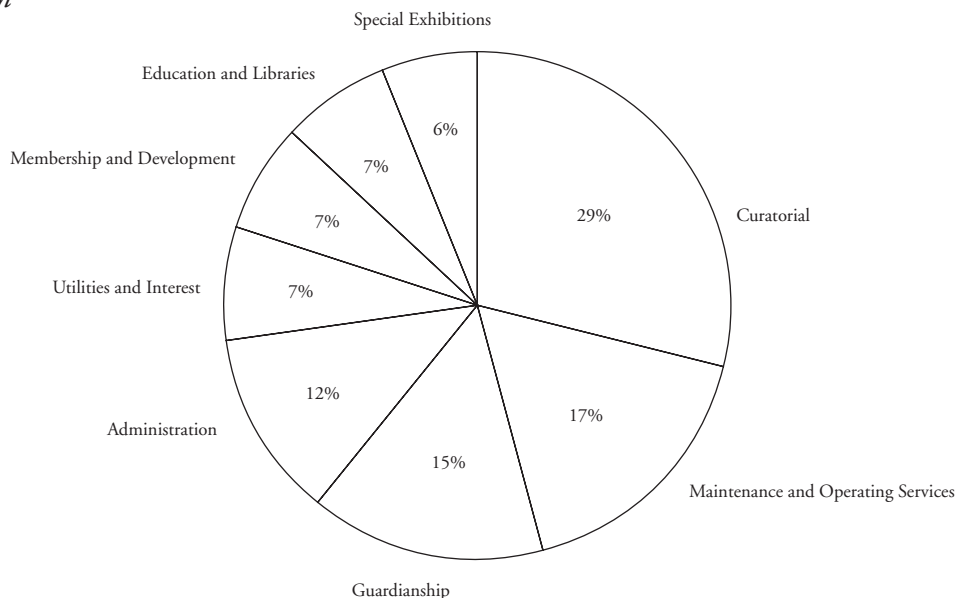
The Museum experienced a 4.5 percent growth in total revenue, support, and transfers over fiscal year 2005. Contributing to this improvement was an increase in revenue from admissions of \$1.7 million, or 8.6 percent, driven by strong attendance in the fall of 2005 and the impact of increases in the Museum's recommended admission fees. Although the Metropolitan continues its important policy of suggested admission fees, in January 2006 we increased the student recommended admission rate from \$7 to \$10 and raised the senior discount age to 65. Adding to revenue growth was a 10 percent increase in membership income, with an all-time high of \$22.8 million, and a 5 percent increase over fiscal year 2005 in the total number of members, which reached 124,702. Higher membership income also reflects a 62 percent increase in the annual appeal, a direct result of a new telemarketing campaign; the continued success of the *President's Circle* level of membership; and a 44 percent expansion in membership sales through the stores, mail order, and the Internet.

The Museum had considerable success across all its fundraising programs this past year, with *The Fund for the Met* campaign raising \$66 million, the second-highest level since the campaign began in 1994; steady growth in its annual fundraising programs, including the Apollo Circle, The Met Family Circle, the Travel with the Met program, and departmental Friends groups; and remarkable success in annual appeals. Benefit events also exceeded expectations, with the Acquisitions Fund and Costume Institute benefits achieving their highest fundraising levels ever. In addition, contributions from corporate programs remained strong, and foundations and governments continued the trend in providing exhibition funding while maintaining their support for endowment and capital projects.

2006 Sources of Operating Revenue, Support, and Transfers \$180.1 Million



*2006 Operating Expenses
(Excluding Auxiliary Activities)
\$183.3 Million*



The Museum is grateful to the City of New York for its continued support, which includes providing funds for a portion of the Museum's security and maintenance staff and the cost of providing heat, light, and power to the Museum's buildings. Operating appropriations from the City of New York for guardianship, maintenance, and utilities totaled \$24.7 million in fiscal year 2006. This represents an increase of 30 percent over the prior year, when the City increased its capital support to compensate for decreased operational funding. In addition, during the current year the City contributed \$3.2 million to fund capital projects, including exterior renovations at The Cloisters, restoration of the Fifth Avenue facade, and interior construction in the new Greek and Roman galleries.

Net income from auxiliary activities grew by 42 percent to \$2.2 million, compared to \$1.6 million in fiscal year 2005. This growth was the result of a 20 percent increase in net income from merchandising, which was partly due to the remodeling of the Rockefeller Center satellite store and solid performance at the restaurants.

Endowment support for current activities increased \$4.6 million, or 9.3 percent, compared to fiscal year 2005, an increase that was attributable to a change in the Museum's endowment spending policy from a twelve-quarter to a twenty-quarter period calculation and to the market performance during the relevant period. Amounts available for spending are limited to between 4.5 percent and 5.5 percent of the market value of the Museum's endowment funds, with the specific rate determined by the Finance Committee of the Board of Trustees. The rate was set at 5.25 percent for fiscal year 2006.

Museum operating expenses, excluding those for auxiliary activities, increased \$10.8 million, or 6.3 percent, compared to fiscal year 2005. These results reflect increases in salaries and related fringe benefit expenses and modest increases in general operating expenses. Higher fringe benefits were associated with actuarial updates, including the impact of adopting the most updated mortality table to calculate pension liabilities during the current year, partially offset by higher discount rates. Other expense increases included higher legal fees and interest expense.

Capital Spending

The strength of the Metropolitan's endowment, along with the solid results of *The Fund for the Met* campaign, allowed the Museum to continue its ambitious "21st-Century Met" interior construction plan. Capital expenditures for fiscal year 2006 totaled \$69.2 million, which included the final phase of work in the Greek and Roman galleries and Wing K, and renovation of the Uris Center. The new Roman galleries are expected to reopen in April 2007. The Museum also continued its expansion of the 19th-Century galleries and its renovations of the American Wing and the galleries for the Arts of Africa, Oceania, and the Americas. In addition, at The Cloisters the Museum reopened the Early Gothic Hall, which had been closed for five years for renovations.

