

THE METROPOLITAN  
MUSEUM OF ART

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Annual Report  
for the Year  
2013–2014

# The Metropolitan Museum of Art

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*One Hundred Forty-fourth Annual Report of the Trustees  
for the Fiscal Year July 1, 2013, through June 30, 2014*

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Presented to the Board of Trustees of The Metropolitan Museum of Art    November 12, 2014

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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 of 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:* The U.S. Government provided continued funding through the National Science Foundation, 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 Museum to serve the public in accordance with its traditional standards of excellence.

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# Report from the Director and the President

For the third year in a row, The Metropolitan Museum of Art welcomed more than six million visitors, a clear testament to the public's ongoing excitement for the Museum's collections, exhibitions, and programs. We were also tremendously pleased that The Cloisters, the Museum's branch dedicated to the art and architecture of the Middle Ages, celebrated unprecedented attendance over the fiscal year, coinciding with its seventy-fifth anniversary. Fiscal year 2014 also saw major achievements on a number of fronts, reflecting our commitments to world-class scholarship, greater accessibility, and engaging with a worldwide community. As this Annual Report was going to press, the Museum opened the newest of New York City's major public spaces, the David H. Koch Plaza, located in front of our main building. We look forward to the plaza providing a warm and welcoming entry to the Museum for our visitors from around the world in fiscal year 2015 and beyond.

Among the year's high points was the opening last May of another new space, The Costume Institute's Anna Wintour Costume Center, following a two-year renovation and complete reconfiguration. A source of learning and inspiration, the space—which includes 4,200 square feet of exhibition galleries, a conservation laboratory, collection storage, and a library—was officially opened by First Lady Michelle Obama at a ribbon-cutting ceremony.

The Long-Term Feasibility Study that was begun in fiscal year 2012 by the firm Beyer Blinder Belle Architects & Planners LLP initiated the process of thinking about our entire facility and how best to allocate the Museum's physical resources in the coming decades. The study was completed this year, and the initial phase of the first project—a plan for renovating the Museum's Lila Acheson Wallace Wing—began with the formation of the ad hoc Trustee Architect Selection and Design Committee.

We also began an audience engagement study this year. The results of this initiative, which is being undertaken with assistance from the Wolff Olins agency, will help us expand our reach and relevance. Both the long-term feasibility study and the audience engagement study will help shape the plans for all of our spaces, including the Whitney Museum of American Art's Marcel Breuer–designed building when the Metropolitan begins its occupancy next year. These studies are also instrumental to the development of the five-year Strategic Plan that the Museum began in fiscal year 2014 and expects to complete this fall. The Strategic Plan addresses the Museum's most pressing needs and will guide its future progress.

On the digital front, in addition to attracting more than 40 million visits to our website in fiscal year 2014 and exponentially greater reach through social media channels, we continued to build on robust online programming. This year we completed the award-winning series *82nd & Fifth*, which featured personal perspectives on works of art in our collection by 100 curators. We also introduced two additional new web features inspired by our collection—*MetCollects*, highlighting new gifts and acquisitions, and *One Met. Many Worlds.*, presenting the collection in eleven languages through an innovative interpretive lens. The growth of our online publications resource, *MetPublications*, reached the milestone of 1,500 titles in fiscal year 2014 and is one of the most-visited sections of the website.

The Museum continued its award-winning program of print publications with twenty-nine new titles, including groundbreaking exhibition catalogues on artists ranging from Jean-Baptiste Carpeaux (French, 1827–1875) to Balthus (Balthasar Klossowski, French, 1908–2001), and on topics spanning Chinese ink art, medieval German treasures, Hindu-Buddhist sculpture, and the fashions of Charles James (American, born Great Britain, 1906–1978). In addition to other scholarly print catalogues, the Museum released its *Guide* in four new languages (German, Russian, Korean, and Arabic) and produced two digital publications: an e-version of the *Guide* and an online catalogue of the Cesnola Collection

of Cypriot stone sculpture. For a full list of the Museum's publications from fiscal year 2014, see pages 71–84.

A significant achievement in the Museum's ongoing efforts to engage with the global community was the inaugural Global Museum Leaders Colloquium (GMLC), held at the Metropolitan this past April. The two-week conference for museum leaders primarily from Asia, Africa, and Latin America provided opportunities for sustained group discussion on various facets of museum management—from curatorial and conservation work to the new challenges and opportunities in marketing, development, and digital technology.

The year's many achievements were attained amid another exceptional exhibition program. The range of art and cultures represented in our galleries enabled the Museum to celebrate old and new masters, mount groundbreaking exhibitions, and continue to activate the collection through fresh perspectives on historical material. A more detailed review of those offerings, along with the full range of the Museum's activities in fiscal year 2014, appears below. For a detailed discussion of the Museum's financial results for the year, see the "Report of the Chief Financial Officer" on pages 90–93.

## Acquisitions

Fiscal year 2014 brought a number of noteworthy acquisitions. In September 2013, just months after the announcement that Leonard A. Lauder had promised his unparalleled collection of seventy-eight Cubist works of art to the Metropolitan, he donated funds to support the Department of Modern and Contemporary Art's acquisition of another Cubist masterpiece, *The Village* by Fernand Léger (French, 1881–1955). The painting, which represents a pivotal moment in the evolution of Cubism, is thought to be one of the last paintings made by Léger before World War I. In this work, painted on coarse canvas, Léger merged the past with the present, depicting historical architecture with the most contemporary means of expression.

For the Department of Asian Art, the Museum acquired last fall the outstanding Arthur and Charlotte Vershbow Collection of Japanese Illustrated Books from the seventeenth to the nineteenth century. Artists represented in the collection include Kitagawa Utamaro (1753?–1806), Katsushika Hokusai (1760–1849), and Utagawa Hiroshige (1797–1858), who are best known today for their woodblock prints, but who also excelled at illustrations for deluxe poetry anthologies and popular literature. The Metropolitan now has a superb collection of Japanese books to complement its excellent holdings in paintings and prints from the Edo period (1615–1868).

A magnificent canvas by Charles Le Brun, *Everhard Jabach (1618–1695) and His Family*, was acquired for the Department of European Paintings. A landmark in the history of French portraiture, it depicts the family of a major financial figure and one of the most important collectors in seventeenth-century Europe. His collection of paintings and drawings was sold to the French Crown and now forms the core of the Musée du Louvre, Paris. The acquisition transforms the Metropolitan Museum's collection by adding a defining work both for art history and for cultural and political history.

For the Department of Medieval Art and The Cloisters, the Museum acquired four exceptional Late Byzantine icons depicting the Baptism and the Anastasis from the life of Christ, Saint John the Theologian with his scribe Prochoros, and Saint Nicholas. Painted around 1400 and most likely on the island of Crete, these icons are examples of the origins of the Cretan/Byzantine tradition that would come to influence El Greco (Domenikos Theotokopoulos, Greek, 1540/41–1614). Careful cleaning by our outstanding conservators has revealed the original brilliance of the paintings and their untouched gold grounds.

Through the Museum's acquisition of a work that was commissioned during the reign of King Njouteu, which spanned the turn of the last century in Cameroon, the Department of the Arts of Africa, Oceania, and the Americas has received an object that played a central role in the Kingdom of Bansa's rites of succession during the first half of the twentieth century. Titled *Throne of Njouteu: Royal Couple*, this ceremonial seat of office was carved from a single piece of wood and then wrapped in fabric covered with glass beads. Its subject is a king and his consort who stand at the summit and back of a circular seat that is supported by a caryatid leopard.

For The American Wing, the Museum acquired an important and evocative group of objects from eighteenth-century Mexico, including a rare suite of five devotional paintings on copper by Nicolás Enríquez (1704–1790) and a coverlet (*colcha*) embroidered with personifications of the four parts of the world. These astonishingly well-documented works were created for a Spanish-born merchant resident of Mexico City and illuminate spiritual aspirations born of two continents and tastes formed at the nexus of converging networks of trade that connected every part of the globe.

One of the finest and most elegant porphyry vessels to have survived classical antiquity was also acquired in fiscal year 2014. In antiquity, porphyry was highly regarded as a sumptuous royal stone because its purple color was associated with the regal and, in Roman times, was the imperial hue that symbolized rank and authority. This acquisition for the Department of Greek and Roman Art is of the utmost rarity.

In June, the Museum acquired for the Department of Photographs a splendid group of sixty-four occupational portraits by Irving Penn (American, 1917–2009), one of the most prolific and influential photographers of the twentieth century. The portraits date from 1950–51 and are from the artist's *Small Trades* series, in which he honors the daily lives of working men and women.

Many other objects of distinction were acquired this year; for the full list, see the Departmental Accessions section starting on page 11. Highlights of this year's and last year's acquisitions, including descriptions and illustrations, can also be found in the fall 2014 *Metropolitan Museum of Art Bulletin*.

### Exhibitions

Leading off this year's strong exhibition program was the first presentation of contemporary art at The Cloisters. Part of a yearlong celebration of The Cloisters' seventy-fifth anniversary, "Janet Cardiff: The Forty Part Motet" featured a sound installation by Canadian artist Cardiff (born 1957) of her reworking of a sixteenth-century forty part motet by British composer Thomas Tallis (ca. 1510–1585). A wonderful complement to Cardiff's work at the Museum's main building was "Medieval Treasures from Hildesheim," which showcased masterpieces from St. Mary's Cathedral in Hildesheim, Germany, a collection of one of the most complete surviving ensembles of church furnishings, reliquaries, and treasures in Europe, all made between 1000 and 1250.

Another fall season highlight, "Interwoven Globe: The Worldwide Textile Trade, 1500–1800" united works from across the Museum with international loans to tell an important story that unfolded during the golden age of European navigation, when textiles often acted as direct currency for spices and other goods. The story of the modernization of the ancient glassblowing tradition was told in "Venetian Glass by Carlo Scarpa: The Venini Company, 1932–1947," which presented nearly three hundred works by the influential Italian architect Scarpa (1906–1978). "Silla: Korea's Golden Kingdom" introduced this fascinating and complex culture of ancient Korea through spectacular gold regalia, exquisite Buddhist art, and other works created between A.D. 400 and 800, many of which had never before been shown in the United States. Another fall exhibition, "Balthus: Cats and Girls—Paintings and Provocations," was the first American show of the artist's work in thirty years and included, in addition to his celebrated series of portraits, a number of small ink drawings that had never before been exhibited.

The first retrospective in the United States of jewelry by acclaimed designer Joel A. Rosenthal (American, born 1943), "Jewels by JAR," was a highlight of the winter season and featured more than four hundred pieces. The exhibition "William Kentridge: The Refusal of Time," marked

the U.S. premiere of a new Museum acquisition, a twenty-seven-minute meditation on time and space and the artist's intellectual life.

The Museum has long been known as a leader in the field of Asian art, so it was a delight to be able to present a major loan exhibition of contemporary Chinese art, "Ink Art: Past as Present in Contemporary China." Through seventy works in various media, it showed how artists born in a rapidly modernizing China continue to find inspiration in the country's artistic and cultural past.

The aesthetic and cultural impulses behind the creation of statuettes with American western themes was explored in "The American West in Bronze, 1850–1925." Another highlight of the winter season, the show included sculptures by the influential Frederic Remington (American, 1861–1909), among others. Winter's "Piero della Francesca: Personal Encounters" was a focused presentation on the devotional paintings of a major figure of the Renaissance, bringing together for the first time four of Piero's works meant for private worship.

Groundbreaking exhibitions were among the highlights in spring as well. A major retrospective of the gifted and passionate nineteenth-century sculptor Jean-Baptiste Carpeaux was the first large show devoted to the artist in forty years and stood out for its presentation of not only sculptures, but also preparatory drawings and paintings. With spring's "Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia, 5th to 8th Century," the Museum's world-renowned Department of Asian Art mounted the first international loan exhibition that included a significant number of national treasures lent by the governments of Cambodia, Vietnam, Thailand, Malaysia, and, for the first time ever, Myanmar.

The annual installation on The Iris and B. Gerald Cantor Roof Garden this year was part garden maze and part modernist skyscraper facade. Presenting the work of Dan Graham (American, born 1942) in collaboration with Swiss landscape architect Günther Vogt (born 1957), the installation engaged with issues of urbanity and public space, and the viewer's own experience within each.

Another spring and summer tradition is the annual Costume Institute exhibition, this year's presenting the life and work of Charles James, the legendary twentieth-century Anglo-American couturier who designed with a sculptor's eye and scientist's logic. This show was especially significant as it inaugurated the new exhibition galleries in the Anna Wintour Costume Center on the Museum's ground floor.

Fiscal year 2014 included many other noteworthy exhibitions. For the full list, see the Exhibitions and Installations section starting on page 85.

### Education and Concerts & Lectures

Among their many activities, Education and Concerts & Lectures continued their commitment to reestablishing the Metropolitan Museum as a place for the dynamic exchange of ideas, renewed artist engagement, and the examination of the creative process. In fiscal year 2014, more than 28,000 events drew approximately 700,000 participants representing an increasingly new and diverse audience. A highlight for Concerts & Lectures was the outstanding TEDxMet event, which engaged a range of speakers and performers from both inside and outside the Museum. More events prominently featured living artists, who participated actively and offered their unique perspectives. Notable was the second performing-artist residency awarded to the artist collective Alarm Will Sound, which collaborated on numerous projects with curators, educators, and staff throughout the Museum. Of the 36,000 visitors who attended a Concerts & Lectures ticketed program, fifty-one percent had never before attended a concert or lecture at the Museum. And, among these visitors, more than 450 children attended concerts for one dollar each in addition to the full-price ticket of their accompanying adults.

In Education we further augmented our art-making programs to allow visitors to experiment and develop creatively in response to the collections and exhibitions, often together with practicing artists. In addition to these expanded offerings, visitors of all ages and abilities enjoyed an astonishing range of programs exploring art and cultures from around the globe. We continued to see more visitors engaging in art-making programs, such as Drop-in Drawing and Teen Experiments, which both experienced increased attendance by approximately thirty



percent over the previous year. The number of K–12 educators who took part in workshops and other events at the Museum and online increased by more than fifty percent over fiscal year 2013 thanks to continuing active outreach. A full discussion of Education and Concerts & Lectures appears on pages 63–65.

### *Visitorship*

For the third year in a row, visitors to the Metropolitan Museum numbered more than six million, the highest levels of visitorship since the Museum began tracking admission statistics more than forty years ago. The number includes attendance at both the main building on Fifth Avenue and The Cloisters museum and gardens in Upper Manhattan. The Cloisters experienced a remarkable fifty percent increase in attendance in the past fiscal year, attracting nearly 350,000 visitors. This was also the first year that the Museum was open to the public seven days a week.

Visitors in fiscal year 2014 were drawn in large numbers to the New European Paintings Galleries, 1250–1800 (opened May 23, 2013) and the recently renovated and newly named Anna Wintour Costume Center (opened May 5, 2014). As of June 30, 2014, those gallery areas had already welcomed 729,839 and 143,843 visitors, respectively.

Exhibition attendance was also particularly strong through June 30 for “Jewels by JAR” (257,243); “Silla: Korea’s Golden Kingdom” (194,105); “Balthus: Cats and Girls—Paintings and Provocations” (191,866); “Ken Price Sculpture: A Retrospective” (189,209); “Interwoven Globe: The Worldwide Textile Trade, 1500–1800” (180,322); “Ink Art: Past as Present in Contemporary China” (151,154); and “Janet Cardiff: The Forty Part Motet” at The Cloisters (127,224).

Also contributing to the high attendance in fiscal year 2014 were the final weeks of last summer’s popular exhibitions “PUNK: Chaos to Couture,” which closed August 14, 2013, and drew 442,350 visitors; “Photography and the American Civil War,” which closed September 2, 2013, and attracted 323,853 people; and “The Roof Garden Commission: Imran Qureshi,” which closed November 3, 2013, and was attended by 395,239 visitors.

The Museum’s website attracted more than forty million visits in fiscal year 2014; approximately sixty-one percent were first-time visits and thirty-nine percent were repeat. Among the website’s features, *The Collection Online*, which provides access to the Museum’s database of 400,000 collection records, was newly redesigned and continued to draw the majority of traffic to the site. *82nd & Fifth*, the award-winning yearlong series, invited 100 curators to talk about 100 works that changed the way they see the world, and *MetPublications*, as previously noted, topped 1,500 titles and incorporated the Museum’s full five-decade publishing span. Also new this year were *MetCollects*, an ongoing series that showcases the Metropolitan’s recent and new gifts and acquisitions, and *One Met. Many Worlds.*, which presents the Museum’s 500 collection highlights through a new and unconventional interpretive lens and in eleven languages. The ever popular online publication *Heilbrunn Timeline of Art History* continues to evolve and expand and steadily receives more than one million visits per month.

The Museum’s email marketing and social media programs continued to grow, delivering content and interactive experiences through platforms that are part of our visitors’ daily lives. The email marketing program, which includes both engagement and fund-raising campaigns, grew to nearly 200,000 subscribers in fiscal year 2014. This includes email addresses acquired through the successful Wi-Fi captive portal, which averages 500 sign-ups per day. On the social media side, the Museum’s Facebook account reached more than 1,100,000 likes (an increase of twenty-nine percent from last year), and the Museum’s Twitter account garnered more than 758,000 followers (up thirty percent from last year). The Museum’s Instagram reached more than 178,000 followers (up 280 percent from last year) and won a Webby Award in the Social: Arts and Culture category. The Met’s Pinterest account amassed 557,000 followers.

In fiscal year 2014 the Museum launched an entirely new on-site Audio Guide, the culmination of a year of work that ranged from designing and developing a robust back-end content management system, to auditing and organizing the extensive back catalogue of audio

content (over 3,000 audio messages), and designing and developing the Audio Guide app distributed to visitors. The Audio Guide, an essential aspect of the Museum’s visitor experience, had over 200,000 users in fiscal year 2014. Presenting an easy-to-use experience in ten languages, this tool provides high-quality interpretive media on both the permanent collection and special exhibition tours. The Audio Guide is a particularly important resource for first-time and foreign visitors, who comprised eighty percent of its users. In an effort to expand our offerings, new translations increased the body of foreign language content by thirty percent and eight special exhibitions tours were added over the year.

The Museum’s loyal members numbered 151,271 at the end of June and income from Membership, including gifts, totaled \$28,738,543 for the year. The majority of income from membership fees came from renewals, which made up sixty-one percent of all membership sales processed and brought in seventy-three percent of annual income. We achieved significant growth in upper-level membership category enrollment as well as at the Individual and Family/Dual levels, and a record high for the President’s Circle, which reached fifty-six members. Membership’s fall 2013 event, *Up Close + In Person + After Hours*, inspired by the *82nd & Fifth* web series, was a highlight of the season. Over 1,600 Museum members joined forty-five curators and conservators from eleven curatorial departments to share personal stories about the objects that inspire them.

### *Capital Projects*

As previously noted, fiscal year 2014 saw the opening of the Anna Wintour Costume Center, which includes, for exhibitions, the main Lizzie and Jonathan Tisch Gallery and the Carl and Iris Barrel Apfel Gallery; a state-of-the-art costume conservation laboratory; an expanded study/storage facility to house the combined holdings of the Metropolitan and the Brooklyn Museum Costume Collection; The Irene Lewisohn Costume Reference Library, one of the world’s foremost fashion libraries; and offices. Also completed in May, for the Department of Asian Art, was a project to renovate the Chinese Treasury gallery.

As previously noted, major progress was made this year on the redesign of the Museum’s four-block-long outdoor plaza, which opened this September. Thanks to a generous allocation of \$4.5 million from the City of New York, the Museum continued work on its multiyear plan to upgrade and replace vitally important infrastructure. The City also provided a special grant of \$800,000 for energy efficiency upgrades. For this crucial funding, we are grateful to former Mayor of New York City Michael R. Bloomberg and his administration as well as the New York City Council, with special thanks to City Council Speaker Melissa Mark-Viverito, City Council Members Daniel R. Garodnick and Jimmy Van Bramer as well as former Manhattan Borough President Scott M. Stringer. In addition, we received a grant from the State of New York, which will also be used for ongoing infrastructure upgrade and replacement projects. We are extremely grateful to Assembly Member Dan Quart for his effort in securing this funding.

### *The Fund for the Met*

In fiscal year 2014, The Fund for the Met secured over \$86 million in new gifts and pledges, which is the highest amount raised since the fiscal crisis of 2008, indicating renewed donor confidence in the strength of the Museum. Total gifts and pledges for this new campaign, for which counting began July 1, 2011, have grown to \$287 million.

The start of the calendar year welcomed a magnificent gift from Chairman Daniel Brodsky and his wife, Estrellita, in support of the Museum’s modern and contemporary art agenda and occupancy of The Breuer Building. Additional support for this initiative includes gifts from Leonard A. Lauder and Trustee Blair Effron and his wife, Cheryl Cohen Effron. Significant grants were made by Bloomberg Philanthropies to support the Museum’s digital platforms and online permanent collection features and by the Sherman Fairchild Foundation for a variety of top-priority initiatives. The Museum received several other generous gifts of note, from Trustee Sir Paul and Lady Jill Ruddock and Ceil and Michael E. Pulitzer. Gifts to replenish the Museum’s acquisitions fund

remain a priority; there were significant contributions this fiscal year from Trustees Jayne Wrightsman and Marina Kellen French, and Trustee Mary and Michael Jaharis.

With the completion of the Long-Term Feasibility Study and development of a strategic plan that will address our most pressing needs, this is a pivotal time in the Metropolitan's history. The next phase of the capital campaign will be essential to the success of these projects.

### *Trustees, Staff, and Volunteers*

There were several changes to the Museum's Board of Trustees this year. Stephen M. Cutler, Blair Effron, John A. Paulson, and Samantha Boardman Rosen were elected Trustees, as was Charles N. Atkins, representing the Borough of Manhattan. Conrad K. Harper, David H. Koch, Cynthia Hazen Polsky, Annette de la Renta, Frank E. Richardson, and Oscar L. Tang were elected Trustees Emeriti; and Russell L. Carson, Richard L. Chilton, Jr., and Lulu C. Wang were elected Vice Chairmen of the Board. Upon his election as Mayor of New York City, Bill de Blasio joined the board as an Ex Officio Trustee. Other Ex Officio Trustees were welcomed to the Board with the new administration: Tom Finkelpearl, Commissioner of Cultural Affairs; Mitchell J. Silver, Commissioner of Parks and Recreation; Melissa Mark-Viverito, Speaker of the New York City Council; and Scott M. Stringer, Comptroller. Robert Kasdin was named Comptroller Designee to the Board.

We were saddened this year by the death of Trustee Emerita Muriel Silberstein-Storfer. The Museum's Trustee representative for the Borough of Staten Island from 1971 to 1976, she brought a deep, unflagging commitment to art education and to the Museum. She touched generations of parents and children through her renowned workshops, which took place for decades in the Ruth and Harold D. Uris Center for Education.

After thirteen years as Lawrence A. Fleischman Chairman of The American Wing and a distinguished curatorial career at the Museum that spanned nearly five decades, Morrison H. Heckscher became Curator Emeritus of The American Wing at the end of June. Among Heckscher's many landmark accomplishments, perhaps the most significant has been his supervision of the decade-long renovation and reinstallation of the entire American Wing, which involved every aspect of the Museum's American art collection.

The Metropolitan Museum welcomed two new curators in fiscal year 2014. C. Griffith Mann, who was previously the Deputy Director and Chief Curator of the Cleveland Museum of Art, was appointed the Metropolitan Museum's Michel David-Weill Curator in Charge of the Department of Medieval Art and The Cloisters, arriving at the Museum in September 2013. Fall 2013 also saw the arrival of Joanne Pillsbury, the Metropolitan Museum's Andra E. Pearson Curator in the Department of the Arts of Africa, Oceania, and the Americas, who was previously Associate Director at the Getty Research Institute, Los Angeles.

The search for a new Frederick P. and Sandra P. Rose Chairman of Education concluded in March with the appointment of Sandra Jackson-Dumont, who began at the Museum in May. A visionary and highly respected educator who has been connecting art and audiences at museums on the East and West Coasts for years, she comes to the Metropolitan Museum from the Seattle Art Museum, where she was the Kayla Skinner Deputy Director for Education and Public Programs as well as Adjunct Curator for Modern and Contemporary Art. Prior to

her posts in Seattle, Sandra worked at the Studio Museum in Harlem and the Whitney Museum of American Art, New York, among other cultural institutions.

There were also several promotions this year. In September 2013, Diana Craig Patch was elected the Lila Acheson Wallace Curator in Charge of the Department of Egyptian Art; Barbara D. Boehm was elected the Paul and Jill Ruddock Curator, Department of Medieval Art and The Cloisters; and Elizabeth Mankin Kornhauser was elected the Alice Pratt Brown Curator of American Paintings and Sculpture, The American Wing. Alisa LaGamma was elected the Ceil and Michael E. Pulitzer Curator in Charge, Department of the Arts of Africa, Oceania, and the Americas in March; and as of July 1, 2014, Carrie Rebora Barratt became the Deputy Director for Collections and Administration; Luke Syson became the Iris and B. Gerald Cantor Chairman, Department of European Sculpture and Decorative Arts; Lisa Piloni was named the Sherman Fairchild Conservator in Charge, Department of Objects Conservation; Andrea Bayer became the Jane Wrightsman Curator, Department of European Paintings; and Susan Alyson Stein was named the Engelhard Curator of Nineteenth-Century European Painting, Department of European Paintings. Also effective July 1, 2014, Christine Coulson was promoted to Chief Adviser to the Director; Carolyn Riccardelli to Conservator, Department of Objects Conservation; Min Xu to Museum Librarian, Thomas J. Watson Library; and Jeffrey S. Spar to Vice President for Technology and Chief Technology Officer, Department of Information Systems and Technology. In another staff appointment this year, Peter Barnet was named Senior Curator, Department of Medieval Art.

As part of this year's efforts to broaden its global reach and strengthen its online presence, the Museum hired Sree Sreenivasan, who joined the staff in August 2013 as the Museum's first Chief Digital Officer. Sreenivasan leads the Digital Media Department, which is responsible for managing and producing digital content—especially on the Museum's collection—and for delivering the information to a variety of audiences, both online and in the galleries.

Another key position—Vice President and General Manager of Merchandise and Retail—was also filled this year by Joanna M. Prosser. Prior to joining the Museum last November, for more than ten years Prosser oversaw retail at the Victoria and Albert Museum as Managing Director of V&A Enterprises Ltd. She substantially developed both the scale of the V&A business and its international reputation for style and quality, and was responsible for all commercial activities, including retail, publishing, brand licensing, image licensing, rights, and digital development.

The support of an outstanding group of volunteers, whose generosity and devotion is felt throughout the Museum, is a hallmark of this institution. This year, we commend Nancy L. Staniar, former Chair of the Volunteer Organization, for her two years of exceptional service at the head of the organization and welcome its new Chair, Alice Geller. Geller joins Manager Ruth Henderson, who is staying on for a second term. On behalf of the Museum, for this year of remarkable achievements, we thank all of our volunteers, as well as our members and friends, and also, especially, our accomplished Trustees and staff. Their vision and dedication are what make the Metropolitan Museum the greatest art museum in the world.

Thomas P. Campbell  
Director and Chief Executive Officer

Emily Kernan Rafferty  
President

# Mission Statement

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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.”<sup>1</sup>

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 fund-raising programs) necessary to maintain excellence.
- Maintain a superior record in endowment management; balance present and future needs in endowment spending.
- Achieve a balanced budget.

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<sup>1</sup>Charter 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

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## Arts of Africa, Oceania, and the Americas

### GIFTS

*Slit Gong*; wood; Papua New Guinean (Korewori River region), 19th–early 20th century; 2013.603; Lynda Ridgway Cunningham

*Man's Prestige Cloth*; cotton, dyes; Ivoirian (Baule), mid-20th century; 2013.1094.1; Jerome Vogel

*Man's Prestige Cloth*; cotton, dyes; Ivoirian (Baule), mid-20th century; 2013.1094.2; Jerome Vogel

*Woman's Head Tie*; cotton, dye; Guinean (Dyula), mid-20th century; 2013.1094.3; Jerome Vogel

*Ritual Textile (Pua Sungkit)*; cotton, dye; Malaysian (Iban), early–mid-19th century; 2013.1103; Joel Confino and Lisa Alter

*Figure of a Male Rice Deity (Bulul)*; wood; Philippine (Ifugao), 19th century or earlier; 2013.1105; George R. Ellis, in memory of Nancy L. Ellis

*Architectural Ornament*; wood, paint; Indonesian, Sumatran (Toba Batak), late 19th–early 20th century; 2013.1137.1; Fred and Rita Richman

*Figure with Spinning Wheel*; stone; Indonesian (Sumbanese), 19th–early 20th century; 2013.1137.2; Fred and Rita Richman

*Ear Ornaments, pair*; wood, hair, glass trade beads, trade yarn, metal, fiber; Indian (Naga), late 19th–early 20th century; 2013.1137.3a, b  
Fred and Rita Richman

*Figure, one of a pair*; wood, metal; Indonesian, Sumatran (Toba Batak), 19th–20th century; 2013.1137.4.1; Fred and Rita Richman

*Figure, one of a pair*; wood, metal; Indonesian, Sumatran (Toba Batak), 19th–20th century; 2013.1137.4.2; Fred and Rita Richman

*Figure, one of a pair*; wood; Indonesian (Letinese), 19th–20th century; 2013.1137.5.1; Fred and Rita Richman

*Figure, one of a pair*; wood; Indonesian (Letinese), 19th–20th century; 2013.1137.5.2; Fred and Rita Richman

*Figure, one of a pair*; wood; Philippine (Ifugao), late 19th–early 20th century; 2013.1137.6.1; Fred and Rita Richman

*Figure, one of a pair*; wood; Philippine (Ifugao), late 19th–early 20th century; 2013.1137.6.2; Fred and Rita Richman

*Architectural Ornament*; wood; Indonesian (Dayak), late 19th–early 20th century; 2013.1137.7; Fred and Rita Richman

*Figure (Hampatong)*; wood; Indonesian (Ngadju or Ot Danum), late 19th–early 20th century; 2013.1137.8; Fred and Rita Richman

*Staff with Mother and Child*; wood; Indonesian (Dayak), 20th century; 2013.1137.9; Fred and Rita Richman

*Staff with Parent Carrying Child on Shoulders*; wood; Indonesian (Dayak), 20th century; 2013.1137.10; Fred and Rita Richman

*Figure, one of a pair*; fiber, reeds, seeds, paint; Papua New Guinean (New Guinea Highlands), 20th century; 2013.1137.11.1; Fred and Rita Richman

*Figure, one of a pair*; fiber, reeds, seeds, paint; Papua New Guinean (New Guinea Highlands), 20th century; 2013.1137.11.2; Fred and Rita Richman

*Village Guardian Figure, one of a pair*; wood, bone, fiber; Indonesian (Dayak), 20th century; 2013.1137.12.1; Fred and Rita Richman

*Village Guardian Figure, one of a pair*; wood, bone, fiber; Indonesian (Dayak), 20th century; 2013.1137.12.2; Fred and Rita Richman

*Mask, one of a pair*; wood; Indonesian, Sumatran (Toba Batak), 20th century; 2013.1137.13.1; Fred and Rita Richman

*Mask, one of a pair*; wood; Indonesian, Sumatran (Toba Batak), 20th century; 2013.1137.13.2; Fred and Rita Richman

*Mask, one of a pair*; wood, paint, animal hide; Malaysian (Bidayuh), late 19th–early 20th century; 2013.1137.14.1; Fred and Rita Richman

*Mask, one of a pair*; wood, paint; Malaysian (Bidayuh), late 19th–early 20th century; 2013.1137.14.2; Fred and Rita Richman

*Post Figure, one of a pair*; wood; Indonesian (Sumbanese), late 19th–early 20th century; 2013.1137.15.1; Fred and Rita Richman

*Post Figure, one of a pair*; wood; Indonesian (Sumbanese), late 19th–early 20th century; 2013.1137.15.2; Fred and Rita Richman

*Architectural Ornament*; wood; Indonesian, Sumatran (Toba Batak), late 19th–early 20th century; 2013.1137.16; Fred and Rita Richman

*Carved Bamboo Container*; bamboo, fiber, pigment; Indonesian (Dayak), 19th–early 20th century; 2013.1137.17; Fred and Rita Richman

*Architectural Ornament*; wood; Indonesian, Sumatran (Toba Batak), late 19th–early 20th century; 2013.1137.18; Fred and Rita Richman

*Figure, one of a pair*; wood; Indonesian, Sumatran (Toba Batak), 20th century; 2013.1137.19.1; Fred and Rita Richman

*Figure, one of a pair*; wood; Indonesian, Sumatran (Toba Batak), 20th century; 2013.1137.19.2; Fred and Rita Richman

*Architectural Ornament*; wood, paint; Indonesian, Sumatran (Toba Batak), late 19th–early 20th century; 2013.1137.20; Fred and Rita Richman

*Staff Finial*; wood, traces of lime; Papua New Guinean (Massim), late 19th–early 20th century; 2013.1137.21; Fred and Rita Richman

*Seated Figure*; wood; Indonesian (Letinese), 19th–20th century; 2013.1137.22a, b; Fred and Rita Richman

*Figure, one of a pair*; wood; Indian (Naga), late 19th–early 20th century; 2013.1137.23.1; Fred and Rita Richman

*Figure, one of a pair*; wood; Indian (Naga), late 19th–early 20th century; 2013.1137.23.2; Fred and Rita Richman

*Figure, one of a pair*; wood, fiber; Indonesian (Atauro Island), late 19th–early 20th century; 2013.1137.24.1; Fred and Rita Richman

*Figure, one of a pair*; wood, fiber; Indonesian (Atauro Island), late 19th–early 20th century; 2013.1137.24.2; Fred and Rita Richman

*Figure, one of a pair*; wood, paint; Belauan, early 20th century; 2013.1137.25.1; Fred and Rita Richman

*Figure, one of a pair*; wood, paint; Belauan, early 20th century; 2013.1137.25.2; Fred and Rita Richman

*Sword Handle*; antler, fiber, resin; Indonesian (Dayak), late 19th–early 20th century; 2013.1137.26; Fred and Rita Richman

*Sword Handle*; antler, fiber; Indonesian (Dayak), late 19th–20th century; 2013.1137.27; Fred and Rita Richman

*Sword Handle*; antler, fiber, resin; Indonesian (Dayak), late 19th–20th century; 2013.1137.28; Fred and Rita Richman

*Sword Handle*; antler, fiber, resin; Indonesian (Dayak), late 19th–20th century; 2013.1137.29; Fred and Rita Richman

*Sword Handle*; antler, fiber; Indonesian (Dayak), late 19th–early 20th century; 2013.1137.30; Fred and Rita Richman

*Sword Handle*; antler, fiber, resin; Indonesian (Dayak), late 19th–early 20th century; 2013.1137.31; Fred and Rita Richman

*Sword Handle*; antler; Indonesian (Dayak), late 19th–early 20th century; 2013.1137.32; Fred and Rita Richman

*Sword Handle*; antler, fiber; Indonesian (Dayak), late 19th–early 20th century; 2013.1137.33; Fred and Rita Richman

*Figure, one of a pair*; wood; Indonesian (Atauro Island); late 19th–early 20th century; 2013.1137.34.1; Fred and Rita Richman

*Figure, one of a pair*; wood; Indonesian (Atauro Island); late 19th–early 20th century; 2013.1137.34.2; Fred and Rita Richman

*Vessel*; terracotta; Ivoirian (We or Guere), 20th century; 2013.1140.1; Eve Glasberg and Amyas Naegele

*Vessel*; terracotta; Nigerian (Kirdi), 20th century; 2013.1140.2; Eve Glasberg and Amyas Naegele

*Jar for Palm Wine*; terracotta; Nigerian (Igbo), 20th century; 2013.1140.3; Eve Glasberg and Amyas Naegele

*Water or Palm Wine Vessel*; terracotta; Nigerian (Nupe), 20th century; 2013.1140.4; Eve Glasberg and Amyas Naegele

*Lidded Bowl*; terracotta; Cameroonian (Bamileke or Bamum), 20th century; 2013.1140.5; Eve Glasberg and Amyas Naegele

*Vessel with Stylized Spider Motif*; terracotta; Cameroonian (Bamileke or Bamum), 20th century; 2013.1140.6; Eve Glasberg and Amyas Naegele

*Vessel*; terracotta; Ugandan (Nyoro), 20th century; 2013.1140.7; Eve Glasberg and Amyas Naegele

*Panel*; cane, reed fibers, natural black dye; Rwandan or Burundian (Tutsi), 20th century; 2013.1140.8; Eve Glasberg and Amyas Naegele

*Embroidered Woman's Wrapper*; cotton, dyes; Nigerien (Fulani), 20th century; 2013.1140.9; Eve Glasberg and Amyas Naegele

*Embroidered Woman's Wrapper*; cotton, dyes; Nigerien (Fulani), 20th century; 2013.1140.10; Eve Glasberg and Amyas Naegele

*Embroidered Woman's Wrapper*; cotton, dyes; Nigerien (Fulani), 20th century; 2013.1140.11; Eve Glasberg and Amyas Naegele

*Embroidered Man's Tunic*; cotton, dyes; Nigerien (Fulani), 20th century; 2013.1140.12; Eve Glasberg and Amyas Naegele

*Wrapper*; cotton, dye; Burkinabe, 20th century; 2013.1140.13; Eve Glasberg and Amyas Naegele

*Royal Display Cloth (Ndop)*; cotton, dye; Cameroonian (Grassfields Region), 20th century; 2013.1140.14; Eve Glasberg and Amyas Naegele

*Royal Display Cloth (Ndop)*; cotton, wool, dyes; Cameroonian (Grassfields Region), 20th century; 2013.1140.15; Eve Glasberg and Amyas Naegele

*Masquerade Ensemble: Leopard Society*; raffia palm fiber, dye; Cameroonian (Mambila), 20th century; 2013.1140.16; Eve Glasberg and Amyas Naegele

*Tukula Paste Block (Bongotol)*; tukula paste; Democratic Republic of the Congo (Kuba), 20th century; 2013.1140.17; Eve Glasberg and Amyas Naegele

*Tukula Paste Block (Bongotol)*; tukula paste; Democratic Republic of the Congo (Kuba), 20th century; 2013.1140.18; Eve Glasberg and Amyas Naegele

*Tukula Mortar*; wood, tukula powder; Democratic Republic of the Congo (Kuba), 20th century; 2013.1140.19; Eve Glasberg and Amyas Naegele

Gneli Traoré, Mali; *Bogolanfini Display Cloth*; cotton, 1969; 2014.245; Dr. and Mrs. Pascal James Imperato

#### PURCHASES

Zwelethu Mthethwa, South African; *Untitled from Hope Chest Series*; digital chromogenic print, 2012; 2013.166; James J. Ross Gift, funds from various donors, and Ross Family Fund Gift

*Woman's Shawl (Aso Oke)*; cotton; Nigerian (Yoruba), 19th century; 2013.985; Marie Sussek and Roxanne and Guy Lanquetot Gifts

*Prestige Hanging (Kpoikpoi)*; cotton; Sierra Leonean (Mende or Vai), early 20th century; 2013.986; William B. Goldstein and Holly and David Ross Gifts

*Throne of Njouteu: Royal Couple*; wood, glass beads, cloth, cowrie shells; Cameroonian (Bamileke), late 19th–early 20th century; 2014.256; Rogers Fund, Andrea Bollt Bequest, in memory of Robert Bollt, Sr., and Robert Bollt, Jr., and Laura and James J. Ross and Anonymous Gifts

## The American Wing

#### GIFTS

Mary Cassatt, American; *Portrait of Charles Dikran Kelekian, Age Eight*; oil on canvas, 1908; 2013.437; Nanette B. Kelekian

John Trumbull, American; *Alexander Hamilton*; oil on canvas, 1792; 2013.454; Jointly owned by Crystal Bridges Museum of American Art and The Metropolitan Museum of Art, Gift of Credit Suisse

Seymour Joseph Guy, American, born England; *Story of Golden Locks*; oil on canvas, ca. 1870; 2013.604; Daniel and Mathew Wolf, in memory of Diane R. Wolf

Theodore B. Starr, American; *Brooch*; gold, amethyst, demantoid garnet, enamel, ca. 1900; 2013.605; Jacqueline Loewe Fowler

- Herter Brothers, American; *Console*; gilded wood, mother-of-pearl, alabaster, 1881–82; 2013.956a, b; Jan and Warren Adelson
- Eliza N. Pitner, American; *Sampler*; linen, silk embroidery, 1822; 2013.957.2; E. Nelson Asiel
- Ernestine Eberhardt Zaumseil, American; *Bedcover*; cotton, cotton appliqué, silk, wool, ca. 1865; 2013.958; George E. Schoellkopf
- Tiffany & Co., American; *Tea and Coffee Service*; silver, wood, 1928; 2013.959.1.1–.5; Margo Grant Walsh
- Gorham Manufacturing Company, American (Providence, R.I.); *Pitcher*; silver, Bakelite, 1928; 2013.959.2; Margo Grant Walsh
- Katherine Pratt, American (Boston, Mass.); *Coffeepot*, silver, ivory, ca. 1920; 2013.959.3; Margo Grant Walsh
- Marcus and Co., American (New York); *Porringer and Spoon*; silver, pearls, 1906; 2013.959.4.1, .2; Margo Grant Walsh
- The Kalo Shop, American (Chicago, Ill.); *Charger*; silver, ca. 1937; 2013.959.5; Margo Grant Walsh
- D. M., American; *Rectangular Dish*; silver, marked with “D.M.,” ca. 1925; 2013.959.6; Margo Grant Walsh
- Marcus and Co., American (New York); *Two-Handled Footed Dish*; silver, ca. 1910; 2013.959.7; Margo Grant Walsh
- Peer Smed, American (Brooklyn, N.Y.), born Denmark; *Sauceboat and Ladle*; silver, ca. 1934, 2013.959.8.1, .2; Margo Grant Walsh
- Joseph Heinrichs, American; *Box*; copper, silver, ca. 1905; 2013.959.9a, b; Margo Grant Walsh
- Edward Everett Oakes, American; *Porringer*; silver, ca. 1940; 2013.959.10; Margo Grant Walsh
- Katherine Pratt, American (Boston, Mass.); *Salver*; silver, ca. 1920; 2013.959.11; Margo Grant Walsh
- Robert Sturm, American (Cincinnati, Ohio); *Compotes, pair*; silver, ca. 1910; 2013.959.12.1, .2; Margo Grant Walsh
- The Arts Crafts Shop, American (Buffalo, N.Y.); *Dish*; copper, enamel, ca. 1904; 2013.959.13; Margo Grant Walsh
- Gorham Manufacturing Company, American (Providence, R.I.); *Beakers, pair*; silver, 1930; 2013.959.14.1, .2; Margo Grant Walsh
- Side Chair*; walnut; American (New York), ca. 1845; 2013.960.1.1; Mr. and Mrs. Stuart P. Feld
- Side Chair*; walnut; American (New York), ca. 1845; 2013.960.1.2; Mr. and Mrs. Stuart P. Feld
- Henry N. Hooper and Company, American (Boston, Mass.); *Balance Scale*; brass, steel, marble, ca. 1845–55; 2013.960.2a–f; Mr. and Mrs. Stuart P. Feld
- Louis A. Smith, American (New York); *Wheel Barometer*; mahogany, brass, paper, barometric mechanism, various other materials, ca. 1841–45; 2013.960.3; Mr. and Mrs. Stuart P. Feld
- William H. Morley, American (Trenton, N.J.); *Plate*; porcelain, gold ground, 1910; 2013.961.1.1; Emma and Jay Lewis
- William H. Morley, American (Trenton, N.J.); *Plate*; porcelain, gold ground, 1910; 2013.961.1.2; Emma and Jay Lewis
- William H. Morley, American (Trenton, N.J.); *Plate*; porcelain, gold ground, 1910; 2013.961.1.3; Emma and Jay Lewis
- William H. Morley, American (Trenton, N.J.); *Plate*; porcelain, gold ground, 1910; 2013.961.1.4; Emma and Jay Lewis
- Charles Cartlidge and Company, American (New York); *Pitcher*; porcelain, 1848–56; 2013.961.2; Emma and Jay Lewis
- Ott and Brewer, American (Trenton, N.J.); *Bracket*; Parian porcelain, colored, 1877; 2013.961.3; Emma and Jay Lewis
- Hans Nosek, Bohemian (decorator); Ceramic Art Company, American (Trenton, N.J.) (manufacturer); *Plate*; white bone china, painted with polychrome glazes, red border, gold pastework, ca. 1905; 2013.961.4; Emma and Jay Lewis
- Bruno Geyer, Austrian (decorator); Ceramic Art Company, American (Trenton, N.J.) (manufacturer); *Plate*; white bone china, painted with polychrome glazes, red border, gold pastework, ca. 1904; 2013.961.5; Emma and Jay Lewis
- Willets Manufacturing Company, American (Trenton, N.J.); *Covered Vase*; porcelain, ca. 1900; 2013.961.6a, b; Emma and Jay Lewis
- Charles Cartlidge and Company, American (New York); *Pitcher*; porcelain, 1848–56; 2013.962; William Vestal, Jr.
- Tiffany Studios, American (New York); *Vase*; porcelaneous earthenware, 1904–9; 2013.1001.1; Dr. Martin Eidelberg
- Tiffany Studios, American (New York); *Vase*; porcelaneous earthenware, 1904–9; 2013.1001.2; Dr. Martin Eidelberg
- Tiffany Studios, American (New York); *Creamer*; porcelaneous earthenware, 1904–9; 2013.1001.3; Dr. Martin Eidelberg
- Charles Courtney Curran, American; *Fair Critics*; oil on canvas, 1887; 2014.128; Daniel and Mathew Wolf, in memory of Diane R. Wolf
- Eda Lord Dixon, American (Chicago, Ill.); *Hand Mirror*; silver, enamel, ivory, glass, ca. 1908; 2014.199.1; Jacqueline Loewe Fowler
- Rebecca Cauman, American (Boston, Mass.); *Bookends, pair*; silver, enamel, ca. 1927; 2014.199.2.1, .2; Jacqueline Loewe Fowler
- Gorham Manufacturing Company, American (Providence, R.I.); *Coffeepot and Tray*; silver, 1881; 2014.200.1.1, .2; Martha J. Fleischman, in honor of Morrison H. Heckscher
- Dominick & Haff, American (New York); *Wine Pot*; silver, silver gilt, 1882; 2014.200.2a, b; Martha J. Fleischman, in memory of Michael K. Brown
- Frank Gardner Hale, American (Boston, Mass.); *Necklace*; gold, silver, peridots, amethysts, tourmalines, sapphires, pearls, ca. 1920; 2014.246.1; Jacqueline Loewe Fowler
- Edward Everett Oakes, American; *Pendant*; silver, blue, pink, and yellow sapphires, garnets, tourmaline, emerald, ca. 1925; 2014.246.2; Jacqueline Loewe Fowler

#### PURCHASES

Charles Calverley, American; *Abraham Lincoln*; bronze, 1898; 2013.494; Funds from various donors

Josiah Jones, American; *Bust of Charles Cartlidge*; Parian porcelain, ca. 1850–56; 2013.1138; Friends of The American Wing

*Pier Mirror*; white pine frame, gessoed, sanded, and gilded, mahogany oval panel, painted, looking-glass plate; American (Mass.), ca. 1800–1810; 2014.1; William Cullen Bryant Fellows Gifts

Charles Cartlidge and Company, American (New York); *Pitcher*; porcelain, 1853–56; 2014.51; Page and Otto Marx Foundation Gift Fund and funds from various donors

John Hull, American (Boston); Robert Sanderson, Sr., American (Boston); *Beaker*; silver, ca. 1670; 2014.53; Bequest of Emma A. Sheaffer, by exchange

John Hull, American (Boston); Robert Sanderson, Sr., American (Boston); *Spoon*; silver, ca. 1670–80; 2014.54; Shoreland Foundation

Possibly Duncan Phyfe, American (New York); *Armchair*; mahogany, 1805–15; 2014.55; Bequest of Emma A. Schaefer, by exchange

Thomas Cole, American; *Sketch for View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm (The Oxbow)*; oil, pencil on composition board, 1836; 2014.59; Gift of Mrs. Delancey Thorn Grant, in memory of her mother, Louise Floyd-Jones Thorn, by exchange, and Friends of The American Wing Fund

Gorham Manufacturing Company, American (Providence, R.I.); *Tankard*; silver, ivory, 1898; 2014.70; Ambassador and Mrs. W. L. Lyons Brown Gift

Conrad Ranninger, American (Montgomery, Pa.); *Plate*; redware, 1838; 2014.82; Barbara S. Janos Fund

Nicolás Enríquez, Mexican; *The Baptism of Christ*; oil on copper, 1773; 2014.171; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds, and Joseph Pulitzer Bequest, and several members of The Chairman's Council Gifts

Nicolás Enríquez, Mexican; *The Virgin of El Camino with Saint Fermin and Saint Saturnino*; oil on copper, 1773; 2014.172; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds, and Joseph Pulitzer Bequest, and several members of The Chairman's Council Gifts

Nicolás Enríquez, Mexican; *The Virgin of Guadalupe with the Four Apparitions*; oil on copper, 1773; 2014.173; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds, and Joseph Pulitzer Bequest, and several members of The Chairman's Council Gifts

Nicolás Enríquez, Mexican; *The Return of the Holy Family from Egypt*; oil on copper, 1773; 2014.174; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds, and Joseph Pulitzer Bequest, and several members of The Chairman's Council Gifts

Nicolás Enríquez, Mexican; *The Apparition of the Virgin of El Pilar to Saint James*; oil on copper, 1773; 2014.175; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds, and Joseph Pulitzer Bequest, and several members of The Chairman's Council Gifts

*Coverlet*; cotton, wool embroidery; Mexican, ca. 1770–80; 2014.176; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds, and Joseph Pulitzer Bequest, and several members of The Chairman's Council Gifts

Gerardus Duyckinck I, American; *Christ Healing the Blind Man*; oil on canvas, ca. 1725–30; 2014.178; Friends of The American Wing Fund

Edward Duffield, American; *Tall-Case Clock*; walnut, brass, iron; 1765–80; 2014.223; William Cullen Bryant Fellows, and Close Friends Gifts, in honor of Morrison H. Heckscher

Mary Clara Milligan Kindler Moore, American (Huntington, Ind.); *Rooster Quilt*; cotton, 1932–33; 2014.243; Rita Hurson Memorial Funds, The Estate of Barbara S. Janos

Southern Porcelain Company, American (S.C.); *Corn Pitcher*; porcelain, 1855–60; 2014.251; The Sansbury-Herbert Mills Fund

*Palampore Tree of Life Quilt*; cotton; American, early 19th century; 2014.263; Anonymous Gift and Friends of The American Wing Fund

Juan Rodríguez Juárez, Mexican; *The Entombment of Christ*; oil, gold on copper, ca. 1700–1710; 2014.269; Acquisitions Benefit

## Arms and Armor

### GIFTS

*Powder Flask*; copper alloy, iron alloy; German, ca. 1575–85; 2014.214; Lisa Pioerron de Mondesir

*Marriage Contract between Jean Baptiste Claude Allevin, Gunmaker, and Barbe Françoise Bernard*; pen on paper; French (Paris), July 13, 1759; 2014.279; Herbert G. Houze

### PURCHASES

*American Helmet Model #2*; steel, pressed paper or cardboard; American (Worcester, Mass.), 1917; 2013.581a, b; Gift of Bashford Dean, by exchange

Hale and Kilburn Company, American (Philadelphia, Pa.); *American Helmet Model #5*; steel, paint, leather, textile, string, 1918; 2013.582; Gift of Bashford Dean, by exchange

W. H. Mullins Co., American (Salem, Ohio); *American Helmet Model #7, Sentinel's Helmet*; steel, leather, textile, paint, 1918; 2013.583; Gift of Helmut Nickel, by exchange

Pompeo della Cesa, Italian (Milan); *Backplate from an Armor of Vincenzo Luigi di Capua, Prince of Riccia*; steel, leather, copper alloy, ca. 1595; 2013.618; Gift in honor of Maximilian and Alexander Saga

William Rose, Sr., American (bladesmith); John Meer, American (decorator); *Presentation Sword of Peleg K. Dunham*; steel, copper alloy (brass), gold, leather, 1817; 2013.622a, b; Arthur Ochs Sulzberger Gift

*Close Helmet*; steel, polychromy; English or Flemish, ca. 1560; 2013.624; Arthur Ochs Sulzberger Bequest

Winchester Repeating Arms Company, American (New Haven, Conn.) (manufacturer); Tiffany & Co. (New York) (decorator); *Winchester Model 1894 Takedown Lever Action Rifle*; steel, macassar ebony, silver, ca. 1895–1900; 2013.901; Beatrice G. Warren and Leila W. Redstone Bequest

Smith & Wesson, American (Springfield, Mass.) (manufacturer); Tiffany & Co., American (New York) (decorator); *Cased Smith & Wesson New Model #3, .44 Caliber Double-Action Navy Revolver, Serial #23060*; steel, silver, turquoise, lapis lazuli, ca. 1891–92; 2013.902; Arthur Ochs Sulzberger Gift

Smith & Wesson, American (Springfield, Mass.) (manufacturer); Tiffany & Co., American (New York) (decorator); *Cased Smith & Wesson .38 Safety Third Model Double-Action Revolver, Serial #83097*; pistol: steel, silver, enamel; case: wood, leather, copper alloy, gold; ca. 1890–93; 2013.903; Arthur Ochs Sulzberger Gift

Smith & Wesson, American (Springfield, Mass.) (manufacturer); Tiffany & Co., American (New York) (decorator); *Cased Smith & Wesson .44 Double-Action Revolver, Serial #23402*; pistol: steel, silver, ivory; case: wood, paper, textile, leather, silver, gold, copper alloy; cleaning brush: iron, silver or silver substitute, fiber; ca. 1889; 2013.904; Arthur Ochs Sulzberger Gift

De Lacollombe, French (Paris); *Ornament Print from a Firearms Pattern Book Signed "De Lacollombe fecit"*; ink on paper, dated 1736; 2013.905; Gift of Helmut Nickel, by exchange

*Shaffron (Horse's Head Defense)*; iron, leather, copper alloy, shellac; Tibetan or Mongolian, 16th–17th century; 2014.50; Arthur Ochs Sulzberger, by exchange

*Quiver*; leather, shellac, pigment; Tibetan or Mongolian, 14th–16th century; 2014.71; Jacob Rogers, by exchange, and Arthur Ochs Sulzberger Bequest

*Stirrups, pair*; iron, gold, silver, horn, copper alloy; Tibetan or Mongolian, ca. 15th–17th century; 2014.72a, b; The Sulzberger Foundation Inc. and Arthur Ochs Sulzberger Bequest

*Stirrup*; iron, copper alloy; Tibetan or Mongolian, ca. 14th–16th century; 2014.73; Arthur Ochs Sulzberger and Jacob Rogers, by exchange

*Stirrups, pair*; iron, gold, silver; Tibetan or Chinese, 19th–early 20th century; 2014.74a, b; Jacob Rogers, by exchange

*Saddle Rug*; wool, cotton; Inner Mongolia (probably Baotou, Suiyuan Province), late 19th century; 2014.75; Jacob Rogers, by exchange

Possibly Francesco Negrolì, Italian (Milan); *Backplate*; steel, ca. 1505–10; 2014.154; Arthur Ochs Sulzberger Gift

Miyairi Norihiro, Japanese (Sakaki); *Double-Edged Sword (Ken)*; steel, silver, wood, 2013; 2014.189; Howard Mansfield Gift, by exchange

*Ceremonial Dagger (Bichwa)*; steel, gold; South Indian, 17th century; 2014.190; Arthur Ochs Sulzberger Gift

*Body of a Powder Flask*; staghorn; French, ca. 1570; 2014.191; Arthur Ochs Sulzberger Gift

*Mail Shirt*; iron alloy, copper alloy; possibly Iranian (Safavid), ca. 1500–1600; 2014.198; Arthur Ochs Sulzberger Gift

*Sword, Scabbard, and Belt Hook*; steel, silver, copper, gold, coral, wood; Tibetan, ca. 1750–1850; 2014.262.1a–c; Arthur Ochs Sulzberger Gift

*Sword Belt*; leather, iron, copper alloy, gold; Tibetan, ca. 1750–1850; 2014.262.2a, b; Arthur Ochs Sulzberger Gift

*Sword and Scabbard (Dpa' rtags)*; steel, silver, gold, copper alloy, wood; Bhutanese, ca. 1750–1850; 2014.281; Arthur Ochs Sulzberger Gift

Gian Giacomo Negrolì, Italian (Milan); *Close Helmet*; steel, gold, ca. 1510–20; 2014.282; Arthur Ochs Sulzberger Gift

## Asian Art

### GIFTS

Minol Araki (Araki Minoru), Japanese; *Distant Road*; framed panel, ink on paper, 1978; 2013.462; David Tausig Frank and Kazukuni Sugiyama

Shinoda Tōkō, Japanese; *Golden Tablets*; ink, white pigment (*gofun*) on gilded paper, 2011; 2013.507; Sue Cassidy Clark, in honor of Jerri Donovan

*Robe with Tanzaku and Shikishi Poem Cards*; crepe silk (*chirimen*), resist-dyed and hand-painted patterns, gold accents; Japan, first half of the 20th century; 2013.509; Sue Cassidy Clark, in memory of Terry Satsuki Milhaupt

*Summer Kimono with Design of Plovers, Waves, Chinese Bellflowers, Pinks, Pines, Carriages, and Fences*; silk gauze, paste-resist dyed; Japan, first quarter of the 20th century; 2013.510.1; Sue Cassidy Clark, in memory of Terry Satsuki Milhaupt

*Kimono with Design of Lilies, Chinese Bellflowers, and Pinks*; figured crepe silk with woven diagonal fret pattern, hand-painted gold accents, embroidered crest; Japan, second quarter of the 20th century; 2013.510.2; Sue Cassidy Clark, in memory of Terry Satsuki Milhaupt

*Kimono with Stylized Flowing Water*; silk, paste-resist-dyed, gold- and silver-painted accents; Japan, second quarter of the 20th century; 2013.510.3; Sue Cassidy Clark, in memory of Terry Satsuki Milhaupt

*Kimono with Design of Pines, Plum, and Bamboo (Shōchikubai)*; figured silk with woven bamboo motif, hand-painted pines in pigment and gold, embroidered plum crests; Japan, second quarter of the 20th century; 2013.510.4; Sue Cassidy Clark, in memory of Terry Satsuki Milhaupt

*Kimono with Pheasants amid Peonies*; silk crepe, hand-painted and paste-resist-dyed, silk embroidery; Japan, first half of the 20th century; 2013.510.5; Sue Cassidy Clark, in memory of Terry Satsuki Milhaupt

*Kimono with Pines and Mist*; silk, hand-painted and paste-resist-dyed, painted gold accents; Japan, second quarter of the 20th century; 2013.510.6; Sue Cassidy Clark, in memory of Terry Satsuki Milhaupt

*Plate with Chrysanthemums*; porcelain, incised decoration under ivory glaze (*Ding* ware), copper rim; China, 12th century; 2013.569; Anna-Maria and Stephen Kellen Foundation, in honor of Ludmilla and Hans Arnhold

Tenzing Rigdol, Tibetan; *Pin Drop Silence: Eleven-Headed Avalokitesvara*; ink, pencil, acrylic, pastel on paper, 2013; 2013.627; Andrew Cohen, in honor of Tenzing Rigdol and Fabio Rossi

Gu Wenda, Chinese; *The Mythos of Lost Dynasties-Form C: Pseudo-seal Scripture in Calligraphic Copybook Format*; hanging scroll, ink on paper, 1983–87; 2013.628; Doris Dohrenwend, in memory of her mother, Gertrude Funke Dohrenwend

Li Huasheng, Chinese; *Rustic Scene*; hanging scroll, ink, color on paper, 1982; 2013.1107; Jerome Silbergeld and Michelle DeKlyen

Mori Yoshitoshi, Japanese; *Four of the Twelve Heavenly Generals*; stencil print (*kappazuri*), ink on paper laminated with persimmon tannin, 1963; 2013.1124; Janice L. Gabrilove, in memory of Sandra Gabrilove Saltzman

Kondō Yutaka, Japanese; *Footprint of the Buddha (Bussokuseki)*; black glazed stoneware, Mishima-style stamped and carved design, gray-black slip, white clay, 1979; 2013.1125a, b; Halsey and Alice North

Utagawa Kunisada, Japanese; *Ichikawa Danjūrō VII as Arajishi Otokonosuke*; polychrome woodblock print (*shikishiban surimono*), ink, color on paper, probably 1829; 2013.1126.1; Dorothy Tapper Goldman

Utagawa Kunisada, Japanese; *Ichikawa Danjūrō VII Preparing New Year's Gifts*; polychrome woodblock print (*shikishiban surimono*), ink, color, metallic pigments on paper, ca. 1830; 2013.1126.2; Dorothy Tapper Goldman

Totoya Hokkei, Japanese; *Courtesan with Branch of Plum Blossoms*; polychrome woodblock print (*shikishiban surimono*), ink, color on paper, 1835; 2013.1126.3; Dorothy Tapper Goldman

Fūgai Ekun, Japanese; *Hotei Pointing at the Moon*; hanging scroll, ink on paper, dated 1650; 2013.1133.1; Fishbein-Bender Collection, T. Richard Fishbein and Estelle P. Bender



Kano Shōei, Japanese; *Brown-Eared Bulbul Bird on a Branch of Plum*; hanging scroll, ink, color on paper, late 16th century; 2013.1133.2; Fishbein-Bender Collection, T. Richard Fishbein and Estelle P. Bender

*Portrait of a Man with a Jeweled Turban*; lithograph; India, 1880s; 2014.129.1; Mark Baron and Elise Boisanté

*Five Ladies*; lithograph; India, 1910s; 2014.129.2; Mark Baron and Elise Boisanté

*Scepter (Ruyi) with Calabash Gourds and Vines*; ivory, pigment; China, 18th century; 2014.202; Suzanne G. Valenstein, in memory of Murray A. Valenstein

Roger Shimomura, American; *Oriental Masterprint—6*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.1; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—7*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.2; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—8*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.3; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—9*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.4; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—10*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.5; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—11*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.6; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—12*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.7; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—13*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.8; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—14*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.9; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—15*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.10; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—16*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.11; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—17*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.12; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—18*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.13; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—19*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.14; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—20*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.15; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—21*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.16; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—22*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.17; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—23*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.18; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—24*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.19; Vasco R. Geer III

Roger Shimomura, American; *Oriental Masterprint—25*, from *Oriental Masterprints*; color screen print on wove paper, 1975; 2014.216.20; Vasco R. Geer III

Kondō Yutaka, Japanese; *Vessel with Dripping Black Ink Design (Sumi nagashi tsubo)*; stoneware, slip, black ink glazes, 1964; 2014.217; Halsey and Alice North

Shinoda Tōkō, Japanese; *Fugue*; lithograph, ink on paper, 1984; 2014.218.1; Jane and Raphael Bernstein

Shinoda Tōkō, Japanese; *A Chronicle (Monogatari)*; lithograph, ink, color on paper, 1982; 2014.218.2; Jane and Raphael Bernstein

Ushio Shinohara, Japanese; *Doll Festival (Onna no Matsuri)*; triptych of color screen prints on paper, edition 1/100, 1966; 2014.219.1a–c; Bequest of William S. Lieberman

Ushio Shinohara, Japanese; *Three Courtesans (Oiran)*; triptych of color screen prints on paper, artist's proof, 1969; 2014.219.2; Bequest of William S. Lieberman

Attributed to Jang Seung-eop (Owon), Korean; *Still Life with Bronze Vessels and Flowering Plants*; ten-panel folding screen, ink on paper, 1894; 2014.247; Mrs. Anita H. Berger, in memory of Ambassador Samuel D. Berger

#### PURCHASES

*Jar*; porcelain, glaze (*Xing* ware); China, 7th–early 8th century; 2013.231; Barbara and William Karatz Gift, in honor of James C. Y. Watt

Song Yeong-bang, Korean; *Lotus and Carp*; eight-panel folding screen, ink, light color on paper, 1990; 2013.232; Jungwhe Josephine Moon and Hyun Jun M. Kim Gifts

*Enthroned Buddha*; silver, gold, unfired clay; Cambodia (probably Phnom Penh), 1923; 2013.247a–h; Anonymous Gift

*Models of Paper Folding (Origata tehon)*; Japanese paper, ink; Japan, 1697; 2013.248.1–.25; Gift of I. N. Phelps Stokes, by exchange

*Mask of Bhairava*; copper alloy, possibly brass; India (probably Kashmir region), late 6th–7th century; 2013.249; Bobbie Falk Gift, in honor of Robert Falk

*Bowl with Decoration of Auspicious Characters*; porcelain, cobalt-blue design; Korea, 19th century; 2013.251; Friends of Asian Art Gifts

Maio Motoko, Japanese; *Life's Symphony (Kyoku)*; pair of six-panel folding screens, crushed paper, ink, white pigment (*gofun*), gold leaf, silk on paper, 2011; 2013.461.1, .2; Friends of Asian Art Gifts

Arai Kōu, Japanese; *Female Chanter for Jōruri Puppet Theater*; hanging scroll, color, white pigment (*gofun*), ink, gold on silk, ca. 1920; 2013.500; Friends of Asian Art Gifts

Tokuda Yasokichi III, Japanese (Komatsu); *Ring of Flowers (Rinka)*; porcelain, vivid color glazes (*yōsai*), 2000; 2013.518; William R. Appleby Fund

Arthur and Charlotte Vershbow Collection of Japanese Illustrated Books: Akatsuki no Kanenari, Japanese; *Stories of a Fortunate Rat (Komochi nezumi hana no yamauba)*; set of two woodblock-printed books, ink, color on paper, 1827; 2013.650a, b; Mary and James G. Wallach Family Foundation Gift

Tani Bunchō, Japanese; Ōnishi Chinen, Japanese; various artists, Japanese; *Album of the New Year (Aratama jō)*; woodblock-printed book (*orihon*, accordion-style, bound), ink, color, metallic pigments on paper, early 19th century, before 1829; 2013.651; Mary and James G. Wallach Family Foundation Gift

Kōno Bairai, Japanese; *Bairai Picture Album of One Hundred Birds (Bairai hyakuchō gafu)*; set of three woodblock-printed books, ink, color on paper, 1881; 2013.652; Mary and James G. Wallach Family Foundation Gift

Bairin, Japanese; *Famous Places in the Various Provinces (Shokoku meisbo)*; woodblock-printed book, ink, color on paper, preface dated 1826; 2013.653; Mary and James G. Wallach Family Foundation Gift

Ki Baitei, Japanese; *Kyūrō (Baitei) Picture Album (Kyūrō gafu)*; woodblock-printed book, ink on paper; preface, postscript dated 1797; 2013.654; Mary and James G. Wallach Family Foundation Gift

Kitoku, Japanese; *Moon of the Festival of the Dead (Bon no tsuki)*; woodblock-printed book, ink, color on paper; Japan, 1830; 2013.655; Mary and James G. Wallach Family Foundation Gift

Kameda Bōsai, Japanese; *Mountains of the Heart (Kyōchūzan)*; woodblock-printed book, ink, color on paper, 1816; 2013.656; Mary and James G. Wallach Family Foundation Gift

Kameda Bōsai, Japanese; *Mountains of the Heart (Kyōchūzan)*; woodblock-printed book, ink, color on paper, 1816; 2013.657; Mary and James G. Wallach Family Foundation Gift

Kawamura Bunpō, Japanese; *Bunpō Picture Album (Bunpō gafu)*, *First Series*; set of three woodblock-printed books, ink, color on paper, 1807; 2013.658a–c; Mary and James G. Wallach Family Foundation Gift

Kawamura Bunpō, Japanese; *Nangaku-Bunpō Highway Pictures (Nangaku Bunpō kaidō sōga)*; woodblock-printed book, ink, color on paper, ca. 1811; 2013.659; Mary and James G. Wallach Family Foundation Gift

Kawamura Bunpō, Japanese; *Kinpaen (Bunpō) Picture Album (Kinpaen gafu)*; woodblock-printed book, ink, color on paper, 1820; 2013.660; Mary and James G. Wallach Family Foundation Gift

Kawamura Bunpō, Japanese; *Kinpaen (Bunpō) Picture Album (Kinpaen gafu)*; woodblock-printed book, ink, color on paper, 1820; 2013.661; Mary and James G. Wallach Family Foundation Gift

Kawamura Bunpō, Japanese; *Bunpō Landscape Picture Album (Bunpō sansui gafu)*; woodblock-printed book, ink, color on paper, 1824; 2013.662; Mary and James G. Wallach Family Foundation Gift

Kawamura Bunpō, Japanese; *Guide to Chinese Painting (Kanga shinan nihen)*, *Second Series*; set of three woodblock-printed books, ink, color on paper, 1811; 2013.663a–c; Mary and James G. Wallach Family Foundation Gift

Tani Bunchō, Japanese; *Shazanrō (Bunchō) Picture Book (Shazanrō ehon)*; woodblock-printed book, ink, color on paper, 1817; 2013.664; Mary and James G. Wallach Family Foundation Gift

Yosa Buson, Japanese; *The Thirty-six Immortals of Haikai Verse (Haikai sanjūrokkasen)*; woodblock-printed book, ink, hand-coloring on paper, 1799; 2013.665; Mary and James G. Wallach Family Foundation Gift

Yosa Buson, Japanese; *The Thirty-six Immortals of Poetry (Sanjūrokkasen)*; woodblock-printed book, ink on paper, 1799; 2013.666; Mary and James G. Wallach Family Foundation Gift

Ki Chikudō, Japanese; *Yūsai Picture Album (Yūsai gafu)*; woodblock-printed book (*orihon*, accordion-style), ink, color on paper, 1831; 2013.667; Mary and James G. Wallach Family Foundation Gift

Nakabayashi Chikutō, Japanese; *The Four Worthies (Plum, Bamboo, Orchid, Chrysanthemum) (Shikunshi)*; set of two woodblock-printed books bound as one, ink on paper, 1853; 2013.668; Mary and James G. Wallach Family Foundation Gift

Ōnishi Chinnen, Japanese; *Sōnan (Chinnen) Picture Album (Sōnan gafu)*; woodblock-printed book, ink, color on paper, 1834; 2013.669; Mary and James G. Wallach Family Foundation Gift

Ōnishi Chinnen, Japanese; *Customs of the Eastern Capital (Edo) (Azuma no teburi)*; woodblock-printed book, ink, color, hand-coloring (?) on paper, 1829; 2013.670; Mary and James G. Wallach Family Foundation Gift

Tsubaki Chinzan, Japanese; *Chinzan Picture Album (Chinzan-ō gafu)*; accordion album, ink, color on paper, 1851; 2013.671; Mary and James G. Wallach Family Foundation Gift

Eishōsai Chōki, Japanese; *The Music of the Pine Trees: A Picture Book (Ehon matsu no shirabe)*; woodblock-printed book, ink, color on paper, 1795; 2013.672; Mary and James G. Wallach Family Foundation Gift

Tanomura Chokunyū, Japanese; *Album of Twelve Nanga-Style Landscapes*; accordion album, ink, color on paper, Edo period (1615–1868), 19th century; 2013.673; Mary and James G. Wallach Family Foundation Gift

Ohara Tonshū, Japanese; *Early to Dawn (Akeyasuki)*; woodblock-printed book, ink, color on paper, ca. 1837; 2013.674; Mary and James G. Wallach Family Foundation Gift

Keisai Eisen, Japanese; Parts 1–2 from *A Picture Album of the Floating World (Ukiyo gafu)*; set of three woodblock-printed books, ink, color on paper, ca. 1820s; 2013.675a–c; Mary and James G. Wallach Family Foundation Gift

Keisai Eisen, Japanese; *An Erotic Picture Book of Snow on Mount Fuji (Ehon fuji no yuki)*; woodblock-printed book, ink, color on paper, Edo period (1615–1868), 1824; 2013.676; Mary and James G. Wallach Family Foundation Gift

Keisai Eisen, Japanese; *A Modern Day "Clear Mirror" (Masukagami)*; set of three woodblock-printed books, ink, color on paper, 1822; 2013.677a–c; Mary and James G. Wallach Family Foundation Gift

*Fujiwara Chapter (Fujiwara no maki)*; book, ink, color, gold paint, gold flecks on paper (*Nara ehon*); Japan, ca. 1661–72; 2013.678; Mary and James G. Wallach Family Foundation Gift

Suzuki Fuyō, Japanese; *Drawings by the Drunken Fuyō (Gazu sui Fuyō)*; set of three woodblock-printed books bound as a single volume, ink on paper, 1809; 2013.679; Mary and James G. Wallach Family Foundation Gift

Yashima Gakutei, Japanese; *Ichirō (Gakutei) Picture Album (Ichirō gafu)*; woodblock-printed book, ink, color on paper, 1823; 2013.680; Mary and James G. Wallach Family Foundation Gift

Yashima Gakutei, Japanese; *Collection of Kyōka Verse with Portraits of Poets in Famous Numerical Groupings (Kyōka meisū gazō shū)*; set of three woodblock-printed books, ink, color on paper, ca. 1830; 2013.681a–c; Mary and James G. Wallach Family Foundation Gift

Chō Gesshō, Japanese; *A Thicket of Pictures without Shapes (Fugyō gassō)*; woodblock-printed book, ink, color on paper, 1817; 2013.682; Mary and James G. Wallach Family Foundation Gift

Fukuchi Hakuei, Japanese; *Collection of Thirty-six Kyōka Poems (Roku roku kyōka sen)*; woodblock-printed book, ink, color on paper, ca. 1814; 2013.683; Mary and James G. Wallach Family Foundation Gift

Hanzan (Matsukawa), Japanese; *Ideas for Various Things (Tsukurimono shuko tane)*; set of two woodblock-printed books, ink on paper, 1837; 2013.684a, b; Mary and James G. Wallach Family Foundation Gift

Suzuki Harunobu, Japanese; *The Gold Brocades: A Picture Book (Ehon kokinran)*; set of three woodblock-printed books, ink on paper, 1763; 2013.685a–c; Mary and James G. Wallach Family Foundation Gift

Yashima Gakutei, Japanese; *Sansui kikan kyōka shū (Collected Light Verses and Noted Landscapes)*; woodblock-printed book, ink, color on paper, ca. 1820; 2013.686; Mary and James G. Wallach Family Foundation Gift

