

THE METROPOLITAN
MUSEUM OF ART

Annual Report
for the Year
2008–2009

The Metropolitan Museum of Art

*One Hundred Thirty-ninth Annual Report of the Trustees
for the Fiscal Year July 1, 2008, through June 30, 2009*

Presented to the Board of Trustees of The Metropolitan Museum of Art November 10, 2009

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A Grateful Acknowledgment

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

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

To the Federal Government: 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.

Report from the Director and the President

Like every cultural institution in New York and across the country, the Metropolitan Museum never expected to find itself facing the unprecedented challenges that were brought on by the recent global financial crisis. In fiscal year 2009, the impact of the downturn required the Museum to take a sober look at budgetary reality in order to assure the future health necessary to guarantee the Museum's ability to serve the public undiminished and remain a vibrant cultural resource for the widest possible audience.

Confronted with significant reductions in the size of the Museum's operating endowment, along with the retail downturn and declines in membership and other ancillary income, the Museum undertook a range of initiatives to reduce operating expenses. The scale of the challenges, however—namely, the likelihood of budget deficits in the range of \$20 million—plus a year for years to come unless significant expense reductions occurred—compelled the Museum to pare its full- and part-time staff by 14 percent. This realignment—a painful but unavoidable process that was taken only after all possible cost-cutting measures had been introduced—was completed through a combination of voluntary retirements, the closing of retail outlets, attrition and a hiring freeze, the expiration of staff contracts, and involuntary personnel reductions, and it allowed the Museum to craft a budget that sharply reduces costs while remaining committed to fulfilling its mission. (For a detailed discussion of the Museum's financial results for fiscal year 2009, see the "Report of the Chief Financial Officer" on pages 50–53.)

Despite the daunting challenges, strong attendance in fiscal year 2009 reaffirmed the special role the Museum plays for the public as a haven of reflection, education, and inspiration in times of uncertainty. The year presented an especially rich exhibition program that featured, among others, a tribute exhibition to Philippe de Montebello, the Museum's eighth and longest-serving Director, who retired at the end of 2008 after thirty-two years. He charted the Metropolitan's course with consummate intelligence, imagination, and foresight for more than three decades, for which we continue to be deeply grateful. The breadth and greatness of the three hundred works on display in last fall's "The Philippe de Montebello Years: Curators Celebrate Three Decades of Acquisitions" provided a testament to both his stellar leadership and the excellence of the collections in representing five thousand years of human artistic achievement around the world. As such, "The Philippe de Montebello Years" was not only a unique window onto the past and an auspicious career; it was a celebration of what only the Metropolitan can do: present an unparalleled collection of two million works of art demonstrating the highest levels of creativity.

Acquisitions

An area of significant achievement at the heart of the institution is acquisitions, and in keeping with the air of accomplishment and celebration that was ushered in by the tribute exhibition to the Director Emeritus, the Acquisitions Fund Benefit was dedicated this year to establishing the Philippe de Montebello Fund for Acquisitions.

In other acquisitions news, the Roderick H. Cushman Family presented the Museum with a significant painting by Matisse in memory of Paul and Cordelia Cushman. Painted in 1924, the light-filled,

brightly colored *Three O'Clock Sitting* represents one of the artist's favorite models, Henriette Darricarrère, seated behind an easel in the artist's studio in Nice. Impressive in size and composition, the painting unites the Metropolitan's other canvases by Matisse from the 1920s, pictures often characterized by boldly patterned wallpaper, elaborately pierced and appliquéd textiles of North African origin, representations of the artist's sculpture, and alluring views of the Mediterranean Sea outside the artist's window in Nice.

With the purchase of *The Lute Player* by Valentin de Boulogne, the Metropolitan acquired this year a work by one of the outstanding French painters of the seventeenth century and the leading protagonist of Caravaggesque painting in Rome, where the artist spent virtually his entire, but all too brief, career. Like other Caravaggesque painters, de Boulogne specialized in scenes of fortune-telling, drinking, and music making, and this captivating picture shows a soldier of fortune singing a love madrigal, accompanying himself on the lute. The painting was one of eight canvases by the artist owned by Cardinal Mazarin (1602–1661), the famous chief minister of Louis XIV and an avid collector. It has a special resonance in the Metropolitan, where there are related paintings by Watteau and Manet, both of whom may have known this work.

The Metropolitan's acquisition this year of the late fifteenth-century drawing *Studies of Ten (?) Heads* (recto); *Studies of Three Figures and a Head* (verso) by the Netherlandish master Gerard David is one of only nine or ten drawings known by the artist. Unlike earlier Northern artists, David used the silver stylus in this drawing in a loose manner, and the liveliness and freshness of observation strongly suggest that at least some of these sketches were made directly from life. None of the heads appears in any of David's paintings, but certainly it was sketches of this kind that allowed him to imbue the figures in his painted works with striking realism and profound humanity. The drawing finds a fitting home at the Metropolitan, which holds the world's largest collection of paintings by the artist.

The Museum acquired last January one of the most original and beautiful of all American presentation swords: the weapon that was awarded to Major General John E. Wool by the Congress of the United States in January 1854 in recognition of his gallantry at the battle of Buena Vista (February 1847), during the Mexican-American War. Completed in 1855, the sword is notable for its sculptural conception, imaginative combination of American motifs, and superb craftsmanship. The hilt, of cast and chased gold, incorporates the American eagle as its pommel, the grip is fashioned as an ear of corn (a uniquely American plant), and a cactus entwined by a rattlesnake (referring to Mexico) adorns the guard. The hilt and scabbard are unsigned, but, as the blade was furnished by a Baltimore cutler, the silversmith responsible for these elements was possibly from that city.

The Metropolitan also acquired a bronze oil lamp by Andrea Briosco (1470–1532), called *Riccio*, the most poetic and prolific sculptor of the Paduan Renaissance. His numerous statuettes and small vessels resulted from an intensive experimentation with the motifs of classical antiquity. The artist modeled this lamp in the shape of an ancient galleon, resting it on tendriled legs whose loops are reiterated in the lid's handles, terminating in long-necked

grotesque heads. Long known as the “Rothschild Lamp,” this is the only Riccio oil lamp to retain both legs and lid.

Many other objects of distinction were acquired this year; for the full list, see the “Departmental Accessions” section starting on page 10. Highlights of this year’s and next year’s acquisitions, including descriptions and illustrations, will appear in the fall 2010 *Bulletin*.

Exhibitions

The achievements of a celebrated artist whose career spanned more than six decades was the subject this past fall of “J. M. W. Turner,” the first major American retrospective of the British artist’s work in more than forty years. Turner (1775–1851) was revered for his exceptional ability to infuse his canvases with light and color and for his technical innovations, notably in watercolor, and this sweeping exhibition highlighted approximately 140 paintings and watercolors—more than half of them from Tate Britain’s Turner Bequest—along with works from other collections in Europe and North America.

The singular genius of the seminal twentieth-century master Giorgio Morandi made for another landmark presentation this past fall. “Giorgio Morandi, 1890–1964” was the first complete survey in this country of one of the greatest twentieth-century masters of still-life and landscape painting, and it brought together some 110 paintings, watercolors, and etchings from great collections around the world formed by scholars and critics in collaboration with the artist.

“The Philippe de Montebello Years,” the anchor and centerpiece of the fall 2008 season, was not the only exhibition to demonstrate the strength and excellence of the Metropolitan’s collection. “Provocative Visions: Race and Identity—Selections from the Permanent Collection” featured new acquisitions from the past fifteen years on view for the first time. The works on display—sculptures, prints, and drawings by contemporary African-American artists—confronted issues of racial heritage and identity, and in February the Museum’s Multicultural Audience Development Initiative and the Education department observed Black History Month with a panel discussion that featured artists whose works were in the exhibition. More than 350 guests attended.

The most celebrated artist of late seventeenth-century China was the subject of last fall’s “Landscapes Clear and Radiant: The Art of Wang Hui (1632–1717).” Through paintings drawn from the Taipei and Beijing Palace Museums, Shanghai Museum, and several North American collections, including the Metropolitan’s, this presentation of the artist’s career included several works that had never before been exhibited in the West and showed how this most revered painter of his day developed an all-embracing style of landscape painting that constituted one of the greatest innovations in the arts of late imperial China.

“Art and Love in Renaissance Italy,” another fall highlight, offered a unique—and sometimes provocative—view of some 150 paintings and decorative works dating from about 1400 to the mid-sixteenth century that were associated with momentous occasions such as betrothal, marriage, and the birth of children, as well as more informal bonds of love. The exhibition featured fascinating and often famous works by Botticelli, Titian, Lorenzo Lotto, and other Renaissance artists.

A whole other facet of life and culture was on view in “Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium B.C.,” which highlighted the magnificent art created as a result of interaction that developed among kings, diplomats, and merchants in the Near East in the second millennium B.C. Some 350 remarkable works—jewelry, sculpture and wall paintings, objects from temples, and treasured gifts—revealed how extensive connections among many ancient cultures inspired new art forms.

The fall exhibition “Art of the Royal Court: Treasures in *Pietre Dure* from the Palaces of Europe” allowed visitors to surround themselves with more than 150 sumptuous works, ranging from architectural ornament and furniture to display items and personal jewelry, that were created using a technique that was popular from the Renaissance to the early nineteenth century—meticulously cut and fitted semiprecious stones and marble—that so mesmerized European royalty for over four centuries.

“Pierre Bonnard: The Late Interiors” provided a resplendent transition from winter to spring. The first exhibition to focus on the radiant interiors and still-life paintings of Bonnard (1867–1947), it featured some eighty works dating from 1923 to 1947, a time when the artist centered his artistic activity in his modest house in Le Cannet overlooking the Mediterranean. “Cast in Bronze: French Sculpture from Renaissance to Revolution,” another winter-into-spring exhibition, provided striking contrast to the luminous canvases of Bonnard with 110 majestic, often massive bronzes that were among the glories of the royal châteaux from the late Renaissance through the days of Louis XVI. On view were superb statuettes, portrait busts, and monuments by French masters, including rare loans from the collections of Queen Elizabeth II, Dresden, and the Louvre.

The period from the Renaissance to 1900 was highlighted in “Raphael to Renoir: Drawings from the Collection of Jean Bonna,” a stunning exhibition of 120 European old master and nineteenth-century works on paper amassed by the discerning collector. Taking visitors from the European Renaissance to that of Korea was the spring exhibition “Art of the Korean Renaissance, 1400–1600,” which showcased 45 spectacular works from Korean, Japanese, European, and American museums and collections—paintings, ceramics, metalwork, and lacquer—to tell the lively, nuanced story of the formidable cultural rebirth that flourished during the early Joseon period.

The first major New York exhibition in twenty years of one of the most important and provocative twentieth-century painters, Francis Bacon (1909–1992), provided a completely different, though no less astonishing, visual experience. Marking the one hundredth anniversary of the British artist’s birth, “Francis Bacon: A Centenary Retrospective” brought together sixty-five paintings, never-before-seen works, and archival material to reveal the critical themes in Bacon’s urgent, mysterious, and emotionally charged work.

A 130-foot-long contemporary sculpture, *Maelstrom*, created especially for the Museum’s Iris and B. Gerald Cantor Roof Garden by American artist Roxy Paine (b. 1966) was part of a rich spring and summer season. The stainless-steel work, the artist’s largest and most ambitious to date, immersed viewers in what seemed to be a cataclysmic force of nature. Also in the area of contemporary art, last spring’s “The Pictures Generation, 1974–1984” was the first major exhibition to focus exclusively on a tightly knit group of New York artists who created some of the most important and influential works of the late twentieth century.

A rich array of works ranging from spontaneous sketches to powerful evocations of spirituality and intriguing images of science and the natural world were featured in summer’s “Pen and Parchment: Drawing in the Middle Ages,” the first exhibition to examine in depth the achievements of the medieval draftsman. Included were important loans—maps, artists’ sketchbooks, and masterfully decorated manuscripts—from American and European museums and the great national, university, and monastic libraries of Europe.

The summer season also brought a triumphant exhibition of artifacts from the land of one of the world’s great civilizations, ancient Afghanistan, demonstrating once again the vibrancy and broad appeal of the Met’s programs. “Afghanistan: Hidden Treasures from the National Museum, Kabul” celebrated Afghanistan’s role as a

creator of distinctive artistic styles from the third millennium B.C. to the first centuries A.D. and commemorated the heroic rescue of national treasures, long thought to have been destroyed. The works in this revelatory exhibition were gathered from four renowned archaeological sites.

Visitorship

The final attendance figures for fiscal year 2009 reaffirmed that the Museum continues to fill a special role during times of uncertainty. The Museum drew a total of 4.7 million visitors in fiscal year 2009, with the main building attracting over 4.5 million, exceeding last year's attendance, while The Cloisters Museum and Gardens drew more than 220,000, a number not seen in several years. This year's Museum Mile, on June 9, attracted the second-highest number of visitors ever for that event.

The number of visits to the Museum's website increased by 32 percent over last fiscal year to a total of 34.7 million, with many of those visitors, 22 million, viewing the pages related to works of art in the permanent collection and special exhibitions. The income generated from website pages devoted to fundraising and membership, merchandising, and Concerts and Lectures totaled over \$10 million, a decrease of 10 percent from the previous fiscal year.

As part of a broader effort to increase awareness of the Museum's offerings and activities and to engage a wider audience, the Museum launched and maintained presences on several social media sites, including YouTube (a video hosting site), Flickr (photo hosting), and Twitter (social networking). The Museum's presence on Facebook, a major social networking site, was launched last fiscal year and continues to provide extremely high visibility for the Museum.

The Museum's e-mail marketing program was launched in 2000 and has grown significantly over the years in terms of the number of e-mails sent and the number of departments that use the program to communicate with their audiences. The Museum reached approximately 300,000 individuals through e-mail marketing initiatives this year. E-mail continues to be an extremely important vehicle for connecting with audiences and raising funds for the institution.

The Met's podcast program, launched in 2005, is another important way for audiences to stay connected with the Museum's collections and exhibitions. In fiscal year 2009 alone, online visitors downloaded nearly 330,000 podcasts.

The Multicultural Audience Development Initiative (MADI), now in its eleventh year, hosted a number of events, including its first-ever Post-Pride Party for the Gay, Lesbian, Bisexual, and Transgender community, which drew nearly seven hundred guests, and a day-long program marking Diwali, the annual Indian "Festival of Light," that culminated in an evening celebration that drew more than seven hundred. The MADI reception and viewing for the spring exhibition "Afghanistan: Hidden Treasures from the National Museum, Kabul," was another noteworthy event, drawing nearly six hundred. Many of the guests were from local Arab and Muslim organizations, including the New York Community of Muslim Progressives and New York University Center for Dialogues: Islamic World—U.S.—The West. The College Group at the Met—a branch of MADI now in its sixth year and dedicated to reaching college-age audiences in the greater New York area—hosted several well-attended events. More than 1,100 students attended the College Group's "1977: Disco de Montebello," a glamorous three-hour evening event in honor of the Director Emeritus and the exhibition "The Philippe de Montebello Years: Curators Celebrate Three Decades of Acquisitions."

The "It's Time We Met" advertising campaign was launched in February featuring the Museum's first visitor-contributed photogra-

phy contest. Through the photo-sharing website Flickr.com, hundreds of visitors submitted nearly 1,000 photographs taken at the main building and The Cloisters depicting how they have shared their Met experience with others. The two winning photos appeared in the ongoing advertising campaign, which showed the breadth of the collections and the full range of experiences that can be found at the Museum on any given day.

Capital Projects

After two years of major construction and renovation, a beautifully transformed Charles Engelhard Court reopened in May as part of the second phase of a major, multiphase reordering and upgrading of The American Wing. And in what was an especially exciting and historic moment for the Metropolitan, the ribbon-cutting ceremony was attended by First Lady Michelle Obama, who was joined in the event by Mayor Michael Bloomberg, U.S. Senator Kirsten Gillibrand, U.S. Representatives Carolyn Maloney and Charles Rangel, and several students from the City's public schools.

Highlights of the reopened American Wing spaces include nearly three dozen examples of newly installed American statuary in the Court and a newly constructed mezzanine-level balcony gallery. In addition, twelve of the Museum's early American period rooms, as well as The Erving and Joyce Wolf Gallery, returned to view, after having been reordered, renovated, and reinterpreted. Touch-screen monitors and fiber-optic lighting are now installed in many of the period rooms, and a new glass elevator takes visitors to all of the Wing's floors. The popular American Wing Café—now featuring food with an American theme—also reopened in its previous location on the Central Park side of the court. The opening of the galleries marks the completion of the second part (begun in May 2007) of a project to reconfigure or upgrade nearly every section of The American Wing by 2011.

Portions of the Medieval Galleries also underwent extensive renovation and reopened in fall 2008, thanks to the generosity of Mary and Michael Jaharis. The newly installed Medieval Europe Gallery is devoted to works of art in all media from 1050 to 1300, and the Byzantine Apse is now part of the Mary and Michael Jaharis Galleries for Byzantine Art.

This past spring the Museum also began work on the first phase of the renovation of the galleries devoted to the collections of the Department of Islamic Art—construction and reinstallation of the Nur al Din Room and the Spanish Ceiling Gallery. The new suite of galleries is expected to open in 2011.

With generous funding by the Federal, State, and City governments, a two-phase project to repair and restore the Museum's main steps—a perennially popular gathering place for visitors and New Yorkers alike—was completed in April. The Museum is also grateful to the City of New York for additional support—an allocation of \$6.5 million—that allowed it to continue work on its multi-year plan to upgrade and replace the Museum's infrastructural components. 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.

The Fund for the Met

Despite the challenges in the current economy, the Museum's donors continued to steadily support the campaign in fiscal year 2009. The Fund for the Met raised over \$43 million, on par with earlier recessionary years in the history of the campaign, and this was another strong year for the Planned Giving program, both in bequests and

annuities. Since the campaign's launch in 1994, gifts and pledges now total over \$998 million and planned gifts over \$91 million.

Both new and longtime friends of the institution made leadership gifts to further several capital projects. The Istanbul-based Vehbi Koç Foundation awarded a generous grant for the new Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, scheduled to reopen in 2011. With the reopening of The Charles Engelhard Court and the Period Rooms in The American Wing this spring, the Museum received new gifts for the project from Joyce Berger Cowin, Roy Zuckerberg, an anonymous bequest, and a multitude of smaller gifts. Other lead gifts were received from The Sherman Fairchild Foundation to refurbish the Book Conservation Laboratory within the Thomas J. Watson Library, the Samuel I. Newhouse Foundation toward the renovation of The Costume Institute, and The Henry Luce Foundation to upgrade The Henry R. Luce Center for the Study of American Art.

The Museum's endowment, though diminished by the downturn in the economy, remains a crucial source of income and was reinforced with a grant from The Alice Tully Foundation to create an endowment for preservation of The Cloisters.

As always, The Fund for the Met recognizes the importance of enhancing the Museum's permanent collection. As noted above, this year The Philippe de Montebello Fund for Acquisitions, raised through individual gifts and the proceeds of the 2008 Acquisitions Fund Benefit, created an endowment to help the Museum build its collection.

Trustees, Staff, and Volunteers

David H. Koch and Bijan Mossavar-Rahmani were elected to the Board of Trustees. Eliot C. Nolen and David T. Schiff were elected Trustees Emeriti.

We were saddened this year by the deaths of two longtime benefactors and dear friends. We will deeply miss Trustee Emerita Leonore Annenberg, who passed away in March 2009 and played many crucial roles in support of the Metropolitan—generous donor, benefactor, and trustee, as well as treasured advisor and friend—and shared with her late husband Ambassador Walter H. Annenberg a passion for art and for this institution. The centerpiece of their philanthropy to the Met is The Walter H. and Leonore Annenberg Collection—the sumptuous collection they amassed of fifty-three Impressionist and Post-Impressionist paintings, watercolors, and drawings that are on view permanently in the Annenberg Galleries. For nearly thirty years, Honorary Trustee Muriel Kallis Newman, who passed away in August 2008, brought an enthusiasm for collecting, adventuresome taste, and remarkable generosity that transformed the Metropolitan's collection of twentieth-century art. Her magnificent gifts, which also included important gifts to The Costume Institute and to the Department of Photographs, added depth and quality to the Museum's collection.

In October 2009 we lost our brilliant and esteemed colleague Dietrich von Bothmer, a renowned scholar of classical art who joined the Museum in 1946. In the course of his sixty-three-year affiliation with the Department of Greek and Roman Art, Dietrich rose from Assistant Curator to Curator, Chairman, and finally Distinguished Research Curator. In addition to his curatorial responsibilities, Dietrich was also a distinguished teacher of generations of scholars. With his wife, Joyce, he was a generous benefactor to the Museum, donating works of art; funds for curatorial salaries, fellowships, and acquisitions; and support for the renovation and reinstallation of the New Greek and Roman Galleries, including those devoted to classical pottery that bear the Bothmer family name.

Olga Raggio, who retired from the Museum in December after nearly sixty years, also died this year. As Distinguished Research

Curator and former Chairman of the Department of European Sculpture and Decorative Arts, Olga was one of the great scholars of European art and culture, making innumerable contributions to the Museum throughout her career. Olga mentored many who now continue to play key roles in her field and who extend her scholarly approach to the arts throughout the world. She was greatly admired and will be deeply missed.

With the completion last June of the Museum-wide staff reduction program, we had to say good-bye to many former colleagues whom we will miss enormously. We extend to all of them—both those who accepted the voluntary retirement package and those who were affected involuntarily—our profound appreciation for the work they did for so many years to sustain our institution. Many of the ninety-five who chose to accept retirement had been at the Museum for all or much of their careers; we salute these accomplished individuals, whose names appear on the following page.

Mahrukh Tarapor, the Museum's Associate Director for Exhibitions and Director for International Affairs of the Metropolitan's Geneva Office, retired in June after more than twenty-five years of dedicated service. We express our deep appreciation for her significant and wide-ranging contributions and for her many international initiatives on behalf of the Museum, which have been recognized as well by many of the governments with which she has worked.

Kent Lydecker, Frederick P. and Sandra P. Rose Associate Director for Education, retired from the Museum last December. We thank him for his significant contributions to the Education program. Replacing Kent is Peggy Fogelman, who was elected to the position in September 2009. Peggy comes to the Museum from the Peabody Essex Museum in Salem, Massachusetts, where she was Director of Education and Interpretation. Before that, Peggy spent twenty years at the J. Paul Getty Museum, most recently as Assistant Director and Head of Education and Interpretive Programs for seven years.

In September, the Museum also elected Sheila R. Canby the Patti Cadby Birch Curator in Charge of the Department of Islamic Art. Sheila previously was Curator of Islamic Art and Antiquities at the British Museum, where she was since 1991. A highly distinguished scholar, Sheila has worked in several museums, including the Brooklyn Museum, the Los Angeles County Museum of Art, the Philadelphia Museum of Art, the Fogg Museum, and the Museum of Fine Arts, Boston.

In September, the Board of Trustees also appointed two of the Metropolitan's senior curators to new positions. Carrie Reborá Barratt, previously Curator in American Paintings and Sculpture, and Manager of The Henry R. Luce Center for the Study of American Art, was named Associate Director for Collections and Administration, and Keith Christiansen, previously Jayne Wrightsman Curator in European Paintings, was named the John Pope-Hennessy Chairman of the department.

The dedication and devoted attention of an outstanding group of volunteers, led this year by Freia Mitarai, assisted by Pamela Summey, is felt in almost every aspect of the institution's work, and the Museum is extremely fortunate to be able to rely on their generous assistance year after year. We thank all of our volunteers, as well as our members and friends, and especially—this year—our staff and trustees. With the many challenges and demands brought on by stark financial circumstances, they showed extraordinary dedication and professionalism, and their high level of work, combined with sound leadership and support, is what allows the Museum to continue, in a new environment, to share the world's greatest collection in meaningful ways that serve and enrich the public.

Thomas P. Campbell
Director

Emily K. Rafferty
President

With gratitude and appreciation, the Metropolitan extends its best wishes to the following colleagues and friends who chose to accept the voluntary retirement package that was offered in fiscal year 2009:

- Susan Allen**, Associate Research Curator, Egyptian Art, 17 years
Shirley Allison, Housekeeper, European Sculpture and Decorative Arts, 19 years
Kevin Avery, Associate Curator, American Paintings and Sculpture, 20 years
Rachel Avidon, Administrative Assistant, Merchandise and Retail, 15 years
William Barrette, Senior Restorer, Egyptian Art, 33 years
Renee Barrick, Assistant Coordinator, Musical Instruments, 19 years
Lucy Belloli, Conservator, Paintings Conservation, 27 years
Miriam Belov, Library Assistant, Thomas J. Watson Library, 28 years
Evelyn Bhatnagar, Administrative Coordinator, Objects Conservation, 21 years
Elisabeth Bing, Visitor Information Associate, Thomas J. Watson Library, 36 years
Felicia Blum, Associate Museum Educator, Education, 22 years
Amy Blumenthal, Associate Membership Officer, Membership, 38 years
Victoria Bohm, Associate Museum Librarian, Thomas J. Watson Library, 20 years
Virginia Budny, Research Assistant, European Paintings, 16 years
Nick Cameron, Vice President for Construction, Construction, 30 years
Rosalia Cancian, Senior Typesetter, Office Services, 40 years
Margaret Canty, Registered Nurse, Health Services, 18 years
Sondra Castile, Conservator, Asian Art Conservation, 31 years
Tillie Cherhoniak, Registered Nurse, Health Services, 18 years
Laura Chomyn, Senior Store Salesperson, Merchandise and Retail, 19 years
Mark Codd, Product Specialist, Merchandise and Retail, 21 years
Rudolph Colban, Conservator, Objects Conservation, 40 years
Deanna Cross, Assistant Manager for Images, The Image Library, 30 years
Jeff Daly, Senior Design Advisor to the Director, Facilities Management, 29 years
Tamara Daniel, Visitor Services Assistant, Visitor Services, 16 years
Kenneth Dinin, Associate Museum Librarian, Thomas J. Watson Library, 25 years
James Donnelly, Registered Nurse, Health Services, 26 years
Everett Fahy, John Pope-Hennessy Chairman, European Paintings, 22 years
Mary Feffer, Senior Salesperson, Merchandise and Retail, 39 years
Lenore Ferragamo, Manager of Health Services, Health Services, 17 years
Cleopatra Flessas, Tourism Associate, Visitor Services, 36 years
Gladys Flower, Membership Services Assistant, Membership, 16 years
Barbara Ford, Research Curator, Asian Art, 28 years
Josephine Freeman, Administrative Assistant, Photograph Studio, 34 years
Paula Frosch, Associate Museum Librarian, Thomas J. Watson Library, 35 years
Carol Fuerstein, Senior Editor, Editorial, 18 years
Thomas Gervat, Associate Buildings Coordinator, Buildings, 34 years
Joan Glaser, Senior Library Assistant, Thomas J. Watson Library, 28 years
Jan Golann, Coordinator of Visual Planning, Merchandise and Retail, 30 years
Roger Haapala, Senior Coordinator, European Sculpture and Decorative Arts, 19 years
Johanna Hecht, Associate Curator, European Sculpture and Decorative Arts, 39 years
Mark Herdter, Assistant Manager for Print Production, Photograph Studio, 18 years
David Hopkins, National Manager Satellite Shops, Merchandise and Retail, 29 years
Colta Ives, Curator, Drawings and Prints, 43 years
Gwynne Jacobs, Administrative Assistant, Editorial, 21 years
Tina Kane, Conservator, Textile Conservation, The Cloisters, 27 years
Martha Karkkainen, Membership Assistant, Membership, 50 years
Phyllis Keilson, Administrative Assistant, Musical Instruments, 18 years
Tertii Kiesel, Manager for Human Resources Administration, Human Resources, 35 years
Carl Koivuniemi, Deputy Chief Planning and Budget Officer, Finance, 26 years
Ruth Kozodoy, Senior Editor, Editorial, 20 years
Kathleen La Barbiera, Registered Nurse, Health Services, 18 years
Margaret Lawson, Associate Conservator, Paper Conservation, 33 years
Christine Lilyquist, Lila Acheson Wallace Research Curator in Egyptology, Egyptian Art, 38 years
Hilde Limondjian, General Manager, Concerts and Lectures, 48 years
William Magazine, Controller, Finance, 15 years
Carol Matella, Financial Associate, Visitor Services, 37 years
Joan Maxham, Library Associate, The Image Library, 18 years
Elizabeth Milleker, Associate Curator, Greek and Roman Art, 24 years
Maria Molina, Clerk, The Distribution Center, 18 years
Gladys Moore, Associate Manager for Buildings and Construction, Construction, 31 years
Herbert Moskowitz, Consulting Chief Registrar, Registrar, 38 years
Oscar Muscarella, Senior Research Fellow, Ancient Near East, 44 years
Marina Nudel, Research Associate, European Sculpture and Decorative Arts, 21 years
Takemitsu Oba, Starr Conservator, Asian Art Conservation, 31 years
Mirta Oblak, Technical Analyst, Information Systems and Technology, 26 years
John O'Neill, Publisher and Editor in Chief, Editorial, 30 years
Doralynn Pines, Associate Director for Administration, Director's Office, 31 years
Raymond Podulka, Assistant Photographer, Photograph Studio, 16 years
Julie Reilly, Administrative Assistant, Visitor Services, 24 years
Virginia Robinson, Visitor Services Assistant, Visitor Services, 19 years
Kathleen Rocque, Quality Control and Shipping Manager, The Distribution Center, 23 years
Hilda Rodriguez, Senior Production Coordinator, Communications, 17 years
M. John Roggio, Assistant Travel Coordinator, Finance, 25 years
Emily Roth, Associate Museum Librarian, Education, 20 years
Teresa Rukavina, Associate Accounts Receivable Coordinator, Finance, 25 years
Teresa Russo, Museum Educator, Education, 23 years
Midori Sato, Conservator, Textile Conservation, 23 years
Alison Sayre, Senior Store Salesperson, Merchandise and Retail, 19 years
Lita Semerad, Administrator, The Costume Institute, 34 years
Ellen Shultz, Senior Editor, Editorial, 30 years
Mary Sprinson de Jesús, Research Associate, European Paintings, 35 years
Richard Stone, Senior Museum Conservator, Objects Conservation, 35 years
Nina Sweet, Assistant for Administration, Asian Art, 26 years
Penelope Taylor, Assistant for Exhibitions, Director's Office, 21 years
Clayborne Thomas, Systems Engineer, Information Systems and Technology, 23 years
Liberty Valance, Library Assistant, The Image Library, 30 years
Louis Vallejo, Assistant Security Manager, Security, 29 years
Alexandra Walcott, Senior Conservation Preparator, Objects Conservation, 24 years
Edith Watts, Museum Educator, Education, 35 years
Elisabeth Weaver, Membership Services Assistant, Membership, 19 years
Virginia-Lee Webb, Research Curator, Arts of Africa, Oceania, and the Americas, 34 years
Barbara Weiss, Senior Graphic Designer, Design, 19 years
Rose Whitehill, Research Associate, European Sculpture and Decorative Arts, 30 years
Martha Williams, Visitor Services Assistant, Visitor Services, 21 years

Mission Statement

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

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

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

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

September 12, 2000

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

The Museum’s goals are to:

I. COLLECT

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

II. PRESERVE

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

III. STUDY

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

IV. EXHIBIT

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

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

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

VI. SERVICE OF THE PUBLIC

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

VII. STANDARDS

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

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

I. TRUSTEES

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

II. STAFF

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

III. FACILITIES

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

IV. FINANCIAL EQUILIBRIUM

Simultaneously, strive to

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

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

Departmental Accessions

Ancient Near East

GIFT

Jug; ceramic; Caucasus region, early 1st millennium B.C.; 2009.250; Nina Garsoïan, in memory of Sergei Saparov

Arts of Africa, Oceania, and the Americas

GIFTS

Headdress (Sogoni Koun); wood, fiber, hair, beads, cowrie shells; Mali (Bamana), 19th–20th century; 2008.466; Dr. and Mrs. Pascal James Imperato

Twenty-one Precolumbian Objects; gold; Colombia, Ecuador, Panama, Costa Rica, 7th–16th century; 2008.569.1–.21a, b; Mica Ertegun

Woman's Ceremonial Skirt; raffia palm fiber, natural dye; Democratic Republic of Congo (Kuba), first half of 20th century; 2008.570; Beverly Birks, in memory of Douglas Newton

Lime Spatula; wood, lime; Papua New Guinea (Massim, Suau Island), 1900–1910; 2008.571; Dr. Oliver E. and Pamela F. Cobb

Seated Figure; ceramic; Mexico (Olmec), 12th–9th century B.C.; 2008.637; Mr. and Mrs. Charles Diker

PURCHASES

Tripod Bowl; ceramic; Mexico (Aztec), 15th–early 16th century; 2008.344; Funds from various donors

Man's Jacket; bast fiber, trade wool, shell; Taiwan (Atayal), mid-19th–early 20th century; 2008.500; The Fred and Rita Richman Foundation

Man's Headcloth (Pis); silk; Philippines (Sulu Archipelago, Tausug), late 19th–early 20th century; 2008.501; Funds from various donors

Processional Cross; bronze; Ethiopia (Lasta region), 12th–13th century; 2008.502; Tianaderrah Foundation, Daniel and Marian Malcolm, Noah-Sadie K. Wachtel Foundation Inc., and Mr. and Mrs. Paul Ruddock Gifts

Four Figures; ceramic; Mexico (Veracruz), 7th–10th century; 2009.10–.13; Andrall and Joanne Pearson Gift, and The Pearson-Rappaport Foundation Gift, in memory of Andrall E. Pearson

Stirrup Spout Bottle; ceramic, postfired paint; Peru (Paracas), 5th–4th century B.C.; 2009.106; Arthur M. Bullowa Bequest

American Decorative Arts

GIFTS

Louis Comfort Tiffany, American (New York); *Cypriote Vase*; Favriile glass, ca. 1897; 2008.272; The Corcoran Family, in memory of Joyce M. Corcoran

George Washington Maher, American (Chicago, Ill.); *Window*; leaded glass, ca. 1901; 2008.535; American Decorative Art 1900 Foundation, in honor of Alice Cooney Frelinghuysen

Marc Schoelcher, French (Paris); *Oval Platter*; porcelain, ca. 1820–25; 2008.536; Mr. and Mrs. Stuart P. Feld

Louis Comfort Tiffany, American (New York); *Vase*; glass, ca. 1911; 2008.554; Carol Morrison, in memory of her parents Samuel Albert Morrison and Viola Walsh Morrison

Bradley & Hubbard, American (Meriden, Conn.); *Card Stand*; brass, earthenware, 1880–85; 2008.572.1; Dr. Alain and Ellen Roizen

Gustav Stickley, American (Buffalo, N.Y.); *Armchair*; willow, ca. 1907–13; 2008.572.2; Dr. Alain and Ellen Roizen

George A. Schastey & Co., American (New York); *Patent Model of a Chair*; wood, original textiles, 1873; 2008.639; Mr. and Mrs. John Schorsch

Center Table; American (New York); mahogany, ebonized mahogany, gilded wood, marble (white pine apron), 1825–30; 2008.640.1a–c; A. Grima Johnson

Pair of Pier Tables; American (New York); mahogany, marble, gilded wood, mirror glass (white pine apron, plinth, yellow poplar backboard), 1825–30; 2008.640.2a, b; .3a, b; A. Grima Johnson

Pair of Foot Stools; American (New York); mahogany with white pine seat-rails, 1825–30; 2008.640.4a, b; A. Grima Johnson

Ingrain Carpet Pieces; American; wool, 1870–90; 2008.641.1–.6; Robert Tuggle

Associated Artists/Candace Wheeler, American (New York); *Double Photograph Frame*; silk velvet on cardboard, ca. 1880–1900; 2008.642.1; Robert Tuggle

Drapery Fabric; American; cotton, cotton fringe, ca. 1875–80; 2008.642.2; Robert Tuggle

Table Covers; American; cotton, ca. 1890; 2008.643.1–.3; Robert Tuggle

Rug (Kazak); wool, mid-19th century; 2008.675; Fenella and Morrie Heckscher

George W. Shiebler & Co., American (New York); *Necklace*; silver and silver gilt, ca. 1880; 2009.110; Martha J. Fleischman

George W. Shiebler & Co., American (New York); *Bracelet*; silver, ca. 1880; 2009.111; Martha J. Fleischman

Marshall Field & Company Craft Shop, American (Chicago, Ill.); *Covered Soup Tureen and Ladle*; silver, ca. 1915; 2009.149a–c; Silver & Metalwork of the Twentieth Century from the Margo Grant Walsh Collection

International Silver Company, American (Meriden, Conn.); *Footed Dish*; silver, ca. 1935; 2009.150; Silver & Metalwork of the Twentieth Century from the Margo Grant Walsh Collection

James T. Woolley, American (Boston, Mass.); *Teakettle on Stand*; silver, ca. 1910; 2009.151a, b; Silver & Metalwork of the Twentieth Century from the Margo Grant Walsh Collection

Tucker Factory, American (Philadelphia, Pa.); *Pitcher*; molded porcelain with gilded and polychrome enamel, 1828–38; 2009.152; Emma and Jay Lewis

Tucker Factory, American (Philadelphia, Pa.); *Teapot*; porcelain, 1826–38; 2009.153a, b; Ronald S. Kane

Hinge; wrought iron, American (New York), 1700–1750; 2009.154; J. Michael Kelley

Hinge; wrought iron, American (New York), ca. 1704; 2009.155; J. Michael Kelley

Designed by George A. Schastey, American (New York); *Arabella Worsham Dressing Room (Later John D. Rockefeller Home)*; satinwood, mahogany, mother-of-pearl, marble, 1881; 2009.226.1–.18; Museum of the City of New York

Benjamin Halsted, American (New York); *Plateau*; silver, 1790–1805; 2007.471.1; Partial and Promised Gift of The Estate of Esther and Samuel Schwartz, Paterson, N.J. (16 percent undivided interest)

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. (12.5 percent undivided interest)

PURCHASES

Florence Koehler, American (Chicago, Ill.); *Ring*; gold, emerald, sapphire, enamel, ca. 1905; 2008.343; Lee Paula Miller Gift

Mariah Boil, American (Pleasant Hill, Ky.); *Shaker Sampler*; silk and cotton thread on linen/cotton, 1844; 2008.453; Edward J. Scheider Fund, David and Elizabeth Quackenbush Fund

D. & J. Henderson Flint Stoneware Manufactory, American (Jersey City, N.J.); *Pitcher*; stoneware, 1829–33; 2008.593; The Marx-Better Foundation Inc. Gift

Pellatt & Green, English (London); *Partial Table Service, including original bill of sale*; blown and cut glass, 1818; 2008.594.1a, b–.54a, b; William Cullen Bryant Fellows Gifts

Emeline Travis Ludington, American (Carmel, N.Y.); *Floral Appliqué Quilt*; cotton, ca. 1850; 2008.595; William Cullen Bryant Fellows Gifts

Gaspard Cachard, French (Paris); *Clock*; black marble, ormolu, gilt bronze and/or brass, enamel dial, clock mechanism, ca. 1800; 2009.147; Morris K. Jesup Fund, by exchange, and Jan and Warren Adelson Gift

American Paintings and Sculpture

GIFTS

Gilbert Stuart, American; *James DeLancey*; oil on canvas, ca. 1785; 2008.467; Bequest of George D. Harris Jr.

George T. Twibill, Jr., American; *The Family of John Q. Aymar*; oil on canvas, ca. 1833; 2008.573; Gift of A. Grima Johnson

Unknown artist, American; *M. T. Webb*; watercolor on ivory, ca. 1830; 2009.210; Gift of Elle Shushan Gift in honor of Carrie Barratt and Lori Zabar

PURCHASES

Matthew Pratt, American; *Christiana Stille Keen*; oil on canvas, ca. 1769; 2008.243; Maria DeWitt Jesup Fund

Matthew Pratt, American; *Reynold Keen*; oil on canvas, ca. 1769; 2008.244; Morris K. Jesup Fund

Charles James Turrell, American; *Mrs. Paul Joseph Revere*; watercolor on ivory, 1888; 2009.3a–c; Purchase, Mrs. George Kaufman Gift

Margaret Bogardus, American; *Paul Joseph Revere*; watercolor on ivory, ca. 1840; 2009.15a–c; Purchase, Dale T. Johnson Fund and Jan and Warren Adelson Gift

John Carlin, American; *Account Book Ledger*; ink on paper, marbled cardboard, 1835–56; 2009.202; Dale T. Johnson Fund

Arms and Armor

GIFTS

Powder flask of Prince-elector August I of Saxony; iron, gold, textile; German, ca. 1550–60; 2008.638.1; Gift of Bernice and Jerome Zwanger, 2008

Breastplate, from an armor of Francesco Maria II della Rovere, Duke of Urbino; steel, gold; Italian (Milan), ca. 1570; 2008.638.2; Gift of Bernice and Jerome Zwanger, 2008

PURCHASES

Frontal plate from a shaffron; iron, gold, silver; Tibetan, ca. 1550–1650; 2008.291; Arthur Ochs Sulzberger Gift

Electrotype plate depicting Hercules and the Nemean Lion; copper alloy; American, 19th century; 2008.313; Bashford Dean, by exchange

Letter from Henry Knox (1750–1806), Secretary of War, to Colonel Marinus Willet (1740–1830), dated May 27, 1786; pen on paper; American, 1777; 2008.314; Arthur Ochs Sulzberger Gift

Eight-plate helmet; iron and leather; Tibetan, 16th–17th century; 2008.354; Arthur Ochs Sulzberger Gift

Kawamura Tsuneshige, Japanese; *Sword guard (tsuba)*; brass, gold, silver, *shakudo* (copper-gold alloy), late 18th century; 2008.465; Howard Mansfield, by exchange

Congressional presentation sword of Major-General John E. Wool; steel, gold, gilt brass, diamonds, rubies; American, 1854–55; 2009.8a–c; Arthur Ochs Sulzberger and Robert Goelet Gifts

Stephen William Shaw, American; *Portrait of Major-General John E. Wool*; oil on canvas; 1856 (or 1858); 2009.9; Arthur Ochs Sulzberger Gift

Bullet mold; iron and brass; Himalayan, possibly Tibetan or Nepalese, 17th–19th century; 2009.105; Kenneth and Vivian Lam Gift

Portrait of Guidobaldo II della Rovere, Duke of Urbino; oil on copper, frame of gilt copper; Italian, ca. 1580–1600; 2009.224; Arthur Ochs Sulzberger Gift

Asian Art

GIFTS

Boy with Lotus; rock crystal; China, Liao dynasty (907–1125), 11th–12th century; 2008.326; Joji Takagi and Masao Iketani

Textile with Partial Wheel; resist-dyed plain-weave silk; Japan, late 16th–early 17th century; 2008.335.1; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Partial Pine Bough on Checked (ishidatami) Background; resist-dyed silk satin damask (*rinzu*); Japan, Edo period (1615–1868); 2008.335.2; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Bamboo and Partial Cloud; resist-dyed and painted plain-weave silk; Japan, Edo period (1615–1868); 2008.335.3; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Bamboo Leaves; resist-dyed and painted plain-weave silk crepe (*chirimen*); Japan, Edo period (1615–1868); 2008.335.4; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford, 2008

Textile Strip with Leaves; resist-dyed and painted plain-weave silk; Japan, Edo period (1615–1868); 2008.335.5; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Peonies; resist-dyed and painted plain-weave silk; Japan, Edo period (1615–1868); 2008.335.6; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Pine Boughs and Cherry Blossoms; resist-dyed and painted float-patterned plain-weave silk (*saya*); Japan, Edo period (1615–1868); 2008.335.7; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Irises and Embankment Baskets; resist-dyed and painted plain-weave silk; Japan, Edo period (1615–1868); 2008.335.8; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Flowers; resist-dyed and painted plain-weave silk; Japan, Edo period (1615–1868); 2008.335.9; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Spotted Dyeing (kanoko shibori); resist-dyed plain-weave bast-fiber (*asa*) crepe; Japan, Edo period (1615–1868); 2008.335.10; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Incomplete Floral Pattern; resist-dyed silk satin damask (*rinzu*) with gold leaf; Japan, Edo period (1615–1868); 2008.335.11; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Incomplete Floral Pattern; silk embroidery and traces of gold leaf on plain-weave silk; Japan, Edo period (1615–1868); 2008.335.12; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Crane and Chrysanthemums; silk and metallic-thread embroidery on silk satin damask (*rinzu*); Japan, Edo period (1615–1868); 2008.335.13; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Pine, Bamboo, Blossoming Plum, and Partial Pavilion; silk embroidery and gold leaf on silk satin; Japan, Edo period (1615–1868); 2008.335.14; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Pine Bough and Blossoming Plum; silk and metallic-thread embroidery on silk satin damask (*rinzu*); Japan, Edo period (1615–1868); 2008.335.15; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Cranes, Pines, and Waves; silk and metallic-thread embroidery on plain-weave silk crepe (*chirimen*); Japan, Edo period (1615–1868); 2008.335.16; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Pine, Bamboo, Blossoming Plum, and Mandarin Orange Tree; silk and metallic-thread embroidery on plain-weave silk crepe (*chirimen*); Japan, Edo period (1615–1868); 2008.335.17; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Auspicious Treasures; silk and metallic-thread embroidery on plain-weave silk; Japan, Edo period (1615–1868); 2008.335.18; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Chrysanthemums; silk embroidery on plain-weave bast fiber (*asa*); Japan, Edo period (1615–1868); 2008.335.19; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Stripes of Small Floral and Spotted Patterns; resist-dyed plain-weave silk with gold leaf, embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.20; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Cloud, Fans, Plum Blossoms, and Young Pine; resist-dyed and painted silk satin damask (*rinzu*), embroidered with silk; Japan, Edo period (1615–1868); 2008.335.21; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Pieces from a Kosode with Plum Blossoms and Other Flowers; resist-dyed silk satin damask (*rinzu*), embroidered with silk; Japan, Edo period (1615–1868); 2008.335.22a, b; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford, 2008

