

THE METROPOLITAN
MUSEUM OF ART

Annual Report
for the Year
2007–2008

The Metropolitan Museum of Art

*One Hundred Thirty-eighth Annual Report of the Trustees
for the Fiscal Year July 1, 2007, through June 30, 2008*

Presented to the Corporation of The Metropolitan Museum of Art November 12, 2008

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Contents

The Board of Trustees	2
Report from the Director and the President	4
Mission Statement	8
Departmental Accessions	9
Objects Sold or Exchanged	35
Education	36
Fellowships and Professional Travel Stipends	37
Museum Publications	40
Exhibitions and Installations	47
Institutions and Organizations Receiving Loans	49
Report of the Chief Financial Officer	52
Financial Statements	57
Categories of Membership	73
Members of the Corporation	73
Contributors to the Museum	78
The Business Committee	97
Professional Advisory Council	97
Multicultural Audience Development Advisory Committee	97
Visiting Committees	98

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

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

Recent Acquisitions, 2007–2008, published by the Museum as the fall 2008 *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

In January of this year, the Metropolitan's long-serving Director, Philippe de Montebello, announced his intention to retire at the end of 2008. In September, after an eight-month global search, and after the conclusion of the twelve months covered by this Annual Report, the Board of Trustees announced that it had unanimously elected Thomas P. Campbell, currently Curator in the Museum's Department of European Sculpture and Decorative Arts as well as Supervising Curator of the Antonio Ratti Textile Center, to succeed Mr. de Montebello as Director and Chief Executive Officer on January 1, 2009. In a message to the Museum's staff, Chairman James R. Houghton wrote, "The retirement of Philippe de Montebello will mark the end of an era of spectacular, unprecedented achievement for our institution." The Metropolitan, he continued, will be left "vibrant and strong, with a committed staff. That constitutes the greatest gift he could bestow on his successor and all of us. As we welcome Tom as our ninth director, we salute our eighth, Philippe, with affection and gratitude."

With the completion of not just one but several phases in its ongoing "21st-Century Met" building-from-within construction plan, The Metropolitan Museum of Art enjoyed a year of achievement and celebration. Reaching from as far north as The Cloisters and as far south as the Michael D. Rockefeller Wing in the main building, from gallery spaces to studios for art making, our completion of a number of capital projects has changed the way visitors experience the Metropolitan.

With this year's exhibitions, several remarkable collaborative efforts—both within the Museum and between the Museum and the outside world—also came to fruition, demonstrating that collegiality, a long-held value within the Metropolitan community, can benefit the public as well. Making tremendous strides in the online world, too, with a growing website audience and top-ranking podcast series, the Museum also proved that a long tradition of scholarship, professionalism, and dedication is also the ideal foundation for all that is exhilarating and new.

Acquisitions

One of the greatest manuscripts from the height of the Byzantine Empire, the *Jaharis Byzantine Lectionary*, was acquired by the Metropolitan this year through purchase. Written in Greek in a style known as "perlschrift," the lectionary was last on display in 1958 at the Bibliothèque Nationale de France and contains 313 folios that include the gospel readings, the Easter liturgy, the church calendar, and a menologion (lives of the saints). The delicately detailed portraits are framed by elaborate borders reminiscent of cloisonné enamel, and exquisitely detailed initials include images of Christ and John the Baptist.

Through purchase, the Metropolitan acquired the monumental Central African masterpiece *Power Figure: Nkisi N'Kondi*, an outstanding example of a key sculptural genre in the African art canon.

Attributed to the atelier of a master active along the coast of Congo and Angola at the end of the nineteenth century, the piece was conceived to house a specific mystical force—that of jurisprudence, known as Mangaaka—and is an electrifying creation of immense stature that transcends its tradition and universally inspires awe.

The Metropolitan's acquisition this year of the early sixteenth-century drawing *The Archangel Gabriel Announcing the Birth of Christ* by the Netherlandish master Lucas van Leyden, crowns the Museum's efforts to make the Metropolitan the most comprehensive repository of Netherlandish drawings in America. This extraordinary work—the only drawing by the artist in the United States—was originally intended as a stained-glass window design. In it, Lucas brings together the monumental figures he admired in contemporary Italian art and a drawing style that is thoroughly Northern—a rich and subtle pattern of lines, hatchings, and cross-hatchings. The work entered the Museum's collection through the combination of a promised gift by Leon D. and Debra R. Black and purchase by the Museum.

The Museum also acquired through purchase a small cabinet picture painted in 1603 by the twenty-two-year-old Domenichino, an esteemed exponent of the early Baroque classical style, which strengthened the European Paintings department this year. Executed on a copper plate, the paint surface almost perfectly preserved, *The Lamentation* is a reprise of one of Annibale Carracci's altarpieces for the church of San Francesco a Ripa, Rome.

The Metropolitan became the center for scholarship on one of the greatest practitioners in the field of photography, and greatly enriched its Department of Photographs, with the acquisition last December of the complete archive of Diane Arbus. The Estate of Diane Arbus selected the Metropolitan to be the permanent repository of the artist's negatives, papers, correspondence, and library. Many of the original materials in the Diane Arbus Archive are familiar to the Museum, since they were featured in "Diane Arbus Revelations," the traveling exhibition that was presented at the Metropolitan in spring 2005. Complementing the archive are twenty of Arbus's most iconic photographs, including *Russian midget friends in a living room on 100th Street, N.Y.C.*, 1963, and *Woman with a veil on Fifth Avenue, N.Y.C.*, 1968, which were purchased by the Museum.

Many other objects of distinction were acquired this year, and highlights of these recent acquisitions, including descriptions and illustrations, can be found in the fall 2008 *Bulletin*.

Exhibitions

For the first time in the history of The Metropolitan Museum of Art, all 228 of the Museum's Dutch paintings—often considered the greatest collection of Dutch art outside of Europe—went on view last fall in the breakthrough exhibition "The Age of Rembrandt: Dutch Paintings in The Metropolitan Museum of Art." More than half a million people visited the exhibition, which commemorated the 400th anniversary year of Rembrandt van Rijn's birth and was momentous in that only about one hundred of these important works are on view at any given time. Spanning more than ten galleries, the exhibition built unstoppable momentum by presenting

Rembrandt's paintings in exciting, unexpected groupings that reflected new views of the artist, his peers, his successors, and the Museum's collection.

"Poussin and Nature: Arcadian Visions" and "Gustave Courbet" focused on two very different French artists—one known for his poetic, traditional methods and the other for his provocative ways. Poussin (1594–1665), founder of the classical tradition in French painting, had never before been the focus of an exhibition at the Metropolitan. But this exhibition, on view last winter and spring, was a revelation, bringing together forty paintings and an equal number of drawings that left no mistake about the artist's ability to reconfigure and ennoble nature rather than simply transcribe it. Gustave Courbet (1819–1877), one of the richest and most famous artists in Paris—recognized as much for his talent as for his well-publicized rebellion against the authority of the art establishment and the state—had not been the subject of a full retrospective in thirty years, so it was with great pleasure that last spring the Metropolitan presented "Gustave Courbet," featuring some 130 works and a selection of photographs that related to the artist's work. The Metropolitan's exhibition was especially noteworthy in that it demonstrated just how innovative the artist was as a painter of both portraits and landscapes.

Modern and contemporary art were also strongly represented this year. "Abstract Expressionism and Other Modern Works: The Muriel Kallis Steinberg Newman Collection in The Metropolitan Museum of Art," presented the late Muriel Newman's personal collection of more than sixty paintings, sculptures, and works on paper by fifty artists—the only existing collection of Abstract Expressionist works gathered at the time of their creation. Known for her intelligence and enthusiasm, Muriel Newman combined her background as a painter, her love of New York, and her eye for modern art to become one of the most prominent collectors of Abstract Expressionism. The first exhibition to focus on the color gray in the works of American artist Jasper Johns, "Jasper Johns: Gray" traced the evolution of the color throughout the artist's work. As early as 1955, Johns was experimenting with gray and finding an astonishing range of the color within a narrow color spectrum. "Jeff Koons on the Roof," this summer's installation on the Iris and B. Gerald Cantor Roof Garden, brought on view three electrifying sculptures never before on public display. Characterized by Koons's work over the past decade, the sculptures portrayed childhood themes blown up to fantastic proportion; in the case of *Balloon Dog (Yellow)*, over ten feet tall.

Last fall's "Eternal Ancestors: The Art of the Central African Reliquary" brought together more than 130 artifacts, including two of the most renowned Fang creations, *Female Figure* and *Seated Female (Black Venus)*, giving visitors a rare glimpse at the mystery behind the spiritual and social imperatives of African reliquaries. Last spring's "Anatomy of a Masterpiece: How to Read Chinese Paintings," the first exhibition at The Metropolitan Museum of Art to display works of art along with enlarged photographic details, spanned one thousand years of Chinese art history, from the eighth to the seventeenth century. The juxtaposition of traditional Chinese art form and modern-day digital technology brought a fresh perspective that also deepened the viewer's understanding of what makes a work a masterpiece.

For the first and only time since their creation more than five hundred years ago, the seminal Italian Renaissance gilded-bronze doors created by Lorenzo Ghiberti over a twenty-seven-year period went on display last fall in "Gates of Paradise: Lorenzo Ghiberti's Renaissance Masterpiece." After more than twenty-five years of conservation, the seventeen-feet-high doors, decorated with evocative

scenes from the Old Testament, began their four-city United States tour at the Met in the Vélez Blanco Patio. After the tour's culmination, the works returned to Florence, where they are being reassembled into their original bronze framework, never to travel again. Last fall's "Tapestry in the Baroque: Threads of Splendor," a visual feast for the eyes and the enchanting sequel to the 2002 special exhibition "Tapestry in the Renaissance: Art and Magnificence," offered the first comprehensive survey of seventeenth-century European tapestry at the Museum. Tapestry was the principal medium of figurative decoration and propaganda for most of the wealthy patrons during that time period, and the Metropolitan's grand-scale exhibition was an exquisite and a comprehensive demonstration of the art form's importance.

Extensive renovations at the Victoria and Albert Museum provided a rare opportunity for the London institution to lend some of its precious medieval and Renaissance works—ones highly prized for their beauty and elegance—to the Metropolitan. "Medieval and Renaissance Treasures from the Victoria and Albert Museum" put on display some of the finest European decorative arts, including the Carolingian ivory cover of the Lorsch Gospels, one of Leonardo da Vinci's notebooks, and an ivory statuette of the crucified Christ by Giovanni Pisano, among others. Many of the works had never before been on view in New York.

Capital Projects

Fiscal year 2008 saw the completion of several significant and impressive capital projects. The new Ruth and Harold D. Uris Center for Education, which had been closed for a three-year renovation and complete reconfiguration, opened to the press, the public, and government officials in a magnificent daylong celebration in October 2007. Education has been fundamental to the mission since the Metropolitan's founding in 1870, and the new Center reaffirms the Museum's pledge to serve the widest range of visitors—from advanced art scholars to novice museumgoers, from families with small children to teenagers and college students—in a space that reflects both a tradition of excellence and a vision of the future.

Occupying more than 25,000 square feet of public space, the Center significantly enhances the Museum's efforts to serve New York City schoolchildren in particular, and we are grateful to Lewis and Dorothy Cullman for their leadership support in this endeavor. A welcoming environment for students and visitors of all ages, the Center—which includes the Diane W. Burke Hall, the Nolen Library, the Carson Family Hall, the Bonnie J. Sacerdote Lecture Hall, the Carroll Classroom, and the Teacher Resource Center—not only inspires Museum visitors; it again distinguishes the Metropolitan as a place in which visitors can experience art and, more important, discover and explore. With its state-of-the-art facilities, multipurpose art studio, and art study room, the new Uris Center for Education allows the Museum to reach students, teachers, families, and communities in the most advanced ways, providing them with valuable keys to a deeper understanding and appreciation of works of art.

A testament to the Museum's commitment to collecting contemporary photographs, the Joyce and Robert Menschel Hall for Modern Photography—the first of its kind to focus exclusively on photography created since 1960—also opened last fall. With pristine details, high ceilings, and more than 2,000 square feet of exhibition space, the hall is ideally suited for large-scale photography.

The newly restored Wrightsman Galleries, the Metropolitan's French eighteenth-century period rooms, reopened last fall as well, presenting the Museum's renowned collection of French furniture and decorative arts as never before. The new galleries—made possible

by Jayne Wrightsman—allow the Museum to display many important works that have not been on view before and to feature new lighting that greatly enhances the presentation of the collection. The Galleries for Oceanic Art also reopened last fall with more than 17,000 square feet of exhibition space for the Metropolitan's distinguished Oceanic masterpieces. November also saw the opening of the renovated Gallery for the Art of Native North America, with approximately ninety works on display.

December 2007 saw the much anticipated reopening of the renovated and expanded Galleries for 19th- and Early 20th-Century European Paintings and Sculpture, which now occupy nearly 35,000 square feet, including 8,000 square feet of new exhibition space named the Henry J. Heinz II Galleries in recognition of a leadership gift by his widow, the longtime Metropolitan Museum trustee Drue Heinz. Showcasing European paintings from the Museum's world-renowned collection, dating from 1800 through the early twentieth century, this grand new space allows the Metropolitan to present a more thorough display of its nineteenth-century collection, augmented with seminal works from the early modern era. One notable new addition to the galleries includes the full installation of *The Wisteria Dining Room*, an Art Nouveau dining room designed by Lucien Lévy-Dhurmer shortly before World War I.

The year also saw progress in the American Wing construction project. What began in fall 2007 as an enormous excavation underneath The Charles Engelhard Court to capture an extra 10,000 square feet of space became in February 2008 the beginning of a dramatic new courtyard for American sculpture. This past spring, work began on a mezzanine level on the west side of the courtyard for the display of late nineteenth- and early twentieth-century ceramics and stained glass. The Court, period rooms, and The Erving and Joyce Wolf Gallery are scheduled to reopen in May 2009.

Portions of the Medieval Galleries also underwent extensive renovation this past year in preparation for their reopening in fall 2008, thanks to the generosity of Mary and Michael Jaharis. The newly installed Medieval Europe Gallery will be devoted to works of art in all media from 1050 to 1300. The apse will become part of the Mary and Michael Jaharis Galleries for Byzantine Art.

A two-phase project to repair and restore the Museum's main steps—a municipal icon and perennially popular gathering place for visitors and New Yorkers alike—began this past year and is expected to be completed in April 2009. The project has been funded by the federal, state, and city governments.

With very generous support from the City of New York—an allocation of \$30 million—the Metropolitan was able to continue work on its multiyear plan to upgrade and replace the Museum's infrastructure. For this crucial funding, we are grateful to Mayor Michael R. Bloomberg, Deputy Mayor Patricia Harris, Commissioner Kate Levin, City Council Speaker Christine Quinn, Manhattan Borough President Scott Stringer, and City Council members Dan Garodnick, Melissa Mark Viverito, and Domenic Recchia for their support.

Visitorship

With more than 4.45 million visitors to the main building alone—over 100,000 more than last year—fiscal year 2008 proved to be an exhilarating one. The week between Christmas and New Year's set an attendance record for holiday weeks at the Metropolitan, with a total of 224,000 visitors, an average of close to 25,000 a day for nine days, with three of those days drawing over 30,000 people each. Contributing to these high numbers was "The Age of Rembrandt: Dutch Paintings in The Metropolitan Museum of Art," which finished its four-month run on January 6 with a total attendance of

over half a million visitors, as noted above. Another attendance high point was reached during the annual Museum Mile Festival, which brought in more than 8,000 visitors after hours on June 3—more than any other year in the festival's thirty-year history. The Cloisters also had a strong year, with 216,000 total visitors.

The New Greek and Roman Galleries, which opened in April 2007, continued to draw enormous crowds, including their one millionth visitor in February. An economic impact survey conducted by the Museum found that, since their opening, the New Greek and Roman Galleries have generated \$567 million in tourist spending and nearly \$57 million in tax revenues for the City of New York. 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 52–55.

The Museum's website also continued to attract visitors at an impressive rate. Twenty-six million people—15 percent more than in fiscal year 2007—visited the website, which generated \$11.1 million in revenue, with Membership alone bringing in \$2.3 million in sales. The Museum's podcast series, recently named the world's number one museum podcast series by a leading industry watcher, is an important way for local, national, and foreign visitors to stay connected with the Metropolitan's collections and exhibitions. The website's podcast component saw more than 347,000 downloads this fiscal year.

The Multicultural Audience Development Initiative (MADI) marked its tenth anniversary last winter with its first-ever gala, "An Evening of Many Cultures," which was attended by more than four hundred guests. The College Group at the Met—a branch of MADI now in its fifth year and dedicated to reaching college-age audiences in the greater New York area—hosted "A Masked Ball in Honor of the New Galleries for Oceanic Art and the Art of Native North America," attended by more than 3,500 college students, as well as a range of more intimate events, including film screenings and a series of special tours devoted to Egyptian art.

The Fund for the Met

The Metropolitan's capital campaign reached a milestone this year with over \$1 billion raised during the campaign, which began in 1994. Over \$90 million in new gifts and pledges and more than \$9 million in planned gifts during fiscal year 2008 brought the campaign across this threshold: gifts and pledges totaled over \$954 million and planned gifts over \$89 million. For the Planned Giving program in particular, this fiscal year was exceptional, both in bequests and in annuities.

Leadership gifts continued to account for a substantial portion of funds raised, bringing in over \$83 million. Mary and Michael Jaharis, building on their earlier gift for a Byzantine art curatorship, made significant gifts to create a Byzantine apse, to renovate the Medieval Europe Gallery, and for an exceptional acquisition (see above). Also on this capital front, donors continued in fiscal year 2008 to dedicate funds to improve Museum spaces with more than \$68 million raised for various capital projects. Judith and Russell Carson demonstrated their commitment to education with a generous gift toward the new Uris Center, as did Bonnie and Peter Sacerdote and Jane and Robert Carroll with additional leadership gifts. The Florence Gould Foundation gave a gift to name a 19th- and Early 20th-Century European Paintings gallery. Lastly, the American Wing renovation continued apace with an additional gift from Jan and Warren Adelson and a new gift from Jane and Maurice Cuniffe.

Gifts of \$20 million were added to the Metropolitan's endowment—the foundation of the Museum's financial security—in fiscal year

2008. Of particular note was a challenge grant from the Andrew W. Mellon Foundation to strengthen the Museum's fellowships and a pledged bequest from Lee Thaw to create an endowment to support staff development. Also of note was a gift to endow the Heilbrunn Timeline of Art History from the New Tamarind Foundation and Zodiac Fund—a joint commitment from the daughters of the founding donors of the Timeline, Harriet and Robert Heilbrunn.

Raising additional funds to build the Museum's permanent collection continues to remain a priority for The Fund for the Met. Fiscal year 2008 saw well over \$15 million raised for the purchase of works of art.

The City of New York continued its generous support of both operations and capital projects in the main building and at The Cloisters. We are particularly grateful to the Mayor, City Council, and the Manhattan Borough President for an additional allocation this year of \$30 million, as noted under "Capital Projects." At the state level, we thank the New York State Council on the Arts for continuing to provide operating support of over \$200,000 annually.

Trustees, Staff, and Volunteers

Jeffrey M. Peek, Mark Fisch, and Bonnie J. Sacerdote were elected to the Board of Trustees, as was Gayle Perkins Atkins, representing the borough of Manhattan. Max N. Berry, Kenneth Jay Lane, and John A. Moran were elected honorary trustees. In August 2007 Lowery S. Sims resigned as an elective trustee.

We were greatly saddened this year by the deaths of two beloved trustees whose contributions to the Metropolitan are beyond measure. Brooke Russell Astor, a generous donor to The Metropolitan Museum of Art for more than forty years—both personally and through the Vincent Astor Foundation—was undoubtedly one of the most generous benefactors in the Museum's history. Not only was Mrs. Astor the guiding force behind the creation of the Astor Court, the spiritual heart of the Museum's Asian galleries that continues to identify the Metropolitan as a major center for Asian art, but she also supported the annual holiday party for all staff and volunteers since 1991 and into perpetuity. Klaus Perls, who in 1991,

together with his wife, donated more than 150 African royal objects from the Kingdom of Benin to the Museum, was extremely fond of the School of Paris, and in 1996 donated thirteen exceptional works by artists such as Pablo Picasso and Chaim Soutine to the Museum. His contributions will forever enrich the collection at the Metropolitan.

Brad Kelleher, former Vice President and Publisher who opened the Met's first art and book shop as a young sales manager in 1950, also died this year. Mr. Kelleher was a stalwart, inventive, inspirational, and brilliant member of the Museum's staff, pioneering and then cultivating to its broad level of success the field of museum merchandising.

There were four promotions within the Conservation and Education departments. Drew Anderson and Marijn Manuels of the Sherman Fairchild Center for Objects Conservation were promoted to the position of Conservator, and Rachel Mustalish was promoted to Conservator in the Department of Paper Conservation. Rebecca McGinnis was promoted to Museum Educator.

The search for a new Vice President and General Manager of Merchandise and Retail concluded in June with the appointment of Brad Kauffman, who comes to the Museum after a distinguished career at the retailer L.L. Bean.

Year after year, the Metropolitan is extremely fortunate to be able to rely on the generous support and assistance of its volunteers, whose work and devotion is felt throughout the Museum. This year, we thank Carol Grossman and Amalia Payn for their two years of exceptional service at the head of the Volunteer Organization, and welcome its new leader Freia Mitarai, assisted by Pamela Summey. On behalf of the Museum's staff, we thank all of our volunteers, members, and friends, as well as our trustees and staff. Their many contributions and their efforts, which always exceed expectations, are what allow The Metropolitan Museum of Art to succeed in its mission and attain a level of excellence that is without question and without peer.

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

PURCHASE

Cylinder seal; hematite; Cyprus (?), Cypro-Aegean, 14th century B.C.; 2008.27; Friends of Inanna Gifts, 2008

Arts of Africa, Oceania, and the Americas

GIFTS

Reclining Dog; ceramic; Mexico (Colima), 200 B.C.–A.D. 300; 2007.345.1; Mrs. Joanne P. Pearson, in memory of Andrall E. Pearson

Dancer; ceramic; Mexico (Colima), 200 B.C.–A.D. 300; 2007.345.2; Mrs. Joanne P. Pearson, in memory of Andrall E. Pearson

Seated Figure with Vessel; ceramic; Mexico (Colima), 200 B.C.–A.D. 300; 2007.345.3; Mrs. Joanne P. Pearson, in memory of Andrall E. Pearson

Snarling Dog; ceramic; Mexico (Colima), 200 B.C.–A.D. 300; 2007.345.4; Mrs. Joanne P. Pearson, in memory of Andrall E. Pearson

Turtle Vessel; ceramic; Mexico (Colima), 200 B.C.–A.D. 300; 2007.345.5; Mrs. Joanne P. Pearson, in memory of Andrall E. Pearson

Crayfish Vessel; ceramic; Mexico (Colima), 200 B.C.–A.D. 300; 2007.345.6; Mrs. Joanne P. Pearson, in memory of Andrall E. Pearson

Standard Bearer; ceramic; Mexico (Colima), 200 B.C.–A.D. 300; 2007.345.7; Mrs. Joanne P. Pearson, in memory of Andrall E. Pearson

Bracelet; brass, fiber; Chad (Sao), 12th–17th century; 2007.447; Arnold and Joanne Syrop

Palm Wine Ladle; wood; Côte d'Ivoire (Senufo), 19th–20th century; 2007.448; Claire and Michael Oliver

Miniature Tuni; cotton, camelid hair, silk, metal; Bolivia (Potosi?), 17th–18th century; 2007.470; Penny Righthand, in memory of Richard Levine

PURCHASES

Double-Tiered Jar; ceramic, paint; Panama (Tonosi), 3rd–4th century; 2007.297; Arthur M. Bullova Bequest

Hornbill Effigy; wood, paint, glass beads, metal; Borneo (Iban), late 19th–early 20th century; 2007.359; Fred and Rita Richman Foundation Gift

Man's Wrapper Cloth; cotton; Togo or Ghana (Ewe), 20th century; 2007.388; Purchase, Gift of Ernst Anspach, by exchange

Man's Wrapper Cloth; cotton; Togo or Ghana (Ewe), 20th century; 2007.389; Purchase, Gift of Ernst Anspach, by exchange

Woman's Wrapper Cloth; cotton; Togo or Ghana (Ewe), 20th century; 2007.390; Purchase, Gift of Ernst Anspach, by exchange

Processional Cross; copper, bronze; Ethiopia, 15th century; 2008.22; Dr. and Mrs. Sidney Clyman Gift

Power Figure: Nkisi N'Kondi; wood, metal, resin, shell; Democratic Republic of the Congo or Angola (Kongo), second half of 19th century; 2008.30; Lila Acheson Wallace, Laura and James J. Ross, Daniel and Marian Malcolm, Robert T. Wall, Jeffrey B. Soref, Sydney and Bernice Clyman, Steven M. Kossak Gifts

American Decorative Arts

GIFTS

Mehitable Starkey, American (Boston, Mass.); *Embroidered chair back*; wool and silk on linen, ca. 1755–65; 2003.480; Philip Holzer (final 50 percent undivided interest)

Possibly F.A. Hermann Company, American; *Brooch*; silver, blue enamel, early 20th century; N.A. 2007.19.1; Jacqueline Loewe Fowler

Brooch; silver, turquoise; American, early 20th century; N.A. 2007.19.2; Jacqueline Loewe Fowler

Benjamin Halsted, American (New York); *Plateau*; silver, copper, glass, 1790–1805; 2007.471.1; Partial and Promised Gift of The Estate of Esther and Samuel Schwartz, Paterson, N.J. (6 percent undivided interest from The Schwartz Foundation)

Daniel Christian Fueter, American (New York); *Sugar bowl*; silver, ca. 1760; 2007.471.2a, b; Partial and Promised Gift of The Estate of Esther and Samuel Schwartz, Paterson, N.J. (50 percent undivided interest from The Schwartz Foundation and 12.5 percent undivided interest from The Schwartz Family Foundation)

Alexander Jackson Davis, American; *Side chair*; oak, ca. 1857; 2007.472; Anne L. Badger, David W. Badger and Wayne H. Badger, in honor of Jane B. Davies

Side chair; mahogany, mahogany veneer with ash and birch or maple; American (Philadelphia, Penn.), ca. 1825; 2007.473; Randy and Kelly Schrimsher

Jane Carson and Frances Barnum, American (Cleveland, Ohio); *Box*; silver, enamel, early 20th century; 2007.474.1a, b; Jacqueline Loewe Fowler

Jane Carson and Frances Barnum, American (Cleveland, Ohio); *Brooch*; silver, green enamel, opal, early 20th century; 2007.474.2; Jacqueline Loewe Fowler

Jean-Charles Cochois, French; and Charles-Honoré Lannuier, French; *Bedstead*; mahogany, ebony, rosewood, ash, yellow poplar, gilded gesso, die-cut and stamped brass, iron, ca. 1805–8; 2007.475a–i; Elizabeth Feld Herzberg and Peter A. Feld

Edward Everett Oakes, American (Boston, Mass.); *Bracelet*; gold, lapis, pearls, ca. 1925; 2008.96; Jacqueline Loewe Fowler

Arthur John Stone, American (Gardner, Mass.); *Porringer*; silver, ca. 1925; 2008.257; Jacqueline Loewe Fowler

Bowl and cover; silver, enamel; American (Boston, Mass.), 1915–20; 2008.258a, b; Jacqueline Loewe Fowler

PURCHASES

Thomas Affleck, American (Philadelphia, Penn.); *Armchair*; mahogany, white oak, ca. 1766; 2007.302a–c; John Stewart Kennedy Fund and Rogers Fund, by exchange

Crazy quilt; cotton; American (R.I.), ca. 1880–85; 2007.342; David Scott Parker Gift

Lockwood de Forest, American; *Chair*; brass over teak, ca. 1882–85; 2007.409; Sansbury-Mills Fund

Wax fruit centerpiece; wax, paint, walnut; American, ca. 1855–75; 2007.453a–ccc; Karen B. Cohen Foundation Inc. Gift

Marion Larrabee Volk, American (Center Lovell, Maine); *Sabatos rug*; wool on burlap backing, ca. 1901; 2008.23; David S. and Elizabeth W. Quackenbush Gift

Gorham Manufacturing Company, American (Providence, R.I.); *Vase*; silver, mixed metals, ca. 1880; 2008.68; Judy and John M. Angelo Gift

Laura Fry (decorator); Cincinnati Pottery Club, American (Cincinnati, Ohio), (manufacturer); *Pitcher*; glazed earthenware, ca. 1882; 2008.103; Mary Ellen Ball Gift

Wendell Volk or Marion Volk, American (Center Lovell, Maine); *Three Sabatos weavings*; wool, 1901–6; 2008.108.1–3; Gift of Mr. and Mrs. William A. Moore, by exchange

John Bennett, American (New York, N.Y.); *Charger*; ceramic earthenware, 1877; 2008.176; Barrie A. and Deedee Wigmore Foundation Gift

Pitcher; red earthenware; American (Pennsylvania), 1821; 2008.252; Funds from various donors

American Paintings and Sculpture

GIFTS

John Sloan, American; *Sketch for the Lafayette* (recto); *Sketch for the Lafayette* (verso); charcoal on paper (recto); graphite on paper (verso); 1927; 2007.370a, b; Gift of Richard M. French, in memory of Allyn French

Henry Colton Shumway, American; *Catherine Augusta Wilmerding*; watercolor on ivory, 1843; 2007.437; Gift of Elle Shushan, in honor of Allison Eckardt Ledes

Mary Russell Smith, American; *Cherry Laurel (Mock Orange) Bough*; watercolor and gouache on paper; 2007.476.1; Gift of Judith F. Hernstadt

Mary Russell Smith, American; *Cypress Bough*; watercolor and gouache on paper; 2007.476.2; Gift of Judith F. Hernstadt

James M. Hart, American; *Landscape sketch*; graphite with ruled graphite border on wove paper, n.d.; 2007.476.3; Gift of Judith F. Hernstadt

PURCHASES

John Singleton Copley, American; *Elizabeth Green (Mrs. Ebenezer Storer II)*; pastel on paper mounted on canvas, ca. 1767; 2008.249.1; Morris K. Jesup Fund and Lila Acheson Wallace Fund

John Singleton Copley, American; *Ebenezer Storer II*; pastel on paper mounted on canvas, ca. 1767; 2008.249.2; Morris K. Jesup Fund and Lila Acheson Wallace Fund

Nathaniel Hancock, American; *Joseph Barrell, Jr. (1765–1801)*; watercolor on ivory and glass; case in red leather, wooden; folding case lined with white silk satin, ca. 1790; 2007.362a, b; Bequest of John R. Morron, by exchange

Frederick William MacMonnies, American; *Young Faun with Heron*; bronze, 1889–90; 2008.26; Diane, Daniel, and Mathew Wolf Gift in honor of Ms. Thayer Tolles

Henry Inman, American; *Mrs. Charles Cummings (Rebecca Pittard)*; oil on canvas, ca. 1825; 2008.69; Maria Morris Jesup Fund

Frederick R. Spencer, American; *Bride*; watercolor on ivory, 1830; 2008.97; Dale T. Johnson Fund

Augustus Saint-Gaudens, American; Adolph Alexander Weinman, American; *Theodore Roosevelt Special Inaugural Medal*; bronze, 1905; 2008.112; Morris K. Jesup Fund

Mira Edgerly, American; *Two Girls*; watercolor on ivory, 1926; 2008.123; Dale T. Johnson Fund

Augustus Saint-Gaudens, American; *Frances Folsom Cleveland*; bronze, 1887–92; this cast, 1902; 2008.156; Friends of the American Wing Fund

Arms and Armor

GIFTS

Smith & Wesson New Model No. 3 Single-Action Revolver, serial no. 25120; steel, partly nickel-plated, silver; American (Springfield, Mass.), 1888; 2007.477; Gift of Gerald Klaz, MD, Trustee—The Gerald Klaz Trust, 2007

Sword with mounting; steel, *shakudo* (copper-gold alloy), silver, gold, copper, wood, lacquer, fish skin, textile; Japanese, 15th–16th century (blade), 18th century (mounting); 2007.478.1a–i; Gift of Etsuko O. Morris and John H. Morris Jr., in memory of Dr. Frederick M. Pederson, 2007

Takahira, Japanese; *Sword (katana)*; steel, gilt-copper, wood, 17th century; 2007.478.2a, b; Gift of Etsuko O. Morris and John H. Morris Jr., in memory of Dr. Frederick M. Pederson, 2007

Munetsugu, Japanese; *Sword (katana)*; steel, silvered copper, wood, 17th century; 2007.478.3a–c; Gift of Etsuko O. Morris and John H. Morris Jr., in memory of Dr. Frederick M. Pederson, 2007

Yoshitane and Yoshifusa, Japanese; *Short sword (wakizashi)*; steel gilt-copper, wood, lacquer, 17th century; 2007.478.4a–c; Gift of Etsuko O. Morris and John H. Morris Jr., in memory of Dr. Frederick M. Pederson, 2007

Sword guard (tsuba); *shakudo* (copper-gold alloy), gold; Japanese, 16th century; 2007.478.5; Gift of Etsuko O. Morris and John H. Morris Jr., in memory of Dr. Frederick M. Pederson, 2007

Powder flask; ivory, silver; Bohemian, 19th century; 2007.479.1; Gift of Bernice and Jerome Zwanger, 2007

Powder flask; ivory, silver-gilt, steel; German, late 17th century; 2007.479.2; Gift of Bernice and Jerome Zwanger, 2007

Shot bag (Perdigonera); leather, iron, gold; Spanish, ca. 1830–40; 2008.114; Gift of Eric Vaule, 2008

C. Liger, French (Paris); *Top and Middle Lockets for a small-sword scabbard*; silver, 1786–89; 2008.166a, b; Gift of Carol Murton Lavis and Joan Wingender on behalf of The Estate of Harvey Murton, 2008

PURCHASES

Claude Simonin, French; *Engraving of firearms ornament*; ink on paper; 1693 or 1695; 2007.324; Various Donors, by exchange

Sword guard (tsuba); *shibuichi* (alloy of copper and silver); Japanese, 18th century; 2007.369; Gift of R. Milton Mitchell Jr., by exchange and Gift of F.J. Peplow, by exchange

Saddle, stirrups, and tack; copper alloy, iron, gold, turquoise, wood, leather, textile; Tibetan, 1942–46; 2008.81a–g; Laird and Kathleen Landmann Gift, Kenneth and Vivian Lam Gift, Jerome and Bernice Zwanger Gift, Arthur Ochs Sulzberger Gift, Funds from various donors, and Funds from various donors, by exchange

Surcoat (jimboari); leather, textile; Japanese, 18th century; 2008.119; Charles and Ellen Baber Gift

Pair of stirrups with wisteria design; iron, lacquer, mother-of-pearl; Japanese, late 16th–early 17th century; 2008.120.1, .2; Tom and Lenore Firman Gift, in honor of George and Ruth Kosaka

Saddle plate (cantle plate, right half); iron, gold, silver; Tibetan or Chinese, 16th–18th century; 2008.122; Arthur Ochs Sulzberger Gift

Ax head; iron, gold; Mongolian or Tibetan, ca. 13th–16th century; 2008.158; Arthur Ochs Sulzberger Gift

Fuchi-kashira (grip ferrule and pommel cap); *shakudo* (copper-gold alloy), gold; Japanese, 18th–19th century; 2008.165.1a, b; Gift of Herman A.E. and Paul C. Jaehne, by exchange

Fuchi-kashira (grip ferrule and pommel cap); *shakudo* (copper-gold alloy), gold; Japanese, 18th–19th century; 2008.165.2a, b; Gift of Herman A.E. and Paul C. Jaehne, by exchange

Shaffron; iron; Indian (Golconda), 1617–18; 2008.197; Arthur Ochs Sulzberger Gift

Shirt of mail and plate; iron, gold, leather; Indian, 1622/23; 2008.245; Arthur Ochs Sulzberger Gift

Asian Art

GIFTS

Zheng Xie, Chinese; *Misty Bamboo on a Distant Mountain*; set of four hanging scrolls, ink on paper, Qing dynasty (1644–1911), dated 1753; 1990.322a–d; From the P. Y. and Kinmay W. Tang Family Collection, Oscar L. Tang (25 percent undivided interest)

Deng Yu, Chinese; *Bamboo and Rock*; hanging scroll, ink on paper, Yuan dynasty (1271–1368), ca. 1360–67; 1991.438.1; From the P. Y. and Kinmay W. Tang Family Collection, Oscar L. Tang (25 percent undivided interest)

Wang Meng, Chinese; *Sparse Trees and Pavilion*; fan mounted as an album leaf, ink on silk, late Yuan dynasty (1271–1368), ca. 1355–60; 1991.438.2; Ex coll.: C. C. Wang Family, From the P. Y. and Kinmay W. Tang Family Collection, Oscar L. Tang (25 percent undivided interest)

Zhong Li, Chinese; *Scholar Looking at a Waterfall*; hanging scroll, ink and color on silk, Ming dynasty (1368–1644), late 15th century; 1991.438.4; From the P. Y. and Kinmay W. Tang Family Collection, Oscar L. Tang (25 percent undivided interest)

Unidentified Artist, Japanese; *Portrait of Shun'oku Myōha (1311–1388)*; hanging scroll, ink, color, and gold on silk, Nanbokuchō period (1336–92), ca. 1383; 2007.329; Sylvan Barnet and William Burto

Unidentified Artist, Chinese; *Dragon Amid Clouds and Waves*; hanging scroll mounted on a foamcore panel, ink on silk, Ming dynasty (1368–1644), 15th–16th century; 2007.438; Anonymous Gift, in honor of Richard M. Barnhart

Monk's Hat; lacquer with finial of silver, coral, and blue glass; Tibet, 18th century; 2007.480.1; Florence and Herbert Irving

Dancing Ganesha; mottled red sandstone; India (Madhya Pradesh), Kalacuri, 10th century; 2007.480.2; Florence and Herbert Irving

Bottle; porcelain; Korea, Chosŏn dynasty (1392–1910), first half of the 19th century; 2007.481; Anonymous Gift

Yu Peng (Yü P'eng), Chinese; *Returning to Nature through a Reclusive Life*; hanging scroll, ink and color on paper, 1996; 2007.482; David Solo, in honor of Maxwell K. Hearn

Vajra; bronze; Indonesia (Java), Central Javanese period, ca. 8th–9th century; 2007.483; Martin and Roberta Lerner, in memory of William Spielman

Woodblock of Collected Poems of the House of Springtime Sleep; wood; Korea, Chosŏn dynasty (1392–1910), 19th century; 2008.56; Ed and Martha Dodson, in memory of Mary Bross Nitcher

Square Export Shawl Embroidered with Four Scenes, Figures, Pavilions, Flowers and Birds; white silk; China, for the Western market, early 20th century; 2008.167.1; Anonymous Gift

Square Shawl; salmon pink ground, blue/green floral embroidery, fuschia pink fringe; China, for the Western market, early 20th century; 2008.167.2; Anonymous Gift

Embroidered Handkerchief; linen; China, for the Western market, 1938; 2008.168; Ginger Kean Berk, in memory of Sanford and Mollie Kean

Towel (Tenugui) with Pattern of Pipes in Red and White on a Blue Ground; plain-weave cotton; Japan, 1970s; 2008.169.1; Miyeko Murase

Towel (Tenugui) with Pattern of Dancers and Street Scene with Inscription in Dark Brown on a White; plain-weave cotton; Japan, 1970s; 2008.169.2; Miyeko Murase

Towel (Tenugui) with Pattern of Wisteria, Plum Blossom Crest, and Inscription in Purple, Brown, Two Shades of Green, and Black on a White Ground; plain-weave cotton; Japan, 1970s; 2008.169.3; Miyeko Murase

Towel (Tenugui) with Pattern of Floral Stripes of Stylized Wisteria in White on Dark Blue Ground; plain-weave cotton; Japan, 1970s; 2008.169.4; Miyeko Murase

Towel (Tenugui) with Pattern of Fish in Shades of Gray on White with Inscription in White on Gray; plain-weave cotton; Japan, 1970s; 2008.169.5; Miyeko Murase

Embroidered Handkerchief; linen; China, 1938; 2008.170.1; Ginger Kean Berk, in memory of Sanford and Mollie Kean

Embroidered Handkerchief; linen; China, 1938; 2008.170.2; Ginger Kean Berk, in memory of Sanford and Mollie Kean

Embroidered Handkerchief; linen; China, 1938; 2008.170.3; Gift of Ginger Kean Berk, in memory of Sanford and Mollie Kean

Qi Baishi, Chinese; *Rooster and Coxcomb*; hanging scroll, ink and color on paper, 1947; 2008.188.1; Mary M. Anderberg, in memory of Edward Anderberg, State Department Economic Analyst in China

Qi Baishi, Chinese; *Peony*; hanging scroll, ink and color on paper, 1947; 2008.188.2; Mary M. Anderberg, in memory of Edward Anderberg, State Department Economic Analyst in China

Qi Baishi, Chinese; *Five Shrimp*; hanging scroll, ink and color on paper, 1947; 2008.188.3; Mary M. Anderberg, in memory of Edward Anderberg, State Department Economic Analyst in China

Qi Baishi, Chinese; *Begonias, Butterfly, and Grasshopper*; hanging scroll, ink and color on paper; 1947; 2008.188.4; Mary M. Anderberg, in memory of Edward Anderberg, State Department Economic Analyst in China

Qi Baishi, Chinese; *Begonias and a Bird on a Rock*; hanging scroll, ink and color on paper, China, 20th century; 2008.188.5; Mary M. Anderberg, in memory of Edward Anderberg, State Department Economic Analyst in China

Wang Xuetao, Chinese; *Mynah on a Branch*; hanging scroll, ink and color on paper, 1941; 2008.188.6; Mary M. Anderberg, in memory of Edward Anderberg, State Department Economic Analyst in China

Bow; amber; China, Liao dynasty (907–1125); 2008.189.1; Gisèle Croës

Flower in Full Blossom; amber; China, Liao dynasty (907–1125); 2008.189.2; Gisèle Croës

PURCHASES

Banner with Bodhisattva, possibly Mahamayuri; ink and pigment on silk; China (Dunhuang area, Xinjiang Autonomous Region), 9th–10th century; 2007.294a, b; The Vincent Astor Foundation Gift

Dish with Decoration of Oxen and Cherry Blossoms; porcelain painted in underglaze cobalt blue over white slip (Jingdezhen ware); China, Ming dynasty (1368–1644), ca. 1620–30; 2007.295; 2006 Benefit Fund

Embroidered Textile with Dragons and Lotuses; silk; China, Tang dynasty (618–907), 7th–8th century; 2007.296a, b; The B. D. G. Leviton Foundation Gift

Birth of the Buddha; black stone; India (Madhya Pradesh or Bihar), Pala period, 11th century; 2007.305; Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family, and Joseph Pulitzer Bequest

Mihara Ken, Japanese; *Large Folded Vessel with Deep Blue-Grey and Cream Tones*; stoneware with natural ash glaze; multiple firings, 2007; 2007.325; The B. D. G. Leviton Foundation Gift, in honor of Miyeko Murase

Sarasa Trade Cloth with Eleven Female Musicians; block-printed plain-weave cotton (mordant- and resist-dyed); India (Gujarat), 16th–17th century; 2007.358; 2006 Benefit Fund, Steven and Cynthia Brill Gift, and funds from various donors

Pair of Covered Boxes; earthenware with three-color (*sancai*) glaze; China, Tang dynasty (618–907), late 7th–early 8th century; 2007.383.1a, b, .2a, b; Friends of Asian Art Gifts

Embroidered Panel with Flowers in Vase and Scholar's Objects; silk and metallic-thread embroidery with small pearls on woven silk; China, Qing dynasty (1644–1911), 18th century; 2007.402; Friends of Asian Art Gifts

Two Figures of Mongols; earthenware with burnishing; China, Yuan dynasty (1271–1368), 14th century; 2008.9, .10; Gift of Elizabeth V. Cockcroft, by exchange

Overrobe with Design of Peonies, Plum Blossoms, and Butterflies; silk, metallic thread; Japan, Edo period (1615–1868), 18th–19th century; 2008.11; Friends of Asian Art Gifts

Mirror with Nipple and Dragon Design; bronze; China, Western Han dynasty (206 B.C.–A.D. 9), 1st century B.C.; 2008.36; Gift of Elizabeth V. Cockcroft, by exchange

Mirror with Constellation and Cloud Design; bronze; China, Western Han dynasty (206 B.C.–A.D. 9), 1st century B.C.; 2008.37; Gift of Elizabeth V. Cockcroft, by exchange

Mirror with Nipple and Dragon Design; bronze; China, Western Han dynasty (206 B.C.–A.D. 9), 1st century B.C.; 2008.38; Gift of Elizabeth V. Cockcroft, by exchange

Mirror with Nipple and Dragon Design; bronze; China, Western Han dynasty (206 B.C.–A.D. 9), 1st century B.C.; 2008.39; Gift of Elizabeth V. Cockcroft, by exchange

Mirror with Constellation and Cloud Design; bronze; China, Western Han dynasty (206 B.C.–A.D. 9), 1st century B.C.; 2008.40; Gift of Elizabeth V. Cockcroft, by exchange

Mirror with Constellation and Cloud Design; bronze; China, Western Han dynasty (206 B.C.–A.D. 9), 1st century B.C.; 2008.41; Gift of Elizabeth V. Cockcroft, by exchange

Unidentified Artist, Korean; *Gathering of Scholars*; hanging scroll, ink and light color on silk, Chosŏn dynasty (1392–1910), ca. 1551; 2008.55; Acquisitions Fund, and The Vincent Astor Foundation and Hahn Kwang Ho Gifts

Ike Taiga, Japanese; *Calligraphy of a Tang-dynasty Poem, "Maple Bridge Night Mooring" Composed by the Chinese Poet, Zhang Zhi (8th century)*; two-panel folding screen, ink on paper; Edo period (1615–1868), ca. 1770; 2008.66; Friends of Asian Art Gifts

Luohan (Arhat); wood with pigment; China, Ming dynasty (1368–1644), 15th century; 2008.67; Friends of Asian Art Gifts

Flute; stoneware with inlaid decoration of cranes, clouds, and chrysanthemums under celadon glaze; Korea, Koryŏ dynasty (918–1392), early 13th century; 2008.71; Friends of Asian Art Gifts

Woven Textile with Male Bust in Pearl Roundel; silk; Central Asia, 7th–8th century; 2008.79; The Vincent Astor Foundation Gift

Brushpot with Scene of "Washing the Elephant"; porcelain with underglaze blue painting; China, Ming dynasty, Chongzhen period (1628–44); 2008.80; Gift of Elizabeth V. Cockcroft, by exchange

Narrative Textile Depicting a Scene from the Ramayana; painted and mordant-dyed cotton; India (Coromandel Coast), late 18th century; 2008.163; Friends of Asian Art Gifts

Pair of Ceremonial Bracelets; sheet gold, engraved and chased, over a base metal (?) core; Indonesia (Bali), 19th century; 2008.164a, b; Friends of Asian Art Gifts

Chest with Drawer; mother-of-pearl inlay and gold and silver *maki-e* on black lacquered wood; gilt copper fittings; Japan, Momoyama period (1573–1615), ca. 1600; 2008.182a, b; Barbara and William Karatz Gift, 2008

Fukumoto Fuku, Japanese; *Three Nesting Bowls*; porcelain with blue and white glazes, 2007; 2008.248; The B. D. G. Leviton Foundation Gift

The Costume Institute

GIFTS

Comme des Garçons by Rei Kawakubo, Japanese; *Ensemble*; wool, cotton, metal, leather, spring/summer 2006; 2007.306a–d; Gift of Comme des Garçons

Yves Saint Laurent, French; *Hat*; straw, silk, linen, synthetic, plastic, ca. 1976; 2007.316.1; Gift of Mrs. Henry Hubshman Jr.