Suzuki Harunobu, Japanese; *Picture Book of the Eternal Pines (Ehon chiyo no matsu)*; set of three woodblock-printed books, ink on paper,

ca. 1767; 2013.687a–c; Mary and James G. Wallach Family Foundation Gift

Unidentified artists, Japanese; *Primer on Eight Varieties of Painting (Hasshu gafu)*; set of five woodblock-printed books, ink on paper, ca. 1672; 2013.688a–e; Mary and James G. Wallach Family Foundation Gift

Utawaga Hiroshige, Japanese; *Views of Famous Places in Japan (Fūso meisho zue)*; woodblock-printed book, ink, color, white paint on paper, 1839; 2013.689; Mary and James G. Wallach Family Foundation Gift

Utawaga Hiroshige, Japanese; *Pictures of Famous Places along the Tōkaidō Road (Tōkaidō meisho zue)*; woodblock-printed book, ink, color on paper, 1847; 2013.690; Mary and James G. Wallach Family Foundation Gift

Utawaga Hiroshige, Japanese; *Picture Book for the Practice of Drawing (Ehon tebigigusa)*; woodblock-printed book, ink, color on paper, 1849; 2013.691; Mary and James G. Wallach Family Foundation Gift

Utawaga Hiroshige, Japanese; *Picture Book of the Souvenirs of Edo (Ehon Edo miyage)*; set of ten woodblock-printed books, ink, color on paper, 1850–67; 2013.692a–j; Mary and James G. Wallach Family Foundation Gift

Utawaga Hiroshige, Japanese; *A Kyōka (Light Verse) Chorus of Birds (Kyōka momochidori)*; woodblock-printed book, ink, color on paper, 1857; 2013.693; Mary and James G. Wallach Family Foundation Gift

Utawaga Hiroshige, Japanese; *Picture Album of People with Kyōka (Light Verse) (Kyōka shiki jinbutsu)*; woodblock-printed book, ink, color on paper, 1855; 2013.694; Mary and James G. Wallach Family Foundation Gift

Utawaga Hiroshige, Japanese; *One Hundred Views of Mount Fuji (Fujimi hyakuzu)*; woodblock-printed book, ink, color on paper, 1859; 2013.695; Mary and James G. Wallach Family Foundation Gift

Utawaga Hiroshige II, Japanese; *Hiroshige Picture Album (Hiroshige gafu)*; woodblock-printed book, ink, color on paper, 1862; 2013.696; Mary and James G. Wallach Family Foundation Gift

Nakamura Hōchū, Japanese; *Kōrin Picture Album (Kōrin gafu)*; woodblock-printed book in two volumes (*orihon*, accordion-style), ink, color on paper, after 1826 (reprinted posthumously); 2013.697a, b; Mary and James G. Wallach Family Foundation Gift

Nakamura Hōchū, Japanese; *Kōrin Picture Album (Kōrin gafu)*; woodblock-printed book (*orihon*, accordion-style), ink, color on paper, 1826 (reprinted posthumously); 2013.698; Mary and James G. Wallach Family Foundation Gift

Sakai Hōitsu, Japanese; *Picture Album by Ōson (Hōitsu) (Ōson fuga)*; woodblock-printed book, ink, color on paper, 1817; 2013.699; Mary and James G. Wallach Family Foundation Gift

Sakai Hōitsu, Japanese; *Picture Album by Ōson (Hōitsu) (Ōson gafu)*; woodblock-printed book, ink, color on paper, 1817; 2013.700; Mary and James G. Wallach Family Foundation Gift

Sakai Hōitsu, Japanese; *Traces of Kenzan's Brush (Kenzan iboku)*; woodblock-printed book, ink, color on paper, 1823; 2013.701; Mary and James G. Wallach Family Foundation Gift

Totoya Hokkei, Japanese; *Views of Famous Places in Japan Paired with Kyōka Poems (Kyōka fusō meisho zue)*; woodblock-printed book, ink, color on paper, 1824; 2013.702; Mary and James G. Wallach Family Foundation Gift

Totoya Hokkei, Japanese; *Kyōka Verse Anthology of Elegant Friends (Kyōka gayū shū)*; woodblock-printed book, ink, color on paper, 1826; 2013.703; Mary and James G. Wallach Family Foundation Gift

Totoya Hokkei, Japanese; *Album of Suikoden Portraits with Kyōka Poems (Kyōka suikoden gazōshū)*; woodblock-printed book, ink, color on paper, 1829; 2013.704; Mary and James G. Wallach Family Foundation Gift

Totoya Hokkei, Japanese; *Kyōka Poems as Chimes along the Tōkaidō (Kyōka tokan ekiro no suzu)*; woodblock-printed book, ink, color on paper, 1830; 2013.705; Mary and James G. Wallach Family Foundation Gift

Totoya Hokkei, Japanese; *Picture Album of Road Pictures (of the Tōkaidō Road) (Dōchū gafu)*; woodblock-printed book, ink, color on paper, 1830s; 2013.706; Mary and James G. Wallach Family Foundation Gift

Totoya Hokkei, Japanese; *Collected Thirty-six Kyōka Poets (Kyōka roku roku shū)*; woodblock-printed book, ink, color on paper, 1840; 2013.707; Mary and James G. Wallach Family Foundation Gift

Totoya Hokkei, Japanese; *Kyōka Verse Album on the Scales of the Carp (Kyōka ririnshū)*; woodblock-printed book, ink, color on paper, 1845; 2013.708; Mary and James G. Wallach Family Foundation Gift

Teisai Hokuba, Japanese; *The Scales of the Carp (Koi no uroko) (Illustrations of Poets)*, woodblock-printed book, ink on paper, 1815; 2013.709; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Pleasures of the East (Ehon azuma asobi)*; set of two woodblock-printed books, ink, color on paper, ca. 1802; 2013.710a, b; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Pleasures of the East (Ehon azuma asobi)*; woodblock-printed book, ink on paper, 1799; 2013.711; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Fine Views of the Eastern Capital at a Glance (Tōto meisho ichiran)*; set of two woodblock-printed books, ink, color on paper, 1800; 2013.712a, b; Mary and James G. Wallach Family Foundation Gift, in honor of John T. Carpenter

Katsushika Hokusai, Japanese; *Collection of Short Poems in Chinese from Itako (Itako zekku shū)*; woodblock-printed book, ink, color on paper, 1802; 2013.713; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Picture Book of Kyōka Poems: Mountains upon Mountains (Ehon kyōka yama mata yama)*; woodblock-printed book, ink, color on paper, 1804; 2013.714; Mary and James G. Wallach Family Foundation Gift, in honor of John T. Carpenter

Katsushika Hokusai, Japanese; *An Illustrated New Edition of Suikoden (The Water Margin) (Shinpen suiko gaden)*; set of four woodblock-printed books, ink on paper, 1805–38; 2013.715a–d; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Panoramic Views of Both Banks of the Sumida River at a Glance (Ehon Sumidagawa ryōgan ichiran)*; set of three woodblock-printed books, ink, color on paper, ca. 1806; 2013.716a–c; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Loyal Songs of Itako (Chūkō itakobushi)*; set of five woodblock-printed books, ink on paper, 1809; 2013.717a–e; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *The Mountains of Husband and Wife (Onnyo imoseyama)*; set of six woodblock-printed books, ink on paper, 1810; 2013.718a–f; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *A Realistic Sketchbook by Hokusai (Hokusai shashin gafu)*; woodblock-printed book (*orihon*, accordion-style), ink, color on paper, 1814; 2013.719; Mary and James G. Wallach Family Foundation Gift, in honor of John T. Carpenter

Katsushika Hokusai, Japanese; *Transmitting the Spirit, Revealing the Form of Things: Hokusai Sketchbooks (Denshin kaishu Hokusai manga)*; set of nineteen woodblock-printed books, ink, color on paper, 1814–78; 2013.720a–s; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Mixed Verses on Jōruri (Puppet Theater) (Ehon jōruri zekku)*; woodblock-printed book, ink, color on paper, 1815; 2013.721; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *The Quick Pictorial Dictionary (Ehon hayabiki)*; woodblock-printed books, ink on paper; part 1, 1817; part 2, 1819; 2013.722a, b; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Perfect Pictures at a Glance (Shūga ichiran)*; woodblock-printed book, ink, color, mica, metallic pigments on paper, 1818; 2013.723; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Picture Album Transmitting the Spirit: Hokusai Drawing Style (Denshin gafu Hokusai gashiki)*; woodblock-printed book, ink on paper, 1819; 2013.724; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Picture Album Transmitting the Spirit: Hokusai Drawing Style (Denshin gafu Hokusai gashiki)*; set of three woodblock-printed books, ink on paper, 1819; 2013.725a–c; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Various Pictures by Hokusai (Hokusai soga)*; woodblock-printed book, ink, color on paper, 1820; 2013.726; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Various Pictures by Hokusai (Hokusai soga)*; woodblock-printed book, ink on paper, 1820; 2013.727; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Transmitting the Spirit, Revealing the*

*Form of Things: Picture Album of Drawings at One Stroke (Denshin kaishu ippitsu gafu)*; woodblock-printed book, ink, color on paper, 1823; 2013.728; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *The Communication of Home Precepts: A Picture Book (Ehon teikin ōrai)*; set of three woodblock-printed books, ink on paper; part 1, 1828; part 2, 1830s; part 3, ca. 1848; 2013.729a–c; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Picture Book of the Suikoden (The Water Margin) Loyalty (Chūgi Suikoden ehon)*; woodblock-printed book, ink, color on paper, 1829; 2013.730; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *The Tōshisen (Chinese Verses by Takai Ranzan): A Picture Book (Tōshisen ehon gogon ritsu), Series Five*; set of five woodblock-printed books, ink on paper, 1833; 2013.731a–e; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *One Hundred Views of Mount Fuji (Fugaku hyakkei)*; set of three woodblock-printed books, ink on paper, 1834, 1835, ca. 1849; 2013.732a–c; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Picture Book of Chinese and Japanese Warriors (Wakan ehon sakigake)*; woodblock-printed book, ink on paper, 1836; 2013.733; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Picture Book of New Designs for Various Crafts (Shōshoku ehon Katsushika shin hinagata)*; woodblock-printed book, ink on paper, ca. 1840s; 2013.734; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Picture Book of the Tōshisen (Chinese Verses by Takai Ranzan) (Tōshisen ehon nanagon ritsu), Series Seven*; set of five woodblock-printed books, ink on paper, 1833; 2013.735a–e; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *The Life of Shakyamuni Illustrated (Shaka goichidaiki zue)*; set of six woodblock-printed books, ink on paper, 1845; 2013.736a–f; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Old Manji's Cursive Picture Album (Manjiō sōhitsu gafu)*; woodblock-printed book, ink, color on paper, 1843; 2013.737; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Picture Book of the Kōkyō (Canon of Filial Piety by Ch. Xiao Qing) (Ehon kōkyō)*; set of two woodblock-printed books, ink on paper, 1850; 2013.738a, b; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Facsimile Version by the Museum of Fine Arts, Boston, Impressions of Hokusai's Series "Tōto shokei ichinan"*; set of two woodblock-printed books, ink, color on paper, 20th century; 2013.739a, b; Mary and James G. Wallach Family Foundation Gift

Unidentified artist, Japanese; Fragment of Vol. 157 of *Sutra of the Perfection of Wisdom (Mahaprajnaparamita sutra; Daibannyaharamittakyo)*; woodblock-printed book (*orihon*, accordion-style), ink on paper, 1383; 2013.740; Mary and James G. Wallach Family Foundation Gift

Itō Jakuchū, Japanese; *Jakuchū Picture Album (Jakuchū gajō)*; set of two woodblock-printed books (*orihon*, accordion-style), ink on paper, ca. 1900; 2013.741a, b; Mary and James G. Wallach Family Foundation Gift

Jichōsai, Japanese; *Illustrated Poem Book (Katsura kasane)*; set of two woodblock-printed books; one volume: ink, color on paper; other volume: ink on paper, 1803; 2013.742a, b; Mary and James G. Wallach Family Foundation Gift

Kawamura Kihō, Japanese; various artists, Japanese; *Album of Flowers and the Moon (Kagetsu jō)*; woodblock-printed book (*orihon*, accordion-style), ink, color on paper, 1836; 2013.743; Mary and James G. Wallach Family Foundation Gift

Mori Tetsuzan, Japanese; various artists, Japanese; *Album of Flowers and the Moon (Kagetsu jō)*; woodblock-printed book (*orihon*, accordion-style), ink, color on paper, late 19th century reprint of original edition of 1836; 2013.744; Mary and James G. Wallach Family Foundation Gift

Wang Gai, Chinese; *The Mustard Seed Garden Painting Manual (Jieziyuan huazhuan; Kaishien gaden)*; set of two woodblock-printed books, ink, color on paper, ca. 1748, Japanese reprint; 2013.745a, b; Mary and James G. Wallach Family Foundation Gift

Wang Gai, Chinese; *The Mustard Seed Garden Painting Manual*

(*Jieziyuan huazhuan; Kaishien gaden*); set of five woodblock-printed books, ink, color on paper, 1753, Japanese reprint; 2013.746a–e; Mary and James G. Wallach Family Foundation Gift

Part 2 from *The Mustard Seed Garden Painting Manual (Jieziyuan huazhuan; Kaishien gaden)*; set of four woodblock-printed books, ink, color on paper; Japan, 1800; 2013.747a–d; Mary and James G. Wallach Family Foundation Gift

Nishiyama Ken, Japanese; *Kan'ei Picture Album (Kan'ei gafu)*; woodblock-printed book (*orihon*, accordion-style), ink, color on paper, 1886; 2013.748; Mary and James G. Wallach Family Foundation Gift

Nishiyama Ken, Japanese; *Twelve Views of Naniwa (Osaka) (Naniwa junikei)*; accordion album, ink, color on paper, 19th century; 2013.749; Mary and James G. Wallach Family Foundation Gift

Okada Kanrin, Japanese; *Kanrin Picture Album (Kanrin gafu)*; set of two woodblock-printed books, ink, color on paper, 1845; 2013.750a, b; Mary and James G. Wallach Family Foundation Gift

Kanyōsai, Japanese; *Kanyōsai Picture Album (Kanyōsai gafu)*; set of three woodblock-printed books, ink on paper, 1762; 2013.751; Mary and James G. Wallach Family Foundation Gift

Kanyōsai, Japanese; *Kanyōsai Picture Album (Kanyōsai gafu)*; set of five woodblock-printed books, ink on paper, 1762; 2013.752a–e; Mary and James G. Wallach Family Foundation Gift

Matsumura Keibun, Japanese; *Kinkadō's Album of Drawings by Keibun (Keibun Kinka chō)*; woodblock-printed book (*orihon*, accordion-style), ink, color on paper, 1898; 2013.753; Mary and James G. Wallach Family Foundation Gift

After Seizei Kigyoku, Japanese; *Kigyoku Picture Album (Kigyoku gafu)*; woodblock-printed book, ink, color on paper, 1901; 2013.754; Mary and James G. Wallach Family Foundation Gift

Kawamura Kihō, Japanese; *Goitsu Picture Album: Quick Practice for Beginners (Goitsu gafu: Shōgaku hayageiko)*; woodblock-printed book, ink, color on paper, after 1825; 2013.755; Mary and James G. Wallach Family Foundation Gift

Kawamura Kihō, Japanese; *Kihō Picture Album (Kihō gafu)*; woodblock-printed book, ink, color on paper, 1827; 2013.756; Mary and James G. Wallach Family Foundation Gift

Sakai Hōitsu, Japanese; *One Hundred Paintings by Kōrin (Kōrin hyakuzu)*; set of four woodblock-printed books, ink on paper, 1815; 2013.757a–d; Mary and James G. Wallach Family Foundation Gift

Utawaga Kunisada, Japanese; *Weighing the Goods of Love (Enshoku shinasadame)*; set of three woodblock-printed books, ink, color on paper, 1830s; 2013.758a–c; Mary and James G. Wallach Family Foundation Gift

Utawaga Kunisada, Japanese; *Love of Yatsufuji (Koi no Yatsufuji)*; woodblock-printed book, ink, color on paper, 1837; 2013.759; Mary and James G. Wallach Family Foundation Gift

Utawaga Kunisada, Japanese; Volume 3 of *Unknown Erotic (Shunga) Set*; woodblock-printed book, ink, color on paper, 1840s; 2013.760; Mary and James G. Wallach Family Foundation Gift

Utawaga Kunisada, Japanese; *The Thirty-six Immortals of Poetry as Actors (Yakusha sanjūrokkasen)*; woodblock-printed book, ink, color on paper, 1835; 2013.761; Mary and James G. Wallach Family Foundation Gift

Utawaga Kunisada, Japanese; *A Bedside Guide to the Colors of Love in Spring (Shunshoku neya no shiori)*; set of three woodblock-printed books, ink, color on paper, ca. 1850; 2013.762a–c; Mary and James G. Wallach Family Foundation Gift

Utawaga Kunisada, Japanese; *Tale of Eight Dogs (Hakkenden)*; set of two woodblock-printed books, ink, color on paper, ca. 1850; 2013.763a, b; Mary and James G. Wallach Family Foundation Gift

Kawanabe Kyōsai, Japanese; *Kyōsai Picture Album (Kyōsai gaden)*; set of four woodblock-printed books, ink, color on paper, 1887; 2013.764a–d; Mary and James G. Wallach Family Foundation Gift

Kawanabe Kyōsai, Japanese; *Kyōsai Sketchbook (Kyōsai manga)*; woodblock-printed book, ink, color on paper, 1881; 2013.765; Mary and James G. Wallach Family Foundation Gift

Kawanabe Kyōsai, Japanese; *Quick Sketches by Kyōsai (Kyōsai rakuga)*; set of two woodblock-printed books (*orihon*, accordion-style, one volume bound), ink, color on paper, 1881; 2013.766a, b; Mary and James G. Wallach Family Foundation Gift

Kawanabe Kyōsai, Japanese; *Kyōsai Pictorial Record of One Hundred Goblins (Kyōsai hyakki gaden)*; woodblock-printed book (orihon, accordion-style), ink, color on paper, 1890; 2013.767; Mary and James G. Wallach Family Foundation Gift

Santō Kyōden, Japanese; *New Mirror Comparing the Handwriting of the Courtesans of the Yoshiwara (Yoshiwara keisei shin bijin jihitsu kagami)*; woodblock-printed book, ink, color on paper, 1784; 2013.768; Mary and James G. Wallach Family Foundation Gift, in honor of John T. Carpenter

Okumura Masanobu, Japanese; *Love Poses in the Narabi Hills (Nure sugata narabi no oka)*; set of three woodblock-printed books, ink, color on paper, Edo period (1615–1868), 18th century; 2013.769a–c; Mary and James G. Wallach Family Foundation Gift

Kuwagata Keisai, Japanese; *How to Draw Figures Simply (Jinbutsu ryakugashiki)*; woodblock-printed book, ink, color on paper, 1795; 2013.770; Mary and James G. Wallach Family Foundation Gift

Kuwagata Keisai, Japanese; *How to Draw Birds, Insects, and Fish Simply (Chōjū ryakugashiki)*; woodblock-printed book, ink, color on paper, 1797; 2013.771; Mary and James G. Wallach Family Foundation Gift

Kuwagata Keisai, Japanese; *How to Draw Figures Simply (Jinbutsu ryakugashiki)*; set of three woodblock-printed books, ink, color on paper, 1799; 2013.772; Mary and James G. Wallach Family Foundation Gift

Kuwagata Keisai, Japanese; *How to Draw Figures Simply (Jinbutsu ryakugashiki)*; woodblock-printed book, ink, color on paper, dated 1812; 2013.773; Mary and James G. Wallach Family Foundation Gift

Kuwagata Keisai, Japanese; *How to Draw Landscapes Simply (Sansui ryakugashiki)*; woodblock-printed book, ink, color on paper, 1800; 2013.774; Mary and James G. Wallach Family Foundation Gift

Kuwagata Keisai, Japanese; *How to Draw Plants and Flowers Simply (Sōka ryakugashiki)*; woodblock-printed book, ink, color on paper, 1813; 2013.775; Mary and James G. Wallach Family Foundation Gift

Kuwagata Keisai, Japanese; *Original Woodblocks for "The Servants of the Dragon King of the Sea: Fish and Shells (Tatsu no miyatsuko gyokai fu)"*; four woodblocks for printed books, ca. 1800; 2013.776a–d; Mary and James G. Wallach Family Foundation Gift

Kuwagata Keisai, Japanese; *The Servants of the Dragon King of the Sea: Fish and Shells (Tatsu no miyatsuko gyokai fu)*; woodblock-printed book, ink, color, mica on paper, 1802; 2013.777; Mary and James G. Wallach Family Foundation Gift

Kuwagata Keisai, Japanese; *The Servants of the Dragon King of the Sea: Fish and Shells (Tatsu no miyatsuko gyokai fu)*; woodblock-printed book, ink, color on paper, after 1802; 2013.778; Mary and James G. Wallach Family Foundation Gift

Kuwagata Keisai, Japanese; *Garden of Cursive Drawings (Ryakuga-en)*; woodblock-printed book, ink, color on paper, 1823; 2013.779; Mary and James G. Wallach Family Foundation Gift

Ōishi Matora, Japanese; *Festival Lanterns (Shinji ando shoben)*, First Series; woodblock-printed book, ink, color on paper, 1829; 2013.780; Mary and James G. Wallach Family Foundation Gift

Yosa Buson, Japanese; *Pictures by Famous Artists (Meika gafu)*; set of two woodblock-printed books, ink, color on paper, 1812, 1814; 2013.781a, b; Mary and James G. Wallach Family Foundation Gift

Aikawa Minwa, Japanese; *Sketchbook of One Hundred Women (Manga hyakujo)*; woodblock-printed book, ink, color on paper, 1814; 2013.782; Mary and James G. Wallach Family Foundation Gift

Aikawa Minwa, Japanese; *Kōrin's Painting Style (Kōrin gashiki)*; woodblock-printed book, ink, color on paper, 1818; 2013.783; Mary and James G. Wallach Family Foundation Gift

Attributed to Tosa Mitsunari, Japanese; *Album of Birds and Flowers and Other Subjects*; accordion album, ink, color on silk, late 17th century; 2013.784; Mary and James G. Wallach Family Foundation Gift

Tachibana Yūzei, Japanese; *The Moving Brush in "Rough" Painting (Unpitsu sogu)*; set of three woodblock-printed books, ink on paper, 1749; 2013.785a–c; Mary and James G. Wallach Family Foundation Gift

Hishikawa Moronobu, Japanese; *The Various Occupations of Japan, Exhaustively Portrayed: A Picture Book Mirror of Various Occupations (Wakoku shoshoku ezukushi: Shoshoku ehon kagami)*; set of three woodblock-printed books, ink on paper, 1685; 2013.786a–c; Mary and James G. Wallach Family Foundation Gift, in honor of John T. Carpenter

After Hasegawa Myōtei, Japanese; *The Cicada Stream (Semi no Ogawa)*; set of three woodblock-printed books, ink on paper, 1838; 2013.787a–c; Mary and James G. Wallach Family Foundation Gift

Nishimura Nantei, Japanese; *Nantei Picture Album (Nantei gafu kōhen)*, *Supplementary Volume*; set of three woodblock-printed books, ink, color on paper, 1823; 2013.788a–d; Mary and James G. Wallach Family Foundation Gift

Ogino Issui, Japanese; *Ōyō Sketchbook (Ōyō manga)*; set of two woodblock-printed books, ink, color on paper, 1903; 2013.789a, b; Mary and James G. Wallach Family Foundation Gift

Attributed to Rinsai Ōkubo, Japanese; *Picture Book of Practice Sketches (Keiko ehon)*; woodblock-printed book, ink, color on paper, 1810 or 1870; 2013.790; Mary and James G. Wallach Family Foundation Gift

After Maruyama Ōkyo, Japanese; *Picture Album by Old Man Maruyama (En'ō gafu)*; set of two woodblock-printed books, ink, color on paper, 1837; 2013.791a, b; Mary and James G. Wallach Family Foundation Gift

After Maruyama Ōkyo, Japanese; *Ōkyō Picture Album (Ōkyō gafu)*; woodblock-printed book (orihon, accordion-style), ink, color on paper, 1850; 2013.792; Mary and James G. Wallach Family Foundation Gift

Chōbunsai Eishi, Japanese; *Men's Stomping Dances (Otoko dōka)*; woodblock-printed book, ink, color on paper, 1798; 2013.793; Mary and James G. Wallach Family Foundation Gift, in honor of John T. Carpenter

Rankō, Japanese; *Album of the Phoenix Bird (Ranpō jō)*; woodblock-printed book (orihon, accordion-style), ink, color, metallic pigments (?) on paper, 1806; 2013.794; Mary and James G. Wallach Family Foundation Gift

Attributed to Takagi Sadatake, Japanese; *A Fashionable Representation of the Immortals of Poetry: Picture Book of Waka-no-ura (Fūryū kasen ehon waka no ura)*; set of two woodblock-printed books, ink on paper, 1734; 2013.795a–c; Mary and James G. Wallach Family Foundation Gift

Sadatōshi, Japanese; *Study of Paintings (Ehon hitsuryō)*; woodblock-printed book, ink, hand-coloring (*tanroku bon*) on paper, 1751; 2013.796; Mary and James G. Wallach Family Foundation Gift

Unidentified artist, Japanese; *Waka Poems of the Thirty-six Immortals of Poetry (Waka sanjūrokkasen)*; woodblock-printed book, ink on paper, possibly ca. 1610; 2013.797; Mary and James G. Wallach Family Foundation Gift

Sanshōsai, Japanese; *Teach Yourself How to Dance (Odori hitori keiko)*; woodblock-printed book, ink, color on paper, 1814; 2013.798; Mary and James G. Wallach Family Foundation Gift

Takeuchi Seihō, Japanese; *Seihō Album of the Twelve Signs of the Zodiac (Seihō jūnishi jō)*; woodblock-printed book (orihon, accordion-style), ink, color, metallic pigments on paper, ca. 1905–6; 2013.799; Mary and James G. Wallach Family Foundation Gift

Watanabe Seitei, Japanese; *Picture Album of Birds and Flowers (Kachō gafu)*; woodblock-printed book, ink, color on paper, 1891; 2013.800; Mary and James G. Wallach Family Foundation Gift

Watanabe Seitei, Japanese; *Picture Album of Birds and Flowers (Kachō gafu)*; set of three woodblock-printed books, thread binding, ink, color on paper, 1903; 2013.801a–c; Mary and James G. Wallach Family Foundation Gift

Katsura Seiyō, Japanese; *Collection of Beautiful Women with Kyōka Poems (Bijin kyōka shū)*; woodblock-printed book, ink, color on paper, 1831; 2013.802; Mary and James G. Wallach Family Foundation Gift

Toriyama Sekien, Japanese; *One Hundred Monsters, Ancient and Modern (Hyakki shūi)*; set of three woodblock-printed books bound as one volume, ink on paper, 1781; 2013.803; Mary and James G. Wallach Family Foundation Gift, in honor of John T. Carpenter

Kamisaka Sekka, Japanese; *A Thousand Butterflies (Chō senshu)*; set of two woodblock-printed books (orihon, accordion-style), ink, color on paper, 1903; 2013.804a, b; Mary and James G. Wallach Family Foundation Gift

Sengai Gibon, Japanese; *The Remaining Works of Sengai (Entsu Zenshi iboku)*; woodblock-printed book, ink on paper, 1894; 2013.805; Mary and James G. Wallach Family Foundation Gift

Hasegawa Settan, Japanese; *Whales and Whale Oil (Jokō roku)*; woodblock-printed book, ink on paper, 1829; 2013.806; Mary and James G. Wallach Family Foundation Gift

Kitao Shigemasa, Japanese; *Erotica; Compendium Guide to the Brothels of Osaka (Keireki ōzatsushō gyokumon taisei)*; woodblock-printed book, ink, color on paper, ca. 1770; 2013.807a, b; Mary and James G. Wallach Family Foundation Gift

Kitao Shigemasa, Japanese; *Picture Book of the Warriors' Sandals (Ehon musha waraji)*; woodblock-printed book, ink, color on paper, 1787; 2013.808; Mary and James G. Wallach Family Foundation Gift

Kitao Shigemasa, Japanese; *Picture Book of the Foot and Peak of the Mountain (Ehon komagatake)*; set of three woodblock-printed books, ink, color on paper, 1802; 2013.809a–c; Mary and James G. Wallach Family Foundation Gift

Kitao Shigemasa, Japanese; *True Depictions of Bird and Flower Pictures (Kachōe shashin zue)*; set of three woodblock-printed books, ink on paper, 1805; 2013.810a–c; Mary and James G. Wallach Family Foundation Gift

Yanagawa Shigenobu II, Japanese; *Picture Book of the Wisteria Trousers (Ehon fujibakama)*; set of two woodblock-printed books, ink, color on paper, 1823; 2013.811a, b; Mary and James G. Wallach Family Foundation Gift

Yanagawa Shigenobu II, Japanese; *Collection of Famous Kyōka Poems Selected by Shakuyakutei (Shakuyakutei bunshū meishu kyōkashu)*; set of three woodblock-printed books, ink, color on paper, 1834; 2013.812a–c; Mary and James G. Wallach Family Foundation Gift

Yanagawa Shigenobu II, Japanese; *Collection of Famous Kyōka Poems Selected by Shakuyakutei (Shakuyakutei bunshū meishu kyōkashu)*; set of three woodblock-printed books, ink, color on paper, 1839; 2013.813; Mary and James G. Wallach Family Foundation Gift

Sō Shiseki, Japanese; *Sō Shiseki Picture Album (Sō Shiseki gafu)*; set of three woodblock-printed books, ink, color, hand-coloring on paper, 1764; 2013.814a–c; Mary and James G. Wallach Family Foundation Gift

Tsukioka Settei, Japanese; *Album of Calligraphy and Painting (Shoga jō)*; woodblock-printed book (orihon, accordion-style), ink, color on paper, 1830; 2013.815; Mary and James G. Wallach Family Foundation Gift

Ōoka Shunboku, Japanese; *Designs for Ranma (Door Transoms) (Ranma zushiki)*; set of two woodblock-printed books, ink on paper, 1734; 2013.816a, b; Mary and James G. Wallach Family Foundation Gift

Ōoka Shunboku, Japanese; *A Garden of Celebrated Japanese and Chinese Paintings (Wakan meigaen)*; set of six woodblock-printed books bound as one with additional volume, ink on paper, 1750; 2013.817a, b; Mary and James G. Wallach Family Foundation Gift

Ōoka Shunboku, Japanese; *A Collection of Lively Sketches [Of Flowers and Insects] of the Ming Dynasty (Minchō shiken)*; set of three woodblock-printed books, ink, color on paper, ca. 1812; 2013.818a–c; Mary and James G. Wallach Family Foundation Gift

Katsukawa Shun'ei, Japanese; *Once upon a Time (A Book of Ghost Stories) (Imawa mukashi)*; woodblock-printed book, ink, color on paper, 1790; 2013.819; Mary and James G. Wallach Family Foundation Gift

Katsukawa Shunkō, Japanese; *Famous Places in Owari (Meiku shōkei Owari)*; set of four woodblock-printed books, ink, color on paper, 1847; 2013.820a–d; Mary and James G. Wallach Family Foundation Gift

Katsukawa Shunshō, Japanese; *Eastern Brocade of One Hundred Poems by One Hundred Poets (Nishiki hyakunin isshu azuma-ori)*; woodblock-printed book, ink, color on paper, 1775; 2013.821; Mary and James G. Wallach Family Foundation Gift

Katsukawa Shunshō, Japanese; *Mirror of Yoshiwara Beauties (Seirō bijin awase sugata kagami)*; woodblock-printed book, ink, color, mica on paper, 1776; 2013.822; Mary and James G. Wallach Family Foundation Gift, in honor of John T. Carpenter

Katsukawa Shunshō, Japanese; *Actors Like Mount Fuji in Summer (Yakusha natsu no Fuji)*; woodblock-printed book, ink on paper, ca. 1830; 2013.823; Mary and James G. Wallach Family Foundation Gift

Attributed to Shimokōbe Shūsui, Japanese; *A Thousand Cranes and How to Fold Them (Senbazuru orikata)*; woodblock-printed book, ink on paper, 1797; 2013.824; Mary and James G. Wallach Family Foundation Gift

Unidentified artist, Japanese; *Famous Products of Ryūko (Ryūko meibutsu shi)*; woodblock-printed book, ink, color on paper, 1834; 2013.825; Mary and James G. Wallach Family Foundation Gift

Yamaguchi Soken, Japanese; *People of Yamato (Japan) Picture Album (Yamato jinbutsu gafu)*; set of three woodblock-printed books, ink on paper, 1800; 2013.826a–c; Mary and James G. Wallach Family Foundation Gift

Yamaguchi Soken, Japanese; *People of Yamato (Japan) Picture Album (Yamato jinbutsu gafu kōhen), Second Series*; woodblock-printed book, ink on paper, 1804; 2013.827; Mary and James G. Wallach Family Foundation Gift

Yamaguchi Soken, Japanese; *Soken Picture Album: The Plant Section (Soken gafu: Sōka no bu)*; woodblock-printed book, ink on paper, 1807; 2013.828; Mary and James G. Wallach Family Foundation Gift

Yamaguchi Soken, Japanese; *Soken Landscape Picture Album (Soken sansui gafu)*; set of two woodblock-printed books, ink, hand-coloring (vol. 2) on paper, 1818; 2013.829a, b; Mary and James G. Wallach Family Foundation Gift

Komatsubara Suikei, Japanese; *The Surface of the Water (Mizu no omote shū)*; woodblock-printed book, ink, color, metallic pigments on paper, ca. 1831; 2013.830; Mary and James G. Wallach Family Foundation Gift

Satō Suiseki, Japanese; *Suiseki Picture Album (Suiseki gafu nihen), Second Series*; woodblock-printed book, ink, color on paper, 1820; 2013.831; Mary and James G. Wallach Family Foundation Gift, in honor of John T. Carpenter

Nishikawa Sukenobu, Japanese; *Picture Book of the Evergreens (Ehon tokiwagusa)*; woodblock-printed book, ink, hand-coloring on paper, 1731; 2013.832; Mary and James G. Wallach Family Foundation Gift

Nishikawa Sukenobu, Japanese; *Picture Book of the Evergreens (Ehon tokiwagusa)*; woodblock-printed book, ink, hand-coloring on paper, 1731; 2013.833; Mary and James G. Wallach Family Foundation Gift

Nishikawa Sukenobu, Japanese; *Picture Book of Mount Asaka (Ehon asakayama)*; woodblock-printed book, ink on paper, 1739; 2013.834; Mary and James G. Wallach Family Foundation Gift

Nishikawa Sukenobu, Japanese; *Picture Book of Essays in Idleness (Ehon tsurezuregusa)*; set of three woodblock-printed books bound as one volume, ink on paper, 1740; 2013.835; Mary and James G. Wallach Family Foundation Gift

Nishikawa Sukenobu, Japanese; *Picture Book of Life in the Capital (Ehon miyako zōshi)*; woodblock-printed book, ink on paper, 1746; 2013.836; Mary and James G. Wallach Family Foundation Gift

Nishikawa Sukenobu, Japanese; *Picture Book of Poems on Shells (Kyōkun chūkai ehon kai kasen)*; set of three woodblock-printed books, ink on paper, 1748; 2013.837a–c; Mary and James G. Wallach Family Foundation Gift

Nishikawa Sukenobu, Japanese; *Picture Book of Ogura Hill (Ehon ogurayama)*; set of three woodblock-printed books bound as one volume, ink on paper, 1749; 2013.838; Mary and James G. Wallach Family Foundation Gift

Nishikawa Sukenobu, Japanese; *Picture Book of Komatsubara (Ehon komatsubara)*; woodblock-printed book, ink on paper, 1761; 2013.839; Mary and James G. Wallach Family Foundation Gift

Nishikawa Sukenobu, Japanese; *Picture Book of Snow, Moon, and Flowers (Ehon setsugekka)*; woodblock-printed book, ink, color on paper, 1768; 2013.840; Mary and James G. Wallach Family Foundation Gift

Ike no Taiga, Japanese; *Picture Album of Landscapes by Yi Fujiu and Ike no Taiga (I Fukyū Ike no Taiga sansui gafu)*; set of two woodblock-printed books bound as one volume, ink on paper, 1803; 2013.841; Mary and James G. Wallach Family Foundation Gift

Ike no Taiga, Japanese; *Taigadō (Taiga Hall at Sōrinji Temple) Picture Album (Taigadō gafu)*; woodblock-printed book (orihon, accordion-style), ink, color on paper, 1804; 2013.842; Mary and James G. Wallach Family Foundation Gift

Nukina Kaioku, Japanese; *Gathering of the Jewels (Tama hiroi)*; set of two woodblock-printed books, ink, color on paper, postscript dated 1861; 2013.843a, b; Mary and James G. Wallach Family Foundation Gift

*Illustrated Collection of the Famous Products of Japan (Nihon meibutsu gasan shū)*; woodblock-printed book, ink, color on paper; Japan, ca. 1820s; 2013.844; Mary and James G. Wallach Family Foundation Gift

Hine Taizan, Japanese; *Untitled Picture Album of Fifteen Ink Paintings*; accordion album, ink on paper, ca. 1850; 2013.845; Mary and James G. Wallach Family Foundation Gift

Ogura Tōkei, Japanese; *Tōkei Picture Album (Tōkei gafu, fusatsu)*, *Supplementary Series*; woodblock-printed book, ink on paper, 1809; 2013.846; Mary and James G. Wallach Family Foundation Gift

Shōfusai Tōsen, Japanese; *Untitled Album of Seventeen Sketches of Birds, Flowers, and Landscapes*; woodblock-printed book, ink, color on paper, mid-19th century; 2013.847; Mary and James G. Wallach Family Foundation Gift

Attributed to Utagawa Toyokuni I, Japanese; *Untitled Book of Erotica (Shunga)*; woodblock-printed book, ink, color on paper, 1798; 2013.848; Mary and James G. Wallach Family Foundation Gift

Utagawa Toyokuni I, Japanese; *Picture Book of Modern Figures of Fashion (Ehon imayō sugata)*; set of two woodblock-printed books, handwritten names in vol. 2, ink, color on paper, 1802; 2013.849a, b; Mary and James G. Wallach Family Foundation Gift

Utagawa Toyokuni I, Japanese; *Actors Look in Facing Mirrors (Yakusha awase sōbō kagami)*; set of two woodblock-printed books, ink, color on paper, 1804; 2013.850a, b; Mary and James G. Wallach Family Foundation Gift, in honor of John T. Carpenter

*Picture Book with Synopses of Plays (Ehon banzuke) for Performances at the Nakamura Theater in 1794*; woodblock-printed book, ink, hand-coloring (*tanroku bon*) on paper; Japanese, 1799; 2013.851; Mary and James G. Wallach Family Foundation Gift

Kitagawa Utamaro, Japanese; *Picture Book of Selected Insects (The Insect Book) (Ehon mushi erami)*; set of two woodblock-printed books, ink, color, mica on paper, 1788; 2013.852a, b; Mary and James G. Wallach Family Foundation Gift

Kitagawa Utamaro, Japanese; *The Young God Ebisu (Waka ebisu)*; woodblock-printed book, ink, color, brass dust on paper, 1789; 2013.853; Mary and James G. Wallach Family Foundation Gift

Kitagawa Utamaro, Japanese; *Picture Book on Flowers of the Four Seasons (Ehon shiki no hana)*; set of two woodblock-printed books, ink, color on paper, 1801; 2013.854a, b; Mary and James G. Wallach Family Foundation Gift

Kitagawa Utamaro, Japanese; *Picture Book of the Hitachi Obi (Ehon hitachi obi)*; set of three woodblock-printed books, ink on paper, ca. 1803; 2013.855a–c; Mary and James G. Wallach Family Foundation Gift

Kitagawa Utamaro, Japanese; *Yoshiwara Picture Book of New Year's Festivities (Seirō ehon nenjū gyōji)*; set of two woodblock-printed books, ink, color on paper, 1804; 2013.856a, b; Mary and James G. Wallach Family Foundation Gift, in honor of John T. Carpenter

Kitagawa Utamaro, Japanese; *Yoshiwara Picture Book of New Year's Festivities (Seirō ehon nenjū gyōji)*; set of two woodblock-printed books, ink on paper, 1804; 2013.857a, b; Mary and James G. Wallach Family Foundation Gift

Kitagawa Utamaro, Japanese; *The Colors of Spring (Haru no iro)*; woodblock-printed book, ink, color, metallic pigments on paper, preface dated 1794; 2013.858; Mary and James G. Wallach Family Foundation Gift

Kitagawa Utamaro, Japanese; *Moon-Mad Monk (Kyogetsu-bō)*; woodblock-printed book, ink, color, brass dust on paper, 1789; 2013.859; Mary and James G. Wallach Family Foundation Gift

Yoichirō Hirase, Japanese; *Shell Motifs (Kaigara danmen zuan)*; woodblock-printed book, ink, color on paper, 1913; 2013.860; Mary and James G. Wallach Family Foundation Gift

Umemara Yūzen, Japanese; *Compendium of Designs (Tekagami moyō setsuyō)*; woodblock-printed book, ink, color, mica on paper, Edo period (1615–1868), ca. 1820s; 2013.861; Mary and James G. Wallach Family Foundation Gift

Utagawa Yoshimune, Japanese; Chaps. 4, 5 of *Legends of the Dog Warriors (Hakkenden)*; three books (in *hanshita-e* form), ink, color on paper, ca. 1860; 2013.862a–c; Mary and James G. Wallach Family Foundation Gift

Yoshishige, Japanese; *Views of Instructions for Bonsai along the Fifty-three Stations of the Tōkaidō (Tōkaidō gojūsantsugi hachiyama zue)*; set of two woodblock-printed books, ink, color on paper, 1848; 2013.863a, b; Mary and James G. Wallach Family Foundation Gift

Utagawa Yoshitora, Japanese; *Collection of Flower Brocades (Kinkashū)*; woodblock-printed book, ink, color on paper, 1858; 2013.864; Mary and James G. Wallach Family Foundation Gift

Yamada Yoshitsuna, Japanese; *Striking Views of Mount Fuji (Fuyō kikan)*; woodblock-printed book (*orihon*, accordion-style, bound), ink, color on paper, 1828; 2013.865; Mary and James G. Wallach Family Foundation Gift

Shibata Zeshin, Japanese; *No Shadow in Any Nook or Corner (Kuma naki kage)*; woodblock-printed book, ink, color on paper, 1867; 2013.866; Mary and James G. Wallach Family Foundation Gift

*Compendium on Osaka Publications (A Book of Reproductions of Osaka Prints and Texts)*; woodblock-printed book, ink on paper; Japan, 20th century; 2013.867; Mary and James G. Wallach Family Foundation Gift

*Book of Kimono Patterns*; woodblock-printed book, ink on paper; Japanese, 19th century; 2013.868; Mary and James G. Wallach Family Foundation Gift

*An Album of the Collection Belonging to Kochōshusai (The Courtesy Name of the Given Collector) (Kochōshusai shoōzō gassatsu)*; set of two woodblock-printed books bound as one volume, ink on paper; Japanese, 1882; 2013.869; Mary and James G. Wallach Family Foundation Gift

Kuwagata Keisai, Japanese; *Handbook of Fashionable Cuisine for the Epicures of Edo (Edo ryūkō ryōri-zu taizen)*; woodblock-printed book, ink on paper, ca. 1822–34; 2013.870; Mary and James G. Wallach Family Foundation Gift

*Libretto for the Noh Play Eguchi (Eguchi no uchi)*; woodblock-printed book, ink, mica on paper; Japan, ca. 1605; 2013.871; Mary and James G. Wallach Family Foundation Gift

*Album of Sketches*; woodblock-printed book (*orihon*, accordion-style), ink, color on paper; Japan, late 18th century (?); 2013.872; Mary and James G. Wallach Family Foundation Gift

Matsumura Goshun, Japanese; *A Garden of Pictures by Kyoto Artists (Keijō gaen)*; woodblock-printed book, ink, color on paper, 1814; 2013.873; Mary and James G. Wallach Family Foundation Gift

Mori Shunkei, Japanese; *Shunkei Picture Album (Shunkei gafu)*; woodblock-printed book (*orihon*, accordion-style), ink, color on paper, 1820; 2013.874; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Old Manji's Cursive Picture Album (Manjiō sōhitsu gafu)*; woodblock-printed book, ink on paper, 1843; 2013.875; Mary and James G. Wallach Family Foundation Gift

Genki, Japanese; *Collected Haiku Poems (Hokku shū)*; woodblock-printed book (*orihon*, accordion-style), ink, color on paper, 1793; 2013.876; Mary and James G. Wallach Family Foundation Gift

Utagawa Toyokuni I, Japanese; Vol. 1 of 2, *Amusements of Actors of the "Third Floor" (Eminent Actors) (Gazu yakusha sankai kyō)*; woodblock-printed book, ink, color on paper, 1801; 2013.877; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Mixed Verses on Jōruri (Puppet Theater) (Ehon jōruri zekku)*; woodblock-printed book, ink on paper, 1815; 2013.878; Mary and James G. Wallach Family Foundation Gift

After Kuwagata Keisai, Japanese; *Facsimile of Woodblock for An Illustrated Page of a Book by Keisai*; woodblock, 19th century; 2013.879; Mary and James G. Wallach Family Foundation Gift

Kuwagata Keisai, Japanese; Vol. 1 of 5, *Various Pictures by Keisai (Keisai soga)*; woodblock-printed book, ink, color on paper, ca. 1815–42; 2013.880; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; Vol. 1 of 2, *Picture Book on the Use of Coloring (Ehon saishikitsū)*; woodblock-printed book, ink, color scribbles on paper, 1848; 2013.881; Mary and James G. Wallach Family Foundation Gift

Katsushika Hokusai, Japanese; *Picture Book on Heroes of China and Japan (Ehon wakan no homare)*; woodblock-printed book, ink on paper; 1850, designed ca. 1836, published posthumously; 2013.882; Mary and James G. Wallach Family Foundation Gift

Tsukioka Settei, Japanese; Vols. 1, 2, 4, 5 of 5, *Incidents in the Life of Ranjatai (Ehon Ranjatai)*; set of four woodblock-printed books, ink, color (vol. 5 only) on paper, 1764; 2013.883a–d; Mary and James G. Wallach Family Foundation Gift

Suzuki Harunobu, Japanese; *The Eternal Pines: A Picture Book (Ehon chiyo no matsu)*; woodblock-printed book, ink, color on paper, ca. 1767; 2013.884; Mary and James G. Wallach Family Foundation Gift

*Teaching Calligraphy (Fumi no hayashi)*; woodblock-printed book, ink on paper; Japan, 18th century; 2013.885; Mary and James G. Wallach Family Foundation Gift

Nishiyama Hōen, Japanese; *Untitled Picture Album of Twenty-five Paintings*; book (*orihon*, accordion-style), ink, color on paper, Edo period (1615–1868), 19th century; 2013.886; Mary and James G. Wallach Family Foundation Gift

Hishikawa Moronobu, Japanese; *Contemporary Kimono Patterns (Tōsei hiinagata)*; set of three woodblock-printed books, ink on paper, 1677; 2013.887; Mary and James G. Wallach Family Foundation Gift

Wada (Yoshimori's) *Drinking Bout (An Episode from Soga Monogatari) (Wada sakamori)*; woodblock-printed book, ink, hand-coloring (*tanroku bon*); Japan, ca. 1624; 2013.888; Mary and James G. Wallach Family Foundation Gift

Kuwagata Keisai, Japanese; *Newly Selected Fifty Poets of the Tenmei Era, One Poem Each (Tenmei shinsen gojūnin issbu)*; woodblock-printed book, ink, color on paper, 1786; 2013.889; Mary and James G. Wallach Family Foundation Gift

Ki Chikudō, Japanese; *Chikudō Picture Album (Chikudō gafu)*; set of two woodblock-printed books, ink, color on paper, 1815; 2013.890a, b; Mary and James G. Wallach Family Foundation Gift

Nagayama Koin (Hirotora), Japanese; *Seikō Album (Seikō jō); Nanpo Album (Nanpo jō)*; woodblock-printed book, ink, color on paper, 1824; 2013.891; Mary and James G. Wallach Family Foundation Gift

Utagawa Toyokuni III, Japanese; *Erotica*; set of three woodblock-printed books, ink, color on paper, ca. 1830s; 2013.892a–c; Mary and James G. Wallach Family Foundation Gift

Hasegawa Myōtei, Japanese; *A Calligraphy Book (Tehon)*; woodblock-printed book, ink on paper, 1714; 2013.893; Mary and James G. Wallach Family Foundation Gift

*Sketchbook*; accordion album, ink, color on paper; Japan, 19th century; 2013.894; Mary and James G. Wallach Family Foundation Gift

Yamada Naosaburō, Japanese; Vol. 13 of *Seiei: A Design Book*; woodblock-printed book, ink, color, mica, metallic pigments on paper, 1907; 2013.895; Mary and James G. Wallach Family Foundation Gift

*Extract of Manuscript Leaves*; four manuscript pages, ink, metallic pigments (gold) on paper; Japan, 17th–18th century; 2013.896a–d; Mary and James G. Wallach Family Foundation Gift

Kitagawa Utamaro, Japanese; *Gifts of the Ebb Tide (The Shell Book) (Shiohi no tsuto)*; woodblock-printed book (*orihon*, accordion-style), ink, color, mica, gold leaf on paper, probably 1789; 2013.897; Mary and James G. Wallach Family Foundation Gift, in honor of John T. Carpenter

Katsushika Hokusai, Japanese; *Transmitting the Spirit, Revealing the Form of Things*, Volume 6 of *Hokusai Sketchbooks (Denshin kaishu, Hokusai manga, goben)*; woodblock-printed book, ink, color on paper, Meiji period (1868–1912), 19th century; 2013.898; Mary and James G. Wallach Family Foundation Gift

*The Mustard Seed Garden Painting Manual (Yakubon Kaishien gaden)*; woodblock-printed books, ink, color on paper; Japan, 1817 or 1818; 2013.899a–c; Mary and James G. Wallach Family Foundation Gift

Qiu Anxiong, Chinese; *New Classic of Mountains and Seas I*; portfolio of twelve woodblock prints, ink on paper, 2008; 2013.944a–l; Friends of Asian Art Gifts

*Two Box Panels with Amorous Couples*; ivory; India (Tamil Nadu), late 17th–early 18th century; 2013.981a, b; Friends of Asian Art Gifts

*Fresh Water Jar*; porcelain, cobalt blue painting under transparent glaze (*Jingdezhen* ware); China (for Japanese market), early 17th century; 2013.982a–c; Friends of Asian Art Gifts

*Lakshmi*; brass; India (Himachal Pradesh), 7th–8th century; 2014.60; Brooke Russell Astor Bequest, Robert and Bobbie Falk Philanthropic Fund Gift, Seymour Fund, Josephine Lois Berger-Nadler Endowment Fund, Elizabeth M. Riley Bequest, in memory of Jean Mailey, and funds from various donors; and David E. Stutzman and John D. Lamb, Shelby White, and Jeff Soref Gifts

Arnold Chang, American; Michael Cherney, American; *Mount Huang*; album of twelve double leaves, photographs, paint, ink on paper, 2012;

2014.187; Brooke Russell Astor Bequest and funds from various donors, in memory of Donatella Durazzo

*Standing Buddha*; schist; Pakistan (Gandhara), 3rd–early 4th century; 2014.188; Denise and Andrew Saul Gift, in honor of Maxwell K. Hearn

Taca Sui, Chinese; *Odes*; 108 gelatin silver prints mounted in 9 albums; box: cedarwood, 2014; 2014.220a–j; Friends of Asian Art Gifts

*Boy's Kimono with Dogs, Horses, and Pigeons*; rayon; Japan, 1940s; 2014.229; Friends of Asian Art Gifts

*Man's Nagajuban with Characters from Japanese Tales and Symbols of the Axis Powers*; silk, textured damask (*rinzu*); Japan, 1940–41; 2014.230; Friends of Asian Art Gifts

*Man's Nagajuban with "Italy in Ethiopia" Symbols*; silk; Japan, ca. 1935–45; 2014.231; Friends of Asian Art Gifts

*Boy's Kimono with Lucky Thread Balls (Temari) and Bullets*; silk; Japan, ca. 1940s; 2014.232; Friends of Asian Art Gifts

*Woman's Kimono with Planes and Hinomaru Flags*; silk *kasuri*, gold thread; Japan, ca. 1940s; 2014.233; Friends of Asian Art Gifts

*Man's Haori with the Flight of the "Kamikaze" Plane*; rayon, gold flecks; Japan, ca. 1937; 2014.234; Friends of Asian Art Gifts

*Man's Nagajuban with the Flight of the "Nippon Gō" Plane*; silk; Japan, ca. 1939; 2014.235; Friends of Asian Art Gifts

*Boy's Kimono with Streamline Train*; wool; Japan, ca. mid-1930s; 2014.236; Friends of Asian Art Gifts

*Bowl in the Shape of a Lotus Leaf*; glass, carved and incised decoration; China, late 18th–early 19th century; 2014.254; Barbara and William Karatz Gift, in honor of James C. Y. Watt

*Wine Bottle with Lotus and Admonition*; stoneware, cut-glaze decoration (*Cizhou* ware); China, 13th–14th century; 2014.255; Seymour Fund and Mary and James G. Wallach Foundation Gift

## The Costume Institute

### GIFTS

*Ensemble*; cotton, leather, synthetic, metal, mother-of-pearl; American, ca. 1971; 2013.570a–e; Stephen H. Bernstein, in honor of Daniel H. Cass

Miuccia Prada, Italian; for Prada, Italian; *Ensemble*; wool, synthetic, feathers, leather, fall/winter 2007–8; 2013.629.1a–c; PRADA

Miuccia Prada, Italian; for Prada, Italian; *Ensemble*; cashmere, mother-of-pearl, silk, leather, spring/summer 2000; 2013.629.2a–d; PRADA

Miuccia Prada, Italian; for Prada, Italian; *Ensemble*; linen, cotton, leather, synthetic, spring/summer 1996; 2013.629.3a–e; PRADA

Miuccia Prada, Italian; for Prada, Italian; *Ensemble*; silk, leather, mother-of-pearl, spring/summer 2008; 2013.629.4a–d; PRADA

Miuccia Prada, Italian; for Prada, Italian; *Ensemble*; wool, synthetic, leather, fall/winter 2011–12; 2013.629.5a–e; PRADA

Miuccia Prada, Italian; for Prada, Italian; *Ensemble*; cotton, leather, snakeskin, synthetic, spring/summer 2009; 2013.629.6a–e; PRADA



- Miuccia Prada, Italian; for Prada, Italian; *Ensemble*; cotton, synthetic, leather, snakeskin, mother-of-pearl, spring/summer 2009; 2013.629.7a–h; PRADA
- Miuccia Prada, Italian; for Prada, Italian; *Ensemble*; cotton, synthetic, leather, spring/summer 2011; 2013.629.8a–d; PRADA
- Miuccia Prada, Italian; for Prada, Italian; *Ensemble*; wool, leather, metal, fall/winter 2009–10; 2013.629.9a–h; PRADA
- Miuccia Prada, Italian; for Prada, Italian; *Ensemble*; silk, cotton, leather, synthetic, fall/winter 2008–9; 2013.629.10a–j; PRADA
- William J., American; *Hat*; silk, 1950s; 2013.630.1; Bill Cunningham
- William J., American; *Hat*; silk, synthetic, 1950s; 2013.630.2; Bill Cunningham
- William J., American; *Hat*; feathers, silk, 1950s; 2013.630.3; Bill Cunningham
- William J., American; *Hat*; silk, synthetic, 1950s; 2013.630.4; Bill Cunningham
- William J., American; *Hat*; wool, silk, 1950s; 2013.630.5; Bill Cunningham
- William J., American; *Hat*; wool, 1950s; 2013.630.6; Bill Cunningham
- William J., American; *Hat*; feathers, silk, 1950s; 2013.630.7; Bill Cunningham
- William J., American; *Hat*; feathers, metal, 1950s; 2013.630.8; Bill Cunningham
- William J., American; *Hat*; feathers, silk, 1950s; 2013.630.9; Bill Cunningham
- William J., American; *Hat*; wool, straw, metal, 1950s; 2013.630.10a–d; Bill Cunningham
- William J., American; *Hat*; silk, 1950s; 2013.630.11; Bill Cunningham
- William J., American; *Hat*; silk, 1950s; 2013.630.12; Bill Cunningham
- William J., American; *Hat*; feathers, silk, 1950s; 2013.630.13; Bill Cunningham
- William J., American; *Earmuffs*; synthetic, silk, 1950s; 2013.630.14; Bill Cunningham
- William J., American; *Hat*; synthetic, silk, 1950s; 2013.630.15; Bill Cunningham
- William J., American; *Hat*; silk, metal, synthetic, 1950s; 2013.630.16; Bill Cunningham
- William J., American; *Hat*; silk, 1950s; 2013.630.17; Bill Cunningham
- Francisco Costa, Brazilian; for Calvin Klein, Inc., American; *Ensemble*; wool, silk, synthetic, metal, fall/winter 2009–10; 2013.631a–c; Calvin Klein, Inc.
- Issey Miyake, Japanese; Tadanori Yokoo, Japanese; for Miyake Design Studio, Japanese; *Shirt*; silk, mother-of-pearl; textile: 1976; shirt: ca. 2003; 2013.632; Lin Lougheed
- Nicolas Ghesquière, French; for House of Balenciaga, French; *Boots*; leather, synthetic, metal, autumn/winter 2004–5; 2013.975a, b; Balenciaga Archives, Paris
- Jantzen, American; *Bathing Suit*; wool, ca. 1931; 2013.976.1; Mary Elliott
- Salvatore Ferragamo, Italian; *Evening Sandals*; silk, leather, synthetic, ca. 1939; 2013.976.2a, b; Mary Elliott, in memory of Mrs. Margaret Miller
- Fallan and Harvey, British; Turnbull and Asser, British; *Ensemble*; wool, silk, cotton, metal, 1992; 2013.977a–d; Barbara R. Rauch and Family
- Yeohlee Teng, American, born Malaysia; *Ensemble*; silk, synthetic, spring/summer 2004; 2013.1114.1a, b; Yeohlee Teng/YEOHLEE
- Yeohlee Teng, American, born Malaysia; *Ensemble*; silk, metal, spring/summer 2004; 2013.1114.2a, b; Yeohlee Teng/YEOHLEE
- Yeohlee Teng, American, born Malaysia; *Ensemble*; silk, metal, spring/summer 2004; 2013.1114.3a, b; Yeohlee Teng/YEOHLEE
- Yeohlee Teng, American, born Malaysia; *Dress*; cotton, synthetic, metal, spring/summer 2007; 2013.1114.4; Yeohlee Teng/YEOHLEE
- Yeohlee Teng, American, born Malaysia; *Dress*; silk, metal, fall/winter 2006–7; 2013.1114.5; Yeohlee Teng/YEOHLEE
- Yeohlee Teng, American, born Malaysia; *Dress*; silk, fall/winter 2006–7; 2013.1114.6; Yeohlee Teng/YEOHLEE
- Yeohlee Teng, American, born Malaysia; *Ensemble*; synthetic, fall/winter 2008–9; 2013.1114.7a–c; Yeohlee Teng/YEOHLEE
- Yeohlee Teng, American, born Malaysia; *Ensemble*; synthetic, cotton, metal, fall/winter 2008–9; 2013.1114.8a, b; Yeohlee Teng/YEOHLEE
- Yeohlee Teng, American, born Malaysia; *Ensemble*; synthetic, cotton, metal, fall/winter 2008–9; 2013.1114.9a, b; Yeohlee Teng/YEOHLEE
- Yeohlee Teng, American, born Malaysia; *Dress*; synthetic, fall/winter 2009–10; 2013.1114.10; Yeohlee Teng/YEOHLEE
- Yeohlee Teng, American, born Malaysia; *Dress*; synthetic, fall/winter 2011–12; 2013.1114.11; Yeohlee Teng/YEOHLEE
- Yeohlee Teng, American, born Malaysia; *Dress*; synthetic, metal, fall/winter 2011–12; 2013.1114.12; Yeohlee Teng/YEOHLEE
- Bill Blass, American; *Dress*; silk, feathers, metal, ca. 1979; 2013.1123; Carla LaMonte
- Karl Lagerfeld, French, born Germany; for Fendi, Italian; *Coat*; fur (mink), silk, leather, fall/winter 2000–2001; 2014.9.1; FENDI
- Fendi, Italian; *Purse*; silk, leather, metal, fall/winter 1999–2000; 2014.9.2; FENDI
- Perry Ellis, American; *Ensemble*; wool, ca. 1984; 2014.130.1a–c; Laura Lukowski-O'Brien
- Perry Ellis, American; *Ensemble*; wool, ca. 1984; 2014.130.2a–c; Sean F. O'Brien
- Perry Ellis, American; *Dress*; cotton, leather, metal, synthetic, ca. 1984; 2014.130.3a–c; Laura Lukowski-O'Brien
- Perry Ellis, American; *Ensemble*; wool, silk, leather, metal, ca. 1987; 2014.130.4a–d; Laura Lukowski-O'Brien
- Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Dress*; wool, fall/winter 2012; 2014.134; COMME des GARÇONS CO., LTD.

Gabrielle “Coco” Chanel, French; for House of Chanel, French; *Ensemble*; wool, silk, metal, cotton, synthetic, mother-of-pearl, 1960–65; 2014.158.1a–f; Winifred O. Nichols and Wright R. S. Ohrstrom, in memory of Sandra Wright

Gabrielle “Coco” Chanel, French; for House of Chanel, French; *Ensemble*; silk, leather, cotton, metal, 1960–65; 2014.158.2a–g; Winifred O. Nichols and Wright R. S. Ohrstrom, in memory of Sandra Wright

Gabrielle “Coco” Chanel, French; for House of Chanel, French; *Ensemble*; wool, silk, cotton, leather, metal, mother-of-pearl, 1960–65; 2014.158.3a–h; Winifred O. Nichols and Wright R. S. Ohrstrom, in memory of Sandra Wright

*Robe*; silk, fur, metal; Chinese, 1930–39; 2014.203; Anonymous, in memory of Wendy B. Purcell

Oscar de la Renta, American, born Dominican Republic; for Oscar de la Renta, Ltd., American; *Dress*; silk, metal, fall/winter 2013; 2014.211; Oscar de la Renta, LLC

#### PURCHASES

Charles James, American, born Great Britain; *Suit*; wool, 1950s; 2013.273a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Jacket*; silk, 1950s; 2013.274; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Jacket*; silk, 1950s; 2013.275; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Jacket*; silk, 1950s; 2013.276; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Jacket*; wool, ca. 1947; 2013.277; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Suit*; wool, ca. 1947; 2013.278a–c; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *“Sidesaddle” Skirt*; wool, 1950s; 2013.279; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *“Diamond” Skirt*; wool, ca. 1952; 2013.280; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *“Egyptian” Evening Suit*; rayon, cotton, 1956; 2013.281a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Dinner Suit*; silk, wool, late 1940s–early 1950s; 2013.282a–c; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Suit*; wool, 1950; 2013.283a–c; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Suit*; wool, 1950s; 2013.284a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Suit*; wool, 1950s; 2013.285a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Suit*; wool, 1939; 2013.286a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Suit*; wool, late 1940s–early 1950s; 2013.287a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Jacket*; silk, 1930s; 2013.288; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Coat*; synthetic, silk, 1936–37; 2013.289; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Blouse*; silk, ca. 1950; 2013.290; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Blouse*; silk, late 1940s; 2013.291; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Blouse*; silk, 1948–50; 2013.292; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Blouse*; silk, ca. 1951; 2013.293; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Blouse*; silk, 1952–54; 2013.294; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *“Butterfly” Evening Blouse*; silk, ca. 1978; 2013.295; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Blouse*; silk, 1951; 2013.296; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Skirt*; silk, 1951; 2013.297; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; for Korvettes, American; *“Dorothy” Skirt*; synthetic, early 1960s; 2013.298; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; for Korvettes, American; *“Dorothy” Skirt*; synthetic, early 1960s; 2013.299; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; for Korvettes, American; *Jacket*; linen, silk, early 1960s; 2013.300; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

- Charles James, American, born Great Britain; *Evening Dress*; silk, 1937–38; 2013.301; Annette de la Renta Gift
- Charles James, American, born Great Britain; *Suit*; wool, 1932–33; 2013.302a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Shirt*; cotton, 1956–57; 2013.303; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Playsuit*; cotton, 1956; 2013.304; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Theatrical Costume*; synthetic, mid-1930s; 2013.305; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Ensemble*; silk, late 1950s; 2013.306a–c; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Dress*; silk, cotton, early 1930s; 2013.307; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Evening Dress*; rayon, 1933; 2013.308; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *“Taxi” Dress*; wool, synthetic, ca. 1932; 2013.309; Alan W. Kornberg Gift
- Charles James, American, born Great Britain; *Cocktail Dress*; silk, early 1950s; 2013.310; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Dress*; wool, 1950; 2013.311; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Ensemble*; wool, ca. 1957; 2013.312a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *“Pear” Dress*; wool, ca. 1957; 2013.313; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Ensemble*; linen, ca. 1954; 2013.314a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Cocktail Dress*; silk, 1953–54; 2013.315; Gretchen Jordan Gift
- Charles James, American, born Great Britain; *Cocktail Dress*; silk, 1953–54; 2013.316; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Dress*; wool, early 1950s; 2013.317; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Cocktail Dress*; silk, 1957; 2013.318; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Ensemble*; synthetic, alpaca wool, 1947; 2013.319a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *“Gothic” Cocktail Dress*; wool, 1950s; 2013.320; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Evening Dress*; silk, ca. 1944; 2013.321; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Evening Dress*; silk, ca. 1955; 2013.322; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *“Pear” Cocktail Dress*; silk, 1957; 2013.323; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *“Pear” Cocktail Dress*; silk, 1950s; 2013.324; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *“Pear” Dress*; silk, 1950s; 2013.325; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Leotard*; silk, 1957; 2013.326; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *“Balloon” Evening Dress*; silk, ca. 1956; 2013.327; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Ball Gown*; silk, 1947; 2013.328; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Evening Dress*; silk, ca. 1935; 2013.329; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; Homer Layne, American; *Evening Cape*; wool, 1936–78; 2013.330; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; *Evening Cape*; silk, 1936; 2013.331; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; for Samuel Winston, American; *Ensemble*; silk, 1952–53; 2013.332a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; for Samuel Winston, American; *Cocktail Dress*; silk, 1952–53; 2013.333; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; for Samuel Winston, American; *Dress*; wool, 1952–53; 2013.334a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund
- Charles James, American, born Great Britain; for Samuel Winston, American; *Dress*; silk, 1952–53; 2013.335; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund



Charles James, American, born Great Britain; *Coat*; wool, 1954; 2013.368; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Coat*; silk, 1953–54; 2013.369; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; "*Chesterfield*" *Coat*; wool, 1957; 2013.370; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; "*Cossack*" *Coat*; wool, 1951; 2013.371a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Coat*; wool, ca. 1957; 2013.372; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Coat*; wool, 1954–55; 2013.373; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Coat*; wool, 1947; 2013.374; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Ensemble*; wool, early 1950s; 2013.375a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Coat*; silk, 1947–48; 2013.376; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Coat*; wool, ca. 1956; 2013.377; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Coat*; wool, 1954–55; 2013.378; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; "*Cocoon*" *Coat*; wool, early 1950s; 2013.379; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; "*Cocoon*" *Coat*; wool, early 1950s; 2013.380; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; "*Cocoon*" *Coat*; silk, early 1950s; 2013.381; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; "*Cocoon*" *Coat*; silk, early 1950s; 2013.382; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Coat*; silk, 1947; 2013.383; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; "*Great*" *Coat*; wool, 1959; 2013.384; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Coat*; fur (seal), 1953; 2013.385; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; for Samuel Winston, American; *Evening Dress*; silk, 1952–54; 2013.386; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; for Samuel Winston, American; *Dress*; silk, early 1950s; 2013.387; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Cap*; silk, late 1940s; 2013.388a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Cap*; silk, late 1940s; 2013.389; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Hat*; silk, late 1940s; 2013.390; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Cap*; wool, late 1940s; 2013.391; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; "*Four-Leaf Clover*" *Hat*; silk, 1948; 2013.392; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; for Lord and Taylor, American; *Belt*; silk, leather, 1954; 2013.393; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; "*Mobius*" *Scarf*; silk, 1933–54; 2013.394; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; "*Mobius*" *Scarf*; silk, 1933–54; 2013.395; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; "*Propeller*" *Scarf*; silk, 1948–55; 2013.396; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Scarf*; silk, 1930s; 2013.397; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Dress*; silk, 1950; 2013.398; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Dress*; silk, synthetic, 1937; 2013.399; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Coat*; silk, 1930s; 2013.400; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Dress*; silk, rayon, 1932; 2013.401; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; "*Umbrella*" *Evening Dress*; silk, 1938; 2013.402; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; for Samuel Winston, American; *Evening Dress*; silk, synthetic, 1952; 2013.403; The Costume

Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; for Samuel Winston, American; *Evening Dress*; silk, synthetic, 1952–53; 2013.404; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Coat*; silk, fur, 1934; 2013.405; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *“Figure 8” Dinner Dress*; silk, synthetic, 1939; 2013.406; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Roger Vivier, French; for Delman, American; *Sandals*; silk, cork, synthetic, 1939; 2013.407a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Coat*; silk, late 1930s–early 1940s; 2013.408; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Coat*; wool, 1952–53; 2013.409; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Coat*; wool, 1956; 2013.410; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *“Cocoon” Coat*; wool, 1950; 2013.411; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *“Incroyable” Suit*; wool, 1933; 2013.412a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Suit*; wool, 1950; 2013.413a–c; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Jacket*; silk, early 1950s; 2013.414; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Shawl*; silk, 1930s; 2013.415; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Jacket*; silk, 1948; 2013.416; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Coat*; silk, 1949; 2013.417; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Coat*; silk, fur, late 1920s–early 1930s; 2013.418; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Dress*; synthetic, 1930s; 2013.419a, b; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Evening Dress*; silk, ca. 1940; 2013.420; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *“Diamond” Skirt*; wool, 1952; 2013.421; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Skirt*; silk, 1959; 2013.422; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; for Korvettes, American; *“Dorothy” Skirt*; silk, ca. 1958; 2013.423; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Dress*; silk, 1946; 2013.424; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Skirt*; wool, 1954–55; 2013.425; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Waistcoat*; silk, 1930s; 2013.426; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Charles James, American, born Great Britain; *Bodice*; silk, 1948; 2013.427; The Costume Institute Benefit Fund, Friends of The Costume Institute Gifts, and Acquisitions Fund

Rudi Gernreich, American, born Austria; *Ensemble*; wool, synthetic, metal, ca. 1968; 2013.439a, b; Gould Family Foundation

Cole of California, American; *Bathing Suit*; synthetic, ca. 1964; 2013.440; Gilles Bensimon, Inc. Gift Fund

André Courrèges, French; *Boots*; leather, synthetic, ca. 1964; 2013.457a, b; NAMSB Foundation, Inc.