Piece from a Kosode with Plum Blossoms and Cloud; resist-dyed silk satin damask (*rinzu*), embroidered with silk; Japan, Edo period (1615–1868); 2008.335.23; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Pieces from a Kosode with Leafy Branches; resist-dyed and painted silk satin damask (*rinzu*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.24a, b; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Cherry Blossoms; resist-dyed silk satin damask (*rinzu*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.25; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Partial Chrysanthemum; resist-dyed silk satin damask (*rinzu*), embroidered with silk; Japan, Edo period (1615–1868); 2008.335.26; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Chrysanthemums and Leaves; resist-dyed and painted silk satin damask (*rinzu*), embroidered with silk and metallic

thread; Japan, Edo period (1615–1868); 2008.335.27; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Flowers, Leaves, and Water; resist-dyed silk satin damask (*rinzu*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.28; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Boats and Flowers; resist-dyed and painted silk satin damask (*rinzu*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.29; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Fence and Autumn Flowers; resist-dyed warp-patterned plain-weave silk (*saya*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.30; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Congratulatory Decoration (noshi); resist-dyed silk satin damask (*rinzu*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.31; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Pine Boughs; resist-dyed silk satin damask (*rinzu*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.32; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Partial Decorative Ball (kusudama); resist-dyed silk satin damask (*rinzu*) embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.33; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with “Bush Clover” (hagi) and Fan; resist-dyed silk satin damask (*rinzu*) embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.34; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Decorated Rice Sheaves; resist-dyed and painted silk satin damask (*rinzu*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.35; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Wisteria and Stylized Waves; resist-dyed and painted plain-weave silk crepe (*chirimen*), embroidered in silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.36; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Ginkgo Leaves, Waves, and Butterflies; resist-dyed and painted plain-weave silk crepe (*chirimen*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.37; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Chrysanthemums and Butterfly; resist-dyed plain-weave silk crepe (*chirimen*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.38; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Garden Fence; resist-dyed and painted silk satin damask (*rinzu*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.39; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Chrysanthemums and Waves; resist-dyed and painted plain-weave silk crepe (*chirimen*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.40; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Chrysanthemums; resist-dyed plain-weave silk crepe (*chirimen*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.41; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Peonies and Stream; resist-dyed plain-weave silk crepe, embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.42; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Leaves and Garden Fence; resist-dyed and painted plain-weave silk crepe (*chirimen*), embroidered with silk; Japan, Edo period (1615–1868); 2008.335.43; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Orange Blossoms and Stream; resist-dyed and painted plain-weave silk, embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.44; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Kosode with Plum Blossoms and Partial Pine Bough; resist-dyed plain-weave silk crepe (*chirimen*), embroidered with silk; Japan, Edo period (1615–1868); 2008.335.45; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Pieces from a Kosode with Flowers, Vines, and Garden Fence; resist-dyed and painted float-patterned plain-weave silk (*saya*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.46a, b; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Summer Kosode (katabira) with Wisteria above a Stream; resist-dyed plain-weave bast fiber (*asa*) crepe, embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.47; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Summer Kosode (katabira) with Cherry Blossoms; resist-dyed plain-weave bast fiber (*asa*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.48; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Summer Kosode (katabira) with Flowering Vine and Cypress Fence; resist-dyed plain-weave bast fiber (*asa*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.49; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Summer Kosode (katabira) with Blossoming Cherry Branch; resist-dyed and painted plain-weave bast fiber (*asa*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.50; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Summer Kosode (katabira) with Ivy and Garden Fence; resist-dyed and painted plain-weave bast fiber (*asa*), embroidered with silk and metallic thread; Japan, Edo period (1615–1868); 2008.335.51; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Piece from a Summer Kosode (katabira) with Partial Leaf and Stylized Waves; resist-dyed plain-weave bast fiber (*asa*), embroidered with silk; Japan, Edo period (1615–1868); 2008.335.52; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Partial Phoenix; silk twill brocaded with silk; Japan, Edo period (1615–1868); 2008.335.53; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Polychrome Checks; silk twill brocaded with silk; Japan, Edo period (1615–1868); 2008.335.54; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Snow, Bamboo, and Concentric Diamond Lozenges; silk twill with silk brocading wefts and gold leaf; Japan, Edo period (1615–1868); 2008.335.55; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Floral Lozenges (hanabishi); silk twill brocaded with silk; Japan, Edo period (1615–1868); 2008.335.56; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Concentric Lozenges; silk twill brocaded with silk; Japan, Edo period (1615–1868); 2008.335.57; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Floral Hexagons; silk twill brocaded with silk; Japan, Edo period (1615–1868); 2008.335.58; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Partial Pattern of Star Discs on a Background of Concentric Diamond Lozenges; silk twill brocaded with silk; Japan, Edo period (1615–1868); 2008.335.59; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Partial Pattern of Crane Roundel and Squares; silk twill brocaded with silk; Japan, Edo period (1615–1868); 2008.335.60; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Floral Lozenges; silk twill brocaded with silk; Japan, Edo period (1615–1868); 2008.335.61; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Blossoming Cherry Branches and Lattice; silk twill with silk-brocading wefts and supplementary-weft patterning in metallic thread; Japan, Edo period (1615–1868); 2008.335.62; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Partial Pattern of Irises and Water; silk twill with silk-brocading wefts and supplementary-weft patterning in metallic thread; Japan, Edo period (1615–1868); 2008.335.63; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Partial Pattern of Chrysanthemums; silk twill brocaded with silk; Japan, Edo period (1615–1868); 2008.335.64; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Partial Chrysanthemum; silk twill brocaded with silk; Japan, Edo period (1615–1868); 2008.335.65; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Textile with Autumn Grasses; silk twill brocaded with silk; Japan, Edo period (1615–1868); 2008.335.66; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Scene from a Ragamala or Barahmasa; ink and wash on paper; India (Rajasthan, Bundi), mid-18th century; 2008.359.1; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Nobleman on Horseback; ink and opaque watercolor on paper; India (Rajasthan, Sawar), mid-18th century; 2008.359.2; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Varaha Triumphant; ink and ink wash on paper; India (Rajasthan, Sawar), late 18th century; 2008.359.3; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Attributed to the Seu family, possibly Manaku; *Vishnu on Garuda Slaying a Demon*; ink and wash on paper; India (Pahari Hills, Guler), mid-18th century; 2008.359.4; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Attributed to the Seu family, possibly Manaku; *Mara Bringing the Demons to Life*; ink and wash on paper; India (Pahari Hills, Guler), mid-18th century; 2008.359.5; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Attributed to the Seu family, possibly Manaku; *Building the Bridge to Lanka*; ink and wash on paper; India (Pahari Hills, Guler), mid-18th century; 2008.359.6; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Building the Bridge to Lanka; ink and wash with translucent watercolor on paper; India (Pahari Hills, Kangra), ca. 1800; 2008.359.7; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

The Goddess Durga Killing the Buffalo Demon, Mahisha (Mahishasuramardini); ink, transparent and opaque watercolor on paper; India (Rajasthan, Mewar), ca. 1760; 2008.359.8; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Attributed to Pandit Seu or possibly Manaku; *Page from a Sketchbook Showing Rulers on Horseback, Boars, and a Palace Scene*; ink on paper; India (Pahari Hills, Guler), late 18th century; 2008.359.9; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Battle Scene from a Devi Mahatmya; ink, wash, and translucent watercolor on paper; India (Pahari Hills, Guler), late 18th century; 2008.359.10; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Battle Scene from a Devi Mahatmya; ink, wash, and translucent watercolor on paper; India (Pahari Hills, Guler), late 18th century; 2008.359.11; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Durga Confronts an Army of Demons: Scene from a Devi Mahatmya; charcoal and red ochre on paper; India (Pahari Hills, Guler), late 18th century; 2008.359.12; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Attributed to a first-generation master after Nainsukh; *Durga Confronts the Demon Mahisha: Scene from a Devi Mahatmya*; charcoal and opaque watercolor on paper; India (Pahari Hills, Guler), ca. 1780; 2008.359.13; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Running Elephant (recto); *Practice Sheet of Elephant Sketches* (verso); charcoal on paper; India (Rajasthan, Kotah), mid-18th century; 2008.359.14; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Elephants in Combat; charcoal on paper; India (Rajasthan, Kotah), early 19th century; 2008.359.15; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Shiva and Parvati; ink and translucent watercolor on paper; India (Pahari Hills), 19th century; 2008.359.16; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Nobleman Hunting a Tiger; ink and translucent watercolor on paper; India (Rajasthan, Kotah or Mewar), ca. 1830; 2008.359.17; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

A Lion Fighting a Crocodile; ink and translucent watercolor on paper; India (Rajasthan, Bundi), early 19th century; 2008.359.18; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Design for a Bangle; ink and translucent watercolor on paper; India (Pahari Hills), early 19th century; 2008.359.19; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Design for a Hookah Base; ink and translucent watercolor on paper; India (Rajasthan), late 19th century; 2008.359.20; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Lovers Returning to a Palace; ink and opaque watercolor on paper; India (Rajasthan, Bundi), late 18th century; 2008.359.21; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Attributed to a first-generation master after Nainsukh; *Battle Scene from a Devi Mahatmya*; ink with red ochre underdrawing; India (Pahari Hills, Guler), ca. 1780; 2008.359.22; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Attributed to a first-generation master after Nainsukh; *Rama and Lakshmana Visit the Hermitage of an Ascetic*; red ochre and wash on paper; India (Pahari Hills, Guler or Kangra), ca. 1775–80; 2008.359.23; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Attributed to a first-generation master after Nainsukh; *Krishna Subdues the Serpent Kaliya in the Yamuna River: Illustration from a Bhagavata Purana Series*; ink and wash on paper; India (Pahari Hills, Guler or Kangra), ca. 1780; 2008.359.24; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Cityscape; ink on paper; India (Pahari Hills), 19th century; 2008.359.25; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Woman with a Turban Dressed as Radha; ink and wash on paper; India (Rajasthan, Kishangarh), late 19th century; 2008.359.26; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Woman Holding a Flute and Dressed as Krishna; ink and wash on paper; India (Rajasthan, Kishangarh), mid- to late 18th century; 2008.359.27; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Shiva and Parvati in a Mountain Grotto; ink on paper; India (Pahari Hills, Guler), ca. 1800; 2008.359.28; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Attributed to a first-generation master after Nainsukh, possibly Fattu; *Drawing for an Illustration from a Sat Sai of Bihari Lal Series: The Message of the Eyes* (recto); *Lady in Search of Her Lover on a Dark Night* (verso); ochre on paper; India (Pahari Hills, Kangra), ca. 1785–90; 2008.359.29; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Attributed to a first-generation master after Nainsukh; *A Lady with Attendants*; ink and transparent watercolor on paper; India (Pahari Hills, Kangra), ca. 1775–80; 2008.359.30; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Manak, student of Bhagwan; *Portrait of Manya Sahib Man Rup Sagarji*; ink and wash on paper; India (Rajasthan, Bundi or Kotah), late 18th century; 2008.359.31; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Bhagat Sen Worshipping Vishnupada; ink and wash on paper; India (Pahari Hills, Guler), mid-18th century; 2008.359.32; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Sketch of a Horse; ink on paper; India (Pahari Hills), late 18th century; 2008.359.33; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Abhisarika Nayika (Heroine Braving the Night); ink, wash, and translucent watercolor on paper; India (Pahari Hills, Kangra or Guler), ca. 1800; 2008.359.34; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Woman Leaving Her Lover; ink and wash on paper; India (Pahari Hills, Kangra or Guler), ca. 1790–1820; 2008.359.35; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Design of Intertwining Animals and Plants; ink, opaque and translucent watercolor on paper; India (Rajasthan), 18th–19th century; 2008.359.36; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

A Swooning Lady; ink, transparent and translucent watercolor on paper; India (Rajasthan), late 19th century; 2008.359.37; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Scenes from the Bhagavata Purana; ink on paper; India (Pahari Hills, Kangra), early 19th century; 2008.359.38; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

The Fountain Worker; ink, wash, and opaque watercolor on paper; India (Rajasthan), early 19th century; 2008.359.39; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Krishna and Radha Standing on a Lotus; ink on paper; India (Rajasthan), late 19th–early 20th century; 2008.359.40; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Interior of the Taj Mahal Mausoleum; ink, tinted wash, and opaque watercolor on paper; India (Delhi or Agra), early 19th century; 2008.359.41; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Sketch Page of Facial Studies, likely Maharao Kishor Singh; ink on paper; India (Rajasthan, Kotah), ca. 1830; 2008.359.42; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Domed Pavilion; ink on fabric; India, Company School, ca. 1830; 2008.359.43; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Worship of Brijnathji and Svamini (recto); *Equestrian Portrait* (verso); ink and transparent watercolor on paper; India (Rajasthan, Kotah), ca. 1800; 2008.359.44; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Portrait of a Sikh Noble; ink, wash, and translucent watercolor on paper; India (Punjab Plains), early 19th century; 2008.359.45; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

A Maharana and His Retinue Hunting Boar; ink and wash on paper; India (Rajasthan, Mewar), early 18th century; 2008.359.46; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

War Chariot; red ochre on paper; India (Rajasthan), mid-19th century; 2008.359.47; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Cityscape; ink on paper; India (Rajasthan), 18th–19th century; 2008.359.48; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

A Ruler in Procession; ink on paper; India (Rajasthan, Jodhpur), early 19th century; 2008.359.49; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Tigers Hunting Boars and Deer; ink on paper; India (Rajasthan, Kotah), ca. 1830; 2008.359.50; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Krishna (dressed as a woman) Embracing Radha; ink and light wash on paper; India (Rajasthan, Mewar), 19th century; 2008.359.51; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Linga Temple Compound; ink, wash, and transparent watercolor on paper; India (Rajasthan), late 19th century; 2008.359.52; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

The Elephant King Wrestles a Crocodile: Illustration from a Gajendramoksha Series; ink and wash on paper; India (Rajasthan, Kotah), late 19th century; 2008.359.53; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Diagram for a Pichawai Depicting the Sharad Purnima (the Autumn Full Moon); ink, wash, and opaque watercolor on paper; India (Rajasthan, Nathadwara), mid-19th century; 2008.359.54; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Maharaja Ranbir Singh; ink and transparent watercolor on paper; India (Jammu), ca. 1860–80; 2008.359.55; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Maharao Shatru Sal II (1866–89) Hunting a Tiger; ink, transparent and opaque watercolor on paper; India (Rajasthan, Kotah), ca. 1866–89; 2008.359.56; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Attributed to Ragunath; *Palace Interior*; opaque watercolor and ink on paper; India (Rajasthan, Nathadwara), ca. 1880–1900; 2008.359.57; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor, 2008

Attributed to Ragunath; *Celebration of the Birth of Krishna (Janamash-tami)*; opaque watercolor and ink on paper; India (Rajasthan, Nathadwara), ca. 1880–1900; 2008.359.58; Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor

Celestial Musician (Gandharva); slate; India (Karnataka, possibly Dharwar), Western Chalukya period, 11th century; 2008.537; Florence and Herbert Irving, in honor of Philippe de Montebello

Michael Cherney, American; *Shadow Curtains-Gatherings #2*; set of three hanging scrolls, ink on paper, 2007–8; 2008.644a–c; the artist, in honor of Josephine Berger-Nadler, Diane Schafer, and Mary Wallace

Khandoba and Mahout on an Elephant; brass; India (Maharashtra), 18th century; 2008.645.1a–c; Jeffrey and Denise Figiel

Khandoba on a Horse; brass; India (Maharashtra), 18th century; 2008.645.2a, b; Jeffrey and Denise Figiel

Khandoba and Mbalsi on Horseback; brass; India (Maharashtra), 17th century; 2008.645.3a, b; Jeffrey and Denise Figiel

Palanquin Cover with Makara Head; brass; India (Karnataka), 16th–17th century; 2008.645.4; Jeffrey and Denise Figiel

Manuscript Painting with Hindu Tantric Scene Depicting Two Fish; ink and opaque watercolor on paper; India (Punjab Hills, Kangra), 1800–1820; 2008.646a, b; Wayne and Nancy Hunnicutt

Buddha Shakyamuni as “Lord of the Munis”; opaque watercolor on cotton; Western Tibet (Guge), ca. mid-17th century; 2008.647; Zimmerman Family Collection

Zhang Xun, Chinese; *Rocky Landscape with Pines*; hanging scroll, ink on silk, Yuan dynasty (1271–1368), before 1346; 2008.673; Oscar L. Tang Family

Vertical Rock with Numerous Perforations; off-white Zhaqing limestone with carved wooden stand; China, Qing dynasty (1644–1911), 19th century; 2008.674a, b; Anna Rosenblum Palmer

Shakyamuni and the Ten Disciples; hanging scroll, ink, color, and gold on silk; Japan, Kamakura period (1185–1333), 14th century; 2009.156; Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford

Y. G. Srimati, Indian; *Kali*; watercolor with graphite underdrawing, applied by brush, on medium-weight wove paper, 1990; 2009.211; Michael Pellettieri, in memory of Y. G. Srimati

PURCHASES

Gao Jian, Chinese; *Discourse on Poetry*; handscroll, ink on paper, Qing dynasty (1644–1911), dated 1698; 2008.270; The Vincent Astor Foundation Gift and The Dillon Fund

The Goddess Durga Slaying the Buffalo Demon (Durga Mahishasuramardini); brass; India (Himachal Pradesh, probably Chamba), 12th century; 2008.271; Funds from various donors

Enthroned Jina, possibly Neminatha; copper alloy; India (Gujarat, Akota), ca. 7th century; 2008.279; several members of The Chairman’s Council Gifts and Josephine Jackson Foundation Gift

Scabbard Slide; jade (nephrite); China, Eastern Zhou–Western Han dynasty (770 B.C.–A.D. 9), 3rd century B.C.; 2008.280; Sir Joseph Hotung Gift

Scabbard Chape; jade (nephrite); China, Eastern Zhou–Western Han dynasty (770 B.C.–A.D. 9), 3rd century B.C.; 2008.281; Sir Joseph Hotung Gift

Scabbard Slide; jade (nephrite); China, Eastern Zhou–Western Han dynasty (770 B.C.–A.D. 9), 3rd century B.C.; 2008.282; Sir Joseph Hotung Gift

Ring; jade (nephrite); China, Eastern Zhou–Western Han dynasty (770 B.C.–A.D. 9), 4th–3rd century B.C.; 2008.283; Sir Joseph Hotung

Ring; jade (nephrite); China, Eastern Zhou–Western Han dynasty (770 B.C.–A.D. 9), 4th–3rd century B.C.; 2008.284; Sir Joseph Hotung Gift

Pendant in the Shape of a Dragon; jade (nephrite); China, Eastern Zhou dynasty (770–256 B.C.), 3rd century B.C.; 2008.285; Sir Joseph Hotung Gift

Disc (bi); jade (nephrite); China, Western Han dynasty (206 B.C.–A.D. 9), 2nd century B.C.; 2008.286; Sir Joseph Hotung Gift

Disc (bi); jade; China, Eastern Zhou–Western Han dynasty (770 B.C.–A.D. 9), 3rd–2nd century B.C.; 2008.287; Sir Joseph Hotung Gift

Belt Buckle and Ornamental Plaques; gilt bronze inlaid with glass and pearls, silk backing; China, Tang dynasty (618–907), 7th century; 2008.299a–i; The Samuel I. Newhouse Foundation Inc. Gift

Xu Subai, Chinese; based on a design by Jiang Handing, Chinese; *Brush Holder with Peonies and Insects*; bamboo, 1961; 2008.421; Friends of Asian Art Gifts

Dagger Hilt in the Form of Batara Bayu; sheet gold on wooden and resin core, engraved, chased and inset with semiprecious stones and rock crystal; Indonesia (Bali or Eastern Java), late 18th–early 19th century; 2008.422; Bequest of Samuel Eilenberg, by exchange and Mr. and Mrs. Gilbert H. Kinney Gift

Nakagawa Mamoru, Japanese; *Clearing of the Evening Sky (Sekisei)*; flower vase, cast alloy of copper, silver, and tin with inlays of copper, silver, and gold, 2005; 2008.464; William R. Appleby Fund

“*Dharmachakrastambha*” (*Buddhist Wheel of the Law Pillar*) Relief; limestone; India (probably Nagarjunakonda, Andhra Pradesh), 2nd–3rd century; 2008.503; Fletcher and Rogers Funds, by exchange

Buddha Flanked by the Bodhisattvas Avalokitesvara Padmapani and Vajrapani; polychromed clay; Western Tibet, ca. 10th century; 2008.504; Friends of Asian Art Gifts

Pair of Plaques with Dragons; iron embossed with silver damascening; Tibet, 15th–16th century; 2008.553a, b; Gift of Elizabeth V. Cockcroft, by exchange

Xie Shichen, Chinese; *Landscapes of the Four Seasons*; set of four hanging scrolls, ink and slight color on paper, Ming dynasty (1368–1644), dated 1560; 2008.590a–d; The Vincent Astor Foundation Gift

Mirror; bronze; China, Tang dynasty (618–907), late 8th century; 2008.591; The Vincent Astor Foundation Gift

Zhong Kui with Demons; carved bamboo; China, Ming dynasty (1368–1644), 17th century; 2008.636; Gift of Elizabeth V. Cockcroft, Bequest of Florence Waterbury, in memory of her father, John I. Waterbury, and Gift of Robert H. Ellsworth, by exchange

Bodhisattva Avalokiteshvara; brass with pigment and gilding; China, Jin dynasty (1115–1234), late 12th–early 13th century; 2009.2; Bequest of Florence Waterbury, in memory of her father, John I. Waterbury, by exchange

Foliolate Pedestal, probably for an Articulated Lotus Mandala Icon; brass, with copper base; India or Bangladesh, Pala period, ca. 12th century; 2009.21; The Manheim Foundation Inc. Gift and Rogers Fund, by exchange

Utagawa Kunisada, Japanese; *Memorial Portrait of Iwai Hanshirō VI*; hanging scroll, ink and color on silk, Edo period (1615–1868), 1836; 2009.23; Friends of Asian Art Gifts

Seated Buddha Expounding the Dharma; copper alloy; Sri Lanka, late Anuradhapura period (750–850), late 8th century; 2009.60; Harris Brisbane Dick Fund, The Vincent Astor Foundation Gift, Acquisitions and 2008 Benefit Funds, and John Stewart Kennedy Fund, by exchange

Pendant in the Shape of a Bird; jade (nephrite); China, Neolithic–Erlitou period (ca. 2000–1500 B.C.); 2009.87; The Vincent Astor Foundation Gift

Pendant in the Shape of an Arc; jade (nephrite); China, Eastern Zhou dynasty (770–256 B.C.); 2009.88a–c; The Vincent Astor Foundation Gift

Pendant in the Shape of an Arc; jade (nephrite); China, Eastern Zhou dynasty (770–256 B.C.); 2009.89; The Vincent Astor Foundation Gift

Pendant in the Shape of an Arc; jade (nephrite); China, Eastern Zhou dynasty (770–256 B.C.); 2009.90a, b; The Vincent Astor Foundation Gift

Pendant in the Shape of an Arc; jade (nephrite); China, Eastern Zhou dynasty (770–256 B.C.); 2009.91; The Vincent Astor Foundation Gift

Pendant in the Shape of an Arc; jade (nephrite); China, Eastern Zhou dynasty (770–256 B.C.); 2009.92; The Vincent Astor Foundation Gift

Pendant in the Shape of an Arc; jade (nephrite); China, Eastern Zhou dynasty (770–256 B.C.); 2009.93; The Vincent Astor Foundation Gift

Pendant in the Shape of a Crested Dragon; jade (nephrite); China, Eastern Zhou dynasty (770–256 B.C.); 2009.94; The Vincent Astor Foundation Gift

Pendant in the Shape of a Dragon; jade (nephrite); China, Eastern Zhou dynasty (770–256 B.C.); 2009.95a, b; The Vincent Astor Foundation Gift

Plaque in the Shape of an Animal; jade (nephrite); China, Eastern Zhou dynasty (770–256 B.C.); 2009.96; The Vincent Astor Foundation Gift

Plaque with Incised Designs; jade (nephrite); China, Eastern Zhou dynasty (770–256 B.C.); 2009.97; The Vincent Astor Foundation Gift

Rectangular Belt Plaque with a Figure; jade (nephrite); China, Song dynasty (960–1279); 2009.98; The Vincent Astor Foundation Gift

Circular Plaque with Design of a Fantastic Animal; jade (nephrite); China, Qing dynasty (1644–1911); 2009.99; The Vincent Astor Foundation Gift

Annular Disk with Carved Designs; jade (nephrite); China, Song dynasty (960–1279)–Qing dynasty (1644–1911); 2009.100; The Vincent Astor Foundation Gift

Y. G. Srimati, Indian; *Shiva Gangadhara, “Bearer of the Ganga”* (artist’s title *Shiva Nataraj*); watercolor with graphite underdrawing, applied by brush, on medium-weight wove paper, dated 1945; 2009.101; Friends of Asian Art Gifts

Y. G. Srimati, Indian; *Saraswati, Goddess of Learning and Music, Playing a Vina*; watercolor with graphite underdrawing, applied by brush, on medium-weight wove paper, 1947–48; 2009.102; Friends of Asian Art Gifts

Y. G. Srimati, Indian; *Parashurama, “Rama with the Battle Axe,” the Sixth Avatar of Vishnu*; watercolor with graphite underdrawing, applied by brush, on medium-weight wove paper; dated 1946; 2009.103; Friends of Asian Art Gifts

Michael Cherney, American; *Mount Song*; handscroll mounted with photographic images printed with pigment inks on mica-flecked *Xuan* paper, 2007–9; 2009.104; Diane Schafer and Mary and James G. Wallach Foundation Gifts

Frog-shaped Vessel (Kendi); porcelain decorated with underglaze cobalt blue; China, Ming dynasty, Wanli period (1573–1620); 2009.107; The Vincent Astor Foundation Gift

Plaque in the Shape of a Squarish Loop with Projections; jade (nephrite); China, Hongshan culture (ca. 3500–2000 B.C.); 2009.176; The Vincent Astor Foundation Gift

Painted Cotton with Celestial Deva Design in a Trellis Pattern; painted and mordant-dyed cotton; India, for the Thai market, late 18th–19th century; 2009.177; Friends of Asian Art Gifts

The Hindu Solar Deity Surya; copper alloy; Nepal, 14th century; 2009.225; William Spielman Bequest, in memory of William and Bette Ann Spielman

Ike Taiga, Japanese; *Heart Sutra (Hannya Shingyō) and Landscape*; hanging scroll, ink on paper, Edo period (1615–1868); 2009.233; Friends of Asian Art Gifts

Kano Einō, Japanese; *One Hundred Boys*; pair of six-panel folding screens, ink, color, and gold on paper, Edo period (1615–1868); 2009.260.1, .2; Lila Acheson Wallace Gift, Mary and James G. Wallach Foundation Gift, Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family, and Dodge Fund

The Costume Institute

GIFTS

Babani, French; *Robe*; silk, 1920s; 2008.273; Gift of Jacqueline Loewe Fowler

Dress; cotton; Palestinian, 1940s–50s; 2008.274.1; Gift of Dr. Marilyn Jenkins-Madina, in memory of her mother, Margaret Pyle Jenkins

Dress; cotton; Palestinian, 1940s–50s; 2008.274.2; Gift of Dr. Marilyn Jenkins-Madina, in memory of her mother, Margaret Pyle Jenkins

Dress; cotton; Palestinian, 1940s–50s; 2008.274.3; Gift of Dr. Marilyn Jenkins-Madina, in memory of her mother, Margaret Pyle Jenkins

Wedding Dress; cotton; Syrian, 1940s–50s; 2008.274.4; Gift of Dr. Marilyn Jenkins-Madina, in memory of her mother, Margaret Pyle Jenkins

Galabiyya; cotton; Egyptian, 1930s; 2008.274.5a, b; Gift of Dr. Marilyn Jenkins-Madina, in memory of her mother, Margaret Pyle Jenkins

Coat; cotton; Syrian, 1930s; 2008.274.6; Gift of Dr. Marilyn Jenkins-Madina, in memory of her mother, Margaret Pyle Jenkins

Coat; cotton; Syrian, 1930s; 2008.274.7; Gift of Dr. Marilyn Jenkins-Madina, in memory of her mother, Margaret Pyle Jenkins

Cape; wool; Moroccan, 1940s–50s; 2008.274.8; Gift of Dr. Marilyn Jenkins-Madina, in memory of her mother, Margaret Pyle Jenkins

Manolo Blahnik, Spanish; *Shoes*; silk, feathers, 2007; 2008.292a, b; Gift of Ricky Serbin

Dolce & Gabbana, Italian; *Ensemble*; leather, silicon, spring/summer 2007; 2008.319a, b; Gift of Dolce & Gabbana

Shoes; silk; French, ca. 1888; 2008.320a, b; Gift of Monica Seggos and Robbie von Kampen

Bag (Reticule); leather, gold, tortoiseshell; French, early 19th century; 2008.321; Gift of Michael Hall, in honor of Jayne Wrightsman

Bill Blass Ltd., American; *Ensemble*; silk, synthetic, wool, fall/winter 1985; 2008.574.1a, b; Gift of Mrs. Douglas Dillon

Geoffrey Beene, American; *Jumpsuit*; wool, 1990s; 2008.574.2; Gift of Mrs. Douglas Dillon

Bill Blass Ltd., American; *Dress, Evening*; silk, 1980s; 2008.574.3a, b; Gift of Mrs. Douglas Dillon

Bill Blass Ltd., American; *Dress, Evening*; silk, 1980s; 2008.574.4; Gift of Mrs. Douglas Dillon

H. Huntsman & Sons, British; *Ensemble, Hunting*; wool, leather, late 20th century; 2008.574.5a–g; Gift of Mrs. Douglas Dillon

House of Chanel, French; *Dress*; silk, spring/summer 2007; 2008.575a–d; Gift of Mrs. William McCormick Blair, Jr.

PURCHASES

Paul Poiret, French; *Coat, Opera*; silk, 1911; 2008.288; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Panniers; silk, cane, metal; French, late 18th century; 2008.297a, b; Friends of the Costume Institute Gifts

Bonnet; paper, silk; American or European, 1820s; 2008.303; Judith and Ira Sommer Gift

Dress, Evening; silk; British, ca. 1865; 2008.304a–c; Louisa Sarofim Gift

Paco Rabanne, French, born Spain; *Dress*; metal, 1967; 2008.305; Gould Family Foundation Gift, in memory of Jo Copeland

Jean Paul Gaultier, French; *Dress*; synthetic, metal, fall/winter 1989–90; 2008.306a, b; Caroline Rennolds Milbank Gift

Alexander McQueen, British; *Boots*; leather, synthetic, spring/summer 2003; 2008.307a–d; Louisa Sarofim Gift

Comme des Garçons, Japanese; *Coat*; faux fur, wool, fall/winter 2002; 2008.308; Ditty Peto Inc. Gift

Comme des Garçons, Japanese; *Coat*; wool, fall/winter 2002; 2008.309; Ditty Peto Inc. Gift

Rick Owens, American; *Ensemble*; leather, wool, fall/winter 2000; 2008.310a, b; Catharine Breyer Van Bomel Foundation Fund

Rick Owens, American; *Jacket (Bomber)*; leather, wool, fall/winter 2003; 2008.311; Catharine Breyer Van Bomel Foundation Fund

Socks; silk; American or European, 1820s; 2008.330a, b; Harold Koda Gift

threeASFOUR, American; *Godzilla Bodysuit*; synthetic, 2003; 2008.339; Gilles Bensimon Inc. Gift

Donna Karan, American; *Jumpsuit*; wool, 1989; 2008.450; Gilles Bensimon Inc. Gift

Alexander McQueen, British; *Ensemble*; wool, ca. 1998; 2008.451a, b; Louisa Sarofim Gift

Ensemble; wool, leather, metal; American, 19th century; 2009.20a–j; Alfred Z. Solomon-Janet A. Sloane Gift Fund and The Friends of The Costume Institute Gift Fund

Poster Dress, Ltd., British; *Dress*; wood, rayon, 1968; 2009.73; Gould Family Foundation Gift, in memory of Jo Copeland

Poster Dress, Ltd., British; *Dress*; wood, rayon, 1968; 2009.74; Gould Family Foundation Gift, in memory of Jo Copeland

Poster Dress, Ltd., British; *Dress*; wood, rayon, 1968; 2009.75; Gould Family Foundation Gift, in memory of Jo Copeland

Norma Kamali, American; *Coat*; nylon, 1972–73; 2009.76a, b; Gould Family Foundation Gift, in memory of Jo Copeland

Malcolm McLaren, British; Vivienne Westwood, British; *Dress*; cotton, 1982–83; 2009.77; Gould Family Foundation Gift, in memory of Jo Copeland

Vivienne Westwood, British; Malcolm McLaren, British; *Hat*; wool, synthetic, 1987–88; 2009.78; Gould Family Foundation Gift, in memory of Jo Copeland

Vivienne Westwood, British; Malcolm McLaren, British; *Bra*; silk, fall/winter 1982–83; 2009.79; Gould Family Foundation Gift, in memory of Jo Copeland

Marc Jacobs, American; *Sweater*; wool, 1984–85; 2009.80; Gould Family Foundation Gift, in memory of Jo Copeland

Stephen Sprouse, American; *Dress*; cotton, 1988; 2009.81; Gould Family Foundation Gift, in memory of Jo Copeland

Stephen Sprouse, American; *Dress*; silk, 1988; 2009.82; Gould Family Foundation Gift, in memory of Jo Copeland

Azzedine Alaïa, French, born Tunisia; *Dress, Evening*; Lycra, 1992; 2009.83a, b; Gould Family Foundation Gift, in memory of Jo Copeland

Jean Paul Gaultier, French; *Dress*; Lycra, 1987; 2009.84; Gould Family Foundation Gift, in memory of Jo Copeland

Jean Paul Gaultier, French; *Dress*; wool, cotton, synthetic, 1986; 2009.85; Gould Family Foundation Gift, in memory of Jo Copeland

Drawings and Prints

Drawings

GIFTS

Mary Beth McKenzie, American; *Sketchbook*; graphite, colored pencil, pastel, ca. 2001–2; 2008.328.1; Mary Beth McKenzie, American; *Sketchbook*; graphite, colored pencil, pastel; 2008.328.2; Gift of the artist

Carlo Maratti, Italian; *Study of a Putto Seated on a Corbel in a Shell Niche*; red chalk; 2008.334.1; Gift of Philippe and Edith de Montebello

Girolamo Mazzola Bedoli, Italian; *A Putto Seated on a Frame*; pen and brown ink, brush and brown wash, highlighted with white gouache, over traces of leadpoint or black chalk, ca. 1538–40; 2008.334.2; Gift of Philippe and Edith de Montebello

Pierre-François-Léonard Fontaine, French; *Sketchbook of a Journey to the Château d'Eu*; sketchbook of thirty watercolors, with pen and ink, 1811; 2008.337a–ee; Gift of The Apollo Circle, in honor of Philippe de Montebello

Andrea del Sarto, Italian; *Study for the Head of Julius Caesar*; red chalk, ca. 1520–21; 2008.367; Partial and Promised Gift of Mr. and Mrs. David M. Tobey

Philippe Jacques de Louthembourg, French; *Tom Jones Assisting Molly Seagrim in the Churchyard*; pen and brown ink, brush and brown wash, over black chalk underdrawing, 1775; 2008.423; Gift of Joseph Baillio, in honor of Philippe de Montebello

A Katydid, a Fly, a Bee, and a Fulgoroid; pen and brown ink, gray wash, gouache, watercolor; Dutch, 17th century; 2008.424; *A Grasshopper and a Bee*; pen and black ink, gray wash, gouache, watercolor; Dutch, 17th century; 2008.425; *A Bumble Bee and a Fulgoroid*; pen and black ink, gray wash, gouache, watercolor; Dutch, 17th century; 2008.426; *Studies of a Blue Beetle and Insects*; gouache, watercolor; Dutch, 17th century; 2008.427; *A Great Green Bush Cricket (Tettigonia viridissima Linnaeus), A Clionion Spider, and a Beetle*; pen and ink, watercolor, gouache; Dutch, 17th century; 2008.428; *A Turkey*; bodycolor; Dutch, 17th century; 2008.429; Jan Vincentsz van der Vinne, Dutch; *Green Beetle with Brown Legs*; watercolor; 2008.430; Jan Vincentsz van der Vinne, Dutch; *A Black Beetle*; watercolor; 2008.431; Jan Vincentsz van der Vinne, Dutch; *A Spider*; watercolor; 2008.432; Jan Vincentsz van der Vinne, Dutch; *A Slug*; watercolor; 2008.433; Jan Vincentsz van der Vinne, Dutch; *A Caterpillar*; watercolor with gum arabic; 2008.434; *A Crow*; watercolor with bodycolor; Italian, 17th century; 2008.435; Pierre Joseph Redouté, French; *A Stag Beetle*; watercolor heightened with white, on vellum; 2008.436; Jean-Honoré Fragonard, French; *The Sultan*; brush and brown wash, over black-chalk underdrawing, on off-white antique laid paper, 1774; 2008.437; Vincenzo Leonardi, Italian; *Castrica Passerina*; watercolor; 2008.438; Vincenzo Leonardi, Italian; *Castrica Fratrina*; watercolor; 2008.439; Nicolaas Struyck, Dutch; *A Dragonfly and Four Butterflies (or Moths)*; pen and black ink, watercolor, over touches of graphite, ca. 1715; 2008.440; Nicolaas Struyck, Dutch; *A Caterpillar and Two Moths on a Branch and Two Butterflies*; pen and black ink, watercolor, over touches of graphite, ca. 1715; 2008.441; Gift of Catherine G. Curran

Adélaïde Labille-Guiard, French; *Study of a Seated Woman Seen from Behind (Marie-Gabrielle Capet)*; red, black, and white chalk on toned laid paper, 1789; 2008.538.1; Louis Gustave Taraval, French; *Design for a Pulpit*; pen and black ink, brush and brown, gray, and blue washes, over black-chalk underdrawing; 2008.538.2; Louis Gustave Taraval, French; *Design for a Pulpit*; pen and black ink, brush and brown, gray, and blue washes, over black chalk underdrawing; 2008.538.3; *Cross-section of a Chapel (?)* (recto); *Pavilion in Neogothic style* (verso); pen and black ink, brush and gray wash, watercolor, over a sketch in graphite; Swedish, 19th century; 2008.538.4a, b; Jean Nicolas Sobre, French; *Project for a Temple Dedicated to the Trinity, Elevation and Plan*; pen and black ink, with watercolor, over black-chalk underdrawing (elevation); pen and black ink, with pink and pale green wash, over faint black-chalk underdrawing (plan), ca. 1783; 2008.538.5, .6; *Cross-section of a Domed Room with Urns and Candelabra*; pen and black ink, brush and gray wash, watercolor, over a sketch in graphite; Swedish, 19th century; 2008.538.7; Jean Nicolas Sobre, French; *Project for a "Maison de plaisance pour un grand seigneur," Elevation and Section*; pen and black ink with watercolor (elevation); pen and black ink with watercolor (section), ca. 1783; 2008.538.8, .9; Ahlsned, Swedish (?); *Architectural Project Based on the Pantheon*; pen and ink, brush and watercolor, ca. 1847; 2008.538.10; Jean Nicolas Servandoni, French; *Architectural Capriccio with a Monumental Arch*; gouache with touches of gum

arabic, on antique laid paper; 2008.538.22; Théodore Chassériau, French; *Portrait of a Seated Man, three-quarter view (Ernest Chassériau?)*; conté crayon, with touches of white chalk, on wove paper, 1851; 2008.538.23; Théodore Chassériau, French; *Count Philibert-Oscar de Ranchicourt*; graphite on wove paper; 2008.538.24; Gift of Mrs. Charles Wrightsman

Girolamo Macchietti, Italian; *Standing Saint John the Baptist with The Lamb*; red chalk, highlighted with white chalk, on ocher washed paper, ca. 1575–76; 2008.541; Gift of Eric Turquin

Eugène Delacroix, French; *Ecorché: Two Studies of the Muscles of the Shoulder and of the Arm, Raised*; counterproof of a drawing (Musée du Louvre, RF 10672) in red and black chalk, on laid paper; 2008.542; Gift of Eric Carlson, in memory of his parents, Elizabeth and Gustav Carlson

Ernest Flagg, American; *Sketchbook, Drawings, and Photographs*; various media, 1890–1929; 2008.576.1–.25; Gift of George Mangini

Bernardino Poccetti, Italian; *Studies for a Seated Figure of a Man with a Shovel*; black and red chalk, ca. 1603; 2008.648; Anonymous Gift

Nicolas-Didier Boguet, French; *Italian Landscape with Buildings and Figures*; black chalk, pen and brown ink, brush and brown wash; 2008.649; Gift of Otto Naumann

Hugh William Williams, British; *Mountainous Landscape with a Party of Travelers*; ink and sepia wash, over graphite, with touches of gouache; 2008.651.1; John Macallan Swan, British; *Studies of a Kid or Fawn*; pastels on blue paper; 2008.651.2; John Baptist Malchair, British; *Oak Forest with a Pig*; black and white chalks on gray paper; 2008.651.3; Gift of Robert Tuggle

Jean-Guillaume Moitte, French; *Studies of Eight Silver Pieces*; pen and black ink, brush and gray wash; 2008.670.1; Franz Kaisermann, German; *Inner View of the Colosseum*; pen and brown ink, graphite, watercolor; 2008.670.2; Gift of Alexander B. V. Johnson and Roberta J. M. Olson

Thomas Lawrence, British; *Portrait of Elizabeth Farren, Countess of Derby*; black and red chalks, 1790; 2008.671; Gift of Mrs. J. Duncan Pitney

Polidoro Caldara da Caravaggio, Italian; *The Holy Family with Saint Elizabeth and the Infant John the Baptist*; pen and brown ink, brush and brown and grayish brown wash, over black chalk, with white heightening, traces of squaring in pen and brown ink (especially evident at lower right and lower left), 1520–25; 2009.31.1; After Michelangelo Caravaggio, Italian; *The Cardsharps*; pen and brown ink, brush and brown wash, with white heightening; 2009.31.2; Giovanni Luigi Valesio, Italian; *Amphion Building the Walls of Thebes*; pen and brown ink; 2009.31.3; Giovanni Andrea de Ferrari, Italian; *Members of a Monastic Order Carrying the Cross for Christ to Heaven*; pen and brown ink, brown wash, over traces of red and black chalk; 2009.31.4; Gaspare Diziani, Italian; *Glorification of the Widmann Family*; pen and gray ink, gray wash, over black chalk, ca. 1755; 2009.31.5; Paolo Farinati, Italian; *A Man Resting on a Staff*; pen and brown ink, brush and brown wash, with white heightening, over traces of black chalk; 2009.31.6; Bequest of Joseph F. McCrindle

Girolamo da Treviso, Italian; *Allegory of the Triumph of Death over Church and State*; pen and brown ink, brush with brown and gray-blue wash, highlighted with white gouache, on brownish paper (probably blue originally), ca. 1538–44; 2009.113; Gift of Charles and Jessie Price
Head of a Woman and Sketch of a Figure (?); red and black chalk; German, 16th century; 2009.158a; Anonymous Gift

PURCHASES

Johann Georg Dirr, German; *Design for an Aedicular Altar with St. Paul at the Left*; graphite, gray wash, watercolor, white gouache; 2008.262; Purchase, Bequest of W. Gedney Beatty, by exchange

- Christoph Nathe, German; *A Waterfall in a Forest at Langhennersdorf*; brush and brown ink, watercolor, gouache, over a sketch in graphite; 2008.264; Purchase, C. G. Boerner Gift
- Anselm Feuerbach, German; *Drapery Studies* (recto); *Drapery Studies* (verso); black and white chalk; 2008.265; Purchase, C. G. Boerner Gift and Bequest of W. Gedney Beatty, by exchange
- Karl Blechen, German; *A Fountain in the Park*; black and white chalk, graphite, 1831; 2008.266; Purchase, Bequest of W. Gedney Beatty, by exchange
- Johan Christian Clausen Dahl, Norwegian; *The Aller Church in Sønderjyllands Amt (Denmark)*, *Seen from the North*; graphite, gray wash; 2008.275; Purchase, Bequest of W. Gedney Beatty, by exchange
- Johann Elias Ridinger, German; “*Die Ankunft des Fürsten auf dem Rendezvous*” (*The Arrival of the Princely Carriage at the Starting Point of the Hunt*); pen and brown ink, gray wash, over a sketch in graphite or black chalk, ca. 1756; 2008.315; Purchase, C. G. Boerner Gift
- Franz Xaver Winterhalter, German; *Portrait of Alois Senefelder*; graphite and gray wash; 2008.357; Harry G. Sperling Fund
- Johan Thomas Lundbye, Danish; *View of Dyrehaven*; pen and brown and gray ink, gray wash, over a light sketch in graphite, 1838; 2008.358; Harry G. Sperling Fund
- Thomas Sandby, British; *Design for Rock-work at Virginia Water, Windsor Great Park* (recto); *Two Architectural Plans (one partially cut off)* (verso); pen and gray ink, gray wash, over graphite, on laid paper (recto); graphite (verso); 2008.364; Harry G. Sperling Fund
- Thomas Sandby, British; *Design for Rock-work and Cascades at Virginia Water, Windsor Great Park* (recto); *Rock-work Designs* (verso); pen and ink, watercolor, over graphite, on laid paper; 2008.365; Harry G. Sperling Fund
- Thomas Sandby, British; *Design for Rock-work at Virginia Water, Windsor Great Park*; pen and gray ink, gray wash, over graphite, on laid paper; 2008.366; Harry G. Sperling Fund
- Gerard David, Netherlandish; *Studies of Ten (?) Heads and Two Ears* (recto); *Studies of Three Figures and a Head* (verso); metalpoint on prepared paper (recto); black chalk (verso), ca. 1498; 2008.368a, b; Purchase, Lila Acheson Wallace Gift
- Salomon Kleiner, German; *The North Facade of the Oberes Belvedere in Vienna*; pen and brown ink, brown and gray wash; 2008.369; Van Day Truex Fund
- Baron Pierre-Narcisse Guerin, French; *Kneeling Cuirassier*; black and white chalk; 2008.370; Harry G. Sperling Fund
- Martinus Rørbye, Danish; *A Standing Man in Roman Dress*; graphite, watercolor; 2008.371; Purchase, C. G. Boerner Gift
- Herman Saftleven II, Dutch; *Peasant with Child*; black chalk, watercolor; 2008.372; Frits and Rita Markus Fund
- Paul Troger, Austrian; *A Fallen Tree with Ruins*; pen and brown ink; 2008.373; Purchase, C. G. Boerner Gift
- Christoffer Wilhelm Eckersberg, Danish; *View of Charlottenborg Palace in Copenhagen with the Old Botanical Garden and Figures*; pen and gray ink, gray wash, graphite; 2008.374; Harry G. Sperling Fund
- Johan Christian Clausen Dahl, Norwegian; *View of Frederiksborg Castle from the Northeast*; pen and black ink, gray wash, over a sketch in graphite, squared in graphite; 2008.375; Purchase, C. G. Boerner Gift
- Pieter Cornelisz Kunst, Netherlandish; *Allegorical Figure (Faith?)*; pen and brown ink; 2008.376; Harry G. Sperling Fund
- Jan Simonsz. Pynas, Dutch; *A Design for a Triptych with the Adoration of Two Saints*; pen and brown ink, brown wash, white bodycolor; 2008.377; Harry G. Sperling Fund
- Godfried Schalcken, Dutch; *Young Woman Seated at a Table, Holding a Candle*; black chalk; 2008.378; Purchase, Frits and Rita Markus and Harry G. Sperling Funds
- Diego Lopez de Escuriaz, Spanish; *The Adoration of the Magi*; pen and brown ink, brush and brown wash, highlighted with white gouache, over black chalk, on blue-green paper, with outlines finely pricked for transfer, 1587–89; 2008.379; Harry G. Sperling Fund
- Caspar Freisinger, German; *Christ Carrying the Cross*; pen and brown ink, red wash, 1590; 2008.380; Purchase, C. G. Boerner Gift
- Gerhard Brück, German; *Portrait of Johann Schweickhardt von Kronberg, Archbishop of Mainz*; pen and brown and black ink, brown wash, heightened with bodycolor; 2008.381; Purchase, C. G. Boerner Gift
- Gillis Neyts, Flemish; *Landscape with Old Trees and Figures*; pen and brown and black ink, brown wash; 2008.382; Frits and Rita Markus Fund
- Egbert Jasperszoon van Heemskerck I, Dutch; *Two Men Before a Judge in a Crowded Courtroom*; red chalk heightened with white chalk; 2008.383; Frits and Rita Markus Fund
- Nicolai Abraham Abildgaard, Danish; *Venus with a Dove*; graphite, pen and ink; 2008.384; Purchase, C. G. Boerner Gift
- Christen Købke, Danish; *Christ and Nicodemus*; graphite; 2008.385; Purchase, C. G. Boerner Gift
- Baron Antoine-Jean Gros, French; *Napoleon on Horseback*; pen and black ink on beige antique laid paper; 2008.473; Purchase, Renée Sacks Bequest
- Joseph Anton Koch, German; *Weekly Calendar*; pen and black ink, watercolor, 1822; 2008.474; Karen B. Cohen Fund
- Georg Pecham, German; *The Raising of the Youth of Naim*; pen and black ink, gray wash, white bodycolor, on a counterproof of a pen drawing; 2008.475; Ian Woodner Family Collection Fund
- Jan van Huysum, Dutch; *Arcadian Landscape with Figures Making Music*; pen and gray ink, watercolor; 2008.476; Van Day Truex Fund
- Carl Gustav Carus, German; *The Old Admiralty in London*; graphite, brown wash, 1844(?); 2008.477; Harry G. Sperling Fund
- Johannes Riepenhausen, German; *The Farewell*; graphite, red chalk; 2008.487; Purchase, C. G. Boerner Gift and Van Day Truex Fund
- Johannes Riepenhausen, German; *The Return*; graphite, red chalk; 2008.488; Purchase, C. G. Boerner Gift and Van Day Truex Fund
- Johann Friedrich Overbeck, German; *A Drapery Study of a Seated Man*; graphite; 2008.489; Purchase, Susan H. Seidel Gift
- Johann Friedrich Overbeck, German; *Left Arm and Shoulders of a Man Seen from the Back*; graphite; 2008.490; Purchase, Sotheby’s Gift
- Robert Kummer, German; *A View of Puzzuoli, seen from the Northeast*; graphite; 2008.491; Purchase, Jean A. Bonna Gift
- Christian Friedrich Gille, German; *Riverside with Three Bathing Boys*; watercolor, bodycolor; 2008.492; Harry G. Sperling Fund
- Wilhelm Gail, German; *View of the Piazzetta di San Marco in Venice*; graphite, watercolor; 2008.493; Purchase, Robert Gordon Gift
- Karel Skreta, Bohemian; *Apollo, the Nine Muses, and Poets on Mount Parnassus*; pen and brown ink, gray wash, heightened with white bodycolor, on blue tinted paper; 2008.494; Mary Oenslager Fund
- Johann Melchior Füssli, Swiss; Johann Daniel Preissler, German; “*The Law of the Leper in the Day of his Cleansing*”; pen and brown ink, gray wash, with construction lines in black chalk; 2008.495; Harry G. Sperling Fund
- Johann Elias Ridinger, German; *Allegory of Christian Virtues*; black chalk, gray wash, white bodycolor, on blue paper, 1746; 2008.496; Harry G. Sperling Fund,
- Georg Christoph Eimmart the Younger, German; *View of the Castle at Oberbürg*; graphite, wash, 1690; 2008.497; Ian Woodner Family Collection Fund