As part of its commitment to improving the information systems technology and infrastructure, the Museum invested \$1.9 million in various projects, including the first phase of the Met Images project. The goal of the Met Images project is to preserve and protect the Museum's growing archive of images by developing and implementing a secure centralized repository for their storage and management. The Museum also added two new modules to our Lawson general ledger system, namely, an asset-management and a billing module. In addition, the Museum spent \$5.2 million in capital for auxiliary activities, mainly related to the initial phase of new merchandising, inventory control, warehousing, and point-of-sale systems for the Museum's retail operations, which will be implemented through fiscal years 2007 and 2008. These new systems will provide management with more timely, accurate, and succinct information for managing the various channels of business and will significantly improve customer service, inventory control, capture of sales data, and, ultimately, overall profitability.

Balance Sheet

Total assets at June 30, 2006 amounted to \$2.9 billion, of which \$2.4 billion, or 81.8 percent, represented the market value of the Museum's investments. The remaining assets, or \$0.5 billion,

consisted mainly of fixed assets, contributions receivable, funds held in trust by others, merchandise inventories, and cash and cash equivalents. Total assets increased by 9.3 percent over fiscal year 2005, reflecting the increase in investments resulting from substantial investment returns and the considerable growth in gifts as part of *The Fund for the Met* campaign, and an increase in fixed assets, a direct result of the current construction program. Investments, mainly consisting of the long-term investment pool, are the Museum's largest asset. The Museum's long-term investment pool generated a return of 15.1 percent during fiscal year 2006, which exceeded by significant margins both the Museum's performance benchmarks and the median return of other endowed institutions, based on data supplied by Cambridge Associates.

Liabilities totaled \$216.8 million at June 30, 2006, a decline of \$21.1 million, or 8.9 percent, compared to the prior year. This decrease relates to a reduction in loans payable and other long-term liabilities, pension and other accrued retirement obligations, and the timing of certain liabilities such as investment trades payable. These were partly offset by increases in notes payable and the establishment of a new asset retirement obligation of \$6 million because of the application of FASB Interpretation No. 47, "Accounting for Conditional Asset Retirement Obligations." Loans payable and other long-term liabilities declined by nearly \$3.0 million, the result of a \$2.0 million principal payment on the Museum's Series 1993A Variable Interest Rate Bonds and a decrease in the market value of

an interest rate exchange agreement on the Series 1993A Bonds, partly offset by an increase in the fair value of a new forward starting interest rate exchange agreement. The Museum entered into this exchange contract, which has a notional amount of \$100 million, in anticipation of a new loan agreement for the expansion, improvement, and rehabilitation of certain of the Museum's facilities (see Note K accompanying the financial statements for further details on this transaction). Pension and other accrued retirement obligations declined because of a few factors, mainly the net impact of updating the mortality tables used to calculate the benefit obligations and the increase in discount rates to calculate liabilities.

We eagerly await the opening in 2007 of the Leon Levy and Shelby White Court for Roman art and the adjacent galleries for Hellenistic, Etruscan, and Roman art, which will further enhance the Metropolitan's position in the world as a premier cultural institution. We are poised to capitalize on our financial strength by moving forward with our "21st-Century Met" interior construction plan and making available for public viewing a broader array of our permanent collections. The financial outlook for the next five years assumes continuing revenue and support growth and recognizes the increased operating expenses associated with new gallery spaces scheduled to open beginning in April 2007. Given the long tradition of commitment shown by our trustees, staff, and volunteers, we look forward to continuing to provide innovative and quality programs to our visitors, to enriching our collection, and to enhancing our gallery space.

Statement of Operations

for the year ended June 30, 2006, with comparative totals for 2005 (in thousands)

	2006	2005*
REVENUE AND SUPPORT		
Admissions	\$ 21,874	\$ 20,150
Memberships	22,799	20,769
Gifts and grants, net assets released from restrictions, and transfers	47,758	51,730
Appropriation from the City of New York:		
Funds for guardianship and maintenance	12,777	8,579
Value of utilities provided	11,886	10,361
Endowment support	53,982	49,386
Revenue of auxiliary activities:		
Merchandising	80,999	80,741
Restaurant, parking garage, auditorium, and other	22,976	21,564
Other income	6,852	6,566
TOTAL REVENUE, SUPPORT, AND TRANSFERS	281,903	269,846
EXPENSES		
Curatorial:		
Curatorial departments, conservation, cataloguing, and scholarly publications	48,105	45,846
Operations of The Cloisters	5,513	5,287
Special exhibitions	11,043	12,263
Education, community programs, and libraries	12,659	11,860
Development	6,394	6,237
Membership services	6,531	5,757
Operations:		
Guardianship	28,210	26,798
Maintenance	18,572	16,055
Operating services	12,096	12,122
Value of utilities provided by the City of New York	11,886	10,361
Communications	4,450	3,761
Financial, legal, and other administrative functions	16,637	15,376
Cost of sales and expenses of auxiliary activities:		
Merchandising	80,072	79,973
Restaurant, parking garage, auditorium, and other	21,699	20,779
Interest on debt	1,187	797
TOTAL EXPENSES	285,054	273,272
(DEFICIT) FROM OPERATIONS	\$ (3,151)	\$ (3,426)

*Fiscal year 2005 amounts have been reclassified to conform with current year presentation.

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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, 2006, 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 2005 financial statements; and in our report dated September 9, 2005, 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.

As further discussed in Note O to the financial statements, in fiscal year 2006 the Museum changed its method of accounting for conditional asset retirement obligations.