*Dress*; cotton; probably British, ca. 1830; 2013.458; Isabel Shults Fund

*Shoes*; silk, leather, cotton; probably British, ca. 1845; 2013.459a, b; Isabel Shults Fund

André Courrèges, French; *Ensemble*; silk, synthetic, metal, 1967; 2013.499a–d; Gould Family Foundation Gift, in memory of Jo Copeland

*Corset*; cotton, linen, silk, metal, bone; probably British, early 19th century; 2013.515; Friends of The Costume Institute Gifts

*Suit*; wool, silk, cotton; probably British, 1770–80; 2013.516a–c; Friends of The Costume Institute Gifts

*Boots*; leather, metal, horsehair; probably French, early 18th century; 2013.562a, b; Millia Davenport and Zipporah Fleisher Fund

Thierry Mugler, French; *Dress*; cotton, synthetic, metal, ca. 1980; 2013.563; Gould Family Foundation Gift, in memory of Jo Copeland

Alexander McQueen, British; for House of Givenchy, French; *Ensemble*; silk, feathers, metal, synthetic, fall/winter 1997–98; 2013.564a, b; Friends of The Costume Institute Gifts

Jun Takahashi, Japanese; for Undercover, Japanese; *Ensemble*; silk, wool, nylon, cashmere, fall/winter 2006–7; 2013.575a–i; The Gould Family Foundation Gift, in memory of Jo Copeland

Jean Paul Gaultier, French; *Dress*; wool, synthetic, fall/winter 1986–87; 2013.584; Gould Family Foundation Gift, in memory of Jo Copeland

Hussein Chalayan, British, born Cyprus; *Dress*; synthetic, 1999; 2013.588a, b; Friends of The Costume Institute Gifts

Charles James, American, born Great Britain; *"Butterfly" Ball Gown*; silk, synthetic, metal, ca. 1955; 2013.591; Friends of The Costume Institute Gifts

Karl Lagerfeld, French, born Germany; *Purse*; synthetic, cotton, metal, 1984–89; 2013.592a, b; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Vivienne Westwood, British; *Ensemble*; cotton, metal, synthetic, spring/summer 1993; 2013.593a–g; Gould Family Foundation Gift, in memory of Jo Copeland

Probably Jean-Charles Worth, French; for House of Worth, French; *Evening Dress*; silk, glass, metal, ca. 1931; 2013.625; Irene Lewisohn Bequest

Tom Ford, American; for Yves Saint Laurent, French (Paris); *Evening Dress*; silk, fur, metal, fall/winter 2004–5; 2013.900a, b; Irene Lewisohn Bequest

Maison Martin Margiela, French; *Waistcoat*; porcelain, metal, fall/winter 1989–90; 2013.948; Friends of The Costume Institute Gifts

*Bathing Boots*; cotton, wool, cork; American, early 20th century; 2013.994a, b; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Yves Saint Laurent, French, born Algeria; for Yves Saint Laurent, French (Paris); *Dress*; silk, synthetic, metal, winter 1979; 2013.995; Friends of The Costume Institute Gifts

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*; cotton, linen, spring/summer 1985; 2013.996a–c; Millia Davenport and Zipporah Fleisher Fund

Felix Chabluk Smith, British; *Ensemble*; wool, synthetic, metal, 2013; 2014.2a–c; Gould Family Foundation, in memory of Jo Copeland

Felix Chabluk Smith, British; *Ensemble*; wool, synthetic, cotton, metal, 2013; 2014.3a, b; Gould Family Foundation, in memory of Jo Copeland

Felix Chabluk Smith, British; *Ensemble*; wool, synthetic, cotton, metal, 2013; 2014.4a, b; Gould Family Foundation, in memory of Jo Copeland

Felix Chabluk Smith, British; *Ensemble*; silk, synthetic, cotton, wool, metal, 2013; 2014.5a, b; Gould Family Foundation, in memory of Jo Copeland

Felix Chabluk Smith, British; *Ensemble*; silk, synthetic, cotton, metal, 2013; 2014.6a–e; Gould Family Foundation, in memory of Jo Copeland

*Dress*; cotton, linen; probably British, 1815–20; 2014.41; Isabel Shults Fund

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Tunic*; wool, cotton, synthetic, ca. 1992; 2014.42; Millia Davenport and Zipporah Fleisher Fund

*Waistcoat*; silk; Chinese (for Western market), 1760s; 2014.56; Isabel Shults Fund

Noritaka Tatehana, Japanese; *"Lady Bloom" Shoes*; leather, metal, 2013; 2014.63a, b; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Callot Soeurs, French; *Dress*; silk, glass, metal, ca. 1916; 2014.64; Millia Davenport and Zipporah Fleisher Fund

Marc Jacobs, American; for Louis Vuitton Co., French; *Boots*; leather, metal, ca. 2000; 2014.137a, b; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

*Dress*; silk, metal; British, ca. 1747; 2014.138a, b; Friends of The Costume Institute Gifts

Norma Kamali, American; *Coat*; silk, 1989–93; 2014.144; Gould Family Foundation Gift, in memory of Jo Copeland

Norma Kamali, American; *Coat*; silk, 1989–93; 2014.145; Gould Family Foundation Gift, in memory of Jo Copeland

*Boots*; leather, silk, metal; American, 1890–1910; 2014.155a, b; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

*Boots*; leather, cotton, metal; American, 1905–10; 2014.156a, b; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

*Boots*; leather, cotton, metal; American, 1905–10; 2014.157a, b; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Evening Coat*; synthetic, cotton, metal, fall/winter 1996–97; 2014.193a, b; Gould Family Foundation, in memory of Jo Copeland

Raf Simons, Belgian; for House of Dior, French; *Ensemble*; wool, silk, fall 2013; 2014.221a–c; Friends of The Costume Institute Gifts

Raf Simons, Belgian; for House of Dior, French; *Ensemble*; wool, silk, fall 2013; 2014.222a–c; Friends of The Costume Institute Gifts

Issey Miyake, Japanese; *Ensemble*; synthetic, 1995; 2014.226a, b; Dorothy Strelsin Foundation

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*; wool, cotton, fall/winter 1982; 2014.260a, b; Millia Davenport and Zipporah Fleisher Fund

*Bathing Sandals (Nalins)*; metal, wood, silk; Turkish, late 19th century; 2014.261a, b; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

## Drawings and Prints

### *Drawings*

#### GIFTS

Federico Zuccaro (Zuccari), Italian; *God the Father*; pen and brown ink, brush and blue wash, highlighted with white gouache, over traces of black chalk on blue prepared paper, 1570–80; 2013.455; J. Peter Williamson, Mary F. Williamson, and Sybil B. Williamson

Henri Le Sidaner, French; *Statues, the Garden at Versailles*; pastel on prepared canvas, 1900; 2013.468; Lizanne Merrill, in memory of her father, Robert Merrill

Paulus Potter, Dutch; *Study of a Cow*; black chalk, ca. 1650; 2013.606; Paul W. L. Russell

François Joseph Navez, Belgian; *A Woman and a Turbaned Man in Despair with a Young Child*; graphite, early–late 19th century; 2013.607; Paul Jeromack, in honor of Donato Esposito

Hippolyte Maily, French; *Caricature of a Standing Man*; graphite, 1857; 2013.608.1; Eric G. Carlson, in honor of Donato Esposito

Emile Schuffenecker, French; *Portrait of a Woman (Madame Cornu, the Artist's Aunt)*; watercolor over pen, ink, 1857; 2013.608.2; Eric G. Carlson, in honor of Cora Michael

- Jean-Baptiste Carpeaux, French; after Michelangelo Buonarroti, Italian; *Studies*; graphite, mid-19th century; 2013.608.3; Eric G. Carlson, in honor of James Draper
- François-Louis Français, French; *Forest at Clisson*; pen and ink, brush and wash, heightened with white, 1890; 2013.608.4; Eric G. Carlson, in honor of Asher Ethan Miller
- After Jacques Louis David, French; *Copy after David's Death of Socrates*; graphite, pen and ink, wash; French, 19th century; 2013.608.5; Eric G. Carlson, in honor of Paul Jeromack
- Sir Edward John Poynter, British, born France; *Studies of "Fortitude" and "Purity" for the Mosaic "Saint George and the Dragon"*; black and white chalk on brown paper, ca. 1869; 2013.609.25; Dr. Donato Esposito, in memory of his father, Giuseppe Esposito
- Christian Schussele, American, born France; *President Lincoln and His Cabinet*; pen and ink, brush and wash, ca. 1861; 2013.634.1; Harold Holzer
- Vittore Carpaccio, Italian; *Standing Female Figure: Saint Anne, Cartoon for a Painting*; pen and brown ink, brush and gray-brown wash over charcoal underdrawing, outlines pricked for transfer, on two glued sheets of paper, overlapping joins, ca. 1500–1505; 2013.641; Partial and promised gift of Mr. and Mrs. David M. Tobey, in honor of George R. Goldner
- Bastiano Torrigiani, Italian; *Design for the Tabernacle of the Sistine Chapel in the Basilica di Santa Maria Maggiore in Rome*; pen and ink, ca. 1585–90; 2013.978.1; Anonymous, in memory of Walter E. Stait
- Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Hans Holbein the Younger, German; *Design for a Covered Goblet with Moresques*; etching, 1645; 2013.978.2; Anonymous, in memory of Walter E. Stait
- Erasmus Hornick, Netherlandish; *Design for a Ewer*; etching, 1565; 2013.978.3; Anonymous, in memory of Walter E. Stait
- Erasmus Hornick, Netherlandish; *Design for a Knife, Spoon, and Fork*; etching (unique sheet), ca. 1560–70; 2013.978.4; Anonymous, in memory of Walter E. Stait
- Erasmus Hornick, Netherlandish; *Design for a Candlestick with Candlewick Trimmers*; etching (unique sheet), ca. 1560–70; 2013.978.5; Anonymous, in memory of Walter E. Stait
- Attributed to Jan Miel, Flemish; *Study of a Sleeping Cat*; black chalk, mid-17th century; 2013.997.1; Paul Jeromack, in honor of Robert Tuggle
- Attributed to Jan Miel, Flemish; *Study of a Sleeping Dog*; black chalk, mid-17th century; 2013.997.2; Paul Jeromack, in honor of Robert Tuggle
- Dante Gabriel Rossetti, British; *Faust: Part 1, Last Scene*; pen and brown ink, brown wash over graphite on tan paper, 1846–48; 2013.1120; Etheleen and Allen Staley
- Francis Towne, British; *An Ivy-Covered Ruin*; watercolor, pen and brown ink, late 1780s–early 1790s; 2013.1121.1; Roberta J. M. Olson and Alexander B. V. Johnson, in memory of Laurie Vance Johnson and E. Dudley H. Johnson
- Sir Hubert von Herkomer, British, born Germany; *Portrait of John Ruskin*; graphite, touches of black ink, 1879; 2013.1121.2; Roberta J. M. Olson and Alexander B. V. Johnson, in memory of Laurie Vance Johnson and E. Dudley H. Johnson
- William Collingwood, British; *Beaumaris Mount near Bangor (Wales)*; watercolor, white heightening, 1843; 2013.1121.3; Roberta J. M. Olson and Alexander B. V. Johnson, in memory of Laurie Vance Johnson and E. Dudley H. Johnson
- Martin Drolling, French; *Young Girl with Basket*; black chalk, late 18th century; 2013.1121.4; Roberta J. M. Olson and Alexander B. V. Johnson
- Paul Huet, French; *View of the Château at Folembray*; watercolor, ca. 1831; 2013.1121.5; Roberta J. M. Olson and Alexander B. V. Johnson
- Paul Huet, French; *View of the Château at Folembray*; graphite, ca. 1831; 2013.1121.6; Roberta J. M. Olson and Alexander B. V. Johnson
- Jacques François Joseph Swebach, French; *Man Mounting a Horse*; pen and black ink, brush and gray wash, heightened with white gouache, on blue paper, late 18th–early 19th century; 2013.1121.7; Roberta J. M. Olson and Alexander B. V. Johnson
- Paul Buffet, French; *Bust-Length Study of the Blind Homer*; colored gouache, black chalk on thin, yellow oiled paper, late 19th century; 2013.1122; Robert Tuggle, in honor of Paul Jeromack
- Richard Cosway, British; *Portrait of George, 5th Duke of Marlborough, with Blenheim in the Distance*; graphite, watercolor, 1817–21; 2013.1131.1; Bequest of Brooke Russell Astor
- Attributed to Jacques Bellange, French; *Standing Man with a Putto*; black chalk, ca. 1575–1616; 2013.1131.2; Bequest of Brooke Russell Astor
- Jean-Léon Gérôme, French; *A Muslim Preparing for Prayer*; black chalk on wove paper, ca. 1862–67; 2013.1131.3; Bequest of Brooke Russell Astor
- Pieter Gerardus van Os, Dutch; *A Standing and a Lying Goat near a Small Tree*; black chalk, early 19th century; 2013.1131.4; Bequest of Brooke Russell Astor
- Pieter Gerardus van Os, Dutch; *A Lying Cow in a Landscape*; black chalk, early 19th century; 2013.1131.5; Bequest of Brooke Russell Astor
- A Cowrie, and a Larger and Two Smaller Shells*; watercolor, graphite, white gouache; possibly Dutch, 19th century; 2013.1131.6; Bequest of Brooke Russell Astor
- Eugène Delacroix, French; after Raphael (Raffaello Sanzio or Santi), Italian; *Combat of Nude Men*; pen and brown ink on wove paper, ca. 1823; 2013.1135.1; Karen B. Cohen Collection of Eugène Delacroix, in honor of George R. Goldner
- Eugène Delacroix, French; after Raphael (Raffaello Sanzio or Santi), Italian; *Battle Scene with a Prisoner Being Bound*; graphite on tracing paper laid down on laid paper, ca. 1823; 2013.1135.2; Karen B. Cohen Collection of Eugène Delacroix, in honor of George R. Goldner
- Eugène Delacroix, French; *Jacopo Brought before His Father, the Doge: Study for "The Two Foscari"*; graphite on laid paper, ca. 1855; 2013.1135.3; Karen B. Cohen Collection of Eugène Delacroix, in honor of William E. O'Reilly
- Eugène Delacroix, French; *The Agony in the Garden*; brush and brown wash, graphite on wove paper, ca. 1824–27; 2013.1135.4; Karen B. Cohen Collection of Eugène Delacroix, in memory of Jacob Bean
- Eugène Delacroix, French; *Crouching Tiger*; pen, brush and brown ink on wove paper, 1839; 2013.1135.5; Karen B. Cohen Collection of Eugène Delacroix, in honor of Sanford I. Weill
- Eugène Delacroix, French; *Goetz van Berlichingen's Horse*; pen and brown ink on wove paper, ca. 1820; 2013.1135.6; Karen B. Cohen Collection of Eugène Delacroix, in honor of Asher Ethan Miller



- Eugène Delacroix, French; *The Abbey at Valmont: A Tomb and Studies of Windows* (recto); *Four Studies of Horses* (verso); brush and black and brown ink, wash over graphite (recto); graphite (verso) on wove paper, 1829–31; 2013.1135.7; Karen B. Cohen Collection of Eugène Delacroix, in memory of Charles Ryskamp
- Eugène Delacroix, French; *The Figure of Religion, Half-Seated with Right Arm Raised* (recto); *The Figure of Religion, Kneeling, Holding a Cross and a Flaming Heart* (verso); pen and brown ink (recto); pen and brown ink, brown wash (verso) on wove paper, ca. 1821; 2013.1135.8; Karen B. Cohen Collection of Eugène Delacroix, in honor of Christa M. Savino
- Eugène Delacroix, French; *Tribute Money*; graphite on wove paper (tracing paper, laid down), 1844; 2013.1135.9; Karen B. Cohen Collection of Eugène Delacroix, in memory of Frank Anderson Trapp
- Eugène Delacroix, French; *The Wounded Göetz von Berlichingen Takes Refuge in a Gypsy Camp*; graphite, blue and brown wash on laid paper, ca. 1830; 2013.1135.10; Karen B. Cohen Collection of Eugène Delacroix, in memory of Kate Schaeffer
- Eugène Delacroix, French; *The Church of Valmont Abbey: Interior*; brown and blue-gray wash, graphite on wove paper, 1829–31; 2013.1135.11; Karen B. Cohen Collection of Eugène Delacroix, in memory of Charles Ryskamp
- Eugène Delacroix, French; *Figure Studies Related to "Liberty Leading the People"*; pen and brown ink, brush and brown wash on laid paper, ca. 1830; 2013.1135.12; Karen B. Cohen Collection of Eugène Delacroix, in honor of Keith Christiansen
- Eugène Delacroix, French; *Écorché: Three Studies of a Male Cadaver*; graphite, pen and brown ink on laid paper, 1820–63; 2013.1135.13; Karen B. Cohen Collection of Eugène Delacroix, in honor of David and Constance Yates
- Eugène Delacroix, French; *Hamlet Reproaches His Mother*; graphite on wove paper, ca. 1834; 2013.1135.14; Karen B. Cohen Collection of Eugène Delacroix, in memory of Lucien Goldschmidt
- Eugène Delacroix, French; *Nineteen Studies of Horses, Hands, and Feet* (recto); *Studies of Heads and Figures* (verso); pen and brown and black ink over graphite (recto); pen and ink, brush and wash (verso) on laid paper, 1820–63; 2013.1135.15; Karen B. Cohen Collection of Eugène Delacroix, in honor of Marjorie Shelley
- Eugène Delacroix, French; *A Wall Decorated in Spanish Tiles*; graphite, watercolor on wove paper, 1832; 2013.1135.16; Karen B. Cohen Collection of Eugène Delacroix, in honor of Dr. Harvey Wolinsky
- Eugène Delacroix, French; *Figure in a Doorway*; watercolor, graphite on wove paper, 1832; 2013.1135.17; Karen B. Cohen Collection of Eugène Delacroix, in honor of Alan Salz
- Eugène Delacroix, French; *Seven Studies of Arab Men's Costumes*; watercolor, graphite on wove paper, 1832; 2013.1135.18; Karen B. Cohen Collection of Eugène Delacroix, in honor of Jill Newhouse
- Eugène Delacroix, French; *Young Moroccan, Standing*; pen and brown ink, watercolor on wove paper mounted on card, 1832; 2013.1135.19; Karen B. Cohen Collection of Eugène Delacroix, in honor of Christophe Leribault
- Eugène Delacroix, French; *Study for "The Sultan of Morocco and His Entourage"*; brush and brown ink on heavy laid paper, ca. 1832–33; 2013.1135.20; Karen B. Cohen Collection of Eugène Delacroix, in honor of Henri Loyrette
- Eugène Delacroix, French; *Study for "The Sultan of Morocco and His Entourage"*; graphite on wove paper, ca. 1845; 2013.1135.21; Karen B. Cohen Collection of Eugène Delacroix, in honor of Henri Loyrette
- Eugène Delacroix, French; *Head, Shoulder, and Foot: Studies for "Scenes from the Chios Massacres"*; graphite on wove paper, ca. 1824; 2013.1135.22; Karen B. Cohen Collection of Eugène Delacroix, in honor of Sharon H. Cott
- Eugène Delacroix, French; *Ecorché: Torso of a Male Cadaver*; black and red chalk, graphite, white chalk on wove paper, 1820–63; 2013.1135.23; Karen B. Cohen Collection of Eugène Delacroix, in honor of William M. Griswold
- Eugène Delacroix, French; *Figure Studies for the Ceiling of the Salon du Roi, Palais Bourbon*; pen and brown ink on wove paper, ca. 1833–35; 2013.1135.24; Karen B. Cohen Collection of Eugène Delacroix, in honor of E. John Rosenwald, Jr.
- Eugène Delacroix, French; *The Virgin and Holy Women: Studies for "The Lamentation"*; graphite on laid paper, ca. 1843; 2013.1135.25; Karen B. Cohen Collection of Eugène Delacroix, in honor of Carmen Bambach
- Eugène Delacroix, French; *Studies of Arab Heads and Figures*; graphite, wash on wove paper, 1810–63; 2013.1135.26; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello
- Eugène Delacroix, French; *A Lion, Full-Face, August 30, 1841*; graphite on wove paper, 1841; 2013.1135.27; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello
- Eugène Delacroix, French; *Studies of Hands and Figures for the Salon du Roi, Palais Bourbon*; graphite on laid paper, 1820–63; 2013.1135.28; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello
- Eugène Delacroix, French; *Studies of a Fallen Male Nude for "Hercules and the Horses of Diomedes"*; graphite on laid paper, 1855; 2013.1135.29; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello
- Eugène Delacroix, French; *Nude Figures, after Rubens' "Fall of the Rebel Angels"*; brown ink, graphite on laid paper, ca. 1820–22; 2013.1135.30; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello
- Eugène Delacroix, French; *Adoration of the Magi, after Rubens' "Adoration of the Magi"*; graphite on wove paper, ca. 1830; 2013.1135.31; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello
- Eugène Delacroix, French; *Tomb Effigies: A Man in a Suit of Armor beside a Child*; graphite on wove paper, 1820–63; 2013.1135.32; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello
- Eugène Delacroix, French; *Figures in Medieval Costume (Tracings from the "Nuremberg Chronicle")*; graphite on wove paper, 1810–63; 2013.1135.33; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello
- Eugène Delacroix, French; *Landscape with an Aqueduct*; pen and brown ink, brush and brown wash on wove paper, ca. 1827; 2013.1135.34; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello
- Eugène Delacroix, French; *Studies of a Lion and a Female Nude* (recto); *Figure Studies* (verso); pen and brown ink (recto); graphite (verso) on heavy laid paper, ca. 1844; 2013.1135.35; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello

Eugène Delacroix, French; *Hamlet and Laertes at the Tomb of Ophelia*; black chalk on tracing paper, ca. 1843; 2013.1135.36; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello

Eugène Delacroix, French; *Courtyard with a Fountain, Spain*; graphite on laid paper, 1832; 2013.1135.37; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello

Eugène Delacroix, French; *Study of a Moorish Arcade, Spain*; graphite on laid paper, 1832; 2013.1135.38; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello

Eugène Delacroix, French; *Sketch of an Arena, Spain*; graphite on wove paper, 1832; 2013.1135.39; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello

Eugène Delacroix, French; *Sketches of Figures and a Tile-Roofed Building, Seville, Spain*; graphite, brown wash on wove paper, May 1832; 2013.1135.40; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello

Eugène Delacroix, French; *Sketches of Four Figures, Spain*; graphite, brown wash on laid paper, May 26, 1832; 2013.1135.41; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello

Eugène Delacroix, French; *Studies of a Rearing Horse Attacked by a Lion and a Lion Wrestling with a Serpent*; pen and brown ink, wash on wove writing paper, 1820–63; 2013.1135.42; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello

Eugène Delacroix, French; *Fallen Warriors and a Runaway Horse*; pen and brown ink on wove paper, ca. 1863; 2013.1135.43; Karen B. Cohen Collection of Eugène Delacroix, in honor of Colta Ives

Attributed to Lucas Franchois the Younger, Flemish; *Head Studies of a Young Man Wearing a Hat and of a Black Man*; black and white chalk on blue paper, framing line in pen and black ink, mid-17th century; 2014.161; Christopher Bishop Fine Art, in honor of Stijn Alsteens

Lorenz Frølich, Danish; *Head Study of a Fisherman from Capri*; watercolor, heightened with white gouache, over graphite, ca. 1849; 2014.205; Laura Pecheur

#### PURCHASES

Jules-Edmond-Charles Lachaise, French; Eugène-Pierre Gourdet, French; *Interior Decorator's Account Book of Hours Spent*; pen and brown ink on ruled paper, watercolor over leadpoint, 1846; 2013.496; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Charles Cornelisz. de Hooch, Dutch; *Landscape with a River and a Village*; pen and brown ink, brown wash, incised for transfer, framing line in pen and black ink, probably by a later hand, early 17th century; 2013.497; Frits and Rita Markus Fund

Charles Cornelisz. de Hooch, Dutch; *Rocky Landscape with a Bridge and a House*; pen and brown ink and wash, incised for transfer, early 17th century; 2013.498; Frits and Rita Markus Fund

Louis Jean Jacques Durameau, French; *Juno Ordering Aeolus to Unleash the Winds*; pen and brown ink, brush and brown and gray wash, white gouache over black and red chalk on light-buff paper prepared with pink wash, 1775; 2013.504; Charles and Jessie Price Gift

Louis François Cassas, French; *View of Messina Harbor*; pen and black and brown ink, brush and brown and gray wash over traces of black chalk underdrawing, framing lines in pen and black ink, 1783; 2013.519; Harry G. Sperling Fund

*Perspectival View of the Top Half of an Altar or Portal*; pen and ink, gray wash; German, ca. 1730–60; 2013.526; Harry G. Sperling Fund

Anton Hallmann, German; *Interior View of the Basilica di Santa Maria Maggiore, Rome*; watercolor, pen and ink over graphite, 1833; 2013.527; Harry G. Sperling Fund

Michael Furtner the Elder, German; Michael Furtner the Younger, German; *Design for an Entrance Portal with a Single Door*; pen and black ink, brush and wash, ca. 1720; 2013.528; Harry G. Sperling Fund

Michael Furtner the Elder, German; Michael Furtner the Younger, German; *Design for a Pulpit*; pen and ink, brush and wash, 1687–88; 2013.529; Harry G. Sperling Fund

Pierre François Léonard Fontaine, French; *La Halle aux Blés, Exterior View*; watercolor, graphite, ca. 1810; 2013.530.1; Brooke Russell Astor Bequest

Pierre François Léonard Fontaine, French; *La Halle aux Blés, Street Plan*; pen and gray wash, watercolor over graphite, ca. 1810; 2013.530.2; Brooke Russell Astor Bequest

Pierre François Léonard Fontaine, French; *La Halle aux Blés, Interior View*; watercolor, graphite, ca. 1810; 2013.531; Brooke Russell Astor Bequest and Harry G. Sperling Fund

Pierre François Léonard Fontaine, French; *Projects for a Fountain for La Place Louis XV*; pen and black ink, brush and gray wash, watercolor over graphite, ca. 1806; 2013.532.1; Harry G. Sperling Fund

Pierre François Léonard Fontaine, French; *Project for a Fountain for La Place du Carrousel*; pen and black ink on tracing paper, ca. 1806; 2013.532.2; Harry G. Sperling Fund

Pierre François Léonard Fontaine, French; *Project for a Fountain for La Place du Carrousel*; pen and black ink on tracing paper, ca. 1806; 2013.532.3; Harry G. Sperling Fund

Pierre François Léonard Fontaine, French; *Project for a Fountain for La Place Louis XV*; pen and black ink on tracing paper, ca. 1806; 2013.532.4; Harry G. Sperling Fund

Pierre François Léonard Fontaine, French; *Project for a Fountain for La Place du Carrousel*; pen and black ink on tracing paper, ca. 1806; 2013.532.5; Harry G. Sperling Fund

Mathieu-Ignace van Bree, Flemish; *Scene from Roman History Depicting a Youth Receiving Armor from a Dying Man (Scipio Africanus and His Son?)*; pen and black ink, brush and black and gray wash, heightened with white gouache, black chalk, late 18th–mid-19th century; 2013.533; Harry G. Sperling Fund

Gerrit Pietersz. Sweelinck, Netherlandish; *The Adoration of the Shepherds*; pen and brown ink, brownish-red wash, heightened with white gouache, 1599; 2013.534; Harry G. Sperling Fund

Peter van Lint, Flemish; after Raphael (Raffaello Sanzio or Santi), Italian; *The Temptation of Eve*; pen and brown ink, brown wash over black chalk, framing line in pen and brown ink, squared in black chalk, 1639; 2013.535; Harry G. Sperling Fund

Jean Robert Ango, French; after Michelangelo Buonarroti, Italian; *The Cumaean Sibyl*; red chalk, 1767; 2013.536; Harry G. Sperling Fund

Johann Jakob Schübler, German; *Design for a Funeral Monument*; pink wash, pen and black ink, gray wash, 1724–41; 2013.537; Harry G. Sperling Fund

Charles Antoine Coypel, French; *The Daughter of Jephthah*; black chalk, stumping, heightened with white chalk, squared in black chalk on blue paper, early–mid-18th century; 2013.538; Harry G. Sperlberg Fund

Charles Antoine Coypel, French; *Study of a Reclining Female Nude*; black chalk, stumping, heightened with white chalk, squared in black chalk on blue paper, early–mid-18th century; ; 2013.539; Harry G. Sperlberg Fund

Joseph Nollekens, British; *Design for “The Three Captains” [The Memorial in Westminster Abbey Commemorating the Lives of Captains William Bayne (1730–1782), William Blair (d. 1782), and Lord Robert Manners (1758–1782)]*; watercolor, graphite, surrounded by a gold line, on paper backed by canvas, stretched on modern wood frame, ca. 1784; 2013.540; Brooke Russell Astor Bequest

John Varley, British; *On the Thames at Hammersmith*; watercolor, graphite, ca. 1836; 2013.541; Brooke Russell Astor Bequest

Giovanni Battista Castello, called Il Bergamasco, Italian; *Tapestry Design with the Venus Seeking Help from Juno, Ceres, and Jupiter*; pen and brown ink, black chalk, gray-brown wash, 1555–65; 2013.542; Joseph F. McCrindle Gift

Francesco Fontebasso, Italian; *Design for a Fountain with Neptune in His Chariot*; black and red chalk, pen and brown ink, brown wash, ca. 1740–60; 2013.543; Mary Oenslager Fund, Sotheby’s and Joseph F. McCrindle Gifts, and Susan H. Seidel and Van Day Truex Funds

Charles Percier, French; *Ciborium for the Coronation of Napoleon I*; graphite, pen and brown ink, gray and reddish-brown wash, 1804; 2013.544.1; Van Day Truex Fund

Charles Percier, French; *Chalice for the Coronation of Napoleon I*; graphite, pen and brown ink, gray and reddish-brown wash, 1804; 2013.544.2; Van Day Truex Fund

James Barry, Irish; *Satan, Sin, and Death: “Death and Sin Met by Satan on His Return from Earth”*; graphite, brush and brown ink, gray and brown wash, heightened with white, 1792–95; 2013.545; Brooke Russell Astor Bequest

Carlos Schwabe, German; *Designs for the Front and Back Cover of “L’Evangile de Notre Seigneur Jesus-Christ Selon Saint Pierre”*; watercolor, graphite, partial gilding; design for the back cover: partially outlined with pen and black ink, 1895; 2013.546.1, .2; Van Day Truex Fund

*Design for a Tazza, Bowl, or Dish*; brown ink, fuchsia wash, traced with stylus; German, ca. 1600; 2013.547; Harry G. Sperlberg Fund

Guglielmo della Porta, Italian; *Two Designs for a Flower Pedestal*; pen and brown ink, brush and purple wash, ca. 1550–70; 2013.548; Karen Cohen, Van Day Truex, Frances and Claude Logan, and Harry G. Sperlberg Funds, and Bertha and Isaac Liberman Foundation, Inc. Gift, in memory of Jeffrey P. Klein

Paulus Willemsz. van Vianen, Netherlandish; *Diana and a Leering Satyr in a Forest*; pen and brown ink, brown wash over red and black chalk, framing line in pen and brown ink, by the artist, ca. 1600; 2013.549; Harry G. Sperlberg Fund

Peder Severin Krøyer, Danish; *Portrait of a Woman (Probably Anna Vilhelmine Johanne Dorthea Halberg, Married Bjørner, Later Larsen)*; pastel, watercolor, 1907; 2013.550; Harry G. Sperlberg Fund

Christen Købke, Danish; *Studies of a Seated Little Girl*; graphite, ca. 1835–45; 2013.551; Harry G. Sperlberg Fund

Nicolai Abraham Abildgaard, Danish; *The Centaur Nessus Abducting Deianira*; pen and brown ink, brown and gray wash over graphite, late 18th–early 19th century; 2013.552; Harry G. Sperlberg Fund

Martinus Rørbye, Danish; *Turkish Notary and Two Women*; graphite, watercolor, 1835–36; 2013.553; Harry G. Sperlberg Fund

Martinus Rørbye, Danish; *Men and Women Enjoying a View*; pen and brown ink, graphite, framing line in graphite, by the artist, early–mid-19th century; 2013.554; Harry G. Sperlberg Fund

Bertel Thorvaldsen, Danish; *Bellerophon and Pegasus*; pen and brown ink, brown wash over black chalk or graphite, late 18th–early 19th century; 2013.555; Harry G. Sperlberg Fund

Franz Skarbina, German; *A Seated Woman*; watercolor, 1888; 2013.556; Harry G. Sperlberg Fund

Wilhelm Maria Hubertus Leibl, German; *The Critic (recto)*; *Study for The Critic (verso)*; graphite, framing lines in graphite, probably by the artist, 1868; 2013.557; Harry G. Sperlberg Fund

Johannes Hendrik van West, Dutch; *A Fiddler in a Tavern with Three Men in the Background*; watercolor, graphite, mid-19th century; 2013.558; Harry G. Sperlberg Fund

Dirck Hendricksz., called Centen or Teodoro d’Errico, Netherlandish; *The Virgin and Child in Glory Adored by Saints Catherine and Lucy*; black chalk, pen and brown ink, brown wash, heightened with white chalk, on blue paper, mid-16th–early 17th century; 2013.559; Van Day Truex Fund

Jan Thopas, Dutch; *Portrait of Godert Dircksz. Kerckrinck*; black-lead, gray, and black wash on two sheets of vellum, late 17th century; 2013.560; Van Day Truex Fund

John Flaxman, British; *Saint John the Evangelist*; brush and brown wash, graphite, ca. 1811; 2013.614; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Jacques de Gheyn II, Netherlandish; *Sheet with Two Figural Compositions and Studies of Helmets and Arms*; pen and brown ink, black chalk, ca. 1620–29; 2013.645; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, Frits and Rita Markus Fund, and several members of The Chairman’s Council and Mr. and Mrs. Mark Fisch Gifts

Hendrick Avercamp, Dutch; *A Wooded River Landscape with a Church and Figures*; gouache, watercolor, over lead point or graphite on paper prepared with gouache, framing line in pen and brown ink, gold paint, ca. 1613; 2013.646; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest and David T. Schiff and Annette de la Renta Gifts

Francesco Londonio, Italian (Milan); *Reclining Sheep in a Landscape*; black chalk, brush and lead white gouache on brownish, blue-green paper, 1759–82; 2013.909; Brooke Russell Astor Bequest

Luc-Olivier Merson, French; *Alberich and the Rhinemaidens*; watercolor, gouache over graphite, 1885; 2013.924; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Luigi Sabatelli, Italian; *Portrait of Giovanni Ricasoli, Aged 5*; pen and dark brown ink, 1808; 2013.925; Carolyn Bullard Gift, in honor of of her brother, E. John Bullard

Dirck Vellert, Netherlandish; *Christ Preaching in the Synagogue, with the Pharisees Bringing the Woman Taken in Adultery*; pen and brown ink, brush and gray ink, framing line in pen and brown ink, by the artist, 1523 (?); 2013.926; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Jan van Scorel, Netherlandish; *Two Wings of an Altarpiece Depicting Saints John the Baptist and Catherine in Niches Surmounted by Angels*; pen

and brown ink, gray wash, squared with black chalk or graphite, framing line in pen and brown ink, by the artist, on two separate pieces of paper, later laid down, mid-16th century; 2013.927; Frits and Rita Markus Fund

Wilhelm Marstrand, Danish; *Double Portrait of the Artists E. F. Kloss and G. Pellicia*; graphite, 1836–40; 2013.928; Brooke Russell Astor Bequest

Inigo Jones, British (circle of); *Design for a Triumphal Arch in Perspectival Rendering*; pen and brown ink, brush and brown wash, ca. 1600–1630; 2013.929; Edward Pearce Casey Fund

Nicolas Poussin, French (circle of); *Study of a Group of Trees*; pen and brown ink, ca. 1625–50; 2013.930; Brooke Russell Astor Bequest

Nicolas Poussin, French (circle of); *Study of a Group of Trees*; pen and brown ink, ca. 1625–50; 2013.931; Brooke Russell Astor Bequest

Guilliam du Gardijn, Dutch; *The Great Waterfall of Tivoli* (recto); *View of a Waterfall at Tivoli from within a Cave* (verso); black chalk, brush and brown and gray ink, ca. 1640–45 (?); 2013.932; Brooke Russell Astor Bequest

Guilliam du Gardijn, Dutch; *View of the Ponte San Rocco at Tivoli* (recto); *Buildings on the River Aniene near Tivoli* (?) (verso); brush and gray ink, black chalk, ca. 1640–45 (?); 2013.933; Brooke Russell Astor Bequest

*Design for an Altar*; pen and brown ink, gray-brown wash; Flemish, 17th century; 2013.934; Edward Pearce Casey Fund

Eugen Neureuther, German; *Design for a Book Binding for "On the German Rhine (Vom Deutschen Rhein)"*; graphite, yellow and black gouache, ca. 1879; 2013.936; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Peder Severin Krøyer, Danish; *Head of an Girl from Civita d'Antino in Regional Dress ("Catarinella")*; watercolor, graphite, 1890; 2013.937; Ian Woodner Family Collection and Edward Pearce Casey Funds

Martinus Saeghmolen, Dutch; *Study of a Garland of Fruits and Vegetables*; pen and brown ink, 1653; 2013.938a; Edward Pearce Casey Fund

Martinus Saeghmolen, Dutch; *Study of a Garland of Fruits and Vegetables*; pen and brown ink, ca. 1653; 2013.938b; Edward Pearce Casey Fund

Paul Chenavard, French; *Design for a Mural with the Battle between the Gods of Olympus and the Giants*; pen and black ink, brush and green, gray, and brown wash, ca. 1840–80; 2013.941; Edward Pearce Casey Fund

George Wickes, British; *Design for a Chandelier*; red and black chalk, ca. 1742–45; 2013.993; Mrs. Russell B. Aitken Gift

Franz Pförr, German; *Medieval Hunting Scene*; pen and dark-brown ink, ca. 1807; 2014.7; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Sir Peter Lely (Pieter van der Faes), British; *A Knight of the Order of the Garter*; black and white chalk, gray pastel on blue-gray paper, 1663–71; 2014.43; The Annenberg Foundation Fund, and Charles and Jessie Price and PECO Foundation Gifts

Thomas Wijck, Dutch; *A Painter at Work in His Studio*; pen and brown ink, brown wash, white gouache, over black and red chalk on blue paper; framing line at top and bottom in pen and brown ink, mid-17th century; 2014.61; Daniel Ergmann Gift

Emanuel Murant, Dutch; *A Farm Building*; black chalk, gray wash, framing line in black chalk or graphite, mid- to late 17th century; 2014.83; Daniel Ergmann Gift

Pieter Holsteyn II, Dutch; *A Columbine or Granny's Bonnet (Aquilegia) with Additional Studies of Flowers*; brush and gray ink, watercolor, gouache, mid- to late 17th century; 2014.84; Daniel Ergmann Gift

Jan Miel, Flemish; *A Young Man Seated on the Ground*; black and white chalk, brush and gray ink on brown paper, framing line in pen and brown ink, early–mid-17th century; 2014.85; Daniel Ergmann Gift

Simon van der Does, Dutch; *Southern Landscape with Shepherds and Sheep* (recto); *Study of a Sheep's Head* (?) (verso); pen and brown ink, brown wash, late 17th–early 18th century; 2014.86; Daniel Ergmann Gift

*Calligraphy*; album of twenty-six calligraphic drawings, pen and black and brown ink; French or Flemish, early 17th century; 2014.96(1–26); Daniel Ergmann Gift

Bernard van Orley, Netherlandish (circle of); *The Adoration of the Magi*; pen and brown ink, brown wash over black chalk on brown-gray (prepared?) paper, early–mid-16th century; 2014.100; Daniel Ergmann Gift

Kristian Zahrtmann, Danish; *Two Women in an Interior Listening to a Young Musician in Antique Times*; charcoal, framing line in charcoal, by the artist, 1902; 2014.101; Daniel Ergmann Gift

Lorenz Frølich, Danish; *Foliage and Figures in Ethnic (Greek?) Costumes*; pen and black and brown ink, watercolor on tracing paper, mid- to late 19th century; 2014.102; Daniel Ergmann Gift

Monogrammist H. S. K., German; *A Personification of Charity Seated on a Cloud, Surrounded by Putti*; pen and black ink, brush and gray ink, oval framing line in pen and black ink, ca. 1590–1600; 2014.103; Daniel Ergmann Gift

Aegidius Sadeler, Netherlandish; *Anagram in Honor of Charles III, Duke of Lorraine and Bar*; pen and brown, red, and black ink, brown wash, white gouache, incised construction lines, ca. 1590; 2014.104; Daniel Ergmann Gift

Johann Heinrich Tischbein the Elder, German; *Carlo and Ubaldino Resisting the Enchantments of Armida's Nymphs, from Torquato Tasso's "Gerusalemme liberata," 15:57–58*; pen and black ink, watercolor, white gouache over graphite, 1782; 2014.105; Daniel Ergmann Gift

Alfred Stevens, Belgian; *A Standing Young Lady Taking off Her Gloves*; pen and brown ink, graphite, 1876 or later; 2014.106; Daniel Ergmann Gift

Johannes Christiaan Schotel, Dutch; *A Man o'War Lying at Anchor*; pen and brown ink, watercolor, framing line in graphite, early 19th century; 2014.107; Daniel Ergmann Gift

Louis Gurlitt, German; *A View of Cavi in the Sabine Hills*; graphite, heightened with white gouache, on light brown paper, 1848; 2014.108; Daniel Ergmann Gift

Jan van der Straet, called Stradanus, Netherlandish; *Lazarus*; pen and brown ink, graphite, oval framing line in black chalk, by the artist, before 1605; 2014.109; Daniel Ergmann Gift

Karl Theodor von Piloty, German; *The Dead Wallenstein Being Carried away by Soldiers*; graphite, brown wash (?), 1871; 2014.110; Daniel Ergmann Gift

Johann Georg Dieffenbrunner, German; *Ceiling Design with the Mystical Wine Press*; pen and black ink, gray wash, red chalk, squared in red and black chalk, ca. 1750; 2014.111; Daniel Ergmann Gift

Carl Wagner, German; *View of Capri*; pen and brown ink, graphite, 1823; 2014.112; Daniel Ergmann Gift

Louis Fabritius Dubourg, Dutch; *Roman Soldiers Attacking a City*; pen and black ink, gray and brown wash, framing line in pen and black ink, possibly by the artist, 1734; 2014.113; Daniel Ergmann Gift

Johannes Petrus van Horstok, Dutch; *Allegory of the Baker's Trade*; pen, brush and gray wash over graphite or black chalk, 1807; 2014.114; Daniel Ergmann Gift

Jan van Orley, Flemish; *The Battle of Ajax and Hector from Story of Achilles*; pen and brown ink, brush and gray ink, heightened with white chalk, on blue paper, late 17th–mid-18th century; 2014.115; Daniel Ergmann Gift

Willem Schellinks, Dutch; *An Indian Yogi Tied to a Palm Tree*; black chalk, graphite, red chalk, mid- to late 17th century; 2014.118; Daniel Ergmann Gift

Carl Ludwig Frommel, German; *A View of Rome from the Palatine*; watercolor, graphite, gum arabic, 1813–17 (?); 2014.119; Daniel Ergmann Gift

Peder Severin Krøyer, Danish; *Portrait of Frederikke Tuxen*; black and white chalk on brown paper, 1882; 2014.120; Daniel Ergmann Gift

Master of the Egmont Albums, Netherlandish; *The Pentecost*; pen and brown ink, brush and gray and black ink, framing line in pen and black ink, 16th century; 2014.121; Daniel Ergmann Gift

Iliia Efimovich Repin, Russian; *Head Study of a Peasant from Tambow Governorate*; graphite, 1878; 2014.122; Daniel Ergmann Gift

Louis Lafitte, French; *Project for a Monstrance*; pen and brown ink, brush and brown wash, ca. 1815–19; 2014.123; Daniel Ergmann Gift

Johann Adam Klein, German; *View of the Rhine with Pfalzgrafenstein Castle and Kaub Seen from the South-East*; graphite, pen and gray ink, 1815; 2014.124; Daniel Ergmann Gift

*Marcus Aurelius on Horseback* (recto); *Study of an Antique Vase* (verso); brush and two hues of gray ink, heightened with white gouache, on buff paper; German, 17th century; 2014.127; Daniel Ergmann Gift

William Marlow, British; *Door of a Grotto*; watercolor, graphite, ca. 1765–66; 2014.147; Jeffrey L. Berenson and Raymond Lifchez Living Trust Gifts

Joseph Farington, British; *Dumbarton Rock from the South*; pen and gray ink, watercolor, 1788; 2014.148; Raymond Lifchez Living Trust Gift

Franz Theobald Horny, German; *A Seated Italian Shepherd with a Small Child on His Lap* (recto); *A Southern Landscape with a Woman Carrying a Jar on her Head* (verso); pen and brown ink (recto); pen and brown ink, graphite (verso); ca. 1820; 2014.150; Joseph Pulitzer Bequest, and David Lachenmann and several members of The Chairman's Council Gifts

Peter Candid (Pieter de Witte or Pietro Candido), Netherlandish; *Two Studies of a Standing Man with a Sword (Alexander the Great)* (recto); *Studies of a Leg, an Arm, a Hand, and a Figure's Neck* (verso); pen and black ink, heightened with white gouache, over black and red chalk on pink prepared paper, ca. 1601; 2014.151; Several members of The Chairman's Council and PECO Foundation Gifts

Giorgio Picchi the Younger, Italian; *A Priest Celebrating Mass*; pen and brown ink, brush and brown wash over traces of black chalk, lightly squared in black chalk, ca. 1600–1605; 2014.195; Harry G. Sperling Fund

Carlo Portelli, Italian; *The Martyrdom of Saint Catherine of Alexandria*; pen and brown ink, brush and brown wash, highlighted with white gouache, over traces of black chalk, squared in black and red chalk, 1560–70; 2014.242; Jean A. Bonna Gift

Luca Penni, Italian; *Christ in Limbo*; black chalk, pen and brown ink, brush and brown wash, heightened with white gouache, on a paper prepared with pale brown wash incised for transfer, ca. 1547–48; 2014.264; Brooke Russell Astor Bequest and Harry G. Sperling Fund

Hans Vredeman de Vries, Netherlandish; *Architectural Capriccio with an Arcade and Fountain in Point Perspective: Study for a Painting of John the Baptist before Herod*; pen and brown ink, gray wash over traces of black chalk, stylus, compass marks, ca. 1594–96; 2014.266; Several members of The Chairman's Council Gifts

## Prints

### GIFTS

Dorothy Dehner, American; *Nocturne*; engraving, roulette, 1954; 2013.520.1; Dorothy Dehner Foundation

Dorothy Dehner, American; *Nocturne*; engraving, roulette, blue variant, 1954; 2013.520.2; Dorothy Dehner Foundation

Dorothy Dehner, American; *Nocturne*; engraving, roulette, yellow variant, 1954; 2013.520.3; Dorothy Dehner Foundation

Dorothy Dehner, American; *Bird Machine #2*; etching, aquatint, 1953; 2013.520.4; Dorothy Dehner Foundation

Dorothy Dehner, American; *First Print*; etching, ca. 1952–53; 2013.520.5; Dorothy Dehner Foundation

Dorothy Dehner, American; *Embryi*; etching, aquatint, ca. 1952–53; 2013.520.6; Dorothy Dehner Foundation

Dorothy Dehner, American; *Copperplate for Embryi*; etched copperplate, 1952; 2013.520.7; Dorothy Dehner Foundation

Dorothy Dehner, American; *What Happens to Squares*; engraving, roulette, ca. 1952–53; 2013.520.8; Dorothy Dehner Foundation

Dorothy Dehner, American; *Ancestors*; etching, aquatint, red and black variant, 1954; 2013.520.9; Dorothy Dehner Foundation

Dorothy Dehner, American; *Ancestors*; etching, aquatint, red variant, 1954; 2013.520.10; Dorothy Dehner Foundation

Dorothy Dehner, American; *Ancestors*; etching, aquatint, red variant on pink paper, 1954; 2013.520.11; Dorothy Dehner Foundation

Dorothy Dehner, American; *Copperplate for Ancestors*; etched copperplate, 1954; 2013.520.12; Dorothy Dehner Foundation

Dorothy Dehner, American; *The Barn in Bolton*; etching, aquatint, ca. 1952–53; 2013.520.13; Dorothy Dehner Foundation

*Christmas and Birthday Cards and Scrapbook with Calling Cards*; commercial process prints; American, 1920s; 2013.521.1–.504; Diane Carol Brandt

Achille Martinet, French; after Léon Cogniet, French; *Tintoretto at His Daughter's Deathbed*; engraving on chine collé, 1843–77; 2013.525.1; Donato Esposito

Henry Linton, British; after Edouard Gérard, French; *Boucher Presented to Madame de Pompadour (Boucher présenté à Madame de Pompadour)*, from *Le Monde illustré*; wood engraving, 1861; 2013.525.2; Donato Esposito

Emile Thomas, French; after Albert Duvivier, French; after Jean Lecomte du Nouÿ, French; *The Bearers of Bad Tidings (Les Porteurs de*

- mauvaises nouvelles*), from *Le Monde Illustré*; wood engraving, 1872; 2013.525.3; Donato Esposito
- Ferdinand-Jean Joubert, French; after Daniel Maclise, Irish; *Salvator* from *The Art Journal*; engraving, 1848; 2013.525.4; Donato Esposito
- Charles Courty, French; after Théodore Géricault, French; *Trumpeter of the Hussars on Horseback*; etching, 1846–97; 2013.525.5; Donato Esposito
- Henri Dubouchet, French; after Raphael (Raffaello Sanzio or Santi), Italian; *Portrait of Baldassarre Castiglione*; engraving on chine collé, 1870; 2013.525.6; Donato Esposito
- Charles Le Brun, French; *The Infant Jesus*; etching, second state of two, before 1642; 2013.568; Jamie Mulherron
- Doris Raab, German; after Karl Theodor von Piloty, German; *Mary Stuart Listening to the Order of Her Execution*; etching, 19th century; 2013.609.1; Donato Esposito
- Karl August Kräutle, German; after Anselm Feuerbach, German; *Iphigenia*; steel engraving, 1872; 2013.609.2; Donato Esposito
- Friedrich Leonhard Meyer, German; after Carl Hoff, German; *In the House of Mourning*, from *American Art Review* 8; etching, 1880; 2013.609.3; Donato Esposito
- Sir Hubert von Herkomer, British, born Germany; *Broken Tackle*; etching, drypoint, 1891; 2013.609.4; Donato Esposito
- After John Watson Nicol, British; *An Immediate Settlement Will Oblige*, from *The Graphic Christmas*; wood engraving, printed in color, December 1880; 2013.609.5; Donato Esposito
- Mason Jackson, British; after Lionel Percy Smythe, British; *A Thick Night off the Goodwins*, from *The Illustrated London News*; wood engraving, 1869; 2013.609.6; Donato Esposito
- Edward Skill, British; after Emily Mary Osborn, British; *Nameless and Friendless*, from *The Illustrated London News*; wood engraving, July 12, 1862; 2013.609.7; Donato Esposito
- After Alfred Rankley, British; *The Village School*, from *The Illustrated London News*; wood engraving, August 9, 1856; 2013.609.8; Donato Esposito
- William Luson Thomas, British; after Henry Lejeune, British; *The Child's Prayer*, from *The Illustrated London News*; wood engraving, February 1, 1862; 2013.609.9; Donato Esposito
- After George Smith, British; *The New Boy*, from *The Illustrated London News*; wood engraving, August 13, 1859; 2013.609.10; Donato Esposito
- William Luson Thomas, British; after Henry Nelson O'Neil, British, born Russia; *Eastward Ho! August 1857*, from *The Illustrated London News*; wood engraving, 1858; 2013.609.11; Donato Esposito
- Medallion Head of Daniel Webster and Mourning Piece*, from *Gleason's Pictorial Drawing Room Companion*; wood engraving; American, 1852; 2013.609.12; Donato Esposito
- William Luson Thomas, British; after Edward Charles Barnes, British; *Tired Nature's Sweet Restorer; Balmy Sleep*, from *The Illustrated London News*; wood engraving, January 31, 1863; 2013.609.13; Donato Esposito
- After Charles Edward Perugini, British; *Graziella* from *The Illustrated London News, Christmas*; wood engraving, 1886; 2013.609.14; Donato Esposito
- After Alonzo Chappel, American (artist); Johnson, Fry & Company, American (New York) (publisher); *Washington Allston*; steel engraving, 1863; 2013.609.15; Donato Esposito
- William Hollidge, British; after Alfred Delobbe, French; *Two Good Friends (Deux Bons Amis)*, from *The Illustrated London News*; wood engraving, 1876; 2013.609.16; Donato Esposito
- Henry Linton, British; Etienne-Gabriel Bocourt, French; after Joseph Nicolas Robert-Fleury, French, born Germany; *The Death of Christopher Columbus*, from *Le Monde Illustré, July 14, 1860*; wood engraving, 1860; 2013.609.17; Donato Esposito
- Benjamin Damman, French; after Walter William Oules, British; *Henry Stacy Marks (British, 1829–1898)*, from *The Portfolio*; etching, 1880; 2013.609.18; Donato Esposito
- Louis Dumont, French; Charles Benoist, French; Alphonse-Marie-Adolphe de Neuville, French; *The Last Cartouches (Les Dernières Cartouches)*; wood engraving, 1873; 2013.609.19; Donato Esposito
- Pascal-Adolphe-Jean Dagnan-Bouveret, French; *The Pardon*; etching on chine collé, after 1888; 2013.609.20; Donato Esposito
- Louis Lucas, French; after Vicente Lopez y Portaña, Spanish; *Portrait of Francisco Goya*; etching, 1879; 2013.609.21; Donato Esposito
- Robert François Richard Brend'amour, German, born France; Antoine Calbert, French; *A Concert at Cleopatra's*, from *L'Illustration Européenne*; wood engraving, 1890; 2013.609.22; Donato Esposito
- Horace Vernet, French; *Napoléon III*; wood engraving, after 1855; 2013.609.23; Donato Esposito
- Etienne-Gabriel Bocourt, French; *Portrait of Jean-Baptiste Carpeaux*, from *Le Monde Illustré*; wood engraving, 1875; 2013.609.24; Donato Esposito
- Andrea Fraser, American; *Four Posters: Figure in Front of Mantel*; screenprint on poster, 1984; 2013.633; Saskia Draxler and Christian Nagel
- Robert Whitechurch, American; after Christian Schussele, American, born France; *President Lincoln and His Cabinet, with Lieutenant General Scott, in the Council Chamber at the White House*; etching, engraving, stipple, ca. 1861; 2013.634.2; Harold Holzer
- Harmen Jansz. Muller, Netherlandish; after Gerard van Groeningen, Netherlandish; *The Fall of Jericho*; engraving, second state of three, mid-to late 16th century; 2013.643; Anonymous
- Andrea Andreani, Italian; after Domenico Beccafumi, Italian; *Sacrifice of Isaac*; chiaroscuro woodcut printed in gray and black, brown, and gray wash from ten blocks, dedication dated 1634, printed on separate sheet, and attached at bottom left, 1586; printed in 1634; 2013.963.1; M. Feltenstein
- Niccolò della Casa, French; after Baccio Bandinelli, Italian; *Portrait of Cosimo de' Medici*; engraving, first state of two, 1544; 2013.963.2; M. Feltenstein
- Israhel van Meckenem, German; *Six Roundel Patterns for a Goldsmith: The Coronation of the Virgin, God the Father with the Body of Christ, Saint Eustace or Saint Hubert, the Conversion of Saint Paul, Charlemagne and Saint Helen, and Saint Elizabeth*; engraving, first state of two, ca. 1480–90; 2013.963.3; M. Feltenstein
- Antonie Waterloo, Dutch; *The Porter*; etching, first state of four, mid-to late 17th century; 2013.964.1; Anne Wikler Mininberg, in celebration of Anne's 75th Birthday

- Antonie Waterloo, Dutch; *Triple Cascade*; etching, mid- to late 17th century; 2013.964.2; Anne Wikler Mininberg, in celebration of Anne's 75th Birthday
- Wenceslaus Hollar (Wenzel Vaclav), Bohemian; *Boeiers (Dutch Coasting Barges)*; etching, first state of two, 1647; 2013.964.3; Anne Wikler Mininberg, in honor of David T. Mininberg, M.D.
- Claude Lorrain (Claude Gellée), French; *The Shipwreck*; etching, fourth state of five, ca. 1638–41; 2013.964.4; Anne Wikler Mininberg, in honor of David T. Mininberg, M.D.
- Alexander Pope, British (author); William Kent, British (artist); *An Essay on Man*; book, etched illustrations, 1734; 2013.965.1; Morrison Heckscher
- Late 18th–Early 19th-Century Album with a Collection of Title Pages, Book Illustrations, Vignettes, Initials, Book Plates, and Trade Cards from Great Britain, France, Italy, Germany, and the Netherlands (16th–19th Century), and One Chinese Book Plate*; album of prints, 16th–19th century; 2013.965.2; Morrison Heckscher
- After Robert Nanteuil, French; *Portrait of the French Magistrate Noël Le Boultez*; engraving, 1671; 2013.965.3; Morrison Heckscher
- G. Hughes, British (artist); Thomas McLean, British (publisher); *Album of Drawings, "Elizabethan Ornaments Done at Crewe Hall, No. 1" (Preparatory Drawings for "Studies from Old English Mansions")*; album, graphite, gray wash, ca. 1840; 2013.965.4; Morrison Heckscher
- Philip Gilbert Hamerton, British; *Examples of Modern Etching*; book, twenty original etchings, 1876; 2013.965.5; Morrison Heckscher
- Toshinobu Onosato, Japanese; *Circle 69-C*; silk screen, 20th century; 2013.965.6; Morrison Heckscher
- Jacob Houbraken, Dutch; after Sir Godfrey Kneller, German; *Sidney Godolphin, 1st Earl of Godolphin (1645–1712)*; engraving, ca. 1740; 2013.965.7; Morrison Heckscher
- Jacob Houbraken, Dutch; after Mary Beale, British; *Portrait of George Saville, Marquis of Halifax*; engraving, 1740; 2013.965.8; Morrison Heckscher
- Jean Lenfant, French; *Portrait of Louis de Machault*; engraving, 1670; 2013.965.9; Morrison Heckscher
- Guillaume Vallet, French; *Portrait of Pierre du Laurens*; engraving, ca. 1670; 2013.965.10; Morrison Heckscher
- W. Becker, German; *Entryway to Schloss Epstein*; watercolor, graphite, 1852; 2013.965.11; Morrison Heckscher
- Louis Moralez, Spanish; *City View of Shops along an Arched Street*; etching, 20th century; 2013.965.12; Morrison Heckscher
- Bartolomé Vázquez, Spanish; after Velázquez (Diego Rodríguez de Silva y Velázquez), Spanish; *The Dwarf Francisco Lezcano, Called "El Niño de Vallecas"*; engraving on wove paper, 1792; 2013.998.1; Maurice J. and Yvette Bendahan
- Bartolomé Maura, Spanish; after Velázquez (Diego Rodríguez de Silva y Velázquez), Spanish; *The Fable of Arachne, or The Spinners*; etching on wove paper, 1870; 2013.998.2; Maurice J. and Yvette Bendahan
- Bartolomé Maura, Spanish; after Velázquez (Diego Rodríguez de Silva y Velázquez), Spanish; *The Surrender at Breda*; etching on wove paper, 1876; 2013.998.3; Maurice J. and Yvette Bendahan
- Honoré Daumier, French; *Here is the Public Minister Who Tells You Very Disagreeable Things (Voilà le ministere public qui vous dit des choses tres desagreeables)*, plate 21 from *People of Justice (Le Gens de Justice)*; lithograph, August 24, 1846; 2013.999.1; Anonymous, in memory of Muriel Washer
- Honoré Daumier, French; *A Peroration of Demosthenes (Une Péroration à la Démosthène)*, plate 33 from *People of Justice (Le Gens de Justice)*; lithograph, November 1, 1847; 2013.999.2; Anonymous, in memory of Muriel Washer
- Honoré Daumier, French; *Should There Be a Letter to Soften Him Up? . . . / Soften Up a Bailiff! . . . So You're Not French, My Good Man? (Faut-y faire une lettre pour l'attendrir? . . . / Attendrir un buissier! . . . Vous n'êtes donc pas français, mon brave homme?)*, plate 5 from *People of Justice (Le Gens de Justice)*; lithograph, April 17, 1845; 2013.999.3; Anonymous, in memory of Muriel Washer
- Eruption of a Vulcano (Vesuvius), Seen from across the Bay*; etching; French-Italian, 18th century; 2013.1000; Joel Kaye, in memory of Leo Lerman and Gray Foy
- David Becker, American; *Crosspaths*; etching, aquatint, 1984; 2013.1095.1; Marilyn F. Symmes
- Carrie Moyer, American; *Elixir*; screenprint, 2009; 2013.1095.2; Marilyn F. Symmes
- Frank Stella, American; *Swan Engraving Circle I*; etching, relief printing on handmade paper, second state, 1984; 2013.1102; Susan and Peter Naiman
- Anton van der Does, Flemish; *Fish Construction in Honor of the Entry of Cardinal-Infante Ferdinand into Ghent in 1635*, plate 34 from *Becanus, Ferdinandi Introitus Gandarum . . .*; engraving, 1636; 2013.1130.1; Gray Foy
- Heinrich Pola, Dutch (designer); Daniel Stoopendaal, Dutch (artist); *Fireworks in The Hague on June 14, 1713, in Celebration of the Peace of Utrecht*; etching, hand-coloring, 18th century; 2013.1130.2; Gray Foy
- Simon Schijnvoet, Dutch; Jan Smit, Dutch; *Fireworks Held in Amsterdam on December 9, 1721, in Commemoration of the Peace between Russia and Sweden Ratified on August 30, 1721*; engraving, hand-coloring, 18th century; 2013.1130.3; Gray Foy
- Georg Paul Busch, German; *Fireworks in Honor of Frederick August II of Poland Held in Charlottenburg Park in June 1728*; engraving, etching, 1728; 2013.1130.4; Gray Foy
- Fireworks in the City of Ghent in Honor of the Birth of Archduke Charles Joseph of Austria*; etching, hand-coloring; German, 1745; 2013.1130.5; Gray Foy
- Robert Laurie, British (publisher); James Whittle, British (publisher); *The Hague, 1749: Celebration for the Peace of Aix-la-Chapelle; View of the Grand Theatre*; etching, hand-coloring, 1794; 2013.1130.6; Gray Foy
- Print Honoring Joseph II*; etching, hand-coloring; German, 18th century; 2013.1130.7; Gray Foy
- Georg Balthasar Probst, German (publisher); *Print Honoring Joseph II: "Collustrationis typum / Devise d'illumination"*; etching, hand-coloring, 18th century; 2013.1130.8; Gray Foy
- Joseph Franz Kaiser, German; *Trade Card for Ladislas Lukassy Kunstfeuerwerker*; lithograph, 19th century; 2013.1130.9; Gray Foy
- Johann Conrad Schlaun, German; *Celebration in Honor of Clemens August, Duke of Bavaria, at His Residence Castle Neuhaus in Paderborn*; watercolor, 1719; 2013.1130.10; Gray Foy

- Bernard Lens II, British (designer); John Thomas “Antiquity” Smith, British (publisher); Bernard Lens II, British (printer); *London, Covent Garden, 1690, September 10, Return of His Majesty from Conquest in Ireland*; engraving, hand-coloring, 1809; 2013.1130.11; Gray Foy
- London, 1814: Naumachy and Fair in Hyde Park; These Festivities to Celebrate the Return of Peace and the Centenary of the Reign*; etching, hand-coloring; British, ca. 1814; 2013.1130.12; Gray Foy
- Robert Laurie, British (publisher); James Whittle, British (publisher); *London, 1814: A View of the Temple of Concord Erected in the Green Park to Celebrate. . . .*; etching, hand-coloring, 1814; 2013.1130.13; Gray Foy
- Paul Angier, French; after P. Brookes, British; *London, 1814: A Perspective View of the Building for the Fireworks in the Green Park*; etching, hand-coloring, 1814–50; 2013.1130.14; Gray Foy
- Francis William Blagdon, British (author); Matthew Dubourg, British (printer); after John Heaviside Clark, British (Scotland) (artist); *London, 1814: Peace Celebration and Centennial of the House of Brunswick, The Tower, and Preparation of the Fireworks*; color aquatint, 1814; 2013.1130.15; Gray Foy
- Pierre Faber, French; *The Sun*, plate from *The Arrival of the King and the Queen to the City of Lyon (L'Entrée du Roy et de la Reyne en sa ville de Lyon)*; engraving, 1622; 2013.1130.16; Gray Foy
- Jacques Chereau, French (publisher); *View of a Fireworks Display Celebrating Peace in front of the Hotel de Ville (Vue d'un Feu d'artifice tiré devant l'Hotel de Ville en réjouissance de la paix)*; etching, hand-coloring, 18th century; 2013.1130.17; Gray Foy
- Paris, 1801, Anniversary of the Fall of the Bastille: Spectacular View of the July 4 Celebration, 1801, or 25 Messidor in the Year 9 [French Revolutionary Calendar] (Vue brillante de l'anniversaire du 14 juillet, 1801, du 25 messidor de l'an 9)*; etching, hand-coloring; French, 1801; 2013.1130.18; Gray Foy
- Rome, 19th-Century: The Girandola*; color etching; Italian, 19th century; 2013.1130.19; Gray Foy
- Cornelis Massys, Netherlandish; *The Story of Samson*; engravings, hand-coloring set into sheets in album; binding: red leather, gold tooling, marbled boards; case: red leather, marbled board, first state of two, 1549; 2014.10a–l; Caroline F. Schimmel
- Emma Amos, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Identity* from *Femfolio*; digital print, hand-lithography, 2006; 2014.11.1; Kit Smyth Basquin
- Eleanor Antin, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Dance of Death*, from *Femfolio*; digital print, 2007; 2014.11.2; Kit Smyth Basquin
- Nancy Azara, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Broken Leaf*, from *Femfolio*; digital print, pochoir, hand-lithography, 2007; 2014.11.3; Kit Smyth Basquin
- Betsy Damon, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Blue Hole*, from *Femfolio*; digital print, hand-coloring, 2007; 2014.11.4; Kit Smyth Basquin
- Mary Beth Edelson, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Godless Head/Soft*, from *Femfolio*; digital print, 2007; 2014.11.5; Kit Smyth Basquin
- Lauren Ewing, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *For Magritte*, from *Femfolio*; digital print, 2006; 2014.11.6; Kit Smyth Basquin
- Harmony Hammond, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Double Elegy*, from *Femfolio*; digital print, hand-lithography, 2007; 2014.11.7; Kit Smyth Basquin
- Joyce Kozloff, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Maui: Sugar Plantation*, from *Femfolio*; digital print, hand-lithography, 2007; 2014.11.8; Kit Smyth Basquin
- Diane Neumaier, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Toccata* from *Femfolio*; digital print, hand-lithography, 2007; 2014.11.9; Kit Smyth Basquin
- Faith Ringgold, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Coming to Jones Road under a Blood Red Sky #8*, from *Femfolio*; digital print, hand-lithography, 2007; 2014.11.10; Kit Smyth Basquin
- Miriam Schapiro, American, born Canada (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Court Jester*, from *Femfolio*; digital print, hand-lithography, 2007; 2014.11.11; Kit Smyth Basquin
- Carolee Schneemann, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Evidence* from *Femfolio*; digital print, hand-lithography, 2007; 2014.11.12; Kit Smyth Basquin
- Joan Semmel, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Untitled* from *Femfolio*; digital print, 2007; 2014.11.13; Kit Smyth Basquin
- Sylvia Sleigh, American, born U.K. (Wales) (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Douglas John and Ms. Smith*, from *Femfolio*; digital print, hand-lithography, 2007; 2014.11.14; Kit Smyth Basquin
- Joan Snyder, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Angry Woman*, from *Femfolio*; digital print, hand-lithography, hand-coloring, 2007; 2014.11.15; Kit Smyth Basquin
- Nancy Spero, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Maypole* from *Femfolio*; digital print, hand-lithography, 2007; 2014.11.16; Kit Smyth Basquin
- May Stevens, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *The Band Played On*, from *Femfolio*; digital print, hand-lithography, gold dust, 2007; 2014.11.17; Kit Smyth Basquin
- Athena Tacha, American, born Greece (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Knots* from *Femfolio*; lithograph, 2007; 2014.11.18; Kit Smyth Basquin
- June Claire Wayne, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher); *Zinc/Mon Amor*, from *Femfolio*; digital print, 2007; 2014.11.19; Kit Smyth Basquin
- Martha Wilson, American (artist); John C. Erickson, American (printer); Brodsky Center for Innovative Editions, American (publisher);



*I Make up the Image of My Perfection/I Make up the Image of My Deformity*, from *Femfolio*; digital print, 2007; 2014.11.20; Kit Smyth Basquin

American Abstract Artists, American; *American Abstract Artists 75th Anniversary Print Portfolio, 2012*; portfolio of forty-eight ink-jet prints, 2012; 2014.15.1–48; American Abstract Artists:

Alice Adams, American; *Beaded Circle*; ink-jet print, 2012; 2014.15.1; American Abstract Artists

Siri Berg, American, born Sweden; *It's All about Color II*; ink-jet print, 2012; 2014.15.2; American Abstract Artists

Emily Berg, American; *Untitled*; ink-jet print, 2012; 2014.15.3; American Abstract Artists

Susan Bonfils, American; *Untitled*; ink-jet print, 2012; 2014.15.4; American Abstract Artists

Power Boothe, American; *Untitled*; ink-jet print, 2012; 2014.15.5; American Abstract Artists

Henry Brown, American; *Limitless*; ink-jet print, 2012; 2014.15.6; American Abstract Artists

Kenneth Bushnell, American; *EDC: AAA*; ink-jet print, 2012; 2014.15.7; American Abstract Artists

James O. Clark, American; *Untitled*; ink-jet print, 2012; 2014.15.8; American Abstract Artists

Gabriele Evertz, American; *Untitled*; ink-jet print, 2012; 2014.15.9; American Abstract Artists

John L. Goodyear, American; *Abstract Impressionism—After Seurat*; ink-jet print, 2012; 2014.15.10; American Abstract Artists

Gail Gregg, American; *Delicious*; ink-jet print, 2012; 2014.15.11; American Abstract Artists

James Gross, American; *Chapel*; ink-jet print, 2012; 2014.15.12; American Abstract Artists

Lynne Harlow, American; *Swallows (Golondrinas)*; ink-jet print, 2012; 2014.15.13; American Abstract Artists

Mara Held, American; *Bize II*; ink-jet print, 2012; 2014.15.14; American Abstract Artists

Daniel G. Hill, American; *Untitled*; ink-jet print, 2012; 2014.15.15; American Abstract Artists

Gilbert Hsiao, American; *Disco 3000*; ink-jet print, 2012; 2014.15.16; American Abstract Artists

Phillis Ideal, American; *Shadow Works #1*; ink-jet print, 2012; 2014.15.17; American Abstract Artists

Julian Jackson, American; *April Study 7*; ink-jet print, 2012; 2014.15.18; American Abstract Artists

James Juszzyk, American; *Heaven's Veil*; ink-jet print, 2012; 2014.15.19; American Abstract Artists

Cecily Kahn, American; *Untitled*; ink-jet print, 2012; 2014.15.20; American Abstract Artists

Steve Karlik, American; *Flyer*; ink-jet print, 2010; 2014.15.21; American Abstract Artists

Marthe Keller, American; *Lou! Lou!*; ink-jet print, 2012; 2014.15.22; American Abstract Artists

Irene Lawrence, American; *Settings for Three Seas*; ink-jet print, 2012; 2014.15.23; American Abstract Artists

Jane Marie Logemann, American; *Famine—Korean Candle—Hebrew*; ink-jet print, 2012; 2014.15.24; American Abstract Artists

Vincent John Longo, American; *Untitled*; ink-jet print, 2012; 2014.15.25; American Abstract Artists

David Mackenzie, American; *Untitled*; ink-jet print, 2012; 2014.15.26; American Abstract Artists

Stephen Maine, American; *Untitled*; ink-jet print, 2012; 2014.15.27; American Abstract Artists

Katinka Mann, American; *Untitled*; ink-jet print, 2012; 2014.15.28; American Abstract Artists

Nancy Manter, American; *Every Night*; ink-jet print, 2011; 2014.15.29; American Abstract Artists

Creighton Michael, American; *Tapestry 3610*; ink-jet print, 2012; 2014.15.30; American Abstract Artists

Manfred Mohr, German; *Untitled*; ink-jet print, 2012; 2014.15.31; American Abstract Artists

Hiroshi Murata, American; *Red Sankaku*; ink-jet print, 2012; 2014.15.32; American Abstract Artists

John Phillips, American; *Jill*; ink-jet print, 2012; 2014.15.33; American Abstract Artists

Lucio Pozzi, American; *Summer Noon*; ink-jet print, 2012; 2014.15.34; American Abstract Artists

Leo Rabkin, American; *Wire: Stainless Steel, Copper*; ink-jet print, 2012; 2014.15.35; American Abstract Artists

Ce (Cecilia) Roser, American; *Boxed Lightning*; ink-jet print, 2012; 2014.15.36; American Abstract Artists

David Row, American; *Quanta*; ink-jet print, 2012; 2014.15.37; American Abstract Artists

Edward Shalala, American; *Untitled*; ink-jet print, 2012; 2014.15.38; American Abstract Artists

Robert Storr, American; *Untitled*; ink-jet print, 2012; 2014.15.39; American Abstract Artists

Robert Swain, American; *Untitled*; ink-jet print, 2012; 2014.15.40; American Abstract Artists

Clover Vail, American; *Untitled*; ink-jet print, 2012; 2014.15.41; American Abstract Artists

Vera Vasek, American; *January 10, 2012*; ink-jet print, 2012; 2014.15.42; American Abstract Artists

Don Voisine, American; *Over under*; ink-jet print, 2012; 2014.15.43; American Abstract Artists

Stephen Westfall, American; *Rose Mirror*; ink-jet print, 2012; 2014.15.44; American Abstract Artists

Jeanne Wilkinson, American; *An Ab 2—Composite*; ink-jet print, 2012; 2014.15.45; American Abstract Artists

Mark Williams, American; *Untitled*; ink-jet print, 2012; 2014.15.46; American Abstract Artists

Thornton Willis, American; *Untitled*; ink-jet print, 2012; 2014.15.47; American Abstract Artists

Nola Zirin, American; *Untitled*; ink-jet print, 2012; 2014.15.48; American Abstract Artists

Krishna Reddy, American, born India; *Whirlpool*; intaglio, 1963; 2014.131.1; Judith Reddy

Krishna Reddy, American, born India; *Radiating Flowers*; intaglio, 1967; 2014.131.2; Judith Reddy

Krishna Reddy, American, born India; *Demonstrations*; intaglio, 1968; 2014.131.3; Judith Reddy

Krishna Reddy, American, born India; *Clown Forming*; intaglio, 1981; 2014.131.4; Judith Reddy

Count Karel Gustav Hjalmar de Mörner, Swedish; Francesco Boulié, Italian (publisher); *End of Carnival (Fine del Carnevale)*, plate 20 from *Carnival of Rome (Il Carnevale di Roma)*; etching, 1820; 2014.135.1; Michael Hall Collections

Count Karel Gustav Hjalmar de Mörner, Swedish; Francesco Boulié, Italian (publisher); *Piazza del Popolo*, plate 5 from *Carnival of Rome (Il Carnevale di Roma)*; etching, 1820; 2014.135.2; Michael Hall Collections

Count Karel Gustav Hjalmar de Mörner, Swedish; Francesco Boulié, Italian (publisher); *Horse Race (Corsa dei Cavalli)*, plate 11 from *Carnival of Rome (Il Carnevale di Roma)*; etching, 1820; 2014.135.3; Michael Hall Collections

Count Karel Gustav Hjalmar de Mörner, Swedish; Francesco Boulié, Italian (publisher); *Horse Race (Corsa dei Cavalli)*, plate 12 from *Carnival of Rome (Il Carnevale di Roma)*; etching, 1820; 2014.135.4; Michael Hall Collections

Count Karel Gustav Hjalmar de Mörner, Swedish; Francesco Boulié, Italian (publisher); *Candle Festival (I Moccoletti)*, plate 14 from *Carnival of Rome (Il Carnevale di Roma)*; etching, 1820; 2014.135.5; Michael Hall Collections

Count Karel Gustav Hjalmar de Mörner, Swedish; Francesco Boulié, Italian (publisher); *Candle Festival (I Moccoletti)*, plate 17 from *Carnival of Rome (Il Carnevale di Roma)*; etching, 1820; 2014.135.6; Michael Hall Collections

Rembrandt (Rembrandt van Rijn), Dutch; *The Windmill*; etching, 1641; 2014.204; Judith A. Webb

#### PURCHASES

William Weege, American (artist); Tandem Press, American (printer, publisher); *A Cloud Billows #3, Solitude Standing*; woodcut, ink-jet print, hand-additions in acrylic on handmade paper, 2009; 2013.505; Joseph F. McCrindle Foundation Gift

Dana Schutz, American (artist); Two Palms Press, American (New York) (printer, publisher); *Flasher 3*; monotype, watercolor, pastel, crayon, pencil, 2013; 2013.561; John B. Turner Fund

Andrea Fraser, American; *Four Posters: Lake George*; screenprint on poster, 1984; 2013.615.1; John B. Turner Fund, A. L. Levine Family Foundation, by exchange, and Vital Projects Fund Inc.

Andrea Fraser, American; *Four Posters: A Masterpiece*; screenprint on poster, 1984; 2013.615.2; John B. Turner Fund, A. L. Levine Family Foundation, by exchange, and Vital Projects Fund Inc.

Andrea Fraser, American; *Four Posters: The Most Important in the World*; screenprint on poster, 1984; 2013.615.3; John B. Turner Fund, A. L. Levine Family Foundation, by exchange, and Vital Projects Fund Inc.