- Johann Wolfgang Baumgartner, German; *Portrait of the Emperor Joseph II as Military Commander*; brush and gray ink, gray wash, heightened with white bodycolor, over a sketch in graphite, on blue paper; 2008.498; Ian Woodner Family Collection Fund
- Hans Georg Asam, German; *The Ascension of Saint Benedict* (recto); *Ornamental Sketches* (verso); pen and black ink, gray wash, red chalk, with construction lines in black chalk (recto); pen and black ink (verso); 2008.499a, b; Purchase, Robert Gordon Gift
- Jost Amman, Swiss; after Lucas Cranach the Elder, German; *The Penitent St. Jerome*; pen, black and gray ink; 2008.505; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Johann Eleazar Schenau, German; *A Woman at Her Toilet with a Maid, a Boy, a Dog, and a Young Soldier* (recto); *A Sketch for a Comparable Scene* (verso); pen and black ink, gray wash, watercolor, over a sketch in black chalk or graphite, 1720; 2008.506; Purchase, Mary Oenslager Fund and Guy Wildenstein Gift
- Daniel Nikolaus Chodowiecki, German; *An Aristocratic Family Visiting Paupers*; pen and gray ink; 2008.507; Van Day Truex Fund
- Thaddäus Kuntz, Polish; *Christ on the Road to Calvary*; pen and ink, brush and wash, on brown paper; 2008.508; Purchase, Robert Gordon Gift and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Johann Christoph Liska, German; *A Man Holding the Hand of a Woman, Another Woman Looking On*; black chalk; 2008.509; Purchase, Ian Woodner Family Collection Fund, Susan H. Seidel Gift, and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Ludwig Emil Grimm, German; *Studies of a Woman Praying*; graphite, watercolor; 2008.510; Purchase, Guy Wildenstein Gift
- Christian Gottlob Hammer, German; *View of Dresden from the West*; watercolor, 1833; 2008.511; Van Day Truex Fund
- Friedrich Nerly, German; *Mountain Path with a Tree*; graphite, bodycolor; 2008.512; Purchase, Jean A. Bonna Gift and Van Day Truex Fund
- Franz Xavier Petter, Austrian; *Floral Studies*; graphite, watercolor; 2008.513; Van Day Truex and Karen B. Cohen Funds
- Joseph Rebell, Austrian; *Landscape near Albano and Pallazole*; pen and gray ink, graphite, 1812; 2008.514; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Master of the Legend of Saint Ursula, Netherlandish; *Head of a Boy*; metalpoint; 2008.515; Purchase, Guy Wildenstein Gift
- Johan Christian Clausen Dahl, Norwegian; *Portrait of Eline Marie Heger as a Child, Leaning on a Table, Looking at a Book*; graphite, pen and brown ink, 1818; 2008.520; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Johan Christian Clausen Dahl, Norwegian; *Portrait of Juliane Sophie Heger as a Child, Leaning on a Table*; graphite, pen and brown ink, ca. 1820(?); 2008.521; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Balthasar van der Ast, Dutch; *An Arrowhead Blue Butterfly and a Scotch Bonnet Sea Shell*; oil on paper; 2008.522; Van Day Truex Fund
- Nicolas Robert, French; *A Stapelia Variegata*; watercolor, gouache, on vellum, with border lines in gold; 2008.523; Purchase, Guy Wildenstein Gift
- Joseph Marie Vien, French; *Allegory of the Arts*; pen and black ink, brush and brown wash, over faint black-chalk underdrawing, 1796; 2008.524; Purchase, Stephen A. Geiger and Guy Wildenstein Gifts
- Antonio Canova, Italian; *Study for a Tomb*; graphite, ca. 1790/91–95; 2008.525; Purchase, Sally and Howard Lepow Gift
- Antonio Canova, Italian; *Study of a Nude Man in Profile Turned to the Right*; pen and brown ink over graphite; 2008.526; Purchase, Guy Wildenstein and Sally and Howard Lepow Gifts
- Mary Beth McKenzie, American; *Sketchbook*; graphite, colored pencil, pen, 1998–2002; 2008.540; Gift of the artist
- Victor Louis, French; *Design for the Garden Facade of the Palais Royal*; pen and black ink, brush and gray wash, over traces of black-chalk underdrawing, 1781; 2008.596; Purchase, Alain van den Broek d'Obrenan Gift
- Louis-Pierre Baltard, French; *Project for a Fête Decor*; pen and black ink, watercolor, over traces of black chalk; 2008.597; Purchase, Alain van den Broek d'Obrenan Gift
- Alexandre Théodore Brongniart, French; *Project for a Public Monument*; pen and black ink, gray and brown wash, over black chalk underdrawing, with a blue wash border; 2008.598; Purchase, Alain van den Broek d'Obrenan Gift
- Joseph Marie Vien, French; *Bacchanal: L'Arrivée à la cuve*; pen and brown ink, brush and brown wash, ca. 1750; 2008.599; Purchase, Alain van den Broek d'Obrenan Gift
- Gian Lorenzo (Giovanni Lorenzo) Bernini, Italian; *Caricature of a Man Pointing*; pen and brown ink; 2008.600; Purchase, Alain van den Broek d'Obrenan Gift
- Lodewijk Johannes Kleijn, Dutch; *Winter Landscape with Frozen River*; watercolor, with framing line in graphite; 2008.601; Purchase, Alain van den Broek d'Obrenan Gift
- Pieter Withoos, Dutch; *A Great Titmouse (Parus major) Perched on a Branch*; watercolor, bodycolor; 2008.602; Purchase, Alain van den Broek d'Obrenan Gift
- Theodor Leopold Weller, German; *A Seated Woman in Roman Dress, Spinning*; graphite; 2008.603; Purchase, Alain van den Broek d'Obrenan Gift
- Julius Schnorr von Carolsfeld, German; *The Martyrdom of the Seven Brothers* (recto); *Sketch of Two Men Wrestling (?)* (verso); pen and brown ink, over a sketch in graphite (recto); graphite (verso), 1826; 2008.604a, b; Purchase, Alain van den Broek d'Obrenan Gift
- Johann Caspar Nepomuk Scheuren, German; *Cover Design for the "Illustrirte Zeitung"*; pen and gray ink, brown and gray wash, over graphite; 2008.605; Purchase, Alain van den Broek d'Obrenan Gift
- Bartholomaeus Ignaz Weiss, German; *Two Studies of Bearded Men* (recto); *Studies after Antique Sculpture* (verso); red and black chalks (recto); pen and brown ink (verso); 2008.606a, b; Purchase, Alain van den Broek d'Obrenan Gift
- Bartholomaeus Ignaz Weiss, German; *Studies of Draped Female and Male Figures* (recto); *Studies of Draped Female Figures* (verso); pen and brown ink, brown wash, over red chalk; 2008.607a, b; Purchase, Alain van den Broek d'Obrenan Gift
- Bartholomaeus Ignaz Weiss, German; *The Holy Family* (recto); *Moses Striking Water from a Rock* (verso); pen and brown ink, gray wash, over graphite (recto); pen and brown ink, gray wash, over graphite (verso); 2008.608a, b; Purchase, Alain van den Broek d'Obrenan Gift
- Johann Christian Klengel, German; *Partial View of the Colosseum, 1790* (recto); *Sketch of the Temple of Minerva Medicea* (verso); brush and gray ink, over black chalk (recto); graphite, blue wash (verso); 2008.609a, b; Purchase, Alain van den Broek d'Obrenan Gift
- Johann Wolfgang Baumgartner, German; *Saint Ignatius of Loyola Preaching*; pen and black ink, brush and grey ink, heightened with white bodycolor, over graphite, on blue paper, incised for transfer; 2008.610; Purchase, Alain van den Broek d'Obrenan Gift
- Woldemar Friedrich, German; *Study of a Stump with Aerial Roots*; watercolor, bodycolor, over graphite; 2008.611; Purchase, Alain van den Broek d'Obrenan Gift
- Matthias Deigle, German; *The Raising of Lazarus*; pen and ink, brush and wash, on vellum; 2008.612; Purchase, Alain van den Broek d'Obrenan Gift

- Johann Georg Dillis, German; *View of the Ankl-Alpe and the Schliersee*; black chalk, heightened with white chalk, on blue paper, 1817; 2008.613; Purchase, Alain van den Broek d'Obrenan Gift
- Johann Georg Dillis, German; *Reclining Man in a Mountainous Landscape with Waterfalls*; pen and brown ink, brush and brown wash, over graphite; 2008.614; Purchase, Alain van den Broek d'Obrenan Gift
- Cantius Dillis, German; *Landscape near Ruhpolding*; black chalk, graphite, heightened with white bodycolor, on green prepared paper; 2008.615; Purchase, Alain van den Broek d'Obrenan Gift
- Anton Raphael Mengs, German; *Rest on the Flight into Egypt*; red chalk, graphite, squared in graphite; 2008.616; Purchase, Alain van den Broek d'Obrenan Gift
- Carl Gustav Carus, German; *View of the Courtyard of the Castle at Döben*; graphite, brush and brown wash; 2008.617; Purchase, Alain van den Broek d'Obrenan Gift
- Ernst Fries, German; *Edge of a Wood near Frascati*; graphite, brown wash, on light brown paper, 1824; 2008.618; Purchase, Alain van den Broek d'Obrenan Gift
- Otto Greiner, German; *Two Male Figures (Study for "Golgotha")*; colored chalks on brownish paper; 2008.619; Purchase, Alain van den Broek d'Obrenan Gift
- Otto Greiner, German; *Cover Design for "Klassischer Skulpturenschatz"*; black chalk; 2008.620; Purchase, Alain van den Broek d'Obrenan Gift
- Peter Herwegen, German; *Homage from Bavarian Artists to King Ludwig I*; brush and gray ink, watercolor, gold paint, 1874; 2008.621; Purchase, Alain van den Broek d'Obrenan Gift
- Georg Friedrich Kersting, German; *Portrait of a Young Woman (recto); Sketch of a Young Woman with Her Hands Resting on a Table (verso)*; graphite; 2008.622a, b; Purchase, Alain van den Broek d'Obrenan Gift
- Ferdinand Kobell, German; *Southern Landscape with Resting Wayfarers at a River*; pen and brown ink, brush and gray ink; 2008.623; Purchase, Alain van den Broek d'Obrenan Gift
- Martin Johann Schmidt, Austrian; *Three Men in a Landscape near Sculptures*; pen and brown ink; 2008.624; Purchase, Alain van den Broek d'Obrenan Gift
- Adolf Senff, German; *Portrait of a Young Man*; graphite, 1834; 2008.625; Purchase, Alain van den Broek d'Obrenan Gift
- Johann Heinrich Wilhelm Tischbein, German; *Two Caricature Heads of Men*; pen and brown ink, after 1794; 2008.626.1; Purchase, Alain van den Broek d'Obrenan Gift
- Moritz von Schwind, Austrian; *The Soprano Karoline Hetzenecker in a Role of Male Prisoner in Roman Dress*; graphite and watercolor; 2008.627; Purchase, Alain van den Broek d'Obrenan Gift
- Bertel Thorvaldsen, Danish; *A Seated Youth*; graphite, pen and ink; 2008.628; Purchase, Alain van den Broek d'Obrenan Gift
- Wilhelm Schadow, German; *Study of a Standing Man with Headcloth and Two Studies of His Hands*; graphite heightened with white chalk, on light brown paper; 2008.631; Purchase, Alain van den Broek d'Obrenan Gift
- Wilhelm Schadow, German; *Study of a Woman Walking to the Right*; graphite and white chalk, on light brown paper; 2008.632; Purchase, Alain van den Broek d'Obrenan Gift
- Aleksandr Orlovsky, Russian; *A Drunken Man Standing*; black chalk, 1822; 2009.4; Purchase, C. G. Boerner Gift
- Charles Milcendeau, French; *A Girl from the Vendée*; black chalk, wash, watercolor, with touches of red chalk, on wove paper, ca. 1900; 2009.22; Purchase, Renée Sacks Bequest and Sotheby's Gift
- Johann Georg Dillis, German; *View of the Monastery in Tegernsee Seen from the Northeast*; pen and black ink, gray and blue wash, watercolor, over graphite; 2009.28; Purchase, Jean A. Bonna Gift
- Joseph Anton Koch, German; *Roman Landscape with Figures near Paliano*; pen and black ink, over graphite, squared in graphite; 2009.29; Purchase, David T. Schiff and Jean A. Bonna Gifts
- Heinrich Dreber, German; *Forest View in the Mengerschweige District, near Munich*; pen and brown ink, over a sketch in graphite, 1841; 2009.30; Purchase, The Elisha Whittelsey Collection, the Elisha Whittelsey Fund and Jean A. Bonna Gift
- Ludwig Ferdinand Schnorr von Carolsfeld, Austrian; *Portrait of the Poet Friedrich Ludwig Zacharias Werner*; graphite, ca. 1810–19; 2009.62; Purchase, C. G. Boerner Gift
- Eduard Gärtner, German; *View into the Courtyard of an Inn at Colmar*; watercolor over a sketch in graphite; 2009.63; Purchase, Mrs. Howard J. Barnet Gift
- Bartolomeo Schedoni, Italian; *Head of a Bearded Man, Looking up to the Right*; black chalk and white chalk, on blue paper; 2009.66; Purchase, C. G. Boerner Gift
- August Heinrich, German; *The Watzmann Seen from the Northeast, and Some Sketches of a Mountain (recto): Sketch of the Church of Sankt Bartholomä at the Königsee at the Foot of the Watzmann, Seen from the East (verso)*; watercolor over a sketch in charcoal (recto); graphite (verso), 1820–22; 2009.124; Purchase, Lila Acheson Wallace Fund, Charles and Jessie Price Gift, and PECO Foundation Fund
- Daniel Seiter, Austrian; *The Rape of Helena (recto); Study of a Kneeling Nude Male Figure (verso)*; pen and brown ink, heightened with white bodycolor, over a sketch in black chalk; 2009.127a, b; Purchase, Guy Wildenstein Gift
- Theodorus Wilkens, Dutch; *Southern Imaginary Landscape with Mountains and a Lake*; pen and brown ink, brush and brown wash; 2009.128; Purchase, Guy Wildenstein Gift
- Carl Ludwig Friedrich Wagner, German; *Landscape with Cattle in Weisbach on the Rhön*; pen and brown ink, (yellow-)brown wash, 1841; 2009.129; Purchase, Guy Wildenstein Gift
- Lucas Franchois II, Flemish; *Penitent Saint Jerome*; black chalk, heightened with white chalk; 2009.130; Purchase, Alain van den Broek d'Obrenan Gift
- Otto van Veen, Netherlandish; *Two Women and Three Children in an Interior*; brush and brown ink, white bodycolor, with framing line in pen and brown ink; 2009.131; Purchase, Alain van den Broek d'Obrenan Gift
- Figures Surrounding a Man Lying on the Ground (recto); A Group of Figures (verso)*; brush and gray ink, over a sketch in black chalk (recto); black chalk (verso); German, 18th century; 2009.132; Purchase, Alain van den Broek d'Obrenan Gift
- Otto van Veen, Netherlandish; *The Women of Weisberg*; brush and brown ink, white bodycolor; 2009.133; Purchase, Alain van den Broek d'Obrenan Gift
- Erasmus Quellinus, Flemish; *Scene from the Life of Saint Bartholomew (fragment)*; brush and brown ink, white bodycolor, red chalk; 2009.134; Purchase, Alain van den Broek d'Obrenan Gift
- Hendrick Berckman, Dutch; *Bacchanalian Scene*; red chalk, 1651; 2009.135; Purchase, Alain van den Broek d'Obrenan Gift
- Venus Discovering the Death of Adonis*; pen and brown ink, brush and brown wash, white bodycolor, over a sketch in black chalk; German or Dutch, 17th century; 2009.136; Purchase, Alain van den Broek d'Obrenan Gift
- Abraham Genoels II, Flemish; *Classical Landscape with a Building and a River*; pen and two tints of brown ink; 2009.137; Purchase, Alain van den Broek d'Obrenan Gift
- Simon de Vlieger, Dutch; *Study of a Blasted Tree Trunk and Branches*; black chalk and brown wash, heightened with yellowish white chalk, with framing line in pen and black ink; 2009.138; Purchase, Alain van den Broek d'Obrenan Gift

Giovanni Francesco Grimaldi, Italian; *Landscape with a Pedimented Temple and Two Figures*; pen and brown ink; 2009.139; Purchase, Alain van den Broek d'Obrenan Gift

August Dahlsteen, Swedish; *Winter Landscape with Two Peasants Walking*; brush and brown and blue ink; 2009.140; Purchase, Alain van den Broek d'Obrenan Gift

Kilian Christoffer Zoll, Swedish; *Hunters Resting in a Forest at Night*; pen and brown and black ink, brush and brown and gray wash, heightened with white bodycolor; 2009.141; Purchase, Alain van den Broek d'Obrenan Gift

Elias Martin, Swedish; *View of Uppsala Cathedral from the North*; pen and black ink, watercolor; 2009.142; Purchase, Alain van den Broek d'Obrenan Gift

Peter Bruck, German; *Hermes, Venus, and Cupid in a Landscape*; pen and brown ink, brush and brown wash, 1609; 2009.178; Purchase, Charles Noel van den Broek d'Obrenan Gift

Dirck Pietersz Crabeth, Dutch; *The Annunciation*; pen and brown ink, over black chalk, with brown ink framing lines, with traces of red chalk; 2009.179; Purchase, Guy Wildenstein Gift

Antonie Andriessen, Dutch; *A Woman Standing at an Open Sash Window, a Small Boy Beside Her*; brush and gray ink; 2009.180; Purchase, Alain van den Broek d'Obrenan Gift

Matteo Rosselli, Italian; *A Young Boy Seen from Behind, Holding a Sword and Cap*; red chalk; 2009.181; Purchase, Brigitte Laube Gift, Charles and Jessie Price Gift, and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johann Heinrich Meyer, Swiss; *Family Gathered Before a Monument in a Landscape with a Waterfall*; brush and gray wash, pen and blue and brown ink, heightened with white bodycolor, 1805; 2009.182; Edward Pearce Casey Fund

Heinrich Olivier, German; *View of the Dessau Castle from the East*; watercolor, heightened with white bodycolor, 1820; 2009.184; Purchase, C. G. Boerner Gift

Matthäus Gundelach, German; *Market Scene*; pen and brown ink, gray wash, over a sketch in black and red chalk; 2009.188; Purchase, Carolyn H. Specht Gift and Van Day Truex Fund

Ernst Fries, German; *View of the Rhine and Remagen from the North (?)*; graphite, brush and gray wash; 2009.190; Purchase, Alain van den Broek d'Obrenan Gift

Johann Heinrich Wilhelm Tischbein, German; *Profile Portrait of Miss Wieling*; red chalk, over a sketch in black chalk; 2009.194; Purchase, Alain van den Broek d'Obrenan Gift

Samuel Amsler, German; *Seated Female Nude Seen from the Back*; graphite, 1819; 2009.195; Purchase, Alain van den Broek d'Obrenan Gift

Michael Martin Dröilling, French; *Scene from the Iliad*; pen and brown ink, brush and gray wash, heightened with white gouache, over graphite underdrawing, 1815; 2009.196; Purchase, Alain van den Broek d'Obrenan Gift

Gustav Ferdinand König, German; *The Entrance of Christ into Jerusalem*; pen and black and red ink, black chalk, 1841; 2009.197; Purchase, Alain van den Broek d'Obrenan Gift

Ludwig Ferdinand Schnorr von Carolsfeld, Austrian; *Study of a Kneeling Man* (recto); *Cropped Study of a Standing Man in a Cloak* (verso); black and red chalk; 2009.198a, b; Purchase, Brigitte Laube Gift

Gérard de Lairese, Dutch; *Allegory of Fecundity (?)*; pen and brown ink, over a sketch in red chalk; 2009.199; Purchase, Alain van den Broek d'Obrenan Gift

Johann Friedrich Overbeck, German; *Head of a Bearded Man*; black chalk, ca. 1820–25; 2009.203; Purchase, Charles Noel van den Broek d'Obrenan Gift

Pierre Henri Valenciennes, French; *Classical Landscape with Women at a Fountain*; conté crayon, black chalk, stumping, heightened with white chalk, on beige paper; 2009.207; Purchase, Charles Noel van den Broek d'Obrenan Gift

Karl Joseph Aloys Agricola, German; *The Holy Family with Saint Anne and Saint John in a Classical Landscape* (recto); *The Holy Family with Saint Anne and Saint John* (verso); pen and black and brown ink (recto); pen and black ink, over a sketch in graphite (verso); 2009.208a, b; Edward Pearce Casey Fund

Pieter Crijnse Volmarijn, Flemish; *The Continnence of Scipio*; pen and brown ink, brown and gray wash, over a sketch in red chalk; 2009.209; Edward Pearce Casey Fund

Sydenham Teak Edwards, British; *Passion Flower*; gouache on vellum, 1799; 2009.221; Edward Pearce Casey Fund

Antoine Pesne, French; *Bathsheba at the Bath*; black chalk with touches of red chalk, with stumping, heightened with white chalk, 1750; 2009.228; Purchase, Alain van den Broek d'Obrenan and Charles Noel van den Broek d'Obrenan and C. G. Boerner Gifts and W. Gedney Beatty Fund by exchange

Jean-Honoré Fragonard, French; *Rinaldo in the Enchanted Forest*; brush and brown wash, over black-chalk underdrawing, ca. 1761–65; 2009.236; Purchase, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Guy Wildenstein Gift; Louis V. Bell Fund; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund; Kristin Gary Fine Art Gift; and funds from various donors

Salomon Gessner, Swiss; *Landscape with an Antique Tomb*; pen and black and brown ink, brush and gray wash, 1768; 2008.254; Edward Pearce Casey Fund

Jacobus Pelgrom, Dutch; *Wooded Landscape with Two Men Conversing*; pen and black ink, brush and brown and gray wash, over black chalk; 2009.255; Purchase, Edward Pearce Casey Fund and Sotheby's Gift

Prints

GIFTS

Rufino Tamayo, Mexican; *Nino Saltando (Jumping Child)*; Mixografía print, 1982; 2008.327; Gift of Bruce and Donna Polichar

Friedrich Geissler, German; *German Scenes*; engraving; 2008.329.1–.8; Gift of Philippe and Edith de Montebello

Ellsworth Kelly, American; Tyler Graphics Ltd., American (publisher); *Woodland Plan*; transfer lithograph, 1979; 2008.472; Gift of Philippe and Edith de Montebello, 2008

After Mikhail Makhaev, Russian; Prokofy Artemev, Russian (engraver); Ivan Kuvakin, Russian (engraver); Nikita Tchelnakov, Russian (engraver); Filipp Vnukov, Russian (engraver); Imperial Academy of Science and Art, St. Petersburg, Russian (publisher); *Russian Palaces and Gardens*; eleven engravings printed on blue paper, with a leather album in which three are still bound, 1761; 2008.538.11–.20; After J. Meyer, Russian; C. Schultz, Russian (engraver); Lemercier, French (printer); J. Velten, Russian (publisher); *Vues pittoresques des palais & jardins impériaux aux environs de St. Petersbourg*; series of eight lithographs printed with tone blocks, with their original paper covers, housed in a modern box, ca. 1850; 2008.538.25–.32; Gift of Mrs. Charles Wrightsman, 2008

Kiki Smith, American; Emily Dickinson, American (author); The Arion Press, American (printer); *Sampler*; letterpress book with embroidered cover and red-brown goatskin spine, 2007; 2008.539; Gift of Amelia Peck, in honor of Kiki Smith

Ellen Phelan, American; Ann Lauterbach, American (author); The Library Fellows of the Whitney Museum of American Art, American (publisher); *A Clown, Some Colors, A Doll, Her Stories, A Song, A Moonlit Cove*; letterpress, hand-colored photogravure, 1996;

- 2008.552.1; Leslie Marmon Silko, American (artist and author); Lee Marmon, American (artist); The Library Fellows of the Whitney Museum of American Art, American (publisher); *Rain*; letterpress, offset lithograph, laser print, 1996; 2008.552.2; Gift of Constance C. McPhee
- Lambert Suavius, Netherlandish; *Holy Family*; engraving, mid-16th century; 2008.577.1; Francesco Bartolozzi, Italian; after Francis Wheatley, British; Anthony Molteno, British (publisher); *The Country Girl Going a Reaping*; etching and stipple engraving printed in red, brown, blue, and black inks, 1797; 2008.577.2; Hans Lieftrinck, Netherlandish; after Leonardo da Vinci, Italian; *Two Grotesque Heads*; engraving; 2008.577.3; Gift of Leo Steinberg
- Joseph Pennell, American; *Cumberland Terrace, Regent's Park, London*; etching, printed in bistre ink, 1905; 2008.578.1; Joseph Pennell, American; *Butcher's Row, Whitechapel*; etching, 1904; 2008.578.2; W. Edwin Law, British; *St. Andrew's Church*; etching, 1910–30; 2008.578.3; W. Edwin Law, British; *Nell Gwynn's House*; etching, 1910–30; 2008.578.4; W. Edwin Law, British; *Old Houses in Holborn*; etching, 1910–30; 2008.578.5; W. Edwin Law, British; *Old Houses in Holborn*; etching, printed in brown ink, 1910–30; 2008.578.6; Gift of Manuel Schonhorn
- Terry Winters, American; *Untitled*; etching, soft-ground etching, and spit-bite aquatint, 1988; 2008.586; Gift of Susan and Peter Naiman
- Guillaume Budé*, from Theodore de Bèze's *Icones id est verae imagines...*, Geneva; woodcut; Swiss, 1580; 2008.635; Gift of Pierre Curie, in honor of Philippe de Montebello
- Christopher K. Wilde, American; Marshall Weber, American (author); Mark Wagner, American (printer); *House of Ghosts*; artist's book with ink-jet printing, over found-graphite architectural drawings, on onion-skin paper, first of two editions, 2000; 2008.650; Gift of Christopher K. Wilde
- Warner Carr, American; Marguerite L. Wheeler, American; Willard C. Wheeler, American; *The House That Jack Built and A Frog He Would a Wooing Go*; woodcuts printed in red and black, 1936 [reprint of 1915 edition]; 2009.114; Gift of Noelle Warden King
- After Frederic Edwin Church, American; Sarony, Major & Knapp, American (lithographer); George William Warren, American (composer); *Homage to Church's Picture, "The Heart of the Andes": Marche di Bravura, The Andes*; lithograph with tint stone (cover page), 1863; 2009.115; Gift of Frank Racette
- Mikhail Karasik, Russian; *To the Affirmer of the New Art: Daniil Kharms, On the Death of Kazimir Malevich*; lithograph and offset lithograph, with hand coloring, 2007; 2009.116a–q; Mikhail Karasik, Russian; *The Silver Age: Russian Types*; lithograph and offset lithograph, 2007; 2009.117; Gift of the Krayn Family
- Tobias Stimmer, Swiss; Johann Fischart, German (author); *Astronomical Clock in the Cathedral in Strasbourg*; woodcut printed from two blocks, on two sheets, with letterpress text, 1574; 2009.157; Anonymous Gift
- Lucas Cranach the Elder, German; *The Martyrdom of Saint Matthew*, from the series *The Martyrdom of the Twelve Apostles*; woodcut; 2009.158b; Anonymous Gift
- Lucas Cranach the Elder, German; *Christian II, King of Denmark*; woodcut, 1523; 2009.159; Anonymous Gift
- Peter Flötner, German; *Triumphal Arch Erected for Charles V in Nuremberg*; woodcut printed from two blocks on two sheets of paper, section with double-headed eagle and coat of arms at top printed on an additional piece of paper pasted down, letterpress text in Latin and German attached at bottom, 1541; 2009.160; Anonymous Gift
- Johann Grüninger, German; *Calendar of Strasbourg 1507*; woodcut, 1507; 2009.161; Anonymous Gift
- Lucas van Leyden, Netherlandish; *The Crucifixion Used in "Missale Traiectense" (Utrecht Missal), Leiden, 1514*; woodcut printed on vellum with letterpress type, printed in black and red on verso, ca. 1512; 2009.162; Anonymous Gift
- Kiki Smith, American; The Foundation for Contemporary Performance Arts, New York, American (publisher); Universal Limited Art Editions, American (printer); *Untitled*; woodcut printed in silver ink, cut out and collaged on to handmade Nepalese paper, 1995; 2009.163; Gift of Susan Schulman
- Allen Saalburg, American; *Making Jelly*; silkscreen, 1984; 2009.215; Allen Saalburg, American; *A Patriotic Duck*; silkscreen, ca. 1960; 2009.216; Gift of Prudence Crowther
- John Chester Buttre, American; *Major Theodore Winthrop*; steel engraving, 1861 or after; 2009.217; Gift of Frank Racette
- Marcellin Gilbert Desboutin, French; *Portrait of Charles Hayem*; drypoint on laid paper; first state of three, 1876; 2009.242; Gift of Eric G. Carlson, in honor of Colta Ives
- Margaret M. Taylor Fox, American; *English Poems, Illustrated with Etchings*; book with etchings, 1891; 2009.251; Gift of Lev Tsitrin

PURCHASES

- Willie Cole, American; *Man Spirit Mask*; photo-etching, embossing, and hand coloring (left panel); silkscreen with lemon juice and scorching (middle panel); photo-etching and woodcut (right panel), 1999; 2008.263a–c; Francis Lathrop Fund and John B. Turner Fund
- Al Hirschfeld, American; *Callas*; etching, 1981; 2008.289; John B. Turner Fund
- Al Hirschfeld, American; *Artur Rubinstein*; lithograph, 1981; 2008.290; John B. Turner Fund
- Atta Kwami, Ghanaian; *A suite of five linocuts individually titled: Kpong, Kpetoe, Vane, Tsito, Juapong*; linocut, 2006; 2008.293.1–5; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives
- Louis-Marin Bonnet, French; after Jean Raoux, French; *The Fine Musetioners*; pastel manner print, 1775; 2008.300; Purchase, Bequest of W. Gedney Beatty, by exchange
- The Temptation of St. Anthony*; woodcut with hand coloring; French, ca.1560–80; 2008.301; Purchase, Bequest of W. Gedney Beatty, by exchange
- Johann Elias Ridinger, German; *Die Ankunft des Fürsten auf dem Rendezvous" (The Arrival of the Princely Carriage at the Starting Point of the Hunt)*, from the series *Die par force Jagd des Hirschen und deren ganzer Vorgang mit Ausführlicher Beschreibung in 16 Kupfertafeln*; etching, 1756; 2008.316; Purchase, C. G. Boerner Gift
- Feodor Ivanovich Kalmuk, Russian; after Lorenzo Ghiberti, Italian; Heinrich Keller, Swiss (publisher); *Gates of Paradise (Ghiberti's Doors)*; twelve engravings, 1798; 2008.333.1–12; Purchase, Bequest of W. Gedney Beatty, by exchange
- Trenton Doyle Hancock, American; Randy Hemminghaus, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Fix*; etching, aquatint, lithography, silkscreen, and chine collé, 2008; 2008.402.1–.20; Stewart S. MacDermott Fund
- Giovanni Battista Cavalieri, Italian; *Antiquarum Statuarum Urbis Romae*; one hundred etchings; 2008.478; Purchase, Janice and Roger Oresman Gift
- Karl Blechen, German; *Lake in a Park near a Monastery*; lithograph, 1828; 2008.479; Purchase, Bequest of W. Gedney Beatty, by exchange
- Bonaventura Genelli, German; Schulgen-Bettendorf, German (printer); Julius Buddeus, German (publisher); *Jason Stealing the Golden Fleece*; engraving; 2008.480; Charles Z. Offin Fund
- After Bonaventura Genelli, German; Hermann Schütz, German (engraver); *Eros and Anteros*; engraving, first state of two; 2008.481; Charles Z. Offin Fund
- After Bonaventura Genelli, German; Hermann Schütz, German (engraver); *Eros and Anteros*; engraving; second state of two; 2008.482; Charles Z. Offin Fund

After Bonaventura Genelli, German; August Friedrich Spiess, German (engraver); *Jupiter Places the Young Hercules at Juno's Breast*; engraving; 2008.483; Charles Z. Offin Fund, 2008

Johann Gottfried Schadow, German; *Melpomene and Thalia*; lithograph, 1823–26; 2008.484; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Adolf Schrödter, German; Arnz & Co., German (printer); *Arabesque Frieze*; series of seven lithographs, printed in black with green tone, sewn together with string along the left edge; 2008.485a–g; Purchase, Anne and Carl Stern Gift

Master of the Die, Italian; *The Coronation of the Virgin*; engraving; 2008.486; Purchase, Janice and Roger Oresman Gift

Mary Beth McKenzie, American; *Untitled (Diner)*; monotype, second state of two, 2002; 2008.516; Stewart S. MacDermott Fund

Mary Beth McKenzie, American; *Untitled (Diner)/Front Porch Restaurant*; double-sided glass monotype plate, 1999–2002; 2008.517; Stewart S. MacDermott Fund

Mary Beth McKenzie, American; *Front Porch Restaurant*; monotype, 1999; 2008.518; Stewart S. MacDermott Fund

Christoffer Wilhelm Eckersberg, Danish; *Linearperspectiven, anvendt paa Malerkundten en Række af perspectiviske Studier, Copenhagen, C.A. Reitzel, 1841*; eleven etched plates, 1841; 2008.519; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Domenico Piola, Italian; Stefano Camogli, Italian; *The Catafalque of Philip IV of Spain*; etching, ca. 1665; 2008.532; Purchase, Bequest of W. Gedney Beatty, by exchange

Martino Rota, Italian; *The Massacre of the Innocents*; engraving; 2008.533; Purchase, Bequest of W. Gedney Beatty, by exchange

Johannes Sadeler I, Netherlandish; *Christ in the House of Martha and Mary*; engraved copper printing plate, 1598; 2008.534; Purchase, Howard and Barbara Fox Gift

Andrew Raftery, American; *Suit Shopping: An Engraved Narrative*; suite of five engravings printed on two sheets, 2002; 2008.587a, b; Stewart S. MacDermott Fund,

Charles Thévenin, French; *The Storming of the Bastille on 14 July 1789 (Prise de la Bastille le 14 juillet 1789)*; etching, ca. 1793; 2008.592; Purchase, Bequest of W. Gedney Beatty, by exchange

Hermes and Athena (?); engraving; German, 19th century; 2008.626.2; Purchase, Alain van den Broek d'Obrenan Gift

Wilhelm Müller, German; *Album with Twenty-six Silhouettes*; paper silhouettes in a leather-bound album with gold stamping, ca. 1850; 2008.629; Mary Martin Fund

Lotte Gützlaff, German; *Album of Silhouettes*; paper cutouts, ca. 1930; 2008.630; Mary Martin Fund

Paolo Giovio, Italian; Michele Tramezzino, Italian (publisher); *Elogia Veris Clarorum Virorum*; printed book with woodcut title page, 1546; 2008.633; Purchase, Bequest of W. Gedney Beatty, by exchange

Adamo (Ghisi) Scultori, Italian; after Michelangelo Buonarroti, Italian; *Series of Figures from the Sistine Chapel*; copperplates, ca. 1585; 2008.634a–j; Purchase, Bequest of W. Gedney Beatty, by exchange

Terry Allen, American; John Baldessari, American; Greg Colson, American; Robbie Conal, American; Gajin Fujita, American; Victor Gastelum, American; Joe Goode, American; R. B. Kitaj, American; Mark Licari, American; Paul McCarthy, American; Michael C. McMillen, American; Raymond Pettibon, American; Edward Ruscha, American; *Line Drive*; a portfolio of twelve lithographs housed in a hand-painted portfolio cover, 2008; 2009.7.1–14; John B. Turner Fund, 2008

Max Klinger, German; F. Felsing, German (printer); *Ein Handschuh (A Glove)*. *Cyclus von zehn Compositionen radirt. Rad. Opus VI*; etching, drypoint, and aquatint on chine collé, with an etched title page, housed in original portfolio, 1881; 2009.44–.54; Purchase, Gift of The Isaacson-Draper Foundation

Johann Heinrich Wilhelm Tischbein, German; *Frontispiece for Heft IV of "Homer nach Antiken gezeichnet," Göttingen: Heinrich Dieterik, 1801–05, and Stuttgart: J. G. Cotta, 1821*; etching with black chalk, touched proof impression, ca. 1796; 2009.55; Purchase, Bequest of W. Gedney Beatty, by exchange

Orazio de Santis, Italian; *The Mourning of Christ*; engraving; 2009.71; Purchase, Charles Z. Offin Fund; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest; W. Gedney Beatty Fund, by exchange; and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Giovanni Fattori, Italian; *Peasants Working in a Field*; etching on zinc, printed on wove paper, ca. 1885–87; 2009.126; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Johann Gottfried Schadow, German; *Eighteen Portraits Created on a Trip to Potsdam*; lithograph, 1826; 2009.183; Purchase, C. G. Boerner Gift

Monogrammist VCP, Italian (?); after Raphael (Raffaello Sanzio), Italian; *Charity*; engraving; 2009.185; Purchase, C. G. Boerner Gift

Monogrammist VCP, Italian (?); after Parmigianino (Girolamo Francesco Maria Mazzola), Italian; *Female Figure Holding a Cushion*; engraving, 1643; 2009.186; Purchase, C. G. Boerner Gift, 2009

Louise Pithoud, French; after Jean-Guillaume Moitte, French; *Two Friezes with Antique Motifs*; etching and aquatint; 2009.187.1, .2; Purchase, Susan Shulman and C. G. Boerner Gifts

Hermanus Fock, Dutch; *Landscape*; etching; 2009.189; Purchase, C. G. Boerner Gift

Johann Philipp Lemke, German; *Hagar and the Angel*; etching; 2009.191; Purchase, C. G. Boerner Gift

Joseph von Führich, Austrian; Anton Muller, German (author); Peter Bohmanns Erben (publisher); *Das Vater-unsere in 9 Blättern (Prague, 1826)*; etching, 1826; 2009.192a–i; Purchase, C. G. Boerner Gift

Cornelis Galle I, Netherlandish; after Peter Paul Rubens, Flemish; *Pictura*; engraving; 2009.193; Purchase, C. G. Boerner Gift

Georges Reverdy, French; after Giulio Romano (Giulio Pippi), Italian; *The Presentation at the Temple*; engraving; 2009.200; Purchase, C. G. Boerner Gift

Jean Antoine Valentin Foulquier, French; *Portraits of Ostrogoths*; etching, 1768; 2009.201; Purchase, C. G. Boerner Gift

Stephen Antonakos, American; Jo Watanabe, American (printer); Julie d'Amario, American (printer); Bill Hall, American (printer); *Alphavitos*; silkscreen, aquatint, relief, photorelief, hardground etching, chine collé, cuts, and collage, hand-bound with embossed red calf-leather cover, housed in a dark blue cotton clamshell box, 1986–93; 2009.219a, b; John B. Turner Fund

Jean-Étienne Liotard, Swiss; *Self-Portrait as a Young Man*; etching, second state of three, 1733; 2009.229; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Jean-Étienne Liotard, Swiss; *Fumeurs Flamands*; mezzotint with roulette, first state of three; 2009.230; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Jean-Étienne Liotard, Swiss; *Fumeurs Flamands*; mezzotint with roulette, second state of three; 2009.231; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Jean-Étienne Liotard, Swiss; *Fumeurs Flamands*; mezzotint with roulette, third state of three; 2009.232; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Egyptian Art

GIFTS

Janus-Faced Aryballos Depicting a Nubian and a Bull; faience; East Greek, Late Period, Dynasty 26, 600–550 B.C.; 2008.546; Sophie Zamist

Lower Half of Stelophorous Statue of Bay; limestone; New Kingdom, Dynasty 19, reign of Ramesses II, ca. 1279–1213 B.C.; 2009.253; R. J. Demarée.

PURCHASES

Sculptor's Model/Votive of a Royal Head; limestone; Late Period–Ptolemaic Period, 400–200 B.C.; 2008.296; Purchase, Anne W. and David T. Mininberg Gift and Ludlow Bull Fund

Head of the Goddess Mut for Attachment to a Piece of Processional Equipment; cupreous alloy, gilding, formerly inlaid; Late Period, Dynasty 25, ca. 700 B.C.; 2008.353; Purchase, Liana Weindling Gift, in memory of her mother

Royal Head with Egyptian Headdress, Greek Hair and Features; gabbro; Ptolemaic Period, 200–30 B.C.; 2008.454; Purchase, Gift of Henry Walters, by exchange

Statuette of the Goddess Isis-Selket; limestone; 7th–1st century B.C.; 2009.86; Purchase, Ernest L. Folk III Bequest

Statuette of the God Ptah; bronze, gilding, glass inlay; Third Intermediate Period, Dynasty 21–24, ca. 1070–712 B.C.; 2009.175; Purchase, Gift in memory of Manuel Schnitzer

Vertical Doorframe Inscription with Remains of the King's Cartouche and the Phrase "like Re forever"; limestone; Middle Kingdom, Dynasty 12, reign of Senwosret I, ca. 1961–1917 B.C.; 2009.235a, b; Gift of Helen Miller Gould, by exchange

European Paintings

GIFT

Annibale Carracci, Italian; *Saint John the Baptist Bearing Witness*; oil on copper, ca. 1600; 2009.252; Fabrizio Moretti and Adam Williams in honor of Everett Fahy

PURCHASES

Valentin de Boulogne, French; *The Lute Player*; oil on canvas, ca. 1626; 2008.459; Walter and Leonore Annenberg Acquisitions Endowment Fund; funds from various donors; Acquisitions Fund; James and Diane Burke and Mr. and Mrs. Mark Fisch Gifts; Rogers Fund; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; and Joseph Pulitzer Bequest

Pierre Hubert Sibley, French; *Pope Benedict XIV (Prospero Lambertini, 1675–1758)*; oil on canvas, 1746; 2009.145; Friends of European Paintings Gifts, Bequest of Joan Whitney Payson, by exchange, Gwynne Andrews Fund, Charles and Jessie Price Gift, and Valerie Delacorte Fund Gift, in memory of George T. Delacorte

European Sculpture and Decorative Arts

GIFTS

Bust of Horatio Nelson, 1st Viscount Nelson; glass intaglio, mounted in gold as a ring (modern); English, after 1805; 2008.324.1; Gift of Robert W. Hatem, 2008

Bust of a Man in a Wig, possibly a Writer; sardonyx, mounted in gold as a ring; probably French, 18th century; 2008.324.2; Gift of Robert W. Hatem, 2008

Knight Supporting a Shield with Monogram TS (or JS), Leaning against a Tree; intaglio, carnelian, mounted in gold as a ring (modern); European, 18th or 19th century; 2008.324.3; Gift of Robert W. Hatem, 2008

Head of a Hero Wearing a Fillet; sardonyx, jasper, mounted in gold as a ring; European, 1771; 2008.324.4; Gift of Robert W. Hatem, 2008

Pierre-Jean David d'Angers, French; *Emmanuel-Augustin-Dieudonné-Marin-Joseph, comte de Las Cases*; bronze medallion, 1830; 2008.325.1; Gift of Joseph G. Reinis, 2008

Pierre-Jean David d'Angers, French; *François-Noël Babeuf*; bronze medallion, 1844–56; 2008.325.2; Gift of Joseph G. Reinis, 2008

Ludwig Wachman, Estonian; *Tankard*; silver-gilt, 1640–50; 2008.543.1; Gift of Mrs. Charles Wrightsman, 2008

Peter Wibers, German; *Double Beaker*; silver-gilt, 1609–29; 2008.543.2a, b; Gift of Mrs. Charles Wrightsman, 2008

Georg Rühl, German; *Double Beaker*; silver-gilt, mother-of-pearl, 1593/94–1602; 2008.543.3a, b; Gift of Mrs. Charles Wrightsman, 2008

Nicholaus I Emmerling, German; *Double Beaker*; silver-gilt, 1603–9; 2008.543.4a, b; Gift of Mrs. Charles Wrightsman, 2008

Jean-Jacques Kirstein, French; *Beaker*; silver-gilt, ca. 1770; 2008.543.5; Gift of Mrs. Charles Wrightsman, 2008

Pair of Mounted Vases; Chinese porcelain, gilt bronze; Chinese and French, mounts ca. 1765, porcelain early 18th century; 2008.543.6, .7; Gift of Mrs. Charles Wrightsman, 2008

Pair of Candlesticks; gilt bronze; French, ca. 1770–75; 2008.543.8, .9; Gift of Mrs. Charles Wrightsman, 2008

Snuffbox; bloodstone, gold; German, ca. 1740; 2008.543.10; Gift of Mrs. Charles Wrightsman, 2008

Toilet Box; tortoiseshell, mother-of-pearl, gold; Italian (Naples), ca. 1730–50; 2008.543.11; Gift of Mrs. Charles Wrightsman, 2008

House of Carl Fabergé, Russian (maker), Karl Gustav Hjalmar Armfelt (workmaster); *Table Box*; palisander wood, silver mounts, ca. 1895–1916; 2008.543.12; Gift of Mrs. Charles Wrightsman, 2008

John Parker, English; Edward Wakelin, English; *Pair of Boxes*; silver-gilt, 1766–67; 2008.543.13, .14; Gift of Mrs. Charles Wrightsman, 2008

John Parker, English; Edward Wakelin, English; *Pair of Toilet Boxes*; silver-gilt, 1766; 2008.543.15, .16; Gift of Mrs. Charles Wrightsman, 2008

Meissen Manufactory, German; *Toilet Box*; hard-paste porcelain, ca. 1730; 2008.543.17a, b; Gift of Mrs. Charles Wrightsman, 2008

Tureen; tin-glazed earthenware; French (Strasbourg), ca. 1750; 2008.543.18a, b; Gift of Mrs. Charles Wrightsman, 2008

I.P.S., German (Leipzig); *Pilgrim Flask*; parcel-gilt, ca. 1680–1700; 2008.543.19; Gift of Mrs. Charles Wrightsman, 2008

I.P.S., German (Leipzig); *Pilgrim Flask*; silver, silver-gilt, ca. 1680–1700; 2008.543.20; Gift of Mrs. Charles Wrightsman, 2008

Heinrich Gambs, Russian; *Mechanical Casket*; burr-maple, ebony, ebonized fruitwood, mahogany, birch, gold-colored silk, green baize, 1800–1810; 2008.544; Anonymous Gift, in memory of Walter E. Stait, 2008

House of Carl Fabergé, Russian (maker); Anders Nevalainen (workmaster); *Picture Frame*; nephrite, birchwood, silver mounts, 1904–8; 2008.652.1; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Karl Gustav Hjalmar Armfelt (workmaster); *Picture Frame with Signed Photograph*; birchwood, silver-gilt mounts, 1908–17; 2008.652.2a, b; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Karl Gustav Hjalmar Armfelt (workmaster); *Picture Frame with Signed Photograph*; birchwood, silver mounts, 1908–17; 2008.652.3a, b; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Karl Gustav Hjalmar Armfelt (workmaster); *Picture Frame*; birchwood, silver mounts; 2008.652.4; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Viktor Aarne (workmaster); *Picture Frame*; silver-gilt, holly wood, before 1896; 2008.652.5; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian; *Picture Frame*; gold, enamel, 1899–1908; 2008.652.6; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Ivan Britsin (workmaster); *Picture Frame*; silver-gilt, enamel, 1908–17; 2008.652.7; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Viktor Aarne (workmaster); *Picture Frame with Signed Photograph*; silver-gilt, enamel, birchwood, 1899–1908; 2008.652.8a, b; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian; *Picture Frame*; silver-gilt, enamel, before 1899; 2008.652.9; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Karl Gustav Hjalmar Armfelt (workmaster); *Picture Frame*; nephrite, silver mounts, 1904–8; 2008.652.10; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Julius Rappoport (workmaster); *Picture Frame*; silver-gilt, enamel, before 1899; 2008.652.11; Gift of Louise T. Braver, 2008

House of Carl Fabergé, Russian (maker); Henrik Wigström (workmaster); *Picture Frame*; nephrite, gold, ruby, before 1899; 2008.652.12; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Karl Gustav Hjalmar Armfelt (workmaster); *Picture Frame with Photograph*; satinwood, silver-gilt mounts, 1908–17; 2008.652.13a, b; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Anders Nevalainen (workmaster); *Picture Frame*; palisander, silver-gilt mounts, 1899–1908; 2008.652.14; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Henrik Wigström (workmaster); *Picture Frame*; silver-gilt, enamel, ivory, 1899–1908; 2008.652.15; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); August Hollming (workmaster); *Picture Frame*; silver, enamel, 1908–17; 2008.652.16; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Julius Rappoport (workmaster); *Picture Frame*; silver, enamel, wood; 2008.652.17; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Karl Gustav Hjalmar Armfelt (workmaster); *Picture Frame*; wood, silver mounts, 1908–17; 2008.652.18; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Karl Gustav Hjalmar Armfelt (workmaster); *Picture Frame*; satinwood; silver mounts, enamel, 1908–17; 2008.652.19; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Karl Gustav Hjalmar Armfelt (workmaster); *Picture Frame*; amaranth, fruitwood, silver mounts, 1908–17; 2008.652.20; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Henrik Wigström (workmaster); *Picture Frame*; silver, enamel, 1908–17; 2008.652.21; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Anders Nevalainen (workmaster); *Picture Frame*; birch, silver-gilt, 1899–1908; 2008.652.22; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Michael Perchin (workmaster); *Picture Frame*; bowenite, gold mounts, 1899–1908; 2008.652.23; Gift of Louise and David Braver, 2008

House of Carl Fabergé, Russian (maker); Viktor Aarne (workmaster); *Picture Frame*; enameled silver, gold mounts, before 1899; 2008.652.24; Gift of Louise and David Braver, 2008

Teapot; lead-glazed pottery; French, ca. 1810; 2008.653a, b; Gift of Martin and Roberta Lerner, 2008

Set of Six Rice Dishes; lead-glazed earthenware; Dutch (Maastricht) and English, late 19th–early 20th century; 2008.654.1–.6; Gift of Barbaralee Diamonstein-Spielvogel, 2008

