

THE METROPOLITAN  
MUSEUM OF ART

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Annual Report  
for the Year  
2014–2015

# The Metropolitan Museum of Art

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*One Hundred Forty-Fifth Annual Report of the Trustees  
for the Fiscal Year July 1, 2014, through June 30, 2015*

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Presented to the Board of Trustees of The Metropolitan Museum of Art    November 10, 2015

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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 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 Education Department, New York State Library, and New York State Council on the Arts.

*To the Federal Government:* The U.S. Government provided continued funding through the National Science Foundation and the National Endowment for the Arts.

Aid from these sources, combined with the generosity 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

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Fiscal year 2015 was a transformative one for The Metropolitan Museum of Art. It brought record-breaking annual attendance—6.3 million people—and major achievements reflecting our commitments to world-class scholarship, greater accessibility, and engaging with a worldwide community. The year also brought changes in leadership and first steps in several projects that build on our strengths and provide new opportunities for innovation and growth in the years ahead.

Guiding that future progress is the Five-Year Strategic Plan that the Board of Trustees approved in January 2015. The most wide-ranging study ever undertaken of the Met's strengths and needs, it articulates three areas of focus for the next five years: 1) utilizing and positioning our collection, scholarship, and expertise to encourage greater access to, dialogue with, and understanding of these resources; 2) connecting to a broader, more diverse audience to inspire increased engagement with our work and to cultivate new relationships with visitors, collectors, and supporters; and 3) attaining organizational and operational excellence to enable greater transparency, efficiency, collaboration, and communication. The objectives and strategies that define each of these goals will facilitate steady progress toward success in these areas and provide a road map for a more aligned and integrated internal culture across the Museum.

In March we appointed a new President, Daniel H. Weiss, to succeed Emily Kernan Rafferty, now President Emerita (see below). Weiss joined us in July and brings a rare combination of vast management experience in a variety of complex institutions and academic accomplishment in art history, making him an ideal partner as the Met works to achieve its ambitious goals over the next decade. Prior to joining the Museum, Weiss was president of Haverford College, Pennsylvania, where he led the effort to prepare a comprehensive strategic plan and secure funds to support new interdisciplinary initiatives and major renovations. Before that, from 2005 to 2013, he served as president and professor of art history at Lafayette College, Pennsylvania.

In light of the goals ahead, fiscal year 2015 was a significant year. An early high point was the opening last September of the completely redesigned, four-block-long David H. Koch Plaza on Fifth Avenue, after a major two-year reconstruction effort. A new public space of great importance, it provides our community and millions of visitors with a warm and welcoming entry to the Museum. The renovation of the plaza was the first in a series of projects in a new, holistic conceptual plan that supports the Museum's future. Included in the plan is the renovation of the Southwest Wing of the Met, which David Chipperfield Architects was selected to design in March.

We also announced last spring the inaugural season at The Met Breuer. The opening of The Met Breuer to the public in March 2016 will mark the start of an exciting new chapter for the Museum, providing us with additional space to expand our modern and contemporary visual and performing arts program, as we concurrently redesign and rebuild the Southwest Wing.

Helping to shape the plans for all our spaces, current and evolving, the audience engagement study that we began last year entered its final phase. The goals of this initiative, which is being undertaken with assistance from the Wolff Olins agency, are to bring clarity and consistency to our communications with the public and better leverage the full scope of the Met's work.

On the digital front, the Museum launched the Webby Award-winning Met app in September 2014. A free digital resource, it offers an easy way to stay connected with the Met from anywhere in the world and was used more than one million times in its first nine months. To reach our visitors on the go, the Museum also expanded the mobile version of metmuseum.org to include information about events and membership. New online features such as *The Artist Project*, an innovative yearlong series in which one hundred working artists respond to the Met's collection, and *Viewpoints*, featuring commentary by Met experts, leading authorities, and rising stars, helped visitors to see and experience the Museum's collection in new and exciting ways. The ever-popular

online publication *Heilbrunn Timeline of Art History* continued to evolve and expand, receiving one million visits per month on average in fiscal year 2015.

Among the website's other features, an updated home-page design improved the Museum's ability to promote new projects, videos, ticket sales, and other content, while also allowing users to select their own language. In addition, Met blogs continued to grow, with more staff contributing posts and more visitors responding to the content. In spring 2015, Met blogs received a People's Voice Webby Award in the cultural blogs category. The entire catalogue of audio guide content was also made available for free on the mobile version of the website. Throughout the year, new audio guide content continued to be added, including audio tours for eight exhibitions.

The Museum's award-winning program of print publications produced eighteen new titles, including groundbreaking exhibition catalogues on artists ranging from Pieter Coecke van Aelst to Paul Cézanne, and on topics spanning from China's influence on Western fashion design to the art of Deccan India. The exhibition catalogue *Cubism: The Leonard A. Lauder Collection* was awarded both the Association of Art Museum Curators Award for Excellence and the Henry Allen Moe Prize. In addition to its print publications, the Museum launched its first digital edition of the *Met Bulletin*, while its award-winning digital publishing platform, *MetPublications*, attracted 1.5 million annual visitors, including a significant international audience. For a full list of the Museum's publications from fiscal year 2015, see pages 81–96.

In the Museum's ongoing efforts to engage with the global community, the year saw a number of significant achievements. In April 2015 we hosted the second annual Global Museum Leaders Colloquium (GMLC), a two-week conference for museum leaders primarily from Asia, Africa, and Latin America. The aim of the GMLC is to broaden and deepen international dialogue about various facets of museum management, including curatorial and conservation work as well as marketing, development, and digital technology. In just two years it has helped forge a number of new collaborations and initiatives among the participating institutions, whose leaders might have otherwise never connected.

A major outgoing loan exhibition, based exclusively on the Museum's Egyptian collection, "Ancient Egyptian Queens and Goddesses: Treasures from The Metropolitan Museum of Art, New York," traveled to Japan this year—first to the Tokyo Metropolitan Art Museum (July 19–September 23, 2014), and then to the Kobe City Museum (October 13, 2014–January 12, 2015). Last October the Met and the Saudi Commission for Tourism and Antiquities in Riyadh signed a memorandum of agreement expressing mutual willingness to establish a long-term joint program in which the Met provides training in scientific research, collections management, and museum education, and Met staff members receive opportunities to study collections in Saudi Arabia; both parties pledge to lend works to each other for upcoming exhibitions. Under the Indian Conservation Fellowship Program, established by the 2013 memorandum of agreement with the Ministry of Culture of the Government of India, the Museum hosted in fiscal year 2015 seven conservators from major museums, universities, and heritage organizations throughout India. And last November the Museum launched a partnership with the Khan Academy that provides expanded access for visitors around the world to the Met's online resources.

The significant achievements of fiscal year 2015 are a testament to the strength of the Museum and carry forward our mission to build, study, conserve, and present to our visitors over 5,000 years of visual expression. A more detailed review of the full range of the Museum's activities in fiscal year 2015, including another exceptional exhibition program and innovative programs from Education and Concerts & Lectures, appears below. With the opening of The Met Breuer just months away, it is an exciting period, and we look forward to infusing that iconic space with a perspective on art and culture that only the Met, with its deep collection, can provide.

For a detailed discussion of the Museum's financial results for the year, see the "Report of the Chief Financial Officer" on pages 102–5.

### Acquisitions

Over the past year, acquisitions have deepened and broadened the Museum's collection. A full list of the year's gifts and purchases starts on page 12, with a number of objects of distinction called out here. Many of these objects are also explored in our online feature *MetCollects*.

The Met acquired several works in honor of George R. Goldner, who, until his retirement in January 2015, was the Drue Heinz Chairman of the Department of Drawings and Prints. Among these is the most ambitious and beautiful mezzotint produced during the seventeenth century, *The Great Executioner with the Head of Saint John the Baptist*, by the Bohemian printmaker Prince Rupert of the Rhine (1619–1682).

For the Department of European Sculpture and Decorative Arts, the Museum acquired a number of pieces in anticipation of the reinstallation of the galleries devoted to British art. The tapestry *Don Quixote Tilting at Windmills*, woven under the direction of Francis Poyntz (British, active 1660–1684), exemplifies the finest of London's weaving and gloriously combines narrative and patternmaking with elegance and wit. The ambitious and flawless marble bust of the great military hero and statesman John Churchill, the First Duke of Marlborough, by the celebrated Flemish sculptor John Michael Rysbrack (1694–1770) will hold pride of place in the new galleries.

For the Department of European Paintings, the Museum acquired a masterful composition of 1568 by the Netherlandish artist Joachim Beuckelaer (1533–1575), an artist best known today for his bustling market scenes filled with an abundance of fruits, vegetables, poultry, meat, and fish.

For the Department of Medieval Art and The Cloisters, the Museum acquired five sensitively modeled, painted elements from an extended Judeo-Christian narrative of the Crossing of the Red Sea from the Book of Exodus. The only such works in any collection in America, the paintings date from the mid-second to mid-fourth century A.D. and are richly rendered on indigo-dyed linen.

Expert research confirms that the celebrated scholar, calligrapher, and civil official Yun Dongseom (1710–1795) is the subject of a grand Korean portrait acquired last fall for the Department of Asian Art. The heightened sense of realism in this depiction of the elderly statesman, dressed in formal attire, enhances the beauty of this ancestral portrait scroll.

Likewise, but from the other side of the globe, a posthumous commemorative portrait of a Hembra chief from the nineteenth to early twentieth century is both divinely sanctioned and regal. The Hembra chieftom is today the southeastern section of the Democratic Republic of the Congo, and this rare and handsome statue is included in the Museum's fall 2015 exhibition "Kongo: Power and Majesty."

Anticipating the retrospective exhibition of the Chicago artist Kerry James Marshall at The Met Breuer, the Department of Modern and Contemporary Art acquired the artist's epic narrative painting *Untitled (Studio)*. A majestic ode to the job of the artist, Marshall's painting portrays a black artist's workshop, a place of creative work filled with an allegorical catalogue of all the modes of art making. Also in keeping with the priority to expand the collection of work by African-American artists, the Museum purchased the iconic *Let My People Go* (ca. 1934–39) by Aaron Douglas (1899–1979), preeminent painter of the Harlem Renaissance.

In the final meeting of the year, the Museum acquired the magnificent *Crown of the Virgin of the Immaculate Conception*, known as the *Crown of the Andes*. Created about 1660 to adorn a sculpture of the Virgin of the Immaculate Conception in the cathedral of Popayán in the Viceroyalty of New Granada (present-day Colombia), the emerald-encrusted votive crown is widely recognized as one of the most important examples of goldsmith's work from colonial Spanish America. At the Met, it gives vivid expression to the cultural values and spiritual aspirations of the region.

### Exhibitions

In the galleries this year, we presented more than fifty exhibitions, from small focused installations to major international shows.

Fall's "Cubism: The Leonard A. Lauder Collection" marked the first time this collection, unsurpassed in its holdings of Cubist art and pledged to the Museum by Lauder in spring 2013, was shown in its entirety. The exhibition consisted of eighty paintings, collages, drawings, and sculpture by the four most important Cubist artists: Georges Braque (French, 1882–1963), Juan Gris (Spanish, 1887–1927), Fernand Léger (French, 1881–1955), and Pablo Picasso (Spanish, 1881–1973).

"Thomas Hart Benton's *America Today* Mural Rediscovered" was another fall exhibition that celebrated a gift to the Museum. The ten-panel mural, showing a sweeping panorama of American life throughout the 1920s, ranks as one of the most remarkable accomplishments in American art of the period.

Fall's landmark exhibition "Assyria to Iberia at the Dawn of the Classical Age" traced the deep roots of interaction between the ancient Near East and the lands along the shores of the Mediterranean and their impact on artistic traditions that developed in the region. A new window onto the Renaissance was provided by the first major monographic exhibition devoted to the great Netherlandish artist and Renaissance master Pieter Coecke van Aelst (1502–1550). It reunited nineteen of his stunningly colorful and monumental tapestries, along with drawings, paintings, and designs for stained glass and other objects.

The first exhibition ever devoted to another major force in European art, "Bartholomeus Spranger: Splendor and Eroticism in Imperial Prague," also opened last fall. It revealed the artist (1546–1611) as an excellent painter, draftsman, and etcher who employed a bravura technique and elegant style.

An exhibition showcasing sixteen of the earliest preserved wood sculptures from Africa, "Warriors and Mothers: Epic Mbembe Art," was a highlight of the winter season, along with "Madame Cézanne," an unprecedented exhibition that explored the complex working dialogue between Paul Cézanne and his wife and most frequent model, Hortense Fiquet.

The Met's rich collection of Greek and Roman art provided an exquisite backdrop to winter's "Ennion: Master of Roman Glass." Drawing on outstanding examples of first-century mold-blown glass from collections in Israel, Europe, and America, it was the largest gathering of the ancient Roman's work to be displayed in a special exhibition.

The Met has long been a leader in the field of Asian art and this year the one-hundredth anniversary of the Department of Asian Art presented an ideal opportunity to feature the Museum's formidable holdings of art from across Asia. A yearlong celebration of nineteen exhibitions and installations began last winter with "Discovering Japanese Art: American Collectors and the Met," which included more than two hundred masterworks in every medium and told the story of the Met's building of its comprehensive collection of Japanese art, starting in the early 1880s.

As part of the centennial celebration, this year's Costume Institute exhibition, "China: Through the Looking Glass," was a thrilling collaboration with the Department of Asian Art and one of the most ambitious exhibitions the Met has ever mounted. Juxtaposing high fashion with Chinese costumes, paintings, porcelain, and other art as well as films, it explored the ways in which China has fueled the Western imagination for centuries.

The Plains Indians of North America also captured the wonder and imagination of many, and spring's "The Plains Indians: Artists of Earth and Sky" offered an unprecedented view of the culture's aesthetic traditions over its long history. On view were two hundred masterworks from both European and North American collections. Illuminating another part of the world, last spring's "Sultans of Deccan India, 1500–1700: Opulence and Fantasy" was the first major exhibition to focus on the diamond-rich Deccan plateau of south central India, which served as a fertile meeting ground for cultural and artistic influences from Iran, Turkey, eastern Africa, and Europe.

Iconic floral works by Vincent van Gogh (1853–1890)—a quartet of still lifes in contrasting formats and color schemes—were reunited for the first time in spring's unique "Van Gogh: Irises and Roses." A



photographer, who also occupies a special place in the history of nineteenth-century photography for the outstanding body of work he produced in India and Burma in the 1850s, was the focus of “Captain Linnaeus Tripe: Photographer of India and Burma, 1852–1860,” the first major traveling exhibition devoted to the British artist.

The annual installation on The Iris and B. Gerald Cantor Roof Garden this year—the third in a new series of site-specific commissions for the Met’s Roof Garden—featured the work of the French artist Pierre Huyghe (born 1962). The installation explored the transformation of cultural and biological systems through a dynamic gathering of components derived from the Museum’s architecture and surroundings.

Meanwhile, in the verdant surroundings of The Cloisters museum and gardens, spring’s “Treasures and Talismans: Rings from the Griffin Collection” explored how rings were made, their significance, and their relationship to paintings, sculpture, metalwork, manuscript illumination, and other art forms.

The last major exhibition to open in fiscal year 2015 was “Sargent: Portraits of Artists and Friends.” With ninety brilliant works by the celebrated American painter, in which he showed a more radical, experimental approach to painting than in his commissioned works, the show explored the significance of the friendships between Sargent and those who posed for him.

Several other noteworthy exhibitions were presented in fiscal year 2015. For the full list, see the Exhibitions and Installations section starting on page 97.

### *Education and Concerts & Lectures*

Education and Concerts & Lectures continued their commitment to positioning the Met as a place for the dynamic exchange of ideas. Through inventive, intellectually rigorous, and socially dynamic experiences with our collection and exhibitions, the department created a range of meaningful encounters for our visitors. In fiscal year 2015, 28,422 events drew 794,179 participants, once again reflecting an increasingly new and varied audience. Popular events, such as the newly launched MetFridays: New York’s Night Out, were designed to galvanize local residents, partner with New York City’s creative community, and cultivate diverse audiences. Concerts & Lectures prominently featured contemporary artists, most notably in the third annual performing-artist residency with the theater ensemble The Civilians, who collaborated on a wide range of projects with visiting families, curators, educators, and staff throughout the Museum. Ticket sales for events increased by twenty percent over last year, and fifty percent of those who bought tickets had never attended a concert or lecture at the Museum. Further, the number of children attending concerts for a mere one dollar each, in addition to the full-price ticket of their accompanying adults, doubled compared to last year with the new ability to purchase tickets online.

In Education, efforts to broaden, deepen, and increase the Museum’s relevance among diverse teen audiences resulted in the launch of a new project called Teens Take the Met!, a large-scale event that brought together over seventy organizational partners to create a wide variety of art making, music, gallery experiences, 3D printing, dance classes, and more. In fiscal year 2015, we presented two of these celebratory events, attracting almost five thousand teens, who gathered in anticipation outside the Museum hours before the events began. Continued engagement with practicing artists and the exploration of the creative process remained a priority this year. Our studio art-making programs experienced a steady rise in attendance over the previous year. The popular Drop-in Drawing, for example, saw a sixty-one percent increase in participation. Visitors of all ages and abilities enjoyed an enormous range of programs, including large-scale festivals, such as the Lunar New Year celebration and ¡Fiesta!, together attracting over six thousand people and underscoring the Met as a popular destination for families.

The Museum continues to be a highly valued resource for K–12 students and teachers. In fiscal year 2015, a total of 237,343 participated in 6,259 guided and self-guided school group visits, while a total of 3,777 educators attended programs focused on integrating art into classroom teaching. A full discussion of Education and Concerts & Lectures appears on pages 74–76.

### *Visitorship*

A record 6.3 million people—from the five boroughs of New York City, the local tri-state area, across the United States, and around the world—visited the Museum during fiscal year 2015. The total includes visitors both at the main building on Fifth Avenue and at The Cloisters museum and gardens, the branch of the Museum in upper Manhattan devoted to the art and architecture of the Middle Ages. It was the highest visitorship since the Met began tracking admission statistics more than forty years ago, and it is the fourth year in a row that attendance exceeded six million. Visitors from New York City’s five boroughs comprised twenty-six percent of the Museum’s visitorship for the year, while New York City and tri-state visitors together comprised forty-one percent of the total. International visitors from 189 countries visited the main building and The Cloisters in fiscal year 2015, accounting for thirty-eight percent of the annual visitorship.

Exhibition attendance was strong over the course of the year, with twenty of the exhibitions that opened during fiscal year 2015 receiving more than 100,000 visitors, including “Cubism: The Leonard A. Lauder Collection” (316,095), “Thomas Hart Benton’s *America Today* Mural Rediscovered” (281,687), “Death Becomes Her: A Century of Mourning Attire” (187,417), “Thomas Struth: Photographs” (183,061), and “Kimono: A Modern History” (170,214).

Also contributing to the high attendance in fiscal year 2015 were the final weeks of last summer’s popular exhibitions “The Roof Garden Commission: Dan Graham with Günther Vogt” (which closed November 2, 2014, and drew 559,876 visitors) and “Charles James: Beyond Fashion” (which closed August 10, 2014, and attracted 505,307 visitors), as well as the early weeks of the spring Costume Institute exhibition “China: Through the Looking Glass,” which opened on May 7, 2015, and had 358,381 visitors as of June 30.

The Museum’s website attracted a total of thirty-two million visits in fiscal year 2015; approximately thirty-six percent of these were international visitors while sixty-four percent were domestic. 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 curatorial and educational content, Met Store content, and fund-raising campaigns, grew to nearly 680,000 subscribers in fiscal year 2015. On the social media side, the Museum’s Facebook account reached more than 1.3 million likes (an increase of eighteen percent from last year), and the Museum’s Twitter account garnered more than 982,000 followers (up thirty percent from last year). The Museum’s Instagram reached more than 637,000 followers (up 258 percent from last year) and won a Webby Award for the second consecutive year. The Met’s Pinterest account amassed 559,000 followers. Finally, the Museum launched an account on Weibo, the Chinese-language social media site, attracting more than ten million visitors in fiscal year 2015.

The Met heartily thanks its loyal members. Income from membership fees and Annual Appeal donations from 137,937 members totaled \$29,766,000—a 3.8 percent increase over last year. Membership renewals made up sixty-three percent of all sales processed and brought in seventy-three percent of income from Membership fees. New members accounted for another twenty percent of sales. Membership initiated a smooth rollout of the idNYC Membership program at the behest of the City, with 4,489 Memberships transacted by the end of the fiscal year.

### *Capital Projects*

As previously noted, the Museum opened the David H. Koch Plaza on Fifth Avenue in September 2014, after a two-year reconstruction effort, and in March 2015 selected David Chipperfield Architects for the redesign of the Southwest Wing. The Museum also completed work on the Venetian Gallery in November 2014.

Thanks to a reallocation of \$4 million from the City of New York, the Museum is able to continue work on its multiyear plan to upgrade and replace vitally important infrastructure. For this crucial funding, we are grateful to the Mayor of New York City Bill de Blasio and his administration as well as the New York City Council, with special thanks to its Speaker Melissa Mark-Viverito and its members Julissa

Ferreras-Copeland, Daniel R. Garodnick, and Jimmy Van Bramer. In addition, we received a grant from the State of New York, which will also be used for ongoing infrastructure upgrades and replacement projects. We are extremely grateful to State Assembly Member Dan Quart for his effort in securing this funding.

### *The Fund for the Met*

Passionate support from many friends is making the ambitious goals of the Met a reality. In fiscal year 2015, The Fund for the Met secured nearly \$105 million in new gifts and pledges—making the year one of the highest on record for the campaign. Total gifts and pledges received since June 30, 2011 (the close of the last campaign), have grown to \$398 million.

The Met's modern and contemporary agenda continued to gain momentum with strong early support from our Trustees and other close friends. This year the Museum received lead gifts for this initiative from Trustees Hamilton E. James, Lulu C. Wang, J. Tomilson Hill, Eliot C. Nolen, and Alejandro Santo Domingo. Additional commitments for this project were made by Trustees Jeffrey W. Greenberg and Mary Jaharis and two anonymous donors.

Other generous gifts of note were made by Trustees Betsy Cohen, John A. Moran, Maric F. Vilcek, Frank E. Richardson, and E. John Rosenwald, Jr., as well as by Mercedes T. Bass and Susan Weber. Endowment gifts were especially noteworthy this year in conjunction with the centennial celebration of the Met's Department of Asian Art, with significant contributions from Trustees Oscar L. Tang and Mary J. Wallach and the Mary Livingston Griggs and Mary Griggs Burke Foundation. Additional commitments were made by Trustee W. L. Lyons Brown for special exhibitions, Art Jameel to focus on the Met's Middle Eastern initiatives, and by Jack and Susan Rudin for the Department of Education. The Met's acquisitions fund was bolstered by contributions from Leonard A. Lauder and Jade Lau, in particular.

### *Trustees, Staff, and Volunteers*

The Museum is known for the extraordinary dedication of its staff, but few people have had a greater impact on the Museum than Emily Kernan Rafferty, who retired in March after more than ten years as President and thirty-nine at the institution. The first woman in the Museum's history to be appointed a vice president, she rose through the ranks, serving as Vice President for Development and Membership and later as Senior Vice President for External Affairs. To the entire staff of the Met, Rafferty has been not only a highly effective leader, but a beloved champion of the institution and of its greatest asset: the men and women who work here. The Trustees, staff, and volunteers are grateful for the intelligence, generosity, and charisma Rafferty brought to every endeavor. In an unprecedented decision, the Museum's Board of Trustees elected her President Emerita.

In other Board changes in fiscal year 2015, James W. Breyer, N. Anthony Coles, Howard Marks, Álvaro Saieh, and Beatrice Stern were elected Trustees, as was Caroline Diamond Harrison, representing the Borough of Staten Island. Betsy Cohen and Mary J. Wallach were elected Trustees Emeriti. Russell L. Carson, Richard L. Chilton, Jr., and Lulu C. Wang were elected Vice Chairmen of the Board, and the Board welcomed two Ex Officio Trustees this year: Ken Sunshine, representative for Mayor of New York City Bill de Blasio, and Elizabeth de Leon Bhargava, representative for Speaker of the New York City Council Melissa Mark-Viverito.

We were deeply saddened this year by the death in May of S. Parker Gilbert, a devoted leader and friend of the Met who was one of the most active and influential Trustees in its history, as a Trustee (1990–2010), Trustee Emeritus (2010–15), and Vice Chairman of the Board (1999–2010). His extensive involvement included chairing the nominating and investment committees, and serving actively on a wide range of other Board committees as well as the Visiting Committee for the Department of Modern and Contemporary Art. With his wife Gail, he made generous contributions to the Museum, including a landmark gift in 2000 establishing an endowment fund that supports a range of

exhibitions. Calm, authoritative, and reassuring, he was a mentor to staff and fellow Trustees, and also contributed generously in the tradition of his family, descendants of J. P. Morgan. He was an extraordinary colleague whom we will miss greatly.

The Board will also miss Trustee Emeritus George B. Munroe, who died in August. Munroe served as a Trustee and Trustee Emeritus for thirty-nine years, leading the Finance Committee, among others. The Board also mourned the death of Trustee Emerita Mrs. Milton Petrie, who passed away in January and who, with her husband Milton, gave generously to the Museum.

After twenty-one years as the Drue Heinz Chairman of the Department of Drawings and Prints, George R. Goldner retired at the end of January. Goldner came to the Met in 1993, and during his tenure built one of the greatest drawings and prints collections in the world, acquiring over 8,500 works of art. A hallmark of Goldner's tenure was his ability to hire an outstanding staff, and their contributions to the field have been remarkable. So we were particularly delighted to appoint Goldner's successor from among these curators: in February, Nadine M. Orenstein, Curator since 2003, was elected the new Drue Heinz Curator in Charge of the Department of Drawings and Prints.

James David Draper, the Henry R. Kravis Curator in the Department of European Sculpture and Decorative Arts, also retired this year and was unanimously elected Curator Emeritus in December. Draper joined the department in 1969, rose to Curator in 1983, and was named Henry R. Kravis Curator in 1995. In his tenure he did much to enrich the Met's collections with works of extraordinary quality.

The Museum welcomed several new curators this year. Sylvia Yount joined the Met last fall as Lawrence A. Fleischman Curator in Charge of The American Wing. Previously, she was Chief Curator and Louise B. and J. Harwood Cochrane Curator of American Art and Department Head at the Virginia Museum of Fine Arts. Also last fall, Iria Candela, who previously worked at Tate Modern as Curator of International Art, became the Met's first Estrellita B. Brodsky Curator of Latin American Art, focusing on the art of twentieth- and twenty-first-century Mexico, Central America, the Caribbean, and South America; and Denise Allen, who was formerly Curator of Renaissance Painting and Sculpture at the Frick Collection, joined the Department of European Sculpture and Decorative Arts as Curator. Stephan Wolohojian joined the Museum in January as Curator in the Department of European Paintings; before coming to the Met, he was the Head of the Division of European and American Art and the Landon and Lavinia Clay Curator at the Harvard Art Museums. And on July 1, Kelly Baum joined the Met as Curator in the Museum's Department of Modern and Contemporary Art. Prior to July, she was the Haskell Curator of Modern and Contemporary Art at the Princeton University Art Museum, where she was the founding curator of the museum's department of modern and contemporary art.

The Met appointed Laurel Britton to the newly created position of Head of Strategy in February, following her work on the Five-Year Strategic Plan, which she will help implement. She comes to the Museum with extensive expertise in developing strategies within complex organizations such as Christie's, the New York Mercantile Exchange, and the Combating Terrorism Center at West Point.

Another key position—Senior Vice President for Institutional Advancement—was also filled this year by Clyde B. Jones III, who joined us in July. He comes to the Museum with outstanding fund-raising experience coupled with a personal commitment to culture and art. Before joining the Met, he was President of the University of Pittsburgh/UPMC Medical and Health Sciences Foundation, which was created in 2003 to raise philanthropic funds for the university's Schools of the Health Sciences and the University of Pittsburgh Medical Center (UPMC). In his new position, Jones leads the Met's efforts to engage with current and prospective donors locally, nationally, and internationally.

There were also several promotions this year. Lisa Pilosi became the Sherman Fairchild Conservator in Charge of the Department of Objects Conservation on July 1, 2014; in January, Beth Carver Wees was named the Ruth Bigelow Wriston Curator of American Decorative Arts; and in March John Carpenter became the Mary Griggs Burke Curator of Japanese Art, Department of Asian Art. Also in March, Julie Arslanoglu

was promoted to Research Scientist, Department of Scientific Research; Denise Patry Leidy and Zhixin Jason Sun were both given the title Brooke Russell Astor Curator of Chinese Art, Department of Asian Art; Vicki V. Parry, was made Conservator, Department of Objects Conservation; and Nora Kennedy was named the Sherman Fairchild Conservator in Charge, Department of Photographs Conservation. Effective July 1, 2015, Jennifer Perry became the Mary and James Wallach Family Conservator of Japanese Art, Department of Asian Art, and Kewei Wang was named Starr Conservator, Department of Asian Art.

In October 2014, the Board promoted Suzanne E. Brenner to the position of Senior Vice President and Chief Investment Officer, and Lauren A. Meserve to the position of Chief Investment Officer.

The sudden loss of one of the Museum's finest curators, Walter Liedtke, in February was profoundly felt by all who knew and worked with him. An eminent curator and expert on Dutch and Flemish paintings, Walter organized many major exhibitions that were revered by scholars and embraced by millions, including "Rembrandt/Not Rembrandt in The Metropolitan Museum of Art" (1995), "Vermeer and the Delft School" (2001), "The Age of Rembrandt: Dutch Paintings in The Metropolitan Museum of Art" (2007–8), and "Vermeer's Masterpiece

*The Milkmaid*" (2009). He won the prestigious Association of Art Museum Curators Award for Excellence in 2007 for his two-volume survey of the Museum's Dutch paintings collection and contributed essays to numerous international publications. A colleague who was loved, admired, and embraced, a passionate scholar and brilliant lecturer, and a witty, generous friend, Walter will be sorely missed and long remembered.

Finally, without the dedication and support of the Museum's outstanding group of volunteers, we would not be able to fulfill our mission. Led this year by Volunteer Chair Alice Geller and Manager of Volunteer Activities Helen Lee, they are a passionate group and their devotion is felt in almost every aspect of the Museum's work. On behalf of the Museum, I thank all of our volunteers, as well as our members and friends, and also, especially, our Trustees and staff. Their talent and commitment to excellence are what make the Met one of the most dynamic and important cultural institutions in the world and an inspiration to so many.

Thomas P. Campbell  
Director and Chief Executive Officer

# 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 over 140 years. The Met is devoted to an encyclopedic collection of art in the service of the public. During the 2015 strategic-planning process, the need for an updated, simpler mission statement with a more tightly articulated expression of that purpose became apparent.

To that end, on January 13, 2015, the Trustees of The Metropolitan Museum of Art reaffirmed the above statement of purpose and supplemented it with the following statement of mission:

*The Metropolitan Museum of Art collects, studies, conserves, and presents significant works of art across all times and cultures in order to connect people to creativity, knowledge, and ideas.*

## Core Values

Throughout the Met’s history, the essential values of excellence, inspiration, integrity, and accessibility have been manifest in different ways and to varying degrees, reflecting the evolving priorities and demands of each era. Future growth will require that the Met maintain these core values across all Museum functions, according to the following broad definitions:

- Excellence: Scholarly, Articulate, Rigorous, Efficient
- Inspiration: Creative, Relevant, Vibrant, Challenging
- Integrity: Authentic, Transparent, Responsible, Ethical
- Accessibility: Generous, Welcoming, Engaging, Inclusive

## Guiding Principles

During fiscal year 2015 the Met defined a set of institutional guiding principles. To carry out its mission, the Met follows these guiding principles:

- Build, study, conserve, and present collections that represent the highest achievement in art across all cultures and times.
- Create educational opportunities that demonstrate the relevance and potential of art to all audiences.
- Use technology strategically to share scholarship and content, engage audiences, and achieve internal efficiency.
- Connect the broadest audience to our scholarship and collections in multiple languages across all platforms.
- Foster a collaborative, diverse, and high-performing staff at all levels and within all functions of the Museum.
- Provide superior facilities and services for the public and for the full scope of the Museum’s work.
- Maintain a strong financial position by operating strategically and responsibly.
- Develop and engage a dedicated and diverse Board committed to the Museum’s success.
- Serve a leadership role among art museums worldwide.

## Five-Year Strategic Goals 2015–20

- Position our collection, scholarship, and expertise to create greater access, dialogue, and understanding around these resources.
- Connect to a broader, more diverse audience to inspire increased engagement with our work and to cultivate new relationships with visitors, collectors, and supporters.
- Attain organizational and operational excellence to enable greater transparency, efficiency, collaboration, and communication.