Nicola López, American (artist); Pace Prints, American (printer, publisher); *Scaffold City*; etching, linoleum cut, collage, 2008; 2013.617; John B. Turner Fund

Raphael Lamar West, British; *Bandit beneath a Tree*; etching on white wove paper, 1795–1801; 2013.908; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Emil Nolde, German; *Candle Dancers (Kerzentänzerinnen)*; woodcut, 1917; 2013.935; Susan Schulman Printseller Gift, in honor of Catherine Jenkins

Michiel Mosyn, Dutch (artist); after Jacob van Campen, Dutch (artist); Frederick de Wit, Dutch (publisher); *Design for a Garland*, from *Various New Festoons, Part II (Verscheide Nieuwe Festonnen, tweede deel)*; etching, 1694; 2013.938c; Edward Pearce Casey Fund

Michiel Mosyn, Dutch (artist); after Jacob van Campen, Dutch (artist); Frederick de Wit, Dutch (publisher); *Design for a Garland*, from *Various New Festoons, Part II (Verscheide Nieuwe Festonnen, tweede deel)*; etching, 1694; 2013.938d; Edward Pearce Casey Fund

Thomas Patch, British; *Laurence Sterne, Alias Tristram Shandy: "And When Death Himself Knocked at My Door"*; etching, 1769; 2013.939; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Henri-Charles Guérard, French; *Self-Portrait*; etching, roulette, mezzotint, ca. 1890; 2013.940; By exchange, and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

*Woman Playing a Portative Organ*; woodcut, pochoir in orange, two shades of brown, and beige; French, 16th century; 2013.942; Phyllis D. Massar Gift and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

*Woman Playing the Flute*; woodcut, pochoir in orange, two shades of brown, and beige; French, 16th century; 2013.943; Janet Lee Kadesky

Ruttenberg Fund, in honor of Colta Ives, A. Hyatt Mayor Purchase Fund, and Marjorie Phelps Starr Bequest

Jan Cornelisz Vermeyen, Netherlandish; *Woman with a Veil*; etching, engraving, 1545; 2013.945; Barbara and Howard Fox Gift

Chuck Webster, American (artist); Grenfell Press, American (printer, publisher); *In My Beginning*; suite of five prints, linoleum cut, woodcut, pochoir, screenprint, 2013; 2013.983.1–.5; Stuart S. MacDermott Fund

Charles Germain de Saint-Aubin, French; *My Little Bouquets (Mes Petits bouquets)*; etching, ca. 1750–80; 2013.984; Carolyn Bullard Gift, in honor of her brother, E. John Bullard

Mikhail Magaril, American, born Russia (artist); Ivan Lebedev, Russian (printer); Summer Garden Editions, American (New York) (publisher); *Russia: Rorschach Test*; artist's book, fourteen ink-jet prints, hand-coloring; binding: beige cloth, monoprint, 2012; 2013.1002; John B. Turner Fund

Jean Honoré Fragonard, French; *Interior*; etching, 1778; 2014.79; Susan Schulman Printseller Gift, in honor of Perrin Stein

Krishna Reddy, American, born India (artist, printer); *Maternity*; mixed color intaglio, 1954; 2014.80; John B. Turner Fund

Krishna Reddy, American, born India (artist, printer); *River*; mixed color intaglio, 1960; 2014.81; John B. Turner Fund

After Jacques Androuet Du Cerceau, French; *Copies after the "Book Containing Moorish Passements" (Livre contenant passement de moresques)*; etching (?), 19th century (?); 2014.94(1–19); Susan Schulman Printseller Gift

Jean Berain, French; Gabriel Ladame, French; after Hugues Brisville, French; *Diverse Designs for Locks (Diverses pieces de serruriers)*; engraving, ca. 1663; 2014.95(1–15); Daniel Ergmann Gift

Franz Xavier Habermann, German (artist); Carl Pier, German (artist); Jeremias Wachsmuth, German (artist); Martin Engelbrecht, German (publisher); *Album of Ornament Prints from the Fund of Martin Engelbrecht*; etching, engraving, ca. 1750–56; 2014.97(1–122); Daniel Ergmann Gift

Paul de Reneaulme, French; Jacques-August de Thou, French; *Specimen from the History of Plants (Specimen historiae plantarum)*; book, twenty-five etched plates, 1611; 2014.98(1–25); Daniel Ergmann Gift

After Georges Reverdy, French (artist); after Jacob Floris, Dutch (artist); Carlo Losi, Italian (publisher); *Plaques and Other Ornaments of Various and Fanciful Design (Targhe ed altri ornati di varie e capricciose invenzioni)*; etching, engraving, 1773; 2014.99(1–53); Daniel Ergmann Gift

Joseph Anton Koch, Austrian; *The Oath of the 1500 Republicans at Montenesimo on 21 Germinal, Year 4*; etching, second or third state of three, 1797; 2014.116; Daniel Ergmann Gift

Abraham Genoels II, Flemish (artist); Adam Frans van der Meulen, Flemish (publisher); *Grand Garden View*; etching, late 17th century; 2014.117; Daniel Ergmann Gift

Matthäus Zasinger, German; *The Tournament*; engraving, 1500; 2014.125; Daniel Ergmann Gift

Joseph Anton Koch, Austrian; *Battle of Satan with Saint Francis for the Soul of the Monk Guido of Montefeltro*; etching, 1807–8; 2014.126; Daniel Ergmann Gift

Francesco Piranesi, Italian; François Jean Sablet, French; *Celebration of Napoleon's Coup d'Etat of 18 Brumaire, Pont du Carrousel and the Louvre*

*Fête pour la Paix Générale donnée à Paris le 18 Brumaire, Pont du Carrousel*); line engraving, watercolor, gouache, text printed in gold ink, 1801–2; 2014.146.1; Susan Schulman Printseller Gift, in honor of Catherine Jenkins, and Brooke Russell Astor Bequest

Francesco Piranesi, Italian; François Jean Sablet, French; *Celebration of Napoleon's Coup d'Etat of 18 Brumaire, Place de la Concorde across the Seine (Fête pour la Paix Générale donnée à Paris le 18 Brumaire, Pont et Place de la Concorde)*; line engraving, watercolor, gouache, 1801–2; 2014.146.2; Susan Schulman Printseller Gift, in honor of Catherine Jenkins, and Brooke Russell Astor Bequest

Mel Bochner, American (artist); Two Palms Press, American (printer); *Do I Have to Draw You a Picture?*; etching, aquatint, 2013; 2014.180; Joseph F. McCrindle Foundation and Leslie J. Garfield Gifts

Mel Bochner, American (artist); Two Palms Press, American (printer); *I've Had It Up to Here*; etching, aquatint, 2012; 2014.181; Joseph F. McCrindle Foundation and Leslie J. Garfield Gifts

Mel Bochner, American (artist); Two Palms Press, American (printer); *It Doesn't Get Any Better Than This*; etching, aquatint, 2013; 2014.182; Joseph F. McCrindle Foundation and Leslie J. Garfield Gifts

Mel Bochner, American (artist); Two Palms Press, American (printer); *Know What I Mean?*; etching, aquatint, 2013; 2014.183; Joseph F. McCrindle Foundation and Leslie J. Garfield Gifts

Joseph Friedrich Leopold, German; *Series of Six Anamorphic Animal Prints*; etchings, ca. 1700; 2014.194(1–6); Carolyn Bullard Gift, in honor of her brother, E. John Bullard

Ange-Laurent de La Live de Jully, French; after Jacques François Joseph Saly, French; *Album of Caricatures*; etchings, second half of the 18th century; 2014.196.1(1–27)–.3; Carolyn Bullard Gift, in honor of her brother, E. John Bullard, and funds from various donors

Christopher Wool, American (artist); Universal Limited Art Editions, American (printer, publisher); *Untitled*; lithograph, 2013; 2014.237; John B. Turner Fund

Pierre Audouin, French; after Velázquez (Diego Rodríguez de Silva y Velázquez), Spanish; *Las Meninas: The Family of Philip IV in the Foreground with the Infanta Margarita in the Center, Velázquez Standing Painting at Left, the King and Queen Reflected in the Mirror in the Background*; engraving, 1799; 2014.240; Carolyn Bullard Gift, in honor of her brother, E. John Bullard

Fernando Brambila, Spanish; Juan Galvez, Spanish; *View of the Convent of San José in Saragossa Set Alight after Bombing by the Invading French Army during the Napoleonic War in Spain*; etching, aquatint, 1808–14; 2014.241; Carolyn Bullard Gift, in honor of her brother, E. John Bullard

Claes Jansz Visscher, Dutch; *A View of Amsterdam from the North Bank of the IJ*; etching, engraving on four joined sheets, 1611; 2014.252; Carolyn Bullard Gift, in honor of her brother, E. John Bullard, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, Edward Pearce Casey Fund, Raymond Lifchez Living Trust Gift, A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, and Sotheby's Gift

## Egyptian Art

### GIFTS

*Fragment of a Figure Holding a Multistrand Coil of Beads*; painted limestone; Egyptian (Lisht South, Pyramid Temple of Senwosret I), Middle Kingdom, Dynasty 12, reign of Senwosret I (ca. 1961–1917 B.C.); 2013.433; Janice Kamrin, in honor of Nora Scott and Dorothea Arnold

*Rim Fragment of Relief Chalice with Inscription and Papyrus Plants*; faience; Egyptian, Third Intermediate Period, Dynasty 22 (ca. 945–712 B.C.); 2013.635; associated with 1983.599, accessioned 1983; Estate of Irene Goudsmit

G. Braun, German (Cologne) (publisher); F. Hogenberg, German (Cologne) (publisher); *Alexandria, Vetustissimum Aegypti Emp.*; hand-colored paper; A.D. 1575; 2013.642; Elaine and Lewis Dubroff

*Funerary Statuette Naming Teshnefer*; wood, painted and gessoed, gilding; Egyptian, Ptolemaic Period (332–30 B.C.); 2014.162; Estate of Lansing Lamont

### PURCHASES

*Panel Painting of a Woman in a Blue Mantle*; encaustic on wood; Egyptian, Roman Period, reign of Nero (A.D. 54–68); 2013.438; Director's Fund

*Statuette of an Official Who Is a Dwarf*; serpentinite; Egyptian, Middle Kingdom, Dynasty 12, probably reign of Senwosret I (ca. 1961–1917 B.C.); 2013.626; Elaine A. Evans, in memory of Dr. Henry G. Fischer, and Friends of Isis

*Seated Goddess Nephthys, Inscribed for Mereskhonsu*; gilded silver; Egyptian, late Dynasty 25–early Dynasty 26 (ca. 715–650 B.C.); 2014.159; Liana Weindling

## European Paintings

### GIFTS

Pierre Henri de Valenciennes, French; *The Banks of the Rance, Brittany*; oil on paper laid down on canvas, possibly 1785; 2003.42.54; The Whitney Collection, Wheelock Whitney III (50 percent undivided interest), and Purchase, Gift of Mr. and Mrs. Charles S. McVeigh, by exchange

Eugène Carrière, French; *Women Sewing at a Table*; oil on canvas, ca. 1894–96; 2013.428; Ariane and Alain Kirili

Henri Fantin-Latour, French; *Potted Pansies*; oil on canvas, 1883; 2013.636; Susan S. Dillon

Giovanni Battista Gaulli (Il Baciccio), Italian; *Portrait of a Woman*; oil on canvas, ca. 1670s; 2014.277; Alvaro Saieh Bendeck, Jean-Luc Baroni, and Fabrizio Moretti, in honor of Keith Christiansen

### PURCHASES

Ferdinand Hodler, Swiss; *The Dream of the Shepherd (Der Traum des Hirten)*; oil on canvas, 1896; 2013.1134; European Paintings Funds, Lila Acheson Wallace Gift, Catharine Lorillard Wolfe Collection, Wolfe Fund, Charles and Jessie Price Gift, funds from various donors, and Bequests of Collis P. Huntington and Isaac D. Fletcher, by exchange

Fernando Yáñez de la Almedina, Spanish; *Head of Christ*; oil on wood, ca. 1505; 2014.149; The Morris and Alma Schapiro Fund Gift, and Bequest of George D. Pratt, by exchange

Pedro Orrente, Spanish; *The Crucifixion*; oil on canvas, ca. 1625–30; 2014.228; Charles and Jessie Price and Fern and George Wachter Gifts

Charles Le Brun, French; *Everhard Jabach (1618–1695) and His Family*; oil on canvas, ca. 1660; 2014.250; Mrs. Charles Wrightsman Gift

Giovanni Benedetto Castiglione (Il Grechetto), Italian; *Saint Francis in Ecstasy*; oil on canvas, ca. 1650; 2014.270; Lila Acheson Wallace Gift;

Gwynne Andrews Fund; and Gift in memory of Felix M. Warburg from his wife and children, Bequest and Gift of George Blumenthal, Bequests of Theodore M. Davis, Adele L. Lehman, in memory of Arthur Lehman, Helen Hay Whitney, and Jean Fowles, in memory of her first husband, R. Langton Douglas, and Gifts of Coudert Brothers and Harry Payne Bingham, Jr., by exchange

## European Sculpture and Decorative Arts

### GIFTS

Mary Gillick, British (obverse); Benedetto Pistrucci, Italian (reverse); *Elizabeth II Sovereign*; gold, 1962; 2013.571; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso, and Romano I. Peluso

Hubert Gerhard, German; *Pietà*; bronze, after 1595; 2013.966; Anthony and Lois Blumka

Attributed to Jean III Pénicaut, French; *Saint Matthew*; enamel on copper, ca. 1550; 2013.967.1; Alain Moatti, in memory of Olga Raggio, and in honor of Philippe de Montebello

Attributed to Jean III Pénicaut, French; *Saint Mark*; enamel on copper, ca. 1550; 2013.967.2; Alain Moatti, in memory of Olga Raggio, and in honor of Philippe de Montebello

Attributed to Jean III Pénicaut, French; *Saint Luke*; enamel on copper, ca. 1550; 2013.967.3; Alain Moatti, in memory of Olga Raggio, and in honor of Philippe de Montebello

Attributed to Jean III Pénicaut, French; *Saint John the Evangelist*; enamel on copper, ca. 1550; 2013.967.4; Alain Moatti, in memory of Olga Raggio, and in honor of Philippe de Montebello

Jean-Désiré Ringel d'Illzach, French; *Victor Hugo (1802–1885)*; cast-bronze medallion, 1884; 2013.1127.1; David and Constance Yates

Pierre Jean David d'Angers, French; *Mélanie Waldor (1796–1871)*; cast-bronze medallion, 1835; 2013.1127.2; David and Constance Yates

Pierre Jean David d'Angers, French; *Robespierre*; bronze medallion, 1835; 2013.1128.1; Joseph G. Reinis

Pierre Jean David d'Angers, French (artist); Eck et Durand, French (founder); *Marshal Soult*; bronze medallion, 1843; 2013.1128.2; Joseph G. Reinis

Wedgwood, British (Stoke-on-Trent); *Plate*; earthenware, 1863 or 1889; 2013.1129; James David Draper

Possibly Miriam Foa, probably Italian; *Torah Binder*; silk embroidery on linen textile, lace edging, woven silk backing, ca. 1615; 2013.1143; Karen B. Cohen, in honor of Dr. Michael J. Zelefsky

Possibly Ignaz Günther, German (modeler); Nymphenburg Porcelain Manufactory, German (manufacturer); *Skull and Crossbones*; hard-paste porcelain, wood, mirrored glass, metal pins, ca. 1755–60; 2014.206; Anonymous, in memory of Bill Rieder

*Covered Jar with Large Finial*; porcelain; Japanese (for export market), ca. 1725–50; 2014.207a, b; Jane Hardesty Poole

### PURCHASES

*Mille-fleurs Tapestry with Three Medallions*; wool, silk; Flemish (Bruges), mid-16th century; 2013.506; Funds from various donors

*Waistcoat Panels*; silk thread embroidery on linen foundation; British,

early 18th century; 2013.597a–g; The James Parker Charitable Foundation Gift

*Blackwork, fragment*; silk, gilt-metal-wrapped thread on woven, plain-weave linen foundation; British, ca. 1590; 2013.598; The James Parker Charitable Foundation Gift

*Painted Silk*; woven silk taffeta, painted with pigments, gilt, and silver; Chinese (possibly Canton), mid-18th century; 2013.599; The James Parker Charitable Foundation Gift

Joseph Willems, Flemish (modeler); Chelsea Porcelain Manufactory, British (manufacturer); *Figure of a Beggar*; soft-paste porcelain, ca. 1754–55; 2013.600; Austin B. Chinn Gift, in honor of Danielle Kisluk-Grosheide and Jeffrey Munger

Joseph Willems, Flemish; *A Black Man in Ragged Clothes with a Mixing Bowl*; terracotta, 1738; 2013.601; Gift of Wildenstein and Co., Inc., by exchange; Josephine Bay Paul and C. Michael Paul Foundation Inc. and Charles Ulrick and Josephine Bay Foundation Inc. Gifts, by exchange; and Gift of Mrs. Russell Sage, by exchange

After a design by Friedrich Gilly, German; *Stool (Tabouret)*; pine, birch, mahogany, silk, ca. 1805–10; 2013.616; Friends of European Sculpture and Decorative Arts Gifts

*Ceremonial Ewer*; silver, gilt, embossed, chased, and engraved; Portuguese, ca. 1520–50; 2013.950; Lila Acheson Wallace Gift

George Bullock, British; *Medal Cabinet*; mahogany, marquetry, veneer of figured oak, holly, ebony, ebonized wood, ivory, silk velvet, ca. 1814–18; 2014.67; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso, and Romano I. Peluso Gift

Dihl et Guérhard, French; *Vases, pair, with Scenes of Storm at Sea and Land*; hard-paste porcelain, ca. 1790–95; 2014.68.1, .2; Wrightsman Fund

Johann Michael Hoppenhaupt, German; *Wall Mirror*; pine, linden-wood, painted and gilded, mirrored glass, ca. 1755–60; 2014.77; Gift of Werner Abegg, Gift of Bernard M. Baruch, in memory of his wife, Annie Griffen Baruch, Rogers Fund, funds from various donors, and Fletcher Fund, by exchange

*Hanging Depicting a European Conflict in South India*; cotton, drawn, painted, and resist- and mordant-dyed; India (Coromandel Coast, for British market), before 1763; 2014.88; Harris Brisbane Dick Fund and Louis V. Bell Fund; Larry and Ann Burns and Brett and Sara Burns Gifts, in honor of Austin B. Chinn; and Austin B. Chinn and Joseph Conforti and Douglas Jakubowski Gifts

Thomas Hope, British, born Holland; *Bench*; gilded mahogany, modern silk upholstery, before 1807; 2014.136a–d; The James Parker Charitable Foundation Gift

*Secretary Cabinet*; oak, pine, walnut, decorated in red, gilt, and silver-colored japanning, brass, mirrored glass, British, ca. 1735; 2014.186a, b; Acquisitions Benefit Fund 2013; Gift of Mrs. Edward Karfiol, in memory of Edward Karfiol; Gift of Bernard M. Baruch, in memory of his wife, Annie Griffen Baruch; and Gifts of Irwin Untermyer, George Blumenthal, and Mrs. Russell Sage, by exchange

Marx Weinold, German (maker of ewer); Johann Mittnacht I, German (maker of basin); *Parade Ewer and Basin*; silver, partially gilt, ca. 1689–92; 2014.265a, b; Anna-Maria and Stephen Kellen Acquisitions Fund, in honor of Anna-Maria Kellen

Pedro de Mena, Spanish; *Half-Length Busts, pair: Ecce Homo and Mater Dolorosa*; polychrome wood, ca. 1674–85; 2014.275.1, .2a, b; Lila Acheson Wallace Gift, Mary Trumbell Adams Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

## Greek and Roman Art

### GIFTS

*Head of a Woman*; terracotta; Greek, Tarentine, late 4th century B.C.; 2013.612; Mary and Michael Jaharis, in honor of Thomas P. Campbell

*Pestle/Polisher*; spondylus shell (aragonite); Cycladic, ca. 2700–2400 B.C.; 2013.1104.1; Anonymous

*Pestle/Polisher*; spondylus shell (aragonite); Cycladic, ca. 2700–2400 B.C.; 2013.1104.2; Anonymous

*Bowl*; marble; Cycladic, ca. 2800–2500 B.C.; 2013.1104.3; Anonymous

*Pyxis (Small Box)*; terracotta; Cycladic, ca. 3000–2800 B.C.; 2013.1104.4; Anonymous

*Blade*; obsidian; Cycladic, ca. 2700–2200 B.C.; 2013.1104.5; Anonymous

*Leaf-Shaped and Tanged Point*; obsidian; Cycladic, 5th–4th millennium B.C.; 2013.1104.6; Anonymous

*Worked Obsidian Fragments, group of three, and a Raw Obsidian Lump*; obsidian; Cycladic, 5th millennium or later; 2013.1104.7a–d; Anonymous

*Plate*; graywacke; Roman, 1st–2nd century A.D.; 2014.248; Ariel Herrmann

*Skyphos (Deep Drinking Cup)*; terracotta; Etruscan, Etrusco-Corinthian, 6th century B.C.; 2014.249; Dean Boorman, in memory of Dr. Bashford Dean

### PURCHASES

*Framed Relief of a Youth, from a Funerary Building*; limestone; Greek, South Italian (Tarentine), ca. 300 B.C.; 2013.567; Funds from various donors and Vaughn Foundation Fund Gift

*Pillar with Neo-Attic Reliefs*; marble; Roman, late 1st century B.C.–early 1st century A.D.; 2013.911; Marguerite and Frank Cosgrove, Jr. Fund

*Relief Head of a Persian*; limestone; Greek, South Italian, Tarentine, ca. 330–300 B.C.; 2013.1091; Patricia and Marietta Fried Gift

*Volute-Krater (Bowl for Mixing Wine and Water)*; terracotta; Etruscan, ca. 340–300 B.C.; 2014.192; William and Joan Weiant Gift

*Vessel with Bearded Masks*; porphyry; Roman, 1st–early 2nd century A.D.; 2014.215; Acquisitions Fund, The Jaharis Family Foundation Inc. Gift, Philippe de Montebello Fund, Philodoroi and Renée E. and Robert A. Belfer Gifts, The Bothmer Purchase Fund, and Mr. and Mrs. John A. Moran, Nicholas S. Zoullas, Patricia and Marietta Fried, Jeannette and Jonathan Rosen, Aso O. Tavitian, Leon Levy Foundation, and Barbara and Donald Tober Gifts

## Islamic Art

### GIFTS

*Qur'an*; ink, opaque watercolor, gold on paper; India (Kashmir), ca. 1880; 2013.589; Begum Habiba Khwaja Sadruddin Buch (1896–1989), Kashmir, through M. Yusuf Buch

Burhan Doğançay, Turkish; *A Passage to Egypt*; mixed media, acrylic, gouache, collage, fumage, 1990; 2013.596; Benjamin Kaufmann, on the occasion of the Islamic Department's Fiftieth Anniversary

*Pectoral Ornament*; silver, gilt, carnelians; Central Asia or Iran, mid- to late 19th century; 2013.968.1; Marshall and Marilyn R. Wolf

*Headdresses, pair*; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2013.968.2a, b; Marshall and Marilyn R. Wolf

*Amulet*; silver, glass; Central Asia or Afghanistan, late 19th–early 20th century; 2013.968.3; Marshall and Marilyn R. Wolf

*Armlets, pair*; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2013.968.4a, b; Marshall and Marilyn R. Wolf

*Pectoral Ornaments, pair*; silver, gilt, carnelians; Central Asia or Iran, 19th century; 2013.968.5a, b; Marshall and Marilyn R. Wolf

*Pectoral Ornament*; silver, gilt, turquoise; Central Asia or Northern Afghanistan, late 19th century; 2013.968.6; Marshall and Marilyn R. Wolf

*Earrings, pair*; silver, gilt, coral; Bukhara (present-day Uzbekistan), late 19th–early 20th century; 2013.968.7a, b; Marshall and Marilyn R. Wolf

*Headdress*; silver, gilt, carnelian; Iran, late 19th–early 20th century; 2013.968.8; Marshall and Marilyn R. Wolf

*Headdress*; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2013.968.9; Marshall and Marilyn R. Wolf

*Qur'an Holder*; silver, gilt, glass, turquoise; Central Asia or Afghanistan, late 19th–early 20th century; 2013.968.10; Marshall and Marilyn R. Wolf

*Ring*; silver, resin, glass, turquoise; Central Asia (present-day Afghanistan), 20th century; 2013.968.11; Marshall and Marilyn R. Wolf

*Pectoral Ornament*; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2013.968.12; Marshall and Marilyn R. Wolf

*Armlets, pair*; silver, gilt, carnelians, turquoise; Central Asia, late 19th–early 20th century; 2013.968.13a, b; Marshall and Marilyn R. Wolf

*Wall Decoration*; silver, gilt, carnelians, turquoise; Central Asia, late 19th–early 20th century; 2013.968.14; Marshall and Marilyn R. Wolf

Peter Hristoff, Turkish-American, born Istanbul; *Gorgu Kurallari (Bahname)*; mixed media, ink, watercolor, Flashe, silk screen on paper in embossed box, 2007; 2014.12a–z; The artist, in honor of Nur and Selçuk Altun

Peter Hristoff, Turkish-American, born Istanbul; *History of Anatolian Folk Music, 2000–2001*; mixed-media paints, silk screen on canvas, 2000–2001; 2014.13; Krasimira and Canio F. Carlucci

Güluy Semercioğlu, Turkish; *Sharp Things*; wire, screws, wood, 2013; 2014.132; Öner Kocabeyoğlu

### PURCHASES

Hadieh Shafie, Iranian-American; *Abi Abi*; ink, acrylic on paper, 2013; 2013.463; 2011 NoRuz at the Met Benefit

*Three Trees of India*, folio from *Baburnama*; ink, opaque watercolor, gold on paper; India, ca. 1589; 2013.576; Anonymous Gift, in honor of

Mrs. Amy G. Poster, Friends of Islamic Art Gifts, and Louis E. and Theresa S. Seley Purchase Fund for Islamic Art

Seyed Mohammad Ehsaey, Iranian; *Growth (Rouyesh)*; oil on canvas, 2012; 2013.587; 2011 NoRuz at the Met Benefit

Ahmad Morshedloo, Iranian; *400 Faces*; ink on paper, 2004; 2013.951; 2012 NoRuz at the Met Benefit

Morteza Pourhossieni, Iranian; *In the Army: Soldier Series, #2, 7, 10*; oil, pencil on paper, 2012; 2013.952a–c; 2011 NoRuz at the Met Benefit

Mir Muhammad Taqi al-Qari al-Husseini, Iranian; *Pocket Qur'an*; ink, opaque watercolor, gold on paper, bound by pasteboard, opaque watercolor, gold under lacquer, A.H. 1200 / A.D. 1785; 2013.987; Louis E. and Theresa S. Seley Purchase Fund for Islamic Art

Nasrollah Afjei, Iranian; *Untitled*; acrylic on canvas, 2013; 2013.1092; 2011 NoRuz at the Met Benefit

Muhammad ibn Ali Naqi al-Husseini, Iranian; *Album Folio in Gulzar Scrip*; ink on paper, late 19th–early 20th century; 2013.1141; Persian Heritage Foundation, Ralph E. Ogden Foundation, and Avna Cassinelli

Fereydoun Ave, Iranian; *Rostam in the Dead of Winter*; mixed media, print on canvas, 2009; 2013.1142; 2011 NoRuz at the Met Benefit

*Barber's Apron*; silk, metal thread, weft-faced compound plain weave; Iran, late 17th or 18th century; 2013.1144; Friends of Islamic Art Gifts

*Vase*; stonepaste, slip-painted, glazed; Iran (Kirman); second half of the 17th century; 2013.1146; Goldman Sachs Gift

'Abd al-Qadir Hisari, Turkish; *Prayer Book*; ink, opaque watercolor, gold on paper; binding: leather, gold; A.H. 1180 / A.D. 1766; 2014.44; Friends of Islamic Art Gifts

Sohrab Sepehri, Iranian; *Untitled*; watercolor on paper, 1970–71; 2014.45; 2012 NoRuz at the Met Benefit

Y. Z. Kami, American, born Iran; *Endless Prayers XXVIII*; mixed media on paper, 2009; 2014.62; 2012 NoRuz at the Met Benefit

*Huqqa Mat*; silk, cotton, velvet, canvas, metal-thread embroidery, sequins, beads; North India, ca. 1800; 2014.140; Louis E. and Theresa S. Seley Purchase Fund for Islamic Art and Irene Diamond Fund

Ardeshir Mohassess, Iranian; *In the Shadow of the Harem (Dar Sayeh-I Haram)*; ink on paper, 1996; 2014.143; 2012 NoRuz at the Met Benefit and 2011 NoRuz at the Met Benefit

Ardeshir Mohassess, Iranian; *Untitled*; ink on paper, 1996; 2014.152; 2012 NoRuz at the Met Benefit

Nicky Nodjoumi, Iranian; *Study for Inspector's Scrutiny*; ink on paper, 2012; 2014.153; 2012 NoRuz at the Met Benefit

Kamrooz Aram, Iranian; *1907 (Palimpsest #9)*; oil, oil pastel, wax pencil on canvas, 2013; 2014.201; 2012 NoRuz at the Met Benefit

*Filigree Box*; silver filigree, parcel gilt; India (Goa), 17th century; 2014.253; Friends of Islamic Art Gifts

Muhammad Sadiq, Iranian; *Pen Box*; papier-mâché, painted, lacquered; A.H. 1128 / A.D. 1715–16 or A.H. 1168 / A.D. 1754–55; 2014.257; Friends of Islamic Art Gifts

*Lacquer Pen Box with Royal Audience Scenes*; papier-mâché, painted, lacquered; Iran, 1870s or 1880s; 2014.258; Goldman Sachs Gift

## Medieval Art

### GIFT

Jean de la Huerta, Spanish; Antoine Le Moiturier, French, and workshops; *Fragment from the Tomb of Jean the Fearless and Margaret of Austria*; alabaster, ca. 1443–55; 2013.460; Brimo de Laroussilhe, in honor of the 75th anniversary of The Cloisters

### PURCHASES

Master of the Barbo Missal, Italian; *Mishneh Torah*; tempera, gold leaf on parchment, leather binding; North Italian, ca. 1457; 2013.495; Jointly owned by The Israel Museum, Jerusalem, and The Metropolitan Museum of Art, New York. For the Israel Museum through the generosity of an anonymous donor; René and Susanne Braginsky, Zurich; Renée and Lester Crown, Chicago; Schusterman Foundation, Israel; and Judy and Michael Steinhardt, New York. For The Metropolitan Museum of Art with Director's Funds and Judy and Michael Steinhardt Gift

*Ribbon Torc*; silver; Celtic (Ireland), 500 B.C.–A.D. 400; 2013.613; Rust Family Foundation Gift

*Chess Piece in the Form of a Warder (Rook) or Pawn*; whale ivory; Scandinavian, 12th century; 2013.621; Pfeiffer Fund

*Four Icons from a Pair of Doors, Possibly Part of a Polyptych: John the Theologian and Prochoros, the Baptism (Epiphany), Harrowing of Hell (Anastasis), and Saint Nicholas*; tempera, gold on wood; Byzantine (Crete?), early 15th century; 2013.980a–d; Mary and Michael Jaharis Gift

*Virgin and Child from an Adoration Group*; limewood, polychromy; German (Allgäu), ca. 1515–20; 2013.1093; Audrey Love Charitable Foundation Gift

## The Cloisters

### GIFT

*Saint Gudule*; colorless glass, vitreous paint, silver stain; North French or South Netherlandish, 1475–1500; 2013.637; Sarah B. Sherrill, in honor of her father, Gibbs Wynkoop Sherrill

### PURCHASES

*Plaque with the Calling of Saints Peter and Andrew*; champlevé enamel on gilded copper; British, ca. 1160–80; 2013.509; The Cloisters Fund

*Pilgrim Flask with the Corpus Christi*; free-blown green glass, applied decoration; German (Lower or Middle Rhine valley), 1490–1510; 2013.647; The Cloisters Fund

*Footed Cup with Handle*; free-blown green glass, applied decoration; German (Lower or Middle Rhine valley), ca. 1500–1525; 2013.648; The Cloisters Fund

*Beaker with Open-Work Foot*; free-blown green glass, applied decoration; German (Lower or Middle Rhine valley), ca. 1500–1525; 2013.649; The Cloisters Fund

*Roundel with Saints Barbara and Catherine*; colorless glass, vitreous paint, silver stain; German, ca. 1500–1510; 2013.979; The Cloisters Fund

*Allegorical Tapestry with Sages of the Past*; wool warp, wool and metallic weft yarns, pigment, embroidery; German (Middle Rhine valley), ca. 1480–1500; 2014.66a, b; The Cloisters Fund

*Refectory Bell*; cast copper alloy; German, ca. 1300; 2014.87; The Cloisters Fund

## Modern and Contemporary Art

### GIFTS

Norman Wilfred Lewis, American; *Untitled*; watercolor, ink, crayon, graphite on paper, ca. 1960; 2013.435; Natsu and Percy Ifill

Chuck Close, American; *Lucas*; jacquard tapestry, 2011; 2013.436.1; The artist

Chuck Close, American; *Roy*; jacquard tapestry, 2011; 2013.436.2; The artist

Jean Dubuffet, French; *Personage*; ink marker, cut-and-pasted paper on paper, 1971; 2013.466.1; The Zipporah S. Scheffrin Collection, heirs of Zipporah S. Scheffrin,

Chaim Gross, American, born Austria; *Women*; watercolor, graphite on paper, ca. 1950; 2013.466.2; The Zipporah S. Scheffrin Collection, heirs of Zipporah S. Scheffrin

Rufino Tamayo, Mexican; *Torso of a Woman*; color lithograph, 1969; 2013.466.3; The Zipporah S. Scheffrin Collection, heirs of Zipporah S. Scheffrin

Larry Bell, American; *SF 7.20.11d*; vacuum-coated materials, mixed media on paper, 2011; 2013.467; American Academy of Arts and Letters, New York; and Hassam, Speicher, Betts, and Symon Funds

Robert Ryman, American; *Versions IV*; oil, graphite on acrylic resin sheet, embedded fiberglass (Lumasite), wax paper, 1991–92; 2013.517; Cynthia Hazen Polsky

Jake Chapman, British; Dinos Chapman, British; *Dinos and Jake's Progress, Plate 2*; ink, watercolor, gouache on etching, 2007; 2013.572; Jake and Dinos Chapman

Benjamin Lord, American; *Humaliwo Chambers*; print, photograph, stereoscopic viewer, wood stand, 2010; 2013.573a–e; Gary Tinterow

Christopher Wilmarth, American; *Panophy*; birch, plywood, glass, 1967–69; 2013.577a–d; Bequest of Susan Wilmarth

Zarina Hashmi, American, born India; *Letters from Home*; portfolio of woodcut chine collé, metal-cut chine collé on paper, 2004; 2013.578a–k; Zarina R. Hashmi, in honor of her sister, Kishwar Chishti

Campana Brothers, Brazilian; *Favela Chair*; wood, nails, glue, 1991; 2013.579; Edra S.p.A.

Luke Jerram, British; *Large Smallpox*; glass, frosted glass, 2010; 2013.580; Susan W. Schwartz

Robert Baines, Australian; *“Hey True Blue” Brooch*; silver, powder coating, gold, paint, 2011; 2013.602.1; Donna Schneier

Thomas Gentile, American; *Bracelet*; ebony, eggshell, jet, pigment, 1988–2008; 2013.602.2; Donna Schneier

Lola Brooks, American; *“Bloodgarnetheart” Brooch*; gold, silver, garnet, 2008; 2013.602.3; Donna Schneier

Jamie Bennett, American; *“Blue Petrossa #4” Brooch*; 18-karat gold, 20-karat gold, enamel, copper, 1992; 2013.602.4; Donna Schneier

Helen Britton, Australian; *“Boxes and Components” Necklace*; gold-plated silver, plastic polymer, found objects, 2010; 2013.602.5; Donna Schneier

Ted Noten, Dutch; *“Fashionista” Necklace*; resin, 2009; 2013.602.6; Donna Schneier

Attai Chen, Israeli; *Necklace*; paper, paint, coal, glue, linen, 2011; 2013.602.7; Donna Schneier

Manfred Bischoff, German; *“Monte Fiascone” Brooch*; gold-plated silver, coral, 1988; 2013.602.8; Donna Schneier

Alexander Blank, German; *“Sylvester (Momentum Juniori) Childhood Memories” Necklace*; resin, silver, cotton cord, 2011; 2013.602.9; Donna Schneier

Deganit Schocken, Israeli; *Brooch*; copper, silver, 1987; 2013.602.10; Donna Schneier

Dorothea Pruhl, Polish; *“Motten” Necklace*; wood, synthetic cord, 2000; 2013.602.11; Donna Schneier

Eunmi Chun, Korean; *“Gorilla” Brooch*; hair, animal tissue, silver, seeds, gold leaf, 2011; 2013.602.12; Donna Schneier

Melanie Bilenker, American; *“Cookies” Brooch*; gold, ebony, resin, pigment, hair, 2009; 2013.602.13; Donna Schneier

Donald Moffett, American; *Lot 010907 (7wl)*; oil, alkyd, rayon, plated nickel, polyvinyl acetate on canvas, 2007; 2013.610; Elizabeth Blair and Michael Kelter

Pierre Bonnard, French; *Seated Nude*; oil on canvas, 1919; 2013.638; Bequest of Mrs. Eugenie Fromer

Byung-Hoon Choi, Korean; *Beyond the Image 013-01*; stainless steel, stone, white marble, 2013; 2013.644a–c; Byung-Hoon Choi, Friedman Benda, and Yangsoo Kim

Jenny Holzer, American; *Accordingly*; oil on linen, 2012; 2013.969; The artist, courtesy of Sprüth Magers Berlin London and L&M Arts

Uwe Wittwer, Swiss; *Bacchanal after Poussin Negative (Diptych)*; watercolor on paper, 2008; 2013.970a, b; The artist

Uwe Wittwer, Swiss; *At the Fountain after Poussin*; watercolor on paper, 2007; 2013.971; Stephen R. Tobias

Carlo Scarpa, Italian; *Vase*; glass, ca. 1930; 2013.972; Cynthia Hazen Polsky

Silence = Death Project, American; *AIDSGATE*; lithograph, 1987; 2013.973; Avram Finkelstein

Rona Pondick, American; *Rona Pondick: The Metamorphosis of an Object*; offset-lithograph, linen case, 2009; 2013.1108a–l; Gabriella De Ferrari

Callum Innes, British, born Scotland; *Exposed Painting Charcoal Black, Yellow-Violet Oxide*; oil on canvas, 2000; 2013.1109; Jeffrey S. Silberstein, Scott J. Goldsmith, and their children, in honor of Muriel Silberstein-Storfer

Tomma Abts, German; *Kobo*; acrylic, oil on canvas, 1999; 2013.1110; Olivier and Desiree Berggruen

Henri Matisse, French; *Painted Small Plate*; stoneware, ca. 1906–7; 2013.1115; The family of the artist

Maya Lin, American; *Pin River—Hudson*; steel pins, 2009; 2013.1117; Louise and Leonard Riggio

- Morris Hirshfield, American, born Poland; *Stage Beauties*; oil on canvas, 1944; 2013.1118; Carroll and Donna Janis
- Nate Lowman, American; *Jailbreak*; oil, ink-jet printing, alkyd, mixed media on canvas, 2012; 2013.1119; The artist
- Jasper Johns, American; Robert Rauschenberg, American; Allan Kaprow, American; *Untitled (Remnant from Eighteen Happenings in Six Parts)*; oil on unbleached cotton muslin, 1959; 2014.39a, b; Lucas Samaras
- Lucas Samaras, American, born Greece; *Untitled (Floorpiece)*; Sculpt-metal on wood, 1961; 2014.40.1a–p; The artist
- Lucas Samaras, American, born Greece; *Box #10*; mixed media, 1963; 2014.40.2a–g; The artist
- Lucas Samaras, American, born Greece; *Untitled*; gelatin silver print, pins on cardboard, 1966; 2014.40.3; The artist
- Lucas Samaras, American, born Greece; *Chair Transformation #17A*; acrylic on wood, 1969–70, refashioned ca. 1980; 2014.40.4; The artist
- Lucas Samaras, American, born Greece; *Untitled (Spoon)*; liquid aluminum, spoon on wood, 1961; 2014.40.5; The artist
- Lucas Samaras, American, born Greece; *Untitled (Blade)*; liquid aluminum, razor blade on wood, 1961; 2014.40.6; The artist
- Lucas Samaras, American, born Greece; *Untitled (Pin)*; Sculpt-metal, liquid aluminum, safety pin on wood, 1961; 2014.40.7; The artist
- Lucas Samaras, American, born Greece; *Wound #18*; acrylic on canvas, 2000; 2014.40.8; The artist
- Lucas Samaras, American, born Greece; *Untitled (Swirl)*; liquid aluminum on wood, 1961; 2014.40.9; The artist
- Lucas Samaras, American, born Greece; *Untitled*; pastel on paper, 1962; 2014.40.10; The artist
- Lucas Samaras, American, born Greece; *Untitled*; pastel on paper, 1962; 2014.40.11; The artist
- Lucas Samaras, American, born Greece; *XYZ 1481*; pigment ink-jet print on synthetic polymer paper, 2013; 2014.40.12; The artist
- Lucas Samaras, American, born Greece; *AutoPolaroid*; instant-color print, hand-applied ink, 1970; 2014.40.13; The artist
- Lucas Samaras, American, born Greece; *Untitled #11*; ink on paper, 1980; 2014.40.14; The artist
- Lucas Samaras, American, born Greece; *Conflict 23*; pigment ink-jet print on paper, 2003; 2014.40.15; The artist
- Lucas Samaras, American, born Greece; *Conflict 22*; pigment ink-jet print on paper, 2003; 2014.40.16; The artist
- Russell B. Aitken, American; *Hercules and the Amazons*; vitreous enamel on steel, 1939; 2014.139; Irene Roosevelt Aitken, in memory of Russell B. Aitken
- Carlo Scarpa, Italian; *Battuti #3972*; glass, ca. 1942; 2014.208.1; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Incamicciati "Cinesi" #3578*; glass, ca. 1936; 2014.208.2; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *A Bollicine #3596*; glass, ca. 1934–36; 2014.208.3; Marie-Rose Kahane David Landau
- Carlo Scarpa, Italian; *A Bollicine #11016*; glass, ca. 1932–33; 2014.208.4; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Corrosi #2708*; glass, ca. 1936; 2014.208.5; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Battuti #3950*; glass, ca. 1942; 2014.208.6; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Corrosi #4111*; glass, ca. 1936; 2014.208.7; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Murrine Trasparenti, #3907*; glass, ca. 1940; 2014.208.8; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Corrosi #4107*; glass, ca. 1936; 2014.208.9; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Mezza Filigrana #3544*; glass, 1934; 2014.208.10; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Mezza Filigrana #3616*; glass, ca. 1936; 2014.208.11; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Corrosi #4110*; glass, ca. 1936; 2014.208.12; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Sommersi #3536*; glass, ca. 1934; 2014.208.13; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Mezza Filigrana # 3547*; glass, ca. 1934; 2014.208.14; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Corrosi # 4102*; glass, ca. 1936; 2014.208.15; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *A Cerchi, A Fasce, A Spirale #3507*; glass, ca. 1936; 2014.208.16; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Sommersi # 3507*; glass, ca. 1934; 2014.208.17; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Mezza Filigrana #3513*; glass, 1934; 2014.208.18; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Mezza Filigrana No Cat. No.*; glass, ca. 1932–36; 2014.208.19; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *A Bollicine #3317*; glass, ca. 1933; 2014.208.20; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Mezza Filigrana #653 (Pt 1)*; glass, ca. 1934; 2014.208.21a, b; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Mezza Filigrana #653 (Pt 2)*; glass, ca. 1934; 2014.208.22; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Rigati e Tessuti #3599*; glass, ca. 1936; 2014.208.23; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *A Bollicine #11006*; glass, ca. 1932–33; 2014.208.24; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Mezza Filigrana #3517*; glass, ca. 1934; 2014.208.25; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Mezza Filigrana #3516*; glass, 1934; 2014.208.26; Marie-Rose Kahane and David Landau
- Carlo Scarpa, Italian; *Corrosi #11026*; glass, ca. 1932–33; 2014.208.27; Marie-Rose Kahane and David Landau



Carlo Scarpa, Italian; *Mezza Filigrana #3615*; glass, ca. 1936; 2014.208.28; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *Variegati #4568*; glass, ca. 1942; 2014.208.29; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *A Bollicine #652*; glass, ca. 1932–33; 2014.208.30a, b; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *A Bollicine #11001*; glass, ca. 1932–33; 2014.208.31; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *Corrosi #4112*; glass, ca. 1936; 2014.208.32; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *Corrosi #4113*; glass, ca. 1936; 2014.208.33; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *Corrosi #4117*; glass, ca. 1936; 2014.208.34; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *Corrosi #4109*; glass, ca. 1936; 2014.208.35; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *Sommersi #3595*; glass, ca. 1934–36; 2014.208.36; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *Lattimo #3510*; glass, ca. 1934–36; 2014.208.37; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *Sommersi #655*; glass, ca. 1934–36; 2014.208.38a, b; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *Mezza Filigrana #3603*; glass, ca. 1936; 2014.208.39; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *Sommersi #3533*; glass, ca. 1934; 2014.208.40; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *A Cerchi, A Fasce, A Spirale #3606*; glass, ca. 1936; 2014.208.41; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *Rigati e Tessuti #3976*; glass, ca. 1942; 2014.208.42; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *Corrosi #3689*; glass, 1938; 2014.208.43; Marie-Rose Kahane and David Landau

Carlo Scarpa, Italian; *Mezza Filigrana #3615*; glass, ca. 1936; 2014.208.44; Marie-Rose Kahane and David Landau

Stephen Talasnik, American; *Mooring*; graphite, reductive techniques on paper, 1993–94; 2014.278; Sally and Howard Lepow

Frank Stella, American; *Remembering Henry*; clear-coated plastic, 2011; 2014.450; Philippe de Montebello

#### PURCHASES

Fernand Léger, French; *The Village*; oil on canvas, 1914; 2013.271; Leonard A. Lauder Gift

Imran Qureshi, Pakistani; *Easy Cutting*; ink, gouache, gold leaf, cut-and-pasted paper on cardstock, 2008; 2013.469; Robert B. and Emilie W. Betts Foundation Gift

Imran Qureshi, Pakistani; *How to Cut the Front of an Artillery Pantaloon*; ink, gouache, cut-and-pasted paper on layered paper, 2008; 2013.470; Robert B. and Emilie W. Betts Foundation Gift

Hector Guimard, French (artist); Sèvres Manufactory, French (manufacturer); *Vase des Binelles*; stoneware, 1903; 2013.502; Robert A. Ellison, Jr. Collection, 2011 Benefit Fund

Clément Massier, French (artist); James Vibert, Swiss (maker); *Sculptural Bowl*; stoneware, 1900; 2013.503; Robert A. Ellison, Jr. Collection, 2011 Benefit Fund

Zarina Hashmi, American, born India; *Home is a Foreign Place*; portfolio of thirty-six woodcut chine collé with Urdu text printed, mounted on paper, 1999; 2013.565a–oo; The George Economou Collection Gift

Zarina Hashmi, American, born India; *Untitled*; thread on paper, 1976; 2013.566; The George Economou Collection Gift

Donald Moffett, American; Robert Beck, American; *Range*; graphite, fudge on paper, 1997; 2013.585.1; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; graphite, fudge on paper, 1997; 2013.585.2; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; gunpowder, graphite, ink, fudge on paper, 1997; 2013.585.3; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; fudge, graphite on paper, 1997; 2013.585.4; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; fudge, graphite on paper, 1997; 2013.585.5; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; graphite, fudge on paper, 1997; 2013.585.6; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; fudge, graphite on paper, 1997; 2013.585.7; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; fudge, graphite on paper, 1997; 2013.585.8; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; fudge, graphite on cardboard, 1997; 2013.585.9; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; fudge, graphite on paperboard, 1997; 2013.585.10; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; fudge, graphite, gunpowder on paper, 1997; 2013.585.11; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; fudge, graphite on paper, 1997; 2013.585.12; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; fudge, graphite on paper, 1997; 2013.585.13; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; graphite, fudge on paper, 1997; 2013.585.14; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; fudge, graphite on paper, 1997; 2013.585.15; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; graphite, gunpowder, fudge on paper, 1997; 2013.585.16; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; gunpowder, graphite, fudge on paper, 1997; 2013.585.17; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; graphite, fudge on paper, 1997; 2013.585.18; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; graphite, fudge on paper, 1997; 2013.585.19; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; Robert Beck, American; *Range*; gunpowder, graphite, ink, fudge on paper, 1997; 2013.585.20; The Cowles Charitable Trust and Van Day Truex Fund

Donald Moffett, American; *He Kills Me*; offset lithograph, 1987; 2013.586; Funds from various donors

Robert Rauschenberg, American; *Vow (Jammer)*; sewn fabric, rattan pole, 1976; 2013.594a, b; Gift of Robert Rauschenberg Foundation, and Purchase, Lila Acheson Wallace Gift; Gifts of The A. L. Levine Family Foundation, the Honorable and Mrs. Peter I. B. Lavan, and Sam A. Lewisohn, by exchange; Stephen Mazoh Gift, in honor of Nan Rosenthal; Arthur Lejwa Fund, in honor of Jean Arp; Marie Bannon McHenry, Anne K. Jones, and Barbara M. and Richard S. Lane Gifts; Gifts of Joan and Lester Avnet, Mr. and Mrs. Charles H. Blatt, and Mr. and Mrs. Harry E. Gould, by exchange; Norman M. Leff Bequest; and Gifts of the Committee for Dolia Lorian and Mrs. Francis Kugler, by exchange

Robert Rauschenberg, American; *Bande de Sureté/Twin City/Nipples (Cardboard)*; cardboard, 1971; 2013.595a, b; Gift of Robert Rauschenberg Foundation, and Purchase, Lila Acheson Wallace Gift; Gift of Mr. and Mrs. Arthur Wiesenberger, Bequest of Chester Dale, Gift of The A. L. Levine Family Foundation, Fletcher Fund, and Gift of The Glickstein Foundation, by exchange; Mrs. Sid R. Bass Gift; Gifts of Mala Rubinstein Silson, Mrs. Edward Bruce, and Hyman N. Glickstein, by exchange; Harriett Ames Charitable Trust and Molly and Walter Bareiss Gifts; Gift of Mrs. Richard Rodgers, by exchange; and funds from various donors

Malcolm Morley, American, born U.K. (England); *Rat Tat Tat*; oil on linen, 2001; 2013.946; George A. Hearn Fund, Katheryn E. Hurd Fund, and Andrew and Christine Hall Gift

Oskar Kokoschka, Austrian; *Portrait of Hermann Burg*; lithographic crayon on brown paper, 1912; 2013.947; The Leonore S. Gershwin Trust

Charles Atlas, American; *Teach*; single-channel video installation, sound; 7 minutes, 47 seconds, 1992–98; 2013.988; Robert B. and Emile W. Betts Foundation Gift

Sopheap Pich, Cambodian; *Rattanakiri Valley Drip*; bamboo, rattan, steel wire, burlap, beeswax, dammar, earth pigment, charcoal, plastic twine, oil paint, 2012; 2013.989; The Leonore S. Gershwin 1987 Trust

Robert Rauschenberg, American; *Coastal Draft (Hoarfrost)*; offset and transfer printing on silk, paper, linen, inscriptions in graphite, 1974; 2013.990; Lila Acheson Wallace Gift

Cornelia Parker, British; *Endless Sugar*; silver-plate and tinned copper wire, 2011; 2013.991a–dd; Hortense and William A. Mohr Sculpture Purchase Fund

Zarina Hashmi, American, born India; *Steps*; cast paper, black pigment, aluminum powder, 1981; 2013.992; The George Economou Collection Gift

Pablo Bronstein, British, born Argentina; *Tiepolo's Triumph of Marius Entering The Metropolitan Museum of Art*; ink, watercolor, pencil on paper, 2013; 2014.16; The Raymond and Beverly Sackler 21st Century Art Fund

Jess, American; *Caesar's Gate I*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.22; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate II*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.23; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate III*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.24; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate IV*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.25; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate V*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.26; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate VI*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.27; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate VII*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.28; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate VIII*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.29; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate IX*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.30; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate X*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.31; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate XI*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.32; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate XII*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.33; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate XIII*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.34; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate XIV*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.35; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate XV*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.36; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate XVI*; cut-and-pasted printed papers, adhesive tape on paperboard, 1955; 2014.37; Lila Acheson Wallace Gift

Jess, American; *Caesar's Gate XVII*; cut-and-pasted printed papers on paperboard, 1955; 2014.38; Lila Acheson Wallace Gift

Andrea Fraser, American; *Little Frank and His Carp*; single-channel video, sound; 6 minutes, 2001; 2014.76; Stephen and Nan Swid Gift

Gustave Serrurier-Bovy, Belgian; *Vase*; brass, glass, copper, ca. 1904; 2014.78; J. Stewart Johnson Gift

Bumpei Usui, American, born Japan; *The Furniture Factory*; oil on canvas, 1925; 2014.142; Arthur Hoppock Hearn Fund, by exchange

Chantal Joffe, British; *Self-Portrait Sitting on a Striped Chaise Lounge*; oil on board on aluminum strainer, 2012; 2014.177; Jeffery Loria Gift

Amie Siegel, American; *Provenance*; single-channel video with sound, 2013; 2014.197.1; Francis Lathrop Fund

Amie Siegel, American; *Proof (Christie's, 19 October, 2013)*; ink-jet print, Lucite, 2013; 2014.197.2; Francis Lathrop Fund

Amie Siegel, American; *Lot 248*; single-channel video with sound, 2013; 2014.197.3; Francis Lathrop Fund

Juan Gris, Spanish; *Still Life with Checked Tablecloth*; oil on canvas, 1915; 2014.463; Leonard A. Lauder Gift

## Musical Instruments

### GIFTS

William Esperance Boucher, Jr., American, born Germany; *Banjo*; hardwood, calfskin, brass, ca. 1845; 2013.639; Peter Szego

PRS Guitars, American (Stevensville, Md.); *Electric Guitar*; maple, mahogany, abalone, ivory, bone, brass, 2013; 2013.974; Warren and Kateryna Esanu

Charles Monzani, American (New York); *Flute*; silver-plated brass, ca. 1867–69; 2013.1106a–f; Peter H. and Gail W. Johnson

*Flute*; clay; Mexico (Colima), 200 B.C.–A.D. 100; 2013.1132.1–.3; Estate of Fong Chow

E. A. Couturier Co., American (La Porte, Ind.); *Trumpet*; brass, silver plate, ca. 1920; 2013.1136; Phanpen Holcomb, in memory of Philip Hanovan Holcomb

*Marimba*; guadúa cane (bamboo), palm shoots, burgundy-colored rope; Ecuador (Borbón, Esmeraldas Province), 2013; 2014.163; Ministry of Culture and Heritage of Ecuador

Cristóbal Barahona, Ecuadorian; *Drum (Bomba)*; wood, hide, wire, cord, 2013; 2014.164; Ecuadorian Bomba Committee

PRS Guitars, American (Stevensville, Md.); *Acoustic Guitar*; spruce, rosewood, 2013; N.A.2013.20.1; Ricky Skaggs

PRS Guitars, American (Stevensville, Md.); *Classical Guitar*; spruce, Brazilian rosewood, 2013; N.A.2013.20.2; Ricky Skaggs

### PURCHASES

*Drum*; wood, hide; Democratic Republic of the Congo (Kuba), late 19th–early 20th century; 2013.623; Robert Alonzo Lehman Bequest

Jacob Stainer, Austrian (Absam); *Viola*; spruce, maple, blackwood, ca. 1660; 2013.910; Robert Alonzo Lehman Bequest, Fletcher Fund, 2012 Benefit Fund, and Beatrice Francais Gift

C. W. Moritz, German (Berlin); *Fanfare Trumpet*; brass, ca. 1890; 2014.17; Robert Alonzo Lehman Bequest

Attributed to C. W. Moritz, German (Berlin); *Tuba*; brass, ca. 1850; 2014.18; Robert Alonzo Lehman Bequest

*Drum (Apinti)*; wood, hide, rope; Surinam (Ndjuka), 1976; 2014.52; J. Kenneth Moore Gift

*Long-Necked Lute (Dutār)*; mulberry, bone, brass, silver, carnelian, turquoise; Northern Afghanistan (Turkmen), ca. 1860; 2014.65; James D. Krugman Gift

## Photographs

### GIFTS

Daniel Faust, American; *Flying Squirrel*; ink-jet print, 1982; 2013.574.1; Thomas and Susan Dunn

Daniel Faust, American; *Random Word Machine*; ink-jet print, 1983; 2013.574.2; Thomas and Susan Dunn

Daniel Faust, American; *Grimaldi The Clown*; ink-jet print, 1985; 2013.574.3; Thomas and Susan Dunn

Daniel Faust, American; *Zoetrope*; ink-jet print, 1987; 2013.574.4; Thomas and Susan Dunn

Daniel Faust, American; *Orrery, Gallery of Maps*; ink-jet print, 1988; 2013.574.5; Thomas and Susan Dunn

Daniel Faust, American; *Hank Williams*; ink-jet print, 1989; 2013.574.6; Thomas and Susan Dunn

Daniel Faust, American; *Museum of the Blind*; ink-jet print, 1991; 2013.574.7; Thomas and Susan Dunn

Daniel Faust, American; *Spheres*; ink-jet print, 1992; 2013.574.8; Thomas and Susan Dunn

Daniel Faust, American; *IBM 728 Magnetic Tape Drive*; ink-jet print, 2008; 2013.574.9; Thomas and Susan Dunn

Daniel Faust, American; *[Pasteur Museum, Paris]*; ink-jet print, 2010; 2013.574.10; Thomas and Susan Dunn

John Dugdale, American; *[Kneeling Male Nude and Seated Woman]*; platinum print, 1993; 2013.611.1; Bequest of Maurice B. Sendak

John Dugdale, American; *[Standing Male Nude with Scythe]*; platinum print, 1993; 2013.611.2; Bequest of Maurice B. Sendak

John Dugdale, American; *[Standing Male Nude in Landscape]*; platinum print, 1993; 2013.611.3; Bequest of Maurice B. Sendak

John Dugdale, American; *[Standing Male Nude Lifting Woman in Arms with Another Woman Looking on Nearby]*; platinum print, 1993; 2013.611.4; Bequest of Maurice B. Sendak

John Dugdale, American; *[Male Nude Clutching Woman on Bed]*; platinum print, 1993; 2013.611.5; Bequest of Maurice B. Sendak

John Dugdale, American; *[Man and Woman Sitting by Woman on Her Deathbed]*; platinum print, 1993; 2013.611.6; Bequest of Maurice B. Sendak

John Dugdale, American; *[Two Male Nudes]*; platinum print, 1993; 2013.611.7; Bequest of Maurice B. Sendak

John Dugdale, American; *[Male Nude Reaching toward Woman in Window]*; platinum print, 1993; 2013.611.8; Bequest of Maurice B. Sendak

John Dugdale, American; *[Male Nude Raising Scythe above Head]*; platinum print, 1993; 2013.611.9; Bequest of Maurice B. Sendak

- John Dugdale, American; [*Woman and Male Nude Posing before Cloth Backdrop*]; platinum print, 1993; 2013.611.10; Bequest of Maurice B. Sendak
- John Dugdale, American; [*Group of Three Men and One Woman before Closed Door*]; platinum print, 1993; 2013.611.11; Bequest of Maurice B. Sendak
- John Dugdale, American; [*Group of Three Men and One Woman in Open Doorway*]; platinum print, 1993; 2013.611.12; Bequest of Maurice B. Sendak
- John Dugdale, American; [*Male Nude with Raised Arm on Bed*]; platinum print, 1993; 2013.611.13; Bequest of Maurice B. Sendak
- John Dugdale, American; [*Man Kneeling beside Woman on Deathbed*]; platinum print, 1993; 2013.611.14; Bequest of Maurice B. Sendak
- John Dugdale, American; [*Male Nude in Landscape, Seen from Behind*]; platinum print, 1993; 2013.611.15; Bequest of Maurice B. Sendak
- John Dugdale, American; [*Male Nude and Two Women, Grouped in Bedroom*]; platinum print, 1993; 2013.611.16; Bequest of Maurice B. Sendak
- John Dugdale, American; [*The Yearning and Swelling Heart*]; cyanotype, 1990s; 2013.611.17; Bequest of Maurice B. Sendak
- John Dugdale, American; [*The Three Graces*]; gelatin silver print, ca. 1996; 2013.611.18; Bequest of Maurice B. Sendak
- John Dugdale, American; [*Café Florian*]; cyanotype, 1997; 2013.611.19; Bequest of Maurice B. Sendak
- John Dugdale, American; [*My Spirit Tried to Leave Me*]; cyanotype, 1994; 2013.611.20; Bequest of Maurice B. Sendak
- John Dugdale, American; [*Hand to Keats's Tombstone*]; cyanotype, 1997; 2013.611.21; Bequest of Maurice B. Sendak
- John Dugdale, American; [*Jacob's Ladder*]; cyanotype, 1999; 2013.611.22; Bequest of Maurice B. Sendak
- John Dugdale, American; [*Sheep*]; platinum print, 1993; 2013.611.23; Bequest of Maurice B. Sendak
- John Dugdale, American; [*John Kelly in 19th-Century Garb*]; cyanotype, 1992; 2013.611.24; Bequest of Maurice B. Sendak
- John Dugdale, American; [*Self-Portrait with Keats's Death Mask*]; cyanotype, 1999; 2013.611.25; Bequest of Maurice B. Sendak
- John Dugdale, American; [*Self-Portrait with Maurice Sendak*]; cyanotype, 2000; 2013.611.26; Bequest of Maurice B. Sendak
- Stephen Shore, American (photographer); Dexter Press, American (printer); [*Amarillo—Tall in Texas*]; photomechanical reproductions, 1972; 2013.640.1–.10; The artist
- Robert Longo, American; [*Seeing the Elephant*]; ink-jet print, 1999; 2013.1097; The artist
- Auguste-Rosalie Bisson, French; [*Basilica of Maxentius and Constantine, Rome*]; albumen silver print, ca. 1861; 2013.1098.1; Joyce F. Menschel
- Unidentified photographer, British; [*Street with Lamppost and Wine Shop*]; waxed paper negative, 1850s; 2013.1098.2; Joyce F. Menschel
- Unidentified photographer, British; [*Street with Lamppost and Wine Shop*]; albumen silver print, 1850s; 2013.1098.3; Joyce F. Menschel
- Roger Fenton, British; Thomas Agnew & Sons, Ltd., British (London) (publisher); P. & D. Colnaghi & Co, British, London (publisher); [*Field Marshall Lord Raglan, Crimea*]; salted paper print from collodion glass negative, 1855; 2013.1098.4; Joyce F. Menschel
- Hill and Adamson, British; [*Miss Patricia Morris*]; salted paper print, 1843–47; 2013.1098.5; Joyce F. Menschel
- Hill and Adamson, British; [*David Maitland Makgill Crichton, Rankeillour*]; waxed paper negative, 1843–47; 2013.1098.6; Joyce F. Menschel
- William Henry Jackson, American; [*Hanging Rock, Clear Creek Canyon*]; albumen silver print, 1870s; 2013.1098.7; Joyce F. Menschel
- Felice Beato, British, born Italy; James Robertson, British; [*Dome of the Rock, Jerusalem*]; albumen silver print, 1856–57; 2013.1098.8; Joyce F. Menschel
- Thomas Sutton, British; [*Harbor Scene*]; salted paper print from waxed paper negative, ca. 1855; 2013.1098.9; Joyce F. Menschel
- Margaret Bourke-White, American; [*Stranding Machine, Aluminum Company of America*]; gelatin silver print, 1940; 2013.1098.10; Joyce F. Menschel
- György Kepes, American, born Hungary; [*Berlin*]; gelatin silver print, 1930; 2013.1098.11; Joyce F. Menschel
- Dorothea Lange, American; [*White Angel Breadline, San Francisco*]; gelatin silver print, 1933; 2013.1098.12; Joyce F. Menschel
- Man Ray, American (photographer); Pierre Bost, French (author); G. Gauché, French (binder); [*Electricity (Électricité)*]; photogravures, 1931; 2013.1098.13(1–10); Joyce F. Menschel
- Man Ray, American; [*Lingerie*]; photogravure, 1931; 2013.1098.14; Joyce F. Menschel
- Man Ray, American; [*Feather (Plume)*]; gelatin silver print, 1942; 2013.1098.15; Joyce F. Menschel
- August Sander, German (photographer); Günther Sander, German (printer); [*Footpath in the Siebengebirge*]; gelatin silver print, ca. 1934; 2013.1098.16; Joyce F. Menschel
- Todd Webb, American; [*Welcome Home, Third Avenue, New York*]; gelatin silver print, December 1945; 2013.1098.17; Joyce F. Menschel
- André Kertész, American, born Hungary; [*Paris*]; gelatin silver print, 1926; 2013.1098.18; Joyce F. Menschel
- Franke & Heidecke, German; [*Wide-Angle Rolleiflex Camera*]; metal, glass, 1960s; 2013.1099a–c; Neil Selkirk
- Ralph Crane, American, born Germany; [*East-Berlin Women Waving to Their West-Berlin Friends across the Barbed-Wire Barricade, Which Later Became the Berlin Wall*]; gelatin silver print, 1953; 2013.1100; Cynthia Hazen Polsky
- Neurdein Frères [Louis-Antonin Neurdein, Etienne Neurdein], French; [*Eiffel Tower—Detail of the Bell Tower (La Tour Eiffel—Détail du Campanile)*]; albumen silver print, 1889; 2013.1101; Stéphane Samuel and Robert Melvin Rubin
- Stephen Shore, American; [*Ashkelon*]; ink-jet prints, 1994, printed 2006; 2013.1111.1–.22; Stewart Waltzer
- Everett T. Wiggins, American (compiler); Mary Wiggins, American (maker); [*Guest Book Album*]; gelatin silver prints, ca. 1946; 2013.1112;

The Better Image, in honor of Edward S. and Mary Helen Kennedy and George and Rosalie Mustardo

Lee Friedlander, American; *Death Valley, California*; gelatin silver print, 2002; 2013.1113.1; Jeffrey Fraenkel

Lee Friedlander, American; *Prospect Park, Brooklyn, New York*; gelatin silver print, 1993; 2013.1113.3; Jeffrey Fraenkel

Julia Margaret Cameron, British, born India; *Sir John Herschel (1792–1871)*; albumen silver print from glass negative, April 1867; 2013.1116; The Rubel Collection, William Rubel

E. J. Bellocq, American; *[Eighty-seven Glass Plate Negatives]*; glass plate negatives, ca. 1912; 2013.1145.1–87; Maria and Lee Friedlander

E. J. Bellocq, American; *[Ten Storyville Portraits]*; gelatin silver prints, ca. 1912; 2013.1145.88–97; Maria and Lee Friedlander

Andy Warhol, American; *Little Red Book #138*; instant-color prints, July 26, 1972; 2014.14.1–20; The Andy Warhol Foundation for the Visual Arts, Inc.