André Courrèges, French; *Hat*; leather, cotton, synthetic, ca. 1965; 2007.316.2; Gift of Mrs. Henry Hubshman Jr.

Norman Norell, American; *Cape*; silk, ca. 1962; 2007.316.3; Gift of Mrs. Henry Hubshman Jr.

Tom Binns, Irish; *Bracelet*; gold, silver, 1994; 2007.317.1; Gift of Susan Manno

Tom Binns, Irish; *Pin*; silver, ca. 1985; 2007.317.2; Gift of Susan Manno

Tom Binns, Irish; *Pin*; gold, silver, copper, ca. 1987; 2007.317.3; Gift of Susan Manno

Tom Binns, Irish; *Earrings*; silver, stone, ca. 1992; 2007.317.4a–d; Gift of Susan Manno

Tom Binns, Irish; *Pin*; wood, metal, 1994; 2007.317.5; Gift of Susan Manno

Ensemble; wool, silk, plastic; French, 1920s; 2007.318.1a, b; Gift of Philip M. Herrera

Suit; wool, silk, plastic, linen; French, 1920s; 2007.318.2a–c; Gift of Philip M. Herrera

Fan; silk, celluloid, metal; French, ca. 1950; 2007.318.3a, b; Gift of Philip M. Herrera

Trousers; wool, silk, plastic; French, 1920s; 2007.318.4; Gift of Philip M. Herrera

Trousers; wool, silk, plastic, cotton; French, 1920s; 2007.318.5; Gift of Philip M. Herrera

Yeohlee Teng, American; *Ensemble*; wool, cotton, plastic, autumn/winter 2007–8; 2007.375.1a–c; Gift of the artist

Yeohlee Teng, American; *Ensemble*; synthetic, silk, fall/winter 2005–6; 2007.375.2a, b; Gift of the artist

Yeohlee Teng, American; *Dress*; silk, fall/winter 2007–8; 2007.375.3; Gift of the artist

House of Ricci by Olivier Theyskens, French; *Dress*; silk, feathers, linen, 2007; 2007.376.1; Gift of Mario Grauso

House of Ricci by Olivier Theyskens, French; *Dress, Evening*; silk, synthetic, autumn/winter 2007–8; 2007.376.2a, b; Gift of Mario Grauso

Michele Oka Doner, American; Nancy Gonzalez, American; *Bag*; sterling silver, leather, synthetic, 2006; 2007.377.1; Gift of Nancy Gonzalez

Michele Oka Doner, American; Nancy Gonzalez, American; *Bag*; sterling silver, crocodile skin, 2007; 2007.377.2; Gift of Nancy Gonzalez

House of Lanvin, French; *Ensemble*; silk, plastic, leather, spring/summer 2007; 2007.378a–c; Gift of House of Lanvin

Comme des Garçons by Rei Kawakubo, Japanese; *Dress*; cotton, synthetic, 1986; 2007.379.1; Gift of Lynn Gumpert

Comme des Garçons by Rei Kawakubo, Japanese; *Dress*; cotton, synthetic, ca. 1990; 2007.379.2; Gift of Lynn Gumpert

Yohji Yamamoto, Japanese; *Dress*; cotton, spring/summer 1989; 2007.379.3; Gift of Lynn Gumpert

- Prada, Italian; *Ensemble*; synthetic, wool, feathers, plastic, mohair; silk, elastic, leather, fall/winter 2007–8; 2007.380a–f; Gift of Prada
- Rodarte, American; *Dress, Evening*; silk, fall/winter 2006–7; 2007.381; Gift of Christine Suppes
- Comme des Garçons, Japanese; *Ensemble*; synthetic, fall/winter 2007–8; 2007.382.1a–e; Comme des Garçons
- tao Comme des Garçons by Tao Kurihara, Japanese; *Ensemble*; silk, paper, cotton, leather, spring/summer 2007; 2007.382.2a–f; Gift of Comme des Garçons, 2007
- Karl Lagerfeld, French; *Ensemble (Wedding)*; silk, 1977–78; 2008.86.1a–g; Gift of Joan Juliet Buck
- Dries van Noten, Belgian; *Jacket*; wool, cotton, ca. 1995; 2008.86.2; Gift of Joan Juliet Buck
- Comme des Garçons, Japanese, *Ensemble*; synthetic, plastic, wool, fall/winter 1999; 2008.86.3a, b; Gift of Joan Juliet Buck
- Comme des Garçons, Japanese; *Coat*; wool, nylon, cotton, ca. 1990; 2008.86.4; Gift of Joan Juliet Buck
- Prada, Italian; *Dress*; silk, plastic, ca. 2000; 2008.86.5; Gift of Joan Juliet Buck
- Yves Saint Laurent, French; *Coat*; wool, silk, synthetic, 1973; 2008.86.6a, b; Gift of Joan Juliet Buck
- Vivienne Westwood, British; *Top*; synthetic, ca. 1990; 2008.86.7; Gift of Joan Juliet Buck
- House of Balenciaga, French; *Shawl*; wool, ca. 2000; 2008.86.8; Gift of Joan Juliet Buck
- Madeleine de Rauch, French; *Suit*; wool, silk, shell, late 1940s; 2008.86.9a, b; Gift of Joan Juliet Buck
- Richard Anderson, British; *Suit*; wool, synthetic, wood, metal, 2006; 2008.87a, b; Gift of Richard Anderson
- Ralph Rucci, American; *Ensemble*; silk, fall/winter 2006–7; 2008.88a–d; Gift of Mrs. William McCormick Blair, Jr.
- Bustle*; cotton; American, 1870s; 2008.89; Gift of Harold Koda
- Halston, American; *Ensemble*; silk, glass, ca. 1977; 2008.90.1a–c; Gift of Lally Weymouth
- Halston, American; *Ensemble*; silk, glass, plastic, faux pearl, ca. 1975; 2008.90.2a–c; Gift of Lally Weymouth
- Tony Duquette, American; *Necklace*; amethyst, shell, pearl, gold-plated silver, early 1970s; 2008.91; Gift of Mrs. Charles Wrightsman
- Yohji Yamamoto, Japanese; *Underskirt*; cotton, spring/summer 2000; 2008.92; Gift of Yohji Yamamoto, Inc.
- John Stephens, British; *Jacket*; cotton, late 1960s; 2008.171; Gift of Peter Schlesinger
- Ralph Lauren, American; *Ensemble*; linen, leather, 1984; 2008.172a–f; Gift of Shane Adler
- Missoni, Italian; *Dress*; synthetic, early 1970s; 2008.173.1; Gift of Evelyn D. Farland
- Missoni, Italian; *Dress*; synthetic, early 1970s; 2008.173.2; Gift of Evelyn D. Farland
- Kenzo, French; *Dress*; silk, autumn/winter 1975; 2008.173.3; Gift of Evelyn D. Farland
- Chloé by Karl Lagerfeld, French; *Dress*; synthetic, ca. 1968; 2008.173.4; Gift of Evelyn D. Farland
- Geoffrey Beene, American; *Ensemble*; leather, wool, 1987; 2008.174.1a, b; Gift of Jade Hobson
- Michael Vollbracht, American; *Coat*; wool, metal, ca. 1980; 2008.174.2; Gift of Jade Hobson
- Necklace*; clay; Japanese, 20th century; 2008.190.1; Gift of Muriel Kallis Newman
- Ring*; ivory; Japanese, 20th century; 2008.190.2; Gift of Muriel Kallis Newman
- Necklace*; stone, metal; Japanese, 20th century; 2008.190.3a, b; Gift of Muriel Kallis Newman
- Brooch*; enamel; Japanese, 20th century; 2008.190.4; Gift of Muriel Kallis Newman
- Necklace*; marble; Japanese, 20th century; 2008.190.5; Gift of Muriel Kallis Newman
- Necklace*; ivory; Japanese, 20th century; 2008.190.6; Gift of Muriel Kallis Newman
- Necklace*; gold-plated brass; French, 20th century; 2008.190.7; Gift of Muriel Kallis Newman
- Hairpin*; feathers, metal, stone; Chinese, 20th century; 2008.190.8; Gift of Muriel Kallis Newman
- Jewelry Set*; glass; American, 20th century; 2008.190.9a–c; Gift of Muriel Kallis Newman
- Jewelry Set*; hair, metal; British, 20th century; 2008.190.10a, b; Gift of Muriel Kallis Newman
- Marshall Field & Co., American; *Earrings*; rhinestone, 1980s; 2008.190.11a, b; Gift of Muriel Kallis Newman
- Giorgio Armani, Italian; *Necklace*; crystal, rhinestone, 1980s; 2008.190.12; Gift of Muriel Kallis Newman
- Ring*; cubic zirconium, sterling silver; American, 20th century; 2008.190.13; Gift of Muriel Kallis Newman
- Eisenberg, American; *Clip*; rhinestone, 1950s–60s; 2008.190.14; Gift of Muriel Kallis Newman
- Yves Saint Laurent Rive Gauche, French; *Earrings*; plastic, 1980s; 2008.190.15a, b; Gift of Muriel Kallis Newman
- Yamato, Japanese; *Earrings*; silver, plastic, rhinestone, 1980s; 2008.190.16a, b; Gift of Muriel Kallis Newman
- Kenneth Jay Lane, American; *Earrings*; glass, 1980s; 2008.190.17a, b; Gift of Muriel Kallis Newman
- Kenneth Jay Lane, American; *Jewelry Set*; glass, metal, 1980s; 2008.190.18a–c; Gift of Muriel Kallis Newman
- Necklace*; coral, turquoise; Pre-Columbian; 2008.190.19; Gift of Muriel Kallis Newman
- Necklace*; ivory, stone, cotton; Pre-Columbian; 2008.190.20; Gift of Muriel Kallis Newman
- Necklace*; bone, brass, red stones; Indian (Naga Peoples), 20th century; 2008.190.21; Gift of Muriel Kallis Newman
- Necklace*; coral, stone, waxed cotton; Indian (Naga Peoples), 20th century; 2008.190.22; Gift of Muriel Kallis Newman
- Jewelry Set*; bone, shell, various stones; Indian (Naga Peoples), 20th century; 2008.190.23a, b; Gift of Muriel Kallis Newman
- Muriel Kallis Newman, American; *Necklace*; wood, shell, 20th century; 2008.190.24; Gift of Muriel Kallis Newman
- Bracelet Set*; shell, turquoise; Native American, 20th century; 2008.190.25a–d; Gift of Muriel Kallis Newman
- Bracelet*; stone, plastic, elastic; Indian (Naga Peoples), 20th century; 2008.190.26; Gift of Muriel Kallis Newman
- Pin*; clay, silver; Pre-Columbian; 2008.190.27; Gift of Muriel Kallis Newman
- Pin*; clay, silver; Pre-Columbian; 2008.190.28; Gift of Muriel Kallis Newman

Bracelet Set; ivory; Indian (Naga Peoples), 20th century; 2008.190.29a, b; Gift of Muriel Kallis Newman

Bracelet Set; ivory; Indian (Naga Peoples), 20th century; 2008.190.30a, b; Gift of Muriel Kallis Newman

Necklace; ivory, cotton; Fijian, 20th century; 2008.190.31; Gift of Muriel Kallis Newman

Necklace; raffia, bone; Fijian, 20th century; 2008.190.32; Gift of Muriel Kallis Newman

Bracelet; metal; Indian, 20th century; 2008.190.33; Gift of Muriel Kallis Newman

Necklace; coral; Oceanic, 20th century; 2008.190.34; Gift of Muriel Kallis Newman

Necklace; shell, coral, Oceanic; 20th century; 2008.190.35; Gift of Muriel Kallis Newman

Necklace; shell; Oceanic, 20th century; 2008.190.36; Gift of Muriel Kallis Newman

Necklace; shell, cotton; Oceanic, 20th century; 2008.190.37; Gift of Muriel Kallis Newman

Necklace; raffia, shell, cotton; Oceanic, 20th century; 2008.190.38; Gift of Muriel Kallis Newman

Necklace; shell; Oceanic, 20th century; 2008.190.39; Gift of Muriel Kallis Newman

Necklace Set; stone; Indian (Naga Peoples), 20th century; 2008.190.40a–c; Gift of Muriel Kallis Newman

Headdress; turquoise, coral, metal, cotton; Bolivian, 20th century; 2008.190.41; Gift of Muriel Kallis Newman

Belt; silver, turquoise, leather; Native American, 20th century; 2008.190.42; Gift of Muriel Kallis Newman

Ring; plastic; American, 1960s; 2008.190.43; Gift of Muriel Kallis Newman

Ring; plastic; American, 1960s; 2008.190.44; Gift of Muriel Kallis Newman

Ring; plastic; American, 1960s; 2008.190.45; Gift of Muriel Kallis Newman

Ring; plastic; American, 1960s; 2008.190.46; Gift of Muriel Kallis Newman

Ring; metal; American (New York), 1960s; 2008.190.47; Gift of Muriel Kallis Newman

Ring; metal; American, 1960s; 2008.190.48; Gift of Muriel Kallis Newman

Ring; metal; American, 1960s; 2008.190.49; Gift of Muriel Kallis Newman

Ring; metal; American, 1960s; 2008.190.50; Gift of Muriel Kallis Newman

Ring; metal; American, 1960s; 2008.190.51; Gift of Muriel Kallis Newman

Ring; metal; American, 1960s; 2008.190.52; Gift of Muriel Kallis Newman

Ring; metal; American, 1960s; 2008.190.53; Gift of Muriel Kallis Newman

Pin; metal; American, 1970s, 2008.190.54; Gift of Muriel Kallis Newman

Necklace; metal; Mexican, 1958; 2008.190.55; Gift of Muriel Kallis Newman

Pin; enamel, silver; American, 20th century; 2008.190.56; Gift of Muriel Kallis Newman

Bracelet; plastic; American, ca. 1970; 2008.190.57; Gift of Muriel Kallis Newman

Pin; plastic; American, 20th century; 2008.190.58; Gift of Muriel Kallis Newman

Pin; plastic; American, 20th century; 2008.190.59; Gift of Muriel Kallis Newman

Pin; plastic; American, 20th century; 2008.190.60; Gift of Muriel Kallis Newman

Pin; plastic; American, 20th century; 2008.190.61; Gift of Muriel Kallis Newman

Pin; plastic, metal; American, 20th century; 2008.190.62; Gift of Muriel Kallis Newman

Pin; plastic; American, 20th century; 2008.190.63; Gift of Muriel Kallis Newman

Pin; plastic; American, 20th century; 2008.190.64; Gift of Muriel Kallis Newman

Pin; plastic, metal; American, 20th century; 2008.190.65; Gift of Muriel Kallis Newman

Pin; plastic; American, 20th century; 2008.190.66; Gift of Muriel Kallis Newman

Earrings; plastic; American, 20th century; 2008.190.67a, b; Gift of Muriel Kallis Newman

Clip Set; plastic; American, 20th century; 2008.190.68a, b; Gift of Muriel Kallis Newman

Necklace; plastic, cotton, metal; American, late 1960s; 2008.190.69; Gift of Muriel Kallis Newman

Pierre Cardin, French; *Necklace*; metal, late 1960s; 2008.190.70; Gift of Muriel Kallis Newman

Apron; glass, leather; African, 20th century; 2008.190.71; Gift of Muriel Kallis Newman

Belt; leather, glass; African, 20th century; 2008.190.72; Gift of Muriel Kallis Newman

Necklace; glass, metal, shell; African (Maasai Peoples), 1960s; 2008.190.73; Gift of Muriel Kallis Newman

Necklace; glass, metal, leather, shell; African (Maasai Peoples), 1960s; 2008.190.74; Gift of Muriel Kallis Newman

Necklace; raffia, metal, glass; African (Maasai Peoples), 1960s; 2008.190.75; Gift of Muriel Kallis Newman

Earrings; metal, glass, plastic; African (Maasai Peoples), 1960s; 2008.190.76a, b; Gift of Muriel Kallis Newman

Earrings; metal, glass; African (Maasai Peoples), 1960s; 2008.190.77a, b; Gift of Muriel Kallis Newman

Earring; metal, glass, plastic; African (Maasai Peoples), 1960s; 2008.190.78; Gift of Muriel Kallis Newman

Earrings; glass, canvas; African (Maasai Peoples), 1960s; 2008.190.79; Gift of Muriel Kallis Newman

Bracelet; tin; African (Maasai Peoples), 1960s; 2008.190.80; Gift of Muriel Kallis Newman

Bracelet; brass; African (Maasai Peoples), 1960s; 2008.190.81; Gift of Muriel Kallis Newman

Bracelet; metal, leather, glass, wood; African (Maasai Peoples), 1960s; 2008.190.82; Gift of Muriel Kallis Newman

Necklace; glass, wire; African (Maasai Peoples), 1960s; 2008.190.83; Gift of Muriel Kallis Newman

Necklace; glass, wire; African (Maasai Peoples), 1960s; 2008.190.84; Gift of Muriel Kallis Newman

Bracelet; glass, cotton, leather, metal; African (Maasai Peoples), 1960s; 2008.190.85; Gift of Muriel Kallis Newman

Bracelet; glass, cotton, leather, metal; African (Maasai Peoples), 1960s; 2008.190.86; Gift of Muriel Kallis Newman

Belt; glass, straw cotton; African (Maasai Peoples), 1960s; 2008.190.87; Gift of Muriel Kallis Newman

Belt; leather, glass; African (Maasai Peoples), 1960s; 2008.190.88; Gift of Muriel Kallis Newman

Necklace; branch, glass, leather; African (Maasai Peoples), 1960s; 2008.190.89; Gift of Muriel Kallis Newman

Necklace Set; bone; African, 1960s; 2008.190.90a–e; Gift of Muriel Kallis Newman

Belt; shell, plastic, seed, cotton, metal; African, 20th century; 2008.190.91; Gift of Muriel Kallis Newman

Set of Rings; ivory, metal; African, 20th century; 2008.190.92a–g; Gift of Muriel Kallis Newman

Bracelet; ivory; African, 20th century; 2008.190.93; Gift of Muriel Kallis Newman

Bracelet Set; ivory; African, 20th century; 2008.190.94a–e; Gift of Muriel Kallis Newman

Jewelry Set; ivory; African, 20th century; 2008.190.95a, b; Gift of Muriel Kallis Newman

Jewelry Set; ivory; African, 20th century; 2008.190.96a, b; Gift of Muriel Kallis Newman

Bracelet; ivory; African, 20th century; 2008.190.97; Gift of Muriel Kallis Newman

Necklace; wood; African (Maasai Peoples), 1960s; 2008.190.98; Gift of Muriel Kallis Newman

Bracelet; ivory; African, 20th century; 2008.190.99; Gift of Muriel Kallis Newman

Necklace; glass, teeth, cotton, bone; Nepalese, 20th century; 2008.190.100; Gift of Muriel Kallis Newman

Necklace; ivory, cotton; African, 20th century; 2008.190.101a, b; Gift of Muriel Kallis Newman

Necklace; ivory; African, 20th century; 2008.190.102; Gift of Muriel Kallis Newman

Ring; metal; African, 20th century; 2008.190.103; Gift of Muriel Kallis Newman

Necklace; citrine, metal; Indian, 20th century; 2008.190.104; Gift of Muriel Kallis Newman

Tissot, Swiss; *Watch*; metal, glass, 1970s; 2008.190.105; Gift of Muriel Kallis Newman

Muriel Kallis Newman, American; *Ring*; violet, plastic, metal, 1960s; 2008.190.106; Gift of Muriel Kallis Newman

Girdle; glass, cotton; African (Dinka Peoples), 1960s; 2008.190.107; Gift of Muriel Kallis Newman

Necklace; teeth, bone, cotton, coral; Oceanic, 20th century; 2008.190.108; Gift of Muriel Kallis Newman

Necklace; bone, straw; Oceanic, 20th century; 2008.190.109; Gift of Muriel Kallis Newman

Necklace; bone, cotton; Oceanic, 20th century; 2008.190.110; Gift of Muriel Kallis Newman

Necklace; marble, cotton; Oceanic, 20th century; 2008.190.111; Gift of Muriel Kallis Newman

Necklace; tortoiseshell, cotton; Oceanic, 20th century; 2008.190.112; Gift of Muriel Kallis Newman

Muriel Kallis Newman, American; *Necklace*; leather, metal, 1970s; 2008.190.113; Gift of Muriel Kallis Newman

Belt; bark, shell, cotton; Oceanic, 20th century; 2008.190.114; Gift of Muriel Kallis Newman

Penis Sheath; shell, cotton, straw; Oceanic, 20th century; 2008.190.115; Gift of Muriel Kallis Newman

Belt; cotton, shell, glass; Oceanic, 20th century; 2008.190.116; Gift of Muriel Kallis Newman

Necklace; bone, straw; Oceanic, 20th century; 2008.190.117; Gift of Muriel Kallis Newman

Necklace; bone, silk, synthetic, straw; Oceanic, 20th century; 2008.190.118; Gift of Muriel Kallis Newman

Penis Gourd; gourd; Oceanic, 20th century; 2008.190.119; Gift of Muriel Kallis Newman

Penis Gourd; gourd; Oceanic, 20th century; 2008.190.120; Gift of Muriel Kallis Newman

Belt; ivory, raffia; Oceanic, 20th century; 2008.190.121; Gift of Muriel Kallis Newman

Belt; silver, cotton; Moroccan, 20th century; 2008.190.122; Gift of Muriel Kallis Newman

Necklace; silver, copper, carnelian, amber; Moroccan, 20th century; 2008.190.123; Gift of Muriel Kallis Newman

Necklace; silver, carnelian; Moroccan, 20th century; 2008.190.124; Gift of Muriel Kallis Newman

Earrings; silver, copper, stone; Moroccan, 20th century; 2008.190.125a, b; Gift of Muriel Kallis Newman

Necklace; silver, carnelian; Moroccan, 20th century; 2008.190.126; Gift of Muriel Kallis Newman

Necklace; wool, silver, copper, enamel; Moroccan, 20th century; 2008.190.127; Gift of Muriel Kallis Newman

Necklace; silver, copper; Moroccan, 20th century; 2008.190.128; Gift of Muriel Kallis Newman

Necklace; cotton, metal, amber, turquoise, carnelian; Moroccan, 20th century; 2008.190.129; Gift of Muriel Kallis Newman

Necklace; metal, stones; Moroccan, 20th century; 2008.190.130; Gift of Muriel Kallis Newman

Jewelry Ornament; metal, stones; Moroccan, 20th century; 2008.190.131; Gift of Muriel Kallis Newman

Bracelet; metal; Indian, 20th century; 2008.190.132a, b; Gift of Muriel Kallis Newman

Bracelet; metal; Indian, 20th century; 2008.190.133; Gift of Muriel Kallis Newman

Bracelet; metal, cotton; Indian, 20th century; 2008.190.134; Gift of Muriel Kallis Newman

Bracelet; metal; Indian, 20th century; 2008.190.135; Gift of Muriel Kallis Newman

Ring; metal; American, 20th century; 2008.190.136; Gift of Muriel Kallis Newman

Elsa Peretti, American; *Pendant*; silver, 1970s; 2008.190.137; Gift of Muriel Kallis Newman

Bracelet; metal; American, 20th century; 2008.190.138; Gift of Muriel Kallis Newman

Bracelet; metal; American, 20th century; 2008.190.139; Gift of Muriel Kallis Newman

Necklace; silver; Chinese (Miao Peoples), 20th century; 2008.190.140; Gift of Muriel Kallis Newman

Necklace; metal; American, 1960s; 2008.190.141a, b; Gift of Muriel Kallis Newman

Necklace; metal; Indian, 20th century; 2008.190.142; Gift of Muriel Kallis Newman

Ring; metal; American, 20th century; 2008.190.143; Gift of Muriel Kallis Newman

Ring; metal; American, 20th century; 2008.190.144; Gift of Muriel Kallis Newman

Ring; metal; American, 20th century; 2008.190.145; Gift of Muriel Kallis Newman

Ring; metal; American, 20th century; 2008.190.146; Gift of Muriel Kallis Newman

Ring; metal; American, 20th century; 2008.190.147; Gift of Muriel Kallis Newman

George Jensen, American; *Ring*; metal, aquamarine, 20th century; 2008.190.148; Gift of Muriel Kallis Newman

George Jensen, American; *Pin*; metal, 20th century; 2008.190.149; Gift of Muriel Kallis Newman

Ring; metal; American, 20th century; 2008.190.150; Gift of Muriel Kallis Newman

Necklace; metal, American, 20th century; 2008.190.151; Gift of Muriel Kallis Newman

Necklace; metal; Indian, 20th century; 2008.190.152; Gift of Muriel Kallis Newman

Jewelry Set; metal, carnelian, stone; Israeli, 20th century; 2008.190.153a, b; Gift of Muriel Kallis Newman

Ring; turquoise; Chinese, 19th century; 2008.190.154; Gift of Muriel Kallis Newman

Ring; turquoise; Chinese, 19th century; 2008.190.155; Gift of Muriel Kallis Newman

Ring; ivory, metal; Chinese, 19th century; 2008.190.156; Gift of Muriel Kallis Newman

Ring; ivory; Chinese, 19th century; 2008.190.157; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.158; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.159; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.160; Gift of Muriel Kallis Newman

Ring; onyx, silver; Chinese, 19th century; 2008.190.161; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.162; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.163; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.164; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.165; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.166; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.167; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.168; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.169; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.170; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.171; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.172; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.173; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.174; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.175; Gift of Muriel Kallis Newman

Ring; turquoise; Chinese, 19th century; 2008.190.176; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.177; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.178; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.179; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.180; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.181; Gift of Muriel Kallis Newman

Ring; marble; Chinese, 19th century; 2008.190.182; Gift of Muriel Kallis Newman

Ring; stone; Chinese, 19th century; 2008.190.183; Gift of Muriel Kallis Newman

Ring; ivory, stone, Chinese; 19th century; 2008.190.184; Gift of Muriel Kallis Newman

Ring; amber; Chinese, 19th century; 2008.190.185; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.186; Gift of Muriel Kallis Newman

Ring; lapis; Chinese, 19th century; 2008.190.187; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.188; Gift of Muriel Kallis Newman

Ring; onyx; Chinese, 19th century; 2008.190.189; Gift of Muriel Kallis Newman

Ring; wood; Chinese, 19th century; 2008.190.190; Gift of Muriel Kallis Newman

Ring; rhino hide; Chinese, 19th century; 2008.190.191; Gift of Muriel Kallis Newman

Ring; glass; Chinese, 19th century; 2008.190.192; Gift of Muriel Kallis Newman

Ring; mineral stone; Chinese, 19th century; 2008.190.193; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.194; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.195; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.196; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.197; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.198; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.199; Gift of Muriel Kallis Newman

Ring; stone; Chinese, 19th century; 2008.190.200; Gift of Muriel Kallis Newman

Ring; stone; Chinese, 19th century; 2008.190.201; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.202; Gift of Muriel Kallis Newman

Ring; stone; Chinese, 19th century; 2008.190.203; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.204; Gift of Muriel Kallis Newman

Ring; stone; Chinese, 19th century; 2008.190.205; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.206; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.207; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.208; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.209; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.210; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.211; Gift of Muriel Kallis Newman

Ring; jade; Chinese, 19th century; 2008.190.212; Gift of Muriel Kallis Newman

Pendant; jade; Chinese, 19th century; 2008.190.213; Gift of Muriel Kallis Newman

Bracelet; silver, turquoise, cobalt, wood, stone; Native American, 20th century; 2008.190.214; Gift of Muriel Kallis Newman

Ring; turquoise, silver; Native American, 20th century; 2008.190.215; Gift of Muriel Kallis Newman

Ring; turquoise, silver; Native American, 20th century; 2008.190.216; Gift of Muriel Kallis Newman

Muriel Kallis Newman, American; *Necklace*; turquoise, cobalt, 20th century; 2008.190.217; Gift of Muriel Kallis Newman

Necklace; turquoise; Nepalese, 20th century; 2008.190.218; Gift of Muriel Kallis Newman

Two Necklaces; ceramic, glass; American, 20th century; 2008.190.219a, b; Gift of Muriel Kallis Newman

Necklace; bone; Tibetan, 20th century; 2008.190.220; Gift of Muriel Kallis Newman

Muriel Kallis Newman, American; *Necklace*; metal, bone, shell, cotton, stone, 20th century; 2008.190.221; Gift of Muriel Kallis Newman

Necklace; metal, coral, turquoise, silk; Middle Eastern, 20th century; 2008.190.222; Gift of Muriel Kallis Newman

Necklace; turquoise, metal, glass; Tibetan, 20th century; 2008.190.223; Gift of Muriel Kallis Newman

Earrings; metal, stone; Indian, 20th century; 2008.190.224a, b; Gift of Muriel Kallis Newman

Necklace; stone, cotton; American, 20th century; 2008.190.225; Gift of Muriel Kallis Newman

Necklace; shell, silk, cotton, metal, American, 20th century; 2008.190.226; Gift of Muriel Kallis Newman

Necklace; turquoise, metal; Middle Eastern, 20th century; 2008.190.227; Gift of Muriel Kallis Newman

Necklace; turquoise, metal, coral; American, 20th century; 2008.190.228; Gift of Muriel Kallis Newman

Necklace; silver, coral; Persian, 20th century; 2008.190.229; Gift of Muriel Kallis Newman

Necklace; glass, turquoise, metal, coral, stone; Tibetan, 20th century; 2008.190.230; Gift of Muriel Kallis Newman

Necklace; metal, coral, cotton; Moroccan, 20th century; 2008.190.231; Gift of Muriel Kallis Newman

Necklace; coral, turquoise, felt; American, 20th century; 2008.190.232; Gift of Muriel Kallis Newman

Necklace; coral; Italian, 19th century; 2008.190.233; Gift of Muriel Kallis Newman

Necklace; coral; Italian, 20th century; 2008.190.234; Gift of Muriel Kallis Newman

Necklace; stone, glass; Persian, 20th century; 2008.190.235; Gift of Muriel Kallis Newman

Necklace; stone, glass, ceramic; Persian, 20th century; 2008.190.236; Gift of Muriel Kallis Newman

Necklace; ceramic, stone; Persian, 20th century; 2008.190.237; Gift of Muriel Kallis Newman

Earrings; metal, ceramic; Persian, 20th century; 2008.190.238a, b; Gift of Muriel Kallis Newman

Earrings; metal, ceramic; Persian, 20th century; 2008.190.239a, b; Gift of Muriel Kallis Newman

Earrings; metal, ceramic, glass; Persian, 20th century; 2008.190.240a, b; Gift of Muriel Kallis Newman

Set of Rings; silver; Southeast Asian, 20th century; 2008.190.241a, b; Gift of Muriel Kallis Newman

Set of Rings; silver; Southeast Asian, 20th century; 2008.190.242a, b; Gift of Muriel Kallis Newman

Necklace; silver, coral, carnelian, ceramic; Moroccan, 20th century; 2008.190.243; Gift of Muriel Kallis Newman

Necklace; coral, wool, silver, turquoise, glass, enamel; Moroccan, 20th century; 2008.190.244; Gift of Muriel Kallis Newman

Ornament; coral, cotton, silver, turquoise, shell; Moroccan, 20th century; 2008.190.245; Gift of Muriel Kallis Newman

Necklace; bone, metal; Spanish, 20th century; 2008.190.246; Gift of Muriel Kallis Newman

Spectacles; glass, metal; Chinese, 20th century; 2008.190.247; Gift of Muriel Kallis Newman

Necklace; metal, coral, turquoise; Chinese Minority, 20th century; 2008.190.248; Gift of Muriel Kallis Newman

Necklace; glass, silver, turquoise, stone, coral, cobalt, amber, ivory; Asian, 20th century; 2008.190.249; Gift of Muriel Kallis Newman

Muriel Kallis Newman, American; *Necklace*; Chinese jade, cotton, 20th century; 2008.190.250; Gift of Muriel Kallis Newman

Necklace; jade, metal; Chinese, 20th century; 2008.190.251; Gift of Muriel Kallis Newman

Earrings; stone, metal; Chinese, 20th century; 2008.190.252a, b; Gift of Muriel Kallis Newman

Necklace; cotton, synthetic, stone; American, 20th century; 2008.190.253; Gift of Muriel Kallis Newman

Necklace; glass; Chinese, 20th century; 2008.190.254; Gift of Muriel Kallis Newman

Necklace; cinnabar; Chinese, 20th century; 2008.190.255; Gift of Muriel Kallis Newman

Burial Plate; jade; Chinese, Han Dynasty; 2008.190.256; Gift of Muriel Kallis Newman

Necklace; shell; Australian, 20th century; 2008.190.257; Gift of Muriel Kallis Newman

Ornament; enamel, ceramic, glass, metal; Chinese, 19th century; 2008.190.258; Gift of Muriel Kallis Newman

Tiffany & Co., American; *Pendant*; metal, ceramic, 20th century; 2008.190.259; Gift of Muriel Kallis Newman

Tiffany & Co., American; *Necklace*; brass, glass, 20th century; 2008.190.260; Gift of Muriel Kallis Newman

Belt Buckle; copper, stone, Chinese, 18th century; 2008.190.261; Gift of Muriel Kallis Newman

Belt Buckle; metal, stone; Chinese, 18th century; 2008.190.262; Gift of Muriel Kallis Newman

Pendant; marble; Chinese, 19th century; 2008.190.263; Gift of Muriel Kallis Newman

Pendant; jade; Chinese, 19th century; 2008.190.264; Gift of Muriel Kallis Newman

Ring; bone; Pre-Columbian; 2008.190.265; Gift of Muriel Kallis Newman

Bracelet; wood; Chinese, 20th century; 2008.190.266; Gift of Muriel Kallis Newman

Bracelet; jade; Chinese, 20th century; 2008.190.267; Gift of Muriel Kallis Newman

Bracelet; bamboo, metal; Chinese, 20th century; 2008.190.268; Gift of Muriel Kallis Newman

Bracelet Set; bamboo, silver; Chinese, 20th century; 2008.190.269a, b; Gift of Muriel Kallis Newman

Bracelet Set; plastic, elastic; American, 20th century; 2008.190.270a, b; Gift of Muriel Kallis Newman

Necklace; wood; Indian, 20th century; 2008.190.271; Gift of Muriel Kallis Newman

Pendant; amber, metal; American, 20th century; 2008.190.272; Gift of Muriel Kallis Newman

Pendant; amber, metal; American, 20th century; 2008.190.273; Gift of Muriel Kallis Newman

Pendant; amber, metal; American, 20th century; 2008.190.274; Gift of Muriel Kallis Newman

Necklace; amber, metal; American, 20th century; 2008.190.275; Gift of Muriel Kallis Newman

Necklace; amber, metal; American, 20th century; 2008.190.276; Gift of Muriel Kallis Newman

Necklace; amber, cotton; American, 20th century; 2008.190.277; Gift of Muriel Kallis Newman

Necklace; amber, cotton; American, 20th century; 2008.190.278; Gift of Muriel Kallis Newman

Set of Rings; amber; American, 20th century; 2008.190.279a–c; Gift of Muriel Kallis Newman

Necklace; amber; American, 20th century; 2008.190.280; Gift of Muriel Kallis Newman

Necklace; amber, silk; American, 20th century; 2008.190.281; Gift of Muriel Kallis Newman

Necklace; amber; Chinese, 19th century; 2008.190.282; Gift of Muriel Kallis Newman

Necklace; amber; American, 20th century; 2008.190.283; Gift of Muriel Kallis Newman

Necklace; amber; American, 20th century; 2008.190.284; Gift of Muriel Kallis Newman

Necklace; amber; American, 20th century; 2008.190.285; Gift of Muriel Kallis Newman

Pendant; amber, metal, stone; American, 20th century; 2008.190.286; Gift of Muriel Kallis Newman