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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

## Arts of Africa, Oceania, and the Americas

### GIFTS

*Seated Male Figure*; ceramic; Mexican (Nayarit), 2nd–4th century; 2014.244.1; Albert J. Grant and Monique Grant Joint Revocable Trust

*Female Figure*; ceramic; Mexican (Xochipala), 15th–10th century B.C. (?); 2014.244.2; Albert J. Grant and Monique Grant Joint Revocable Trust

*Bowl (Tecomate)*; ceramic; Mexican (Olmec), 12th–9th century B.C.; 2014.244.3; Albert J. Grant and Monique Grant Joint Revocable Trust

*Male Figure*; ceramic; Mexican (Xochipala), 15th–10th century B.C. (?); 2014.244.4; Albert J. Grant and Monique Grant Joint Revocable Trust

*Pendant with Reclining Figure*; shell; Mexican (Maya), 8th century; 2014.244.5; Albert J. Grant and Monique Grant Joint Revocable Trust

*Ring of Figures*; ceramic; Mexican (Colima), 2nd century B.C.–A.D. 3rd century; 2014.244.6; Albert J. Grant and Monique Grant Joint Revocable Trust

*Duck-Head Vessel*; ceramic; Mexican (Olmec), 12th–9th century B.C.; 2014.244.7; Albert J. Grant and Monique Grant Joint Revocable Trust

*Bowl*; ceramic (blackware); Mexican (Olmec), 12th–8th century B.C.; 2014.244.8; Albert J. Grant and Monique Grant Joint Revocable Trust

*Bowl*; ceramic (blackware); Mexican (Olmec), 12th–8th century B.C.; 2014.244.9; Albert J. Grant and Monique Grant Joint Revocable Trust

*Bird Jar*; ceramic; Mexican (Olmec), 12th–9th century B.C.; 2014.244.10; Albert J. Grant and Monique Grant Joint Revocable Trust

*Spouted Vessel*; ceramic; Mexican (Huastec), 13th–15th century; 2014.244.11; Albert J. Grant and Monique Grant Joint Revocable Trust

*Bowl with Incised Hands*; ceramic; Mexican (Veracruz), 7th–9th century; 2014.244.12; Albert J. Grant and Monique Grant Joint Revocable Trust

*Masked Figure*; ceramic; Mexican (Veracruz), 7th–9th century; 2014.244.13; Albert J. Grant and Monique Grant Joint Revocable Trust

*Jar*; ceramic; Mexican (Nayarit), 2nd–4th century; 2014.244.14; Albert J. Grant and Monique Grant Joint Revocable Trust

Miguel Covarrubias, Mexican; *Female Figure*; pen and ink on paper, 20th century; 2014.244.15; Albert J. Grant and Monique Grant Joint Revocable Trust

Miguel Covarrubias, Mexican; *Tlatilco Seated Figure*; pen and ink on paper, 20th century; 2014.244.16; Albert J. Grant and Monique Grant Joint Revocable Trust

Miguel Covarrubias, Mexican; *Olmec Figure Studies and Stone Vessel (Vaso de Piedra): Two Sketches*; ink and pencil on paper, 20th century; 2014.244.17a, b; Albert J. Grant and Monique Grant Joint Revocable Trust

Miguel Covarrubias, Mexican; *Three Tlatilco Figure Studies*; pen and ink on paper, 20th century; 2014.244.18a–c; Albert J. Grant and Monique Grant Joint Revocable Trust

Miguel Covarrubias, Mexican; *Two Tlatilco Figures*; pen and ink on paper, 20th century; 2014.244.19a, b; Albert J. Grant and Monique Grant Joint Revocable Trust

*Bed Figure*; ceramic; Mexican (Michoacán), 3rd century B.C.–A.D. 4th century; 2014.244.20; Albert J. Grant and Monique Grant Joint Revocable Trust

*Bed Figure*; ceramic; Mexican (Michoacán), 3rd century B.C.–A.D. 4th century; 2014.244.21; Albert J. Grant and Monique Grant Joint Revocable Trust

*Bed Figure*; ceramic; Mexican (Michoacán), 3rd century B.C.–A.D. 4th century; 2014.244.22; Albert J. Grant and Monique Grant Joint Revocable Trust

*Bed Figure*; ceramic; Mexican (Michoacán), 3rd century B.C.–A.D. 4th century; 2014.244.23; Albert J. Grant and Monique Grant Joint Revocable Trust

*Bed Figure*; ceramic; Mexican (Michoacán), 3rd century B.C.–A.D. 4th century; 2014.244.24; Albert J. Grant and Monique Grant Joint Revocable Trust

*Bed Figure*; ceramic; Mexican (Michoacán), 3rd century B.C.–A.D. 4th century; 2014.244.25; Albert J. Grant and Monique Grant Joint Revocable Trust

*Bowl*; ceramic; Mexican (Olmec), 12th–9th century B.C.; 2014.244.26; Albert J. Grant and Monique Grant Joint Revocable Trust

*Fish Pendant*; shell; Mexican (Colima), 2nd century B.C.–A.D. 3rd century; 2014.244.27; Albert J. Grant and Monique Grant Joint Revocable Trust

*Staff: Head Finial*; wood; Mozambican (Makonde), 19th–first half of the 20th century; 2014.523.1; Anonymous

*Staff with Two Heads*; wood; Mozambican (Makonde), 19th–first half of the 20th century; 2014.523.2; Anonymous

*Ceremonial Axe*; wood; Zimbabwean (Shona), ca. 1900; 2014.523.3; Anonymous

*Ceremonial Axe*; wood; Zimbabwean (Shona) or South African and Zimbabwean (Venda), ca. 1900; 2014.523.4; Anonymous

*Ladle (Wakemia)*; wood, metal; Ivoirian (Dan), ca. 1900; 2014.523.5; Anonymous

Shigeyuki Kihara, Samoan; *Fa'a Fafine: In a Manner of a Woman, Triptych 2*; digital image, 2004–5; 2014.593.1; the artist

Shigeyuki Kihara, Samoan; *Fa'a Fafine: In a Manner of a Woman, Triptych 3*; digital image, 2004–5; 2014.593.2; the artist

*Codex-Style Vase with Mythological Scene*; ceramic; Mexican or Guatemalan (Maya), ca. 7th or 8th century; 2014.632.1; Justin Kerr, in memory of Barbara Kerr

*Funerary Urn with Deity*; ceramic; Mexican (Monte Alban), ca. 6th century; 2014.632.2; Justin Kerr, in memory of Barbara Kerr

*Platter*; ceramic, pigment; Algerian (Kabyle), early–mid-20th century; 2014.749.1; Estate of Frank Wayne Hall, Jr.

*Platter*; ceramic, pigment; Algerian (Kabyle), early–mid-20th century; 2014.749.2; Estate of Frank Wayde Hall, Jr.

*Platter*; ceramic, pigment; Algerian (Kabyle), early–mid-20th century; 2014.749.3; Estate of Frank Wayde Hall, Jr.

*Platter*; ceramic, pigment; Algerian (Kabyle), early–mid-20th century; 2014.749.4; Estate of Frank Wayde Hall, Jr.

*Platter*; ceramic, pigment; Algerian (Kabyle), early–mid-20th century; 2014.749.5; Estate of Frank Wayde Hall, Jr.

*Platter*; ceramic, pigment; Algerian (Kabyle), early–mid-20th century; 2014.749.6; Estate of Frank Wayde Hall, Jr.

*Platter*; ceramic, pigment; Algerian (Kabyle), early–mid-20th century; 2014.749.7; Estate of Frank Wayde Hall, Jr.

*Platter*; ceramic, pigment; Algerian (Kabyle), early–mid-20th century; 2014.749.8; Estate of Frank Wayde Hall, Jr.

*Platter*; ceramic, pigment; Algerian (Kabyle), early–mid-20th century; 2014.749.9; Estate of Frank Wayde Hall, Jr.

*Platter*; ceramic, pigment; Algerian (Kabyle), early–mid-20th century; 2014.749.10; Estate of Frank Wayde Hall, Jr.

*Miniature Mask*; wood; Ivoirian (Dan), 20th century; 2014.750.1; Jean and Gordon Douglas

*Mask*; wood; Ivoirian (Dan), 20th century; 2014.750.2; Jean and Gordon Douglas

*Mask*; wood; Ivoirian (Dan), 20th century; 2014.750.3; Jean and Gordon Douglas

*Buffalo Pendant*; brass; Burkinabe (?) (Tussian?), 20th century; 2014.750.4; Jean and Gordon Douglas

*Ceremonial Robe (Agbada)*; cotton, silk; Nigerian (Yoruba), mid-20th century; 2014.751.1; Duro Olowu

*Ceremonial Slippers*; leather, cotton, silk; Nigerian (Yoruba), mid-20th century; 2014.751.2a, b; Duro Olowu

*Hook-Mask (Garra or Gra)*; wood, traces of pigment; Papua New Guinean (Bahinemo), 19th century or earlier; 2014.752; Ceil and Michael Pulitzer

*Teotihuacan-Style Hollow Figurine with Removable Chest Plate*; ceramic, pyrite, pigment; Guatemalan (Escuintla), 5th–7th century; 2015.226a, b; Partial and Promised Gift of Linda M. Lindenbaum, from the Collection of Samuel H. and Linda M. Lindenbaum

*House with Occupants*; ceramic; Mexican (Nayarit), 100 B.C.–A.D. 200; 2015.306; Joanne P. Pearson, in memory of Andrall E. Pearson

#### PURCHASES

Abdoulaye Konaté, Malian; *Bleu No. 1*; cotton, 2014; 2015.94; William B. Goldstein and Holly and David Ross Gifts

*Commemorative Portrait of a Chief (Singiti)*; wood; Congolese (Hemba), 19th–early 20th century; 2015.119; Jane and Gerald Katcher, Lila Acheson Wallace, Daniel and Marian Malcolm, Hamilton E. James, Anonymous, and Steven Kossak Gifts

*Processional Cross*; copper alloy; Ethiopian (Lasta region), early 15th century; 2015.254; Raymond R. Herrmann, Jr. Fund

*Man's Tunic*; camelid and cotton fibers; Peruvian (Central Coast), 1000–1476; 2015.291; Anonymous Gifts

## The American Wing

### GIFTS

Hannah Davis Monachesi, American; *Plate*; porcelain, 1887; 2014.289; Alice Cooney Frelinghuysen

Pamela Hill, American; *Amos Binney*; oil on paper, ca. 1840; 2014.444; David Jenness

Edward Lycett, American; *Pitcher*; porcelain, 1876; 2014.445; Emma and Jay Lewis

Herter Brothers, American (New York); *Side Chair for the Library of the William H. Vanderbilt House*; rosewood, brass and mother-of-pearl inlay, 1881–82; 2014.530.1.1; Barrie A. and Deedee Wigmore

Herter Brothers, American (New York); *Side Chair for the Library of the William H. Vanderbilt House*; rosewood, brass and mother-of-pearl inlay, 1881–82; 2014.530.1.2; Barrie A. and Deedee Wigmore

Herter Brothers, American (New York); *Cabinet for the Japanese Room of the William H. Vanderbilt House*; carved and bronze-mounted cherry, 1881–82; 2014.530.2; Barrie A. and Deedee Wigmore

Marcus and Co., American (New York); *Brooch*; gold, opal, enamel, ca. 1900; 2014.532; Jacqueline Loewe Fowler

American Silk Label Manufacturing Company, American (New York); *Silk Label of John F. Kennedy*; woven silk, 1960–82; 2014.594.1; Rebecca Tribull Weber

Warner Woven Label Co., American (New York); *"A Woven Greeting" Calendar Featuring the Silk Portrait of Señora Sabasa Garcia*; woven silk, ca. 1962; 2014.594.2; Rebecca Tribull Weber

Warner Woven Label Co., American (New York); *"A Woven Greeting" Calendar Featuring the Portrait of Henry VIII*; woven silk, ca. 1963; 2014.594.3; Rebecca Tribull Weber

Warner Woven Label Co., American (New York); *Holiday Ribbon Featuring Snowman Scene*; woven silk, 1960–82; 2014.594.4; Rebecca Tribull Weber

Warner Woven Label Co., American (New York); *"A Woven Greeting" Calendar*; woven silk, ca. 1964; 2014.594.5; Rebecca Tribull Weber

Warner Woven Label Co., American (New York); *"A Woven Greeting" Calendar*; woven silk, ca. 1960; 2014.594.6; Rebecca Tribull Weber

Warner Woven Label Co., American (New York); *"A Woven Greeting" Calendar*; woven silk, ca. 1963; 2014.594.7; Rebecca Tribull Weber

ALS Industries, Inc., American (New York); *Ribbon Featuring Quote by George Washington Carver*; woven silk, 1982; 2014.594.8; Rebecca Tribull Weber

Warner Woven Label Co., American (New York); *Ribbon Calendar*; woven silk, ca. 1961; 2014.594.9; Rebecca Tribull Weber

*Ribbon*; woven silk; American (New York), ca. 1975; 2014.594.10; Rebecca Tribull Weber

American Silk Label Manufacturing Company, American (New York); *Bicentennial Ribbon Calendar*; woven silk, ca. 1976; 2014.594.11; Rebecca Tribull Weber



American Silk Label Manufacturing Company, American (New York); *Commemorative Ribbon for Hundredth Anniversary of American Silk Label Company*; woven silk, ca. 1975; 2014.594.12; Rebecca Tribull Weber

Gustav Stickley, American; *Armchair*; oak, pewter, copper and wood inlays, leather seat, ca. 1903; 2014.633; Leeds Art Foundation, in honor of Morrison H. Heckscher

Thomas Cole, American; *Wilderness Landscape Study*; oil on paper laid down on board, ca. 1828–41; 2014.692; Jointly owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Michael N. Altman, in honor of Eugene V. Thaw

“*Calabash*” *Bottle*; blown-molded glass; American, 1820–50; 2014.693.1a, b; Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina

*Candlestick*; blown glass; American, 1815–30; 2014.693.2.1a, b; Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina

*Candlestick*; blown glass; American, 1815–30; 2014.693.2.2a, b; Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina

*Coverlet*; wool, cotton; American (Norriton Township, Penn.), 1842; 2014.693.3; Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina

*Half-Pint Flask*; mold-blown glass; American, 1830–38; 2014.693.4; Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina

*Sampler*; wool on linen; American (Cohoes, N.Y.), ca. 1878; 2014.693.5; Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina

*Cream Pitcher*; blown glass; American, 1830–50; 2014.693.6; Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina

William Carleton, American; *Sinumbra Lamp*; patinated brass, steel, glass, ca. 1835; 2014.694a–d; Mr. and Mrs. Stuart P. Feld

Tiffany Studios, American (New York); *Bowl with Flowering Vine*; porcelainous earthenware, ca. 1904–9; 2014.695.1; Martin Eidelberg

Tiffany Studios, American (New York); *Vase with Pussy-Willow Design*; porcelainous earthenware, ca. 1904–9; 2014.695.2; Martin Eidelberg

Samuel Johnson Woolf, American; *Frank Lloyd Wright*; charcoal, white chalk on paper, ca. 1932; 2014.697; Mr. and Mrs. Stuart P. Feld

Peter Carl Fabergé, Russian; *Design Drawing*; graphite, watercolor, gouache on wove paper, 1899–1904; 2014.698.1; Gift of the children of Malcolm S. Forbes, in his memory

Johan Viktor Aarne, Finnish; Tiffany Furnaces, American (Corona, N.Y.); House of Carl Fabergé, Russian (Saint Petersburg); *Vase with Serpent Mounts*; blown Favre glass, silver-gilt mounts; glass: 1897–99, mounts: 1899–1904; 2014.698.2; Gift of the children of Malcolm S. Forbes, in his memory

*Design Drawing for Oscar Seebass Memorial Window*; watercolor, pencil on paper; American (Fresh Pond, N.Y.), 1900; 2014.996; James F. O’Gorman, in memory of Michael Baer O’Gorman (1962–1974)

Christopher Townsend, American; *High Chest*; mahogany, chestnut, white pine, 1748; 2015.50; Gerald and Kathleen Peters, in honor of Morrison H. Heckscher

George A. Schastey, American; *Cabinet*; rosewood, rosewood veneer, cherry, conifer, brass, mother-of-pearl, unidentified alloy inlay, ca. 1884–85; 2015.51a–h; Barrie and Deedee Wigmore

*Charger*; redware; American (Huntington, N.Y.), 1840–85; 2015.225; Anthony W. Butera, Jr., in memory of James G. Butera

Mary Cassatt, American; *Portrait of Adine Kelekian, Age Five*; pastel, 1908; 2015.298; Nanette B. Kelekian

*Curtains, pair*; silk, cotton; American (New York), 1900–1920; 2015.390.1a, b; Museum of the City of New York

*Curtains, pair*; silk, cotton; American (New York), 1900–1920; 2015.390.2a, b; Museum of the City of New York

*Valance*; silk; American (New York), 1900–1920; 2015.390.3; Museum of the City of New York

*Curtains, pair*; silk, cotton; American (New York), 1900–1920; 2015.390.4a, b; Museum of the City of New York

*Net Curtains, pair*; cotton; American (New York), 1900–1920; 2015.390.5a, b; Museum of the City of New York

Lilly Martin Spencer, American; *Young Husband: First Marketing*; oil on canvas, 1854; 2015.401; Max N. Berry

#### PURCHASES

John Singleton Copley, American; *Richard Dana*; oil on canvas, ca. 1770; 2014.440; Estate of Ronald Kane and Brooke Russell Astor Bequest

*Self-Portrait*; watercolor on ivory; American, ca. 1800–1805; 2014.512; Dale T. Johnson Fund

*Queen Anne Spice Box*; walnut, poplar, ash; American (Chester County, Penn.), ca. 1750; 2014.527; William Cullen Bryant Fellows Gifts

*Schoolhouse Quilt*; pieced cotton; American (Penn.), ca. 1900–1920; 2014.620; Mr. and Mrs. William Mitchell Jennings, Jr. Gift

Joseph McCully, American; *Platter*; redware, ca. 1800–1850; 2014.621; Shoreland Foundation Gift

Cornwall Kirkpatrick, American; Wallace Kirkpatrick, American; Anna Pottery, American (Anna, Ill.); *Jar*; stoneware, 1873; 2014.622; Rogers Fund and James M. Myers Gift

New England Glass Company, American (Cambridge, Mass.); *Decanter*; glass, 1843–ca. 1850; 2014.623; Funds from various donors

*Compote*; red-cut-to-clear glass; American, 1855–70; 2014.624; Anne Cox Chambers Gift

New England Glass Company, American (Cambridge, Mass.); *Perfume Decanter*; blown, cut, and gilt green-cased glass over colorless lead glass, 1866–70; 2014.625.1a, b; Anne Cox Chambers Gift

New England Glass Company, American (Cambridge, Mass.); *Perfume Decanter*; blown, cut, and gilt green-cased glass over colorless lead glass, 1866–70; 2014.625.2a, b; Anne Cox Chambers Gift

New England Glass Company, American (Cambridge, Mass.); *Powder Box*; blown, cut, and gilt green-cased glass over colorless lead glass, 1866–70; 2014.625.3a, b; Anne Cox Chambers Gift

*Pitcher*; blue-cut-to-clear glass; American (New York), 1850–55; 2014.626.2; Cranshaw Corporation Gift

*Goblet*; blue-cut-to-clear glass; American (New York), 1850–55; 2014.626.3; Cranshaw Corporation Gift

*Celery Vase*; blue-cut-to-clear glass; American (New York), 1850–55; 2014.626.4; Cranshaw Corporation Gift

*Cordial*; blue-cut-to-clear glass; American (New York), 1850–55; 2014.626.5; Cranshaw Corporation Gift

*Cordial*; blue-cut-to-clear glass; American (New York), 1850–55; 2014.626.6; Cranshaw Corporation Gift

*Cordial*; blue-cut-to-clear glass; American (New York), 1850–55; 2014.626.7; Cranshaw Corporation Gift

Everett L. Warner, American; *New York from a Seaplane*; pastel on paper adhered to board, ca. 1919; 2015.4; Dorothy Schwartz Fund

Hobbs, Brockunier and Company, American (Wheeling, W.Va.); *“Morgan Vase” and Stand*; blown peachblow glass, pressed amber glass, 1886–91; 2015.34a, b; Funds from various donors

*Covered Jar*; burnished earthenware, white paint, silver leaf; Mexican (Tonalá), ca. 1675–1700; 2015.45.1a, b; Sansbury Mills Fund

*Covered Jar*; burnished earthenware, white paint, silver leaf; Mexican (Tonalá), ca. 1675–1700; 2015.45.2a, b; Sansbury Mills Fund

William Russell Birch, American, born England; *A View from the Artist’s Estate, Springland, or the Elysian Bower*; watercolor, ink, graphite on paper, ca. 1800; 2015.47; Walter C. Klein Fund

Anna Poor Parsons, American; *Chair Seat Cover*; wool on linen, ca. 1770; 2015.92; Friends of The American Wing

Simeon Soumaine, American; *Sugar Box*; silver, ca. 1720; 2015.93.1a, b; Nancy Dunn Revocable Trust Gift

Simeon Soumaine, American; *Tea Caddy*; silver, ca. 1720; 2015.93.2a, b; Nancy Dunn Revocable Trust Gift

Charles Ethan Porter, American; *Untitled [Cracked Watermelon]*; oil on canvas, ca. 1890; 2015.118; Nancy Dunn Revocable Trust Gift

*Whole Cloth Quilt*; cotton; American, ca. 1885; 2015.128; Frank P. Stetz Estate

Frederick William MacMonnies, American; *Cupid*; ivory, lapis lazuli, marble, bloodstone, bronze, silver alloy, gold, translucent enamels, wood, 1898; 2015.243a, b; Heather and Brian McVeigh, David Schwartz Foundation Gift

Louis Friedrich Vaupel, American; *Cologne Decanter*; cut and engraved glass, 1876; 2015.256.1; S & L Marx Foundation Fund, James M. Myers Fund

Louis Friedrich Vaupel, American; *Cologne Decanter*; cut and engraved glass, 1876; 2015.256.2; S & L Marx Foundation Fund, James M. Myers Fund

Louis Friedrich Vaupel, American; *Spoon Holder*; cut and engraved glass, 1876; 2015.256.3; Kaye Scheider Fund and funds from various donors

John Singer Sargent, American, born Florence; *Double-Sided Study for Carnation, Lily, Lily, Rose*; graphite on paper, ca. 1885–86; 2015.283a, b; Marguerite and Frank A. Cosgrove, Jr. Fund

Edmonia Lewis, American; *Hiawatha*; marble, 1868; 2015.287.1; Friends of The American Wing, Morris K. Jesup Fund

Edmonia Lewis, American; *Minnehaha*; marble, 1868; 2015.287.2; Friends of The American Wing, Morris K. Jesup Fund

*Dish*; lead-glazed redware, white slip decoration; American (New Salem, Mass.), 1790–1832; 2015.368; Adeline Brown Fund and funds from various donors

*Crown of the Virgin of the Immaculate Conception, Known as the Crown of the Andes*; repoussé and chased gold, emeralds; Colombian, ca. 1660–1770; 2015.437; Lila Acheson Wallace Gift, Acquisitions Fund, and Mary Trumbull Adams Fund

## Ancient Near Eastern Art

### GIFT

*Vessel with Two Zebu*; chlorite, calcite inlay; Early Dynastic II–III, Gulf region or southern Iran, 2600–2350 B.C.; 2014.717; Mrs. Constantine Sidamon-Eristoff

## Arms and Armor

### GIFTS

*Sword Guard*; iron, gold, silver, copper; Tibetan or Chinese, 14th–15th century; 2014.533; Steven Kossak, The Kronos Collections

Paul Bled, French; Lepage-Moutier, French; *Smallsword*; steel, gold; French, dated 1856; 2014.595; Peter Finer

Colt’s Patent Fire Arms Manufacturing Company, American (Hartford, Conn.); John Quincy Adams Ward, American (Urbana, Ohio); *Colt Model 1862 Police Revolver, Serial #38549*; steel, gold, copper alloy (brass); American, ca. 1868; 2014.699; W. C. Foxley

*Elephant Sword*; iron or steel; Indian, 15th–17th century; 2015.176; Jeri Garbaccio, in honor of Donald J. La Rocca

### PURCHASES

Martin Engelbrecht, German (Augsburg); *The Tournament (Ludi equestres: Das Thurnieren)*; paper, ink, polychromy; German, ca. 1730; 2014.434; Kenneth and Vivian Lam Gift

*Armor for the Torso and Hips*; leather, lacquer, copper alloy, iron; Dali kingdom (present-day Yunnan, China), 12th–13th century; 2014.592; Arthur Ochs Sulzberger Gift

Jean-François Lucas, French; *Seven Designs for Firearms Ornament*; pen and black ink, gray wash, traces of graphite on paper, 1806; 2014.627a, b; Arthur Ochs Sulzberger Gift

*Surcoat (Jinbaori)*; wool, silk; Japanese, early–mid-19th century; 2014.628; Thomas R. Firman Gift

Auguste Albert Herbemont, French; Coulaux et Compagnie, French (Klingenthal); *Academician Sword and Scabbard of Fernand Sabaté (1874–1940)*; steel, nickel, silver, gold, wood, leather; French, ca. 1935–36; 2014.671a, b; Arthur Ochs Sulzberger Gift

*Breastplate*; steel, leather; German, ca. 1500–1510; 2014.673; Helmut Nickel and Sulzberger Foundation Inc. Gifts



Workshop of Louis Marcy (Luigi Parmeggiani), Italian; Henri Husson, French; *Pommel Plate for a Saddle in the Style of the Late Middle Ages*; copper alloy, gold, enamel; late 19th–early 20th century; 2014.674; Arthur Ochs Sulzberger Gift

Muhammad Salih of Terumon, Malaysian (active Kampung Payang); *Sword (Rudus) and Scabbard*; steel, wood, horn, gold, dated 1835; 2014.681a, b; Arthur Ochs Sulzberger Gift

*Burgonet (Zischägge)*; steel, gold, copper alloy, leather; German, ca. 1560–70; 2014.758; Ronald S. Lauder and Arthur Ochs Sulzberger Gifts

Eusebio Zuloaga, Spanish (Madrid and Eibar); *Design for the Decoration of Two Firearms Accessories, a Ladle, and a Screwdriver*; pen and ink, colored wash on paper, ca. 1850–51; 2015.99; Arthur Ochs Sulzberger Bequest

Eusebio Zuloaga, Spanish (Madrid and Eibar); *Design for Two Sides of a Dagger Sheath*; pen and ink, wash on paper, ca. 1850–55; 2015.100; Arthur Ochs Sulzberger Bequest

Eusebio Zuloaga, Spanish (Madrid and Eibar); *Designs for the Decoration of a Percussion Pistol*; pen and ink, colored wash, silver on paper, ca. 1847; 2015.101; Arthur Ochs Sulzberger Bequest

Parry & Musgrave, American (Philadelphia, Penn.) (maker of hilt); *Cavalry Officer's Saber*; steel, silver, wood, textile, copper, ca. 1793–95; 2015.126; Arthur Ochs Sulzberger Bequest

John Lynch, American (Baltimore, Md.) (maker of hilt); *Cavalry Officer's Saber*; steel, silver, wood, gold, ca. 1810; 2015.127; Arthur Ochs Sulzberger Bequest

Coulaux Frères, Manufacture Royale d'Armes de Klingenthal, French (Klingenthal) (manufacturer); François-Joseph Bisch, French (Klingenthal) (designer); François-Xavier Bisch, French (active Klingenthal and Boersch) (etcher and gilder); *Cuirass*; steel, gold, copper alloy, leather; ca. 1825; 2015.295a, b; Arthur Ochs Sulzberger Bequest

*Burgonet*; steel, copper alloy, leather; German (probably Augsburg), ca. 1525–30; 2015.304; Arthur Ochs Sulzberger Bequest

*Shield (Dhál)*, iron, polychrome, textile, leather; Indian (Bundi), 18th–early 19th century; 2015.383; James C. Meade Gift

## Asian Art

### GIFTS

Katsunori Hamanishi, Japanese; *Kimono—Four Seasons*; triptych of mezzotint sheets, Heisei period (1989–present), 2012; 2014.446a–c; Sue Cassidy Clark, in honor of John T. Carpenter

Zekkai Chūshin, Japanese; *Letter to Monk Sekibyō*; hanging scroll, ink on paper, Muromachi period (1392–1573), 14th century; 2014.718; Sylvan Barnet and William Burto

Unidentified artist, Japanese; *The Poet Fujiwara Kiyotada*, from the Narikane Version of *Thirty-Six Poetic Immortals*; section of handscroll mounted as hanging scroll, ink, colors on paper, Kamakura period (1185–1333), second half of the 13th century; 2014.719.1; Sylvan Barnet and William Burto, in memory of Setsu Iwao

Unidentified artist, Japanese; *The Poet Kiyohara Motosuke*, from the Tameshige Version of *Thirty-Six Poetic Immortals*; section of handscroll mounted as hanging scroll, ink, colors on paper, Muromachi period (1392–1573), early 15th century; 2014.719.2; Sylvan Barnet and William Burto

Myōe Kōben, Japanese; *Section of the Dream Diary (Yume no Ki) with a Sketch of Mountains*; hanging scroll, ink on paper, Kamakura period (1185–1333), ca. 1203–10; 2014.719.3; Sylvan Barnet and William Burto, in honor of Saretta and Howard Barnet

Myōe Kōben, Japanese; *Section of the Dream Diary (Yume no Ki)*; hanging scroll, ink on paper, Kamakura period (1185–1333), dated 1225; 2014.719.4; Sylvan Barnet and William Burto, in honor of Saretta and Howard Barnet

Myōe Kōben, Japanese; *Letter to the Monk Jōjūbō*; hanging scroll, ink on paper, Kamakura period (1185–1333), ca. 1221; 2014.719.5; Sylvan Barnet and William Burto, in honor of Saretta and Howard Barnet

Kokan Shiren, Japanese; *Poem in Chinese about Sugar*; hanging scroll, ink on paper, Nanbokuchō period (1336–92), 14th century; 2014.719.6; Sylvan Barnet and William Burto, in honor of Elizabeth and Neil Swinton

Sesson Yūbai, Japanese; *Poem on the Theme of a Monk's Life*; hanging scroll, ink on paper, Nanbokuchō period (1336–92), 14th century; 2014.719.7; Sylvan Barnet and William Burto, in honor of Miyeko Murase

Zekkai Chūshin, Japanese; *The Mountain is Empty; A Pinecone Falls*; hanging scroll, ink on paper, Nanbokuchō period (1336–92), late 14th century; 2014.719.8; Sylvan Barnet and William Burto, in honor of Elizabeth ten Grotenhuis and Merton Flemings

Gukyoku Reisai, Japanese; *Buddhist Maxim on the Saving Power of Amida*; pair of hanging scrolls, ink on paper, Nanbokuchō period (1336–92), 15th century; 2014.719.9; Sylvan Barnet and William Burto, in memory of John M. Rosenfield

Sakugen Shūryō, Japanese; *Account of the Three Springs of Jiangsu Province in China*; hanging scroll, ink on paper, Muromachi period (1392–1573), late 16th century; 2014.719.10; Sylvan Barnet and William Burto

Seigan Sōi, Japanese; *Hell*; hanging scroll, ink on paper, Edo period (1615–1868), 17th century; 2014.719.11; Sylvan Barnet and William Burto, in honor of Setsu Isao

Musō Soseki, Japanese; *Letter to Suwa Daishin, Officer of the Shogun*; hanging scroll, ink on paper, Nanbokuchō period (1336–92), ca. 1339–51; 2014.719.12; Sylvan Barnet and William Burto, in honor of John T. Carpenter

*Goddess Kurukulla*; appliquéd satin, brocade, and damask, embroidered silk, painted details; Tibetan, 19th century; 2014.720.1; Zimmerman Family Collection

*Vajravarahi in Wrathful Posture*; copper alloy, turquoise, silver, colors; central Tibetan, 13th century; 2014.720.2; Zimmerman Family Collection

Bada Shanren (Zhu Da), Chinese; *Two Eagles*; hanging scroll, ink on paper, Qing dynasty (1644–1911), dated 1702; 2014.721; Oscar L. Tang Family

Li Huasheng, Chinese; *Mount Huang*; hanging scroll, ink, color on paper, 1980; 2014.722; Jerome Silbergeld and Michelle DeKlyen

*Under Kimono (Nagajuban) with Skeletons*; crepe silk, paste-resist dyeing; Japanese, Shōwa period (1926–89), mid-20th century; 2014.723; Edward G. and Jacqueline M. Atkins

Katsukawa Shunsen, Japanese; *Women at a Pavilion in the Snow*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), ca. 1800; 2014.724.1; Judy Blum

Utagawa Kunimasa II, Japanese; *Ickikawa Danjuro VII in a Shibaraku Role*; polychrome woodblock print (*surimono*), ink, color, mica on paper, Edo period (1615–1868), 1823; 2014.724.2; Judy Blum

*Jacket (Michiyuki) with Maple Leaves*; silk damask (*rinzu*), paste-resist dyeing, embroidery; Japan, Taisho or Showa period, early–mid-20th century; 2014.725; Lisa Pevtzow and Matthew Ebner, in memory of Terry Satsuki Milhaupt

Qiu Shihua, Chinese; *Untitled*; oil on canvas, 2006; 2014.726; The artist

Kubo Shunman, Japanese; *The Six Immortal Poets*; hanging scroll, ink, color on silk, Edo period (1615–1868), ca. 1810; 2014.727; Sebastian Izzard and Nagano Masaharu, in memory of T. Richard Fishbein

Tosa Mitsuo, Japanese; *Herons and Cotton Roses*; hanging scroll, color on silk, Edo period (1615–1868), mid- to late 17th century; 2014.768.1; Fishbein-Bender Collection, T. Richard Fishbein and Estelle P. Bender

Hakuin Ekaku, Japanese; *Virtue*; hanging scroll, ink on paper, Edo period (1615–1868), mid-18th century; 2014.768.2; Fishbein-Bender Collection, T. Richard Fishbein and Estelle P. Bender

*Ritual Wine Beaker (Gu)*; bronze; Chinese, Shang dynasty (ca. 1600–1046 B.C.), ca. 13th century B.C.; 2015.52; Bequest of Adrian Cravath Larkin

*Vasudhara Mandala*; distemper on cloth; Nepalese, 1777 (Samvat 897); 2015.299; Stephen and Sharon Davies Collection