Taryn Simon, American; Chapter XI from “*A Living Man Declared Dead, and Other Chapters I–XVIII*”; ink-jet prints, 2008–11; 2014.133a–c; Michael and Jane Wilson

Robert Frank, American, born Switzerland; *U.S. 90, En Route to Del Rio, Texas*; gelatin silver print, 1955; 2014.209.1; Joyce F. Menschel

Frederick H. Evans, British; *Le Puy Church of Saint Michael D'Aiguilla*; platinum print, 1907; 2014.209.2; Joyce F. Menschel

Frederick H. Evans, British; *Sunlight and Shadow, Mont. Saint Michel*; platinum print, 1906; 2014.209.3; Joyce F. Menschel

Frederick H. Evans, British; *Party (Fête) at Angers*; platinum print, ca. 1910; 2014.209.4; Joyce F. Menschel

Frederick H. Evans, British; *Street in Provins*; platinum print, 1906–7; 2014.209.5; Joyce F. Menschel

Frederick H. Evans, British; *New Forest*; platinum print, ca. 1910; 2014.209.6; Joyce F. Menschel

Frederick H. Evans, British; *Gloucester Cathedral*; platinum print, ca. 1910; 2014.209.7; Joyce F. Menschel

Charles DeForest Fredricks, American; *[Clown]*; albumen silver print, ca. 1860; 2014.210; Howard Greenberg

Matthew Brandt, American; *Dennis*; salted paper print, 2007; 2014.212; The artist

Matthew Brandt, American; *Brenda*; salted paper print, 2007; 2014.213; Yossi Milo

#### PURCHASES

Berenice Abbott, American; *Max Ernst*; gelatin silver print, ca. 1929; 2005.100.1055; Gilman Collection

Adelaide Hanscom, American; *The Rubaiyat of Omar Khayyam*; book, twenty-eight photogravures, 1909; 2005.100.1168; Gilman Collection

Hill and Adamson, British; *Cottage Door*; salted paper print from paper negative, 1843; 2005.100.1278; Gilman Collection

Unidentified photographer, British; *[Hunting Trophies]*; albumen silver print, ca. 1870; 2005.100.1279; Gilman Collection

Unidentified photographer, British; *[Hunting Trophies]*; albumen silver print, ca. 1870; 2005.100.1280; Gilman Collection

Unidentified photographer, British; *[Hunting Trophies]*; albumen silver print, ca. 1870; 2005.100.1281; Gilman Collection

Maxime Du Camp, French; *[Maxime Du Camp's Camp]*; salted paper print from paper negative, ca. 1850; 2005.100.1282; Gilman Collection

Maxime Du Camp, French; *[Maxime Du Camp's Boat]*; salted paper print from paper negative, ca. 1850; 2005.100.1283; Gilman Collection

Frederick H. Evans, British; *Dusk in Spring (Crépuscule au Printemps): France*; platinum print, before 1900; 2005.100.1284; Gilman Collection

Adrien Tournachon, French; *Pascaline*; salted paper print or early albumen silver print, ca. 1855–60; 2005.100.1285; Gilman Collection, Denise and Andrew Saul Gift

Walker Evans, American; *[Horses]*; gelatin silver print, 1929; 2005.100.1286; Gilman Collection

Man Ray, American; *Untitled*; gelatin silver print, 1923–26; 2005.100.1287; Gilman Collection

Alphonse Le Blondel, French; *[Cabriolet Carriage]*; albumen silver print from glass negative, ca. 1855; 2005.100.1288; Gilman Collection

Edward Sheriff Curtis, American; *[Baskets]*; platinum print, ca. 1900; 2005.100.1289; Gilman Collection

Adolf de Meyer, American, born France; *[Mannequin in Suzanne Talbot Hat]*; polychromide print, 1929; 2005.100.1290; Gilman Collection

Frederick Dellenbaugh, American; *[Bananas]*; autochrome, ca. 1908; 2005.100.1291; Gilman Collection

Edward Sheriff Curtis, American; *Evening on the Desert—Navajo*; platinum print, 1904; 2005.100.1292; Gilman Collection

Charles Spitz, French; *Teti'aroa—A Lagoon on Paumotu (Teti'aroa—Un Lagon des Paumotu)*; albumen silver print, 1880s or 1890s; 2005.100.1293; Gilman Collection

Carleton E. Watkins, American; *P. Flexilis*; albumen silver print from glass negative, ca. 1868; 2005.100.1294; Gilman Collection, Gift of The Howard Gilman Foundation, by exchange

Alexander Gardner, American, born Scotland; *President Lincoln, Secretaries John G. Nicolay and John Hay*; albumen silver print from glass negative, November 8, 1863; 2005.100.1295; Gilman Collection

Charles Marville, French; *Rue de la Lingerie, from the Rue B (Rue de la Lingerie, de la rue B)*; albumen silver print from glass negative, 1860s–70s; 2005.100.1296; Gilman Collection, Jennifer and Joseph Duke Gift

Charles Marville, French; *Rue Monde—From the Rue de Rambuteau (Rue Monde—De la rue de Rambuteau)*; albumen silver print from glass negative, 1860s–70s; 2005.100.1297; Gilman Collection, Jennifer and Joseph Duke Gift

Capitaine Louis-Auguste Picard, French; Docteur G. Bouchard, French; *Album of the Care of Horses and Riding from the School of Calvary (Album d'Hippiatrique & d'Equitation de l'Ecole de Cavalerie)*; collotypes, 1892; 2005.100.1298; Gilman Collection

- Adolf de Meyer, American, born France; *Prelude to the Afternoon of a Faun (Le Prelude à l'après-midi d'un faune)*; collotypes, 1914; 2005.100.1299; Gilman Collection
- Josef Sudek, Czech; *Man in Quarry*; gum bichromate print, ca. 1918–22; 2005.100.1300; Gilman Collection
- Unidentified photographer, American; *Portrait of Abraham Lincoln*; albumen silver print from glass negative, ca. 1860; 2005.100.1301; Gilman Collection
- Adolf de Meyer, American, born France; [*Image from "Prelude to the Afternoon of a Faun" (Le Prelude à l'après-midi d'un faune)*]; platinum print, 1912; 2005.100.1302; Gilman Collection, Mrs. Walter Annenberg and The Annenberg Foundation Gift
- Alexis de Lagrange, French; *Ancient Hindu Temple: In Chittor (Chitaurgarh) between Agra and Bombay (Ancien temple Hindou: À Tchittour entre Agra et Bombay)*; salted paper print, 1851; 2005.100.1303; Gilman Collection, Cynthia Hazen Polsky Gift
- Alvin Langdon Coburn, British, born United States; *Two Girls*; platinum print, ca. 1909; 2005.100.1304; Gilman Collection, Jennifer and Joseph Duke Gift
- Luis León Masson, Spanish; *López Gymnasium of Seville (Gimnasio López, de Sevilla)*; albumen silver print from glass negative, ca. 1860; 2005.100.1305; Gilman Collection
- Gabriel Harrison, American; [*Twenty-seven Photographs and Tintypes of the Harrison Circle*]; photographs, tintypes, 1860s–90s; 2005.100.1306.1–.27; Gilman Collection
- Pierre Louÿs, French, born Belgium; [*Female Nude*]; gelatin silver print, 1890s; 2005.100.1307; Gilman Collection
- Gustave Penabert, French; *Portrait of J. Saville Lumley, Madrid*; salted paper print, 1859; 2005.100.1308; Gilman Collection
- David B. Woodbury, American; *Military Bridge across the Chickahominy, Virginia*; salted paper print from glass negative, 1862; 2005.100.1309; Gilman Collection
- Henry Dewitt Moulton, American; *Tomb and Monument of the Family of Zamacola in the Pantheon Cemetery, Lima*; albumen silver print from glass negative, 1865; 2005.100.1310; Gilman Collection
- Frederick H. Pratt, American; *Landscape, Northern Italy*; gum bichromate print, 1898; 2005.100.1311; Gilman Collection
- William James Stillman, American; *Stele from the Kerameikos Cemetery, Athens*; albumen silver print from glass negative, early 1880s; 2005.100.1312; Gilman Collection
- William James Stillman, American; *Stele from the Kerameikos Cemetery, Athens*; albumen silver print from glass negative, early 1880s; 2005.100.1313; Gilman Collection
- Luswergh, Italian; *Statue of the Apollo Belvedere*; albumen silver print, late 1850s; 2005.100.1314; Gilman Collection
- Arnold Genthe, American, born Germany; *Anna Pavlova in Reveil de Flore*; gelatin silver print, ca. 1908; 2005.100.1315; Gilman Collection
- Ursula Richter, German; [*Study of Six Masked Figures Onstage in a Mary Wigman Dance Cycle*]; gelatin silver print, 1926; 2005.100.1316; Gilman Collection
- Vincenzo Galdi, Italian; *Two Nudes on a Settee*; albumen silver print, 1880s–90s; 2005.100.1317; Gilman Collection
- Pyotor Otsup, Russian; *Tsar Nicholas II with the Tsarevich Alexei*; gelatin silver print, October 10, 1915; 2005.100.1318; Gilman Collection
- Pyotor Otsup, Russian; *Tsar Nicholas II with Members of the Military*; gelatin silver print, April 20, 1916; 2005.100.1319; Gilman Collection
- André-Adolphe-Eugène Disdéri, French; [*Imperial Prince with Gun*]; albumen silver print from glass negative, 1865–66; 2005.100.1320; Gilman Collection
- Tina Modotti, Italian; *Luz Jimenez Breastfeeding Her Baby*; gelatin silver print, 1926; 2005.100.1321; Gilman Collection, Ann Tenenbaum and Thomas H. Lee Gift
- Armand-Hippolyte-Louis Fizeau, French; [*Paris Rooftops*]; photogravure, 1841; 2005.100.1322; Gilman Collection
- John Hillers, American, born Germany; *The Warrior and His Bride*; albumen silver print from glass negative, 1874; 2005.100.1323; Gilman Collection
- John Hillers, American, born Germany; *The Old Man Comes on the Scene*; albumen silver print from glass negative, 1874; 2005.100.1324; Gilman Collection
- Attributed to Henry Maull, British; *Chess Players*; salted paper print, 1850s; 2005.100.1325a–c; Gilman Collection
- Félix Teynard, French; *Dandoûr, Nubia (Nubie)*; salted paper print from paper negative, 1851; 2013.431; Funds from various donors
- Tim Maul, American; *The Girl's and Boy's Slides*; silver dye bleach prints, 1973; 2013.445a, b; Charina Foundation Inc. Gift
- Tim Maul, American; *Kathy Pretending to Type*; chromogenic print, 1981; 2013.446; Charina Foundation Inc. Gift
- Berenice Abbott, American; *Pingpank Barbershop, 413 Bleecker Street, Manhattan*; gelatin silver print, May 18, 1938; 2013.448; Twentieth-Century Photography Fund
- Roy DeCarava, American; *Woman Walking, above, New York*; gelatin silver print, 1950; 2013.449; The Metropolitan Museum of Art Multicultural Audience Development Initiative Gift
- David Wilkie Wynfield, British, born India; *William Holman Hunt*; albumen silver prints from glass negatives, 1863; 2013.464; Funds from various donors
- Thomas Bangsted, Danish; *Last of the Dreadnoughts*; ink-jet print, 2011–12; 2013.465; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Clegg & Guttman [Michael Clegg, Irish; Martin Guttman, Israeli]; *Our Production, the Production of Others, 1986/2012, CD Cover Version II*; chromogenic print, 1986/2012; 2013.501a, b; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Piotr Uklański, Polish; *Untitled (Island)*; chromogenic print, 1997/2013; 2013.522; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Piotr Uklański, Polish; *Untitled (Boats)*; chromogenic print, 2000/2013; 2013.523a, b; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Piotr Uklański, Polish; *Untitled (Stockholm)*; chromogenic print, 1998/2013; 2013.524; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Unidentified photographer, American; [*Hat above Cityscape*]; gelatin silver print, 1965; 2013.912; Twentieth-Century Photography Fund

Unidentified photographer, American; [*Man Leaning against Prison Bars*]; gelatin silver print, 1931; 2013.913; Twentieth-Century Photography Fund

Unidentified photographer, American; [*Man Clutching Prison Bars*]; gelatin silver print, 1930s; 2013.914; Twentieth-Century Photography Fund

Unidentified photographer, American; [*Man Looking through Prison Bars*]; gelatin silver print, 1937; 2013.915; Twentieth-Century Photography Fund

Unidentified photographer, American; [*Kearns. Bk. 1118*]; gelatin silver print, 1940s; 2013.916; Twentieth-Century Photography Fund

Unidentified photographer, American; [*Find the Image in the Dust Cloud.*]; gelatin silver print, ca. 1930; 2013.917; Twentieth-Century Photography Fund

Unidentified photographer, American; [*Reflection in Chrysler Hubcap*]; gelatin silver print, 1930s–40s; 2013.918; Twentieth-Century Photography Fund

Frank Nothhaft, American; [*Reverse Head Shot*]; gelatin silver print, 1950s; 2013.919; Twentieth-Century Photography Fund

Schadde Brothers, American; [*Satinettes, Filled Confections, and Ye Old Style Stick Candy*]; gelatin silver print, ca. 1915; 2013.920; Twentieth-Century Photography Fund

Schadde Brothers, American; [*Spiced Satinettes, Nunsogood Dainty Cream Mint, Dainty Midgets, and Fairy Mints*]; gelatin silver print, ca. 1915; 2013.921; Twentieth-Century Photography Fund

Schadde Brothers, American; [*Filled Confections, Dainty Midgets, and Spiced Satinettes*]; gelatin silver print, ca. 1915; 2013.922; Twentieth-Century Photography Fund

Schadde Brothers, American; [*High-Grade Jelly Eggs*]; gelatin silver print, ca. 1915; 2013.923; Twentieth-Century Photography Fund

Unidentified photographer, American; [*Wooden File Drawer with Forty-six Mugshots of Shoplifters*]; gelatin silver prints, 1936–47; 2013.949a–tt; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Firmin-Eugène Le Dien, French; Gustave Le Gray, French; *Pompeii, Pompey's Lane: Monument of Marmaria (Pompeii, Voie de Pompée: Monument de Marmaria)*; salted paper print from waxed paper negative, ca. 1853; 2013.954; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran

Firmin-Eugène Le Dien, French; Gustave Le Gray, French; *Amalfi, Cathedral*; salted paper print from waxed paper negative, 1853; 2013.955; Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1003; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1004; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1005; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1006; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1007; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1008; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1009; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1010; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1011; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1012; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1013; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1014; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1015; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1016; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1017; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1018; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1019; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1020; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1021; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1022; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts

E. J. Bellocq, American; [*Storyville Portrait*]; gelatin silver print from glass negative, ca. 1912; 2013.1023; Robert Mapplethorpe Foundation and Alfred Stieglitz Society Gifts







- 1959; 2014.8.5; Horace W. Goldsmith Foundation and Joyce F. Menschel Photography Library Funds
- Wallace Berman, American; *Semina 6*; mixed-media artist's publication, 1960; 2014.8.6; Horace W. Goldsmith Foundation and Joyce F. Menschel Photography Library Funds
- Wallace Berman, American; *Semina 7*; mixed-media artist's publication, 1961; 2014.8.7; Horace W. Goldsmith Foundation and Joyce F. Menschel Photography Library Funds
- Wallace Berman, American; *Semina 8*; mixed-media artist's publication, 1963; 2014.8.8; Horace W. Goldsmith Foundation and Joyce F. Menschel Photography Library Funds
- Cyndy Warwick, American; *Dead Man down*; instant-color prints, 2011–13; 2014.19a–i; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Cyndy Warwick, American; *Marie-Thérèse*; instant-color prints, 2011; 2014.20a–i; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Cyndy Warwick, American; *Die Hard/Yippee Ki Yay*; instant-color prints, 2011–13; 2014.21a–aa; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Robert Cumming, American; *Studio Still Lives*; portfolio of twenty-five gelatin silver prints, 1977; 2014.46.1–.25; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- John Lehr, American; *Grate*; ink-jet print, 2012; 2014.47; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- John Lehr, American; *Untitled*; ink-jet print, 2013; 2014.48; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- John Lehr, American; *Auto Body*; ink-jet print, 2013; 2014.49; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Fredi Casco, Paraguayan; *Untitled from Foto Zombie*; gelatin silver print, graphite, 2012; image: ca. 1950; 2014.57; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Terry O'Neill, British; [*Anouk Aimée, Yves Montand, and André Delvaux on the Set of "One Night . . . A Train" ("Un Soir, un train")*]; gelatin silver print, 1967; 2014.58; Twentieth-Century Photography Fund
- Mishka Henner, British; *Staphorst Ammunition Depot, Overijssel*; ink-jet print, 2011, printed 2014; 2014.141; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Tim Maul, American; [*Six Photographs from the "Traces and Presence"*]; silver dye bleach print, 1989/2003; 2014.165–.170; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Unidentified photographer, American; [*Diving Horse*]; gelatin silver print, 1906–15; 2014.179; Twentieth-Century Photography Fund
- Andrea Fraser, American; *Museum Highlights: A Gallery Talk*; single-channel video, transferred to DVD, color, sound; 29 minutes, 1989; 2014.224.1; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Andrea Fraser, American; *Welcome to the Wadsworth*; single-channel video, transferred to DVD, color, sound; 25 minutes, 1991; 2014.224.2; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Andrea Fraser, American; *May I Help You?*; single-channel video, transferred to DVD, color, sound; 25 minutes, 1991; 2014.224.3; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Andrea Fraser, American; *Inaugural Speech*; single-channel video, transferred to DVD, color, sound; 27 minutes, 1997; 2014.224.4; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Andrea Fraser, American; *Official Welcome*; single-channel video, transferred to DVD, color, sound; 30 minutes, 2001–3; 2014.224.5; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Peter Sekaer, American, born Denmark; *Barber Shop Interior, Atlanta, Georgia*; gelatin silver print, 1936; 2014.225; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Roe Ethridge, American; *Double Ramen*; chromogenic prints, 2013; 2014.227; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Dr. Edward E. Smith, American; [*Crime Scene Album*]; gelatin silver prints, ca. 1940; 2014.238; Twentieth-Century Photography Fund
- Unidentified photographer, Mexican; [*Fotoescultura (Photo Sculpture)*]; gelatin silver print adhered to carved, polychrome wooden mount, two sheets of glass, 1950s; 2014.239a–c; Twentieth-Century Photography Fund
- Irving Penn, American; *Ballroom Dancing Instructors, New York*; platinum palladium print, 1951; 2014.268.1; Anonymous and The Irving Penn Foundation Gifts
- Irving Penn, American; *Blast Furnace Tender (A), New York*; platinum palladium print, 1951; 2014.268.2; Anonymous and The Irving Penn Foundation Gifts
- Irving Penn, American; *Butcher, London*; platinum palladium print, 1950; 2014.268.3; Anonymous and The Irving Penn Foundation Gifts
- Irving Penn, American; *Car Park Attendant, London*; platinum palladium print, 1950; 2014.268.4; Anonymous and The Irving Penn Foundation Gifts
- Irving Penn, American; *Chamois Seller (A), London*; platinum palladium print, 1950; 2014.268.5; Anonymous and The Irving Penn Foundation Gifts
- Irving Penn, American; *Charbonnier (B), Paris [Coal Man]*; platinum palladium print, 1950; 2014.268.6; Anonymous and The Irving Penn Foundation Gifts
- Irving Penn, American; *Chef (A), New York*; platinum palladium print, 1951; 2014.268.7; Anonymous and The Irving Penn Foundation Gifts
- Irving Penn, American; *Chef de Personnel—Larue, Paris [Personnel Manager]*; platinum palladium print, 1950; 2014.268.8; Anonymous and The Irving Penn Foundation Gifts
- Irving Penn, American; *Chef, London*; platinum palladium print, 1950; 2014.268.9; Anonymous and The Irving Penn Foundation Gifts
- Irving Penn, American; *Coachman with Whip, New York*; platinum palladium print, 1951; 2014.268.10; Anonymous and The Irving Penn Foundation Gifts
- Irving Penn, American; *Coachman, New York*; platinum palladium print, 1951; 2014.268.11; Anonymous and The Irving Penn Foundation Gifts, 2014
- Irving Penn, American; *Coal Man (A), New York*; platinum palladium print, 1951; 2014.268.12; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Coal Man (B), London*; platinum palladium print, 1950; 2014.268.13; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Concierge (A), Paris [Caretaker]*; platinum palladium print, 1950; 2014.268.14; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Cordonnier, Paris [Cobbler]*; platinum palladium print, 1950; 2014.268.15; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Cuisinier, Paris [Cook]*; platinum palladium print, 1950; 2014.268.16; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Drayman, London*; platinum palladium print, 1950; 2014.268.17; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Engine Driver, London*; platinum palladium print, 1950; 2014.268.18; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Facteur, Paris [Mailman]*; platinum palladium print, 1950; 2014.268.19; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Fishmonger, London*; platinum palladium print, 1950; 2014.268.20; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Flower Deliveryman, New York*; platinum palladium print, 1951; 2014.268.21; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Furniture Mover, New York*; platinum palladium print, 1951; 2014.268.22; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Garçon de Café, Paris [Waiter]*; platinum palladium print, 1950; 2014.268.23; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Groom, New York*; platinum palladium print, 1951; 2014.268.24; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Headwaiter, New York*; platinum palladium print, 1951; 2014.268.25; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Horseshoer, New York*; platinum palladium print, 1951; 2014.268.26; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Hotel Doorman (Waldorf Astoria), New York*; platinum palladium print, 1951; 2014.268.27; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Hunter, New York*; platinum palladium print, 1951; 2014.268.28; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Le Fou—Armand Fèvre (A), Paris [The Fool]*; platinum palladium print, 1950; 2014.268.29; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Le Garçon de Café—Les Deux Magots, Paris [Waiter]*; platinum palladium print, 1950; 2014.268.30; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Locomotive Fireman, London*; platinum palladium print, 1950; 2014.268.31; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Mailman, New York*; platinum palladium print, 1951; 2014.268.32; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Marchand de Concombres, Paris [Cucumber Seller]*; platinum palladium print, 1950; 2014.268.33; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Marchand de Jourdaux, Paris [News Seller]*; platinum palladium print, 1950; 2014.268.34; Anonymous and The Irving Penn Foundation

Irving Penn, American; *Marchand de Ballons (B), Paris [Balloon Seller]*; platinum palladium print, 1950; 2014.268.35; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Meat Carrier and Boner (A), London*; platinum palladium print, 1950; 2014.268.36; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Motor Cab Driver, London*; platinum palladium print, 1950; 2014.268.37; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Motorcycle Policeman, New York*; platinum palladium print, 1951; 2014.268.38; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Navy (B), London*; platinum palladium print, 1950; 2014.268.39; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *News Seller (A), London*; platinum palladium print, 1950; 2014.268.40; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *News Seller (B), London*; platinum palladium print, 1950; 2014.268.41; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Rag and Bone Man (A), London*; platinum palladium print, 1950; 2014.268.42; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Rémouleur, Paris [Knife Grinder]*; platinum palladium print, 1950; 2014.268.43; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Rempailleurs (A), Paris [Chair Caners]*; platinum palladium print, 1950; 2014.268.44; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Restaurant Owner, New York*; platinum palladium print, 1951; 2014.268.45; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Road Sweeper, London*; platinum palladium print, 1950; 2014.268.46; Anonymous and The Irving Penn Foundation Gifts, 2014

Irving Penn, American; *Rockette, New York*; platinum palladium print, 1951; 2014.268.47; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Sailor (A), New York*; platinum palladium print, 1951; 2014.268.48; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Sandblaster, New York*; platinum palladium print, 1951; 2014.268.49; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Scalder, Shaver, and Singer, New York*; platinum

palladium print, 1951; 2014.268.50; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Sculptor's Model (A), Paris*; platinum palladium print, 1950; 2014.268.51; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Sculptor's Model with Arms Raised, Paris*; platinum palladium print, 1950; 2014.268.52; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Sewer Cleaner, New York*; platinum palladium print, 1951; 2014.268.53; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Slaughterhouse Worker, New York*; platinum palladium print, 1951; 2014.268.54; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Station Sweeper, New York*; platinum palladium print, 1951; 2014.268.55; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Steel Mill Firefighter, New York*; platinum palladium print, 1951; 2014.268.56; Anonymous and The Irving Penn Foundation Gifts, 2014

Irving Penn, American; *Street Cleaner, New York*; platinum palladium print, 1951; 2014.268.57; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Sword Swallower, New York*; platinum palladium print, 1951; 2014.268.58; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Taxi Driver, New York*; platinum palladium print, 1951; 2014.268.59; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Tinker, London*; platinum palladium print, 1950; 2014.268.60; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Tinsmith (A), New York*; platinum palladium print, 1951; 2014.268.61; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Tree Climber and Pruner (A), New York*; platinum palladium print, 1951; 2014.268.62; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Welder (A), New York*; platinum palladium print, 1951; 2014.268.63; Anonymous and The Irving Penn Foundation Gifts

Irving Penn, American; *Window Washer, London*; platinum palladium print, 1950; 2014.268.64; Anonymous and The Irving Penn Foundation Gifts

## Thomas J. Watson Library

### SELECTED GIFTS

Frizzi, Antonio; *Guida del forestiere per la città di Ferrara*; Ferrara, 1787; Katharine Baetjer

*William Eggleston: Los Alamos*; Beverly Hills, 2012; Olivier Berggruen

*Beyond Extravagance: A Royal Collection of Gems and Jewels*; New York, 2013; Sheikh Hamad Al-Thani and Amin Jaffer

Barber, Giles; *Catalogue of Printed Books and Bookbindings: The James A. de Rothschild Bequest at Waddeson Manor*; 2 volumes; Aylesbury, 2013; Jayne Wrightsman

*Méthode de nomenclature chimique. Proposée par MM. de Morveau, Lavoisier, Bertholet, & de Fourcroy*; Paris, 1787; Jayne Wrightsman

### SELECTED PURCHASES

*Lan ting shu fa quan ji. Gu gong juan*; 3 volumes; Beijing, 2013; Florence and Herbert Irving Library Purchase Fund

Lu, You; *Lu You shu fa quan ji*; Beijing, 2013; Florence and Herbert Irving Library Purchase Fund

*Shandong guan cang gu dai ming bei jing ta sa pian*; Yangzhou, 2013; Florence and Herbert Irving Library Purchase Fund

*Shandong shi ke fen lei quan ji*; 8 volumes; Qingdao, 2013; Florence and Herbert Irving Library Purchase Fund

[174 American Decorated Bindings from 1895–1927]; Friends of the Thomas J. Watson Library

[Seventy-nine Czech Decorated Bindings from 1890–1912], published by J. Otto, Prague; Friends of the Thomas J. Watson Library

*Antonin Raymond: His Work in Japan, 1920–1935 / Antonin Reimondo sakuhinshū 1920–1935*; Tokyo, 1936; Friends of the Thomas J. Watson Library

Apollinaire, Guillaume; *Méditations esthétiques*; Paris, 1913; Friends of the Thomas J. Watson Library

Berger, Sidney E; *Karli Frigge's Life in Marbling*; Newtown, Pa., 2004; Friends of the Thomas J. Watson Library

*Cabines en acier de paquebots*; Paris, 1935; Friends of the Thomas J. Watson Library

Dreyfuss, Henry; *The Measure of Man; Human Factors in Design*; New York, 1960; Friends of the Thomas J. Watson Library

*Edvard Munch: A/S Freia chocolate fabriks spisesalsdekorasjoner*; Oslo, 1934; Friends of the Thomas J. Watson Library

*Das Flämische Stundenbuch der Maria von Medici / The Flemish Book of Hours of Marie de Medici*; facsimile, commentary; Luzern, 2011; Friends of the Thomas J. Watson Library

*Form*; 10 issues; Cambridge, England, 1966–69; Friends of the Thomas J. Watson Library

Galletti, R.; *Album caricatural: Salon de 1861*; Paris, 1861; Friends of the Thomas J. Watson Library

*Georg Jensen Sølv*; Copenhagen, ca. 1926; Friends of the Thomas J. Watson Library

*Gladiatoria: Germany, ca. 1430*; facsimile, commentary; London, 2014; Friends of the Thomas J. Watson Library

Gleizes, Albert, and Jean Metzinger; *Du "Cubisme"*; Paris, 1912; Friends of the Thomas J. Watson Library

*The Great American Happy Birthday Book*; Chicago, 1975; Friends of the Thomas J. Watson Library

*The Herman Miller Collection: Furniture Designed by George Nelson*,

Charles Eames, Isamu Noguchi, Paul Laszlo; Zeeland, Michigan, 1950; Friends of the Thomas J. Watson Library

Kahnweiler, Daniel Henry; *Der Weg zum Kubismus*; Munich, 1920; Friends of the Thomas J. Watson Library

Galerie Kahnweiler; *Exposition d'oeuvres de Kees Van Dongen du 2 au 28 mars 1908*; Paris, 1908; Friends of the Thomas J. Watson Library

Galerie Kahnweiler; *Exposition Georges Braque: du 9 au 28 novembre 1908*; Paris, 1908; Friends of the Thomas J. Watson Library

Le Corbusier, Fernand Leger, and Charlotte Perriand; *Proposition d'une synthèse des Arts*; Paris, 1955; Friends of the Thomas J. Watson Library

*Libellus: A Monthly Mail-Art Publication*; 12 issues; Antwerp, 1980–81; Friends of the Thomas J. Watson Library

Lux, Joseph August; *Die moderne Wohnung und ihre*; Vienna; 1905; Friends of the Thomas J. Watson Library

Müller, Albin; *Architektur und Raumkunst: ausgeführte Arbeiten nach Entwürfen*; Leipzig, 1909; Friends of the Thomas J. Watson Library

*Neue Raumkunst: ein Wegweiser zum schönen Heim*; Germany, 1934; Friends of the Thomas J. Watson Library

Olivetti, formes et recherche; Italy, 1969; Friends of the Thomas J. Watson Library

*Le Pavillon de l'élégance a l'Exposition internationale des arts et techniques, Paris 1937*; Paris, 1938; Friends of the Thomas J. Watson Library

Quintana Hermanos; *Mosaicos Quintana Hermanos*; Mexico, 1905; Gift of Friends of the Thomas J. Watson Library

R. Minton Taylor & Co.; *Designs for Encaustic and Geometrical Tile Pavements Manufactured by R. Minton Taylor & Co., Fenton Tile Works, Stoke-upon-Trent, Staffordshire*; Stoke-upon-Trent, 1880s; Friends of the Thomas J. Watson Library

Salto, Axel; *Salto-Papir: Dekoreret papir til omslag, forsats, tapeter, kartonnage m.m.* Copenhagen, 1943; Friends of the Thomas J. Watson Library

*Schweitzer Typenmobil 1925–1935*; Zurich, 1989; Friends of the Thomas J. Watson Library

Stażewski, Henryk; *Stażewski: Galeria "Krzywe Koło" Warszawa*; Warsaw, 1961; Friends of the Thomas J. Watson Library

Steinberger, Georg; *Moderne Torten-Verzierungen*; Windsheim, 1910; Friends of the Thomas J. Watson Library

During the past fiscal year, the following donors executed binding promised gift agreements to give the described works of art to the Museum at or before their deaths. These offers have been gratefully accepted by the Board of Trustees.

### The American Wing

Elizabeth Copeland, American; *Covered Box*; silver, enamel, pearls, mother-of-pearl, ca. 1912; Jacqueline Loewe Fowler

Marie Zimmermann, American; *Bowl and Stand*; copper, wrought iron, enamel paint, ca. 1922; Jacqueline Loewe Fowler

*Fireboard*; polychrome wood; American, ca. 1820; Peter J. Solomon

William Jennys, American; *Henry L. Clark and John W. Clark*; oil on canvas, ca. 1795–1800; Peter J. Solomon

William W. Kennedy, American; *Double Portrait of John Somes Dolliver and William Collins Dolliver*; oil on canvas, ca. 1848; Peter J. Solomon

### Asian Art

Musō Soseki, Japanese; *Letter to Shogunal Official Suwa Enchū*; hanging scroll, ink on paper, ca. 1339–51; Sylvan Barnet

Okada Beisanjin, Japanese; *Poetry Gathering at the Lanting Pavilion*; hanging scroll, ink, color on paper, Edo period (1615–1868), 1816; Betsy and Robert Feinberg

Nukina Kaioku, Japanese; *Lake Biwa in Four Seasons*; pair of six-panel folding screens, ink, color on paper, Edo period (1615–1868), 1853; Betsy and Robert Feinberg

Yokoi Kinkoku, Japanese; *The Road to Shu*; hanging scroll, ink, color on silk, Edo period (1615–1868), 1830; Betsy and Robert Feinberg

Kubo Shunman, Japanese; *Beauty Costumed as a Shirabyōshi Dancer*; hanging scroll, ink, color on silk, Edo period (1615–1868), 18th century; Betsy and Robert Feinberg

Mori Tetsuzan, Japanese; *Cranes and Pine Saplings*; sliding doors (*fusuma*) mounted as a two-panel folding screen, ink, color on gilt paper, Edo period (1615–1868), first half of the 19th century; Betsy and Robert Feinberg

Mori Tetsuzan, Japanese; *Deer and Maples*; sliding doors (*fusuma*) mounted as a two-panel folding screen, ink, color on gilt paper, Edo period (1615–1868), first half of the 19th century; Betsy and Robert Feinberg

Gonkar Gyatso, Tibetan; *Dissected Buddha*; collage, stickers, pencil, colored pencil, acrylic on paper, 2011; Margaret Scott and David Teplitzky

### Drawings and Prints

Vittore Carpaccio, Italian (Venice); *Standing Female Figure (Saint Anne; Cartoon for a Painting)*; pen and brown ink, brush and gray-brown wash over charcoal underdrawing, outlines pricked for transfer, on two glued sheets of paper, overlapping joins, ca. 1500–1505; David M. Tobey (a 50 percent undivided interest in this work has also been accepted)

### European Paintings

Sir Lawrence Alma-Tadema, British, born The Netherlands; *An Egyptian in a Doorway*; oil on wood, 1865; Kenneth Jay Lane

Narcisse Berchère, French; *Colossi of Memnon, Thebes*; oil on wood, 1868; Kenneth Jay Lane

Georges Clairin, French; *The Opium Smokers*; oil on canvas, 1872; Kenneth Jay Lane

Jean-Joseph-Benjamin Constant, French; *Odalisque*; oil on canvas; Kenneth Jay Lane

Jean-Joseph-Benjamin Constant, French; *The Serbian “Envoi”*; oil on canvas, 1876; Kenneth Jay Lane

Jean-Joseph-Benjamin Constant, French; *The Sultan’s Tiger*; oil on canvas; Kenneth Jay Lane

Adrien Dauzats, French; *A Cairo Bazaar*; oil on wood, 1839; Kenneth Jay Lane

Adrien Dauzats, French; *The Great Pyramid, Giza*; oil on canvas, ca. 1830; Kenneth Jay Lane

Alfred Dedreux, French; *Seated Arab with Horse*; oil on canvas; Kenneth Jay Lane

Victor Eeckhout, Belgian; *Wedding Procession*; oil on canvas; Kenneth Jay Lane

Charles-Louis de Frédy, Baron de Coubertin, French; *Slave Market*; oil on canvas; Kenneth Jay Lane

Jean-Léon Gérôme, French; *Assan, a Young Man*; graphite on paper; Kenneth Jay Lane

Jean-Léon Gérôme, French; *Bashi-Bazouk*; oil on canvas, ca. 1868–69; Kenneth Jay Lane

Jean-Léon Gérôme, French; *Rest at the Oasis*; oil on canvas, laid down on board, ca. 1868; Kenneth Jay Lane

Joshua Reynolds Gwatkin, British; *Lieutenant Colonel C. C. Smyth C. B., Dressed in Native Costume*; oil on canvas, 1840; Kenneth Jay Lane

Jean-Jules-Antoine Lecomte du Noüy, French; *A Pottery Merchant, Cairo*; oil on wood, 1869; Kenneth Jay Lane

John Frederick Lewis, British; *Study for “The Pipe Bearer”*; watercolor, gouache, black chalk on gray paper, ca. 1841–51; Kenneth Jay Lane

William James Müller, British; *Portrait of a Man, Bust-Length, in Moorish Costume*; oil on canvas, ca. 1841–45; Kenneth Jay Lane

Alberto Pasini, Italian; *Street Scene in Cairo*; oil on canvas, laid down on board, 1860; Kenneth Jay Lane

Philippe Pavy, French; *In a Courtyard, Tangier*; oil on wood, 1886; Kenneth Jay Lane

Isidore Pils, French; *Study for “Visit of the Emperor Napoleon III and the Empress to Algeria”*; black and white chalk on gray paper, 1861; Kenneth Jay Lane

Isidore Pils, French; *Visit of the Emperor Napoleon III and the Empress to Algeria*; oil on canvas, ca. 1862–67; Kenneth Jay Lane

Henri-Emilien Rousseau, French; *Arab Horseman (Cavalier Arabe)*; oil on canvas; Kenneth Jay Lane

Henri-Emilien Rousseau, French; *Falconer*; oil on wood, 1922; Kenneth Jay Lane

Unknown painter, possibly Richard Dadd, British; *Western Gentleman in Oriental Costume*; oil on canvas; Kenneth Jay Lane

Unknown painter, French; *An Afternoon in the Harem*; oil on canvas, 19th century; Kenneth Jay Lane

Unknown painter, French; *A Man in North African Dress*; oil on wood, 19th century; Kenneth Jay Lane

Unknown painter, German; *The Arab Sage*; oil on canvas, 19th century; Kenneth Jay Lane

Horace Vernet, French; *Arab Warrior*; oil on canvas, ca. 1821–22; Kenneth Jay Lane

Edwin Lord Weeks, American; *Moorish Guard*; oil on canvas; Kenneth Jay Lane

Edwin Lord Weeks, American; *Study of Two Figures*; oil on canvas, laid down on board; Kenneth Jay Lane

### European Sculpture and Decorative Arts

*Bust of an African Boy*; exotic hardwood; European, possibly 17th century; Kenneth Jay Lane

*Bust of Female Warrior*; black and white marble; possibly Flemish, late 17th century; Kenneth Jay Lane

*Bust of Male Warrior*; black and white marble; possibly Flemish, late 17th century; Kenneth Jay Lane

*Covered Containers Made from Shells and Mother-of-Pearl, set of three*; shell, mother-of-pearl, mixed media; Indian (Gujarat), 18th–19th century; Kenneth Jay Lane

*Powder Flask*; shell, metal mounts; Indian (Gujarat), 18th–19th century; Kenneth Jay Lane

*Powder Flask*; shell, metal mounts; Indian (Gujarat), 18th–19th century; Kenneth Jay Lane

*Side Chairs with Rams' Heads, pair*; silver foil, wood, red textile show cover; Indian, second half of the 19th century; Kenneth Jay Lane

Bertel Thorvaldsen, Danish; *The Shepherd Boy*; white marble, ca. 1826; Kenneth Jay Lane

*Vase Stand with Rams' Heads and Carved Neoclassical Decoration*; gilded wood; French, late 18th century; Kenneth Jay Lane

Werner & Mieth, German (Berlin); *Gueridon*; gilt bronze, alabaster, ca. 1810; Kenneth Jay Lane

### Islamic Art

*Nauch Scene with Two Europeans*; opaque watercolor on ivory; India, late 18th–early 19th century; Kenneth Jay Lane

*Ring*; gold, enamel; India, 18th–19th century; Kenneth Jay Lane

### Modern and Contemporary Art

Ellen Gallagher, American; *An Experiment of Unusual Opportunity*; ink, graphite, oil, varnish, cut paper on canvas, 2008; Larry Gagosian

David Bielander, Swiss; *Scampi*; copper-anodized silver, elastic polymer, 2007; Donna Schneier

John Iversen, German; *Mixed Up*; gold, 2011; Donna Schneier

## OBJECTS SOLD OR EXCHANGED DURING THE YEAR 2013 – 2014

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During the past fiscal year, the cash proceeds from the sale of works of art were \$12,939,000.

The following deaccessioned objects sold were valued in excess of \$50,000:

Lorenzo Monaco, Italian (workshop of); *Madonna and Child with Angels*; tempera on wood, gold ground; 09.91

Camille Corot, French; *River Landscape with Two Boatmen*; oil on canvas, 1871; 17.120.218

Mariotto di Bigio di Bindo Albertinelli, Italian; Giuliano di Piero di Simone Bugiardini, Italian; *Madonna and Child with the Infant Saint John the Baptist and an Angel*; oil, tempera, gold on wood; 30.95.270

Master of the Argonauts, Italian; *Madonna and Child*; tempera on wood; 41.100.6

Follower of Botticelli (Alessandro di Mariano Filipepi, Italian), Italian; *Madonna and Child*; tempera on wood; 41.116.1

Master of the Plump-Cheeked Madonnas, Netherlandish; *Virgin and Child with Saints Dominic, Augustine, Margaret, and Barbara*; oil on canvas, transferred from wood; 41.190.18

*Saint Catherine of Alexandria*; oil on wood; Netherlandish; 44.105.2

Claude Monet, French; *On the Cliff at Pourville*; oil on canvas, 1882; 56.135.2

*Side Table*; oak, carved, gilded, and silvered; top: veined white marble; French, ca. 1700; 1988.126a, b

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

# Education and Concerts & Lectures

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## Overview

This year Education and Concerts & Lectures programs saw substantial success as a result of our efforts to make the Metropolitan Museum a place for artists, a site for experimentation with new models, a training ground for thought leaders, and a creative, global hub. By partnering with artists and other cultural producers to incorporate our collection into their creative processes, the Metropolitan has become a platform for the presentation of original work and a catalyst for the exploration of new ideas. Fruitful collaborations among curators, conservators, educators, and the Digital Media and Communications departments' staff have blossomed into interdisciplinary conversations and engaging programs focused on the collection and exhibitions. Highlights of these collaborations include a myriad of rich programs connecting a range of audiences to the groundbreaking exhibition, "Interwoven Globe: The Worldwide Textile Trade, 1500–1800," and the highly successful TEDxMet event that engaged millions worldwide for a full day of talks and performances. Our audiences rely on us to produce creative, rigorous, and relevant programs featuring the best art practitioners and other experts; the partnerships enable us to live up to the standard of high-quality interdisciplinary experiences for which we have become known.

In fiscal year 2014 a total of 28,223 Education and Concerts & Lectures events drew 700,115 participants. The latter figure represents an overall seven percent increase in attendance compared to last year, owing its growth in part to the success of festivals, teen and educator programs, and school group and adult visits, despite the harsh East Coast winter. Our audiences are embracing opportunities to be creative and interact with makers of all kinds within the Museum; this year low-barrier, interactive, and highly social opportunities to do so proved the most popular. The continued increase in visitors participating in art-making programs, such as Drop-in Drawing and Teen Experiments, both of which experienced approximately thirty percent growth over fiscal year 2013, attests to this trend.

We continued to welcome new audiences. Programs challenged the expected in the museum setting, especially in Met Museum Presents performance art, to which fifty-one percent of the visitors were new. Partnerships with local organizations, such as Cool Culture, Poets House, City Lore, and various college groups, for example, resulted in increased attendance particularly for first-time participants in various programs. With the Museum's new seven-day week—which necessitated adjustments to some program formats and scheduling—we also ensured that regular audiences could participate in the way they were accustomed. In the case of Scholars' Day workshops, the presence of general visitors in the Museum on Mondays did not hinder meaningful access to works of art for students, academics, and researchers.

Through amplified collection and analysis of qualitative and quantitative data, audience research efforts, and integrated cycles of evaluation for all areas, we have expanded the relevance and quality of our programs. In further support of programming, and in partnership with the Information Systems and Technology Department, we completed a Museum-wide consolidation and implementation of certain information systems, such as Tessitura, Artifax, and Volgistics. These tools will help us better understand, track, and communicate with our audiences, while improving our capacity to focus on engagement.

From intellectual explorations and performative innovations to art-making discoveries, our extraordinary programs enticed audiences of all ages and abilities to engage with our collection and exhibitions. These inspiring experiences are rapidly becoming a hallmark of the Metropolitan.

## THE MET AS A PLACE FOR ARTISTS

The Museum has long been a source of inspiration for artists working in a variety of disciplines and media. In fiscal year 2014 our programming

reflected the Metropolitan's bolstered commitment to the artist's role in museums and society. For example, through our outstanding Met Museum Presents programming, live-arts practitioners, such as musicians and dancers, explored the galleries and developed site-specific work, making the Museum a recognized venue for groundbreaking live presentations. This year noted composer John Zorn celebrated his sixtieth birthday with an unprecedented ten-hour, free-with-Museum-admission performance presented in locations throughout the Metropolitan. Building on the success of last year's inaugural series of opera productions at the Museum, we presented adventurous new stagings, including three site-specific commissions for the Emma and Georgina Bloomberg Arms and Armor Court, the Medieval Sculpture Hall, and The Temple of Dendur in The Sackler Wing.

Visual artists also played a significant role in shaping the Museum experience. Originating in 1971, Sunday at the Met events continued to engross audiences this year, featuring an array of artists who highlighted connections between special exhibitions, historical work, and their own contemporary practices. For instance, Imran Qureshi shared insight into his 2013 Roof Garden Commission and reflected on the impact painting traditions have had on his work. In conjunction with the exhibition, "Ink Art: Past as Present in Contemporary China," artist Qiu Zhijie gave a personal account of the perils and promise of pursuing art in a changing China. Ceramist Michelle Erickson, in connection with "Making Pottery Art: The Robert A. Ellison Jr. Collection of French Ceramics (ca. 1880–1910)," traced a history of ceramics by demonstrating specific techniques.

Artist demonstrations are another way we are fostering curiosity and deepening visitor understanding of artists and art-making. We offered four demonstrations focused separately on textiles, calligraphy, sculpture, and bookmaking. Each session included opportunities for the public to handle materials, create art, and interact with artists. For example, we hosted Chinese artist Wang Dongling, whose large-scale calligraphy was featured in the "Ink Art" exhibition. Over 600 adults and children experimented with calligraphic brushstrokes using traditional materials as well as digital tools. Visitors remarked that, after taking part in the program, they were more inclined to spend extra time looking closely at art, to make art themselves, and to learn more about processes, techniques, and artists.

This past year we also sought to learn how creative practitioners perceive and use the Metropolitan. We surveyed and interviewed 163 artists who work in various disciplines, both locally and nationally. Based on the Museum's noted Scholars' Days, we experimented with an Artists' Study Day, during which over fifty artists and Museum staff discussed the role of the Metropolitan in artistic practice and everyday life. We learned that many artists view the Museum as a creative ally and an inexhaustible source of visual inspiration.

Putting our newly gleaned data about artists and the Metropolitan into action, we partnered with the Department of European Sculpture and Decorative Arts and the Design Department to invite a range of New York City-based designers to a conversation series and another Artists' Study Day. The focus of the series was to help us understand their ideas and professional insight and its possible influence on the reinstallation of the British decorative arts collection. The 2013–14 Samuel H. Kress Foundation Interpretive Fellow played a central role in this multifaceted project, which focused on an interdisciplinary reinterpretation of works of art.

## PILOTING NEW MODELS

This year we continued to implement and experiment with new models, varied presentation platforms, and diverse engagement approaches. Building on the success of last year's first-ever, yearlong performing-artist residency, we invited Alarm Will Sound, a composer-performer artist collective, to participate in a twelve-month residency at the



Metropolitan. In four public programs, a pop-up concert, and other interactions with audiences, these groundbreaking artists connected the collection and our visitors in innovative ways. Highlights included an evening of music in the Grace Rainey Rodgers Auditorium by composer Steve Reich, including the New York premiere of his work *Radio Rewrite*; a music and dance collaboration with choreographer John Heginbotham and his company in The Charles Engelhard Court in The American Wing; and *I Was Here I Was I*, during which Alarm Will Sound animated The Temple of Dendur in The Sackler Wing with music, spoken word, and song. Their busy year also encompassed a workshop on graphic notation; a sound and art workshop for families; gallery talks for visitors by ensemble members; a Friday evening drop-in drawing and music workshop; and a collaborative performance with musicians with visual impairments from the Filomen M. D'Agostino Greenberg Music School at Lighthouse International, New York.

We also offered multisensory and multidisciplinary programs for our major exhibitions, which connected a wide range of visitors with our collection. For instance, in conjunction with "Interwoven Globe: The Worldwide Textile Trade, 1500–1800," visitors participated in interactive and creative programs, such as exhibition tours with designers, a multisession studio workshop for adults, an evening of artist demonstrations and workshops, and a weaving demonstration and workshop during the ¡Fiesta! Celebrate Latin America / Celebren América Latina festival. Participants experienced relevant and varied points of entry to the exhibitions, saw art in new ways, and felt moved to create and/or learn more.

We tested and developed new ways to support caregivers and those living with dementia. To this end, the Metropolitan piloted a collaboration with the international organization ARTZ, with Merck, a leading research-driven healthcare company, and with our ongoing partner Arts and Minds, a nonprofit organization committed to improving quality of life for people living with Alzheimer's disease and other dementias. Over several weeks, volunteers from Merck brought individuals with dementia to the Museum and participated in a training program to help them facilitate experiences with art and museums. ARTZ pioneered the program in France and, with Arts and Minds, approached the Metropolitan to implement this model in the United States.

Frequent Museum visitors and new participants alike experienced Friday Evening Gallery Events, experimenting with games, short thematic tours, performances, and other activities that fostered connections between people, art, and life. Sixty-four percent of those attending fall's Beer and Wine Tour were new participants, and the Valentine's Day Meet Your Match event thoroughly captivated visitors as they searched for their artwork "match."

We further fueled the creative impulse in teens by converting our Teen Experiments programs from multisession studio courses to fewer, more intensive three-hour Saturday workshops. We reached out to more teenagers who did not self-identify as artists, and as a result attendance increased significantly.

In the social-media realm, we presented the Museum's inaugural "Tweet Up" for educators, highlighting the Arms and Armor collection. During a behind-the-scenes talk hosted by Conservator Edward A. Hunter, educators attending the event in person posted on the social media network Twitter while those off-site joined the conversation using the event hashtag. We recorded more than 900 points of engagement by activating this new programming platform.

As part of our ongoing efforts to engage more international educators, we hosted the Museum's first two Google+ Hangouts on Air (HOA) for teachers, reaching over 2,500 individuals in forty-nine countries, in collaboration with the Museum of Modern Art in New York, the Art Institute of Chicago, the J. Paul Getty Museum in Los Angeles, the National Gallery of Art in Washington, D.C., and other partners. These interactive online programs emphasized the exploration of resources as well as the critical use of speaking and listening skills, a key aspect of both Common Core State Standards and Twenty-first Century Learning.

#### THE MET AS A TRAINING GROUND

Year after year, the Metropolitan serves as a site for the critical exchange of ideas among scholars, students, colleagues, and other professionals

exploring or entering the field of art and museums. We hosted forty-six scholars—more than half of whom were from countries outside the United States, including Iraq, Slovakia, Australia, Japan, and Hungary—for research and training opportunities at the Museum in their areas of expertise. We also offered these doctoral and postdoctoral fellows a new series of professional-development opportunities to improve their public speaking, interviewing, and résumé-writing skills. Attendance at the annual Fellows Colloquia increased by over thirty percent as a result of a new thematic format that encouraged discourse across historical, geographic, and disciplinary divides, and engendered collaborative research among fellows in various departments. Our international professional staff exchange program flourished, with six peers from the State Hermitage Museum in Moscow, the Moscow Kremlin Museums, the Victoria and Albert Museum in London, and the Staatliche Museen zu Berlin conducting research at the Metropolitan. In turn, Museum staff members traveled to these institutions and the American Academy in Rome to perform their own research.

Six Scholars' Day workshops drew together curators, academics, museum educators, and advanced graduate students to facilitate moderated discussion and to support exchange of the newest research related to exhibitions and special topics. For example, a workshop convened participants from across North America in conjunction with the exhibition, "The Flowering of Edo Period Painting: Japanese Masterworks from the Feinberg Collection," and was copresented with Harvard University.

We continued to support young people and emerging scholars in their quest to carve out career paths and gain seminal professional experience. This year we designed a new learning opportunity focused on diverse professional fields and on teaching to the public for the 357 college- and graduate-level interns. To further help teens prepare for college, work life, and success in a challenging and global marketplace, we hosted more than seventy-five high school students in Museum internships.

Additionally, students from Parsons The New School for Design took an experimental course, co-taught by the Education Department, the Digital Media Department, and Parsons faculty, designed to employ new technologies to address Museum accessibility for visitors with disabilities. The students consulted with leading assistive technology experts and advisers with disabilities to conceive of and produce prototypes created to diminish barriers to art on-site and online. The course represented an example of the Metropolitan's commitment to training the next generation of museum professionals and an opportunity to forge relationships with colleagues who can further assist us in pioneering solutions in this field.

K–12 educators play a key role in our engagement with school communities. This year more than seventy programs served over 6,180 educators (a fifty-four percent increase over the 4,021 last year) from fifty-nine countries. Ninety-four percent of the teachers who attended a workshop during the 2013 calendar year indicated that they plan to incorporate works of art in their classrooms. To enable teachers to quickly locate and access relevant curriculum materials on the Museum's website, we launched the Find an Educator Resource feature, which includes options to search by grade, subject, collection area, and theme.

The Museum received a \$622,698 grant from the Brooke Astor Fund for New York City Education in The New York Community Trust to establish over three years a professional learning community of forty-five New York City Title I and District 75 public school teachers. A new grant-funded fellowship, working under the leadership of the School and Teacher Programs division in Education, was developed to implement this initiative.

The Metropolitan is also a central site for creative learning. This year we showcased the work of program participants in three popular installations in the Ruth and Harold D. Uris Center for Education. One featured drawings produced in our monthly Seeing Through Drawing class for those with little or no vision, challenging perceptions about the ways in which people with visual impairments can engage with and create works of visual art. We again mounted "P.S. Art: Celebrating the Creative Spirit of New York City Kids," an annual exhibition of work by talented student artists from the City's public schools. This long-standing collaboration among the Museum, the New York City Department of Education, the Fund for Public Schools, and Studio in a School represents seven years of partnership.

Programming continued to bolster the Metropolitan's position as a nexus for broadening conversations about global topics and issues relevant to local, national, and international audiences. Met Museum Presents produced TEDxMet, an independently organized TED (Technology, Entertainment, Design) event where high-profile guests, revolutionary thinkers, Museum curators, and artistic pioneers converged for a daylong program of significant intellectual talks and performances on the topic of Icons. With over 5,000 viewers tuned in to the sold-out event's live stream during the day and more than 3.6 million viewers who watched subsequently, TEDxMet proved to be a successful way to engage audiences globally.

As part of the Sunday at the Met series, a presentation entitled "Art in Crisis: Mali" connected art with relevant global, political, and cultural issues. The program focused further public awareness on the regional crisis in Africa and its impact on cultural heritage and was supported by a first-hand account from anthropologist Kassim Kone.

Education and Concerts & Lectures also connect the breadth of our collection with the cultural richness of our local New York City-area community. Partnerships, targeted outreach, and accessible programming create points of entry for diverse audiences. This year a record number of visitors created art, experienced exciting performances, and explored artworks in our galleries during a family day in conjunction with the exhibition "Silla: Korea's Golden Kingdom," and three cultural festivals—Fiesta!, Lunar New Year, and Stories and Art of the American West—which were inspired by several Museum exhibitions. An expanded collaboration with Cool Culture—a Brooklyn-based organization that helps low-income families enjoy New York City's cultural institutions—enabled us to introduce those with young children to the Metropolitan through festivals and our bimonthly Sunday Studio programs. In fact, more families from the outer boroughs participated in our festivals in fiscal year 2014 than in years past: forty-three percent of participants in the Lunar New Year Festival traveled from the outer boroughs and a record fifty-nine percent came for the Stories and Art of the American West event. To further help families with children engage with works of art on their own, we created a new family guide, *Journey to a Chinese Garden Court*, which introduces young people to the theme of nature in East Asian art as they explore the Astor Chinese Garden Court, a popular visitor destination.

A major grant from the Doris Duke Charitable Trust strengthens the Metropolitan's ability to promote understanding of contemporary Muslim culture and foster awareness of its diversity and history using the collection as a core resource. We produced the first in a series of

programs to take place over the next three years, which will include music and conversations in the galleries, dialogues with renowned authors, groundbreaking performances, traditional dance, and artist demonstrations. Organized in collaboration with New York City-based Poets House and City Lore, we presented Love Speaks: A Day of Art and Poetry from the Muslim World. Visitors of all ages celebrated Mother's Day through the theme of love, inspired by objects on view in the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Participants wrote their own love poetry inspired by works of art, experienced an immersive poetry and music performance, watched an artist create traditional Arabic calligraphy, and made letter forms and simple books. A Sunday at the Met event featured poets Meena Alexander, Kazim Ali, and Marie Howe, and Urdu poetry scholar Frances W. Pritchett.

The Metropolitan serves increasingly as a hub for young people, on-site and online. Our weekly programs brought together tweens and teens from throughout the City's five boroughs to explore art and culture spanning time and geography. Thanks to additional outreach and shifts in scheduling and programming, participation grew by forty percent—from 1,599 to 2,236 youths, of which approximately half were age eleven to fourteen years. The Teen Blog also serves as a hub for short posts about art and the Museum written by teens for their peers. This year we moved it from the website's "Learn: For Teens" page to the Museum's blog section, where it has experienced more than 37,000 views by readers in over six countries.

## Conclusion

In fiscal year 2014 we fortified our foundation for developing programs for wider and more varied audiences with new approaches and continued partnerships to maximize innovation and reach. As a result of the strategies we have adopted in the last few years, we successfully produced programs that could only happen at the Metropolitan. The programs distinctly connected participants with our unique collection and exhibitions, offered multiple points of entry and modes of experience, emphasized creativity as a core part of engagement, and drew upon the social nature of the Museum environment. By extending and strengthening public engagement locally, nationally, and internationally through additional and deeper partnerships, we will be able to bolster meaningful relationships with our audiences and connect them with cultures across time and geography. With the arrival of Sandra Jackson-Dumont, the new Frederick P. and Sandra P. Rose Chairman for Education, we look forward to taking these efforts to the next level as we reaffirm our commitment to the *One Met. Many Worlds.* vision.

# Internships, Fellowships, and Professional Travel Grants

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In 2013–14 fifty college- and graduate-level students received internships through the Museum's paid internship program. This program is an active training ground where individuals gain new skills, knowledge, and competencies that bridge the gap between formal education and practical work experience. The Museum also awarded fellowships to forty-six doctoral-level students and senior scholars for primarily one-year periods. The fellowships enable scholars from all over the world to research aspects of the Museum's collection and share their findings and ideas with each other and with the academic community. In addition, professional travel grants were awarded to members of the Museum's staff for research and study in the United States and abroad.

## *Summer and Long-Term Internship Program, 2013–14*

### MENTORING INTERNSHIPS

Laura Ayala  
Arts of Africa, Oceania, and the Americas  
B.A., Macaulay Honors College, Hunter College, 2014

Shayla Black  
The Costume Institute  
B.A., Spelman College, 2014

Charmaine Branch  
Islamic Art  
B.A., Vassar College, 2014

Oleander Furman  
External Affairs  
B.A., Wellesley College, 2014

Kathleen Sawyer  
Multicultural Audience Development Initiative  
B.A., Wheaton College, 2014

Noel Shipp  
Digital Media  
B.A., New York University, 2014

### COLLEGE INTERNSHIPS

Aida Ali  
Ancient Near Eastern Art  
B.A., University of Michigan, Ann Arbor, 2013

Ariana Baurley  
Concerts & Lectures  
B.A., Harvard College, 2013

Robin Buller  
Editorial  
B.A., Trinity College, University of Toronto, Canada, 2013

Claire Casstevens  
Solow Art and Architecture Foundation Internship  
Arts of Africa, Oceania, and the Americas  
B.A., Vassar College, 2012

Julia Cohen  
Islamic Art  
B.A., Carleton College, 2012

Margo Cohen Ristorucci  
Jack and Lewis Rudin Internship  
Education  
B.A., Cornell University, 2013

Alexandra Dostal  
Jack and Lewis Rudin Internship  
The American Wing  
B.A., Vassar College, 2013

Hillary Halik  
Objects Conservation  
B.A., Southern Methodist University, 2013

Lara Howerton  
Medieval Art  
B.A., University of Virginia, 2013

Laura Indick  
European Sculpture and Decorative Arts  
B.A., Yale University, 2013

Evelyn Kreutzer  
Digital Media  
B.A., Freie Universität Berlin, Germany, 2013

Sona Porvaznikova  
Communications  
B.A., Royal Holloway, University of London,  
United Kingdom, 2012

Meryl Waldo  
Asian Art  
B.F.A., University of Michigan, Ann Arbor, 2012

Alexis White  
Jack and Lewis Rudin Internship  
Special Events  
B.S., State University of New York at New Paltz, 2013

Ruowan (Lucy) Yan  
Asian Art  
B.A., Washington University in Saint Louis, 2013

### INTERNSHIPS, THE CLOISTERS

Christina Besheer  
B.A., Colby College, 2015

Sarah Daiker  
B.A., Florida State University, 2014

Gene Kim  
B.A., Yale University, 2014

Kyung-Seo Min  
B.A., McGill University, Montreal, Canada, 2016

James Nadel  
B.A., University of Michigan, Ann Arbor, 2015

Leigh Peterson  
B.A., Bryn Mawr College, 2015

Maryam Razaz  
B.A., Macaulay Honors College, Brooklyn College, 2015

Zoe Tippl  
B.A., Barnard College, Columbia University, 2015

#### GRADUATE INTERNSHIPS

Rebecca Bacheller  
The Costume Institute  
M.A., The George Washington University, 2013

Sean Belair  
Arms and Armor Conservation  
M.A., University of Lincoln, United Kingdom, 2013

Bregt Brosens  
Arts of Africa, Oceania, and the Americas  
M.A./M.S., Katholieke Universiteit Leuven, Belgium, 2010/2012

Kate Clayborne  
Thomas J. Watson Library  
M.L.I.S., University of British Columbia, Vancouver, Canada, 2014

Charles Draper  
Egyptian Art  
M.Phil., The Queen's College, University of Oxford, United Kingdom, 2014

Ariana Dunning  
Arts of Africa, Oceania, and the Americas  
M.A., New York University, 2014

Sarah Griffin  
Medieval Art  
M.A., The Courtauld Institute of Art, London, United Kingdom, 2013

Megan Kosinski  
Photographs  
M.A., Williams College, 2014

Louise Rahardjo  
Arts of Africa, Oceania, and the Americas  
M.A., Universiteit Leiden, The Netherlands, 2013

Sarah Seymore  
Photographs  
M.L.I.S., Rutgers University, 2013

David Sledge  
The American Wing  
M.A., Williams College, 2014

Anna-Claire Stinebring  
Solow Art and Architecture Foundation Internship  
European Paintings  
M.A., Williams College, 2014

Renee Storiato  
Education  
M.A., Syracuse University, 2014

Lisbeth Woodington  
Education  
M.A., Teachers College, Columbia University, 2014

#### LONG-TERM INTERNSHIPS

Hannah Botkin  
Twelve-Month Editorial Internship  
Education  
B.A., Columbia University, 2013

Arianna Chavez  
Twelve-Month Internship in Gallery and Studio Programs and School  
and Teacher Programs  
Education  
B.A., University of San Francisco, 2013

Tinley Fynn  
The Lifchez/Stronach Nine-Month Curatorial Internship  
Asian Art  
M.A., School of Oriental and African Studies, University of London,  
United Kingdom, 2012

Christine Olson  
The Tiffany & Co. Foundation Twelve-Month Curatorial Internship in  
American Decorative Arts  
The American Wing  
M.A., New York University, 2013

Margaret Swaney  
Six-Month Internship  
Egyptian Art  
M.A., New York University, 2013

Siri Vilbøl  
Six-Month Internship  
Arts of Africa, Oceania, and the Americas  
M.A., Det Kongelige Danske Kunstakademi, Copenhagen, Denmark,  
2015

Marina Zarya  
Twelve-Month Internship in Digital Media  
Digital Media  
M.S., S. I. Newhouse School of Public Communications, 2012

#### *Fellowships for Art History Research*

#### SYLVAN C. COLEMAN AND PAM COLEMAN MEMORIAL FUND FELLOWSHIP

Helen Wyld (M.A., The Courtauld Institute of Art, London, United Kingdom), to conduct research on the Croome Court room in The Metropolitan Museum of Art's collection to explore the demand for French tapestries in late eighteenth-century Britain

#### CHESTER DALE FELLOWSHIPS

Meredith Brown (Ph.D., The Courtauld Institute of Art, London, United Kingdom), to revise her dissertation on the impact of A.I.R. Gallery's exhibitions, artists' practices, and critical reception on the history of art since 1970

Vanja Malloy, The Courtauld Institute of Art, London, United Kingdom, to complete her dissertation, "Rethinking Alexander Calder: Astronomy, Modern Physics, Performance, and Play"

Erin Peters, University of Iowa, to conduct research for her dissertation, "Tradition Transformed: The Temples of Augustan Egypt"

Tiffany Racco, University of Delaware, to conduct research for her dissertation, "Luca Giordano: Speed, Imitation, and the Art of Fame"

#### THE DOUGLASS FOUNDATION FELLOWSHIP IN AMERICAN ART

Diana Greenwold, University of California, Berkeley, to conduct research for her dissertation, "Crafting New Citizens: Art and Handicraft in American Settlement Houses, 1884–1945"

#### THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIPS

Pinar Gokpinar, Institute of Fine Arts, New York University, to continue her research on portable arts of the Seljuk period in Anatolia and Iran

Elizabeth Knott, Ancient Near Eastern and Egyptian Studies, New York University, to conduct research on precious and semiprecious stones in the ancient Near East, including agate eye stones

#### ANDREW W. MELLON FELLOWSHIPS

Annie Caubet (Ph.D., Ecole du Louvre, Paris, France), to conduct research on vitreous materials, including faience, glaze, glass, frit, and glazed clay, in the Museum's Department of Ancient Near Eastern Art

Chin-sung Chang (Ph.D., Yale University), Associate Professor of Art History, Seoul National University, Korea, to revise his dissertation on the painter Wang Hui (Chinese, 1632–1717) for publication

Helen Malko, Stony Brook University, The State University of New York, to continue her research on Kassite seals, Kudurru stones, and texts for her dissertation on Kassite Mesopotamia

Peta Motture (B.A. [Hons.], Birkbeck, University of London, United Kingdom), Senior Curator of Sculpture, Victoria and Albert Museum, London, to conduct research for her book project, "The Culture of Bronze: Making and Meaning in the Renaissance," and to conduct research for online catalogue entries for the Victoria and Albert Museum's collection of bronzes

Aoife O'Brien (Ph.D., University of East Anglia, Norwich, United Kingdom), to expand her dissertation on the collections of Charles Morris Woodford (British, 1852–1927), Resident Commissioner to the British Solomon Islands Protectorate, and Arthur Mahaffy (British [Ireland], 1869–1919), first District Officer

Ilse Sturkenboom, Islamic Art History and Archaeology, Universität Bamberg, Germany, to conduct research and to write her dissertation, "Illustrated Manuscripts of the *Mantiq al-Tayr* (Conference of the Birds)"

Eriko Tomizawa-Kay (Ph.D., School of Oriental and African Studies, University of London, United Kingdom), to conduct research on Japanese painting and printing of the late nineteenth century and early to mid-twentieth century

#### J. CLAWSON MILLS FELLOWSHIPS

Timothy Barringer (D.Phil., Brighton, University of Sussex, Brighton, United Kingdom), Paul Mellon Professor of the History of Art, Yale University, to conduct research and to write his book, "Global Landscape in the Age of Empire, 1770–1900"

Giulia Paoletti, Columbia University, to conduct research for her dissertation, "*La Connaissance du Réel*: Fifty Years of Photography in Senegal (1910–60)"

#### PAT O'CONNELL MEMORIAL FELLOWSHIP

Kimberly Cassibry (Ph.D., University of California, Berkeley), Assistant Professor, Wellesley College, to conduct research for her book, "The Roman Empire according to the Celts: Commemoration and Cultural Memory in the Provinces, 100 B.C.E.–200 C.E."

#### THEODORE ROUSSEAU FELLOWSHIPS

Marta Becherini, Columbia University, to conduct research and to write her dissertation, "Staging the Foreign: Niccolò Manucci (ca. 1638–1717) and Early European Collections of Indian Paintings"

Anna Koopstra, The Courtauld Institute of Art, London, United Kingdom, to conduct research for her dissertation on the South Netherlandish painter Jean Bellegambe (1470–1534/1536)

#### SLIFKA FOUNDATION INTERDISCIPLINARY FELLOWSHIP

Christine Seidel (Ph.D., Freie Universität Berlin, Germany), to conduct research for the Metropolitan Museum's collection catalogues of early Netherlandish and French paintings

#### HANNS SWARZENSKI AND BRIGITTE HORNEY SWARZENSKI FELLOWSHIP

Alice Lynn McMichael, The Graduate Center, City University of New York, to conduct research and to write her dissertation, "Rising above the Faithful: Monumental Ceiling Crosses in Byzantine Cappadocia"

#### THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Eveline Baseggio-Omiccioli, Rutgers University, to conduct research and to write her dissertation, "Patronage, Politics, and Humanism: Andrea Riccio's Reliefs for the Altar of the True Cross in Santa Maria dei Servi, Venice"

Anne Hunnell Chen, Columbia University, to complete her dissertation, "Elusive Empresses and Divine Dads: Monarchic Power Posturing between Sassanian East and Roman West"

Tiziana D'Angelo (Ph.D., Harvard University), to conduct research for her project, "Painting Death with the Colors of Life: Polychromy in Pre-Roman Tombs from South Italy"

Megan Heuer, Princeton University, to conduct research and to write her dissertation, "A New Realism: Fernand Léger, 1918–1931"

Eleanor S. Hyun, University of Chicago, to complete her dissertation, "Encounters and Revisions: Late-Eighteenth-Century Chosŏn Korean and Qing Chinese Art"

Ying-chen Peng, University of California, Los Angeles, to expand her dissertation on late Qing court production through study of the Museum's collection of nineteenth-century ceramics

Peter Allen Roda (Ph.D., New York University), to expand his dissertation, "Resounding Objects: Musical Materialities and the Making of Banaras Tablas"

Beth Saunders, The Graduate Center, City University of New York, to conduct research for her dissertation, "Developing Italy: Photography, History, and National Identity during the *Risorgimento*, 1839–1855"

Sarah Schaefer, Columbia University, to conduct research for her dissertation, "Gustave Doré, the Bible, and the Shaping of Modernity"

Elliott Wise, Emory University, to conduct research and to write his dissertation, "Painterly Vernacular and Pictorial Piety: Rogier van der Weyden, Robert Campin, and Jan van Ruusbroec"

### *Fellowships for Study in Conservation*

#### ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

Joanne Dyer (Ph.D., The University of Nottingham, United Kingdom), to conduct research into the application of ELISA for the investigation of organic binding media in ancient Egyptian polychrome works of art

Laura Hartman, University of Delaware, to build her experience and skills in the treatment of old master paintings

Pei-Ching Liu (M.A., Tainan National University of the Arts, Taiwan), to conduct research in Asian paintings conservation

Dawn Lohnas (M.A., University of California Los Angeles/ The J. Paul Getty Museum Conservation Program), to conduct research on Paracas ceramics

Caroline Roberts (M.S., University of Delaware), to document and analyze green pigments in the Metropolitan Museum's collection of Roman Egyptian art

María Lorena Roldán (Ph.D., Universidad Nacional de Tucumán, San Miguel de Tucumán, Argentina), to conduct research for her project, "Spectroscopic Identification of Complex Black-Brown Pigments in Works of Art: Improved Sensitivity by Selective Extraction and Marker Compounds Using Encapsulating Molecular Receptors"

Chiara Romano (M.A., Università degli Studi di Palermo, Italy), to continue training in textile conservation practices, with an interest in the conservation of laces

Guia Rossignoli (M.S., Opificio delle Pietre Dure, Florence, Italy), to conduct historical and analytical study of polychrome leather wall hangings and seat cushions

#### RESEARCH SCHOLARSHIP IN PHOTOGRAPH CONSERVATION

Janka Krizanova (Ph.D., Academy of Fine Arts and Design in Bratislava, Slovakia), to conduct a systematic survey and characterization of the photographic material in the Museum's Diane Arbus Archive

#### ANNETTE DE LA RENTA FELLOWSHIP

Sophie Scully (M.A., Conservation Center of the Institute of Fine Arts, New York University), to train in paintings conservation

### *Fellowships for Curatorial Training*

#### ANDREW W. MELLON FELLOWSHIPS POSTDOCTORAL CURATORIAL FELLOWSHIPS

Monika Bincsik (Ph.D., Eötvös Lóránd University, Budapest, Hungary), to conduct research for and to plan an exhibition and accompanying scholarly catalogue of Japanese lacquer, primarily examples held in the Metropolitan Museum's collection, from medieval to modern times

Robert Schindler (Ph.D., Freie Universität Berlin, Germany), to conduct research related to the reinstallation of the Metropolitan Museum's late medieval collections (1400–1525)

### *Fellowship for Training in Curatorial and Educational Interpretation of Museum Collections*

#### SAMUEL H. KRESS FOUNDATION INTERPRETIVE FELLOWSHIP

Ilaria Conti (M.A., New York University), to work with the Education and European Sculpture and Decorative Arts departments on the reinterpretation of the Metropolitan Museum's British galleries

### *Fellowship in Museum Education and Public Practice*

#### SYLVAN C. COLEMAN AND PAM COLEMAN MEMORIAL FUND FELLOWSHIP

Jennifer Blunden, University of Technology, Sydney, Australia, to conduct research on visitor literacy and interpretive language in the Metropolitan Museum

### *Professional Travel Grants*

#### OPERATING FUND

Christine Giuntini, to travel to Brussels, Copenhagen, Vienna, and Stockholm to visit important collections of early African textiles

Nora Kennedy, to travel to Benin and Nigeria to teach a four-day workshop on the preservation of photographs directed at local photographers

Molly Kysar, to observe the innovative gallery programs for adults at the Minneapolis Institute of Arts and at the Denver Art Museum

Rebecca McGinnis, to travel to the United Kingdom to meet with colleagues who are developing, implementing, and evaluating innovative programming for access and community audiences, and to meet with the director of the Bournemouth University Dementia Institute to discuss potential research collaboration

Limor Tomer, to travel to the Rainforest Music Festival in Sarawak, Malaysian Borneo, to research current non-Western trends in contemporary performance

#### MARGARET AND HERMAN SOKOL TRAVEL STIPENDS

Min Sun Hwang, to travel to Ishigaki Island, Japan, to conduct on-site studies of two types of ramie textiles and their yarn productions in order to complete her research of ramie and hemp textiles in Japan

Lucretia Kargère-Basco, to travel to Florence to meet with colleagues at Opificio delle Pietre Dure as part of research for her book project, "The Treatment of Polychrome Wood Sculptures in America," and to travel to Paris to attend the "Journée d'actualité de la recherche et de la restauration" presentation at the Louvre

#### THEODORE ROUSSEAU MEMORIAL TRAVEL STIPEND

Beth Carver Wees, to visit and conduct research on two major jewelry exhibitions in London for an upcoming jewelry exhibition at the Metropolitan Museum

*Members of the Grants Committee*

Soyoung Lee, Chairman, Associate Curator, Asian Art

Stijn Alsteens, Curator, Drawings and Prints

Ian Alteveer, Associate Curator, Modern and Contemporary Art

Andrea Bayer, Jayne Wrightsman Curator, European Paintings

Linda Borsch, Conservator, Objects Conservation

Jayson Kerr Dobney, Associate Curator and Administrator, Musical Instruments

Isabelle Duvernois, Associate Conservator, Paintings Conservation

Mia Fineman, Associate Curator, Photographs

Sarah Graff, Assistant Curator, Ancient Near Eastern Art

Rebecca McGinnis, Senior Museum Educator, Gallery and Studio Programs, Education

Lisa Pilosi, Sherman Fairchild Conservator in Charge, Objects Conservation

Adriana Rizzo, Associate Research Scientist, Department of Scientific Research

Yana van Dyke, Conservator, Paper Conservation

Carrie Rebora Barratt, Ex Officio, Deputy Director for Collections and Administration

Elena J. Voss, Ex Officio, Assistant Counsel, Office of the Senior Vice President, Secretary, and General Counsel

# Museum Publications

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## Abbreviations:

MMA—The Metropolitan Museum of Art  
MMAB—*Metropolitan Museum of Art Bulletin*  
MMJ—*Metropolitan Museum Journal*  
MMSAST—*Metropolitan Museum Studies in Art, Science, and Technology*

## Published by the Editorial Department

*The American West in Bronze, 1850–1925* (2013). Thayer Tolles and Thomas Brent Smith. 208 pp. 222 color illus. Cloth \$50.00.

*Artists and Amateurs: Etching in Eighteenth-Century France* (2013). Perrin Stein. 240 pp. 197 color illus. Cloth \$60.00.

*Balthus: Cats and Girls* (2013). Sabine Rewald. 176 pp. 171 illus. (137 in color). Cloth \$45.00.

*The Cesnola Collection of Cypriot Art: Stone Sculpture* (2014). Antoine Hermary and Joan R. Mertens. 436 pp. 949 color illus. POD \$175; Free online.

*Charles James: Beyond Fashion* (2014). Harold Koda and Jan Glier Reeder. 264 pp. 315 illus. (215 in color). Cloth \$50.00.

*Cuneiform Texts in The Metropolitan Museum of Art. Volume 4, The Ebbabar Temple Archive and Other Texts from the Fourth to the First Millennium B.C.* (2014). Ira Spar and Michael Jursa. 442 pp. 174 illus. Cloth \$135.00.

*A Deadly Art: European Crossbows, 1250–1850* (2013). Dirk H. Breiding. 160 pp. 160 illus. (154 in color). Paper with flaps \$24.95.

*How to Read Oceanic Art* (2014). Eric Kjellgren. 176 pp. 185 color illus. Paper with flaps \$24.95.

*Ink Art: Past as Present in Contemporary China* (2013). Maxwell K. Hearn. 208 pp. 250 color illus. Hardcover \$50.00.

*Interwoven Globe: The Worldwide Textile Trade, 1500–1800* (2013). Edited by Amelia Peck. 360 pp. 360 color illus. Cloth \$65.00.

*Islamic Art in The Metropolitan Museum of Art: A Walking Guide* (2013). Navina Najat Haidar and Kendra Weisbin. English and Arabic eds. 80 pp. 90 color illus. Paper with flaps \$9.95.

*Jewels by JAR* (2013). Adrian Sassoon. 144 pp. 69 color illus. Cloth with slipcase \$40.00.

*Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia* (2014). John Guy. 336 pp. 360 illus. (304 in color). Cloth \$65.00.

*Medieval Treasures from Hildesheim* (2013). Edited by Peter Barnet, Michael Brandt, and Gerhard Lutz. 148 pp. 115 color illus. Paper with flaps \$24.95.

*The Metropolitan Museum of Art Director's Tour: A Walking Guide* (2014). Thomas P. Campbell. 96 pp. 100 color illus. Paper with flaps \$9.95.

*The Metropolitan Museum of Art Guide* (2014). Introduction by Director Thomas P. Campbell. 456 pp. 600 color illus. E-book \$9.99.

*The Metropolitan Museum of Art Guide* (2014). Introduction by Director Thomas P. Campbell. German, Russian, Korean, and Arabic eds. 456 pp. 600 color illus. Flexibound \$24.95.

*The Passions of Jean-Baptiste Carpeaux* (2014). James David Draper and Edouard Papet. 376 pp. 350 color illus. Cloth \$65.00.

*Piero della Francesca: Personal Encounters* (2013). Keith Christiansen. 96 pp. 50 color illus. Paper with flaps \$19.95.

*The Roof Garden Commission: Dan Graham* (2014). Ian Alteveer and Sheena Wagstaff. 64 pp. 49 color illus. Paper with flaps \$9.95.

*The Shahnama of Shah Tahmasp: The Persian Book of Kings* (2014). Sheila Canby. 360 pp. 530 color illus. Cloth \$75.00.

*Silla: Korea's Golden Kingdom* (2013). Soyoung Lee and Denise Patry Leidy. 240 pp. 221 illus. (205 in color). Cloth \$65.00.

*Unique by Design: Contemporary Jewelry in the Donna Schneier Collection* (2014). Suzanne Ramljak. 136 pp. 101 color illus. Paper with flaps \$24.95.

## METROPOLITAN MUSEUM OF ART BULLETIN

*François Gérard: Portraiture, Scandal, and the Art of Power in Napoleonic France* (MMAB 71, no. 1, Summer 2013). Kathryn Calley Galitz. 48 pp. 51 illus. (46 in color).

*Vanities: Art of the Dressing Table* (MMAB 71, no. 2, Fall 2013). Jane Adlin with Lori Zabar. 48 pp. 66 illus. (58 in color).

*Tibet and India: Buddhist Traditions and Transformations* (MMAB 71, no. 3, Winter 2014). Kurt Behrendt. 48 pp. 50 color illus.

*Goya and the Altamira Family* (MMAB 71, no. 4, Spring 2014). Xavier F. Salomon. 48 pp. 57 color illus.

## METROPOLITAN MUSEUM JOURNAL

*Metropolitan Museum Journal: Volume 48* (2013). 242 pp. 289 illus. (247 in color). Paper \$75.00.

## METROPOLITAN MUSEUM STUDIES IN ART, SCIENCE, AND TECHNOLOGY

*Metropolitan Museum Studies in Art, Science, and Technology Volume 2* (2014). 204 pp. 220 color illus. Paper with flaps \$50.00.

## Published by the Digital Media Department

### AUDIO GUIDE

Multilingual, interactive application deployed on 1,600 iPod Touches at the Main Building and The Cloisters. The Audio Guide presents over 3000 audio commentaries and videos about the permanent collection and select special exhibitions. Interface and select content available in ten languages: Chinese, English, French, German, Italian, Japanese, Korean,



Portuguese, Russian, and Spanish. Paco Link, director; Rachel Rothbaum, interactive producer; Loic Tallon, consultant; Staci Hou, content producer; Colin G. Kennedy and Ryan Donahue, technical leads.