Valance; linen; Italian, 17th century; 2008.655.1; Gift of Helen Constantino Fioratti, in memory of her mother, Countess R. Costantino, 2008

Valance; linen; Italian, 17th century; 2008.655.2; Gift of Helen Constantino Fioratti, in memory of her mother, Countess R. Costantino, 2008

PURCHASES

Barbedienne Foundry, French; *Pair of Candelabra*; gilt brass, enamel, ca. 1865–70; 2008.267.1–.2; Purchase, Friends of European Sculpture and Decorative Arts Gifts, 2008

Sèvres Manufactory, French; *Déjeuner Carré (small tray, cup, and saucer)*; soft-paste porcelain, ca. 1765–70; 2008.295a–c; Purchase, Mrs. Sid R. Bass Gift, in honor of Mrs. Charles Wrightsman, 2008

Rozenburg Plateelfabriek, Dutch; *Vase*; lead-glazed earthenware, 1888; 2008.449; Purchase, Friends of European Sculpture and Decorative Arts Gifts and The Charles E. Sampson Memorial Fund, 2008

Stammer & Breul, Austrian; *Prie Dieu*; oak and pine veneered with rosewood, ebony, tulipwood, and various stained marquetry woods, black-painted wood, modern silk-velvet, coated brass, 1855; 2008.452a, b; Purchase, The James Parker Charitable Foundation Gift, 2008

Sèvres Manufactory, French; *Pair of Vases*; hard-paste porcelain; gilt bronze, marble, 1789; 2008.529, .530; Wrightsman Fund, in honor of Edith de Montebello, 2008

Furnishing Damask; silk; English (Spitalfields) or Dutch (Amsterdam), early 18th century; 2008.563; Purchase, Gift of Daniel F. Camp, Gift of Thelma Williams Gill and funds from various donors, by exchange, and funds from various donors, 2008

Furnishing Damask; silk; Italian, late 17th–early 18th century; 2008.564; Purchase, Gift of Daniel F. Camp, Gift of Thelma Williams Gill and funds from various donors, by exchange, and funds from various donors, 2008

Antoine-Louis Barye (French); *Java Deer (second version)*; bronze, modeled about 1838; 2009.43; Purchase, H. Rodes and Patricia Hart Gift, 2009

Il Riccio (Andrea Briosco), Italian; *Oil Lamp with Friezes of Playing Children*; bronze, ca. 1515–25; 2009.58; European Sculpture and Decorative Arts Fund, 2009

Bowl; lead-glazed earthenware; French, ca. 1600; 2009.61; Purchase, Friends of European Sculpture and Decorative Arts Gifts and Mrs. Lawrence Copley Thaw Gift, 2009

Molded Base; ivory and ebony veneer; Austrian, mid-17th century; 2009.220; Purchase, H. Rodes and Patricia Hart Gift, 2009

Hernando Solis, Spanish; *Ewer (Jarro de Pico)*; silver, parcel-gilt, late 16th century; 2009.227; Purchase, Friends of European Sculpture and Decorative Arts Gifts, in memory of Olga Raggio, 2009

Bernhard H. Weyhe, German; *Tureen and Stand*; silver, silver-gilt, 1769–71; 2009.263a–c; Wrightsman Fund, 2009

Anonymous (Flemish, working in England); *Hunters in a Landscape*; wool, silk, 1575–95; 2009.280; Purchase, Walter and Leonore Annenberg Acquisitions Endowment Fund, Rosetta Larsen Trust Gift, and Friends of European Sculpture and Decorative Arts Gifts, 2009

Greek and Roman Art

PURCHASE

Alabastron (Perfume Vase); alabaster; Etruscan, early 6th century B.C.; 2008.332; purchase, The Concordia Foundation Gift, 2008

Islamic Art

GIFTS

Fragment; linen, wool; Egypt, 4th–6th century; 2008.322.1; gift of David del Gaizo

Fragment; wool, linen; Egypt, 9th–10th century; 2008.322.2; gift of David del Gaizo

Fragment; wool, linen; Egypt, 4th–5th century; 2008.322.3; gift of David del Gaizo

Fragment; wool, linen; Egypt, 4th–5th century; 2008.322.4; gift of David del Gaizo

Fragment, wool, cotton, samite; Egypt, 4th–6th century or 9th century; 2008.322.5; gift of David del Gaizo

Fragment; wool, linen; Egypt, 4th–5th century; 2008.322.6; gift of David del Gaizo

Heart-shaped Dorsal Ornament; silver, carnelian; Central Asia or Iran, late 19th–early 20th century; 2008.579.1; gift of Marshall and Marilyn R. Wolf

Dual Heart-shaped Dorsal Ornament; silver, carnelian; Central Asia or Iran, late 19th–early 20th century; 2008.579.2; gift of Marshall and Marilyn R. Wolf

Headdress; silver; Central Asia or Iran, late 19th–early 20th century; 2008.579.3; gift of Marshall and Marilyn R. Wolf

Headdress; silver, gilt, carnelian; Central Asia or Iran, late 19th–early 20th century; 2008.579.4; gift of Marshall and Marilyn R. Wolf

Headdress; silver, carnelian; Central Asia or Iran, late 19th–early 20th century; 2008.579.5; gift of Marshall and Marilyn R. Wolf

Pectoral Ornament; silver, gilt, carnelian; Central Asia or Iran, late 19th–early 20th century; 2008.579.7; gift of Marshall and Marilyn R. Wolf

Belz; silver, gilt, carnelian, leather; Central Asia or Iran, late 19th–early 20th century; 2008.579.7; gift of Marshall and Marilyn R. Wolf

Armlet; silver, gilt; Central Asia or Northern Afghanistan, late 19th–early 20th century; 2008.579.8; gift of Marshall and Marilyn R. Wolf

Pectoral Ornament; silver, carnelian; possibly Afghanistan, late 19th–early 20th century; 2008.579.9; gift of Marshall and Marilyn R. Wolf

Qur'an Holder; silver, gilt, carnelian, turquoise; Central Asia or Iran, late 19th–early 20th century; 2008.579.10; gift of Marshall and Marilyn Wolf

Ring; silver, gilt, carnelian; Central Asia, late 19th–early 20th century; 2008.579.11; gift of Marshall and Marilyn R. Wolf

Amulet; silver, gilt, carnelian, turquoise; present-day Uzbekistan, late 19th–early 20th century; 2008.579.12; gift of Marshall and Marilyn R. Wolf

Spindle; silver, gilt; Central Asia or Iran, late 19th–early 20th century; 2008.579.13; gift of Marshall and Marilyn R. Wolf

Mirror Case; watercolor, gilt pigment on lacquered pasteboard, mirrored interior; Iran, mid-19th century; 2009.170; Gift of Catherine and Robert Harper, in memory of Dr. Grigor and Arax Acopian

Pichwai; gold leaf, mica, silver, pigment on cotton; India, late 18th century; 2009.171; gift of Mr. and Mrs. Yukikazu Iwasa in memory of Seizaburo and Shizuko Iwasa

Fragment; cotton, painted and printed; India, late 18th–early 19th century; 2009.172; gift of Mr. and Mrs. Yukikazu Iwasa in memory of Seizaburo and Shizuko Iwasa

Cover; gold leaf on cotton gauze; India, 19th century; 2009.173; gift of Mr. and Mrs. Yukikazu Iwasa in memory of Seizaburo and Shizuko Iwasa

Sari; silk, metal-wrapped thread; India, late 19th–early 20th century; 2009.174; gift of Mr. and Mrs. Yukikazu Iwasa in memory of Seizaburo and Shizuko Iwasa

PURCHASES

"Jalayirid" Qur'anic compilation page: Non-illustrated manuscript, folio; ink, gold, and gouache on paper; Iraq (Baghdad), ca. 1370; 2008.31; Louis E. and Theresa S. Seley Purchase Fund for Islamic Art, and A. Robert Towbin Gift

Pen box; lacquer; Iran, A.D. 1743; 2008.246a, b; Patti Cadby Birch Gift, funds from various donors, and Paul Anavian and Massoud Nader Gifts

Pen box; lacquer; Iran, 19th century; 2008.247a, b; Josephine L. Berger Nadler, Paul Anavian and Massoud Nader Gifts

Futuh al-Haramayn (exposition of the Holy Cities): Illustrated manuscript; ink, gold, and gouache on gold-sprinkled paper; India (Deccan), A.D. 1678; 2008.251; funds from various donors, Elizabeth S. Ettinghausen Gift in memory of Richard Ettinghausen, and Louis E. and Theresa S. Seley Purchase Fund for Islamic Art

Nobleman Standing on a Terrace; Single work, illustrated; ink, colors, gold and silver on paper; India, 1780–89; 2008.261; Patti Cadby Birch and Stephenson Family Foundation Gifts

Giant Indian Fruit Bat (Flying Fox): Album Leaf; pencil, pen and black and brown ink and watercolor with gum arabic, heightened with touches of body color; India, ca. 1777–82; 2008.312; Anonymous Gift, Cynthia Hazen Polsky Gift, Virginia G. LeCount Bequest, in memory of The LeCount Family, 2007 Benefit Fund, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family

Pendant; gold, turquoise, ruby; India, 17th century; 2009.148a, b; Seley Fund, Robert Towbin Gift, Funds from various donors, and Josephine L. Berger-Nadler

Medieval Art

GIFTS

Portable Icon with the Virgin Eleousa; miniature mosaic set in wax on wood panel, with gold, multicolored stones, and gilded copper; Byzantine (Constantinople), early 14th century; 2008.352; Gift of John C. Weber, in honor of Philippe de Montebello, 2008

Ceramic Egg; glazed ceramic; Armenian, late 17th century; 2008.545; Gift of Norma E. and Ralph D. Minasian, 2008

Manuscript Leaf with Text in Bolorgir; ink on parchment; Armenian, 15th–16th century; 2009.65; Gift of Norma E. and Ralph D. Minasian, 2009

PURCHASE

Steelyard Rod with Weight and Hooks; copper alloy; Byzantine; 5th–7th century; 2008.355a–d; Purchase, Christopher C. Grisanti and Suzanne P. Fawbush Gift, 2008

The Cloisters

PURCHASE

Workshop of the Master of the Virgin Mary's Reliquary Casket, Aachen; *Halo*; champlevé and cloisonné enamel, copper-gilt; German (Cologne), early 13th century; 2008.347; Purchase, Gift of The Hearst Foundation and Rogers Fund, by exchange, 2008

Musical Instruments

GIFTS

Sruti Box; wood, metal; India, mid-20th century; 2008.318a, b; Gift of Michael Pellettieri, in memory of Y.G. Srimati, musician and artist

Taegum; bamboo, nylon, metal; Korea, 1990; 2008.360; Gift of Jong-Jin Hong

Ekanda Vina; wood, papier-mâché, metal, bone; India, ca. 1935; 2008.361.1a–d; Gift of Premila and C.S. Narasimhan

Small Sitar; wood, gourd, metal, bone; India, ca. 1972; 2008.361.2a–c; Gift of Premila and C.S. Narasimhan

A. F. Kochendorfer, German; *Harp Zither*; wood, wire, early 20th century; 2008.362a–e; Gift of Mrs. Ruth Suffrin

Chernihiv Music Workshop, Ukrainian; *Bandura*; wood, metal, ivory, 1950–52; 2008.656.1a–c; Gift of The Fund for Research of Ancient Civilizations

Handwoven Table Cover; cotton; Ukraine, 20th century; 2008.656.2; Gift of The Fund for Research of Ancient Civilizations

Hardanger Fiddle; spruce, maple, alder wood; Norway, ca. 1920; 2008.657; Gift of the Estate of Ellen Watts van Haagen

Erhu; wood, python skin, cane, metal; China, mid-20th century; 2009.118a–g; Gift of Wayne Wong

Gaohu; wood, python skin, cane, metal; China, mid-20th century; 2009.119a–e; Gift of Wayne Wong

Yangqin; wood, bamboo, metal; China, early 20th century; 2009.120a–m; Gift of Wayne Wong

Luqin; wood, silk, steel; China, mid-20th century; 2009.121a–c; Gift of Wayne Wong

PURCHASES

Hardanger Fiddle; wood, mother-of-pearl, bone; Norway, 1786; 2008.268; Frederick M. Lehman Bequest

M. G. Hermenge, French; *Méthode Pour Le Serpent Ordinaire et à Clef*; printed tutor, ca. 1820; 2008.269; Robert Alonzo Lehman Bequest

Ankle Bells; metal; Côte d'Ivoire (Dan, Wobe), early 19th century; 2008.276a, b; Frederick M. Lehman Bequest

Alexandre Désiré Collette, French; *Lithographs from Manuel général de musique à l'usage de l'enseignement élémentaire du chant, des instruments et de la composition*; 1850; 2008.302.1–.14; Clara Mertens Bequest, in memory of André Mertens

J. A. Rohe, French; *Tenor Slide Trombone in B-flat*; brass, nickel-silver, ca. 1840; 2008.331a–e; Robert Alonzo Lehman Bequest

Gilles Lot, French; *Galoubet*; ivory, leather, ca. 1770; 2008.341a–j; Robert Alonzo Lehman Bequest

Luigi Mozzani, Italian; *Harp Guitar*; maple, spruce, ca. 1915; 2008.356a, b; The Jonathan & Faye Kellerman Foundation Gift

Henry Brod, French; *Oboe*; boxwood, ivory, brass, 1837–38; 2008.455; Robert Alonzo Lehman Bequest

Frédéric Triébert, French; *Oboe*; rosewood, metal, 1870–75; 2008.456; Robert Alonzo Lehman Bequest

Charles-Louis Triébert, French; *Oboe*; stained boxwood, ivory, brass, 1850–60; 2008.457; Robert Alonzo Lehman Bequest

Charles-Louis Triébert, French; *Oboe*; stained boxwood, ivory, brass, 1840–50; 2008.458; Robert Alonzo Lehman Bequest

Ustad Osman Zufarov, Uzbekistan; *Dotar*; mulberry, mother-of-pearl, silk, nylon, plastic, ca. 1945; 2008.463; Frederick M. Lehman Bequest

Jean-Louis Tulou, French; *Flute*; cocuswood, gold, ca. 1852; 2009.24; Robert Alonzo Lehman Bequest

Rudall, Carte & Co., English; *Flute*; vulcanite, 1873–80; 2009.25; Robert Alonzo Lehman Bequest

Johannes Florenus Guidantus, Italian; *Viola D'Amore*; maple, spruce, 18th century; 2009.41; Amati Gifts

Viola da Gamba; maple, spruce; England, ca. 1700; 2009.42; Robert Alonzo Lehman Bequest

Side-Blown Trumpets; ivory, metal; Benin (Ketu), early 20th century; 2009.56, .57; Frederick M. Lehman Bequest

Johann Schell, German; *Bass Recorder*; wood, brass, ca. 1700; 2009.125a–e; Robert Alonzo Lehman Bequest

Nineteenth-Century, Modern, and Contemporary Art

GIFTS

Do-Ho Suh, Korean; *Vessel*; blown and molded glass, 2006; 2008.317; Gary Tinterow

Juan Gris, Spanish; *Harlequin with a Guitar*; oil on panel, 1917; 2008.468; Alex Hillman Family Foundation

Leon Steinmetz, American, and John Cataldo, American; *The Diary*; printed bound book and stapled printed brochure with printed envelope, 2007; *Drawing 16 from "The Diary" series*; watercolor, pen and ink on paper, 2007; *Drawing 27 from "The Diary"*; watercolor, pen and ink on paper, 2007; 2008.469.1a–c–.3; The artist

David Hockney, British; *Menu for Dinner in Honor of Henry Geldzabler*; pen and ink and colored pencil on paper, 1978; 2008.470; Bannon and Barnabas McHenry

Jean-Léon Gérôme, French; *Bashi-Bazouk*; oil on canvas, 1868–69; François Vernay, French; *Still Life with Fruit*; oil on canvas, 19th century; William Powell Frith, British; *Study for the Two Central Figures of "Derby Day"*; oil on canvas, 1860; 2008.574.1–.3; Mrs. Charles Wrightsman

Nina Katchadourian, American; *Salt and Pepper Shakers*; molded glass shakers sealed with rubber stoppers, stainless-steel tops, and plastic particles in an emulsion of sterile water and glycerin, with two printed cardboard boxes and a printed brochure, 2007; 2008.548a–e; Anonymous

Henry Varnum Poor, American; *Crib*; chestnut, glazed earthenware, 1926; 2008.549; Peter Varnum Poor, in memory of Henry Varnum Poor

Alexander Calder, American; *Necklace*; silver, ca. 1940; 2008.550; Muriel Kallis Newman

Henri Matisse, French; *The Three O'Clock Sitting*; oil on canvas, 1924; 2008.551; Roderick H. Cushman Family in memory of Paul and Cordelia Cushman

Fernand Léger, French; *Untitled*; pen and ink and pencil on paper, 1930; 2008.580; Barbaralee Diamonstein-Spielvogel

Hans Coper, British, born Germany; *Vase*; stoneware, ca. 1976; Lucie Rie, British, born Austria; *Vase*; stoneware, ca. 1976; Lucie Rie, British, born Austria; *Vase*; stoneware, 1979; Hans Coper, British, born Germany; *Vase*; stoneware, ca. 1965–72; Lucie Rie, British, born Austria; *Bowl*; stoneware, ca. 1975–86; Lucie Rie, British, born Austria; *Bowl*; stoneware, ca. 1976–81; Mary Rogers, British; *Bowl*; porcelain, ca. 1975–79; Angela Verdon, British; *Vase*; porcelain, ca. 1989; Angela Verdon, British; *Bowl*; porcelain, 1989; Mary Rogers, British; *Bowl*; porcelain, ca. 1971; Angela Verdon, British; *Bowl*; porcelain, ca. 1980; Angela Verdon, British; *Bowl*; porcelain, n.d.; Angela Verdon, British; *Bowl*; porcelain, n.d.; Angela Verdon, British; *Bowl*; porcelain, 1982; Curtis Benzle, American, and Susan Benzle, American; *Bowl 28*; porcelain, ca. 1982; Mary Rogers, British; *Bowl*; porcelain, ca. 1975; Mary Rogers, British; *Bowl*; porcelain, ca. 1975; Robert Fournier, British, and Sheila Fournier, British; *Vase*; stoneware, ca. 1970; Mary Rogers, British; *Vase*; porcelain, ca. 1982; Glynn Hugo, British; *Vase*; stoneware, ca. 1982; Geoffrey Swindell, British; *Jar and lid*; porcelain, 1985–89; Geoffrey Swindell, British; *Jar*; porcelain, ca. 1980–82; Geoffrey Swindell, British; *Jar and lid*; porcelain, ca. 1989; Geoffrey Swindell, British; *Jar*; porcelain, ca. 1981; Geoffrey Swindell, *Jar*; porcelain, ca. 1984–89; Hans Coper, British, born Germany; *Vase*; stoneware, ca. 1958; Hans Coper, British, born Germany; *Vase*; stoneware, ca. 1960; Jack Earl, American; *Ohio Hybrid*; porcelain, 2000–2004; 2008.658.1–.28; Estate of Hope Yampol

Betty Woodman, American; *Green Room*; painted canvas, glazed earthenware, epoxy resin, laquer, and paint, 2008; 2008.659a–n; Charles Woodman

Paul Ranson, French; *Woman Standing beside Railing with Poodle*; oil on panel, ca. 1895; Patricia Altschul

Emil Hoppe, Austrian; *Wohn- und "Geschäftshaus 'I Dorotheergasse 5 und 7'": Design for a Viennese House and Department Store*; pencil, color pencil, watercolor and gouache on paper, 1911; Marcel Kammerer, Austrian; *Architectural Study*; pencil and ink on paper, ca. 1898–99; 2009.122, .123; Jacqueline Loewe Fowler

Judit Reigl, French, born in Hungary; *Guano-Menhir*; oil and enamel on canvas, 1958–63; 2009.164; Janos Gat, in memory of Betty Anderson

Judit Reigl, French, born in Hungary; *Outburst*; oil on canvas, 1956; 2009.165; The artist

Gazbia Sirry, Egyptian; *The Kite*; oil on canvas, 1960; 2009.166; The artist

Romare Bearden, American; *Untitled (from the "Iliad" series)*; watercolor and gouache on paper, ca. 1948; Romare Bearden, American; *Untitled (from the "Lament for a Bullfighter" series)*; watercolor and pencil on paper, ca. 1946; 2009.167, .168; Bequest of Gloria Joyner Lee

Richard Pousette-Dart, American; *Untitled*; pen and ink, watercolor, and gouache on paper, ca. 1940s; 2009.212; Jock Truman, in memory of Eric Green

Johannes Itten, Swiss; *Bowl*; hammered brass, 1914; Walter Scherf, German; *Vase Model No. 992*; stoneware, pewter, ca. 1903; 2009.213, .214; Jacqueline Loewe Fowler

Robert Smullyan Sloan, American; *Station Hospital*; watercolor and pencil on paper, 1943–44; 2009.237; Deborah Smullyan

Philip Orenstein, American; *"Massaire" Chair (5000 Series)*; PVC (polyvinylchloride) plastic, aluminum, steel, 1967; 2009.238; Philip and Joyce Orenstein

Angela Conner, British; *Portrait Bust of Philippe de Montebello*; bronze, ed. 1/8, 2009; 2009.239; The Trustees Emeriti (1977–2008)

Wendell Castle, American; *Walking Stick*; rosewood, ebony, silver, 1985; 2009.240; Philippe de Montebello

PURCHASES

El Anatsui, Ghanaian; *Dusasa II*; found aluminum, copper wire, and plastic disks, 2007; 2008.121; The Raymond and Beverly Sackler 21st Century Art Fund; Stephen and Nan Swid and Roy R. and Marie S. Neuberger Gifts; and Arthur Lejwa Fund, in honor of Jean Arp

Lluís Bracons i Sunyer, Spanish; *Vase*; lacquered wood, eggshell, copper alloy, ca. 1925; 2008.342; Marsteller Family Foundation

George Logan, British; *Ewer*; transfer printed glazed porcelain, ca. 1905; 2008.363; Susan Dwight Bliss Fund, by exchange

Joseph Anton Koch, German; *Heroic Landscape with Rainbow*; oil on canvas, 1824; 2008.420; Anne Cox Chambers Gift, Gift of Alfred and Katrin Romney, by exchange, and Nineteenth-Century, Modern, and Contemporary Art Funds

Graham Sutherland, British; *Landscape Undulations with Undergrowth*; gouache, pen, brush and ink, charcoal, and wax crayon on paper, mounted to fabric and adhered to Masonite panel, 1942; 2008.672; The Merrill G. and Erita E. Hastings Foundation and funds from various donors

Kehinde Wiley, American; *The Veiled Christ (study)*; oil wash on paper, 2008; 2009.14; Francis Lathrop Fund

Hedda Sterne, American, born in Romania; *Self-Portrait*; pen and ink and pencil on paper, ca. 1938–40; Hedda Sterne, American, born in Romania; *Saul Steinberg*; pencil on paper, 1944; Hedda Sterne, American, born in Romania; *Saul and Hedda*; pencil on paper, ca. 1943–44; Hedda Sterne, American, born in Romania; *Elaine de Kooning*; pencil on paper, 1953; Hedda Sterne, American, born in Romania; *Harold Rosenberg*; pen and ink and pencil on paper, 1964; 2009.36–.40; Van Day Truex Fund

Adolph Menzel, German; *The Artist's Sitting Room in Ritterstrasse*; oil on cardboard, 1851; 2009.64; The Florence Gould Foundation Gift, Leonora Brenauer Bequest, in memory of her father, Joseph B. Brenauer, Nineteenth-Century, Modern and Contemporary Funds, Catharine Lorillard Wolfe Collection, Wolfe Fund, and Paul L. and Marlene A. Herring and John D. Herring Gift

Shreve Lamb & Harmon Architects, American; *Design Drawing for West Wall Panel, Empire State Building*; pencil and ink on linen, 1930; 2009.72; Thelma Williams Gill Fund

Judit Reigl, French, born in Hungary; *Man*; oil on canvas, 1966; 2009.146; Lila Acheson Wallace Gift

Photographs

GIFTS

Carleton E. Watkins, American; *View on the Merced, Yosemite*; albumen silver print from glass negative, 1861; 2008.340; Gift of Weston J. Naef

Thomas Struth, German; *Las Vegas I, Las Vegas, Nevada*; chromogenic print, 1999; 2008.471; Dr. Didier F. Loulmet

André Adolphe Eugène Disdéri, French; Ernest Edwards, English; *Windsor Castle, Picturesque and Descriptive*; printed book containing 23 collotypes, 1867–70; 2008.555; Morrison H. Heckscher

James Casebere, American; *Library I*; gelatin silver print, 1980; 2008.556; The Carol and Arthur Goldberg Collection

Wolfgang Tillmans, German; *Chemistry square, armpit*; chromogenic print, 1992; 2008.557; Eileen and Michael Cohen

Louis Lafon, French; [Factory Interior]; *Forges, Cour des Ateliers*; three albumen silver prints from glass negatives, ca. 1880; 2008.558.1–.3; Charles Isaacs, 2008

Unknown Artist, British; [Amateur Album of Portraits and Art Reproductions]; album containing 112 albumen silver prints and salted paper prints from glass negatives, 1859–63; 2008.558.4; Charles Isaacs and Carol Nigro

Harry Callahan, American; *Detroit* [Oak Leaf on Snow]; 1942; *Cutouts*; ca. 1956; *Ivy Tentacles on Glass, Chicago*; ca. 1952; *Environs of Chicago* [Corn Fields, Wood Pole]; ca. 1953; *Chicago* [Sidewalk Portrait of Woman with Beaded Purse]; 1961; [Doorway Numbered "397", Peru]; ca. 1974; *Providence* [Car behind Fence, between Buildings]; ca. 1976; seven gelatin silver prints; 2008.559.1–7; Joyce F. Menschel

David Martin Heath, American; [Boy Running Up Path]; 1960s; *Washington Square, New York City* [Close-up Portrait]; 1960; *Santa Barbara* [Young Couple in Shadow]; 1964; *Choi Wu Chool*; 1953–54, printed 1958; *Ramon Fauela, Troy, Ohio*; 1966; five gelatin silver prints; 2008.581.1–5; Simon and Bonnie Levin

David Martin Heath, American; *Seoul, Korea* [Trinket Seller]; 1953–54, printed 1958; *Metropolitan Museum of Art* [Two Women on Sofa, Smoking]; 1962; *Washington Square, New York City* [Close-up of Melancholy Girl]; 1960; three gelatin silver prints; 2008.582.1–3; Donald and Alison Weiss

David Martin Heath, American; *Palisades Amusement Park, New Jersey*; 1965; *Frank Espada and Family, Brooklyn, New York*; 1963; two gelatin silver prints; 2008.583.1, .2; Jeffrey Hugh Newman

David Martin Heath, American; *Silver Plume, Colorado* [Restaurant Window with Political Poster]; 1967; *Kansas City, Kansas* [Woman on Street, Holding Envelopes]; 1967; two gelatin silver prints; 2008.584.1, .2; Steven E. and Phyllis Gross

Helen Levitt, American; [Man Holding Baby, New York]; chromogenic print, 1980, printed ca. 2005; 2008.585; Marvin Hoshino, in memory of Clara Shapiro

Rineke Dijkstra, Dutch; *Almerisa, Asylum Seekers' Centre Leiden, Leiden, The Netherlands, March 14, 1994*; *Almerisa, Wormer, The Netherlands, June 23, 1996*; *Almerisa, Wormer, The Netherlands, February 21, 1998*; *Almerisa, Leidschendam, The Netherlands, December 9, 2000*; *Almerisa, Leidschendam, The Netherlands, April 13, 2002*; *Almerisa, Leidschendam, The Netherlands, June 25, 2003*; *Almerisa, Leidschendam, The Netherlands March 29, 2005*; *Almerisa, Leidschendam, The Netherlands, March 19, 2000*; eight chromogenic prints; 2008.661.1–8; Ellen Kern

Diane Arbus, American; *Thomas Hoving, Director of The Metropolitan Museum of Art, N.Y.C.*; 1967; *Fat man at a carnival, Md.*; 1970; two gelatin silver prints; 2008.662.1, .2; Jeffrey Fraenkel

Walker Evans, American; *Sidewalk and Shopfront, New Orleans*; gelatin silver print, 1935; 2008.663; David Raymond, 2008

Leon Levinstein, American; [Elderly Man Walking on Sidewalk, New York City]; [Men Pulling Cart on Street, Haiti?]; [Woman on Stoop, Bent Over, with Head Between Knees, New York City]; [Young Child in White Dress, New York City]; [Two Men Wearing Hats and Plaid Jackets, New York City]; [Two Young Men on Street, One Wearing Stars and Stripes Clothing, New York City]; [Couple Kissing on Apartment Building Steps, New York City]; *Lower East Side* [Elderly Man in Stained White Tee Shirt]; [Man on Busy Street Holding Advertising Placard, London]; [Man in Bowler Hat Reading Newspaper and Drinking Tea, London]; [Crowd Scene with Young Man in Chains, Portugal?]; [Young Man Sleeping on Street, with Bicycle, Haiti?]; *New York* [Beach Scene, Coney Island]; [Go-Go Dancer on Bar, New Orleans, Louisiana]; [Two Shirtless Young Men on Street in the French Quarter, New Orleans, Louisiana]; [Shoeless Man Standing Behind Pick-up Truck, Haiti]; [Shirtless Man with Cut-off Jeans and Tattoo, New York City]; [Mother Holding Child, Herald Square, New York City]; [Nude Man at Mardi Gras, New Orleans, Louisiana]; [Two Women in Hats, Conversing on Crowded Street, New York City]; [Shirtless Man Sleeping Under Boardwalk, Coney Island, New York]; [Young Man Leaning against Shopfront Window, New York City?]; [Young Man Fixing Hair in Window, New York City]; [Five Boys in Tee Shirts Mugging for the Camera, New York City]; [Man in Dark Jacket Descending Apartment Steps, New York City]; [Man From Behind Carrying Guitar and Drum Set, Great Britain]; [Man Sitting on Street beneath Brooklyn Academy of Music Poster, New York]; *Washington Square Park* [Shirtless Man with Bird Tattoo]; 28 gelatin silver prints, 1950s–80s; 2008.664.1–28; Gary Davis

Chuck Close, American; *Jasper Johns*; *Robert Rauschenberg*; two ink-jet prints, 1997; 2008.665.1, .2; the artist, in honor of Nan Rosenthal

Miroslav Háek, Czech; *Phynojem* [Gas Tank]; gelatin silver print, 1945, printed later; 2008.666.1; Isaac Lagnado, in honor of Malcolm Daniel

Margaret Bourke-White, American; *Dahlonega, Georgia*; gelatin silver print, 1936; 2008.666.2; Isaac Lagnado, in honor of Monica, Caroline, and Evelyn Lagnado

Robert Demachy, French; *Struggle*; gum bichromate print, 1903 or earlier; 2008.666.3; Isaac Lagnado, in honor of Thomas P. Campbell

Chuck Close, American; *Dorothea II*; *Janet*; *Ross*; three ink-jet prints, 1996; 2008.667.1–3; The Foundation To-Life Inc.

Charles Marville, French; *Rue du Haut-Pavé (Pantheon in Distance)*; albumen silver print from glass negative, 1865–69; 2008.668; Howard Greenberg, Paula and Robert Hershkowitz, Charles Isaacs, and Hans P. Kraus Jr., in honor of Philippe de Montebello

Peter Henry Emerson, English, born Cuba; *Life and Landscape on the Norfolk Broads*; printed book containing 40 platinum prints from glass negatives, 1885–86; 2008.669; Joyce F. Menschel

Charles Soulier, French; *Audience Hall of the Conseil d'Etat*; *Houses at the Porte d'Auteuil*; two albumen silver prints from glass negatives, 1871; 2009.32.1; Paula and Robert Hershkowitz, in memory of Sam Wagstaff

Jungjin Lee, Korean; *Wind 04-54*; gelatin silver print on rice paper, 2004; 2009.169; the artist

PURCHASES

Carleton E. Watkins, American; *Geyser Springs, the Witches' Cauldron*; *Lower Yosemite Falls*; *The Domes from Sentinel Dome, Yosemite*; *The Vernal and Nevada Fall from Glacier Point, Yosemite*; *2637 Ft. Yosemite Fall, Front View*; *Mt. Broderick and Nevada Fall. Fall = 700 ft.*; *North Dome on left - Royal Arches - Washington Column; Yosemite Fall. Down the Valley. 2637 Ft.*; eight albumen silver prints from glass negatives, 1860s; 2005.100.1179–1186; Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Carleton E. Watkins, American; *Cascade, Nevada Fall on Left, View above Vernal Fall*; *Sentinel. Front View: 3270*; *Cathedral Rock*; *Mt. Broderick in Distant Centre, Piroyac, Falling Chrystals* [sic]; *Vernal Fall*; four albumen silver prints from glass negatives, 1861; 2005.100.1187–1190; Gilman Collection, Museum Purchase, 2005

Josephine Pryde, British; *Elizabeth Arden Ceramide Advanced Time Complex Capsules (14 Day Course)*; 14 chromogenic prints, 2006; 2008.294.1–14; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Charles Nègre, French; [View of the Seine from the quai d'Anjou]; albumen silver print from paper negative, ca. 1855; 2008.298; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors

Shai Kremer, Israeli; *Panorama, Urban Warfare Training Center, Tze'elim*; chromogenic print, 2007; 2008.338; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

David Salle, American; *Untitled* [Coffee Drinkers]; four gelatin silver prints with collage elements, 1973; 2008.345.1–4; Jennifer Saul Gift; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel; and The Robert A. and Renée E. Belfer Family Foundation Gift

Unknown Artist; [Survivors of the Dachau Concentration Camp Demonstrate the Operation of the Crematorium by Pushing a Corpse into One of the Ovens]; [Survivors of the Dachau Concentration Camp Demonstrate the Operation of the Crematorium by Dragging a Corpse Toward One of the Ovens]; [A Pile of Corpses in the Crematorium Mortuary in the Newly Liberated Dachau Concentration Camp]; [A Pile of Corpses in the Newly Liberated Dachau Concentration

Camp]; four gelatin silver prints, 1945; 2008.348–.351; Funds from various donors

Chris McCaw, American; *Sunburned, GSP #166, Mohave/Winter Solstice*; four gelatin silver prints, 2007; 2008.386–.389; Joyce F. Menschel Gift

Fazal Sheikh, American; *Dawn Along the Yamuna, Vrindavan, India; Bhajan Ashram at Dawn, Vrindavan, India; Dawn Along the Yamuna, Vrindavan, India; Private Prayer with Krishna, Bhajan Ashram, Vrindavan, India; Pigeon Roost, India; Bhajan Ashram, Vrindavan, India*; six inkjet prints, 2005; 2008.390–.395; Charina Foundation Gift

Fazal Sheikh, American; *Kavita, New Delhi, India; Malikh, Delhi, India; Manita, Ahmedabad, India; Sanjeeta, Delhi, India; Shahjahan Apa, Delhi, India; Simran, New Delhi, India*; six ink-jet prints, 2007; 2008.396–.401; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Naoki Honjo, Japanese; *Tokyo, Japan* [Aerial View at Night]; 2002; *Tokyo, Japan* [Aerial View of Soccer Field and Bullet Train]; 2004; two chromogenic prints; 2002–4; 2008.442, .443; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Julian Faulhaber, German; *Tankstelle* [Gas Station]; chromogenic print, 2008; 2008.444; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Mike Robinson, Canadian; *Philippe de Montebello* [Seated]; *Philippe de Montebello* [Seated]; *Philippe de Montebello* [Standing]; *Temple of Dendur*; four daguerreotypes, 2008; 2008.445–.448; Alfred Stieglitz Society Gifts

Felix Thiollier, French; [Group of Adults and Children on a Village Street in the Auvergne]; gelatin silver print, ca. 1910; 2008.527; Funds from various donors

Robert Macpherson, Scottish; *Cloisters of St. Paul's, the Basilica, Outside the Walls of Rome*; albumen silver print from glass negative, 1858 or earlier; 2008.528; Joyce F. Menschel Gift

James Casebere, American; *Boats*; gelatin silver print, 1980; 2008.566; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Peter Henry Emerson, English, born Cuba; Thomas Frederick Goodall, British; *Wild Life on a Tidal Water: The Adventures of a House-Boat and Her Crew*; printed book containing 30 photogravures, 1880s; 2009.1; Joyce F. Menschel Gift

Richard Avedon, American; *The Family: The Rolling Stone Portfolio*; portfolio of 69 gelatin silver prints, 1976; 2009.5.1–.69; Alfred Stieglitz Society Gifts

Christian Marclay; *Memento (Soul II Soul)*; cyanotype, 2008; 2009.6; Alfred Stieglitz Society Gifts

Alphonse Bertillon, French; *Tableau synoptique des traits physiologiques: pour servir à l'étude du "portrait parlé"*; gelatin silver print, ca. 1909; 2009.16; Twentieth-Century Photography Fund

Eileen Quinlan; *Black-and-white Backdrop #2*; gelatin silver print, 2007; 2009.17; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Roger Fenton, English; *Photographic Facsimiles of the Remains of the Epistles of Clement of Rome. Made from the Unique Copy Preserved in the Codex Alexandrinus*; book composed of 22 salted paper prints from glass negatives, 1856; 2009.18; Alfred Stieglitz Society Gifts

George Kendall Warren, American; *Williams College, The Class of 1861*; album containing 104 salted paper prints and albumen silver prints from glass negatives, 1858–61; 2009.19; Nathaniel Bristol Gift in honor of Susannah B. Bristol, and Joseph Siegel and Maureen and Noel Testa Gifts

Osamu James Nakagawa, American; *Okinawa 009; Okinawa 001*; two ink-jet prints, 2008; 2009.26, .27; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Bertall (Charles Albert d'Arnoux), French; [Ethnographic Study of a Turkish Woman, Front View]; [Ethnographic Study of a Turkish Woman, Side View]; [Ethnographic Study of a Turkish Woman, Back View]; three cyanotypes, 1881; 2009.33–.35; Sandra B. Lane Gift

Édouard Baldus, French, born Prussia; *Village of Murols*; salted paper print, 1854; *Village de Murols*; paper negative, 1854; *Village de Murols*; salted paper print, 1854, printed 1979; 2009.67–.69; The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Édouard Baldus, French, born Prussia; *Tour Saint-Jacques, Paris*; salted paper print from paper negative, 1852–53; 2009.70; Alfred Stieglitz Society Gifts

Jungjin Lee, Korean; *Wind 03–23; Wind 04–49*; two gelatin silver prints on rice paper, 2003–4; 2009.108, .109; Anonymous Gift

Enrique Metinides, Mexican; *Rescue of an Automobile after an Accident*; gelatin silver print, 1966; 2009.143; Twentieth-Century Photography Fund

James Welling, American; *2-29 II; 2-29 III; 2-29 IV; Heart of Glass; 3-21; The Cape; Defeat; July 10A; The Wayfarer; Cascade; Black Blazonry; 2-15H; Embers; Grove; Star Wars; Wave; April 1980; Grotto; 3-16; Cathedral; The Republic; 4-16A; 4-16C; The Wanderer (for Ella Grasso); First; Pure Existence Pierces an Opening to Express Itself in the Phenomenal World; Spiral; 2-29 I; August 16b; August 16a; 2-If; B101; July 10B; 4-16B; Crescendo; Summer*; 36 gelatin silver prints, 1980–81; 2009.144.1–.36; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and Alfred Stieglitz Society Gifts

Louis Vignes, French; *Tomb of Elabbel, Palmyra, Syria*; albumen silver print from glass negative, 1864; 2009.204; Kurtz Family Foundation Gift and Joyce F. Menschel Gift

Alexandre Garai, French (?); *Three Bikers Defy Gravity*; gelatin silver print, 1927; 2009.205; Twentieth-Century Photography Fund

Agence Cohen; *Chantilly Viaduct, "Key" to the North*; gelatin silver print, 1945; 2009.206; Twentieth-Century Photography Fund

Walker Evans, American; James Agee, American; *Let Us Now Praise Famous Men*; printed book, 1941; 2009.218; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors

Robert Frank, American, born Switzerland; [Man in Damaged Car]; gelatin silver print, 1955; 2009.222; Ford Motor Company and John C. Waddell, by exchange

Paul Grotz, American, born Germany; *Indian Village, Santo Domingo, New Mexico*; gelatin silver print, ca. 1927; 2009.223; Mary Beth Clark Gift, in honor of Sally Pearson

Unknown Artist; [Portrait Collage]; two ambrotypes with applied color, ca. 1860; 2009.234a, b; Joyce F. Menschel Gift

Thomas J. Watson Library

SELECTED GIFTS

Colonna, Francesco; *Hypnerotomachia Poliphili*; facsimile edition; Milan, 1998; Seth Fagen in honor of Andrea Bayer

Zézas, Spyridion G; *Études historiques sur la législation russe ancienne et moderne*; Paris, 1862; Jeri Garbaccio

Koch, Alexander; *Bett und Couch*; Stuttgart, 1935; Michael Laird
Sacra scriptura loquens in imaginibus; Nuremberg, 1628; Carl Lobell
Fleury, P. de Paul; *Inventaire des meubles existant dans les châteaux de La Rochefoucauld, de Verteuil et de La Terme à la mort de François VIII de La Rochefoucauld 1728*; Angoulême, 1886; Henry Sorensen

Prost, L.-H ; *Collection de Madame et du Colonel Balsan*; Paris, 1936; Henry Sorensen

Laurvik, J. Nilsen; *Is it art?: post-impressionism, futurism, cubism*; New York, 1913; Charles P. Werner

- Hugault, Henri; *Dunoyer de Segonzac*; Paris, 1973; Charles P. Werner
- A. Persii Satyrarum liber I.D. Iunii Iuuenalis Satyrarum lib. V. Supliciae Satyra I cum veteribus commentarijs nunc primum editis ex bibliotheca P. Pithoei I C. cuius etiam notae quaedam adiectae sunt*; gold-tooled red morocco; both covers with triple-rule frame borders and arms of Charles de Castellan gold-stamped; spine with raised bands gilt in compartments, each stamped with an interlaced "C" with the exception of the title compartment, which is stamped in gilt; Paris, 1663; Jayne Wrightsman
- Almanach de Normandie pour l'année bissext 1788*; stamped on white parchment binding with gold hearts; central arms; Rouen, 1787; Jayne Wrightsman
- Almanach impérial, pour l'année M.DCCC.XIII: présente a S. M. l'Empereur et Roi, par Testu*; Paris, 1813; Jayne Wrightsman
- Almanach royal: année bissextile M.DCC.LXXXIV: présenté a Sa Majesté pour la première fois en 1699 par Laurent d'Houry*; French red morocco with gilt arms on sides of René-Nicholas-Charles-Augustin de Maupeou (1714–92), chancellor of France, of a porcupine within a heraldic device; very wide border of two intertwining lines enclosing small flower surrounding extensive leafy border; Paris, 1783
- Almanach royal, année bissextile M.DCC.XCII: présenté a sa Majesté pour la première fois en 1699*; red morocco; stamped in gold borders within which are four gold bouquets of flowers; endpapers in blue moiré; Paris, 1791; Jayne Wrightsman
- Almanach royal, année MDCCLVIII*; arms of Camus de Pontcarré, Prévôt de Marchands de Paris; Paris, 1757; Jayne Wrightsman
- Argens, Jean-Baptiste Boyer; *Lettres Cabalistiques*; 6 volumes; the arms of Paul and Maria Feodorovna as Czar and Czarina, stamped on an inlay to replace the earlier version; The Hague, 1741; Jayne Wrightsman
- Ariosto, Lodovico; *Orlando Furioso*; 2 volumes; gold-tooled red morocco; arms of Madame de Pompadour gold-stamped on all four covers; narrow foliate borders; flat spines gilt in compartments with floral decorations; olive morocco title and date labels; Venice, 1750; Jayne Wrightsman
- Bernieres, de; *Mémoire sur un rouet à filer des deux mains à la fois*; contemporary gold-tooled morocco with simple border and corner tools (fleurs-de-lis) and a central armorial stamp depicting the arms of Marie-Antoinette; blue silk endleaves; Paris, 1777; Jayne Wrightsman
- Bibliorum Sacrorum Vulgatae versionis*; 2 volumes; green gilt morocco; arms of Charles-Philippe of France, comte d'Artois, future Charles X, King of France; Paris, 1785; Jayne Wrightsman
- Boccaccio, Giovanni; *Contes et nouvelles de Bocace florentin*; 2 volumes; 19th-century red morocco gilt by Kleinhans; Amsterdam, 1697; Jayne Wrightsman
- Boccalini, Traiano; *De' ragguagli di Parnaso*; dark-green, straight-grained gilt morocco; bound by Simier for the Duchesse de Berry; 2 volumes; Amsterdam, 1669; Jayne Wrightsman
- Codice Civile Generale Austriaco*; bound for presentation to Francis I, Emperor of Austria, by Lodigiani of Milan; Milan, 1815; Jayne Wrightsman
- De l'imitation de Jesus-Christ*; red morocco; arms of Duc d'Orleans, Louis-Philippe-Joseph, later named Philippe Egalité; Paris, 1741; Jayne Wrightsman
- Thiroux d'Arconville, Marie-Geneviève-Charlotte Darlus; *Les oeuvres morales de M. Diderot contenant son traité De l'amitié, et celui Des passions*; 2 volumes; arms of Paul and Maria Feodorovna as Czar and Czarina, arms stamped on an inlay; Frankfurt, 1770; Jayne Wrightman
- Fénelon, François de Salignac de La Mothe; *Les aventures de Télémaque, fils d'Ulysse*; 2 volumes; contemporary, French straight-grained morocco by Bozerian L'Ainé; Paris, 1790; Jayne Wrightsman
- Landon, Charles P.; *Galerie Giustiniani, ou, Catalogue figuré des tableaux de cette célèbre galerie, transportée d'Italie en France, accompagné d'observations critiques et historiques, et de soixante-douze planches gravée au trait, contenant environ cent cinquante sujets*; contemporary gold-tooled red morocco binding with central armorial stamp of Empress Marie-Louise; turquoise silk endleaves; Paris, 1812; Jayne Wrightsman
- Hamilton, Anthony; *Memoires du Comte de Grammor*; printed on vellum; binding by Marius Michel et fils; fleurons and culs-de-lampe by Leon Lamire; Paris, 1876; Jayne Wrightsman
- Histoire secrète de Neron, ou, Le festin de Trimalcion: traduit de Petrone, avec des notes historiques par M. Lavaur*; gold-tooled red morocco; arms of one of the members of the de La Tour d'Auvergne family gold-stamped on both covers; triple-rule frame borders with a small sun in each corner; spine gilt in compartments each with a floral design except for that which bears the title; Paris, 1726; Jayne Wrightsman
- L'Office de Noël*; calligraphic manuscript of the Christmas liturgy and music; executed by Baudouin, calligrapher of the royal chapel at Versailles for Bernard René Jourdan de Launay, Governor of the Bastille (1776–89), whose arms it bears; contemporary red morocco with gilding on the covers and spine; each cover bears a coat of arms in the center with armorial motifs in the corners and on the spine; Paris, 1768; Jayne Wrightsman
- La Fare, Charles-Auguste; *Memoires et réflexions sur les principaux évenemens du regne de Louis XI*; arms of Paul and Maria Feodorovna as Czarevitch and Czarevna; Pavlovsk Palace book label and shelf marks; Amsterdam, 1749; Jayne Wrightsman
- La Fontaine, Jean de; *Contes et Nouvelles*; 2 volumes; contemporary binding in long-grained red moroccan leather with gold filets and great central medallion containing the heraldic arms of Antoine-Jean Amelot de Chaillou or his son; Paris, 1795; Jayne Wrightsman
- Lami des voyageurs, ou, Etrennes instructives*; green silk embroidered with gold thread; medallions on the two inside covers under mica representing the busts of two young women; mirror on the inside front cover with a small folding pocket on the inside cover; doublures and gardes of green silk; Paris, 1820; Jayne Wrightsman
- L'Amour dans le globe ou L'Almanach volant*; red morocco by Riviere; gilt balloon ornaments on spine and corners; 2 issues; Paris, 1784; Jayne Wrightsman
- Le calendrier Belgique: curieux et utile*; white chevette binding with gold and original decorated watercolors; Ghent, 1771; Jayne Wrightsman
- Le calendrier de la cour*; contemporary red morocco; elaborate gilt border with gilt balloon on covers; Paris, 1784; Jayne Wrightsman
- L'office de l'Église en français: contenant les offices pour toute l'année, plusieurs prières tirées de l'écriture-sainte & des saints pères*; contemporary French inlaid red morocco binding; each cover inlaid with a large stylized flower and four rosettes in green morocco; gilt outlines; gilt floral, foliate, and other tools; Paris, 1792; Jayne Wrightsman
- Martin, Docteur Louis; *L'eschole de Salerne en vers burlesques & duo poemata macaronica*; 19th-century blue morocco binding by Antoine Joly; Paris, 1651; Jayne Wrightsman
- Molière, Jean-Baptiste Poquelin de; *Oeuvres de Molière, avec des remarques grammaticales, des avertissemens et des observations sur chaque pièce, par M. Bret*; 6 volumes; portrait by Pierre Mignard engraved by Louis Jacques Cathelin; contemporary, French green morocco; three-line gilt fillets round sides; Paris, 1773; Jayne Wrightsman
- Monnet, Jean; *Anthologie française, ou, Chansons choisies, depuis le 13e siècle jusqu'à présent*; 2 volumes; arms of Marie-Louise de Savoie, wife of Comte de Provence, later Louis XVIII; Paris, 1765; Jayne Wrightsman
- Montecuccoli, Raimondo; *Memoires de Montecuculi, generalissime des troupes de l'empereur*; red morocco; arms of the comtesse du Barry; Paris, 1760; Jayne Wrightsman
- Ovid; *Epistole eroiche di P. Ovidio Nasone*; contemporary French red morocco; triple gilt fillet on sides; gilt paneled spine with bird, star, and palmette tools in compartments; foliate and fleurs-de-lis roll at head and foot; gilt inner border and edges; Paris, 1762; Jayne Wrightsman