Unidentified artist, Japanese; *Shaka Triad and Sixteen Rakan*; hanging scroll, ink, color, gold on silk; Japanese, late Kamakura (1185–1333)–early Nanbokucho (1336–92) period, 14th century; 2015.300.1; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Chikai, Japanese; *Fudō Myōō with Four Attendants, Outlined in Seed Syllables*; hanging scroll, ink, color on paper, Muromachi period (1392–1573), 15th century; 2015.300.2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Aizen Mandala*; hanging scroll, ink on paper, late Heian period (ca. 900–1185), 1107; 2015.300.3; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Takuma Tametō, Japanese; Page from *Kontai butsugajō*; originally pages of a book, mounted as hanging scroll, ink, color, gold on paper, late Heian period (ca. 900–1185), 12th century; 2015.300.4; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; Chapters 12, 14 of *Lotus Sutra (Myōhōrenge-kyō or Hoke-kyō)*; two handscrolls, gold on indigo-dyed paper, Edo period (1615–1868), ca. 1667; 2015.300.5a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Satsubari, the Second of the Sixteen Arhats*; hanging scroll, ink, color on silk, Nanbokucho period (1336–92), late 14th century; 2015.300.6; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Scene of Temptation*, from Matsunaga Version of *Sutra of Cause and Effect (Kako Genzai E-inga-kyō)*; handscroll, ink, color on paper, Kamakura period (1185–1333), late 13th century; 2015.300.7; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; Scene from *The History of Jin'ōji Temple*; fragment of handscroll mounted as hanging scroll, ink, color on paper, Japan, Kamakura period (1185–1333), early 14th century; 2015.300.8; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; Section of *Illustrated History of Jin'ōji; Illustrated Biography of the Monk Kōnin (Jin'ō-ji Engi Emaki; Konin Shōnin E-den)*; handscroll section mounted as hanging scroll, ink, color on paper, Kamakura period (1185–1333), early 14th century; 2015.300.9; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Ten Verses on Ox Herding*; handscroll, ink, color on paper, Kamakura period (1185–1333), 1278; 2015.300.10; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Deer Mandala of Kasuga Shrine (Kasuga Shika Mandara)*; hanging scroll, color on silk, Nanbokucho period (1336–92), late 14th century; 2015.300.11; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Kasuga Shrine Mandala*; hanging scroll, ink, color, gold on silk, Kamakura period (1185–1333), early 14th century; 2015.300.12; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Shinto Goddess Seiryū (Seiryū Gongen)*; hanging scroll, ink, color on silk, Nanbokucho period (1336–92), mid-14th century; 2015.300.13; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Niu Myōjin*; hanging scroll, ink, color, gold on silk, Kamakura period (1185–1333), early 14th century; 2015.300.14; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *The Four Deities of Mount Kōya*; hanging scroll, ink, color, gold on silk, Muromachi period (1392–1573), 16th century; 2015.300.15; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Illustrated Legends of the Kitano Tenjin Shrine (Kitano Tenjin Engi Emaki)*; section of handscroll mounted as hanging scroll, ink on paper, Kamakura period (1185–1333), ca. 1300; 2015.300.16; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Illustrated Legends of the Kitano Tenjin Shrine (Kitano Tenjin Engi Emaki)*; handscroll, ink on paper, Kamakura period (1185–1333), ca. 1300; 2015.300.17; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Illustrated Legends of the Origins of the Kumano Shrines (Kumano Engi Emaki)*; set of three handscrolls, ink, color on paper, Momoyama period (1573–1615), late 16th–early 17th century; 2015.300.18a–c; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Tale of Sumiyoshi (Sumiyoshi Monogatari)*; fragments of handscroll mounted as two hanging scrolls, ink, color on paper, Kamakura period (1185–1333), late 13th century; 2015.300.19a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Battle at Rokuhara*, Fragment from *Battle at Rokuhara*, from *The Tale of the Heiji Rebellion (Heiji Monogatari)*; handscroll fragment mounted as hanging scroll, ink, color on paper, Kamakura period (1185–1333), first quarter of the 14th century; 2015.300.20; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *The Poets Henjō and Jichin*, from *Poems from Stylus-Illustrated Competition of Poets of Different Periods (Mokuhitsu Jidai Fudō Uta Awase-e)*; fragment of a handscroll, mounted as hanging scroll, ink on paper, Nanbokucho period (1336–92), mid-14th century; 2015.300.21; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *The Poet Koogimi* from Fujifusa Version of *Thirty-Six Immortal Poets* (*Fujifusabon Sanjūrokkasen Emaki*); handscroll fragment mounted as hanging scroll, ink, color on paper, Muromachi period (1392–1573), first half of the 15th century; 2015.300.22; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Ariwara Narihira* (825–880), from Fujifusa Version of *Thirty-Six Immortal Poets*; hanging scroll, ink, color on paper, Muromachi period (1392–1573), first half of the 15th century; 2015.300.23; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Sumiyoshi Gukei, Japanese; *The Poet Kakinomoto no Hitomaro*, from *Thirty-Six Immortal Poets* (*Sanjūrokkasen*); album, thirty-six paintings, thirty-six poems, ink, color, gold on silk, paper, Edo period (1615–1868), 1674–92; 2015.300.24; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Teika's Poems on Flowers and Birds of the Twelve Months*; handscroll, ink, color on paper, Edo period (1615–1868), 18th century; 2015.300.25; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *The Great Woven Cap* (*Taishokkan*); three handscrolls, ink, color, gold on paper, Edo period (1615–1868), 17th century; 2015.300.26a–c; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Tale of Autumn Moon* (*Akizuki Monogatari*); nine books, ink, color, gold on paper; Japan, Edo period (1615–1868), 17th century; 2015.300.27a–i; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Akashi, Channel Buoys* (*Miotsukushi*), *Wormwood Patch* (*Yomigiu*), *Gatehouse* (*Sekiya*), and *Picture Contest* (*E-wase*), chapters from *The Tale of Genji* (*Genji Monogatari*); handscroll, ink on paper, Muromachi period (1392–1573), 16th century; 2015.300.28; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Heart Vine* (*Aoi*), chapter from *The Tale of Genji* (*Genji Monogatari*); handscroll, ink on paper; Japan, Muromachi period (1392–1573), 16th century; 2015.300.29; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; Tosa Mitsuyoshi, Japanese; *Purple Trousers* (*Fujibakama*), chapter from *The Tale of Genji* (*Genji Monogatari*); album leaf mounted as hanging scroll, ink, color, gold on paper, Momoyama period (1573–1615), late 16th–early 17th century; 2015.300.30; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Tosa Mitsuyoshi, Japanese; *Kashiwagi* chapter from *The Tale of Genji* (*Genji Monogatari*); album leaf remounted as hanging scroll, ink, color, gold on paper, Momoyama period (1573–1615), late 16th–early 17th century; 2015.300.31; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Attributed to Tosa Mitsuyoshi, Japanese; *Butterflies* (*Kochō*), chapter from *The Tale of Genji* (*Genji Monogatari*); six-panel folding screen, ink, color, gold on gilt paper, Momoyama period (1573–1615), late 16th–early 17th century; 2015.300.32; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Chōjirō, Japanese; *The Jeweled Chaplet* (*Tamakazura*), chapter from *The Tale of Genji* (*Genji Monogatari*); album leaves mounted as pair of hanging scrolls, ink, gold, silver, color on paper, Momoyama period (1573–1615), early 17th century; 2015.300.33a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Tosa Mitsunori, Japanese; Scenes from *The Tale of Genji* (*Genji Monogatari*); two albums, thirty leaves in each, ink, red pigment, gold on paper, Edo period (1615–1868), early 17th century; 2015.300.34a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Tosa School, Japanese; *Morning Glories* (*Asagao*), chapter from *The Tale of Genji* (*Genji Monogatari*); pair of accordion-folded albums, fifty-four illustrations, ink, color, gold on paper, Edo period (1615–1868), early 17th century; 2015.300.35a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *The Sacred Tree* (*Sakaki*), chapter from *The Tale of Genji* (*Genji Monogatari*); two handscroll sections mounted on board, ink, color, gold on paper, Edo period (1615–1868), ca. 1650; 2015.300.36a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; Fifty-Four Scenes from *The Tale of Genji* (*Genji Monogatari*); pair of six-panel folding screens, ink, color, gold, gold leaf on paper, Japan, Edo period (1615–1868), late 17th century; 2015.300.37.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kaihō Yūsetsu, Japanese; *The Tale of Genji* (*Genji Monogatari*); set of two handscrolls, ink, color on paper, Edo period (1615–1868), 17th century; 2015.300.38a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Yamamoto Shunshō, Japanese; *The Tale of Genji* (*Genji Monogatari*); twenty-four volumes (fifty-four chapters) of printed text, illustrations, black ink on paper, Edo period (1615–1868), 17th century; 2015.300.39a–x; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Tsukioka Settei, Japanese; *The Third Princess and a Cat*, from *New Herbs I* (*Wakana I*), chapter from *The Tale of Genji* (*Genji Monogatari*); hanging scroll, ink, color on silk, Edo period (1615–1868), 18th century; 2015.300.40; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Matsuno Chikanobu, Japanese; *The Third Princess and a Cat*, from *New Herbs I* (*Wakana I*), chapter from *The Tale of Genji* (*Genji Monogatari*); hanging scroll, ink, color on paper, Edo period (1615–1868), 18th century; 2015.300.41; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kawamata Tsunemasa, Japanese; *Evening Faces* (*Yugao*), chapter from *The Tale of Genji* (*Genji Monogatari*); hanging scroll, ink, color on paper, Edo period (1615–1868), 18th century; 2015.300.42; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Hishikawa Waō, Japanese; *Princess Ogimi*, from *Bridge Maiden* (*Hashibime*), chapter from *The Tale of Genji* (*Genji Monogatari*); hanging scroll, ink, color, gold on silk, Edo period (1615–1868), early 18th century; 2015.300.43; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ishiyama Moroka, Japanese; *Eight Views from the Tale of Genji* (*Genji Monogatari Hakkei*); handscroll, ink, color, gold on silk, Edo period (1615–1868), 17th–18th century; 2015.300.44; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Shūsei, Japanese; *Monju on a Lion*; hanging scroll, ink on paper, Muromachi period (1392–1573), late 15th century; 2015.300.45; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Gukyoku Reisai, Japanese; *Fengan, Hanshan, and Shide*; pair of hanging scrolls, ink, light color on paper, Muromachi period (1392–1573), first



- half of the 15th century; 2015.300.46a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Sekkyakushi, Japanese; *Ox Herding*; hanging scroll, ink on paper, Muromachi period (1392–1573), first half of the 15th century; 2015.300.47; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unidentified artist, Japanese; *Water Buffalo and Herdboy*; folding fan mounted on hanging scroll, ink on gilt paper, Muromachi period (1392–1573), late 15th century; 2015.300.48; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Bokudō Sojun, Japanese; *Su Shi Riding on a Donkey*; hanging scroll, ink, gold on paper, Muromachi period (1392–1573), early 15th century; 2015.300.49; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Sesson Shūkei, Japanese; *Seven Sages of the Bamboo Grove*; hanging scroll, ink, color on paper, Muromachi period (1392–1573), 1550s; 2015.300.50; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Traditionally attributed to Tenshō Shūbun, Japanese; *Landscape after Xia Gui*; two six-panel folding screens (not made originally as pair), ink and color on paper, Muromachi period (1392–1573), early–mid-15th century; 2015.300.51.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Kantei, Japanese; *Two Views*, from *Eight Views of the Xiao and Xiang Rivers*; pair of hanging scrolls, ink, color on paper, Muromachi period (1392–1573), early 16th century; 2015.300.52a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Keison, Japanese; *Landscapes of the Four Seasons*; pair of hanging scrolls, ink on paper, Muromachi period (1392–1573), late 15th–early 16th century; 2015.300.53a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Sesson Shūkei, Japanese; *Landscape with Rocky Precipice*; hanging scroll, ink, color on paper, Muromachi period (1392–1573), 16th century; 2015.300.54; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Bokushō Shūshō, Japanese; *Splashed-Ink Landscape*; hanging scroll, ink on paper, Muromachi period (1392–1573), late 15th–early 16th century; 2015.300.55; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Taikyo Genju, Japanese; *Wagtail on a Rock*; hanging scroll, ink on silk, Nanbokuchō period (1336–92), second half of the 14th century; 2015.300.56; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unidentified artist, Japanese; *Geese and Reeds*; hanging scroll, ink on paper, Muromachi period (1392–1573), late 14th century; 2015.300.57; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Bokurin Guan, Japanese; *Cicada on a Grapevine*; hanging scroll, ink on paper, Muromachi period (1392–1573), late 14th century; 2015.300.58; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unkei Eii, Japanese; Daiko Shōkaku, Japanese (inscriber); *Bird Resting on a Branch*; hanging scroll, ink on paper, Muromachi period (1392–1573), before 1535; 2015.300.59; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Yōgetsu, Japanese; MokuMoku Dōjin, Japanese (inscriber); *Carp and Waterweeds*; hanging scroll, ink on paper, Muromachi period (1392–1573), late 15th century; 2015.300.60; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Tesshū Tokusai, Japanese; *Orchids, Bamboo, Briars, and Rocks*; hanging scroll, ink on paper, Nanbokuchō period (1336–92), mid-14th century; 2015.300.61; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Motsurin Jōtō (Bokusai), Japanese; *Plum Blossoms*; hanging scroll, ink on paper, Muromachi period (1392–1573), 15th century; 2015.300.62; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Yamada Dōan, Japanese; *Melons*; hanging scroll, ink on paper, Muromachi period (1392–1573), late 16th century; 2015.300.63; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Shikibu Terutada, Japanese; *Birds and Flowers of Summer and Autumn*; pair of hanging scrolls, ink, color on paper, Muromachi period (1392–1573), mid-16th century; 2015.300.64a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unidentified artist, Japanese; *Quail, Sparrows, and Millet*; hanging scroll, ink, color on silk, Muromachi period (1392–1573), early 16th century; 2015.300.65; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Uto Gyoshi, Japanese; *Musk Cat*; hanging scroll, ink, color on paper, Muromachi period (1392–1573), second half of the 16th century; 2015.300.66; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Kano Motonobu, Japanese; *Bo Ya Plays the Qin as Zhong Ziqi Listens*; hanging scroll, ink, color on paper, Muromachi period (1392–1573), 1530s; 2015.300.67; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Kano Shōei, Japanese; *Pheasants among Trees; Flowers of the Four Seasons*; pair of hanging scrolls, ink, color on paper, late Muromachi (1392–1573)–early Momoyama (1573–1615) period, probably 1560s; 2015.300.68a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Kano Naizen, Japanese; Takuan Sōhō, Japanese (inscriber); *Zheng Huangbiu and Yushanzhu*; pair of hanging scrolls, ink on paper, Momoyama period (1573–1615), early 17th century; 2015.300.69a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Kano Mitsunobu, Japanese (circle of); *Flowers and Grasses of the Four Seasons*; pair of six-panel folding screens, ink, color, gold leaf on paper, Momoyama period (1573–1615), late 16th century; 2015.300.70.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unkoku Tōgan, Japanese; Gyokuho Jōsō, Japanese (inscriber); *Bodhiharma*; hanging scroll, ink on paper, Momoyama period (1573–1615), late 16th–early 17th century; 2015.300.71; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Konoe Nobutada, Japanese; *Tenjin Traveling to China*; hanging scroll, ink on paper, Momoyama period (1573–1615), late 16th century; 2015.300.72; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unkoku Tōgan, Japanese; *Landscape of the Four Seasons*; pair of six-panel folding screens, ink, color, gold dust on paper, Momoyama period (1573–1615), late 16th–early 17th century; 2015.300.73.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Kano Sanraku, Japanese; *Jinshan Island and West Lake*; pair of six-panel folding screens, ink, color, gold on paper, Edo period (1615–1868),

1630; 2015.300.74.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ono Otsū, Japanese; *Hotei with a Child*; hanging scroll, ink on paper, Edo period (1615–1868), 1624; 2015.300.75; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Mountains and Rivers in Autumn*; pair of six-panel folding screens, ink, color, gold on gilt paper, Edo period (1615–1868), first half of the 17th century; 2015.300.76.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kano Tan'yū, Japanese; *Landscape of the Four Seasons*; pair of six-panel folding screens, ink, color on paper, Edo period (1615–1868), 1630s; 2015.300.77.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kano Tan'yū, Japanese; *Jizō Playing a Flute*; hanging scroll, ink, color on paper, Edo period (1615–1868), ca. 1638–65; 2015.300.78; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kano Kōya, Japanese; *The Chinese Poet Pan Lang on a Donkey*; hanging scroll, ink on paper, Edo period (1615–1868), 17th century; 2015.300.79; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kano Tōun, Japanese; *Eight Views of the Xiao and Xiang Rivers*; handscroll, ink, color on paper, Edo period (1615–1868), 1675; 2015.300.80; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Satomura Genchin, Japanese; *Forty-Nine Scenes from The Tales of Ise (Ise Monogatari)*; pair of six-panel folding gilt screens, ninety-eight *shikishi* applied to surface, ink on paper, Edo period (1615–1868), mid-17th century; 2015.300.81.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kano Tsunenobu, Japanese; *Nunobiki Waterfall, Mount Yoshino, and Tatsuta River*; triptych of hanging scrolls, ink, color on silk, Edo period (1615–1868), after 1709; 2015.300.82a–c; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Hanabusa Itchō, Japanese; *Taking Shelter from the Rain*; six-panel folding screen, ink, color on paper, Edo period (1615–1868), after 1709; 2015.300.83; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Nonoyama Kōzan, Japanese; *Kabuki Theater*; handscroll, ink, color, gold on paper, Edo period (1615–1868), 1822; 2015.300.84; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kano Hōgai, Japanese; *Su Shi's "Ode to His Second Visit to the Red Cliff"*; hanging scroll, ink on paper, Edo (1615–1868)–Meiji period (1868–1912), 19th century; 2015.300.85; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Hon'ami Kōetsu, Japanese (calligrapher); Tawaraya Sōtatsu, Japanese (painter); *Two Poems from One Hundred Poems by One Hundred Poets (Ogura Hyakunin Isshu)*; fragment of handscroll, mounted as hanging scroll, ink, silver, gold on paper, Momoyama period (1573–1615), shortly after 1615; 2015.300.86; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Hon'ami Kōetsu, Japanese (calligrapher); Tawaraya Sōtatsu, Japanese (follower of) (painter); *Twelve Poems from New Collection of Poems, Ancient and Modern (Shin Kokin Wakashū)*; handscroll, ink, gold on silk, Edo period (1615–1868), ca. 1620; 2015.300.87; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Tawaraya Sōtatsu, Japanese (painter); Takenuchi Toshiharu, Japanese (inscriber); *Mount Utsu (Utsu no Yama)*, from *The Tales of Ise (Ise*

*Monogatari)*; album leaf, mounted as hanging scroll, ink, color, gold on paper, Edo period (1615–1868), ca. 1634; 2015.300.88; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ogata Kōrin, Japanese; *Hotei*; hanging scroll, ink on paper, Edo period (1615–1868), after 1704; 2015.300.89; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ogata Kōrin, Japanese; *Flowers of Spring and Autumn*; pair of panels, ink, color on Cryptomeria wood, Edo period (1615–1868), shortly after 1701; 2015.300.90a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Fukae Roshū, Japanese; *Mount Utsu (Utsu no Yama)*, from *The Tales of Ise (Ise Monogatari)*; fan mounted as hanging scroll, Edo period (1615–1868), early 18th century; 2015.300.91; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Sakai Hōitsu, Japanese; *Cherry Blossoms*; fan mounted as hanging scroll, ink, color on paper, Edo period (1615–1868), 18th century; 2015.300.92; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Sakai Hōitsu, Japanese; *Blossoming Cherry Trees*; pair of six-panel folding screens, ink, color, gold on gilt paper, Edo period (1615–1868), ca. 1805; 2015.300.93.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Sakai Hōitsu, Japanese; *Thirty-Six Immortal Poets (Sanjūrokkasen)*; handscroll, ink, color on paper, Edo period (1615–1868), 1824; 2015.300.94; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Suzuki Kiitsu, Japanese; *Irises and Moth*; hanging scroll, ink, color on silk, Edo period (1615–1868), ca. 1805; 2015.300.95; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Suzuki Kiitsu, Japanese; *Bush Clover*; folding fan mounted as album leaf, ink, color on paper, framed, Edo period (1615–1868), 19th century; 2015.300.96; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ikeda Koson, Japanese; *Cypresses*; two-panel folding screen, ink on paper, Edo period (1615–1868), 19th century; 2015.300.97; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Suzuki Kiitsu, Japanese; *Setsubun Festival at Sensōji*; hanging scroll, ink, color on paper, Edo period (1615–1868), 1857; 2015.300.98; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ikeda Koson, Japanese; *Flowers and Birds of the Four Seasons*; pair of hanging scrolls, ink, color, gold on silk, Edo period (1615–1868), 19th century; 2015.300.99a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Sakai Ōho, Japanese; *Six Jewel Rivers (Mu-Tamagawa)*; six handscrolls, ink, color, gold on silk, Edo period (1615–1868), ca. 1839; 2015.300.100a–f; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Sakai Ōho, Japanese; *Hollyhocks*; hanging scroll, ink, color on silk, Edo period (1615–1868), 19th century; 2015.300.101; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Kogō* and *The Imperial Procession to Ōhara* from *The Tale of the Heike (Heike Monogatari)*; pair of six-panel folding screens, ink, color, gold on paper, Edo period (1615–1868), early 17th century; 2015.300.102.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

- Unidentified artist, Japanese; *The Tales of Ise (Ise Monogatari)*; pair of six-panel folding screens, ink, color, gold on paper, Edo period (1615–1868), first half of the 17th century; 2015.300.103.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unidentified artist, Japanese; *Takebun* from the Musical Drama *The New Piece (Shinkyoku)*; pair of six-panel folding screens, ink, color, gold and silver leaf on paper; Japan, Edo period (1615–1868), early 17th century; 2015.300.104.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unidentified artist, Japanese; *Willows and Bridge*; pair of six-panel folding screens, ink, color, copper, gold, gold leaf on paper, Momoyama period (1573–1615), early 17th century; 2015.300.105.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unidentified artist, Japanese; *Scenes in and around the Capital*; pair of six-panel folding screens, ink, color on gilt paper, Edo period (1615–1868), ca. 1629; 2015.300.106.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unidentified artist, Japanese; *Cherry Blossom Viewing at Itsukushima and Yoshino*; pair of six-panel folding screens, ink, color, gold leaf on paper, Edo period (1615–1868), first half of the 17th century; 2015.300.107.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unidentified artist, Japanese; *Cherry-Blossom and Maple-Leaf Viewing*; pair of six-panel folding screens, ink, color, gold on gilt paper, Edo period (1615–1868), ca. 1630s; 2015.300.108.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unidentified artist, Japanese; *Arrival of the Europeans*; pair of six-panel folding screens, ink, color, gold on gilt paper, Edo period (1615–1868), first quarter of the 17th century; 2015.300.109.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unidentified artist, Japanese; *Women on a Bridge, Tossing Fans into a River*; six-panel folding screen, ink, color, gold, gold leaf on paper, Edo period (1615–1868), early 17th century; 2015.300.110; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unidentified artist, Japanese; *Scenes at the University with Images of the Ancient Sages; Debate and Banquet at the Administration Offices*; pair of six-panel folding screens, ink, color, gold on gilt paper, Edo period (1615–1868), 17th century; 2015.300.111.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Unidentified artist, Japanese; *Beauty of the Kanbun Era*; hanging scroll, ink, color, gold on paper, Edo period (1615–1868), ca. 1660–80; 2015.300.112; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Furuyama Moroshige, Japanese; *Young Woman on a Veranda*; hanging scroll, ink, color on silk, Edo period (1615–1868), second half of the 17th century; 2015.300.113; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Nishikawa Sukenobu, Japanese; *Lady Ise by the Riverbank*; hanging scroll, ink, color on paper, Edo period (1615–1868), late 17th–18th century; 2015.300.114; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Nishikawa Sukenobu, Japanese; *The God Izanagi and Goddess Izanami*; hanging scroll, ink, color on paper, Edo period (1615–1868), 18th century; 2015.300.115; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Tsukioka Sessai, Japanese; *Courtesans and Their Attendants*; panels pasted on two-panel folding screen, ink, color, gold on silk, Edo period (1615–1868), 19th century; 2015.300.116; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Tsukioka Sessai, Japanese; *Chrysanthemum Boy (Kiku Jidō)*; hanging scroll, ink on silk, Edo period (1615–1868), 19th century; 2015.300.117; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Kaigetsudō Ando, Japanese; *Standing Courtesan*; hanging scroll, ink, color on paper, Edo period (1615–1868), early 18th century; 2015.300.118; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Kaigetsudō Doshin, Japanese; *Woman Writing a Letter*; hanging scroll, ink, color on paper, Edo period (1615–1868), ca. 1715; 2015.300.119; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Tōsendō Rifū, Japanese; *Standing Woman*; hanging scroll, ink, color on silk, Edo period (1615–1868), ca. 1730; 2015.300.120; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Tōsendō Rifū, Japanese; *Standing Court Lady*; hanging scroll, ink, color on silk, Edo period (1615–1868), ca. 1720; 2015.300.121; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Fuhiken Tokikaze, Japanese; *Woman Reading by a Mosquito Net*; hanging scroll, ink, color on silk, Edo period (1615–1868), ca. 1720; 2015.300.122; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Baiōken Eishun, Japanese; *Standing Courtesan*; hanging scroll, ink, color on silk, Edo period (1615–1868), ca. 1720; 2015.300.123; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Kengetsudō, Japanese; *Itinerant Actors*; hanging scroll, ink, color on paper, Edo period (1615–1868); 2015.300.124; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Kakondō, Japanese; *Courtesan and Attendant in Early Spring*; hanging scroll, ink, color, gold on paper, Edo period (1615–1868), 18th century; 2015.300.125; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Ryūkadō, Japanese; *Standing Woman*; hanging scroll, ink, color on paper, Edo period (1615–1868), 1740s; 2015.300.126; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Takizawa Shigenobu, Japanese; *Woman on Veranda*; hanging scroll, ink, color on silk, 18th century; 2015.300.127; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Okumura Masanobu, Japanese; *Armor-Pulling Scene (Kusazuribiki)*, from *Tale of the Brothers (Soga Monogatari)*; hanging scroll, ink, color on silk, Edo period (1615–1868), 18th century; 2015.300.128; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Miyagawa Chōshun, Japanese; *Gyoran Kannon*; hanging scroll, ink, color on paper, Edo period (1615–1868), 18th century; 2015.300.129; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Torii Kiyotomo, Japanese; *Woman with Battledore and Shuttlecock*; hanging scroll, ink, color, gold on paper, Edo period (1615–1868), 18th century; 2015.300.130; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Torii Kiyoshige, Japanese; *Warrior Asahina Yoshihide with Courtesans*; hanging scroll, ink, color, gold on paper, Edo period (1615–1868), 1720–60; 2015.300.131; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
- Miyagawa Isshō, Japanese; *The Day before the Beginning of Spring (Setsubun)*; hanging scroll, ink, color on paper, Edo period



(1615–1868), 1751–63; 2015.300.132; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Nishimura Shigenobu, Japanese; *The Brine Maiden Matsukaze*; hanging scroll, ink, color on paper, Edo period (1615–1868), mid-18th century; 2015.300.133; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ishikawa Toyonobu, Japanese; *Young Woman with a Book*; hanging scroll, ink, color on paper, Edo period (1615–1868), 18th century; 2015.300.134; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Toriyama Sekien, Japanese; *The Noh Dance Okina*; three hanging scrolls, ink, color, gold on paper, Edo period (1615–1868), 18th century; 2015.300.135a–c; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Isoda Koryūsai, Japanese; *Courtesan and Two Attendants on New Year's Day*; hanging scroll, ink, color, gold on paper, Edo period (1615–1868), 1764–88; 2015.300.136; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Isoda Koryūsai, Japanese; *Courtesan-Dancer (Shirabyōshi) for the New Year*; hanging scroll, ink, color on silk, Edo period (1615–1868), 1764–88; 2015.300.137; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Miyagawa (Katsukawa) Shunsui, Japanese; *Young Woman with a Book*, hanging scroll, ink, color, gold on silk, Edo period (1615–1868), mid-18th century; 2015.300.138; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Katsukawa Shunshō, Japanese; *Woman in a Black Kimono*; hanging scroll, ink, color, gold on silk, Edo period (1615–1868), 1783–89; 2015.300.139; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Katsukawa Shuntei, Japanese; *Eguchi no Kimi*; hanging scroll, ink, color, gold on paper, Edo period (1615–1868), late 18th–early 19th century; 2015.300.140; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Uncho, Japanese; *Courtesan and Her Attendants under a Willow Tree*; hanging scroll, ink, color, gold on silk, Edo period (1615–1868), 1796; 2015.300.141; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Chōbunsai Eishi, Japanese; *Snow, Moon, and Cherry Blossoms (Yoshiwara in Three Seasons)*; triptych of hanging scrolls, ink, color, gold on silk, Edo period (1615–1868), 1804–15; 2015.300.142a–c; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kinpūsha Toyomaro, Japanese; *Hanshan and Shide*; hanging scroll, ink, color, gold on paper, Edo period (1615–1868), early 19th century; 2015.300.143; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kaseki, Japanese; *Enjoying the Cool Breeze*; hanging scroll, ink, color on silk, Edo period (1615–1868), 18th century; 2015.300.144; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Chōbunsai Eishi, Japanese; *Three Gods of Good Fortune Visit the Yoshiwara or Scenes of Pleasures at the Height of Spring*; handscroll, ink, color on silk, Edo period (1615–1868), early 19th century; 2015.300.145; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Utagawa Toyoharu, Japanese; *Courtesan and Her Attendant under a Cherry Tree*; hanging scroll, ink, color on silk, Edo period (1615–1868),

1788–1814; 2015.300.146; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Utagawa Toyokuni I, Japanese; *Bandō Mitsugorō II as Shinbei in the Kabuki Play "Sukeroku"*; hanging scroll, ink, color on paper, Edo period (1615–1868), late 18th–early 19th century; 2015.300.147; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Utagawa Toyokuni II, Japanese; *Fuwa Banzaemon*; hanging scroll, ink and color on silk, Edo period (1615–1868), 19th century; 2015.300.148; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Utagawa Toyohiro, Japanese; *Woman and Child under a Cherry Tree*; hanging scroll, ink, color on silk, Edo period (1615–1868), late 18th–early 19th century; 2015.300.149; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Utagawa Hiroshige, Japanese; *Shichirigahama and Enoshima*; diptych of hanging scrolls, ink, color on silk, Edo period (1615–1868), 1848–54; 2015.300.150a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Teisai Hokuba, Japanese; *Puppeteer*; hanging scroll, ink, color on paper, Edo period (1615–1868), 19th century; 2015.300.151; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Teisai Hokuba, Japanese; *Taking Shelter from the Rain*; hanging scroll, ink, color on silk, Edo period (1615–1868), 19th century; 2015.300.152; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Festivals of the Twelve Months*; two handscrolls, ink, color, gold on paper, Edo period (1615–1868), early 18th century; 2015.300.153a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Gion Nankai, Japanese; *Window onto Bamboo on a Rainy Day*; hanging scroll, ink on paper, Edo period (1615–1868), first half of the 18th century; 2015.300.154; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Sakaki Hyakusen, Japanese; *Snowy Landscape*; hanging scroll, ink, color on paper, Edo period (1615–1868), 1744; 2015.300.155; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Yanigasawa Kien, Japanese; *Landscape in Blue and Green*; hanging scroll, ink, color on paper, Edo period (1615–1868), 18th century; 2015.300.156; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Yosa Buson, Japanese; *Travels through Mountains and Fields*; pair of six-panel folding screens, ink, color on silk, Edo period (1615–1868), ca. 1765; 2015.300.157.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Yosa Buson, Japanese; *Rocks*; hanging scroll, ink, color on paper, Edo period (1615–1868), 18th century; 2015.300.158; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Yosa Buson, Japanese; Scene from *The Bashō, Narrow Road to the Deep North (Oku no Hosomichi)*; folding fan mounted as hanging scroll, ink, color on paper, Edo period (1615–1868), ca. 1780; 2015.300.159; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Yokoi Kinkoku, Japanese; *Mount Fuji*; hanging scroll, ink, color on paper, Edo period (1615–1868), 19th century; 2015.300.160; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Yokoi Kinkoku, Japanese; *Spring Cleaning*; hanging scroll, ink, light color on paper, Edo period (1615–1868), 19th century; 2015.300.161; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; *Wintery Landscape after Guo Zhongshu*; hanging scroll, ink, color on paper, Edo period (1615–1868), 18th century; 2015.300.162; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; *Orchid Pavilion Gathering; Autumn Landscape*; pair of six-panel folding screens, ink, color on paper, Edo period (1615–1868), ca. 1763; 2015.300.163.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; *Pine Tree and Calligraphy*; two album leaves mounted as two hanging scrolls (originally part of the album 2015.300.248), ink on paper, Edo period (1615–1868), late 18th–early 19th century; 2015.300.164a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; *Mountain and Calligraphy*; three album leaves mounted as three hanging scrolls (originally part of the album 2015.300.248), ink on paper, Edo period (1615–1868), 18th–19th century; 2015.300.165a–c; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; *Fishing Boat on Reed-Covered Bank and Calligraphy*; two album leaves mounted as two hanging scrolls (originally part of the album 2015.300.248), ink on paper, 18th–19th century; 2015.300.166a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; *Evening Glow in a Mountain Village and Calligraphy*; two album leaves mounted as two hanging scrolls (originally part of the album 2015.300.248), ink on paper, Edo period (1615–1868), late 18th–early 19th century; 2015.300.167a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; *Cycad*; hanging scroll, ink on paper, Edo period (1615–1868), mid-18th century; 2015.300.168; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Tokuyama Gyokuran, Japanese; *Peony and Bamboo by a Rock*; hanging scroll, ink, color on paper, Edo period (1615–1868), ca. 1768; 2015.300.169; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kuwayama Gyokushū, Japanese; *Bamboo in Snow*; hanging scroll, ink on silk, Edo period (1615–1868), late 18th century; 2015.300.170; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Minagawa Kien, Japanese; *Plum Blossoms*; hanging scroll, ink on paper, Edo period (1615–1868), 18th–19th century; 2015.300.171; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Aiseki, Japanese; *Fantastic Rocks with Cascading Waterfall; Fishing Boats by a Lake Hamlet*; pair of hanging scrolls, ink, color on paper, Edo period (1615–1868), first half of the 19th century; 2015.300.172a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Noro Kaiseki, Japanese; *Green Peaks*; handscroll section mounted as hanging scroll, ink, color on silk, Edo period (1615–1868), 1826; 2015.300.173; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Totoki Baigai, Japanese; *Daruma*; hanging scroll, ink, color on paper, Edo period (1615–1868), 18th century; 2015.300.174; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Totoki Baigai, Japanese; *Convenience in Drawing Water*, from *Ten*

*Conveniences (Jūben); Pleasure of Dawn*, from *Ten Pleasures (Jūgi)*; two albums, ten leaves each, ink, color on paper, Edo period (1615–1868), 1800; 2015.300.175a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Uragami Gyokudō, Japanese; *Lingering Rain in a Mountain Hamlet*; folding fan mounted as hanging scroll, ink on paper, Edo period (1615–1868), ca. 1815–20; 2015.300.176; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Uragami Gyokudō, Japanese; *Crossing a Mountain Bridge with a Zither*; hanging scroll, ink on paper, Edo period (1615–1868), 1814; 2015.300.177; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Okada Hankō, Japanese; *Bamboo and Plum in Early Spring*; hanging scroll, ink, color on paper, Edo period (1615–1868), 1843; 2015.300.178; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Okada Hankō, Japanese; *Farewell Gift to Tani Bunji*; hanging scroll, ink, color on paper, Edo period (1615–1868), 1833; 2015.300.179; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Aoki Mokubei, Japanese; *Preparing Tea by a Mountain Gorge*; folding fan mounted as hanging scroll, ink, color on paper, Edo period (1615–1868), 1825; 2015.300.180; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Tanomura Chikuden, Japanese; *Rainstorm over a River Village*; hanging scroll, ink, color on paper, Edo period (1615–1868), late 18th–19th century; 2015.300.181; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Takahashi Sōhei, Japanese; *Snowy Landscape*; hanging scroll, ink, color on paper, Edo period (1615–1868), 1824; 2015.300.182; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Takahashi Sōhei, Japanese; *Taihu Rock and Banana Plant*; hanging scroll, ink, color on paper, Edo period (1615–1868), 1831; 2015.300.183; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Takahashi Sōhei, Japanese; *Oxen and Herdboy*; hanging scroll, ink, color on paper, Edo period (1615–1868), 1832; 2015.300.184; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Nakabayashi Chikutō, Japanese; *Sampling Tea beneath the Wu Trees*; hanging scroll, ink, color on paper, Edo period (1615–1868), 1840; 2015.300.185; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Nukina Kaioku, Japanese; *Autumn Landscape at Eigenji*; hanging scroll, ink, color on silk, Edo period (1615–1868), 1833; 2015.300.186; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Nukina Kaioku, Japanese; *Spring Landscape*; hanging scroll, ink, color on paper, Edo period (1615–1868), 1844; 2015.300.187; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Yamamoto Baiitsu, Japanese; *Autumn Flowers*; hanging scroll, ink, color on silk, Edo period (1615–1868), 1843; 2015.300.188; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Yamamoto Baiitsu, Japanese; *Peaches, Pomegranate, and Fingered Citron*; folding fan, ink, color on paper, Edo period (1615–1868), 1832; 2015.300.189; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Yamamoto Baiitsu, Japanese; *Landscapes of the Four Seasons*; four hanging scrolls, ink, color on silk, Edo period (1615–1868), 1848; 2015.300.190a–d; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation



Kameda Bōsai, Japanese; *Landscape with Waterfall*; hanging scroll, ink, color on silk, Edo period (1615–1868), ca. 1817; 2015.300.191; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Tani Bunchō, Japanese; *Landscape with Waterfall*; hanging scroll, ink on silk, Edo period (1615–1868), 1828; 2015.300.192; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Tani Bunchō, Japanese; *The Eight Immortals of the Wine Cup*; hanging scroll, ink, color on silk, Edo period (1615–1868), 1828; 2015.300.193; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Takaku Aigai, Japanese; *Landscapes of the Four Seasons*; album, twelve leaves, ink, color on paper, Edo period (1615–1868), 1833; 2015.300.194; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Watanabe Kazan, Japanese; *Album of Sketches*; album of fifty-four sketches, ink, color on paper, Edo (1615–1868)–Meiji period (1868–1912), 19th century; 2015.300.195; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Hine Taizan, Japanese; *Travelers in Cold Mountains*; hanging scroll, ink, color on silk, Edo period (1615–1868), 1859; 2015.300.196; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Maruyama Ōkyo, Japanese; *Goose and Reeds; Willows and Moon*; pair of six-panel folding screens, ink, color, gold on paper, Edo period (1615–1868), right screen: 1774; left screen: 1793; 2015.300.197.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Maruyama Ōkyo, Japanese; *Sweetfish in Summer and Autumn*; pair of hanging scrolls, ink, gold, color on silk, Edo period (1615–1868), 1785; 2015.300.198a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Maruyama Ōkyo, Japanese; *Preparatory Drawing for Scroll of the Four Seasons in Kyoto*; handscroll, ink on paper, Edo period (1615–1868), 18th century; 2015.300.199; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Maruyama Ōshin, Japanese; *Calabash Flowers and Beetle*; hanging scroll, ink, color on silk, Edo period (1615–1868), early 19th century; 2015.300.200; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Genki (Komai Ki), Japanese; *Scenes of the Four Seasons in Kyoto*; handscroll, ink, color on silk, Edo period (1615–1868), 1778; 2015.300.201; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Genki (Komai Ki), Japanese; *Enkitsu (Ch. Yanjie) with Orchids; Yō Kibi (Ch. Yang Guifei) with Peonies*; pair of hanging scrolls, ink, color on silk, Edo period (1615–1868), 1785; 2015.300.202a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Nagasawa Rosetsu, Japanese; *Puppies in the Snow*; set of four sliding panels hinged together as pair of two-panel screens, ink, color on paper, Edo period (1615–1868), late 18th century; 2015.300.203.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Nagasawa Rosetsu, Japanese; *Drinking Festival of the Eight Immortals*; hanging scroll, ink, color on paper, Edo period (1615–1868), late 18th century; 2015.300.204; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Nagasawa Rosetsu, Japanese; *Two Women and a Puppy*; hanging scroll, ink, color on silk, Edo period (1615–1868), late 18th century; 2015.300.205; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Matsumura Goshun, Japanese; *Woodcutters and Fishermen*; pair of six-panel folding screens, ink, color on paper, Edo period (1615–1868), ca. 1790–95; 2015.300.206.1, .2; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Nishiyama Kan'ei, Japanese; *Procession of Insects*; hanging scroll, ink, color on silk, Edo period (1615–1868), 19th century; 2015.300.207; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Shiokawa Bunrin, Japanese; *Sparklers on Summer Evening*; hanging scroll, ink, color, gold on silk, Edo period (1615–1868), 18th century; 2015.300.208; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Shibata Zeshin, Japanese; *Plum Branch and Teapot*; folding fan, lacquer on paper, Meiji period (1868–1912), 18th century; 2015.300.209; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kōno Bairei, Japanese; *The Legend of Amaterasu, Who Locks Herself inside the Rock-Cave of Heaven; Neban*; pair of hanging scrolls, ink, color, gold on silk, Meiji period (1868–1912), late 19th century; 2015.300.210a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Iwasa Matabei, Japanese; *Pictures with Letters (Moji-e)*; fourteen figures on seven folded sheets, ink on paper, Edo period (1615–1868), 17th century; 2015.300.211a–g; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ogawa Haritsu (Ritsuō), Japanese; *Courtesan Enjoying a Cool Summer Evening*; hanging scroll, ink, color on silk, Edo period (1615–1868), 1741; 2015.300.212; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Itō Jakuchū, Japanese; *White Plum Blossoms and Moon*; hanging scroll, ink, color on silk, Edo period (1615–1868), 1755; 2015.300.213; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Itō Jakuchū, Japanese; *Two Cranes*; hanging scroll, ink on silk, Edo period (1615–1868), 1795; 2015.300.214; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Itō Jakuchū, Japanese; *Kanzan and Jittoku*; hanging scroll, ink on paper, Edo period (1615–1868), 18th century; 2015.300.215; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Soga Shōhaku, Japanese; Gazan Yō Nansō, Japanese (inscriber); *Lions at the Stone Bridge of Mount Tiantai*; hanging scroll, ink on silk, Edo period (1615–1868), 1779; 2015.300.216; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Katō Nobukiyo, Japanese; *Ten Rakan Examining a Painting of White-Robed Kannon (Avalokitesvara)*; hanging scroll, ink, color on paper, Edo period (1615–1868), 1792; 2015.300.217; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Okada Tamechika, Japanese; *Breaking a Plum Branch on a Snowy Night; Bamboo in Snow*; two folding fans mounted on panels, ink, color, gold on paper, Edo period (1615–1868), 19th century; 2015.300.218a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Sumiyoshi Hiromori, Japanese; *Horse Race at Kamo*; handscroll, ink, color, gold on paper, Edo period (1615–1868), 18th century; 2015.300.219; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unkoku Tōban, Japanese; *Landscape*; handscroll, ink on silk, Edo period (1615–1868), 17th century; 2015.300.220; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kaihō Yūsetsu, Japanese; *Zhou Maoshu Admiring Lotuses*; hanging scroll, ink on silk, Edo period (1615–1868), mid-17th century; 2015.300.221; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Soga Nichokuan, Japanese; *Ancient and Hawk on an Oak Tree*; pair of fan-shaped paintings mounted on two-panel folding screen, ink on paper, Edo period (1615–1868), mid-17th century; 2015.300.222; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Chōgō, Japanese; *Pilgrims Traveling to Ise*; hanging scroll, ink, color on paper, Edo period (1615–1868), 18th century; 2015.300.223; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Hanabusa Ippō, Japanese; *Collected Manual of Paintings (Gahon Zuben)*; three woodblock-printed books, ink on paper, Edo period (1615–1868), May 1751; 2015.300.224a–c; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Tani Bunchō, Japanese; *Collection of Japanese Paintings (Honchō Gasan)*; eight woodblock-printed books, ink, color on paper, Edo period (1615–1868), 1809; 2015.300.225a–h; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Nakagawa Tenju, Japanese; *Paintings of Ike no Taiga (Ike Taiga Gafu)*; *Paintings of Yi Fujiu I (Fukyu Gafu)*; two woodblock-printed books, ink on paper, Edo period (1615–1868), 1803; 2015.300.226a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Utagawa Hiroshige, Japanese; *Six Tamagawa Rivers from Different Regions (Shokoku Mu Tamagawa)*; six polychrome woodblock prints, ink, color on paper, Edo period (1615–1868), 1857; 2015.300.227a–f; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Utagawa (Baidō) Kokunimasa, Japanese; *The Life of President Grant in Japanese (Gurando-shi Den Wabunshō)*; woodblock-printed book, ink, color on paper, Meiji period (1868–1912), 1879; 2015.300.228; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Various artists, Japanese; *A Mirror of Gathered Seaweed (Mokagami)*; album of 298 calligraphies, ink, color, gold on paper, Nara (710–794)–Edo (1615–1868) period, 8th–17th century; 2015.300.229; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Fujiwara no Yukinari, Japanese; *Three Poems*, from *Collection of Poems Ancient and Modern (Kokin Wakashū)*, Known as *Araki Fragment (Araki-gire)*; album leaf mounted as hanging scroll, ink on paper, late Heian period (ca. 900–1185), second half of the 11th century; 2015.300.230; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; Page from *Lady Ise Collection (Ise Shū)*, from *Nishi-Honganji Edition of the Thirty-Six Poetic Immortals (Nishi-Honganji-bon Sanjūrokuninshū)*; page from book, mounted as hanging scroll, ink on decorated paper, late Heian period (ca. 900–1185), early 12th century; 2015.300.231; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Fujiwara no Sadayori, Japanese; *Three Poems*, from *Later Collection of Japanese Poems (Gosen Wakashū)*, Known as *Karasumarū Fragment (Karasumarū-gire)*; page from book, mounted as hanging scroll, ink on paper, Heian period (794–1185), early 12th century; 2015.300.232; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Monk Saigyō, Japanese; *Three Poems*, from *Later Collection of Japanese Poems (Gosen Wakashū)*, or *Shirakawa Fragment (Shirakawa-gire)*; page from book, mounted as hanging scroll, ink on paper, Heian period (794–1185), late 12th century; 2015.300.233; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Fujiwara no Norinaga, Japanese (calligrapher); *Three Poems*, from *Collection of Poems Ancient and Modern (Kokin Wakashū)*, Known as

*Imaki Fragment (Imaki-gire)*; page from book, mounted as hanging scroll, ink on paper, late Heian period (794–1185), mid- to late 12th century; 2015.300.234; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Minamoto no Toshiyori, Japanese; Page from *Illustrations and Explanations of the Three Jewels (Sanbō E-kotoba)*, Also Known as *Tōdaiji Fragments (Tōdaiji-gire)*; page from book, mounted as hanging scroll, ink on decorated paper, Heian period (794–1185), 1120; 2015.300.235; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Traditionally attributed to Nun Abutsu, Japanese; Two Poems from *Collection of Poems, Ancient and Modern, Continued (Zoku Kokin Wakashū)*; hanging scroll, ink on paper, Kamakura period (1185–1333), 13th century; 2015.300.236; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Traditionally attributed to Fujiwara no Tameyori, Japanese; Three Poems from *Collection of Poems, Ancient and Modern (Kokin Wakashū)*; hanging scroll, ink on paper, Kamakura period (1185–1333), 13th century; 2015.300.237; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Ordination and Star Signs (Kanjō yōshukujū)*; book, ink on paper, Kamakura period (1185–1333), 13th century; 2015.300.238; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Motsurin Jōtō (Bokusai), Japanese; Couplet from the Chinese Poem *Grasses by Bai Juyi*; hanging scroll, ink on paper, Muromachi period (1392–1573), 15th century; 2015.300.239; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Konoe Taneie, Japanese; *Essentials of Poetic Composition (Eikataigai)*; book of 102 *waka* poems by various poets, ink on paper, Muromachi period (1392–1573), 1531; 2015.300.240; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Mizoga Ryūkō, Japanese (calligrapher); *Travel Section (Wakaraba)*; book mounted as handscroll, ink on paper, Muromachi period (1392–1573), 1533; 2015.300.241; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ogata Sōken, Japanese; Two Poems from *New Collection of Ancient and Modern Poems (Shin Kokin Wakashū)*; diptych of hanging scrolls, ink, gold on paper, Edo period (1615–1868), 17th century; 2015.300.242a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; Two Poems from *Collection of Ancient and Modern Poems (Kokin Wakashū)*; hanging scroll, ink on paper, Edo period (1615–1868), 1734; 2015.300.243; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; *Thousand Character Classic (Senjimon)*; hanging scroll, ink on paper, Edo period (1615–1868), 18th century; 2015.300.244; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; *Letter Addressed to Yō Shōemon*; hanging scroll, ink on paper, Edo period (1615–1868), 18th century; 2015.300.245; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; *Letter Addressed to Aoki Shukuya*; hanging scroll, ink on paper, Edo period (1615–1868), 18th century; 2015.300.246; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; *Letter Addressed to Itō Kakō*; hanging scroll, ink on paper, Edo period (1615–1868), 1759; 2015.300.247; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; *Paintings by Ike Taiga and Colophons by Eight Calligraphers*; album, ink on paper, Edo period (1615–1868), 18th–19th century; 2015.300.248; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Relief Tile with Buddhist Triad*; earthenware, traces of polychrome; Japan, Asuka period (538–710), second half of the 7th century; 2015.300.249; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kaikei, Japanese; *Standing Jizō Bosatsu*; lacquered Japanese cypress (*binoki*), color, gold, *kirikane*, crystal inlay, Kamakura period (1185–1333), ca. 1202; 2015.300.250; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Hiten*; two lacquered and gilded Japanese cypress; Japanese, late Heian period (ca. 900–1185), late 11th–early 12th century; 2015.300.251a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kaikei, Japanese; *Fudō Myōō*; lacquered Japanese cypress (*binoki*), color, gold, cut gold (*kirikane*), inlaid crystal, Kamakura period (1185–1333), early 13th century; 2015.300.252; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Standing Tobatsu Bishamon ten*; elm (*zelkova*) wood, traces of color; Japanese, Heian period (794–1185), late 10th–early 11th century; 2015.300.253a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Six of the Twelve Divine Generals (Jūnishinhō)*; wood, lacquer, polychrome, gold, inlaid glass; Japanese, Kamakura period (1185–1333), 14th century; 2015.300.254a–f; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Haniwa (Clay Sculpture) of a Female Attendant*; earthenware, traces of color; Japanese, Kofun period (ca. 300–710), 6th century; 2015.300.255; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Male and Female Shinto Deities*; Japanese cypress (*binoki*), traces of color; Japanese, late Heian period (ca. 900–1185), 10th century; 2015.300.256a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Guardian Lion-Dogs*; Japanese cypress, lacquer, gold leaf, color; Japanese, Kamakura period (1185–1333), mid-13th century; 2015.300.257a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Bowl with Four Projections*; earthenware; Japanese, Jōmon period (ca. 10,500–ca. 300 B.C.); 2015.300.258; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Recumbent Bottle (Yokobe)*; stoneware with partial covering of natural ash glaze (*Sueki, Sue* ware); Japanese, Kofun period (ca. 300–710), late 6th century; 2015.300.259; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Jar with Chrysanthemums*; ash-glazed stoneware, stamped decoration (*Ko-Seto* ware); Japanese, Kamakura period (1185–1333), late 13th–early 14th century; 2015.300.260; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Tea Caddy*; stoneware, natural ash glaze (*Bizen* ware); Japanese, Momoyama period (1573–1615), 16th century; 2015.300.261a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Jar with Wave Pattern*; stoneware, incising, fire marks (*Bizen* ware); Japanese, Momoyama period (1573–1615), late 16th–early 17th century; 2015.300.262; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Sake Bottle (Tokkuri)*; stoneware, natural ash glaze (*Bizen* ware); Japanese, Momoyama period (1573–1615), late 16th–early 17th century; 2015.300.263; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Serving Dish (Hirabachi) with Circular Patterns (Botan-mochi)*; stoneware, natural ash glaze (*Bizen* ware); Japanese, Momoyama period (1573–1615), early 17th century; 2015.300.264; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Oil Jar (Kame) with Wave Pattern*; stoneware, natural ash glaze (*Echizen* ware); Japanese, Edo period (1615–1868), 18th century; 2015.300.265; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Platter with Pine Tree*; stoneware, underglaze iron oxide (*Hizen* ware, *Karatsu* type); Japanese, Momoyama period (1573–1615), early 17th century; 2015.300.266; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Lidded Brazier (Te-aburi) with Paulownia and Geometric Design*; stoneware, overglaze enamels (*Ko-Kiyomizu* ware); Japanese, Edo period (1615–1868), late 17th century; 2015.300.267a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Freshwater Jar (Mizusashi)*; stoneware, iron oxide, underglaze cobalt blue (*Kyōyaki* ware); Japanese, Edo period (1615–1868), 17th–18th century; 2015.300.268a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ogata Kenzan, Japanese; *Square Dish with Spring Flowers*; glazed stoneware, enamels, Edo period (1615–1868), early 18th century; 2015.300.269; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Ewer (Suichū) with Cherry Blossoms and Picnic Curtain*; glazed stoneware (*Mino* ware, *Narumi Oribe* type); Japanese, Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century; 2015.300.270; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Shino Teabowl with Bridge and House, Known as Bridge of the Gods (Shinkyō)*; glazed stoneware, design painted in iron oxide (*Mino* ware, *Shino* type); Japanese, Momoyama period (1573–1615), late 16th century; 2015.300.271; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Black Seto Teabowl, Known as Iron Mallet (Tettsui)*; glazed stoneware (*Mino* ware, black *Seto* type); Japanese, Momoyama period (1573–1615), last quarter of the 16th century; 2015.300.272; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Pail-Shaped Freshwater Jar (Onioke Mizusashi)*; stoneware, natural ash glaze (*Shigaraki* ware); Japan, Muromachi period (1392–1573), late 16th–early 17th century; 2015.300.273; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Jar*; stoneware, natural ash glaze, gold lacquer repairs (*Kyoto* ware, *Shigaraki* type); Japanese, Edo period (1615–1868), 17th century; 2015.300.274; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Large Storage Jar (Ōsubo)*; stoneware, natural ash glaze (*Tokoname* ware); Japanese, Muromachi period (1392–1573), 16th century; 2015.300.275; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Dishes with Wave Design*; five dishes, glazed stoneware (*Utsugawa* ware); Japanese, Edo period (1615–1868), first half of the 18th century; 2015.300.276a–e; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Fukami Sueharu, Japanese; *Sky, Soaring*; porcelain, pale bluish-green glaze, Shōwa (1926–89)–Heisei (1989–present) period;



2015.300.277a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Fukami Sueharu, Japanese; *Cylindrical Vase*; porcelain, bluish-white glaze, Heisei period (1989–present); 2015.300.278; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Koike Shōko, Japanese; *Shell Vessel*; stoneware, white glaze, Heisei period (1989–present), 1997; 2015.300.279a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Incense Box (Kōgō) with Pines and Plovers*; lacquered wood, gold *togidashimaki-e* on *nashiji* (pear-skin) ground; Japanese, Nanbokuchō period (1336–92), early 14th century; 2015.300.280a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Incense Box (Kōgō) with Design of Autumn Grasses*; black lacquer, gold *maki-e* on gold *nashiji* (pear-skin) ground; Japanese, Muromachi period (1392–1573), 15th century; 2015.300.281a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Incense Box (Kōgō) with Cartwheels Submerged in Water*; lacquered wood, gold *hiramaki-e* on *nashiji* (pear-skin) ground; Japanese, Muromachi period (1392–1573), 15th century; 2015.300.282a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Writing Table (Bundai) with Melons and Squirrels*; lacquered wood, gold *hiramaki-e*, *e-nashiji* (“pear-skin picture”); Japanese, Momoyama (1573–1615)–Edo period (1615–1868), first half of the 17th century; 2015.300.283; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Writing Box (Suzunbako) with “The Lady of the Bridge” Design*; lacquered wood, silver *takimaki-e*, *hiramaki-e*, silver inlay on *nashiji* (pear-skin) ground; Japanese, Edo period (1615–1868), 18th century; 2015.300.284a–d; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Book Cabinet (Shodansu) for a Set of “A Chronicle of Great Peace (Taiheiki)”*; lacquered wood, gold *togidashimaki-e*, *hiramaki-e*, silver inlay; fittings: bronze; Japanese, Edo period (1615–1868), 18th century; 2015.300.285; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Writing Box (Suzuribako) with “Dream in Naniwa” Design*; lacquered wood, gold, silver *takimaki-e*, silver inlay; Japanese, Edo period (1615–1868), 18th century; 2015.300.286a–h; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Kimono Stand (Ikō) with Scrolling Foliage and Tokugawa Family Crest*; lacquered wood, gold *hiramaki-e*, *nashiji* (pear-skin) ground; Japanese, Edo period (1615–1868), 18th century; 2015.300.287a–g; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Stacked Food Box (Jūbako) with “Whose Sleeves?” (Tagasode Design)*; lacquered wood, gold, silver *hiramaki-e*, gold and silver foil, mother-of-pearl inlay on *nashiji* (pear-skin) ground; Japanese, Edo period (1615–1868), 18th century; 2015.300.288a–e; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Shibata Zeshin, Japanese; *Stacked Food Boxes (Jūbako) with Taro Plants and Chrysanthemums*; lacquered wood, gold and silver *hiramaki-e*, *takimaki-e*, and *iroko* (colored) *togidashimaki-e*; late Edo (1615–1868)–Meiji (1868–1912) period, mid-19th century; 2015.300.289a–g; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Box (Sumiaka Tebako) with Chrysanthemums and Autumn Grasses*; black lacquer, gold *maki-e*, red lacquer over coarse cloth; Japanese, Momoyama period (1573–1615), 16th century; 2015.300.290a, b;

Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Stand with Autumn Grasses and Flowers*; Kōdaiji *maki-e*, black lacquer, gold *maki-e*; Japanese, Momoyama period (1573–1615), first half of the 17th century; 2015.300.291; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Sutra Box (Kyōbako) with Lotus Pond*; lacquered wood, gold *hiramaki-e*, *e-nashiji* (“pear-skin picture”); Japan, Momoyama period (1573–1615), early 17th century; 2015.300.292a–c; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Shelf for Cosmetic Boxes (Kurodana) with Wild Grapevines and Family Crest*; lacquered wood, gold, silver *hiramaki-e*; Japanese, Edo period (1615–1868), early 17th century; 2015.300.293; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Scroll Box with Paulownia and Grasses*; black lacquer, gold *maki-e*, pictorial *nashiji* (pear-skin) ground; Japanese, Momoyama (1573–1615)–Edo period (1615–1868), late 16th–early 17th century; 2015.300.294a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Sake Vessel (Heishi) with Butterflies*; wood, black and red lacquer, gold leaf; Japanese, Muromachi period (1392–1573), 15th century; 2015.300.295; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Chakra*; gilt bronze; Japanese, Kamakura period (1185–1333), late 13th century; 2015.300.296; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Mirror with Handle*; bronze, black and red lacquer, silver *maki-e*; Japanese, Edo period (1615–1868), 1661–72; 2015.300.297; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Korean; *Shakyamuni Triad*; hanging scroll, color, gold on silk; Korean, Joseon dynasty (1392–1910), 1565; 2015.300.298; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Yi Jeong, Korean; *Bamboo in the Wind*; hanging scroll, ink on silk; Joseon dynasty (1392–1910), early 17th century; 2015.300.299; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kim Gyu-jin, Korean; *Orchids in Hanging Basket*; hanging scroll, ink on paper, early 20th century; 2015.300.300; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Seated Bodhisattva*; gilt wood; Korean, Joseon dynasty (1392–1910), late 17th–early 18th century; 2015.300.301a–c; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Chinese; *Ox and Herdsman*; hanging scroll, ink on silk, Yuan dynasty (1271–1368), late 13th century; 2015.300.302; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

*Standing Avalokiteshvara, the Bodhisattva of Infinite Compassion*; gold; probably Thai or Cambodian, 8th–9th century; 2015.301; Jeannette and Jonathan Rosen

*Censer with Figures in Landscape*; porcelain, cobalt blue paint under transparent glaze (*Jingdezhen* ware); Chinese, Qing dynasty (1644–1911), Kangxi period (1662–1722), 1708; 2015.302; Julia and John Curtis

*Box with Pommel Scrolls*; carved red and black lacquer (*tixi*); Chinese, Yuan dynasty (1271–1368), first half of the 14th century; 2015.500.1.1a, b; Florence and Herbert Irving

*Tray with Pommel Scrolls*; carved red and black lacquer (*tixi*); Chinese, Yuan dynasty (1271–1368), 14th century; 2015.500.1.2; Florence and Herbert Irving

*Octagonal Food Box with Pommel Scrolls*; carved black lacquer, red layers (*tixi*); Chinese, Ming dynasty (1368–1644), late 14th–early 15th century; 2015.500.1.3a, b; Florence and Herbert Irving

*Box with Dragons amid Clouds*; carved black, red, and yellow lacquer; Chinese, Southern Song (1127–1279)–Yuan (1271–1368) dynasty, late 13th–early 14th century; 2015.500.1.4a, b; Florence and Herbert Irving

*Square Dish with Two Birds and Camellias*; carved black and brown lacquer; Chinese, Yuan dynasty (1271–1368), first half of the 14th century; 2015.500.1.5; Florence and Herbert Irving

*Box with Garden Scene*; carved red lacquer; Chinese, Ming dynasty (1368–1644), Yongle period (1403–24); 2015.500.1.6a, b; Florence and Herbert Irving

*Tray with Rock, Pheasants, and Peonies*; carved red and yellow lacquer; Chinese, Ming dynasty (1368–1644), second half of the 16th century; 2015.500.1.7; Florence and Herbert Irving

*Box with a Dragon in Clouds*; carved red lacquer; Chinese, Qing dynasty (1644–1911), Qianlong period (1736–95); 2015.500.1.8a, b; Florence and Herbert Irving

*Box in the Shape of an Archaic Jade Jue*; carved red and green lacquer; Chinese, Qing dynasty (1644–1911), Qianlong period (1736–95), 18th century; 2015.500.1.9a, b; Florence and Herbert Irving

*Cabinet with Figures in a Landscape*; carved red lacquer, gilt-bronze fittings; Chinese, Qing dynasty (1644–1911), Qianlong period (1736–95), 18th century; 2015.500.1.10a–e; Florence and Herbert Irving

*Box with Dragon Pine*; red and yellow lacquer, filled-in and engraved gold decoration; Chinese, Ming dynasty (1368–1644), Wanli period (1573–1620), 1595; 2015.500.1.11a, b; Florence and Herbert Irving

*Tiered Box with Figural Scene, Flowers, and Birds*; black lacquer, mother-of-pearl inlay; Chinese, Yuan (1271–1368)–early Ming (1368–1644) dynasty, late 14th–early 15th century; 2015.500.1.12a, b; Florence and Herbert Irving

*Tray with Figures in a Landscape*; black lacquer, mother-of-pearl inlay; Chinese, Ming dynasty (1368–1644), 16th century; 2015.500.1.13; Florence and Herbert Irving

*Dish with Antiquities*; black lacquer, mother-of-pearl inlay; Chinese, Qing dynasty (1644–1911), mid-17th–early 18th century; 2015.500.1.14; Florence and Herbert Irving

*Box with Pommel-Scroll Design*; carved red and black lacquer (*tixi*); Chinese, Yuan (1271–1368)–early Ming (1368–1644) dynasty, late 14th century; 2015.500.1.15a, b; Florence and Herbert Irving

*Box with Camellias*; carved black lacquer; Chinese, Southern Song dynasty (1127–1279), 13th century; 2015.500.1.16a, b; Florence and Herbert Irving

*Incense Box with Pommel-Scroll Design*; carved polychrome lacquer; Chinese, Southern Song (1127–1279)–Yuan (1271–1368) dynasty, 13th–14th century; 2015.500.1.17a, b; Florence and Herbert Irving

*Tray with Figures in a Landscape*; black lacquer, mother-of-pearl inlay; Chinese, Yuan dynasty (1271–1368), 14th century; 2015.500.1.18; Florence and Herbert Irving

*Dish with Scalloped Rim*; black lacquer, traces of gold decoration;

Chinese, Song dynasty (960–1279), 11th–13th century; 2015.500.1.19; Florence and Herbert Irving

*Dish with Petal Border*; black lacquer, gilding; Chinese, Southern Song (1127–1279)–Yuan dynasty (1271–1368), 13th–14th century; 2015.500.1.20; Florence and Herbert Irving

*Lobed Box*; black lacquer, mother-of-pearl inlay, pewter wires; Chinese, Yuan dynasty (1271–1368), 14th century; 2015.500.1.21a–c; Florence and Herbert Irving

*Brush Handle and Cover*; carved polychrome lacquer (*tixi*); Chinese, Southern Song dynasty (1127–1279), 13th century; 2015.500.1.22a, b; Florence and Herbert Irving

*Plaque*; carved black lacquer; Chinese, Southern Song (1127–1279)–Yuan (1271–1368) dynasty, 13th–early 14th century; 2015.500.1.23; Florence and Herbert Irving

*Tray with Pommel Scroll*; carved red and black lacquer (*tixi*); Chinese, Yuan (1271–1368)–Ming (1368–1644) dynasty, 14th century; 2015.500.1.24; Florence and Herbert Irving

*Dish with Pommel-Scroll Design*; carved red, black, and yellow lacquer; Chinese, Yuan (1271–1368)–Ming (1368–1644) dynasty, 14th century; 2015.500.1.25; Florence and Herbert Irving

*Hexagonal Box with Inverted Corners*; carved black lacquer, red layers (*tixi*); Chinese, early Ming dynasty (1368–1644), 14th–15th century; 2015.500.1.26a, b; Florence and Herbert Irving

*Box with Pommel Scrolls*; carved black lacquer, red layers (*tixi*); Chinese, Ming dynasty (1368–1644), 16th–17th century; 2015.500.1.27a, b; Florence and Herbert Irving

*Round Dish with Birds and Flowers*; carved black lacquer; Chinese, Yuan (1271–1368)–early Ming (1368–1644) dynasty, second half of the 14th century; 2015.500.1.28; Florence and Herbert Irving

*Dish with Two Birds and Peonies*; carved red lacquer; Chinese, Ming dynasty (1368–1644), Yongle period (1403–24), early 15th century; 2015.500.1.29; Florence and Herbert Irving

*Dishes, pair, with Flowers*; carved red lacquer; Chinese, Ming dynasty (1368–1644), late 14th century–15th century; 2015.500.1.30a, b; Florence and Herbert Irving

*Tray with Women and Boys on a Garden Terrace*; carved red lacquer; Chinese, Yuan dynasty (1271–1368), 14th century; 2015.500.1.31; Florence and Herbert Irving

*Lozenge-Shaped Dish with Figures in a Landscape*; carved red lacquer; Chinese, Ming dynasty (1368–1644), late 14th–early 15th century; 2015.500.1.32; Florence and Herbert Irving

*Dish with Immortals Playing Weiqi*; carved red and green lacquer; Chinese, Ming dynasty (1368–1644), late 14th century; 2015.500.1.33; Florence and Herbert Irving

*Dishes, pair, with Scenes from the “Romance of the Three Kingdoms”*; carved red and black lacquer (*tixi*); Chinese, Yuan (1271–1368)–Ming (1368–1644) dynasty, late 14th century; 2015.500.1.34a, b; Florence and Herbert Irving

*Teabowl Stand with Phoenixes*; carved red lacquer; Chinese, Ming dynasty (1368–1644), Yongle period (1403–24); 2015.500.1.35; Florence and Herbert Irving

*Fly Whisk*; carved red lacquer; Chinese, Ming dynasty (1368–1644), late 15th–16th century; 2015.500.1.36; Florence and Herbert Irving

*Writing Brush and Cover*; carved red lacquer; Chinese, Ming dynasty (1368–1644), late 16th century; 2015.500.1.37a, b; Florence and Herbert Irving

*Dish with the Three Friends of Winter*; carved brown lacquer; Chinese, Ming dynasty (1368–1644), 16th–17th century; 2015.500.1.38; Florence and Herbert Irving

*Tray with Decoration of Dragon and Chinese Characters*; carved red lacquer; Chinese, Ming dynasty (1368–1644), Jiajing period (1522–66); 2015.500.1.39; Florence and Herbert Irving

*Circular Dish with Dragon, Trigrams, and Character for Longevity (Shou)*; carved polychrome lacquer; Chinese, Ming dynasty (1368–1644), Jiajing period (1522–66); 2015.500.1.40; Florence and Herbert Irving

*Dish with Character for Longevity (Shou)*; carved red lacquer; Chinese, Ming dynasty (1368–1644), Jiajing period (1522–66); 2015.500.1.41; Florence and Herbert Irving

*Dish with Character for Longevity (Shou)*; carved red and yellow lacquer; Chinese, Ming dynasty (1368–1644), Jiajing period (1522–66); 2015.500.1.42; Florence and Herbert Irving

*Rectangular Box with Dragons*; carved polychrome lacquer (*tixi*); Chinese, Ming dynasty (1368–1644), Wanli period (1573–1620); 2015.500.1.43a, b; Florence and Herbert Irving

*Bowl with Dragon Decoration*; carved red lacquer; Chinese, Ming dynasty (1368–1644), 1589; 2015.500.1.44; Florence and Herbert Irving

*Dish with Dragon*; carved red lacquer; Chinese, Ming dynasty (1368–1644), Wanli period (1573–1620); 2015.500.1.45; Florence and Herbert Irving

*Box with Lychees*; carved red and black lacquer; Chinese, Ming dynasty (1368–1644), late 16th–early 17th century; 2015.500.1.46a, b; Florence and Herbert Irving

*Box with Chrysanthemum and Praying Mantis*; carved red and black lacquer; Chinese, Ming dynasty (1368–1644), 16th century; 2015.500.1.47a, b; Florence and Herbert Irving

*Box with Scene of Bathing Children*; carved red lacquer; Chinese, Yuan dynasty (1271–1368), 14th century; 2015.500.1.48a, b; Florence and Herbert Irving

*Brush Holder with Scene of Scholars in a Garden*; carved red lacquer; Chinese, Qing dynasty (1644–1911), Qianlong period (1736–95), 18th century; 2015.500.1.49; Florence and Herbert Irving