New York, New York
September 18, 2006

Price Waterhouse Coopers LLP

Balance Sheet

June 30, 2006, with comparative totals as of June 30, 2005 (in thousands)

			<u>2006</u>	<u>2005</u>
ASSETS:				
Cash and cash equivalents (Notes A and N)			\$ 9,430	\$ 6,946
Investment trades receivable			2,834	27,747
Merchandise inventories, net (Note A)			10,322	10,364
Accounts receivable and other assets (Note B)			18,533	17,179
Contributions receivable (Notes C and N)			115,493	104,955
Funds held in trust by others (Note H)			57,424	52,860
Investments (Notes A, G, H, K and N)			2,388,566	2,159,323
Fixed assets, net (Notes A and E)			<u>317,223</u>	<u>282,849</u>
TOTAL ASSETS			<u><u>\$2,919,825</u></u>	<u><u>\$2,662,223</u></u>
LIABILITIES:				
Investment trades payable			\$ 1,581	\$ 36,207
Accounts payable and accrued expenses			25,637	22,286
Accrued salaries and benefits			19,958	18,614
Deferred income (Note A)			3,671	3,805
Notes payable (Notes J and N)			47,360	37,794
Annuity and other split-interest obligations (Notes H and N)			17,794	16,435
Asset retirement obligations (Note O)			6,050	—
Pension and other accrued retirement obligations (Note I)			59,866	64,970
Loans payable and other long-term liabilities (Notes K and N)			<u>34,899</u>	<u>37,853</u>
TOTAL LIABILITIES			<u>216,816</u>	<u>237,964</u>
NET ASSETS:				
	<i>Long-Term Investment</i>	<i>Other Funding</i>		
Unrestricted (Note A)	\$ 935,025	\$221,152	1,156,177	982,185
Temporarily restricted (Notes A and P)	338,413	477,061	815,474	734,205
Permanently restricted (Notes A and P)	<u>731,358</u>	<u>—</u>	<u>731,358</u>	<u>707,869</u>
TOTAL NET ASSETS	<u><u>\$ 2,004,796</u></u>	<u><u>\$698,213</u></u>	<u>2,703,009</u>	<u>2,424,259</u>
TOTAL LIABILITIES AND NET ASSETS			<u><u>\$2,919,825</u></u>	<u><u>\$2,662,223</u></u>

The accompanying notes are an integral part of the financial statements.

Statement of Activities

for the year ended June 30, 2006, with comparative totals for 2005 (in thousands)

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total 2006</i>	<i>Total 2005</i>
OPERATING					
REVENUE AND SUPPORT:					
Admissions and membership (Note K)	\$ 44,673			\$ 44,673	\$ 40,919
Gifts and grants	17,715	\$ 11,571		29,286	31,242
Operating appropriations from the City of New York . .	24,663			24,663	18,940
Endowment support for current activities (Note G) . . .	53,982	9,441		63,423	57,731
Auxiliary activities	103,975			103,975	102,305
Other income	6,852			6,852	6,566
Net assets released from donor restrictions to fund operating expenses	25,994	(25,994)		—	—
TOTAL REVENUE AND SUPPORT	277,854	(4,982)		272,872	257,703
EXPENSES:					
Curatorial	64,661			64,661	63,396
Education and libraries	12,659			12,659	11,860
Development and membership	12,925			12,925	11,994
Operations	70,764			70,764	65,336
General administration	21,087			21,087	19,137
Auxiliary activities	101,771			101,771	100,752
Interest on debt	1,187			1,187	797
TOTAL EXPENSES	285,054			285,054	273,272
Transfers of designated non-operating funds	4,049			4,049	6,920
CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES	(3,151)	(4,982)		(8,133)	(8,649)
NON-OPERATING					
Museum-designated and donor-restricted gifts	6,249	51,660		57,909	53,484
Endowment gifts	1,183	2,148	\$ 25,071	28,402	21,997
Endowment support for current activities (Note G) . . .	5,012	11,773		16,785	18,078
Investment return in excess of current support (Note G) .	144,324	76,749	138	221,211	210,026
Change in value of split-interest agreements	(196)	(356)	(843)	(1,395)	2,691
Depreciation and non-capitalized expenditures	(27,651)			(27,651)	(28,953)
Transfers of designated revenue to operating	(4,049)			(4,049)	(6,920)
Reclassifications, fees, and other	9,077	(5,664)	(877)	2,536	2,704
Net assets released from donor restrictions	42,083	(42,083)		—	—
Change in net assets before collection items not capitalized and other adjustments	172,881	89,245	23,489	285,615	264,458
Purchases of art (Note D)	(34,830)			(34,830)	(99,214)
Proceeds from sales of art		26,854		26,854	1,260
Net assets released from donor restrictions to fund acquisitions of art	34,830	(34,830)		—	—
Minimum pension liability adjustment (Note I)	6,732			6,732	(8,527)
Additional accrual of postretirement benefits (Note I) . .	—			—	(23,824)
Change in fair value of interest rate exchange agreements and effect of interest rate swap (Note K)	429			429	(864)
Cumulative effect of change in accounting principle (Note O)	(6,050)			(6,050)	—
CHANGE IN NET ASSETS	173,992	81,269	23,489	278,750	133,289
NET ASSETS AT THE BEGINNING OF THE YEAR	982,185	734,205	707,869	2,424,259	2,290,970
NET ASSETS AT THE END OF THE YEAR	\$1,156,177	\$815,474	\$731,358	\$2,703,009	\$2,424,259

The accompanying notes are an integral part of the financial statements.

Statement of Cash Flows

for the year ended June 30, 2006, with comparative totals for 2005 (in thousands)