Prefixe, Hardouin de Beaumont de; *The Life of Henry the Fourth of France*; 18th-century armorial binding on a copy on papier d'Hollande printed by François-Ambroise Didot in Roman type; Paris, 1785; Jayne Wrightsman

Petit Almanach de la Cour de France; gold-stamped red morocco; Paris, 1818; Jayne Wrightsman

Plutarch; *Traité de Plutarque, sur la manière de discerner un flatteur d'avec un ami*; contemporary French red morocco with arms of René-Nicholas-Charles-Augustin de Maupeou (1714–1792), Chancellor of France, with his heraldic device of a porcupine in center; Paris, 1772; Jayne Wrightsman

Rapport au roi sur la situation, au 31 mars, 1829, des canaux et autres ouvrages entrepris en vertu des lois des 20 juin et 5 août 1821; contemporary red morocco; gold-tooled with border and corners in a palmette motif and central armorial stamp of Charles X; blue watered silk endleaves; Paris, 1829; Jayne Wrightsman

Red morocco 18-century Portuguese binding of a scientific manuscript; Jayne Wrightsman

Sainte-Marthe, Denis de; *Réponse aux plaintes des protestans touchant la prétendue persecution de France*; red gilt morocco; central arms; Paris, 1688; Jayne Wrightsman

Sparre, Baron de; *Proposition concernant le payement et la police des troupes du roy, qui produira à Sa Majesté une finance de six millions deux cens soixante mille livres*; red gilt morocco with arms of Louis XV by Antoine Michel Padeloup; manuscript belonging to the library of King Louis XV; Paris, 1772; Jayne Wrightsman

Uffizio Della Settimana Santa; early 19th-century red grained morocco ; gilt arms on sides of Prince Camillo Borghese, brother-in-law to Napoleon I; Rome, 1794; Jayne Wrightsman

Watteau, Jean Antoine; *Figures françoises et comiques nouvellement inventées*; bound by Hardy-Mennil; red gilt morocco; Paris, 1710; Jayne Wrightsman

Wesenbeke, Jacques de; *La dedvction de l'innocence de messire Philippe Baron de Montmorency*; 18th-century Flemish binding; red morocco; Paris, 1558; Jayne Wrightsman

Whateley, Thomas; *L'art de former les jardins modernes, ou, L'art des jardins anglois*; contemporary gold-tooled morocco binding with gilt armorial stamp and decorative border; Paris, 1771; Jayne Wrightsman

SELECTED PURCHASES

The Arts of Korea; 6 volumes; Seoul, 1979; Florence and Herbert Irving Library Purchase Fund

Hitachi shi kyodo hakubutsukan; *Okubo Shibutsu ten: Edo minkan shoga bijutsukan Atsumi korekushon*; Ibaraki, 2008; Florence and Herbert Irving Library Purchase Fund

Fukuoka kenritsu bijutsukan; *Isa Toshihiko, Shimura Fukumi futari ten: Someru oru saizensen*; Fukushima, 2008; Florence and Herbert Irving Library Purchase Fund

Umi o watatta Edo no washi: Päkusu korekushon ten; Tokyo, 1994; Florence and Herbert Irving Library Purchase Fund

Complete collection of ceramic art unearthed in China; 16 volumes; Beijing, 2008; Friends of the Thomas J. Watson Library

Artistas asturianos; 10 volumes; Oviedo, 2002; Friends of the Thomas J. Watson Library

Beatus, Saint, Presbyter of Liebana; *Códice de Girona: Beato de Liébana*; facsimile edition, 2 volumes; Barcelona, 2003; Friends of the Thomas J. Watson Library

Berger Manufacturing Co.; *Classik [sic] metal ceilings*; Canton, Ohio, 1908; Friends of the Thomas J. Watson Library

Dény fils & Cie; *Quincaillerie Décorative*; Paris, 1930; Friends of the Thomas J. Watson Library

H. Berthold Messinglinienfabrik und Schriftgiesserei; *H. Berthold: Schriftgiessereien und Messinglinien-Fabriken Aktien-Gesellschaft*; Berlin, 1924; Friends of the Thomas J. Watson Library

Hockney, David; *David Hockney Prints, 1954–77*; Nottingham, 1979; Friends of the Thomas J. Watson Library

The Jewel of the Orient: the Imperial Hotel; Tokyo, 1923; Friends of the Thomas J. Watson Library

Jiránek, Josef; *Einführung in das Studium der Ornamenten-Komposition nach der Natur für den Schulgebrauch*; Brno, 1910; Friends of the Thomas J. Watson Library

Karlsen, Arne; *Dansk møbelkunst i det 20. århundrede*; Copenhagen, 1991; Friends of the Thomas J. Watson Library

La Scuola Grande di San Rocco a Venezia; facsimile edition; Modena, 2008; Friends of the Thomas J. Watson Library

Lawrence, David Herbert; *The paintings of D. H. Lawrence*; London, 1929; Friends of the Thomas J. Watson Library

Leonardo, da Vinci; *I disegni di Leonardo da Vinci e della sua cerchia nelle collezioni pubbliche in Francia*; facsimile edition; 2 volumes; Florence, 2008; Friends of the Thomas J. Watson Library

Phillips, Giles Firman; *A practical treatise on drawing, and on painting in water colours*; London, 1839; Friends of the Thomas J. Watson Library

Raffles, Thomas Stamford, Sir; *The History of Java*; facsimile edition; 2 volumes; Kuala Lumpur, 1965; Friends of the Thomas J. Watson Library

Roseville Pottery Company; *Pottery*; Zanesville, Ohio, 1931; Friends of the Thomas J. Watson Library

Rhetorique; Tilleur-lez-Liège, Belgium, 1961–66; Friends of the Thomas J. Watson Library

Social Kunst; Copenhagen, 1930–32; Friends of the Thomas J. Watson Library

Thonet-Mundus-J. & J. Kohn GmbH; *Thonet Stahlrohrmöbel*; Berlin, 1930; Friends of the Thomas J. Watson Library

Woll, Gerd; *Edvard Munch: complete paintings, catalogue raisonné*; 4 volumes; London, 2009; Friends of the Thomas J. Watson Library

Boet; Göteborg, 1928–45; Friends of the Thomas J. Watson Library

Dílo; Prague, 1903–47; Friends of the Thomas J. Watson Library

Svenska slöjdföreningens tidskrift; Stockholm, 1905–31; Friends of the Thomas J. Watson Library

OBJECTS SOLD OR EXCHANGED DURING THE YEAR 2008–2009

During the past fiscal year, the cash proceeds from the sale of deaccessioned and nonaccessioned works of art were \$42,800.

No works of art sold were valued in excess of \$50,000.

Education

During fiscal year 2009, the Metropolitan Museum offered an impressive array of educational events and resources to visitors: the Museum presented 21,246 programs serving 829,892 individuals. The challenges of a changed fiscal environment coupled with a transition in leadership in the Education Department prompted a rigorous and extensive self-study that ratified core efforts and streamlined operations. All programs were planned to enrich our visitors' experiences and provide sound orientation. Despite the current economic constraints, we intend to maintain our fundamental commitments to the host of audiences that we traditionally serve.

Scholarship and research are core to our mission, and the Metropolitan offers numerous programs to support both outside scholars and Museum staff projects through travel and research grants, tuition reimbursement, and staff-exchange programs. The Museum awarded residential fellowships this year to forty-eight graduate students and senior scholars from around the world. Fellows presented work in progress in a series of spring colloquia. Four major international symposia exemplified the highest of academic scholarship and research; 2,697 participants came to hear noted specialists, scholars, and curators present research findings in a public forum. Topics included "The Art of India's Deccan Sultans"; "The Raymond and Beverly Sackler Symposium—Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium B.C."; "The Instruments of Passion: The Contest between the Arts"; and "Francis Bacon: A Centenary Retrospective." We invited 614 guests to eight private scholars' days focusing on a number of exhibitions, including "Art of the Korean Renaissance, 1400–1600"; "The Philippe de Montebello Years: Curators Celebrate Three Decades of Acquisitions"; and "Pierre Bonnard: The Late Interiors." Training and development extend to graduate, college, and high school students, for whom the Metropolitan offers sought-after internships designed to immerse individuals in the field and introduce them to possible careers. In the Main Building and at The Cloisters, 307 interns participated in the work of the Metropolitan this year.

Public programs for adult visitors included twenty-eight Sunday at the Met events, in which lectures, panels, demonstrations, and short films were combined in a flexible format to focus on the collection as well as on special exhibitions. Additionally, numerous stand-alone lecture and panel programs took place throughout the year, as did screenings of documentary and feature films. One highlight was a series of award-winning African documentaries organized with the Real Life Documentary Film Festival, Ghana, and presented in conjunction with the exhibition "The Essential Art of African Textiles: Design Without End." Among the notable subscription programs this season were Philippe de Montebello in conversation with art critic and historian Robert Hughes and in a poetry reading with actress Isabella Rossellini. Also of note were appearances by author Edmund Morris and counter-tenor Russell Oberlin. As always, Museum curators—including Barbara Drake Boehm, Gary Tinterow, Walter Liedtke, Morrison Heckscher, Amelia Peck, Thayer Tolles, and Alice Cooney Frelinghuysen—presented exceptional lectures to full audiences and also led a series of private gallery tours. Lectures and discussions through our Community and Workplace Programs introduced the Museum, its collections, and its facilities to a host of individuals and groups. In addition to regular gallery talks and guided tours for adults, The Observant Eye, an ongoing series of gallery discussion programs for young professionals, continued to captivate this dedicated audience.

The program *Downtown Comes Uptown: The Pictures Generation, 1974–1984* included a concert of two multimedia works by Robert Longo and Rhys Chatham and a three-part film series selected and introduced by artists featured in the "Pictures Generation" exhibition for whom movies have played a key role in the development of their work. Other performance highlights at the Met this year included Saint-Saëns's *Carnival of the Animals*, performed by the Orpheus Chamber Orchestra and narrated by Philippe de Montebello; *Izhak Perlman Plays Chamber Music*, which showcased the legendary violinist in concert with members of his Perlman Music Program; pianist Menahem Pressler, who returned to the Met stage for a chamber program with clarinetist Richard Stoltzman; and a concert by the Guarneri String Quartet, in its forty-third year of annual series here.

More than 197,089 K–12 public, parochial, and private school students visited the Main Building and The Cloisters on class visits. These included Museum-guided tours and also self-guided visits, often led by

teachers who have been trained by Metropolitan staff through teacher publications (available in Nolen Library, online for all to access, or for purchase) and by participation in a variety of Museum initiatives designed to educate K–12 classroom practitioners. During fiscal year 2009, 2,046 teachers attended sixty-six programs, including workshops, open houses for educators, and customized professional development sessions. A new and vital direction in the teacher program area is our increasing presence on the Web, with resources for K–12 educators such as webinars and other forms of online teaching.

This year 31,637 participants attended 1,160 on-site walk-in programs for families, presented by teachers who are skilled at identifying and serving the needs of students with various learning styles through discussion, storytelling, performances, and gallery sketching. As children develop into adolescents, they may participate in programs designed to help foster their individuality and independence as teens apart from their role as students. We engaged 1,824 young people aged eleven through eighteen in classes involving close looking, directed discussion, and selected projects. Such programs open worlds of possibilities that carry forward through many students' lives.

As part of the Museum's goal to be accessible at every level, we continue to develop and offer programs tailored to meet the needs of visitors with a wide range of disabilities, to coordinate accommodations for programs and services throughout the Met, and to act as internal accessibility advisors to all Museum departments. This year, more than 6,000 individuals participated in special programs developed by the Access office; 2,687 students participated in special education school-group tours, and countless others made use of accommodations in the many programs described throughout this report.

During fiscal year 2009, 195,460 individuals used Audio Guides at the Museum, selecting from 100 hours of recorded commentary. As always, we produced audio commentary for both special exhibitions and the permanent collection. Among the many exhibition-related highlights, "The Philippe de Montebello Years: Curators Celebrate Three Decades of Acquisitions" audio program, comprising dialogues with Museum curators, has been posted on the Internet as an incomparable archive for long-term study. Other highlights brought contemporary artists' voices to the forefront, as they discussed their own work or art by others; these included audio for "Provocative Visions: Race and Identity—Selections from the Permanent Collection"; "Pierre Bonnard: The Late Interiors"; and "The Pictures Generation, 1974–1984." Among the new audio interpretation produced for the permanent collection: Oceanic Art, the Wrightsman Galleries for French Decorative Arts; *Costume: The Art of Dress*; family messages for Egyptian Art; the New American Wing, Part 2: The Charles Engelhard Court and Period Rooms; and *Investigations* commentary with scientists and curators.

Digital content for the Museum's website has deepened and broadened this year to include three new *Explore & Learn* features geared to children, parents, and teachers as well as many navigational improvements and substantial content additions to the *Heilbrunn Timeline of Art History*. We have added ninety-four videos, thirty-two audio files, and twenty-seven PDFs since we launched the Museum's iTunes U and YouTube channels in October 2008; thousands now experience our programs through the Internet while we build a library of online content for lifelong learning. We also enhanced the visitor experience for children and their parents in the physical building by adding a unique illustrated poster to the Family Map and by introducing and reissuing other printed guides to the permanent collection. These guides not only orient families but also provide tools for enjoyable parent-child interaction in the Museum setting.

The Ruth and Harold D. Uris Center for Education has now been in operation for a full cycle, and the Museum and its many visitors have benefited from the halls, classrooms, studios, and other teaching spaces that provide such a splendid backdrop for learning at the Metropolitan. In addition to serving as a locus for many Museum programs described above, we have also begun to welcome colleagues and visitors from sister institutions to use our spaces.

The educational work of the Metropolitan Museum, embedded in its central mission from the founding of the institution, is carried out by the entire academic staff and with the Museum's exceptional Volunteer Organization. Together, we endeavor for sustained excellence in ongoing programmatic efforts and in the exploration of new vision and direction for programs.

Fellowships and Professional Travel Stipends

In fiscal year 2009, forty-eight 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

Ian Lockey, Graduate Classics Program, New York University, to conduct research for his dissertation, "The Atrium House at Aphrodisias"

SYLVAN C. COLEMAN AND PAMELA COLEMAN MEMORIAL FUND FELLOWSHIPS

Olga Bush (Ph.D., Institute of Fine Arts, New York University), to prepare her dissertation, "'Adorned with the Splendor of the Dwelling': Weaving Texts, Reading Textiles, and Constructing Social Space in the Alhambra," for publication

Elena Carrara, Università degli Studi di Pisa, Italy, to complete her dissertation, "The Rissman Collection at the Museo Nazionale in Florence," and to conduct research for a complete catalogue on all the works of Rissman's collection in the Bargello and The Metropolitan Museum of Art

Mary Lee Coulson (Ph.D., Courtauld Institute of Art, University of London, England), to prepare her dissertation, "The Church of Merbaka: Cultural Diversity and Integration in the 13th Century Peloponnese," for publication

Georgia Cowart (Ph.D., Musicology, Rutgers University, New Brunswick, New Jersey), to continue her research and complete the writing of her manuscript for the book *Watteau, Music, and Theater*

Lorraine Karafel, Institute of Fine Arts, New York University, to complete the research and writing for "Raphael's Woven Grotesques for the Vatican Palace: Culture, Politics, and Medici Patronage in Early Sixteenth-Century Rome"

Mary Shay Millea, Rutgers University, New Brunswick, New Jersey, to conduct research for her dissertation, "Visualizing the Desired: The Petrarchan Lover Portrait in Renaissance Italy"

Giancarla Periti (Ph.D., The Johns Hopkins University, Baltimore, Maryland), to conduct the research and writing for her book manuscript entitled "In the Courts of Cloistered Ladies: Subjectivity and Gender in Conventual Art (1450–1550)"

CHESTER DALE FELLOWSHIP

Susan Elizabeth Gagliardi, University of California, Los Angeles, to complete the research and writing for her dissertation, "Crossing Borders, Pushing Boundaries: Senufo Arts and History in a 'Frontier'"

Jesse Locker (Ph.D., The Johns Hopkins University, Baltimore, Maryland), to expand and revise his dissertation, "The Hands of Aurora: Artemisia Gentileschi and Her Contemporaries"

Elizabeth Rudy (Ph.D., Harvard University), to conduct research for her project entitled "Painters, Printmakers, and Publishers: The Importance of Book Illustration during the Napoleonic Empire"

THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIP

Elizabeth Feery, Institute of Fine Arts, New York University, to conduct research on the role of landscape in the pictorial media of Egypt and Mesopotamia, and also to participate in the preparations for the

exhibition "Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium B.C."

ANDREW W. MELLON FELLOWSHIPS

Alessandra Baroni (Ph.D., University of Utrecht, The Netherlands), to conduct research for her project "16th- to 18th-Century European Preparatory Drawings for Prints in the Collection of The Metropolitan Museum of Art"

Hélène Bernier (Ph.D. in Anthropology, Université de Montréal, Canada), to conduct the research and writing for her project, "Symbols in Daily Life: Contextual Use of Decorated Pottery in Moche Households," for future publication

Asok Kumar Das (Ph.D., University of London, England), to conduct research for his monograph on Mughal Natural History drawings and Ustad Mansur for future publication

Abdullah Ghouchani (Professor, Tehran University, Iran), to conduct research on the MMA-excavated coins and pottery at Nishapur, focusing on the Arabic/Persian inscriptions, for future publication

Alden Gordon (Ph.D., Harvard University), to prepare his manuscript entitled "Marquis de Marigny, Directeur des Batiments du Roi: Art Patron in the Enlightenment" for future publication

Jung-hee Kim (Ph.D., The Graduate School of Korean Studies, The Academy of Korean Studies, Korea), to conduct research for her project entitled "The Brahma Image of the Buddhist Painting in the Joseon Dynasty, Korea"

Domenico Laurenza (Ph.D., Scuola Superiore di Studi Storici, San Marino, Italy), to conduct the research and writing for his book manuscript entitled "Anatomy and Art in the 16th Century: New Evidences and Research Perspectives Based on the Collections of The Metropolitan Museum of Art"

Mette Molteson (Curator at Ny Carlsberg Glyptotek, Copenhagen, Denmark), to revise, research, and rewrite her book published in 1987, *Wolfgang Helbig, Brygger Jacobsen's Agent I Rom 1887–1914*

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"

Unsok Song (Ph.D., Seoul National University, South Korea), to revise his dissertation, "A Study of the Monk Sculptor Schools and Buddhist Sculptures in 17th-Century Korea" for future publication

Kuo-Hao Wu (Director, Taipei Ho Chuang-Shih Calligraphy Foundation, and Professor, Department of Fine Arts, Huaan University), to expand on his dissertation work, "The Calligraphic and Painting Society During the Late Ming Dynasty and the Lives of Scholars"

Maja Zivkovic (National Museum, Belgrade, Serbia), to study the conservation of ceramics and glass objects at the Metropolitan Museum and share knowledge gained with her colleagues in Serbia

J. CLAWSON MILLS SCHOLARSHIPS

Michael Hall (Ph.D., Courtauld Institute of Art, University of London, England), to conduct research and prepare a catalogue on the MMA's collection of gold boxes

Abigail McEwen, Institute of Fine Arts, New York University, to conduct research for her dissertation, "The Practice and Politics of Cuban Abstraction, c. 1952–1963"

THEODORE ROUSSEAU FELLOWSHIPS

Esther Bell, Institute of Fine Arts, New York University, to conduct research for her dissertation, "Charles-Antoine Coypel (1694–1752): Painting and Performance in 18th-Century France"

Marina Daiman, Institute of Fine Arts, New York University, to conduct research on her dissertation, "Copying, Inventing, and Recycling in Rubens"

Alison Strauber, Institute of Fine Arts, New York University, to conduct research for her dissertation on the artist Henri de Braekeleer (1840–1888) and Belgian paintings of domestic interiors between 1870 and 1895.

SLIFKA FOUNDATION INTERDISCIPLINARY FELLOWSHIP

Anna Koopstra (M.A., University of Groningen, The Netherlands), to conduct research toward a future exhibition on Jan Gossaert

HANNS SWARZENSKI AND BRIGITTE HORNEY SWARZENSKI FELLOWSHIP

Sarah Guérin, University of Toronto, Canada, to conduct research for her project entitled "French Altarpieces in the Matrix of Sacred Space: An Ivory from the Treasury of Saint-Denis"

THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Valeria Cafà (Ph.D., History of Architecture, Instituto Universitario di Architettura di Venezia, Italy), to conduct research for her study "Restoring Antiquities: Renaissance Approaches to Ancient Sculpture"

Örgü Dalgıç, Institute of Fine Arts, New York University, to continue the research and complete the writing for her dissertation, "Late Antique Floor Mosaics in Constantinople before the Great Palace"

Mami Hatayama, School of Oriental and African Studies, University of London, United Kingdom, to conduct the research and writing her for dissertation on the Japanese lacquer artist Shibata Zeshin (1807–1891)

Yumiko Kamada, Institute of Fine Arts, New York University, to conduct research for her dissertation topic on Deccani carpets

Beatrice Kitzinger, Harvard University, Cambridge, Massachusetts, to conduct research for her dissertation, "Real Presence and Ritual Presence: The Early Medieval Processional Cross and Its Representations"

Shen Wang, University of Pennsylvania, Philadelphia, to complete the research and writing for her dissertation topic on Wang Yuanqi (1642–1715)

Warren Woodfin (Ph.D., University of Illinois at Urbana-Champaign), to complete the research and writing for his book manuscript entitled "A 13th-Century Princely Burial near Zamozhne, Ukraine: The Shared Culture of Court Objects Between the Mediterranean and Eurasian Worlds"

Fellowships for Study in Conservation

ANNETTE DE LA RENTA FELLOWSHIPS

Ioan Mihai Anton Lupu (National Museum of Art, Romania), to conduct research for his study entitled "Comparison between the Metallic Threads of the European Embroideries and Tapestries of the 15th–18th Century"

Kate Moomaw (M.A. in art history and advanced certificate in conservation from the Conservation Center, Institute of Fine Arts, New York University), to study conservation approaches to modern and contemporary objects with a particular focus on problems presented by plastic objects

SHERMAN FAIRCHILD FELLOWSHIP IN CONSERVATION

Anne Grady (M.A. and certificate of advanced conservation practices, Buffalo State College, New York), to conduct research for her project entitled "Technical Analysis and Treatment of the Adams Vase, designed for Tiffany & Co. by Paulding Farnham, 1893"

ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

Rebecca Capua, Institute of Fine Arts, New York University, to research the use of Japanese materials by American artists in the late nineteenth–early twentieth century

Federico Carò (Ph.D., Università degli Studi di Pavia, Italy), to collect and analyze rock samples from documented quarries in the Siem Reap province of Northern Cambodia in order to continue building a material reference database on Cambodian Khmer sculptures in the Southeast Asian collection of the Metropolitan Museum

Giulia Chiostrini (Università degli Studi di Firenze, Italy), to study conservation techniques and conduct research on textiles from the medieval period in the collection of the Metropolitan Museum

Ileana Cretu (University "Valahia"/Targoviste, Humanistic Science College and National Museum of Art, Romania), to conduct research for her project entitled "Restoration of Metallic Threads Embroideries in the United States and Romania"

Isa Santos Rodrigues (New University of Lisbon, Portugal), to study the theory and practice of textile conservation with a special interest in Precolumbian materials

Julia Schultz, University of Applied Sciences and Arts of Hildesheim, Germany, to continue her research for her project entitled "Establishing an Enzyme-linked Immunosorbent Assay (ELISA) System for Identification of Proteinaceous Binding Media in Art"

RESEARCH SCHOLARSHIP IN PHOTOGRAPH CONSERVATION

Luisa Casella (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 fiscal year 2009 to fifteen members of the Museum's staff for research and study in the United States and abroad.

Daniel Starr, to travel to the Netherlands to take part in a five-day tour of Dutch libraries, sponsored by the Art Libraries Society of North America

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

Min Sun Hwang, to conduct on-site research in Hansan County, South Korea, on native ramie fiber, including video documentation of weaving cloth and visits to conservation centers, temples, and museums

Janina Poskrobko, to travel to Toruń and Łódź, Poland, to research the Polish silk sash, particularly its technical aspects that have not yet been explored by textile scholars

MARGARET AND HERMAN SOKOL TRAVEL GRANTS

Carrie Rebora Barratt, to attend the opening of "The Intimate Portrait: Drawings, Miniatures, and Pastels from Ramsay to Lawrence" at the British Museum and a related scholarly conference at the Paul Mellon Center in London

Mechthild Baumeister, to travel with colleague Timothy Hayes to Syria and Lebanon to study Ottoman historic interiors in their original settings and locations in Damascus, Beirut, and Saydā, as part of research for the reinstallation of the Islamic Art galleries at the Metropolitan Museum

John Guy, to travel to India to establish personal contacts with colleagues in national and state museums to facilitate research access and future loan negotiations. To also conduct a preliminary survey of

museums and their reserve collections to contribute to a survey publication on Indian sculpture in the MMA to be written in 2009

Susana Henriques Rodrigues Caldeira, to travel to Edinburgh, Scotland, to study the Edinburgh University Collection of musical instruments

Timothy Hayes, to travel with colleague Mechthild Baumeister to Syria and Lebanon to study Ottoman historic interiors in their original settings and locations in Damascus, Beirut, and Saydā, as part of research for the reinstallation of the Islamic Art galleries at the Metropolitan Museum

Donna Strahan, to travel to Xian, Chongqing, and Nanjing, China, to examine provenanced Buddha sculptures (late seventh–ninth century) for technical clues to their casting method, and to analyze their composition using an X-ray Fluorescence Spectrometer (XRF)

THEODORE ROUSSEAU MEMORIAL TRAVEL STIPENDS

Kurt Behrendt, to travel to north central India to conduct field research on sixth- to eighth-century Buddhist art and architecture, which will ultimately appear in published form

Alisa LaGamma, to travel to areas in Tanzania and Zambia, in order to provide her with ideas about how the areas could be addressed in developing a broader vision of the permanent installation and exhibition program of the Department of Arts of Africa, Oceania, and the Americas at the Metropolitan Museum

Heidi King, to travel to Peru to continue her research on ancient featherwork, in preparation for a possible MMA publication on the subject

Elizabeth Milleker, to travel to Corinth, Greece, to conduct research in preparation for her catalogue on the marble sculpture from the Sanctuary of Demeter and Kore. To also travel to Athens, Greece, to visit the National Archaeological Museum and the Acropolis Museum

Masako Watanabe, to travel to China to investigate wall paintings in Buddhist and Daoist temples and Buddhist caves in Shanxi province

Florica Zaharia, to travel to Romania to participate in an investigation of a group of textiles made of hemp and linen, as well as related tools, dating from the tenth to the thirteenth century

Tuition Programs

The Museum supports a number of tuition programs to assist staff members participating in academic/educational courses. During the fiscal year 2009 forty-two MMA staff members were supported for graduate course work by the Grants Committees' Tuition Programs.

TUITION REIMBURSEMENT PROGRAM

Elizabeth Block, Ph.D. in Art History, CUNY Graduate Center
William Crow, M.S.Ed., Bank Street

Adrianna Del Collo, M.A. in Art History, Hunter College
Christina De León, M.A. in Museum Studies, New York University
Motoki Endo, M.L.S., Pratt Institute

Roberto Ferrari, Ph.D. in Art History, CUNY Graduate Center
Tamara Lee Fultz, Ph.D. in Art History, CUNY Graduate Center

Rebecca Grunberger, M.A. in Art History, Hunter College
Erika Hauser, M.L.S., Pratt Institute

Aiza Keesey, M.L.S., Pratt Institute
Leslie Kim, M.A. in Costume Studies, New York University
Jennie Pu, M.L.S., Queens College

Anna Seroff, M.A. in Medieval Studies, Columbia University
Morgan Spatny, M.L.S., Pratt Institute
Taline Toutounjian, M.A. in Museum Studies, New York University
Miriam Tribble, M.A. in Visual Arts Administration, New York University

Bradley Wright, M.A. in Visual Arts Administration, New York University
Holly Zielinski, M.A. in Visual Arts Administration, New York University

BARD GRADUATE CENTER FOR STUDIES IN THE DECORATIVE ARTS—SCHOLARSHIP FOR TUITION REMISSION PROGRAM

Emily Vanderpool, M.A. in Decorative Arts, Design, and Culture

COLUMBIA UNIVERSITY GRADUATE SCHOOL TUITION WAIVER PROGRAM

Betsuaye Abia, M.S.W., School of Social Work
Margaret Black, M.A. in Medieval Studies, School of Arts and Sciences
Andrea Blas-Paredes, M.A. in Mathematics Education, Teachers College
Darren Byler, M.A. in East Asian Studies, School of Arts and Sciences
Emilio Caballero, M.A. in Technology Management, School of Continuing Education

Emilia Cortes, M.A. in Museum Anthropology, School of Arts and Sciences

William Crow, Ph.D. in Cognitive Studies in Education, Teachers College
Aimee Dixon, M.A. in Film Studies, School of the Arts

Lindsay Dorrance, M.A. in Modern Art: Curatorial Studies, School of Arts and Sciences

Catherine Heroy, M.A. in Modern Art: Curatorial Studies, School of Arts and Sciences

Sara King, M.A. in Art History, School of Arts and Sciences

Sue Koch, M.A. in Art and Art Education, Teachers College

Crystal Kui, M.A. in Art and Art Education, Teachers College

Nicole Leist, M.A. in Art History, School of Arts and Sciences

Gretchen McCabe, M.A. in Art and Art Education, Teachers College

Vincent McCall, M.A. in Elementary Inclusive Education, Teachers College

Ashley Moore, M.A. in Modern Art: Critical Theory, School of Arts and Sciences

Meredith Parker, M.A. in Art and Art Education, Teachers College

Sylvia Rivera, M.A. in Early Childhood Education, Teachers College

Rebecca Rudolph, M.A. in Early Childhood Education, Teachers College

Elizabeth Seeman, M.A. in History of Western Art, School of Arts and Sciences

Masha Turchinsky, Ed.M. in International Education Development, Teachers College

Kathryn Waggener, M.A. in Education, Teachers College

Natalie Willemsen, M.A. in Art Education, Teachers College

Curatorial Studies Internship

Anna Piotrowska, to work in the departments of European Paintings, Drawings and Prints, and European Sculpture and Decorative Arts at the Metropolitan Museum

Members of the Grants Committee

Kathryn Calley Galitz, Chairman, Assistant Curator, Nineteenth-Century, Modern, and Contemporary Art

Julie Arslanoglu, Associate Research Scientist, Scientific Research

Mechthild Baumeister, Conservator, Objects Conservation

Andrew Gessner, Chief Librarian, Image Library

John Guy, Curator, Asian Art

Navina Haidar Haykel, Associate Curator and Administrator, Islamic Art

Melanie Holcomb, Associate Curator, Medieval Art and The Cloisters

Eric Kjellgren, Evelyn A.J. Hall and John A. Friede Associate Curator, Arts of Africa, Oceania, and the Americas

Christopher Lightfoot, Associate Curator, Greek and Roman Art

Rachel Mustalish, Conservator, Paper Conservation

Perrin Stein, Curator, Drawings and Prints

Beth Carver Wees, Curator, American Decorative Arts

John Welch, Museum Educator in Charge of Youth Programs, Education

Melissa Oliver-Janiak, ex officio, Assistant Counsel, Office of the Senior Vice President, Secretary, and General Counsel

Andrea Bayer, ex officio, Acting Associate Director for Education; Curator, European Paintings

Doralynn Pines, ex officio, Associate Director for Administration

Museum Publications

Published by the Editorial Department

The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry (2008). Timothy B. Husband. 388 pp. 378 color illus. Cloth \$65.00.

Art of the Korean Renaissance, 1400–1600 (2009). Soyoung Lee, with essays by JaHyun Kim Haboush, Sunpyo Hong, and Chin-Sung Chang. 140 pp. 99 illus. (83 in color). Cloth \$40.00.

Art and Love in Renaissance Italy (2008). Edited by Andrea Bayer; with essays by Andrea Bayer, Beverly Louise Brown, Nancy Edwards, Everett Fahy, Deborah L. Krohn, Jacqueline Marie Musacchio, Luke Syson, Dora Thornton, James Grantham Turner, and Linda Wolk-Simon; and with contributions by Sarah Cartwright, Andreas Henning, Jessie McNab, J. Kenneth Moore, Eve Straussman-Pflanzer, Wendy Thompson, and Jeremy Warren. 392 pp. 375 illus. (300 in color). Cloth \$65.00. Paper \$45.00.

Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe (2008). Edited by Wolfram Koeppe; with essays by Wolfram Koeppe and Annamaria Giusti; and with contributions by Cristina Acidini, Rudolf Distelberger, Detlef Heikamp, Jutta Kappel, Florian Knothe, and Ian Wardropper. 428 pp. 307 illus. (272 in color). Cloth \$65.00.

Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium B.C. (2008). Edited by Joan Aruz, Kim Benzel, and Jean M. Evans. 576 pp. 460 illus. (410 in color). Cloth \$75.00. Paper \$50.00.

The Essential Art of African Textiles: Design Without End (2008). Alisa LaGamma and Christine Giuntini. 72 pp. 36 illus. (30 in color). Paper \$19.95.

Landscapes Clear and Radiant: The Art of Wang Hui (1632–1717) (2008). Edited by Maxwell K. Hearn; with essays by Wen C. Fong, Chin-Sung Chang, and Maxwell K. Hearn. 248 pp. 265 illus. (81 in color). Cloth \$65.00.

Middle Kingdom Tomb Architecture at Lisht: The Metropolitan Museum of Art Egyptian Expedition Volume XXVIII (2009). Dieter Arnold, with an appendix by James P. Allen. 270 pp. 170 bw and color illus. 18 drawings. Cloth \$75.00.

The Model as Muse: Embodying Fashion (2009). Harold Koda and Kohle Yohannan. 224 pp. 115 illus. Cloth \$50.00. Paper \$35.00.

Pen and Parchment: Drawing in the Middle Ages (2009). Melanie Holcomb, with contributions by Lisa Bessette, Barbara Drake Boehm, Evelyn M. Cohen, Kathryn Gerry, Ludovico V. Geymonat, Aden Kumler, Lawrence Nees, William Noel, Wendy A. Stein, Faith Wallis, Karl Whittington, Elizabeth Williams, and Nancy Wu. 200 pp. 157 illus. (138 in color). Cloth \$50.00.

The Pictures Generation, 1974–1984 (2009). Douglas Eklund. 352 pp. 333 illus. (286 in color). Cloth \$60.00. Paper \$40.00.

Pierre Bonnard: The Late Still Lifes and Interiors (2009). Edited by Dita Amory; with essays by Dita Amory, Rika Burnham, Jack Flam, Rémi Labrusse, and Jacqueline Munck; and contributions by Nicole R. Myers and Allison Stielau. 208 pp. 146 illus. (125 in color). Cloth \$45.00.

Raphael to Renoir: Drawings from the Collection of Jean Bonna (2009). Edited by Stijn Alsteens, Carmen C. Bambach, George Goldner, Colta Ives, Perrin Stein, and Nathalie Strasser. 324 pp. 298 illus. (143 in color). Cloth \$60.00.

METROPOLITAN MUSEUM OF ART BULLETIN

Augustus Saint-Gaudens in The Metropolitan Museum of Art (MMAB 66, no. 4). Thayer Tolles. 80 pp. 114 illus. (83 in color). Spring 2009.

Choirs of Angels: Painting in Italian Choir Books, 1300–1500 (MMAB 66, no. 3). Barbara Drake Boehm. 64 pp. 81 illus. (78 in color). Winter 2009.

Duccio and the Origins of Western Painting (MMAB 66, no. 1). Keith Christiansen. 62 pp. 56 illus. (53 in color). Summer 2008.

Recent Acquisitions, A Selection: 2007–2008 (MMAB 66, no. 2). 60 pp. 91 illus. (80 in color). Fall 2008.

METROPOLITAN MUSEUM JOURNAL

Metropolitan Museum Journal Volume 43 (2008). 212 pp. 283 illus. (92 in color). Paper \$75.00.

Published by the Education Department

Art & The Alphabet: A Tactile Experience (revised 2009). Ileana Sánchez and Rebecca McGinnis. 36 pp. 45 illus., full color throughout, 45 raised line drawings, braille descriptions. Paper (spiral-bound) \$50.00.

COMPLIMENTARY PUBLICATIONS

Family Map. Family Guide (2008). Reissued with fold-out poster. Illustrations by John Kerschbaum.

My Met Masterpiece: Warm Up to Winter. Family Guide (2008). Evan Levy.

Six Women, Six Stories. Family Guide (2009). Jennifer Tesoro Reese.

Summer Adventures for Camp Groups at the Met. Gallery Guide (2009). Evan Levy.

Think Sphinx in the Egyptian Art Galleries. Family Guide (revised 2009).

Youth Programs (Programs for Teachers and Schools, Families and Young People, and Young Visitors with Disabilities) (Fall 2008/Winter 2009; Winter/Spring 2009; Summer 2009).

ONLINE PUBLICATIONS

The Metropolitan Museum of Art's Heilbrunn Timeline of Art History (2000–). www.metmuseum.org/toah

Aaron's Awesome Adventure (2008). Sarah Bradshaw. Illustrations by Faith Hutchinson. Teresa M. Russo, producer. www.metmuseum.org/explore/Aarons_Awesome_Adventure/index.html

Learn About Color! (2008). Teresa M. Russo. www.metmuseum.org/explore/Learn_About_Color/index.html

Shipwreck: An Ancient Sea Trade Game (2009). Teresa M. Russo, Jordis Rosberg. www.metmuseum.org/explore/Shipwreck/index.html

VIDEOS

Behind the Scenes: Julien d'Ys Creates Heads and Wigs for "The Model as Muse" (7 minutes; color; video, 2009). In a presentation for the web, Julien d'Ys, working in his Lower Manhattan studio, designs heads and wigs for the exhibition "The Model as Muse: Embodying Fashion." The artist talks about his creative process, his inspiration, and his own muses. Christopher Noey, producer/director.

Behind-the-Scenes at The Metropolitan Museum of Art: The New American Wing with Director Thomas P. Campbell and Morrison P. Heckscher, Lawrence A. Fleischman Chairman of the American Wing (9 minutes; color; video, 2009). In a presentation for the web, Thomas Campbell and Morrison Heckscher tour The New American Wing, following two years of major renovation and reinstallation. Christopher Noey, producer/director.

The Connoisseurship of Sixteenth-Century German Prints: Good, Better, Best (74 minutes; color; video, 2009). Curator Nadine Orenstein leads a

workshop in connoisseurship. Conservator Marjorie Shelley participates in the discussion. Jessica Glass, producer/director.

The Fashion of Arthur McGee (7 minutes; color; video, 2009). Brief profile of American fashion designer Arthur McGee (b. 1933), the first African American to head a Seventh Avenue design studio. Produced for “A Tribute to Fashion Designer Arthur McGee” at The Metropolitan Museum of Art, January 26, 2009. Christopher Noey, producer/director.

Inauguration of The New American Wing: First Lady Michelle Obama (7 minutes; color; video, 2009). This presentation for the web documents the ribbon-cutting ceremony on May 18, 2009 with First Lady Michelle Obama, introduced by Emily K. Rafferty, President, The Metropolitan Museum of Art. Christopher Noey, producer/director.

The Language of Love in the Italian Renaissance (full-length version: 49 minutes; web version: 8 minutes; color; video, 2009). Metropolitan Museum Director Emeritus Philippe de Montebello and actress Isabella Rossellini read in Italian, English, and French from great love poems, dialogues on the nature of love, and popular bawdy verses of the period. Presented in The Grace Rainey Rogers Auditorium, The Metropolitan Museum of Art, December 9, 2008. Christopher Noey, producer/director.

A Message from the Met's New Director, Thomas P. Campbell (1 minute 36 seconds; color; video, 2009). In a presentation for the web, the new director of the Museum introduces himself to the public. Christopher Noey, producer/director.

The Model as Muse: Embodying Fashion (70 minutes; color; video, 2009). Guest curator Kohle Yohannan lectures on the exhibition, “The Model as Muse: Embodying Fashion.”

Now at the Met: March 2009 with Thomas P. Campbell (5 minutes; color; video, 2009). In a presentation for the web, Director Thomas P. Campbell discusses the exhibitions “Raphael to Renoir: Drawings from the Collection of Jean Bonna,” “Arts of the Ming Dynasty: China's Age of Brilliance,” “Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium B.C.,” and “Pierre Bonnard: The Late Interiors,” as well as the Flickr photo campaign “It's Time We Met.” Christopher Noey, producer/director.

The Play of Daniel: A Medieval Music Drama from Beauvais (55 minutes; color; video, 2009). Filmed on December 18, 2008 in the Fuentidueña Chapel of The Cloisters. Commissioned by Concerts at The Cloisters to commemorate the 50th anniversary of the play's modern premiere in 1958 by Noah Greenberg and the New York Pro Musica Antiqua at The Cloisters. Christopher Noey, producer/director.

A Scholars' Day Workshop—The Philippe de Montebello Years: Curators Celebrate Three Decades of Acquisitions (2 hours 33 minutes; color; video, 2009). Event organized by The Metropolitan Museum of Art and The Center for the History of Collecting in America at The Frick Collection. Takes place in the exhibition, which highlights works of art acquired by the Met during the directorship of Philippe de Montebello. Curators speak about the relationships between institutions and donors before featured works. Jessica Glass, producer/director.

A Staff Tribute to Philippe de Montebello (14 minutes; color; video, 2008). By turns serious and humorous, an affectionate tribute to Philippe de Montebello, the eighth and longest-serving director of the Metropolitan Museum, created on the occasion of his retirement. With the participation of over forty past and present staff members. Draws extensively on the Museum's Film and Video Archive. Christopher Noey, producer/director.

Stories of Acquisitions at the Met: 1977–2008 (18 minutes; color; video, 2008). Metropolitan Museum director Philippe de Montebello highlights important acquisitions during his three-decade tenure. Documents the acquisitions process, including a “dry run” acquisitions meeting in which curators present works of art for consideration. Features a collection of Italian Baroque paintings; a Spanish Beatus manuscript; a Congo “Power Figure”; and a portrait bust of Alexander Menshikov. Christopher Noey, producer/director/writer.

EXHIBITION INSTALLATION VIDEOS

Excerpts from a video produced by the National Geographic Society; excerpts from archival film showing excavations at Begram in Afghanistan, courtesy of the Musée Guimet; and animated digital reconstructions of the ancient city of Ai Khanum and of furniture from Begram, both produced by NHK. Installed in the exhibition “Afghanistan: Hidden Treasures from the National Museum, Kabul.”

Shortened version of the documentary *Voyage From Antiquity* (15 minutes; color; video, 1989); digital slide show of objects from Qatna; and a lifesize slide projection of an underwater archaeologist at work in the Uluburun shipwreck. Installed in the exhibition “Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium B.C.”

The Nightingale by Grace Ndiritu (7 minutes; color; video, 2003). Installed in the exhibition “The Essential Art of African Textiles: Design Without End.”

Excerpts from *Funny Face*, George Michael's *Freedom '90*, and several other videos. Installed in the exhibition “The Model as Muse: Embodying Fashion.”

Nine media installations by artists featured in the exhibition “The Pictures Generation, 1974–1984”: a continuously looping series of 16 mm films and a series of audio tracks by Jack Goldstein; single-channel and two-channel videos by Dara Birnbaum; audio by Glenn Branca; single-channel videos by Matt Mullican and James Welling; a sound-and-light installation by David Salle; and a “theater” running an 8-hour compilation of videos by Ericka Beckman, Eric Bogosian, Michael Smith, Barbara Bloom, John Baldessari, Cindy Sherman, Paul McMahon, and MICA-TV (Carole Ann Klonarides and Michael Owen).

Pierre Bonnard's Daybooks (3 minutes; color; video, 2009). Digital presentation of the artist's sketches. Installed in the exhibition “Pierre Bonnard: The Late Interiors.” Paul Caro, producer.

Published by Special Publications

Color Magic® Sticker Play Book (2008). 16 pp. plus over 2,000 reusable geometric color-mixing stickers. Full color throughout. Hardcover \$24.95.

Fun with Hieroglyphs (new edition 2008). Catherine Roehrig. 48 pp. plus 24 rubber hieroglyph stamps and an ink pad. Full color throughout. Hardcover case \$24.99.

Puzzling Beasts (2008). 16 board pages with 8 jigsaw puzzles. Full color throughout. Hardcover \$15.95.

Puzzling Cats (2008). 16 board pages with 8 jigsaw puzzles. Full color throughout. Hardcover \$15.95.

Puzzling People (2008). 16 board pages with 8 jigsaw puzzles. Full color throughout. Hardcover \$15.95.

Scents of Time: A History of Perfume (revised edition 2008). Edwin T. Morris. Full color throughout. Hardcover \$19.95.

Stars: A Book of Ornaments (2008). 6 panels with 5 removable gold-stamped ornaments. Hardcover \$13.95.

Van Gogh Art Kit (2008). 106-page drawing pad including 10 full-color reproductions plus 24 oil pastels. Hardcover case \$16.95.

Published by the Website Department

ONLINE EXHIBITION CATALOGUES

Art of the Korean Renaissance, 1400–1600 (2009).

<http://www.metmuseum.org/special/KoreanRenaissance/introduction.aspx>

The Philippe de Montebello Years: Curators Celebrate Three Decades of Acquisitions (2008). http://www.metmuseum.org/special/philippe_de_montebello_years/splash.aspx

BLOGS

The Medieval Garden Enclosed (2008–).

<http://blog.metmuseum.org/cloistersgardens/>

Pen and Parchment: Drawing in the Middle Ages (2009).
<http://blog.metmuseum.org/penandparchment/>

Staff Publications

Abbreviations:

MMA—The Metropolitan Museum of Art

MMAB—*Metropolitan Museum of Art Bulletin*

MMJ—*Metropolitan Museum Journal*

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Exhibitions and Installations

Exhibitions and Installations

- Art of the Royal Court: Treasures in *Pietre Dure* from the Palaces of Europe. July 1–September 21, 2008. Made possible by Mercedes and Sid Bass and Frank Richardson and the Honorable Kimba Wood. Additional support generously provided by Mr. and Mrs. J. Tomilson Hill.
- J. M. W. Turner. July 1–September 21, 2008. Made possible by Bank of America. Additional support generously provided by Access Industries. Also made possible in part by the Gail and Parker Gilbert Fund and The Horace W. Goldsmith Foundation. Organized by The Metropolitan Museum of Art, New York, the National Gallery of Art, Washington, and the Dallas Museum of Art, in association with Tate Britain, London. Supported by an indemnity from the Federal Council on the Arts and the Humanities.
- Early Buddhist Manuscript Painting: The Palm-Leaf Tradition. July 29, 2008–March 22, 2009.
- Provocative Visions: Race and Identity—Selections from the Permanent Collection. August 19, 2008–March 22, 2009.
- Landscapes Clear and Radiant: The Art of Wang Hui (1632–1717). September 9, 2008–January 4, 2009. Made possible by The Miriam and Ira D. Wallach Foundation.
- Royal Porcelain from the Twinight Collection, 1800–1850. September 16, 2008–August 9, 2009. Made possible by Richard Baron Cohen.
- Giorgio Morandi, 1890–1964. September 16–December 14, 2008. Made possible by Jane and Robert Carroll. Additional support provided by Isabella del Frate Rayburn and Maurice Kanbar. Organized by The Metropolitan Museum of Art, New York, and MAMBo—Museo d’Arte Moderna di Bologna. Supported by an indemnity from the Federal Council on the Arts and the Humanities.
- Rhythms of Modern Life: British Prints 1914–1939. September 23–December 7, 2008. Made possible by The Schiff Foundation. Organized by the Museum of Fine Arts, Boston, in collaboration with The Metropolitan Museum of Art, New York.
- New York, N. Why?: Photographs by Rudy Burckhardt, 1937–1940. September 23, 2008–January 4, 2009.
- The Essential Art of African Textiles: Design Without End. September 30, 2008–April 5, 2009. Made possible in part by The Andrew W.

Mellon Foundation, Fred and Rita Richman, and The Ceil & Michael E. Pulitzer Foundation, Inc. Organized by The Metropolitan Museum of Art, New York, in collaboration with the British Museum, London.