*Octagonal Box with Scene of Immortals and Vignettes of Flowers*; carved red lacquer; Chinese, Qing dynasty (1644–1911), Qianlong period (1736–95), 18th century; 2015.500.1.50a, b; Florence and Herbert Irving

*Pedestaled Dish with Scalloped Rim*; red and black lacquer, engraved gold decoration (*qiangjin*); Chinese, Late Song (960–1279–Yuan (1271–1368) dynasty, 13th century; 2015.500.1.51; Florence and Herbert Irving

*Sutra Covers with Eight Buddhist Treasures*; red lacquer, incised decoration, gold inlay; Chinese, Ming dynasty (1368–1644), Yongle period (1403–24), early 15th century; 2015.500.1.52a, b; Florence and Herbert Irving

*Dish with Dragon*; red lacquer, incised decoration, gold, black, and green inlay; Chinese, Ming dynasty (1368–1644), Wanli period (1573–1620), 1595; 2015.500.1.53; Florence and Herbert Irving

*Rectangular Tray with Dragons Chasing a Pearl*; polychrome lacquer, filled-in and engraved gold decoration; Chinese, Ming dynasty (1368–1644), late 16th–early 17th century; 2015.500.1.54; Florence and Herbert Irving

*Square Box with Dragon*; red lacquer, filled-in and engraved gold decoration; Chinese, Ming dynasty (1368–1644), Wanli period (1573–1620), 1610; 2015.500.1.55a, b; Florence and Herbert Irving

*Tray with Flowering Plum and Birds*; black lacquer, mother-of-pearl inlay; Chinese, Yuan (1271–1368)–Ming dynasty (1368–1644), late 14th century; 2015.500.1.56; Florence and Herbert Irving

*Octagonal Tray with Eighteen Scholars of the Tang*; black lacquer, mother-of-pearl inlay; Chinese, Ming dynasty (1368–1644), 15th century; 2015.500.1.57; Florence and Herbert Irving

*Lozenge-Shaped Dish with Figures in a Landscape*; black lacquer, mother-of-pearl inlay, gold and silver foil; Chinese, Ming dynasty (1368–1644), late 16th–17th century; 2015.500.1.58; Florence and Herbert Irving

*Round Box with Scenes of a Departure*; black lacquer, mother-of-pearl inlay; Chinese, Ming dynasty (1368–1644), late 16th–early 17th century; 2015.500.1.59a, b; Florence and Herbert Irving

*Box with Flowers and Birds*; carved red lacquer; gilt basketry panels; Chinese, Ming dynasty (1368–1644), early 17th century; 2015.500.1.60a, b; Florence and Herbert Irving

*Box with Gardenia, Plum Blossoms, and Finches*; black lacquer, lacquer and colored oil paint, basketry panels; Chinese, Ming dynasty (1368–1644), late 16th–early 17th century; 2015.500.1.61a, b; Florence and Herbert Irving

*Rectangular Box with Scene of a Reception*; red lacquer, lacquer and colored oil paints, basketry panels; Chinese, late Ming (1368–1644) or early Qing (1644–1911) dynasty, 17th century; 2015.500.1.62a, b; Florence and Herbert Irving

*Rectangular Box with Scene of a Visit*; red lacquer, gold and colored oil paint; Chinese, late Ming (1368–1644)–early Qing (1644–1911) dynasty, late 16th–early 17th century; 2015.500.1.63a, b; Florence and Herbert Irving

*Circular Food Box with Dragons and the Character for Longevity (Shou)*; black and red lacquer, gold, lacquer, and colored oil paint; Chinese, Qing dynasty (1644–1911), 18th–19th century; 2015.500.1.64a, b; Florence and Herbert Irving

*Tea Chest*; black lacquer, gold paint; Chinese, Qing dynasty (1644–1911), late 18th century; 2015.500.1.65a–c; Florence and Herbert Irving

*Dish with Phoenixes*; polychrome lacquer, filled-in and engraved gold decoration; Chinese, Ming dynasty (1368–1644), late 16th–early 17th century; 2015.500.1.66; Florence and Herbert Irving

*Brush and Cover*; carved cinnabar lacquer, black and gold paint; Chinese, Ming dynasty (1368–1644), Wanli period (1573–1620); 2015.500.1.67a, b; Florence and Herbert Irving

*Kneeling Ram*; black lacquer on solid wood core; Chinese, Han dynasty (206 B.C.–A.D. 220); 2015.500.1.68; Florence and Herbert Irving

*Tray with Scalloped Rim*; lacquer; Chinese, Yuan dynasty (1271–1368); 2015.500.1.69; Florence and Herbert Irving

*Dish with Peonies*; carved red lacquer; Chinese, Ming dynasty (1368–1644), 16th century; 2015.500.1.70; Florence and Herbert Irving



*Round Box with Dragon Design*; carved lacquer; Chinese, Ming dynasty (1368–1644); 2015.500.1.71a, b; Florence and Herbert Irving

*Guri Cup Stand*; black lacquer; Chinese, Ming dynasty (1368–1644); 2015.500.1.72; Florence and Herbert Irving

*Dish with Garden Scene*; carved red lacquer; Chinese, Ming dynasty (1368–1644), 15th century; 2015.500.1.73; Florence and Herbert Irving

*Guri Lacquer Cup*; carved black lacquer, red layers (*tixi*); Chinese, Yuan dynasty (1271–1368); 2015.500.1.74; Florence and Herbert Irving

*Four-Tiered Box*; carved red lacquer; Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.1.75a–e; Florence and Herbert Irving

*Box with Pommel-Scroll Design*; carved red and black lacquer; Chinese, Yuan (1271–1368)–early Ming (1368–1644) dynasty, 14th–15th century; 2015.500.1.76a, b; Florence and Herbert Irving

*Sixteen-Lobed Box*; polychrome lacquer, filled-in and engraved gold decoration; Chinese, Qing dynasty (1644–1911), Qianlong period (1736–95), 18th century; 2015.500.1.77a, b; Florence and Herbert Irving

*Circular Dish*; carved black lacquer, red layers (*tixi*); Chinese, late Yuan (1271–1368)–early Ming (1368–1644) dynasty, 14th century; 2015.500.1.78; Florence and Herbert Irving

*Bowl*; black lacquer, coiled wood substrate; Chinese, late Tang (618–907)–early Song (960–1279) dynasty, 9th–10th century; 2015.500.1.79; Florence and Herbert Irving

*Hatbox*; polychrome lacquer, filled-in and engraved gold decoration; Chinese, Qing dynasty (1644–1911), 19th century; 2015.500.1.80a, b; Florence and Herbert Irving

*Winged Cup*; lacquer; Chinese, Western Han dynasty (206 B.C.–A.D. 9), third year of Yuanshi (A.D. 3); 2015.500.1.81; Florence and Herbert Irving

*Circular Box with Geometric Design*; black lacquer, painted and incised decoration; Chinese, Eastern Han dynasty (25–200); 2015.500.1.82a, b; Florence and Herbert Irving

*Tiered Box with Figures and Dragons amid Clouds*; carved black lacquer on gilded ground; Chinese, Yuan dynasty (1271–1368), late 14th century; 2015.500.1.83a–d; Florence and Herbert Irving

*Round Box and Cover*; lacquer; Chinese, Eastern Han dynasty (25–220), 2nd–3rd century; 2015.500.1.84a, b; Florence and Herbert Irving

*Stem Cup*; black and red carved lacquer, cloud pattern; Chinese, Yuan dynasty (1271–1368); 2015.500.1.85; Florence and Herbert Irving

*Bowls*; two bowls, black lacquer, red lacquer paint; Chinese, possibly Eastern Han dynasty (25–220), 2nd–3rd century; 2015.500.1.86a–d; Florence and Herbert Irving

*Presentation Box*; carved red lacquer, gilt ground; Chinese, late Ming dynasty (1368–1644), first half of the 17th century; 2015.500.1.87a, b; Florence and Herbert Irving

*Vessel with Mythical Creatures, Flowers, and Birds*; black lacquer, red, green, and yellow lacquer paint; Chinese, Qing dynasty (1644–1911), 17th–18th century; 2015.500.1.88; Florence and Herbert Irving

*Square Dish with Bird and Fruit*; polychrome lacquer on black lacquer ground; Chinese, Ming dynasty (1368–1644); 2015.500.1.89; Florence and Herbert Irving

*Carved Lozenge Box*; red lacquer; Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.1.90a, b; Florence and Herbert Irving

*Box with Lid*; black lacquer, inlay; Chinese, Ming (1368–1644)–Qing dynasty (1644–1911); 2015.500.1.91a, b; Florence and Herbert Irving

*Large Dish with Design of Flowering Branches*; red and black lacquer; Chinese, Qing dynasty (1644–1911), Qianlong period (1736–95), mid- to late 18th century; 2015.500.1.92; Florence and Herbert Irving

*Box with Symbol of Longevity (Shou)*; red lacquer; Chinese, Qing dynasty (1644–1911), Qianlong period (1736–95), mid- to late 18th century; 2015.500.1.93a, b; Florence and Herbert Irving

*Scroll Tray*; black lacquer, inlay; Chinese, Ming dynasty (1368–1644), Wanli period (1573–1620); 2015.500.1.94; Florence and Herbert Irving

*Brush Tray*; black and red lacquer; Chinese, Ming dynasty (1368–1644), 16th century or earlier; 2015.500.1.95; Florence and Herbert Irving

*Dishes, set of ten*; black lacquer; Chinese, Yuan (1271–1368)–Ming dynasty (1368–1644); 2015.500.1.96a–j; Florence and Herbert Irving

*Tray with Design of Fish and Bats*; red lacquer; Chinese, Qing dynasty (1644–1911), Qianlong period (1736–95), mid- to late 18th century; 2015.500.1.97; Florence and Herbert Irving

*Box with Lid*; lacquer, inlay; Chinese, late Ming dynasty (1368–1644); 2015.500.1.98a, b; Florence and Herbert Irving

*Tray with Inlay*; lacquer, mother-of-pearl inlay; Chinese, Ming dynasty (1368–1644); 2015.500.1.99; Florence and Herbert Irving

*Plum Blossom Cups, pair*; black lacquer; Chinese, Song dynasty (960–1279); 2015.500.1.100a, b; Florence and Herbert Irving

*Small Table*; red lacquer; Chinese, Ming dynasty (1368–1644); 2015.500.1.101; Florence and Herbert Irving

*Box with Plum Spray*; carved red lacquer; Chinese, Ming dynasty (1368–1644); 2015.500.1.102a, b; Florence and Herbert Irving

*Cabinet with Design of Butterflies*; red lacquer, painted decoration, mother-of-pearl inlay; Japanese (Ryūkyū Islands), 18th century; 2015.500.2.1; Florence and Herbert Irving

*Seal Box with Hunters on Horseback*; black lacquer, mother-of-pearl inlay, gold paint; Japanese (Ryūkyū Islands), 17th–18th century; 2015.500.2.2a, b; Florence and Herbert Irving

*Round Box with Chinese-Style Landscape*; black lacquer, mother-of-pearl inlay, wire; Japanese (Ryūkyū Islands), early 18th century; 2015.500.2.3a, b; Florence and Herbert Irving

*Tray with Pair of Dragons*; black lacquer, mother-of-pearl inlay; Japanese (Ryūkyū Islands), 18th century; 2015.500.2.4; Florence and Herbert Irving

*Footed Tray with Figures in a Landscape*; basketry, red lacquer, gold and litharge painting; Japanese (Ryūkyū Islands), 17th century; 2015.500.2.5; Florence and Herbert Irving

*Table with Decoration of a Landscape*; red lacquer, gold paint, mother-of-pearl inlay; Japanese (Ryūkyū Islands), 19th century; 2015.500.2.6; Florence and Herbert Irving

*Stationery Box with Decoration of Grapes and Squirrels*; black lacquer, mother-of-pearl inlay, gold paint; Japanese (Ryūkyū Islands), 17th century; 2015.500.2.7a, b; Florence and Herbert Irving

*Sutra Tray*; red and black lacquer (*Negoro* ware); Japanese, Heian period (794–1185), 12th century; 2015.500.2.8; Florence and Herbert Irving

*Storage Case (Karabitsu)*; red lacquer on black lacquer (*Negoro* ware) on wood, gilt-bronze fittings; Japanese, Muromachi period (1392–1573), 1422; 2015.500.2.9a, b; Florence and Herbert Irving

*Ritual Washbasin*; red lacquer (*Negoro* ware), exposed *keyaki* wood; Japanese, Muromachi period (1392–1573), 16th century; 2015.500.2.10; Florence and Herbert Irving

*Round Tray*; red and black lacquer (*Negoro* ware); Japanese, Edo period (1615–1868); 2015.500.2.11; Florence and Herbert Irving

*Footed Bowl*; red lacquer on black lacquer (*Negoro* ware); Japanese, Momoyama period (1573–1615), late 16th–early 17th century; 2015.500.2.12; Florence and Herbert Irving

*High-Footed Bowl*; red lacquer on black lacquer (*Negoro* ware); Japanese, Momoyama period (1573–1615), early 17th century; 2015.500.2.13; Florence and Herbert Irving

*Bowl with Three Scalloped Feet*; red lacquer on black lacquer (*Negoro* ware); Japanese, Muromachi period (1392–1573), 16th century; 2015.500.2.14; Florence and Herbert Irving

*Serving Tray with Angled Corners*; red lacquer (*Negoro* ware); Japanese, Muromachi period (1392–1573), 15th–16th century; 2015.500.2.15; Florence and Herbert Irving

*Table Tray*; red lacquer (*Negoro* ware); Japanese, Momoyama period (1573–1615), early 17th century; 2015.500.2.16; Florence and Herbert Irving

*Sake Caskets, pair*; red and black lacquer (*Negoro* ware); Japanese, Momoyama period (1573–1615), late 16th–early 17th century; 2015.500.2.17a–d; Florence and Herbert Irving

*Candlesticks, pair*; red lacquer (*Negoro* ware); Japanese, Momoyama period (1573–1615), 16th century; 2015.500.2.18a, b; Florence and Herbert Irving

*Writing Box (Suzuribako) with the Poet Kakinomoto Hitomaro (died 715)*; black lacquer, gold and silver *takamaki-e* and *hiramaki-e*, cutout gold and silver foil, lead rim; Japanese, Edo period (1615–1868), 18th century; 2015.500.2.19a, b; Florence and Herbert Irving

*Box for Books with Waterfall*; lacquered wood, gold and silver *takamaki-e* and *hiramaki-e*, cutout gold and silver foil, silver inlay on black lacquer ground; Japanese, Muromachi period (1392–1573), 16th century; 2015.500.2.20a, b; Florence and Herbert Irving

*Box for Tooth Black with Design of Salt-Making Hut on the Shore (Suma no ura)*; gold *maki-e* on black lacquer; Japanese, Muromachi period (1392–1573), 15th century; 2015.500.2.21a, b; Florence and Herbert Irving

*Table (Bundai) for Writing Implements*; gold and silver *maki-e* on black lacquer; Japanese, Muromachi period (1392–1573), ca. 1500; 2015.500.2.22; Florence and Herbert Irving

*Letter Box with Design of Chrysanthemums and Autumn Grasses*; gold and silver *maki-e* on black lacquer; Japanese, Muromachi period (1392–1573), 15th century; 2015.500.2.23a, b; Florence and Herbert Irving

*Box for Accessories with Illustrations from “Kikujidō”*; gold and silver *maki-e* on black lacquer; Japanese, Muromachi period (1392–1573), 15th century; 2015.500.2.24a, b; Florence and Herbert Irving

*Box for Personal Accessories with Autumn Grasses*; black lacquer, gold *hiramaki-e*; Japanese, Momoyama period (1573–1615), ca. 1600;

2015.500.2.25a, b; Florence and Herbert Irving

*Melon-Shaped Incense Burner with Paulownia and Foliage Scroll*; lacquered wood, gold *hiramaki-e* and *e-nashiji* on black ground; Japanese, Momoyama period (1573–1615), early 17th century; 2015.500.2.26a, b; Florence and Herbert Irving

*Red-Cornered Box (Sumiaka)*; gold *maki-e*, silver foil inlay on black lacquer, red lacquer over coarse cloth; Japanese, Momoyama (1573–1615)–early Edo (1615–1868) period, early 17th century; 2015.500.2.27a, b; Florence and Herbert Irving

*Clothing Tray (Midare-bako) with Paulownia and Nine-Star Crests*; lacquered wood, gold and silver *hiramaki-e* and *e-nashiji* on black lacquer ground; Japanese, Momoyama period (1573–1615), late 16th–early 17th century; 2015.500.2.28; Florence and Herbert Irving

*Portable Cabinet with Drawers*; gold *maki-e* on black lacquer, mother-of-pearl inlay, silver mounts; Japanese, Momoyama period (1573–1615), 16th century; 2015.500.2.29a–k; Florence and Herbert Irving

*Coffer in Nanban (Southern Barbarian) Style*; gold *maki-e*, mother-of-pearl inlay on black lacquer, gilt-bronze fittings; Japanese, Momoyama period (1573–1615), ca. 1600–1630; 2015.500.2.30; Florence and Herbert Irving

*Food Box with Striped Decoration and Chinese Figures*; black lacquer, gold and silver *maki-e*, mother-of-pearl inlay; Japanese, Momoyama period (1573–1615), early 17th century; 2015.500.2.31a–f; Florence and Herbert Irving

*Box for Personal Accessories (Tebako) with Shells and Seaweed Design*; lacquered wood, gold *hiramaki-e* and *e-nashiji* on black lacquer ground; Japanese, Edo period (1615–1868), 17th century; 2015.500.2.32a, b; Florence and Herbert Irving

*Box with Crabs and Waves*; lacquered wood, gold *hiramaki-e* and *e-nashiji* on black lacquer ground; Japanese, Edo period (1615–1868), 17th century; 2015.500.2.33a–f; Florence and Herbert Irving

*Cabinet with Design of Stylized Tortoiseshell Patterns*; powdered gold (*maki-e*) on black lacquer, gilt-bronze handle, lock, and hinges; Japanese, Momoyama period (1573–1615), late 16th–early 17th century; 2015.500.2.34a–e; Florence and Herbert Irving

*Basketwork Box for Square Calligraphy Paper (Shikishi-bako) with Paulownia*; lacquered bamboo basketry, gold *hiramaki-e*; Japanese, Edo period (1615–1868), early 17th century; 2015.500.2.35a, b; Florence and Herbert Irving

*Stirrups with Design of Cosmetic Brushes*; gold *maki-e*, silver foil inlay on steel; Japanese, Edo period (1615–1868), 17th century; 2015.500.2.36a, b; Florence and Herbert Irving

*Saddle with Design of Emblematic Flowers*; gold *maki-e* on black lacquer; Japanese, Muromachi period (1392–1573), dated 1491, relacquered with decoration, 17th century; 2015.500.2.37; Florence and Herbert Irving

*Sword Case with Design of Clematis Vine and Checks*; Kōdaiji *maki-e*, gold *maki-e*, mother-of-pearl inlay, silver foil on black lacquer; Japanese, Edo period (1615–1868), 17th century; 2015.500.2.38a, b; Florence and Herbert Irving

*Birdcage*; black lacquer ground, gold and silver *maki-e*, dyed wood, silk netting; Japanese, Edo period (1615–1868), 18th century; 2015.500.2.39; Florence and Herbert Irving

*Nesting Bowls (Mitsuwan)*; three bowls, red and black lacquer on wood, applied decoration, gold and silver foil; Japanese, Momoyama period (1573–1615); 2015.500.2.40a–c; Florence and Herbert Irving



*Cylindrical Stack of Food Boxes with Decoration of Autumn Fruits*; gold *maki-e* on black lacquer; Japan, Edo period (1615–1868), 17th century; 2015.500.2.41a–d; Florence and Herbert Irving

*Stationery Box with Moon and Autumn Grasses*; black lacquer, powdered and sprinkled gold, silver *hiramaki-e*, silver foil; Japanese, Edo period (1615–1868), 18th century; 2015.500.2.42a–c; Florence and Herbert Irving

Shibata Zeshin, Japanese; *Portable Smoking Set*; pipe: iron, gold, silver on wood; pipe case: gold, silver *hiramaki-e* on black lacquer; tobacco case: dyed cotton, metal fitting shaped like a snail; netsuke: carved staghorn in paulownia pattern, Edo period (1615–1868), mid-19th century; 2015.500.2.43a, b; Florence and Herbert Irving

Shibata Zeshin, Japanese; *Miniature Case (Inrō) with Design of Firewood-Laden Boats on Waves*; gold *maki-e*, mother-of-pearl inlay on black lacquer; netsuke: hardwood, cloisonné, Meiji period (1868–1912), 19th century; 2015.500.2.44; Florence and Herbert Irving

*Cabinet with Drawers in Nanban (Southern Barbarian) Style*; gold *maki-e* on black lacquer, mother-of-pearl inlay, gilt-bronze fittings; Japanese, Momoyama (1573–1615)–Edo (1615–1868) period, late 16th–early 17th century; 2015.500.2.45a–h; Florence and Herbert Irving

Shibata Zeshin, Japanese; *Tray*; wood, lacquer; Meiji period (1868–1912), 19th century; 2015.500.2.46; Florence and Herbert Irving

*Tray*; red lacquer (*Negoro* ware); Japanese, Muromachi period (1392–1573); 2015.500.2.47; Florence and Herbert Irving

*Case (Inrō) with Lion and Peonies*; lacquer; Japanese, Edo period (1615–1868), 18th–19th century; 2015.500.2.48; Florence and Herbert Irving

*Sake Ewer with Decoration of Chrysanthemums on a Stream Bank*; gold and silver *maki-e*, lacquer; Japanese, Edo period (1615–1868), 17th century; 2015.500.2.49a, b; Florence and Herbert Irving

*Round Casket with Daimyo Crest of Hawk Feathers and a Heian Mirror*; gold *maki-e* on black lacquer; Japanese, Edo period (1615–1868); 2015.500.2.50a–c; Florence and Herbert Irving

*Storage Box in Nanban (Southern Barbarian) Style*; gold *maki-e* on black lacquer, mother-of-pearl inlay, silver mounts (?); Japanese, 16th century; 2015.500.2.51; Florence and Herbert Irving

*Stationary Box with Design of Deer and Butterflies*; gold *maki-e* on black lacquer, mother-of-pearl and tinfoil inlay; Japanese, Edo period (1615–1868), early 17th century; 2015.500.2.52a, b; Florence and Herbert Irving

Shibata Zeshin, Japanese; *Tiered Box (Jūbako) with Design of Boats and Plovers*; gold *maki-e* on black and brown lacquer, mother-of-pearl inlay, pewter, Meiji period (1868–1912), second half of the 19th century; 2015.500.2.53a–g; Florence and Herbert Irving

Yukio Yukio II, Japanese; *Writing Box (Suzuribako) and Writing Table (Bundai) with Pines at Takasago and Sumiyoshi*; lacquered wood, gold and silver *takamaki-e* and *hiramaki-e*, cutout gold foil on *nashiji* (pear-skin) ground, silver inlay, silver fittings, Meiji period (1868–1912), early 20th century; 2015.500.2.54a–o; Florence and Herbert Irving

Mutsumi Suzuki, Japanese; *Red Lacquer Three-Sided Deep Vessel (Shunri Sanpō Fukabachi)*; red lacquer, Shōwa period (1926–89), ca. 1990s; 2015.500.2.55; Florence and Herbert Irving

Ogawa Haritsu (Ritsuō), Japanese; *Writing Box with Design of Chinese-Style Flower Arrangement; Design of Geese* (inside); gold *maki-e* on black lacquer, Meiji period (1868–1912), 19th century; 2015.500.2.56a–g; Florence and Herbert Irving

*Round Tray*; lacquered wood, coatings of red lacquer over black lacquer (*Negoro* ware); Japan, Muromachi period (1392–1573), first half of the 15th century; 2015.500.2.57; Florence and Herbert Irving

*Gourd-Shaped Sake Bottle with Aoi Crests*; black lacquer, gold *maki-e*, silver *togidashi*; Japanese, Edo period (1615–1868), 18th century; 2015.500.2.58a, b; Florence and Herbert Irving

*Four-Handled Basin (Tsunodarai) and Pitcher (Hanzō) with Paulownia and Foliage Scroll*; lacquered wood, gold *hiramaki-e* on black ground, gilt-bronze fittings; Japanese, Edo period (1615–1868), 17th century; 2015.500.2.59a–c; Florence and Herbert Irving

*Stationery Box with Decoration of Peony Scrolls*; lacquer, mother-of-pearl inlay; Korean, Joseon dynasty (1392–1910), 15th–16th century; 2015.500.3.1a, b; Florence and Herbert Irving

*Box with Decoration of Peony Scrolls*; lacquer, mother-of-pearl inlay; Korean, Joseon dynasty (1392–1910), 15th–16th century; 2015.500.3.2a, b; Florence and Herbert Irving

*Clothing Box with Decoration of Peony Scrolls*; lacquer, mother-of-pearl and tortoiseshell inlay; Korean, Joseon dynasty (1392–1910), 17th century; 2015.500.3.3a, b; Florence and Herbert Irving

*Box with Floral Decoration*; lacquer, mother-of-pearl and tortoiseshell inlay; Korean, Joseon dynasty (1392–1910), 18th century; 2015.500.3.4a, b; Florence and Herbert Irving

*Stationery Box with Decoration of Floral Scrolls*; lacquer, mother-of-pearl inlay; Korean, Joseon dynasty (1392–1910), 18th century; 2015.500.3.5a, b; Florence and Herbert Irving

*Box with Decoration of Auspicious Symbols*; lacquered wood, flattened and painted oxhorn inlay; Korean, Joseon dynasty (1392–1910), 19th century; 2015.500.3.6a, b; Florence and Herbert Irving

*Clothing Box with Decoration of Dragons*; lacquer with mother-of-pearl, tortoiseshell, and ray skin inlay; Korean, Joseon dynasty (1392–1910), 19th century; 2015.500.3.7a, b; Florence and Herbert Irving

*Clothing Box with Decoration of Dragons*; lacquer with mother-of-pearl, tortoiseshell, and ray skin inlay; Korean, Joseon dynasty (1392–1910), 19th century; 2015.500.3.8a, b; Florence and Herbert Irving

*Ogival Tray with Decoration of Floral Scroll*; lacquer, mother-of-pearl inlay; Korean, late Goryeo dynasty (918–1392)–early Joseon dynasty (1392–1910), 15th–16th century; 2015.500.3.9; Florence and Herbert Irving

*The Death of the Buddha (Parinirvana)*; schist; Pakistani (ancient region of Gandhara), ca. 3rd century; 2015.500.4.1; Florence and Herbert Irving

*Lions, pair, with Attendant*; schist; Pakistani (ancient region of Gandhara), 3rd–5th century; 2015.500.4.2, .3; Florence and Herbert Irving

*Fragment of a Box (?) with Elephants*; bronze; North or West Indian, ca. 5th century; 2015.500.4.4; Florence and Herbert Irving

*Karttikeya, the God of War*; brass, silver inlay; Indian (Jammu and Kashmir, ancient kingdom of Kashmir), 8th century; 2015.500.4.5; Florence and Herbert Irving

*Vajrasattva*; brass, silver inlay; Indian (Jammu and Kashmir, ancient kingdom of Kashmir), 8th century; 2015.500.4.6; Florence and Herbert Irving

*Seated Shakyamuni*; bronze; Indian (Jammu and Kashmir, ancient kingdom of Kashmir), 9th century; 2015.500.4.7; Florence and Herbert Irving

*Linga with Face of Shiva (Ekamukhalinga)*; brass, copper and silver inlay; Indian (Jammu and Kashmir, ancient kingdom of Kashmir), 8th–9th century; 2015.500.4.8; Florence and Herbert Irving

*Vajrapani, the Thunderbolt-Bearing Bodhisattva*; stone; Indian (Bihar, probably Nalanda), 7th–early 8th century; 2015.500.4.9; Florence and Herbert Irving

*Vishnu Flanked by His Personified Attributes*; bronze; Indian (Bihar), Pala period, early 9th century; 2015.500.4.10; Florence and Herbert Irving

*Shaivite Saint*; copper; Indian (Tamil Nadu, Madurai region), Chola period (880–1279), 11th century; 2015.500.4.11; Florence and Herbert Irving

*Standing Ganesha*; copper alloy; Indian (Tamil Nadu), Chola period (880–1279), 12th century; 2015.500.4.12; Florence and Herbert Irving

*Jain Digambara Tirthanbara Standing in Kayotsarga Meditation Posture*; copper alloy; Indian (Deccan or Karnataka), Western Chalukyan period, 12th century; 2015.500.4.13; Florence and Herbert Irving

*Dancing Celestial Deity (Devata)*; sandstone; Indian (Uttar Pradesh), early 12th century; 2015.500.4.14; Florence and Herbert Irving

*Huqqa Base*; silver, enamel; Indian (probably Lucknow), mid-19th century; 2015.500.4.15; Florence and Herbert Irving

*Acala*; chloritic stone, gilding; Tibetan, 12th century; 2015.500.4.16; Florence and Herbert Irving

*Mahakala Seated in Royal Ease*; stone, polychrome; Tibetan, 12th century; 2015.500.4.17; Florence and Herbert Irving

*Mahakala Panjaranatha (Protector of the Tent)*; steatite, color, gilding; Tibetan, late 14th–early 15th century; 2015.500.4.18; Florence and Herbert Irving

*White Tara, Accompanied by Twenty-One Emanations*; stone, polychrome; Tibetan, 14th century; 2015.500.4.19; Florence and Herbert Irving

*Vajrabhairava*; black stone, traces of polychromy; Tibetan, 15th century; 2015.500.4.20; Florence and Herbert Irving

*Cabinet for Ritual Utensils*; lacquer and gilding on wood, iron; Tibetan, 18th century; 2015.500.4.21; Florence and Herbert Irving

*Seated Avalokiteshvara, the Buddha of Infinite Compassion*; gilt-copper alloy; Tibetan or Mongolian, 17th century; 2015.500.4.22; Florence and Herbert Irving

*Stele with Scenes from the Life of the Buddha*; stone; Burmese, Pagan period (849–1297), 11th–12th century; 2015.500.4.23; Florence and Herbert Irving

*Standing Bodhisattva Maitreya, the Buddha of the Future*; bronze; Thai (Buriram province, Prakhon Chai), 8th–9th century; 2015.500.4.24; Florence and Herbert Irving

*Standing Avalokiteshvara, the Bodhisattva of Infinite Compassion*; bronze; Thai (Buriram province, Prakhon Chai), ca. 8th century; 2015.500.4.25; Florence and Herbert Irving

*Garuda Finial*; gilt bronze; Thai, ca. late 12th century; 2015.500.4.26; Florence and Herbert Irving

*The Half-Male, Half-Female Form of Shiva (Shiva Ardhanarishvara)*; stone; Cambodian, Angkor period (802–1431), ca. 921–45; 2015.500.4.27; Florence and Herbert Irving

*Standing Male Deity*; bronze; Cambodian, Angkor period (802–1431), second half of the 11th century; 2015.500.4.28; Florence and Herbert Irving

*Kneeling Female Deity*; bronze; Cambodian, Angkor period (802–1431), second half of the 12th century; 2015.500.4.29; Florence and Herbert Irving

*Lamps, pair*; jade, wood, ivory; Chinese, Qing dynasty (1644–1911), Qianlong period (1736–95), mid-18th century; 2015.500.5.1. .2; Florence and Herbert Irving

*Plaque in the Shape of a Dragon*; jade (nephrite); Chinese, Tang dynasty (618–907), 8th century; 2015.500.5.3; Florence and Herbert Irving

*Swan*; jade (nephrite); Chinese, Song (960–1279)–Yuan (1271–1368) dynasty, 12th–14th century; 2015.500.5.4; Florence and Herbert Irving

*Fitting in the Shape of a Phoenix*; jade (nephrite); Chinese, Tang dynasty (618–907), 8th century; 2015.500.5.5; Florence and Herbert Irving

*Brush Washer in the Shape of Lotus Leaf with Feline Dragons*; jade (nephrite); Chinese, Southern Song (1127–1279)–Yuan (1271–1368) dynasty, 12th–14th century; 2015.500.5.6; Florence and Herbert Irving

*Oval Cup with Feline Dragons*; jade (nephrite); Chinese, Jin (1115–1234)–Yuan (1271–1368) dynasty, 12th–14th century; 2015.500.5.7; Florence and Herbert Irving

*Belt Hooks, pair*; jade (nephrite); Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.5.8a, b; Florence and Herbert Irving

*Recumbent Dog*; jade; Chinese, Song dynasty (960–1279), 12th–13th century; 2015.500.5.9; Florence and Herbert Irving

*Belt Hook*; jade (nephrite); Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.5.10; Florence and Herbert Irving

*Reclining Child*; jade (nephrite); Chinese, Ming dynasty (1368–1644), 16th century; 2015.500.5.11; Florence and Herbert Irving

*Temple Attendant*; jade (nephrite); Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.5.12; Florence and Herbert Irving

*Cup with Ring-Shaped Handle and Archaic Designs*; jade (nephrite); Chinese, Ming (1368–1644)–Qing (1644–1911) dynasty, 16th–17th century; 2015.500.5.13; Florence and Herbert Irving

*Boy Riding a Hobby Horse*; jade (nephrite); Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.5.14; Florence and Herbert Irving

*Boy with Water Buffalo*; jade (nephrite); Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.5.15; Florence and Herbert Irving

*Two Mushrooms*; jade (nephrite); Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.5.16; Florence and Herbert Irving

*Lingzhi Mushroom*; jade (nephrite); Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.5.17; Florence and Herbert Irving

*Cup with Two Dragons*; jade (nephrite); Chinese, Ming (1368–1644)–Qing (1644–1911) dynasty, 16th–18th century; 2015.500.5.18; Florence and Herbert Irving

*Vase*; jade (nephrite); Chinese, Qing dynasty (1644–1911); 2015.500.5.19; Florence and Herbert Irving

*Miniature Mountains Representing the Mythical Realm Penglai*; emerald; Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.5.20a–c; Florence and Herbert Irving

*Carving in the Shape of a Purse*; jade (nephrite); Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.5.21; Florence and Herbert Irving

*Lingzhi Mushroom*; jade (nephrite); Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.5.22; Florence and Herbert Irving

*Boulder in the Shape of a Mountain*; soapstone; Chinese, Qing dynasty (1644–1911), 18th–19th century; 2015.500.5.23; Florence and Herbert Irving

*Mountain with Female Figures*; soapstone; Chinese, Qing dynasty (1644–1911), 18th–19th century; 2015.500.5.24; Florence and Herbert Irving