### Permanent Collection Audio

Translation of all permanent collection audio stops at The Cloisters, including *The Director's Tour* and the *Art and Music Tour*. 100 percent of content is now available in seven languages: Chinese, English, French, German, Japanese, Portuguese, and Spanish. 300 stops. Staci Hou and Grace Tung, producers.

Translation of the Main Building *Architecture Tour*. Entire tour is now available in ten languages: Chinese, English, French, German, Italian, Japanese, Korean, Portuguese, Russian, and Spanish. 66 stops. Staci Hou and Grace Tung, producers.

### Special Exhibitions

#### *The American West in Bronze, 1850–1925*

Curator Thayer Tolles, artist Jeffrey Gibson, and grandson of Alexander Phimister Proctor, Phimister Proctor Church, explore an era when the nation's sculptors turned to bronze to represent a nostalgic Old West of American Indians, cowboys, and wildlife. 27 stops; 45 minutes. Staci Hou, producer.

#### *Garry Winogrand*

Guest curators Leo Rubinfien, Erin O'Toole, and Susan Kismaric, along with photographer Tod Papageorge and Ethan Winogrand, son of Garry Winogrand, explore the great photographer's expansive portrait of everyday American life. Produced by the San Francisco Museum of Modern Art (SFMOMA) and MMA. 26 stops; 40 minutes. Staci Hou, producer; Grace Tung, production associate.

#### *Ink Art: Past as Present in Contemporary China*

Curators Maxwell K. Hearn and Joseph Scheier-Dolberg and research associate Xin Wang examine how Chinese contemporary artists have challenged, reinterpreted, or subverted many of China's artistic traditions. 33 stops; 60 minutes. Staci Hou, producer.

#### *Interwoven Globe: The Worldwide Textile Trade, 1500–1800*

Curators Amelia Peck, Melinda Watt, and Elena Phipps, along with research associates Marika Sardar Nickson and Amy E. Bogansky, explore the cultural and artistic interactions that flourished in the wake of the newly expanded global textile trade. 35 stops; 60 minutes. Staci Hou, producer.

#### *Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia, 5th to 8th Century*

Curator John Guy traces the diffusion of Buddhism and Hinduism throughout the region and how the religions came to shape the cultural identities of these powerful states. 20 stops; 40 minutes. Staci Hou, producer; Grace Tung, production associate.

#### *The Passions of Jean-Baptiste Carpeaux*

Curator James David Draper discusses Carpeaux's prodigious talents, ambition, and complicated personal life. 17 stops; 30 minutes. Staci Hou, producer; Grace Tung, production associate.

#### *Radiant Light: Stained Glass from Canterbury Cathedral at The Cloisters*

Curator Timothy B. Husband and the Very Reverend Robert Willis share the origins and stories behind these extraordinary panels. Produced by the J. Paul Getty Museum, Los Angeles, and MMA. 4 stops; 10 minutes. Staci Hou, producer.

#### *Silla: Korea's Golden Kingdom*

Curators Soyoung Lee and Denise Patry Leidy take visitors on a tour of the rich artistic heritage of the Korean kingdom of Silla (57 B.C.–

A.D. 935), from gold regalia to Buddhist icons. 22 stops; 40 minutes. Staci Hou, producer.

### BLOGS

Eileen M. Willis, Web Group General Manager; Anne R. Dolmatch, Website Managing Editor; Michael Cirigliano II, Website Editor.

#### *The American West in Bronze, 1850–1925* (December 2013–April 2014)

This exhibition blog featured weekly posts related to the themes of the exhibition, on view from December 18, 2013, to April 13, 2014. [www.metmuseum.org/american-west-in-bronze/blog](http://www.metmuseum.org/american-west-in-bronze/blog)

#### *Digital Underground* (September 2013– )

*Digital Underground* discusses a few of the activities of the Digital Media Department and invites visitor questions and comments about the MMA's digital initiatives.

[www.metmuseum.org/digitalunderground](http://www.metmuseum.org/digitalunderground)

#### *The Medieval Garden Enclosed* (July 2008–December 2013)

After more than five successful years, this blog's final post was published at the end of 2013, in conjunction with the retirement of the author, Deirdre Larkin.

<http://blog.metmuseum.org/cloistersgardens>

#### *Of Note* (January 2014– )

On this blog, curators and guests share information about the MMA's extraordinary Musical Instruments collection, its storied history, the department's public activities, and some of the audio and video recordings from departmental archives.

[www.metmuseum.org/of-note](http://www.metmuseum.org/of-note)

#### *Now at the Met* (January 2010– )

*Now at the Met* offers in-depth articles and multimedia features about the MMA's current exhibitions, events, research, announcements, behind-the-scenes activities, and more.

[www.metmuseum.org/now-at-the-met](http://www.metmuseum.org/now-at-the-met)

#### *In Season* (May 2014– )

*In Season*, dedicated to all of the events at The Cloisters, follows in the footsteps of the incredibly successful garden-specific blog, *The Medieval Garden Enclosed* (July 2008–December 2013).

[www.metmuseum.org/in-season](http://www.metmuseum.org/in-season)

#### *Travel with the Met Blog* (September 2013– )

This blog offers a behind-the-scenes look at the Travel with the Met trips.

[www.metmuseum.org/travel-blog](http://www.metmuseum.org/travel-blog)

#### *Teen Blog* (January 2012– )

This blog, written by the MMA Teen Advisory Group (TAG) and occasional guest authors, is a place for teens to talk about art at the MMA and related topics.

[www.metmuseum.org/teen-blog](http://www.metmuseum.org/teen-blog)

### CODE RESOURCES

*Collections API*. Web service wrapper for collections search and object records. Donald Undeen, director; Jonathan Dehan, developer.

<http://github.com/metmuseum-medialab/collections-api>

*MetMirror*. Processing application that converts video streams into images of permanent collection objects. Donald Undeen, director; Ben Kauffman, developer.

<http://github.com/metmuseum-medialab/metMirror>

*Pathfinder*. Algorithms to aid in finding one's way through the MMA. Donald Undeen, director; Yuliya Parshina-Kottas, developer.

<http://github.com/metmuseum-medialab/pathfinder>

## INTERACTIVES

*The Art of Making Chintz*. Touch-screen interactive tracing the steps in the production of chintz, an elaborately designed cotton fabric originally produced in India in the seventeenth and eighteenth centuries. Installed in the exhibition “Interwoven Globe: The Worldwide Textile Trade, 1500–1800.” Staci Hou, writer and producer; Amelia Peck, curatorial adviser.

*Chinese Treasury—Digital Labels* (permanent installation). Five interactive touch screens provide access to object information and groupings of the objects by material and theme. Rachel Rothbaum, interactive media producer; Kevin Park, designer; Ryan Donahue, technical lead.

*Techniques in Gold*. Interactive program on Silla gold-working. Installed in the exhibition “Silla: Korea’s Golden Kingdom.” Kate Farrell and Kevin Park, producers.

Touch-screen interactive allowing users to explore a Japanese album of prints. Installed in the exhibition “The Flowering of Edo-Period Painting: Japanese Masterworks from the Feinberg Collection.” Staci Hou, producer.

Touch-screen interactive that offers visitors the opportunity to explore 360-degree photography of the Canterbury Cathedral, U.K., along with interpretive text and images of specific points of interest. Installed in the exhibition “Radiant Light: Stained Glass from Canterbury Cathedral at The Cloisters.” Produced by the Victoria and Albert Museum, London; J. Paul Getty Museum, Los Angeles; and MMA. Rachel Rothbaum, producer.

*Re-creating a Medieval Window*. Interactive video installed in the exhibition “Radiant Light: Stained Glass from Canterbury Cathedral at The Cloisters.” Produced by the Victoria and Albert Museum, London; J. Paul Getty Museum, Los Angeles; and MMA. Rachel Rothbaum, producer.

## ONLINE PUBLICATIONS

*82nd & Fifth* (2013). A yearlong series of 100 episodes that launched on February 1, 2013. 100 curators from across the MMA talk about 100 works of art that changed the way they see the world. Teresa W. Lai, series producer; Christopher A. Noey, series director; Howard Silver, producer; Sarah G. Cowan and Stephanie R. Wuertz, editors; CHIPS, design and development; Joseph Coscia, Jr., Katherine Dahab, Anna-Marie Kellen, Paul H. Lachenauer, Oi-Cheong Lee, Mark Morosse, Bruce J. Schwarz, Eileen Travell, Juan Trujillo, Karin L. Willis, and Peter Zeray, art photography; Jacqueline T. Neale Chadwick, portrait photography and imaging direction; Austin C. Fisher and Amy P. Liebster, “Explore” feature production. [www.metmuseum.org/82nd-and-fifth](http://www.metmuseum.org/82nd-and-fifth)

*April in Paris*. Twelve works by eight French artists, including paintings, sculpture, and photographs from the MMA’s collection, which virtually transport the visitor to the city of Paris.

*Gridiron Greats*. A tour of selected vintage football cards from the MMA’s celebrated Jefferson R. Burdick Collection of printed ephemera, produced in conjunction with the exhibition “Gridiron Greats: Vintage Football Cards in the Collection of Jefferson R. Burdick.”

*Heart and Lights*. Ten iconic artworks in the MMA’s collection are featured in this itinerary inspired by the *HEART AND LIGHTS* show, starring the Rockettes, at Radio City Music Hall, New York.

*Heilbrunn Timeline of Art History* (2000– ). The *Timeline* is a chronological, geographical, and thematic exploration of the history of art from around the world, as illustrated by the MMA’s collection. [www.metmuseum.org/toah](http://www.metmuseum.org/toah)

*The Met around the World* (2011– ). The work of the MMA reflects the global scope of its collections and extends across the world through a

variety of initiatives and programs including exhibitions, excavations, fellowships, professional exchanges, conservation projects, and traveling works of art.

[www.metmuseum.org/met-around-the-world](http://www.metmuseum.org/met-around-the-world)

*MetCollects* (2014– ). *MetCollects* is an ongoing series to highlight the MMA’s newest acquisitions. Featuring one work each month, *MetCollects* invites visitors to take a “first look” through a series of original photographs, a statement from the curator, and, at times, an accompanying video. The series further introduces noteworthy acquisition stories in the press, links to additional key gifts and purchases, and directs visitors to past publications on the MMA’s acquisitions. [www.metmuseum.org/collection/metcollects](http://www.metmuseum.org/collection/metcollects)

*MetPublications* (2012– ). *MetPublications* is a portal to the Metropolitan Museum’s comprehensive publishing program with 1,500 titles, including books, online publications, and *MMAB* and *MMJ* from the last five decades. [www.metmuseum.org/metpublications](http://www.metmuseum.org/metpublications)

*The Monuments Men at the Met: Treasures Saved during World War II* (2014). Produced in conjunction with the opening of the film *Monuments Men*, a selection of artworks in the Metropolitan Museum’s collection that were courageously saved by the Monuments Men, a group of unlikely heroes culled from the art world who risked their lives to preserve Europe’s cultural treasures during World War II.

*One Met. Many Worlds*. (2014– ). *One Met. Many Worlds*. is a multilingual online feature that presents the MMA’s 500 collection highlights through visually and linguistically provocative lenses, inviting visitors to respond playfully, poetically, and creatively. Available in Arabic, Chinese, English, French, German, Italian, Japanese, Korean, Portuguese, Russian, and Spanish.

*Recalling Charles James: Audio Interviews*. Online feature providing personal insights into the designer’s life and work from those who knew and worked with him. Created in conjunction with the exhibition “Charles James: Beyond Fashion.” Staci Hou, producer; Harold Koda and Jan Glier Reeder, curatorial advisers.

## SOCIAL MEDIA

Taylor C. Newby, Online Community Manager; Lucy V. Redoglia, Assistant Email Marketing Producer; Michael Cirigliano II, Website Editor.

Facebook  
[www.facebook.com/metmuseum](http://www.facebook.com/metmuseum)

Instagram  
[www.instagram.com/metmuseum](http://www.instagram.com/metmuseum)

Pinterest  
[www.pinterest.com/metmuseum](http://www.pinterest.com/metmuseum)

Twitter  
[www.twitter.com/metmuseum](http://www.twitter.com/metmuseum)

YouTube  
[www.youtube.com/user/metmuseum](http://www.youtube.com/user/metmuseum)

## VIDEOS

*Alarm Will Sound Flash Mob* (12 minutes; color; video; 2013). The MMA’s artists-in-residence, Alarm Will Sound, presents a flash mob–style performance of *Cliffs* by Aphex Twin in The Charles Engelhard Court. Multicamera video shoot for Concerts & Lectures. Christopher A. Noey, producer; Marina Zarya, editor.

*Alarm Will Sound/Dance Heginbotham: Twinned* (62 minutes; color; video; 2013). In this site-specific performance created for The Charles Engelhard Court, Alarm Will Sound and Dance Heginbotham pair movement with the music of Tyondai Braxton, Aphex Twin, Edgard Varèse, and Raymond Scott. Multicamera video shoot for Concerts & Lectures. Christopher A. Noey, producer; Jessica Glass, editor.

*America Today: The Thomas Hart Benton Murals* (10 minutes; color; video; 2013). Reveals the intriguing story of *America Today*, a series of ten murals by American painter Thomas Hart Benton (1889–1975), and how they were acquired by the MMA. With the participation of curators Randall Griffey, Sheena Wagstaff, and Elizabeth Mankin Kornhauser, Director Thomas P. Campbell, and former AXA curator Pari Stave. Part of the series Acquisitions Fund Benefit Videos. Christopher A. Noey, producer; Sarah G. Cowan, editor.

*Arvo Pärt in The Temple of Dendur* (79 minutes; color; video; 2014). Performance of Arvo Pärt's *Kanon Pokajanen* (1997) by the Estonian Philharmonic Chamber Choir on June 2, 2014. Sarah G. Cowan, director.

*Charles James: Beyond Fashion Exhibition Media* (60 minutes; color; video; 2014). Nineteen videos investigating individual gowns through animation, text panels, sketches, archival photographs, and robotic projections created by the exhibition designers Diller Scofidio + Renfro. Slide shows of James's sketchbooks, James's family photo albums, and excerpts of *Flexible Sculpture* (1969) and the Electric Circus benefit (1969). Stephanie R. Wuertz, editor.

*Charles James: Beyond Fashion Gallery Views* (7 minutes; color; video; 2014). Gallery views of the newly renovated Costume Institute's inaugural exhibition, narrated by co-curators Harold Koda and Jan Glier Reeder. Christopher A. Noey, producer; Kate Farrell and Stephanie R. Wuertz, editors.

*Fifty Years a Collector* (9 minutes; color; video; 2013). Description of how Jack and Muriel Zimmerman began acquiring Tibetan and Nepalese art in 1964 and became among the foremost collectors of their generation in the field. The acquisition of seminal works of Himalayan art from the Zimmerman Family Collection will have a transformative impact on the MMA's ability to present Tibetan and Nepalese art. With the participation of curators Maxwell K. Hearn and John Guy, and conservator Pascale Patris. Part of the series Acquisitions Fund Benefit Videos. Christopher A. Noey, producer; Kate Farrell, editor.

*Gotham Chamber Opera at The Metropolitan Museum of Art: I Have No Stories to Tell You* (37:13 minutes; color; video; 2014). Performed in the Medieval Hall at the MMA on February 26, 2014. Multicamera video shoot for Concerts & Lectures. Kate Farrell, director; Jessica Glass, editor.

*Gotham Chamber Opera at The Metropolitan Museum of Art: Il combattimento di Tancredi e Clorinda* (20:45 minutes; color; video; 2014). Performed in the Emma and Georgina Bloomberg Arms and Armor Court at the MMA on February 26, 2014. Multicamera video shoot for Concerts and Lectures. Kate Farrell, director; Jessica Glass, editor.

*Ink Art: The Past as Present in Contemporary China*. Interviews with artists on their works in the exhibition. Howard Silver and Christopher A. Noey, producers; Marina Zarya, editor, except as noted.

Fung Mingchip: *Heart Sutra*, 2001 (4:29 minutes; color; video; 2014). Jessica Glass, editor.

Gu Wenda: *Mythos of Lost Dynasties Series—Negative and Positive Characters*, 1984–85; *Mythos of Lost Dynasties Series—Tranquility Comes from Meditation (Primitive World, Composition of Words, Synthesized Words)*, 1985; *Mythos of Lost Dynasties Series—I Evaluate Characters Written by Three Men and Three Women*, 1985 (2:28 minutes; color; video; 2014).

Qui Anxiong: *In the Sky*, 2005; *Flying South*, 2006; *New Classic of Mountains and Seas I*, 2006; *New Classic of Mountains and Seas II*, 2008; *Temptation of the Land*, 2009 (2:24 minutes; color; video; 2014).

Ren Jian: *Primeval Chaos*, 1987–88 (2:15 minutes; color; video; 2014).

Shi Guorui: *Shanghai, China, 15–16 October 2004*, 2004 (2:19 minutes; color; video; 2014).

Sun Xun: *Some Actions Which Haven't Been Defined Yet in the Revolution*, 2011 (3:08 minutes; color; video; 2014).

Wang Dongling: *Untitled*, 1999; *Dark (Heaven) and Yellow (Earth)*, 2005; *Being Open and Empty*, 2005 (2:17 minutes; color; video; 2014).

Xing Danwen: *Scroll A1*, 1999–2000; *Scroll B2*, 1999–2000; *Urban Fiction #13*, 2005 (4:08 minutes; color; video; 2014).

Yang Jiechang: *Crying Landscape*, 2002; *100 Layers of Ink #1*, 1994; *100 Layers of Ink #2*, 1994; *100 Layers of Ink #3*, 1994 (2:46 minutes; color; video; 2014).

Yang Yongliang: *View of Tide*, 2008 (2:18 minutes; color; video; 2014).

Zhang Jianjun: *Scholar Rock (The Mirage Garden)*, 2008 (1:57 minutes; color; video; 2014).

Zhang Yu: *Divine Light Series #59: The Floating Incomplete Circle*, 1998; *Divine Light 2000–8*, 2000 (2:14 minutes; color; video; 2014).

*Medieval Treasures from Hildesheim* (2:24 minutes; color; video; 2014). Slide show providing architectural context for objects in exhibition. Christopher A. Noey, producer; Marina Zarya, editor.

*#MetKids: Alexandra Talks about Xu Bing's Artwork* (55 seconds; color; video; 2014). A young visitor explores artist Xu Bing's work *The Song of Wandering Aengus* by William Butler Yeats, part of the exhibition "Ink Art: Past as Present in Contemporary China." Masha Turchinsky, producer; Marina Zarya, editor.

*#MetKids: Behind the Scenes in the Drawings and Prints Galleries* (2:36 minutes; color; video; 2014). A behind-the-scenes look at the MMA with young visitor Sophie, age ten, as she interviews a curator from the Department of Drawings and Prints to learn how exhibitions are installed at the MMA. Masha Turchinsky, producer; Marina Zarya, editor.

*#MetKids: The Lunar New Year Festival 2014* (55 seconds; color; video; 2014). Young visitors share their thoughts on their experience with art and the year ahead at the MMA's Lunar New Year Festival 2014. Masha Turchinsky, producer; Marina Zarya, editor.

*#MetKids: Questions for the Museum* (1:07 minutes; color; video; 2014). Young visitors share their questions with the MMA. Masha Turchinsky, producer; Marina Zarya, editor.

*Met Museum Presents: 2014–15 Season* (1:25 minutes; color; video; 2014). Sizzle reel for the coming season, set to the song "Bounce of Decline" by The News, Jacob TV. Christopher A. Noey and Sarah G. Cowan, producers; Sarah G. Cowan, editor.

*Nelson A. Rockefeller and His Daughter Mary Morgan on His Collecting* (4:38 minutes; color; video; 2013). Excerpts of interviews about Michael C. Rockefeller for the exhibition, "The Nelson A. Rockefeller Vision: In Pursuit of the Best in the Arts of Africa, Oceania, and the Americas." Christopher A. Noey, producer; Kate Farrell, editor.

*The Roof Garden Commission: Dan Graham with Günther Vogt* (2 minutes; color; video; 2014). Featuring time-lapse photography of its installation, Ian Alteveer, associate curator in the Department of Modern and Contemporary Art, and artist Dan Graham discuss the inspiration for and logistics of creating and installing the MMA's 2014 Roof Garden Commission, *Hedge Two-Way Mirror Walkabout*. Christopher A. Noey, producer; Jessica Glass, editor.

*Sol LeWitt at the Met—Wall Drawing #370 Installation*. A series of videos featuring time-lapse photography of installers preparing and installing a Sol LeWitt drawing in the MMA. The work was completed on June 30, 2014, and remained on view until September 7, 2015. Kate Farrell, producer; Thomas Ling, time-lapse photography.

*Sol LeWitt at the Met—Wall Drawing #370 Installation: Days 1–3* (38 seconds; color; video; 2014).

*Sol LeWitt at the Met—Wall Drawing #370 Installation: Days 4–6* (34 seconds; color; video; 2014).

*Sol LeWitt at the Met—Wall Drawing #370* Installation: Days 7–10 (58 seconds; color; video; 2014).

*Sol LeWitt at the Met—Wall Drawing #370* Installation: Days 11–14 (1:41 minutes; color; video; 2014).

*Sol LeWitt at the Met—Wall Drawing #370* Installation: Days 15–17 (1:15 minutes; color; video; 2014).

*Techniques in Gold* (6:30 minutes; color; video; 2013). Conservation Preparator Jenna Wainwright demonstrates gold-wire, gold-hammering, and gold-granulation techniques that relate to objects in the exhibition “Silla: Korea’s Golden Kingdom.” Kate Farrell, producer and editor.

*TEDxMet: Icons* (260 minutes; color; video; 2013). Video documentation and live streaming to the Internet on October 19, 2013, of the all-day event with the participation of Kyle Abraham, Alice Attie, Andrew Bolton, Negin Farsad, Navina Najat Haidar, Melanie Holcomb, Bill T. Jones, Maira Kalman, Eric R. Kandel, Meredith Monk, James Nares, Nicolai Ouroussoff, Jeff L. Rosenheim, Hilary Sargent, Lorna Simpson, Sô Percussion, Andrew Solomon, Elizabeth Streb, and Luke Syson. Christopher A. Noey, producer; Marina Zarya, video editing and animation.

*Tibet and India: Buddhist Traditions and Transformations* (1:42 minutes; color; video; 2014). Highlights of the Buddhist sites of Tibet and India. Christopher A. Noey, producer; Stephanie R. Wuertz, editor.

*Venetian Glass by Carlo Scarpa: The Venini Company, 1932–1947* (2 minutes; color; video; 2013). Highlights of Carlo Scarpa’s architectural designs as well as Scarpa and others at work in the Venini factory. Christopher A. Noey, producer.

*What Do You Choose to Keep?: Keith Christiansen on François Gérard’s “Portrait of Talleyrand”* (3:11 minutes; color; video; 2014). Interview with curator Keith Christiansen for MetCollects. Christopher A. Noey, producer; Sarah G. Cowan, editor.

*What Does Time Look Like?: William Kentridge on His Installation “The Refusal of Time”* (4:03 minutes; color; video; 2014). Interview with the artist for MetCollects. Christopher A. Noey, producer; Sarah G. Cowan, editor.

*When Does a Pot Become Art?: Robert A. Ellison Jr. on His Collection of European Art Pottery* (3:31 minutes; color; video; 2014). Interview with collector Robert Ellison, Jr., for MetCollects. Christopher A. Noey, producer; Kate Farrell, editor.

*The Worldwide Textile Trade Animated Map* (3 minutes; color; video; 2013). Installed in the exhibition “Interwoven Globe: The Worldwide Textile Trade, 1500–1800.” Paco Link, producer.

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*Trip Tips for K–12 Educators*, (3 minutes; color; video; 2014). Group management strategies for teachers on self-guided visits to the MMA with their students. Maureen Coyle, producer and editor. [www.metmuseum.org/metmedia/video/k12-educators/trip-tips-for-educators](http://www.metmuseum.org/metmedia/video/k12-educators/trip-tips-for-educators)

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# Exhibitions and Installations

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Legends of the Dead Ball Era (1900–1919) in the Collection of Jefferson R. Burdick. July 9–December 1, 2013.

Small Delights: Chinese Snuff Bottles. July 19, 2013–June 15, 2014.

The Roof Garden Commission: Imran Qureshi's Miniature Paintings. July 29, 2013–February 2, 2014. Made possible by Bloomberg. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky.

Eighteenth-Century Pastels. August 2–December 29, 2013.

Design Motifs in Byzantine Art. August 6, 2013–August 3, 2014.

An "Industrial Museum": John Forbes Watson's Indian Textile Collection. August 12, 2013–January 20, 2014.

Brush Writing in the Arts of Japan. August 17, 2013–January 12, 2014. Made possible by The Miriam and Ira D. Wallach Foundation Fund.

Julia Margaret Cameron. August 19, 2013–January 5, 2014. Made possible by The Hite Foundation, in memory of Sybil Hite.

In Praise of Shadows: William Kentridge in the Collection. August 26, 2013–February 2, 2014.

Janet Cardiff: The Forty Part Motet. September 10–December 8, 2013. Organized by The Metropolitan Museum of Art from the collection of the National Gallery of Canada, Ottawa. Support provided in part by Sarah Peter and Rosamond Ivey.

Feathered Walls: Hangings from Ancient Peru. September 16, 2013–May 12, 2014. Made possible by the Friends of the Department of the Arts of Africa, Oceania, and the Americas.

Interwoven Globe: The Worldwide Textile Trade, 1500–1800. September 16, 2013–January 5, 2014. Made possible by The Andrew W. Mellon Foundation, the Diane W. and James E. Burke Fund, The Coby Foundation, Ltd., The Favrot Fund, the Gail and Parker Gilbert Fund, and the Quinque Foundation.

Masterpieces of Tibetan and Nepalese Art: Recent Acquisitions. September 17, 2013–February 2, 2014.

Medieval Treasures from Hildesheim. September 17, 2013–January 5, 2014. Made possible by the Michel David-Weill Fund. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Fifty Years of Collecting Islamic Art. September 24, 2013–January 26, 2014. Made possible by The Hagop Kevorkian Fund.

Balthus: Cats and Girls—Paintings and Provocations. September 25, 2013–January 12, 2014. Made possible by the Eugene V. and Clare E. Thaw Charitable Trust, the Pierre and Tana Matisse Foundation, and Diane Carol Brandt.

Drawings and Prints: Selections from the Permanent Collection. September 30–December 8, 2013.

Artists and Amateurs: Etching in Eighteenth-Century France. October 1, 2013–January 5, 2014. Made possible by The Schiff Foundation.

Mishneh Torah. October 1, 2013–January 5, 2014.

The Nelson A. Rockefeller Vision: In Pursuit of the Best in the Arts of Africa, Oceania, and the Americas. October 8, 2013–October 5, 2014.

Made possible by the Friends of the Department of the Arts of Africa, Oceania, and the Americas.

William Kentridge: The Refusal of Time. October 22, 2013–May 11, 2014.

Silla: Korea's Golden Kingdom. November 4, 2013–February 23, 2014. Made possible by Samsung. Additional support provided by the Korea Foundation and the National Endowment for the Arts. Organized by The Metropolitan Museum of Art, the National Museum of Korea, and Gyeongju National Museum, Korea.

Venetian Glass by Carlo Scarpa: The Venini Company, 1932–1947. November 5, 2013–March 2, 2014. Made possible in part by the Jane and Robert Carroll Fund.

Drawings and Prints: Selections from the Permanent Collection. November 19, 2013–February 10, 2014.

Jewels by JAR. November 20, 2013–March 9, 2014. Made possible by Henry and Marie-Josée Kravis, Phaidon Press Limited, Nancy and Howard Marks, The Ronald and Jo Carole Lauder Foundation, Agnes Gund, Mr. and Mrs. George S. Livanos, and Hilary and Wilbur Ross.

Christmas Tree and Neapolitan Baroque Crèche. November 26, 2013–January 6, 2014. Made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

Cleopatra's Needle. December 3, 2013–June 8, 2014. Made possible by Dorothy and Lewis B. Cullman.

Chinese Court Costume. December 9, 2013–October 19, 2014.

Chinese Decorative Arts Reinstallation. December 9, 2013–October 19, 2014.

Colors of the Universe: Chinese Hardstone Carvings. December 11, 2013–March 8, 2015.

Ink Art: Past as Present in Contemporary China. December 11, 2013–April 6, 2014.

American Indians by American Artists: Works on Paper from the Collection. December 17, 2013–April 13, 2014.

Metropolitan Vanities: The History of the Dressing Table. December 17, 2013–April 13, 2014.

The American West in Bronze, 1850–1925. December 18, 2013–April 13, 2014. Made possible by The Peter Jay Sharp Foundation, the Henry Luce Foundation, the Terra Foundation for American Art, and the Enterprise Holdings Endowment. Organized by The Metropolitan Museum of Art, in collaboration with the Denver Art Museum.

Early American Guitars: The Instruments of C. F. Martin. January 14–December 7, 2014. Made possible by The Martin Guitar Company.

Piero della Francesca: Personal Encounters. January 14–March 30, 2014. Made possible by the Foundation for Italian Art and Culture (FIAC). Organized by The Metropolitan Museum of Art in collaboration with FIAC, in celebration of the opening of the New European Paintings Galleries, 1250–1800. The loan of the *Madonna di Senigallia* was by arrangement with the Ministero dei Beni e delle Attività Culturali e del Turismo and the Italian Carabinieri Command (CCTPC), working together with la Soprintendenza per i Beni Storici Artistici ed

Etnoantropologici delle Marche–Urbino, as part of 2013—Italian Year of Culture in the United States.

Antonio Canova: The Seven Last Works. January 22–April 27, 2014. Made possible in part by Hester Diamond and Jon and Barbara Landau.

Gridiron Greats: Vintage Football Cards in the Collection of Jefferson R. Burdick. January 24–February 10, 2014.

Paris as Muse: Photography, 1840s–1930s. January 28–May 4, 2014.

Charles Marville: Photographer of Paris. January 29–May 4, 2014. Made possible in part by Jennifer S. and Philip F. Maritz. Organized by the National Gallery of Art, Washington, in association with The Metropolitan Museum of Art and the Museum of Fine Arts, Houston.

The Flowering of Edo Period Painting: Japanese Masterworks from the Feinberg Collection. February 1–September 7, 2014. Made possible by The Miriam and Ira D. Wallach Foundation Fund.

Celestial Steeds: A Celebration of the Year of the Horse. February 1–August 10, 2014.

William Morris: Textiles and Wallpaper. February 3–July 20, 2014.

Making Pottery Art: The Robert A. Ellison Jr. Collection of French Ceramics (ca. 1880–1910). February 4–March 15, 2015.

Tibet and India: Buddhist Traditions and Transformations. February 8–June 8, 2014.

Drawings and Prints: Selections from the Permanent Collection. February 11–April 28, 2014.

Lucas Samaras: Offerings from a Restless Soul. February 24–September 1, 2014.

Radiant Light: Stained Glass from Canterbury Cathedral at The Cloisters. February 25–May 18, 2014. Made possible by the Ruddock Foundation for the Arts.

Early Renaissance Drawing in Verona. March 10–June 8, 2014.

The Passions of Jean-Baptiste Carpeaux. March 10–May 26, 2014. Made possible by the Iris & B. Gerald Cantor Foundation. Additional support provided by the Gail and Parker Gilbert Fund and the Diane W. and James E. Burke Fund. Organized by The Metropolitan Museum of Art and the Musée d'Orsay.

Carpets of the East in Paintings from the West. March 11–June 29, 2014. Made possible by The Hagop Kevorkian Fund.

Now You See It: Photography and Concealment. March 31–September 1, 2014.

Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia, 5th to 8th Century. April 14–July 27, 2014. Made possible by the Plácido Arango Fund, the Fred Eychaner Fund, the William Randolph Hearst Foundation, the Henry Luce Foundation, the E. Rhodes and Leona B. Carpenter Foundation, and the National Endowment for the Arts.

Additional support provided by Jim Thompson America, Inc. and Bangkok Broadcasting & T.V. Co., Ltd.

Goya and the Altamira Family. April 22–August 3, 2014. Made possible by the Plácido Arango Fund. Organized by The Metropolitan Museum of Art with the assistance of the Consulate of Spain in New York.

Selections from the Collection of Jefferson R. Burdick. April 25–October 5, 2014.

Drawings and Prints: Selections from the Permanent Collection. April 29–July 14, 2014.

Out of Character: Decoding Chinese Calligraphy—Selections from the Collection of Akiko Yamazaki and Jerry Yang. April 29–August 17, 2014.

The Roof Garden Commission: Dan Graham with Günther Vogt. April 29–November 2, 2014. Made possible by Bloomberg. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky.

Charles James: Beyond Fashion. May 8–August 10, 2014. Made possible by AERIN. Additional support provided by Condé Nast.

Italian Renaissance Drawings from the Robert Lehman Collection. May 13–September 1, 2014.

Unique by Design: Contemporary Jewelry in the Donna Schreiber Collection. May 13–August 31, 2014.

The Pre-Raphaelite Legacy: British Art and Design. May 20–October 26, 2014. Made possible by the Lillian Goldman Charitable Trust.

P.S. Art 2014: Celebrating the Creative Spirit of New York City Kids. June 10–October 20, 2014.

Ragamala: Picturing Sound. June 14–December 14, 2014.

Amie Siegel: *Provenance*. June 23, 2014–January 4, 2015.

Garry Winogrand. June 27–September 21, 2014. Organized by the San Francisco Museum of Modern Art and the National Gallery of Art, Washington. International tour sponsored by the Terra Foundation for American Art. Leadership support provided by Randi and Bob Fisher. Additional support provided by the Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation.

Sol LeWitt: *Wall Drawing #370*. June 30, 2014–September 7, 2015. Courtesy of The Estate of Sol LeWitt. Made possible by The Modern Circle.

Tiepolo Caricatures from the Robert Lehman Collection. June 30–September 28, 2014.

### *New and Renovated Galleries*

Anna Wintour Costume Center. Opened May 5, 2014.

Chinese Treasury. Opened May 19, 2014.

# Institutions and Organizations Receiving Loans

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## Long-Term Loans Outstanding

- Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany
- Ägyptologisches Institut, Universität Tübingen, Germany
- Albany Institute of History & Art, N.Y.
- American Irish Historical Society, New York
- The American Museum in Britain, Bath, England, U.K.
- American Museum of Natural History, New York
- National Susan B. Anthony Museum & House, Rochester, N.Y.
- Antikensmuseum Basel und Sammlung Ludwig, Switzerland
- Archäologisches Institut der Universität Heidelberg, Germany
- The Art Gallery at the College of Staten Island, New York, The City University of New York
- Art Museum of The University of Memphis, Institute of Egyptian Art & Archaeology, Tenn.
- Ashmolean Museum of Art and Archaeology, University of Oxford, England, U.K.
- The Friends of Alice Austen House, Inc., New York
- Badisches Landesmuseum Karlsruhe, Germany
- The Baltimore Museum of Art, Md.
- Bartow-Pell Mansion Museum, New York
- The Baum School of Art, Allentown, Pa.
- Bayerische Verwaltung der Staatlichen Schlösser, Gärten und Seen, Munich, Germany
- Isaac Bell House, Newport, R.I.
- The Bellarmine Museum of Art, Fairfield University, Conn.
- Benaki Museum, Athens, Greece
- Dwight Frederic Boyden Gallery of Art, Saint Mary's College of Maryland, Saint Mary's City
- The British Museum, London, England, U.K.
- Brooklyn Museum, New York
- Buffalo Bill Center of the West, Cody, Wyo.
- Bulova Corporate Center, Queens Museum of Art, 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
- Cincinnati Art Museum, Ohio
- Columbia State Community College, Tenn.
- Converse College, Department of Art and Design, Spartanburg, S.C.
- Cornell University, Department of Music, Ithaca, N.Y.
- County of Passaic, Paterson, N.J.
- Cranbrook Art Museum, Bloomfield Hills, Mich.
- Creative Discovery Museum, Chattanooga, Tenn.
- Cummings Art Center, Connecticut College, New London
- Cyprus Museum, Nicosia, Republic of Cyprus
- Denver Art Museum, Colo.
- Detroit Institute of Arts, Mich.
- Dey Mansion, Wayne, N.J.
- Dillon Art Center, Groton School, Mass.
- The Elms, Newport, R.I.
- Fairfield University, Department of Visual and Performing Arts, Conn.
- Federal Reserve Bank of New York
- Fraunces Tavern Museum, New York
- Gadsby's Tavern Museum, Alexandria, Va.
- Grace Church in New York City
- Gracie Mansion, New York
- Greenville County Museum of Art, S.C.
- Handwerker Gallery, Ithaca College, N.Y.
- Hill-Hold Museum, Campbell Hall, N.Y.
- Historic Speedwell, Morristown, N.J.
- Historisches Museum Basel, Switzerland
- Hudson River Museum, Yonkers, N.Y.
- Hyland House, Guilford, Conn.
- Institut für Archäologie, Freie Universität Berlin, Germany
- The Institute of Classical Architecture & Art, New York
- Institute of Fine Arts, New York University
- International Museum of the Horse, Lexington, Ky.
- Itawamba Community College, Tupelo, Miss.
- Jamestown Settlement, Williamsburg, Va.
- Jamestown-Yorktown Foundation, Williamsburg, Va.
- The Jewish Museum, New York
- Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.
- Kankakee County Museum, Ill.
- Denver Art Museum, Colo.
- Kinthead Pavilion, College of Fine and Applied Arts at University of Illinois at Urbana-Champaign, Champaign
- Leffingwell House Museum, Norwich, Conn.
- The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, N.Y.
- 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
- McClung Museum of Natural History and Culture, The University of Tennessee, Knoxville
- Mead Art Museum, Amherst College, Mass.
- Meadows Museum, Southern Methodist University, Dallas, Tex.
- Gari Melchers Home and Studio at Belmont, Fredericksburg, Va.
- Memorial Art Gallery of the University of Rochester, N.Y.
- The Mennello Museum of American Art, Orlando, Fla.
- University of Michigan Museum of Art, Ann Arbor
- Ministère des Affaires Culturelles, Paris, France
- Minneapolis Institute of Arts, Minn.
- Moravian College Art Department, Bethlehem, Pa.
- Moravian College Music Department, Bethlehem, Pa.
- Morris-Jumel Mansion, New York
- Mount Vernon Hotel Museum & Garden, New York
- Mount Vernon Ladies' Association, Va.
- Musée d'Art et d'Histoire, Geneva, Switzerland
- Musée de l'Hospice Saint-Roch, Issoudun, France
- Musée du Louvre, Paris, France
- Musée National de la Renaissance, Château d'Ecouen, France
- Museo Nacional de las Culturas, Instituto Nacional de Antropología e Historia, Mexico City
- Museum für Abgüsse Klassischer Bildwerke, Munich, Germany
- Museum of Classical Antiquities, Lund University, Sweden
- Museu Nacional de Arte Antiga, Lisbon, Portugal
- Nasher Museum of Art at Duke University, Durham, N.C.
- Nassau County Museum of Art, Roslyn Harbor, N.Y.
- National Academy Museum and School, New York
- National Museum of Wildlife Art, Jackson Hole, Wyo.
- National Portrait Gallery, Smithsonian Institution, Washington, D.C.
- New York Academy of Art
- New York City Bar Association
- New York City Department of Parks & Recreation, The Arsenal
- New York Society for Ethical Culture
- New York State Executive Mansion, Albany
- New York State, Office of General Services, Curatorial/Tour Services, Albany
- The Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.



- Orange County  
Department of Parks,  
Recreation, and  
Conservation,  
Montgomery, N.Y.
- Palacio Real de Madrid,  
Spain
- Pierce/Hichborn House,  
Boston, Mass.
- Allard Pierson Museum,  
Archeologisch Museum  
van de Universiteit  
van Amsterdam, The  
Netherlands
- 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 &  
Archaeology, N.J.
- Queens Museum, New  
York
- The Paul Revere House,  
Boston, Mass.
- The Paul Revere Memorial  
Association, Boston,  
Mass.
- Rijksmuseum van  
Oudheden, Leiden,  
The Netherlands
- Royal Ontario Museum,  
Toronto, Canada
- Sage Center for the Arts,  
Hillsdale College, Mich.
- Saint Joseph's University,  
Philadelphia, Pa.
- Abbaye Saint-Michel-de-  
Cuxa, Pyrenees-  
Orientales, France
- Saint Peter's University,  
Jersey City, N.J.
- San Antonio Museum of  
Art, Tex.
- The San Diego Museum  
of Art, Calif.
- 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
- Soprintendenza Speciale  
per i Beni Archeologici  
di Roma, Italy
- Statens Museum for Kunst,  
The Royal Cast  
Collection, Copenhagen,  
Denmark
- Tate Britain, London,  
England, U.K.
- Telfair Museums Savannah,  
Ga.
- The University of Texas at  
Austin
- The University of Texas at  
Austin, College of Fine  
Arts
- United Nations Secretary-  
General Residence,  
New York
- United States Senate  
Assistant Democratic  
Leader's Suite,  
Washington, D.C.
- United States Senate  
Commission on Art,  
Washington, D.C.
- Valentine Richmond  
History Center, Va.
- Villa Stati-Mattei, Rome,  
Italy
- Virginia Museum of Fine  
Arts, Richmond
- Vorderasiatisches Museum,  
Pergamon Museum,  
Staatliche Museen zu  
Berlin-Preussischer  
Kulturbesitz, Germany
- The Walters Art Museum,  
Baltimore, Md.
- George Washington's  
Mount Vernon Estate,  
Museum & Gardens,  
Alexandria, Va.
- West Point Museum,  
United States Military  
Academy, N.Y.
- Dorothy Whitfield Historic  
Society, Inc., Guilford,  
Conn.
- Yale University Art Gallery,  
New Haven, Conn.
- Zamek Królewski na  
Wawelu, Cracow, Poland
- The Museum of Arts and  
Design (MAD)
- Museum of Biblical Art:  
MOBIA
- Museum of the City of  
New York
- The Museum of Modern  
Art
- Neue Galerie, Museum for  
German and Austrian  
Art
- New-York Historical  
Society Museum and  
Library
- The Noguchi Museum  
Miriam and Ira D. Wallach  
Art Gallery, Columbia  
University
- Whitney Museum of  
American Art
- Loans Made during  
the Year in New York  
State**
- Samuel Dorsky Museum of  
Art (SDMA), State  
University of New York  
at New Paltz
- Fenimore Art Museum,  
Cooperstown
- New York State Executive  
Mansion, Albany
- New York State Office of  
General Services,  
Curatorial/Tour  
Services, Albany
- OSilas Gallery at  
Concordia College-  
New York, Bronxville
- Parrish Art Museum, Water  
Mill
- Loans Made during  
the Year Nationally**
- Addison Gallery of  
American Art, Phillips  
Academy, Andover, Mass.
- The Albuquerque Museum  
of Art and History,  
N.Mex.
- The Aldrich Contemporary  
Art Museum, Ridgefield,  
Conn.
- Amon Carter Museum of  
American Art, Fort  
Worth, Tex.
- Arkansas Arts Center,  
Little Rock
- The Art Institute of  
Chicago, Ill.
- Asian Art Museum, San  
Francisco, Calif.
- The Baltimore Museum of  
Art, Md.
- Bass Museum of Art,  
Miami Beach, Fla.
- Berkeley Art Museum and  
Pacific Film Archives,  
University of California  
Blanton Museum of Art,  
The University of Texas  
at Austin
- Sterling and Francine Clark  
Art Institute,  
Williamstown, Mass.
- The Cleveland Museum of  
Art, Ohio
- Crystal Bridges Museum  
of American Art,  
Bentonville, Ark.
- Dallas Museum of Art, Tex.
- Denver Art Museum, Colo.
- Detroit Institute of Arts,  
Mich.
- Dixon Gallery & Gardens,  
Memphis, Tenn.
- Hallie Ford Museum of  
Art, Willamette  
University, Salem, Oreg.
- Freer Gallery of Art and  
Arthur M. Sackler  
Gallery, Smithsonian  
Institution, Washington,  
D.C.
- Charles and Emma Frye  
Free Public Art  
Museum, Seattle, Wash.
- Georgia Museum of Art,  
University of Georgia,  
Athens
- The J. Paul Getty Museum,  
Los Angeles, Calif.
- Gibbes Museum of Art,  
Charleston, S.C.
- Florence Griswold  
Museum, Old Lyme,  
Conn.
- High Museum of Art,  
Atlanta, Ga.
- Hillwood Estate, Museum  
and Garden,  
Washington, D.C.
- Huntsville Museum of Art,  
Ala.
- Indianapolis Museum of  
Art, Ind.
- Los Angeles County  
Museum of Art  
(LACMA), Calif.
- Louisiana State University  
Museum of Art at the  
Shaw Center for the  
Arts, Baton Rouge
- Mattatuck Museum,  
Waterbury, Conn.
- The McMullen Museum of  
Art, Boston College,  
Chestnut Hill, Mass.
- Meadows Museum,  
Southern Methodist  
University, Dallas, Tex.
- The Menil Collection,  
Houston, Tex.
- University of Michigan  
Museum of Art, Ann  
Arbor
- The Mint Museum,  
Charlotte, N.C.
- Nova Southeastern  
University's Museum of  
Art, Fort Lauderdale, Fla.
- The Museum of Fine Arts,  
Houston (MFAH), Tex.
- National Gallery of Art,  
Washington, D.C.
- National Portrait Gallery,  
Smithsonian Institution,  
Washington, D.C.
- The Nelson-Atkins  
Museum of Art, Kansas  
City, Mo.
- New Orleans Museum of  
Art (NOMA), La.
- Norton Museum of Art,  
West Palm Beach, Fla.
- The Oriental Institute  
Museum of The  
University of Chicago,  
Ill.
- Pérez Art Museum Miami,  
Fla.
- Philadelphia Museum of  
Art, Pa.
- The Phillips Collection,  
Washington, D.C.
- Portland Art Museum,  
Oreg.
- Saint Louis Art Museum,  
Mo.
- San Antonio Museum of  
Art, Tex.
- The San Diego Museum of  
Art, Calif.
- San Francisco Museum of  
Modern Art  
(SFMOMA), Calif.
- Smart Museum of Art at  
The University of  
Chicago, Ill.
- Tampa Museum of Art, Fla.
- Telfair Museums,  
Savannah, Ga.
- Toledo Museum of Art,  
Ohio
- Walker Art Center,  
Minneapolis, Minn.
- The Walters Art Museum,  
Baltimore, Md.
- Yale Center for British Art,  
Yale University, New  
Haven, Conn.
- Yale University Art Gallery,  
New Haven, Conn.
- Foreign Loans Made  
during the Year**
- Austria*  
Albertina, Vienna  
Kunsthistorisches Museum,  
Vienna
- Belgium*  
ING Cultural Center,  
Brussels

Musées Royaux des Beaux-Arts de Belgique, Brussels	Maison Roger Vivier, Paris Musée de l'Orangerie, Paris Musée des Beaux-Arts, Rouen Musée des Beaux-Arts Tours Musée des Impressionnismes Giverny Musée d'Orsay, Paris Musée du Louvre, Paris Musée du Quai Branly, Paris Musée Fabre, Montpellier Musée Jacquemart-André, Paris Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris Musée National des Châteaux de Versailles et de Trianon Palais de Compiègne, Musées et Domaine Nationaux Palais de Tokyo, Paris Réunion des Musées Nationaux–Grand Palais, Paris	Galerie Neue Meister, Staatliche Kunstsammlungen Dresden Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn Neue Nationalgalerie, Staatliche Museen zu Berlin-Preussischer Kulturbesitz Niedersächsischen Landesmuseums Hannover Staatliche Kunstsammlungen Dresden Städelsches Kunstinstitut und Städtische Galerie, Städel Museum, Frankfurt	Museo di Arte Moderna e Contemporanea di Trento e Rovereto Opera Laboratori Fiorentini S.p.A., Florence Palazzo Massimo alle Terme, Museo Nazionale Romano, Rome Museo di Palazzo Vecchio, Musei Civici Fiorentini, Florence Scuderie del Quirinale, Rome Soprintendenza per i Beni Architettonici, Paesaggistici, Artistici ed Etnoantropologici per le Province di Firenze, Pistoia e Prato Soprintendenza Speciale per i Beni Archeologici di Roma Soprintendenza Speciale per il Polo Museale Romano	<i>Mexico</i> Museo Nacional de San Carlos, Mexico City  <i>The Netherlands</i> Dordrechts Museum Kröller-Müller Museum, Otterlo Museum Boijmans Van Beuningen, Rotterdam  <i>Qatar</i> Museum of Islamic Art, Doha  <i>Spain</i> CaixaForum Barcelona Fundación El Greco 2014, Toledo Fundación Juan March, Madrid Fundación Mapfre, Madrid Guggenheim Bilbao Museoa Museo de Santa Cruz, Toledo Museo Thyssen-Bornemisza, Madrid  <i>Switzerland</i> Fondation Beyeler, Riehen Zentrum Paul Klee, Bern Kunsthaus Zürich Museum Rietberg, Zurich
<i>Canada</i> Art Gallery of Hamilton National Gallery of Canada, Ottawa				
<i>Denmark</i> Ordrupgaard, Charlottenlund				
<i>England (U.K.)</i> The Courtauld Institute of Art, London Dulwich Picture Gallery, London The National Gallery, London Tate Britain, London Tate Modern, London Tate St Ives, Cornwall Victoria and Albert Museum, London Waddesdon Manor, Aylesbury		<i>Italy</i> Azienda Speciale Palaexpo, Rome Fondazione Ferrara Arte Galleria d'Arte Moderna e Contemporanea, Palazzo dei Diamanti, Ferrara Galleria dell'Accademia, Florence Galleria Palatina, Palazzo Pitti, Polo Museale Fiorentino, Florence Gallerie dell'Accademia, Venice Museo Nazionale del Palazzo di Venezia, Rome		
<i>France</i> Etablissement Public du Château, du Musée et du Domaine National de Versailles Galeries Nationales du Grand Palais, Paris			<i>Japan</i> The Museum, Bunkamura, Tokyo Nikkei Inc., Tokyo Nippon Television Network Corporation, Tokyo Shimane Art Museum, Matsue Tokyo Metropolitan Art Museum Tokyo National Museum	

# Report of the Chief Financial Officer

In fiscal year 2014 the Museum continued the execution of strategic priorities articulated by the Director and the President. These activities were guided by an overarching principle of being strategically ambitious and financially prudent and reflected the Museum's great pride in and commitment to accessibility and excellence. The year ended with a modest operating deficit and \$275 million in growth of the Museum's net assets. This growth was the result of excellent investment returns, robust attendance figures, and continuing strong support from donors.

The sections below provide a more detailed discussion of the Museum's financial results for fiscal year 2014. As this report highlights, the Museum continues to find new ways to entice visitors with experiences that both exceed expectations and become cherished memories. Increasing accessibility and enhancing the Museum's online presence and digital offerings in the galleries are ways in which the Museum facilitates such positive outcomes. The Museum can only accomplish these bold moves as a result of the work of its Trustees, its staff, its volunteers, and the generous support of its members, donors, and the City of New York.

## Operating Results

The Metropolitan Museum of Art had a modest operating deficit of \$3.5 million in fiscal year 2014. The year was filled with programming and publications that were academically superlative and for which the Museum received some of its most glowing reviews.

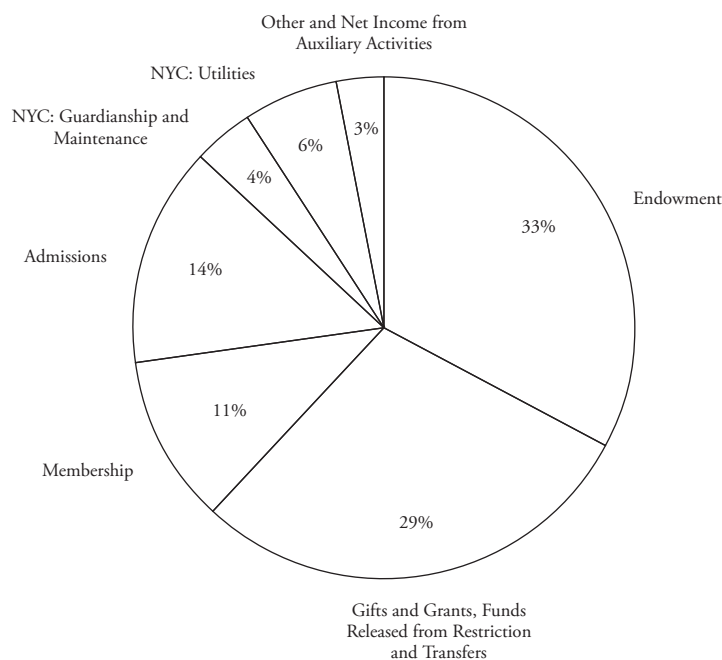
Fiscal year 2014 total operating revenue, support, and transfers were \$262.5 million, an increase of \$14.3 million or 5.8 percent over fiscal year 2013. Higher earned revenue was partially offset by higher compensation costs and by higher exhibition, legal, recruiting, depreciation, and other general operating costs (partially matched by higher funding).

Earned revenue in fiscal year 2014 was \$96.0 million (with auxiliaries net), \$2.1 million or 2.2 percent over fiscal year 2013. Continuing its strong support for the Museum in fiscal year 2014, Membership income reached nearly \$28.7 million, a slight \$0.7 million decrease over fiscal year 2013. Total admissions revenue reached \$37.9 million while maintaining a visitor level of 6.2 million. Net income from auxiliary activities decreased by \$1.7 million year-over-year. Merchandising, which makes up the bulk of the Museum's auxiliary activities, was affected by a change in senior management, a reassessment of its business model, and the resulting restructuring of some elements of the operation.

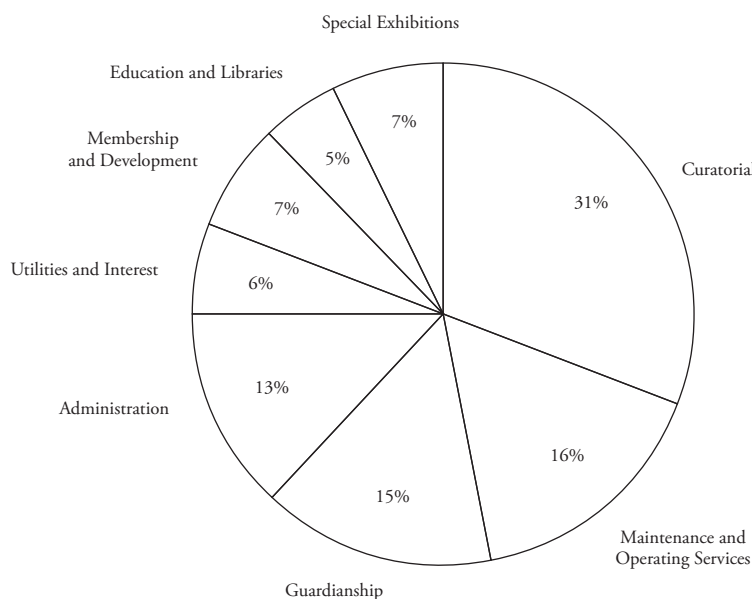
Support from the Museum's general operating endowment was \$76.2 million, an increase of \$2.0 million or 2.7 percent from fiscal year 2013.

From a fundraising perspective, through the combined efforts of Trustees, executive leadership, curators, and Development and Membership staff, the Museum secured over \$186 million in philanthropic gifts, membership dues, and governmental support during fiscal year 2014. It is important to note that during this period the

## 2014 Support of Operating Revenue, Support, and Transfers \$262.5 Million



**2014 Operating Expenses**  
 (Excluding Auxiliary Activities)  
 \$266 Million



Museum received an additional \$18.1 million in support of the acquisition of specific works of art.

Government funding is a critical source of support for the Museum’s operating and capital needs. In fiscal year 2014, the Museum received more than \$25 million in total funding from the City of New York for operating support and energy costs; City funding remains vital to the daily operation of the Museum. An appropriation of \$4.5 million in capital funding was made by the New York City Council and Manhattan Borough President Gale Brewer for the Museum’s multiyear infrastructure improvements and upgrade efforts, along with a special grant of nearly \$800,000 from the City for energy efficiency upgrades. This is the ninth consecutive year in which the City has allocated funding for infrastructure initiatives as part of The Fund for the Met. At the State level, the Museum received a grant of \$123,000 for infrastructure improvements. In addition, the New York State Council on the Arts renewed its commitment to operating support and to Concerts & Lectures programming, and the New York State Library renewed its support of book conservation. On the federal level, assistance continues from the National Endowment for the Arts, which awarded the Museum \$85,000 in support of the exhibition “Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia, 5th to 8th Century.”

*Capital Expenditures*

Capital construction and building-related expenditures amounted to \$56.7 million in fiscal year 2014. Driving this cost were expenses related to the new David H. Koch Plaza on Fifth Avenue, the renovation of The Costume Institute’s Anna Wintour Costume Center, and several other infrastructure projects. The Museum continued to focus on its capital needs and possibilities in the long term for the development of its buildings. This effort was led by Beyer Blinder

Belle Architects & Planners LLP who were commissioned to create a long-term feasibility study, the results of which became available in fiscal year 2014.

In tandem with physical improvements, the Museum remains focused on technology and digital media initiatives including the management, production, and delivery of digital media content for a variety of audiences, both online and in the galleries. As the Museum makes rapid advances in digital expansion and outreach, the support of donors is absolutely vital. Bloomberg Philanthropies generously supported the development of the Museum’s digital platforms including a new Met App and online permanent collection features, and the Sherman Fairchild Foundation, Inc., pledged funds for the construction of a center for the Digital Media Department and for website infrastructure, among other initiatives. Investment in core information technology and systems also continued. In fiscal year 2014 there was a complete overhaul of the Museum’s financial, payroll, and human resource systems, and advancement in the consolidation of constituent systems.

*Statement of Financial Position*

The Museum’s gross assets totaled \$3.7 billion at June 30, 2014. The long-term investment portfolio, which accounts for the bulk of the Museum’s assets, totaled \$3.0 billion at June 30, 2014. For the fiscal year ending June 30, 2014, the Museum’s long-term investment portfolio returned a positive 15.1 percent, before spending and gifts. Liabilities decreased by \$16.3 million or 3.5 percent, primarily due to loan amortization.

*Looking Forward*

Led by Director and Chief Executive Officer Thomas P. Campbell, and with constant support from President Emily Kernan Rafferty, Trustees, staff, volunteers, members, and donors, the Metropolitan

Museum continues to build on its long tradition of excellence while taking on exciting new initiatives. A fierce commitment to access continues to be a defining characteristic of our institution.

In developing the Museum's financial plan for the coming year, the goal has been to maintain these priorities while balancing strategic investment and fiscal discipline with innovations occurring across the Museum. Such objectives require careful resource manage-

ment, the drive for change, and the incorporation of strategies that recognize that the global economy has not yet fully stabilized.

As fiscal year 2015 and beyond are contemplated, the Museum's financial strength, coupled with the stewardship provided by the Director and the President and their exceedingly high standards, ensures that the Museum will continue to thrive and deliver on its commitment to local, domestic, and international audiences.

Statement of Operations

for the year ending June 30, 2014, with comparative totals for 2013 (in thousands)

	<u>2014</u>	<u>2013</u>
<b>REVENUE, SUPPORT, AND TRANSFERS:</b>		
Admissions . . . . .	\$ 37,935	\$ 38,220
Membership . . . . .	28,684	29,430
Gifts and grants, net assets released from restrictions, and transfers . . . . .	76,686	65,119
Appropriations from the City of New York:		
Funds for guardianship and maintenance . . . . .	11,205	9,456
Value of utilities provided . . . . .	15,157	14,980
Endowment support . . . . .	84,868	82,366
Revenue from auxiliary activities:		
Merchandising . . . . .	70,081	69,337
Restaurant, parking garage, auditorium, and other . . . . .	27,266	25,430
Other income . . . . .	6,134	5,123
	<u>358,016</u>	<u>339,461</u>
<b>EXPENSES:</b>		
Curatorial:		
Curatorial departments, conservation, cataloguing, and scholarly publications . . . . .	74,275	68,399
Operations of The Cloisters . . . . .	8,055	7,790
Special exhibitions . . . . .	16,261	14,000
Education, community programs, and libraries . . . . .	13,730	13,099
Development . . . . .	10,884	10,833
Membership services . . . . .	9,002	8,458
Operations:		
Guardianship . . . . .	40,013	40,894
Maintenance . . . . .	27,169	26,221
Operating services . . . . .	15,109	15,705
Value of utilities provided by the City of New York . . . . .	15,157	14,980
Communications . . . . .	8,684	6,010
Financial, legal, and other administrative functions . . . . .	26,944	25,437
Cost of sales and expenses of auxiliary activities:		
Merchandising . . . . .	67,799	66,362
Restaurant, parking garage, auditorium, and other . . . . .	27,705	24,897
Interest on debt service . . . . .	765	782
	<u>361,552</u>	<u>343,867</u>
Total expenses . . . . .		
	<u>361,552</u>	<u>343,867</u>
(Deficit) from operations . . . . .	<u>\$ (3,536)</u>	<u>\$ (4,406)</u>





## INDEPENDENT AUDITOR'S REPORT

To the Board of Trustees of The Metropolitan Museum of Art:

We have audited the accompanying financial statements of The Metropolitan Museum of Art ("the Museum"), which comprise the balance sheet as of June 30, 2014, and the related statements of activities and changes in net assets and cash flows for the year then ended.

### *Management's Responsibility for the Financial Statements*

Management is responsible for the preparation and fair presentation of the financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

### *Auditor's Responsibility*

Our responsibility is to express an opinion on the financial statements based on our audit. We conducted our audit in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the Museum's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### *Opinion*

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The Metropolitan Museum of Art at June 30, 2014, and the changes in its net assets and its cash flows for the year then ended in accordance with accounting principles generally accepted in the United States of America.

### *Other Matter*

We have previously audited The Metropolitan Museum of Art's 2013 financial statements, and we expressed an unmodified audit opinion on those audited financial statements in our report dated November 7, 2013. In our opinion, the summarized comparative information presented herein as of and for the year ended June 30, 2013, is consistent, in all material respects, with the audited financial statements from which it has been derived.

*PricewaterhouseCoopers LLP*

New York, New York  
November 13, 2014



Balance Sheet

June 30, 2014, with comparative totals as of June 30, 2013 (in thousands)

	<u>2014</u>	<u>2013</u>
<b>ASSETS:</b>		
Cash (Note A) . . . . .	\$ 9,808	\$ 1,994
Investment trades receivable . . . . .	4,632	12,755
Merchandise inventories, net (Note A) . . . . .	13,320	14,761
Accounts receivable and other assets (Note B) . . . . .	24,054	22,220
Contributions receivable (Notes C and N) . . . . .	132,674	110,922
Split interest arrangements (Notes H and N) . . . . .	75,962	71,757
Investments (Notes A, G, H and N) . . . . .	3,018,585	2,790,534
Fixed assets, net (Notes A, E and F) . . . . .	451,827	446,951
<b>TOTAL ASSETS</b> . . . . .	<u><u>\$3,730,862</u></u>	<u><u>\$3,471,894</u></u>
<b>LIABILITIES:</b>		
Investment trades payable . . . . .	\$ 2,413	\$ 7,120
Accounts payable and accrued expenses . . . . .	39,783	49,213
Accrued salaries and benefits . . . . .	27,158	24,050
Deferred income (Note A) . . . . .	6,716	5,820
Notes payable (Note J) . . . . .	27,620	40,030
Annuity and other split-interest obligations (Notes H and N) . . . . .	19,831	20,478
Asset retirement obligations (Note O) . . . . .	9,059	8,667
Pension and other accrued retirement obligations (Note I) . . . . .	147,484	138,757
Loans payable and other long-term liabilities (Notes K and N) . . . . .	172,076	174,311
<b>TOTAL LIABILITIES</b> . . . . .	<u>452,140</u>	<u>468,446</u>
<b>NET ASSETS:</b>		
Unrestricted (Notes A and P) . . . . .	910,450	823,134
Temporarily restricted (Notes A and P) . . . . .	1,473,750	1,324,438
Permanently restricted (Notes A and P) . . . . .	894,522	855,876
<b>TOTAL NET ASSETS</b> . . . . .	<u>3,278,722</u>	<u>3,003,448</u>
<b>TOTAL LIABILITIES AND NET ASSETS</b> . . . . .	<u><u>\$3,730,862</u></u>	<u><u>\$3,471,894</u></u>

The accompanying notes are an integral part of the financial statements.

Statements of Activities

for the year ended June 30, 2014, with summarized financial information for the year ended 2013 (in thousands)

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total 2014</i>	<i>Total 2013</i>
<b>OPERATING</b>					
<b>REVENUE AND SUPPORT:</b>					
Admissions and membership . . . . .	\$ 66,619	\$	\$	\$ 66,619	\$ 67,650
Gifts and grants . . . . .	22,129	24,260		46,389	37,539
Operating appropriations from the City of New York (Note A) . . . . .	26,362			26,362	24,436
Endowment support for current activities (Note G) . . . . .	84,868	16,626		101,494	97,336
Merchandising and other auxiliary activities (Note Q) . . . . .	97,347			97,347	94,767
Other income . . . . .	6,134			6,134	5,123
Net assets released from donor restrictions to fund operating expenses . . . . .	41,606	(41,606)			
<b>TOTAL REVENUE AND SUPPORT</b>	<b>345,065</b>	<b>(720)</b>		<b>344,345</b>	<b>326,851</b>
<b>EXPENSES:</b>					
Curatorial . . . . .	98,591			98,591	90,189
Education and libraries . . . . .	13,730			13,730	13,099
Development and membership . . . . .	19,886			19,886	19,291
Operations . . . . .	97,448			97,448	97,800
General administration . . . . .	35,628			35,628	31,447
Merchandising and other auxiliary activities (Note Q) . . . . .	95,504			95,504	91,259
Interest on debt . . . . .	765			765	782
<b>TOTAL EXPENSES</b>	<b>361,552</b>			<b>361,552</b>	<b>343,867</b>
Transfers of designated non-operating funds . . . . .	12,951			12,951	13,024
<b>CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES</b>	<b>(3,536)</b>	<b>(720)</b>		<b>(4,256)</b>	<b>(3,992)</b>
<b>NON-OPERATING</b>					
Museum-designated and donor-restricted gifts . . . . .	19,983	113,349		133,332	169,523
Endowment gifts (includes quasi-endowment) . . . . .	1,931	2,076	34,125	38,132	28,033
Endowment support for current activities (Note G) . . . . .	7,982	18,825		26,807	24,756
Investment return in excess of current support (Note G) . . . . .	111,247	144,670		255,917	179,672
Change in value of split-interest agreements . . . . .	1,250	1,406	2,346	5,002	2,045
Depreciation and non-capitalized expenditures . . . . .	(45,617)			(45,617)	(46,892)
Reclassifications and other . . . . .	(20,217)	2,875	2,175	(15,167)	(11,818)
Net assets released from donor restrictions . . . . .	35,662	(35,662)			
Change in net assets before collection items not capitalized and other adjustments . . . . .	108,685	246,819	38,646	394,150	341,327
Purchases of art (Note D) . . . . .	(121,193)			(121,193)	(103,197)
Proceeds from sales of art . . . . .		12,939		12,939	5,420
Net assets released from donor restrictions to fund acquisitions of art . . . . .	110,446	(110,446)			
Additional retirement contribution (ARC) . . . . .					(3,927)
Pension-related changes other than NPPC . . . . .	(5,878)			(5,878)	37,957
Change in fair value of interest rate exchange agreements and effect of interest rate swaps (Notes G, K and N) . . . . .	(4,744)			(4,744)	12,834
<b>CHANGE IN NET ASSETS</b>	<b>87,316</b>	<b>149,312</b>	<b>38,646</b>	<b>275,274</b>	<b>290,414</b>
<b>NET ASSETS AT THE BEGINNING OF THE YEAR</b>	<b>823,134</b>	<b>1,324,438</b>	<b>855,876</b>	<b>3,003,448</b>	<b>2,713,034</b>
<b>NET ASSETS AT THE END OF THE YEAR</b>	<b>\$ 910,450</b>	<b>\$ 1,473,750</b>	<b>\$ 894,522</b>	<b>\$ 3,278,722</b>	<b>\$ 3,003,448</b>

The accompanying notes are an integral part of the financial statements.

Statements of Cash Flows

for the year ended June 30, 2014, with comparative totals for 2013 (in thousands)

	2014	2013
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
Change in net assets	\$ 275,274	\$ 290,414
Adjustments to reconcile change in net assets to net cash used by operating activities:		
Depreciation and amortization	47,411	47,181
Loss on disposal of fixed assets		1,057
Receipt of contributed securities and other assets	(63,109)	(36,747)
Proceeds from the sale of contributed securities	60,818	4,009
Contributions for capital expenditures	(2,729)	(51,094)
Contributions for long-term investment	(28,142)	(25,395)
Net realized and unrealized (gains)	(351,314)	(268,582)
Acquisitions and sales of art, net	108,254	97,777
Changes in assets and liabilities:		
Merchandise inventories, net	1,441	128
Accounts receivable and other assets	(1,834)	(107)
Contributions receivable	(21,752)	(17,248)
Split interest arrangements	(4,205)	(6,138)
Accounts payable and accrued expenses	(3,991)	2,082
Accrued salaries and benefits	3,108	2,393
Deferred income	896	(1,739)
Annuity and other split-interest obligations	(647)	(371)
Asset retirement obligations	391	1,080
Pension and other accrued retirement obligations	8,727	(31,011)
Loans payable and other long-term liabilities	730	(16,940)
Net cash provided by (used in) operating activities	29,327	(9,251)
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
Investment in fixed assets	(56,262)	(68,823)
Proceeds from sales of investments	910,956	810,125
Purchases of investments	(784,227)	(757,295)
Acquisitions of art	(122,656)	(91,212)
Proceeds from sales of art	12,939	5,420
Net cash used by investing activities	(39,250)	(101,785)
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>		
Proceeds from the sale of contributed securities	2,241	32,920
Contributions for capital expenditures	2,729	51,094
Contributions for long-term investment	28,142	25,395
Proceeds (payment) of notes payable, net	(12,410)	4,144
Payment of loans payable	(2,965)	(2,830)
Net cash provided by financing activities	17,737	110,723
Net increase (decrease) in cash	7,814	(313)
Cash, beginning of the year	1,994	2,307
<b>CASH, END OF THE YEAR</b>	<b>\$ 9,808</b>	<b>\$ 1,994</b>
Supplemental Information:		
Cash paid in the year for interest	\$ 4,940	\$ 5,228
Non-cash investing activity:		
Fixed asset additions included in accounts payable and accrued expenses	\$ (3,975)	\$ 3,659
Acquisition of art included in accounts payable and accrued expenses	\$ (1,464)	\$ 11,985

The accompanying notes are an integral part of the financial statements.

### A. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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*Basis of Presentation* - The Museum classifies all financial transactions into three net asset categories in accordance with applicable donor-imposed restrictions: permanently restricted, temporarily restricted, and unrestricted.

- Permanently restricted net assets have donor-imposed restrictions that stipulate that the corpus of the gifts be maintained in perpetuity, but permit the Museum to expend net income and gains earned on contributed assets for either specified or unspecified purposes (also, see Note P).
- Temporarily restricted net assets carry donor-imposed restrictions on the expenditure of the contributed assets. Temporary restrictions may expire with the passage of time, as a result of actions taken by the Museum that fulfill donors' restrictions, or as a result of expenditures incurred that could have been charged to temporarily restricted assets. When temporarily restricted net assets are released from restrictions, they are transferred to unrestricted net assets and shown as "Net assets released from donor restrictions" in the Statements of Activities. Transfers from temporarily restricted to unrestricted net assets occur even if the contributions are received and spent within the same year. In addition, earnings on certain donor-restricted endowment funds are classified as temporarily restricted, pursuant to the New York Prudent Management of Institutional Funds Act (NYPMIFA) until appropriated for expenditure by the Board of Trustees (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 both restricted net assets and unrestricted net assets designated for long-term investment (the donor-restricted and quasi-endowment) according to the Museum's spending policy, which is detailed in Note G. The measure of operations excludes endowment support for non-operating and restricted operating activities; investment return in excess of (less than) amounts made available for current support; additions to restricted and designated net assets; pension-related changes other than net periodic pension cost ("NPPC"); changes in net assets of split-interest agreements, after providing for any operating revenue or support; changes in net assets pertaining to acquisition and deaccession of collection items, and related insurance settlements; fees received for art-lending activities; depreciation of capital expenditures, except for those related to auxiliary activities and acquired computer systems and equipment; gains/losses on disposal or sale of fixed assets; non-capitalized expenditures; liability recognition for legal obligations to perform asset retirement activity; the entire effect of interest rate swaps; interest income relating to the Debt Service Fund, which pertains to the Dormitory Authority loan agreements (see Note K); and certain miscellaneous charges and revenue unrelated to operating activities.

*Collections* - The Museum's collections comprise nearly 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 Statements of Activities. Purchases of art objects by the Museum are recorded as decreases in net assets in the Statements 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.

*Cash Equivalents* - The Museum considers all highly liquid investments with a maturity of three months or less from the time of purchase to be cash or cash equivalents. Cash equivalents are recorded at cost plus accrued interest which approximates fair value. Such amounts are included in the short-term investments category. Additional information on cash receipts and payments is presented on the Statements of Cash Flows.

*Merchandise Inventories, net* - Merchandise inventories are valued at the lower of cost or market value. Cost is determined using the average unit cost method of accounting. The Museum annually reviews the value of the items in its inventory for obsolescence. In fiscal year 2014 the amount of inventory written down due to obsolescence was \$0.09 million.

*Investments* - Investments in short-term instruments, fixed income securities, and equity securities are valued at the last sale price on the principal exchange, and in the absence thereof, such securities are valued at the closing bid quotation for long positions and at the closing ask quotation for short positions.

The fair value of investments in equity funds, fixed income funds, hedge funds, private equity and real assets are determined based on the net asset values provided by the external investment managers of the underlying funds. Certain of these investments, particularly those investing in private equity and real estate, hold investments in non-marketable securities for which there are no readily obtainable values. Values for these investments are provided by the investment manager and may be based on appraisals, obtainable prices for similar assets, or other estimates. The assumptions and methods used to arrive at these valuations are reviewed by the Museum's Investment Office. Due to the inherent uncertainty of valuations, the estimated fair values may differ significantly from the values that would have been used had a ready market for such investments existed or had such investments been liquidated, and those differences could be material.