	2006	2005
CASH FLOWS FROM OPERATING ACTIVITIES		
Change in net assets	\$ 278,750	\$ 133,289
Adjustments to reconcile change in net assets to net cash provided (used) by operating activities:		
Depreciation and amortization	30,846	32,528
Contributions for capital expenditures	(10,818)	(9,421)
Contributions for long-term investment	(24,213)	(18,078)
Net realized and unrealized (gains) losses	(260,778)	(249,070)
Acquisitions and sales of art, net	7,976	97,954
Changes in assets and liabilities:		
Investment trades receivable	24,913	(18,373)
Merchandise inventories, net	42	2,773
Accounts receivable and other assets	(1,395)	(2,480)
Contributions receivable	(10,538)	(5,611)
Funds held in trust by others	(4,564)	(10,415)
Investment trades payable	(34,626)	3,797
Accounts payable and accrued expenses	3,351	355
Accrued salaries and benefits	1,344	2,274
Deferred income	(134)	80
Annuity and other split-interest obligations	1,359	915
Asset retirement obligations	6,050	—
Pension and other accrued retirement obligations	(5,104)	30,384
Loans payable and other long-term liabilities	(929)	8
Net cash provided (used) by operating activities	1,532	(9,091)
CASH FLOWS FROM INVESTING ACTIVITIES		
Investment in fixed assets, net	(65,180)	(57,714)
Proceeds from sales of investments	1,925,704	2,581,615
Purchases of investments	(1,894,168)	(2,449,799)
Acquisitions of art	(34,830)	(99,214)
Proceeds from sales of art	26,854	1,260
Net cash used by investing activities	(41,620)	(23,852)
CASH FLOWS FROM FINANCING ACTIVITIES		
Contributions for capital expenditures	10,818	9,421
Contributions for long-term investment	24,213	18,078
Proceeds from notes payable	9,566	8,194
Payment of loans payable	(2,025)	(1,930)
Net cash provided by financing activities	42,572	33,763
Net increase in cash and cash equivalents	2,484	820
Cash and cash equivalents, beginning of the year	6,946	6,126
CASH AND CASH EQUIVALENTS, END OF THE YEAR	<u>\$ 9,430</u>	<u>\$ 6,946</u>

The accompanying notes are an integral part of the financial statements.

Notes to 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 permanently 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 or as a result of actions taken by the Museum that fulfill donors' restrictions. When temporarily restricted net assets are released from restrictions, they are transferred to unrestricted net assets and shown as "Net assets released from 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.
- Unrestricted net assets are not restricted by donors. A portion of the unrestricted net assets has been 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; adjustments to the minimum pension liability; 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; the entire effect of the interest rate swap; interest income relating to the Building and Equipment Reserve and Construction Funds, which pertain to the Dormitory Authority loan agreements (see Note K); certain miscellaneous charges and revenue unrelated to operating activities, and the cumulative effect of a change in accounting principles.

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 and Cash Equivalents - Cash equivalents are short-term, highly liquid investments with original maturities of three months or less.

Merchandise Inventories - Merchandise inventories are carried at the lower of average cost or market value using the retail inventory method of accounting.

Investments - Investments in short-term instruments, fixed income securities, and equity securities are carried at quoted market prices and exchange rates, if applicable. Investments in investment funds and limited partnerships are carried at fair value. Publicly traded securities held in these commingled investment vehicles are based on third-party quoted market prices. Certain of these investment vehicles, particularly limited partnerships investing in private equity and real estate, include investments in non-marketable securities for which there are no readily obtainable market values. Values for these investments are provided by the general partner and may be based on historical cost, 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.

Purchase and sale of short-term instruments, fixed income securities, 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 the 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. Investment income and gains are recorded on the accrual basis. Investments denominated in foreign currency are translated using the fiscal year-end spot rate.

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 the 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 detailed 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.

Advertising - Advertising expenses pertaining to merchandising activities, mostly attributable to the production and distribution of catalogues, amounted to \$5.9 million for each of the fiscal years 2006 and 2005. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and concerts and lectures totaled \$2.9 million and \$2.6 million in fiscal years 2006 and 2005, 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 paid during fiscal years 2006 and 2005 was \$3.1 million and \$2.4 million, respectively, of which \$0.5 million and \$0.9 million, respectively, relates to the amount paid under the interest rate swap agreement. Interest not capitalized is charged to operating expenses or, as related to the swap agreement, 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 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 2005, the source from which the summary information was derived.

Certain amounts in fiscal year 2005 have been reclassified to conform to the fiscal year 2006 statement presentation.

B. ACCOUNTS RECEIVABLE AND OTHER ASSETS

Accounts receivable and other assets consist of (in thousands):

	<u>June 30, 2006</u>	<u>June 30, 2005</u>
Accounts receivable, net	\$ 4,954	\$ 3,519
Dividends and interest receivable	3,100	3,282
Prepaid expenses and other	8,534	7,799
Intangible pension assets	<u>1,945</u>	<u>2,579</u>
Total	<u>\$18,533</u>	<u>\$17,179</u>

C. CONTRIBUTIONS RECEIVABLE

Unconditional promises (pledges) to contribute to the Museum are recorded as contributions receivable at the present value of future cash flows, net of an allowance for uncollectibility. Present value discount rates used were 5.1% and 3.9% for fiscal years 2006 and 2005, respectively. Pledges are expected to be realized as follows (in thousands):

	<u>June 30, 2006</u>	<u>June 30, 2005</u>
Less than one year	\$ 51,969	\$ 44,588
Between one and five years	71,347	69,108
Over five years	<u>7,750</u>	<u>2,150</u>
Total	131,066	115,846
Less:		
Allowance for uncollectibility	(3,457)	(2,899)
Discount for present value	<u>(12,116)</u>	<u>(7,992)</u>
Net	<u>\$115,493</u>	<u>\$104,955</u>

D. ACQUISITIONS OF ART

Acquisitions of art were funded from the following sources (in thousands):

	<u>2006</u>	<u>2005</u>
Gifts of cash and securities	\$11,881	\$53,427
Gains and income from long-term investment:		
For designated curatorial departments	9,313	3,304
Undesignated as to curatorial department	5,160	41,792
Proceeds from fine arts insurance and the sale of art	8,476	691
Total	<u>\$34,830</u>	<u>\$99,214</u>

E. FIXED ASSETS

Fixed assets consist of (in thousands):

	<u>June 30, 2006</u>	<u>June 30, 2005</u>	<u>Estimated Useful Lives in Years</u>
Land	\$ 1,015	\$ 1,015	N/A
Buildings	33,387	26,083	20-40
Leasehold improvements—auxiliary activities	36,404	35,134	4-40
Leasehold improvements—Fifth Avenue building	556,054	506,065	5-30
Machinery and equipment	56,942	50,475	3-20
Total	<u>683,802</u>	<u>618,772</u>	
Less accumulated depreciation and amortization	<u>(366,579)</u>	<u>(335,923)</u>	
Net	<u>\$317,223</u>	<u>\$282,849</u>	

The above amounts include construction in progress of \$43.5 million and \$55.2 million at June 30, 2006 and 2005, respectively. Depreciation and amortization expense was \$30.8 million for fiscal year 2006 and \$32.5 million for fiscal year 2005.