*Root Carving*; bamboo; Chinese, Qing dynasty (1644–1911), 18th–19th century; 2015.500.6.1; Florence and Herbert Irving

*Brush Washer with Pine Trees*; bamboo; Chinese, Ming (1368–1644)–Qing (1644–1911) dynasty, 17th century; 2015.500.6.2; Florence and Herbert Irving

*Incense Holder*; bamboo; Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.6.3; Florence and Herbert Irving

*Half-Moon Brush Holder*; red sandalwood (*zitan*); Chinese, Qing dynasty (1644–1911), 18th–19th century; 2015.500.6.4; Florence and Herbert Irving

*Box with Pommel-Scroll Design*; ivory; Chinese, Yuan dynasty (1271–1368), late 13th–14th century; 2015.500.6.5a, b; Florence and Herbert Irving

*Guanyin, the Bodhisattva of Compassion*; ivory; Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.6.6; Florence and Herbert Irving

*Brush Holder with Narrative Scene*; ivory; Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.6.7; Florence and Herbert Irving

*Table Screen with Figures in a Landscape*; ivory; Chinese, Qing dynasty (1644–1911), Qianlong period (1736–95), 18th century; 2015.500.6.8; Florence and Herbert Irving

*Brush Rest in Shape of Bamboo Stalk with Insects*; ivory; Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.6.9; Florence and Herbert Irving

*Brush Holder with Story of Pan Yue or Wei Jie*; ivory; Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.6.10; Florence and Herbert Irving

*Wrist Rest*; ivory; Chinese, Qing dynasty (1644–1911), 18th–19th century; 2015.500.6.11; Florence and Herbert Irving

*Twin Boys*; ivory; Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.6.12; Florence and Herbert Irving

*Finial for a Buddhist Staff (Khatvanga)*; ivory; Chinese, Ming dynasty (1368–1644), early 15th century; 2015.500.6.13; Florence and Herbert Irving

*Cup with Two Dragons in Waves*; rhinoceros horn; Chinese, Qing dynasty (1644–1911), 17th century; 2015.500.6.14; Florence and Herbert Irving

*Double Vase with Bird and Bear*, Also Known as *Champion Vase*; rhinoceros horn; Chinese, Qing dynasty (1644–1911), Qianlong period (1736–95), 18th century; 2015.500.6.15; Florence and Herbert Irving

Qi Baishi, Chinese; *Seal*; soapstone (*Shoushan* type), 20th century; 2015.500.6.16; Florence and Herbert Irving

*Seal*; soapstone (*Tianhuang* type); Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.6.17; Florence and Herbert Irving

*Inkstone with Su Wu*; *Duanxi* slate; Chinese, Qing dynasty (1644–1911), cyclical date of 1736 or 1796; 2015.500.6.18a–c; Florence and Herbert Irving

*Inkstone with Topographical Map of Duanxi*; *Duanxi* slate; Chinese, Qing dynasty (1644–1911), 19th century; 2015.500.6.19; Florence and Herbert Irving

*Inkstone*; argillite (Songhua River stone), mother-of-pearl; Chinese, Qing dynasty (1644–1911), Kangxi period (1662–1722); 2015.500.6.20; Florence and Herbert Irving

*Inkstone in the Form of an Ancient Brick*; baked clay; Chinese, Qing dynasty (1644–1911), 19th century; 2015.500.6.21a–c; Florence and Herbert Irving

Hu Wenming, Chinese; *Incense Burner*; gilt copper, Ming dynasty (1368–1644), late 16th–17th century; 2015.500.6.22; Florence and Herbert Irving

Hu Wenming, Chinese; *Box*; parcel-gilt bronze, Ming dynasty (1368–1644), 16th–17th century; 2015.500.6.23a–c; Florence and Herbert Irving

Hu Wenming, Chinese; *Vase*; gilt bronze, Ming dynasty (1368–1644), 16th–17th century; 2015.500.6.24; Florence and Herbert Irving

*Brush Holder with Literary Gathering*; silver; Chinese, Qing dynasty (1644–1911), Qianlong period (1736–95), mid- to late 18th century; 2015.500.6.25; Florence and Herbert Irving

*Bottle with Pommel Scrolls*; silver, incised designs; Chinese, Yuan dynasty (1271–1368), 14th century; 2015.500.6.26a, b; Florence and Herbert Irving

*Brush Pot with Immortals*; iron with silver inlay; Chinese, Qing dynasty (1644–1911), 18th–19th century; 2015.500.6.27; Florence and Herbert Irving

*Ritual Staff (Khatvanga)*; iron, gold and silver inlay; Chinese, Ming dynasty (1368–1644), Yongle period (1403–24), early 15th century; 2015.500.6.28; Florence and Herbert Irving

*Figure of a Manchu Official*; boxwood; Chinese, Qing dynasty (1644–1911), 18th–19th century; 2015.500.6.29; Florence and Herbert Irving

*Vase with Abstract Scroll Design*; stoneware, painted decoration on brown glaze (*Jizhou* ware); Chinese, Southern Song (1127–1279)–Yuan (1271–1368) dynasty, 13th–14th century; 2015.500.7.1; Florence and Herbert Irving

*Brush Pot with Inscription*; porcelain, resist decoration, powdered blue glaze (*Jingdezhen* ware); Chinese, 1912; 2015.500.7.2; Florence and Herbert Irving

*Female Attendant*; earthenware, painted decoration; Chinese, Tang dynasty (618–907), mid-7th century; 2015.500.7.3; Florence and Herbert Irving

*Female Attendant*; earthenware, painted decoration; Chinese, Tang dynasty (618–907), mid-7th century; 2015.500.7.4; Florence and Herbert Irving

*Camel and Rider*; earthenware, pigment; Chinese, Northern Wei (386–534)–Northern Qi (550–577) dynasty, mid- to late 6th century; 2015.500.7.5; Florence and Herbert Irving

- Seated Falconer*; earthenware, pigment; Chinese, Northern Wei (386–534)–Northern Qi (550–577) dynasty, mid- to late 6th century; 2015.500.7.6; Florence and Herbert Irving
- Seated Falconer*; earthenware, pigment; Chinese, Northern Wei (386–534)–Northern Qi (550–577) dynasty, mid- to late 6th century; 2015.500.7.7; Florence and Herbert Irving
- Pair of Ducks*; earthenware painted, colored lacquer; China, Western Han dynasty (206 B.C.–A.D. 24), ca. 2nd century B.C.; 2015.500.7.8a, b; Florence and Herbert Irving
- Zhang Daqian, Chinese; *Plum Blossoms*; framed panel, ink, color on paper, 1963; 2015.500.8.1; Florence and Herbert Irving
- Cheng Jiasui, Chinese; *Two Landscapes*; two leaves from an album, ink, color on paper, Ming dynasty (1368–1644), undated; 2015.500.8.2a, b; Florence and Herbert Irving
- Zhan Jingfeng, Chinese; *Thousand Character Classic*; handscroll, ink on paper, Ming dynasty (1368–1644), undated; 2015.500.8.3; Florence and Herbert Irving
- Unidentified artist, Japanese; Twelve Scenes from *The Tale of Genji* (*Genji Monogatari*); album of twelve leaves, ink, color on gold-flecked paper, Edo period (1615–1868), mid-17th century; 2015.500.9.1; Florence and Herbert Irving, in honor of Emily K. Rafferty
- Ōbaku Ingen, Japanese; *Calligraphy*; hanging scroll, ink on paper, Edo period (1615–1868), 17th century; 2015.500.9.2; Florence and Herbert Irving
- Hakuin Ekaku, Japanese; *Bodhiharma*; hanging scroll, ink on paper, Edo period (1615–1868), 18th century; 2015.500.9.3; Florence and Herbert Irving
- Soga Shōhaku, Japanese; *Ebisu Seated with Basket*; hanging scroll, ink on paper, Edo period (1615–1868), 18th century; 2015.500.9.4; Florence and Herbert Irving
- Fūgai Ekun, Japanese; *Bodhiharma*; hanging scroll, ink on paper, Momoyama (1573–1615)–Edo (1615–1868) period, 16th–17th century; 2015.500.9.5; Florence and Herbert Irving
- Minamoto no Toshiyori, Japanese; Page from *Illustrations and Explanations of the Three Jewels* (*Sanbō Ekotoba*), Known as *Tōdaiji Fragment* (*Tōdaiji-gire*); detached page from a book mounted as hanging scroll, ink on mica paper, Heian period (794–1185), 1120; 2015.500.9.6; Florence and Herbert Irving
- Kita Genki, Japanese; *Portrait of Ōbaku Monk Mokuan*; hanging scroll, ink, color on silk, Edo period (1615–1868), 1674; 2015.500.9.7; Florence and Herbert Irving
- Feiyin, Chinese; *Ōbaku Calligraphy*; set of three hanging scrolls, ink on paper, Edo period (1615–1868), 17th century; 2015.500.9.8a–c; Florence and Herbert Irving
- Unkoku Tōgan, Japanese; *Bodhiharma*; hanging scroll, ink on paper, Momoyama (1573–1615)–Edo (1615–1868) period, late 16th–early 17th century; 2015.500.9.9; Florence and Herbert Irving
- Unidentified artist, Japanese; *Portrait of Monk Keinan Eibun* (1371–1454) at the Age of 79; hanging scroll, ink, color, gold on silk, Muromachi period (1392–1573), 1449; 2015.500.9.10; Florence and Herbert Irving
- Shikō Munakata, Japanese; *The Child Plants an Oak Tree in the Garden*; hanging scroll, ink on paper, 1959; 2015.500.9.11; Florence and Herbert Irving
- Teisai Hokuba, Japanese; *Courtesans at Leisure*; hanging scroll, ink, color on silk, Edo period (1615–1868), 19th century; 2015.500.9.12; Florence and Herbert Irving
- Sakai Hōitsu, Japanese; *Two Egrets and Lotus*; hanging scroll, ink, color on silk, Edo period (1615–1868), 19th century; 2015.500.9.13; Florence and Herbert Irving
- Miyagawa (Katsukawa) Shunsui, Japanese; *Courtesan and Attendants*; hanging scroll, ink, color on silk, Edo period (1615–1868), late 18th century; 2015.500.9.14; Florence and Herbert Irving
- Sakai Hōitsu, Japanese; *White Plum Blossoms and Nightingale*; hanging scroll, ink, color, gold on silk, Edo period (1615–1868), 19th century; 2015.500.9.15; Florence and Herbert Irving
- Chōbunsai Eishi, Japanese; *Courtesan with a Letter in Her Mouth*; hanging scroll, ink, color on silk, Edo period (1615–1868), late 18th–early 19th century; 2015.500.9.16; Florence and Herbert Irving
- Sengai Gibon, Japanese; *Painting of Sugawara Michizane, Also Named Tenjin*; hanging scroll, ink on paper, Edo period (1615–1868), late 18th–early 19th century; 2015.500.9.17; Florence and Herbert Irving
- Yosa Buson, Japanese; *Flowers in a Wicker Basket*; hanging scroll, ink, color on paper, Edo period (1615–1868), 18th century; 2015.500.9.18; Florence and Herbert Irving
- Sakai Hōitsu, Japanese; *Bamboo with Bird*; hanging scroll, ink on paper, Edo period (1615–1868), 19th century; 2015.500.9.19; Florence and Herbert Irving
- Miyagawa Isshō, Japanese; *Courtesan on Parade*; hanging scroll, ink, color, gold on silk, Edo period (1615–1868); 2015.500.9.20; Florence and Herbert Irving
- Sake Bottle (Tokkuri)*; stoneware, polychrome enamel (*Ko-Kiyomizu* ware); Japanese, Edo period (1615–1868), ca. 1700–1750; 2015.500.9.21; Florence and Herbert Irving
- Gourd-Shaped Sake Bottle (Tokkuri)*; stoneware, polychrome enamel (*Ko-Kiyomizu* ware); Japanese, Edo period (1615–1868), ca. 1700–1730; 2015.500.9.22; Florence and Herbert Irving
- Bottles, pair*; stoneware, polychrome enamel (*Ko-Kiyomizu* ware); Japanese, Edo period (1615–1868), ca. 1800; 2015.500.9.23a, b; Florence and Herbert Irving
- Karako (Chinese Child) with Drum*; stoneware, overglaze enamel (*Ko-Kiyomizu* ware); Japanese, Edo period (1615–1868), 17th–18th century; 2015.500.9.24a, b; Florence and Herbert Irving
- Brush Holder*; stoneware, polychrome enamel (*Ko-Kiyomizu* ware); Japanese, Edo period (1615–1868), 18th century; 2015.500.9.25; Florence and Herbert Irving
- Large Reticulated Bowl*; stoneware, polychrome enamels (*Kyoto* ware, *Kiyomizu* type); Japanese, Edo period (1615–1868), 19th century; 2015.500.9.26; Florence and Herbert Irving
- Dish*; porcelain, underglaze blue (*Nabeshima* ware); Japanese, Edo period (1615–1868), early 18th century; 2015.500.9.27; Florence and Herbert Irving
- Miyagawa Chozo, Japanese; *Bird-Shaped Incense Container (Kogo)*; stoneware, polychrome enamels, Edo period (1615–1868), 19th century; 2015.500.9.28a, b; Florence and Herbert Irving



*Incense Container with Lid*; stoneware, polychrome enamels; Japanese, Edo period (1615–1868), 19th century; 2015.500.9.29a, b; Florence and Herbert Irving

*Tiered Box*; stoneware, polychrome enamels (*Ko-Kiyomizu* ware); Japanese, Edo period (1615–1868), 18th century; 2015.500.9.30a–d; Florence and Herbert Irving

*Wine Ewer with Stopper (Tokkuri)*; stoneware, polychrome enamels (*Ko-Kiyomizu* ware); Japanese, Edo period (1615–1868), late 17th–early 18th century; 2015.500.9.31a, b; Florence and Herbert Irving

*Vessel with Openwork Design*; stoneware, polychrome enamels; Japanese, Edo period (1615–1868), 18th century; 2015.500.9.32; Florence and Herbert Irving

*Flower Vase*; stoneware (*Ko-Kiyomizu* ware); Japanese, Edo period (1615–1868), ca. 1700–80; 2015.500.9.33; Florence and Herbert Irving

*Vase with Handles*; stoneware, overglaze enamels (*Ko-Kiyomizu* ware); Japanese, Edo period (1615–1868); 2015.500.9.34; Florence and Herbert Irving

*Sake Bottle with Pine, Bamboo, and Plum*; stoneware (*Mizoro* ware); Japanese, Edo period (1615–1868), mid-17th century; 2015.500.9.35; Florence and Herbert Irving

*Sake Bottle with Flower Medallions*; stoneware (*Ko-Kiyomizu* ware); Japanese, Edo period (1615–1868), 18th century; 2015.500.9.36; Florence and Herbert Irving

*Sake Bottle with Chrysanthemums*; stoneware (*Mizoro* ware); Japanese, Edo period (1615–1868), 18th century; 2015.500.9.37; Florence and Herbert Irving

*Sake Bottle*; stoneware (*Ko-Kiyomizu* ware); Japanese, Edo period (1615–1868), 18th century; 2015.500.9.38; Florence and Herbert Irving

*Bowl with Deer*; stoneware (*Takatori* ware); Japanese, Edo period (1615–1868), 1826; 2015.500.9.39; Florence and Herbert Irving

*Clove Boiler*; stoneware (*Kiyomizu* ware); Japanese, Edo period (1615–1868), 18th century; 2015.500.9.40a–c; Florence and Herbert Irving

Nin'ami Dōhachi (Dōhachi II), Japanese; *Bowl with Paulownia-Leaf Design*; stoneware, light blue glaze (*Kyoto* ware), Edo period (1615–1868), 19th century; 2015.500.9.41; Florence and Herbert Irving

*Sake Bottle with Pine and Prunus*; stoneware (*Kyoto* ware); Japanese, Edo period (1615–1868), 18th century; 2015.500.9.42; Florence and Herbert Irving

Nin'ami Dōhachi (Dōhachi II), Japanese; *Bowl with Blossoms*; stoneware, polychrome enamels, Edo period (1615–1868), 19th century; 2015.500.9.43; Florence and Herbert Irving

Nin'ami Dōhachi (Dōhachi II), Japanese; *Bowl with Hydrangeas*; stoneware, polychrome enamels, Edo period (1615–1868), 19th century; 2015.500.9.44; Florence and Herbert Irving

#### PURCHASES

*Vase*; bronze; Chinese, Yuan dynasty (1271–1368); 2014.449; Brooke Russell Astor Bequest

Kano School, Japanese; *Amusements at Higashiyama in Kyoto*; pair of six-panel screens, ink, color, gold, mica, gold leaf on paper, Edo period (1615–1868), ca. 1620s; 2014.491.1, .2; 2013 Benefit Fund and Mary and James G. Wallach Foundation Gift

Kōsai Hokushin, Japanese; *Empress Jingū*; hanging scroll, ink, color, gold on silk, Edo period (1615–1868), 19th century; 2014.513; Friends of Asian Art Gifts

Moriguchi Kakō, Japanese; *Kimono Rakuhoku*; paste-resist-dyed (*yūzen*) silk, metallic-thread embroidery, Shōwa period (1926–1989), 1985; 2014.514; John Gandel Gift, in honor of his wife, Pauline Gandel

Inoue Yūichi, Japanese; *Cold Mountain (Kanzan)*; panel, ink on Japanese paper, Shōwa period (1926–89), 1966; 2014.515; Friends of Asian Art Gifts

*Candi Jago Plaque of the Bodhisattva Amoghapasa*; copper alloy; Indonesian (East Java, Singasari kingdom), late 13th century; 2014.517; The Miriam and Ira D. Wallach Foundation Fund; David E. Stutzman, William Spielman Bequest, in memory of William and Bette-Ann Spielman; David E. Stutzman and John D. Lamb Gift; Bequest of Nina Bunshaft, by exchange, and funds from various donors

*Goddess Gauri*; phyllite; Indian, 10th century; 2014.519; The Miriam and Ira D. Wallach Foundation Fund and Vijay K. Anand, M.D., Nanda Anand, Maya Anand, and Rohit Anand Gift

*Head of Shiva*; sandstone; Central Vietnamese (Cham kingdoms), ca. 10th century; 2014.520; Carol Collins Malone Gift, in honor of Bradley Isham Collins

Moriguchi Kunihiko, Japanese; *Kimono with Flowing Water Design*; paste-resist dyed (*yūzen*) silk, Heisei period (1989–present), 1992; 2014.521; Sue Cassidy Clark Gift, in memory of Terry Satsuki Milhaupt

Unidentified artist, Korean; *Portrait of Yun Dongseom (1710–1795)*; hanging scroll, ink, color on silk, ca. 1790–1805; 2014.605; Harris Brisbane Dick and 2014 Benefit Funds; Friends of Korean Art, Locks Foundation, Hyun Jun M. Kim, and Tchah Sup and Myong Hi Kim Gifts

*Vases, pair*; bronze; Chinese, Ming dynasty (1368–1644), 15th century; 2014.675, .676; Brooke Russell Astor Bequest

*Archaic-Style Vase (Hu)*; bronze; Chinese, Ming dynasty (1368–1644), 15th–16th century; 2014.682; Friends of Asian Art Gifts

*Head of Shiva*; stone, probably chlorite; Northern Pakistani, ca. 6th century; 2014.686; Lindemann Fund and Anonymous Gift

*Head of Adorsed Maheshvara*; stone, probably chlorite; Northern Pakistani, ca. 6th century; 2014.687; Anonymous Gift

*Head of Vaitunkta Vishnu*; stone, probably chlorite; Northern Pakistani, ca. 6th century; 2014.688; Anonymous Gift

*Brush Washer with Twin Dragons*; bronze; Chinese, 13th–14th century; 2014.767; Brooke Russell Astor Bequest

Unidentified artist, Japanese; *Portrait of Yinyuan*; hanging scroll, ink, color on paper, Edo period (1615–1868), 1676; 2015.3; The Vincent Astor Foundation Gift

*Shinto Deity as a Seated Courtier*; wood, single-block (*ichiboku-zukuri*) construction, traces of red and black pigment; Japanese, Heian period (794–1185), 11th–12th century; 2015.5; Friends of Asian Art Gifts

Unidentified artist, Chinese; *Portrait of an Imperial Censor and His Wife*; hanging scroll, ink, color on silk, Qing dynasty (1644–1911), late 18th–early 19th century; 2015.75; Friends of Asian Art Gifts

*Vishnu*; bronze; Indian (Tamil Nadu), first half of the 9th century; 2015.147; The Vincent Astor Foundation Gift, Director's Fund, Sunil Hirani, Cynthia Hazen Polsky, Jeff Soref, Vijay K. Anand, M.D., Nanda Anand, Maya Anand, and Rohit Anand, and Edward and Catharine LaPuma Gifts

Unidentified artist, Chinese; Three Scenes from *Festivals of the Twelve Months*; three framed panels, ink, color on silk, Qing dynasty (1644–1911), late 18th–early 19th century; 2015.224a–c; C. C. Wang and The Dillon Fund Gifts

Unidentified artist, Korean; *Mountain God with Tiger and Attendants*; ink, color on silk, framed, 1874; 2015.253; Friends of Asian Art Gifts

*Narasimha*; wood, cloth, polychrome; South Indian (Tamil), ca. 1700–1750; 2015.255.1a–f; The Vincent Astor Foundation and Miriam and Ira D. Wallach Foundation Gifts

*Hiranyakasipu*; wood, cloth, polychrome; South Indian (Tamil), ca. 1700–1750; 2015.255.2a–d; The Vincent Astor Foundation and Miriam and Ira D. Wallach Foundation Gifts

*Hiranyakasipu*; wood, cloth, polychrome; South Indian (Tamil), ca. 1700–1750; 2015.255.3; The Vincent Astor Foundation and Miriam and Ira D. Wallach Foundation Gifts

*Vishnu*; wood, cloth, polychrome; South Indian (Tamil), ca. 1700–1750; 2015.255.4a–c; The Vincent Astor Foundation and Miriam and Ira D. Wallach Foundation Gifts

*Ganesha*; wood, cloth, polychrome; South Indian (Tamil), ca. 1700–1750; 2015.255.5a–c; The Vincent Astor Foundation and Miriam and Ira D. Wallach Foundation Gifts

*Guru Draggio*; distemper on cloth; Tibetan, 18th century; 2015.269; Friends of Asian Art Gifts

*Bowl with Buddhist Assembly*; porcelain, cobalt blue paint under a transparent glaze (*Jingdezhen* ware); Chinese, Ming dynasty (1368–1644), Tianqi period (1620–27), early 17th century; 2015.270; Anonymous Gift, in memory of Donatella Durazzo

*Bowl with Decoration of Ten Symbols of Longevity*; porcelain, cobalt blue design; Korean, Joseon dynasty (1392–1910), 19th century; 2015.271; Michael M. Kim and Jeanie J. Kim Gift

*Vase*; bronze; China, Yuan dynasty (1271–1368), 13th–14th century; 2015.272; The B. D. G. Leviton Foundation Gift

Shisou, Chinese; *Vase*; bronze, Qing dynasty (1644–1911), 17th–18th century; 2015.273; Seymour Fund, Barbara and Sorrell Mathes Gift, and various donors

*Water Dropper in the Form of a Rhinoceros*; bronze; Chinese, Ming dynasty (1368–1644), 15th century; 2015.294; The Vincent Astor Foundation Gift

*Bust of a Bodhisattva, Possibly Maitreya*; schist; Pakistani (ancient Gandhara, Peshawar region), 2nd century; 2015.392; Ms. Kim Lam Beleson and her husband Mr. Richard Beleson Gift, in memory of her parents Mr. Trú Công Lâm and Mrs. Diệu thị Hồ

## The Costume Institute

### GIFTS

Marc Jacobs, American; *Sweater*; wool, ca. 1984; 2014.534.1; Angie La Fontaine

Marc Jacobs, American; for Perry Ellis Sportswear Inc., American; *Dress*; silk, spring/summer 1993; 2014.534.2; Angie La Fontaine

Marc Jacobs, American; for Perry Ellis Sportswear Inc., American; *Jumpsuit*; silk, spring/summer 1993; 2014.534.3; Angie La Fontaine

Halston, American; *Bathing Suit*; synthetic, ca. 1976; 2014.535; Mrs. Hugh (Sandy) Lowenstein

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*; wool, ca. 1984; 2014.536a–c; Lynne Fink Goldin

*Robe*; cotton, silk; Japanese (for Western market), ca. 1904; 2014.537; Wells Hobler family

Issey Miyake, Japanese; for A-POC, Japanese; *Ensemble*; cotton, synthetic, 1999; 2014.544a–m; Nancy Stanton Knox Talcott

Alexander McQueen, British; for Alexander McQueen, British; *Dress*; shell, cotton, metal, spring/summer 2001; 2014.634.1; Alexander McQueen

Alexander McQueen, British; for Alexander McQueen, British; *Dress*; feathers, cotton, silk, glass, metal, spring/summer 2001; 2014.634.2; Alexander McQueen

Alexander McQueen, British; for Alexander McQueen, British; *Ensemble*; silk, metal, leather, synthetic, spring/summer 2003; 2014.634.3a–c; Alexander McQueen

Alexander McQueen, British; for Alexander McQueen, British; *Ensemble*; wool, silk, metal, leather, fall/winter 2006–7; 2014.634.4a–c; Alexander McQueen

Alexander McQueen, British; for Alexander McQueen, British; *Ensemble*; silk, leather, metal, spring/summer 2010; 2014.634.5a, b; Alexander McQueen

Alexander McQueen, British; for Alexander McQueen, British; *Dress*; wool, silk, synthetic, metal, spring/summer 2010; 2014.634.6; Alexander McQueen

Sarah Burton, British; for Alexander McQueen, British; *Boots*; leather, brass, fall/winter 2011–2012; 2014.634.7a, b; Alexander McQueen

Mad Carpentier, French; *Dress*; silk, metal, ca. 1952; 2014.704; Joyce L. Arbib

Noritaka Tatehana, Japanese; *“Silver Rose” Shoes*; leather, silver, brass, 2014; 2014.705a, b; The artist

Ralph Rucci, American; *Dress*; wool, metal, autumn/winter 2004–5; 2014.706.1; Mrs. William McCormick Blair, Jr.

Ralph Rucci, American; *Ensemble*; silk, metal, ca. 2010; 2014.706.2a, b; Mrs. William McCormick Blair, Jr.

Romeo Gigli, Italian; *Ensemble*; silk, synthetic, horsehair, spring/summer 1990; 2014.707a–i; Holly Brubach

Hussein Chalayan, British, born Cyprus; for Vionnet S.p.A., Italian; *Ensemble*; silk, leather, metal, spring 2014; 2014.729a–f; Goga Ashkenazi, Vionnet

Maria Grazia Chiuri, Italian; Pierpaolo Piccioli, Italian; for Valentino S.p.A., Italian; *Dress*; silk, metal, fall/winter 2013–14; 2015.49.1; Valentino S.p.A.

Maria Grazia Chiuri, Italian; Pierpaolo Piccioli, Italian; for Valentino S.p.A., Italian; *Dress*; silk, metal, spring 2014; 2015.49.2; Valentino S.p.A.

Issey Miyake, Japanese; *Dress*; synthetic, ca. 1993; 2015.227; Friedman Family, in memory of Mildred S. Friedman

Hedi Slimane, French; for Yves Saint Laurent, Paris, French; *Ensemble*; wool, silk, synthetic, metal, spring/summer 2014; 2015.228a, b; Maison Yves Saint Laurent

Christopher Ross, American; *Belt Buckle*; metal, glass, 1983; 2015.229.1; Anonymous

Christopher Ross, American; *Belt Buckle*; metal, glass, 1983–1990; 2015.229.2; Anonymous

Christian Louboutin, French; *Shoes*; leather, fall 2014; 2015.232a, b; Christian Louboutin

#### PURCHASES

Alexander McQueen, British; for House of Givenchy, French; *Gloves*; silk, synthetic, fall/winter 1997–98; 2014.267a, b; Friends of The Costume Institute Gifts

Ralph Rucci, American; *Ensemble*; silk, metal, spring 2007; 2014.286a–c; Gould Family Foundation

*Necklace*; iron; German, ca. 1820; 2014.294; Alfred Z. Solomon–Janet A. Sloane Endowment Fund

*Necklace*; iron; German, ca. 1790; 2014.295; Alfred Z. Solomon–Janet A. Sloane Endowment Fund

*Shoes*; synthetic, metal; American, ca. 1950; 2014.296a, b; Alfred Z. Solomon–Janet A. Sloane Endowment Fund

Thierry Mugler, French; *Sunglasses*; synthetic, fall/winter 1998–99; 2014.431; Alfred Z. Solomon–Janet A. Sloane Endowment Fund

Thierry Mugler, French; *Sunglasses*; synthetic, spring/summer 1997; 2014.432; Alfred Z. Solomon–Janet A. Sloane Endowment Fund

Bill Gibb, British; *Caftan*; synthetic, ca. 1968; 2014.433; Millia Davenport and Zipporah Fleisher Fund

Jean Paul Gaultier, French; *Vest*; cotton, metal, ca. 2000; 2014.452; The Dorothy Strelsin Foundation Inc. Gift

Azzedine Alaïa, French, born Tunisia; *Dress*; cotton, mother-of-pearl, synthetic, 1992–95; 2014.453; The Dorothy Strelsin Foundation Inc. Gift

Issey Miyake, Japanese; for A-POC, Japanese; *Dress*; synthetic, ca. 1987; 2014.454; Gould Family Foundation Gift, in memory of Jo Copeland

Yohji Yamamoto, Japanese; *Coat*; wool, fall/winter 1986; 2014.455; Gould Family Foundation Gift, in memory of Jo Copeland

Azzedine Alaïa, French, born Tunisia; *Belt*; leather, metal, ca. 1990; 2014.498; Alfred Z. Solomon–Janet A. Sloane Endowment Fund

Lawler Duffy, British; Alexander McQueen, British; *Shoes*; synthetic, leather, cotton, spring/summer 1997; 2014.499a, b; Alfred Z. Solomon–Janet A. Sloane Endowment Fund

*Shoes*; silk, metal; British, 1721; 2014.500a, b; Alfred Z. Solomon–Janet A. Sloane Endowment Fund

*Tailcoat*; wool, metal; probably British, ca. 1815; 2014.501; Isabel Shults Fund

Cristobal Balenciaga, Spanish; for House of Balenciaga, French; *Dress*; silk, metal, 1960; 2014.502; Millia Davenport and Zipporah Fleisher Fund

Jean Paul Gaultier, French; *Dress*; synthetic, spring/summer 1996; 2014.503; Millia Davenport and Zipporah Fleisher Fund

John Galiano, British; *Ensemble*; wool, fall/winter 1986; 2014.504a–c; Gould Family Foundation Gift, in memory of Jo Copeland

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Dress*; synthetic, metal, spring/summer 2007; 2014.505; Friends of The Costume Institute Gifts

Junya Watanabe, Japanese; for Comme des Garçons, Japanese; *Ensemble*; cotton, metal, spring/summer 2003; 2014.506a, b; The Dorothy Strelsin Foundation Inc. Gift

Yohji Yamamoto, Japanese; *Dress*; wool, metal, spring/summer 2001; 2014.507, The Dorothy Strelsin Foundation Inc. Gift

Alexander McQueen, British; for Alexander McQueen, British; *Dress*; wool, silk, metal, fall/winter 2006–7; 2014.508; Friends of The Costume Institute Gifts

Norman Norell, American; *Dress*; silk, metal, 1960s; 2014.509a, b; Gould Family Foundation Gift, in memory of Jo Copeland

Norman Norell, American; *Dress*; silk, metal, 1960s; 2014.510a, b; Gould Family Foundation Gift, in memory of Jo Copeland

*Ensemble*; silk, linen, metal; French, ca. 1760; 2014.586a, b; Irene Lewisohn Bequest

*Shoes*; silk, leather, linen; French, 1800–1810; 2014.587a, b; Alfred Z. Solomon–Janet A. Sloane Endowment Fund

*Headdress*; silk, metal; French, ca. 1800; 2014.588; Alfred Z. Solomon–Janet A. Sloane Endowment Fund

Yves Saint Laurent, French, born Algeria; for House of Dior, French; *“Chicago” Jacket*; crocodile, mink, silk; fall/winter 1960; 2014.601; Friends of The Costume Institute Gifts

Philip Treacy, British, born Ireland; *Hat*; raffia, 1991; 2014.630; Alfred Z. Solomon–Janet A. Sloane Endowment Fund

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Dress*; silk, metal, fall/winter 2005–6; 2014.631; Gould Family Foundation Gift, in memory of Jo Copeland

Oscar de la Renta, American, born Dominican Republic; *Ensemble*; silk, 1975–79; 2014.670a–d; Gilles Bensimon, Inc. Gift

Vivienne Westwood, British; *T-shirt*; cotton, tin, brass, horsehair, rubber, 1970–72; 2015.1; Friends of The Costume Institute Gifts

Karl Lagerfeld, French, born Hamburg; for House of Chanel, French; *Ensemble*; wool, silk, metal, fall/winter 1996–97; 2015.19a–c; Gould Family Foundation Gift, in memory of Jo Copeland

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Dress*; wool, fall/winter 1983–84; 2015.60; Gould Family Foundation Gift, in memory of Jo Copeland

Issey Miyake, Japanese; *Bodice*; synthetic, wool, fall/winter 1980–81; 2015.61; Friends of The Costume Institute Gifts



Issey Miyake, Japanese; Yasumasa Morimura, Japanese; *Dress*; synthetic, fall/winter 1996–97; 2015.62; Gould Family Foundation Gift, in memory of Jo Copeland

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*; cotton, synthetic, metal, spring/summer 2010; 2015.63a–c; The Dorothy Strelsin Foundation Inc. Gift

Yohji Yamamoto, Japanese; *Dress*; wool, cotton, fall/winter 1991–1992; 2015.64a, b; The Dorothy Strelsin Foundation Inc. Gift

Vivienne Westwood, British; *Dress*; silk, cotton, fall/winter 1994–1995; 2015.65a, b; Gould Family Foundation Gift, in memory of Jo Copeland

Sarah Burton, British; for Alexander McQueen, British; *Ensemble*; silk, feathers, leather, metal, spring/summer 2011; 2015.69a–c; Friends of The Costume Institute Gifts

Burberry, British; *Ensemble*; wool, cotton, metal, ca. 1925; 2015.70a, b; Millia Davenport and Zipporah Fleisher Fund

Hussein Chalayan, British, born Cyprus; *Dress*; silk, cotton, spring/summer 2015; 2015.71; Friends of The Costume Institute Gifts