Two Ornaments; amber, cotton; American, 20th century; 2008.190.287a, b; Gift of Muriel Kallis Newman

Necklace; nutshell, glass, plastic, cotton; Brazilian, 20th century; 2008.190.288; Gift of Muriel Kallis Newman

Ring; limestone; Egyptian, 20th century; 2008.190.289; Gift of Muriel Kallis Newman

Pair of Bracelets; glass, stone; Italian, 20th century; 2008.190.290a, b; Gift of Muriel Kallis Newman

Muriel Kallis Newman, American; *Ring*; ivory, gold, 20th century; 2008.190.291; Gift of Muriel Kallis Newman

Necklace; hair, bone, gold; American, 20th century; 2008.190.292; Gift of Muriel Kallis Newman

Set of Necklaces; gold, wool, cotton; Nepalese (Newari Peoples), 20th century; 2008.190.293a, b; Gift of Muriel Kallis Newman

Necklace; ceramic; American, 20th century; 2008.190.294; Gift of Muriel Kallis Newman

Jewelry Set; metal; Indonesian, 20th century; 2008.190.295a–c; Gift of Muriel Kallis Newman

Jewelry Set; metal, stone, diamond; American, 20th century; 2008.190.296a, b; Gift of Muriel Kallis Newman

Ring; gold, stone; American, late 1980s; 2008.190.297; Gift of Muriel Kallis Newman

Earrings; gold, amethyst; Spanish, 20th century; 2008.190.298a, b; Gift of Muriel Kallis Newman

Earrings; rose gold, pearl; American, 20th century; 2008.190.299a, b; Gift of Muriel Kallis Newman

Set of Rings; copper, stone, metal; Middle Eastern, 20th century; 2008.190.300a, b; Gift of Muriel Kallis Newman

Necklace; metal; Greek, 20th century; 2008.190.301; Gift of Muriel Kallis Newman

Necklace; metal; Greek, 20th century; 2008.190.302; Gift of Muriel Kallis Newman

Necklace; wood, metal; Greek, 20th century; 2008.190.303; Gift of Muriel Kallis Newman

Necklace; gold, stone; African (Ashanti Peoples), 20th century; 2008.190.304; Gift of Muriel Kallis Newman

Ring; gold; African (Ashanti Peoples), 20th century; 2008.190.305; Gift of Muriel Kallis Newman

Ring; gold; African (Ashanti Peoples), 20th century; 2008.190.306; Gift of Muriel Kallis Newman

Earrings; gold, cotton; African, 20th century; 2008.190.307; Gift of Muriel Kallis Newman

Necklace; gold, ruby, nutshell, acorn; American, 20th century; 2008.190.308; Gift of Muriel Kallis Newman

Earrings; gold; Indian, 20th century; 2008.190.309a, b; Gift of Muriel Kallis Newman

Necklace; gold, jade, coral; Roman, late 19th century; 2008.190.310; Gift of Muriel Kallis Newman

Set of Rings; gold, ruby; Indian, 20th century; 2008.190.311a–c; Gift of Muriel Kallis Newman

Earrings; gold; Japanese, 11th century; 2008.190.312a, b; Gift of Muriel Kallis Newman

Pendant; gold, synthetic; American, 20th century; 2008.190.313; Gift of Muriel Kallis Newman

Necklace; jade, metal; Pre-Columbian; 2008.190.314; Gift of Muriel Kallis Newman

Necklace; jade; Pre-Columbian; 2008.190.315; Gift of Muriel Kallis Newman

Necklace; jade; Pre-Columbian; 2008.190.316; Gift of Muriel Kallis Newman

Necklace; jade, synthetic; Pre-Columbian; 2008.190.317a–c; Gift of Muriel Kallis Newman

Necklace; jade, bast fiber, gold; Pre-Columbian; 2008.190.318; Gift of Muriel Kallis Newman

Necklace; obsidian, silver, silk; Pre-Columbian; 2008.190.319a, b; Gift of Muriel Kallis Newman

Ear Plug; jade; Pre-Columbian; 2008.190.320; Gift of Muriel Kallis Newman

Ear Plugs; silver; Pre-Columbian; 2008.190.321; Gift of Muriel Kallis Newman

Earrings; gold; Pre-Columbian; 2008.190.322a, b; Gift of Muriel Kallis Newman

Necklace; gold; Pre-Columbian; 2008.190.323; Gift of Muriel Kallis Newman

Necklace; metal; Pre-Columbian; 2008.190.324; Gift of Muriel Kallis Newman

Jewelry Set; gold; Pre-Columbian; 2008.190.325a–h; Gift of Muriel Kallis Newman

Maria Gallenga, Italian; *Dress*; silk, early 20th century; 2008.191; Gift of Anne Parmelee Reed Dean, In Memory of Elizabeth Burd Thompson Reed

PURCHASES

Philip Treacy, British; *Headdress*; cork, spring/summer 2005; 2007.307; Alfred Z. Solomon—Janet A. Sloane Endowment Fund

Azzedine Alaïa, French; *Dress*; synthetic, ca. 1991; 2007.308; Irene Lewisohn Bequest

Thierry Mugler, French; *Dress*; silk, synthetic, cotton, ca. 1991; 2007.309a, b; Irene Lewisohn Bequest

Versace Couture, Italian; *Dress*; silk, synthetic, metal, ca. 2003; 2007.310a–c; Irene Lewisohn Bequest

Issey Miyake, Japanese; *Ensemble*; synthetic, plastic, 1985; 2007.334a–c; Irene Lewisohn Bequest

Charles Frederick Worth, French; *Court Gown and Train*; silk, metal, feathers, glass, ca. 1888; 2007.385a–m; Friends of The Costume Institute Gifts

Alexander McQueen, British; *Dress*; silk, spring/summer 2007; 2007.386; Irene Lewisohn Bequest

Jean Paul Gaultier, French; *Ensemble*; leather, synthetic, spring/summer 1987; 2007.387a, b; Isabel Shults Fund

Dress; silk, cotton; American, 1840s; 2008.19; Judith and Ira Sommer Gift

Dress (Mourning); silk; American, 1850; 2008.20; Judith and Ira Sommer Gift

Alexander McQueen, British; *Ensemble*; silk, cotton, rhinestones, Lucite, aluminum, spring/summer 1999; 2008.21a, b; Irene Lewisohn Bequest and Millia Davenport and Zipporah Fleisher Fund

Banyan; silk, linen; Chinese, ca. 1760; 2008.75; Alfred Z. Solomon—Janet A. Sloane Endowment Fund and Isabel Shults Fund

Cap; silk; American, 1810–35; 2008.76; Isabel Shults Fund

Dress; silk; French, ca. 1810; 2008.82a, b; Isabel Shults Fund

Stockings; cotton; American, early 19th century; 2008.83a, b; Harold Koda Gift

Thierry Mugler, French; *Ensemble*; leather; early 1980s; 2008.137a, b; Alfred Z. Solomon—Janet A. Sloan Endowment Fund

Halston, American; *Ensemble*; silk; ca. 1975; 2008.149a–c; Gilles Bensimon Inc. Gift

Halston, American; *Ensemble*; silk, glass, ca. 1977; 2008.150a–e; Gilles Bensimon Inc. Gift

Marc Jacobs, American; *Shoes (Pumps)*; leather, spring/summer 2008; 2008.154a, b; Ditty Peto, Inc. Gift

Jean Paul Gaultier, French; *Dress, Evening*; silk, metal, ca. 1985; 2008.155a, b; Ditty Peto, Inc. Gift

Drawings and Prints

Drawings

GIFTS

Manner of Jean-Germain Drouais, French; *Marius at Minturnae*; black chalk, stumping, on off-white wove paper, 1812; 2007.301; Gift of Phillip and Juanita A. Greenspan, in honor of Professor Martin Eidelberg

Charles Etienne Pierre Motte, French; after Gabriel Thouin, French; *Jardin Public, Champs Elysées*; lithograph reinforced in pen and black ink, brush and gray wash, and watercolor; 2007.346.1; Gabriel Thouin, French; *Jardin Public, Champs Elysées*; pen and black ink, brush and gray wash, and watercolor over graphite underdrawing; 2007.346.2; Gift of Mrs. Charles Wrightsman

Eugène-Emmanuel Viollet-le-Duc, French; Jean-Baptiste-Antoine Lassus, French (architect); *Plan for the Renovation of a Chapel in the Nave of the Cathedral of Notre Dame, Paris*; watercolor, shell gold, pen and black ink, traces of graphite, gouache guidelines, 1843; 2007.484; Gift of Mr. de Bayser

Attributed to the Master of the Stockholm Wolf Huber copies; *Allegorical Scene (Temptations of a Wealthy Man?)*; pen and gray ink, brush and gray wash; 2007.535; Gift of Monroe Warshaw, in memory of Theodore Warshaw

Studies of Legs, Hands, and Torso; black chalk and pen and brown ink; Italian, first half of 18th century 2007.536; Gift of Jock Truman and Eric Green

Johann Georg Wille, German; *Peasants around a Well*; Pen and brown ink with brown wash, 1758; 2007.537.1; Eduard Jakob von Steinle, German; *Study for "Madonna wit den HL. HL. Augustinus un Bonifazius"*; colored chalk with white heightening, 1846; 2007.537.2; Gift of Roberta J. M. Olson and Alexander B. V. Johnson

Cornelius Varley, British; *Irish Cars (Study of Two Carts in a Landscape)*; pen and black ink, brush and gray wash over graphite; 2007.537.3; Gift of Roberta J. M. Olson and Alexander B. V. Johnson, in memory of Professor and Mrs. E. Dudley H. Johnson

Hans Rottenhammer, I, German; *Baptism of Christ*; pen and brown ink, brown wash, white gouache on blue paper; 2007.538.1; Charles Reginald Aston, British; *Tree Branches*; watercolor over graphite; 2007.538.2; Gift of Robert Tuggle

David Roberts, Scottish; *The Temple at Dendur, Nubia*; watercolor over graphite with gouache on beige wove paper, 1848; 2007.539; Gift of Philippe and Edith de Montebello

Gerhardt Wilhelm von Reutern, German; *Portrait of the Postillion Johann Heinrich Matheis*; pen and black ink; 2008.115; Gift of Peter and Tina Barnet

Gerbrand van den Eeckhout, Dutch; *Sleeping Boy*; black chalk on blue paper; 2008.177; Gift of Thomas and Gianna Le Claire

Attributed to Jacopo Bassano (Jacopo da Ponte), Italian; *Christ Appearing to Saint Mary Magdalen* ("Noli Me Tangere"); brush and brown wash, highlighted with white gouache, over traces of black chalk, on faded pale brown-blue paper; 2008.178.1; Giulio Romano (Giulio Pippi), Italian; *Winged Infant Riding a Crouching Horse*; pen and brown ink; 2008.178.2; Giulio Romano (Giulio Pippi), Italian; *A Lion in Profile Facing to the Left* ("Leo"); pen and brown ink, brush and brown wash, over black chalk; 2008.178.3; Salvator Rosa, Italian; *Studies for Standing and Seated Figures*; pen and brown ink, brush with gray and brown wash, over leadpoint or graphite; 2008.178.4; Andrea Schiavone (Meldolla), Italian; *Two Seated Male Figures within Spandrels*; pen and brown ink, brush and brown wash, highlighted with white gouache, reworked with red chalk, on paper washed pale mauve; 2008.178.5; Battista Franco ("Il Semolei"), Italian and workshop; *Design for the Decoration of the Semi-Dome of a Church Apse*; pen and brown ink, brush and gray wash, over black chalk and ruling in black chalk; 2008.178.6; Jusepe de Ribera ("Lo Spagnoletto"), Spanish; *A Man Leading a Blind Friar* (recto); *Incidental Sketches* (not by the artist; verso); pen and brown ink, brush and brown wash, over black chalk (recto); black chalk, graphite, or leadpoint (verso); 2008.178.7a, b; Agostino Tassi, Italian; *The Goddess Diana with Her Hounds Standing in a Landscape*; pen and brown ink, brush and brown wash; 2008.178.8; Lorenzo Tiepolo, Italian; *Bust-Length Study of a Man Wearing a Hat in Three-Quarter View (a Frankish Nobleman)*; red and white chalk, some black chalk, on gray-blue paper; 2008.178.9; *Two Male Figures in Half-Length Conversing*; red chalk; Bolognese, second half of the 16th century; 2008.178.10; Workshop of Taddeo Zuccaro (Zuccari), Italian; *The Sea Battle in the Gulf of Morbihan*; brush and red wash, highlighted with white gouache, over black chalk, and some compass construction; 2008.178.11; Leonard Bramer, Dutch; *Night scene with soldiers chasing a fugitive* (Mark XIV, 5-52); brush and gray ink, white gouache, on blue paper; 2008.178.12; Jacob Esselens, Dutch; *Mountainous River Landscape*; pen and brown ink; 2008.178.13; Albert Flamen, Flemish; *Studies of Birds* (recto); *Village Scene with Skaters* (verso); pen and brown ink, brush and brown wash (recto); watercolor (verso); 2008.178.14a, b; Jan van Goyen, Dutch; *A Castle (on the Rhine?)*; black chalk, gray wash; 2008.178.15; Jan Swart van Groningen, Netherlandish; *Scene from the parable of the marriage feast* (Matthew 22:11-14; *The king denouncing the man who was not wearing a wedding robe*); pen and brush and gray ink, gray wash; 2008.178.16; Pieter Molijn, Dutch; *Figures on a Road*; black chalk and gray wash; 2008.178.17; Pieter Molijn, Dutch; *Village on an estuary, with a rowing boat on the shore*; black chalk and gray wash; 2008.178.18; Hendrick Verschuring, Dutch; *Travellers and wagons fording a river in a Southern landscape*; brush and gray ink; 2008.178.19; Maarten de Vos, Netherlandish; *Holofernes before Nebuchadnezzar* (Judith 2:4-13); pen and brown ink, brown wash, white gouache; 2008.178.20; Urs Graf, Swiss; *Standard Bearer*; white gouache on red tinted paper; 2008.178.21; Anonymous Gift

PURCHASES

Frans Post, Dutch; *Tropical Coastal Landscape*; watercolor; 2007.265; Frits and Rita Markus Fund

Denijs Calvaert, Flemish; *Kneeling Monk*; black and white chalk on blue paper; 2007.266; Purchase, Charles and Jessie Price Gift, Frits and Rita Markus Fund, Harry G. Sperling Fund, and Susan H. Seidel Gift

Monogrammist AW, German; *Male Nude Lying on a Table*; brush and black wash, watercolor, gouache, 1507; 2007.267; Purchase, Charles and Jessie Price Gift

J. G. Smits, Dutch; *A Fisherman's Family at the Beach, the Mother and One of the Children Sitting in a Cart*; pen and brown ink, brown wash, watercolor, gouache, 1855; 2007.268; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Wilhelm Alexander Wolfgang von Kobell, German; *Austrian Soldiers*; watercolor; 2007.269; Purchase, Mrs. Howard J. Barnet Gift and Harry G. Sperling Fund

Cornelis Ploos van Amstel, Dutch; *Village Street Scene with a Church*; brush and brown wash, over a sketch in pencil, 1777; 2007.270; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Nicolaas Wicart, Dutch; *View of a Bridge in the Dutch Countryside with Figures*; brush and gray wash, over a sketch in black chalk; 2007.271; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

J. H. Schulz, German; *Portrait of O. Rietschel (?)*; graphite and white gouache, ca. 1854; 2007.272; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, Harry G. Sperling Fund, and Susan H. Seidel Gift

Adolf Senff, German; *Study of Plants*; oil on paper, 1828; 2007.273; Harry G. Sperling Fund

John Varley, British; *Harlech Castle across Traeth Mawr*; watercolor over graphite; 2007.274; Purchase, PECO Foundation Gift

John Flaxman, British; *Study of Two Women Grieving*; pen and gray ink, brush and gray wash; 2007.275; Purchase, Catherine G. Curran, Jeffrey L. Berenson, PECO Foundation, and Susan H. Seidel Gifts

Willem van Mieris, Dutch; *The Massacre of the Innocents; The Rape of the Sabines*; black chalk on vellum; 2007.276.1, .2; Frits and Rita Markus Fund

Friedrich Olivier, German; *Portrait of Julius Olivier, the Artist's Son*; watercolor over graphite, with octagonal framing lines, 1846; 2007.277; Harry G. Sperling Fund

Pieter Tanjé, Dutch; *Design for an Ornamental Frame*; pen and gray ink, brush and gray wash; 2007.278; Purchase, Oscar de la Renta Ltd. Gift, Van Day Truex Fund, and funds from various donors

Andrea Appiani, Italian; *Study for the Portrait of General Desaix*; black and white chalk on blue paper, ca. 1800; 2007.321; Harry G. Sperling Fund

Jacob Wilhelm Mechau, German; *Ajax in the Grave*; pen and black ink, brown wash over pencil on paper, ca. 1790s; 2007.322; Harry G. Sperling Fund

Richard Dadd, British; *Sketch to Illustrate the Passions. Senility or Peevishness*; watercolor on cream wove paper, 1855; 2007.364; Van Day Truex and Harry G. Sperling Funds

Daniel Seiter, Austrian; *The Drunkenness of Noah*; black chalk, white gouache; 2007.403; Mary Oenslager Fund

William West, British; *The Israelites Passing through the Wilderness Preceded by the Pillar of Clouds*; pen and brown ink, brush and brown wash, black chalk; 2007.404; Mary Oenslager Fund

Hans Suess von Kulmbach, German; *Saint Eustace and Saint George*; pen and brown ink, brush and gray wash; 2007.405; The Dick, Rogers, Pulitzer, Fletcher, Bell Fund

Karel van Mander, I, Dutch; *The Challenge of Pierides*; black chalk, pen and brown ink, brush and brown wash; 2007.406; Acquisitions Benefit Fund 2005 and William E. Dodge Fund

Bernardo Cavallino, Italian; *The Flagellation of Christ*; red chalk; 2007.410; Purchase, Guy Wildenstein Gift

Martyrdom of a Saint; pen and brown ink; Netherlandish or German, late 16th or early 17th century; 2007.411; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Thomas Fearnley, Norwegian; *Labrofossen*; watercolor, wash and brush and pen and ink; 2007.412; Harry G. Sperling Fund

Adam Gutman, German; *Mars and Venus with Cupid, Venus Holding a Statuette of Mercury*; pen and black ink, brush and brown wash; 2007.413; Harry G. Sperling Fund

Johann Wolfgang Baumgartner, German; *Elegant Party Lounging near a Fountain*; pen and black ink, brush and gray wash; 2007.414; Purchase, Robert Gordon Gift

Johann Wolfgang Baumgartner, German; *Canal Scene with a Palazzo*; pen and black and brown ink, graphite, brush and gray wash, white heightening on blue paper; 2007.415; Purchase, Robert Gordon Gift

Rochus van Veen, Dutch; *Various Insects by a Fungus*; watercolor and gouache over traces of black chalk, a ruled line in brown ink along the bottom, 1681; 2007.416; Harry G. Sperling Fund

Daniël Dupré, Dutch; *View of the Baths of Caracalla (?) in Rome*; graphite, brown wash; 2007.417; Purchase, Guy Wildenstein Gift

Hendrik Meijer, Dutch; *Stormy Landscape*; pen and black ink, brush and gray wash, 1776; 2007.418; Ian Woodner Family Collection Fund

Georg Anton Urlaub, German; *Saint Augustus*; pen and brown ink; 2007.419.1; Purchase, Franc van den Broek d'Obrenan Gift

Georg Anton Urlaub, German; *Saint Jerome*; pen and brown ink; 2007.419.2; Purchase, Franc van den Broek d'Obrenan Gift

Christoph Joseph Werner, German; *Bearded Man*; brush and brown ink, 1690; 2007.420.2; Purchase, Franc van den Broek d'Obrenan Gift

Christoph Joseph Werner, German; *Head of a Putto*; brush and brown ink, 1690; 2007.420.2; Purchase, Franc van den Broek d'Obrenan Gift

Fritz Bamberger, German; *View of the Outskirts of Madrid*; graphite, 1857; 2007.421; Karen B. Cohen Fund

Wilhelm Alexander Wolfgang von Kobell, German; *Three Studies of a Man on a Saddle*; black chalk (or graphite?) and white chalk, on blue paper; 2007.422; Harry G. Sperling Fund

Anton Melbye, Danish; *Coastal Landscape*; black chalk, colored chalks; 2007.423; Harry G. Sperling Fund

Johann Christian Reinhart, German; *Standing Man*; black chalk; 2007.424; Harry G. Sperling Fund

Johann Christian August Birnbaum, German; *Flower Studies*; gouache; 2007.426; Harry G. Sperling Fund

Cornelis Schut, Flemish; Rombout Eynhoudts, Flemish (assistant); *The Martyrdom of Saint Lawrence*; pen and black and brown ink; 2007.427; Harry G. Sperling Fund

Martin von Molitor, German; *Landscape*; brush and gray and black ink; 2007.428; Mathes Charitable Gift Fund

Johann Daniel Preissler, German; *Portrait of a Man*; red chalk; 2007.429; Mathes Charitable Gift Fund

Carl August Richter, German; *Landscape in Saxony*; pen and brush and gray ink; 2007.430; Mathes Charitable Gift Fund

Eduard Julius Friedrich Bendemann, German; *Figure Studies*; graphite; 2007.431.1–4; Harry G. Sperling Fund

Eduard Julius Friedrich Bendemann, German; *The Raising of the Daughter of Jairus*; pen and brown and blue ink, watercolor, over a sketch in graphite, 1873; 2007.432; Harry G. Sperling Fund

Konstantin Johannes Franz Cretius, German; *Study of a Roman Woman*; black chalk; 2007.433; Harry G. Sperling Fund

Wilhelm Jakob Huber, German; *Landscape*; brush and brown ink; 2007.434; Karen B. Cohen Fund

Johann Gottfried Schadow, German; *Study for a Tomb*; graphite and brush and gray wash; 2007.435; Harry G. Sperling Fund

Hans Mielich, German; *The Circumcision of Christ*; black chalk, brush

and brown and gray ink, white and ocher gouache, squared in red chalk; 2007.436; Purchase, Guy Wildenstein Gift

Daniel Seiter, Austrian; *Jacob Gives Joseph a Coat of Many Colors*; pen and brown ink, gray wash, over a sketch in black chalk; 2007.449; Mary Oenslager Fund

Jacques-Louis David, French; *Study for the Wife and Daughters of Brutus* (recto); *Study of a Male Nude* (verso); red chalk; 2007.450a, b; Purchase, Robert Gordon Gift

Elias Wolff, the Elder, Austrian; Elias Wolff the Younger, Austrian; *Neptune and Amphitrite*; pen and black ink, brush and gray wash, red chalk; 2007.451; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johann Jakob von Sandrart, German; *The Annunciation*; brush and black ink, black and gray wash; 2007.452; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

August Heinrich, German; *View of a Courtyard in Loschwitz (?)*; graphite; 2008.18; Purchase, Guy Wildenstein Gift

Ennemond Alexandre Petitot, French; *Veduta del Boschetto d'Arcadia dalla parte del Tempio*; pen and brown ink; 2008.42; Purchase, Guy Wildenstein Gift

Huges Taraval, French; *Bacchus and Ariadne*; black and white chalk; 2008.43; Purchase, Guy Wildenstein Gift

Pierre-Paul Prud'hon, French; *Study of Drapery*; black and white chalk with stumping on blue paper, ca. 1813; 2008.44; Purchase, Guy Wildenstein Gift

Master of Saint Michael, Netherlandish; *The Resurrection*; pen and brownish-black ink, brush and gray wash, within brown ink framing lines, on vellum; 2008.45; Purchase, Guy Wildenstein Gift

Bernard van Orley, Flemish; *The Resurrection*; pen and brownish-black ink, brush and gray wash, within brown ink framing lines, on vellum; 2008.45; Purchase, Guy Wildenstein Gift

Herman Saftleven, II, Dutch; *Study of a Red Catchfly (Lychnis hirsuta)*; watercolor, gum arabic, silver gouache (?), over a sketch in black chalk, 1680; 2008.46; Purchase, Guy Wildenstein Gift

Erasmus Quellinus, Flemish; *An Allegory of the Arts with Isis and Geometry Attending the Three-headed Figure of Painting and Sculpture, a Putto Crowning Her with Laurels*; point of the brush and black ink and gray wash, with brown ink, heightened with white gouache; 2008.47; Purchase, Guy Wildenstein Gift

Ottmar Elliger the Younger, German; *Design for a Frontispiece with an Allegory of Brazil*; pen and gray and black ink, brush and gray wash; 2008.48; Purchase, Guy Wildenstein Gift

J. B. Madou, Belgian; *Seated Man*; chalk and watercolor heightened with gouache; 2008.49; Purchase, Guy Wildenstein Gift

Jacques Androuet Du Cerceau, French; *A Monumental Archway with Five Bays in the Corinthian Order, Decorated with Reliefs of Military Scenes and Statues of Warriors in Niches, and Surmounted with Further Figures and Statues of Horses*; pen and black ink with gray wash and traces of black chalk on vellum; 2008.50; Purchase, Guy Wildenstein Gift

Wolfgang-Adam Toepffer, Swiss; *Landscape with a Young Girl at a Waterfall*; brush and brown ink, over a sketch in black chalk; 2008.51; Renée Sacks Bequest

Wolfgang-Adam Toepffer, Swiss; *Studies of a Woman, Her Hands and Arms and Drapery*; graphite, some red chalk, heightened with white chalk, on blue paper; 2008.52; Renée Sacks Bequest

Wolfgang-Adam Toepffer, Swiss; *Young Woman in the Vaudois after the Grape Harvest*; watercolor, over a sketch in graphite or black chalk; 2008.53; Renée Sacks Bequest

Master of Liechtenstein, probably Netherlandish; *Adoration of the Shepherds*; pen and brown ink, brush and brown wash, white gouache;

2008.73; Purchase, Franc van den Broek d'Obrenan Gift and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Jacques Callot, French; *May Day Celebrations at Xeuilley*; pen and brown ink, brush and brown wash; 2008.74; Purchase, Rogers Fund and Chairman's Council Gifts

Philippe de Champaigne, French; *The Presentation of the Virgin*; black chalk, pen and brown ink, brush and gray wash; 2008.93; Purchase, David T. Schiff Gift

William Callow, British; *On the Wharfe, Bolton Abbey*; watercolor, 1858; 2008.94; Purchase, Jeffrey L. Berenson Gift

Thomas Jones, Welsh; *Near Santa Maria de' Monti, Naples*; pencil, pen and ink and wash, 1781; 2008.95; Purchase, Robert Gordon Gift

Hyacinthe Collin de Vermont, French; *Jupiter and Mercury in the House of Baucis and Philemon*; black chalk, heightened with white gouache on buff-colored antique laid paper; 2008.102; Purchase, Mrs. Howard J. Barnett Gift

Attributed to Sangallo family, Italian; Marcus Pollio Vitruvius, Italian (author); *Text and Drawings for an Italian Edition of Vitruvius's Ten Books on Architecture*; "Libro Primo, Chapo Quarto..." (Vitruvius, Book 1, Chapter 4) (recto); *The Fortification of City Walls* (Vitruvius, Book 1, Chapter 5) (verso); pen and dark brown ink, 1530–45; 2008.105.1; Purchase, Bequest of W. Gedney Beatty by exchange

Attributed to Sangallo family, Italian; Marcus Pollio Vitruvius, Italian (author); *Text and Drawings for an Italian Edition of Vitruvius's Ten Books on Architecture*; *Temple Types: in Antis and Prostyle* (Vitruvius, Book 3, Chapter 2, nos. 2, 3) (recto); *Temple Types: Peripteral* (Vitruvius, Book 3, Chapter 2, no. 5) (verso); pen and dark brown ink., 1530–45; 2008.105.2; Purchase, Bequest of W. Gedney Beatty by exchange

Attributed to Sangallo family, Italian; Marcus Pollio Vitruvius, Italian (author); *Text and Drawings for an Italian Edition of Vitruvius's Ten Books on Architecture*; *The Port City of Alexandria (? Allusion to Dinocrates's Building of Alexandria, Vitruvius, Book 2, introduction, no. 1)* (recto); *Fragmentary Writing ("Libro Primo...")* (verso); pen and dark brown ink., 1530–45; 2008.105.3; Purchase, Bequest of W. Gedney Beatty by exchange

Attributed to Sangallo family, Italian; Marcus Pollio Vitruvius, Italian (author); *Text and Drawings for an Italian Edition of Vitruvius's Ten Books on Architecture*; *On Timber, the Species of Trees* (Vitruvius, Book 2, Chapter 9, no. 4) (recto); *On Timber, the Battle of Larignum* (Vitruvius, Book 2, Chapter 9, no. 15) (verso); pen and dark brown ink, 1530–45; 2008.105.4; Purchase, Bequest of W. Gedney Beatty by exchange

Attributed to Sangallo family, Italian; Marcus Pollio Vitruvius, Italian (author); *Text and Drawings for an Italian Edition of Vitruvius's Ten Books on Architecture*; *The Houses of the Barbarians* (Vitruvius, Book 2, Chapter 1, nos. 3, 4) (recto); *The Aeropagus in Athens with Cave Houses* (Vitruvius, Book 2, Chapter 1, no. 5) (verso); pen and dark brown ink, 1530–45; 2008.105.5; Purchase, Bequest of W. Gedney Beatty by exchange

Attributed to Sangallo family, Italian; Marcus Pollio Vitruvius, Italian (author); *Text and Drawings for an Italian Edition of Vitruvius's Ten Books on Architecture*; *Landscape with Trees and Figures (? Remarks on the Winds and the Lay-out of the City; Vitruvius, Book 1, Chapter 6, nos. 2, 3)*; pen and dark brown ink, 1530–45; 2008.105.6; Purchase, Bequest of W. Gedney Beatty by exchange

Attributed to Sangallo family, Italian; Marcus Pollio Vitruvius, Italian (author); *Text and Drawings for an Italian Edition of Vitruvius's Ten Books on Architecture*; *Temple Types: Amphiprostyle* (Vitruvius, Book 3, Chapter 2, no. 4) (recto); *Temple Types: Pseudodipteral* (Vitruvius, Book 3, Chapter 2, no. 6) (verso); pen and dark brown ink, 1530–45; 2008.105.7; Purchase, Bequest of W. Gedney Beatty by exchange

Attributed to Sangallo family, Italian; Marcus Pollio Vitruvius, Italian (author); *Text and Drawings for an Italian Edition of Vitruvius's Ten Books on Architecture*; *Front Elevation of a Roman Temple in Ruins (inspired by Giuliano da Sangallo)* (recto); *Elevation of the Nave of a*

Roman Basilica in Ruins (? the Basilica Giulia, inspired by Giuliano da Sangallo) (verso); pen and dark brown ink, 1530–45; 2008.105.8; Purchase, Bequest of W. Gedney Beatty by exchange

Hendrik Goudt, Dutch; *Study Sheet with Two Seated Children and an Angel*; pen and brown ink, with pen and ink framing lines; 2008.107; Frits and Rita Markus Fund

Karl Blechen, German; *Inundated Ruins of a Monastery*; pen and black ink, watercolor washes, sgraffito; 2008.109; Acquisitions Fund and 2006 Benefit Fund

Joris Hoefnagel, Netherlandish; *Still Life with Flowers, a Snail and Insects*; watercolor, gouache, and shell gold on vellum, 1589; 2008.110; Purchase, Anonymous Gift, Jean A. Bonna and Charles and Jessie Price Gifts and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Nicolaes Berchem, Dutch; *Italianate Landscape with the Ruins of Brederode Castle*; watercolor washes, pen and iron gall ink, graphite; 2008.111; Purchase, Joseph Pulitzer Bequest and Dr. Mortimer D. Sackler Gift

Lukas Stipberger, Austrian; *Saint Peter*; pen and brown ink, brown wash, heightened with pink-white bodycolor, over a sketch in graphite or black chalk, on pink prepared paper, 1799; 2008.139; Harry G. Sperling Fund

Georg David Matthieu, German; *Family Portrait*; black and red chalk, white gouache, blue watercolor; 2008.140; Purchase, C. G. Boerner Gift

Antonio Zucchi, Italian; *Artist Among Ruins*; pen and brown ink, brush and brown wash, highlighted with white gouache; 2008.148; Harry G. Sperling Fund

Cornelis Saftleven, Dutch; *A Boy Sleeping Outdoors*; black chalk; 2008.152; Frits and Rita Markus Fund

Léon Cogniet, French; *The Prix de Rome Winners of 1817: Léon Cogniet, Achille Michallon and Antoine Garnaud*; graphite on wove paper, 1817; 2008.153; Purchase, Renée Sacks Bequest

Michel Kirmer, German; *A Standing Soldier*; pen and black ink, over a sketch in black chalk, red chalk, 1561; 2008.180; Harry G. Sperling Fund

Friedrich Nerly, German; *Sketch after the Equestrian Sculpture of Bartolomeo Colleoni*; graphite and brush and wash; 2008.198; Purchase, C. G. Boerner Gift

John Scarlett Davis, British; *View of Chepstow, Wales*; watercolor over graphite with stopping out and gum arabic, 1834; 2008.200; Purchase, PECO Foundation and Robert Gordon Gifts

Johann Michael Feichtmayr, German; *Design for the Transeptal Altars in Zwiefalten*; graphite, pen and black ink, brush and gray and blue wash; 2008.202; Purchase, Bequest of W. Gedney Beatty, by exchange

Joseph Anton Feuchtmayer, German; *Study for an Aedicular Altar*; graphite, pen and brown ink; 2008.203; Purchase, Bequest of W. Gedney Beatty, by exchange

Joseph Anton Feuchtmayer, German; *Design for an Altarpiece with a Figure of St. Sebastian*; graphite, pen and black and gray ink, watercolor, 1741; 2008.204; Purchase, Bequest of W. Gedney Beatty, by exchange

Bertel Thorvaldsen, Danish; *Dante and Virgil Mounted on Geryon*; black chalk, heightened with white; 2008.205; Purchase, Isaacson-Draper Foundation Gift

Hans von Aachen, German; *Study for the Battle of Sellenbeck*; pen and brown ink, brush and gray wash; 2008.206; Purchase, Jean A. Bonna and C. G. Boerner Gifts

Philipp Otto Runge, German; *Seated Male*; black chalk, heightened with white; 2008.207; Purchase, C. G. Boerner Gift

Franz Kobell, German; *Classical Landscape with Figures*; pen and brown ink, brush and brown wash; 2008.208; Purchase, C. G. Boerner Gift

Johann Eleazar Schenau, German; *Three Men and Two Women Playing Cards* ("L'horoscope chez Cagliostro"); pen and gray ink; 2008.209; Purchase, C. G. Boerner Gift

Carl Georg Anton Graeb, German; *The Grave of Virgil at the Gulf of Naples*; watercolor and graphite; 2008.210; Purchase, C. G. Boerner Gift

Augustin Braun, German; *Saint John the Baptist Appearing before Herod*; pen and brown ink, brown-red and blue-green wash, over a sketch in black chalk (?); 2008.211; Purchase, C. G. Boerner Gift

Johannes Riepenhausen, German; *Eros and Anteros*; graphite and watercolor; 2008.212; Purchase, C. G. Boerner Gift

Joseph Farington, British; *At Nunnery in Cumberland*; gray wash over pencil with pen and sepia ink, 1790; 2008.213; Purchase, PECO Foundation Gift

John Scarlett Davis, British; *Portrait of a Gentleman*; graphite, 1827; 2008.214; Purchase, PECO Foundation and Robert Gordon Gifts

Richard Parkes Bonington, British; *Half-Length Portrait of a Bearded Man in Historical Dress*; brush and brown wash; 2008.215; Purchase, PECO Foundation Gift

Anton Kern, Bohemian; *A Temple Scene*; brush and brown wash over black chalk, 1745; 2008.216; Purchase, Robert Gordon Gift

Januarius Zick, German; *Mercury and Argus*; pen and ink, black chalk, heightened with white on blue paper; 2008.217; Purchase, Jean A. Bonna Gift

Johann Christoph Dietzsch, German; *Landscape with Horseman*; graphite, pen and ink, wash; 2008.218; Purchase, C. G. Boerner Gift

Friedrich Olivier, German; *Christ with the Lamb*; pen and ink over graphite, wash; 2008.219; Purchase, C. G. Boerner Gift

Bartolomeo Pinelli, Italian; *Portrait of H. Gluckmann of Poland*; graphite; 2008.220; Purchase, Ian Woodner Family Collection Fund and Carolyn H. Specht and Susan H. Seidel Gifts

Study Sheets with Sketches of Interiors, Animals, Sculpture, Figures, Notes; pen and brown ink; German, 16th century; 2008.221; Purchase, C. G. Boerner Gift

Study Sheets with Sketches of Interiors, Animals, Sculpture, Figures, Notes; pen and brown ink; German, 16th century; 2008.222; Purchase, C. G. Boerner Gift

Leonard Bramer, Dutch; *Aeneas and Anchises*; Brush and grey ink, heightened with white bodycolor, on blue paper; 2008.223; Purchase, C. G. Boerner Gift

Leonard Bramer, Dutch; *Jael and Sisera*; brush and grey ink, heightened with white bodycolor, on blue paper; 2008.224; Purchase, C. G. Boerner Gift

Leonard Bramer, Dutch; *Midas*; brush and grey ink, heightened with white bodycolor, on blue paper; 2008.225; Purchase, C. G. Boerner Gift

Eduard Peithner von Lichtenfels, Austrian; *Riverbed near Kronau*; watercolor and pen and ink; 2008.226; Purchase, C. G. Boerner Gift

Attributed to Caspar Luyken, Dutch; *Prophet in a Jail Courtyard in Egypt*; pen and black ink, gray wash, over a sketch in red chalk; 2008.228; Purchase, C. G. Boerner Gift

Gustav Jäger, German; *Moses*; graphite; 2008.230; Purchase, Robert Gordon Gift

Portrait of Henry VII; red and black chalk; Italian, 16th century; 2008.231; Purchase, C. G. Boerner Gift

Jacques de Gheyn II, Netherlandish; *Two Studies of a Saddled Horse and of a Horse with a Boy Astride* (recto); *Study of a Bean Plant* (verso); pen and brown ink (recto); pen and brown ink, green and brown watercolor, gray wash (verso); ca. 1602; 2008.240a, b; Purchase, Bequest of W. Gedney Beatty, by exchange, Frits and Rita Markus Fund, Harry G. Sperling Fund, Sally and Howard Lepow Gift, and Saretta Barnet Gift

Carl Julius von Leypold, German; *Castle Ruins in Winter*; watercolor over graphite, 1832; 2008.241; Purchase, Bequest of W. Gedney Beatty, by exchange

Peter Anton von Verschaffelt, Flemish; *Mermaid on a Dolphin and Triton*; pen and ink, brush and gray and red wash on blue paper; 2008.250; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Lucas (Huyghz.) van Leyden, Netherlandish; *The Archangel Gabriel Announcing the Birth of Christ*; pen and brown ink, traces of squaring in black chalk, 1520s; 2008.253; Promised Gift of Leon D. and Debra R. Black, and Purchase, Lila Acheson Wallace Gift and Acquisitions Benefit 2008 Fund

Prints

GIFTS

Georges Braque, French; *Apples and Leaves*; lithograph, 1958; 2007.311; Gift of Dr. David T. and Anne Wilker Mininberg

M. Schaep, Dutch; after Cornelis de Wael, Flemish; *Views of Harbors with Sailors, Slaves, and Fisherfolk*; etching, second state, 1649; 2007.347.1–.11; Gift of Louise Rice

Philips Galle, Dutch; after Pieter Bruegel the Elder, Netherlandish; Martel, French (publisher); *Faith from the Series The Virtues*; engraving; 2007.348; Gift of Jacques Stelniceanu

John Wicht, von, German; *Christmas Cards*; prints, ca. 1940s–50s; 2007.371.1–.11; Gift of Mr. and Mrs. Martin Diamond

Blanche Elizabeth Wade, American (author); Lucy Fitch Perkins, American (illustrator); A. C. McClurg and Company (publisher); *A Garden in Pink*; color lithography and photography, 1905; 2007.372; Gift of Noelle King O'Connor

Illustrated Post Card Company, American; *Zoological Gardens in Philadelphia, PA*; photomechanical process, ca. 1907; 2007.373; Gift of Lori Zabar

Ebenezer Landells, British; after Thomas Stothard, British; *The Duke of Wellington, Surrounded by His Generals, Is Crowned by Victory and Tramples Tyranny*; wood engraving (proof), after 1842, probably 1852; 2007.439.1; Ebenezer Landells, British; after Thomas Stothard, British; *The Victory of Assaye, September 23, 1803*; wood engraving, after 1842, probably 1852; 2007.439.2; Ebenezer Landells, British; after Thomas Stothard, British; *The Battle of Vimiera, August 21, 1808*; wood engraving, after 1842, probably 1852; 2007.439.3; Ebenezer Landells, British; after Thomas Stothard, British; *Passage of the Douro, Oporto Liberated, 1809*; wood engraving, after 1842, probably 1852; 2007.439.4; Ebenezer Landells, British; after Thomas Stothard, British; *The Lines of Torres Vedras, March 6, 1811*; wood engraving, after 1842, probably 1852; 2007.439.5; Ebenezer Landells, British; after Thomas Stothard, British; *The Victory of Vittoria Gained, June 21, 1813*; wood engraving (proof), after 1842, probably 1852; 2007.439.6; Ebenezer Landells, British; after Thomas Stothard, British; *Badaioz Assaulted and Taken, April 6, 1812*; wood engraving (proof), after 1842, probably 1852; 2007.439.7; Ebenezer Landells, British; after Thomas Stothard, British; *The Battle of Salamanca, June 22, 1812*; wood engraving, after 1842, probably 1852; 2007.439.8; Ebenezer Landells, British; after Thomas Stothard, British; *Battle of the Pyrenees, Bordeaux Delivered, 1814*; wood engraving (proof), after 1842, probably 1852; 2007.439.9; Ebenezer Landells, British; after Thomas Stothard, British; *The Entrance into Toulouse, July 12, 1814*; wood engraving, after 1842, probably 1852; 2007.439.10; Ebenezer Landells, British; *Dukedom of Wellington Conferred*; wood engraving (proof), after 1842, probably 1852; 2007.439.11; Gift of Lesley Hill and Alan Stone, in memory of Catherine G. Curran