Fixed assets and construction in progress includes \$40.1 million of property contributed and paid for by the City of New York since 1990, of which \$3.2 million was contributed during the fiscal year ending June 30, 2006.

F. CAPITAL EXPENDITURES

The principal capital projects in progress during fiscal year 2006 were as follows (in thousands):

	<u>Prior Years' Expenditures</u>	<u>2006 Expenditures</u>	<u>Total Expenditures</u>
Greek and Roman, Wing K, and Uris Center for Education renovation . .	\$172,946	\$ 33,189	\$ 206,135
American Wing renovation	4,009	6,025	10,034
19th-Century gallery expansion and Arts of Africa, Oceania, and the Americas renovation	3,420	2,884	6,304
The Cloisters (1)		7,511	
Projects related to auxiliary activities (1)		5,227	
Other capital projects (1)		14,350	
Total (2)		<u>69,186</u>	
Less cost of capitalized projects		<u>(65,180)</u>	
Net		<u>\$ 4,006</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 \$55.3 million related to construction projects at June 30, 2006.

G. INVESTMENTS

The carrying values of the Museum's investment portfolio categories were as follows (in thousands):

	<u>June 30, 2006</u>	<u>June 30, 2005</u>
Equities:		
Securities	\$ 298,921	\$ 288,488
Investment funds	<u>672,290</u>	<u>588,869</u>
Subtotal	<u>971,211</u>	<u>877,357</u>
Fixed income:		
Government bonds	31,240	88,905
Corporate debt.	98,208	101,024
Mortgage backed	43,285	55,357
Investment fund	38,633	38,209
Other.	<u>56,276</u>	<u>41,604</u>
Subtotal	<u>267,642</u>	<u>325,099</u>
Short-term investments	<u>163,805</u>	<u>151,785</u>
Limited partnerships and other:		
Absolute return	483,156	368,591
Private equity	404,778	373,570
Real assets	<u>97,974</u>	<u>62,921</u>
Subtotal	<u>985,908</u>	<u>805,082</u>
Total	<u>\$2,388,566</u>	<u>\$2,159,323</u>

The cost value of the total investment portfolio was \$1,915.4 million and \$1,778.4 million as of June 30, 2006 and 2005, respectively.

At June 30, 2006, the Museum had approximately \$523.0 million in remaining capital commitments to investment funds and limited partnerships.

The Museum maintains a highly diversified portfolio of investments that is designed to preserve the inflation-adjusted purchasing power of invested funds while providing 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 immaterial off-balance sheet risk in Museum accounts as part of their investment strategies, primarily to hedge against equity, currency, or interest rate risk. These include equity and fixed income futures and options, and foreign currency options and forward contracts. These instruments are either traded on organized exchanges or entered into with creditworthy financial institutions.

According to the Museum's spending policy, a portion of the total investment return on restricted and unrestricted 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 5.5% of a lagged average market value of endowment assets over a specified period set by the Board of Trustees. For fiscal years 2006 and 2005, the spending rate was set by the Board at 5.25%. The value used to calculate the spending rate for fiscal year 2006 was the average of the twenty quarters ended December 31, 2004.

As a result of market declines, the fair market value of certain permanently restricted endowments is less than the historical cost of such funds. The losses on these endowment funds were not material to the net assets of the Museum at June 30, 2006, and are recorded as reductions in unrestricted net assets. To the extent that these losses are recovered by increases in the market value of endowments, unrestricted net assets are increased (see below).

The following schedule summarizes investment return, net of management fees, by net asset classification (in thousands):

	<u>2006</u>			<u>2005</u>
	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
Net investment income	\$ 26,240	\$ 14,344	\$ 58	\$ 40,642
Realized gains	99,801	68,646	80	168,527
Changes in unrealized appreciation	76,680	15,570	—	92,250
Total return on investments	202,721	98,560	138	301,419
Transfer of losses recovered on endowment funds . . .	597	(597)	—	—
Investment return allocated for current activities . . .	(58,994)	(21,214)	—	(80,208)
Investment return in excess of current support	<u>\$144,324</u>	<u>\$ 76,749</u>	<u>\$138</u>	<u>\$221,211</u>
				<u>\$210,026</u>

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 these and other trust agreements, excluding new gifts and distributions, decreased by \$0.6 million in fiscal year 2006 and increased by \$2.4 million in fiscal year 2005. Present value discount rates applied to these funds ranged from 3.9% to 6.75% in fiscal years 2006 and 2005.

Trusts invested on behalf of others:

- In 1993, a \$9.0 million charitable lead trust was established, and the funds were invested in the Museum's pooled investments. The Museum receives a stipulated annual amount from the trust and is obligated to pay the \$9.0 million pursuant to a note payable to the trustee in 2007.
- 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 these agreements (in thousands):

	<u>June 30, 2006</u>	<u>June 30, 2005</u>
Assets:		
Charitable remainder and other trust assets	\$57,424	\$52,860
Gift annuities, pooled income funds, and trusts invested on behalf of others (included in investments in the Balance Sheet).	<u>36,773</u>	<u>34,699</u>
Total	<u>\$94,197</u>	<u>\$87,559</u>
Liabilities:		
Trusts invested on behalf of others	\$13,069	\$12,349
Gift annuities and pooled income funds.	<u>4,725</u>	<u>4,086</u>
Total	<u>\$17,794</u>	<u>\$16,435</u>

I. PENSION PLANS AND POSTRETIREMENT BENEFITS AND PAYMENTS

The following section briefly describes the Museum's various pension plans and postretirement benefits and payments, 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.

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 defined benefit plan, which is unfunded and non-qualified, were \$5.0 million and \$4.5 million, respectively, as of June 30, 2006, and \$3.8 million and \$2.7 million, respectively, as of June 30, 2005.