Jeanne Lanvin, French; for House of Lanvin, French; *Dress*; silk, metal, glass, 1928; 2015.95a, b; Friends of The Costume Institute Gifts

Yves Saint Laurent, French, born Algeria; for House of Dior, French; *Dress*; silk, spring/summer 1958; 2015.96; Polaire Weissman Bequest

*Petticoat*; cotton; British, 1760–80; 2015.97; Irene Lewisohn Bequest

*Dress*; cotton, silk; British, 1824–26; 2015.98a, b; Irene Lewisohn Bequest

Gabrielle “Coco” Chanel, French; for House of Chanel, French; *Sweater*; silk, ca. 1920; 2015.238; Millia Davenport and Zipporah Fleisher Fund

Junya Watanabe, Japanese; *Ensemble*; cotton, synthetic, spring/summer 2015; 2015.265a–d; Catharine Breyer Van Bomel Foundation Fund

Foale and Tuffin, British; Zandra Rhodes, British (textile); *Suit*; synthetic, 1964; 2015.266a, b; Millia Davenport and Zipporah Fleisher Fund

Yves Saint Laurent, French, born Algeria; for Yves Saint Laurent Rive Gauche, French; *Jumpsuit*; cotton, metal, ca. 1968; 2015.267a, b; Millia Davenport and Zipporah Fleisher Fund

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*; synthetic, wool, cotton, spring/summer 2015; 2015.268a–g; Catharine Breyer Van Bomel Foundation Fund

Franco Moschino, Italian; for House of Moschino, Italian; *Ensemble*; wool, silk, metal, fall/winter 1989–90; 2015.371a–c; Millia Davenport and Zipporah Fleisher Fund

Jean Paul Gaultier, French; *Dress*; silk, spring/summer 2015; 2015.372; Millia Davenport and Zipporah Fleisher Fund

Jean Paul Gaultier, French; *Dress*; silk, spring/summer 2015; 2015.373; Millia Davenport and Zipporah Fleisher Fund

Jean Paul Gaultier, French; *Jacket*; wool, silk, fall/winter 1996–1997; 2015.374; Gould Family Foundation Gift, in memory of Jo Copeland

Azzedine Alaïa, French, born Tunisia; *Playsuit*; cotton, metal, spring/summer 1991; 2015.375; Gould Family Foundation Gift, in memory of Jo Copeland

Jean Paul Gaultier, French; *Dress*; linen, synthetic, spring/summer 2013; 2015.376; Millia Davenport and Zipporah Fleisher Fund

Jean Paul Gaultier, French; *Dress*; linen, synthetic, spring/summer 2013; 2015.377; Millia Davenport and Zipporah Fleisher Fund

## Drawings and Prints

### *Drawings*

#### GIFTS

Patrick Oliphant, American, born Australia; *The Great Wall*; pen and India ink, 2006; 2014.290.1; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *The One Percent Club*; pen and India ink, graphite, 2012; 2014.290.2; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *Big Brother Watches*; pen and India ink, graphite, 2013; 2014.290.3; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *Oh Great! The Americans Are Back into the Twinkies Again*; pen and India ink, graphite, 2013; 2014.290.4; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *Reform Committee on Contraception*; pen and India ink, graphite, 2012; 2014.290.5; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *The Supreme Court Defines Marriage*; pen and India ink, black crayon, 2013; 2014.290.6; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *Afghanistan—Which Tribe?*; pen and India ink, wash, graphite, black crayon, 2012; 2014.290.7; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *Uncle Sam*; pen and India ink, 2001; 2014.290.8; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *Charge!*; pen and India ink, 2002; 2014.290.9; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *No Bastards in Washington!*; pen and India ink, graphite, 2013; 2014.290.10; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *Bicycles from China*; pen and India ink, 2006; 2014.290.11; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *There's No Such Thing as the National Security Agency*; pen and India ink, 2005; 2014.290.12; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *Beat It—We're Bankrupt!*; pen and India ink, 2004; 2014.290.13; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *I Just Kept Pecking At It*; pen and India ink, black chalk, 1989; 2014.290.14; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *Non-Violent Drug Offenders*; pen and India ink, graphite, 2013; 2014.290.15; Susan C. Conway and the artist

- Patrick Oliphant, American, born Australia; *Celebration of Spring at St. Paedophilias*; pen and India ink, 2002; 2014.290.16; Susan C. Conway and the artist
- Patrick Oliphant, American, born Australia; *Watch Out for the Backswing*; pen and India ink, 2001; 2014.290.17; Susan C. Conway and the artist
- Patrick Oliphant, American, born Australia; *Iran/Afghanistan*; pen and India ink, 1979; 2014.290.18; Susan C. Conway and the artist
- Patrick Oliphant, American, born Australia; *The Ron and Gorby Show*; pen and India ink, brown wash, 1987; 2014.290.19; Susan C. Conway and the artist
- Patrick Oliphant, American, born Australia; *The Unraveling*; pen and India ink, 1991; 2014.290.20; Susan C. Conway and the artist
- Patrick Oliphant, American, born Australia; *Social Realism*; pen and India ink, 1984; 2014.290.21; Susan C. Conway and the artist
- Patrick Oliphant, American, born Australia; *The Last Living Person in Ireland*; pen and India ink, wash, 1973; 2014.290.22; Susan C. Conway and the artist
- Patrick Oliphant, American, born Australia; *Seven Presidents*; graphite, charcoal, watercolor, 1995; 2014.290.24; Susan C. Conway and the artist
- John Frederick Lewis, British; *Study for "The Pipe Bearer"*; watercolor, gouache, black chalk on gray paper, 1841–51; 2014.435.2; Partial and Promised Gift of Kenneth Jay Lane
- Charles Joseph Natoire, French; *Study of Hands*; black and white chalks on blue paper, ca. 1761; 2014.443; Louis de Bayser
- David Cox, British; *Study of an Antique Armchair*; watercolor, 1849; 2014.606; James David Draper
- Agostino Carracci, Italian; *Seated Nude Male Figure (recto)*; *Ornamental Designs of Foliage, a Grottesque Head, and a Leg (verso)*; pen and brown ink, black-chalk underdrawing, ca. 1590–93; 2014.635.1a, b; Mr. and Mrs. J. Gordon Douglas III
- Giovanni Battista Maganza the Elder, Italian; *Group of Laborers in a Field (recto)*; *Angel Appearing to a Kneeling Saint (verso)*; pen and brown ink, brush and pale brown wash over black chalk, 1530–86; 2014.635.2a, b; Mr. and Mrs. J. Gordon Douglas III
- Charles-Albert Despiou, French; *Study of a Nude*; red chalk, early–mid-20th century; 2014.635.3; Mr. and Mrs. J. Gordon Douglas III
- Edward Lear, British; *Pentedatelo, Calabria, Italy*; watercolor, graphite, ca. 1847; 2014.635.4; Mr. and Mrs. J. Gordon Douglas III
- John Linnell, British; *Underriver—The Golden Valley*; pen and brown ink, brush and brown wash over graphite on cream wove paper, ca. 1833; 2014.636; Jeffrey L. Berenson
- Jacques Androuet Du Cerceau, French (circle of); *Design for a Fountain with the Three Graces*; pen and brown ink, brush and light brown wash, ca. 1570–80; 2014.639; Anonymous, in memory of Walter E. Stait
- Alvin Lustig, American; *Circus*; graphite, pen and colored ink, 1930–50; 2014.641.2; Amelia Peck
- Edward Julius Detmold, British; *One Day There Came to Him Sindbad the Landsman*, from *The First Voyage of Sindbad the Sailor*, in *The Arabian Nights*; watercolor, 1922; 2014.643.1; James David Draper, from the Robert Isaacson Collection
- Edward Julius Detmold, British; *Revealing Such Treasure as Surely Mortal Eyes Had Never before Gazed Upon*, Frontispiece from *The Story of Baba Abdalla*, in *The Arabian Nights*; watercolor, 1922; 2014.643.2; James David Draper, from the Robert Isaacson Collection
- Edward Julius Detmold, British; *On This Dome is a Brazen Horseman, Mounted on a Brazen Horse*, from *The Story of the Third Kalandar*, in *The Arabian Nights*; watercolor, 1922; 2014.643.3; James David Draper, from the Robert Isaacson Collection
- James Holland, British; *Temple of Mars Ultor, Rome*; watercolor, graphite, 1835–45; 2014.643.4; James David Draper, from the Robert Isaacson Collection
- Pierre Hubert Subleyras, French; *The Banquet in the House of Simon the Pharisee*; etching, fourth state of five, 1738; 2014.643.5; James David Draper, in honor of Perrin Stein
- Gustave Doré, French; *Pauline Viardot Gambling at Baden-Baden*; graphite, pen and gray and brown ink, brush and brown and gray wash, heightened with white and gray gouache, on wove paper, 1862; 2014.643.6; James David Draper, from the Robert Isaacson Collection
- Frederick Goodall, British; *Study of a Baby*; black and white chalk on brown paper, 1868; 2014.677; Robert Tuggle and Paul Jeromack, in honor of George R. Goldner
- Clarkson Stanfield, British; *Fire at Sea*; watercolor, gouache on beige paper, 1820–46; 2014.702; Robert Tuggle, in memory of Charles Ryskamp
- Thomas Carwitham, British; *Ceres Pleading with Jove for the Return of Proserpina*, from book 5 of Ovid's *Metamorphoses*; pen and black ink, brown wash, 1713–33; 2014.703.1; Roberta J. M. Olson and Alexander B. V. Johnson
- Anton Raphael Mengs, German; *The Triumph of History over Time*; black and white chalk on blue paper, 1771–75 (?); 2014.703.2; Roberta J. M. Olson and Alexander B. V. Johnson, in honor of George R. Goldner
- John Linnell, British; *Portrait of a Mother and Child*; graphite, watercolor, gouache, 1823; 2014.703.3; Roberta J. M. Olson and Alexander B. V. Johnson, in memory of Laurie Vance Johnson and E. Dudley H. Johnson
- John Middleton, British; *Clearing with a Lumber Mill*; watercolor, graphite, 1847 (?); 2014.703.4; Roberta J. M. Olson and Alexander B. V. Johnson
- Pierre Bonnard, French; *Study for Au Moulin Rouge*; charcoal, pastel on paper, ca. 1892; 2014.731; Jill Newhouse
- Eugène Delacroix, French; *The Sea at Dieppe*; watercolor on laid paper, ca. 1852–54; 2014.732.1; Karen B. Cohen Collection of Eugène Delacroix, in honor of Jill Newhouse
- Eugène Delacroix, French; *Götz von Berlichingen Being Dressed in Armor by His Page George*; watercolor, bodycolor, stopping out, gum arabic on wove paper, 1826–27; 2014.732.2; Karen B. Cohen Collection of Eugène Delacroix, in honor of Thomas P. Campbell
- Eugène Delacroix, French; *The Education of Achilles*; graphite, black chalk on laid paper, ca. 1844; 2014.732.3; Karen B. Cohen Collection of Eugène Delacroix, in honor of Emily Rafferty
- Eugène Delacroix, French; *Sunset*; pastel on blue laid paper mounted on paper board, ca. 1850; 2014.732.4; Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello

## PURCHASES

Baron Antoine Jean Gros, French; *Portrait of a Man*; black chalk, stumping, ca. 1793–1800; 2014.271.1; Harry G. Sperling Fund, Jean A. Bonna Gift, Brooke Russell Astor Bequest, and Charles and Jessie Price Gift

Baron Antoine Jean Gros, French; *Portrait of a Woman*; black chalk, stumping, ca. 1793–1800; 2014.271.2; Harry G. Sperling Fund, Jean A. Bonna Gift, Brooke Russell Astor Bequest, and Charles and Jessie Price Gift

Augustin Pajou, French; *Pyrrhus in the House of Glaucias*; black chalk, pen and gray ink, gray wash on two joined sheets, late 18th century; 2014.439; Harry G. Sperling Fund

Jean Barbault, French; *Temple of the Sun and the Moon in Rome*; black and white chalk, 1750; 2014.459.1; Harry G. Sperling Fund

Jean Barbault, French; *View of the Palatine Hill and the Temple of Romulus*; black and white chalk, 1750; 2014.459.2; Harry G. Sperling Fund

Daniel Fröschl, German; after Michelangelo Buonarroti, Italian; *A Nude Male Seen from the Back in Clouds*; red and black chalk, 1602 (?); 2014.460; Mary Oenslager, Ian Woodner Family Collection, and Karen B. Cohen Funds

Anton Raphael Mengs, German; *Oedipus before the Temple of the Furies between His Daughters Antigone and Ismene*; pen and brown ink, brown wash, heightened with white gouache, over graphite, ca. 1760–61; 2014.461; Harry G. Sperling Fund

Bernardo Buontalenti (Bernardo delle Girandole), Italian; *Design for a Candelabra*; black chalk, ca. 1550–80; 2014.466; Van Day Truex Fund

John “Warwick” Smith, British; *Entrance to the Grotto of Posillipo, Naples*; watercolor, graphite on laid paper, 1778–9; 2014.467; Van Day Truex Fund

Tranquillo Orsi, Italian; *Interior of an Octagonal Room [Stage Design?]*; brush and brown wash, black chalk, black chalk framing lines, 18th century; 2014.468; Harry G. Sperling, Van Day Truex, and Karen B. Cohen Funds

Francesco Bartoli, Italian; *Design for a Ceiling with Grottesque Decoration*; pen and ink, watercolor, before 1779; 2014.469; Harry G. Sperling, Van Day Truex, and Karen B. Cohen Funds

Giuseppe Valeriani, Italian; *Design for an Alcove*; pen and ink, ca. 1740–60; 2014.470; Harry G. Sperling, Van Day Truex, and Karen B. Cohen Funds

Emil Wolff, German; *Design for a Chimney Piece Decorated with Figures of Venus and Cupid*; pen and ink, ca. 1835–50; 2014.471; Harry G. Sperling, Van Day Truex, and Karen B. Cohen Funds

Guisepppe Mannocchi, Italian; *Section of the Sala Pianterreno by Algardi in the Villa Doria Pamphili, Rome*; pen and ink, 1744; 2014.472; Harry G. Sperling, Van Day Truex, and Karen B. Cohen Funds

Toussaint Dubreuil, French; *Design for an Elaborate Ceiling with Figures and Animals*; pen and brown ink, brush and brown wash, ca. 1580–1600; 2014.473; Edward Pearce Casey Fund

Reinier Nooms, called Zeeman, Dutch; *Night Ferries of The Hague, Delft, and Leiden*; pen and black ink, brush and gray ink, framing line in brush and black ink, by the artist, incised for transfer, ca. 1652–54; 2014.474; Frits and Rita Markus Fund

Carl Heinrich Hermann, German; *History of Germany*; pen and black ink, 1820–50; 2014.475.1–.15; Harry G. Sperling Fund

Ennemond Alexandre Petitot, French; *View of the Casino del Caffè in Parma*; pen and ink, watercolor, 1759–66; 2014.476; Edward Pearce Casey Fund

Guisepppe Mannocchi, Italian; *Quarter of a Ceiling with Grottesque Decorations*; pen and black ink, light brown wash, ca. 1760–80; 2014.477; Edward Pearce Casey Fund

*Design for a Frieze with Putto and Acanthus Scroll*; pen and brown ink, gray and light brown wash; French, 17th century; 2014.478; Edward Pearce Casey Fund

*Design for a Cartouche*; pen and brown and gray ink, gray wash; Italian, 17th century; 2014.479; Edward Pearce Casey Fund

Ennemond Alexandre Petitot, French; *Architectural Drawings, Including the Casino de Petitot*; pen and ink, 1750–1800; 2014.480–.483; Edward Pearce Casey Fund

Louis Jean Desprez, French; *Classical Amphitheater*; pen and ink, brush and brown wash, squared in black chalk, ca. 1777–84; 2014.484; Edward Pearce Casey Fund

Martinus Rørbye, Danish; *The Lighthouse of Travemünde Seen from the South*; graphite, gray wash, 1834; 2014.485.1; Karen B. Cohen Fund

Martinus Rørbye, Danish; *The Coastline of Altona Seen from the East*; graphite, gray and blue wash, 1834; 2014.485.2; Karen B. Cohen Fund

Martinus Rørbye, Danish; *A Bridge over a Canal in Winschoten*; graphite, brown and gray wash, 1834; 2014.485.3; Karen B. Cohen Fund

Martinus Rørbye, Danish; *The Oude Waag in Amsterdam Seen from the North-East*; graphite, gray, blue-gray, and brown wash, 1834; 2014.485.4; Karen B. Cohen Fund

Frédéric-Auguste Bartholdi, French; *Presentation Drawing of “The Statue of Liberty Illuminating the World”*; charcoal, heightened with white chalk, 1875; 2014.486; Harry G. Sperling Fund

Bronzino (Agnolo di Cosimo di Mariano), Italian; *Study of a Young Woman in Three-Quarter Bust Length*; black chalk on gray-blue prepared paper, ca. 1540–2; 2014.528; Mr. and Mrs. David M. Tobey Gift, in honor of Carmen C. Bambach

Jan van de Velde II, Dutch; *An Inhabited Ruin on the Bank of a River*; pen and two shades of brown ink, brown wash, black chalk, framing line in pen and brown ink, possibly by the artist, ca. 1630–40; 2014.590; Isaac Fletcher Fund, Annette de la Renta and several members of The Chairman’s Council Gifts

Pieter Lastman, Dutch; *Study of a Bearded and Turbaned Man Carrying a Chest*; red and black chalk, heightened with white chalk, on yellow-orange prepared paper, framing line in red chalk, by the artist, ca. 1625–30; 2014.591; Joseph Pulitzer Bequest, David T. Schiff Fund, and several members of The Chairman’s Council Gifts

Jean-Baptiste Carpeaux, French; *Self-Portrait*; red and brown chalk, heightened with white, on tan paper, ca. 1865; 2014.604; Iris Cantor Trust, in honor of James Draper

Simone Pomardi, Italian; Edward Dodwell, Irish; *Cave of Pan, near Sunium, Greece*; brown ink and wash, black ink over graphite, 1805; 2014.607; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund



Wilhelm Marstrand, Danish; *King Christian IV of Denmark Judging Christoffer Rosenkrantz* (recto); *Don Quixote and Others Attending Master Peter's Puppet Show* (verso); brush and gray ink, black chalk, graphite on blue paper, ca. 1865; 2014.609a, b; Harry G. Sperlung Fund

Vincent Lerche, Danish; *Design for the Spire of the Church of Our Lady in Copenhagen*; pen and black ink, watercolor, ca. 1738–42; 2014.610; Edward Pearce Casey Fund

Jan Hackaert, Dutch; *A Waterfall in Switzerland (near Lausanne?) with a Resting Wayfarer*; pen and brown ink, brush and gray ink, framing line in pen and brown ink, probably by the artist, ca. 1655 or after; 2014.611; Frits and Rita Markus Fund

Janus la Cour, Danish; *View of the Valley of the River Neste d'Aure, near Arreau*; watercolor, white gouache over graphite, 1865; 2014.612; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Janus la Cour, Danish; *Mountain Landscape*; watercolor, graphite, 1866; 2014.613; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

*The Creation of the World*; pen and brown and black ink, gray and brown wash; German, 1607; 2014.614; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

*Three Designs for Ornament and Architecture: Perspectival Rendering of a Ceiling; Two Sheets of Rocaille Designs*; pen and brown ink; Italian (Venice), ca. 1730–60; 2014.615a, b–.617; Edward Pearce Casey Fund

Jan Thomas, Flemish; *Putti in Clouds, Supporting a Globe*; pen and brown ink, brown wash, framing line in pen and brown ink, mid-17th century; 2014.618; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Virgil Solis, German; *Philosophy Enthroned*; pen and black ink, watercolor, gouache, heightened with gold paint, framing line in brown ink, mid-16th century; 2014.646; Acquisitions Fund

Virgil Solis, German; *Classical Allegory with the Arms of the Ochsenfelder*; pen and black ink, bodycolor, watercolor, highlights in gold, mid-16th century; 2014.647; Acquisitions Fund

*Two Seated Figures in a Landscape with Mountains and a Town* (recto); *Sketch of a Landscape with Mountains and Buildings* (verso); pen and brown ink (recto); red chalk (verso); Italian (Venice), ca. 1510–15; 2014.648a, b; Acquisitions Fund

Henri-Baron de Triqueti, French; *Design for the Medal to Commemorate the Charter of 1830*; black chalk, 1830; 2014.649; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Christen Købke, Danish; *Portrait of Christophe Louis Engelhard Dalgas*; graphite, 1840; 2014.651; Acquisitions Fund

Bertel Thorvaldsen, Danish; *A Young Man Taking Leave of a Woman, Led by Mercury*; graphite, early 19th century; 2014.652; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Wilhelm Bendz, Danish; *Portrait of the Painter Ditlev Martens at Work behind an Easel* (recto); *An Artist Sketching* (verso); graphite, ca. 1820–24; 2014.653; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund and Carolyn H. Specht Gift

Johan Thomas Lundbye, Danish; *The Artist, Seated in Front of a Dolmen*; pen and brown ink, brush and gray ink, 1844; 2014.654; Anonymous Gift, in honor of Janet Ruttenberg, Francis and Claude Logan Fund, and Stephen Somerville Gift

Peter Christian Thamsen Skovgaard, Danish; *The Cliff of Møn*; pen and black ink, 1841; 2014.655; Mary Oenslager Fund

Carl August Ehrensward, Swedish; *A Storm at Sea with a Large Ship and a Small Boat with Two Figures*; pen and black ink, 1765–1800; 2014.657; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Abraham van Diepenbeeck, Flemish; *Design for an Epitaph with a Variant, Flanked by Terms and Surmounted by Statues of Cherubs*; pen and brown and black ink over traces of black chalk, black charcoal, brown and gray wash, 17th century; 2014.658.1; Frits and Rita Markus Fund

Abraham van Diepenbeeck, Flemish; *Design for the Epitaph of the 't Seraets-Van Ertten Family*; pen and brown ink, black and red chalk, gray wash, heightened in white (oxidized), ca. 1650–75; 2014.658.2; Frits and Rita Markus Fund

*Design for an Altar with Red Marble to Be Set against a Wall*; pen and brown ink, red and brown wash; Flemish, 17th century; 2014.658.3; Frits and Rita Markus Fund

*Side View of an Altar with Red Marble to Be Set against a Wall*; pen and brown ink, red and brown wash; Flemish, 17th century; 2014.658.4; Frits and Rita Markus Fund

*Design for an Altar or Wall Tomb in a Blue-Gray Stone*; pen and brown ink, blue, brown, red, and light brown wash; Flemish, 17th century; 2014.658.5; Frits and Rita Markus Fund

*Design for a Choir Screen with Donor Statues Flanking a Crucifix*; pen and brown ink, blue, red, and brown wash; Flemish, 17th century; 2014.658.6; Frits and Rita Markus Fund

*Design for a Wall Tomb with a Variant and Statues of the Resurrected Christ and a Kneeling Donor*; pen and brown ink, red, blue, and brown wash; Flemish, 17th century; 2014.658.7; Frits and Rita Markus Fund

*Design for a Wall Tomb with a Variant and a Statue of Christ as Salvator Mundi*; pen and brown ink, red, blue, and brown wash; Flemish, 17th century; 2014.658.8; Frits and Rita Markus Fund

*Design for an Epitaph in Red Marble, Surmounted by an Obelisk*; pen and brown ink, traces of black chalk, red, blue, and brown wash; Flemish, 17th century; 2014.658.9; Frits and Rita Markus Fund

*Design for a Choir Screen with a Tomb in Red-Gray Marble*; pen and brown ink, red and gray wash; Flemish, 17th century; 2014.658.10; Frits and Rita Markus Fund

*Design for a Small Tower or Stepped Gable*; pen and brown ink, red and gray wash; Flemish, dated 1683; 2014.658.11; Frits and Rita Markus Fund

*Epitaph with Lozenge-Shaped Panel*; pen and ink, watercolor, wash, gilding; Flemish, ca. 1683; 2014.658.12; Frits and Rita Markus Fund

*Design for a Door*; black chalk, pen and brown ink; Flemish, ca. 1700–1725; 2014.658.13; Frits and Rita Markus Fund

*Design for an Epitaph Surmounted by a Statue of the Virgin and Child*; pen and brown ink, brown wash; Flemish, 17th century; 2014.658.14; Frits and Rita Markus Fund

Hendrick Hondius I, Netherlandish; *A River Landscape with the Baptism of the Eunuch*; pen and brown ink, brown and blue wash, early 17th century; 2014.660; Acquisitions Fund

Edward Dayes, British; *The Honister Pass from Gatesgarth Farm, Gatesgarthdale, Lake District*; watercolor, graphite, heightened with scratching out, 1789–1804; 2014.661; Mary Oenslager Fund

Jacques Jonghelinck, Netherlandish; *The Goddess Diana*; pen and brown ink, brown and blue washes, red chalk, white gouache, over black chalk,



squared in black chalk, ca. 1570–80; 2014.669; Frits and Rita Markus Fund

Charles-Nicolas Odier, French; *Design for the Medal to Commemorate the Charter of 1830*; black chalk, heightened with white gouache, 1830; 2014.691; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Marco Marchetti (Marco da Faenza), Italian; *Design for a Wall Decoration with Apollo and the Muses, a Figure of Astronomy, and the Coat-of-Arms of a Grand Duke of Tuscany as Grand Master of the Order of Santo Stefano*; pen and brown ink, brush and brown wash over traces of black chalk, 1561–88; 2014.754; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and Edward Pearce Casey Fund

Philip Tideman, Dutch; *Allegory of America*; brush and gray ink, graphite, incised for transfer, ca. 1696; 2014.755; Frits and Rita Markus Fund

*Sketchbooks and Portfolio of Caricatures*; French, 19th century; 2014.757; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Jost Amman, Swiss; *Design for a Large Goblet*; pen and black ink, washes in several gray tones, ca. 1570–80; 2014.760; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johann Heinrich Lips, Swiss; *A Prophet Seated on a Rock*; pen and brown ink, brown-gray wash, red chalk, 1780; 2014.761; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Jan van der Straet, called Stradanus, Netherlandish; *Allegory of the Course of Human Life (Choosing Virtue)*; pen and brown ink, brush and brown wash, framing line in pen and brown ink, by the artist, 1570 or earlier; 2014.762; Acquisitions Fund

Sebastiano Conca, Italian; *The Prophet Jeremiah*; red chalk, 1718; 2014.763; Acquisitions Fund

Jan de Bray, Dutch; *A Group of Men and Women Playing Chamber Music within a Portico, Surmounted by Statues of Apollo and Female Figures, and Surrounded by Putti*; pen and brown ink, gray wash over black chalk, framing line in pen and brown ink, by the artist, 1652; 2014.764; Acquisitions Fund

Thomas Worlidge, British; *Portrait of a Gentleman Dressed in Furs*; graphite on vellum, 1760; 2014.765; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Antonino Grano, Italian; *Oval Portrait of a Man in an Elaborate Frame with a Cartouche*; red chalk, highlighted with white gouache, black chalk, ca. 1724; 2014.766; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Pierre Henri de Valenciennes, French; *Study of a Tree*; red chalk, 1773; 2014.769; Isaacson-Draper Foundation Gift

Johann Andreas Boerner, German; *Design for a Male National Costume*; pen and black ink on oatmeal paper, 1809; 2014.771; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Heinrich Gustav Ferdinand Holm, Danish, born Germany; *View of Frederiksberg from the West, with Copenhagen on the Horizon*; pen and brown ink, brown wash over graphite, framing line in pen and black ink, by the artist, ca. 1823; 2014.772; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

*Design for the Gardens of the Château de Savigny-lès-Beaune*; pen and black ink, watercolor; French, 18th century; 2014.773; Edward Pearce Casey Fund

Johan Thomas Lundbye, Danish; *Study of Two Calla Lilies*; pen and gray ink, early–mid-19th century; 2014.774; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Christen Købke, Danish; *A Stone Tomb in a Forest (recto)*; *Study of a Flower (verso)*; graphite, pen or brush and brown ink, brush and gray ink over graphite (recto); pen and black ink, watercolor over graphite (verso), 1830; 2014.775a, b; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Pehr Hörberg, Swedish; *The Crucifixion of Christ*; pen and gray ink, watercolor, heightened with white gouache, framing line in pen and gray ink, by the artist, late 18th century; 2014.777; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johan Thomas Lundbye, Danish; *A Brook near a Farm in Usserød with Cows and Two Figures*; pen and black and brown ink, 1847; 2014.778; Stephen Somerville Gift

*Right Half of a Design for an Altar in Rococo Style*; pen and brown ink, brush and gray and red wash; German, ca. 1735–50; 2014.779; Edward Pearce Casey Fund

Carl August Ehrensvärd, Swedish; *Four Nude Women Surrounded by Putti, Approaching an Altar*; pen and gray ink, gray wash, 1765–1800; 2014.780; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Carl August Ehrensvärd, Swedish; *Three Portraits in Profile*; pen and brown ink, black chalk, 1765–1800; 2014.781; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Louis François Cassas, French; *The Proserpine at Anchor in Venice*; black chalk, framing lines in red chalk., ca. 1782; 2014.782; Stephen A. Geiger Gift

Federico Zuccaro (Zuccari), Italian; *Bust-Length Portrait of Torquato Tasso*; black and red chalk, ca. 1594; 2014.783; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Jonas Åkerström, Swedish; *A Frieze of Dancing Antique Figures in a Bacchanal*; pen and brown ink, brown wash, 1788–95; 2014.784; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Hans Georg Asam, German; *Christ at Emmaus*; pen and brown ink, gray wash, heightened with white gouache, on buff paper, ca. 1690; 2014.788; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johannes Abrahamsz Beerstraten, Dutch; *Capriccio of a Bridge with the Arcus Argentariorum by a Mediterranean Harbor*; black chalk, graphite (?), gray wash, framing line in black chalk, mid-17th century; 2014.789; Frits and Rita Markus Fund

Frans Francken II, Flemish; *Allegory of the Death of a Religious Man*; pen and brown ink, brush and brown and blue ink, early 17th century; 2014.790; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johann Baptist Enderle, German; *Design for an Altarpiece with Saint Anthony Interceding with the Virgin and Child for the Sick and the Poor*; pen and brown ink, brown-gray wash, heightened with white gouache, late 18th century; 2014.791; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Franz Meyerheim, German; *A Farmyard near Merano*; watercolor, graphite, 1860; 2014.792; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Franz Meyerheim, German; *A Wooden Door of a Farm Building near Merano*; watercolor, graphite, 1860; 2014.793; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Wybrand Hendriks, Dutch; *Hunting Still Life in a Forest*; watercolor, framing line in pen and brown ink, 1784; 2014.794; Frits and Rita Markus Fund

Benoît Le Coffre, Danish; *Four (?) Nude Women in the Clouds Surrounded by Putti*; red chalk, incised for transfer, framing line in red chalk, by the artist (recto); black chalk (verso), late 17th–early 18th century; 2014.800; Harry G. Sperling Fund

Thorald Læssøe, Danish; *A Sunny Street at Tivoli*; pen and black ink, gray wash over graphite, 1846; 2015.12; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Daniele Crespi, Italian; *Study of Hands* (recto); *Saint Francis* (verso); red and white chalk on blue paper (recto); red chalk on blue paper (verso), ca. 1628–30; 2015.15a, b; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Peder Severin Krøyer, Danish; *A Bonfire at Skagen Beach on Saint John's Eve*; charcoal, 1892; 2015.16; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Franz Ludwig Catel, German; *View of the Church of San Pancrazio, Rome, from the South*; graphite, watercolor, 1834; 2015.17; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johann Heinrich Keller, Swiss; *Hercules on the Stake*; pen and light brown ink, gray wash, framing line in pen and brown ink, early–mid-18th century; 2015.18; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johann Adam Klein, German; *A Cart Drawn by a Brown Horse near a Lamp Pole* (recto); *A Group of Mounted Officers* (verso); graphite, watercolor (recto, verso), ca. 1815; 2015.20a, b; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Heinrich Reinhold, German; *A Grotto near Sorrento, with a Distant View of Vesuvius*; graphite, 1823; 2015.21; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Carl von Blaas, Austrian; *View on Terracina with Mount Circeo* (recto); *View of the Roman Campagna with an Aqueduct* (verso); watercolor, graphite, mid-19th century; 2015.22a, b; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Franz Ludwig Catel, German; *A Sailing Regatta near Berlin*; watercolor, graphite, 1841; 2015.23; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Dietrich Wilhelm Lindau, German; *A Group of Roman Bandits with Their Families and Companions after a Robbery*; graphite, framing line in pen and gray ink, possibly by the artist, 1824; 2015.24; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johann Martin von Rohden, German; *A House near a Grotto and a Roadside Chapel at Lake Nemi, with a View of Genzano from the North* (recto); *Sketch of Trees on the Border of a Lake, with Mountains in the Background* (verso); graphite, pen and black ink, early–mid-19th century; 2015.25a, b; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

(Johann Heinrich) Ferdinand Olivier, German; *The Invention of the Art of Drawing: The Daughter of Butades of Sicyon and Her Lover*; pen and gray ink, watercolor, framing line in pen and black ink, by the artist, 1804; 2015.26; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Carl Gustav Carus, German; *View of the West Facade of Dunkeld Cathedral*; graphite, 1844 or after; 2015.28; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Kristian Zahrtmann, Danish; *Two Seated Italian Women with a Baby in a Cradle*; charcoal, 1889; 2015.29; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Heinrich Gustav Ferdinand Holm, Danish, born Germany; *The Facade of Schimmelmann's Mansion on Bredgade, Copenhagen, from the North-West*; pen and brown ink, brown wash, over graphite, framing line in pen and black ink, by the artist, ca. 1823; 2015.30; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Heinrich Gustav Ferdinand Holm, Danish, born Germany; *The Garden behind Schimmelmann's Mansion on Bredgade, Copenhagen*; pen and brown ink, brown wash, over graphite, framing line in pen and black ink, by the artist, 1823; 2015.31; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Kristian Zahrtmann, Danish; *Young Italian Girl with Baskets of Fruit or Vegetables*; partly scraped charcoal, framing line in charcoal, 1889; 2015.32; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Gillis Mostaert the Elder, Netherlandish; *Cornelia, Mother of the Gracchi, Pointing to Her Children as Her Most Precious Ornaments*; pen and brown ink, blue wash, mid- to late 16th century; 2015.33; Frits and Rita Markus Fund

James Barry, Irish; *Study for Divine Justice*; pen and brown ink, gray wash over graphite, ca. 1802; 2015.44; Charles and Jessie Price Gift, in honor of George R. Goldner