Jean Charlot, French; *Hammock*; woodcut with watercolor, 1928; 2007.440; Gift of Elizabeth Ann Morris, in honor of Earl Halstead Morris and Ann Axtell Morris

Boris Margo, American; *The Months*; a portfolio of 12 cellocuts with a text page, 1949; 2007.485.1.1–.13; Boris Margo, American; *Alone But Not Lonely*; cellocut, 1966; 2007.485.2; Boris Margo, American; *Tale of a Comet*; cellocut, 1965; 2007.485.3; Boris Margo, American; *Message*; cellocut, 1964; 2007.485.4; Boris Margo, American; *The Wall*; cellocut, 1964; 2007.485.5; Boris Margo, American; *Elsewhere*; cellocut, 1965; 2007.485.6; Boris Margo, American; *Text Page*; letterpress, 1960–71; 2007.485.7; Boris Margo, American; *Reconstruction*; cellocut, 1942; 2007.485.8; Boris Margo, American; *Floating Objects Illuminated*; cellocut, 1940; 2007.485.9.1–.4; Gift of Stanley I. Zimiles

Boris Margo, American; *Untitled*; cellocut, ca. 1936; 2007.486.1; Boris Margo, American; *Black Light*; cellocut, ca. 1946; 2007.486.2; Boris Margo, American; *From the Observatory*; cellocut, 1946; 2007.486.3; Boris Margo, American; *Carnival*; cellocut, 1946; 2007.486.4; Boris Margo, American; *Untitled*; cellocut printed in black, ca. 1945; 2007.486.5; Boris Margo, American; *Untitled (March)*; cellocut, 1949; 2007.486.6; Boris Margo, American; *Blast Off*; cellocut, 1955; 2007.486.7; Boris Margo, American; *Interaction*; cellocut, 1947; 2007.486.8; Gift of Murray Zimiles

Mary Tavener Holmes, American (author); Jon Cannell, American (illustrator); The J. Paul Getty Museum, Los Angeles (publisher); *My Travels with Clara*; illustrated book with photomechanical reproductions, 2007; 2007.487; Gift of Perrin Stein

Shirley Jones, British; *Taith-Arall—An Other Journey*; illustrated book with blind-printed etching and color aquatint bound in blue-gray cloth with leather spine; 2007.533; Gift of Mrs. Marianne C. Gourary

Lowes Dalbia Luard, British; *Draught Horses*; aquatint; 2007.538.3; (Edward) Gordon Craig, British; *Dances*; lithograph, 1st proof, 1901; 2007.538.4; Gift of Robert Tuggle

Michele Oka Doner, American; *Scanned III*; rubbing made with grease stick, ink and paint, 2005; 2008.57; Gift of the artist, in memory of Catherine Curran

Henri Matisse, French; *Reclining Nude*; lithograph, 1922; 2008.192; Gift of Elaine Brown

Peter Edwards, British; *Portrait of Vahé Oshagan*; etching and aquatint, 2001; 2008.193; Gift of John A. C. Greppin

Thomas Bewick, British; Bronte Press (publisher); *The Swallow and Other Birds*; book with wood engraving, ca. 1980–90; 2008.194.1; Clara Ingram Judson, American (author); Frances M. Beem, American (illustrator); *Foxy Squirrel in the Garden*; photomechanical process, 1934; 2008.194.2; Gift of Noëlle King O'Connor

Victor Hugo, French; Eugène Hugues, French (publisher); A. Quantin, French (illustrator); Charles-François Daubigny, French (illustrator); Victor Hugo, French (illustrator); Célestin Nanteuil, French (illustrator); Jean-Louis-Ernest Meissonier, French (illustrator); Denis Auguste Marie Raffet, French (illustrator); Eugène-Emmanuel Viollet-le-Duc, French (illustrator); Charles Meryon, French (illustrator); François-Nicolas Chiffart, French (illustrator); *Nôtre Dame de Paris*; book illustrated with ca. 200 etchings and wood engravings; 352 pp., 1877; 2008.195.1; Irene Elizabeth Jerome, American; Lee and Shepard, American (publisher); *Sun Prints in Sky Tints*; book with wood engravings, 1893; 2008.195.2; The Century Co., American; *The Century Gallery of 100 Portraits, Selected from The Century Magazine*; portraits published in Century Magazine between 1882 and 1897, reissued in portfolio form with wood engraving and photomechanical reproduction, 1897; 2008.195.3; Armand von Schweiger-Lerchenfeld, Austrian; *Frauenreiz, Licht und Schattenbilder auf dem Moderner Frauenleben*; illustrated book with black-and-white halftone reproductions and line-block illustrations bound in green cloth with polychrome cover and binding designs, 1900; 2008.195.4; Gift of Lev Tsitrin

Monika E. de Vries Gohlke, American; *Citrus Sinensis (Blood Orange)*; etching and aquatint with hand coloring; 2008.199.1; Monika E. de Vries Gohlke, American; *Diospyros kaki "Fuyu" (Persimmons)*; etching and aquatint with hand coloring; 2008.199.2; Gift of Monika E. de Vries Gohlke

Oliver Goldsmith, British (author); Thomas Creswick, British (illustrator); *The Deserted Village*; book with wood engravings, 1861; 2008.201; Gift of Jeffrey Guerrier

PURCHASES

Edward Ruscha, American; *That is Right, B. A. T. portfolio*; 16 lithographs, 1989; 2007.279a–q; John B. Turner Fund

Terry Winters, American; *Shadowgraphs*; portfolio of 12 wood engravings with embossment on handmade paper, 2002; 2007.300a–l; John B. Turner Fund

Denis Auguste Marie Raffet, French; *A Turk*; lithograph on wove paper; only five impressions known, 1848; 2007.303; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Jasper Johns, American; *Within*; intaglio printed from six copper plates in ten colors; 2007.304; John B. Turner Fund

Bartolomeo Grassi, Italian; *Dei veri ritratti degli'habiti di tutte le parti del mondo. Libro primo*; etched, 1585; 2007.355; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Gilles Demarteau, French; after Jean Baptiste Le Prince, French; *Principes du dessin dans le genre du Paysage (Principles of Drawing in the Genre of Landscape)*; suite of 16 chalk manner engravings printed in red ink with printed commentary on each plate; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Karel Dujardin, Dutch; *The Battlefield*; etching and drypoint, first state of two, 1652; 2008.16; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Thomas Stothard, British; *The Duke of Wellington, Surrounded by His Generals, Is Crowned by Victory and Tramples Tyranny, Anarchy and Discord*; etching and engraving, September 1, 1820; 2008.17.1; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, Charles Z. Offin Fund, and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Thomas Stothard, British; *The Victory of Assaye, September 23, 1803 and The Battle of Vimiera, August 21, 1808*; etching and engraving, September 1, 1820; 2008.17.2; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, Charles Z. Offin Fund, and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Thomas Stothard, British; *Passage of the Douro, Oporto Liberated, 1809 and The Lines of Torres Vedras, March 6, 1811*; etching and engraving, September 1, 1820; 2008.17.3; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, Charles Z. Offin Fund, and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Thomas Stothard, British; *Badaioz Assaulted and Taken, April 6, 1812 and The Battle of Salamanca, June 22, 1812*; etching and engraving, September 1, 1820; 2008.17.4; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, Charles Z. Offin Fund, and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Thomas Stothard, British; *The Victory of Vittoria Gained, June 21, 1813 and The Battle of the Pyrenees, Bordeaux Delivered, 1814*; etching and engraving, September 1, 1820; 2008.17.5; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, Charles Z. Offin Fund, and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Thomas Stothard, British; *The Entrance into Toulouse, July 12, 1814 and the Dukedom of Wellington Conferred*; etching and engraving, September 1, 1820; 2008.17.6; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, Charles Z. Offin Fund, and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Cardinal Guido Bentivoglio, Italian (author); Andrea Sacchi, Italian (designer); *Festa Fatta in Roma*; printed book with etched plates, historiated woodcut initials, headpieces, 1635; 2008.77; Bequest of W. Gedney Beatty, by exchange, 2008

Claude Lorrain (Claude Gellée), French; *The Flight into Egypt*; etching, ca. 1630–31; 2008.181; Purchase, Bequest of W. Gedney Beatty, by exchange

Gilles Demarteau, the elder, French; after Jean Baptiste Huet I, French; *The Four Times of Day: Le Matin*; etching, 1776; 2008.183; Purchase, Bequest of W. Gedney Beatty, by exchange

Gilles Demarteau, the elder, French; after Jean Baptiste Huet I, French; *The Four Times of Day: Le Midi*; etching, 1776; 2008.184; Purchase, Bequest of W. Gedney Beatty, by exchange

Gilles Demarteau, the elder, French; after Jean Baptiste Huet I, French; *The Four Times of Day: L'Après Midi*; etching, 1776; 2008.185; Purchase, Bequest of W. Gedney Beatty, by exchange

Gilles Demarteau, the elder, French; after Jean Baptiste Huet I, French; *The Four Times of Day: Le Soir*; etching, 1776; 2008.186; Purchase, Bequest of W. Gedney Beatty, by exchange

Friedrich Geissler, German; *Spanish Views*; etching, 1805–12; 2008.227.1–5; Purchase, Bequest of W. Gedney Beatty, by exchange

Domenico Quaglio II, German; *Gothic Architecture in a Landscape*; etching, ca. 1807; 2008.229; Purchase, C. G. Boerner Gift

Heinrich Füger, German; *The Old Man*; etching, 1767; 2008.232; Purchase, Bequest of W. Gedney Beatty, by exchange

Matthaeus Greuter, German; *Tombs and Medals of Popes*; engravings, 1630; 2008.233–.238; Purchase, Bequest of W. Gedney Beatty, by exchange

Johann Christoph Dietzsch, German; *Landscapes with Forests, Waterfalls, and Bridges*; etchings; 2008.242.1–7; Purchase, Bequest of W. Gedney Beatty, by exchange

James Gillray, British; *Cymon and Iphigenia*; etching with watercolor, May 2, 1796; 2008.254; Purchase, Bequest of W. Gedney Beatty, by exchange

William Kentridge, South African; *Underweysung der Messung: Melencolia, Memento Mori, Still Life, A Cat in the Meat Trade, Étant Donnée, Larder*; set of six stereoscopic photogravures; 2008.255.1–6; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Egyptian Art

GIFTS

Nine Scarabs Set in a Modern Bracelet; glazed steatite, gold; late Middle Kingdom–New Kingdom, ca. 1878–1350 B.C.; 2007.531; Ann Kissel Grun

Inscribed Scarab in a Modern Setting; glazed steatite, gold; New Kingdom, Dynasty 18, reign of Thutmose III, ca. 1479–1425 B.C.; 2007.532; Evelyn M. Kelly

PURCHASES

Fragmentary Statuette of a Vizier; indurated limestone; New Kingdom, Amarna Period, reign of Akhenaten, ca. 1353–1336 B.C.; 2007.363; Lila Acheson Wallace Gift; Gift of Henry Walters, by exchange; and Anne and John V. Hansen Egyptian Purchase Fund

Canopic Jar with an Image Represented the Hieroglyph for Face; pottery, paint; Dira Abu el-Naga, New Kingdom, early Dynasty 18, ca. 1550–1450 B.C.; 2008.32a, b; Purchase, Gift of Henry Walters, by exchange, 2008

European Paintings

GIFTS

Ludovico Carracci, Italian; *Madonna and Child with Saints*; oil on copper, 1607; 2007.330; Mr. and Mrs. Mark Fisch

Adélaïde Labille-Guiard, French; *Madame Élisabeth de France (1764–1794)*; pastel on seven sheets of paper, joined and laid down on canvas, ca. 1787; 2007.441; Mrs. Frederick M. Stafford

PURCHASES

Benedetto Luti, Italian; *Study of a Boy in a Blue Jacket*; pastel and chalk on blue laid paper, laid down on paste paper, 1717; 2007.360; Gwynne Andrews Fund

Benedetto Luti, Italian; *Study of a Girl in Red*; pastel and chalk on blue laid paper, laid down on paste paper, 1717; 2007.361; Gwynne Andrews Fund

Domenichino (Domenico Zampieri), Italian; *The Lamentation*; oil on copper, 1603; 2008.72; Walter and Leonore Annenberg Acquisitions Endowment Fund, European Paintings Funds and funds from various donors; Mr. and Mrs. Mark Fisch and The Reed Foundation Gifts; Gwynne Andrews Fund; Elaine Rosenberg Gift; The Edward Joseph Gallagher III Memorial Collection, Edward J. Gallagher Jr. Bequest; Marquand Fund; Museum Purchase Fund; Peter Tcherepnine Gift; The Camille M. Lownds Fund; Stephenson Family Foundation Gift; Ruth and Victoria Blumka Fund; Earl Kiely Bequest; and The Morse G. Dial Foundation, Mallett Inc. and Diane Carol Brandt Gifts

European Sculpture and Decorative Arts

GIFTS

Firm of Castellani, Italian (mount); possibly Luigi Podio, Italian (micromosaic); *Brooch*; glass micromosaic, gold, before 1888; 2007.299.1; Gift of Jacqueline Loewe Fowler, 2007

Firm of Castellani, Italian; *Brooch*; agate, gold, ca. 1860; 2007.299.2; Gift of Jacqueline Loewe Fowler, 2007

After James Pradier, French; *La Poésie Légère*; bronze, mid-19th century; 2007.335; Gift of David and Constance Yates, in memory of Ruth Blumka, 2007

Aimé Millet, French; *Anatole de la Forge*; bronze medallion, 1878; 2007.349; Gift of Dr. and Mrs. Michael Schlossberg, in honor of James David Draper, 2007

Antoine-Louis Barye, French; *Standing Stag*; bronze, modeled in 1829, probably cast ca. 1850–70; 2007.488; Gift of Joseph G. Reinis, 2007

Ewer; silver, ebony; Flemish (Ghent), ca. 1800; 2007.489; Anonymous gift in memory of Frederick Johnston Mali, great-grandson of John Taylor Johnston, 2007

William Wyon, English; *Study for Flying Victory*; wax on slate, ca. 1830–40; 2007.490; Gift of Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso, 2007

Coverlet; silk, metal thread, metal spangles; English, first half of the 18th century; 2007.491; Gift of Titi Halle, 2007

Mercure de France; leather, paper; French (Paris), April 1771; 2007.492; Gift of Mrs. Charles Wrightsman, 2007

Chalice Veil; linen, silk, metal thread; Italian, late 16th century; 2007.493; Gift of Helen Costantino Fioratti, 2007

Vincenzo Gemito, Italian; *Self-Portrait*; bronze plaque, ca. 1920; 2007.494; Gift of Charles Janoray, in honor of James David Draper, 2007

Antoine-Louis Barye, French; *Standing Lion*; plaster, covered with wax, on a wooden base, probably modeled ca. 1825–30; 2007.495; Gift of Richard L. Feigen, 2007

Bed Steps; carved painted and gilded beech and walnut, modern velvet upholstery; French, late 18th century; 2008.116; Gift of Dalva Brothers, Inc.

PURCHASES

Nove Porcelain Factory, Italian (Nove); *Covered Ecuelle and Stand*; hard-paste porcelain, ca. 1765; 2007.254.1a, b, .2; Purchase, The Isak and Rose Weinman Foundation Inc. Gift, 2007

Denuelle Factory, French (Paris); *The Duchesse de Berry (1798–1870)*; hard-paste biscuit and glazed porcelain, bronze, ca. 1817; 2007.298; Purchase, Mr. and Mrs. Sid R. Bass Gift, in honor of Mrs. Charles Wrightsman, 2007

Hippolyte-Jules Lefebvre, French; *Sleeping Baby*; bronze, 1889; 2007.341; Purchase, Franklin Industries Inc. Gift, 2007

D. Becker, Austrian; *The Birth of the Archduke Joseph*; silver medal, 1741; 2007.365; Purchase, Stephen K. Scher Gift, 2007

Daniel Jensen Adzer, Danish; *Andreas Peter Bernstorff (1735–1797), Danish Foreign Minister (1784–1797)*; silver medal, 1793; 2007.366; Purchase, Stephen K. Scher Gift, 2007

Georges Tonnellier, French; *Mr. and Mrs. Georges Tonnellier*; sardonyx, 1894; 2007.367.1, .2; Purchase, Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso Gift, 2007

Workshop of the Russian Imperial Court: Andrei Nikiforovich Voronikhin (designer); Carl Focht (gilder and painter); Iwan Naschon (carver); Carl Scheibe (maker); Sergej Schaschin (upholsterer); *Settee*; light-colored hardwood, carved, gilded and painted; light blue silk show cover; 1803; 2007.368; Purchase, Walter and Leonore Annenberg and The Annenberg Foundation Fund, 2007

Alexandre Falguière, French; *Tarcisus*; marble, ca. 1868; 2007.407; European Sculpture and Decorative Arts Fund, 2007

Sèvres Manufactory, French; *Teapot*; hard-paste porcelain, silver, ivory, 1832–34; 2007.408a, b; Purchase, Louis V. Bell Fund and Friends of European Sculpture and Decorative Arts Gifts, 2007

Morris and Company, English; Sir Edward Burne-Jones, English (designer of figures); *Angeli Laudantes*; dyed wool and silk on undyed cotton warp, 1898; 2008.8; Rogers Fund, 2008

Ignaz Günther, German; *Bozzetto for the so-called “Female Saint of Starnberg”*; linden wood with pencil marks, ca. 1755; 2008.28; European Sculpture and Decorative Arts Fund, 2008

Emile Gallé, French; *Vase*; earthenware, ca. 1884; 2008.113; The Charles E. Sampson Memorial Fund, 2008

Mercury (Statue of a Youth, after the Antique); alabaster, partly polychromed and gilded; Flemish, 1611; 2008.196; European Sculpture and Decorative Arts Fund, 2008

Greek and Roman Art

GIFT

Head of a veiled goddess; marble; Greek, Attic, ca. 425 B.C.; 2007.328; Ex collection: George L. Hern, Jr., gift of Mr. and Mrs. William Henry Told, Jr., on the occasion of the reinstallation of the Greek and Roman Galleries, 2007

PURCHASE

Marble head of Athena: The so-called Athena Medici; marble; Roman, Antonine period, ca. A.D. 138–92; copy of a Greek statue of ca. 430 B.C. attributed to Pheidias; 2007.293; Rogers Fund, 2007

Islamic Art

GIFTS

Heart-shaped dorsal ornament; silver, carnelian; Central Asia or Iran (Teke), 19th century; 2007.497.1; Marshall and Marilyn R. Wolf

Head ornament (one of a pair); silver, carnelian, turquoise; Central Asia or Iran (probably Yomut), late 19th–early 20th century; 2007.497.2a; Marshall and Marilyn R. Wolf

Head ornament (one of a pair); silver, carnelian, turquoise; Central Asia or Iran (probably Yomut), late 19th–early 20th century; 2007.497.2b; Marshall and Marilyn R. Wolf

Belt; silver, fire gilded with engraving/punching and table-cut carnelians, and glass and turquoise beads, silver links, twisted wire chains and pendants; Central Asia or Iran (Teke), early 20th century; 2007.497.3; Marshall and Marilyn R. Wolf

Armlet (one of a pair); silver with false granulation, silver wire and stamped decoration and cloth or paper-based glass stones; Central Asia or Iran (Kazak), early 20th century; 2007.497.4a; Marshall and Marilyn R. Wolf

Armlet (one of a pair); silver with false granulation, silver wire and stamped decoration and cloth or paper-based glass stones; Central Asia or Iran (Kazak), early 20th century; 2007.497.4b; Marshall and Marilyn R. Wolf

Pectoral ornament; silver, fire gilded with engraving/punching with openwork, twisted silver wire chains, embossed pendants, with carnelians and turquoise beads; Central Asia or Iran (Teke), late 19th–early 20th century; 2007.497.5; Marshall and Marilyn R. Wolf

Collar stud; silver with parcel-gilt (or fire-gilt) embossing, with glass stones and turquoise beads; Central Asia or Iran (Ersari), early 20th century; 2007.497.6; Marshall and Marilyn R. Wolf

Pectoral ornament (one of a pair); silver, fire gilded with openwork decoration, silver twisted wire chains with embossed pendants and bells and table-cut carnelians; Central Asia or Iran (possibly Ersari), late 19th–early 20th century; 2007.494.7a; Marshall and Marilyn R. Wolf

Pectoral ornament (one of a pair); silver, fire gilded with openwork decoration, silver twisted wire chains with embossed pendants and bells and table cut carnelians; Central Asia or Iran (possibly Ersari), late 19th–early 20th century; 2007.494.7b; Marshall and Marilyn R. Wolf

Qur'an holder; silver, fire gilded with openwork decoration, stamped bead decoration and table-cut carnelians; Central Asia or Iran (Teke), late 19th–early 20th century; 2007.497.8a, b; Marshall and Marilyn R. Wolf

Ring; silver, fire gilded with engraved vegetal and animal motifs, openwork and inset turquoises; Central Asia (Tajik), late 19th–early 20th century; 2007.497.9; Marshall and Marilyn R. Wolf

Pectoral ornament; silver, carnelian; Central Asia or Iran (Ersari), late 19th–early 20th century; 2007.497.10; Marshall and Marilyn R. Wolf

Whip; silver, fire gilded with applied and stamped decorations, turquoise beads and leather extension; Central Asia, late 19th–early 20th century; 2007.497.11; Marshall and Marilyn R. Wolf

Begging bowl; silver, fire gilded with applied chain decoration, carnelians and turquoises and tassels; Central Asia, late 19th–20th century; 2007.497.12; Marshall and Marilyn R. Wolf

PURCHASES

Ritual Cloth with calligraphy and pseudo-calligraphy; cotton; Indonesia, 19th century; 2007.262; Louis E. Seley and Theresa S. Seley Purchase Fund for Islamic Art

Incense burner; brass with engraved decoration, cast in several parts; India (Deccan), later 16th–early 17th century; 2007.287; Friends of Islamic Art Gifts

Plate; cast silver with engraved decoration and filigree work; India (Karimnagar), 18th century; 2007.288; Friends of Islamic Art Gifts

A Radish Plant, Seed, and Flower; opaque watercolor on paper; India (Calcutta), late 18th century; 2007.289; Friends of Islamic Art Gifts

Tile; earthenware, molded decoration and glazed; Afghanistan, 12th–13th century; 2007.290; Friends of Islamic Art Gifts

Tile; earthenware, molded decoration and glazed; present-day Pakistan (Multan), 18th century; 2007.291; Friends of Islamic Art Gifts

Tile; fritware, painted and glazed; present-day Uzbekistan (Samarqand), early 17th century; 2007.292; Friends of Islamic Art Gifts

Pendant; gold filigree; Greater Iran, 11th–12th century; 2007.340; Shamina Talyarkhan Gift

Dish; rock crystal; Central Asia, 9th–10th century; 2007.343; Friends of Islamic Art Gifts

Ring; gold, inlaid with niello; Central Asia, ca. 12th century; 2007.344; Friends of Islamic Art Gifts

House model; glazed fritware; Iran, 12th–13th century; 2007.354; Goldman Sachs Gift

“Jalalirid” Qur’anic compilation page; ink, gold and gouache on paper; Iraq (Baghdad), ca. 1370; 2008.31; Louis E. and Theresa S. Seley Purchase Fund for Islamic Art and funds from various donors

Pen box; lacquer; Iran (Shiraz), 1743; 2008.246a, b; Patti Cadby Birch Fund and funds from various donors

Pen box; lacquer; Iran, 19th century; 2008.247a, b; Josephine Berger-Nadler Gift

Futuh al-Haramayn (Exposition of the Holy Cities); ink, gold and gouache on gold-sprinkled paper; India (Deccan, Kharepatan), 1678; 2008.251; Patti Cadby Birch Fund and funds from various donors

Medieval Art

GIFTS

Coin, William I Penny; silver; English (London), 1066; 2007.245.1; Gift of Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso

Coin, Groat of Henry VI; silver; English (London), 1422–27; 2007.245.2; Gift of Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso

Cameo of the Virgin and Child; agate cameo in gold frame; Byzantine (probably Constantinople), ca. 1050–1100; gold frame, by Adrien Jean Maximillian Vachette, ca. 1800; 2007.445; Gift of John C. Weber, in honor of Mary and Michael Jaharis

Brooch; copper alloy; German, 11th–10th century B.C.; 2007.498.1a, b; Gift of Josef and Brigitte Hatzenbuehler

Brooch; copper alloy; German, 11th–10th century B.C.; 2007.498.2; Gift of Josef and Brigitte Hatzenbuehler

Brooch; copper alloy; German, 11th century B.C.; 2007.498.3; Gift of Josef and Brigitte Hatzenbuehler

Brooch; copper alloy; German, 11th century B.C.; 2007.498.4; Gift of Josef and Brigitte Hatzenbuehler

Armlet or Leglet; copper alloy; German, 14th–12th century B.C.; 2007.498.5; Gift of Josef and Brigitte Hatzenbuehler

Armlet or Leglet; copper alloy; German, 14th–12th century B.C.; 2007.498.6; Gift of Josef and Brigitte Hatzenbuehler

Brooch; copper alloy; German, 8th century B.C.; 2007.498.7a, b; Gift of Josef and Brigitte Hatzenbuehler

Brooch; copper alloy; German, 8th century B.C.; 2007.498.8; Gift of Josef and Brigitte Hatzenbuehler

Brooch; copper alloy; German, 8th century B.C.; 2007.498.9; Gift of Josef and Brigitte Hatzenbuehler

Brooch; copper alloy; German, 8th century B.C.; 2007.498.10a-d; Gift of Josef and Brigitte Hatzenbuehler

Brooch; copper alloy; German, 8th century B.C.; 2007.498.11a, b; Gift of Josef and Brigitte Hatzenbuehler

Canopy from the tomb of Philippe II (le Hardi) of France (1245–1285); marble; French (Ile-de-France, Abbey of Saint-Denis), 1297–1307; 2007.540; Bequest of George Blumenthal and Gift of Mr. and Mrs. Maxime Levy Hermanos, by exchange

PURCHASES

Niccolò di Giacomo da Bologna, Italian; *The Martyrdom of Saint Stephen in an Initial E from a Gradual*; tempera and gold on parchment, ca. 1394–1402; 2007.236; Purchase, Gift of George Blumenthal, by exchange, Elaine Rosenberg and Austin B. Chinn Gifts, and Bequest of Fannie F. Einstein, in memory of Emanuel Einstein, by exchange

The Cloisters

PURCHASE

Hans Wertinger, German; *Paten with Abraham and Melchizedek*; free-blown glass with paint and metallic foils, 1498; 2008.278; The Cloisters Fund

Musical Instruments

GIFTS

Guillaume Voiriot, French; *Portrait of Monsieur Aublet*; oil on canvas, ca. 1782; 2007.442; Bradford and Dorothea Endicott Foundation

Siegfried Finkel, Swiss; *Violin Bow*; pernambuco, mother-of-pearl, silver, mid-20th century; 2007.496.1; Bequest of Evelyn Stark

Attributed to Claude Thomassin, French; *Violin Bow*; pernambuco, mother-of-pearl, nickel-silver, late 19th century; 2007.496.2; Bequest of Evelyn Stark

PURCHASES

Joseph Laurent Mast, French; *Harp Guitar*; maple, spruce, nickel-silver, 1827; 2007.323; Frederick M. Lehman Bequest

Drum; wood, hide, metal; Democratic Republic of the Congo (Luba), early 20th century; 2007.337; Frederick M. Lehman Bequest

17 mouthpieces for various brass instruments; brass; Europe, first half of 19th century; 2007.338.1a, b–.17; Robert Alonzo Lehman Bequest

John D’Angelico, American; *Mandolin*; spruce, Brazilian rosewood, ivoroid, tortoise shell, ca. 1930; 2007.456; The Jonathan and Faye Kellerman Foundation

Giovanni Grancino, Italian; *Festoon-shaped Violetta*; spruce, maple, ebony, 1701; 2008.1; Amati Gifts

Giovanni Smorsone, Italian; *Mandolino*; spruce, ebony, ivory, ca. 1710; 2008.2a, b; Amati Gifts

Pietro Railich, Italian; *Swan Neck Lute*; snakewood, ebony, 1669; 2008.3a, b; Amati Gifts

Mbejn; wood, hide rattan; Gabon (Fang), early 20th century; 2008.4; Frederick M. Lehman Bequest

Joseph Baumann, French; *English Horn*; wood, leather, metal, early 19th century; 2008.24; Robert Alonzo Lehman Bequest

Serpent; metal, leather; France, ca. 1810; 2008.25; Robert Alonzo Lehman Bequest

Harp; wood, hide; Ivory Coast (Baule), late 19th century; 2008.33; Frederick M. Lehman Bequest

Zither; wood; Tanzania (Zaramo), 19th century; 2008.34; Frederick M. Lehman Bequest

Kerar; wood, beads, shells, fiber, metal, hide; Ethiopia or Sudan, early to mid-20th century; 2008.54; Amati Gifts

James D'Aquisto, American; *Mandolin*; spruce, maple, brass, mother-of-pearl, ebony, celluloid, 1971; 2008.70; Amati Gifts

Rattle; wood; Dominican Republic (Taino), 900–1550; 2008.104; Amati Gifts

Dubois et Couturier, French; *Cor Solo*; brass, silver, 1829; 2008.136; Robert Alonzo Lehman Bequest

Boehm & Greve, German; *Transverse Flute*; cocus wood, silver, ca. 1840; 2008.138a–d; Robert Alonzo Lehman Bequest

Tanjore Tambura (female); wood, metal, bone; India, early 19th century; 2008.141.1a, b; Frederick M. Lehman Bequest

Tanjore Tambura (male); gourd, wood, metal, bone; India, early 19th century; 2008.141.2a, b; Frederick M. Lehman Bequest

Ekadandi Vina; jack wood, metal, bone; India, 19th century; 2008.141.3a, b; Frederick M. Lehman Bequest

Sitar; gourd, wood, metal, bone; India, late 19th century; 2008.141.4a, b; Frederick M. Lehman Bequest

Nineteenth-Century, Modern, and Contemporary Art

GIFTS

George Bellows, American; *Swans in Central Park*; oil on canvas, 1906; 2007.281.1; Raymond J. and Margaret Horowitz

Sean Scully, American; *Wall of Light White*; oil on two joined canvases, 1998; 2007.312a, b; Ginny Williams, Ginny Williams Family Foundation

Jaune Quick-to-See Smith, American; *August Encampment*; oil on canvas, 1988–89; 2007.313; Hinrich Peiper and Dorothee Peiper-Riegraf, in memory of Arlene LewAllen and in honor of Lowery Stokes Sims

Red Grooms, American; *Derain and Poiret*; oil on canvas, with cut and painted cardboard collage elements, painted wooden frame, 1998; 2007.314; The artist, in honor of his mother, Wilhelmina Rogers Grooms

Joseph Beuys, German; *Food for Thought*; offset lithograph, butter stain, ink stamp on paper, 1977; 2007.315; Gabriella De Ferrari, in memory of Sol LeWitt

Robert Motherwell, American; *Lyric Suite*; brush and ink on paper, 1965; 2007.326.1–.12; Dedalus Foundation, Inc.

Mark Rothko, American; *Untitled (White, Black, Rust, on Brown)*; acrylic on paper, mounted on wood panel, 1968; 2007.327; Norma Wilentz Hess

Manierre Dawson, American; *Meeting (The Three Graces)*; oil on canvas, 1912; 2007.331; Myra Bairstow and Lewis J. Obi, M.D

Edgar Degas, French; *Danseuse s'agenouillant*; pastel on paper, 1880–85; André Derain, French; *Plate of Peaches*; oil on canvas, 1907–8; 2007.332.1, .2; The Philip and Janice Levin Foundation

Stephen Hannock, American; *Kaaterskill Falls for Frank Moore and Dan Hodermarsky (Mass MoCA #11)*; acrylic, alkyd and oil glazes with collage elements on canvas, 2005; 2007.333; David B. Williams

Dale Chihuly, American; *Table Piece*; glass, 1990s; Dale Chihuly, American; *Pink Venetian with Clear and Gold Prunts*; glass, 1989; Dale Chihuly, American; *Speckled Gold Venetian with Cobalt Leaves and Stem*; glass, 2001; Dale Chihuly, American; *Black Basket Set with Carmine Lip Wraps*; glass, 2006; Dale Chihuly, American; *Verdant Green Black Macchia with Sulphur Lip Wrap*; glass, 2007; 2007.374.1a–y–.5; Barbaralee Diamonstein-Spielvogel

Giampaolo Babetto, Italian; *Ring for Two Fingers*; gold, resin, 1973; Gijs Bakker, Dutch; *Brooch*; PVC-laminated photograph, diamond, 1991; Melanie Belinker; *Neckpiece*; sterling silver, eggshell, glass, hair, ca. 2004; Lola Brooks; *Brooch*; silver, garnets, gold, 2003; Anton Cepka, Slovakian; *Brooch*; silver, acrylic, ca. 1990; Peter Chang, British; *Bracelet*; polyester, epoxy resin, post-World War II; Václav Cigler; *Pendant*; glass, leather, ca. 1960; Georg Dobler, German; *Brooch*; black metal, 1979; Iris Eichenberg, German; *Perspex Hands* *Necklace*; Perspex, silver, 2007; Eva Eisler, Czech; *Bracelet (Armband)*; slate, gold, 1994; Eva Eisler, Czech; *Möbius* *Brooch*; stainless steel, post-World War II; Karl Fritsch, German; *Ring*; steel, raw diamonds, post-World War II; Thomas Gentile, American; *Brooch*; wood, eggshell, ca. 2000; Thomas Gentile, American; *Brooch*; stainless steel, ca. 2002; Thomas Gentile, American; *Brooch*; stainless steel, post-World War II; Thomas Gentile, American; *Neckpiece*; eggshell, lacquer, 1985; Lisa Gralnick, American; *Brooch*; gold, 2000; William Harper, American; *Brooch in Book (Homage to Cy Twombly and Joseph Cornell)*; brooch: gold, cloisonné, coral, pearl, topaz, amber; book: leather, mixed media; ca. 1998; William Harper, American; *Magic Beads* *Necklace*; gold, beads, cloisonné on silver, 1984; William Harper, American; *Third Fake Maharajah* *Brooch*; gold, cloisonné on silver, mirror, topaz, bicycle glass, pearl, 1986; William Harper, American; *Fabergé Twins* *Brooch*; gold, cloisonné on silver, pearl, topaz, 1993; Mary Lee Hu, American; *Choker #70* *Necklace*; gold, post-World War II; Mary Lee Hu, American; *Choker #35* *Necklace*; gold, silver, lacquered copper electrical wire, 1977; Daniel Jocz, American; *Dirty Words (Inspired by George Bush)* *Bracelet from the "Aluminum Three Ways" Series*; formed, pierced, anodized aluminum, 2006; Hermann Jünger, German; *Brooch*; gold, diamonds, silver, 1972; Hermann Jünger, German; *Brooch*; silver, gold, enamel, ca. 1965–70; Hermann Jünger, German; *Brooch*; gold, emeralds, chrysoprase, sapphires, opals, lapis lazuli, enamel, ca. 1970–72; Sabine Klarner, German; *Ring*; silver, coral, garnet, topaz, ca. 2000; Otto Künzli, Swiss; *Heart* *Brooch*; red lacquer over Styrofoam, post-World War II; Otto Künzli, Swiss; *Gold Makes you Blind* *Bracelet*; rubber, gold, post-World War II; Stanley Lechtzin, American; *Brooch*; electroformed silver, glass, post-World War II; Keith Lewis, American; *Bloom* *Necklace*; metal, enamel, 1998; Jacqueline I. Lillie, French; *Fibula Brooch*; beads, silver, post-World War II; Jacqueline I. Lillie, French; *Necklace*; beads, metal disks, ca. 2000; Bruno Martinazzi, Italian; *Ring*; gold, post-World War II; Richard Mawdsley, American; *Brooch*; silver, gold-plated tubing, pearls, post-World War II; Bruce Metcalf, American; *Thanatos Series* *Brooch with Stand*; carved wood, paint, diamonds, string, 2001; Myra Mimlitsch-Gray, American; *Brass Knuckles* *Ring*; gold over brass, brass charms, 1993; Myra Mimlitsch-Gray, American; *Timepiece*; gold, lens, diamonds, abrasive disc, 1988; Pavel Opocenský, Czech; *Brooch*; ivory, ebony, 1986; Pavel Opocenský, Czech; *Art* *Brooch*; carved wood skis, ca. 2000; Albert Paley, American; *Ring*; opal, ivory, gold, 1974; Joan Parcher; *Polka Dot* *Bracelet*; sterling silver, copper, enamel on copper, ca. 1994; Earl Pardon, American; *Necklace*; sterling silver, gold, enamel, semiprecious stones, ca. 1990; Eugene Pijanowski and Hiroko Pijanowski, American; *Oh I am Precious #7* *Bracelet*; mizuhiki, canvas, Plexiglas, 1986; Eugene Pijanowski and Hiroko Pijanowski, American; *Oh I am Precious #7* *Necklace*; mizuhiki, canvas, Plexiglas,

1986; Gerd Rothmann, German; *"From My Fingertips" Necklace*; gold, post–World War II; Joyce J. Scott, American; *"The Night" Necklace*; beads, laminated photograph, mixed media, post–World War II; Peter Skubic, Austrian; *Brooch*; stainless steel, enamel, cable, 2005; Vera Siemund, German; *"Shadows" Necklace*; iron, steel, enamel, 2003; Kiff Slemmons, American; *Breastplate, Neckpiece*; silver, pencils, nickels, rocks, suede, 1995; Bettina Speckner, German; *Brooch*; daguerreotype, silver, semiprecious stone, ca. 2000; Lisa Spiros, American; *Pendant Necklace*; coated stainless steel sheet, cable, 1992; Rachelle Thiewes, American; *Necklace*; silver, gold, slate hollow construction, carved slate, chemical color, ca. 1995; Emmy Van Leersum, Dutch; *Armband*; white resin, ca. 1970; David Watkins, British; *"Palaces of the Night I" Brooch*; stainless steel, 2003; David Watkins, British; *"Gyro" Bracelet*; stainless steel, ca. 1980; David Watkins, British; *Necklace*; gold, colored acrylic, 1974; 2007.384.1–58; Donna Schneier

Martin Kline, American; *Totem*; bronze, 2004; 2007.443a, b; Anonymous Gift, in honor of Gary Tinterow

Tommi Parzinger, American; *Cigarette Box*; sterling silver, ca. 1945–49; 2007.444; Beth Spokny

Caio Fonseca, American; *Pietrasanta Painting*; gouache and brush and ink on paper, 1995; 2007.499; Dr. Alvin E. Friedman-Kien

Sean Scully, American; *Cut Ground*; oil on canvas, 2006; 2007.526a–c; James and Katherine Goodman

Pat Flynn, American; *Brooch*; iron, gold, platinum, diamonds, 2003; 2007.527; Paul Schneider and Lauren Eulau

John Koch, American; *Interior of Studio*; oil on canvas, 1956; 2007.528; Ernest Ulmer

Edgar Degas, French; *Homme nu couché*; oil on canvas, 1856; 2007.529; Philip and Catherine Korsant

Dove Bradshaw, American; *Performance*; brass, paint, canvas, reinforced glass, 1976; 2007.530; Rosalind and Melvin Jacobs

Jim Dine, American; *Untitled (Head)*; oil on plaster over wire armature of electric fan, 1959; 2007.534; Stanley Posthorn

Richard Riemerschmid, German; *Model no. 1459 Chamberstick*; cast and wrought brass, ca. 1898; 2008.117; Jacqueline Loewe Fowler

Philip Pearlstein, American; *Seated Model*; oil on canvas, 1966; 2008.118; Leona Shapiro, in honor of Gerald Shapiro

Kay WalkingStick, American; *Wallowa Mountains Memory, Variation*; oil and gold leaf on wood panel, 2004; 2008.175a, b; Mr. and Mrs. Douglas A. Dial

PURCHASES

Kara Walker, American; *Fixin', Pitted, Fished, Pitied*; cut and pasted painted paper on paper, 1995; 2007.285a–d; Francis Lathrop Fund

Henri Matisse, French; *Nude*; brush and ink on paper, 1908; 2007.319; Gift of Joan and Lester Avnet, by exchange

Oskar Kokoschka, Austrian; *Portrait of Mechthilde Princess Lichnoswsky*; crayon on paper, 1916; 2007.320; Arthur Lejwa Fund, in honor of Jean Arp

Zaha Hadid, British; *"Gyre" Lounge Chair*; polyester resin, polyurethane lacquer, 2006; 2007.339; Cynthia Hazen Polsky and Leon B. Polsky Fund

August Heinrich, German; *At the Edge of the Forest*; oil on canvas, ca. 1820; 2008.6; Catharine Lorillard Wolfe Collection, Wolfe Fund; and Wolfe Fund and Gift of Frederick Loeser, by exchange

Julius von Leybold, German; *Wanderer in the Storm*; oil on canvas, 1835; 2008.7; Catharine Lorillard Wolfe Collection, Wolfe Fund

Anish Kapoor, British; *As Yet Untitled*; stainless steel, 2007; 2008.29; Lila Acheson Wallace Gift, and Cynthia Hazen Polsky and Leon B. Polsky Fund