Defined contribution plan for non-union staff - The Museum has a mandatory defined contribution pension plan for all non-union employees. The Museum's contributions under this plan are based on 6% 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 2006 and 2005 was \$3.8 million and \$3.7 million, 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 2% of the participant's salary based on a schedule. The cost of this plan in fiscal years 2006 and 2005 was \$0.2 million and \$0.1 million, respectively.

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 \$0.7 million in each of the fiscal years 2006 and 2005.
- 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. During fiscal year 2005 the Museum determined that the postretirement benefit obligation for medical and surgical coverage was not considered a part of a multiemployer plan and should have been included as an obligation. Accordingly, as of July 1, 2004, the liability for such benefits was increased by \$23.8 million by a charge to non-operating activities in the Statement of Activities for the year ended June 30, 2005. 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 of \$1.0 million each in fiscal years 2006 and 2005.
- *Pay for unused sick leave benefit* - The Museum reimburses eligible employees for a portion of unused sick leave days if they meet certain age and service requirements at termination. The Museum made payments of \$0.3 million and \$0.2 million in fiscal years 2006 and 2005, respectively.

Funding policy - The Museum's funding policy is to contribute annually an amount that meets the minimum requirements of the Employee Retirement Income Security Act of 1974 (ERISA), using different assumptions from those used for financial reporting.

The tables below and on the following page 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 plan (dollars in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>June 30, 2006</i>	<i>June 30, 2005</i>	<i>June 30, 2006</i>	<i>June 30, 2005</i>
CHANGE IN BENEFIT OBLIGATION:				
Benefit obligation at beginning of year	\$ 84,392	\$ 66,508	\$ 59,533	\$ 27,767
Additional accrued benefit cost	—	—	—	23,824
Service cost	3,149	1,973	2,257	1,690
Interest cost	4,573	4,083	2,949	2,850
Employee contributions	716	759	—	—
Amendments	—	—	—	(10,816)
Actuarial loss (gain)	(3,740)	14,715	(14,593)	16,156
Benefits paid	(3,028)	(3,770)	(2,115)	(1,938)
Settlements	(624)	124	—	—
Benefit obligation at end of year	<u>85,438</u>	<u>84,392</u>	<u>48,031</u>	<u>59,533</u>
CHANGE IN PLAN ASSETS:				
Fair value of plan assets at beginning of year . . .	52,838	43,718	—	—
Actual gain on plan assets	4,543	4,205	—	—
Employer contributions	7,119	7,926	2,115	1,938
Employee contributions	716	759	—	—
Benefits paid	(3,652)	(3,770)	(2,115)	(1,938)
Fair value of plan assets at end of year	<u>61,564</u>	<u>52,838</u>	<u>—</u>	<u>—</u>
Funded status	(23,874)	(31,554)	(48,031)	(59,533)
Unamortized prior service cost	1,945	2,579	(12,648)	(13,960)
Unamortized net loss	24,418	31,044	8,239	23,735
Net amount recognized	<u>\$ 2,489</u>	<u>\$ 2,069</u>	<u>\$(52,440)</u>	<u>\$(49,758)</u>
Accrued benefit cost (liability)	\$ (7,426)	\$(15,212)	\$(52,440)	\$(49,758)
Intangible assets	1,945	2,579	—	—
Accumulated other comprehensive income	7,970	14,702	—	—
Net amount recognized	<u>\$ 2,489</u>	<u>\$ 2,069</u>	<u>\$(52,440)</u>	<u>\$(49,758)</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>2006</i>	<i>2005</i>	<i>2006</i>	<i>2005</i>
Service cost	\$ 3,149	\$ 1,973	\$ 2,257	\$ 1,690
Interest cost	4,573	4,083	2,949	2,850
Expected return on plan assets	(4,357)	(3,621)	—	—
Amortization of prior service cost	634	634	(1,312)	(1,312)
Amortization of accumulated loss	2,381	1,287	903	665
Settlement loss	319	503	—	—
Net periodic benefit cost	<u>\$ 6,699</u>	<u>\$ 4,859</u>	<u>\$ 4,797</u>	<u>\$ 3,893</u>
WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:				
Discount rate	6.35%	5.00%	6.35%	5.00%
Rate of compensation increase	3.89%	4.00%	N/A	N/A
WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:				
Discount rate	5.33%	6.25%	5.33%	6.25%
Expected return on plan assets	8.00%	8.00%	N/A	N/A
Rate of compensation increase	3.95%	4.00%	N/A	N/A
ADDITIONAL INFORMATION (in thousands):				
Actual return on plan assets	\$ 4,543	\$ 4,205	N/A	N/A
Accumulated benefit obligation for all defined benefit pension plans	68,990	68,049	N/A	N/A
Increase (decrease) in minimum liability included in non-operating activities	(6,732)	8,527	N/A	N/A
(Decrease) in intangible assets	(634)	(35)	N/A	N/A

	2006		2005	
	<u>Union</u>	<u>Non-Union</u>	<u>Union</u>	<u>Non-Union</u>
ASSUMED MEDICAL COST TREND RATES AT JUNE 30:				
Health care cost trend rate assumed for next year	6.75%	7.50%	6.25%	8.00%
Rate that the cost trend gradually declines to . .	5.00%	5.00%	4.50%	5.00%
Year that the final trend rate is reached	2012	2012	2012	2012

	<u>Percentage Point Increase</u>	<u>Percentage Point (Decrease)</u>
The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2006 (in thousands):		
Effect on total of service and interest cost	\$ 577	\$ (462)
Effect on postretirement benefit obligation	5,005	(4,025)

Selection of Assumptions - The selection of the discount rate assumption reflects the rate at which the pension and postretirement plan obligations could be effectively settled at June 30, 2006. The methodology for selecting the discount rate was to match each plan's cash flows 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 discount rate as of June 30, 2006, was selected by the Museum based on benchmark information, primarily the yield on the Moody's AA long-term corporate bond index.

The expected return on the plans' assets has been developed in consultation with external advisors, taking into account such factors as long-term historical returns for equity and fixed income assets, long-term forecasts for inflation, and correlation of returns between asset classes.