Shigeyuki Kihara: Living Photographs. October 7, 2008–February 1, 2009. Made possible by the Friends of the Arts of Africa, Oceania, and the Americas.

The Philippe de Montebello Years: Curators Celebrate Three Decades of Acquisitions. October 24, 2008–February 1, 2009.

Raqib Shaw at the Met. November 4, 2008–March 8, 2009.

Reality Check: Truth and Illusion in Contemporary Photography. November 4, 2008–March 22, 2009.

Art and Love in Renaissance Italy. November 18, 2008–February 16, 2009. Made possible by the Gail and Parker Gilbert Fund and the Samuel H. Kress Foundation. Additional support provided by The Horace W. Goldsmith Foundation. Organized by The Metropolitan Museum of Art, New York, and the Kimbell Art Museum, Fort Worth. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium B.C. November 18, 2008–March 15, 2009. Made possible by Dorothy and Lewis B. Cullman and The Hagop Kevorkian Fund. Corporate sponsors were the DEIK Turkish-American Business Council, Doğan Holding, Doğuş Holding, Koç Holding, and Sabancı Holding. Additional support provided by the Oceanic Heritage Foundation and the National Endowment for the Arts. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Annual Christmas Tree and Neapolitan Baroque Crèche. November 25, 2008–January 6, 2009. Made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

Choirs of Angels: Painting in Italian Choir Books, 1300–1500. November 25, 2008–April 12, 2009. Made possible by the Michel David-Weill Fund.

Calder Jewelry. December 9, 2008–March 1, 2009. Made possible by Wachovia. Organized by the Norton Museum of Art, West Palm Beach, Florida, and the Calder Foundation, New York.

Raphael to Renoir: Drawings from the Collection of Jean Bonna. January 21–April 26, 2009. Made possible in part by the Gail and Parker Gilbert Fund.

Arts of the Ming Dynasty: China's Age of Brilliance. January 23–September 13, 2009.

Pierre Bonnard: The Late Interiors. January 27–April 19, 2009. Made possible by The Florence Gould Foundation. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Walker Evans and the Picture Postcard. February 3–May 25, 2009.

Cast in Bronze: French Sculpture from Renaissance to Revolution. February 24–May 25, 2009. Made possible by the Iris and B. Gerald Cantor Foundation. Organized by The Metropolitan Museum of Art, New York, the Musée du Louvre, Paris, and the J. Paul Getty Museum, Los Angeles. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Art of the Korean Renaissance, 1400–1600. March 17–June 21, 2009. Made possible by the Korea Foundation and The Kun-Hee Lee Fund for Korean Art.

Broken Flowers and Grass: Nature and Landscape in the Drawings of Anselm Kiefer. March 24–August 2, 2009.

Living Line: Selected Indian Drawings from the Subhash Kapoor Gift. March 25–September 7, 2009.

The Lens and the Mirror: Modern Self-Portraits from the Collection. April 3–July 12, 2009.

The Pictures Generation, 1974–1984. April 21–August 2, 2009. Made possible by the William Randolph Hearst Foundation and The Andy

Warhol Foundation. Additional support provided by The Robert Mapplethorpe Foundation, Inc.

Roxy Paine on the Roof: *Maelstrom*. April 28–November 29, 2009. Made possible by Bloomberg. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky. Also made possible in part by Jill and Peter Kraus.

The Model as Muse: Embodying Fashion. May 6–August 9, 2009. Made possible by Marc Jacobs. Additional support provided by Condé Nast.

Francis Bacon: A Centenary Retrospective. May 20–August 16, 2009. Made possible by Bank of America. Additional support provided by The Daniel and Estrellita Brodsky Foundation and Paula Cussi. Organized by The Metropolitan Museum of Art, New York, and Tate Britain, London, in partnership with the Museo Nacional del Prado, Madrid. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Pen and Parchment: Drawing in the Middle Ages. June 2–August 23, 2009. Made possible by the Michel David-Weill Fund. Additional support provided by Mrs. Alexandre P. Rosenberg. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Masterpieces of Islamic Calligraphy from The Metropolitan Museum of Art. June 2–September 1, 2009.

African and Oceanic Art from the Barbier-Mueller Museum, Geneva: A Legacy of Collecting. June 2–September 27, 2009. Made possible by Vacheron Constantin. Organized by The Metropolitan Museum of Art, New York, in collaboration with the Barbier-Mueller Museum, Geneva.

Napoleon III and Paris. June 9–September 7, 2009. Made possible by The Hite Foundation in memory of Sybil E. Hite.

Michelangelo's First Painting. June 16–September 7, 2009.

Japanese Mandalas: Emanations and Avatars. June 18–November 29, 2009. Made possible by The Miriam and Ira D. Wallach Foundation.

Afghanistan: Hidden Treasures from the National Museum, Kabul. June 23–September 20, 2009. Made possible in part by Raymond and Beverly Sackler and the National Endowment for the Arts. Organized by the National Geographic Society and the National Gallery of Art, Washington, in association with The Metropolitan Museum of Art, New York, the Asian Art Museum of San Francisco, and the Museum of Fine Arts, Houston. Supported by a grant from the National Endowment for the Humanities and an indemnity from the Federal Council on the Arts and the Humanities.

Augustus Saint-Gaudens in The Metropolitan Museum of Art. June 30–November 15, 2009. The Eugénie Prendergast Exhibitions of American Art are made possible by a grant from Jan and Warren Adelson. Additional support for this exhibition provided by the Laurence Levine Charitable Fund, Inc.

New and Renovated Galleries

Reopening of the Mary and Michael Jaharis Galleries for Byzantine Art and the Medieval Europe Gallery. Opened November 18, 2008.

The New American Wing. Part 2: The Charles Engelhard Court and the Period Rooms. Opened May 19, 2009.

Outgoing Loan Exhibitions

The Belles Heures of the Duke of Berry. Itinerary: The J. Paul Getty Museum, Los Angeles, November 18, 2008–February 8, 2009.

English Embroidery from The Metropolitan Museum of Art, 1580–1700: "Twixt Art and Nature. Itinerary: The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York, December 10, 2008–April 12, 2009.

American Impressionism and Realism: A Landmark Exhibition from the Met. Itinerary: The Queensland Art Gallery, Brisbane, Australia, May 30–September 20, 2009.

Institutions and Organizations Receiving Loans

Long-Term Loans Outstanding

- Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Stiftung, 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
- American Irish Historical Society, New York
- 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
- 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
- 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.
- Ministère 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.
- National Museum of Wildlife Art, Jackson Hole, Wyo.
- National Portrait Gallery, 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 University, Institute of Fine Arts
Orange County Department of Parks, Recreation and Conservation, Montgomery, N.Y.
Palacio Real de Madrid, Spain
The Passaic County Park Commission, Paterson, N.J.
Edgar Allan Poe Museum, Richmond, Va.
The Preservation Society of Newport County, R.I.
Princeton University Art Museum, N.J.
Princeton University, Department of Art and Archaeology, N.J.
Queens Museum of Art, New York
The Paul Revere Memorial Association, Boston, Mass.
Paul Revere House, Boston, Mass.
Rijksmuseum van Oudheden, Leiden, The Netherlands
Royal 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.
Saratoga National Historical Park, Stillwater, N.Y.
Schloss Seehof, Memmelsdorf, Germany
General Philip Schuyler House, Schuylerville, N.Y.
Seattle Art Museum, Wash.
The Society of the Founders of Norwich, Connecticut, Inc.
Soprintendenza Speciale per i Beni Archeologici di Roma, Italy
Spencer Museum of Art, The University of Kansas, Lawrence
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 Nations Secretary General Residence
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
- Loans Made During the Year in New York City**
Acquavella Galleries, Inc.
American Folk Art Museum
American Museum of Natural History
Art Gallery of the College of Staten Island, City University of New York
The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture
The Bronx Museum of the Arts
Brooklyn Museum
The Forbes Galleries
The Frick Collection
Gagosian Gallery
The Galerie St. Etienne
Grey Art Gallery, New York University
Solomon R. Guggenheim Museum
Museum of Biblical Art
The Museum of the City of New York
The Museum of Modern Art
National Academy of Design Museum and School of Fine Arts
National Jewelry Institute
Neue Galerie New York
The New York Botanical Garden
New York University, Institute of Fine Arts
New York University, Stern School of Business
Onassis Cultural Center
Alexander S. Onassis Public Benefit Foundation
Queen Sofia Spanish Institute
Schomburg Center for Research in Black Culture, The New York Public Library
The Arnold and Marie Schwartz Gallery Met, The Metropolitan Opera
Bruce Museum of Arts and Science, Greenwich, Conn.
California Palace of the Legion of Honor, Fine Arts Museums of San Francisco
Michael C. Carlos Museum, Emory University, Atlanta, Ga.
The Carnegie Museum of Natural History, Pittsburgh, Pa.
Cincinnati Art Museum, Ohio
Sterling and Francine Clark Art Institute, Williamstown, Mass.
The Cleveland Museum of Art, Ohio
Corcoran Gallery of Art, Washington, D.C.
Davis Museum and Cultural Center, Wellesley College, Mass.
Delaware Art Museum, Wilmington
De Menil Gallery, Groton School, Mass.
Denver Art Museum, Colo.
Des Moines Art Center, Iowa
The Detroit Institute of Arts, Mich.
De Young Memorial Museum, Fine Arts Museums of San Francisco, Calif.
The Field Museum, Chicago, Ill.
Florence Griswold Museum, Old Lyme, Conn.
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.
Hammer Museum, University of California at Los Angeles
Houston Museum of Natural Science, Tex.
Hyland House, Guilford, Conn.
Kimbell Art Museum, Fort Worth, Tex.
Los Angeles County Museum of Art, Calif.
McMullen Museum of Art, Boston College, Chestnut Hill, Mass.
The Menil Collection, Houston, Tex.
The Mennello Museum of American Art, Orlando, Fla.
Middlebury College Museum of Art, Vt.
Milwaukee Art Museum, Wis.
The Montclair Art Museum, N.J.
Montgomery Museum of Fine Arts, Ala.
Mount Holyoke College Art Museum, South Hadley, Mass.
Museum of Fine Arts, Boston, Mass.
The Museum of Fine Arts, Houston, Tex.
Nasher Museum of Art at Duke University, Durham, N.C.
National Gallery of Art, Washington, D.C.
National Museum of Women in the Arts, Washington, D.C.
National Portrait Gallery, Smithsonian Institution, Washington, D.C.
New Britain Museum of American Art, Conn.
Norton Museum of Art, West Palm Beach, Fla.
Georgia O'Keeffe Museum, Santa Fe, N.Mex.
Oklahoma City Museum of Art
Pennsylvania Academy of the Fine Arts, Philadelphia
Philadelphia Antiques Show, Pa.
Philadelphia Museum of Art, Pa.
Philadelphia Museum of Art, Ruth and Raymond G. Perelman Building, Pa.
The Phillips Collection, Washington, D.C.
Phoenix Art Museum, Ariz.
Portland Museum of Art, Me.
Racine Art Museum, Wis.
Reynolda House, Museum of American Art, Wake Forest University, Winston-Salem, N.C.
San Francisco Museum of Modern Art, Calif.
George Segal Gallery, Montclair State University, N.J.
Shelburne Museum, Vt.
Smith College Museum of Art, Northampton, Mass.
Smithsonian American Art Museum, Smithsonian Institution, Washington, D.C.
Society of the Four Arts, Palm Beach, Fla.
University of Michigan Museum of Art, Ann Arbor
- Loans Made During the Year in New York State**
Fenimore Art Museum, Cooperstown
Guild Hall Museum, East Hampton
The Heckscher Museum of Art, Huntington
The Hudson River Museum, Yonkers
The Hyde Collection, Glens Falls
The Long Island Museum of American Art, History and Carriages, Stony Brook
Pollock-Krasner House and Study Center, East Hampton
Slobodkina Foundation, Glen Head
- Loans Made During the Year Nationally**
The Albuquerque Museum, N.Mex.
The Art Institute of Chicago, Ill.
Bass Museum of Art, Miami Beach, Fla.
Blaffer Gallery, The Art Museum of the University of Houston, Tex.

- The University of Texas at Austin, College of Fine Arts
Dorothy Whitfield Historic Society, Guilford, Conn.
Winterthur Museum, Garden and Library, Del.
Yale Center for British Art, Yale University, New Haven, Conn.
Yale University Art Gallery, New Haven, Conn.
- Foreign Loans Made During the Year**
- Australia*
National Gallery of Australia, Canberra
Queensland Art Gallery, South Brisbane
- Austria*
Albertina, Vienna
Kunsthistorisches Museum, Vienna
Oberösterreichisches Landesmuseum, Linz
- Belgium*
Groeningemuseum, Musea Brugge
- Canada*
Gardiner Museum of Ceramic Art, Toronto
Musée des Beaux-Arts de Montréal
National Gallery of Canada, Ottawa
Royal Ontario Museum, Toronto
Vancouver Art Gallery
- England*
Birmingham Museum and Art Gallery
The British Museum, London
Compton Verney House Trust, Warwickshire
The National Gallery, London
National Portrait Gallery, London
Royal Academy of Arts, London
- Royal Armouries, Leeds
Tate Britain, London
Tate Modern, London
Tower of London
Victoria and Albert Museum, London
Waddesdon Manor, Buckinghamshire
- France*
Centre de la Vieille Charité, Marseille
Galeries Nationales du Grand Palais, Paris
L'Annonciade, Musée de Saint-Tropez
Mission Patrimoine Culturel, Troyes
Musée d'Art Moderne de la Ville de Paris
Musée des Beaux-Arts de Lyon
Musée Fabre, Montpellier
Musée Granet, Aix-en-Provence
Musée du Louvre, Paris
Musée Matisse, Le Cateau-Cambrésis
Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris
Musée National de Port-Royal des Champs, Magny-les-Hameaux
Musée d'Orsay, Paris
Musée du quai Branly, Paris
Petit-Palais, Musée des Beaux Arts de la Ville de Paris
Réunion des Musées Nationaux, Paris
Saint-Jean-au-Marché, Troyes
- Germany*
Alte Nationalgalerie, Staatliche Museen zu Berlin-Stiftung Preussischer Kulturbesitz
Bucerius Kunst Forum, Hamburg
Gemäldegalerie, Staatliche Museen zu Berlin-Stiftung Preussischer Kulturbesitz
Goethe-Nationalmuseum, Weimar
- Klassik Stiftung Weimar
Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn
Kunstmuseum Stuttgart
Neue Nationalgalerie Berlin, Staatliche Museen zu Berlin-Stiftung Preussischer Kulturbesitz
Pinakothek der Moderne, Munich
Staatliche Kunstsammlungen Dresden
Staatsgalerie Stuttgart
Städtisches Kunstinstitut und Städtische Galerie, Städel Museum, Frankfurt
Städtische Galerie im Lenbachhaus, Munich
Städtische Galerie Liebieghaus, Frankfurt
- Ireland*
Irish Museum of Modern Art, Dublin
- Italy*
Azienda Speciale Palaexpo, Rome
Casa dei Carraresi, Treviso
Complesso del Vittoriano, Rome
Comune di Roma, Sovrintendenza ai Beni Culturali
Confraternita di Misericordia di Casale Monferrato
Fondazione Antonio Ratti, Como
Fondazione Cassamarca, Treviso
Fondazione Palazzo Bricherasio, Turin
Galleria Nazionale, Parma
Musei Capitolini, Rome
Museo di Arte Moderna e Contemporanea di Trento e Rovereto
Museo degli Argenti, Palazzo Pitti, Florence
Museo Nazionale del Bargello, Florence
Museo di Palazzo Ducale, Mantua
Palazzo Reale, Milan
- Palazzo Sannazzaro, Casale Monferrato
Pinacoteca di Brera, Milan
Pinacoteca Nazionale di Bologna
Scuderie Papali al Quirinale, Rome
Soprintendenza per il Patrimonio Storico, Artistico ed Etnoantropologico di Brescia, Cremona e Mantova
Soprintendenza per il Patrimonio Storico, Artistico ed Etnoantropologico per le Province di Milano, Bergamo, Lecco, Lodi, Varese, Como, Sondrio e Pavia
Soprintendenza per il Patrimonio Storico, Artistico ed Etnoantropologico di Parma e Piacenza
Soprintendenza per il Patrimonio Storico, Artistico ed Etnoantropologico per le Province di Bologna, Ferrara, Forlì-Cesena, Ravenna e Rimini
Soprintendenza Speciale per il Polo Museale Romano
- Japan*
Aichi Prefectural Museum of Art, Nagoya
Bunkamura Museum of Art, Tokyo
Fukushima Prefectural Museum of Art
Hyogo Prefectural Museum of Art, Kobe
Kobe City Museum
Kyoto National Museum
Kyushu National Museum, Dazaifu, Fukuoka
The Miyagi Museum of Art, Sendai
Nagoya City Art Museum
- The National Museum of Western Art, Tokyo
Tokyo Metropolitan Teien Art Museum
Tokyo National Museum
- Mexico*
Museo Nacional de Arte, Mexico City
- Monaco*
Grimaldi Forum, Monte Carlo
- The Netherlands*
Museum Boijmans Van Beuningen, Rotterdam
- Norway*
Astrup Fearnley Museet for Moderne Kunst, Oslo
- Qatar*
Museum of Islamic Art, Doha
- Scotland*
National Gallery of Scotland, The National Galleries of Scotland, Edinburgh
- Spain*
Fundación Focus Abengoa, Seville
Gobierno de Aragon
Museo Nacional Centro de Arte Reina Sofia, Madrid
Museo Nacional del Prado, Madrid
Museo Thyssen-Bornemisza, Madrid
Museo de Zaragoza
Museu Nacional d'Art de Catalunya, Barcelona
Museu Picasso, Barcelona
Sociedad Estatal para la Acción Cultural Exterior, Madrid
- Switzerland*
Fondation Beyeler, Riehen/Basel
Kunstmuseum Basel
Musées d'Art et d'Histoire, Geneva
Museum Rietberg Zürich

Report of the Chief Financial Officer

The Metropolitan Museum of Art, responding to the unprecedented turmoil in the financial markets, initiated a series of actions that successfully reduced the impact of the recessionary economy on the Museum's financial performance and ensured that it was well positioned for the future. All actions were undertaken with the greatest deliberation and care to ensure that the Museum maintains and nourishes its central mission and functions. As a result, the Museum continues as an accessible place of enrichment, enlightenment, and enjoyment, as evidenced by the 4.7 million visitors to the Museum. That said, the Museum ended fiscal year 2009 with an operating deficit of \$8.4 million and assets totaling \$2.9 billion.

The Museum was able to confront the challenges it faced because of its solid financial position, the work of its superb trustees, staff, and volunteers, and the generous support of its Members and donors. The sections below provide a more detailed discussion of the Museum's financial results for fiscal year 2009.

Operating Results

The Metropolitan Museum of Art had an operating deficit of \$8.4 million in fiscal year 2009 following a deficit of \$1.9 million in fiscal year 2008. Although at first glance this would not be viewed as improved performance, in a year that the world's economies acknowledged a deep recession and there were concerns about global travel, discretionary spending, retail operations, and fundraising the Museum is both satisfied and encouraged by the fiscal year results.

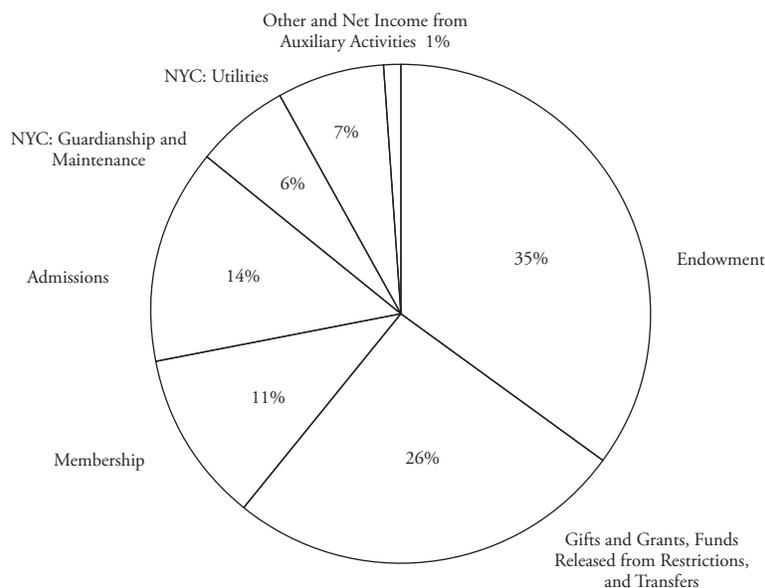
The fiscal year 2009 operating revenue, support, and transfers were \$213.0 million, an increase of \$6.8 million or 3.3%. This growth is mainly attributable to strong admissions income and

increased endowment support partially offset by lower Membership and merchandising income and a decreased level of operating support from the City of New York. Total admissions revenue grew by 4% compared to the prior year. Although Members continued to show strong support for the Museum in fiscal year 2009, renewal levels dropped from those traditionally achieved by the Museum. As a result, Membership income reached \$22.7 million, a 9.8% decline from fiscal year 2008. The overall number of Members totaled 128,484, only a drop of 3.8%; our Internet level—MetNet—increased by 2% reaching an all-time high of 27,646 Members.

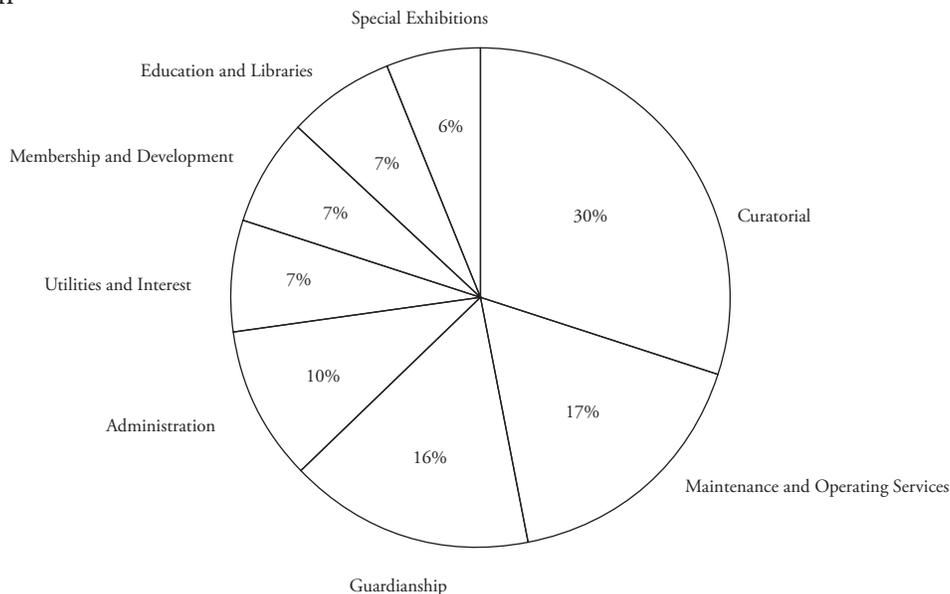
Support from the Museum's general operating endowment was \$68.1 million. While the struggling investment market impacted portfolio results, because the Museum's spending rule is based on a trailing 20-quarter average market value the impact of these results was not felt in fiscal year 2009, nor will it be an important factor in the upcoming fiscal year. The Museum will continue to manage this "spending rate" carefully over the next several years, ensuring an appropriate balance between programmatic needs and the protection of the endowment's "purchasing power."

Net income from auxiliary activities decreased by \$6.2 million for the year, mainly as a result of losses related to the Museum's merchandising activities, but partly offset by growth in net income from the restaurant operations. To address the retail situation the Museum initiated a series of significant actions including closing an additional ten satellite stores (defined as those retail stores located outside the Museum; it had closed five in fiscal year 2008) and decreasing the merchandise headcount by 157. The impact of these actions is displayed separately in the Statement of Activities as a loss from discontinued operations. These actions have laid the foundation for a

2009 Sources of Operating Revenue, Support, and Transfers
\$213.0 Million



2009 Operating Expenses
(Excluding Auxiliary Activities)
\$221.4 Million



return to profitability for the merchandise operations. Also contributing to anticipated improved results will be a re-designed e-commerce site, a reconfigured catalogue, and a renewed focus on the design, quality, and value of our products.

Fiscal year 2009 brought the most challenging fundraising environment in decades. Annual fundraising programs, benefits, and the capital campaign recalibrated expectations and strategies in response to the economic environment they faced. The Museum's loyal supporters helped to soften the effects of the dramatic changes in the landscape. As a result, the annual programs supporting the operating budget fell only 10% behind the original fiscal year goals. Changes in the economy dictated the incomes from the Museum's Annual Benefits; those occurring in the spring were most affected by the economy as their table sales occurred during the most uncertain part of the year. The Museum was heartened by the efforts of many foundations to sustain their support; indeed, the Museum received gifts from several foundations that had not previously given to the Museum or who had not been contributors in recent years. Nonetheless, with a total income of \$37.9 million, this fiscal year's total represents a 20% decrease over the prior year. With the declining value of foundation assets and income, the Museum anticipates that support will remain soft in fiscal year 2010.

Government funding is a critical source of support for the Museum's operating and capital needs. The City of New York provided nearly \$27.7 million in funding for operating support and energy costs. While the City reduced operating support by \$1.8 million from the previous year, its support continues to be vital to the daily operation of the Museum. Appropriations of \$6.5 million were also made by the Mayor, City Council, and the Manhattan Borough President for the Museum's long-term capital and infrastructure projects. This appropriation is the fourth of a seven-year, \$100 million funding request presented by the Museum. At the state level, Assembly Member Jonathan Bing allocated a grant of \$250,000 for the installation of a security system for part of the renovations in the American Wing. In addition, The New York State Council on the

Arts continues to provide operating support of over \$200,000 annually. On the federal level, the Museum is encouraged by our ongoing success at the National Endowment for the Arts, which awarded the Museum a \$75,000 grant in support of the Afghanistan exhibition. The Museum was also pleased to receive once again a grant of \$150,000 from the Institute of Museum and Library Services for conservation project support.

General operating costs (excluding compensation, auxiliaries and exhibitions) totaled \$38.6 million in fiscal year 2009, a decrease of nearly \$6 million or 13.2% from fiscal year 2008 and a decrease of \$1.7 million or 4.1% from the original budget for this year. This decrease was achieved by focusing on individual expense lines with the view that "every dollar counts." The Museum introduced internal policies and other initiatives to contain expense growth and create operational efficiencies. Additional actions including staffing reductions and elimination of annual merit increases were launched in fiscal year 2009; however, their impact will be reflected in the results of fiscal year 2010 and beyond.

Capital Expenditures

The Museum continues executing its "21st-Century Met" master plan. Capital construction and building-related expenditures amounted to \$70.2 million in fiscal year 2009, representing a decrease of \$12.3 million or 14.9% from the previous year. Projects that generated the bulk of these expenditures include renovations of the American Wing, the front steps, Paintings Conservation and the galleries housing the Museum's Medieval and Islamic Art, as well as projects associated with the seven-year infrastructure plan. The year saw the opening of the American Wing's Engelhard Court and period rooms, an event that attracted much attention and included the participation of the First Lady of the United States, Michelle Obama. As the Museum entered the third phase of the American Wing renovation and the construction of the Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, the Museum has taken advantage of the economic environment to

rebid contracts and gain more attractive pricing for these endeavors.

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 \$2.5 million in information technology projects, including the upgrade of the Merchandising website, a new attendance and timekeeping system, and the Met Images project.

Statement of Financial Position

The Museum's gross assets totaled \$2.9 billion at June 30, 2009, a decline of \$672 million from June 30, 2008. The vast majority of this decline is attributable to the Museum's long-term investment portfolio. The long-term portfolio totaled \$2.1 billion at June 30, 2009, and represents the majority of investment assets. The return for the Museum's portfolio (before spending and gifts) for the fiscal year was negative 19.8%. Including spending net of gifts the total portfolio declined approximately 24% for the year. Similar to most other endowments, the Museum's performance suffered in an environment characterized by widespread declines in asset values. Although the financial markets experienced a liquidity crisis during fiscal year 2009, the Museum successfully managed the portfolio's liquidity to ensure that the Museum was able to meet all of its obligations.

Liabilities increased by \$82.6 million, or 22.4%, primarily due to higher investment trades payables, notes payable, and pension and

postretirement obligations. Investment trades payables are the result of timing by which transactions are settled. The increase in notes payable of \$26.9 million is primarily due to operating expense funding and pending reimbursements from the City of New York. The growth in pension and postretirement obligations of \$18.6 million mostly relates to actuarial changes associated with investment returns and anticipated health-care trends.

Looking Forward

Although the staffing actions and expense reduction initiatives undertaken in fiscal year 2009 were difficult, the Museum is better positioned to adjust to current economic conditions and fulfill its mission.

Recognizing that the Museum will be impacted by support levels from the endowment in future years, it continues to research and evaluate programs that can produce additional structural annual savings and that contribute to a stronger and more nimble organization.

The institution continues to approach all its operations with renewed resourcefulness and a sense of moderation while upholding the highest standards in all it undertakes. Led by the Museum's Director, Thomas P. Campbell, and with support from staff, trustees, volunteers, Members, and donors, The Metropolitan Museum 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, 2009, with comparative totals for 2008 (in thousands)

	2009	2008*
REVENUE, SUPPORT, AND TRANSFERS:		
Admissions	\$ 29,009	\$ 27,895
Membership	22,650	25,104
Gifts and grants, net assets released from restrictions, and transfers	55,054	56,857
Appropriations from the City of New York:		
Funds for guardianship and maintenance	13,714	12,321
Value of utilities provided	13,991	12,709
Endowment support	77,365	63,008
Revenue of auxiliary activities:		
Merchandising	57,789	68,909
Restaurant, parking garage, auditorium, and other	25,631	26,721
Other income	5,871	6,774
TOTAL REVENUE, SUPPORT, AND TRANSFERS	301,074	300,298
EXPENSES:		
Curatorial:		
Curatorial departments, conservation, cataloguing, and scholarly publications	58,644	56,131
Operations of The Cloisters	6,888	6,396
Special exhibitions.	14,446	11,811
Education, community programs, and libraries	15,697	15,812
Development.	8,147	7,569
Membership services	6,640	6,776
Operations:		
Guardianship	34,453	30,604
Maintenance	23,251	21,327
Operating services	14,202	13,350
Value of utilities provided by the City of New York	13,991	12,709
Communications.	5,078	5,053
Financial, legal, and other administrative functions	19,386	19,428
Cost of sales and expenses of auxiliary activities:		
Merchandising	63,882	69,000
Restaurant, parking garage, auditorium, and other	24,148	25,017
Interest on debt service	659	1,186
TOTAL EXPENSES	309,512	302,169
(DEFICIT) SURPLUS FROM OPERATIONS	\$ (8,438)	\$ (1,871)

*Fiscal year 2008 amounts has 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, 2009, 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 2008 financial statements; and in our report dated September 26, 2008, 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 N to the financial statements, in fiscal year 2009 the Museum adopted Financial Accounting Standards Board Statement No. 157 (“FAS 157”), *Fair Value Measurements*.

PricewaterhouseCoopers LLP

New York, New York
November 3, 2009

Balance Sheet

June 30, 2009, with comparative totals as of June 30, 2008 (in thousands)

	<u>2009</u>	<u>2008</u>
ASSETS:		
Cash (Notes A and N)	\$ 1,919	\$ 1,342
Investment trades receivable	2,232	1,174
Merchandise inventories, net (Note A)	12,166	12,681
Accounts receivable and other assets (Note B)	16,008	18,006
Contributions receivable (Notes C and N)	119,901	152,963
Funds held in trust by others (Note H)	46,683	50,221
Investments (Notes A, G, H, K and N)	2,264,895	2,915,803
Fixed assets, net (Notes A and E)	<u>411,398</u>	<u>394,529</u>
TOTAL ASSETS	<u>\$2,875,202</u>	<u>\$3,546,719</u>
LIABILITIES:		
Investment trades payable	\$ 26,680	\$ 2,567
Accounts payable and accrued expenses (Note R)	42,417	38,817
Accrued salaries and benefits	23,744	22,970
Deferred income (Note A)	3,989	3,965
Notes payable (Notes J and N)	65,050	38,192
Annuity and other split-interest obligations (Notes H and N)	13,671	12,655
Asset retirement obligations (Note O)	7,776	7,926
Pension and other accrued retirement obligations (Note I)	90,332	71,760
Loans payable and other long-term liabilities (Notes K and N)	<u>177,271</u>	<u>169,496</u>
TOTAL LIABILITIES	<u>450,930</u>	<u>368,348</u>
NET ASSETS:		
Unrestricted (Note A)	902,615	1,520,862
Temporarily restricted (Notes A and P)	722,372	878,041
Permanently restricted (Notes A and P)	<u>799,285</u>	<u>779,468</u>
TOTAL NET ASSETS	<u>2,424,272</u>	<u>3,178,371</u>
TOTAL LIABILITIES AND NET ASSETS	<u>\$2,875,202</u>	<u>\$3,546,719</u>

The accompanying notes are an integral part of the financial statements.

Statement of Activities

for the year ended June 30, 2009, with comparative totals for 2008 (in thousands)

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total 2009</i>	<i>Total 2008*</i>
OPERATING					
REVENUE AND SUPPORT:					
Admissions and membership (Note K)	\$ 51,659			\$ 51,659	\$ 52,999
Gifts and grants	18,524	\$ 14,068		32,592	36,436
Operating appropriations from the City of New York . .	27,705			27,705	25,030
Endowment support for current activities (Note G) . . .	77,365	12,236		89,601	74,276
Merchandising and other auxiliary activities (Note Q) . . .	83,420			83,420	95,630
Other income	5,871			5,871	6,774
Net assets released from donor restrictions to fund operating expenses	31,205	(31,205)		—	
TOTAL REVENUE AND SUPPORT	295,749	(4,901)		290,848	291,145
EXPENSES:					
Curatorial	79,978			79,978	74,338
Education and libraries	15,697			15,697	15,812
Development and membership	14,787			14,787	14,345
Operations	85,897			85,897	77,990
General administration	24,464			24,464	24,481
Merchandising and other auxiliary activities (Note Q) . . .	88,030			88,030	94,017
Interest on debt	659			659	1,186
TOTAL EXPENSES	309,512			309,512	302,169
Transfers of designated non-operating funds	5,325			5,325	5,395
CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES	(8,438)	(4,901)		(13,339)	(5,629)
NON-OPERATING					
Museum-designated and donor-restricted gifts	10,629	32,483		43,112	80,425
Endowment gifts	756	1,815	\$ 16,001	18,572	21,245
Endowment support for current activities (Note G) . . .	5,820	15,277		21,097	19,726
Investment return in excess of (less than) current support (Note G)	(535,400)	(135,592)	88	(670,904)	(33,207)
Change in value of split-interest agreements	(1,096)	(2)	(1,919)	(3,017)	(1,087)
Depreciation and non-capitalized expenditures	(41,421)			(41,421)	(37,974)
Reclassifications, fees, and other	(18,308)	4,538	5,647	(8,123)	(5,980)
Net assets released from donor restrictions	38,403	(38,403)			
Change in net assets before collection items not capitalized and other adjustments	(549,055)	(124,785)	19,817	(654,023)	37,519
Purchases of art (Note D)	(38,924)			(38,924)	(48,925)
Proceeds from sales of art		600		600	3,463
Net assets released from donor restrictions to fund acquisitions of art	31,484	(31,484)			
Additional retirement contribution (ARC)	(6,532)			(6,532)	
Pension-related changes other than NPPC	(13,065)			(13,065)	(2,995)
Change in fair value of interest rate exchange agreements and effect of interest rate swaps (Note K)	(13,922)			(13,922)	(10,265)
Change in net assets before loss from discontinued operations and restructuring costs	(590,014)	(155,669)	19,817	(725,866)	(21,203)
Loss from discontinued merchandising operations (Note Q)	(8,009)			(8,009)	(5,828)
Restructuring costs (Note R)	(20,224)			(20,224)	
CHANGE IN NET ASSETS	(618,247)	(155,669)	19,817	(754,099)	(27,031)
NET ASSETS AT THE BEGINNING OF THE YEAR	1,520,862	878,041	779,468	3,178,371	3,205,402
NET ASSETS AT THE END OF THE YEAR	\$ 902,615	\$ 722,372	\$ 799,285	\$ 2,424,272	\$ 3,178,371

* Fiscal year 2008 has been reclassified to conform with current year presentation.

The accompanying notes are an integral part of the financial statements.

Statement of Cash Flows

for the year ended June 30, 2009, with comparative totals for 2008 (in thousands)

	<u>2009</u>	<u>2008</u>
CASH FLOWS FROM OPERATING ACTIVITIES		
Change in net assets	\$(754,099)	\$ (27,031)
Adjustments to reconcile change in net assets to net cash provided (used) by operating activities:		
Depreciation and amortization	43,342	39,964
Receipt of contributed securities	(4,704)	(12,598)
Contributions for capital expenditures	(30,129)	(20,249)
Contributions for long-term investment	(18,104)	(19,716)
Net realized and unrealized (gains)/losses	569,434	(36,861)
Acquisitions and sales of art, net	38,171	45,462
Changes in assets and liabilities:		
Investment trades receivable	(1,058)	(843)
Merchandise inventories, net	515	(1,174)
Accounts receivable and other assets	1,937	874
Contributions receivable	33,062	(13,801)
Funds held in trust by others	3,538	5,173
Investment trades payable	24,113	(1,183)
Accounts payable and accrued expenses	3,600	3,855
Accrued salaries and benefits	774	2,047
Deferred income	23	(256)
Annuity and other split-interest obligations	1,016	3,045
Asset retirement obligations	(150)	628
Pension and other accrued retirement obligations	18,572	6,113
Loans payable and other long-term liabilities	10,110	8,895
Net cash used by operating activities	<u>(60,037)</u>	<u>(17,656)</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Investment in fixed assets, net	(60,595)	(73,459)
Proceeds from the sale of contributed securities	4,704	12,584
Proceeds from sales of investments	693,505	927,159
Purchases of investments	(616,723)	(844,321)
Acquisitions of art	(33,633)	(48,925)
Proceeds from sales of art	600	3,463
Net cash used by investing activities	<u>(12,142)</u>	<u>(23,499)</u>
CASH FLOWS FROM FINANCING ACTIVITIES		
Contributions for capital expenditures	30,129	20,249
Contributions for long-term investment	18,104	19,716
Proceeds from (payment of) notes payable	26,858	656
Proceeds from loans payable		130,000
Payment of loans payable	(2,335)	(132,230)
Deferred bond issuance costs		537
Net cash provided by financing activities	<u>72,756</u>	<u>38,928</u>
Net increase (decrease) in cash	577	(2,227)
Cash, beginning of the year	1,342	3,569
CASH, END OF THE YEAR	<u><u>\$ 1,919</u></u>	<u><u>\$ 1,342</u></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 \$6.0 and \$6.2 million in fiscal years 2009 and 2008, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and concerts and lectures totaled \$3.2 million and \$3.0 million in fiscal years 2009 and 2008, respectively. All advertising is expensed as incurred.

Interest Expense - Interest on borrowings and related swap agreements applicable to major construction projects in progress is capitalized and depreciated. Total interest paid during fiscal years 2009 and 2008 was \$6.6 million and \$8.7 million, respectively, of which \$3.8 million and \$1.4 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 2008, the source from which the summary information was derived. Certain amounts in fiscal year 2008 have been reclassified to conform to the fiscal year 2009 statement presentation.

New Accounting Pronouncements - The Museum adopted *FAS 157, Fair Value Measurement* which defines fair value, establishes a consistent framework for measuring fair value, and expands disclosure requirements related to fair value measurements. Footnote N provides the details on the assets and liabilities subject to fair value measurement at June 30, 2009. The Museum also adopted *FAS117-1, Endowments of Not-for-Profit Organizations* which provides guidance on the net asset classification of donor restricted endowment funds, and enhanced disclosures about endowment funds.

B. ACCOUNTS RECEIVABLE AND OTHER ASSETS

Accounts receivable and other assets consist of (in thousands):

	<u>June 30, 2009</u>	<u>June 30, 2008</u>
Accounts receivable, net	\$ 4,637	\$ 4,564
Dividends and interest receivable	2,691	3,258
Prepaid expenses and other	<u>8,680</u>	<u>10,184</u>
Total	<u>\$16,008</u>	<u>\$18,006</u>

C. CONTRIBUTIONS RECEIVABLE

Unconditional promises (pledges) to contribute to the Museum are recorded as contributions receivable at the present value of future cash flows, net of an allowance for uncollectibility. Present value discount rates used were 5.25% and 2.78% for fiscal years 2009 and 2008, respectively. Pledges are expected to be realized as follows (in thousands):

	<u>June 30, 2009</u>	<u>June 30, 2008</u>
Less than one year	\$ 63,483	\$ 83,680
Between one and five years	60,894	77,122
Over five years	<u>8,150</u>	<u>5,450</u>
Total	132,527	166,252
Less:		
Adjustments and allowance for uncollectibility	(2,899)	(3,540)
Discount for market value	<u>(9,727)</u>	<u>(9,749)</u>
Net	<u>\$119,901</u>	<u>\$152,963</u>

Please refer to Footnote N for details related to *FAS 157, Fair Value Measurement*.

D. ACQUISITIONS OF ART

Acquisitions of art were funded from the following sources (in thousands):

	<u>2009</u>	<u>2008</u>
Gifts of cash and securities	\$16,681	\$22,225
Gains and income from long-term investment:		
For designated curatorial departments	3,128	7,559
Undesignated as to curatorial department	11,091	12,109
Proceeds from fine arts insurance and the sale of art	<u>8,024</u>	<u>7,032</u>
Total	<u>\$38,924</u>	<u>\$48,925</u>

E. FIXED ASSETS

Fixed assets consist of (in thousands):

	<u>June 30, 2009</u>	<u>June 30, 2008</u>	<i>Estimated Useful Lives in Years</i>
Land	\$ 1,015	\$ 1,015	N/A
Buildings	35,991	35,630	20-40
Leasehold improvements—auxiliary activities	27,040	32,510	4-40
Leasehold improvements—Fifth Avenue building	753,413	695,233	5-30
Machinery and equipment	<u>69,451</u>	<u>65,170</u>	3-20
Total	886,910	829,558	
Less accumulated depreciation and amortization	<u>(475,512)</u>	<u>(435,029)</u>	
Net	<u>\$411,398</u>	<u>\$394,529</u>	

The above amounts include construction in progress of \$17.9 million and \$46.0 million at June 30, 2009 and 2008, respectively. Depreciation and amortization expense was \$43.3 million for fiscal year 2009 and \$39.9 million for fiscal year 2008. In fiscal year 2009, \$5.7 million of fixed assets with associated accumulated depreciation of \$3.2 million were written off.

In fiscal year 2009, interest expense of \$2.2 million and interest income of \$0.8 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 \$62.3 million of property contributed and paid for by the City of New York since 1990, of which \$12.9 million was received during the fiscal year ended June 30, 2009.

F. CAPITAL EXPENDITURES

The principal capital projects in progress during fiscal year 2009 were as follows (in thousands):

	<i>Prior Years' Expenditures</i>	<i>2009 Expenditures</i>	<i>Total Expenditures</i>
Greek and Roman, Wing K, and Uris Center for Education renovation . .	\$252,423	\$ 2,379	\$ 254,802
American Wing renovation	45,154	28,026	73,180
19th-Century gallery expansion and Arts of Africa, Oceania, and the Americas renovation	28,181	248	28,429
Fairchild Paintings Conservation Center refurbishment	2,739	4,740	7,479
Chiller plant relocation	7,275	17	7,292
Fire detection system	2,657	3,776	6,433
Islamic galleries		4,217	4,217
Lehman skylight	3,901	283	4,184
Front steps, doors and kiosks		3,887	3,887
Medieval galleries		2,814	2,814
Lehman wing renovation		1,412	1,412
The Cloisters (1)		363	
Projects related to auxiliary activities (1)		1,291	
Other capital projects (1)		<u>16,733</u>	
Total (2)		70,186	
Less cost of capitalized projects		<u>(63,050)</u>	
Non-capitalized expenditures and maintenance expense		<u>\$ 7,136</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 \$57 million related to construction projects at June 30, 2009.

G. INVESTMENTS

The fair values of the Museum's investment portfolio categories were as follows (in thousands):

	<u>June 30, 2009</u>	<u>June 30, 2008*</u>
Equities:		
Securities	\$ 238,872	\$ 326,206
Investment funds	<u>332,050</u>	<u>161,813</u>
Subtotal	<u>570,922</u>	<u>488,019</u>
Fixed income:		
Government bonds	192,988	102,872
Corporate debt	94,580	88,877
Mortgage backed	4,794	29,497
Investment funds	47,928	44,078
Other	<u>5,798</u>	<u>48,504</u>
Subtotal	<u>346,088</u>	<u>313,828</u>
Short-term investments	<u>130,971</u>	<u>149,522</u>
Limited partnerships and other:		
Hedge funds	575,474	1,184,849
Private equity	449,191	550,145
Real assets	<u>192,249</u>	<u>229,440</u>
Subtotal	<u>1,216,914</u>	<u>1,964,434</u>
Total	<u>\$2,264,895</u>	<u>\$2,915,803</u>

The cost value of the total investment portfolio was \$2,303.1 million and \$2,302.0 million as of June 30, 2009 and 2008, respectively.

At June 30, 2009, the Museum had approximately \$555.8 million in remaining capital commitments to investment funds and limited partnerships.

The Museum maintains a highly diversified portfolio of investments that seeks 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 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. Fair values estimates assigned to these investments may differ significantly from results and such differences could be material to the Museum's financial statements.

According to the Museum's spending policy, a portion of the total investment return on net assets designated for long-term investment is available to support current programs, while the remainder is reinvested. Distributions available for spending are limited to a range of 4.5% to 5.75% of a lagged average market value of endowment assets over a specified period set by the Board of Trustees. The spending rate was set at 5.75% for General Operating and 5.25% for All Other in fiscal year 2009. For fiscal year 2008 the spending rate was set at 5.25% for General Operating and All Other. The value used to calculate the spending rate for fiscal year 2009 was the average of the twenty quarters ended December 31, 2007.

Investment income is net of unrelated business income taxes of \$3.0 million and \$1.9 million for fiscal years 2009 and 2008, respectively.

The following schedule summarizes investment return by net asset classification (in thousands):

	<u>2009</u>				<u>2008</u> <u>Total</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	\$ 5,911	\$ 3,254	\$63	\$ 9,228	\$ 23,934
Net realized gains	55,233	27,800	25	83,058	225,130
Changes in unrealized appreciation	(484,694)	(167,798)		(652,492)	(188,269)
Total return on investments	(423,550)	(136,744)	88	(560,206)	60,795
Transfer of losses recovered on endowment funds . . .	(28,665)	28,665			
Investment return allocated for current activities . . .	(83,185)	(27,513)		(110,698)	(94,002)
Investment return (less than) in excess of current support	<u>\$ (535,400)</u>	<u>\$ (135,592)</u>	<u>\$88</u>	<u>\$ (670,904)</u>	<u>\$ (33,207)</u>

Please refer to Footnote N for details related to *FAS 157, Fair Value Measurement*.

*Fiscal year 2008 has been reclassified to conform with current year presentation.

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 \$3.5 million, and \$0.3 million in fiscal years 2009 and 2008, respectively. Present value discount rates applied to these funds ranged from 2.80% to 6.38% in fiscal years 2009 and 2008.

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, 2009</u>	<u>June 30, 2008</u>
Assets:		
Charitable remainder and other trust assets	\$46,683	\$50,221
Gift annuities, pooled income funds, and trust invested on behalf of others (included with investments in the Balance Sheet)	<u>18,686</u>	<u>18,315</u>
Total	<u>\$65,369</u>	<u>\$68,536</u>
Liabilities:		
Trust invested on behalf of others	\$ 4,631	\$ 4,768
Gift annuities and pooled income funds	<u>9,040</u>	<u>7,887</u>
Total	<u>\$13,671</u>	<u>\$12,655</u>

Please refer to Footnote N for details related to *FAS 157, Fair Value Measurement*.

I. PENSION PLANS AND POSTRETIREMENT BENEFITS AND PAYMENTS

The following section briefly describes the Museum's various pension and postretirement plans, with supporting data in the schedules below.

Defined benefit pension plan for union staff - The Museum has a qualified defined benefit pension plan for all union employees covered by a collective bargaining agreement. Benefits under this plan are based on years of service and the employees' final four years of compensation. Employees contribute 3% of their base earnings to this plan, which amounted to \$0.9 and \$0.8 million for fiscal years 2009 and 2008, respectively.

Supplemental defined benefit pension plans for certain non-union staff - The Museum has a supplemental qualified and a supplemental non-qualified defined benefit pension plan for certain non-union employees to provide future benefits at least equal to the benefits provided under a defined benefit pension plan that was terminated. The projected benefit obligation and accumulated benefit obligation of the supplemental non-qualified defined benefit plan, which is unfunded, were \$3.3 million and \$3.1 million, respectively, as of June 30, 2009, and \$4.2 million and \$3.8 million, respectively, as of June 30, 2008.

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 2009 and 2008 was \$10.4 million and \$5.2 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.