Eugène Delacroix, French; *Ovid among the Scythians*; oil on paper laid down on wood, 1862; 2008.101; Wrightsman Fund, in honor of Philippe de Montebello

Edgar Degas, French; *Young Woman with Ibis*; oil on canvas, 1860–62; 2008.277; Gioconda King Fund, by exchange

Willie Cole, American; *Shine*; shoes, steel wire, monofilament line, washers, screws, 2007; Willie Cole, American; *Next Kent tji wara*; bicycle parts, spray paint, brazing, 2007; 2008.259, .260; Hortense and William A. Mohr Sculpture Purchase Fund

Photographs

GIFTS

E. Huard, French?; [St. Petersburg, Russia]; album of 63 albumen silver prints, late 1860s–70s; 2005.100.969; Gilman Collection, Gift of The Howard Gilman Foundation

Charles Lacey, British; [Thoughtographs, or Psychic Photographs]; seven albumen and gelatin silver prints, 1894–98; 2005.100.982–988; Gilman Collection, Gift of The Howard Gilman Foundation

London Stereoscopic and Photographic Company, English; [13 Stereographic Views Including Captain Harrison on the Deck of The Great Eastern, Genre Studies, and Spirit Photographs]; Unknown Artist, British School; [7 Stereographic Views of Directors and Officials of the Great Eastern Steamship Company]; Robert Howlett, English; [9 Stereographic Views of "The Leviathan" and other Brunel Constructions]; albumen silver prints from glass negatives, 1850s–60s; 2005.100.991–.1019; Gilman Collection, Gift of The Howard Gilman Foundation

Unknown Artist, Russian School; [The Bolshevick Committee Gathering to Value and Dispose of Imperial Regalia]; [Film Crew in Palace Square, Moscow, During Celebrations of the Revolution]; two gelatin silver prints, ca. 1918; 2005.100.1064, .1065; Gilman Collection, Gift of The Howard Gilman Foundation

London Stereoscopic and Photographic Company, English; [3 Spirit Stereographs]; albumen silver prints, 1850s–60s; Gustave Geley, French; [9 Spirit Photographs]; glass negatives, 1924; Mrs. Irving, British?; [6 Spirit Photographs]; glass negatives, 1924; 2005.100.1067–.1084; Gilman Collection, Gift of The Howard Gilman Foundation

Unknown Artist, French School; [Spirit Photographs from the Durville Collection]; 159 glass positives, 16 glass negatives, 1900s–1910s; 2005.100.1086.1–.175; Gilman Collection, Gift of The Howard Gilman Foundation

Henri Le Secq, French; [Flying Buttresses, Notre Dame, Paris]; salted paper print from paper negative, ca. 1851; 2005.100.1089; Gilman Collection, Gift of The Howard Gilman Foundation

Olympe Aguado, French; [Riverscape]; salted paper print from glass negative, ca. 1854; 2005.100.1104; Gilman Collection, Gift of The Howard Gilman Foundation

William Henry Jackson, American; [Native American with a Medal of President Garfield]; photochrom, 1890–1910; 2005.100.1117; Gilman Collection, Gift of The Howard Gilman Foundation

John Horgan Jr., American; *The Kate Adams at Glencoe Landing; 12 O'Clock in the Deadening; A Corner on the Turn Row*; three albumen silver prints from glass negatives, ca. 1891; 2005.100.1141–.1143; Gilman Collection, Gift of The Howard Gilman Foundation

Henri Le Secq, French; [Snow on the Champs-de-Mars, Paris]; salted paper print from paper negative, 1852–53; 2005.100.1151; Gilman Collection, Gift of The Howard Gilman Foundation

Auguste and Louis Lumière, French; [Peacock]; autochrome, ca. 1903; [Tulips]; tricolor transparency on glass, 1895; [Still Life of Flowers in a Stein]; tricolor transparency on glass, 1895; 2005.100.1155–.1157; Gilman Collection, Gift of The Howard Gilman Foundation

Iakov Tolstchian, Russian; *Shadow Portrait of Meyerhold*, Moscow; gelatin silver print, ca. 1927; 2005.100.1168; Gilman Collection, Gift of the Howard Gilman Foundation

Captain H. C. Provand, British?; *The Ghost of Raynham Hall*; glass negative, 1936; 2005.100.1171; Gilman Collection, Gift of the Howard Gilman Foundation

Unknown Artist, Russian School; *Souvenir de Russie*, 1868; 116 albumen prints from glass negatives, 1866–69; 2005.100.1176.1–.116; Gilman Collection, Gift of the Howard Gilman Foundation

Unknown Artist, Unknown School; *Mount Athos Photographs*; album with 36 albumen silver prints from glass negatives, early 1860s; 2005.100.1178; Gilman Collection, Gift of The Howard Gilman Foundation

Gretchen Bender, American; *Nuclear Couple*; serigraph, 1983; 2007.446; Joao Tovar

Various Artists, American School; [Stereographic Views of the Architecture, Sculpture, Landscape, and Pathways of Central Park, with Related Street Scenes of New York City]; 3,866 albumen silver and gelatin silver prints, 1850–1920; 2007.457.1–.3866; Herbert Mitchell Collection

Walker Evans, American; *Tin Relic*; 1930; *United States Hotel, Saratoga Springs, New York*; 1931; [Dressing Table and Mirror in African-American Preacher's House, Near Hobe Sound, Florida]; 1933–34; Alabama Tenant Farmer's Kitchen; 1936; [Shoeshine Stand Detail in Southern Town]; 1936; five gelatin silver prints; 2007.458.1–5; Anonymous Gift

Taryn Simon, American; *Cryopreservation Unit*, *Cryonics Institute, Clinton Township, Michigan*; chromogenic print, 2004, printed 2007; 2007.459; Hideyuki Osawa

Various Artists, American and Canadian Schools; *A Bull-Head Worth Catching*; *A Pair of Hungry Pike*; *One of Our Annual Stock Sales*; *This is One Fish That Didn't Get Away*; *A Load of Fancy Poultry*; *A Unique Bungalow*; *Great Sport Shooting Rabbits*; *Harvesting Wheat in Iowa*; *This is the Kind of Bass We Catch*; *The Geoduck*; *Guess This is Growing Some*; *All These from a Minnow*; *The One That Got Away!*; *Paul, the Fabulous Kamloops of Lake Pend Oreille*; *A Car Load of Texas Corn*; *Carving Watermelons in Oklahoma*; *Section M—Crops are Very Good in our Locality*; ca. 1910; 14 gelatin silver prints and three photomechanical reproductions; 2007.460.1–.17; Charles Isaacs and Carol Nigro

Marcel Bovis, French; *Hôtel de l'Univers, Nantes*; 1932; *Place de la Bastille, Paris*; 1947; *Rue Brise-Miche, Paris*; ca. 1930; *Place d'Italie, La Brasserie Rozès, Paris*; 1928; *Nude*; ca. 1936, printed 1950; five gelatin silver prints; 2007.461.1–5; Geneviève Grand

Mike Disfarmer, American; [Young Man Seated, Wearing Jacket]; [Young Woman Sitting on a Table]; [Woman Seated in Front of an American Flag]; three gelatin silver prints, 1930s–40s; 2007.462.1–.3; Jeffrey Hugh Newman

Mike Disfarmer, American; [Older Woman Holding Baby on Her Lap]; [Young Man Wearing a Hat]; [Girl Standing, Wearing White Knickers]; [Serviceman and Older Woman]; four gelatin silver prints, 1930s–40s; 2007.463.1–4; Simon and Bonnie Levin

Mike Disfarmer, American; [Older Man Standing, Hand in Pocket]; [Young Woman Holding Baby in Her Lap]; [Young Woman with Brooch]; [Man and Woman Standing, Wearing Coats]; [Older Man Wearing a Tie]; [Woman Standing, Holding Purse]; six gelatin silver prints, 1930s–40s; 2007.464.1–6; Charles and Elynn Zucker

Mike Disfarmer, American; [Family]; [Young Boy Standing, Wearing Shorts]; [Older Man and Woman Standing]; [Sailor and Young Woman Standing]; [Young Woman with Arms Cradled]; five gelatin silver prints, 1930s–40s; 2007.465.1–5; Donald and Alison Weiss

William Wylie, American; *Block #01-81, Carrara, Italy*; inkjet print, 2006; 2007.466; Elizabeth Sidamon-Eristoff and Hunter Lewis

Leon Levinstein, American; [Woman in Dark Dress, White Purse and Shoes, On Street, New York]; [Man in Light Pinstripe Suit, Crossing Street, New York]; [Street Preacher Gesturing with Hand above Crowd, New York]; [Woman in Dark Dress and Man in Long-Sleeved Shirt and Jeans, on Street, New York]; [Woman on Street Wearing Striped Straw Hat, White Sweater, Skirt, and Black Stockings, New York]; [Man on Street Walking and Adjusting His Collar, New York]; [Elderly Man in Dark Jacket and Cap Walking on Street, New York]; [Woman in Hat Conversing with Three Men in Suits, on Street, New York]; [Portly Man on Street Wearing Loafers and White Socks, New York]; [Man and Woman Wearing Winter Coats and Hats, New York]; [Woman Seated on Bench, Central Park, New York]; [Man Wearing Dark Hat and Double-Breasted Overcoat, on Street, New York]; [Shirtless, Tattooed Man with Arms Folded, on Street, New York]; [Man in White Buck Shoes with Paper Bag in Suit Coat Pocket, New York]; [Man in Cap with Two Children Lying on Beach, Coney Island, New York]; [Man with Light Shirt and Dark Swim Suit on Beach, Coney Island, New York]; [Two Men with Mustaches Conversing with Woman with Backless Shirt, New York]; [Blind Man with Tin Cup Attached to Winter Coat, New York]; [Woman Standing on Stoop in Striped Dress and White Pumps, New York]; [Woman on Street Carrying Purse, New York]; [Man in Sport Coat, Striped Tie, and Fedora, on Sidewalk, New York?]; [Man Walking on Street in Short-Sleeved Striped Shirt, New York]; [Man Wearing Short-Sleeved Plaid Shirt and Woman in Sandals Walking on Street, New York]; [Elderly Man in Dark Plaid Cap Walking on Street, New York]; [Exhausted Woman Seated on Stoop, New York]; [Young Woman in Dress and Overcoat, Crossing Street, New York]; [Barber in White Coat Standing on Street Beside Striped Pole at Entrance to Shop, New York]; [Two Men, One Lighting a Cigarette, Massachusetts]; [Young Girl in White Sweater Holding Baby Stroller, New York]; [Woman in Floral Blouse and Tan Pants, Crossing Street, New York]; 1950s–70s; thirty gelatin silver prints; 2007.467.1–.30; Gary Davis

Helen Levitt, American; [Pigeon and Clock, New York]; chromogenic print, 1963, printed ca. 2004; 2007.468; Marvin Hoshino, in memory of Paul Magriel

Alfred Stieglitz, American; *Margaret Treadwell*; platinum palladium print, 1921; 2007.469; Lisa and John Pritzker

Diane Arbus, American; [35mm and 120mm Negatives of Various Subjects]; approximately 7,500 rolls of film negatives, 1956–71; [Portraits and Street Scenes Primarily in New York City (Manhattan and Coney Island), but also including Wantagh, New York, Palisades Park, New Jersey, and Venice and San Francisco, California]; 135 gelatin silver prints, 1956–67; [Work Print Portraits and Scenes Primarily from the “Untitled” Series]; 635 gelatin silver prints, 1969–71; [Work Prints of Various Subjects]; 46 gelatin silver prints, 1956–71; [Copy Contact Sheets Made by Neil Selkirk and the Estate of Diane Arbus of All the Images Printed by Diane Arbus in the Artist's Possession at the Time of Her Death]; 105 gelatin silver prints, 1970s; [Print Sleeves Annotated by Diane Arbus]; 116 glassine enclosures, 1962–67; 2007.500–.505; Doon Arbus and Amy Arbus

Mark Wyse, American; *Marks of Indifference #1 (Shelf)*; chromogenic print, 2006; 2008.85; the artist

Christopher Williams, American; *Erratum, AGFA Color (oversaturated), Camera: Robertson Process Model 31 580 Serial #F97-116, Lens: Apo Nikkor 455 mm stopped down to f90, Lighting: 16.000 Watts Tungsten 3200 degrees Kelvin, Film: Kodak Plus-X Pan ASA 125, Kodak Pan Masking for contrast and color correction, Film developer: Kodak HC 110 Dilution B (1:7), used @ 68 degrees Fahrenheit, Exposure and development times (in minutes): Exposure Development, Red Filter Kodak Wratten PM25 2'30 4'40, Green Filter Kodak Wratten PM61 10'20 3'30, Blue Filter Kodak Wratten PM47B 7'00 7'00, Paper: Fujicolor Crystal Archive Type C Glossy Chemistry: Kodak RA-4, Processor: Tray, Exposure and development times (in seconds) Exposure Development, Red Filter Kodak Wratten #29 8, Green Filter Kodak Wratten #99 15'5 1'10, @ 92 degrees Fahrenheit, Blue Filter Kodak Wratten #98 30'5, October 7, 2000; chromogenic print, 2000; 2008.100; the artist*

Bob Willoughby, American; *Girls Screaming*; 1951; *Elizabeth Taylor as Martha in "Who's Afraid of Virginia Woolf?"*, Warner Brothers Studio, Burbank, California; 1965; two gelatin silver prints; 2008.187.1, .2; Mr. and Mrs. Bob Willoughby

PURCHASES

Maxime Du Camp, French; [Views of Egypt]; album of 28 salted paper prints, 1849–51; 2005.100.967.1–.28; Gilman Collection, Museum Purchase

Maurice Tabard, French; *Oeuvres Poétiques*; gelatin silver print, 1929; 2005.100.968; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Lady Ottoline Morrell, English; [Cavorting by the Pool at Garsington]; 12 gelatin silver prints, ca. 1916; 2005.100.970–.981; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Harold Edgerton, American; *Drop of Milk*; three gelatin silver prints, ca. 1935; 2005.100.989.1–.3; Gilman Collection, Purchase, Mr. and Mrs. Andrew W. Saul Gift

Alvin Langdon Coburn, British; *London*; 20 photogravures, 1909; 2005.100.990.1–.20; Gilman Collection, Purchase, Joyce F. Menschel Library Fund

Egbert Guy Fowx, American; *Panorama of Richmond*; eight salted paper and two albumen silver prints from glass negatives, ca. 1864; 2005.100.1020.1–.10; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Thomas C. Roche, American; [Stereographic Views of the Arctic from the Hayes Expedition]; ten albumen silver prints from glass negatives, 1861; 2005.100.1021–.1030; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

James Wallace Black, American; Unknown Artist, Unknown School; [Edward Everett Hale and Son]; two albumen silver prints from glass negatives, ca. 1865; 2005.100.1031, .1032; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Thomas C. Roche, American; [Civil War and South American Views]; 23 albumen silver prints from glass negatives, 1860s; 2005.100.1033–.1055; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

John Hillers, American; [Stereographic Views from the Powell Survey, Indians of the Colorado Valley]; six albumen silver prints from glass negatives, 1874; 2005.100.1056–.1061; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Unknown Artist, German School; *The Cabinet of Dr. Caligari*; two gelatin silver prints, ca. 1920; 2005.100.1062, .1063; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

William England, British; [Stereographic Views of The International Exhibition of 1862]; 86 albumen silver prints from glass negatives, 1862; 2005.100.1066.1–.86; Gilman Collection, Museum Purchase

G. Simoni, Italian; Enrico Imoda, Italian; *Fotografie di Fantasmii*; printed book with 47 gelatin silver prints, 1912; 2005.100.1085; Gilman Collection, Purchase, Joyce F. Menschel Library Fund

John Thomson, Scottish; *The Little Woodseller*; albumen silver print from glass negative, 1876; 2005.100.1087; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Eugène Atget, French; [Pont Marie, Paris]; gelatin silver print from glass negative, ca. 1912; 2005.100.1088; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Bertsch et D'Arnaud, French; [Construction for the Universal Exhibition of 1855]; salted paper print from glass negative, 1855; 2005.100.1090; Gilman Collection, Museum Purchase

Heinrich Kühn, Austrian, born Germany; [Woman and Child in the Tirol]; gum bichromate and platinum print, ca. 1907; 2005.100.1091; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Babayeva Studio, Russian; *Ivan Constantinovich Aivasovski*; albumen silver print from glass negative with applied color, 1893; 2005.100.1092; Gilman Collection, Museum Purchase

Hippolyte Malègue, French; *Lace Vestment, Belonging to the Convent of the Visitation*; salted paper print (Blanquart-Evrard process), 1857; 2005.100.1093; Gilman Collection, Museum Purchase

Unknown Artist, French School; [View of Nice]; photochrom, ca. 1880; 2005.100.1094; Gilman Collection, Museum Purchase

Pietro Dovizielli, Italian; *Tempio di Vesta; Interno del Colosseo*; two salted paper prints from paper negatives, 1850s; 2005.100.1095, .1096; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Louis Rousseau, French; Philippe Jacques Potteau, French; *Vietnamese Embassy, Paris*; albumen silver print from glass negative, 1863; 2005.100.1097; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Robert Macpherson, Scottish; *The Hermaphrodite*; albumen silver print from glass negative, ca. 1861; 2005.100.1098; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

AGB; *View from the Campidoglio; Temple of Hercules; Nomentano Bridge; Via Appia*; four albumen silver prints, 1850s; 2005.100.1099–.1102; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Martin Munkacs, American; [Fashion Model Jumping]; gelatin silver print, 1930s; 2005.100.1103; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Félix-Jacques-Antoine Moulin, French; *Nude*; salted paper print from paper negative, ca. 1850; 2005.100.1105; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Oscar Gustav Rejlander, English; *The Scholar's Mate*; albumen silver print, 1857–59; 2005.100.1106; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

John Murray, Scottish; [View of a Broken Bridge at Nainital]; albumen silver print from paper negative, 1850s; 2005.100.1107; Gilman Collection, Purchase, Cynthia Hazen Polsky Gift

Mathew B. Brady, American; [General Winfield Scott and Staff]; albumen silver print from glass negative, 1861; 2005.100.1108; Gilman Collection, Museum Purchase

Thomas Eakins, American; [African-American Man]; albumen silver print from glass negative, ca. 1884; 2005.100.1109; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

George Cook, American; [Fortifications near Charleston, South Carolina]; albumen silver print from glass negative, ca. 1861; 2005.100.1110; Gilman Collection, Museum Purchase

John Murray, Scottish; *Fort Agra, The Delhi Gate*; albumen silver print from paper negative, 1850s; 2005.100.1111; Gilman Collection, Purchase, Cynthia Hazen Polsky Gift

Unknown Artist, British School; [Rural Group with Horse]; salted paper print from glass negative, 1850s; 2005.100.1112; Gilman Collection, Museum Purchase

Altobelli & Molins, Italian; [Men on Horse by Roman Aqueduct]; albumen silver print from glass negative, 1860s; 2005.100.1113; Gilman Collection, Museum Purchase

George Seeley, American; *The Bowl of White Berries*; gum bichromate over platinum print, 1909; 2005.100.1114; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Mathew B. Brady, American; *Japanese Embassy*; albumen silver print from glass negative, 1860; 2005.100.1115; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Anthony Berger, American; *Abraham Lincoln*; albumen silver print from glass negative, 1864; 2005.100.1116; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Mathew B. Brady, American; *Alexander Gardner's Studio*; albumen silver print from glass negative, 1864; 2005.100.1118; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Weaver Bothers; *Operating Tent, Camp Letterman, Gettysburg, Pennsylvania*; albumen silver print from glass negative, 1863; 2005.100.1119; Gilman Collection, Museum Purchase

Egbert Guy Fowx, American; *Bayonet Drill; Life in Camp, 6th Corp Headquarters*; [Group on Porch]; three salted paper prints from glass negatives, ca. 1860s; 2005.100.1120–1122; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Mathew B. Brady, American; [Members of the New York Sanitary Commission]; salted paper print from glass negative, ca. 1860; 2005.100.1123; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Unknown Artist, American School; *New York Herald Correspondents in Field*; albumen silver print from glass negative, 1862; 2005.100.1124; Gilman Collection, Museum Purchase

Mathew B. Brady, American; *Second Corps Hospital, Washington, D.C.*; albumen silver print from glass negative, ca. 1863; 2005.100.1125; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Egbert Guy Fowx, American; *Marshall House, Alexandria, Virginia*; salted paper print from glass negative, 1861; 2005.100.1126; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Eugène Atget, French; [Roses]; silver print from glass negative, ca. 1922; 2005.100.1127; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

J.M. Ford, American; [Grave of Robert Barnard, Died 1856]; daguerreotype, 1856; 2005.100.1128; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Mathew B. Brady, American; *Fortifications, Manassas, Occupied by 13th Mass.; Ruins of Stone Bridge—Bull Run; Stone Bridge—Bull Run*; three albumen silver prints from glass negatives, 1862; 2005.100.1129–1131; Gilman Collection, Museum Purchase

Henry Peach Robinson, English; *Fear*; albumen silver print from glass negative, ca. 1860; 2005.100.1132; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Mathew B. Brady, American; *Fortifications, Manassas*; albumen silver print from glass negative, 1862; 2005.100.1133; Gilman Collection, Museum Purchase

Unknown Artist, American School; [Violinist and Flute Player]; daguerreotype, ca. 1847; 2005.100.1134; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Henry Fitz Jr., American; [Gentleman]; daguerreotype on silver, ca. 1840; 2005.100.1135; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Jeremiah Gurney, American; *James B. Hickock*; albumen silver print, ca. 1873; 2005.100.1136; Gilman Collection, Museum Purchase

Henry P. Moore, American; *"Negroes Gwine to de Fields," Hopkinson's Plantation, Edisto Island, South Carolina*; albumen silver print from glass negative, 1862; 2005.100.1137; Gilman Collection, Museum Purchase

Wilhelm von Gloeden, Italian; [Two Children]; gelatin silver print, ca. 1900; 2005.100.1138; Gilman Collection, Museum Purchase

George Kendall Warren, American; [Hudson River Valley from West Point]; albumen silver print from glass negative, 1867; *"Sam," the Black Peddler*; salted paper print, ca. 1858; 2005.100.1139, .1140; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

David F. Barry, American; *Curley, General Custer's Scout*; albumen silver print from glass negative, 1880s; 2005.100.1144; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

J. Wood, American; *Musical Mokes*; albumen silver print from glass negative, 1860s; 2005.100.1145; Gilman Collection, Museum Purchase

Horatio Ross, Scottish; *Glen Forsa, Isle of Mull*; albumen silver print from glass negative, ca. 1858; 2005.100.1146; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

James Wallace Black, American; *Four Generations*; salted paper print, ca. 1860; 2005.100.1147; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Emile Joachim Constant Puyo, French; [Montmartre]; bromoil print, ca. 1906; 2005.100.1148; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

William James Stillman, American; [Fragment from Balustrade around Temple of Victory, Acropolis]; albumen silver print from glass negative, 1880–85; 2005.100.1149; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Unknown Artist, French School; [Two Young Nubians]; albumen silver print from glass negative, ca. 1857; 2005.100.1150; Gilman Collection, Museum Purchase

Andrei Karelin, Russian; [Genre Scene]; albumen silver print from glass negative, ca. 1870; 2005.100.1152; Gilman Collection, Museum Purchase

Unknown Artist, Russian School; [Grand Kremlin Palace and the Cathedral of the Annunciation, Moscow]; albumen silver print from glass negative, 1860s; 2005.100.1153; Gilman Collection, Museum Purchase

Unknown Artist, Unknown School; *Piazza del Popolo, Rome*; albumen silver print from glass negative, 1860s; 2005.100.1154; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Unknown Artist, Russian School; *Maria Feodorovna, Dowager Empress of Russia*; gelatin silver print, 1885–90; 2005.100.1158; Gilman Collection, Museum Purchase

Unknown Artist, British School; [Rustic Cottage with Figures and Carts]; albumen silver print from glass negative, ca. 1855; 2005.100.1159; Gilman Collection, Museum Purchase

Unknown Artist, Unknown School; [Northern Italian Street with Waiting Carriages]; albumen silver print from glass negative, ca. 1865; 2005.100.1160; Gilman Collection, Museum Purchase

Unknown Artist, Russian School; *St. Basil's Cathedral, Red Square, Moscow*; albumen silver print from glass negative, ca. 1860; 2005.100.1161; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Frank Lloyd Wright, American; [Hillside Golf]; collotype, ca. 1896–97; 2005.100.1162; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

André-Adolphe-Eugène Disdéri, French; *Caroline Rosati in "Le Corsaire"*; salted paper print from glass negative, ca. 1860; 2005.100.1163; Gilman Collection, Museum Purchase

Oscar Gustav Rejlander, English; *Ariadne*; albumen silver print from glass negative, 1857; 2005.100.1164; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Marion Post Wolcott, American; *Waiting to be Paid Off for Picking Cotton, Plantation Store, Mileston, Mississippi*; gelatin silver print, 1939; 2005.100.1165; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Wilhelm von Gloeden, Italian; [Man]; gelatin silver print, ca. 1900; 2005.100.1166; Gilman Collection, Museum Purchase

Émile Zola, French; *Denise Zola*; gelatin silver print, ca. 1900; 2005.100.1167; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Serdov, Russian; [Steel Laminating Workshop]; gelatin silver print, ca. 1930; 2005.100.1169; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Philip Henry Delamotte, English; *The Visit of the Emperor and Empress to the Crystal Palace*; albumen silver print from glass negative, 1855; 2005.100.1170; Gilman Collection, Museum Purchase

Francis Voelcker; *Souvenir de Saumur*; album of 123 albumen silver prints from glass negatives, 1880s; 2005.100.1172; Gilman Collection, Museum Purchase

W.H. Guild, Jr., American; *Central Park, New York*; album of 37 albumen silver prints from glass negatives, 1864–65; 2005.100.1173.1–.37; Gilman Collection, Museum Purchase

Osborn's Gallery, American; [The Evacuation of Fort Sumter]; album of 16 albumen silver prints from glass negatives, April 1861; 2005.100.1174; Gilman Collection, Museum Purchase

Joseph T. Keiley, American; [Millie de Morille?]; portfolio of 12 platinum prints; 2005.100.1175.1–.12; Gilman Collection, Museum Purchase

Unknown Artist, British School; *Durbungah*; album of 51 albumen prints, 1883; 2005.100.1177; Gilman Collection, Museum Purchase

Hai Bo, Chinese; *Bicycle Riders from the series The North*; chromogenic prints, 2005; 2007.282.1–.8; Alfred Stieglitz Society and Max Protetch Gifts

Eugène Cuvelier, French; *Parc de Courances*; salted paper print from paper negative, 1860–70; 2007.283; Nineteenth-Century Photography Fund

Owen Angel, British; [Follett Family Album of Children Costumed for a Fancy Dress Ball]; 41 albumen silver prints from glass negatives, many with applied color, ca. 1875; 2007.284; Joseph M. Cohen, William Talbott Hillman Foundation, Robert and Joyce Menschel Family Foundation, Robert D. and Virginia R. Joffe, Paula and Ira M. Resnick, and Maureen and Noel Testa Gifts

Trisha Donnelly, American; *Satin Operator (11)*; inkjet print, 2007; 2007.336; Joyce F. Menschel Gift

Jakob Tuggener, Swiss; *Hungarian Ball, Grand Hotel Dolder, Zurich*;

1935; *Suvretta House, St. Moritz, New Year's Eve*; 1950–51; *Bar, Palace Hotel, St. Moritz, New Year's Day*; 1959; *Bar, Palace Hotel, St. Moritz, New Year's Eve*; 1959–60; four gelatin silver prints, 1935; 2007.350–.353; Twentieth-Century Photography Fund

Isaac H. Bonsall, American; [Lula Lake and Upper Falls on Rock Creek, near Lookout Mountain, Georgia]; *Lulah Falls, Lookout Mountain, Georgia*; two albumen silver prints from glass negatives, 1864–65; 2007.391; Celia Tompkins Hegyi Gift

Unknown Artist, French School; [Peasant Woman with Winnowing Basket]; albumen silver print from glass negative, late 1870s; 2007.393; Mary Beth Clark Gift, in honor of Sally Pearson

John Goodman, American; *Sand Mine Street/Oregon*; 2006; *The Schlitz Boys/Boston*; 1978; *Ed/40/Maine*; 1997; *The Times Square Gym/Interior*; 1993; *The Times Square Gym/Exterior*; 1993; five gelatin silver prints, 2006; 2007.397–.401; Haluk Soykan and Elisa Frederickson Gift

Alphonse J. Liébert, French; Alfred d'Unay, French; *Les Ruines de Paris et de ses Environs 1870–1871: Cent Photographies*; two albums with 55 albumen silver prints from glass negatives, 1870–71; 2007.454.1.1–.33, .2.1–.32; Joyce F. Menschel Photography Library Fund

Édouard Baldus, French; *The Floods of 1856, Church of Saint-Pothin, Lyon*; salted paper print from paper negative, June 1856; 2007.455; Funds from Various Donors

Diane Arbus, American; *Retired man and his wife at home in a nudist camp one morning, N.J.*; 1963; *Mexican dwarf in his hotel room in N.Y.C.*; 1970; *The King and Queen of a Senior Citizens Dance, N.Y.C.*; 1970; *Russian midget friends in a living room on 100th Street, N.Y.C.*; 1963; *Loser at a Diaper Derby, N.J.*; 1967; *A castle in Disneyland, Cal.*; 1962; *A family one evening in a nudist camp, Pa.*; 1965; *Two men dancing at a drag ball, N.Y.C.*; 1970; *A husband and wife in the woods at a nudist camp, N.J.*; 1963; *A naked man being a woman, N.Y.C.*; 1968; *A woman in a bird mask, N.Y.C.*; 1967; *Woman with a veil on Fifth Avenue, N.Y.C.*; 1968; *Transvestite with a torn stocking, N.Y.C.*; 1966; *Santas at the Santa Claus School, Albion, N.Y.*; 1964; *Blind couple in their bedroom, Queens, N.Y.*; 1971; *Tattooed lady with dog, Philadelphia, Pa.*; 1964; *Woman in a rose hat, N.Y.C.*; 1966; *The Backwards Man in his hotel room, N.Y.C.*; 1961; *The Man Who Swallows Razor Blades, Hagerstown, Md.*; 1961; *Masked boy with friends, Coney Island, N.Y.*; 1956; 20 gelatin silver prints; 2007.506–.525; Purchase, Joyce Frank Menschel, and Ann Tennenbaum and Thomas H. Lee Gifts; Louis V. Bell, Harris Brisbane Dick, and Rogers Funds and Joseph Pulitzer Bequest; and Marlene Nathan Meyerson Family Foundation, Twentieth-Century Photography Fund, Diana Barrett and Robert Vila, Elizabeth S. and Robert J. Fisher, Charlotte and Bill Ford, Lita Annenberg Hazen Charitable Trust and Hazen Polsky Foundation Inc., Jennifer and Joseph Duke, Jennifer and Philip Maritz, Sandra B. Lane, The Jerry and Emily Spiegel Family Foundation and Pamela and Arthur Sanders, Anonymous, and The Judith Rothschild Foundation Gifts, 2007

Derry Moore, British; *Interior, Bengal, with House Owner*; gelatin silver print, 1988; 2008.12; Cynthia Hazen Polsky Gift

Unknown Artist; *Military Insignia*; autochrome, ca. 1925; 2008.13; Twentieth-Century Photography Fund

Unknown Artist, American School; *Tom Thumb (Charles Sherwood Stratton)*; ca. 1848; [Blind Man Wearing Dark Glasses]; 1850s; two daguerreotypes; 2008.14, .15; Gilman Collection, Purchase Howard Gilman Foundation and W. Bruce and Delaney H. Lundberg Gifts

James Welling, American; *012 (from the series "Flowers")*; chromogenic print, 2006; 2008.35; Joyce F. Menschel Gift

Unknown Artist, American School; [Automobile Accident, San Francisco]; 1953; [Automobile Accident, San Francisco]; 1954; [Automobile Accident, San Francisco]; 1950; three gelatin silver prints with applied pigment; 2008.58–.60; The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Jan Groover, American; [Diptych of Two Cars on a Highway with Shadow of Light Pole]; gelatin silver print, 1973; 2008.61; Joyce F. Menschel and Anonymous Gifts

Roger Mayne, English; *Dockland, Bristol*; 1967; *Teddy Boy and Girl, Petticoat Lane, East London*; 1956; *Teddy Boy Group, Princedale Road, North Kensington, London*; 1956; *Throgmorton Street, City*; 1960; four gelatin silver prints; 2008.62–.65; Twentieth-Century Photography Fund

Mark Wyse, American; *Marks of Indifference #4 (Accident #1)*; chromogenic print, 2006; 2008.84; Joyce F. Menschel Gift

Félix Teynard, French; *Abusir Crag—Rapids and Granite Islets, Second Cataract*; salted paper print from paper negative, 1851; 2008.98; Susan and Thomas Dunn Gift and Director's Discretionary Fund

Janice Guy; *Untitled*; gelatin silver print, 1979; 2008.99; Anonymous Gift

Moyra Davey; *Bloom*; chromogenic print, 2007; 2008.106a–s; Anonymous Gift

Eddie Adams, American; [General Nguyen Ngoc Loan Executing a Viet Cong Prisoner in Saigon]; gelatin silver print, 1968; 2008.124; Joyce F. Menschel Gift

Bill Wasilevich, American; *Jimmy "One Eye" Collins After Arraignment*; gelatin silver print, 1946; 2008.125; Twentieth-Century Photography Fund

Unknown Artist, American School; *The Most Hypnotic Eyes in the World*; 1972; [Automobile Murder Scene]; ca. 1935; [Ritual Suicide, Saigon, Vietnam]; 1963; three gelatin silver prints; 2008.126–.128; Twentieth-Century Photography Fund

Yasushi Nagao, Japanese; [Assassination of Socialist Leader Inejiro Asanuma, Tokyo, Japan]; 1960; Unknown Artist, American School; [Berkeley Anti-War Demonstrator]; 1970; Dana Stone, American; [United States Marine Tank Piled with Slain American Soldiers, Con Thien, Vietnam]; 1945; Joe Rosenthal, American; *Raising the Flag on Iwo Jima*; 1945; Unknown Artist, Unknown School; [Benito Mussolini Hung Upside-down Between His Mistress, Clara Petacci, and Achille Starace, Secretary of Italy's Fascist Party]; 1945; five gelatin silver prints; 2008.129–.133; Joyce F. Menschel Gift

Unknown Artist, American School; [Workers on Mount Rushmore]; 1937; Tom Howard, American; [Electrocution of Ruth Snyder, Sing Sing Prison, Ossining, New York]; 1928; two gelatin silver prints; 2008.134, .135; Twentieth-Century Photography Fund

Chuck Close, American; *Phil*; daguerreotype, 2001; 2008.142; Alfred Stieglitz Society Gifts

Walker Evans, American; *East River, New York City*; gelatin silver print, 1929; 2008.143; Alfred Stieglitz Society Gifts

Louis Lafon, French; [Construction Site]; 1880s; *Tubular Jetty, Mouth of the Adour, Port of Bayonne*; 1892; *Lessart Viaduct on the Rance River*; 1879; *The Foundry*; 1870s–80s; four albumen silver prints from glass negatives; 2008.144; Alfred Stieglitz Society Gifts

Ben Rose, American; *Bay Street, Naussau*; gelatin silver print, 1959; 2008.151; The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Ben Rose, American; *Station Wagon Interior, Utopia Parkway, Queens*; gelatin silver print, 1955; 2008.157; The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel

Lee Friedlander, American; *Rockwood, Tarrytown, New York*; 1992; *Franklin Park, Boston*; 1994; *Cherokee Park, Louisville, Kentucky*; 1993; *Central Park, New York City*; 2000; four gelatin silver prints; 2008.159–.162; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

George L. Prentice, American; [Male Nude]; ambrotype, 1859; 2008.179; Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Alphonse De Launay, French; *Gustave Le Gray*; salted paper print from glass negative, 1854; 2008.256; Daniel Blau Gift and 2007 Benefit Fund

Thomas J. Watson Library

SELECTED GIFTS

Dauberville, Guy-Patrice and Michel; *Renoir: catalogue raisonné des tableaux, pastels, dessins et aquarelles: 1858–1881 (Volume 1)*; Paris, 2007; Guy-Patrice Dauberville

Macquoid, Percy; *The Dictionary of English Furniture, from the Middle Ages to the Late Georgian Period*; 3 volumes; London, 1924–27; Anne and Louis Rorimer from the library of their parents, James and Katherine Rorimer

The History of Venice in Painting; New York, 2007; Charles P. Werner

Zega, Andrew; *Versailles: Trianon, Marly, Clagny et Sceaux*; France, 2007; Jayne Wrightsman

SELECTED PURCHASES

Bijutsu bihyō to sengo bijutsu/Art Criticism and Postwar Art in Japan; Tokyo, 2007; Florence and Herbert Irving Library Purchase Fund

Handa, Haruhisa; *Bijutsu to shijō: Nihon to Chūgoku no bijutsuhin kōryū to hensen kara no shiten*; Tokyo, 2007; Florence and Herbert Irving Library Purchase Fund

Ateneum; Helsingfors, 1898–1903; Friends of the Thomas J. Watson Library

Biblia pauperum: Apocalypsis; facsimile edition; Frankfurt am Main, 1977; Friends of the Thomas J. Watson Library

Björklund, Anders; *Beskrifning öfver Kongl. Lust-Slotten Drottningholm och China*; Stockholm, 1796; Friends of the Thomas J. Watson Library

Book of Felicity: Muḥammad ibn Amīr Ḥaṣan al-Su'ūdī; facsimile edition; 2 volumes; Barcelona, 2007; Friends of the Thomas J. Watson Library

Das polychrome Flachornament: ein Lehrmittel für den elementaren Zeichen-Unterricht an Real- und Gewerbeschulen; Vienna, 1878–80; Friends of the Thomas J. Watson Library

Dalmases Balañá, Nuria de; *Argenters i joiers de Catalunya*; Barcelona, 1985; Friends of the Thomas J. Watson Library

David, Henri; *J. Gamelin: sa vie et son œuvre 1738–1802*; Auch, 1928; Friends of the Thomas J. Watson Library

Décor et aménagement de la maison: moderne et ancien; Paris, 1952; Friends of the Thomas J. Watson Library

Jones, Inigo; *Inigo Jones's "Roman sketchbook"*; facsimile edition; 2 volumes; London, 2006; Friends of the Thomas J. Watson Library

Jewelry Designed by Liberty & Co.; London, ca. 1910; Friends of the Thomas J. Watson Library

Le bas-relief du Musée des colonies; Paris, 1931; Friends of the Thomas J. Watson Library

Metzner, Franz; *Franz Metzner*; Prague, 1905; Friends of the Thomas J. Watson Library

Médium: communication surréaliste; Paris, 1952–55; Friends of the Thomas J. Watson Library

The North French Hebrew Miscellany; facsimile edition; 2 volumes; London, 2003; Friends of the Thomas J. Watson Library

Panderma; Basel, 1957–77; Friends of the Thomas J. Watson Library

Pyle, Hilary; *Jack B. Yeats: A Catalogue Raisonné of the Oil Paintings*; 3 volumes; London, 1992; Friends of the Thomas J. Watson Library

Rothlieb, Carl Fredric; *Beskrifning öfver Skokloster*; Stockholm, 1819; Friends of the Thomas J. Watson Library

The Rockefeller McCormick New Testament; facsimile edition; 3 volumes; Chicago, 1932; Friends of the Thomas J. Watson Library

The Rothschild Miscellany; facsimile edition; 2 volumes; London, 1989; Friends of the Thomas J. Watson Library

Svenska slöjdföreningens tidskrift; Stockholm, 1905–31; Friends of the Thomas J. Watson Library

Umělecký měsíčník; Prague, 1911–13; Friends of the Thomas J. Watson Library

Život/La vie; Prague, 1921–48; Friends of the Thomas J. Watson Library

OBJECTS SOLD OR EXCHANGED DURING THE YEAR 2007–2008

During the past fiscal year, the cash proceeds from the sale of deaccessioned and nonaccessioned works of art were \$3,489,807.

The following deaccessioned and nonaccessioned objects sold were valued in excess of \$50,000:

Statue of Sekhmet; granodiorite; Egyptian (Thebes, Karnak), ca. 1390–52 B.C.; 15.8.6

Enthroned Virgin and Child; champlevé enamel, copper-gilt, glass cabochons; French (Limoges), late 13th–early 14th century; 17.190.331

Plaque, probably from front of a chasse; champlevé enamel, copper-gilt; French (Limoges), ca. 1200–1220; 17.190.778

Tabernacle; champlevé enamel, copper-gilt; French (Limoges), ca. 1200 with 19th-century replacements; 41.100.185a, b

Marcus Pollio Vitruvius, Roman, 1st century B.C.; *L. Vitruvii Pollionis ad Cesarem Augustum De Architectura libri primus*; printed book with woodcut diagram; 41.100.479

Group of cloister elements with twenty double column units and four corner piers; marble; French (Saramon), 13th–14th century; 54.164.1a–c, .4a–c–.86a–c

Albert Bierstadt, American; *Rocky Mountain Goats*; oil on canvas, ca. 1885; 64.191

Education

During fiscal year 2008, the Museum organized and presented 21,467 educational events and programs. Programs took place throughout the institution—in the galleries, in the Ruth and Harold D. Uris Center for Education, at The Cloisters museum and gardens—as well as in schools, community centers, libraries, and other locations throughout the New York metropolitan region. Some 858,533 individuals participated in the Metropolitan's educational activities.