Purchase and sale of short-term instruments, fixed income, and equity securities are reflected on a trade date basis. Gains and losses on the sale of securities are based on the difference between the sale price and average historical cost basis, where such basis represents the cost of securities purchased or the fair value at the date of receipt for securities received by donation. Interest income is recorded on an accrual basis and dividend income is recorded on the ex-dividend date. Investments denominated in foreign currency are translated at the year-end spot rate.

*Derivative Instruments* - The Museum records derivative instruments (e.g., Futures and Foreign Currency Contracts) at fair value in accordance with Derivatives and Hedges Accounting and Fair Value Accounting guidances. The change in fair value during the reporting period is recognized in the investment return in excess of (less than) current support.

*Fixed Assets* - The building occupied by the Museum on Fifth Avenue is owned by the City of New York ("the City") 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 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 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, improvements, 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.

*Deferred Income* - Membership dues received from individuals and corporations pertaining to all membership categories are recognized as revenue upon receipt for the portion of the dues that are considered a contribution to the Museum, while the portion of the dues that relates to the service the Museum will provide the member is recognized as revenue ratably over the term of the membership period, 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.

Several utility costs of the Museum are paid for by the City. The value of such costs is reported as revenue and a corresponding amount is included as an expense in the Statements of Activities. The City 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 \$6.3 and \$6.1 million in fiscal years 2014 and 2013, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and concerts and lectures totaled \$3.4 million in both fiscal years 2014 and 2013. All advertising is expensed as incurred.

*Interest Expense* - Interest on borrowings applicable to major construction projects in progress is capitalized and depreciated. Total interest expense, including commitment fees, during fiscal years 2014 and 2013 was \$4.9 and \$5.2 million, respectively, of which \$4.0 and \$4.1 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. The amount of interest capitalized during fiscal years 2014 and 2013 was \$0.1 and \$0.2 million respectively.

*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 Statements 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 2013, the source from which the summary information was derived.

*Subsequent Events* - The Museum performed an evaluation of subsequent events through November 13, 2014, which is the date the financial statements were issued. The Museum has determined that all events or transactions, including open item estimates, required to be recognized in accordance with generally accepted accounting principles, are included in the financial statements.

*New Accounting Pronouncements* - The Museum adopted new accounting guidance from the Financial Accounting Standards Board for the year ended June 30, 2014, which requires that proceeds from donated securities that are immediately converted to cash be classified in the Statements of Cash Flows as if they were cash contributions received. Such donated securities with no donor-imposed long-term restrictions are to be included in the cash flows from operating activities, while donated securities with donor-imposed long-term restrictions should be included in the cash flows from financing activities. The guidance became effective for the year ending June 30, 2014, with retrospective adoption being permissible. The Museum retrospectively applied the guidance to the June 30, 2013, statements of cash flows. As a result of the retrospective adoption, the Museum's 2013 statements of cash flows is reflective of an increase to Operating Activities of \$4,009, a decrease to Investing Activities of \$36,929 and an increase of Financing Activities of \$32,920 from the values previously reported. There is no impact to the Balance Sheet or the Statements of Activities from this new guidance.

## B. ACCOUNTS RECEIVABLE AND OTHER ASSETS

Accounts receivable and other assets consist of (in thousands):

	<i>June 30, 2014</i>	<i>June 30, 2013</i>
Accounts receivable, net of allowance of \$437 and \$426 for FY14 and FY13, respectively .....	\$ 13,113	\$ 13,152
Dividends and interest receivable .....	993	995
Prepaid expenses and other .....	9,948	8,073
Total .....	<u>\$ 24,054</u>	<u>\$ 22,220</u>

## C. CONTRIBUTIONS RECEIVABLE

Unconditional promises to contribute to the Museum are recorded as contributions receivable at the present value of future cash flows, net of an allowance for uncollectibility. The present value discount rate used was 3.25% for both fiscal years 2014 and 2013. Pledges are expected to be realized as follows (in thousands):

	<i>June 30, 2014</i>	<i>June 30, 2013</i>
Less than one year .....	\$ 63,868	\$ 51,765
Between one and five years .....	70,706	63,707
Over five years .....	11,050	7,100
Total .....	145,624	122,572
Less:		
Adjustments and allowance for uncollectibility .....	(3,524)	(2,645)
Discount for present value .....	(9,426)	(9,005)
Net .....	<u>\$ 132,674</u>	<u>\$ 110,922</u>

Please refer to Note N for details related to *Fair Value Measurement*.

## D. ACQUISITIONS OF ART

Acquisitions of art were funded from the following sources (in thousands):

	<i>2014</i>	<i>2013</i>
Gifts of cash and securities .....	\$ 92,115	\$ 62,844
Gains and income from long-term investment:		
For designated curatorial departments .....	9,496	12,471
Undesignated as to curatorial department .....	13,228	14,930
Proceeds from fine arts insurance and the sale of art .....	6,354	12,952
Total .....	<u>\$ 121,193</u>	<u>\$ 103,197</u>

## E. FIXED ASSETS

Fixed assets consist of (in thousands):

	<i>June 30, 2014</i>	<i>June 30, 2013</i>	<i>Estimated Useful Lives in Years</i>
Land .....	\$ 1,015	\$ 1,015	N/A
Buildings and improvements .....	36,380	36,223	20–40
Leasehold improvements, auxiliary activities .....	28,156	27,157	4–40
Leasehold improvements, Fifth Avenue building .....	910,248	868,017	5–30
Machinery and equipment .....	71,829	62,929	3–20
Total .....	1,047,628	995,341	
Less accumulated depreciation and amortization .....	(595,801)	(548,390)	
Net .....	<u>\$ 451,827</u>	<u>\$ 446,951</u>	

The above amounts include construction in progress of \$52.5 and \$78.9 million at June 30, 2014 and 2013, respectively. Depreciation and amortization expense was \$47.4 and \$47.2 million for fiscal years 2014 and 2013, respectively. In fiscal year 2014, no assets were written off. In fiscal year 2013, \$48.7 million of fixed assets with associated accumulated depreciation of \$47.6 million were written off, primarily representing fully depreciated assets no longer in service.

In fiscal years 2014 and 2013, interest expense of \$0.1 and \$0.2 million, respectively, which related to the bond financing, was capitalized and included in fixed assets on the Balance Sheet.

Fixed assets and construction in progress include \$125.2 million of property contributed and funded by the City since 1990, of which \$11.7 million and \$7.9 million were received during the fiscal years ended June 30, 2014 and 2013, respectively.

## F. CAPITAL EXPENDITURES

The principal capital projects during fiscal year 2014 were as follows (in thousands):

	<i>Prior Years' Expenditures</i>	<i>2014 Expenditures</i>	<i>Total Expenditures</i>
David H. Koch Plaza . . . . .	\$ 18,440	\$ 21,610	\$ 40,050
South Side Chilled Water . . . . .	31,761	754	32,515
The Costume Institute Renovation . . . . .	18,740	8,340	27,080
Wing E&H Infrastructure Upgrade and Astor Skylight Replacement. . . . .	17,280	6,033	23,313
Data Center Relocation . . . . .	1,508	2,605	4,113
Workday Implementation . . . . .	608	2,771	3,379
Fire Detection and Alarm Installation Upgrade - Phase III . . . . .	361	2,008	2,369
Other capital projects . . . . .		12,529	
Total * . . . . .		56,650	
Less cost of capitalized projects . . . . .		(52,287)	
Non-capitalized expenditures . . . . .		\$ 4,363	

\* The Museum has outstanding purchase commitments of approximately \$22 million related to construction projects at June 30, 2014.

## G. INVESTMENTS

The total cost of the investment portfolio was \$2,539 million and \$2,448 million as of June 30, 2014 and 2013, respectively.

At June 30, 2014, the Museum had approximately \$400.8 million in unfunded capital commitments primarily to private equity and real asset funds.

The Museum aims to maintain a diversified portfolio of investments that is designed to provide a stream of earnings for current use, while maintaining the purchasing power of assets in perpetuity. Investment objectives and policies are established by the Museum's Trustee Investment Committee and are undertaken in partnership with external investment managers.

Certain of the Museum's investment managers incorporate the use of financial instruments with off-balance sheet risk as part of their investment strategies primarily to hedge against equity, currency, or interest rate risk.

Market risk represents the potential loss in value of financial instruments caused by movements in market factors including, but not limited to, market liquidity, investor sentiment, and foreign exchange rates. The Museum's investment portfolio consists of a number of relatively illiquid or thinly traded investments having a greater amount of both market and credit risk. These investments may trade in limited markets or have restrictions on resale or transfer and may not be able to be liquidated on demand if needed. Fair values assigned to these investments may differ significantly from the fair values that would have been used had a ready market for the investments existed, and such differences could be material to the Museum's financial statements.

The Museum, at times, transacts in futures contracts and forward foreign currency contracts primarily for managing foreign exchange risk and fluctuations in interest rates.

The following table summarizes the unrealized gains and losses reported on derivative financial instruments designated as a trading instrument for the year ended June 30, 2014 (in thousands):

<b>Derivatives Designated as Trading Instruments</b>	<i>Derivative Liabilities</i>	
	<i>Notional/Contractual Amount</i>	<i>Unrealized Gain/(Loss)</i>
Interest Rate Exchange Agreements . . . . .	\$ (28,651)	\$ (730)

The following table summarizes the unrealized gains and losses reported on derivative financial instruments designated as a trading instrument for the year ended June 30, 2013 (in thousands):

Derivatives Designated as Trading Instruments	Derivative Liabilities	
	Notional/Contractual Amount	Unrealized Gain/(Loss)
Interest Rate Exchange Agreements . . . . .	\$ (27,921)	\$ (16,940)

Realized gain/(loss) and changes in unrealized appreciation/(depreciation) on futures and forward foreign currency contracts have been recognized in the Investment return in excess of current support on the Statements of Activities.

Investment return is net of unrelated business income taxes of \$0.3 million and \$0.1 million for fiscal years 2014 and 2013, respectively.

The following schedule summarizes investment return by net asset classification (in thousands):

	2014			2013 Total
	Unrestricted	Temporarily Restricted	Permanently Restricted	
Investment income, net of certain management and custodian fees, taxes, and other expenses . . . . .	\$ 13,374	\$ 19,530		\$ 32,904
Net realized gains . . . . .	87,149	127,928		215,077
Changes in unrealized appreciation . . . . .	54,657	81,580		136,237
Total return on investments . . . . .	155,180	229,038		384,218
Transfers . . . . .	48,916	(48,916)		
Investment return allocated for current activities . . . . .	(92,849)	(35,452)		(128,301)
Investment return in excess of current support . . . . .	\$111,247	\$ 144,670		\$ 255,917

Please refer to Note N for details related to *Fair Value Measurement* and Note P for details related to Endowment Funds.

## H. SPLIT INTEREST ARRANGEMENTS

Split interest arrangements consist of charitable remainder trusts, gift annuities, pooled income funds, and other trust assets. These funds are held in trust for one or more beneficiaries and generally pay lifetime income to those beneficiaries, after which the principal is made available to the Museum in accordance with donor intentions. The value of the charitable remainder trusts and other trust agreements, excluding new gifts and distributions, increased by \$3.4 million and \$3.3 million in fiscal years 2014 and 2013, respectively. The discount rate applied to these funds was 1.2% to 3.2% over the past five years.

Trust invested on behalf of others:

- In 1997, a perpetual trust of \$3.6 million was transferred to the Museum to manage in its pooled investments. The Museum receives annual endowment support from the trust and pays expenses on behalf of the trust.

The following displays the value of the assets and liabilities recognized on all these agreements (in thousands):

	June 30, 2014	June 30, 2013
Assets:		
Charitable remainder and other trust assets . . . . .	\$53,740	\$50,320
Gift annuities, pooled income funds, and trust invested on behalf of others . . . . .	18,015	17,756
Other . . . . .	4,207	3,681
Total . . . . .	\$75,962	\$71,757
Liabilities:		
Trust invested on behalf of others* . . . . .	\$ 6,744	\$ 6,219
Gift annuities and pooled income funds . . . . .	13,087	14,259
Total . . . . .	\$19,831	\$20,478

\*This liability relates to a trust invested on behalf of others. The assets of the trust of \$6.7 and \$6.2 million as of June 30, 2014 and 2013, respectively, are included in investments on the Balance Sheet.



## I. PENSION PLANS AND POSTRETIREMENT BENEFITS AND PAYMENTS

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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 million for both fiscal years 2014 and 2013.

*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 \$0.9 million and \$0.8 million, respectively, as of June 30, 2014, and \$0.8 million and \$0.7 million, respectively, as of June 30, 2013.

*Defined contribution plan for non-union staff (Basic Plan)* - The Museum has a mandatory defined contribution pension plan for all non-union employees other than temporary employees. Under this plan, participants are required to contribute 3% of their annual compensation as a condition of employment and the Museum contributes 8% of a participant's base pay during the year. The Museum also contributes 5.7% of base pay earnings that exceed the Social Security wage base during a calendar year. The cost of the defined contribution pension plan recognized in fiscal years 2014 and 2013 was \$10.8 million and \$9.8 million, respectively.

*Defined contribution matching plan for non-union staff (Matching Plan)* - The Museum has a voluntary defined contribution matching pension plan for all non-union employees other than temporary employees. Under the plan, non-union employees may voluntarily defer a portion of their annual compensation on a pre-tax basis. The Museum will match contributions in an amount not to exceed 3% of compensation for eligible employees. There is no minimum contribution under this plan.

*Additional Retirement Contribution Plans (ARC)* - The Museum has two plans that provide additional retirement contributions to certain non-union Museum employees. The initial payments under these plans commenced in December 2008. The Museum intends to fund the contributions annually, the amount of which is to be determined and approved by the Board annually. The cost of additional retirement contributions in 2013 was \$3.9 million. Under the terms and conditions set forth by the Board, this plan expired in December 2012.

*Defined contribution plan for union staff (Union Match Plan)* - 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 both fiscal years 2014 and 2013 was \$0.3 million.

*Postretirement benefits* - The Museum provides postretirement medical care benefit coverage to retired employees as outlined below.

- **Non-union staff:** Substantially all of the Museum's non-union employees become eligible for certain benefits (prescription drugs and health insurance subject to annual limits) when they reach age 55 and have 15 years of service to the Museum. The Museum made contributions to the non-union's postretirement medical care benefit plan of \$1.2 million in both fiscal years 2014 and 2013.
- **Union staff:** The Museum's union employees are eligible to participate in a New York City-sponsored postretirement benefit plan (EIN 13-1624086) pursuant to a collective bargaining agreement between the Museum and Local 1503 of District Council 37 (member of AFSCME and AFL-CIO) which expires June 30, 2014. 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 2014 and 2013 of \$1.6 million and \$1.7 million, respectively, which represent more than 5% of the plan expenses. The plan is not subject to a funding improvement plan.
- **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 2014 and 2013 of \$0.2 million and \$0.3 million, respectively.

*Funding policy* - The Museum's funding policy is to contribute annually an amount that meets or exceeds the minimum requirements of the Employee Retirement Income Security Act of 1974 (ERISA), using assumptions different from those used for financial reporting.

The tables below and on the following pages set forth the net liability recognized in the Balance Sheet, the change in plan assets, the funded status, weighted-average assumptions, and other data for the pension plans and postretirement benefit plans (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>June 30, 2014</i>	<i>June 30, 2013</i>	<i>June 30, 2014</i>	<i>June 30, 2013</i>
<b>CHANGE IN BENEFIT OBLIGATION:</b>				
Benefit obligation at beginning of year . . . . .	\$162,710	\$170,414	\$ 87,153	\$ 95,637
Service cost . . . . .	4,985	5,963	3,796	4,363
Interest cost . . . . .	7,731	7,021	4,046	3,617
Employee contributions . . . . .	885	894		
Actuarial (gain) loss . . . . .	11,766	(17,153)	5,227	(13,302)
Benefits paid . . . . .	(4,870)	(4,429)	(3,129)	(3,265)
Medicare Part D subsidy . . . . .			105	103
Settlements . . . . .	(3,335)			
Benefit obligation at end of year . . . . .	<u>179,872</u>	<u>162,710</u>	<u>97,198</u>	<u>87,153</u>
<b>CHANGE IN PLAN ASSETS:</b>				
Fair value of plan assets at beginning of year . . . .	111,107	96,284		
Actual gain on plan assets . . . . .	16,879	10,882		
Employer contributions . . . . .	8,919	7,476	3,024	3,162
Employee contributions . . . . .	886	894		
Benefits paid . . . . .	(4,870)	(4,429)	(3,129)	(3,265)
Medicare Part D subsidy . . . . .			105	103
Settlements . . . . .	(3,335)			
Fair value of plan assets at end of year . . . . .	<u>129,586</u>	<u>111,107</u>		
Funded status (liability) . . . . .	<u><u>\$ (50,286)</u></u>	<u><u>\$ (51,603)</u></u>	<u><u>\$ (97,198)</u></u>	<u><u>\$ (87,153)</u></u>

The amounts recognized in the Balance Sheet as of June 30 are (in thousands):

	<i>2014</i>	<i>2013</i>	<i>2014</i>	<i>2013</i>
Actuarial losses . . . . .	<u>\$ (48,426)</u>	<u>\$ (48,304)</u>	<u>\$ (23,706)</u>	<u>\$ (19,255)</u>
Prior service costs (credits) . . . . .			<u>4,363</u>	<u>5,639</u>
Unrestricted net assets not yet recognized in net periodic benefit cost . . . . .	<u>(48,426)</u>	<u>(48,304)</u>	<u>(19,343)</u>	<u>(13,616)</u>
Cumulative employer contributions (less than) net periodic benefit cost . . . . .	<u>(1,860)</u>	<u>(3,299)</u>	<u>(77,855)</u>	<u>(73,537)</u>
Unfunded benefit obligations (liability) . . . . .	<u><u>\$ (50,286)</u></u>	<u><u>\$ (51,603)</u></u>	<u><u>\$ (97,198)</u></u>	<u><u>\$ (87,153)</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 over the minimal acceptable time period under ASC 715.

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, 2015 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Actuarial losses . . . . .	<u>\$2,351</u>	<u>\$ 956</u>
Prior service costs (credits) . . . . .		<u>(1,267)</u>
Total . . . . .	<u><u>\$2,351</u></u>	<u><u>\$ (311)</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>2014</i>	<i>2013</i>	<i>2014</i>	<i>2013</i>
Service cost .....	\$ 4,985	\$ 5,963	\$ 3,796	\$ 4,363
Interest cost .....	7,730	7,021	4,046	3,617
Expected return on plan assets .....	(8,317)	(7,189)		
Amortization of prior service cost .....			(1,276)	(1,497)
Amortization of accumulated loss .....	2,440	4,625	776	1,387
Settlement loss .....	641			
Net periodic benefit cost .....	<u>\$ 7,479</u>	<u>\$ 10,420</u>	<u>\$ 7,342</u>	<u>\$ 7,870</u>
WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:				
Discount rate .....	4.40%	4.88%	4.31%	4.78%
Rate of compensation increase .....	3.97%	3.95%		
WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:				
Discount rate .....	4.88%	4.13%	4.78%	4.02%
Expected return on plan assets .....	7.39%	7.39%		
Rate of compensation increase .....	3.95%	3.95%		
ADDITIONAL INFORMATION (in thousands):				
Actual return on plan assets .....	\$ 16,880	\$ 10,882		
Accumulated benefit obligation for all defined benefit pension plans .....	\$151,247	\$138,661		

Additional information related to the defined benefit pension plans as of June 30 follows (in thousands):

	<i>2014</i>	<i>2013</i>
Number of pension plans with accumulated benefit obligations in excess of plan assets .....	3	3
Aggregate accumulated benefit obligation .....	\$ 151,247	\$ 138,661
Aggregate fair value of plan assets .....	\$ 129,586	\$ 111,107
Number of pension plans with projected benefit obligations in excess of plan assets .....	3	3
Aggregate projected benefit obligation .....	\$ 179,872	\$ 162,710
Aggregate fair value of plan assets .....	\$ 129,586	\$ 111,107

The following table presents changes recognized in unrestricted net assets for the year ended June 30, 2014 (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2014</i>	<i>2013</i>	<i>2014</i>	<i>2013</i>
Changes in plan assets and benefit obligations recognized in unrestricted net assets:				
Prior year accumulated loss (gain) .....	\$ 48,305		\$ 13,616	
New (gain) loss arising during the year .....	3,204		5,227	
Amounts recognized as a component of net periodic benefit cost:				
Amortization or curtailment recognition of prior service credit .....			1,276	
Amortization or settlement recognition of net loss .....	(3,082)		(776)	
Total recognized in unrestricted net assets .....	48,427		19,343	
Net periodic benefit cost .....	7,480		7,342	
Total recognized in net periodic benefit cost and unrestricted net assets .....	<u>\$ 55,907</u>		<u>\$ 26,685</u>	
ASSUMED MEDICAL COST TREND RATES AT JUNE 30:				
Health care cost trend rate assumed for next year	6.5%	6.5%	6.7%	6.7%
Rate that the cost trend gradually declines to ...	4.5%	4.5%	4.5%	4.5%
Year that the final trend rate is reached .....	2028	2028	2028	2028

	<u>Percentage Point Increase</u>	<u>Percentage Point (Decrease)</u>
The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2014 (in thousands):		
Effect on total of service and interest cost . . . . .	\$ 1,482	\$ (768)
Effect on postretirement benefit obligation . . . . .	11,795	(9,565)

*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, 2014, the assets of the defined benefit plan for union staff were invested 58.9% and 41.1% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 41.7% and 58.3% in equity and fixed income securities, respectively. As of June 30, 2013, the assets of the defined benefit plan for union staff were invested 61.4% and 38.6% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 43.5% and 56.5% 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, 2014 and June 30, 2013, by approximately \$0.3 million and \$0.6 million, respectively. The reduction in obligation attributable to the anticipated subsidy payments is being treated as a gain.

CASH FLOWS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):	<u>Pension Benefits</u>	<u>Postretirement Benefits</u>	<u>Expected Net Postretirement Benefit Payments</u>	<u>Expected Medicare Subsidy</u>
Employer Contributions:				
2013 (actual) . . . . .	\$ 7,476	\$ 3,162	N/A	N/A
2014 (actual) . . . . .	8,919	3,024	N/A	N/A
2015 (expected) . . . . .	6,100	3,955	N/A	N/A
PROJECTED BENEFIT PAYMENTS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):				
2015 . . . . .	\$ 5,867	\$ 3,955	\$ 3,830	\$ 125
2016 . . . . .	6,312	4,206	4,070	136
2017 . . . . .	7,774	4,409	4,260	149
2018 . . . . .	7,209	4,546	4,380	166
2019 . . . . .	7,628	4,699	4,699	
2020-2024 . . . . .	45,565	27,497	27,497	

The fair value of the pension plan assets is disclosed in the tables below based on fair market values and "levels" at June 30, 2014 and 2013. The relevant levels are based on the methodology for determining fair market value: Level 1: valuation based on active markets for identical assets; Level 2: valuation based on significant observable inputs; and Level 3: valuation based on unobservable inputs. The pension plan invests in funds to meet its investment objectives. The asset allocation is based on the underlying assets of the various funds. The leveling is based upon each fund as the unit of measure.

	<u>Pension Plan Assets at Fair Value as of June 30, 2014 (in thousands)</u>			
	<u>Level 1 Quoted Prices</u>	<u>Level 2 Significant Other Observable Inputs</u>	<u>Level 3 Significant Unobservable Inputs</u>	<u>Total</u>
Investments:				
Equities				
Mutual funds . . . . .	\$	\$128,102		\$128,102
Collective Trusts . . . . .	1,484			1,484
Total . . . . .	<u>\$1,484</u>	<u>\$128,102</u>		<u>\$129,586</u>

*Pension Plan Assets at Fair Value as of June 30, 2013 (in thousands)*

	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>Total</i>
Investments:				
Equities				
Mutual funds .....	\$	\$109,895		\$109,895
Collective Trusts .....	1,212			1,212
Total .....	\$1,212	\$109,895		\$111,107

## J. NOTES PAYABLE

At June 2014 the Museum had two credit facilities, with two commercial banks. At June 30, 2013, the Museum had four credit facilities with two commercial banks. The largest credit facility is a revolving line of \$150 million as of June 30, 2014, and \$100 million as of June 30, 2013. The Museum had borrowed \$27.6 million as of June 30, 2014, and \$40 million as of June 30, 2013 on this line. Any amount borrowed under the revolving line of credit is payable in full on or before September 30, 2017. The borrowing bears interest at variable rates, and accrued interest is paid at loan maturity. The total interest expense on bank borrowings amounted to \$0.2 million and \$0.3 million as of fiscal years 2014 and 2013, respectively. As of June 30, 2014, the interest rate on the outstanding debt was .55%. Under the loan agreement, the Museum has covenanted to maintain a ratio of Available Assets to General Liabilities, as defined, of not less than 2:1. The Museum was in compliance with this requirement at June 30, 2014 and 2013.

In addition to the revolving line of credit, the Museum has an additional line of credit totaling \$15 million as of June 30, 2014, and three lines of credit totaling \$150 million in fiscal year 2013. No borrowings were outstanding at June 30, 2014 and 2013, under these facilities. 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 \$4.2 million as of both June 30, 2014 and 2013, respectively, under a sublimit for one of the lines of credit.

## K. LOANS PAYABLE AND OTHER LONG-TERM LIABILITIES

### *Series 1993 Bonds:*

In 1993, the Museum entered into two loan agreements with the Dormitory Authority of the State of New York (“the Authority”) to finance the construction and equipping of certain of the Museum’s facilities and to defease existing indebtedness. Pursuant to these loan agreements, the Authority issued Series 1993 Revenue Bonds consisting of \$41.7 million Series 1993A Variable Interest Rate Bonds (“Series 1993A Bonds”), due serially to July 1, 2015, and \$22.1 million Series 1993B Variable Interest Rate Bonds (“Series 1993B Bonds”), due by July 1, 2020. The Series 1993B Bonds are secured by the Museum’s annual membership dues. The loan agreements require the Museum to maintain investments in certain defined securities having a market value of at least 120% of the aggregate principal amount of the Museum’s outstanding short-term debt as defined in the agreements. Additionally, the Museum must maintain a ratio of Available Assets to General Liabilities, as defined, of not less than 2:1. The Museum was in compliance with these covenants at June 30, 2014 and 2013.

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 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, 2014 and 2013, \$3.1 million and \$2.9 million respectively, of investments were in the custody of a trustee in connection with the Series 1993A and B Bonds as a reserve for the payment of debt service each year.

### *Series 2006 Bonds:*

On December 1, 2006, the Museum entered into a \$130 million loan agreement with the Trust for Cultural Resources (“the Trust”), a public benefit organization created by the State of New York. Pursuant to this loan agreement, the Trust issued bonds consisting of a \$65 million series 2006 A-1 bond issue and a \$65 million series 2006 A-2 bond issue (collectively, “the Series 2006A Bonds”). The proceeds have and will be used for the financing of a portion of the expansion, reconstruction, renovation, improvement, furnishing, and equipping of facilities operated, or to be operated, by the Museum, portions of which have already been completed at the Museum’s principal location. In addition, certain administrative, legal, accounting, financing, and other expenses incidental to the issuance of the bonds and related purposes were financed by these bonds.

Pursuant to the loan agreement, the Museum is required to pay, when due, the principal and interest on the Series 2006A Bonds. While the bonds are not direct indebtedness of the Museum, the loan agreement and the obligation to make payments under the loan agreement are general obligations of the Museum. No security interest in any revenues or assets of the Museum has been granted by the Museum to the Trust or any other party in connection with the Series 2006A Bonds. The Series 2006A Bonds will mature on October 1, 2036. The variable rate demand bonds of \$130 million are subject to a weekly interest rate reset. In the event the Museum receives notice of any optional tender on its variable rate demand bonds, or if the bonds become subject to mandatory tender, the purchase price will be paid from the remarketing of the bonds. The Museum has an additional \$143.2 million confirmed credit facility through April 2015. The purpose of this credit facility is to provide liquidity in the event of a tender of the Museum’s variable rate demand bonds which cannot be remarketed. This facility cannot be used for any purpose other than in connection with an exercise of the tender right by the bondholders. A commitment fee with a rate of .35% was associated with this credit facility. Fees of \$0.5 million related to both fiscal years 2014 and

2013, were paid. To date there have been no drawdowns of this facility. If the remarketing proceeds are insufficient, the Museum will have a current obligation to purchase the bonds that were not remarketed successfully. The Museum may fund any such purchase, in any manner, including by drawing upon the \$143.2 million credit facility which would be repayable by April 2015.

In June 2006, the Museum entered into a forward-starting interest rate exchange agreement with Morgan Stanley, related to the Series 2006A Bonds. Under the terms of the swap agreement, the Museum pays interest at a rate of 3.826% calculated on a notional amount of \$100 million in exchange for floating rate payments calculated on the same notional amount at 67% of one-month LIBOR until October 1, 2036, unless such agreement is terminated earlier in accordance with its terms.

In summary, the bonds underlying the Museum's indebtedness consisted of the following (in thousands):

	<i>June 30, 2014</i>	<i>June 30, 2013</i>
Series 1993A Bonds due serially to July 1, 2015 .....	\$ 6,380	\$ 9,345
Series 1993B Bonds due by July 1, 2020 .....	6,780	6,780
Series 2006A Bonds due by October 1, 2036 .....	130,000	130,000
Total loans payable .....	<u>143,160</u>	<u>146,125</u>
Fair value of interest rate exchange agreement on Series 1993A Bonds .....	171	477
Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds .....	28,480	27,444
Total interest rate exchange agreements .....	<u>28,651</u>	<u>27,921</u>
Total program related investment loan .....	<u>265</u>	<u>265</u>
Total liability .....	<u><u>\$172,076</u></u>	<u><u>\$174,311</u></u>

Interest rates and interest expense related to the loans and swaps are as follows:

	<i>2014</i>	<i>2013</i>
Interest rates on loans payable:		
Series 1993A and B Bonds .....	.08%	.07%
Series 2006A-1 and A-2 Bonds .....	.07%	.07%
Interest expense on loans payable (in thousands):		
Series 1993A Bonds .....	\$ 304	\$ 447
Series 1993B Bonds .....	4	10
Series 2006A Bonds .....	3,786	3,854
Interest expense included above related to the swaps (in thousands):		
Series 1993A Bonds .....	\$ 300	\$ 433
Series 2006A Bonds .....	3,715	3,674

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):

<i>Year Ending June 30</i>	<i>Principal Amount</i>	<i>Interest Payments*</i>	<i>Total Estimated Debt Services</i>
2015 .....	\$ 3,115	\$ 5,479	\$ 8,594
2016 .....	3,265	5,324	8,589
2017 .....		5,310	5,310
2018 .....		5,310	5,310
Thereafter .....	<u>136,780</u>	<u>92,674</u>	<u>229,454</u>
Total .....	<u><u>\$143,160</u></u>	<u><u>\$114,097</u></u>	<u><u>\$257,257</u></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.

The table assumes that the Museum will be able to obtain a new credit facility when the existing credit facility expires in 2015.

Please refer to Note N for details related to *Fair Value Measurement*.

## L. FUNCTIONAL CLASSIFICATION OF EXPENSES

Expenses by functional classification for fiscal years 2014 and 2013, which are described in Note A, are shown below (in thousands):

	<i>2014</i>	<i>2013</i>
Total operating expenses from the Statements of Activities . . . . .	\$ 361,552	\$ 343,867
Depreciation of capital improvements and expensing of non-capitalized expenditures from the non-operating section of the Statements of Activities . . . . .	45,617	45,836
Management and custodian fees, taxes, and other expenses included in net investment income . . . . .	16,585	13,940
Special events included in the revenue section of the Statements of Activities . . . . .	904	553
Total . . . . .	<u>\$ 424,658</u>	<u>\$ 404,196</u>
Program expenses:		
Curatorial activities, conservation, and exhibition . . . . .	\$ 208,532	\$ 199,539
Education . . . . .	14,019	14,531
Libraries . . . . .	5,418	5,113
Public services and other . . . . .	32,794	29,392
Cost of sales and expenses of auxiliary activities:		
Merchandising operations . . . . .	67,799	66,362
Restaurant, parking garage, auditorium, and other . . . . .	27,705	24,897
Total program expenses . . . . .	<u>356,267</u>	<u>339,834</u>
Supporting services:		
Management and general . . . . .	53,463	48,636
Fundraising . . . . .	14,928	15,726
Total supporting services . . . . .	<u>68,391</u>	<u>64,362</u>
Total . . . . .	<u>\$ 424,658</u>	<u>\$ 404,196</u>

## M. LEASE COMMITMENTS

At June 30, 2014, 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 2021. The rental payments will be charged against future revenues from sales of books, reproductions of works of art, and similar reproductions sold through the Museum's shops and mail-order system. Rent expense included in merchandising activities relating to these operating leases amounted to \$4.3 million and \$4.4 million in fiscal years 2014 and 2013, respectively and includes contingent rent based on sales. In addition, there are operating leases for storage, office space, equipment, and other items, which expire at various dates through 2019. Rent expense relating to these operating leases amounted to \$0.9 million in both fiscal years 2014 and 2013.

Minimum rental commitments consist of the following at June 30, 2014 (in thousands):

<i>Year Ending June 30</i>	<i>Total</i>
2015 . . . . .	\$ 3,634
2016 . . . . .	2,803
2017 . . . . .	1,712
2018 . . . . .	354
Thereafter . . . . .	373
Total . . . . .	<u>\$ 8,876</u>

## N. FAIR VALUE OF FINANCIAL INSTRUMENTS

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In accordance with the authoritative guidance on fair value measurements and disclosures under Generally Accepted Accounting Principles, the Museum discloses the fair value of its investments in a hierarchy that prioritizes the inputs to valuation techniques used to measure fair value.

The hierarchy gives the highest priority to valuations based on unadjusted quoted prices in active markets for identical assets or liabilities (Level 1 measurements) and the lowest priority to valuations based on unobservable inputs that are significant to the valuation (Level 3 measurements). The three levels of the fair value hierarchy under the guidance are as follows:

**Level 1**—Quoted market prices for identical instruments in active markets.

**Level 2**—Quoted prices for similar assets or liabilities in active markets, quoted prices for identical or similar assets in markets that are not active, observable inputs other than quoted prices, inputs derived principally from or corroborated by observable market data by correlation or other means.

**Level 3**—Valuation models in which significant inputs are unobservable or where there is little, if any, market activity.

The following methods and techniques were used to assign affected financial instruments to the appropriate levels:

Inputs are used in applying the various valuation techniques and broadly refer to the assumptions that market participants use to make valuation decisions, including assumptions about risk. Inputs may include price information, volatility statistics, specific and broad credit data, liquidity statistics, and other factors. An investment's level within the fair value hierarchy is based on the lowest level of any input that is significant to the fair value measurement. However, the determination of what constitutes "observable" requires significant judgment by management. Management considers observable data to be that market data which is readily available, regularly distributed or updated, reliable and verifiable, not proprietary, provided by multiple, independent sources that are actively involved in the relevant market. The categorization of an investment within the hierarchy is based upon the pricing transparency of the investment and does not necessarily correspond to management's perceived risk of that investment.

The Museum considers several factors in appropriately classifying the investment funds in the fair value hierarchy. An investment is generally classified as Level 2 if the Museum has the ability to withdraw its investment from the investment fund at Net Asset Value ("NAV") at the measurement date. An investment is generally classified as Level 3 if the Museum does not have the ability to withdraw its investment from the investment fund at NAV, such as investments in closed-end funds, "side-pockets," or funds with suspended withdrawals imposed (i.e., "gates"). If the Museum cannot withdraw its investment from the investment fund at NAV because such investment is subject to "lock-up" (if the withdrawal period does not coincide with the Museum's measurement date) the Museum considers the length of time until the investment will become redeemable in determining whether the fair value measurement of the investment should be classified as a Level 2 or Level 3.

**Contributions Receivable** are not carried at fair value on a recurring basis 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 at the date of the initial pledge.

### 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 equity securities actively traded on recognized exchanges both domestic and foreign. These investments are freely tradable and are valued based on quoted prices from active markets.

Level 2 assets primarily consist of funds that invest in exchange traded equity, fixed income securities, and derivatives. The receipt of information regarding underlying holdings generally is less frequent than assets classified as Level 1. Valuations are based on quoted prices or other significant observable inputs. The Investments Office performs a number of procedures to support the reasonableness of the valuation of these investments.

Level 3 assets include equity funds and hedge funds where valuations are determined by quoted prices or other significant observable inputs and consider subscription and redemption activity, gates, side-pocket investments, and lock-up provisions. Also included in Level 3 assets are the Museum's interests in private equity and real asset funds. As quoted or other observable inputs typically are not available, market values are determined by the general partner based on appraisals, obtainable prices for similar assets, or other estimates. The Museum's Investments Office has a process in place to evaluate the reasonableness of the values reported.



### Fair Value Measurements

The following table presents the financial instruments as stated on the Balance Sheet, by caption and by level within the valuation hierarchy as of June 30, 2014 (in thousands):

	<i>Assets and Liabilities at Fair Value as of June 30, 2014</i>			
	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>2014 Total</i>
Split Interest Arrangements .....	\$ 12,751	\$ 18,195	\$ 45,016	\$ 75,962
Investments:				
Equities .....	\$ 477,974	\$ 43,702	\$ 2	\$ 521,678
Fixed Income				
Government bonds .....	17,188	1,059		18,247
Corporate debt .....		33,442	10	33,452
Mortgage-backed .....		39,127		39,127
Other .....		2,736	250	2,986
Subtotal .....	17,188	76,364	260	93,812
Short-term Investments .....	259,785			259,785
Fixed income funds .....		39,527		39,527
Equity funds .....		351,367	218,954	570,321
Hedge funds .....			631,420	631,420
Private equity .....			498,758	498,758
Real assets .....			403,284	403,284
Total Investments: .....	\$ 754,947	\$ 510,960	\$ 1,752,678	\$ 3,018,585
Assets .....	\$ 770,981	\$ 525,873	\$ 1,797,693	\$ 3,094,547
Liabilities:				
Annuity and Other Split Interest Obligations .....	\$	\$	\$ 19,831	\$ 19,831
Bonds and Interest Rate Exchange Agreements. . .		171,811		171,811
Liabilities .....	\$	\$ 171,811	\$ 19,831	\$ 191,642

Included in the Level 3 hedge funds fair value are investment subscriptions paid in advance totaling \$20 million for which the Museum has paid prior to June 30, 2014.

The following table presents the financial instruments as stated on the Balance Sheet, by caption and by level within the valuation hierarchy as of June 30, 2013 (in thousands):

	<i>Assets and Liabilities at Fair Value as of June 30, 2013</i>			
	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>2013 Total</i>
Split Interest Arrangements .....	\$ 15,159	\$ 12,292	\$ 44,306	\$ 71,757
Investments:				
Equities .....	\$ 447,734	\$ 33,640	\$ 65	\$ 481,439
Fixed Income				
Government bonds .....	18,477			18,477
Corporate debt .....		39,829	32	39,861
Mortgage backed .....		46,511		46,511
Other .....		3,927	291	4,218
Subtotal .....	18,477	90,267	323	109,067
Short-term Investments .....	262,255			262,255
Fixed income funds .....		41,525		41,525
Equity funds .....		303,969	140,127	444,096
Hedge funds .....			571,429	571,429
Private equity .....			517,202	517,202
Real assets .....			363,521	363,521
Total Investments: .....	\$ 728,466	\$ 469,401	\$ 1,592,667	\$ 2,790,534
Assets .....	\$ 746,101	\$ 479,217	\$ 1,636,973	\$ 2,862,291
Liabilities:				
Annuity and Other Split Interest Obligations .....	\$	\$	\$ 20,478	\$ 20,478
Bonds and Interest Rate Exchange Agreements. . .		174,046		174,046
Liabilities .....	\$	\$ 174,046	\$ 20,478	\$ 194,524

Included in the Level 3 hedge funds fair value are investment receivables totalling \$25.2 million for which the Museum has received notification of distribution but was not collected as of June 30, 2013. Also included are investment contributions paid in advance totaling \$10 million for which the Museum has paid prior to June 30, 2013.

During the years ended June 30, 2014 and June 30, 2013, there were no significant transfers in/out of Level 1 and Level 2 of the fair value hierarchy for investments which were recorded at fair value. Based on the information made available to the Museum, there were no concentrations in any underlying individual security or issuer in amounts greater than 5% of the Museum's net assets for both fiscal years 2014 and 2013.

The following table includes a rollforward of the amounts for the year ended June 30, 2014, for Investments classified within Level 3. The classification of a financial instrument within Level 3 is based upon the significance of the unobservable inputs to the overall fair value measurement:

	<i>Level 3 Ending Balance June 30, 2013</i>	<i>Realized and Unrealized Gains/ (Losses)</i>	<i>Transfers In</i>	<i>Transfers (Out)</i>	<i>Purchases</i>	<i>Sales and Settlements</i>	<i>Level 3 Ending Balance June 30, 2014</i>	<i>Changes in Unrealized Gains/(Losses) Relating to Investments held as of June 30, 2014</i>
Investments:								
Equities . . . . .	\$ 65	\$ (63)			\$	\$	\$ 2	\$ (64)
Corporate debt . . . .	32	(520)			520	(22)	10	(517)
Other . . . . .	291	1				(42)	250	
Equity funds . . . . .	140,127	21,387			70,000	(12,560)	218,954	21,326
Hedge funds . . . . .	571,429	41,834			105,666	(87,509)	631,420	10,654
Private equity . . . . .	517,202	80,044			42,657	(141,145)	498,758	27,314
Real assets . . . . .	363,521	34,020			53,435	(47,692)	403,284	19,259
Total Investments ..	<u>\$1,592,667</u>	<u>\$ 176,703</u>			<u>\$ 272,278</u>	<u>\$ (288,970)</u>	<u>\$ 1,752,678</u>	<u>\$ 77,972</u>

The following table includes a rollforward of the amounts for the year ended June 30, 2013 for Investments classified within Level 3. The classification of a financial instrument within Level 3 is based upon the significance of the unobservable inputs to the overall fair value measurement:

	<i>Level 3 Ending Balance June 30, 2012</i>	<i>Realized and Unrealized Gains/ (Losses)</i>	<i>Transfers In</i>	<i>Transfers (Out)</i>	<i>Purchases</i>	<i>Sales and Settlements</i>	<i>Level 3 Ending Balance June 30, 2013</i>	<i>Changes in Unrealized Gains/(Losses) Relating to Investments held as of June 30, 2013</i>
Investments:								
Equities . . . . .	\$ 65	\$			\$	\$	\$ 65	\$
Corporate debt . . . .	530	262			26	(786)	32	
Other . . . . .	478	1			407	(595)	291	
Equity funds . . . . .	118,431	27,164			9,286	(14,754)	140,127	19,361
Hedge funds . . . . .	498,174	37,033			125,000	(88,778)	571,429	21,337
Private equity . . . . .	554,960	50,617			51,822	(140,197)	517,202	(17,915)
Real assets . . . . .	340,697	19,885			51,937	(48,998)	363,521	1,989
Total Investments ..	<u>\$1,513,335</u>	<u>\$134,962</u>			<u>\$ 238,478</u>	<u>\$ (294,108)</u>	<u>\$1,592,667</u>	<u>\$ 24,772</u>

All net realized and unrealized gains (losses) in the table above are reflected in the statements of activities. Net unrealized gains (losses) relate to those Investments held by the Museum at June 30, 2014 and June 30, 2013, respectively.

### Split Interest Arrangements

#### Charitable Gift Annuities

The Museum records its remainder interest in assets received as unrestricted and temporarily restricted contributions as per donor designations. 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.

**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 annually.

A fair value adjustment of 10 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 Charitable Remainder and Other Trust Assets and non-operating expense.

**Perpetual Trusts**

The Museum recognizes the contribution and the asset at market value and records periodic adjustments as statements are received from the trustee.

**Lead Trusts**

The Museum records the expected payment stream over the term of the trust and applies a discount rate that ranges from 3.9% to 5.1%.

The following table summarizes the changes in the fair value of the assets related to charitable remainder and other trusts for the year ended June 30, 2014 (in thousands):

	<i>Ending Balance June 30, 2013</i>	<i>Changes in Discounts and Allowances</i>	<i>Ending Balance June 30, 2014</i>
Charitable remainder and other trust assets . . . . .	\$50,320	\$ 3,420	\$53,740

The following table summarizes the changes in the fair value of the liabilities related to annuity and other split interest agreements and funds held on behalf of others for the year ended June 30, 2014 (in thousands):

	<i>Ending Balance June 30, 2013</i>	<i>Changes in Remainder Value</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Ending Balance June 30, 2014</i>
Annuity and other split interest obligations . . . . .	\$20,478	\$(1,244)	\$ 597	\$19,831

The Museum uses the NAV to determine the fair value of all the underlying investments which (a) do not have a readily determinable fair value and (b) either have the attributes of an investment company or prepare their financial statements consistent with the measurement principles of an investment company.

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2014:

Investment Strategy	<i>Fair Value Determined Using NAV (in 000s)</i>	<i>Remaining Life</i>	<i>Unfunded Commitments (in 000s)</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Fixed Income Funds . . . . .	\$ 39,527	N/A	N/A	Daily Monthly (10 days)	N/A
Equity Funds . . . . .	570,321	N/A	N/A	Daily Weekly (3 days); Monthly (30–90 days) Quarterly (30–90 days)	1 fund undergoing liquidation with a side-pocket; 2 funds with lock-up restrictions expiring between December 31, 2014, and July 1, 2015.
Hedge Funds . . . . .	631,420	N/A	25,333	Monthly (30–90 days) Quarterly (30–90 days) Annually (60–90 days)	10 funds with lock-up restrictions expiring between August 31, 2014, and May 31, 2018, including 2 funds with a side-pocket; 4 funds undergoing liquidation, including 4 funds with side-pockets; 1 fund with a side-pocket.
Private Equity . . . . .	498,758	1 to 10 years	200,694	N/A	N/A
Real Assets . . . . .	403,284	1 to 12 years	174,731	N/A	N/A

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2013:

Investment Strategy	<i>Fair Value Determined Using NAV (in 000s)</i>	<i>Remaining Life</i>	<i>Unfunded Commitments (in 000s)</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Fixed Income Funds . . . . .	\$ 41,525	N/A	N/A	Monthly (10 days)	N/A
Equity Funds . . . . .	444,096	N/A	N/A	Daily Monthly (5–30 days) Quarterly (30–90 days)	1 fund undergoing liquidation with a side-pocket; 1 fund with lock-up restriction expiring on December 31, 2014.
Hedge Funds . . . . .	571,429	N/A	N/A	Monthly (65–90 days) Quarterly (30–90 days) Annually (60–90 days)	6 funds undergoing liquidation, including 4 funds with side-pockets; 7 funds with lock-up restrictions expiring between April 30, 2014, and May 31, 2018, including 1 fund with a side-pocket; 1 fund with a side-pocket.
Private Equity . . . . .	517,202	1 to 10 years	162,515	N/A	N/A
Real Assets . . . . .	363,521	1 to 12 years	163,366	N/A	N/A

## O. ASSET RETIREMENT OBLIGATIONS

The Museum recognizes a liability on the Balance Sheet for Asset Retirement Obligations pertaining to future remediation work necessary to restore certain properties. The liability equals the present value of the expected cost of remediation.

During fiscal years 2014 and 2013, the Museum made payments of \$0.05 million and \$0.32 million, respectively, for these obligations and reduced the liability accordingly. In addition, the Museum adjusted certain asset retirement data and provided for the years' reductions, charges and accretion. For fiscal years 2014 and 2013, the non-cash charges amounted to an increase of \$0.4 million and \$1.4 million respectively, and are included in the non-operating section of the Statements of Activities. As of June 30, 2014 and 2013, \$9.1 million and \$8.7 million, respectively, of conditional asset retirement obligations are included in the liability section of the Balance Sheet.

## P. DISCLOSURE FOR ENDOWMENT FUNDS AND NET ASSET CLASSIFICATIONS

The Museum's endowment consists of over 650 individual funds established for a variety of purposes. Its endowment includes funds with donor-imposed spending restrictions (donor-restricted endowment funds) and funds with board-imposed spending restrictions that are treated as endowments (quasi-endowments). While quasi-endowments are treated as endowments in terms of earning investment returns and spending policy, their principal does not need to be held in perpetuity. Additionally, some quasi-endowments also have donor-imposed purpose restrictions. As required by Generally Accepted Accounting Principles, endowment funds are classified based on the existence or absence of donor-imposed restrictions. Donor-restricted endowment funds and quasi-endowment funds are also governed by the Endowment Spending Policy adopted by the Board of Trustees (which is discussed in more detail below).

The New York Prudent Management of Institutional Funds Act (NYPMIFA) governs the standards of management, investing, and spending of donor-restricted endowment funds by requiring the prudent consideration of the following eight factors when appropriating spending from endowment funds: (i) the duration and preservation of the endowment fund; (ii) the purposes of the Museum and the endowment fund; (iii) general economic conditions; (iv) the possible effect of inflation or deflation; (v) the expected total return from income and the appreciation of investments; (vi) other resources of the Museum; (vii) where appropriate and circumstances would otherwise warrant, alternatives to the expenditure of the endowment fund, giving due consideration to the effect that such alternatives may have on the Museum; and (viii) the investment policy of the Museum. NYPMIFA eliminates the legal requirement to preserve the historic dollar value of donor-restricted endowment funds and makes it legally possible to spend from the endowment funds when they drop below the historic dollar value of the gift. 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 (i) the original dollar value of endowment gifts not expendable under the specific terms of the applicable gift instrument; (ii) the original dollar value of subsequent endowment gifts; (iii) the net realizable value of future payments (i.e., outstanding endowment pledges net of applicable discount); and (iv) 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 less spending per the Endowment Spending Policy. With respect to endowment funds governed by gift instruments executed before September 17, 2010, the legislation required the Museum to send a notice to all available donors asking them to elect whether (i) the Museum could spend as much of the gift as is prudent; or (ii) the Museum could not spend below historic dollar value. The legislation provides that if the donor did not respond within 90 days of receiving the notice, expenditures from the endowment fund will be governed by the prudence standard in the legislation. The Museum has complied with this, and all other requirements of NYPMIFA, and has determined that for administrative ease and to ensure prudence with respect to its endowment funds, it will continue to maintain historic dollar value spending restrictions in place for all funds.

In relation to NYPMIFA, Generally Accepted Accounting Principles require that for each donor-restricted endowment fund, the Museum is to classify the portion of the fund that is not classified as Permanently Restricted Net Assets as Temporarily Restricted Net Assets until such funds have been appropriated. Therefore, upon the expiration of any time restriction and/or the meeting of any purpose restriction and appropriation by the Board for expenditure, a reclassification of that amount to Unrestricted Net Assets occurs.

During fiscal year 2012, the Board adopted a new Endowment Spending Policy which was effective for fiscal years 2013 and 2014. The new hybrid spending policy used in fiscal years 2013 and 2014 combines the predictable spending element of constant growth whereby 80% of the spending is based on the prior fiscal year total spending, adjusted for inflation with an asset preservation principle whereby the remaining 20% is based on the market value of the endowment at the prior calendar year end. The spending also has a defined range in absolute dollars of 90% to 110% of the prior fiscal year's spending. Spending Rates applied to the market value of the endowment are limited to a range of 4.5% to 5.75%. 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, 2014 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted endowment funds . . . . .	\$	\$ 929,795	\$ 894,522	\$ 1,824,317
Quasi-endowment funds . . . . .	831,974			831,974
Total funds . . . . .	<u>\$ 831,974</u>	<u>\$ 929,795</u>	<u>\$ 894,522</u>	<u>\$ 2,656,291</u>

Endowment Net Asset Composition by Type of Fund as of June 30, 2013 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted endowment funds . . . . .	\$	\$ 780,153	\$ 855,876	\$ 1,636,029
Quasi-endowment funds . . . . .	735,462			735,462
Total funds . . . . .	<u>\$ 735,462</u>	<u>\$ 780,153</u>	<u>\$ 855,876</u>	<u>\$ 2,371,491</u>

Endowment and Non-Endowment Net Assets  
for the Fiscal Year Ended June 30, 2014 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment and quasi-endowment net assets, beginning of year . . . . .	\$ 735,462	\$ 780,153	\$ 855,876	\$ 2,371,491
Investment return:				
Investment Income . . . . .	13,371	19,507		32,878
Net appreciation (realized) . . . . .	87,149	127,839		214,988
Net appreciation (unrealized) . . . . .	54,657	81,580		136,237
Total investment return . . . . .	155,178	228,926		384,103
Transfers . . . . .	48,916	(48,916)		
Appropriation of endowment assets for expenditure (spending) . . . . .	(92,849)	(35,452)		(128,301)
Contributions . . . . .	1,931	2,076	34,125	38,132
Other changes and reclasses . . . . .	(16,663)	3,008	4,521	(9,134)
Total endowment and quasi-endowment net assets at the end of year . . .	831,974	929,795	894,522	2,656,291
Non-endowment net assets, end of the year . . . . .				
Operating . . . . .	11,255	60,564		71,819
Non-Operating . . . . .	67,221	483,391		550,612
Total non-endowment net assets, end of the year . . . . .	78,476	543,955		622,431
NET ASSETS AT THE END OF THE YEAR . . . . .	\$ 910,450	\$ 1,473,750	\$ 894,522	\$ 3,278,722

Endowment and Non-Endowment Net Assets  
for the Fiscal Year Ended June 30, 2013 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment and quasi-endowment net assets, beginning of year . . . . .	\$ 660,302	\$ 689,923	\$ 831,566	\$ 2,181,791
Investment return:				
Investment Income . . . . .	13,640	19,494	31	33,165
Net appreciation (realized) . . . . .	77,626	110,251	1	187,878
Net appreciation (unrealized) . . . . .	42,796	37,672		80,468
Total investment gain return . . . . .	134,062	167,417	32	301,511
Transfers . . . . .	47,066	(47,066)		
Appropriation of endowment assets for expenditure (spending) . . . . .	(90,002)	(32,090)		(122,092)
Contributions . . . . .	3,463	438	24,132	28,033
Other changes and reclasses . . . . .	(19,429)	1,531	146	(17,752)
Total endowment and quasi-endowment net assets at the end of year . . .	735,462	780,153	855,876	2,371,491
Non-endowment net assets, end of the year . . . . .				
Operating . . . . .	11,488	55,245		66,733
Non-Operating . . . . .	76,184	489,040		565,224
Total non-endowment net assets, end of the year . . . . .	87,672	544,285		631,957
NET ASSETS AT THE END OF THE YEAR . . . . .	\$ 823,134	\$ 1,324,438	\$ 855,876	\$ 3,003,448

Description of Amounts Classified as Permanently Restricted and Temporarily Restricted Net Assets (Endowment and Quasi-endowment only)  
(in thousands):

	<u>June 30, 2014</u>	<u>June 30, 2013</u>
Permanently Restricted Net Assets:		
Art Acquisitions .....	\$ 217,184	\$ 214,654
Operating .....	499,852	482,994
Other (including Exhibitions and Public Programming) .....	177,486	158,228
Total endowment funds classified as permanently restricted net assets .....	<u>\$ 894,522</u>	<u>\$ 855,876</u>
Temporarily Restricted Net Assets:		
Art Acquisitions .....	\$ 219,272	\$ 185,894
Operating .....	547,843	456,610
Other (including Exhibitions and Public Programming) .....	162,680	137,649
Total endowment funds classified as temporarily restricted net assets .....	<u>\$ 929,795</u>	<u>\$ 780,153</u>

As a result of market fluctuations and the continued prudent use of income generated by donor-restricted endowment funds in support of mission-critical programs, the fair market value of assets associated with individual donor-restricted endowment funds may fall below historic dollar value. The aggregate amounts by which fair value was below historic value was \$0.04 million and \$0.05 million as of June 30, 2014 and 2013, respectively.

## Q. MERCHANDISING AND OTHER AUXILIARY ACTIVITIES

Auxiliary operating revenue and expense are summarized as follows (in thousands):

	<u>2014</u>	<u>2013</u>
Operating revenue:		
Merchandising operations .....	\$ 70,081	\$ 69,337
Restaurant .....	23,045	21,347
Other .....	4,221	4,083
Total revenue .....	<u>97,347</u>	<u>94,767</u>
Operating costs and expenses:		
Merchandising operations .....	67,799	66,362
Restaurant .....	22,617	20,438
Other .....	5,088	4,459
Total costs and expenses .....	<u>95,504</u>	<u>91,259</u>
Net income from auxiliary activities .....	<u>\$ 1,843</u>	<u>\$ 3,508</u>



## R. COMMITMENTS AND CONTINGENCIES

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### ***Commitments***

On August 10, 2012, the Museum entered into an operating agreement with the Whitney Museum of American Art (the “Whitney”), pursuant to which the Museum will use and occupy portions of the Whitney’s building located at 945 Madison Avenue, New York, New York (the “Building”), for a term of 8 years with an option at the Museum’s discretion to extend the term for an additional 5.5 years. The Whitney will continue to occupy portions of the Building and both parties will work together to develop joint programming initiatives for the Building as well as other locations.

### ***Contingencies***

On November 8, 2012, two individuals filed a lawsuit in New York State Supreme Court, New York County, against the Museum and certain of its officers. The Museum was served with this lawsuit on February 8, 2013. It alleges that the Museum’s policy of asking visitors to pay a voluntary admissions charge is in violation of state law and of the Museum’s lease with the City of New York, and that the manner in which the Museum advises the public of this policy is deceptive. The complaint also alleged that the Museum has an obligation to maintain an entrance on the Central Park side of the Museum. The complaint seeks various forms of equitable relief and also attorney’s fees and costs, but it does not otherwise seek monetary damages.

On March 5, 2013, a lawsuit was filed by three individuals in New York State Supreme Court, New York County, against the Museum and certain of its officers. This lawsuit is very similar to the litigation described above, except that it is framed as a class action suit, and it does not include any claims about a Central Park entrance. The complaint in this litigation seeks various forms of equitable relief and also a judgment “awarding Plaintiffs and other members of the Class actual damages in an amount to be determined at trial” plus attorney’s fees and costs. Plaintiffs have not subsequently presented a quantified demand for damages.

On October 30, 2013, the New York State Supreme Court dismissed the claims in each lawsuit which alleged that the Museum’s admissions policy constituted a breach of its lease with the City and was a violation of an 1893 appropriations act.

The Museum intends to vigorously defend the remaining claims in both litigations and believes it has substantial defenses. However, due to the inherent difficulty of predicting the outcome of litigation, the Museum cannot predict what the eventual outcome or timing of these matters may be. An adverse outcome in one or both of these matters could be material to the Museum.

On July 21 and July 22, 2014, the plaintiffs perfected their appeals of the trial court’s decision on the Motion to Dismiss. The Museum filed an answering brief on August 25, 2014, and the City of New York moved to file an amicus brief in support of the Museum’s arguments on September 4, 2014. Plaintiff’s filed their responsive briefs on September 19, 2014. The Museum expects the appeal to be argued in fall 2014.

# Categories of Membership

## ANNUAL MEMBERS

	2014	2013
National Associate (\$60)*	48,845	53,895
National Friend (\$275)*	3,329	3,125
Met Net (\$70)	25,299	31,889
Individual (\$100)	34,977	34,044
Family/Dual (\$200)	28,101	27,262**
Sustaining (\$550)	8,301	7,777
<i>Supporting</i>		
Contributing (\$1,200)	1,345	1,269
Donor (\$2,000)	549	503
Sponsor (\$4,500)	361	366
Patron (\$9,000)	75	76
Patron Circle (\$13,000)	33	33
President's Circle (\$20,000)	56	48
	<u>151,271</u>	<u>160,287</u>

## MEMBERS OF THE CORPORATION

	2014	2013
Fellows for Life	445	462
Fellows in Perpetuity	184	187
Benefactors	<u>263</u>	<u>263</u>
	<u>892</u>	<u>912</u>
Total	152,163	161,199

\* Nonresident Memberships

\*\* Includes Life Members

# Members of the Corporation

### Benefactors

Daniel Brodsky  
Marina Kellen French

### Declared Benefactor

Eugenie Fromer

### Fellows for Life

Alice Cary Brown  
Philip Green  
Homer D. Layne  
Paul Ruddock  
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As of November 1, 2014

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As of July 1, 2014

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*Senior Adviser to the Director's Office*

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Rachel Straus Tofel  
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Gretchen Kodanaz  
*Assistant for Administration*

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*Manager for Special Exhibitions and Gallery Installations*

Patricia Gilkison  
*Associate Manager for Special Exhibitions and Gallery Installations*

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*Manager, Global Museum Leaders Colloquium*

Sian Wetherill  
*Senior Exhibition Analyst, part-time*

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*Associate for Administration*

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*Chief Digital Officer*

Ariel Estrada  
*Administrator*

Joan L. Kay  
*Associate Administrator*

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Jane Yan  
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*Technical Architect*

Neal Stimler  
*Digital Asset Specialist*

Dan Brennan  
*Associate Digital Asset Specialist*

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Eileen Sullivan  
*Senior Rights and Permissions Specialist*

Jeri Wagner  
*Associate Rights and Permissions Specialist*

Lucinda Ross  
*Rights and Permissions Associate, part-time*

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*Collection Information Analyst*

Cristina D. Linclau  
*Associate Collection Information Manager*

Yer Vang-Cohen  
*Associate Collection Information Specialist*

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*General Manager of Creative Development, Senior Media Producer*

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Loic Tallon  
*Senior Mobile Manager*

Nina Diamond  
*Digital Media Writer/Editor*

Liz Filardi  
*Associate Mobile Producer*

Staci Hou  
*Assistant Content Producer*

Natalia Mileshina  
*Interactive Designer*

Grace Tung  
*Digital Media Associate*

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*Senior Information Systems Developer*

Brian Sloan  
*Software Developer*

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Emily Sutter  
*Coordinator for Digital Learning*

Aliza Sena  
*Assistant Coordinator, Digital Learning*

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Jessica Glass  
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Ling Hu  
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Oi-Cheong Lee  
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*Image Production Assistant,  
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*Supervising Curator*  
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*Assistant Manager*  
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*Associate Collections  
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*Senior Collections Assistant*  
Kieran D. McCulloch  
*Collections Assistant*  
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*Assistant for  
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Meryl Cohen  
*Exhibitions Registrar*  
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*Administrator*  
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*Manager, Packing and  
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*Manager, Storeroom One*  
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*Senior Associate Registrars*  
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Bryanna O'Mara  
*Assistant Registrars*  
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*Registrar Assistant*  
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*Administrative Assistant*  
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*Storeroom One Specialist*  
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*Special Projects Assistant,  
part-time*  
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*Senior Departmental  
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Gerald Lunney  
*Supervising Shop Foreman*  
Benjamin Dillon  
John Laughner  
Wayne Morales  
Jorge Roldan  
*Maintainers*

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*President*  
Missy McHugh  
*Chief Adviser to the  
President*  
Whitney Wilson  
Donhauser  
*Senior Adviser to the  
President*  
Bernice Chu  
*Manager of Museum  
Operations*  
Caryn Lewi  
Jeanette O'Keefe  
*Associate Administrators*  
J. Harbeck Gill  
*Executive Assistant*

## Department of Human Resources

Debra A. McDowell  
*Vice President for Human  
Resources*  
Norman Kyle Althof  
*Assistant Administrator*  
Teresa C. Castro  
*Associate for  
Administration*  
Daniel Miller  
*Project Manager*

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Brian P. Lewis  
*Assistant Chief Human  
Resources Officer*

Mary Walsh  
*Recruitment Manager*  
Rondeep Dutta  
*Associate Manager of  
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Employment*  
Elizabeth T. Williams  
*Employment Generalist*

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Irina Shifrin  
*Assistant Chief Human  
Resources Officer*  
James Noone  
*Manager of Employee  
Relations/Labor Relations*  
Amy Boozan  
*Associate Manager of  
Organizational and  
Professional Development*

## BENEFITS

Gordon L. Barger  
*Associate Chief Human  
Resources Officer*  
Monica M. Infosino  
*Senior Benefits Manager*  
David Wichman  
*Senior Benefits Specialist  
for Retirement*  
Tiffany L. Williams  
*Senior Benefits and Human  
Resources Information  
Systems Analyst*  
Tara Dickerson  
*Benefits Specialist, Absence  
Management*

## HUMAN RESOURCES INFORMATION SYSTEMS

Joanne DiPietra  
*Assistant Chief Human  
Resources Officer*  
Felicia M. Hull  
*Human Resources  
Information Systems  
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Tina M. Fox  
*Senior Human Resources  
Information Systems  
Specialist*  
Seok Hye Lee  
*Senior Human Resources  
Information Systems and  
Web Analyst*

## Investments

Suzanne E. Brenner  
*Chief Investment Officer*  
Lauren A. Meserve  
*Deputy Chief Investment  
Officer*

Vanessa L. Melendez  
*Senior Investment Officer*  
Elena Sands  
*Senior Investment Officer,  
part-time*  
P. Scott Abookire  
*Senior Investment Analyst*  
Signe Conway  
*Investment Analyst*  
Carly Machado  
*Assistant Administrator*

## The Curatorial Departments

### Arts of Africa, Oceania, and the Americas

Alisa LaGamma  
*Ceil and Michael E.  
Pulitzer Curator in  
Charge*  
Joanne Pillsbury  
*Andrall E. Pearson Curator*  
Yaëlle Biro  
*Associate Curator*  
Christine Giuntini  
*Conservator*  
Matthew A. Noiseux  
*Administrator*  
James C. Green  
Judith Ostrowitz  
*Research Associates,  
part-time*  
Jennifer L. Larson  
*Assistant Visual Resource  
Manager*  
Jacqueline T. Zanca  
*Collections Management  
Assistant*  
Arthur J. Polendo  
*Departmental Technician*

### The American Wing

Peter M. Kenny  
*Ruth Bigelow Wriston  
Curator of American  
Decorative Arts, and  
Administrator of  
The American Wing*  
Amelia Peck  
*Marica F. Vilcek Curator of  
American Decorative Arts,  
and Manager, The Henry R.  
Luce Center for the Study of  
American Art*  
Alice Cooney  
Frelinghuysen  
*Anthony W. and Lulu C.  
Wang Curator of American  
Decorative Arts*  
Elizabeth Mankin  
Kornhauser  
*Alice Pratt Brown Curator of  
American Paintings and  
Sculpture*

Thayer Tolles  
*Marica F. Vilcek Curator of  
 American Paintings and  
 Sculpture*  
 Ronda Kasl  
 Beth Carver Wees  
*Curators*  
 Medill Higgins Harvey  
*Assistant Curator*  
 Amy E. Bogansky  
 Stephanie L. Herdrich  
 Adrienne Spinozzi-Gick  
 Nicholas Vincent  
*Research Associates*  
 Leela Outcalt  
*Collections Manager*  
 Elaine Bradson  
*Associate Administrator*  
 Sara M. Ketchum  
*Associate Manager of  
 Friends Group*  
 Catherine Mackay  
*Assistant for  
 Administration*  
 Kelly Mulrow  
 Lauren A. Ritz  
*Administrative Assistants*  
 Laura E. Wile  
*Collections Management  
 Assistant*  
 Moira Gallagher  
*Tiffany & Co. Foundation  
 Curatorial Intern in  
 American Decorative  
 Arts*  
 Sean Farrell  
*Supervising Departmental  
 Technician*  
 Dennis Kaiser  
*Principal Departmental  
 Technician*  
 Chad Lemke  
*Senior Departmental  
 Technician*  
 Mary Beth Orr  
*Departmental Technician*

### **Ancient Near Eastern Art**

Joan Aruz  
*Curator in Charge*  
 Yelena Rakic  
*Associate Curator*  
 Kim Benzel  
*Associate Curator,  
 part-time*  
 Sarah Graff  
 Fiona Kidd  
*Assistant Curators*  
 Tim Healing  
*Senior Administrator*  
 Michael Seymour  
*Research Associate*  
 Cristina Velasquez  
 Murrieta  
*Associate for  
 Administration*

Anne Elizabeth Dunn-  
 Vaturi  
*Hagop Kevorkian Research  
 Associate, part-time*  
 Isabel Blair Fowlkes-Childs  
*Research Associate,  
 part-time*  
 Laetitia Raiciulescu  
*Research Assistant*  
 Shawn Osborne-Campbell  
*Principal Departmental  
 Technician*

### **Arms and Armor**

Pierre Terjanian  
*Arthur Ochs Sulzberger  
 Curator in Charge*  
 Stuart W. Pyhrr  
*Distinguished Research  
 Curator*  
 Donald J. La Rocca  
*Curator*  
 Hermes Knauer  
*Armorer and Conservator*  
 Edward A. Hunter  
*Conservator*  
 Stephen J. Bluto  
*Collections Manager*  
 Marilynn T. Doore  
*Associate Administrator*  
 George W. Sferra III  
*Senior Collections  
 Management Associate*  
 Lindsay Rabkin  
*Data Entry Assistant*

### **Asian Art**

Maxwell K. Hearn  
*Douglas Dillon Chairman*  
 Judith G. Smith  
*Senior Administrator*  
 John Guy  
*Florence and Herbert  
 Irving Curator of the Arts  
 of South and Southeast  
 Asia*  
 John Carpenter  
 Denise Patry Leidy  
 Zhixin Jason Sun  
*Curators*  
 Kurt Behrendt  
 Soyoung Lee  
*Associate Curators*  
 Joseph Scheier-Dolberg  
*Assistant Curator*  
 Shi-ye Liu  
*Assistant Research Curator*  
 Midori Oka  
*Research Associate*  
 Xin Wang  
*Research Assistant,  
 part-time*  
 Monika Bincsik  
*Mellon Curatorial Fellow*

Pengliang Lu  
*Henry A. Kissinger  
 Curatorial Fellow*  
 Hwai-ling Yeh-Lewis  
*Senior Collections  
 Manager*  
 Alison Clark  
*Collections Management  
 Specialist*  
 Jessica Marie Kuhn  
*Collections Management  
 Assistant*  
 Jacqueline Taeschler  
*Senior Collections  
 Management Assistant,  
 part-time*  
 Jill Wickenheisser  
*Associate Administrator*  
 Ching Hui Wang  
*Associate for  
 Administration*  
 JoAnn Kim  
*Assistant for  
 Administration*  
 Beatrice Pinto  
*Supervising Departmental  
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 Imtikar Ally  
 Lori Carrier  
 Luis Nuñez  
*Senior Departmental  
 Technicians*

### **CONSERVATION**

Yuan-li Hou  
*Douglas Dillon  
 Conservator of Chinese  
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 Jennifer Perry  
 Kewei Wang  
*Conservators*

### **The Costume Institute**

Harold Koda  
*Curator in Charge*  
 Andrew Bolton  
*Curator*  
 Mark Joseph  
*Administrator*  
 Sarah Scaturro  
*Conservator*  
 Elizabeth Q. Bryan  
*Associate Research Curator*  
 Jessica Regan  
*Assistant Curator*  
 Joyce Fung  
 Amanda B. Garfinkel  
*Senior Research Associates*  
 Elizabeth D. Arenaro  
 Jessica L. Glasscock  
 Mellissa J. Huber  
 Marci K. Morimoto  
 Anne Reilly  
*Research Associates*  
 Bethany L. Matia  
 Rebecca Perry  
*Senior Research Assistants*

Rebecca Bacheller  
 Lauren Helliwell  
 Tracy Jenkins  
 Megan Martinelli  
 Anna Yanofsky  
*Research Assistants*  
 Emily McGoldrick  
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*Collections Management  
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*Assistant for  
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 Michael Downer  
*Principal Departmental  
 Technician*

### **CONSERVATION**

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*Conservator*  
 Miriam G. Murphy  
*Assistant Conservator*  
 Cassandra Gero  
*Conservation Assistant*

### **COSTUME COLLECTION OF THE BROOKLYN MUSEUM**

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*Consulting Curator*

### **THE IRENE LEWISOHN COSTUME REFERENCE LIBRARY OF THE COSTUME INSTITUTE**

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*Librarian*

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*Drue Heinz Chairman*  
 Stijn Alsteens  
 Carmen Bambach  
 Mark McDonald  
 Constance McPhee  
 Nadine M. Orenstein  
 Samantha Rippner  
 Perrin Stein  
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 Freyda Spira-Slavin  
*Associate Curators*  
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*Assistant Curator*  
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*Senior Collections Manager*  
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*Collections Management  
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*Collections Management  
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 Hannah Korn  
*Collections Management  
 Assistant, part-time*

Vittoria Vignone  
*Associate for  
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*Principal Departmental  
 Technician*  
 Ricky Luna  
*Research Associate*  
 Furio Rinaldi  
*Research Assistant*  
 Kelsey Brosnan  
 John Byck  
 Brittany McKinney  
 Brittany Salisbury  
*Research Assistants,  
 part-time*

### **Egyptian Art**

Diana Craig Patch  
*Lila Acheson Wallace  
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 Dieter Arnold  
 Marsha Hill  
 Adela Oppenheim  
 Catharine H. Roehrig  
*Curators*  
 Isabel Stuenkel  
*Associate Curator*  
 Nicholas Reeves  
*Lila Acheson Wallace  
 Associate Curator*

Janice Kamrin  
*Assistant Curator*  
 Kei Yamamoto  
*Research Associate*  
 Morena Stefanova  
*Research Associate,  
 part-time*  
 Heather Masciandaro  
*Associate Administrator*  
 Gustavo Camps  
*Imaging Design Specialist,  
 part-time*  
 Sara Chen  
*Draftsperson*  
 Elizabeth M. Fiorentino  
*Collections Manager*  
 Isidoro Salerno  
*Supervising Departmental  
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 Tim Dowse  
 Seth Zimiles  
*Departmental  
 Technicians*

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*John Pope-Hennessy  
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*Jayne Wrightsman  
 Curator*  
 Susan Alyson Stein  
*Engelhard Curator of  
 Nineteenth-Century  
 European Painting*

Maryan Ainsworth  
Katharine Baetjer  
Walter Liedtke  
*Curators*  
Asher E. Miller  
*Assistant Curator*  
Rebecca Ben-Atar  
*Administrator*  
Gretchen Wold  
*Senior Collections Manager*  
Jennifer Meagher  
*Collections Management Specialist*  
Alison R. Hokanson  
*Research Associate*  
Lisa Cain  
*Associate Administrator*  
Patrice Mattia  
*Assistant Administrator*  
Andrew Caputo  
*Associate for Administration*  
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*Supervising Departmental Technician*  
Theresa King-Dickinson  
John McKanna  
*Principal Departmental Technicians*  
Rachel Robinson  
*Senior Departmental Technician*