Investment strategies - Assets of the Museum's defined benefit plans are invested identically 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 plans is 60% to equity securities and 40% to fixed income securities. As of June 30, 2006, the assets of the plans were invested 53.5% and 46.5%, respectively, in equity and fixed income securities. As of June 30, 2005, the assets of the plans were invested 57.9% and 42.1%, respectively, in equity and fixed income securities.

Medicare - In December 2003, the Medicare Prescription Drug, Improvement and Modernization Act of 2003 ("the Act") was signed into law. The Act introduces 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 future federal subsidy payments reduced the accumulated postretirement benefit obligations at June 30, 2006 by approximately \$1.0 million. In accordance with FSP 106-2, the reduction in obligation attributable to the anticipated subsidy payments is being treated as a gain.

CASH FLOWS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):		<u>Pension Benefits</u>	<u>Postretirement Benefits</u>
Employer Contributions:			
2005 (actual)		\$ 7,926	\$ 1,938
2006 (actual)		7,119	2,115
2007 (expected)		4,431	2,231

Contributions by participants to the pension benefit plan for union staff were \$0.7 million and \$0.8 million for fiscal years 2006 and 2005, respectively.

PROJECTED BENEFIT PAYMENTS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):		
2007	\$ 3,252	\$ 2,231
2008	5,074	2,379
2009	4,368	2,516
2010	5,351	2,723
2011-2015	25,239	16,117

J. NOTES PAYABLE

At June 30, 2006 and 2005, the Museum had three credit facilities with two commercial banks. Under the largest credit facility, which is a \$100 million revolving line of credit, the Museum had borrowed \$47.4 million and \$37.8 million as of June 30, 2006 and 2005, 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 payable quarterly. Total interest expense on bank borrowings amounted to \$1.6 million and \$0.9 million in fiscal years 2006 and 2005, respectively. As of June 30, 2006, the interest rate on the outstanding debt was 5.55%. 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, 2006 and 2005.

In addition to the revolving line of credit, the Museum has two lines of credit totaling \$50 million under which no borrowings were outstanding at June 30, 2006 and 2005. 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 \$3.1 million and \$2.7 million at June 30, 2006 and 2005, respectively, under a sublimit for one of the lines of credit.

K. LOANS PAYABLE AND OTHER LONG-TERM LIABILITIES

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, due serially to July 1, 2015, and \$22.1 million Series 1993B Variable Interest Rate 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, 2006 and 2005.

In summary, the Authority's bonds underlying the Museum's indebtedness comprised the following (in thousands):

	<u>June 30, 2006</u>	<u>June 30, 2005</u>
Series 1993A Variable Interest Rate Bonds due serially to July 1, 2015	\$26,580	\$28,605
Series 1993B Variable Interest Rate Bonds due by July 1, 2020	6,780	6,780
Total loans payable	<u>33,360</u>	<u>35,385</u>
Fair value of interest rate exchange agreement on Series 1993A Bonds	1,180	2,468
Fair value of forward starting interest rate exchange agreement	359	—
Total interest rate exchange agreements	<u>1,539</u>	<u>2,468</u>
Total	<u>\$34,899</u>	<u>\$37,853</u>

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. 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 that effectively changes the Museum's interest rate exposure on the Series 1993A Variable Interest Rate 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 Variable Interest Rate 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.

Interest expense related to the loan, swap, and corresponding interest rates are as follows (dollars in thousands):

	<u>June 30, 2006</u>	<u>June 30, 2005</u>
Interest rate on loan payable	3.90%	2.18%
Interest expense on loan payable for the year ended	\$1,259	\$1,346
Interest expense related to the swap for the year ended	500	856

At June 30, 2006 and 2005, \$2.3 million and \$2.1 million of investments, respectively, were in the custody of a trustee in connection with the revenue bonds as a reserve for the payment of debt service.

Debt service under the loan agreements, after giving effect to the interest rate swap, representing payments of principal and interest, is payable as follows (in thousands):

<u>Year Ending</u> <u>June 30</u>	<u>Principal</u> <u>Amount</u>	<u>Interest</u> <u>Payments*</u>	<u>Total</u> <u>Estimated</u> <u>Debt Services</u>
2007	\$ 2,125	\$ 1,560	\$ 3,685
2008	2,230	1,454	3,684
2009	2,335	1,343	3,678
2010	2,450	1,227	3,677
2011	2,570	1,104	3,674
Thereafter	21,650	4,692	26,342
Total	<u>\$ 33,360</u>	<u>\$11,380</u>	<u>\$44,740</u>

*On the Series 1993B Bonds, which are callable at par, there are no mandatory redemption requirements until 2018; an interest rate of 5% is assumed for all fiscal years.

In fiscal year 2007, the Museum anticipates entering into a loan agreement with the Trust for Cultural Resources of the City of New York for an amount in the range of \$100 million to \$130 million. The purpose of the loan is to finance construction, expansion, improvement, and rehabilitation of certain facilities of the Museum.

On June 16, 2006, the Museum entered into a forward starting interest rate exchange agreement ("the 2006 swap") in anticipation of the new loan. Under the 2006 swap, the Museum will pay an interest rate of 3.826% calculated on a notional amount of \$100 million beginning December 1, 2006, in exchange for floating rate payments calculated on the same notional amount at 67% of one-month LIBOR until the final maturity of the loan unless such agreement is terminated in accordance with its terms.