The central event of the year occurred on October 23, 2007, when the Museum opened the new Ruth and Harold D. Uris Center for Education. The Center was under renovation for three years, a period during which educational work continued in modified form even in the absence of classrooms and other teaching spaces. Containing over 25,000 square feet of reconfigured space, the new Uris Center features: Diane W. Burke Hall, Nolen Library, Carson Family Hall, Bonnie J. Sacerdote Lecture Hall, and Carroll Classroom, as well as a seminar room, art study room, studio, and multipurpose classroom. The Center is also equipped to document and archive lectures and presentations and to support distance learning and videoconferencing. Activity in the Center spans every constituency and is based on both a deepening continuity of the valued traditions that have shaped the Museum's educational work to date, and innovations made possible in the new configuration.

One of the most important activities that occurs in the Center is welcoming school groups, and we are most grateful for Lewis and Dorothy Cullman's generous leadership support of the Metropolitan's school tours program. School class visits to the main building and The Cloisters numbered 5,887, comprising 178,826 students. Students in the main building found a warm welcome in the new Carson Family Hall, which set the stage for a meaningful Museum experience. Teachers participated in 125 workshops, including noteworthy distance-learning initiatives in which blended programs involved online learning as well as onsite investigations. For families, 1,135 programs were offered, making great use of the Uris Center facilities through new programs incorporating art making in painting, watercolor, and other wet media not possible before. The new Nolen Library was a magnet for visitors, especially families, who enjoyed the Children's Reading Room and the computer displays.

Research and scholarship are central to the Museum's identity. This year the Metropolitan supported fifty-six residential fellowships for study in art history, conservation, and scientific research by senior scholars and advanced graduate students from around the world. Fellows presented their findings in a series of colloquia throughout the spring. Educators and curators also planned eight Scholars' Days throughout the year in conjunction with exhibitions, providing an outstanding opportunity for scholarly discourse. Four major international symposia were open to the public: "Tapestry in the Baroque: Threads of Splendor"; "The Gates of Paradise: Lorenzo Ghiberti's Renaissance Masterpiece"; "The Past, Present, and Future of the Period Room—A Symposium in Honor of the Re-opening of the Wrightsman Galleries for French Decorative Arts"; and "Superheroes: Fashion and Fantasy." The Museum's Grants Committee reviewed internal applications for tuition reimbursement and travel grants to further Museum staff in continued scholarship. Staff exchange programs this year included the Hermitage Museum, the Kremlin Museum, the Victoria and Albert Museum, and the Dresden State Art Collections. Training

opportunities for students included college- and graduate-level internships at the main building and at The Cloisters, as well as high school internships. In all, the Museum welcomed some three hundred interns.

The Metropolitan presented twenty-five Sunday at the Met programs, which are designed around a flexible format including lectures, film, panel discussions, literary readings, and occasionally music and dance. Highlights included a standing room-only event for "The Age of Rembrandt: Dutch Paintings in the Metropolitan Museum of Art" and programs for the World Science Festival. In addition, numerous smaller-scale, highly focused lectures took place throughout the year. Gallery talks and other seminar-style discussion programming led adults in explorations of works in the Museum's galleries.

Subscription programs ranged from adult courses to intimate gatherings with curators in Museum galleries to auditorium lectures and concerts in The Grace Rainey Rogers Auditorium. Among the 222 programs presented this year, *Inside the Met: Curatorial Departments* continued to introduce audience members to the Museum's great holdings; Rosamond Bernier gave a farewell lecture; James Cuno spoke about "Who Owns Antiquity?"; two programs explored dance through collaborations with the New York City Ballet and Bill T. Jones/Arnie Zane Dance Company; and Oliver Sacks talked about the relationship between vision and the brain. Concerts were distinguished by their excellence and also by their diversity, from classical to jazz to pop. Among the offerings were: *Itzhak Perlman Plays Chamber Music*; a noteworthy series of piano forte recitals with concerts by Ivan Moravec, Stephen Kovacevich, Lise de la Salle, and Gabriela Montero; programs by the Beaux Arts Trio and Chanticleer; concerts by Patti Smith, Richie Havens, Steve Ross, and Dianne Reeves.

Many collaborative programs with sister institutions enlivened the Center and contributed to the dynamism of the community and the Museum's place within it. These included numerous programs developed with City organizations and with New York City's Department of Education. A centerpiece of these efforts was the Museum's hosting of "P.S. Art 2008," a juried exhibition of student art from across the City's public schools.

Audio programming expanded to 3,015 messages about the permanent collection, with new commentary by curators, conservators, and scientists offering visitors extraordinary insights into the collection, as well as tours of selected exhibitions. Some 205,022 visitors used the Audio Guide to explore the collection and exhibitions. The Museum also created videos, electronic features for the website and for terminals in the building, and educational publications, including a new family map of the Metropolitan. The *Timeline of Art History*, the Metropolitan's incomparable online resource visited by more than 30,000 people every day, continued to grow as an educational resource available across the globe. It will henceforth be known as the *Heilbrunn Timeline of Art History* in recognition of the Heilbrunn family's determination to endow this major educational effort.

Grounded in a mission that has been constant since the founding of the Museum, the educational work of the Metropolitan involves every member of our museum community—the Trustees, the distinguished curators and academic staff, the volunteers, and colleagues in every department—in public service at the highest level of excellence.

Fellowships and Professional Travel Stipends

In 2007–2008, fifty-six 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

Amy Sowder, Emory University, Georgia, to conduct the research and writing for her dissertation, "Greek Bronze Hydria"

CHESTER DALE FELLOWSHIPS

Jordan Bear, Columbia University, New York, to conduct research on his dissertation, "Matters of Conviction: The Contest of Credulity and Early Photography in Britain"

Michael Suing, University of South Dakota, Vermillion, to conduct research for his project entitled "Reclaiming America's Musical Past, America's Original Museum Instrument Makers: A Survey of North American Indian Musical Instruments at The Metropolitan Museum of Art"

Ashley West (Ph.D., University of Pennsylvania), to revise and expand on her dissertation research for a future publication entitled "The Art of Hans Burgkmair: The Antique Past and Cultural 'Other'"

THE SYLVAN C. COLEMAN AND PAMELA COLEMAN MEMORIAL FUND FELLOWSHIPS

Elena Carrara, University of Pisa, Italy, to conduct research for her dissertation, "The Resson Collection at the Museo Nazionale in Florence"

Georgia Cowart (Ph.D., Rutgers University, New Jersey), to complete her book manuscript entitled "Watteau, Music and the Musical Theater" for future publication

Paola D'Agostino (Ph.D., Università degli studi di Napoli "Federico II," Naples, Italy), to further her research on southern Italian silver and bronze sculpture for a future publication

Lorraine Karafel, Institute of Fine Arts, New York University, New York, to conduct research for her dissertation work entitled "Raphael's Woven Grotesques for the Vatican Palace: Culture, Politics, and Medici Patronage in Early Sixteenth Century Rome"

Francesca Leoni, Princeton University, New Jersey, to complete the research and writing for her dissertation, "The Revenge of Ahriman: Images of Divs in the Shahnama from the Fifteenth to the Seventeenth Century"

Nina Rowe (Ph.D., Northwestern University, Illinois), to conduct research and prepare her manuscript for her project entitled "The Jew and the Cathedral: Synagoga, Ecclesia, and Medieval Viewers" for publication

Kathryn Smith (Ph.D., Institute of Fine Arts, New York University, New York), to conduct research for her book project entitled "The Taymouth Hours: Stories and the Construction of the Self in Late Medieval England"

Aysegul Vural, Bilkent University and Koç University, Turkey, to conduct research for her project entitled "The Metalwork of the Early Bronze Age III Central Anatolia and its Significance for Cultural Contacts with Eurasia and Persia"

THE DOUGLASS FOUNDATION FELLOWSHIP IN AMERICAN ART

Carolyn Kelly (M.A., Cooper-Hewitt, National Design Museum, and Parsons School of Design, New York), to conduct research for her study entitled "Materials in Nineteenth-Century American Jewelry"

ANNETTE KADE CHARITABLE TRUST FELLOWSHIP

Magali Coudert, Université Paris IV, Sorbonne, France; Curatorial Assistant, Musée du Louvre, France, to conduct research and further her dissertation project on the Coptic necropolis and general Coptic funerary practices

THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIP

Eleni Drakaki, Institute of Fine Arts, New York University, New York, to complete the writing of her dissertation, "Hard Stones Seals from Late Bronze Age Burials of the Greek Mainland: A Contextual and Historical Approach to the Study of Their Ownership"

ANDREW W. MELLON FELLOWSHIPS

Zvezdana Dode, Institute of Oriental Studies, Russian Academy of Sciences, Moscow, Russia, to conduct a comparative study on the silk textiles of the Mongolian period in Eurasia; and also to conduct a study on ancient terms for silk found in medieval written sources

Abdullah Ghouchani, Professor, Tehran University, Iran, to conduct research on The Metropolitan Museum of Art excavated coins and pottery at Nishapur, focusing on the Arabic/Persian inscriptions, for future publication

Andrée Hayum (Ph.D., Harvard University, Massachusetts), to conduct research and writing for her project entitled "The Idea of the Renaissance in the Age of the Museum"

Karin Kolb (Ph.D., Martin-Luther-Universität Halle-Wittenberg, Germany), to continue her research for her project entitled "Cranach und Dresden, Die Werke Cranachs in der Dresdener Gemäldegalerie"

Henry Maguire (Ph.D., Harvard University, Massachusetts), to conduct research on a group of ivories, known as the "frame group," as a case study in the reception of Byzantine art in the West

Christine Marshall (M.Sc., University of Bradford, United Kingdom), to research and examine the original field documentation from the Metropolitan Museum's 1909 excavation of the Lisht North Cemetery

Linda Pisani (Ph.D., Università degli studi di Pisa, Italy), to conduct research for her project entitled "Painting at the Threshold of the Renaissance, 1360–1420"

Irit Ziffer (Ph.D., Tel Aviv University, Israel), to conduct research on objects excavated at Yavneh in Philistia by Dr. R. Kletter from the Iron Age II period, in preparation for a future publication on the stands found at this site

J. CLAWSON MILLS SCHOLARSHIPS

Paul Lavy (Ph.D., University of California, Los Angeles), to conduct research on Southeast Asian stone sculptures from the collection of the Metropolitan Museum of Art

John Tagg, Professor of Art History and Comparative Literature, Binghamton University, State University of New York (SUNY), to conduct research for his project entitled "Politics and Meaning in Walker Evans's Photographs for *The Crime of Cuba*"

Mary Vaccaro (Ph.D., Columbia University, New York), to conduct research and writing for her book project entitled “Disegno: On the Use and Exchange of Drawings in Sixteenth-Century Parma”

THEODORE ROUSSEAU FELLOWSHIPS

Juliana Bark, Institute of Fine Arts, New York University, New York, to complete the research and writing for her dissertation on the late career of the eighteenth-century Genevan artist Jean-Etienne Liotard (1702–1789)

Kerry Barrett, Institute of Fine Arts, New York University, New York, to conduct research for her dissertation on the oeuvre and life of Pieter Claesz Soutman

Jacquelyn Coutre, Institute of Fine Arts, New York University, New York, to conduct research for her dissertation, “Jan Lievens, Ambition, Influence, and Originality in the Seventeenth-Century Netherlands”

Rebecca Long, Institute of Fine Arts, New York University, New York, to conduct research for her dissertation, “Bartolome Carducho and Italian Artists of the Spanish Court, 1580–1621”

Elizabeth Monti, Institute of Fine Arts, New York University, New York, to conduct research for her dissertation on the patronage of Avignon Anti-Pope Clement VII (1378–96)

Anna Piotrowska, Institute of Fine Arts, New York University, New York, to continue research for her dissertation, “The Early Career of Carle Vanloo (1705–40): Training and Practice in the Capitals of Europe”

Victoria Sancho Lobis, Columbia University, New York, to conduct research for her dissertation, “Rubens, Imitation, and the Construction of Individual Style”

Yusuke Kawase, Institute of Fine Arts, New York University, New York, to conduct research for his dissertation, “Jusepe de Ribera’s Workshop Practice in Naples (1616–52)”

Jennifer Sudul, Institute of Fine Arts, New York University, New York, to conduct research for her dissertation, “The Early Works of Niki de Saint Phalle”

Laura Weinstein, Columbia University, New York, to conduct research for her dissertation, “Between Iran and India: Golconda Painting in the Sixteenth Century”

THE POLAIRE WEISSMAN FELLOWSHIP

Francesca Granata, University of Arts, London, United Kingdom, to conduct research for her dissertation, “Transgressive Fashion: The Bahktinian Grotesque in Fashion Design from the 1980’s to the Present”

THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Monika Bincsik, Eötvös Lóránd University of Sciences, Budapest, Hungary, to conduct research for her dissertation, “History of Collecting Japanese Applied Art, Especially Lacquer Pieces, Outside Japan in the 19th and 20th Century, Focusing on Hungary”

Nichole Bridges, University of Wisconsin, Madison, to complete the research and writing for her dissertation on nineteenth-century carved tusks of the Loango Coast and Pointe Noire

Sienna Brown, Emory University, Georgia, to conduct research for her dissertation, “The Lithographs of Robert Rauschenberg”

Orgu Dalgic, Institute of Fine Arts, New York University, New York, to continue research and complete the writing for her dissertation, “Late Antique Floor Mosaics in Constantinople before the Great Palace”

Caroline Hannah, Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, New York, to continue her research for her dissertation, “Between Art, Craft, and Design: Henry Varum Poor and the Making of the Modern American Artist”

Ellen Morris (Ph.D., University of Pennsylvania), to conduct research for her project “Anthropomorphic Figurines as Objects-That-Act” for future publication

Therese Sjøvoll, Columbia University, New York, to conduct research for her dissertation, “The Roman Palace and Art Collection of Queen Christina of Sweden”

Erica Yao, Stanford University, California, to continue research for her dissertation, “Systems of Display at the Qing Dynasty Country: Visualizing Political Authority in Eighteenth-Century China”

Fellowships for Study in Conservation

SHERMAN FAIRCHILD FELLOWSHIPS IN CONSERVATION

Lamia El-Hadidy, Archaeological Conservator, Faculty of Archaeology, Cairo University, Egypt, to study and understand the latest techniques used in the field of restoration and conservation of archaeological materials

Michael Alan Miller, Courtauld Institute of Art, University of London, United Kingdom, to continue his study on the theories and practices in the conservation of panel paintings and application of structural conservation techniques

ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

Jonathan Santa Maria Bouquet, Civica Scuola di Liuteria di Milano, Italy, to document European non-keyboard instruments in order to properly conserve and treat the objects in the future

Rebecca Capua, Institute of Fine Arts Conservation Center, New York University, New York, to analyze the materials and techniques used in the watercolors of John La Farge

Federico Caro (Ph.D., Earth Sciences, University of Pavia, Italy; postdoctoral degree, Istituto Universitario di Studi Superiori di Pavia, Italy), to conduct research for his project entitled “Determining Authenticity of Artworks: the Study of the Cambodian Khmer Sculptures from the Southeast Asia Collection of the MMA”

Margaret MacDonald, University of North Carolina, Chapel Hill, to study the problem of lead white pigment degradation in medieval illuminated manuscripts

Elisa Mangilli Gagliardi, University of Udine, Italy, to conduct research on her project entitled “Differences and Similarities in Islamic Textiles of the Persian Safavid and Indian Mughal Courts”

Julia Schultz, State Academy of Art and Design, Stuttgart, Germany/University of Applied Sciences and Arts of Hildesheim, Goettingen, Holzminden, Germany, to conduct research for her study entitled “The Use of Enzyme-linked Immunosorbent Assay (ELISA) and Immunofluorescence Microscopy (IFM) as Complementary Techniques for the Identification of Proteinaceous Binding Media in Art Objects”

ANNETTE DE LA RENTA FELLOWSHIP

Suzanna Shaw, Conservator of Frames and Furniture, National Gallery of Victoria, Melbourne, Australia, to conduct research in order to treat deteriorated ground layers on Chinese lacquered objects in The Metropolitan Museum of Art’s collection

THE POLAIRE WEISSMAN FELLOWSHIP

Carolina Bermudez, Conservator and Restorer of Cultural Heritage, Universidad Externado de Colombia, Bogotá, Colombia, to continue to study and expand on her practical knowledge of costume conservation and assist with the rehousing project including the footwear collection

RESEARCH SCHOLARSHIP IN PHOTOGRAPH CONSERVATION

Luisa Casella, Fellow, Andrew W. Mellon Advanced Residency Program in Conservation, George Eastman House, Rochester, New York, to conduct research for her project “The anoxic enclosures for long-term preservation of photographic objects, focusing on the effectiveness of these packages in autochrome plates”

Professional Travel Stipends

Professional travel stipends were awarded during the year to twenty-three members of the Museum's staff for research and study in the United States and abroad.

Elena Phipps, to travel to the Getty Museum in Los Angeles, California, to examine, document, and analyze the Galvin manuscript; and to consult/collaborate with other scholars in conjunction with the Getty Research Institute's upcoming exhibition. To also continue her research on cochineal and red dyestuffs relating to a forthcoming Metropolitan Museum of Art *Bulletin*

MARGARET AND HERMAN SOKOL TRAVEL GRANTS

Julien Chapuis, to travel to Los Angeles, California, to take part in the Museum Leadership Institute at the Getty, which is aimed at senior museum professionals

Christine Giuntini, to accompany Alisa LaGamma to travel to the United Kingdom to examine and study important provenanced collections of West and Central African textiles housed in museums, particularly the British Museum

Deborah Howes, to travel to China and Taiwan to present at an international museum education conference on e-learning; to discover how other museums in China and Taiwan are using distance learning and technology in their educational work; to also improve her understanding of Chinese art and improve ability to teach the subject

Adriana Rizzo, to travel to Grosseto, Italy, to attend a six-day international course on the characterization of organic residues in archaeological materials, particularly in ceramic vessels

Min Xu, to travel to Beijing and Shanghai, China, to explore new opportunities for book purchases and to expand the Metropolitan Museum's connections with book vendors, auction houses, museums, and galleries in China

NATIONAL ANTIQUE AND ART DEALERS ASSOCIATION OF AMERICA AND THE ART AND ANTIQUE DEALERS LEAGUE OF AMERICA AND THE ART DEALERS ASSOCIATION OF AMERICA AND THE PRIVATE ART DEALERS ASSOCIATION FUND

Maya Naunton, to travel to Moscow, St. Petersburg, and Novosibirsk, Russia, to visit museums and conservation laboratories that work on archaeological textile collections

Marjorie Shelley, to travel to Northern Ireland to participate in the Attingham Summer Program, to study artists' materials, particularly watercolor

THEODORE ROUSSEAU MEMORIAL TRAVEL STIPENDS

Susan Allen, to travel to Rhodes, Greece, to present a paper on the pottery from the post-Middle Kingdom phases of the Museum's excavations at Dahshur at the 10th International Congress of the International Association of Egyptologists

Carmen Bambach, to travel to Spain to review drawings and archival materials for the publication of the text for her "Lettura Vinciana." The lecture was entitled "A Complex Legacy: Leonardo's Drawings and Manuscripts between Myth and Document"

Kim Benzel, to travel to London, England, to examine the material from Ur housed in the British Museum, as well as the original field notes and photographs kept in their archives

Joyce Denney, to travel to Tokyo, Japan, to visit private and public collections of Japanese costume and textiles

Kathryn Calley Galitz, to travel to England to participate in the Attingham Summer School, to become familiar with eighteenth- and nineteenth-century French and British paintings, and to deepen her knowledge of the decorative arts

Edward Hunter, to travel to Amsterdam, The Netherlands, to attend the ICOM-CC Metal Conference

Daniëlle Kisluk-Grosheide, to travel to France to do research for various projects relating to the restoration of the Wrightsman Galleries, and to see the Marie-Antoinette exhibition held at the Grand Palais in Paris

Alisa LaGamma, to accompany Christine Giuntini to travel to the United Kingdom to examine and study important provenanced collections of West and Central Africa textiles housed in museums, particularly the British Museum

Donald La Rocca, to travel to Beijing and Lhasa, China, to conduct further research on Tibetan arms and armor

Jessica Murphy, to travel to Santa Fe, New Mexico, to view the exhibition "Georgia O'Keeffe and the Women of the Stieglitz Circle," in relation to her dissertation work and the Metropolitan Museum's Alfred Stieglitz collection catalogue project

Adela Oppenheim, to travel to Rhodes, Greece, to present a paper on her work at the pyramid temple of Senwosret III at Dahshur at the 10th International Congress of the International Association of Egyptologists

Diana Craig Patch, to travel to Luxor, Egypt, with Catharine Roehrig to join members from four other institutions to examine the area of Malqata and prepare a plan for the preservation of this ancient palace site

Catharine Roehrig, to travel to Luxor, Egypt, with Diana Craig Patch to join members from four other institutions to examine the area of Malqata and prepare a plan for the preservation of this ancient palace site

Isabel Stuenkel, to travel to Rhodes, Greece, to present a paper on the amulets of the mummy of Nesmin at the 10th International Congress of the International Association of Egyptologists

Joshua Waterman, to travel to Germany to conduct research relating to the forthcoming catalogue of the Metropolitan Museum's early German paintings, ca. 1360–1575; and to participate in a workshop at the Gemäldegalerie in Berlin, "Painting Techniques of Lucas Cranach the Elder and Lucas Cranach the Younger"

Members of the Grants Committee

Jeffrey Munger, chairman, Curator, European Sculpture and Decorative Arts

Carmen Bambach, Curator, Drawings and Prints

Mechthild Baumeister, Conservator, Objects Conservation

Lawrence Becker, Sherman Fairchild Conservator in Charge, Objects Conservation

Julien Chapuis, Curator, Medieval Art and The Cloisters

Kathryn Calley Galitz, Assistant Curator, Nineteenth-Century, Modern, and Contemporary Art

Andrew Gessner, Chief Librarian, Image Library

Navina Haidar Haykel, Associate Curator, Islamic Art

Melanie Holcomb, Associate Curator, Medieval Art and The Cloisters

Marco Leona, David H. Koch Scientist in Charge, Department of Scientific Research

Christopher Lightfoot, Associate Curator, Greek and Roman Art

Anne Strauss, Associate Curator, Nineteenth-Century, Modern, and Contemporary Art

Zhixin Jason Sun, Associate Curator, Asian Art

Beth Carver Wees, Curator, American Decorative Arts

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

Abstract Expressionism and Other Modern Works: The Muriel Kallis Steinberg Newman Collection in The Metropolitan Museum of Art (2007). Edited by Gary Tinterow, Lisa Mintz Messinger, and Nan Rosenthal. 224 pp. 109 illus. (99 in color). Cloth \$50.00.

American Furniture in The Metropolitan Museum of Art: I: Early Colonial Period: The Seventeenth-Century and William and Mary Styles (2007). Frances Gruber Safford. 464 pp. 328 illus. (158 in color). Cloth \$90.00.

American Quilts & Coverlets in The Metropolitan Museum of Art (2007). Amelia Peck, with the assistance of Cynthia V. A. Schaffner. 320 pp. 350 illus. (300 in color). Cloth \$45.00.

Dutch Paintings in The Metropolitan Museum of Art (2007). Walter Liedtke. 2 vols. 1083 pp. 480 illus. (230 in color). Cloth \$175.00.

Eternal Ancestors: The Art of the Central African Reliquary (2007). Edited by Alisa LaGamma. 368 pp. 233 illus. (160 in color). Cloth \$65.00. Paper \$45.00.

Gifts for the Gods: Images from Egyptian Temples (2007). Edited by Marsha Hill, with Deborah Schorsch, Technical Editor. 256 pp. 146 illus. (106 in color). Cloth \$40.00.

How to Read Chinese Paintings (2008). Maxwell K. Hearn. 184 pp. 175 color illus. Paper \$25.00.

Impressed by Light: British Photographs from Paper Negatives, 1840–1860 (2007). Roger Taylor, with a Biographical Dictionary of Calotypists by Larry J. Schaaf, in collaboration with Roger Taylor. 452 pp. 383 illus. (130 in color). Cloth \$75.00.

Masterpieces of European Painting, 1800–1920, in The Metropolitan Museum of Art (2007). Kathryn Calley Galitz, Asher E. Miller, Rebecca A. Rabinow, Sabine Rewald, Susan Alyson Stein, and Gary Tinterow. 304 pp. 408 illus. (199 in color). Cloth \$65.00. Paper \$39.95.

Oceania: Art of the Pacific Islands in The Metropolitan Museum of Art (2007). Eric Kjellgren. 368 pp. 350 illus. (250 in color). Cloth \$45.00. Paper \$24.95.

Poussin and Nature: Arcadian Visions (2008). Edited by Pierre Rosenberg and Keith Christiansen, with essays by Keith Christiansen, Anna Ottani Cavina, Alain Mérot, Claire Pace, René Démoris, and Willibald Sauerländer. 408 pp. 242 illus. (232 in color). Cloth \$65.00. Paper \$45.00.

The Robert Lehman Collection Volume XIII: Frames (2007). Timothy Newbery. 480 pp. 910 illus. (125 in color). Cloth \$125.00.

Straddling East and West: Lin Yutang, a Modern Literatus: The Lin Yutang Family Collection of Chinese Painting and Calligraphy (2007). Shiyee Liu, edited by Maxwell K. Hearn. 127 pp. 76 illus. (69 in color). Paper \$24.95.

Superheroes: Fashion and Fantasy (2008). Andrew Bolton, with an essay by Michael Chabon. 192 pp. 200 illus. Cloth \$50.00. Paper \$30.00.

Tapestry in the Baroque: Threads of Splendor (2007). Edited by Thomas P. Campbell. 576 pp. 344 illus. (175 in color). Cloth \$75.00. Paper \$55.00.

METROPOLITAN MUSEUM OF ART BULLETIN

The Age of Rembrandt: Dutch Paintings in The Metropolitan Museum of Art (MMAB 65, no. 1). Esmée Quodbach. 72 pp. 83 illus. (61 in color). Summer 2007.

Cameo Appearances (MMAB 65, no. 4). James David Draper. 56 pp. 126 illus. (126 in color). Spring 2008.

Creating Central Park (MMAB 65, no. 3). Morrison H. Heckscher. 76 pp. 101 illus. (66 in color). Winter 2008.

Recent Acquisitions, A Selection: 2006–2007 (MMAB 65, no. 2). 68 pp. 107 illus. (99 in color). Fall 2007.

METROPOLITAN MUSEUM JOURNAL

Metropolitan Museum Journal Volume 42. 184 pp. 223 illus. (10 in color). Paper \$77.00.

Published by the Education Department

COMPLIMENTARY PUBLICATIONS

Animals All Around in the Greek Galleries. Family Guide (2008). Evan Levy.

Family Map. Family Guide (2007). Masha Turchinsky. Illustrated by John Kerschbaum.

Hail to the Chiefs: A Museum Hunt for Families. Family Guide (2008). Evan Levy.

Ruth and Harold D. Uris Center for Education (overview brochure, press kit, and invitation) (2007).

Winter Comforts: A Museum Hunt for Families. Family Guide (2007). Evan Levy.

Women in Paintings: A Tactile Graphics Book Featuring Works of Art in The Metropolitan Museum of Art (2007). The Metropolitan Museum of Art and Touch Graphics, Inc.

Youth Programs (Programs for Teachers and Schools, Families and Young People, and Young Visitors with Disabilities) (Fall 2007/Winter 2008; Winter/Spring 2008; Summer 2008).

ONLINE FEATURES

The Dancers and Degas (2007). Teresa M. Russo, Felicia Blum, Barbara Woods, Edith W. Watts. www.metmuseum.org/explore/dancers/index.html

Family Map. Family Guide posted online (PDF) (2007). www.metmuseum.org/explore/publications/index.htm

The Metropolitan Museum of Art's Timeline of Art History (2000–). www.metmuseum.org/toah

Once Upon a Time in Rome. Family Guide posted online (PDF) (2007). www.metmuseum.org/explore/publications/index.htm

Roman Art: A Resource for Educators. Posted online (PDF) (2007). www.metmuseum.org/explore/publications/roman_art.htm

VIDEOS

The Age of Rembrandt: Dutch Paintings in The Metropolitan Museum of Art B-Roll and Interviews (18 minutes; color; video, 2007). Gallery views of “The Age of Rembrandt” exhibition and individual works of art; interview with Metropolitan Museum director Philippe de Montebello; interview with exhibition curator Walter Liedtke. Christopher Noey, Producer.

Artist El Anatsui Installing Between Earth and Heaven: The Metropolitan Museum of Art, January 7, 2008 (7 minutes; color; video, 2008).

Documents the installation of *Between Earth and Heaven* by Ghanaian artist El Anatsui at the Metropolitan Museum with the assistance of the Museum's technicians, conservators, and installers. Interviews with El Anatsui and curator Alisa LaGamma. Christopher Noey, Producer.

Galleries for 19th- and Early 20th-Century Paintings and Sculpture (9 minutes; color; video, 2007). Views of new Henry J. Heinz II Galleries; works of art; interview with curator Gary Tinterow. Christopher Noey, Producer.

The Met Salutes Brooke Astor (2 minutes; color; 2007). Highlights the over forty-year contributions of trustee and donor Brooke Astor (1902–2007) to the architecture, collections, and operations of the Metropolitan Museum. Program created to run during “The Met Salutes Brooke Astor,” September 28–30, 2007. Christopher Noey, Producer.

New Galleries for Oceanic Art and for the Art of Native North America (22 minutes; color; video, 2007). Interview with curators Eric Kjellgren and Julie Jones; B-roll of galleries and documentation of *bis* pole installation. Christopher Noey, Producer.

Nishapur (2 minutes; color; 2008). Documentary about the Met's archaeological dig in the medieval Iranian city of Nishapur, and the planned installation of the Sabz Pushan Room in the Nishapur Gallery of the new Islamic Galleries. Presented at the NoRuz at the Met Gala and Benefit, March 20, 2008. Christopher Noey, Producer.

Rediscovering the Nineteenth Century (11 minutes; color; video, 2007). Metropolitan Museum director Philippe de Montebello and museum curator Gary Tinterow tell the story of recent additions to the Met's outstanding collection of nineteenth-century European paintings. Christopher Noey, Producer.

Ruth and Harold D. Uris Center for Education Opening 10/23/07 (9 minutes; color; video, 2007). Includes interviews with Metropolitan Museum director Philippe de Montebello, president Emily K. Rafferty, and associate director for education Kent Lydecker, as well as the ribbon-cutting ceremony. Excerpted highlights of activities on opening day include artists Faith Ringgold and Pier Consagra; educators Felicia Blum, Guthrie Nutter, and Inés Powell; curator Maryan Ainsworth and conservator Michael Gallagher. Christopher Noey, Producer.

The Season Ahead in Spanish (4 minutes; color; video, 2007). Museum educator Inés Powell presents highlights of the fall 2007 exhibitions and gallery openings at the Metropolitan Museum. Christopher Noey, Producer.

Superheroes: Fashion and Fantasy—Edited Press Preview, B-Roll, and Gala (37 minutes; color; video, 2008). Remarks at the exhibition press preview by editor-in-charge of *Vogue* Anna Wintour, Metropolitan Museum director Philippe de Montebello, designer Giorgio Armani, exhibition curator Andrew Bolton, and exhibition creative consultant Nathan Crowley; gallery views and works of art; decor, red-carpet entrances, and dinner at the Costume Institute Gala Benefit. Christopher Noey, Producer.

Tapestry in the Baroque: Threads of Splendor—Remarks by Thomas P. Campbell and B-Roll of the Exhibition (14 minutes; color; video, 2007). Interview with exhibition curator Thomas P. Campbell; works of art and gallery views. Christopher Noey, Producer.

A Tribute to Brooke Astor (3 minutes; color; video, 2007). Photographs highlighting Mrs. Vincent (Brooke) Astor and her involvement with the Metropolitan Museum. Christopher Noey, Producer.

Worth: The Wait (7 minutes; color; video, 2007). Metropolitan Museum director Philippe de Montebello and museum curator Harold Koda narrate the elaborate pursuit of a court presentation gown created by the Parisian couturier Charles Frederick Worth in the 1880s for an American heiress. Christopher Noey, Producer.

EXHIBITION INSTALLATION VIDEOS

A Bwende Funeral Ceremony, 1927 (4 minutes; black-and-white, video, 2007). A rare document of the creation and subsequent spectacular

public display of a monumental Bwende *niombo*, filmed in the village of Maduda in 1927. The renowned Bwende master, Makoza, presents a *niombo* head before completing it by stitching it to the body. Installed in the exhibition “Eternal Ancestors: The Art of the Central African Reliquary.”

Excerpt of *Disoumba: “The Origin of All Things” Musical Liturgy among the Mitsogho, 1969* (10 minutes; black-and-white, video, 2007). Features selected highlights of the public ceremonial events in the Ngounié province of Gabon, West Africa, which marked the initiation of two young Tsogho men into *bwiti*, including performances of musical instruments and songs that are especially central to the rites. Installed in the exhibition “Eternal Ancestors: The Art of the Central African Reliquary.”

Exploring Summer Mountains (3 minutes; color; video, 2008). Using a series of enlarged details, the video leads viewers through the hand-scroll *Summer Mountains*, attributed to Qu Ding (active ca. 1023–ca. 1056). Includes commentary by artists, art historians, and connoisseurs. Installed in the exhibition “Anatomy of a Masterpiece: How to Read Chinese Paintings.” Christopher Noey, Producer.

Published by Special Publications

Baby Animals (2007). William Lach. 48 pp. Full color throughout. Hardcover \$14.95.

Baby's Journal (revised edition 2007). 156 pp. Full color throughout. Hardcover \$17.95.

My New Baby and Me (revised edition 2007). Dian G. Smith. 48 pp. Full color throughout. Softcover \$16.95.

Snowflakes: A Book of Ornaments (2007). 6 panels with 5 removable silver-stamped ornaments. Hardcover \$12.95

Staff Publications

Abbreviations:

MMA—The Metropolitan Museum of Art

MMAB—Metropolitan Museum of Art Bulletin

MMJ—Metropolitan Museum Journal

Adlin, Jane. “Calder and Adornment.” In *Calder Jewelry*, edited by Alexander S. C. Rower and Holton Rower. New York: Calder Foundation, 2007.

Allen, Susan. Review of *The Wisdom of Ancient Egypt: Changing Visions through the Ages*, edited by Peter Ucko and Timothy Chapman. *Journal of Near Eastern Studies* 67, no. 2 (2008), pp. 130–32.

Alsteens, Stijn. Catalogue entries 3, 5, 8, 12, 14, 16, 18, 23, 25, and 29. In *Dessins nordiques des collections Jean Bonna & Frits Lugt*. Exh. cat. Paris: Institut Néerlandais, 2008.

Alsteens, Stijn, co-author with Hans Buijs. *Paysages de France dessinés par Lambert Doomer et les artistes hollandais et flamands des XVII^e et XVIII^e siècles*. Paris: Fondation Custodia, 2008.

Arnold, Dorothea. “Egyptian Art—a Performing Art?” In *Servant of Mut: Studies in Honor of Richard A. Fazzini*, edited by Sue H. D'Auria, pp. 1–18. Leiden: Brill, 2007.

———. Introduction. In *The Queens of Egypt*, by Rosanne Pirelli, pp. 17–19. Vercelli: White Star, 2008.

———. “Sarite Sanders's Egypt,” introductory essay. In *The Eternal Light of Egypt: A Photographic Journey*, by Sarite Sanders, pp. vii–xix. New York and Cairo: American University in Cairo Press, 2008.

Aruz, Joan. “Les ivoires orientalisants de la collection George Bonsor à l'Hispanic Society of America.” In *La Méditerranée des Phéniciens de Tyr à Carthage*, pp. 216–17. Paris: Institut du Monde Arabe, 2007.

- . *Marks of Distinction: Seals and Cultural Exchange between the Aegean and the Orient (ca. 2600–1360 B.C.)*. Corpus der minoischen und mykenischen Siegel, Beiheft 7. Mainz: Akademie der Wissenschaften und der Literatur, 2008.
- Avery, Kevin J. Foreword. In *American Wilderness: The Story of the Hudson River School*, by Barbara Babcock Millhouse, pp. viii–x. Hensonville, N.Y.: Black Dome Press, 2007.
- Avery, Kevin J. and David R. Meschutt. “Pastels by Gerrit Schipper in the Metropolitan Museum.” *MMJ* 42 (2007), pp. 133–37.
- Baetjer, Katharine. “‘Canaletti Painting’: On Turner, Canaletto, and Venice.” *MMJ* 42 (2007), pp. 163–72.
- Bambach, Carmen C. Catalogue entry and new technical evidence on Andrea del Verrocchio’s drawing of the horse’s proportions at the MMA. In *Leonardo: Dagli studi di proporzioni al Trattato della Pittura*, edited by Pietro C. Marani and Maria Teresa Fiorio, pp. 59–61, no. 2. Exh. cat. Milan: Castello Sforzesco, 2007.
- . Catalogue entry and new transcription of text regarding Leonardo’s newly restored drawing in the “Codex Resta” at the Biblioteca Ambrosiana, Milan. In *Leonardo e Raffaello per esempio... Disegni e studi d’artista*, edited by Cecilia Frosinini, pp. 84–89, no. 7. Exh. cat. Florence: Palazzo Medici Riccardi, 2008.
- . Catalogue entry on Arcimboldo’s recently acquired modello drawing for the banner of Sant’Ambrogio at the MMA. In *Arcimboldo: 1526–1593*, edited by Sylvia Ferino Pagden, pp. 66–69, no. II.14 (in French ed.). Exh. cat. Paris: Musée Luxembourg (French); Vienna: Kunsthistorisches Museum (German); Milan: Palazzo Reale (Italian), 2007–8.
- . “Drawings in Dresden: Further Newly Identified Works by Italian Masters.” *Apollo* 167, no. 552 (March 2008), pp. 126–31.
- . “Drawings in Dresden: More Newly Identified Works by Italian Masters.” *Apollo* 167, no. 553 (April 2008), pp. 42–49.
- . “Drawings in Dresden: Newly Identified Works by Italian Masters.” *Apollo* 167, no. 550 (January 2008), pp. 54–61.
- . “A New Drawing by the Young Raphael and Its Source in Donatello.” *Burlington Magazine* 149, no. 1256 (November 2007), pp. 772–78.
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Exhibitions and Installations

Exhibitions and Installations

Excellence and Elegance: Decorative Arts of the Eighteenth-Century Qing Court. August 25–November 25, 2007. Made possible by The Miriam and Ira D. Wallach Foundation.

Bridging East and West: The Chinese Diaspora and Lin Yutang. September 15, 2007–February 10, 2008. Made possible by The Miriam and Ira D. Wallach Foundation.

Drawings and Prints from Holland's Golden Age: Highlights from the Collection. September 18, 2007–January 6, 2008.

The Age of Rembrandt: Dutch Paintings in The Metropolitan Museum of Art. September 18, 2007–January 6, 2008. Made possible by Accenture.

Abstract Expressionism and Other Modern Works: The Muriel Kallis Steinberg Newman Collection in The Metropolitan Museum of Art. September 18, 2007–March 2, 2008.

Impressed by Light: British Photographs from Paper Negatives, 1840–1860. September 25–December 31, 2007. Made possible by The Hite Foundation. Organized by The Metropolitan Museum of Art, New York, and the National Gallery of Art, Washington.

Depth of Field: Modern Photography at the Metropolitan. September 25, 2007–March 23, 2008.

Eternal Ancestors: The Art of the Central African Reliquary. October 2, 2007–March 2, 2008. Made possible in part by the William Randolph Hearst Foundation.

Gifts for the Gods: Images from Egyptian Temples. October 16, 2007–February 18, 2008. Made possible by Orascom Hotels and Development. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Damien Hirst's *The Physical Impossibility of Death in the Mind of Someone Living*. Opened October 16, 2007.

Tapestry in the Baroque: Threads of Splendor. October 17, 2007–January 6, 2008. Made possible by the Hochberg Foundation Trust and the Gail and Parker Gilbert Fund. Corporate support provided by Fortis. Also made possible in part by the National Endowment for the

Arts, the Society of Friends of Belgium in America, and the Flemish Government. Organized by The Metropolitan Museum of Art, New York, with the generous participation of the Patrimonio Nacional, Madrid. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Rumi and the Sufi Tradition. October 23, 2007–February 3, 2008.

The Gates of Paradise: Lorenzo Ghiberti's Renaissance Masterpiece. October 30, 2007–January 13, 2008. Made possible by Mr. and Mrs. Frank Richardson. Additional support provided by The Andrew W. Mellon Foundation and the Oceanic Heritage Foundation. Organized by the High Museum of Art, Atlanta, in collaboration with the Opera di Santa Maria del Fiore and the Opificio delle Pietre Dure, Florence. Supported by an indemnity from the Federal Council on the Arts and the Humanities and by an award from the National Endowment for the Arts.

Abstract Expressionist Drawings. November 1, 2007–February 24, 2008.

Asian Lacquer: Masterpieces from the Florence and Herbert Irving Collection. November 3, 2007–May 11, 2008.

Annual Christmas Tree and Neapolitan Baroque Crèche. November 20, 2007–January 6, 2008. Made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

Silversmiths to the Nation: Thomas Fletcher and Sidney Gardiner, 1808–1842. November 20, 2007–May 4, 2008. Made possible by Alamo Rent A Car, Inc. Organized by Winterthur Museum and Country Estate.

Tara Donovan at the Met. November 20, 2007–September 21, 2008.

Tibetan Arms and Armor from the Permanent Collection. December 14, 2007–fall 2009.

blog.mode: addressing fashion. December 18, 2007–April 13, 2008. Made possible by Manolo Blahnik.

The Art of Time: European Clocks and Watches from the Collection. December 18, 2007–April 27, 2008. Made possible by The David Berg Foundation.

Classic/Fantastic: Selections from the Modern Design Collection. Opened December 21, 2007.

In the Light of Poussin: The Classical Landscape Tradition. January 8–April 13, 2008.