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 were effective January 1, 2008; the initial payments commenced in December 2008. The Museum intends to fund the contributions annually, the amount of which is to be determined and approved by the Board annually. The cost of additional retirement contributions was \$6.5 million in fiscal year 2009.

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 2009 and 2008 was \$0.2 million and \$0.2 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 2009 and 2008.
- 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 2009 and 2008 of \$1.2 million and \$1.2 million, respectively.

- Pay for unused sick leave benefit - The Museum reimburses eligible employees for a portion of unused sick days if they meet certain age and service requirements at termination. The Museum made payments in fiscal years 2009 and 2008 of \$0.9 million and \$0.2 million, respectively.

Funding policy - The Museum's funding policy is to contribute annually an amount that meets or exceeds the minimum requirements of the Employee Retirement Income Security Act of 1974 (ERISA), using assumptions different from those used for financial reporting.

The tables below and on the following pages set forth the net liability recognized in the Balance Sheet, the change in plan assets, the funded status, weighted-average assumptions, and other data for the pension plans and postretirement benefit plans (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<u>June 30, 2009</u>	<u>June 30, 2008</u>	<u>June 30, 2009</u>	<u>June 30, 2008</u>
CHANGE IN BENEFIT OBLIGATION:				
Benefit obligation at beginning of year	\$ 91,798	\$ 90,647	\$ 55,283	\$ 48,531
Service cost	2,840	3,357	2,582	2,395
Interest cost	6,115	5,881	3,772	3,156
Employee contributions	870	757		
Amendments			(2,341)	
Actuarial loss (gain)	878	(5,111)	3,169	3,268
Benefits paid	(3,423)	(3,194)	(2,863)	(2,146)
Medicare Part D subsidy			79	79
Settlements	<u>(1,350)</u>	<u>(539)</u>		
Benefit obligation at end of year	<u>97,728</u>	<u>91,798</u>	<u>59,681</u>	<u>55,283</u>
CHANGE IN PLAN ASSETS:				
Fair value of plan assets at beginning of year . . .	75,321	73,531		
Actual (loss) gain on plan assets	(6,346)	(652)		
Employer contributions	2,005	5,418	2,812	2,078
Employee contributions	870	757		
Benefits paid	(3,423)	(3,194)	(2,863)	(2,146)
Medicare Part D subsidy			51	68
Settlements	<u>(1,350)</u>	<u>(539)</u>		
Fair value of plan assets at end of year	<u>67,077</u>	<u>75,321</u>		
Funded status (liability)	<u><u>\$(30,651)</u></u>	<u><u>\$(16,477)</u></u>	<u><u>\$(59,681)</u></u>	<u><u>\$(55,283)</u></u>

The amounts recognized in the Balance Sheet as of June 30 are (in thousands):

	<u>2009</u>	<u>2008</u>	<u>2009</u>	<u>2008</u>
Actuarial losses	\$(29,725)	\$(18,110)	\$(11,587)	\$(8,907)
Prior service (costs) credits	(411)	(750)	11,701	10,742
Unrestricted net assets not yet recognized in net periodic benefit cost	(30,136)	(18,860)	114	1,835
Cumulative employer contributions in excess of (less than) net periodic benefit cost	<u>(515)</u>	<u>2,383</u>	<u>(59,795)</u>	<u>(57,118)</u>
Unfunded benefit obligations (liability)	<u><u>\$(30,651)</u></u>	<u><u>\$(16,477)</u></u>	<u><u>\$(59,681)</u></u>	<u><u>\$(55,283)</u></u>

The actuarial losses herein primarily represent the cumulative difference between the actuarial assumptions and actual return on plan assets, changes in discount rates and plan experience. Actuarial losses not yet recognized are included in unrestricted net assets and are amortized into net periodic benefit cost over an average period of 12 years.

The following table presents the amount of unrestricted net assets not yet recognized, which are expected to be amortized into net periodic benefit costs for the year ending June 30, 2010 (in thousands):

	<u>Pension Benefits</u>	<u>Postretirement Benefits</u>
Actuarial losses	\$ 1,657	\$ 558
Prior service costs (credits)	194	(1,522)
Total	<u><u>\$1,851</u></u>	<u><u>\$(964)</u></u>

The following table sets forth the components of the net pension and postretirement benefits cost for the years ended June 30 (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2009</i>	<i>2008</i>	<i>2009</i>	<i>2008</i>
Service cost	\$ 2,840	\$ 3,357	\$ 2,582	\$ 2,394
Interest cost	6,115	5,881	3,771	3,156
Expected return on plan assets	(5,384)	(5,356)		
Amortization of prior service cost	339	561	(1,381)	(1,381)
Amortization of accumulated loss	775	1,338	517	547
Settlement loss	218	116		
Net periodic benefit cost	<u>\$ 4,903</u>	<u>\$ 5,897</u>	<u>\$ 5,489</u>	<u>\$ 4,716</u>

WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:

Discount rate	7.02%	7.02%	7.03%	7.03%
Rate of compensation increase	3.90%	3.90%		

WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:

Discount rate	7.02%	6.32%	7.03%	6.30%
Expected return on plan assets	7.35%	7.34%		
Rate of compensation increase	3.90%	3.90%		

ADDITIONAL INFORMATION (in thousands):

Actual return on plan assets	\$ (6,346)	\$ (651)		
Accumulated benefit obligation for all defined benefit pension plans	\$82,168	\$75,351		

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	3	2		
Aggregate accumulated benefit obligation	\$82,168	\$ 15,820		
Aggregate fair value of plan assets	\$67,077	\$ 11,606		
Number of pension plans with projected benefit obligations in excess of plan assets	3	3		
Aggregate projected benefit obligation	\$97,728	\$ 91,798		
Aggregate fair value of plan assets	\$67,077	\$ 75,321		

The following table presents changes recognized in unrestricted net assets (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
Changes in plan assets and benefit obligations recognized in unrestricted net assets:				
New prior service cost				\$ (2,341)
New loss arising during the year	\$ 12,608			3,197
Amounts recognized as a component of net periodic benefit cost:				
Amortization or curtailment recognition of prior service credit (cost)	(339)			1,381
Amortization or settlement recognition of net loss	(993)			(517)
Total recognized in unrestricted net assets	11,276			1,720
Net periodic benefit cost	4,903			5,489
Total recognized in net periodic benefit cost and unrestricted net assets	<u>\$ 16,179</u>			<u>\$ 7,209</u>

	<i>2009</i>		<i>2008</i>	
	<i>Union</i>	<i>Non-Union</i>	<i>Union</i>	<i>Non-Union</i>
ASSUMED MEDICAL COST TREND RATES AT JUNE 30:				
Health care cost trend rate assumed for next year	7.50%	7.50%	8.00%	8.00%
Rate that the cost trend gradually declines to	4.50%	4.50%	5.00%	5.00%
Year that the final trend rate is reached	2028	2028	2015	2015

The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2009 (in thousands):

Effect on total of service and interest cost	<i>Percentage Point Increase</i> \$ 622	<i>Percentage Point (Decrease)</i> \$ (514)
Effect on postretirement benefit obligation	6,131	(5,072)

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, 2009, the assets of the defined benefit plan for union staff were invested 60.7% and 39.3% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 42.8% and 57.2% in equity and fixed income securities, respectively. 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.

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, 2009 and June 30, 2008 by approximately \$1.3 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):

Employer Contributions:	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>	<i>Expected Net Postretirement Benefit Payments</i>	<i>Expected Medicare Subsidy</i>
2008 (actual)	\$ 5,418	\$ 2,078	N/A	N/A
2009 (actual)	2,005	2,812	N/A	N/A
2010 (expected)	3,877	4,785	N/A	N/A

PROJECTED BENEFIT PAYMENTS FOR THE FISCAL

YEAR ENDING JUNE 30 (in thousands):

2010	\$ 7,081	\$ 4,785	\$ 4,682	\$ 103
2011	6,027	3,476	3,361	115
2012	4,616	3,672	3,543	129
2013	4,890	3,830	3,688	142
2014	6,019	4,054	3,900	154
2015-2019	33,697	23,868	22,811	1,057

J. NOTES PAYABLE

At June 30, 2009 and 2008, the Museum had five credit facilities with three commercial banks. Under the largest credit facility, which is a \$100 million revolving line of credit, the Museum had borrowed \$65.1 million and \$38.2 million as of June 30, 2009 and 2008, 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 \$1.1 million and \$1.9 million in fiscal years 2009 and 2008, respectively. As of June 30, 2009, the interest rate on the outstanding debt was .43%. 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, 2009 and 2008.

In addition to the revolving line of credit, the Museum has four lines of credit totaling \$160 million in 2009 and two lines of credit totaling \$50 million in 2008 under which no borrowings were outstanding at June 30, 2009 and 2008. 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, 2009 and 2008, 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, 2009 and 2008.

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, 2009 and 2008, \$2.5 million and \$2.4 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. The variable rate demand bonds of \$130 million are subject to a weekly interest rate reset. In the event the Museum receives notice of any optional tender on its variable rate demand bonds, or if the bonds become subject to mandatory tender, the purchase price will be paid from the remarketing of the bonds. If the remarketing proceeds are insufficient, the Museum will have a current obligation to purchase the bonds that were not remarketed successfully. In April 2009, the Museum entered into an additional one-year \$150 million confirmed credit facility. The purpose of this credit facility was to provide liquidity in the event of a tender of the Museum’s variable rate demand bonds which cannot be remarketed. This facility cannot be used for any purpose other than in connection with an exercise of the tender right by the bondholders. 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.

In summary, the bonds underlying the Museum’s indebtedness consisted of the following (in thousands):

	<u>June 30, 2009</u>	<u>June 30, 2008</u>
Series 1993A Bonds due serially to July 1, 2015	\$ 19,890	\$ 22,225
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>156,670</u>	<u>159,005</u>
Fair value of interest rate exchange agreement on Series 1993A Bonds	1,792	1,538
Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds	<u>18,809</u>	<u>8,953</u>
Total interest rate exchange agreements	<u>20,601</u>	<u>10,491</u>
Total liability	<u>\$177,271</u>	<u>\$169,496</u>

Interest rates and interest expense related to the loans and swaps are as follows:

Interest rates on loans payable:		
Series 1993A&B Bonds17%	1.20%
Series 2006A-1&A-2 Bonds17%	1.20%
	<u>2009</u>	<u>2008</u>
Interest expense on loans payable (in thousands):		
Series 1993A Bonds	\$ 993	\$1,094
Series 1993B Bonds	75	198
Series 2006A Bonds	4,436	5,520
Interest expense included above related to the swaps (in thousands):		
Series 1993A Bonds	\$ 772	\$438
Series 2006A Bonds	3,040	931

Debt service under the loan agreements, after giving effect to the interest rate swaps, representing payments of principal and interest, is payable as follows (in thousands):

<u>Year Ending June 30</u>	<u>Principal Amount</u>	<u>Interest Payments*</u>	<u>Total Estimated Debt Services</u>
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
2014	2,965	5,650	8,615
Thereafter	<u>143,160</u>	<u>114,097</u>	<u>257,257</u>
Total	<u>\$156,670</u>	<u>\$143,599</u>	<u>\$300,269</u>

*On the Series 1993B Bonds, which are callable at par, there are no mandatory redemption requirements until 2018; an interest rate of 4% is assumed for all fiscal years. In addition, \$30 million of the Series 2006A Bonds not covered by the interest rate exchange agreement are also assumed to bear interest at a rate of 4% per annum.

Please refer to Footnote N for details related to *FAS 157, Fair Value Measurement*.

L. FUNCTIONAL CLASSIFICATION OF EXPENSES

Expenses by functional classification for fiscal years 2009 and 2008, which are described in Note A, are shown below (in thousands):

	<u>2009</u>	<u>2008*</u>
Total operating expenses from the Statement of Activities	\$309,512	\$302,169
Depreciation of capital improvements and other non-capitalized expenditures from the non-operating section of the Statement of Activities	41,421	37,974
Management and custodian fees, taxes, and other expenses included in net investment income	20,228	21,018
Discontinued merchandising operations (Note Q)	7,375	12,432
Special events included in the revenue section of the Statement of Activities	520	691
Total	<u>\$379,056</u>	<u>\$374,284</u>
Program expenses:		
Curatorial activities, conservation, and exhibition	\$180,782	\$170,695
Education	15,870	13,408
Libraries	6,390	7,112
Public services and other	22,499	18,053
Cost of sales and expenses of auxiliary activities:		
Merchandising operations	63,882	69,000
Discontinued merchandising operations	7,375	12,432
Restaurant, parking garage, auditorium, and other	24,148	25,016
Total program expenses	<u>320,946</u>	<u>315,716</u>
Supporting services:		
Management and general	45,962	46,645
Fundraising	12,148	11,923
Total supporting services	<u>58,110</u>	<u>58,568</u>
Total	<u>\$379,056</u>	<u>\$374,284</u>

M. LEASE COMMITMENTS

At June 30, 2009, 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 \$6.1 million and \$7.2 million in fiscal years 2009 and 2008, 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 2010 and later. Rent expense relating to these operating leases amounted to \$0.7 million and \$0.4 million in fiscal years 2009 and 2008, respectively.

Minimum rental commitments consist of the following at June 30, 2009 (in thousands):

<u>Year Ending June 30</u>	<u>Total</u>
2010	\$ 3,625
2011	3,511
2012	3,284
2013	3,291
Thereafter	<u>7,875</u>
Total	<u>\$21,586</u>

N. FAIR VALUE OF FINANCIAL INSTRUMENTS

Effective July 1, 2008, the Museum adopted *FAS 157, Fair Value Measurement*. FAS 157 defines fair value as the price an asset would bring or would be paid to transfer a liability in an orderly transaction between market participants at the measurement date, and establishes a framework for measuring fair value.

FAS 157 specifies a hierarchy based upon whether the inputs to valuation techniques are observable or unobservable. Observable inputs reflect market data obtained from independent sources, while unobservable inputs reflect the Museum's market assumptions. The Museum is required to maximize the use of observable inputs and minimize the use of unobservable inputs when measuring fair value. The components of each level are:

Level 1—Quoted market prices for identical instruments in active markets.

Level 2—Quoted prices for similar assets or liabilities in active markets, quoted prices for identical or similar assets in markets that are not active, observable inputs other than quoted prices, inputs derived principally from or corroborated by observable market data by correlation or other means.

Level 3—Valuation models in which significant inputs are unobservable or where there is little, if any, market activity.

*Fiscal year 2008 has been reclassified to conform with current year presentation.

The following methods and techniques were used to assign affected financial instruments to the appropriate levels:

Contributions Receivable are a non recurring financial statement measure and are therefore excluded from the table below. Fair value, after allowances for uncollectible pledges, was determined by discounting the expected future cash flows by an estimated fair market value rate.

Funds Held in Trust by Others

Charitable Remainder Trusts

The Museum is not the Trustee for any of the agreements recorded as Charitable Remainder Trusts (CRT). Each individual trust is considered a unit of account that must be measured.

When the trust is established the Museum recognizes the contribution and the asset at the present value of estimated future benefits to be received when the trust assets are distributed. Remainder values are calculated and adjusted periodically.

A fair value adjustment of 19 basis points was applied to those CRTs for which the Museum does not receive an accounting of the underlying assets and has no ability to assign a level other than Level 3. The adjustments are recorded in Funds Held in Trust by Others and non operating expense.

Perpetual Trusts

The Museum recognizes the contribution and the asset at market value and records periodic adjustments as statements are received from the trustee. No change was required for perpetual trusts in FY 2009.

Lead Trusts

The Museum records the expected payment stream over the term of the trust, and applies a discount rate that ranges from 3.9% to 6.375%.

Investments

Investments consist of cash, cash equivalents, bonds, domestic equity, international equity (including emerging markets), long/short equity, Absolute Return, Private Equity, and Real Asset investments. In general, the Investments Office of the Museum relies on its external investment managers to provide valuations for the Museum's portfolio on a monthly basis, and in the case of private investments, on a quarterly basis. The Investments Office verifies these valuations in a number of ways, including but not limited to, assessing the valuation methodologies employed by each manager, reviewing the footnotes related to valuation in audited financial statements, and evaluating the performance of each investment relative to comparable benchmarks.

Level 1 assets include cash, cash equivalents, bonds, and instruments traded on recognized exchanges both domestic and foreign. These investments are freely tradable and are valued based on quoted prices from active markets.

Level 2 assets primarily consist of funds that invest in exchange traded equity, fixed income securities, and derivatives. The receipt of information regarding underlying holdings generally is less frequent than assets classified as Level 1. Valuations are based on quoted prices or other significant observable inputs. The Investments Office performs a number of procedures to support the reasonableness of the valuation of these investments.

Level 3 assets include hedge funds where valuations are determined by quoted prices or other significant observable inputs and consider subscription and redemption activity, gates, side pocket investments, and lock up provisions. Also included in Level 3 assets are the Museum's interests in limited partnerships holding private, non-marketable investments. As quoted or other observable inputs typically are not available, market values are determined by the general partner based on appraisals, obtainable prices for similar assets, or other estimates. The Museum's Investments Office has a robust process in place to evaluate the reasonableness of the values reported.

Annuity and Split Interest Agreements

Charitable Gift Annuities

The Museum records its remainder interest in assets received as an unrestricted contribution. The contribution is measured at fair value and discounted for the estimated time period until the donor's death. The difference between the fair value of the assets and the revenue recognized (the remainder value) is recorded as a liability and represents the amount of the discount for future interest.

Pooled Income Funds

The Museum records its remainder interest in assets received as a temporarily restricted contribution. The contribution is measured at fair value and discounted for the estimated time period until the donor's death. The difference between the fair value of the assets and the revenue recognized (the remainder value) is recorded as a liability and represents the amount of the discount for future interest.

Fair Value Measurements

The following table presents the financial instruments as stated on the Balance Sheet as of June 30, 2009 in thousands of dollars.

	Assets and Liabilities at Fair Value as of June 30, 2009			Total
	Level 1 Quoted Prices	Level 2 Significant Other Observable Inputs	Level 3 Significant Unobservable Inputs	
Funds Held in Trust by Others			\$ 46,683	\$ 46,683
Investments:				
Equities				
Securities	\$ 238,872			\$ 238,872
Investment funds	1,418	237,617	93,015	332,050
Fixed Income				
Government bonds	192,988			192,988
Corporate debt	94,580			94,580
Mortgage backed	4,794			4,794
Investment funds		47,928		47,928
Other	5,798			5,798
Short-term investments	130,971			130,971
Limited partnerships and other:				
Hedge funds		107,309	468,165	575,474
Private Equity			449,191	449,191
Real Assets			192,249	192,249
Total Investments	\$ 669,421	392,854	1,202,620	\$ 2,264,895
Assets	\$ 669,421	392,854	1,249,303	\$ 2,311,578
Liabilities:				
Annuity and Other Split Interest Obligations	\$		13,671	\$ 13,671
Liabilities	\$		13,671	\$ 13,671

The following table summarizes the changes in the fair value of Charitable Remainder Trust assets at Level 3 for the year ended June 30, 2009 in thousands of dollars:

	Ending Balance June 30, 2008	Changes in Discounts and Allowances	Ending Balance June 30, 2009
Charitable Remainder Trusts	\$50,221	(3,538)	\$46,683

The following table summarizes the changes in the fair value of Investment assets at Level 3 for the year ended June 30, 2009 in thousands of dollars:

	Level 3 Ending Balance June 30, 2008	Realized and Unrealized Gains/(Losses)	Purchases, Sales and Settlements	Level 3 Ending Balance June 30, 2009
Investments				
Equities	\$			\$
Securities				
Investment funds	112,438	(29,423)	10,000	93,015
Limited partnerships and other:				
Hedge funds	702,580	(110,310)	(124,105)	468,165
Private Equity	550,145	(152,492)	51,538	449,191
Real Assets	229,440	(76,740)	39,549	192,249
Total Investments	\$ 1,594,603	(368,965)	(23,018)	\$ 1,202,620

The following table summarizes the changes in the fair value of Annuity and Other Split Interest Agreements for the year ended June 30, 2009 in thousands of dollars:

	Ending Balance June 30, 2008	Changes in Remainder Value	Realized and Unrealized Gains/(Losses)	Ending Balance June 30, 2009
	\$ 12,655	1,119	(103)	\$ 13,671

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 2009, the Museum made payments of \$.1 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 \$.1 million and are included in the non-operating section of the Statement of Activities. As of June 30, 2009, \$7.8 million of conditional asset retirement obligations are included in the liability section of the Balance Sheet.

P. ENHANCED DISCLOSURE FOR ENDOWMENT FUNDS AND NET ASSET CLASSIFICATIONS

The Museum’s endowment consists of approximately 600 individual funds established for a variety of purposes. Its endowment includes donor-restricted endowment funds, as well as funds treated as if they were endowments (“quasi-endowment” funds). As required by Generally Accepted Accounting Principles (“GAAP”), these funds are classified and reported based on the existence or absence of donor-imposed restrictions. All endowment funds are governed by the Endowment Spending Policy adopted by the Board of Trustees. Non endowment assets invested outside of the Museum’s long term investment pool support certain capital and bond financing activities, and may also support specific exhibitions and publications among other operating activities.

The Board of Trustees of the Museum has interpreted the State of New York’s enacted version of the Uniform Management of Institutional Funds Act (“UMIFA”) as requiring the preservation of the historic dollar value of donor-restricted endowment funds (“endowment funds”), absent explicit donor stipulations to the contrary. The term historic dollar value is defined as the aggregate fair value in dollars of (i) an endowment fund at the time it became an endowment fund, (ii) each subsequent donation to the fund at the time it is made, and (iii) each accumulation made pursuant to a direction in the applicable gift instrument at the time the accumulation is added to the fund. As a result of this interpretation, the Museum classifies as permanently restricted net assets (a) the original value of gifts not wholly expendable on a current basis under the specific terms of the applicable gift instrument (b) the original value of subsequent gifts (c) the net realizable value of future payments (i.e., outstanding endowment pledges net of applicable discount) and (d) appreciation (depreciation), gains (losses) and income earned on the fund when the donor states that such increases or decreases are to be treated as changes in permanently restricted net assets. The remaining portion of the donor-restricted endowment fund that is not classified in permanently restricted net assets is classified as temporarily restricted net assets or unrestricted net assets.

The Board of Trustees further understands that expenditures from a donor-restricted endowment fund are limited to the uses and purposes for which the fund is established and the use of net appreciation, realized gains (with respect to all assets), and unrealized gains (with respect only to readily marketable assets) is limited to the extent that the fair value of a donor-restricted endowment fund exceeds the historic dollar value of the fund (unless the applicable gift instrument indicates otherwise), to the extent that such expenditure is prudent, considering the long- and short-term needs of the Museum in carrying out its purposes, its present and anticipated financial requirements, expected total return on its investments, price level trends, and general economic conditions.

Endowment appropriations and distributions are based on pre-determined percentages (Spending Rates) of the market value of the endowment, using the average market value over the prior twenty-quarter period ending December 31st of the prior fiscal year. Spending rates are limited to a range of 4.5% to 5.75% of the market value of the endowment. Specific rates are recommended periodically by the Finance Committee of the Board of Trustees, and final rates are approved each fiscal year by the Board of Trustees.

The primary objective of the Museum’s investment strategy is to provide a stable stream of funds to support the operations of the Museum in perpetuity. The long-term management goal is to maintain the purchasing power of the portfolio so that support for the operating budget remains consistent in real (i.e., inflation-adjusted) terms over time. The portfolio is subject to various risks, including volatility of asset prices, liquidity risk, and the risk of failing to meet return thresholds.

In order to achieve the portfolio objectives without assuming undue risk, the portfolio is biased toward investments that are expected to produce equity-like returns, and is diversified both by asset class and within asset classes.

The portfolio is primarily invested by external investment managers. Investments are made through separate accounts or commingled vehicles, including funds, trusts, and limited partnerships.

Endowment Net Asset Composition by Type of Fund as of June 30, 2009 (in thousands)

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted funds and quasi-endowment funds with donor-designated use	\$ 251,400	\$ 207,258	\$ 799,285	\$1,257,943
Quasi-endowment funds	575,220			575,220
Quasi-endowment funds with restrictions		31,140		31,140
Total funds	<u>\$ 826,620</u>	<u>\$ 238,398</u>	<u>\$ 799,285</u>	<u>\$1,864,303</u>

Endowment Net Asset Composition by Type of Fund as of June 30, 2008 (in thousands)

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted funds and quasi-endowment funds with donor-designated use	\$ 761,539	\$ 349,414	\$ 779,468	\$1,890,421
Quasi-endowment funds	595,621			595,621
Quasi-endowment funds with restrictions	13,554	9,923		23,477
Total funds	\$1,370,714	\$ 359,337	\$ 779,468	\$2,509,519

Changes in Endowment & Non-Endowment Net Assets for the Fiscal Year Ended June 30, 2009 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment net assets, beginning of year	\$ 1,370,714	\$ 359,337	\$ 779,468	\$2,509,519
Investment return:				
Investment Income	30,812	3,139	63	34,014
Net appreciation/depreciation (realized)	51,765	27,618	25	79,408
Net appreciation/depreciation (unrealized)	(484,696)	(167,799)		(652,495)
Total investment return	(402,119)	(137,042)	88	(539,073)
Transfer of losses recovered on endowment funds	(28,665)	28,665		
Appropriation of endowment assets for expenditure (spending)	(83,185)	(27,513)		(110,698)
Contributions	756	1,815	16,001	18,572
Other changes and reclasses	(30,881)	13,136	3,728	(14,017)
Changes in Endowment net assets at the end of year	826,620	238,398	799,285	1,864,303
Non-endowment net assets, end of the year				
Operating	9,600	41,985		51,585
Non-Operating	66,395	441,989		508,384
Total non-endowment net assets, end of the year	75,995	483,974		559,969
NET ASSETS AT THE END OF THE YEAR	\$ 902,615	\$ 722,372	\$ 799,285	\$2,424,272

Changes in Endowment & Non-Endowment Net Assets for the Fiscal Year Ended June 30, 2008 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment net assets, beginning of year	\$ 1,456,984	\$ 334,927	\$ 759,083	\$2,550,994
Investment return:				
Investment Income	15,414	5,628	63	21,105
Net appreciation/depreciation (realized)	151,668	53,933		205,601
Net appreciation/depreciation (unrealized)	(176,998)	(11,377)		(188,375)
Total investment return	(9,916)	48,184	63	38,331
Transfer of losses recovered on endowment funds	912	(912)		
Appropriation of endowment assets for expenditure (spending)	(68,846)	(25,156)		(94,002)
Contributions	1,422	829	18,994	21,245
Other changes and reclasses	(9,842)	1,465	1,328	(7,049)
Changes in Endowment net assets at the end of year	1,370,714	359,337	779,468	2,509,519
Non-endowment net assets, end of the year				
Operating	15,115	45,512		60,627
Non-Operating	135,033	473,192		608,225
Total non-endowment net assets, end of the year	150,148	518,704		668,852
NET ASSETS AT THE END OF THE YEAR	\$1,520,862	\$ 878,041	\$ 779,468	\$3,178,371

Description of Amounts Classified as Permanently Restricted, Temporarily Restricted, and Unrestricted Net Assets (Endowment only) (in thousands)

	<u>June 30, 2009</u>	<u>June 30, 2008</u>
Permanently Restricted Net Assets:		
Art Acquisitions	\$ 201,889	\$ 188,983
Book Purchase	2,298	2,889
Capital Projects	5	4
Collections Conservation	1,792	5,042
Deaccession	1	1
Departmental Discretionary	5,560	7,087
Departmental Operating	12,312	12,041
Exhibitions	43,455	41,747
Fellowship/Travel Stipend	21,032	16,528
Gallery Maintenance	17,027	17,027
Interns	3,042	2,432
Operating	423,961	422,172
Public Programs	29,955	26,827
Publications	14,274	14,129
Reserve	4	
To Be Designated	22,678	22,559
Total endowment funds classified as permanently restricted net assets	<u>\$ 799,285</u>	<u>\$ 779,468</u>
Temporarily Restricted Net Assets:		
Art Acquisitions	\$ 102,962	\$ 110,446
Book Purchase	1,332	1,961
Capital Projects	(283)	4,135
Collections Conservation	4,575	5,291
Deaccession	15,230	16,252
Departmental Discretionary	593	2,324
Departmental Operating	5,564	6,919
Exhibitions	15,318	19,421
Fellowship/Travel Stipend	28,011	31,403
Gallery Maintenance	31,413	35,547
Interns	1,006	1,262
Operating	(2,883)	80,834
Public Programs	13,861	17,023
Publications	10,104	12,105
Reserve	(235)	
To Be Designated	11,830	14,414
Total endowment funds classified as temporarily restricted net assets	<u>\$ 238,398</u>	<u>\$ 359,337</u>
Unrestricted Net Assets:		
Art Acquisitions	\$ 130,126	\$ 130,705
Book Purchase	4,854	6,676
Capital Projects	31,619	42,313
Collections Conservation	(77)	1,769
Deaccession	(144)	2,396
Departmental Discretionary	18,531	23,485
Departmental Operating	(833)	2,982
Exhibitions	6,361	17,155
Fellowship/Travel Stipend	(508)	8,324
Gallery Maintenance	(583)	9,687
Interns	(40)	618
Operating	631,092	1,076,159
Public Programs	1,433	9,716
Publications	4,716	9,927
Reserve	(596)	21,637
To Be Designated	669	7,165
Total endowment funds classified as unrestricted net assets	<u>\$ 826,620</u>	<u>\$ 1,370,714</u>
Total endowment funds	<u>\$ 1,864,303</u>	<u>\$ 2,509,519</u>

As a result of unfavorable market fluctuations and the continued prudent use of income generated by donor-directed funds in support of mission-critical programs, the fair market value of assets associated with individual donor-directed funds has fallen below historic dollar value. The aggregate amounts by which fair value was below historic value was \$7.3 million and \$.1 million as of June 30, 2009 and 2008 respectively.

Q. MERCHANDISING AND OTHER AUXILIARY ACTIVITIES

Auxiliary operating revenue and expense are summarized as follows (in thousands):

	<u>2009</u>	<u>2008*</u>
Operating revenue:		
Merchandising operations	\$ 57,789	\$ 68,909
Restaurant	20,770	21,477
Other	<u>4,861</u>	<u>5,244</u>
Total revenue	<u>83,420</u>	<u>95,630</u>
Operating costs and expenses:		
Merchandising operations	63,882	69,000
Restaurant	19,481	20,024
Other	<u>4,667</u>	<u>4,993</u>
Total costs and expenses	<u>88,030</u>	<u>94,017</u>
Net income (loss) from auxiliary activities	<u>\$ (4,610)</u>	<u>\$ 1,613</u>

Discontinued Merchandising Operations - The Merchandising division of the Museum received approval to discontinue operations in certain out-of-state satellite stores and selected shops located in the main building as part of an overall program of improving efficiency and profitability of the division. The resulting deficit of these activities during fiscal years 2009 and 2008 was \$1.8 million and \$2.2 million, respectively. A summary of the results of the discontinued activities of these stores and shops and the related costs of write-offs and discontinuance, which are included in the non-operating section of the Statement of Activities, is shown below (in thousands):

Revenue	\$ 5,585	\$ 10,200
Less operating costs and expenses	<u>7,375</u>	<u>12,432</u>
Loss from discontinued activities	(1,790)	(2,232)
Losses from disposals:		
Loss on write-off of undepreciated net assets	(2,105)	(2,118)
Other expenditures related to discontinued operations	<u>(4,114)</u>	<u>(1,478)</u>
Total loss from discontinued operations	<u>\$ (8,009)</u>	<u>\$ (5,828)</u>

R. RESTRUCTURING CHARGES

The Museum undertook a series of staff reduction initiatives in response to the unprecedented economic challenges it faced in 2009. The goal of these necessary, though difficult, actions was to position the Museum to align operating expenses with the significant decrease in income from the operating endowment. Reductions were achieved through a combination of voluntary retirements, involuntary personnel reductions, attrition, a hiring freeze, and the expiration of staff contracts. Voluntary retirement incentive packages were offered to Museum employees age 55 or older with at least 15 years of service.

Restructuring expenses of \$20.2 million are recorded in the non operating section of the Statement of Activities to reflect severance and related charges resulting from the reduction initiatives. Merchandise operations accounted for \$3.2 million of the expense, while the remaining \$17.0 million of expense is attributed to union and non union staff throughout the Museum. Voluntary retirement packages were accepted by 96 employees, including 9 in Merchandise. There were 128 positions eliminated through involuntary reductions, including 67 in Merchandise.

Employee-related liabilities are expected to be utilized by the end of Fiscal Year 2010 as obligations are satisfied.

Balances outstanding at June 30, 2009 (in \$ thousands) and included in accrued expense were:

	<u>Severance and Related Charges</u>
Balance July 1, 2008	\$ 0
Charges	20,224
Cash and other costs	<u>(3,341)</u>
Balance June 30, 2009	<u>\$ 16,883</u>

*Fiscal year 2008 has been reclassified to conform with current year presentation.

S. NEW ACCOUNTING PRONOUNCEMENTS

In May 2009, the FASB issued SFAS No. 165, "Subsequent Events" (SFAS No. 65), which provides guidance on management's assessment of subsequent events and incorporates this guidance into accounting literature. The implementation of this standard did not have a material impact on our financial position and activities. The Museum has evaluated subsequent events through November 3, 2009, the date that our financial position and activities was available to be issued.

Categories of Membership

ANNUAL MEMBERS

	2009	2008
National Associate (\$50)*	40,228	41,086
National Friend (\$275)*	2,995	3,240
Met Net (\$60)	27,646	27,031
Individual (\$95)	26,109	28,473
Family/Dual (\$190)	21,072**	22,072**
Sustaining (\$500)	8,322	9,150
<i>Supporting</i>		
Contributing (\$1,200)	1,003	1,141
Donor (\$1,800)	537	636
Sponsor (\$4,000)	459	520
Patron (\$8,000)	97	115
Patron Circle (\$12,000)	53	68
President's Circle (\$20,000)	33	35
	<u>128,554</u>	<u>133,567</u>

MEMBERS OF THE CORPORATION

	2009	2008
Fellows for Life	517	523
Fellows in Perpetuity	201	207
Benefactors	271	264
	<u>989</u>	<u>994</u>
Total	<u>129,543</u>	<u>134,561</u>

* Nonresident Memberships

** Includes Life Members

Members of the Corporation

Benefactors

Mrs. David Braver
Mrs. Joyce Cowin
Christoph Cushman
Roderick H. Cushman
Stefan Cushman
Verena v. Flotow Cushman
Juliana Terian Gilbert
John A. Moran
Stephen Mazoh
Bruce C. Ratner
Ann G. Tenenbaum

Corporate Benefactors

Chanel

Fellows for Life

Manolo Blahnik
Jean A. Bonna
Diane Carol Brandt
Maureen Chilton
Hester Diamond
Rahmi Koç
Helaine Lerner
Maan Z. Madina
Carole Moran
Bijan Mossavar-Rahmani
Mrs. H. Charles Price III
Joan Rechnitz

Fellows in Perpetuity

Ray Severin Arndt
in succession of Ruth Payne Burgess
Stephen Seney Clark
in succession of Gertrude Schley
Emily Trevor Van Vleck
in succession of John B. Trevor, Jr.

Mrs. Lea Colie Wight
in succession of
Mrs. Oliver H. Perry

Donors to the Annual Appeal to the Members of the Corporation

Gifts of \$1,000 or more

Mrs. Russell B. Aitken
Mrs. John W. Annan
Plácido Arango
Mrs. Douglas Auchincloss
Mr. and Mrs. Sid R. Bass
Katherine F. Brush
Mary L. Bundy
Mrs. Jackson Burke
Mr. and Mrs. James E. Burke
Mr. and Mrs. Gilbert Butler
Mrs. B. Gerald Cantor
Judith and Russell Carson
Constance Cartwright
Thomas A. Cassilly
Miriam Chan
Mr. and Mrs. Richard L. Chilton, Jr.
Stewart B. Clifford
Karen B. Cohen
Phyllis D. Collins
Mr. and Mrs. Herbert J. Coyne
Mr. and Mrs. Edgar M. Cullman
Mr. and Mrs. Richard M. Danziger
Mrs. David M. Darrin

Mr. and Mrs. Michel David-Weill
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Mr. and Mrs. Larry D. Droppa
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Mrs. Charles H. Erhart, Jr.
Katherine D.W. Findlay
Mark Fisch and Rachel Davidson
Mrs. Lawrence A. Fleischman
The Honorable Peter H. B. Frelinghuysen
Edward A. Friedman
Mr. and Mrs. Gordon P. Getty
The Honorable Sir David Gibbons and Lady Gibbons
Mr. and Mrs. Robert G. Goelet
Mrs. Raymond G. Handley
Mr. G.F. Robert Hanke
Mrs. Henry J. Heinz
Mrs. Norma Hess
Dr. Myron A. Hofer
Sir Joseph Hotung
Mr. and Mrs. James R. Houghton
Mr. and Mrs. Herbert Irving
John N. Irwin III
Philip Henry Isles
Mr. and Mrs. Michael Jaharis

Mr. and Mrs. Morton L. Janklow
Betty Wold Johnson
Peter W. Josten
Anna-Maria Kellen
Evelyn Kranes Kossak
Mr. and Mrs. Werner H. Kramarsky
Mrs. W. Loeber Landau
Mrs. Noel Levine
Deborah Ann Light
Asbjorn R. Lunde
Mrs. Hayward F. Manice
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Marco Leona
David H. Koch Scientist in Charge
 James H. Frantz
 Silvia A. Centeno
 Mark Wypyski
Research Scientists
 Julie Arslanoglu
 Nobuko Shibayama
 Masahiko Tsukada
Associate Research Scientists
 Adriana Rizzo
Assistant Research Scientist
 Catherine Chenal
Associate Laboratory Coordinator
 Katherine Blaney-Miller
Manager for Administration

Textile Conservation

Florica Zaharia
Conservator in Charge
 Elena Phipps
Senior Museum Conservator
 Kathrin Colburn
 Midori Sato
Conservators
 Tina Kane
Conservator, part-time
 Cristina B. Carr
 Emilia Cortes
 Janina Poskrobko
Associate Conservators
 Ronnee Barnett
 Alice Blohm
Associate Conservators, part-time
 Min Sun Hwang
 Kristine Kamiya
 Maya Naunton
 Kisook Suh
 Olha Yarema-Wynar
Assistant Conservators
 Yael Rosenfield
Conservation Assistant
 Sarah Obuchowski
Associate Laboratory Coordinator
 Sarah Pickman
Assistant for Administration

Education

Andrea Bayer
Acting Associate Director for Education
 Hazel Rodriguez
Lecturer, part-time
 Karen Ohland
Financial Administrator
 Pamela J. Freeman
Senior Manager for Operations and Group Tours
 Karen Cornwall
Assistant Financial Manager
 Soo Hee H. Song
Senior Coordinator

Victoria Pell Smolinsky
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 David Russell
Financial Coordinator
 DeWayne Phillips
Operations Coordinator
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Senior Education Operations Assistant
 Alberto Negron
 Manuel Pujols
 Derrick Williams
Education Operations Assistants

Academic Programs

Marcie J. Karp
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 Hannah Kinney
Education Programs Coordinator
 Leah Ammon
Education Programs Associate, part-time

Access Coordination

Rebecca McGinnis
Museum Educator
 Deborah Jaffe
Associate Museum Educator, part-time
 Christena Gunther
Education Programs Assistant

Adult Programs

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Museum Educator in Charge
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 Nancy Thompson
Associate Museum Educators
 Ines Powell
Assistant Museum Educator
 Phyllis Saretta
Education Assistant, part-time
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Associate Education Programs Coordinator
 Normandy Vincent
Education Programs Assistant

Educational Media

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Museum Educator in Charge
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 Teresa Russo
Museum Educators
 Sung Kevin Park
Design and Production Manager
 Michael Johnson
Senior Education Systems Analyst
 Merantine Hens
Senior Managing Editor

Masha Turchinsky
Senior Publishing and Creative Manager
 Paul H. Caro
Senior Manager of Digital Production and Technology
 Jackie Neale-Chadwick
Senior Systems Analyst, Timeline of Art History, part-time
 Sarah Hornung
Production Manager
 Teresa Lai
Project Manager, Timeline of Art History
 Dan Shields
Web Developer, Timeline of Art History, part-time
 Robin Schwalb
Manager, Uris Auditorium
 Jessica Glass
 Aaron Griffin
Audio-Visual Specialists
 Kate Farrell
 Pamela Kray
 Travis Kray
Audio-Visual Specialists, part-time
 John Bautista
 Rafael Cortes, Jr.
 Derrick Peart
 William Sexton
Projectionists, part-time
 Adam Squires
Assistant Graphic Designer
 Austin Fisher
Production Associate
 Elizabeth Weinfield
Research Assistant, Timeline of Art History, part-time

Exhibitions and Communication

Stella Paul
Museum Educator in Charge
 Kendra Tyson
Assistant Manager for Program Information and Communication
 Kathryn Waggener
Education Programs Associate

Youth Programs

John Welch
Museum Educator in Charge
 Michael Norris
 Alice Schwarz
 Edith Watts
Museum Educators
 William B. Crow
 Aimee Dixon
 Rosa Tejada
Associate Museum Educators
 Nelly Silagy Benedek
Associate Museum Educator, part-time
 Lena Sawyer
Education Assistant, part-time

Evan Levy
Manager for Children's Educational Materials, part-time
 Adrienne D'Angelo
Manager of Tour Group Fulfillment
 Brittany Prieto
 Rebecca Ruderman
Education Programs Associates
 Florence Umezaki
Education Programs Assistant

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 Lisa Musco Doyle
Senior Manager
 Mikel Frank
Stage Manager
 Felix Cotto
 Stephen Rotker
Assistant Stage Managers
 John Loder
Senior Coordinator for Ticketing
 Debra Garrin
Senior Coordinator for Programming
 Alethea Brown
Assistant Coordinator for Ticketing
 Alfonso Suarez
Assistant Coordinator for Administration
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 James C. O'Connor
Graphic Designers, part-time
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Promotional Writer/Editor, part-time
 Theresa Ling
Web Design Coordinator, part-time
 Debrina Handler
Programming Assistant, part-time
 Jacqueline Palumbo
 Kathleen Walsh
Concerts & Lectures Assistants, part-time
 Eric Cortes
 Rafael Cortes
Projectionists, part-time
 William Battaglia
 Teresa V. Cajigas
 Phillip Kipp
Box Office Aides, part-time
 Hannah Wasileski
Clerk, part-time
 Bebe Ahmad
 Elizabeth Apgar
 Kathryn Armstrong
 Andrea Camerota
 Martin Corbin
 Meera M. Dugal
 Alysia R. D'Urso
 Radmila Gurkovskaya
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 Allison G. Moore
 Folashade T. Ogunbodede
 Judith Perlman
 Lakshmi (Cass) Praitraj
 Sophia M. Rauch
 Maria Rezk
 Hector Rivera
 Barbara Rosenthal
 Jeanette Rossetti
 Jason Silverman
 James Sullivan
 Michelle R. Volpe
 Hannah Wasileski
 Holly Wibisono
 Alexander R. Zeleniuch
 Carol Zitrin
Ushers, part-time

The Libraries

The Thomas J. Watson Library

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Arthur K. Watson Chief Librarian
 Daniel A. Starr
Museum Librarian
 Margaret Black
 Tamara Lee Fultz
 Oleg Kreymer
 Naomi Niles
 Linda Seckelson
 Evalyn Stone
 Deborah Vincelli
 Min Xu
Associate Museum Librarians
 Michael Carter
 Viktoria Paranyuk
Assistant Museum Librarians
 Carole Renée Watson
Assistant Museum Librarian, part-time
 Nancy B. Mandel
Manager for Library Administration
 Lisa Harms
Associate Manager for Circulation and Collections
 Robyn Fleming
Associate Manager for Interlibrary Services
 Tavia Fortt
Associate Manager for Technical Services
 John Lindaman
Assistant Manager for Technical Services
 Daniel Lipcan
Assistant Manager for Systems and Special Projects
 Holly Phillips
Assistant Manager for Acquisitions
 Jennie Pu
 Andrea Puccio
 Angela Washington
 Karen Williams
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 David Bressler
Collections Associate

Joan Michaela Jocson
 Julie Tran Le
 Tina Lidogoster
 Michael Romano
Library Associates
 Lisa Nanni
Senior Library Assistant
 Talitha Wachtelborn
Library Assistant, part-time
 Ronald Fein
Supervising Departmental Technician
 Ren Murrell
Senior Departmental Technician
 Fredy Rivera
 Maria Schurr
Departmental Technicians

ROBERT GOLDWATER
 LIBRARY IN THE
 DEPARTMENT OF ARTS OF
 AFRICA, OCEANIA, AND
 THE AMERICAS

James Ross Day
Museum Librarian
 Erika Hauser
Senior Library Associate

THE JOYCE F. MENSCHEL
 PHOTOGRAPHY LIBRARY
 IN THE DEPARTMENT OF
 PHOTOGRAPHS

Laura T. Harris
Associate Museum Librarian

THE ONASSIS LIBRARY
 FOR HELLENIC AND
 ROMAN ART IN THE
 DEPARTMENT OF GREEK
 AND ROMAN ART

Mark C. Santangelo
Assistant Museum Librarian

BOOK CONSERVATION

Mindell Dubansky
Museum Librarian
 Jae Carey
 Yukari Hayashida
Senior Book Conservation Associates

The Image Library

Andrew P. Gessner
Chief Librarian
 Julie Zeffel
Museum Librarian
 Claire Dienes
 Billy Kwan
 Eileen Sullivan
Associate Museum Librarians
 Roberto Ferrari
Associate Museum Librarian, part-time
 Stephanie Post
Assistant Museum Librarian

Carol Lekarew
Associate Manager for Image Acquisitions
 Joan Kay
Assistant Administrator
 Jeri Wagner
Coordinator
 Neal Stimler
Associate Coordinator
 Lucinda Ross
Library Associate, part-time
 Ling Hu
Senior Library Assistant
 Josephine Rodriguez-Massop
Library Assistant

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Senior Vice President, Chief Financial Officer, and Treasurer
 Holly Zielinskie
Assistant Administrator for Finance

Treasury

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Chief Treasury Officer
 Atila Memisha
Treasury Analyst
 Tony Narsayah
Senior Treasury Operations Assistant

PAYROLL

Sharon Inglese
Payroll Manager
 Michele Maharaj
Senior Payroll Analyst
 Aida Medina
Payroll Analyst
 Juana Sanchez
Payroll Coordinator

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Cash Operations Manager
 Kimberly Moreno
Senior Cash Operations Coordinator
 Essie Elliot
 Inez Braxton
 Bernadine Fitzgerald
Associate Cash Operations Coordinators
 Claudia Florez
Senior Cash Operations Assistant

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 Carl Koivuniemi
Deputy Chief Planning and Budget Officer
 Katherine Merrill
Associate Manager for Planning and Budget

Maureen Burke
Assistant Manager for Planning and Budget
 Lindsay Kay
Financial Analyst for Planning and Budget
 Jessica Graham
Assistant for Planning and Budget

Controller

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Controller
 Patricia O'Connell
Deputy Controller
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Senior Accounts Payable Manager
 Mary Ann Adkins
Accounts Payable Manager for Merchandise Processing
 Deborah Berkowitz
Accounting Manager
 Deemendra Bheer
Revenue Accounting Manager
 Katherine DeMarco
Portfolio Accounting Manager
 Connie Wang
Investment Accounting Manager
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 Henry Velásquez
Accounting Analyst
 Amsi Tadesse
Assistant Travel Manager
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Accounts Payable Coordinator
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Associate Accounts Payable Coordinator
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 Monica Sands
Accounts Payable Associate for Merchandise Processing, part-time
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Accounting Assistant
 Muhammad Khan
Assistant Accounting Coordinator
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Deputy Chief Investment Officer
 Elena Sands
 Gwendolyn Shufro
Investment Officers
 Wendy Li
 Evan Thomas
Investment Analysts
 Hana Valasek
Assistant for Administration

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Michael Belkin
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 Douglas Hegley
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Associate Manager of Application Development
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Programmer
 Adam Plonski
Web Developer
 Boris Smirnov
Associate Web Developer
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CONTENT TECHNOLOGY

Koven Smith
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 Colin Kennedy
Senior Architect of Interpretive Technology Projects
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Senior Information Architect
 Leala Abbott
Senior Analyst for Enterprise Content Management

TECHNOLOGY PROGRAM MANAGEMENT OFFICE

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Project Manager

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and Network Management*
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Programmer/Analyst

CONSTITUENT SYSTEMS
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Lily Tabarovsky
Programmer/Analyst

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Manager of Office Services

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Assistant for Mail Services
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Rosalia Cancian
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Shaaron Marrero
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Concepcion Ekmekciyan
Multilith Operator
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Assistant Procurement Agent

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Jorge Gonzalez
Receiving Assistant
Terrence Murray
Lorenzo Esparraguera
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*Senior Traffic and Facilities
Coordinator*

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Secretary, and General
Counsel

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Secretary, and
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*Assistant Manager for
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*Senior Coordinator for
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Associate Archivist
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External Affairs