L. FUNCTIONAL CLASSIFICATION OF EXPENSES

Expenses by functional classification for fiscal years 2006 and 2005, which are described in Note A, are shown below (in thousands):

	<u>2006</u>	<u>2005</u>
Total operating expenses from the Statement of Activities	\$285,054	\$273,272
Depreciation of capital improvements and other non-capitalized expenditures from the non-operating section of the Statement of Activities	27,651	28,953
Management and custodian fees, and other expenses included in net investment income	14,935	11,815
Special events included in the revenue section of the Statement of Activities	<u>713</u>	<u>588</u>
Total	<u>\$328,353</u>	<u>\$314,628</u>
Program expenses:		
Curatorial activities, conservation, and exhibition	\$147,015	\$141,091
Education	9,924	9,353
Libraries	5,502	5,082
Public services and other	15,965	16,170
Cost of sales and expenses of auxiliary activities:		
Merchandising	80,072	79,973
Restaurant, parking garage, auditorium, and other	<u>21,699</u>	<u>20,779</u>
Total program expenses	<u>280,177</u>	<u>272,448</u>
Supporting services:		
Management and general	37,250	32,886
Fundraising	<u>10,926</u>	<u>9,294</u>
Total supporting services	<u>48,176</u>	<u>42,180</u>
Total	<u>\$328,353</u>	<u>\$314,628</u>

M. LEASE COMMITMENTS

At June 30, 2006, the Museum is committed to minimum future rentals under noncancellable operating leases for the merchandising warehouse 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 \$6.9 million in each of the fiscal years 2006 and 2005, and includes contingent rent based on sales. The Museum has the right to extend the lease for the warehouse 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 June 2007. Rent expense relating to these operating leases amounted to \$0.4 million in each of the fiscal years 2006 and 2005.

Minimum rental commitments consist of the following at June 30, 2006 (in thousands):

<u>Year Ending June 30</u>	<u>Total</u>
2007	\$ 5,233
2008	5,176
2009	5,176
2010	5,127
Thereafter	<u>22,687</u>
Total	<u>\$43,399</u>

N. FAIR VALUE OF FINANCIAL INSTRUMENTS

The following methods and assumptions were used to estimate the fair value of each class of financial instruments appearing on the Balance Sheet, for which it was practicable to estimate that value (for all categories listed, carrying value approximates fair value):

Cash and Cash Equivalents - These assets consist mainly of cash in banks and investments in short-term, interest-bearing instruments that are carried at cost plus accrued interest.

Contributions Receivable - Fair value, after allowances for uncollectible pledges, was determined by discounting the expected future cash flows by a risk-free short-term borrowing rate.

Investments - The fair value of investments, which consist mainly of equity securities, debt securities, investment funds, and limited partnerships, was based principally upon quoted market prices or, if unavailable, was determined by general partners of limited partnerships.

Split-Interest Agreements - Fair value of the related liabilities was determined by the difference between the gift and the actuarial computation of remainder value.

Notes Payable and Loans Payable and Other Long-Term Liabilities - Fair value of these liabilities was based upon discounting of future cash flows.

O. ASSET RETIREMENT OBLIGATIONS

In 2005, the FASB issued Interpretation No. 47, "Accounting for Conditional Asset Retirement Obligations" (FIN 47), which is effective for the Museum as of and for the year ended June 30, 2006. FIN 47 was issued to provide clarity surrounding the recognition of conditional asset retirement obligations, as referred to in FASB Statement No. 143, "Accounting for Asset Retirement Obligations." FIN 47 defines a conditional asset retirement obligation as a legal obligation to perform an asset retirement activity in which the timing and/or method of settlement are conditional on a future event that may or may not be within the control of the entity. Uncertainty with respect to the timing and/or method of settlement of the asset retirement obligation does not defer recognition of a liability. The obligation to perform the asset retirement activity is unconditional, and, accordingly, a liability should be recognized.

FIN 47 requires the initial application of the interpretation to be recognized as a cumulative effect of a change in accounting principle. Specifically, FIN 47 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.

Upon initial application of FIN 47, the Museum recorded a non-cash transition charge of \$6.05 million for the cumulative effect of a change in accounting principle in the Statement of Activities. As of June 30, 2006, \$6.05 million of conditional asset retirement obligations are included in the liability section of the Balance Sheet.

P. ANALYSIS OF RESTRICTED NET ASSETS

Temporarily restricted net assets, including accumulated investment income of certain endowment funds, consist of the following (in thousands):

	<i>June 30, 2006</i>			<i>June 30, 2005</i>
	<i>Long-Term Investment</i>	<i>Other Funding</i>	<i>Total</i>	<i>Total</i>
Acquisitions of art	\$138,282	\$ 59,525	\$ 197,807	\$ 146,207
Capital projects	—	91,856	91,856	118,381
Invested in fixed assets being depreciated	—	210,577	210,577	188,462
To be designated	25,586	69,687	95,273	97,020
Fellowships	37,236	13,728	50,964	47,801
Gallery maintenance	43,193	2,994	46,187	41,521
Special exhibitions	21,722	10,524	32,246	28,275
Publications	11,477	8,084	19,561	19,123
Public programs	15,653	4,210	19,863	17,824
Other (including time restrictions)	45,264	5,876	51,140	29,591
Total	\$338,413	\$477,061	\$ 815,474	\$ 734,205

Permanently restricted net assets consist of the following (in thousands):

	<i>June 30, 2006</i>	<i>June 30, 2005</i>
Endowment funds: income and gains restricted	\$ 608,486	\$ 589,364
Endowment funds: income and gains unrestricted	115,442	111,200
Interest in perpetual trusts	7,430	7,305
Total	\$ 731,358	\$ 707,869

Categories of Membership

ANNUAL MEMBERS

	2006	2005
National Associate (\$50)*	36,899	36,389
National Friend (\$250)*	2,982	2,605
Student (\$45)	1,638	1,706
Met Net (\$55)	19,083	16,035
Individual (\$85)	31,764	31,482
Family/Dual (\$175)	20,850**	19,831**
Sustaining (\$450)	8,839	8,608
<i>Supporting</i>		
Contributing (\$1,000)	1,103	985
Donor (\$1,350)	831	824
<i>Annual Fellows</i>		
Sponsor (\$3,500)	567	563
Patron (\$7,000)	114	117
Patron Circle (\$10,000)	93	91
President's Circle (\$20,000)	13	9
	<u>124,776</u>	<u>119,245</u>

MEMBERS OF THE CORPORATION

	2006	2005
Honorary Fellow for Life	0	1
Fellows for Life	537	537
Fellows in Perpetuity	212	216
Benefactors	270	270
	<u>1,019</u>	<u>1,024</u>
Total	<u>125,795</u>	<u>120,269</u>

* Nonresident Memberships

** Includes Life Members

Members of the Corporation

Fellows for Life

Mark Fisch
Sarah Shay
Kenneth Tyler

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