Lee Friedlander: A Ramble in Olmsted Parks. January 22–May 11, 2008.

Jasper Johns: Gray. February 5–May 4, 2008. Made possible in New York by United Technologies Corporation. Organized by The Art Institute of Chicago, in cooperation with The Metropolitan Museum of Art, New York. Supported by an award from the National Endowment for the Arts and by an indemnity from the Federal Council on the Arts and the Humanities.

Poussin and Nature: Arcadian Visions. February 13–May 11, 2008. Made possible by The Florence Gould Foundation and The Isaacson-Draper Foundation. Organized by The Metropolitan Museum of Art, New York, and the Museo de Bellas Artes, Bilbao. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Radiance from the Rain Forest: Featherwork in Ancient Peru. February 26–September 1, 2008. Made possible by the Friends of the Department of the Arts of Africa, Oceania, and the Americas.

Gustave Courbet. February 27–May 18, 2008. Made possible by The Philip and Janice Levin Foundation and the Janice H. Levin Fund. Organized by The Metropolitan Museum of Art, New York, the Réunion des Musées Nationaux and the Musée d'Orsay, Paris, and the Communauté d'agglomération de Montpellier/Musée Fabre, Montpellier. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Pop Art: Works on Paper. February 29–July 27, 2008.

Anatomy of a Masterpiece: How to Read Chinese Paintings. March 1–August 10, 2008. Made possible by The Miriam and Ira D. Wallach Foundation.

Beauty and Learning: Korean Painted Screens. March 11–June 1, 2008. Made possible by The Kun-Hee Lee Fund for Korean Art.

Krishna: Mythology and Worship. March 18–July 28, 2008.

Photography on Photography: Reflections on the Medium since 1960. April 8–October 19, 2008.

Jeff Koons on the Roof. April 22–October 26, 2008. Made possible by

Bloomberg. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky.

Superheroes: Fashion and Fantasy. May 7–September 1, 2008. Made possible by Giorgio Armani. Additional support provided by Condé Nast.

Medieval and Renaissance Treasures from the Victoria and Albert Museum. May 20–August 17, 2008. Organized by the Victoria and Albert Museum, London. Made possible by The David Berg Foundation. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

American Landscapes. Opened May 20, 2008.

Tiepolo Drawings from the Robert Lehman Collection. May 20–August 17, 2008.

Masterpieces of Modern Design: Selections from the Collection. May 30–October 5, 2008.

Framing a Century: Master Photographers, 1840–1940. June 3–September 1, 2008

New and Renovated Galleries

Joyce and Robert Menschel Hall for Modern Photography. Opened September 25, 2007.

Reopening of The Wrightsman Galleries for French Decorative Arts. Opened October 30, 2007.

New Galleries for Oceanic Art. Opened November 14, 2007.

New Gallery for the Art of Native North America. Opened November 14, 2007.

New Galleries for 19th- and Early 20th-Century European Paintings and Sculpture, including the Henry J. Heinz II Galleries. Opened December 4, 2007.

Outgoing Loan Exhibition

Cast Images: American Bronze Sculpture from The Metropolitan Museum of Art. Itinerary: New York State Museum, Albany, October 20, 2007–February 24, 2008.

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
- Arab American National Museum, Dearborn, Mich.
- Archäologisches Institut der Universität Heidelberg, Germany
- 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
- Beijing World Art Museum, China
- Isaac Bell House, Newport, R.I.
- Benaki Museum, Athens, Greece
- Bode Museum, Berlin, Germany
- Dwight Frederic Boyden Gallery, St. Mary's College of Maryland, St. Mary's City
- The British Museum, London, England
- Brooklyn Museum, 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.
- Chazen Museum of Art, University of Wisconsin-Madison
- The Children's Museum of Indianapolis, Ind.
- Cincinnati Art Museum, Ohio
- Office of Senator Hillary Rodham Clinton, Washington, D.C.
- Cobb Institute of Archaeology, Mississippi State University
- 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
- Denver Art Museum, Colo.
- 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.
- 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
- The Institute of Classical Architecture and Classical America, New York
- 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.
- The Jewish Museum, New York
- Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.
- Joslyn Art Museum, Omaha, Nebr.
- Kankakee County Museum, Ill.
- Krannert Art Museum and Kinkead Pavilion, University of Illinois at Urbana-Champaign, 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 Art, Orlando, Fla.
- The Metropolitan Museum of Art, Geneva Office, Switzerland
- Ministere des Affaires Culturelles, Paris, France
- The Minneapolis Institute of Arts, Minn.
- 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
- Mount Vernon Ladies Association, Va.
- Musée de l'Hospice Saint-Roch, Issoudun, France
- Musée du Louvre, Paris, France
- Musée National de la Renaissance, Ecouen, 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
- 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 Museum of Natural History, Smithsonian Institution, 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, N.Y.
New York State Office of General Services Curatorial, Albany, N.Y.
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 Museum of Art, New York
The Paul Revere Memorial Association, Boston, Mass.
Paul Revere House, Boston, Mass.
Rijksmuseum van Oudheden, Leiden, The Netherlands
Royal Armouries, Leeds, England
Royal Ontario Museum, Toronto, Canada
Sage Art Center, Hillsdale College, Mich.
Saint Michel de Cuxa, Pyrenees-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.
Seattle Art Museum, Wash.
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 Museen zu Berlin, Skulpturen-sammlung, Germany
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 Senate Assistant Democratic Leader's Suite, Washington, D.C.
United States Senate Commission on Art, Washington, D.C.
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.
George Washington's Mount Vernon Estate & Gardens, Va.
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
- Brooklyn Museum
Cheim & Read
Cooper-Hewitt, National Design Museum, Smithsonian Institution
The Frick Collection
Adolph and Ester Gottlieb Foundation
Solomon R. Guggenheim Museum
Institute for the Study of the Ancient World
International Center of Photography
Japan Society Gallery
The Jewish Museum
The Bertha and Karl Leubsdorf Art Gallery, Hunter College
The Morgan Library & Museum
Museum of Biblical Art
The Museum of the City of New York
The Museum of Modern Art
Neue Galerie New York
The New-York Historical Society
Rubin Museum of Art
United Nations Secretary General's Residence
Whitney Museum of American Art
- Loans Made During the Year in New York State**
- The Corning Museum of Glass
The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie
Nassau County Museum of Art, Roslyn Harbor
New York State Museum, Albany
New York State Office of General Services Curatorial, Albany
- Loans Made During the Year Nationally**
- Addison Gallery of American Art, Phillips Academy, Andover, Mass.
The Albuquerque Museum, N. Mex.
Amon Carter Museum, Fort Worth, Tex.
The Art Institute of Chicago, Ill.
Art Museum of The University of Memphis, Tenn.
The Baltimore Museum of Art, Md.
- 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.
Cincinnati Art Museum, Ohio
Sterling & Francine Clark Art Institute, Williamstown, Mass.
Cummings Art Center, Connecticut College, New London
Dallas Museum of Art, Tex.
Davis Museum and Cultural Center, Wellesley College, Mass.
Delaware Art Museum, Wilmington
Denver Art Museum, Colo.
The Detroit Institute of Arts, Mich.
Fowler Museum of Cultural History, University of California, Los Angeles
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.
Kimbell Art Museum, Fort Worth, Tex.
Frank H. McClung Museum, The University of Tennessee, Knoxville
Memphis Brooks Museum of Art, Tenn.
The Mennello Museum of American Art, Orlando, Fla.
James A. Michener Art Museum, Doylestown, Pa.
Milwaukee Art Museum, Wis.
The Minneapolis Institute of Arts, Minn.
Museum of Fine Arts, Boston, Mass.
- The Museum of Fine Arts, Houston, Tex.
Naples Museum of Art, Fla.
National Gallery of Art, Washington, D.C.
National Museum of African Art, Smithsonian Institution, Washington, D.C.
National Museum of Wildlife Art, Jackson, Wyo.
National Portrait Gallery, Smithsonian Institution, Washington, D.C.
Norton Museum of Art, West Palm Beach, Fla.
Georgia O'Keeffe Museum, Santa Fe, N.Mex.
Palmer Museum of Art, The Pennsylvania State University, University Park
Peabody Essex Museum, Salem, Mass.
Pennsylvania Academy of Fine Arts, Philadelphia
Philadelphia Museum of Art, Pa.
The Phillips Collection, Washington, D.C.
Phoenix Art Museum, Ariz.
Portland Art Museum, Oreg.
Portland Museum of Art, Me.
Provincetown Art Association and Museum, Mass.
Reading Public Museum, Pa.
San Diego Museum of Art, Calif.
San Francisco Museum of Modern Art, Calif.
Seattle Art Museum, Wash.
Shelburne Museum, Vt.
The David and Alfred Smart Museum of Art, The University of Chicago, Ill.
Smith College Museum of Art, Northampton, Mass.
Smithsonian American Art Museum, Smithsonian Institution, Washington, D.C.
Spelman College Museum of Fine Art, Atlanta, Ga.
Spencer Museum of Art, The University of Kansas, Lawrence
Tacoma Art Museum, Wash.
University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia
University Museums, University of Delaware, Newark

University of Virginia Art Museum, Charlottesville
Wadsworth Atheneum Museum of Art, Hartford, Conn.
Walker Art Center, Minneapolis, Minn.
The Walters Art Museum, Baltimore, Md.
The Andy Warhol Museum, Pittsburgh, Pa.
Westmoreland Museum of American Art, Greensburg, Pa.
Wiegand Gallery, Notre Dame de Namur University, Belmont, Calif.
Yale Center for British Art, Yale University, New Haven, Conn.
Yale University Art Gallery, New Haven, Conn.
de Young 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

Austria

Kunsthistorisches Museum, Vienna

Belgium

Musées Royaux des Beaux-Arts de Belgique, Brussels

Canada

Musée des Beaux-Arts de Montréal
Musée de la Civilisation, Quebec City
National Gallery of Canada, Ottawa
Vancouver Art Gallery

Denmark

Louisiana Museum for Moderne Kunst, Humleback

England

Barbican Art Galleries, Barbican Centre, London
Dulwich Picture Gallery, London
Hayward Gallery, London
The National Gallery, London
Royal Academy of Arts, London
Tate Modern, London
Victoria and Albert Museum, London
Walker Art Gallery, Liverpool

France

Galerie Nationale du Jeu de Paume, Paris
Galeries Nationales du Grand Palais, Paris
Institut du Monde Arabe, Paris
Musée des Beaux-Arts de Quimper
Musée départemental des Antiquités, Rouen
Musée Fabre, Montpellier
Musée du Louvre, Paris
Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris
Musée National de la Renaissance, Ecouen
Musée d'Orsay, Paris
Musée Picasso, Paris
Musée du quai Branly, Paris
Réunion des Musées Nationaux, Paris

Germany

Ausstellungszentrum Lokschruppen, Rosenheim
Bucerius Kunst Forum, Hamburg
Dom Museum, Hildesheim

Ethnologisches Museum, Staatliche Museen zu Berlin
Gemäldegalerie Staatliche Museen, Preussischer Kulturbesitz, Berlin
Germanisches Nationalmuseum, Nürnberg
Hamburger Kunsthalle
Haus der Bayerischen Geschichte, Augsburg
Kunsthalle Bielefeld
Kunsthalle der Hypo-Kulturstiftung, Munich
Kunstmuseum Stuttgart
Museum Ludwig, Cologne
Pergamon Museum, Staatliche Museen zu Berlin
Schirn Kunsthalle Frankfurt
Städelsches Kunstinstitut und Städtische Galerie, Frankfurt
Von der Heydt-Museum Wuppertal

Greece

N.P. Goulandris Foundation, Museum of Cycladic Art, Athens

Hungary

Museum of Applied Arts, Budapest

Ireland

Irish Museum of Modern Art, Dublin
National Gallery of Ireland, Dublin

Italy

Azienda Speciale Palaexpo, Rome
Castello Sforzesco, Milan
Diocesan Museum "San Matteo," Salerno
Ente Raccolta Vinciana, Milan
Ferrara Arte
Fondazione Palazzo Bricherasio, Turin
Galleria dell'Accademia, Florence

Galleria d'Arte Moderna e Contemporanea, Palazzo dei Diamanti, Ferrara
Galleria Borghese, Rome
Galleria Palatina, Palazzo Pitti, Florence
Ministero per i Beni e le Attività Culturali, Soprintendenza Speciale per il Polo Museale Napoletano
Municipio di Brescia
Museo Civico Ala Ponzone, Cremona
Museo e Galleria Nazionali di Capodimonte, Naples
Museo del Palazzo di Venezia, Rome
Palazzo Ducale, Venice
Palazzo delle Esposizioni, Rome
Santa Giulia-Museo della Città, Brescia
Scuderie Papali al Quirinale, Rome
Soprintendenza per i Beni Architettonici ed il Paesaggio e per il Patrimonio Storico Artistico ed Etnoantropologico di Salerno e Avellino
Soprintendenza per il Patrimonio Storico, Artistico, e Etnoantropologico del Piemonte, Turin
Soprintendenza Speciale per il Polo Museale Napoletano
Soprintendenza Speciale per il Polo Museale Romano
Triennale Degli Strumenti Ad Arco, Cremona, Italy
Venaria Reale, Turin

Japan

The Chunichi Shimbun, Nagoya
Kyoto National Museum
Miho Museum, Shiga
Nagoya City Art Museum
Nara National Museum
The National Museum of Western Art, Tokyo
Osaka Municipal Museum of Art

The Suntory Museum of Art, Tokyo

The Netherlands

Museum Boijmans Van Beuningen, Rotterdam
CODA Museum, Apeldoorn
Van Gogh Museum, Amsterdam

Scotland

National Museums of Scotland, Edinburgh

Spain

Fundación Caja Madrid, Casa de Alhajas
Fundación Juan March, Madrid
Museo de Bellas Artes de Bilbao
Museo Nacional Centro de Arte Reina Sofia, Madrid
Museo Nacional del Prado, Madrid
Museo Thyssen-Bornemisza, Madrid
Museu d'Art Contemporani de Barcelona
Museu Nacional d'Art de Catalunya, Barcelona
Palacio Real de Madrid
Museo Picasso Málaga
Museu Picasso, Barcelona
Sociedad Estatal para le Acción Cultural Exterior, S.A., Madrid

Sweden

Nationalmuseum, Stockholm

Switzerland

Fondation Beyeler, Riehen/Basel
Fondation Pierre Gianadda, Martigny
Historisches Museum Bern
Kunstmuseum Basel
The Metropolitan Museum of Art, Geneva Office
Musée de l'Elysée, Lausanne
Musée Rath, Geneva

Report of the Chief Financial Officer

The Metropolitan Museum of Art continued to enjoy a strong financial position with assets totaling \$3.5 billion, despite the challenges faced in the last year. While we ended fiscal year 2008 with an operating deficit of \$3.2 million, we reached an attendance level of 4.76 million visitors and were able to continue with our “21st-Century Met” capital program.

In addition, as part of the conversion of the Museum’s Series 2006A tax-exempt bonds from auction rate notes to variable rate demand bonds, Standard and Poor’s and Moody’s agencies affirmed the Museum’s long-term AAA rating and provided a similar short-term credit rating.

As we prepare to say farewell to Philippe de Montebello after more than thirty years of service as Director of the Museum, we are enthusiastic about a new era in the Museum’s history under the leadership of our Director-Elect, Thomas P. Campbell. Given the current economic and financial climate, we expect difficult times ahead. We are prepared to meet those challenges with our solid financial position; the work of our superb trustees, staff, and volunteers; and the generous support of our donors. The sections below provide a more detailed discussion of the Museum’s financial results for fiscal year 2008.

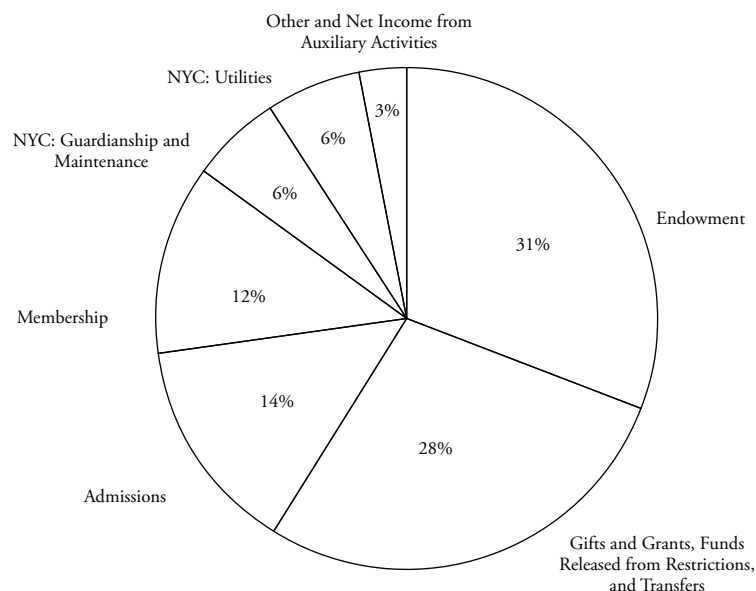
Operating Results

The Metropolitan Museum of Art had an operating deficit of \$3.2 million in fiscal year 2008 following a surplus of \$2.6 million in fiscal year 2007. The current deficit reflects strong revenue results across all areas of the Museum offset by higher operating expenses, including the impact of a new pension program and related consulting and legal costs. Fiscal year 2008 operating revenue,

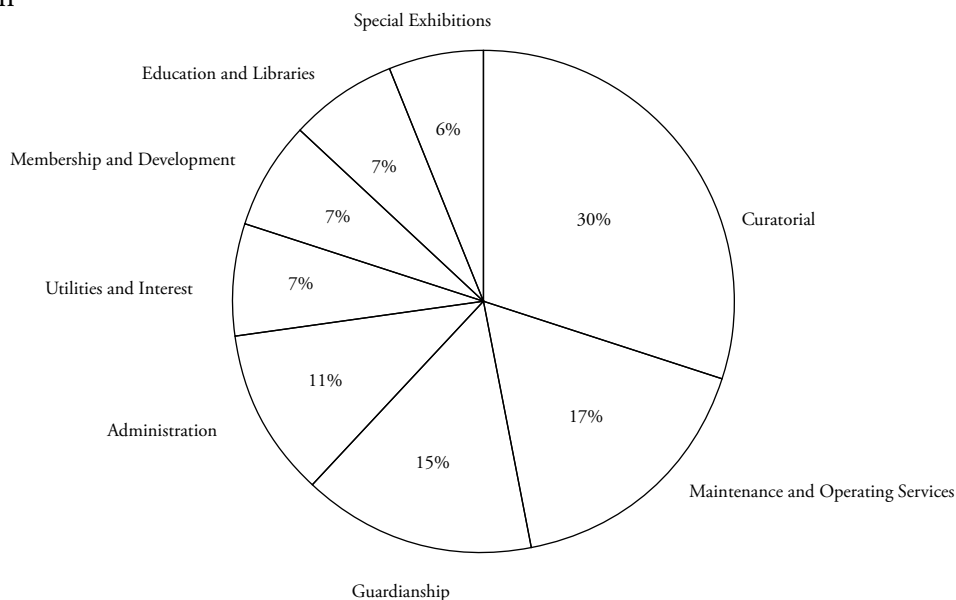
support, and transfers improved by 5.2 percent to \$204.9 million, an increase of \$10.2 million. This growth is mainly attributable to increased endowment support, gifts and grants, net assets released from restrictions, and higher membership and admissions income, offset by lower net income from merchandising operations and operating support from the City of New York. Total admissions revenue grew by 8.3 percent compared to the prior year. Overall attendance at the main building and The Cloisters increased by 3.4 percent, from 4.6 million visitors in fiscal year 2007 to 4.76 million in fiscal year 2008, the highest levels since 2001. Higher attendance had a favorable impact on attendance-dependent revenue streams, including admissions, audio tours, and restaurants. Members continued to show strong support for the Museum in fiscal year 2008, with Membership income reaching an all-time high of \$25.1 million, or a 3 percent increase. The number of members remained close to 2007 levels at 133,496. Membership Internet sales continued to be strong, with 26 percent growth. Support from the Museum’s operating endowment increased by \$4.7 million, or 8 percent. Pursuant to our endowment spending policy, the endowment distribution was calculated as 5.25 percent of the average market value of the endowment measured over the twenty quarters ending December 31, 2006. The increase reflects the growth in the market value of the Museum’s investments over that period as well as the continued generosity of donors to The Fund for the Met campaign.

Overall, annual fundraising programs, benefits, and the capital campaign had another exceptional year in 2008. Individual annual giving programs continue to thrive with the Friends program attracting new members and the Chairman’s Council dues remaining a strong source of operating support. Other programs had record

2008 Sources of Operating Revenue, Support, and Transfers \$204.9 Million



2008 Operating Expenses
(Excluding Auxiliary Activities)
\$208.1 Million



years, including the Real Estate Council Program and The Apollo Circle. Gala benefits also experienced an extraordinary year, with the Costume Institute Benefit raising a record \$7.3 million, the Real Estate Council Benefit surpassing its goal by more than half a million dollars, and the Corporate Benefit producing its highest gross income ever, with \$1.3 million. Total support for special exhibitions reached \$12 million, or 81 percent of the costs of the exhibitions. Foundation support remained strong with incoming gifts totaling \$47 million, an increase of 31 percent over fiscal year 2007. Contributing to this strength were capital support and gifts from key foundations that continue to give generous grants in a number of areas. Likewise, The Fund for the Met had another stellar year, raising nearly \$100 million thanks to a number of significant gifts, many secured after years of cultivation. Planned Giving, with the anticipation of lowered interest rates, secured a record number of annuities this year.

Government funding is a critical source of support for the Museum's operating and capital needs. The City of New York provided operating support of \$12.3 million, including allocations for security enhancements. While the Museum's operating support from the City declined by approximately \$2.2 million, the City provided a similar increase in funding for capital construction and infrastructure projects and continued to fully fund the utilities for the Museum's main building. The Mayor, City Council, and Manhattan Borough President all made allocations for the Museum's capital infrastructure projects in the third year of a seven-year \$100 million funding request presented by the Museum. At the state level, The New York State Council on the Arts continues to provide operating support of over \$200,000 annually.

Net income from auxiliary activities decreased by \$1.5 million for the year, mainly as a result of losses related to the Museum's merchandising activities, partly offset by growth in net income from restaurants. During the fiscal year the Museum conducted a review of our satellite store operation (defined as those retail stores located

outside the Museum). As part of a profit improvement strategy for the Merchandising operations, it was determined that up to nine satellite stores would be closed. In February, a decision was made to close four underperforming stores: Las Vegas, Belmar, Scottsdale, and San Francisco. In addition, the store in Pasadena was closed due to a landlord-executed lease termination option. The impact of the store closings is separately displayed in the Statement of Activities as a \$4.5 million loss from discontinued operations. The closing of these stores is expected to have a positive impact on earnings of close to \$0.6 million in the first full year.

Operating expenses (excluding auxiliary activities) totaled \$208.1 million for fiscal year 2008, an increase of \$15.4 million, or 8 percent. This growth was driven by the implementation of a new pension program for non-union staff and additional consulting and legal expenses related to the new plans. Over the last year, the Museum engaged in a full review of the pension benefits offered to its non-union employees. This review resulted in the recommendation by management of a number of changes to the Museum's two existing defined contribution plans, as well as the creation of a new defined contribution plan. As a result of these changes, the Museum increased its contribution to the basic plan from 6 percent to 8 percent. In addition, under the new matching plan, the Museum will match non-union employee contributions up to 3 percent of employees' annual compensation.

Capital Expenditures

As the Metropolitan forged ahead with its "21st-Century Met" master plan, capital construction and building-related expenditures amounted to \$82.5 million in fiscal year 2008, representing a decrease of \$3.0 million, or 3.6 percent, from the previous year. Nearly \$14 million of these costs related to the completion of the Greek and Roman Wing, Wing K, and the new Ruth and Harold D. Uris Center for Education, which opened last fall. Another \$28.4 million was used for the second phase of the American Wing

renovation. Other project expenses included \$6.3 million for the newly expanded Galleries for 19th- and Early 20th-Century European Paintings and Sculpture and the new Galleries for Oceanic Art and Art of Native North America, and \$3.6 million toward the refurbishment of the Wrightsman Galleries for French Decorative Arts, all of which also opened last fall. The Museum continued its long-range plan to address major infrastructure needs at the main building, with partial support from the City of New York. The Museum remains focused on technology and invested \$3.2 million in information technology projects, including the second phase of the Met Images project, and the final phase of new merchandising, inventory control, warehousing, and point-of-sale systems for the Museum's retail operations.

Statement of Financial Position

The Museum's gross assets totaled \$3.5 billion at June 30, 2008, a slight decline from June 30, 2007. This reduction is attributable to lower cash, investments, accounts receivable and other assets, and charitable remainder trust assets, partly offset by increases in fixed assets, contributions receivable, and inventory. The decrease in overall investments is directly related to the growth in fixed assets, as funds were used to support the Museum's capital program. The Museum's long-term investment portfolio, which comprises the majority of the Museum's investments, generated a return of 2.5 percent for fiscal year 2008, exceeding all of the Museum's performance benchmarks. Although the positive investment returns did not fully cover the endowment support for current activities, the portfolio balance remained flat because of additional gifts from The Fund for the Met campaign. Assets held in trust declined by \$5.2 million as a result of the expiration of a large trust and the impact of negative investment results on trust assets. New pledges from the City of New York of \$20.3 million and several large gifts from key donors, combined with declines in the discount rates applied to pledges, contributed to the growth in contributions receivable.

Liabilities increased by \$21.6 million, or 6 percent, primarily due to higher pension and postretirement obligations, loans payable and other long-term liabilities, accounts payable and accrued expenses, and notes payable. The growth in pension and postretirement obligations of \$6.1 million mostly relates to postretirement actuarial changes in health-care trends and higher per capita claims. The increase in loans payable and other long-term liabilities of

\$6.7 million was driven by the growth in the value of interest rate exchange agreements offset by a mandatory payment of \$2.2 million on the Series A 1993 Dormitory Authority bonds. Construction and art acquisition activities factored into the \$3.0 million increase in accounts payable and accrued expenses, while the timing of the payroll cycle was the main reason for the \$2 million increase in accrued salaries and benefits.

Because of the dislocation in the credit markets and more specifically the failure of the auction rate market, the Museum's Series 2006A bonds experienced a failed auction in mid-February, which resulted in the Museum paying the default rate on the bonds (15 percent) for one week only. After reviewing several options, in April the Museum converted its auction rate bonds to variable rate demand bonds. Because of this conversion, we wrote off the unamortized closing costs related to the original transaction amounting to \$1.5 million. As part of the conversion, Moody's and Standard and Poor's agencies affirmed the Museum's AAA credit rating. In addition, the Museum obtained a \$130 million credit facility to support the bonds in the event of a put. Because of this additional credit facility and the Museum's self-liquidity, the Museum also received the highest short-term rating from the rating agencies.

Management has begun a series of initiatives aimed at creating savings and operating efficiencies to offset the impact of the current economic climate. Although we have been experiencing very positive trends in admissions for the first few months of fiscal year 2009, we are anticipating a decrease in funding from the City of New York and potentially lower revenues from our merchandising operations as a direct result of the economic conditions. Some of the potential mitigating actions that may be undertaken to dampen the impact of an economic downturn include evaluating vacancies to determine if any could be eliminated; reviewing the use of temporary agencies and messenger services; evaluating the current use of newspaper and magazine subscriptions; and reviewing the operations of the Image Library, Education, and Editorial areas. There are opportunities for these areas to have enhanced revenue streams that create a business/commercial element while contributing to the fulfillment of the Museum's mission.

The future of the Museum will be shaped by the direction of our Director-Elect, Thomas P. Campbell. With the support of the Museum's staff, trustees, volunteers, and donors, the Metropolitan will continue to build on its long tradition of excellence and its position as the world's most encyclopedic art museum.

Statement of Operations

for the year ended June 30, 2008, with comparative totals for 2007 (in thousands)

	2008	2007
REVENUE, SUPPORT, AND TRANSFERS:		
Admissions	\$ 27,895	\$ 25,753
Membership	25,104	24,348
Gifts and grants, net assets released from restrictions, and transfers	56,857	50,245
Appropriations from the City of New York:		
Funds for guardianship and maintenance	12,321	14,689
Value of utilities provided	12,709	12,536
Endowment support	63,008	58,351
Revenue of auxiliary activities:		
Merchandising	75,554	77,637
Restaurant, parking garage, auditorium, and other	26,721	25,030
Other income	<u>6,774</u>	<u>7,672</u>
TOTAL REVENUE, SUPPORT, AND TRANSFERS	<u>306,943</u>	<u>296,261</u>
EXPENSES:		
Curatorial:		
Curatorial departments, conservation, cataloguing, and scholarly publications	56,131	50,230
Operations of The Cloisters	6,396	6,178
Special exhibitions.	11,811	10,838
Education, community programs, and libraries	15,812	13,998
Development.	7,569	6,707
Membership services	6,776	6,690
Operations:		
Guardianship	30,604	29,898
Maintenance	21,327	21,379
Operating services	13,350	12,532
Value of utilities provided by the City of New York.	12,709	12,536
Communications.	5,053	4,260
Financial, legal, and other administrative functions.	19,428	15,905
Cost of sales and expenses of auxiliary activities:		
Merchandising	76,990	77,319
Restaurant, parking garage, auditorium, and other	25,017	23,582
Interest on debt service	<u>1,186</u>	<u>1,583</u>
TOTAL EXPENSES	<u>310,159</u>	<u>293,635</u>
(DEFICIT) SURPLUS FROM OPERATIONS	<u>\$ (3,216)</u>	<u>\$ 2,626</u>

*Fiscal year 2007 amounts have been reclassified to conform with current year presentation.

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, 2008, 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 2007 financial statements; and in our report dated October 4, 2007, 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 I to the financial statements, in fiscal year 2007 the Museum changed its method of accounting for defined benefit pension and other postretirement plans. As further discussed in Note R to the financial statements, in fiscal year 2008 the Museum adopted Financial Accounting Standards Board ("FASB") Interpretation No. 48, *Accounting for Uncertainty in Income Taxes, an Interpretation of FASB Statement No. 109* ("FIN 48").

PriceWaterhouseCoopers LLP

New York, New York
September 26, 2008

Balance Sheet

June 30, 2008, with comparative totals as of June 30, 2007 (in thousands)

	2008	2007
ASSETS:		
Cash (Notes A and N)	\$ 1,342	\$ 3,569
Investment trades receivable	1,174	331
Merchandise inventories, net (Note A)	12,681	11,507
Accounts receivable and other assets (Note B)	18,006	19,506
Contributions receivable (Notes C and N)	152,963	139,162
Funds held in trust by others (Note H)	50,221	55,394
Investments (Notes A, G, H, K and N)	2,915,803	2,961,765
Fixed assets, net (Notes A and E)	<u>394,529</u>	<u>360,945</u>
TOTAL ASSETS	<u>\$3,546,719</u>	<u>\$3,552,179</u>
LIABILITIES:		
Investment trades payable	\$ 2,567	\$ 3,750
Accounts payable and accrued expenses	38,817	34,962
Accrued salaries and benefits	22,970	20,923
Deferred income (Note A)	3,965	4,221
Notes payable (Notes J and N)	38,192	37,536
Annuity and other split-interest obligations (Notes H and N)	12,655	9,610
Asset retirement obligations (Note O)	7,926	7,298
Pension and other accrued retirement obligations (Note I)	71,760	65,647
Loans payable and other long-term liabilities (Notes K and N)	<u>169,496</u>	<u>162,830</u>
TOTAL LIABILITIES	<u>368,348</u>	<u>346,777</u>
NET ASSETS:		
Unrestricted (Note A)	1,520,862	1,598,666
Temporarily restricted (Notes A and P)	878,041	847,653
Permanently restricted (Notes A and P)	<u>779,468</u>	<u>759,083</u>
TOTAL NET ASSETS	<u>3,178,371</u>	<u>3,205,402</u>
TOTAL LIABILITIES AND NET ASSETS	<u>\$3,546,719</u>	<u>\$3,552,179</u>

The accompanying notes are an integral part of the financial statements.

Statement of Activities

for the year ended June 30, 2008, with comparative totals for 2007 (in thousands)

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total 2008</i>	<i>Total 2007</i>
OPERATING					
REVENUE AND SUPPORT:					
Admissions and membership (Note K)	\$ 52,999			\$ 52,999	\$ 50,101
Gifts and grants	21,379	\$ 15,057		36,436	30,673
Operating appropriations from the City of New York. . .	25,030			25,030	27,225
Endowment support for current activities (Note G)	63,008	11,268		74,276	69,099
Merchandising and other auxiliary activities (Note Q)	102,275			102,275	102,667
Other income.	6,774			6,774	7,672
Net assets released from donor restrictions to fund operating expenses	30,083	(30,083)		—	—
TOTAL REVENUE AND SUPPORT	301,548	(3,758)		297,790	287,437
EXPENSES:					
Curatorial	74,338			74,338	67,246
Education and libraries.	15,812			15,812	13,998
Development and membership.	14,345			14,345	13,397
Operations	77,990			77,990	76,345
General administration.	24,481			24,481	20,165
Merchandising and other auxiliary activities (Note Q)	102,007			102,007	100,901
Interest on debt	1,186			1,186	1,583
TOTAL EXPENSES	310,159			310,159	293,635
Transfers of designated non-operating funds.	5,395			5,395	4,193
CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES	(3,216)	(3,758)		(6,974)	(2,005)
NON-OPERATING					
Museum-designated and donor-restricted gifts	10,415	70,010		80,425	70,130
Endowment gifts	1,422	829	\$ 18,994	21,245	35,361
Endowment support for current activities (Note G)	5,838	13,888		19,726	17,676
Investment return in excess of (less than) current support (Note G)	(57,071)	23,801	63	(33,207)	441,137
Change in value of split-interest agreements.	(624)	(271)	(192)	(1,087)	5,722
Depreciation and non-capitalized expenditures	(37,974)			(37,974)	(32,637)
Reclassifications, fees, and other.	(7,779)	279	1,520	(5,980)	788
Net assets released from donor restrictions	35,166	(35,166)		—	—
Change in net assets before collection items not capitalized and other adjustments	(53,823)	69,612	20,385	36,174	536,172
Purchases of art (Note D)	(48,925)			(48,925)	(27,492)
Proceeds from sales of art		3,463		3,463	828
Net assets released from donor restrictions to fund acquisitions of art	42,687	(42,687)		—	—
Minimum pension liability adjustment				—	5,958
Pension-related changes other than NPPC	(2,995)			(2,995)	—
Change in fair value of interest rate exchange agreements and effect of interest rate swaps (Note K)	(10,265)			(10,265)	(478)
Change in net assets before loss from discontinued operations .	(73,321)	30,388	20,385	(22,548)	514,988
Loss from discontinued merchandising operations (Note Q)	(4,483)			(4,483)	(577)
Change in net assets before change in accounting principle . .	(77,804)	30,388	20,385	(27,031)	514,411
Cumulative effect of change in accounting principle: FAS 158 (Note I)				—	(12,018)
CHANGE IN NET ASSETS	(77,804)	30,388	20,385	(27,031)	502,393
NET ASSETS AT THE BEGINNING OF THE YEAR	1,598,666	847,653	759,083	3,205,402	2,703,009
NET ASSETS AT THE END OF THE YEAR	\$1,520,862	\$878,041	\$779,468	\$3,178,371	\$3,205,402

The accompanying notes are an integral part of the financial statements.

Statement of Cash Flows

for the year ended June 30, 2008, with comparative totals for 2007 (in thousands)

	<u>2008</u>	<u>2007</u>
CASH FLOWS FROM OPERATING ACTIVITIES		
Change in net assets	\$ (27,031)	\$ 502,393
Adjustments to reconcile change in net assets to net cash provided (used) by operating activities:		
Depreciation and amortization	39,964	34,004
Receipt of contributed securities	(12,598)	(18,058)
Contributions for capital expenditures	(20,249)	(14,303)
Contributions for long-term investment	(19,716)	(31,322)
Net realized and unrealized gains	(36,861)	(491,583)
Acquisitions and sales of art, net	45,462	26,664
Changes in assets and liabilities:		
Investment trades receivable	(843)	2,503
Merchandise inventories, net	(1,174)	(1,185)
Accounts receivable and other assets	874	(2,638)
Contributions receivable	(13,801)	(23,669)
Funds held in trust by others	5,173	2,030
Investment trades payable	(1,183)	2,169
Accounts payable and accrued expenses	3,855	9,325
Accrued salaries and benefits	2,047	965
Deferred income	(256)	550
Annuity and other split-interest obligations	3,045	(8,184)
Asset retirement obligations	628	1,248
Pension and other accrued retirement obligations	6,113	5,781
Loans payable and other long-term liabilities	8,895	56
Net cash used by operating activities	<u>(17,656)</u>	<u>(3,254)</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Investment in fixed assets, net	(73,459)	(77,652)
Proceeds from the sale of contributed securities	12,584	16,707
Proceeds from sales of investments	927,159	973,126
Purchases of investments	(844,321)	(1,053,391)
Acquisitions of art	(48,925)	(27,492)
Proceeds from sales of art	3,463	828
Net cash used by investing activities	<u>(23,499)</u>	<u>(167,874)</u>
CASH FLOWS FROM FINANCING ACTIVITIES		
Contributions for capital expenditures	20,249	14,303
Contributions for long-term investment	19,716	31,322
Proceeds from (payment of) notes payable	656	(9,824)
Proceeds from loans payable	130,000	130,000
Payment of loans payable	(132,230)	(2,125)
Deferred bond issuance costs	537	1,591
Net cash provided by financing activities	<u>38,928</u>	<u>165,267</u>
Net decrease in cash	(2,227)	(5,861)
Cash, beginning of the year	3,569	9,430
CASH, END OF THE YEAR	<u>\$ 1,342</u>	<u>\$ 3,569</u>

The accompanying notes are an integral part of the financial statements.

A. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Presentation - The Museum classifies all financial transactions into three net asset categories in accordance with applicable donor-imposed restrictions: permanently restricted, temporarily restricted, and unrestricted.

- Permanently restricted net assets have donor-imposed restrictions that stipulate that the corpus of the gifts be maintained in perpetuity but permit the Museum to expend net income and gains earned on contributed assets for either specified or unspecified purposes. (Also, see Note P.)
- Temporarily restricted net assets carry donor-imposed restrictions on the expenditure of the contributed assets. Temporary restrictions may expire with the passage of time, as a result of actions taken by the Museum that fulfill donors' restrictions, or as a result of expenditures incurred that could have been charged to temporarily restricted assets. When temporarily restricted net assets are released from restrictions, they are transferred to unrestricted net assets and shown as "Net assets released from restrictions" in the Statement of Activities. Transfers from temporarily restricted to unrestricted net assets occur even if the contributions are received and spent within the same year. (Also, see Note P.)
- Unrestricted net assets are not restricted by donors. A portion of the unrestricted net assets is designated by the Museum for specific purposes, including long-term investment, leasehold improvements, and various curatorial activities.

Measure of Operations - The Museum includes in its measure of operations all revenue and expenses that are integral to its programs and supporting activities, net assets released from donor restrictions to support operating expenditures, and transfers from Board-designated and other non-operating funds to support current operating activities. The measure of operations includes support for operating activities from restricted net assets and unrestricted net assets designated for long-term investment (the endowment) according to the Museum's spending policy, which is detailed in Note G. The measure of operations excludes endowment support for non-operating and restricted operating activities; investment return in excess of/less than amounts made available for current support; additions to restricted and designated net assets; adjustments to the minimum pension liability; pension-related changes other than net periodic pension cost ("NPPC"); changes in net assets of split-interest agreements, after providing for any operating revenue or support; changes in net assets pertaining to acquisition and deaccession of collection items, and related insurance settlements; fees received for art-lending activities; depreciation of capital expenditures, except for those related to auxiliary activities and acquired computer systems and equipment; gains/losses on disposal or sale of fixed assets; non-capitalized expenditures; liability recognition for legal obligations to perform asset retirement activity; the entire effect of interest rate swaps; interest income relating to the Debt Service Fund, which pertains to the Dormitory Authority loan agreements (see Note K); certain miscellaneous charges and revenue unrelated to operating activities, and the cumulative effect of changes 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 - This represents operating cash balances related to payroll, general operating (including overnight investments), petty cash and retail stores. For short-term cash equivalents, see *Investments* below.

Merchandise Inventories - Merchandise inventories are valued at the lower of cost or market value. Cost is determined using the average unit cost method of accounting. This is a change from the retail inventory method effective April 2008 in conjunction with a systems conversion. This change did not result in a material impact on the financial statements.

Investments - Investments in short-term instruments, fixed income securities, and equity securities are carried at fair value based on quoted market prices and exchange rates, as applicable.

Investments in investment funds are carried at estimated fair value generally based on the net asset values and other information provided by the investment funds' managers or general partners. These funds include exchange traded securities and derivatives based on third-party quoted market prices and over-the-counter derivatives and private investments whose values are determined by the fund's investment manager and general partners based on the selection of valuation techniques and use of inputs and assumptions considered appropriate.

Certain of these investment funds, particularly those 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 partners of the investment funds and may be based on appraisals, obtainable prices for similar assets, or other estimates. The assumptions and methods used to arrive at these valuations are reviewed by the Museum's Investment Office. Because of the inherent uncertainty of valuations, the estimated fair values may differ significantly from the values that would have been used had a ready market for such investments existed or had such investments been liquidated, and those differences could be material.

Cash equivalents are included in the short-term investments category. They are made up of highly liquid investments with original maturities of three months or less.

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 currencies 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 a membership period of up to 24 months. Amounts not yet earned by the end of the fiscal year are reported as deferred income.