### European Sculpture and Decorative Arts

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*Iris and B. Gerald Cantor Chairman*  
James David Draper  
*Henry R. Kravis Curator*  
Wolfram Koeppe  
*Marina Kellen French Curator*  
Ellenor M. Alcorn  
Daniëlle O. Kisluk-Grosheide  
Jeffrey Munger  
*Curators*  
Elizabeth A. H. Cleland  
Clare Vincent  
Melinda Watt  
*Associate Curators*  
Peter Bell  
*Assistant Curator*  
Julia Siemon  
Elizabeth Sullivan  
*Research Associates*  
Sarah W. Mallory  
*Research Assistant*  
Erin E. Pick  
*Senior Administrator*  
Denny Stone  
*Senior Collections Manager*  
Nicholas Merkelson  
*Collections Management Associate*  
Marva Harvey-Walcott  
*Collections Assistant*

Juan Stacey  
*Supervising Departmental Technician*  
Jacob D. Goble  
*Senior Departmental Technician*

### Greek and Roman Art

Carlos A. Picón  
*Curator in Charge*  
Seán Hemingway  
Christopher S. Lightfoot  
Joan R. Mertens  
*Curators*  
Kyriaki Karoglou  
*Assistant Curator*  
Debbie T. Kuo  
*Administrator*  
William M. Gagen  
*Collections Manager*  
Fred A. Caruso  
*Collections Specialist*  
Jacob Spencer Coley  
*Assistant Administrator*  
Michael J. Baran  
*Administrative Assistant*  
Ava Forte Vitali  
*Collections Management Assistant*  
Paul Zanker  
*Dietrich von Bothmer Distinguished Research Scholar*  
Maya Muratov  
*Research Assistant, part-time*  
John F. Morariu, Jr.  
*Supervising Departmental Technician*  
Jennifer S. Soupios  
*Principal Departmental Technician*

THE ONASSIS LIBRARY  
FOR HELLENIC AND  
ROMAN ART IN THE  
DEPARTMENT OF GREEK  
AND ROMAN ART

Sarah Szeliga  
*Assistant Visual Resource Manager*

### Islamic Art

Sheila Canby  
*Patti Cadby Birch Curator in Charge*  
Navina Najat Haidar  
*Curator*  
Maryam Ekhtiar  
*Associate Curator*  
Deniz Beyazit  
Martina Rugiadi  
*Assistant Curators*  
Jean F. Tibbetts  
*Assistant for Administration*

Courtney A. Stewart  
*Senior Research Assistant*  
Michael Falcetano  
*Research Assistant*  
Ria Breed  
Julia Cohen  
*Research Assistants, part-time*  
Annick Des Roches  
*Collections Manager*  
Helen D. Goldenberg  
*Associate for Administration*  
Julia A. Rooney  
*Administrative Assistant, part-time*  
Charles Dixon  
Douglas C. Geiger  
*Departmental Technicians*

### Robert Lehman Collection

Dita Amory  
*Acting Associate Curator in Charge and Administrator*  
Alison Manges Nogueira  
*Assistant Curator*  
Debra Jackson  
*Assistant Administrator*  
Kathryn Kremnitzer  
*Research Assistant*  
Manus Gallagher  
*Principal Departmental Technician*

### Medieval Art and The Cloisters

C. Griffith Mann  
*Michel David-Weill Curator in Charge*

MEDIEVAL ART

Peter Barnet  
*Senior Curator*  
Helen C. Evans  
*Mary and Michael Jabaris Curator of Byzantine Art*  
Melanie Holcomb  
Charles T. Little  
*Curators*  
Christine E. Brennan  
*Senior Research Associate*  
Elizabeth Eisenberg  
*Research Associate, part-time*  
Francesca Dorwart  
*Research Assistant, part-time*  
R. Theo Margelony  
*Associate Administrator*  
Hannah Korn  
*Collections Management Assistant, part-time*

Thomas C. Vinton  
*Principal Departmental Technician*

THE CLOISTERS

Barbara D. Boehm  
*Paul and Jill Ruddock Curator*  
Timothy B. Husband  
*Curator*  
Leslie A. Tait  
Nancy Wu  
*Museum Educators*  
Emma Wegner  
*Assistant Museum Educator*  
Christina Alphonso  
*Administrator*  
Christine D. McDermott  
*Senior Collections Coordinator*  
Michael K. Carter  
*Associate Museum Librarian*  
Bianca A. Niggli  
*Administrative Assistant*  
Amber Dennis  
Caitlin Parker  
*Group Reservations Assistants*  
Caleb Leech  
*Managing Horticulturist*  
Carly B. Still  
*Assistant Horticulturist*  
Esme M. Webb  
*Gardener, part-time*  
Andrew Winslow  
*Senior Departmental Technician*  
Patricia A. Rooney  
*Usber, part-time*

### Modern and Contemporary Art

Sheena Wagstaff  
*Leonard A. Lauder Chairman*  
Sabine Rewald  
*Jacques and Natasha Gelman Curator for Modern Art*  
Rebecca A. Rabinow  
*Leonard A. Lauder Curator of Modern Art, Curator in Charge of the Leonard A. Lauder Research Center for Modern Art*  
Robert Nicholas Cullinan  
Marla Prather  
*Curators*  
Beatrice Alice Galilee  
*Daniel Brodsky Associate Curator of Architecture and Design*  
Jane Adlin  
Ian Alteveer  
Randall Griffey  
*Associate Curators*

Christel Hollevoet-Force  
*Associate Research Curator, part-time*  
Kay Bearman  
*Senior Research Consultant*  
Pari Stave  
*Senior Administrator*

Mary Clare F. McKinley  
*Coordinator for Administration*  
Cynthia Iavarone  
*Collections Manager*  
Sara K. McBride  
*Associate Manager for Friends Group*  
Rebecca Tilghman  
*Collections Management Associate*  
Rebecca R. Kusovitsky  
*Associate for Administration*  
Anthony Askin  
*Supervising Departmental Technician*  
Sandie Peters  
*Principal Departmental Technician*  
Jeff Elliott  
Brooks Shaver  
*Senior Departmental Technicians*  
Mary Chan  
*Research Associate*  
Gillian Pistell  
*Research Assistant*  
Julia May Boddewyn  
*Research Assistant, part-time*  
Sara Garzon  
*Intern*

### Musical Instruments

J. Kenneth Moore  
*Frederick P. Rose Curator in Charge*  
Jayson Kerr Dobney  
*Associate Curator and Administrator*  
E. Bradley Strauchen-Scherer  
*Associate Curator*  
Marian Eines  
*Associate for Administration*  
Pamela Summey  
*Assistant for Administration*  
Tim Caster  
*Principal Departmental Technician*

### Photographs

Jeff L. Rosenheim  
*Curator in Charge*  
Douglas Eklund  
*Curator*

Mia Fineman  
*Associate Curator*  
Karan Rinaldo  
*Senior Research Assistant*  
Meredith Friedman  
*Collections Manager*  
Anna Wall  
*Collections Specialist*  
Myriam Rocconi  
*Assistant Administrator*  
Predrag Dimitrijevic  
*Supervising Departmental Technician*  
Ryan Franklin  
*Senior Departmental Technician*

#### PHOTOGRAPH CONSERVATION

Nora Kennedy  
*Sherman Fairchild  
Conservator*  
Elisabeth Barro  
*Associate Conservator,  
part-time*  
Katherine C. Sanderson  
*Assistant Conservator*  
Georgia Southworth  
*Assistant Conservator,  
part-time*

### The Conservation and Scientific Research Departments

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#### Objects Conservation

Lisa Pilosi  
*Sherman Fairchild  
Conservator in Charge*  
Lawrence Becker  
*Senior Conservator*  
Pete Dandridge  
*Conservator and  
Administrator*  
Dorothy H. Abramitis  
Drew Anderson  
Mechthild Baumeister  
Linda Borsch  
Nancy C. Britton  
Ann Heywood  
Ellen Howe  
Jean-François de Lapérouse  
Marijn Manuels  
Pascale Patris  
Carolyn Riccardelli  
Kendra Roth  
Deborah Schorsch  
Jack Soutanian, Jr.  
Karen Stamm  
Wendy Walker  
*Conservators*  
Lucretia Kargère-Basco  
*Conservator, The Cloisters*  
Michele D. Marincola  
*Conservator, The Cloisters,  
part-time*

Susana Caldeira  
Beth Edelstein  
Daniel Hausdorf  
Vicki Parry  
*Associate Conservators*  
Sarah McGregor  
*Associate Conservator,  
part-time*  
Emeline Baude  
Janis Mandrus  
*Assistant Conservators*  
Frederick J. Sager  
*Senior Conservation  
Preparator*  
Matthew Cumbie  
*Conservation Preparator*  
Warren L. Bennett  
Shoji Miyazawa  
*Associate Conservation  
Preparators*  
David A. Sastre Perez  
*Assistant Manager for  
Laboratories and Studios*  
Ashira Loike  
*Assistant Administrator*  
Mary Ann Goldade  
*Administrative Assistant*

#### Paintings Conservation

Michael Gallagher  
*Sherman Fairchild  
Conservator in Charge*  
George Bisacca  
Charlotte Hale  
Dorothy Mahon  
*Conservators*  
Shawn Digney-Peer  
Isabelle Duvernois  
Cynthia Moyer  
*Associate Conservators*  
Michael Alan Miller  
*Assistant Conservator*  
Evan Read  
*Associate Manager  
of Technical  
Documentation*  
Morgan Spatny  
*Administrator*

#### Paper Conservation

Marjorie Shelley  
*Sherman Fairchild  
Conservator in Charge*  
Rachel Mustalish  
Yana van Dyke  
*Conservators*  
Angela B. Campbell  
Rebecca Capua  
Marina Ruiz-Molina  
*Assistant Conservators*  
Lisa Conte  
*Assistant Conservator,  
part-time*  
Martin Bansbach  
*Senior Manager for  
Installation and Matting*

Mary Jo Carson  
*Administrator*

#### Department of Scientific Research

Marco Leona  
*David H. Koch Scientist  
in Charge*  
Silvia A. Centeno  
Mark Wypyski  
*Research Scientists*  
Julie Arslanoglu  
Federico Carò  
Paolo Dionisi Vici  
Adriana Rizzo  
Nobuko Shibayama  
*Associate Research  
Scientists*  
Natalya Atlasevich  
Jaclyn Catalano  
*Research Associates*  
Katherine Blaney-Miller  
*Manager for  
Administration*  
Lisa Chen  
*Associate Laboratory  
Coordinator*

#### Textile Conservation

Florica Zaharia  
*Conservator in Charge*  
Cristina B. Carr  
Kathrin Colburn  
Emilia Cortes  
Janina Poskrobko  
*Conservators*  
Min Sun Hwang  
Kristine Kamiya  
Kisook Suh  
Olha Yarema-Wynar  
*Associate Conservators*  
Ronnee Barnett  
*Associate Conservator,  
part-time*  
Rebecca Beyth  
Julia G. Carlson  
Giulia Chiostrini  
Yael Rosenfield  
*Assistant Conservators*  
Laura Peluso  
*Associate Laboratory  
Coordinator*  
Sarah Pickman  
*Assistant Administrator*

#### Education

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Sandra Jackson-Dumont  
*Frederick P. and Sandra P.  
Rose Chairman of Education*  
Kathryn Calley Galitz  
*Associate Museum Educator*  
Alaine K. Arnott  
*Administrator*

Susan E. Weisbrod  
*Assistant Administrator*  
Carolyn A. Hamrak  
*Senior Financial Manager*  
Marlene Graham  
*Senior Manager, Uris  
Center for Education*  
Donna A. Rocco  
*Senior Production  
Manager*  
Merantine R. Hens  
*Senior Managing Editor*  
Vivian Wick  
*Editor*  
Aaron Griffin  
*Audio-Visual Specialist*  
Brian S. Berman  
John H. Brown  
Rafael Cortes, Jr.  
Kobie Fowler  
Pat Push  
William Sexton  
Thomas R. Shomaker  
Calder Kusmierski Singer  
*Audio-Visual Specialists,  
part-time*  
Soo Hee H. Song  
*Senior Coordinator*  
DeWayne Phillips  
*Senior Operations  
Coordinator*  
Maria Cristina Rhor  
Victoria Smolinsky  
*Coordinators for  
Administration*  
David Russell  
*Financial Coordinator*  
Alexis Alvarado  
*Associate Education  
Operations Coordinator*  
Alberto Negron  
*Senior Education  
Operations Assistant*  
Ryan Cortes  
*Education Operations  
Assistant*

#### Academic Programs

Marcie J. Karp  
*Managing Museum  
Educator*  
Monica Mariño  
*Assistant Museum Educator*  
Hannah Kinney  
*Education Programs  
Coordinator*  
Cristina Garza  
Erica Lohe  
*Education Programs  
Associates*

#### Gallery and Studio Programs

Jacqueline Terrassa  
*Managing Museum  
Educator*

Emily Blumenthal  
Rebecca McGinnis  
*Senior Museum Educators*  
Alice W. Schwarz  
*Museum Educator*  
Jennifer Kalter  
*Associate Museum Educator*  
Michelle M. Hagewood  
Brittany Prieto  
*Assistant Museum  
Educators*  
Marianna Siciliano  
Maya Valladares  
*Education Assistants*  
Jan M. Ingvalson  
*Education Programs  
Coordinator*  
Ariel Rebecca Greene  
*Education Programs  
Assistant*  
Christina Vanech  
*Twelve-Month Intern*

#### Public and Exhibition Programs

Joseph Loh  
*Managing Museum  
Educator*  
Jennifer Mock  
Karen Plemons  
*Assistant Museum  
Educators*  
Jessica S. Bell  
*Education Programs  
Associate*

#### School and Teacher Programs

William B. Crow  
*Managing Museum  
Educator*  
Claire E. Moore  
*Associate Museum Educator*  
David Bowles  
Elizabeth Gibbons  
*Assistant Museum  
Educators*  
Megan Diggs Kuensting  
*Education Programs  
Assistant*  
Nicola Giardina  
*Astor Fellow for K-12  
Education*

#### Concerts & Lectures

Limor Tomer  
*General Manager of  
Concerts & Lectures*  
Erin Flannery  
*Senior Manager for  
Administration*  
Debrina Handler  
*Administrative Assistant,  
part-time*

Lesley Alpert-Schuldenfrei  
*Senior Manager, Promotion  
and Sales*  
Meryl Cates  
*Press Officer, Concerts &  
Lectures*  
Teresa Violet Cajigas  
*Assistant for Promotion and  
Sales, part-time*  
Ellen L. Holt  
*Assistant Manager for  
Ticketing*  
Althea Brown  
*Assistant Coordinator for  
Ticketing*  
Amnon Freidlin  
*Marketing Assistant,  
part-time*  
William Battaglia  
*Box Office Aide, part-time*  
Prentiss Kwabena Slaughter  
*Senior Manager,  
Production and Programs*  
Sarah J. Frankel  
*Technical Manager*  
Marsha Reid-Burnett  
*Senior Production  
Coordinator*  
Mikel Frank  
*Stage Manager*  
Brendan Bekowies  
Mark Costello  
Sarah Halpern  
Christian LeMay  
Peter MacDuffie  
Sean Meehan  
Eric Mercado  
Keith Rubinstein  
*Audio-Visual Specialists,  
part-time*  
Andrea Camerota  
Jeryl A. Costello  
Kathleen Harnig  
Rebecca Hunt  
Hector Rivera  
James Sullivan  
Michelle R. Volpe  
*Senior Ushers, part-time*  
Bebe Ahmad  
Faith I. Cooper  
Martin Corbin  
Anthony Del Aversano  
Glenn Fleary  
Kelly J. Hernandez-Alonzo  
Elayne Horn  
Anne M. Kennedy  
Kenneth Martin  
Sarah A. Merchlewitz  
Charlotte O. Ohl  
Judith Perlman  
Louisa Pough  
Lakshmi (Cass) Praimraj  
Maria Rezk  
Emma Ruopp  
Rhoda Russell  
Richard Shentowsky  
Diana M. Stewart  
James E. Sullivan  
Jeanette Williams  
Adrienne K. Yee

Carol Zitrin  
*Ushers, part-time*

## The Libraries

### Thomas J. Watson Library

Kenneth Soehner  
*Arthur K. Watson Chief  
Librarian*  
Linda Seckelson  
Daniel A. Starr  
Min Xu  
*Museum Librarians*  
Tamara Lee Fultz  
Naomi Niles  
Deborah Vincelli  
*Associate Museum  
Librarians*  
Jared B. Ash  
Robyn Fleming  
Lisa M. Harms  
Leah L. High  
Tina Lidogoster  
John Lindaman  
Dan Lipcan  
Andrea Puccio  
*Assistant Museum  
Librarians*  
Katherine Anne Borkowski  
*Librarian, part-time*  
Nancy B. Mandel  
*Manager for Library  
Administration*  
Holly Philllips  
*Associate Manager for  
Collections*  
Jessica Ranne  
*Associate Manager of  
Circulation and Technical  
Services*  
Karen Williams  
*Assistant Financial  
Manager*  
William Blueher  
LuXuan Liu  
Guinevere C. Mayhew  
Catherine M. Paolillo  
Kate Sweeney  
Angela Washington  
*Senior Library Associates*  
Patrick J. Raftery  
*Collections Associate*  
Elizabeth Legere  
Christina Manzella  
Maria Marshall  
*Library Associates,  
part-time*  
Louise Knight  
*Library Assistant,  
part-time*  
Ronald Fein  
*Supervising Departmental  
Technician*  
Ren Murrell  
*Principal Departmental  
Technician*

Fredy Rivera  
Maria Schurr  
*Senior Departmental  
Technicians*

ROBERT GOLDWATER  
LIBRARY IN THE  
DEPARTMENT OF THE  
ARTS OF AFRICA, OCEANIA,  
AND THE AMERICAS

James Ross Day  
*Museum Librarian*

THE IRENE LEWISOHN  
COSTUME REFERENCE  
LIBRARY OF THE  
COSTUME INSTITUTE

Julie Tran Lê  
*Librarian*

THE ONASSIS LIBRARY  
FOR HELLENIC AND  
ROMAN ART IN THE  
DEPARTMENT OF GREEK  
AND ROMAN ART

Sarah Szeliga  
*Assistant Visual Resource  
Manager*

BOOK CONSERVATION

Mindell Dubansky  
*Museum Librarian*  
Sophia A. Kramer  
*Assistant Conservator,  
part-time*  
Jae Carey  
Yukari Hayashida  
*Senior Book Conservation  
Coordinators*  
Jenny Adolfsen  
*Book Conservation  
Associate*

### Office of the Senior Vice President, Chief Financial Officer, and Treasurer

Olena Paslawsky  
*Senior Vice President, Chief  
Financial Officer, and  
Treasurer*  
Holly Zielinskie  
*Financial Administration  
Manager*  
Sarah Osewalt  
*Associate for  
Administration*  
Rebekah Seely  
*Assistant for  
Administration*  
Lawrence S. Motz  
*Asset Liability Manager,  
part-time*

## Treasury

Mary Benjamin  
*Chief Treasury Officer*

CASHIER'S OFFICE

Kimberly Moreno  
*Associate Cash Operations  
Manager*  
Bernadine Fitzgerald  
*Cash Operations  
Coordinator*  
Claudia Florez  
Charmaine Gayle  
Daniel McGuire  
*Associate Cash Operations  
Coordinators*  
Essie Elliott  
*Associate Cash Operations  
Coordinator, part-time*

INVESTMENT  
ACCOUNTING

Ronald Piciullo  
*Portfolio Accounting  
Manager*  
Steven Chang  
*Senior Investment  
Accounting Analyst*

PAYROLL

Sharon Inglese  
*Payroll Manager*  
Michele Maharaj  
*Senior Payroll Analyst*  
Gairy Blake  
*Payroll Analyst*  
Juana Sanchez  
*Senior Payroll Coordinator*

TREASURY AND CASH  
ACCOUNTING

Keri Cozzino  
*Senior Manager of Cash  
Accounting and Reporting*  
Andreas E. Hart  
*Senior Treasury Analyst*  
Alice Martin  
*Senior Accounting  
Analyst*  
Meghan Bergman  
*Accounting Analyst*  
Paige Morrow  
*Treasury Analyst*  
Ayana Dunlap  
*Assistant Treasury Analyst*

## Planning and Budget

Christina Black  
*Chief Planning and Budget  
Officer*  
Maureen Burke  
*Deputy Chief Planning and  
Budget Officer*

Katherine Brown  
*Manager for Planning and  
Budget*  
Karen Coen  
*Associate Manager for  
Planning and Budget*  
Jekaterina Judina  
*Senior Financial Analyst  
for Planning and Budget*

## Controller

Kuntal Joshi  
*Assistant Controller*

ACCOUNTS PAYABLE

Ruth McCormack  
*Senior Accounts Payable  
Manager*  
Hortense Rutherford-  
Beckett  
*Assistant Manager*  
Michael Ramnarain  
*Associate Accounts Payable  
Analyst*  
Daniel Knox  
*Senior Accounts Payable  
Associate*  
Hannah Surujdeo  
*Senior Accounts Payable  
Coordinator*

FINANCIAL REPORTING  
AND ACCOUNTING

Ruel A. Moulton  
Henry Velasquez  
*Senior Accounting Analysts*

REVENUE AND EARNED  
INCOME

Nancy Paredes  
*Senior Accounting Analyst*  
Amsi Tadesse  
*Assistant Travel Manager*  
Jermaine A. Charles  
Nicole Seales  
*Accounting Analysts*

## Shared Services

Michael McBride  
*Senior Manager for Shared  
Services and Workday  
Project Manager*  
Patricia Fitzgerald  
*Project Manager, Workday  
Finance*  
Richard Newburger  
*Manager of Sales  
Accounting and Controls*  
Chung H. Chang  
*Treasury Analyst*  
Ferlandia Gomez  
*Associate Financial  
Analyst*

Mary Ann Adkins  
*Accounts Payable Manager*  
Jeannette Cordero  
*Accounts Payable Associate*  
Monica Sands  
*Accounts Payable Associate,*  
*part-time*

### Information Systems and Technology

Jeffrey S. Spar  
*Vice President for*  
*Technology and Chief*  
*Technology Officer*  
Sareen Patel  
*Administrative Assistant*

### APPLICATIONS AND DATA SERVICES

Adam Padron  
*Manager of Applications*  
*and Data Services*  
Andrew Allred  
*Lead Application Developer*  
Christopher Lees  
Farrell H. McGoohan  
Scott K. Murphy  
*Senior Application*  
*Developers*  
Julie Carmody  
Michael W. Johnson  
*Senior Systems Analysts*  
Danny Espinal  
*Database Administrator*  
Yuriy Grayfer  
*Database Developer*

### INFRASTRUCTURE AND TECHNICAL SUPPORT

Steven R. Ryan  
*Manager of Technology*  
*Operations*

### NETWORK AND DATA CENTER SERVICES

Gregory Bernard  
*Associate Manager of Server*  
*and Network Management*  
Robert Gerstle  
*Senior Network Operations*  
*Engineer*  
Eric Gosman  
*Senior Network VLAN*  
*Operations Engineer*  
Harold K. Dauncey  
*Network Engineer*  
Avelino L. Williams  
*Data Center Operator and*  
*Wiring Technician*

### SERVER AND DESKTOP ADMINISTRATION

Nicholas Cerbini  
*Senior Enterprise Engineer*

David J. Fiorenza  
*Desktop and Server Support*  
*Engineer*  
Frederick O. Duemig, Jr.  
*Systems Engineer*  
Patrick Moy  
*Senior Desktop and Server*  
*Administrator*

### SYSTEMS AND ACCESS MANAGEMENT

Adam J. Sonzogni  
*Associate Manager of*  
*Systems and Access*  
*Management*  
Kristin Penegor  
*Systems Administrator*

### SYSTEMS ARCHITECTURE

Alan Greenwood  
*Senior Systems and*  
*Network Architect*

### TECHNICAL SUPPORT

Danny Rotondo  
*Associate Manager of*  
*Technical Support*  
Rojah Peck  
*Senior Technical Analyst*  
Grzegorz Polakowski  
Shaun Walwyn  
*Senior Technical Support*  
*Analysts*  
Wojtek Batycki  
Michael Crimi  
*Technical Analysts*  
Adam Honen  
*Associate Technical Analyst*  
Mark Z. Gonzales  
Yi-Chen Lin  
*Associate Technical Support*  
*Analysts*

### ENTERPRISE APPLICATIONS MANAGEMENT

Jerry Strauss  
*Manager, Enterprise*  
*Applications*  
Anne Marie Ryan  
*Project Manager*

### CONSTITUENT SYSTEMS

Gary Goldstein  
*Supervising Analyst for*  
*Constituent Systems*

### FINANCIAL SYSTEMS

John Oliver  
*Associate Manager,*  
*Financial Systems*  
Arnold Hom  
*Senior Analyst for*  
*Financial Systems*

Marina Tolkacheva  
*Programmer/Analyst*

### MERCHANDISE SYSTEMS

Raya Moskovich  
*Supervising Analyst for*  
*Merchandise Systems*  
W. Jeffrey Meyer  
*Senior Analyst for*  
*Merchandise Systems*  
Margaret M. Scalone  
*Senior Systems Analyst for*  
*Merchandise Systems*

### RETAIL COMPUTER SYSTEMS

Cynthia J. Ruperto  
*Retail Computer*  
*Systems and Training*  
*Manager*

### Office Services

Richard Peterson  
*Manager of Office*  
*Services*

### MAIL SERVICES

Joel Chatfield  
*Manager of Mail Services*  
Nazmoon Jahoor  
*Associate Mail Services*  
*Coordinator*  
Natalie Wright  
*Mail Services Assistant*  
Dominique Nyren  
Pablo Orendain  
Christopher Solano  
*Clerks*

### PRINTING SERVICES

Damaris Rosario  
*Assistant Manager for*  
*Printing Services*  
Paul Ortiz  
*Senior Coordinator*  
Carlos Santana  
*Lead Multilith Operator*  
Cynthia Greene  
*Prepress and Color*  
*Coordinator*  
Shaaron Marrero  
*Senior Typesetting*  
*Coordinator*  
Concepcion Ekmekciyan  
*Digital Print Copy*  
*Operator*  
Dennis Hernandez  
Jerry Stewart  
*Press Operators*  
Gregg F. Berliner  
*Lead Bindery Operator*  
Frederick Caballero  
*Bindery Operator*

### PROCUREMENT

Richard Glendon  
*Associate Manager for*  
*Procurement*  
John Doyle  
Doug Harrison  
*Associate Managers for*  
*Procurement*  
Henry V. Artis  
Kooldeep Ramdassie  
Krista Rosario  
*Senior Procurement*  
*Agents*

### RECEIVING

Gary Gregg  
*Receiving Coordinator*  
Jorge Gonzalez  
*Receiving Assistant*  
Lorenzo M. Esparraguera  
Ricky Murrell  
*Messengers*

### TRAFFIC AND FACILITIES

Nestor Allas  
*Senior Traffic and Facilities*  
*Coordinator*

### Office of the Senior Vice President, Secretary, and General Counsel

Sharon H. Cott  
*Senior Vice President,*  
*Secretary, and General*  
*Counsel*  
Jeffrey N. Blair  
*Assistant Secretary and*  
*Senior Associate Counsel*  
Cristina Del Valle  
*Senior Associate Counsel*  
Lisa Freeman Bagshaw  
Amy Desmond Lamberti  
Elena J. Voss  
*Assistant Counsels*  
Kirstie M. Howard  
Rebecca L. Murray  
Linden Havemeyer Wise  
*Special Counsels,*  
*part-time*  
Romy M. Vreeland  
*Manager, Board of Trustees*  
*and General Counsel's*  
*Office*  
Ann C. Boardman  
*Coordinator for*  
*Acquisitions*  
Christa L. Stephens  
*Associate for Board Affairs*  
Jake H. Calvert  
Christina De Cola  
*Legal Assistants*

### Archives

James Moske  
*Managing Archivist*  
Adrianna M. Slaughter  
*Archivist*  
Barbara W. File  
*Archivist, part-time*  
Melissa Bowling  
*Associate Archivist*  
Celia Hartmann  
Lawrence D. Weimer  
*Senior Associates for*  
*Archival Processing*  
Arielle Dorlester  
*Assistant for Archival*  
*Processing*

### Office of the Senior Vice President for Public Affairs

Harold Holzer  
*Senior Vice President for*  
*Public Affairs*  
Rebecca Schear  
*Associate Coordinator*  
Kraig Smith  
*Assistant Administrator*

### GOVERNMENT AFFAIRS

Thomas P. Schuler  
*Chief Government Affairs*  
*Officer*  
Inez Lambert  
*Senior External Affairs*  
*Associate*  
Shadawn N. Smith  
*Government Affairs Specialist*

### AUDIENCE DEVELOPMENT

Donna Williams  
*Chief Audience*  
*Development Officer*  
Christopher P. Gorman  
*Associate for*  
*Administration*  
Katherine Nemeth  
*College Marketing Associate*

### Visitor Services

Suzanne L. Shenton  
*General Manager of*  
*Visitor Services*  
Amy Romero  
*Senior Manager of*  
*Operations*  
Angel L. Figueroa  
*Manager of Administration*  
Stephen Chiu  
*Assistant Financial Manager*  
Jennifer Ciarleglio  
*Assistant Manager of*  
*Special Projects*



Christie R. Ramistella  
*Assistant Coordinator of  
Special Projects, part-time*  
Katherine DePew  
*Assistant for  
Administration*

#### ADMISSIONS

Cristina Ambroselli  
*Assistant Manager of  
Admissions*  
Julia Jin  
*Coordinator for  
Admissions*  
Oliver Bottino  
Ji Wang-Nosek  
*Admissions Assistants*  
Hannah Howe  
*Assistant Coordinator for  
Admissions, part-time*  
David Akande  
Jane Baraz  
Diogo Cardoso  
Tashiek Champean, Jr.  
YooRae Choi  
Lauren Damon  
Catherine Dominguez  
Ignacio Fajardo  
Heather Fleming  
Daney Forbes  
Esmerelda Frias  
Jasmine Gregg  
Alexander Jackson  
Elizabeth J. Knowlton  
Gail Kramer  
Kaitlyn Krieg  
Rachelle Lazzar  
Michelle Li  
Jessica Lynch  
Lindsey Miscia  
Andrew Mohammed  
Markella Nash  
Clare I. Nolan  
Brett D. Palmer  
Yahui Pan  
Ranella Peters  
Anita N. Ramchan  
Myrna Ramirez  
Jami C. Shoop  
Erica N. Simonitis  
Emily Turner  
Alex J. Uyeno  
Kirstie Valverde  
Alex Vaynshtok  
Daniel Velez  
Christopher Voss  
Ashley Walker  
Heather K. Whittaker  
*Visitor Services Assistants,  
part-time*

INFORMATION SERVICES

Rika Nakaya  
*Manager of Great Hall and  
Information Services*  
Richard Carroll  
*Assistant Manager of  
Information Services*

Jennie Herreid  
*Associate Coordinator of  
Information Services*  
Atila I. Deak  
*Assistant Coordinator*  
Irene Muentes  
*Assistant Coordinator of  
Information Services*  
Zoraida Vanegas  
Dan Wever  
*Information Services  
Assistants*  
Frantz Armand  
Matthew Barnett  
David Coulibaly  
Brenna Rose Davis  
Ellen Goodwin  
Donna Harrison  
Vincenzo Johnson  
Amanda M. Kraemer  
Nina Krauss  
Bria Maynard  
Alicia McVane  
Joshua Niland  
Amy L. Novak  
Maria Ortegon  
Daniel E. Ramos  
Kirsten Rendina  
Gleny Rodriguez  
Susan Sauerbrun  
Jennifer L. Sherrer  
Stephanie Walden  
Gordon Wilkins  
*Visitor Services Assistants,  
part-time*

#### SYSTEMS ADMINISTRATION

Hayden Wilson  
*Senior Manager of Systems  
Administration*  
Courtney Glover  
*Associate Manager of  
Systems Administration*

#### TOURISM AND GROUP SERVICES

Motoki Endo  
Lauren Russell  
*Coordinators of Group  
Services*  
Andrew P. Deitz  
Lance H. Posner  
Maria C. Rhor  
Kristen Vanderziel  
*Associate Coordinators of  
Group Services*  
Helene Greenberg-Wyman  
*Associate Coordinator of  
Group Services, part-time*  
James Spann  
*Tourism Associate, part-time*  
Hilary S. Fitzpatrick  
Virginia M. Halpin  
Heather L. Hayden  
Katherine M. Howell  
Laura Marte  
Gladys Morris

Anna K. Mudd  
Samantha Clay Reagan  
David A. Thomas  
*Visitor Services Assistants,  
part-time*  
Johnathan R. Neal  
Mauricio A. Portillo, Jr.  
Elizabeth R. Sheehan  
Sonja Alisha Small  
Lauren D. Vega  
Mary Young  
*Visitor Services Facilitators,  
part-time*

#### VISITOR SERVICES, THE CLOISTERS

Keith A. Glutting  
*Manager of Visitor Services*  
Michael Ostergren  
*Assistant Manager of  
Visitor Services*  
Bernadette M. Bauer  
*Assistant Visitor Services  
Coordinator*  
Jody Litman  
*Assistant Visitor Services  
Coordinator, part-time*  
Drew E. Bucilla  
Christopher J. Goodale  
Vanessa Lee  
James Levinsohn  
Catherine Listi  
Victoria Melendez  
Virginia Ng  
William Quinlan  
Panigiotis S. Stavrou-Wilson  
Daniel Tsai  
*Visitor Services Assistants,  
part-time*

#### Office of the Senior Vice President for Marketing and External Relations

Cynthia L. Round  
*Senior Vice President for  
Marketing and External  
Relations*  
Jennifer A. Cuminal  
*Assistant Administrator*

#### Communications

Elyse Topalian  
*Vice President for  
Communications*  
Ann M. Bailis  
*Communications Manager*  
Mary Flanagan  
Alexandra Kozlakowski  
Naomi Takafuchi  
Egle Żygaz  
*Senior Press Officers*  
Nancy Chilton  
*Senior Communications  
Officer for The Costume  
Institute, part-time*

Cionin I. Lorenzo  
*Senior Production  
Coordinator*  
Jessica J. Salzer  
*New Media Coordinator*  
Mikaela Dilworth  
*Associate Coordinator*  
Zena Wozniak  
*Associate Coordinator,  
part-time*

#### ADVERTISING AND MARKETING

Jennifer Oetting  
*Senior Manager for  
Advertising and Marketing*  
Cara Garcia-Bou  
*Advertising and Marketing  
Associate*

#### Internal Communications

Mary Arendt  
*Manager of Internal  
Communications,  
part-time*  
Samantha Dillard  
*Senior Editorial  
Coordinator*

#### Market Research

Karin Grafström  
*Market Research Manager*  
Christina Schwindhackl-  
Harchol  
*Assistant Manager for  
Visitor Research*  
Margaret J. Choo  
*Assistant Market Research  
Coordinator*

#### Tourism Marketing

Victoria Cairl  
*Tourism Marketing  
Manager*  
Carly M. McCloskey  
*Tourism Marketing  
Coordinator*  
Elaine Kilden  
*Tourism Representative,  
part-time*

#### Office of the Vice President for Development and Membership

Nina McN. Diefenbach  
*Vice President for  
Development and  
Membership*

#### Development

Stephen A. Manzi  
*Chief Development Officer  
for Individual Giving*  
Jason Herrick  
*Senior Philanthropy Officer*  
Christine S. Begley  
*Senior Deputy Chief  
Development Officer for  
Government and  
Foundation Giving*  
Pamela J. Butler  
*Senior Deputy Chief  
Development Officer for  
Planned Giving and  
Administration*  
Sarah Higby  
*Deputy Chief Development  
Officer for Corporate  
Programs*  
Hallie S. Hobson  
*Deputy Chief Development  
Officer for Individual  
Giving*  
Christopher J. Hughes  
*Deputy Chief Development  
Officer for Research and  
Strategic Planning*  
Kristin MacDonald  
*Deputy Chief Development  
Officer for Events*  
Amy O'Reilly Rizzi  
*Deputy Chief Development  
Officer for The Fund for the  
Met*  
Shannon Scanlan  
*Deputy Chief Development  
Officer for E-philanthropy*  
Young K. Bae  
*Senior Development Officer  
for Corporate Annual  
Programs*  
Daphne B. Birdsey  
*Senior Development Officer  
for Individual Giving*  
Geoffrey Cestaro  
*Senior Development Officer  
for Systems*  
Heather A. Gallagher  
*Senior Development Officer  
for Prospect Research*  
Kristin Martin McGuire  
*Associate Administrator*  
Erin Malone Cuan  
*Development Officer for  
Individual Giving*  
Anna S. Chiumentti  
*Development Officer for  
Planned Giving*  
Aiza Rianna A. Keeseey  
*Development Officer for  
Apollo Circle and Travel  
Program*  
Ellie F. Novak  
*Development Officer for  
Annual Programs*  
Martha Burson  
Katharine Dobie  
Alexandra L. Lambert

Morgan Martin  
 Rebecca L. Rutherford  
 Jessica M. Sewell  
 Nicole Wilson  
*Associate Development Officers*  
 James Dreiss  
*Assistant Development Analyst*  
 Mary K. Allen  
 Kimberly Chey  
 Cheyenne Moore  
*Assistant Development Officers*  
 Evelin M. Chabot  
 Doreen Ho  
 Lauren C. Lee  
 Allison Logan  
 Katherine A. Vincunas  
 Bridget K. Wright  
*Development Associates*  
 Morgan Bakerman  
 Lauren DeCaro  
 Clary Delano  
 Camille Farey  
 Nicole Reiner  
 Colleen Thompson  
 Matthew Trumbull  
 Nicole E. Weindling  
*Development Assistants*  
 Felicia H. Blum  
*Associate Development Officer, part-time*

## Membership

Lisa S. Krassner  
*Chief Membership Officer*  
 Emilio Caballero  
*Deputy Chief Membership Officer for Information Systems*  
 Kari Furman  
*Deputy Chief Membership Marketing Officer*  
 Allison E. Sokaris  
*Deputy Chief Membership Officer for Special Events*  
 Nicholas DeVogel  
*Senior Membership Officer for On-Site Sales and Service*  
 Marissa A. Wendolovske  
*Associate Membership Officer for On-Site Sales and Service*  
 Jessica Hirschey  
*Membership Analyst*  
 Lisa Musco Doyle  
*Membership Officer for Events and Programs*  
 Nitasha Kawatra  
*Membership Officer for Marketing*  
 Lucia Giordano  
*Membership Officer for Operations*  
 Peter Beard  
 Roberta Haynes

Meghan Lee  
 Nicholas McAllister  
*Assistant Membership Officers*  
 Mary P. Schiliro  
*Assistant Membership Officer, part-time*  
 Marcia C. Chang  
 Jessie Deo  
 Bridget A. Kluger  
*Senior Membership Associates*  
 Leonarda Di Mauro  
*Membership Assistant*  
 Alexandra R. Oppenheim  
*Assistant for Administration*  
 Dayana Asenjo  
 Sara Bower  
 Khalid W. Burgan  
 Anne Murray  
*Membership Associates, part-time*  
 Kevin Andrew Bratner  
 Margery Burman  
 Rachel Casado-Alba  
 Rose Choe  
 Daniela Cordova  
 Yara Gharib  
 Zachary Joseph  
 Kate McWatters  
 Nicole Y. Moragne  
 Jos O'Neal  
 Katherine Rodriguez  
 Rachel Sanchez  
 Sarah Bridgman Smith  
 Emily Weaver  
 Patricia Kreis Witt  
*Membership Assistants for On-Site Sales and Service, part-time*

## Special Events

Bronwyn Keenan  
*Deputy Chief Special Events Officer*  
 Vanessa Hagerbaumer  
*Senior Special Events Officer*  
 Jennifer Kim  
*Assistant Special Events Officer*  
 Anaïs Disla  
*Special Events Coordinator*  
 Elizabeth C. Lan  
*Associate Special Events Coordinator*

## Office of the Vice President and General Manager of Merchandise and Retail

Joanna M. Prosser  
*Vice President and General Manager of Merchandise and Retail*  
 Hazel Washington  
*Executive Assistant*

## Sales Planning and Inventory Management

Chiara Ponticelli  
*General Manager, Sales Planning and Inventory Management*  
 Deborah Katus  
 Cherisse Straw  
 Kurt Truong  
 Frances Willing  
*Senior Inventory Planners*  
 Carl Belgrave  
 Nandini Ratnam  
 Robert Schneider  
*Inventory Allocation Specialists*  
 Darcel Anderson  
*Associate Inventory Allocation Specialist*  
 Elizabeth Williamson-Crittenden  
*Traffic Manager*  
 Kim Cordero  
 James Jacouzzi  
*Senior Assortment Planners*  
 Daniela Holban  
*Associate Category Specialist*

## Merchandise Buying and Development

PRINTED PRODUCT, CHILDREN'S PRODUCT, AND ART SUPPLIES  
 Allison K. Sands  
*Buyer, Children's Product and Art Supplies*  
 Mahin Kooros  
*Production Manager*  
 John Murphy  
*Assistant Buyer*  
 JEWELRY, ACCESSORIES, AND GIFTS  
 Ronald Street  
*Senior Manager, 3-D Imaging, Molding, and Prototyping*  
 BOOK BUYING  
 Marilyn Jensen  
*Manager and Book Buyer*  
 Douglas Kopsco  
*Assistant Buyer*

## Merchandising Administration

Elizabeth Stoneman  
*Senior Manager of Merchandising Administration*  
 Alicia Cox  
*Associate for Administration*

## Retail Marketing and Publicity

Jody Malordy  
*General Manager of Marketing and Publicity*  
 MARKETING  
 Matt Leskovic  
*Manager, Direct Marketing*  
 Alex Pritsker  
*Manager, Online Marketing*  
 Ching-I Chia  
*Associate Marketing Manager, E-commerce*  
 John Colombo  
*Assistant Marketing Manager*  
 CREATIVE  
 Meredith Ballen-Brownstein  
*Senior Manager, Creative and Production*  
 Heather Shaw  
*Manager of Graphic Design*  
 Allison Bixby  
 Kathleen L. Paton  
*Editors*  
 Lila S. Allen  
*Assistant Creative Manager*

## E-COMMERCE

Rachel L. P. Walker  
*Manager of E-commerce Content and Platform Development*  
 Rebecca A. Rosenblatt  
*E-commerce Operations Manager*  
 Winnie Cheng  
*E-commerce Content and Merchandising Manager*  
 Jon Paul Milostan  
*Associate Manager, E-commerce Content and Merchandising*

## PUBLICITY

Narmeen Husain  
*Publicity Manager*

## Retail Store Operations

Will Sullivan  
*General Manager*  
 Benjamin Hansen  
*Senior Manager, Internal Communications and Team Development*  
 Cathryn Leon  
*Senior Manager, Retail Inventory and Logistics*  
 Maureen McGrath  
*Senior Manager, Retail Stores*

Kathy Mucciolo Savas  
*Senior Manager, Visual Merchandising and Store Planning*

## RETAIL SALES SUPPORT

Rochelle Calvanese  
*Associate Coordinator*  
 Noriko Sugiura  
*Associate Graphic Designer, Visual Merchandising and Store Planning*  
 Buster Seccia  
*Assistant Visual Merchandising Coordinator*  
 Alexandra T. Baye  
*Visual Merchandising Assistant*

## WHOLESALE

Kristin Magnuson  
*Manager*  
 Kristina Parrinello  
*Associate Account Manager*

## MAIN BUILDING RETAIL SALES

Michael Hladky  
 Patrick T. Valentine  
*Senior Store Managers*  
 Mohammed Uddin  
*Store Manager*  
 Michael C. Helt  
 Carmen Irizarry  
 Ana L. McCullough  
 Nicholas Plummer  
 Reshma A. Sooddeen  
*Store Coordinators*  
 Desiree L. Thurman  
*Training Coordinator*  
 Leila Bondoc  
 Lorraine C. Engelman  
 Charlotte C. Facey  
 Jacqueline Griffith  
*Assistant Store Coordinators*  
 Israt Jahan  
 Cebert Malcolm  
 Nicholas A. Montana-Walkonis  
 Henry O. Romero  
 Rosa M. Solis  
*Senior Store Group Leaders, part-time*  
 Brittany Arnold  
 Alfonso Clark  
 Rajeev Chattoo  
 Georgine Herb  
 Thelma A. Jackson  
 Britawny Karlosky  
 Faraha S. Khan  
 Elizabeth Kottakis  
 Claudia Marino  
 Steven Proffitt  
 Leanice L. Richardson  
 Jonta S. Sanders  
 Barbara H. Sussman  
 Aaron A. Valentin

Lori Watkins  
*Store Group Leaders, part-time*  
Joanna Abolafia  
Jean V. Alba  
Ahmed Ali  
Victor Ayala  
Roy Bedingfield  
Symone Biggerstaff  
Joanne M. Boccia  
Maria Dulce Castillo  
Shirley Chapin  
Abigail Christina  
Scott A. Clevens  
Jason P. Dipnarinesingh  
Charlotte L. Feldman  
Ling Fong  
Cynthia P. Franz  
William G. Garcia  
Charmaine M. Grant  
Marianne Herde  
Elizabeth T. Kaemmerle  
James M. Kay  
Yolanda Llanos  
Andrea Lujan  
Mila M. Luna  
Rudolph C. Martorella  
Damien Marzocchi  
Michael Masucci  
Peter E. Maxwell  
Aaron Mayer  
Yvette B. McArthur  
Richard Mena  
Zoe Mintz  
Christina Monastero  
Catherine Olson  
Leander Pascall  
Christopher Rich  
Amanda Richards  
Jonathan Rodriguez  
Maren Ryan  
Fernando Santacruz  
James P. Scott  
James Slevin  
Jennifer R. Solomon  
Helene R. Steinhauer  
Adam Tchorzewski  
Yvonne Torres  
Dilara Wadud  
Regina Zvoma  
*Senior Store Salespersons, part-time*  
Ashraf Uddin Azad  
Marya Banu  
Davon Bean  
Alexandria Dano  
Dianne Davis  
Deena T. Gittle  
Megan Guard  
Isaac Gyamfi  
Tarona Hafezzada  
Nicole Eboni Hill  
Natasha Ilyas  
Nabeen Javed  
Sooyoung Jeon  
Pushpanjali Vanessa  
Khelawan  
Eunjung Lee  
McKenzie Mayle  
Ilona Miller

Ashley Nelson  
Alexander T. Oleksyn  
Frank Rodriguez  
Brandon Sanfilippo  
Aisha Smith  
Abigail Taylor  
Jared Taylor  
Emanuela Triepshi  
Tracy A. Walker  
*Store Salespersons, part-time*  
  
STOCK SERVICES  
Tariq Elahie  
*Assistant Store Manager*  
David T. Pettie  
Frantz M. Sannon  
*Senior Store Group Leaders, part-time*  
Jacqueline Springer  
Elizabeth A. Young  
Christopher R. Yuen  
*Senior Store Stockpersons, part-time*  
  
THE CLOISTERS  
Sheryl Esardial  
*Store Manager*  
Adeka Stupart  
*Store Group Leader, part-time*  
Jennifer McAuliffe  
Beatriz Nalpantidis  
Eileen Nunez  
Clara Seda  
*Senior Store Salespersons, part-time*  
  
KENNEDY AIRPORT  
*Terminal 4*  
Simon Mo  
*Senior Store Manager*  
Francis Fennelly  
Monique HoSang  
Emily Narainasami  
Joseph U. Picerno  
Santa Rios  
*Senior Store Salespersons, part-time*  
  
*Terminal 8*  
Carolyn A. Messina  
*Store Manager*  
Noowbasie Hossein  
*Assistant Store Coordinator*  
Susan Chung  
*Store Group Leader, part-time*  
Vivienne Persaud  
James Puccio  
*Senior Store Salespersons, part-time*

NEWARK LIBERTY AIRPORT  
Jose E. Pina Leyva  
*Store Manager*  
Ricardo Hernandez  
*Assistant Store Coordinator*  
Brianna L. Bravo  
*Store Group Leader, part-time*  
Carla L. Gomez  
Cristina Yanez  
*Senior Store Salespersons, part-time*  
Rita DaSilva  
Jose Miguel Matir Rosa  
Angylica Rivera  
*Store Salespersons, part-time*  
  
ROCKEFELLER PLAZA  
Carolina Morales  
*Senior Store Manager*  
Luis Feliciano  
*Store Manager*  
Pedro Lucas  
Karen Sonn  
*Store Coordinators*  
Sandra Fukawa  
Tiemoko Toure  
*Assistant Store Coordinators*  
Hilda Rivera  
*Store Group Leader, part-time*  
Sultana Rahman  
*Senior Store Salesperson, part-time*  
Adelina Batallones  
Laura Lynne Coleman  
Marilyn Conroy  
Mary Curry  
Nalini Dhanraj  
Jean Dierks  
Sandra Erickson  
Maureen Gillis  
Lucienne Murtha  
Elaine Norman  
Magaly Ochoa  
Cecilia Sassi  
Stephanie Terril  
Barbara Tomei  
Janifer Youmans  
Leslie R. Zivic  
*Store Salespersons, part-time*  
Luis Negron  
*Senior Store Stockperson, part-time*  
Evan R. Britton  
Noel M. Jabrica  
Malcolm Valentine  
*Store Stockpersons, part-time*  
**Finance, Operations, Systems, and Wholesale**  
Ken Weinstein  
*General Manager of Merchandising, Finance, Operations, and Systems*

SALES FINANCIAL  
Brian Symons  
*Senior Manager of Inventory Control*  
Frank Helmrich  
*Manager of Transactional Support*  
Bersuze Leblanc-Saint-Jean  
*Associate Transactional Support Analyst*  
Wilson Liu  
*Business Analyst*  
  
FULFILLMENT CENTER  
Assumpta Sweeney  
*General Manager of Logistics*  
Satrohan Mahadeo  
*Operations Manager*  
Dennis Ruggiero  
*Associate Shipping and Receiving Manager*  
Robin Bullard  
*Coordinator*  
Janée Jones  
*Customer Service Coordinator*  
Stacy Mahon  
*Customer Service and Finance Coordinator*  
Sheila McLoud  
*Coordinator, Security Area*  
Anthony Gillies  
*Assistant Fulfillment Coordinator*  
Laura McHugh  
*Assistant Coordinator for Administration*  
Perry Brown  
*Assistant Coordinator for Shipping and Wholesale Fulfillment*  
Cory G. Mayes  
*Assistant Quality Control Coordinator*  
Elroy Martinez  
*Stockperson*  
Jesus Medina  
*Superintendent*  
Joyset Garnes  
Rita Giudice  
Andrea Ifill  
*Assistant Coordinators, Fulfillment Center, part-time*  
Oleg Teves  
*Driver, part-time*  
Eileen Fitschen  
Daria Smith  
*Clerks, part-time*  
Reinaldo Armstrong  
Louise Gordon  
Patricia Lowe  
Elroy Martinez, Jr.  
Oscar V. Ogando  
Elisa Rodriguez  
Bryan Small

Charles Stone  
*Stockpersons, part-time*  
  
Office of the Vice President for Construction and Facilities  

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Tom A. Javits  
*Vice President for Construction and Facilities*  
Joseph A. Shatoff  
*Senior Manager of Special Projects and Strategic Planning*  
Deborah Gul Haffner  
*Environmental Health and Safety Manager*  
Renee Bussiere  
*Manager of Office Design and Renovations*  
Jennifer D. Hinckley-Baglia  
*Assistant Manager of Office Renovations*  
Kara Thomas Oliver  
*Executive Assistant*  
  
CONSTRUCTION  
Michael T. Iorii  
*General Manager for Construction*  
Luisa Ricardo-Herrera  
*Deputy Manager for Construction Services*  
Stephen J. Mezzo  
*Mechanical, Electrical, and Plumbing Project Manager*  
Philip Tharel  
*Architectural Project Manager*  
Mahan Khajenoori  
*Project Manager*  
Kelly A. Del Valle  
*Administrative Coordinator*  
  
FINANCIAL AND ADMINISTRATIVE SERVICES  
Paul V. Cunningham  
*Senior Manager for Financial and Administrative Services*  
Gina M. Pampena  
*Associate Manager for Financial and Administrative Services, Facilities*  
Laura Scognamiglio  
*Associate Manager for Financial and Administrative Services, Capital*  
Catherine Chesney  
Carotenuto  
*Capital Projects Coordinator*

## Buildings

Tom Scally  
*Buildings General Manager*  
Linda Forchetti  
*Administrative Coordinator  
for Buildings*

### BUILDINGS MANAGEMENT

Gerard A. Dengel  
*Associate Buildings  
Manager, The Cloisters*  
Gordon Hairston

*Senior Associate Buildings  
Manager, Maintenance*

Michael D. Dominick  
*Associate Buildings  
Manager, Infrastructure*

Taylor Miller  
*Associate Buildings  
Manager, Exhibitions*

William Q. Brunson  
*Assistant Buildings  
Manager, Maintenance*

Agnes P. Minns  
*Assistant Manager*

Crayton Sohan  
*Assistant Buildings  
Manager, Rigging*

Ellium Roberts  
*Assistant Buildings  
Manager*

Maria Nicolino  
*Assistant Project Manager*

Lena Smajlaj  
*Assistant Manager*

Merryl M. Jamison

Edward Ortiz  
George Poulis  
*Floor Managers, Custodial*

Henry E. Celestin  
Rashida A. Johnson  
William Ng

*Associate Buildings  
Coordinators*

### ENGINEERING MANAGEMENT

Lawrence Kellermueller  
*Senior Manager of  
Engineering Services*

Charles Tantillo  
*Manager for Engineering  
Systems*

William Foley  
*Manager for Engineering  
Operations*

Eric Wrobel  
*Associate Engineering  
Manager*

Maik Atlas  
Peter Merendino  
Nicholas R. Torres  
*Assistant Engineering  
Managers*

Valerie Morgan  
*Assistant for  
Administration*

### CARPENTRY

Vadim Danilov  
*Supervising Maintainer*  
Solomon Azaraev  
Rameshwar Kissoon  
Daniel Olson  
Oneil Robinson  
Amar Sukhmandan  
Salvatore Vaina  
*Maintainers*

### CUSTODIAL SERVICES

Carl Coleman  
Derek May  
Kenneth Smith  
*Supervising Maintainers*  
Haresh Bhagroo  
Maria Den Uijl  
George Gauthier  
Prentiss Harmon  
Jose Reyes  
Theresa Wilson  
*Maintainers*

Sabrie Ahmetaj  
Carol Ana Arriola  
William Barbor  
William Barton  
Qualis Blackett  
James Boomer  
Jamaine Brown  
Tyrone Brown  
Delvon Caldwell  
Swee Khim Cheong  
Claude Cherilus  
Carmen R. Cirino-Torres  
Bruce Clarke  
Bernard Clesca  
Juan Correa  
Leon De Leon  
Santos Deida  
Christopher Den Uijl  
Alexander Diaz  
Mark A. Dickinson  
Giovanni Domino  
Eric D. Facey  
Dianne Fitzgerald  
Cesar Flores  
Lae-Tisha Forde  
Norman Gayle  
Edgardo Gomez  
Walter Goolsby  
Colin Gordon  
Lawrence Green  
Warren Gruel  
George Hampton  
Phillip Harris  
Fontinel Harry  
Danielle Holcomb  
Ricardo R. Howell  
Kaleem Hussain  
Kevin Jackson  
Nellierose J. Jordan  
Nadira Kumar  
Channon R. Lilly  
Pablo Lopez-Ospina  
Leovigildo Luna  
Havindra Mahabir  
Calixto Martinez

Wilson Martinez  
Anthony A. McKay  
Angel D. Melo  
Freddie Mendez  
Rose Miller  
Vadim Mitin  
Pepper Montague  
Patrick Murray  
Kreshnik Narkaj  
Leze Ndoci  
James Neff  
Sammy Nelson  
Jims J. Olivier  
Laura Palomo  
Reyna Paredes  
Carline Paris  
Eric Persaud  
Angelito Pualengco  
Gopal Ramdhanie  
Stephen Reilly  
Ruben Rivero  
Andres Rosado  
Mahendranauth  
Seenarine  
Angelina Shkoza  
Anica Simion  
Valentine Simoni  
Kampta Singh  
Khemraj Singh  
Carlos Sosa  
Edward Stanton  
Michael Sump  
Shankar Thorai  
Nadine Toots  
Edgard Torres  
Kathy Valdes  
Franklyn Velez  
Abdu A. Vettikkathu  
Nelson Villatoro  
Stanley Walker  
Tyrone Walsh  
Anthony Wright  
Marlo Yambao  
Vitore Zefi  
*Assistant Maintainers/  
Cleaners*

### CUSTODIAL SERVICES, THE CLOISTERS

Selvin Tapia  
*Supervising Maintainer*  
Gabriel Chevez  
Bodh K. Ramnarayan  
Robert Romero  
Tamika Serrano  
*Assistant Maintainers/  
Cleaners*

### ELECTRIC SHOP

Saul Cohen  
*Supervising Maintainer*  
Paul Diaz  
Greg Piscitello  
Ricardo Serrano  
Ismael Vargas  
Jason S. Wallenstein  
Dariusz Zablotny  
*Maintainers*

### ENGINEERING SHOP

Brian O'Connor  
Oscar Rivera  
Mike Valencia  
*Supervising Maintainers*

Gurdatt Bissessar  
Jenerro Bollin  
Chandrabhan Chandlall  
Christopher Donegal  
Francis Evanac  
Vickson Gerville  
Duane Hunter  
Thomas Jewels  
Krishna Lachhman  
Ramon Paredes  
Josh Phagoo  
Billy Psilakis  
Conrado Quintero  
Sahupaul Shiwram  
Peter Sotiropoulos  
*Maintainers*  
Julio Garcia  
Daniel Jardine  
Rupert Massop  
Bhikramadit Misir  
Nicholas Pristina  
Paula Uribe  
*Assistant Maintainers*

### REPAIR AND MAINTENANCE, THE CLOISTERS

Chabilall Narsayah  
*Supervising Shop  
Foreman*

Devendra Mahadan  
Hector Medina  
*Maintainers*

### HORTICULTURE

Ferida Coughlan  
*Maintainer*

### LAMPING SHOP

Levent Oklu  
*Supervising Maintainer*  
Colm Feehan  
William Lopez  
Andrzej Poskrobko  
Prabhu Shiwamber  
Wayne Tong  
*Maintainers*

### MACHINE SHOP

Miroslaw Mackiewicz  
*Supervising Maintainer*  
Marcel Abbensetts  
*Maintainer*

### PAINT SHOP

Howard Halpin  
*Supervising Shop Foreman*  
Fernando Cipriano  
Francesco D'Elia

Alex McGregor  
Juan Suarez  
*Maintainers*

### PLEXI SHOP

Sean Thomas  
*Supervising Maintainer*  
Pietro Giordano  
Michael McRae  
Thomas G. Zimmerman  
*Maintainers*

### PLUMBING SHOP

Rawle Campbell  
*Supervising Maintainer*  
Kyle Allen  
Frank Pizzolo  
Mikhail Plyas  
*Maintainers*  
Richard J. Kletzky  
*Assistant Maintainer*

### RIGGING SHOP

Ray Abbensetts  
*Supervising Maintainer*  
Raouf Ameerally  
Michael Doscher  
Michael Guercio  
Todd Rivera  
Derrick Williams  
*Maintainers*

### ROOFING SHOP

Patrick D. Ryan  
*Supervising Maintainer*  
Marvin Aranda  
Adrian Cruz  
Noel Fernandez  
Jason Raso  
*Maintainers*

### VEHICLE SHOP

John Mayers  
*Supervising Maintainer*  
Ed Cramer  
Vincent Lauria  
*Maintainers*

## Security Department

John Barelli  
*Chief Security Officer*  
Jose Rivero  
*Senior Manager of  
Security*  
Sean Simpson  
*Senior Associate Security  
Manager*

John Packert  
Mario Piccolino  
*Associate Security Managers*  
David Canu  
Leslye Saenz

Ana M. Tolentino	Brian Pryor	Alfred Cukalla	Marek Jamroz	Luis Ospina
Aimes Vasquez	Vera Qehaja	James Cunningham	Aaron Jeter	George Pabi
<i>Assistant Security Managers</i>	Jean Villefranche	Margareta Curanovic	Christopher Jones	Deborah Palmer
Sean Begley	<i>Supervising Security Officers</i>	Desire Dahie	Andrew Joor	Allan Palomo
<i>Administrative Assistant</i>	Edward Acquaviva	Tuddy David	Hubert A. Joseph, Jr.	Ines Pandelli
Izabella Dudek-Haffner	Kossi Adjivanou	Ricardo De La Espada	Jaisingh Kandhai	Andrew Passantino
<i>Senior Dispatcher</i>	Komlan Agbodji	Clark Delbrune	Atal Kapoor	Sandy Paul
Olivia Boudet-Pasek	Sunday Agbonlahor	Carlos Delgado	Silvia Karamanoleva	Ann Peck
Paul McHale	Mosammam Akhter	Reineke Den Uijl	Damian Katz	Edward Penny
<i>Dispatchers</i>	Ashraff Ali	Joseph DeSantis	Henry Keteku	Njazi Peqini
Guido Alvarez	Syed Ali	Jean Dietz	Anton Khavin	Steven Perelli
Diana Amezquita	Jocelyn Alleyne	Nikolai Dmitriev	Jeff Khazan	Churraman Persaud
Abigail N. Clarke	Peter Altescu	Larry Docdocil	Mintradawa Khelawan	Lennox Peterson
Dennis Clerkin	Francis Amar	Dhuarata Doda	Antonio Kho	Joseph Piscopia
Lambert Fernando	Abdelmonem Amin	Thomas Donovan	Mykhaylo Khomyn	Alexander Pogorelyy
Carlos Goyco	Lisette Anderson	Naseeb Dookie	Bebe Kishun	Jorge Polanco
Richard Haffner	Charles Andresen	Adrian Duka	Zef Kolaj	Michael Powell
Emanuel Hiles	Mark Andrews	Frazier Dyyon	Bozena Konefal	David Preniszni
Christopher Howell	Vladimir Anichkin	Jose Egasan	Yevgeny Kotlyar	Alrenzo Pressley
Michael Kochan	Masoomah Ansari	Hasan Fall	Dusan Krajan	Albert Pride
Edlira Luca	Konstantin Antonovsky	Alfred Farrar	Carla Kraus	Lenore Prince
Gregory K. Mann	Kenneth H. Applebaum	Jorge Figueroa	Harvey Lackey	Mohammed Rahimi
Gary W. Miles	Raul Arce	Eugene Fiore	Louisa Lam	Khandker Rahman
Antonio Nicolino	Ivan Arocha	Rafael Flores	William Landolfi	Boris Rakhimov
Nicholas L. Ricevuto	Jessi Atwood	Gustavo Fondeur	Edwin Lanuza	Ponciano Ramirez
Ryan W. Siskar	Danusca Badek	Ozzie Forney	Megan Laughner	Annie Rik-Prashad
Colby W. Somerville	Anneliese Badke	Iryna Forostyan	Vincenza Lauria	Matthew Rodman
Fabricio Trejos	Jae Bai	Anthony Foster	William Law	Louis Romero
Felix Velazquez	David Barney	James Frawley	Emilie Lemakis	Evelyn Rosa
Terrance Walker	Orpha Bessey	Henry Freeman	Anthony Lenzo	Marisela Rosenberg
Thomas Walsh	Perry Bialow	Anthony Galluccio	Irina Levitskaya	Michael Rozenblit
Michael Wozniak	George Bistransin	Thomas Gallucio	Mark List	Rebecca Rudolph
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Raoul Baptiste	Andrea Blas-Paredes	Geraldine P. Garcia	Valentino Lopez	Ryuji Saita
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Yvette Anzaldua	Patrick Bringley	Yonel Georges	Thomas Luckey	Paul Salow
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John Camperlengo	Adelaide Browne	Aleksander Gjoni	Charles Maniscalco	Crescenzo Sangiovanni
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Lourdes Colon	Keo Bun	David Godfrey	Aung Maw	Robert Schirmer
Joseph Conte	Ferdinand Burghoffer	David Gould	Marie McAuliffe	Laurie Schnee
Jose Cotti	Jaime Cabanban	Michael Grant	Daniel McCabe	John Schopfer
Cane Dojcilovic	Giancarlo Calicchio	Cameron Gregg	Dave McDonald	Ellen Schulz
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Garrett Gardell	Matthew Callinan	Marvelyn Gregorio	John McLoughlin	Maureen Shanahan
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Mary Meda	Maureen Catbagan	Roza Haxhari	Norha Monroy	Luz Solarte
Herman Merino	Wah Yuen Chang	Barry Hayden	Winston Moriah	Matthew Sommer
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Thomas Murphy	Wayne Chua	Patricia Healy	Sugay Mosquera-Medina	Vitaliy Starostin
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Jose Ortega	Phillip Clepper	Peter Hoffmeister	Albert Mulder	Barry Steely
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Moonasar Sohan	Thomas Cordeiro	Ronald Huang	Thomas Ng	Robert Surowiec
Jillian Solorzano	Juan D. Correa	MD Hussain	Abaline Nieves	John Sylvester
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Eliko Yefre	David Crane	Eric Isacson	Phillip G. O'Connor	Patricia Taylor
Kristina Zefi	Rafael Cuesta	Terrence Jablonski	Kevin F. O'Leary	George Teodorescu
<i>Senior Supervising Security Officers</i>	Bardhok Cukaj	Logan Jacobsen	Mitchell S. Ocean	Alfred Thomas
		Carole Jamison	Roger Ohanian	Jacinto Tolentino

Irina Tolmacheva  
Justin Torres  
Sergei Tratshevski  
Cesar Turcios  
Raphael Uwechie  
Michael Valentine  
Alberto Valerio  
Michael Varley  
John Velez  
Nanette Villanueva  
Michael Villarosa  
Glennva Walwyn  
Heather Warner  
Leslie Watson  
Sarah E. Wauchope  
Owen Weber  
Ethan Weinheimer  
Adam Weldon  
Cody Westphal  
Joanna R. White  
Cindy Williams  
Gladstone Williams  
Mark Willis  
John Windbiel  
Michelle Wladich  
Yat Kwong Wong  
Calvin L. Wright  
Nathan Wright  
Tadeusz Wroblewski  
Peter Zapryluk  
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Joseph B. Adriano  
Violeta Ayala  
Mohammed A. Balaid  
Hannibal R. Banks  
Andy Basantes  
Maria Katrina Basilio  
Andre Bent  
Herman Best  
George E. Blatch  
James Boyett  
Michael Boylan  
Izaora Bulica  
Nick Byron  
Maria Sonia Cabrera  
Levent Cakar  
Michael S. Carlino  
Jessica A. Chan  
Royce Chin  
Vincent Chin  
Heleni A. Christodoulou  
Ariel E. Churnin  
Ronald C. Clemente  
Ryan R. Compton  
Tiffany Cooper  
Nadia D. Cruz  
Jorge X. Delgado  
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Iara C. Diaz  
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Sarah Dinan  
Hisayo Dordick  
Remi El  
Yesenia Escobar  
Anthony O. Fagbore  
Maura Falfan  
Joshua Feigin  
Aileen Fernandez  
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Frankie Garcia  
Matthew Geiger  
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Richard G. Gray  
Linley Green  
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Zach Hewitt  
Tyler Hixson  
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Elizabeth B. Hudman  
Sarah M. Huffard  
Arthur Hutchinson  
Marietta D. Huzar  
Noha Inderawes  
Cenon Innocent  
Orissa Jenkins  
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Kouassi Ketemepi  
Armia Khalil  
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Kerry Kushetsky  
Bonnie Laessig  
Maria Lauren Lambiris  
Adam M. Langlois  
William D. LaRue  
Jesse J. Lee  
John Lentz  
Cesar R. Leyesa  
Felicia A. Lingenhol  
Daniel A. Loor  
Maraya Lopez  
Gregory Mamczak  
Keith S. Mannion  
Jamie Maroulakis  
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Sharon McKenzie  
Catherina Messier  
Adam Modlin  
Soroush M. Moghadam  
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Kenneth Murphy  
Alexander Nalpantidis  
Martine Daniele Ndeng  
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Meghan Oare  
Basil I. Ohanian  
Romy Rabell Ortiz  
Peter E. Paolucci  
Priscilla Parsard  
Lenin Pena  
Alana Phillips  
Anthony Pignalosa  
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Pavol Roskovensky  
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Andrew Smereck  
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Richard A. Urciuoli  
Frances L. Vincent  
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Obi Wilson  
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Sheralyn N. Younge  
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Vadim A. Zhukovskiy  
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Betsuaye Abia  
Steve Browne  
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Edward Lamouth  
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Rogelio Maclang  
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Ola Ogunbodede  
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Ken Romeo  
Michael P. Scholz  
Michael Schur  
Eric Scott  
Robert Shnatman  
Kingsley Stanley  
Michael Sturm  
Alfredo Torres  
William Vance  
Benny Williams  
Billy Zias  
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Shevon M. Haywood  
Anthony LaHara  
Dontay A. Swain  
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Patrick Rogan  
George Schwemmer  
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Kenneth Quinn  
*Fire Safety Officers*

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Departmental Technician*  
  
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Sonja Eklund  
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William Necker  
*Assistant Security Manager*  
Harold S. Jones  
*Chief Supervising Security  
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Anthony Lang  
Robert Oberkehr  
Bernard Rowan  
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Vijaia Suraj  
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Officers*  
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Leila Osmani  
*Supervising Security  
Officers*  
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Claire Charles  
Frank Nunez  
Taharka Omowale  
Octavio Solano  
Sean Turner  
Niran Venus  
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Ivette Caballero  
Claire T. Charles  
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Hector B. Marroquin  
Ryan W. McGillick  
Michael A. Mitchell  
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John J. Rousseau  
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William J. Miranda  
Thomas S. Sukhu  
*Special Officers*

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*Manager of Volunteer  
Activities*  
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*Librarian*  
Susan Berger  
Jean Marie Cho  
Laura Conley  
Linda Ferrari  
Sande Kornblit  
Marlene Pelski  
Milton Sherman  
Maria Valor  
Faith Wittner  
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*Director Emeritus*  
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*Curator Emerita,  
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Everett Fahy  
*Curator Emeritus,  
European Paintings*  
Wen C. Fong  
*Curator Emeritus,  
Asian Art*  
Prudence O. Harper  
*Curator Emerita, Ancient  
Near Eastern Art*  
Morrison H. Heckscher  
*Curator Emeritus,  
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*Curator Emerita,  
Drawings and Prints*  
Marilyn Jenkins-Madina  
*Curator Emerita,  
Islamic Art*  
Julie Jones  
*Curator Emerita, Arts of  
Africa, Oceania, and  
the Americas*  
Nobuko Kajitani  
*Conservator Emerita,  
Textile Conservation*  
Christine Lilyquist  
*Curator Emerita,  
Egyptian Art*  
Helmuth Nickel  
*Curator Emeritus,  
Arms and Armor*  
Richard E. Stone  
*Conservator Emeritus,  
Objects Conservation*

James C. Y. Watt  
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Asian Art*  
H. Barbara Weinberg  
*Curator Emerita,  
The American Wing*  
William D. Wixom  
*Curator Emeritus,  
Medieval Art and  
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Kevin Avery  
Barbara B. Ford  
Johanna H. Hecht  
Elizabeth J. Milleker  
Oscar W. Muscarella  
Elena Phipps  
George Wheeler

Suzanne G. Valenstein  
*Research Scholar*

### Staff Retired during the Year July 1, 2013, to June 30, 2014

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Abdool Ali  
*Supervising Shop Foreman,  
Machine/Millwright Shop*  
Harris Bleckley  
*Senior Security Officer,  
Security, Day Guardianship*

Lois Blume  
*Membership Services  
Assistant, Membership*  
Yolanda M. Bollin  
*Assistant Maintainer/  
Cleaner, Custodial Services*  
J. Kelly Canzoneri  
*Senior Supervising Security  
Officer, Security, Night  
Guardianship*  
Robert A. Clarke  
*Administrative Assistant,  
Human Resources*  
Thomas Cobbinah  
*Senior Security Officer,  
Security, Day Guardianship*  
Malcolm Daniel  
*Senior Curator,  
Photographs*  
Francesco Destro  
*Senior Special Officer,  
Security*  
Lincoln Dipnarinesingh  
*Senior Security Officer,  
Security, Day Guardianship*  
Rita G. Fitzgerald  
*Senior Store Salesperson,  
Main Gift Shop*  
Felix Hernandez  
*Lead Multilith Operator,  
Printing Services*  
Janice Herrmann  
*Senior Manager, Direct  
Marketing, Marketing*  
Farizan Kalloo  
*Senior Security Officer,  
Security, Day Guardianship*  
Dennis Kelly  
*Principal Departmental  
Technician, Egyptian Art*

Betty Lalicata  
*Membership Officer for  
Information Systems,  
Human Resources*  
Lia Lebedeva  
*Senior Security Officer,  
Security, Day Guardianship*  
Carlos Mejia  
*Associate Financial  
Coordinator, Shared Services*  
Lisa M. Messinger  
*Associate Curator, Modern  
and Contemporary Art*  
Christopher Muenchinger  
*Senior Security Officer,  
Security, Day Guardianship*  
Corsi Norniella  
*Maintainer, Engineering  
Shop*  
Michael Norris  
*Museum Educator, Gallery  
and Studio Programs,  
Education*  
Benita Perez  
*Maintainer, Engineering  
Shop*  
Sue Potter  
*Senior Editor, Editorial*  
Stephen Rotker  
*Assistant Stage Manager,  
Concerts & Lectures*  
Israel Sanchez  
*Assistant Maintainer/  
Cleaner, Custodial Services*  
George Spencer  
*Senior Supervising Security  
Officer, Security, The Cloisters*  
Anne L. Strauss  
*Associate Curator, Modern  
and Contemporary Art*

Mary Taylor  
*Assistant Membership Officer  
for Volunteers, Membership*  
Vincent Verga  
*Supervising Security  
Departmental Technician,  
Security*  
H. Barbara Weinberg  
*Alice Pratt Brown Curator  
of American Paintings and  
Sculpture, The American  
Wing*  
Eugene Weiss  
*Senior Fire Safety Officer,  
Security*

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The State of New York again provided valuable support of the Museum through the New York State Council on the Arts. We thank especially Governor Andrew M. Cuomo; Assembly Speaker Sheldon Silver; State Senate Coalition Co-Leaders Dean G. Skelos and Jeffrey D. Klein; and our local representatives in Albany, State Senators Liz Krueger and José M. Serrano, and Assembly Members Dan Quart and Daniel J. O'Donnell.