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External Affairs*
Kraig Smith
*Senior Coordinator for
External Affairs*
Rebecca Schear
Administrative Assistant

GOVERNMENT AFFAIRS
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*Chief Government Affairs
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Inez Lambert
*Government Affairs
Associate*

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Christine Larusso
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Coordinator*

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Communications*

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Egle Žygas
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Nancy Chilton
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Glenna Stewart
Press Officer
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Administration*
Terence Edelman
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Tara Clayton
*Advertising and Marketing
Associate*

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General Manager
Niam Doyle
*Special Projects
Coordinator*
Helene Greenberg Wyman
*Senior Representative of
Training and Special
Projects, part-time*

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*Associate Manager
of Admissions and
Administration*
Stephen Chiu
*Senior Financial
Coordinator*
Gerald Jones
*Associate Coordinator of
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Yanfang Jin
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Projects*
Oliver Bottino
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Financial Assistants

INFORMATION SERVICES
Rika Nakaya
*Associate Manager of Great
Hall and Information
Services*
Jennifer Ciarleglio
*Associate Coordinator of
Information Services*
Manjola Shehu
*Associate Coordinator of
Information Services*
Alex Hellner
*Senior Assistant of
Information Services*
Attila Deak
Roberto Ortiz
Zoraida Steele
Visitor Services Assistants

MARKET RESEARCH
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Analyst*

SYSTEMS
ADMINISTRATION
Hayden Wilson
*Manager of Systems
Administration*
Courtney Glover
*Assistant Manager of
Systems Administration*

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SERVICES
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*Tourism Marketing
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Katherine Howell
*Associate Manager of
Group Services*
Rachelle Reichert
*Assistant Coordinator of
Group Services*
Lauren Castagna
*Group Registration
Assistant*
James Spann
*Tourism Associate,
part-time*
Angelika G. Siarres
*Tourism Coordinator,
part-time*
Elaine Kilden
*Travel Representative,
part-time*

VISITOR SERVICES
ASSISTANTS
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Yayoi Asoma
Laana Baldeosingh
Kristen Bannister
Stephanie Barnett
Marilyn Bolaños
Lizanne Brooke
Adina Cabrera
Angela Carlucci

Cailen Cooney
Lenore Costello
Motoki Endo
Ignacio Fajardo
Marilyn Fassberg
Kristen France
Bruce Freeman
Michael Genth
Shirley Glubok-Tamarin
Ellen Goodwin
Carla Graham

Jasmine Gregg
Eileen Gullo
Donna Harrison
Robert Holden
Amber Johnson
Jennifer Kim
Pamela Koehler
Susanna Kremer
Wilmer Leon
Ethan Lingenhol
Felicia Lingenhol
Jeffrey Litman
Laura Marte
Veronica Mas
Michelle Meged
Margaret O'Donnell
Iyabo Oyewo
Yahui Pan
Simonette Quamina
Myrna Ramirez
Christie Ramistella
Nicole Reiner
Ivory Rhodes
Justine Rodriguez
Lauren Russell
Christine Saldana
Pedro Santiago
Susan Sauerbrun
Barbara Schubeck
Allegra Starobin
Gilda Teutonico
Allison Toepp
Daniel Velez
Stephanie Walden
Peggy Weiss
Dan Wever
Aileen Yu
Dan Dan Zhou
Part-time

**VISITOR SERVICES,
THE CLOISTERS**

Keith A. Glutting
*Associate Manager of
Visitor Services*
Michael Ostergren
*Associate Coordinator of
Visitor Services*
Jody Litman
*Assistant Coordinator of
Visitor Services, part-time*
Michael Antia
Sara Chesler
Domenica Cimino
Wesley Jones
Catherine Listi
Victoria Melendez
Robin Potter
Robert Pinnock
William Quinlan

Elizabeth Rannenberg
Irene Warro
Maile Yamanaka
*Visitor Services Assistants,
part-time*

**Office of the Vice
President for
Development and
Membership**

Nina McN. Diefenbach
*Vice President for
Development and
Membership*

Development

Kerstin M. Larsen
Chief Development Officer
Christine Coulson
*Chief Advisor for
Development, part-time*
Christine S. Begley
*Deputy Chief Development
Officer for Government and
Foundation Giving*
Pamela J. Butler
*Deputy Chief Development
Officer for Planned Giving
and Administration*

Corin Crucitti
*Deputy Chief Development
Officer for Annual Giving
and Travel Program*
Sarah Lark Higby
*Deputy Chief Development
Officer for Corporate
Annual Programs*
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*Deputy Chief Development
Officer for Research and
Strategic Planning*

Andrea Kann
*Deputy Chief Development
Officer for Corporate
Programs*

Kristin M. MacDonald
*Deputy Chief Development
Officer for Events*

Savita Monie
*Deputy Chief Development
Officer for Individual Giving*
Amy O'Reilly Rizzi
*Deputy Chief Development
Officer for Leadership Gifts*

Dorie L. Taylor
*Senior Development Officer
for Events*

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Systems Administrator

Kristin Martin McGuire
Associate Administrator

Natalie Guthrie
*Development Officer for
Planned Giving*

Jennifer Leventhal
*Development Officer for
Individual Giving*

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Lesley Cannady
Anna S. Chiumenti
Heather A. Gallagher
Katie Holden
Aino Wheler

Bradley Wright
*Associate Development
Officers*
Eileen Destri
Janeth Force
Ellie Forseter
Aiza Keesev
Allison Sawczyn
*Assistant Development
Officers*
Anne Riker Purcell
*Assistant Development
Officer, part-time*

Dana Anderson
Lillian Auld
Hana Besheer
Daphne Butler
Ghislaine Cardon
Clary Delano
Katrina Frantz
Jesse Kester
Jennifer Messier
Merisa Titlow
Development Assistants
Lisa C. Koch
*Program Coordinator,
part-time*

Membership

Barbara Dougherty
*Managing Chief
Membership Officer*
Emilio Caballero
*Deputy Chief Membership
Officer for Information
Systems*
Karen Rienzi
*Deputy Chief Membership
Officer for Events and the
Patrons Lounge*

Daniel Vincent
*Deputy Chief Membership
Marketing Officer*

Suzanne Gauthier
*Senior Membership Officer
for Special Projects,
part-time*

Meghann McKale
*Membership Officer for
Events and Programs*

Thomas Zydel
*Membership Officer for
Marketing*

Mary Taylor
*Assistant Membership
Officer for Volunteers*

Mary Schiliro
*Assistant Membership
Officer for Volunteers,
part-time*

Jessica Hirschey
Betty Lalicata
*Membership Officers for
Information Systems*

Roberta Haynes
Senior Membership Associate

Lynne Argento
Membership Associate

Dayana Asenjo
*Membership Associate,
part-time*

Marcia Chang
Robert Clarke
Leonarda Di Mauro

Teekawati Kissoon
Mary McCann
Elisabeth Saylor
Membership Assistants
Lois Blume
Maria Delgado-Gambini
*Membership Assistants,
part-time*
Amelia Arena
Leonarda Di Mauro
Larissa Hall
*Membership Assistants,
Patrons Lounge, part-time*

Special Events

Ashley Potter Bruynes
*Deputy Chief Special
Events Officer*
Vanessa B. Hagerbaumer
*Associate Special Events
Officer*
Leila Balsley Newhouse
*Senior Special Events
Coordinator*
Elizabeth L. Baldwin
*Associate Special Events
Coordinator*
Lizzy Appel
*Assistant Special Events
Coordinator*

**Office of the Vice
President and
General Manager
of Merchandise and
Retail**

Brad Kauffman
*Vice President and General
Manager of Merchandise
and Retail*

Hazel Washington
Executive Assistant

**Merchandise
Development and
Planning**

David Wargo
*General Merchandise
Manager*

**INVENTORY PLANNING
AND ALLOCATION**

Catherine Higham
*General Manager Inventory
Planning and Allocation*

Miho Adams
*Senior Planning and
Reporting Analyst*

Deborah Katus
Cherisse Straw
Frances Willing
Senior Inventory Planners

Mark Codd
Inventory Planner

Carl Belgrave
Nandini Ratnam

Robert Schneider
*Inventory Allocation
Specialists*

Darcel Anderson
*Associate Inventory
Allocation Specialist*

Elizabeth Williamson-
Crittenden
Traffic Manager

PRODUCT DESIGN

Ruben Luna
*General Manager of
Product Design*

Elizabeth Heldrich

Atif Toor
Designers

**CHILDREN'S PRODUCTS
AND ART SUPPLIES**

Krista Rauth

Buyer

John Murphy

Assistant Buyer

PRINTED PRODUCT

Stefanie Levinson
*Divisional Merchandise
Manager*

Will Lach

*Product Development
Manager*

Robie Rogge

Publishing Manager

Mahin Kooros

Production Manager

Kim Cordero

Senior Assortment Planner

Linda Falken

Senior Editor

Mary Wong

Senior Production Specialist

Gillian Moran

Production Specialist

Miriam H. Tribble

Associate Editor

Victoria Gallina

*Associate Production
Specialist*

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AND GIFTS**

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*Divisional Merchandise
Manager*

Sheila Bernstein

*Product Development
Managers*

Michael Nash

*Product Development
Managers*

Ronald Street

*Supervisor, 3D Imaging,
Molding, and Prototyping*

James Jacouzzi

Senior Assortment Planner

Margaret Cereola

Rita Soghanyezian
Sandra Wiskari-Lukowski
*Senior Production
Specialists*

Julia Temesy-Amos

*Associate Production
Specialist*

Daniela Holban

*Associate Product Data
Specialist*

Kim-Thu Tai

*Associate Production and
Quality Control Specialist*

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General Manager, Merchandising Administration
Elizabeth Stoneman
Senior Manager, Merchandising Administration

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Manager and Book Buyer
Douglas Kopsco
Assistant Buyer

Retail Marketing and Publicity

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Meredith Ballen-Brownstein
Creative and Production Manager
Janice Herrmann
Marketing Manager
Janice Yablonski
Manager of E-Commerce
Narmeen Husain
Publicity Manager
Cara McLaughlin
E-Commerce Content Manager
Allison Bixby
Associate Marketing Manager, E-Commerce
Heather Shaw
Associate Manager of Graphic Design
Tiffany Sombat
Associate E-Commerce Editor
Andrea Juda
Assistant Creative Manager
Sarah Kirtland
Product Copy Editor

Retail Store Operations

Will Sullivan
Main Building Manager
Jean Fang
Senior Manager, Store Planning and Repair
Cathryn Leon
Retail Support Manager
Rochelle Calvanese
Administrative Assistant

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Kathy Mucciolo-Savas
Manager of Visual Merchandising
Allison Rachlis
Assistant Manager
Noriko Sugiura
Visual Design Coordinator
Buster Seccia
Visual Merchandising Assistant, part-time

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Senior Store Manager

Jeffrey Johnson
Mohammed Uddin
Assistant Store Managers
Charlotte Facey
Doreen Sutton
Assistant Store Coordinators
Jacqueline Griffith
Carmen Irizarry
Store Group Leaders
Skye Davis
Cebert Malcolm
Desiree Thurman
Senior Store Group Leaders, part-time

Brandon Beckstrom
Krista Hannesson
Jill Jacobs
Elizabeth Kottakis
Sonya Miller
Meredith-Lyn Olivieri
Patrick Valentine
Store Group Leaders, part-time

Johanna Abolafia
Roxanne Baldwin
Kevin Bodie
Lexine Bondoc
Vicente Chu
Alfonso Clark
Scott Contrera
Jessica Corcino
Lydia Demidova
Gail Jaffe
Shaki Jannat
Elizabeth Kaemmerle
Man Kit Lei
Madelyn Ostolaza
Maren Ryan
Jonta Sanders
Dilara Wadud
Barbara Withers
Eva Wolff
Marie Zuniga
Senior Store Salespersons, part-time

Joan Alexander
Shere Christian
Salvatore Console III
Dianne Davis
Cyndell Fennel
Evangélette Fitzgerald
Terry Foster
Madeleine Halac
Israt Jahan
James Kay
Nicholas Montana-Walkonis
Rose Ramdassie
Pamela Rice
Jennifer Solomon
Store Salespersons, part-time
Phillip Johnson
Travis Smith
Amanda Williams
Store Stockpersons, part-time

GIFT SHOP SOUTH

Peter Maxwell
Store Group Leader, part-time

Shirley Chapin
Georgine Herb
Jordan Levine
Senior Store Salespersons, part-time
Jonathan Lee
Rudolph Martorella
Ruby May
Helene Steinhauer
Store Salespersons, part-time

MEZZANINE GALLERY

Michael Hladky
Senior Store Manager
Lorraine Engelman
Michael Helt
Assistant Store Coordinators
Barbara Sussman
Store Group Leader, part-time
Marianne Hong
Senior Store Salesperson, part-time

REMOTE SALES/SPECIAL EXHIBITIONS

Carolina Morales
Senior Store Manager
Leila Bondoc
John Colombo Jr.
Ana McCullough
Assistant Store Coordinators
Rosa Solis
Senior Store Group Leader, part-time
Erwin Canarte
David Fetzer
Thelma Jackson
Christinia Lee
Reshma Soodeen
Store Group Leaders, part-time
Julissa Arias
Joanne Boccia
Andrea Boltt
Bjarne Buchtrup
Daniris Burgos
Genevieve Capozzoli
Lisa Chen
Scott Clevens
Jennifer Collado
Charlotte Feldman
Lynette Fernandez
Rita Fitzgerald
Cynthia Franz
Jessica Frias
Charmaine Grant
Dulcie Johnson
Vladimir Julien
Sherman Kobrin
Yolanda Llanos
Daniel Loor
Yvette McArthur
Sheila Metcalf
James Scott
Christopher Singh
Jean Tibbitts
Senior Store Salespersons, part-time
Danielle Beurket
Lauren Castro

Dominique Dorcilien
Pamela Leitman
William Miranda
Nadia Saleh
Christina Viera
Store Salespersons, part-time

STOCK SERVICES

Tariq Elahie
Stock Services Coordinator
David Pettie
Frantz Sannon
Senior Store Group Leaders, part-time
James Slevin
Jacqueline Springer
Elizabeth Young
Christopher Yuen
Senior Store Stockpersons, part-time

THE CLOISTERS

Sheryl Ali
Store Manager
Raina Roe
Assistant Store Manager
David Bradley
Peter Garcia
Adeka Stupart
Senior Store Salespersons, part-time

KENNEDY AIRPORT

TERMINAL 4
Simon Mo
Senior Store Manager
Carolyn Messina
Assistant Store Manager
Muhammed Aslam
Jose Cambero
Jessica Lopez
Sherrie-Lee Mohammed
Senior Store Salespersons, part-time

KENNEDY AIRPORT

TERMINAL 8
Simon Mo
Senior Store Manager
Leticia Florencio
Moowbasie Hossein
Store Group Leaders, part-time
Ka Kan Lau
Senior Store Salesperson, part-time

LAGUARDIA AIRPORT

Millie McGarrity
Store Manager
Jodian Wint
Store Group Leader, part-time
Marco De La Rosa
James Puccio
Lyudmila Shakhmurova
Senior Store Salespersons, part-time

MACY'S HERALD SQUARE

David Frankel
Store Manager

NEWARK LIBERTY

AIRPORT
Maged Mikhail
Store Manager
Alfredo Perez-Feliz
Group Leader, part-time
Maria Ferrao
Juan Gaviria
Ricardo Hernandez
Cristina Yanez
Senior Store Salespersons, part-time
Andreia Oliveira
Angelica Ortiz
Store Salespersons, part-time

ROCKEFELLER CENTER

Maureen McGrath
Senior Store Manager
Luis Feliciano
Assistant Store Manager
Pedro Lucas
Karen Sonn
Assistant Store Coordinators
Sandra Fukawa
Tiemoko Toure
Store Group Leaders, part-time
Adelina Batalones
David Bodenschatz
Cynthia Chin
Marilyn Conroy
Jean Dierks
Sandra Erickson
Elizabeth Faulkner
Maureen Gillis
Christian Gonzalez
Jenna Mann
Alice Lynn McMichael
Elaine Norman
Ji Shin
Olga Szabo
Stephanie Terril
Inna Tkach
Barbara Tomei
Aurora Wagner
Janifer Youmans
Store Salespersons, part-time
Diego Reyes
Jaisser Rosario
Store Stockpersons, part-time

Finance, Operations, Systems, and Wholesale

Ken Weinstein
General Manager of Finance, Operations, Systems, and Wholesale

MERCHANDISING

FINANCE
Larisa Markova
Manager of Merchandising Finance
William Conklin
Ferlanda Gomez
Carlos R. Mejia
Financial Analysts

SALES SUPPORT

Brian Symons
Manager of Sales Support

Richard Newburger
Sales Reporting Manager

Bersuze Leblanc Saint-Jean
Sales Reporting Supervisor

Cynthia Ruperto
Retail Computer Systems Manager

Grzegorz Polakowski
Retail Computer Systems Associate Manager

Yi-Chen Lin
Systems Analysts

MERCHANDISING SYSTEMS

Azhar Ali
Manager of Merchandising Systems

Frank Helmrich
Merchandising Systems Manager

Mark Gonzales
Systems Analyst

WHOLESALE

Kristin Magnuson
Associate Manager, Wholesale/International Stores

Kristina Parrinello
Assistant Wholesale Sales Manager

Daniel Tivet
Coordinator of Domestic Wholesale

THE DISTRIBUTION CENTER

Peter Hantman
General Manager, Distribution and Fulfillment Operations

Assumpta Sweeney
Senior Operations Manager

Ged Merino
Shipping and Receiving Manager

Christine Gartelman
Associate Human Resources Manager

Satrohan Mahadeo
Associate Operations Manager

Robin Bullard
Wave Coordinator

Janée Jones
Customer Service Coordinator

Stacy Mahon
Customer Service Finance Coordinator

Sheila McCloud
Security Area Coordinator

Anthony Gillies
Assistant Store Distribution Coordinator

Perry Brown
Senior Stockperson, Wholesale Sales Fulfillment

Elroy Martinez
Stockperson, Detail Receiving

Jesus Medina
Maintenance

Oleg Teves
Driver, part-time

Eileen Fitschen
Customer Service Clerk, part-time

Amanda Allende

Daria Smith
Clerks, part-time

Mallory Crump
Housekeeper, part-time

Joyset Garnes

Rita Giudice

Louise Gordon

Andrea Ifill

Patricia Lowe

Elroy Martinez, Jr.

Jennifer McGrattan

Carlos Mocete

Elisa Rodriguez

Steve Rodriguez

Bryan Small

Sheldon Stewart
Stockpersons, part-time

Office of the Vice President for Construction

J. Nicholas Cameron
Vice President for Construction

Eric W. Hahn
General Manager for Capital Construction

Paul V. Cunningham
Manager for Construction Financial and Administrative Services

Laura Cabibbo
Assistant Manager for Construction Financial and Administrative Services

Gladys Moore
City Liaison Manager

Luisa Ricardo Herrera
Senior Project Manager

Jennifer Jurena

Philip H. Tharel
Project Managers

Mahan Khajenoori
Executive Assistant

Catherine Chesney
Carotenuto Construction Coordinator

Office of the Vice President for Facilities Management

Philip T. Venturino
Vice President for Facilities Management

Paul Schuchert
General Manager for Facilities Management

Renee Bussiere
Manager of Office Renovations

Deborah Gul Haffner
Environmental Health and Safety Manager

Gina M. Pampena
Assistant Manager for Facilities Management/Financial

Jennifer D. Hinckley
Assistant Manager of Office Renovations

Kara Thomas Bean
Executive Assistant

Buildings

Tom Scally
Manager

Gordon Hairston

Taylor Miller
Associate Buildings Managers

William Brunson

Michael Dominick

Agnes Minns

Crayton Sohan
Assistant Buildings Managers

Maria Nicolino
Assistant Project Manager

Lena Smajljaj
Assistant Manager/Custodial

Elaine Fung

Edward Ortiz

George Poulis
Floor Managers/Custodial

Marie McKeon
Associate for Administration

Catherine Costa

William Ng
Associate Buildings Coordinators

CARPENTRY

Vadim Danilov
Supervising Maintainer

Solomon Azaraev

Rameshwar Kisson

Daniel Olson

Oneil Robinson

Amar Sukhandan

Salvatore Vaina
Maintainers

CUSTODIAL SERVICES

Derek May

Kenneth Smith
Supervising Maintainers

Carl Coleman

Maria Den Uijl

George Gauthier

Prentiss Harmon

Jose Reyez

Theresa Wilson
Maintainers

Leonie Romeo-Adebanjo

Sabrie Ahmetaj

Carol Ana Arriola

William Barbor

William Barton

Hareh Bhagroo

James Boomer

Jamaine Brown

Tyrone Brown

Delvon Caldwell

Claude Cherilus

Bruce Clarke

Bernard Clesca

Juan Correa

Veronica David

Santos Deida

Leon DeLeon

Jason Demilt

Christopher Den Uijl

Alexander Diaz

Giovanni Domino

Jason Felder

Cesar Flores

Lae-Tisha Forde

LeJuan Gabbidon

Edgardo Gomez

Walter Goolsby

Colin Gordon

Lawrence Green

Warren Gruel

George Hampton

Prentiss Harmon

Philip Harris

Fontinel Harry

Kaleem Hussain

Kevin Jackson

Daryll Johnson

Nellierose F. Jordan

Nadria Kumar

Pablo Ospina-Lopez

Leovigildo Luna

Havindra Mahabir

Calixto Martinez

Wilson Martinez

Freddie Mendez

Zyhra Mesaj

Rose Miller

Pepper Montague

Patrick Murray

Kreshnik Narkaj

Leze Ndoci

James Neff

Sammy Nelson

Laura Palomo

Reyna Paredes

Carline Paris

Eric Persaud

Miguel Perez

Angel Pitre

Angelito Pualengco

Gopal Ramdhanie

Jason Raso

Stephen Reilly

Jose Reyes

Ruben Rivero

Israel Sanchez

Mahendranauth Seenarine

Angelina Shkoza

Anica Simion

Kampta Singh

Khemraj Singh

Carlos Sosa

Edward Stanton

Yolanda Thomas

Michael Sump

Nadine Toots

Carmen Torres

Edgard Torres

Anna Tun

Luz Uribe

Kathy Valdes

Franklyn Velez

Nelson Villatoro

Stanley Walker

Tyrone Walsh

Pamela Walters

Theresa Wilson

Saeed Winston

Anthony Wright

Marlo Yambao

Christopher A. Yapp

Vitore Zefi
Assistant Maintainers/Cleaners

Ferida Coughlan

Paul Moy
Maintainers/Gardeners

MACHINE/MILLWRIGHT SHOP

Abdool Ali
Supervising Maintainer

Marcel Abbensetts

Miroslaw Mackiewicz
Maintainers

MASONRY SHOP

Vincent Lewis
Maintainer

PAINT SHOP

Howard Halpin
Supervising Maintainer

Fernando Cipriano

Francesco D'Elia

Alex McGregor

Juan Suarez
Maintainers

PLEXI SHOP

Sean Thomas
Supervising Maintainer

Pietro Giordano

Michael McRae

Efrain Vega

Stephen Ventin
Maintainers

RIGGING SHOP

Mark Dickinson
Supervising Maintainer

Ray Abbensetts

Raouf Ameeraly

Blair Calhoun

Michael Guercio

Jose Negron

Todd Rivera
Maintainers

ROOFING SHOP

Daniel Medina
Supervising Maintainer

Marvin Aranda

Noel Fernandez

Patrick Ryan
Maintainers

VEHICLE DRIVERS

John Mayers
Supervising Maintainer
Ed Cramer
Vincent Lauria
Maintainers

**Special Exhibitions,
Gallery Installations,
and Design**

Linda Sylling
Manager for Special Exhibitions, Gallery Installations, and Design
Patricia A. Gilkison
Assistant Manager for Exhibitions and Gallery Installations
Emil Micha
Senior Graphic Design Manager
Sophia Geronimus
Sue Koch
Graphic Design Managers
Connie Norkin
Senior Graphic Designer
Norie Morimoto
Graphic Designer
Kamomi Solidum
Associate Graphic Designer
Mort Lebigre
Assistant Graphic Designer
Janet Barad
Graphic Design Assistant, part-time
Michael Batista
Daniel Kershaw
Michael Langley
Exhibition Design Managers
Michael Lapthorn
Exhibition Designer
Clint Ross Collier
Richard Lichte
Lighting Design Managers
Katharine Schlist
Lighting Design Coordinator
Jo Glenny
Assistant Manager for Printed Materials
Joseph Smith
Production Manager
John Muldowney
Production Specialist
Andrey Kostiw
Label Specialist
Patricia Llosa
Design Workflow Coordinator
Christopher Gorman
Administrative Assistant

Engineering

Eugene Mianti
Chief Engineer
David Gomez
Christhian Mora
Eric Wrobel
Associate Chief Engineers
William Foley
Assistant Chief Engineer

Valerie Morgan
Assistant for Administration

ELECTRIC SHOP

Saul Cohen
Supervising Maintainer
Jan Bierowiec
Paul Diaz
Greg Piscitello
Ricardo Serrano
Ishmael Vargas
Dariusz Zablotny
Maintainers

ENGINEERING SHOP

Chatnarine Mahabir
Rupert Massop
Brian O'Connor
Mike Valencia
Supervising Maintainers
Gurdatt Bissessar
Jenerro Bollin
Chandrabhan Chandlall
Laszlo Cselenzky
Christopher Donegal
Joseph Gibbs
Duane Hunter
Edward Jelic
Thomas Jewels
Charles Lacey
Krishna Lachhman
Corsi Norniella
Ramon Paredes
Benita Perez
Jon Peterson
Conrado Quintero
Oscar Rivera
Sahupaul Shiwrn
Peter Sotiropoulos
Maintainers
Bhikramadit Misir
Reginald Murrell, Jr.
Carlos Roman, Jr.
Raymond Rosado
Paula Uribe
Assistant Maintainers

LAMPING SHOP

Levent Oklu
Supervising Maintainer
Colm Feehan
William Lopez
Andrzej Poskrobko
Prabhu Shiwamber
Wayne Tong
Maintainers

PLUMBING SHOP

Edward Monuszko
Supervising Maintainer
David Mendez
Ajay Pathania
Frank Pizzolo
Mikhail Plyas
Augusto Valente
Maintainers
Rawle Campbell
Richard Kletzky
Assistant Maintainers

**ENGINEERING, THE
CLOISTERS**

Robert Kenny
Associate Chief Engineer
Chabilall Narsayah
Supervising Shop Foreman
Devendra Mahadan
Hector Medina
Richard Rivera
Maintainers

**CUSTODIAL SERVICES,
THE CLOISTERS**

Norman Gayle, Jr
Supervising Maintainer/Cleaner
Richard Cestero
Gabriel Chevez
Richard Solis
Selvin Tapia
Assistant Maintainers/Cleaners

Security Department

John Barelli
Chief Security Officer
Robert Carotenuto
Jose Rivero
Sean Simpson
Associate Security Managers
David Canu
Edward Devlin
John Packert
Mario Piccolino
Assistant Security Managers
Aimes Vasquez
Security Coordinator
Sean Begley
Administrative Assistant
Izabella Dudek
Leslye Saenz
Dispatchers
Guido Alvarez
Olivia Boudet
Patrick Casey
Dennis Clerkin
Lambert Fernando
Frederick Fleisher
Richard Haffner
Mary Hershberger
Emanuel Hiles
Christopher Howell
Michael Kochan
Gretchen McCabe
Paul McHale
Tommy Mishima
Arta Narkaj
Antonio Nicolino
Theodora Taylor
Ana Tolentino
Fabricio Trejos
Felix Velazquez
Terrance Walker
Thomas Walsh
Michael Wozniak
Associate Dispatchers
Raoul Baptiste
Assistant Dispatcher
Hiram Pabon
Chief Supervising Security Officer
Haitham Abdullah
Norman Alcantara
Yvette Anzaldua
Ronald Boyer
John Camperlengo
John Canzoneri
Joseph Conte
Jose Cotti
Cane Dojcilovic
Garrett Gardell
Randolph Harris
Erik Haynes
John Healy
Shirley Jones
John Leung
Raymond Marmo
Philip McRae
Mary Meda
Herman Merino
Richard Mirabile
Mark Norton
Jose Ortega
Qamil Osmani
Athir Shayota
Moonasar Sohan
Robert Trumbull
Richard Wheeler
Kenneth Williams
George Wyche
Senior Supervising Security Officers
Fabian Berenbaum
Joseph Colon
Lourdes Colon
Kevin Franke
Christian Hudon
Arnold Ludmer
Drew Samuels
Eliko Yefre
Kristina Zefi
Supervising Security Officers
Edward Acquaviva
Kossi Adjwanou
Komlan Agbodji
Sunday Agbonlahor
Mohamed Ahmed
Ashraff Ali
Syed Ali
Joycelyn Alleyne
Peter Altescu
Jorge Alvarado
Francis Amar
Abdelmonem Amin
Lisette Anderson
Charles Andresen
Mark Andrews
Vladimir Anichkin
Raul Arce
Danusca Badek
Jae Bai
David Barney
Kirk Barrow
James Beckwith
Hyejoong Berman
Orpha Bessey
Andrea Blas-Paredes
Harris Bleckley
John Bolton
Youlia Bontcheva
Christopher Boyd
Christopher Boynton

Samuel Bradford
Algalan Branch
Adelaide Browne
Movin Browne
Dominique Brysselbout
Ferdinand Burghoffer
Giancarlo Calicchio
Mathew Callinan
Anthony Camarda
David Campbell
Nathalie Carmant
Jorge Castro
Maureen Catbagan
Wah Yuen Chang
Check Cisse
Phillip Cleary
Phillip Clepper
Thomas Cobbinah
Louis Colon
Andrew Constable
Thomas Cordero
Joseph Cortazzi
David Crane
Bardhok Cukaj
Alfred Cukalla
James Cunningham
Margareta Curanovic
Desire Dahie
Jesus David
Tuddy David
Alibert Davies
Arthur De Guzman
Ricardo De La Espada
Emilio Del Pozo
Clark Delbrune
Carlos Delgado
Reineke DenUijl
Joseph DeSantis
Jean Dietz
Lincoln Dipnarinesingh
Nikolai Dmitriev
Saida Donoso
Thomas Donovan
Naseeb Dookie
Adrian Duka
Kwami Dumor
Frazier Dyyon
Jose Egasan
Raymond Esser
Giacomo Faiella
Hasan Fall
Alfred Farrar
Jorge Figueroa
Eugene Fiore
Sharon Fitzpatrick
Rafael Flores
Gustavo Fondeur
Ozzie Forney
Iryna Forostyan
Raymond Fortier
Anthony Foster
Gabriel Franco
Henry Freeman
Anthony Galluccio
Jerry Gangarossa
Geraldine Garcia
Raul Garcia
Yonel Georges
Joseph Giardina
James Gilbert
Franklin Gillette

Marta Giuzio	Abel Martinez	Sharmaine Small	Wayne Chua	Matthew Rodman
Aleksander Gjoni	Apolonio Martinez	James Smith	Travis Churchill	Rebecca Rudolph
Dmitry Gluzman	Richard Massie	Larson Smith	Hilary Colon	Eric Sadlon
David Gould	Sherain McAdams	Seunarine Sohan	Pamela Cooper	Catalina Salazar
Michael Grant	Daniel McCabe	Barbara Spina	Francis Corcoran	John Schopfer
Nicholas Gregoire	Vincent McCall	Vitaly Starostin	John Corda	Frank Serrano
Marvelyn Gregorio	Dave McDonald	Gerasimos Stathatos	Rafael Cuesta	Joshua Sevits
Mark Gross	John McLoughlin	Barry Steely	Larry Docdocil	Maureen Shanahan
Roland Guignard	John Meda	Alex Stolyarov	Dhurata Doda	Peter Sharkey
Zakher Hamad	Miriam Mendez	Matthew Strobino	Michael Doscher	Alexandra Singer
Okyun Han	Derek Miles	Matt Stueck	Sonja Eklund	Luz Solarte
Wilbert Harding	George Mittag	Thomas Sukhu	Carmela Emanuele	Jillian Solorzano
Hadie Harris	Fanny Mon	Djoni Surja	Jason Eskenazi	Matthew Sommer
Ritva Haukema	Glennie Montgomery	Robert Surowiec	James Frawley	Daniel St. Germain
Roza Haxhari	Renalda Moore	John Sylvester	Thomas Gallucio	Dmitrii Stepa
Barry Hayden	Jamie Moriarty	Paola Tavaréz	Joey Garcia	Michael Sturm
Gerald Hazzard	Maglensie Motley	Patricia Taylor	David Godfrey	James Toolan
Patricia Healy	Albert Mulder	George Teodorescu	Diana Gonzalez	Cesar Turcios
Robert Hillman	Meldine Nelson	Alfred Thomas	Carlos Goyco	Jean Villefranche
Myrtle Holmes	Natalie Neptune	Jacinto Tolentino	Luce Haxhari	Heather Warner
William Hrabar	Thomas Ng	Irina Tolmacheva	Peter Hoffmeister	Sarah Wauchope
Ronald Huang	Theresa Noel	Sergei Tratsevski	Daniel Hunt	Natalie Willemsen
MD Hussain	Robert Nolan	Gabriella Tusu	Eric Isacsso	Raquel Yehudah
Nguyen Huynh	Angelo Noto	Raphael Uwechie	Meredith Iszlai	<i>Security Officers</i>
Gennady Inkateshta	John O'Connor	Alberto Valerio	Terry Ivory	Nedal Abdel-Jabbar
Logan Jacobsen	Rosaria Oddo	Michael Varley	Andrew Jones	Kossi Acolitse
Carole Jamison	Roger Ohanian	John Velez	Damian Katz	Steve Browne
Marek Jamroz	Kevin O'Leary	Maureen Vicente	Majlinda Kolichi	Warren Bruce
Aaron Jeter	Serafina Ordaz	Nanette Villanueva	Dusan Krajan	Patrick Collison
Garland Johnson	Meredith Parker	Michael Villarosa	Kimberle Kutch	Anthony Cruz
Christopher Jones	Andrew Passantino	Muhammad Waheed	Anthony Lahara	Francesco Destro
Andrew Joor	Ann Peck	Jason Wallenstein	Felice Lauro	Shurald Forde
Alexis Joseph	Edward Penny	Glennava Walwyn	Andrea Lawrence	Wesley Gayle
Farizam Kalloo	Florimi Pepaj	Leslie Watson	Fateh Lohani	Curtis Horne
Jaisingh Kandhai	Njazi Peqini	Owen Weber	Yohan Lozano	Edward Leonard
Atal Kapoor	Steven Perelli	Ethan Weinheimer	Mihaela Macioca	Rogelio Maclang
Silvia Karamanoleva	Churraman Persaud	Adam Weldon	Marwan Makki	Christopher Marlow
Rimma Kashteyan	Lennox Peterson	Cindy Williams	Joseph Manasherov	Frederick McCampbell
Henry Keteku	Valbona Pica	Gladstone Williams	Damian Mantzavinos	Jose Muchaypina
Anton Khavin	Joseph Piscopia	Mark Willis	Aung Maw	Ola Ogunbodede
Jeff Khazan	Jorge Polanco	John Windbiel	Megan McGettrick	Angel Rivera
Mintradawa Khelawan	David Preniszni	Michelle Wladich	Marne Meisel	Ken Romeo
Antonio Kho	Albert Pride	Yat Kwong Wong	Pamela Miller	Michael Schur
Mykhaylo Khomyn	Lenore Prince	Nathan Wright	Chris Molluso	Eric Scott
Bebe Kishun	Brian Pryor	Tadevsz Wroblewski	Norha Monroy	Alfredo Torres
Ivan Koev	Vera Qehaja	Yoichiro Yoda	Sugey Mosquera	Luigi Veca
Zef Kolaj	Mohamed Rahimi	Peter Zapryluk	Thomas Murphy	Benny Williams
Bozena Konefal	Khandker Rahman	<i>Senior Security Officers</i>	Paul Murray	<i>Senior Special Officers</i>
Yevgeny Kotlyar	Boris Rakhimov	Henry Abaatu	Stephen Naidu	Betsuaye Abia
Carla Kraus	Annie Rik-Prashad	Mosammat Akhter	Daniel Nelson	Craig Culver
Michael Krause	Angel Rodriguez	Masoomah Ansari	Abeline Nieves	Edriseu Forbes
Edward Kubadidi	Louis Romero	Konstatin Antonovskiy	Lawrence Nowicki	Mary Ann Galvin
Gregory Kwiatek	Evelyn Rosa	Kenneth Applebaum	Mitchell Ocean	Nora Hamilton
Najuma Lacon-Sanchez	Marisela Rosenberg	Ivan Arocha	Phillip O'Connor	Victor Kan
William Landolfi	Michael Rozenblit	Jonathan Bach	Luis Ospina	Edward Lamouth
Edwin Lanuza	Gilberto Ruiz	Anneliese Badke	George Pabi	Emilio Perez
John Laughner	Ryuji Saita	MD Baqui	Phil Padwe	Michael Scholz
Vincenza Lauria	Hardat Sallick	Perry Bialow	Deborah Palmer	Kingsley Stanley
William Law	Paul Salow	George Bistransin	Allan Palomo	Michael Valentine
Lia Lebedeva	Chris Sangiovanni	Astride Blaise	Ines Pandelli	William Vance
Emilie Lemakis	Crescenzo Sangiovanni	Keo Bun	Sandy Paul	Billy Zias
Anthony Lenzo	Thanavut Sankanung	Steve Butler	Joel Penzo	<i>Special Officers</i>
Irina Levitskaya	Robert Schirmer	Jaime Cabanban	Samuel Perry	Terrence Long
Jane Lewis	Laurie Schnee	Salvatore Cabibbo	Alexander Pogorely	Shawn Murphy
Mark List	Ellen Schulz	Michelle Camisa	Michael Powell	Dennis Pearce
Valentino Lopez	Julie Shapiro	Philip Carpo	Alrenzo Pressley	George Schwemmer
Edlira Luca	Clarence Shelto	James Castiglione	David Pugh	Brendan Sheehy
Thomas Luckey	Yan Shkolnik	Carmine Castronova	Ponciano Ramirez	Eugene Weiss
Julius Magbanua	Harpaul Singh	Maricela Chavez	Raphael Ramnarine	William Westfield
Charles Maniscalco	Donald Sinisi	Shamim Chowdhury	Jahmon Reed	<i>Senior Fire Safety Officers</i>

Patrick Rogan
Michael Steel
Fire Safety Officers
James Verga
*Supervising Security
Departmental Technician*
Michele Lombardo
*Security Departmental
Technician*

**INSTRUMENTS/
ELECTRONIC SHOP**

Basil Pascall
Supervising Maintainer
Alberto Apone
Rabindran Thakoor
Maintainers

LOCKSMITH SHOP

Noel Haughton
Supervising Maintainer
Robert Giamanco
Assistant Maintainer

**SECURITY,
THE CLOISTERS**

Theodosios Kypriotis
Associate Manager
William Necker
Assistant Manager
Harold S. Jones
Chief Supervisor

Ana Cotti
Margarita James
Gerald Kaye
Anthony Lang
Robert Oberkehr
Bernard Rowan
Alfonse Sandiego
George Spencer
Vijaia Suraj-Reck III
Supervisors
Hannibal Bourne
Claire Charles
Frank Nunez
Taharka Omowale
Robert Shnatman
Octavio Solano
Sean Turner
Niran Venus
Special Officers
Benjamin Akakpo
Christopher Andrews
Ivette Caballero
Veronica Clough
Howard Comeau
Ezekiel Ebinum
David Ferrando
Kenneth Hesselbacher
Melvin Johnson
Alphonse Kiaku
Eric Miller
Chris Muenchinger
Bute Osmani
Samuel Palomo
Jorge Rivera
Tomas Romero
Steven Schier
Jason Wilson
Security Officers

Volunteer Organization

Freia Mitarai
Volunteer Chair
Pamela Summey
*Manager of Volunteer
Activities*
Gloria Abrams
Librarian
Barbara Clarkin
Frances Cookenboo
Nancy Cruickshank
Pat Friedman
Frances Garrett
Grace Harvey
Liz Kehler
David Kinne
Joan Kleinman
Andrea Lakian
Judy Leheny
Fran Levine
Ellen Needham
Wendy Nolan
Marian O'Brian
Cece Palace
Danielle Parker
Pascale Py
Lisa Ruggeri
Carol Sattler
Beverly Tobin
Chuck Werner
Program Chairs

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Director Emeritus
Wen C. Fong
*Curator Emeritus,
Asian Art*
Yvonne Hackenbroch
*Curator Emerita, European
Sculpture and Decorative
Arts*
Prudence O. Harper
*Curator Emerita,
Ancient Near East*
Marilyn Jenkins-Madina
*Curator Emerita,
Islamic Art*
Nobuko Kajitani
*Conservator Emerita,
Textile Conservation*
Helmuth Nickel
*Curator Emeritus,
Arms and Armor*
Richard E. Stone
*Conservator Emeritus,
Objects Conservation*
William D. Wixom
*Curator Emeritus,
Medieval Art and
The Cloisters*

**Senior Research
Scholars**

Elizabeth J. Milleker
Oscar W. Muscarella
Virginia-Lee Webb

**Staff Retired During
the Year July 1, 2008,
to June 30, 2009**

Linda A. Alexander
*Administrative Assistant,
Trade and Book Buying*
Unas Ali
*Fulfillment Coordinator,
The Distribution Center*
Shirley Allison
*Housekeeper, European
Sculpture and Decorative
Arts*
Rachel Avidon
*Administrative Assistant,
Visual Merchandising*
Renee L. Barrick
*Assistant Coordinator,
Musical Instruments*
Miriam Belov
*Library Assistant,
Watson Library*
Evelyn J. Bhatnagar
*Administrative Coordinator,
Objects Conservation*
Elisabeth G. Bing
*Visitor Information
Associate, Watson Library*
Felicia H. Blum
*Associate Museum
Educator, Education*
Amy Blumenthal
*Associate Membership
Officer, Membership*
Victoria Bohm
*Associate Museum
Librarian, Watson Library*
Sondra M. Castile*
*Conservator, Asian Art
Conservation*
Tillie Cherhoniak
*Registered Nurse,
Human Resources*
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*Senior Store Salesperson,
Main Gift Shop*
Carlos I. Colon
*Shipping Coordinator,
The Distribution Center*
Deanna Cross
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Jeffrey Daly
*Senior Design Advisor
to the Director, Facilities
Management*
Tamara Daniel
*Visitor Services Assistant,
Visitor Services*
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*Director and Chief Executive
Officer, Director's Office*
Kenneth Dinin
*Associate Museum
Librarian, Watson Library*
Shinichi Doi
*Conservator, Objects
Conservation*
Luis A. Domenech
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Security*
Robert J. D'Urso
*Special Projects Advisor,
Information Systems and
Technology*

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Barbara W. File*
Archivist, Archives
Joanne Fisher
*Quality Control
Coordinator, The
Distribution Center*
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*Tourism Associate,
Visitor Services*
Gladys M. Flower
*Membership Services
Assistant, Membership*
Josephine Freeman
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The Photograph Studio*
Paula G. Frosch
*Associate Museum
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Watson Library*
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Senior Editor, Editorial
Frank P. Garcia
*Maintainer/Rigger,
Facilities*
Avigdor Gargy
*Financial Associate,
Sales Financial*
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*Associate Buildings
Coordinator, Buildings*
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*Coordinator, Retail Sales/
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Store Planning*
Roger Haapala
*Senior Coordinator,
European Sculpture and
Decorative Arts*
Harcourt Hannum
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Stock Services*
Mark D. Herdter
*Assistant Manager for
Printing, The Photograph
Studio*
David G. Hopkins
*National Manager,
Satellite Shops, Visual
Merchandising, and Store
Planning, Retail Sales/
Satellite Shops, Visual
Merchandising, and Store
Planning*
Colta F. Ives*
*Curator, Drawings and
Prints*
Gwynne Jacobs
*Administrative Assistant,
Editorial*
Ruth E. Jacoby
*Employee Benefits Manager,
Human Resources*
Patricia P. Johnson
*Stock Services Coordinator,
Stock Services*
Barbara Kamin
*Retail Shipment
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The Distribution Center*

Martha M. Karkkainen
*Membership Assistant,
Membership*
Jo'Ann Karlsson
*Customer Service Manager,
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Kathleen La Barbiera
*Registered Nurse,
Human Resources*
Joanne LoCicero
*Clerk, The Distribution
Center*
Helga B. Lose
*Senior Production Associate,
Poster, Print, and Postcard
Reproduction*
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*Frederick P. and Sandra P.
Rose Associate Director
for Education,
Education*
Tanya Maggos
*Special Assistant,
Director's Office*
Evelyn Martinez
*Warehouse Coordinator,
The Distribution Center*
Carol Matella
*Financial Associate,
Visitor Services*
Joan A. Maxham
*Library Associate,
Image Library*
Bernard Maxim
*Principal Departmental
Technician, Registrar*
Cristiana I. Mazilu
*Senior Security Officer,
Security*
John McKenzie
*Senior Programmer,
Information Systems and
Technology*
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*Associate Curator,
European Sculpture and
Decorative Arts*
Janet Meyer
*Clerk, The Distribution
Center*
Elizabeth J. Milleker
*Associate Curator, Greek
and Roman Art*
Maria Molina
*Clerk, The Distribution
Center*
Oscar W. Muscarella
*Senior Research Fellow,
Ancient Near East*
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*Lamper/Maintainer,
Buildings*
Takemitsu Oba*
*Starr Conservator,
Asian Art Conservation*
Mirta Oblak
*Technical Analyst,
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Technology*

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- Martin Perrini
*Assistant Manager,
Visitor Services*
- Raymond Podulka
*Assistant Photographer,
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*Associate Coordinator,
The Distribution Center*
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*Administrative Assistant,
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*Associate Manager of
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Inventory Planning and
Allocation*
- Virginia Robinson
*Visitor Services Assistant,
Visitor Services*
- Kathleen Rocque
*Receiving/Inbound Quality
Control and Shipping
Manager, The Distribution
Center*
- Hilda Rodriguez
*Senior Production
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Communications*
- M. John Roggio
*Assistant Travel
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Modern, and
Contemporary Art*
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Manager, Children's/Print
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Special Exhibitions*
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*Stockperson,
The Distribution Center*
- August J. Scott
*Senior Security Officer,
Security, The Cloisters*
- Altagracia R. Seyler
*Senior Stockperson,
Stock Services*
- Ellen Shultz
*Senior Editor,
Editorial*
- Mary Sprinson de Jesús*
*Research Associate,
European Paintings*
- Margaret Staehle
*Coordinator, Customer
Service, The Distribution
Center*
- Lawrence S. Steeler
*Senior Security Officer,
Security*
- Richard Stone
*Senior Museum Conservator,
Objects Conservation*
- Nina Sweet
*Assistant for Administration,
Asian Art*
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*Maintainer/Roofer,
Buildings*
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*Associate Director for
Exhibitions/Director of
International Affairs,
Geneva Office, Director's
Office*
- Penelope Taylor
*Assistant for Exhibitions,
Director's Office*
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*Systems Engineer,
Information Systems and
Technology*
- Liberty Valance
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- Victoria Vanzandt-Southwell
*Research Associate,
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*Assistant Security Manager,
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- Robert J. Wagner
*Senior Security Officer,
Security*
- Elizabeth Weaver
*Membership Services
Assistant, Patrons Lounge*
- Virginia-Lee Webb
*Research Curator,
Arts of Africa, Oceania,
and the Americas*
- Barbara Weiss
*Senior Graphic Designer,
Design*
- Barbara A. Whalen
*Associate Manager,
American Wing*
- Sandra Y. Wharton
*Stock Services Coordinator,
Stock Services*
- Edward White
*Senior Shipping and
Receiving Coordinator,
The Distribution Center*
- Rose Whitehill
*Research Associate,
European Sculpture and
Decorative Arts*
- Carol Widdows
*Assistant Wholesale
Coordinator, The
Distribution Center*
- Martha Williams
*Visitor Services Assistant,
Visitor Services*
- Lois J. Wisniewski
*Program Assistant,
Concerts & Lectures*
- Steven E. Zane
*Poster Reproduction
Manager, Poster, Print, and
Postcard Reproduction*
- Farhan Ali
Christine Gartelman
Ana McCullough
Rebecca Phillips
Nancy Rutledge
- Staff Employee Benefits
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Chairman
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Plan Administrator
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Katherine Merrill
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Amelia Peck
Paul Schuchert
Tom Schuler
Gary Tinterow
Ken Weinstein
John Welch
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- Forum of Curators,
Conservators, and
Scientists**
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- Personnel Advisory
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Alethea Brown
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*Retired as of June 30, 2009, but continuing as active retirees.

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The State of New York again provided valuable support of the Museum through the New York State Council of the Arts. We thank especially Governor David A. Paterson; Assembly Speaker Sheldon Silver; the leadership of the State Senate; our local representatives in Albany, State Senator Liz Krueger and Assemblymembers Jonathan L. Bing and Linda B. Rosenthal; President and CEO of the Empire State Development Corporation Dennis Mullen (designate); NYSCA Interim Chairman Danny Schmidt; and the council associates and staff for their continuing efforts on our behalf.