Contributions, Contributed Utilities, and Support - Contributions, including cash, in-kind contributions, and unconditional promises to give (pledges), are recorded as revenue in the period in which they are received. Conditional contributions are recognized as revenue when the conditions on which they depend have been substantially met. Contributions are recorded at fair value, and in the case of pledges, net of estimated uncollectible amounts, and discounted if due in over one year.

The heat, light, and power costs of the Fifth Avenue building are paid for by the City of New York. The value of such costs is reported as income and a corresponding amount is included as an expense in the Statement of Activities. The City of New York also provides funds for guardianship and maintenance, including reimbursement for salaries, Social Security, and pension contributions.

The Museum has volunteers who provide administrative assistance in various areas of the Museum. Such contributed services do not meet the criteria for recognition of contributed services contained in generally accepted accounting principles and, accordingly, are not reflected in the accompanying financial statements.

Functional Allocation of Expenses - The costs of providing Museum programs and supporting services are shown in Note L. Programs include curatorial activities, conservation, and exhibition; education; libraries; public services; and auxiliary activities. Curatorial costs include gallery maintenance and renovation, collections care and maintenance, scholarly research and publications, and special exhibitions. Supporting services include fundraising, and management and general administrative costs. Fundraising costs include expenses associated with individual and corporate memberships, annual appeals, benefit events, capital campaign, and other fundraising efforts. Management and general administrative costs include expenses for executive management, financial administration, information systems, human resources, legal services, and investment management fees. Depreciation, interest, utilities, building maintenance, security, and other operating costs are allocated to the above program areas and supporting services. Such expenses are allocated based upon various methodologies including square footage and security guard posts.

Advertising - Advertising expenses pertaining to merchandising activities, mostly attributable to the production and distribution of catalogues, amounted to \$6.2 million in fiscal years 2008 and 2007. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and concerts and lectures totaled \$3.0 million and \$2.8 million in fiscal years 2008 and 2007, 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 2008 and 2007 was \$8.7 million and \$6.4 million, respectively, of which \$1.4 million and \$0.4 million, respectively, related to the amounts paid under the interest rate swap agreements. Interest not capitalized is charged to operating expenses or, if related to the swap agreements, to non-operating activities.

Income Tax Status - The Museum is a nonprofit organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code.

Estimates - The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from those estimates.

Prior Year Comparisons and Reclassifications - The Museum has included both current and prior year financial data in its financial statements. To facilitate the comparison on the Statement of Activities, the Museum has chosen to present the prior year information in summary form, without segregation of the data by net asset values. As a result, that particular historical information is not presented in compliance with generally accepted accounting principles. It should therefore be reviewed in conjunction with the more detailed information set forth in the audited financial statements for fiscal year 2007, the source from which the summary information was derived.

Certain amounts in fiscal year 2007 have been reclassified to conform to the fiscal year 2008 statement presentation. The Museum adjusted the 2007 Statement of Cash Flows for classifications related to contributed securities activities. The adjustments are not deemed to be material.

B. ACCOUNTS RECEIVABLE AND OTHER ASSETS

Accounts receivable and other assets consist of (in thousands):

	<u>June 30, 2008</u>	<u>June 30, 2007</u>
Accounts receivable, net.	\$ 4,564	\$ 3,942
Dividends and interest receivable.	3,258	4,095
Prepaid expenses and other	<u>10,184</u>	<u>11,469</u>
Total.	<u>\$18,006</u>	<u>\$19,506</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 2.78% and 4.78% for fiscal years 2008 and 2007, respectively. Pledges are expected to be realized as follows (in thousands):

	<u>June 30, 2008</u>	<u>June 30, 2007</u>
Less than one year	\$ 83,680	\$ 73,507
Between one and five years	77,122	67,323
Over five years.	<u>5,450</u>	<u>13,942</u>
Total.	166,252	154,772
Less:		
Allowance for uncollectibility.	(3,540)	(3,689)
Discount for present value	<u>(9,749)</u>	<u>(11,921)</u>
Net.	<u>\$152,963</u>	<u>\$139,162</u>

D. ACQUISITIONS OF ART

Acquisitions of art were funded from the following sources (in thousands):

	<u>2008</u>	<u>2007</u>
Gifts of cash and securities	\$22,225	\$13,509
Gains and income from long-term investment:		
For designated curatorial departments	7,559	2,274
Undesignated as to curatorial department	12,109	7,244
Proceeds from fine arts insurance and the sale of art	<u>7,032</u>	<u>4,465</u>
Total	<u>\$48,925</u>	<u>\$27,492</u>

E. FIXED ASSETS

Fixed assets consist of (in thousands):

	<u>June 30, 2008</u>	<u>June 30, 2007</u>	<u>Estimated Useful Lives in Years</u>
Land	\$ 1,015	\$ 1,015	N/A
Buildings	35,630	35,201	20-40
Leasehold improvements—auxiliary activities	32,510	38,030	4-40
Leasehold improvements—Fifth Avenue building	695,233	624,574	5-30
Machinery and equipment	<u>65,170</u>	<u>61,344</u>	3-20
Total	<u>829,558</u>	<u>760,164</u>	
Less accumulated depreciation and amortization	<u>(435,029)</u>	<u>(399,219)</u>	
Net	<u>\$394,529</u>	<u>\$360,945</u>	

The above amounts include construction in progress of \$46.0 million and \$65.0 million at June 30, 2008 and 2007, respectively. Depreciation and amortization expense was \$39.9 million for fiscal year 2008 and \$33.9 million for fiscal year 2007. In fiscal year 2008, \$6.1 million of fixed assets were written off, of which \$3.5 million were fully depreciated.

In fiscal year 2008, interest expense of \$4.9 million and interest income of \$4.5 million, which related to the new bond financing, were capitalized and included in fixed assets on the Balance Sheet.

Fixed assets and construction in progress include \$49.4 million of property contributed and paid for by the City of New York since 1990, of which \$7.5 million was received during the fiscal year ended June 30, 2008.

F. CAPITAL EXPENDITURES

The principal capital projects in progress during fiscal year 2008 were as follows (in thousands):

	<u>Prior Years' Expenditures</u>	<u>2008 Expenditures</u>	<u>Total Expenditures</u>
Greek and Roman, Wing K, and Uris Center for Education renovation . .	\$238,755	\$ 13,668	\$ 252,423
American Wing renovation	16,783	28,371	45,154
19th-Century gallery expansion and Arts of Africa, Oceania, and the Americas renovation	21,856	6,325	28,181
Wrightsmen Gallery refurbishment	4,231	3,583	7,814
Chiller plant relocation	5,708	1,567	7,275
Lehman skylight	—	3,901	3,901
Fairchild Paintings Conservation Center refurbishment	—	2,739	2,739
Fire detection system	187	2,470	2,657
The Cloisters (1)		474	
Projects related to auxiliary activities (1)		2,199	
Other capital projects (1)		<u>17,160</u>	
Total (2)		<u>82,457</u>	
Less cost of capitalized projects		<u>(75,450)</u>	
Non-capitalized expenditures and maintenance expense		<u>\$ 7,007</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 \$38.7 million related to construction projects at June 30, 2008.

G. INVESTMENTS

The fair values of the Museum's investment portfolio categories were as follows (in thousands):

	<u>June 30, 2008</u>	<u>June 30, 2007</u>
Equities:		
Securities	\$ 326,206	\$ 401,350
Investment funds	<u>744,651</u>	<u>738,683</u>
Subtotal	<u>1,070,857</u>	<u>1,140,033</u>
Fixed income:		
Government bonds	102,872	100,061
Corporate debt	88,877	81,830
Mortgage backed	29,497	41,768
Investment funds	44,078	38,483
Other	<u>48,504</u>	<u>46,185</u>
Subtotal	<u>313,828</u>	<u>308,327</u>
Short-term investments	<u>149,522</u>	<u>238,656</u>
Limited partnerships and other:		
Absolute return	602,011	590,127
Private equity	550,145	512,648
Real assets	<u>229,440</u>	<u>171,974</u>
Subtotal	<u>1,381,596</u>	<u>1,274,749</u>
Total	<u>\$2,915,803</u>	<u>\$2,961,765</u>

The cost value of the total investment portfolio was \$2,302.0 million and \$2,159.2 million as of June 30, 2008 and 2007, respectively.

At June 30, 2008, the Museum had approximately \$693.6 million in remaining capital commitments to investment funds and limited partnerships.

With respect to the Series 2006 Bonds described in Note K, as of June 30, 2008, \$28.7 million of investments relate to bond proceeds held in the custody of a trustee and are not yet available to the Museum.

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 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 2008 and 2007, the spending rate was set by the Board at 5.25%. The value used to calculate the spending rate for fiscal year 2008 was the average of the twenty quarters ended December 31, 2006.

Investment income is net of unrelated business income taxes of \$1.9 million and \$8.5 million for fiscal years 2008 and 2007, respectively.

The following schedule summarizes investment return by net asset classification (in thousands):

	<u>2008</u>			<u>2007</u>
	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
Investment income, net of management and custodian fees, taxes, and other expenses	\$ 17,567	\$ 6,304	\$63	\$ 23,934
Net realized gains	170,188	54,942		225,130
Changes in unrealized appreciation	(176,892)	(11,377)		(188,269)
Total return on investments	10,863	49,869	63	60,795
Transfer of losses recovered on endowment funds . .	912	(912)		—
Investment return allocated for current activities . .	(68,846)	(25,156)		(94,002)
Investment return (less than) in excess of current support	<u>\$ (57,071)</u>	<u>\$ 23,801</u>	<u>\$63</u>	<u>\$ (33,207)</u>
				<u>\$441,137</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 \$0.3 million in fiscal year 2008, and increased by \$6.0 million in fiscal year 2007, respectively. Present value discount rates applied to these funds ranged from 3.9% to 6.375% in fiscal years 2008 and 2007.

Trust invested on behalf of others:

- In 1997, a perpetual trust of \$3.6 million was transferred to the Museum to manage in its pooled investments. The Museum receives annual endowment support from the trust and pays expenses on behalf of the trust.

The following displays the value of the assets and liabilities recognized on all these agreements (in thousands):

	<u>June 30, 2008</u>	<u>June 30, 2007</u>
Assets:		
Charitable remainder and other trust assets	\$ 50,221	\$55,394
Gift annuities, pooled income funds, and trust invested on behalf of others (included with investments in the Balance Sheet)	<u>18,315</u>	<u>14,627</u>
Total	<u>\$68,536</u>	<u>\$70,021</u>
Liabilities:		
Trust invested on behalf of others	\$ 4,768	\$ 4,534
Gift annuities and pooled income funds	<u>7,887</u>	<u>5,076</u>
Total	<u>\$12,655</u>	<u>\$ 9,610</u>

I. PENSION PLANS AND POSTRETIREMENT BENEFITS AND PAYMENTS

The following section briefly describes the Museum's various pension and postretirement plans, with supporting data in the schedules below.

Defined benefit pension plan for union staff - The Museum has a qualified defined benefit pension plan for all union employees covered by a collective bargaining agreement. Benefits under this plan are based on years of service and the employees' final four years of compensation. Employees contribute 3% of their base earnings to this plan, which amounted to \$0.8 million for each of fiscal years 2008 and 2007.

Supplemental defined benefit pension plans for certain non-union staff - The Museum has a supplemental qualified and a supplemental non-qualified defined benefit pension plan for certain non-union employees to provide future benefits at least equal to the benefits provided under a defined benefit pension plan that was terminated. The projected benefit obligation and accumulated benefit obligation of the supplemental non-qualified defined benefit plan, which is unfunded, were \$4.2 million and \$3.8 million, respectively, as of June 30, 2008, and \$4.4 million and \$3.8 million, respectively, as of June 30, 2007.

Defined contribution plan for non-union staff (Basic Plan) - The Museum has a mandatory defined contribution pension plan for all non-union employees other than temporary employees. Under this plan, participants are required to contribute 3% of their annual compensation as a condition of employment. The Museum's contributions under this plan were based on 6% of a participant's base pay during the year until May 31, 2008. Effective June 1, 2008, the Museum increased its contributions under this plan to 8% of a participant's base pay during the year. The Museum also contributes 5.7% of base pay earnings that exceed the Social Security wage base during a calendar year. The cost of the defined contribution pension plan recognized in fiscal years 2008 and 2007 was \$5.2 million and \$4.0 million, respectively.

Defined contribution matching plan for non-union staff (Matching Plan) - Effective June 1, 2008, the Museum started a voluntary defined contribution matching pension plan for all non-union employees other than temporary employees. Under the plan, non-union employees may voluntarily defer a portion of their annual compensation on a pre-tax basis. The Museum will match contributions in an amount not to exceed 3% of compensation for eligible employees. There is no minimum contribution under this plan.

Proposed Additional Retirement Contribution Plans (ARC) - In May 2008, the Board of Trustees approved the creation of two new plans to provide additional retirement contributions to certain non-union Museum employees. These plans will be effective beginning in fiscal year 2009. The Museum intends to fund the contributions annually, the amount of which is to be determined and approved by the Board annually.

Defined contribution plan for union staff - The Museum has a voluntary defined contribution plan for all union employees covered by a collective bargaining agreement. The Museum contributes up to 3% of the participant's salary based on a schedule. The cost of this plan in fiscal years 2008 and 2007 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 fiscal years 2008 and 2007.
- Union staff: The Museum's union employees are eligible to participate in a New York City-sponsored postretirement benefit plan pursuant to a collective bargaining agreement between the Museum and Local 1503 of District Council 37 (member of AFSCME and AFL-CIO). The benefits provided to these employees include medical and surgical coverage as well as certain supplemental benefits (dental, prescription drug, vision, and health insurance). The postretirement benefit obligation related to supplemental benefits is part of a multiemployer plan and, as such, the Museum is not required to record a liability for these benefits. The postretirement benefit obligation for medical and surgical coverage is not considered a part of a multiemployer plan and is, therefore, included as an obligation of the Museum. The Museum's union employees become eligible for postretirement benefits when they reach age 52 and have 10 years of service or age 62 with 5 years of service to the Museum. The Museum made contributions to the postretirement medical care benefit plan in fiscal years 2008 and 2007 of \$1.2 million and \$1.1 million, respectively.

- Pay for unused sick leave benefit - The Museum reimburses eligible employees for a portion of unused sick days if they meet certain age and service requirements at termination. The Museum made payments in fiscal years 2008 and 2007 of \$0.2 million and \$0.3 million, respectively.

Funding policy - The Museum's funding policy is to contribute annually an amount that meets or exceeds the minimum requirements of the Employee Retirement Income Security Act of 1974 (ERISA), using assumptions different from those used for financial reporting.

Adoption of new accounting standard SFAS 158 - As of June 30, 2007, the Museum adopted the provisions of Statement of Financial Standard (FAS) No. 158, "Employers' Accounting for Defined Benefit Pension and Other Postretirement Plans" (which amended FAS Nos. 87, 88, 106, and 132R). FAS No. 158 requires recognition on the Balance Sheet of the difference between benefit obligations and any plan assets of the Museum's defined benefit and postretirement benefit plans. In addition, FAS No. 158 requires unrecognized amounts (e.g., net actuarial gains or losses and prior service costs or credits) to be recognized as changes to unrestricted net assets and these amounts to be adjusted as they are subsequently recognized as components of net periodic benefit cost based on the current requirements of FAS Nos. 87 and 106. Upon application, the incremental effect of applying FAS No. 158 was a reduction in unrestricted net assets of \$12.0 million for the fiscal year ended June 30, 2007.

The tables below and on the following pages set forth the net liability recognized in the Balance Sheet, the change in plan assets, the funded status, weighted-average assumptions, and other data for the pension plans and postretirement benefit plans (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>June 30, 2008</i>	<i>June 30, 2007</i>	<i>June 30, 2008</i>	<i>June 30, 2007</i>
CHANGE IN BENEFIT OBLIGATION:				
Benefit obligation at beginning of year	\$ 90,647	\$ 85,438	\$ 48,531	\$ 48,031
Service cost	3,357	2,923	2,395	1,968
Interest cost	5,881	5,272	3,156	2,870
Employee contributions	757	774	—	—
Amendments	—	—	—	(787)
Actuarial loss (gain)	(5,111)	229	3,268	(1,567)
Benefits paid	(3,194)	(2,815)	(2,146)	(2,058)
Medicare Part D subsidy	—	—	79	74
Settlements	(539)	(1,174)	—	—
Benefit obligation at end of year	<u>91,798</u>	<u>90,647</u>	<u>55,283</u>	<u>48,531</u>
CHANGE IN PLAN ASSETS:				
Fair value of plan assets at beginning of year . . .	73,531	61,564	—	—
Actual (loss) gain on plan assets	(652)	8,764	—	—
Employer contributions	5,418	6,418	2,078	2,004
Employee contributions	757	774	—	—
Benefits paid	(3,194)	(2,815)	(2,146)	(2,058)
Medicare Part D subsidy	—	—	68	54
Settlements	(539)	(1,174)	—	—
Fair value of plan assets at end of year	<u>75,321</u>	<u>73,531</u>	<u>—</u>	<u>—</u>
Funded status (liability)	<u>\$ (16,477)</u>	<u>\$ (17,116)</u>	<u>\$ (55,283)</u>	<u>\$ (48,531)</u>

The amounts recognized in the Balance Sheet as of June 30 are (in thousands):

	<i>2008</i>	<i>2007</i>	<i>2008</i>	<i>2007</i>
Actuarial losses	\$ (18,110)	\$ (18,667)	\$ (8,907)	\$ (6,174)
Prior service (costs) credits	(750)	(1,311)	10,742	12,122
Unrestricted net assets not yet recognized in net periodic benefit cost	(18,860)	(19,978)	1,835	5,948
Cumulative employer contributions in excess of (less than) net periodic benefit cost	2,383	2,862	(57,118)	(54,479)
Unfunded benefit obligations (liability)	<u>\$ (16,477)</u>	<u>\$ (17,116)</u>	<u>\$ (55,283)</u>	<u>\$ (48,531)</u>

The actuarial losses herein primarily represent the cumulative difference between the actuarial assumptions and actual return on plan assets, changes in discount rates and plan experience. Actuarial losses not yet recognized are included in unrestricted net assets and are amortized into net periodic benefit cost over an average period of 12.0 years.

The following table presents the amount of unrestricted net assets not yet recognized, which are expected to be amortized into net periodic benefit costs for the year ending June 30, 2009 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Actuarial losses	\$ 819	\$ 560
Prior service costs (credits)	339	(1,381)
Total	<u>\$ 1,158</u>	<u>\$ (821)</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>	
	<u>2008</u>	<u>2007</u>	<u>2008</u>	<u>2007</u>
Service cost	\$ 3,357	\$ 2,923	\$ 2,394	\$ 1,968
Interest cost	5,881	5,272	3,156	2,870
Expected return on plan assets	(5,356)	(4,890)	—	—
Amortization of prior service cost	561	634	(1,381)	(1,312)
Amortization of accumulated loss	1,338	1,689	547	518
Settlement loss	116	417	—	—
Net periodic benefit cost	<u>\$ 5,897</u>	<u>\$ 6,045</u>	<u>\$ 4,716</u>	<u>\$ 4,044</u>
WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:				
Discount rate	7.02%	6.32%	7.03%	6.30%
Rate of compensation increase	3.90%	3.90%	—	—
WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:				
Discount rate	6.32%	6.35%	6.30%	6.35%
Expected return on plan assets	7.34%	8.00%	—	—
Rate of compensation increase	3.90%	3.89%	—	—
ADDITIONAL INFORMATION (in thousands):				
Actual return on plan assets	\$ (651)	\$ 8,764	—	—
Accumulated benefit obligation for all defined benefit pension plans	75,351	74,387	—	—

Additional information related to the defined benefit pension plans as of June 30 follows (dollars in thousands):

Number of pension plans with accumulated benefit obligations in excess of plan assets. . .	2	2
Aggregate accumulated benefit obligation.	\$15,820	\$ 15,816
Aggregate fair value of plan assets	\$11,606	\$ 11,503
Number of pension plans with projected benefit obligations in excess of plan assets. . .	3	3
Aggregate projected benefit obligation	\$91,798	\$ 90,647
Aggregate fair value of plan assets	\$75,321	\$ 73,531

The following table presents changes recognized in unrestricted net assets (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<u>2008</u>	<u>2007</u>	<u>2008</u>	<u>2007</u>
Changes in plan assets and benefit obligations recognized in unrestricted net assets:				
New loss arising during the year	\$ 897		\$ 3,279	
Amounts recognized as a component of net periodic benefit cost:				
Amortization or curtailment recognition of prior service credit (cost)	(561)		1,381	
Amortization or settlement recognition of net loss	(1,454)		(547)	
Total recognized in unrestricted net assets	(1,118)		4,113	
Net periodic benefit cost	5,897		4,716	
Total recognized in net periodic benefit cost and unrestricted net assets	<u>\$ 4,779</u>		<u>\$ 8,829</u>	
ASSUMED MEDICAL COST TREND RATES AT JUNE 30:				
Health care cost trend rate assumed for next year	8.00%	8.00%	6.75%	7.50%
Rate that the cost trend gradually declines to . .	5.00%	5.00%	5.00%	5.00%
Year that the final trend rate is reached	2015	2015	2012	2012

The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2008 (in thousands):

	<i>Percentage Point Increase</i>	<i>Percentage Point (Decrease)</i>
Effect on total of service and interest cost	\$ 542	\$ (446)
Effect on postretirement benefit obligation	5,415	(4,462)

Selection of Assumptions - The selection of the discount rate assumption reflects a bond matching analysis to a portfolio of high-quality corporate bonds. The methodology for selecting the discount rate is to match each plan's cash flow to that of a yield curve that provides the equivalent yields on zero-coupon corporate bonds for each maturity. The discount rate for each plan is the single rate that produces the same present value of cash flows. The expected return on the plans' assets has been developed in consultation with external advisers, taking into account such factors as long-term historical returns for equity and fixed income assets and long-term forecasts for inflation, and correlation of returns between asset classes.

Investment strategies - Assets of the Museum's defined benefit plans are invested in diversified portfolios that are designed to generate returns sufficient to meet obligations to beneficiaries at acceptable levels of risk. Investment objectives and policies are established by the Museum's Trustee Investment Committee and are undertaken in partnership with external investment managers. The target allocation of the defined benefit plan for union staff is 60% to equity securities and 40% to fixed income securities, and the target allocation of the defined benefit plan for non-union staff is 40% to equity securities and 60% to fixed income securities. As of June 30, 2008, the assets of the defined benefit plan for union staff were invested 52.9% and 47.1% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 38.9% and 61.1% in equity and fixed income securities, respectively. As of June 30, 2007, the assets of the defined benefit plan for union staff were invested 55.7% and 44.3% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 41.9% and 58.1% in equity and fixed income securities, respectively.

Medicare - In December 2003, the Medicare Prescription Drug, Improvement and Modernization Act of 2003 ("the Act") was signed into law. The Act introduced a prescription drug benefit under Medicare Part D as well as a federal subsidy to employers whose plans provide an actuarial equivalent prescription drug benefit. The Museum has applied for the federal subsidy under the non-union staff postretirement plan. The present value of federal subsidy payments reduced the accumulated postretirement benefit obligations at June 30, 2008 and June 30, 2007 by approximately \$1.1 million and \$1.1 million, respectively. 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):	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>	<i>Expected Net Postretirement Benefit Payments</i>	<i>Expected Medicare Subsidy</i>
Employer Contributions:				
2007 (actual)	\$ 6,418	\$ 2,004	N/A	N/A
2008 (actual)	5,418	2,078	N/A	N/A
2009 (expected)	3,073	2,889	N/A	N/A

PROJECTED BENEFIT PAYMENTS FOR THE FISCAL

YEAR ENDING JUNE 30 (in thousands):				
2009	\$ 5,242	\$ 2,889	\$ 2,804	\$ 85
2010	5,311	3,155	3,059	96
2011	5,768	3,411	3,301	110
2012	4,705	3,689	3,565	124
2013	4,983	3,856	3,718	138
2014-2018	33,219	23,319	22,371	948

J. NOTES PAYABLE

At June 30, 2008 and 2007, 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 \$38.2 million and \$37.5 million as of June 30, 2008 and 2007, respectively. Any amount borrowed under the revolving line of credit is payable in full on or before September 30, 2011. The borrowing bears interest at variable rates, and accrued interest is paid at loan maturity. Total interest expense on bank borrowings amounted to \$1.9 million and \$2.3 million in fiscal years 2008 and 2007, respectively. As of June 30, 2008, the interest rate on the outstanding debt was 2.48%. Under the loan agreement, the Museum has covenanted to maintain a ratio of Available Assets to General Liabilities, as defined, of not less than 2:1. The Museum was in compliance with this requirement at June 30, 2008 and 2007.

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, 2008 and 2007. Borrowings under the lines of credit are payable on demand and bear interest at variable rates that are paid monthly. The Museum had letters of credit aggregating \$2.5 million at June 30, 2008 and 2007, under a sublimit for one of the lines of credit.

K. LOANS PAYABLE AND OTHER LONG-TERM LIABILITIES

Series 1993 Bonds:

In 1993, the Museum entered into two loan agreements with the Dormitory Authority of the State of New York ("the Authority") to finance the construction and equipping of certain of the Museum's facilities and to defease existing indebtedness. Pursuant to these loan agreements, the Authority issued Series 1993 Revenue Bonds consisting of \$41.7 million Series 1993A Variable Interest Rate Bonds ("Series 1993A Bonds"), due serially to July 1, 2015, and \$22.1 million Series 1993B Variable Interest Rate Bonds ("Series 1993B Bonds"), due by July 1, 2020. The Series 1993B Bonds are secured by the Museum's annual membership dues. The loan agreements require the Museum to maintain investments in certain defined securities having a market value of at least 120% of the aggregate principal amount of the Museum's outstanding short-term debt as defined in the agreements. Additionally, the Museum must maintain a ratio of Available Assets to General Liabilities, as defined, of not less than 2:1. The Museum was in compliance with these covenants at June 30, 2008 and 2007.

While the revenue bonds are not direct indebtedness of the Museum, the loan agreements with the Authority obligate the Museum to make payments equal to the interest and mandatory redemption requirements of such bonds and are general obligations of the Museum. A liability equivalent to the principal amount of the Authority's outstanding revenue bonds, adjusted for fair value of future interest payments, is reflected in the Balance Sheet.

In 1993, the Museum entered into a 22-year interest rate exchange agreement with Morgan Stanley Capital Services, Inc. ("Morgan Stanley"), that effectively changes the Museum's interest rate exposure on the Series 1993A Bonds to a fixed rate. The notional amount of the swap was initially set at \$41.7 million and amortizes according to a schedule that is similar to the mandatory redemption schedule of the Series 1993A Bonds. Under the terms of the interest rate exchange agreement, Morgan Stanley pays to the Museum a variable rate consistent with the rate on the Series 1993A Bonds, and the Museum pays to Morgan Stanley a fixed rate of 4.77% per annum.

At June 30, 2008 and 2007, \$2.4 million and \$2.3 million, respectively, of investments were in the custody of a trustee in connection with the Series 1993A&B Bonds as a reserve for the payment of debt service.

Series 2006 Bonds:

On December 1, 2006, the Museum entered into a \$130 million loan agreement with the Trust for Cultural Resources (“the Trust”), a public benefit organization created by the State of New York. Pursuant to this loan agreement, the Trust issued bonds consisting of a \$65 million series 2006 A-1 bond issue and a \$65 million series 2006 A-2 bond issue (collectively, “the Series 2006A Bonds”). The proceeds have and will be used for the financing of a portion of the expansion, reconstruction, renovation, improvement, furnishing and equipping of facilities operated, or to be operated, by the Museum, portions of which have already been completed at the Museum’s principal location. In addition, certain administrative, legal, accounting, financing and other expenses incidental to the issuance of the bonds and related purposes were financed by these bonds.

Pursuant to the loan agreement, the Museum is required to pay when due, the principal and interest on the Series 2006A Bonds. While the bonds are not direct indebtedness of the Museum, the loan agreement and the obligation to make payments under the loan agreement are general obligations of the Museum. No security interest in any revenues or assets of the Museum has been granted by the Museum to the Trust or any other party in connection with the Series 2006A Bonds. The Series 2006A Bonds will mature on October 1, 2036. On April 29, 2008, and May 1, 2008, the Series 2006A-1 and A-2 Bonds, respectively, were converted from auction rate notes to variable rate demand bonds and currently bear interest at a weekly interest rate. Prior to the conversion, the bonds’ interest rate was based on a weekly reset auction rate. As a result of the conversion of the bonds, approximately \$1.5 million of deferred financing costs that were associated with the debt that was repaid were expensed and included in the non-operating section of the Statement of Activities. Furthermore, in April 2008, the Museum entered into an additional one-year \$130 million confirmed credit facility. The purpose of this credit facility was to provide liquidity in the event of a put of the Museum’s variable rate demand bonds, which are reset each week. This facility cannot be used for any purpose other than in connection with an exercise of the put right by the bondholders. To date there have been no drawdowns of this facility.

In June 2006, the Museum entered into a forward starting interest rate exchange agreement with Morgan Stanley Capital Services, Inc., related to the Series 2006A Bonds. Under the terms of the swap agreement, the Museum pays interest at a rate of 3.826% calculated on a notional amount of \$100 million in exchange for floating rate payments calculated on the same notional amount at 67% of one-month LIBOR until October 1, 2036, unless such agreement is terminated earlier in accordance with its terms.

At June 30, 2008, \$28.7 million of investments relate to bond proceeds held in the custody of a trustee and are not yet available to the Museum.

In summary, the bonds underlying the Museum’s indebtedness consisted of the following (in thousands):

	<u>June 30, 2008</u>	<u>June 30, 2007</u>
Series 1993A Bonds due serially to July 1, 2015	\$ 22,225	\$ 24,455
Series 1993B Bonds due by July 1, 2020.	6,780	6,780
Series 2006A Bonds due by October 1, 2036	<u>130,000</u>	<u>130,000</u>
Total loans payable.	<u>159,005</u>	<u>161,235</u>
Fair value of interest rate exchange agreement on Series 1993A Bonds	1,538	1,155
Fair value of forward starting interest rate exchange agreement on		
Series 2006A Bonds	<u>8,953</u>	<u>440</u>
Total interest rate exchange agreements	<u>10,491</u>	<u>1,595</u>
Total liability	<u>\$169,496</u>	<u>\$162,830</u>

Interest rates and interest expense related to the loans and swaps are as follows:

Interest rates on loans payable:		
Series 1993A&B Bonds	1.20%	3.72%
Series 2006A-1 Bonds	1.20%	3.60%
Series 2006A-2 Bonds	1.20%	3.70%
	<u>2008</u>	<u>2007</u>
Interest expense on loans payable (in thousands):		
Series 1993A Bonds	\$1,094	\$1,173
Series 1993B Bonds	198	243
Series 2006A Bonds	<u>5,520</u>	<u>2,734</u>
Interest expense included above related to the swaps (in thousands):		
Series 1993A Bonds	\$438	\$288
Series 2006A Bonds	<u>931</u>	<u>134</u>

Debt service under the loan agreements, after giving effect to the interest rate swaps, representing payments of principal and interest, is payable as follows (in thousands):

<u>Year Ending</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>
2009.	\$ 2,335	\$ 6,269	\$ 8,604
2010.	2,450	6,152	8,602
2011.	2,570	6,030	8,600
2012.	2,695	5,902	8,597
2013.	2,830	5,768	8,598
Thereafter	<u>146,125</u>	<u>119,747</u>	<u>265,872</u>
Total	<u>\$159,005</u>	<u>\$149,868</u>	<u>\$308,873</u>

*On the Series 1993B Bonds, which are callable at par, there are no mandatory redemption requirements until 2018; an interest rate of 4% is assumed for all fiscal years. In addition, \$30 million of the Series 2006A Bonds not covered by the interest rate exchange agreement are also assumed to bear interest at a rate of 4% per annum.

L. FUNCTIONAL CLASSIFICATION OF EXPENSES

Expenses by functional classification for fiscal years 2008 and 2007, which are described in Note A, are shown below (in thousands):

	<u>2008</u>	<u>2007</u>
Total operating expenses from the Statement of Activities	\$310,159	\$293,635
Depreciation of capital improvements and other non-capitalized expenditures from the non-operating section of the Statement of Activities	37,974	32,637
Management and custodian fees, taxes, and other expenses included in net investment income	21,019	23,974
Discontinued merchandising operations (Note Q)	4,441	3,788
Special events included in the revenue section of the Statement of Activities	691	723
Total	<u>\$374,284</u>	<u>\$354,757</u>
Program expenses:		
Curatorial activities, conservation, and exhibition	\$170,695	\$160,246
Education	13,408	11,015
Libraries	7,112	5,923
Public services and other	18,054	16,913
Cost of sales and expenses of auxiliary activities:		
Merchandising (includes discontinued operating costs and expenses)	81,431	81,107
Restaurant, parking garage, auditorium, and other	25,016	23,582
Total program expenses	<u>315,716</u>	<u>298,786</u>
Supporting services:		
Management and general	46,645	45,186
Fundraising	11,923	10,785
Total supporting services	<u>58,568</u>	<u>55,971</u>
Total	<u>\$374,284</u>	<u>\$354,757</u>

M. LEASE COMMITMENTS

At June 30, 2008, the Museum is committed to minimum future rentals under noncancellable operating leases for the merchandising distribution center and retail sales shops, which expire at various dates through January 2017. The rental payments will be charged against future revenue from sales of books, reproductions of works of art, and similar reproductions sold through the Museum shops and mail-order system. Rent expense included in merchandising activities relating to these operating leases amounted to \$7.2 million and \$6.8 million in fiscal years 2008 and 2007, respectively, and includes contingent rent based on sales. The Museum has the right to extend the lease for the distribution center with a minimum of six months' prior notice to the lessor. In addition, there are operating leases for storage, office space, equipment, and other items, which expire at various dates through 2008 and later. Rent expense relating to these operating leases amounted to \$0.4 million and \$0.2 million in fiscal years 2008 and 2007, respectively.

Minimum rental commitments consist of the following at June 30, 2008 (in thousands):

<u>Year Ending June 30</u>	<u>Total</u>
2009	\$ 5,331
2010	5,138
2011	4,904
2012	4,387
Thereafter	<u>12,802</u>
Total	<u>\$32,562</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, and investment funds, was based principally upon quoted market prices or, if such prices were unavailable, was determined by the investment managers or general partners.

Split-Interest Agreements - Fair value of the related liabilities was determined by the difference between the gift and the actuarial computation of its remainder value.

Notes Payable and Loans Payable and Other Long-Term Liabilities - Fair value of these liabilities was based upon the discounting of future cash flows.

O. ASSET RETIREMENT OBLIGATIONS

FASB Interpretation No. 47, *Accounting for Conditional Asset Retirement Obligations* ("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 noncash transition charge of \$6.05 million for the cumulative effect of a change in accounting principle in the Statement of Activities.

During fiscal year 2008, the Museum made payments of \$0.2 million for these obligations and reduced the liability accordingly. In addition, the Museum adjusted certain asset retirement data and provided for the current year's accretion. These noncash charges amounted to \$0.8 million and are included in the non-operating section of the Statement of Activities. As of June 30, 2008, \$7.9 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 and gains of certain endowment funds, consist of the following (in thousands):

	<u>June 30, 2008</u>	<u>June 30, 2007</u>
Acquisitions of art	\$ 215,078	\$ 208,829
Capital projects	63,929	72,633
Invested in fixed assets being depreciated	272,184	244,431
To be designated	123,016	117,861
Fellowships	50,917	50,504
Gallery maintenance	56,382	57,086
Special exhibitions	35,195	36,208
Publications	22,523	22,219
Public programs	29,260	26,550
Other (including time restrictions)	9,557	11,332
Total	<u>\$ 878,041</u>	<u>\$ 847,653</u>

Permanently restricted net assets consist of the following (in thousands):

Endowment funds: income and gains restricted	\$ 265,219	\$ 244,147
Endowment funds: income and gains unrestricted	503,381	503,716
Interest in perpetual trusts	10,868	11,220
Total	<u>\$ 779,468</u>	<u>\$ 759,083</u>

Q. MERCHANDISING AND OTHER AUXILIARY ACTIVITIES

Auxiliary operating revenue and expense are summarized as follows (in thousands):

	<u>2008</u>	<u>2007</u>
Operating revenue:		
Merchandising operations	\$ 75,554	\$ 77,637
Restaurant	21,477	19,823
Other	<u>5,244</u>	<u>5,207</u>
Total revenue	<u>102,275</u>	<u>102,667</u>
Operating costs and expenses:		
Merchandising operations	76,990	77,319
Restaurant	20,024	18,667
Other	<u>4,993</u>	<u>4,915</u>
Total costs and expenses	<u>102,007</u>	<u>100,901</u>
Net income from auxiliary activities	<u>\$ 268</u>	<u>\$ 1,766</u>

Discontinued Merchandising Operations - The Merchandising division of the Museum received approval in February 2008 to discontinue operations in certain out-of-state satellite stores and selected shops located in the main building as part of an overall program of improving efficiency and profitability of the division. The combined operating deficit of these activities during fiscal years 2008 and 2007 was \$0.9 million and \$0.6 million, respectively. In addition, costs associated with the satellite store closings totaled \$3.6 million, of which \$2.1 million represented write-offs of undepreciated leasehold improvements and other assets. A summary of the results of the discontinued activities of these stores and shops and the related costs of discontinuance, which are included in the non-operating section of the Statement of Activities, is shown below (in thousands):

Operating revenue	\$ 3,554	\$ 3,211
Less operating costs and expenses	<u>(4,441)</u>	<u>(3,788)</u>
Operating loss from discontinued activities	(887)	(577)
Losses from disposals:		
Loss on write-off of undepreciated net assets	(2,118)	—
Other expenditures related to discontinued operations	<u>(1,478)</u>	<u>—</u>
Total loss from discontinued operations	<u>\$ (4,483)</u>	<u>\$ (577)</u>

R. NEW ACCOUNTING PRONOUNCEMENTS

The Museum adopted Financial Accounting Standards Board (“FASB”) Interpretation No. 48 *Accounting for Uncertainty in Income Taxes, an Interpretation of FASB Statement No. 109* (“FIN 48”), as required, on July 1, 2007. FIN 48 requires management to determine whether a tax position of the Museum is more likely than not to be sustained upon examination by the applicable taxing authority, including resolution of any related appeals or litigation processes. Based on its analysis, management has determined that the adoption of FIN 48 did not have a material impact to the Museum’s financial statements upon adoption.

In September 2006, Statement of Financial Accounting Standards No. 157, *Fair Value Measurements* (“FAS 157”), was issued and is effective for fiscal years beginning after November 15, 2007. FAS 157 defines fair value, establishes a framework for measuring fair value and expands disclosures about fair value measurements. Management is currently evaluating the impact, if any, the adoption of FAS 157 will have on its financial statements.

In February 2007, the FASB issued FAS No. 159, *The Fair Value Option for Financial Assets and Financial Liabilities* (“FAS 159”). FAS 159 permits entities to choose to measure any financial instruments and certain other items at fair value. FAS 159 is effective for fiscal years beginning after November 15, 2007. Management is evaluating what items, if any, will be measured at fair value in accordance with FAS 159.

In August 2008, the FASB issued FASB Staff Position FAS 117-1, *Endowments of Not-for-Profit Organizations: Net Asset Classification of Funds Subject to an Enacted Version of the Uniform Prudent Management of Institutional Funds Act* (“UPMIFA”), and *Enhanced Disclosures for All Endowment Funds* (“FSP FAS 117-1”). This FSP provides guidance on classifying the net assets associated with donor-restricted endowment funds held by organizations that are subject to an enacted version of UPMIFA, which serves as a model act for states to modernize their laws governing donor-restricted endowment funds. This FSP requires additional disclosures about endowments (both donor-restricted funds and board-designated funds) for all organizations, including those that are not yet subject to an enacted version of UPMIFA. The provisions of this FSP shall be effective for fiscal years ending after December 15, 2008.

Categories of Membership

ANNUAL MEMBERS

	2008	2007
National Associate (\$50)*	41,086	42,164
National Friend (\$275)*	3,240	3,095
Student (\$45)**	0	50
Met Net (\$60)	27,031	25,615
Individual (\$95)	28,473	29,807
Family/Dual (\$190)	22,072***	21,966***
Sustaining (\$500)	9,150	9,025
Supporting		
Contributing (\$1,200)	1,141	1,135
Donor (\$1,800)	636	687
Annual Fellows		
Sponsor (\$4,000)	520	535
Patron (\$8,000)	115	116
Patron Circle (\$12,000)	68	71
President's Circle (\$20,000)	35	25
	<u>133,567</u>	<u>134,291</u>

MEMBERS OF THE CORPORATION

	2008	2007
Honorary Fellow for Life	0	0
Fellows for Life	523	528
Fellows in Perpetuity	207	208
Benefactors	<u>264</u>	<u>267</u>
	<u>994</u>	<u>1,003</u>
Total	<u>134,561</u>	<u>135,294</u>

* Nonresident Memberships

** Effective 7/1/06 the Student category was discontinued

*** Includes Life Members

Members of the Corporation

Benefactors

Estate of Diane Arbus
Rachel N. Davidson
Mark Fisch
Joanne P. Pearson

Declared Benefactors

William S. Lieberman
Richard S. Zeisler

Fellows for Life

Ambassador W. L. Lyons
Brown
William Burto
Marilyn Easley
David Ganek
John Georgas
Roger Hertog
John A. Moran
Bonnie Johnson Sacerdote
Donna Schneier
Marica Vilcek

Fellows in Perpetuity

James Joseph Barondess
in succession of Myra M. Appleton
Margaretta B. Colt
in succession of Harris S. Colt
Douglas Williams
in succession of Priscilla de Forest Williams
Laura W.T. Wood
in succession of Mrs. Willard G. Triest

Donors to the Annual Appeal to the Members of the Corporation

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