*The Martyrdom of Saint Catherine*; pen and black ink, gray wash, framing line in pen and black ink; German, early 16th century; 2015.48; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Cornelis Bega, Dutch; *A Woman Seated near a Basket on a Stool*; black chalk, heightened with white chalk, on blue paper, framing line in pen and brown ink, probably by a later hand, ca. 1650–60; 2015.79; Frits and Rita Markus Fund

William Hamilton, British; *John the Baptist and Two Men, with Christ*; pen and black ink, graphite, brown wash, 1770–80; 2015.80; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Hamilton, British; *A King and a Horse with Ghostly Women*; pen and brown ink, graphite, brown and gray wash, watercolor, 1770–80; 2015.81; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Hamilton, British; *A Prison Scene*; pen and brown and gray ink over graphite, gray and brown wash, 1770–80; 2015.82; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Hamilton, British; *Envy* from book 2, ll. 760–96, of Ovid's *House of Envy* (recto); *A Naked Woman* (verso); pen and black ink, graphite, brown wash, watercolor (recto); graphite, brown pen and ink (verso), 1770–80; 2015.83a, b; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Hamilton, British; *The Abduction of Deianira*; pen and black ink, graphite, watercolor, 1770–80; 2015.84; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Hamilton, British; *Amynone (?) with a Lecherous Satyr*; pen and black ink, graphite, watercolor, 1770–80; 2015.85; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Hamilton, British; *A Soldier*; pen and brown ink, graphite, brown wash, 1770–80; 2015.86; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Hamilton, British; *Classical Military Subject*; pen and brown ink, graphite, brown wash, 1770–80; 2015.87; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Hamilton, British; *Historical Subject* (recto); *Anatomical Study of a Foot* (verso); pen and black ink, graphite, brown wash, watercolor (recto); pen and black ink and wash over graphite (verso), 1770–80; 2015.88a, b; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Hamilton, British; *Woman Sheltering a Child in a Landscape*; pen and brown ink, graphite, gray wash, 1770–80; 2015.89; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Hamilton, British; *Male Traveler in a Storm* (recto); *Anatomical Studies of a Foot* (verso); pen and black ink, graphite, gray wash (recto); pen and brown ink (verso), 1770–80; 2015.90; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Adriaen Brouwer, Flemish; *Studies for an Adoration of the Shepherds*; pen and brown ink, black chalk, framing line in pen and brown ink, probably by a later hand, early 17th century; 2015.102; C. G. Boerner Gift

Heinrich Gustav Ferdinand Holm, Danish, born Germany; *Emilie's Spring* (*Emilie's Spring*) in *Gentofte*; pen and brown ink, brown wash, over graphite, framing line in pen and black ink, by the artist, ca. 1823; 2015.114; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johann Lorenz Haid, German; *The Virgin and Child with Saints and Angels, and God the Father in the Sky*; pen and brown ink, brush and red wash, heightened with white gouache, on red-prepared paper, framing line in pen and brown ink, possibly by the artist, mid-18th century; 2015.115; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Anton von Werner, German; *Greek Vase-Painting* (*Design for a Wall Decoration*); brush and gray-brown ink, graphite, 1868; 2015.116; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Pehr Nordqvist, Swedish; *Ruins at Oestergoedland*; watercolor, ca. 1800; 2015.117; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Isaac van Ostade, Dutch; *Study of a Covered Wagon*; black chalk, pen and brown and black ink, brown wash, framing line in black chalk or graphite, by a later hand, ca. 1646–49; 2015.130; Catherine G. Curran Memorial Fund and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Jacques Louis David, French; *The Death of Socrates*; pen and black ink, black chalk, touches of brown ink, ca. 1786; 2015.149; Walter and Leonore Annenberg Acquisitions Endowment Fund and J. Tomilson Hill and Mark Fisch Gifts

Philippe Auguste Hennequin, French; *Portrait of Sir Sidney Smith in the Temple Prison*; pen and brown ink, black chalk, 1796; 2015.290; Stephen A. Geiger Gift, in honor of George R. Goldner

Theo Van Rysselberghe, Belgian; *Intimacy*; Conté crayon, 1890; 2015.386; Walter and Leonore Annenberg Acquisitions Endowment Fund

## Prints

### GIFTS

Liz Zanis, American; *For My New Bar*; screenprint, 2012; 2014.284.1; Kit Smyth Basquin

Liz Zanis, American; *Did You Know She Sleeps Here?*; screenprint on three-dimensional balsa construction, plexiglass enclosure, 2010; 2014.284.2; Kit Smyth Basquin

Liz Zanis, American; *My March of 2006: Secaucus*; etching, 2006; 2014.284.3; Kit Smyth Basquin

Liz Zanis, American; *I Had a Good Time Last Night*; screenprint, 2007; 2014.284.4; Kit Smyth Basquin

Liz Zanis, American; *She Bought Me a Toothbrush and Then She Took Me Home*; drypoint, 2008; 2014.284.5; Kit Smyth Basquin

Liz Zanis, American; *16th C. Subway Pillow*; etching, 2008; 2014.284.6; Kit Smyth Basquin

Liz Zanis, American; *Familiar to 16*; etching, drypoint, 2010; 2014.284.7; Kit Smyth Basquin

Liz Zanis, American; *By the Xerox Machine*; etching, drypoint, marker, 2010; 2014.284.8; Kit Smyth Basquin

Liz Zanis, American; *Take a Look at Me Now*; screenprint, 2010; 2014.284.9; Kit Smyth Basquin

Liz Zanis, American; *45 Minutes (Thursday)*; screenprint, artist's proof, 2012; 2014.284.10; Kit Smyth Basquin

Patrick Oliphant, American, born Australia; *John Glenn*; etching, aquatint, 1999; 2014.290.23; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *Nelson Rockefeller as Saint Francis of Assisi*; lithograph, 1976; 2014.290.25; Susan C. Conway and the artist

Sylvia Plimack Mangold, American; *The Elm Tree*; etching, aquatint, 1993; 2014.292.1; Joan Witek

Sylvia Plimack Mangold, American; *Maple Tree*; etching, drypoint, 1998; 2014.292.2; Joan Witek

Imran Qureshi, Pakistani; *And How Many Rains Must Fall before the Stains Are Washed Clean*; digital print, hand-coloring, 2013; 2014.293; The artist

Mikhail Karasik, Russian; *Homage to Khidekel*; lithograph, 2012; 2014.428.1.1–.13; The artist

Mikhail Karasik, Russian; *Homage to Constructivism*; lithograph, 2012; 2014.428.2.1–.12; The artist

Mikhail Karasik, Russian; *Cheque Book*; lithograph, 2012; 2014.428.3; The artist

Mikhail Karasik, Russian; *Genesis*; lithograph, 2007; 2014.428.4; The artist

Mikhail Karasik, Russian; *Imprint #2, An Annual Almanac of Printed Graphic Work*; printed almanac, six pages of original prints, various media, 2003; 2014.428.5; The artist

Mikhail Karasik, Russian; *Imprint #3: An Annual Almanac of Printed Graphic Work*; printed almanac, nine original prints, various media, 2007; 2014.428.6; The artist

Richard Serra, American; *Riser*; etching, 2011; 2014.442; The artist

Willimantic Linen Company, American (Willimantic, Conn.); after Pierre-Auguste Cot, French; *Springtime for the International Cotton Exposition in Atlanta*; chromolithograph, 1881; 2014.447; Paul Jeromack



Ernest Stamp, British; after Frederick Walker, British; *A Rainy Day at Cookham*; etching, 1894; 2014.545.1; Donato Esposito, in memory of Dr. Lee MacCormick Edwards

Dalziel Brothers, British; after Frederick Walker, British; *Love in Death (for "Good Words")*; wood engraving on Chine volant, March 1862; 2014.545.2; Donato Esposito, in memory of Dr. Lee MacCormick Edwards

After George Frederic Watts, British; *The School of Legislation in Lincoln's-Inn Hall*, from *Illustrated London News*; wood engraving, February 4, 1860; 2014.545.3; Donato Esposito, in memory of Dr. Lee MacCormick Edwards

After Arthur Hopkins, British; *Scene from "Antony and Cleopatra," at the Princess's Theatre*, from *The Illustrated London News*; wood engraving, June 8, 1867; 2014.545.4; Donato Esposito

William Luson Thomas, British; after Sir John Gilbert, British; *Rembrandt's Studio (L'Atelier de Rembrandt, Tableau de J. Gilbert)*, p. 395 from *L'Univers Illustré*; wood engraving, November 14, 1861; 2014.545.5; Donato Esposito

Henry MacBeth-Raeburn, British; after Anthony van Dyck, Flemish; *Martin Ryckaert*, from *The Portfolio*; etching, 1890; 2014.545.6; Donato Esposito

H. Harrison, British; after Henry Anelay, British; after William Fisher, Irish; *The Captive*, from *The Illustrated London News*; wood engraving, April 15, 1848; 2014.545.7; Donato Esposito

Joseph Lionel Williams, British; after Robert Carrick, British; *The Wounded Cateran by R. Carrick, Exhibition of the New Society of Painters in Water Colours*, from *The Illustrated London News*; wood engraving, May 13, 1848; 2014.545.8; Donato Esposito

Thomas Warner, British; after Sydenham Teak Edwards, British (Wales); Robert John Thornton, British (publisher); *Hyacinths* from *The Temple of Flora, or Garden of Nature*; aquatint, stipple engraving, printed in colors, hand-coloring, June 1, 1801; 2014.596.1; Joyce Bullock Darrell

Joseph Constantine Stadler, German; after Peter Charles Henderson, British; Robert John Thornton, British (publisher); *The Blue Egyptian Water Lily*, from *The Temple of Flora, or Garden of Nature*; aquatint, stipple engraving, printed in colors, hand-coloring, September 11, 1804; 2014.596.2; Joyce Bullock Darrell

Jean Duchesne the Elder, French; *Essay on Niello: Engravings by Florentine Goldsmiths of the 15th Century (Essai sur les Nielles: Gravures des Orfèvres Florentins du XV<sup>e</sup> Siècle)*; book, engraving, lithographs, 1826; 2014.598; Richard A. Berman

John Bayly, British; Richard Bernard Godfrey, British; William Watts, British; Thomas Milton, British; Eleanora Johnson, British; after Reverend Joseph Milner, British; after Thomas Sandby, British; after Sir Roger Twisden, British; Vols. 1–3, *Selected Prints from Edward Hasted's The History and Topographical Survey of the County of Kent*; etching, engraving, 1777–90; 2014.599; Bonnie and Manuel Schonhorn

Raphael Kirchner, Austrian; *Portfolio with Plates from "De la Brune à la Blonde" and Other Designs*; color lithographs, 1914; 2014.640.1; Morrison Heckscher

Jan Barend Elwe, Dutch; after Jean Le Pautre, French; after Abraham Bosse, French; *Miscellany of 17th-Century Ornament Print Series: Examples of Antique Chimneypieces, Cabinets, Gueridons, Tables and Mirrors, in Addition to Italian Church Facades, by Illustrious Architects, or a Sequel to S. Bosboom*; etching, engraving, 1786; 2014.640.2; Morrison Heckscher

Elbert Green Hubbard, American; *Arts and Crafts Illustrated Books*; books, 1899–1917; 2014.640.3; Morrison Heckscher

Mabel Charlotte Alleyne, British; Giovanni Boccaccio, Italian (author); Edmondo Lucchesi, Italian (illustrator); *Art Deco Illustrated Books: Ten Tales from Decameron of Giovanni Boccaccio; Brutus the Fool, Part I*; wood engraving, pen and black ink, ca. 1937; 2014.640.4; Morrison Heckscher

Niccolò Galeotti, Italian; Francesco Ficoroni, Italian (author); Jacob Benignus Winslow, Danish (author); Vols. 1, 2, *Science Books: Ancient Gems (Gemmae Antiquae Litteratae)*; Vols. 1, 2, of *Exposition on the Anatomy of the Human Body (Esposizione Anatomica della Struttura del Corpo Umano)*; books, letterpress, etching; 1757; 1746, 1767; 2014.640.5; Morrison Heckscher

Larkin Co., American (Buffalo, N.Y.) (publisher); *Wallpaper Sample Book*; block-printed and embossed paper, 1927; 2014.641.1(1); Amelia Peck

American Wallpaper Company, American; *Wallpaper Sample Book*; block-printed and embossed paper, 20th century; 2014.641.1(2); Amelia Peck

American Wallpaper Company, American; *Wallpaper Sample Book*; block-printed and embossed paper, 20th century; 2014.641.1(3); Amelia Peck

American Wallpaper Company, American; *Wallpaper Sample Book*; block-printed and embossed paper, 20th century; 2014.641.1(4); Amelia Peck

Alvin Lustig, American; *Commencement Invitation for Beverly Hills High School, Los Angeles*; lithograph, letterpress, 1939; 2014.641.3; Amelia Peck

Alvin Lustig, American; *Advertisement for Alvin Lustig's Services*; lithograph, letterpress, 1930–50; 2014.641.4; Amelia Peck

Alvin Lustig, American; *Invitation to Opening of Tom E. Lewis at the Stendahl Gallery, 3006 Wilshire Boulevard, Los Angeles*; lithograph, letterpress, ca. 1940; 2014.641.5; Amelia Peck

Alvin Lustig, American; *Sara Belle Lustig Holiday Card*; lithograph, letterpress, 1930–50; 2014.641.6; Amelia Peck

Alvin Lustig, American; *Invitation to the Exhibition of Alvin Lustig's Work at the Frank Perls Gallery, Beverly Hills, California*; lithograph, letterpress, 1949–50; 2014.641.7; Amelia Peck

Alvin Lustig, American; *Type Talks, Brochure for the Typographers Association*; lithograph, letterpress, offset photographs, 1954; 2014.641.8; Amelia Peck

Alvin Lustig, American; *Stationary of Ralph Samuels, Photography*; lithograph, letterpress, 1930–55; 2014.641.9; Amelia Peck

Alvin Lustig, American; *Twenty-One Book Cover Designs*; offprints, 1930–55; 2014.641.10; Amelia Peck

Alvin Lustig, American; *Haydn Society Poster for Mozart*; lithograph, letterpress, 1930–55; 2014.641.11; Amelia Peck

Alvin Lustig, American; *Noonday Press, Inc. Brochure*; lithograph, letterpress, 1953; 2014.641.12; Amelia Peck

Alvin Lustig, American; *Guide to Contemporary Architecture in Southern California*; lithographs, 1951; 2014.641.13; Amelia Peck

Alvin Lustig, American; *Olivetti Calendar*; lithographs; 1953, 1956; 2014.641.14; Amelia Peck

Lothar Osterburg, German; *Piranese State I*; tea-stained photogravure, 2008; 2014.700.1; The artist



Lothar Osterburg, German; *Piranesi State 2*; tea-stained photogravure, scraping, drypoint, aquatint spitbite, line etching, 2008; 2014.700.2; The artist

Jim Dine, American; *Jerusalem Plant #3*; woodcut diptych printed on two sheets from one block of exterior-housing plywood, 1982; 2014.701; Susan and Peter Naiman

Tony Fitzpatrick, American; *Monument to a Standing New Yorker*; etching, aquatint, 2001; 2014.730; Marilyn F. Symmes

Carl Heinrich Hermann, German; *History of the German People Told in Fifteen Images (Die Geschichte des Deutschen Volkes in funfzehn grossen Bildern)*; book, letterpress text, 1820–50; 2014.733.1; Katrin Bellinger Kunsthandel

Lorenzo de Musi, Italian; after Marcantonio Raimondi, Italian; *An Allegory of Peace; Peace Personified as a Woman Standing in a Landscape Holding the Left Hand of a Winged Genius*; engraving, 1530–40; 2014.733.2; Katrin Bellinger Kunsthandel

Jan van de Velde II, Dutch; Claes Jansz. Visscher, Dutch (publisher); *An Inhabited Ruin on the Bank of a River*; etching, ca. 1641; 2014.733.3; Katrin Bellinger Kunsthandel

John Norman, American, born England; *The Honorable Samuel Adams, Esq., First Delegate to Congress from Massachusetts*; line engraving, stipple, 1781–83; 2014.734.1; Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina

John Norman, American, born England; *His Excellency Nathaniel Green, Esq., Major General of the American Army*; line and stipple engraving, 1781–83; 2014.734.2; Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina

Joseph Bowes, American; *Louis de Bourbon, Prince de Condé*; stipple engraving, May 11, 1797; 2014.734.3; Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina

Johann Baptist Homann, German; *Aegyptus Hodierna, Map of Egypt*; hand-colored etching, engraving on laid paper, ca. 1720; 2014.735; Lewis and Elaine Dubroff

Catalina Chervin, Argentinian; Itzhak Katzenelson, Polish (author); *Canto*; black cloth-box portfolio, hard-ground and soft-ground etching, drypoint, printed text in, 2010–11; 2014.748.1–9; Catalina Chervin

Frank Lobdell, American; *Tamarind Portfolio*; portfolio, thirty-two lithographs, hand-lettered colophon in ink, 1966; 2014.798.1(1–33); Frank Lobdell Trust

Frank Lobdell, American; David Kelso, American (printer); *Seven Etchings*; portfolio, letterpress, seven hard-ground etchings, 1988; 2014.798.2(1–9); Frank Lobdell Trust

Frank Lobdell, American; David Kelso, American (printer); *Yale Portfolio*; portfolio, etchings, 1992; 2014.798.3(1–7); Frank Lobdell Trust

Frank Lobdell, American; *Untitled, Tyler 11.10.85 (HC 7.28.90)*; lithograph, 1985; 2014.798.4; Frank Lobdell Trust

Frank Lobdell, American; *Untitled, Tyler 11.10.85 (HC 12.4.09)*; lithograph, 1985; 2014.798.5; Frank Lobdell Trust

Frank Lobdell, American; *Untitled, Tyler 11.9.85 (HC 11.25.09)*; lithograph, 1985; 2014.798.6; Frank Lobdell Trust

Frank Lobdell, American; *Untitled, Tyler 11.6.85 (HC 8.25.88)*;

lithograph, crayon and gouache hand-coloring, 1985; 2014.798.7; Frank Lobdell Trust

Master G. D. M., Italian or French; *The Arrival of Henry III of France at the Lido in Venice in 1574*; etching, engraving, 1591; 2015.53; Susan Schulman and Carolyn Bullard, in honor of George R. Goldner

Aubrey Vincent Beardsley, British; *Examination of the Herald*, from Aristophanes's *Lysistrata*; colotype, ca. 1926; 2015.104.1; Charles W. Curtis

Aubrey Vincent Beardsley, British; *Lacedemonian Ambassadors*, from Aristophanes's *Lysistrata*; colotype, ca. 1926; 2015.104.2; Charles W. Curtis

Ellsworth Kelly, American; *Yellow*; color lithograph, 1973–75; 2015.230.1; Andrea G. Stillman

Jim Dine, American; *Jim Dine: Complete Graphics*; catalogue, boards covered in handmade paper, original slipcase, matching sleeve, three loose, colored images, two screenprints, lithograph, signed by the artist, 1970; 2015.230.2.1–4; Andrea G. Stillman

Pieter de Jode II, Flemish; after Anthony van Dyck, Flemish; Johannes Caspeel, Flemish (printer); *Rinaldo and Armida*; engraving, 1644; 2015.258; Lola B. Gellman, in memory of Walter Liedtke

Michel Lasne, French; *Everard Jabach, Parisian Banker and Admirer [Amateur] of the Fine Arts (Everard Jabach, Banquier à Paris, Amateur des beaux-arts)*; engraving, 1652; 2015.262; Gillian and Robert Berg

Susan Schwalb, American; *Chamber Music: Allegro, Allegretto, Vivace, and Adagio*; portfolio, four prints: *Allegro*: soft-ground etching, aquatint, Paynes gray ink on Somerset textured white paper; *Allegretto*: aquatint, blue ink on Somerset textured white paper; *Vivace*: soft-ground etching, maroon ink on Somerset textured white paper; *Adagio*: hard-ground etching, aquatint, green ink on Somerset textured white paper, 2013; 2015.264.1–5; The artist and Garvey Simon Gallery, NYC, in memory of Judge Morris and Evelyn Schwalb

#### PURCHASES

Sara Sanders, American; Phil Sanders, American (printer); *Untitled (Chair #1)*; lithograph, 2011; 2014.272.1; Janice Carlson Oresman Gift

Sara Sanders, American; Phil Sanders, American (printer); *Untitled (Chair #2)*; lithograph; artist's proof, 2012; 2014.272.2; Janice Carlson Oresman Gift

Sara Sanders, American; Phil Sanders, American (printer); *Untitled (Chair #3)*; lithograph, 2013; 2014.272.3; Janice Carlson Oresman Gift

Sara Sanders, American; Phil Sanders, American (printer); *Untitled (Chair #4)*; lithograph, 2013; 2014.272.4; Janice Carlson Oresman Gift

After Tieleman van der Horst, Dutch; Pieter Schenck II, Dutch (publisher); *Winter Pleasures on the Amstel and the Departure of the Icebreaker and Water Boat*; engraving, 1736; 2014.458; Van Day Truex Fund

Johann Liss, German; *Cephalus and Procris*; etching, early–mid-17th century; 2014.462; Van Day Truex Fund

Pieter Feddes van Harlingen, Dutch; Claes Jansz. Visscher, Dutch (publisher); *The Four Evangelists*; etching, 1610–20; 2014.465.1–4; Van Day Truex Fund

Anne Claude Philippe de Tubières, comte de Caylus, French; Charles-Francois Jouillan, French; after Charles Antoine Coypel, French; *Aymon*

- Premier; etching, engraving, fourth of four states, 1726; 2014.516; The Henfield Foundation Gift
- Linda Karshan, American; *Lucky Strike*; etching, drypoint, 1996; 2014.571; John B. Turner Fund
- Linda Karshan, American; *Abstract Composition with Horizontal Lines: 17/8/99 (1)*; etching, 1999; 2014.572; John B. Turner Fund
- Linda Karshan, American; *Abstract Composition with Horizontal Lines: 17/8/99 (2)*; etching, 1999; 2014.573; John B. Turner Fund
- Linda Karshan, American; *Abstract Composition with Horizontal Lines: 19/8/99 (2)*; etching, 1999; 2014.574; John B. Turner Fund
- Linda Karshan, American; *Abstract Composition, Repeated Squares: N.E. III*; etching, 2002; 2014.575; John B. Turner Fund
- Linda Karshan, American; *Abstract Composition with Crossed Lines: 24/6/05 (1)*; drypoint, 2005; 2014.576; John B. Turner Fund
- Linda Karshan, American; *Abstract Composition with Crossed Lines: 24/6/05 (2)*; drypoint, 2005; 2014.577; John B. Turner Fund
- Linda Karshan, American; *Abstract Composition, Two Rectangles: 2016 D*; drypoint, 2009; 2014.578; John B. Turner Fund
- Linda Karshan, American; *Abstract Composition, Rectangles: 2106 K*; drypoint, 2009; 2014.579; John B. Turner Fund
- Linda Karshan, American; *Abstract Composition, Rectangle: 23/6/2011 (4)*, from *Desire Paths*; woodcut, 2011; 2014.580; John B. Turner Fund
- Linda Karshan, American; *Abstract Composition, Divided into Four: 23/6/2011 (7)*, from *Desire Paths*; woodcut, 2011; 2014.581; John B. Turner Fund
- Eugen Neureuther, German; *Water Lily, Viola, King of Thule, the Flowers Revenge*; etching, 1852; 2014.602; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Louis Jean Desprez, French; *Antoine de Chézy*; etching, ca. 1772–76; 2014.603; Stephen A. Geiger Gift
- Goya (Francisco de Goya y Lucientes), Spanish; *An Old Woman Spinning, Spindle in Her Right Hand, Distaff in Her Left*; pen lithograph, 1819; 2014.650; Acquisitions Fund
- James Barry, Irish; *A Grecian Harvest-Home, or Thanksgiving to the Rural Deities, Ceres, Bacchus, etc.*; etching, engraving, May 1, 1791, distributed 1792; 2014.656; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
- Johannes van Doetecum the Elder, Netherlandish; Lucas van Doetecum, Netherlandish; after Hans Vredeman de Vries, Netherlandish; *Twenty Album Pages with Prints*, from *Coenotaphiorum*; etchings, 1563; 2014.658.17; Frits and Rita Markus Fund
- Julius Goltzius, Netherlandish; after Lambertus Scheckelius, Netherlandish (?); *Honos Alit Artes: Lozenge-Shaped Panel with an Allegory of the Arts*; engraving, 1592; 2014.659; Charles Z. Offin Fund, A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, and Henfield Foundation Gift
- Jan Muller, Netherlandish; *Madonna and Child*; engraving, touched proof, additions in pen and brown ink, ca. 1593; 2014.662; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest and Dr. and Mrs. Arthur H. Elkind Gift
- Joost de Pape, Flemish; after Annibale Carracci, Italian; *Pietà, the Dead Christ Supported by the Virgin, Putti at the Left*; etching, ca. 1633–46; 2014.663; Charles Z. Offin Fund
- Landscape with a Town in the Background at the Right, a Winding Road in the Foreground*; etching on two joined sheets; Italian, 1560–90; 2014.664; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Francesco Rosselli, Italian; *The Triumph of Chastity; She Stands on a Vase upon a Chariot, before Her Kneels Cupid, Bound and Blindfolded, the Chariot is Escorted by Young Women, Leading Them a Maiden Carrying a Banner with the Emblem of an Ermine*, illustration from Petrarch's *Triumph of Chastity*; engraving, ca. 1480–90; 2014.665; Charles Z. Offin Fund, Catherine G. Curran Memorial Fund, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Paul Anton Skerl, German; *Portrait of a Young Man in Profile*; lithograph, first state of two, 1808; 2014.666; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Conrad Felixmüller, German; Londa Felixmüller, German (author); *ABC: A Nonsense Alphabet in Pictures*; book, red-and-blue-printed woodcut title page, fifteen hand-colored woodcuts, gold cloth binding, 1925; 2014.667; Joseph McCrindle Foundation, Max G. Wildnauer, and Mary Oenslager Funds
- Luca Giordano, Italian; *Christ Holding a Crown and the Virgin Receiving Saint Anne in Heaven*; etching, 1650–70; 2014.668; Charles Z. Offin Fund
- Manual on Classical Art*; portfolio, prints; French, 19th century; 2014.756; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Eugen Neureuther, German; *The Members of the Albrecht Dürer Society for the Election Year 1843–1844*; etching, 1843; 2014.770; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Martin Engelbrecht, German; *Paper Theater or Diorama of an Italianate Villa and Garden*; etching, watercolor, ca. 1730–56; 2014.776; Jefferson R. Burdick Bequest
- Mair von Landshut, German; *The Nativity*; engraving, 1499; 2014.785; Acquisitions Fund
- Johann Gottfried Boeck, German; after Christoph Miller, German; *Thesis Print in Commemoration of the 200th Anniversary of the Augsburg Confession of 1530*; engraving, ca. 1730; 2014.786; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Hans Pesser, German; *View in Fish-Eye Perspective of a Hall with Columns and Cross-Rib Vaulting*; engraving, ca. 1610–20; 2014.787; Edward Pearce Casey Fund
- The Three Fates*; engraving; Italian (Northern), 1530–50; 2014.795; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and Joseph McCrindle Estate Fund
- James Barry, Irish; *Orpheus Instructing a Savage People in Theology and the Arts of Social Life*; etching, engraving, second state of three, plate May 1, 1791, issued 1792; 2014.796; Acquisitions Fund
- Pietro Marchesini, Italian; *Christ Appearing to Saint Margaret of Cortona*; etching, 1728; 2014.797; Charles Z. Offin Fund
- After Giuseppe Arcimboldo, Italian; *Spring and Summer: Two Heads Made from Flora Typical of Those Seasons*; etching, ca. 1580–1620; 2015.13; Acquisitions Fund

After Giuseppe Arcimboldo, Italian; *Autumn and Winter: Two Heads Made from Flora Typical of Those Seasons*; etching, ca. 1580–1620; 2015.14; Acquisitions Fund

Willem Akersloot, Dutch; Theodor Matham, Dutch; Pieter Jansz. Saenredam, Dutch; Jan van de Velde II, Dutch; Claes Jansz. Visscher, Dutch; after Jan Philipsz van Bouckhorst, Netherlandish; after Jacob van Campen, Dutch; after Frans Hals, Dutch; Samuel Ampzing, Dutch (author); Petrus Scriverius, Dutch (author); Adriaen Rooman, Dutch (publisher); *Views of the Surroundings of Haarlem*; vellum-bound book, letterpress text, engraved and etched illustrations, woodcut printer's mark, set of etchings tipped in at the back, 1628; 2015.27; Dr. and Mrs. Arthur H. Elkind

Prince Rupert of the Rhine, Bohemian; *The Great Executioner with the Head of Saint John the Baptist*; mezzotint, engraving, 1658; 2015.43; Lila Acheson Wallace Gift, in honor of George R. Goldner

Wilbur Macey Stone, American; *Hamlet / Hartford Building and Loan Association*; lithograph, 1897; 2015.204; Leonard A. Lauder Gift

Henry Brevoort Eddy, American; *Fairland Palaces of Our New Multi-Millionaires, N.Y. Journal*; lithograph, 1900; 2015.205; Leonard A. Lauder Gift

*Saint Nicholas / Christmas Number*; lithograph; American, 1896; 2015.206; Leonard A. Lauder Gift

*Baxter's Letters*; lithograph; American, 1899; 2015.207; Leonard A. Lauder Gift

Bernhardt Wall, American; *Scribner's for August / Mid-Summer Fiction Number*; lithograph, 1903; 2015.208; Leonard A. Lauder Gift

Earl Horter, American; *The Reappearance of Ellen Terry*, from *McClure's*; lithograph, October 1907; 2015.209; Leonard A. Lauder Gift

"Tommy and Grize" by J. M. Barrie, from *Scribner's*; lithograph; American, February 1900; 2015.210; Leonard A. Lauder Gift

Lafayette Maynard Dixon, American; *Pélé* from *Overland Monthly*; lithograph, June 1895; 2015.211; Leonard A. Lauder Gift

Lafayette Maynard Dixon, American; *Sunset Magazine*; lithograph, October 1902; 2015.212; Leonard A. Lauder Gift

Lafayette Maynard Dixon, American; *Sunset Magazine, Thanksgiving Number*; lithograph, November 1904; 2015.213; Purchase, Leonard A. Lauder Gift

Lafayette Maynard Dixon, American; *Sunset Magazine*; lithograph, September 1904; 2015.214; Leonard A. Lauder Gift

Henry Patrick Raleigh, American; *Sunset Magazine*; lithograph, February 1902; 2015.215; Leonard A. Lauder Gift

Henry Patrick Raleigh, American; *Sunset Magazine*; lithograph, March 1902; 2015.216; Leonard A. Lauder Gift

Henry Patrick Raleigh, American; *Sunset Magazine*; lithograph, May 1902; 2015.217; Leonard A. Lauder Gift

Henry Patrick Raleigh, American; *Sunset Magazine*; lithograph, August 1903; 2015.218; Leonard A. Lauder Gift

John E. Sheridan, American; *Sunset Magazine, Thanksgiving Number*; lithograph, November 1903; 2015.219; Leonard A. Lauder Gift

William Stevens, American; *Sunset Magazine*; lithograph, ca. 1900; 2015.220; Leonard A. Lauder Gift

William Stevens, American; *Sunset Magazine*; lithograph, April 1903; 2015.221; Leonard A. Lauder Gift

Frederic Remington, American; *The Century, New Year's Number*; lithograph, January 1902; 2015.222; Leonard A. Lauder Gift

Alexandre Clément, French; after Louis Léopold Boilly, French; *Reunion of Artists*; stipple engraving, 1804; 2015.233; Howard and Barbara Fox Gift

Alexandre Clément, French; after Louis Léopold Boilly, French; *Reunion of Artists*; etching, engraving, 1804; 2015.234; Howard and Barbara Fox Gift

Louis Fabritius Dubourg, Dutch; *Rebecca and Eliezer*; etching on blue paper, ca. 1730; 2015.235; Carolyn H. Specht Gift

Deborah Kass, American; *Blue Deb*; seven-color screenprint on two-ply museum board, 2012; 2015.289; John B. Turner Fund

José Antonio Suárez Londoño, Colombian; Harlan and Weaver, Inc., American (printer, publisher); *The Herkimer Suite*; etching, watercolor, additions by hand on Khadi handmade white paper; 2015.293.1–.6; Bertha and Isaac Liberman Foundation Gift, in memory of Jeffrey P. Klein

Dieter Roth, Swiss; Karl Schulz, German (printer); *Lion Cage (Löwenkäfig)*; intaglio printing (etching, halftone block), photomechanical reproduction of drawing and picture postcard, 1971; 2015.296.1–.5; Bertha and Isaac Liberman Foundation Gift, in memory of Jeffrey P. Klein

Dieter Roth, Swiss; Robert Scherer, German (printer); *By the Blue Sea*; stencil, screenprinting, 1972; 2015.297; Janice Carlson Oresman Gift

Baron Dominique Vivant Denon, French; *Citizen Aubourg, Madame Aubourg, and Their Family*; drypoint, ca. 1795–1805; 2015.384; Ellen Peckham Gift

## Egyptian Art

### PURCHASES

*Stela of Kemes*; limestone; Egyptian; Middle Kingdom, second quarter of Dynasty 13 (ca. 1750–1720 B.C.); 2014.283a, b; Lila Acheson Wallace Gift

*Group of Objects: Four Cosmetic Vessels, a Spoon, a Set of Cowrie-Shell Beads from a Girdle, a Set of Pendants Inlaid with Shell, and a Group of Inlaid Elements from Several Types of Jewelry*; travertine (Egyptian alabaster), silver, gold (?), carnelian, turquoise, feldspar, lapis lazuli; Egyptian (el-Haraga, Tomb 124), Middle Kingdom, reign of Senwosret II, Dynasty 12–early Dynasty 13 (ca. 1887–1750 B.C.); 2014.619.1–.36; Lila Acheson Wallace Gift

*Bes Rattle*; faience; Egyptian, Third Intermediate Period, Dynasty 22–25 (ca. 945–664 B.C.); 2015.11; 2007 Benefit Fund and Lila Acheson Wallace and Diane Carol Brandt Gifts

## European Paintings

### GIFTS

Jean-Léon Gérôme, French; *Bashi-Bazouk*; oil on canvas, ca. 1868–69; 2014.435.1; Partial and Promised Gift of Kenneth Jay Lane (15 percent undivided interest)

Horace Vernet, French; *Portrait of a Mameluke, Said to Be Roustam Raza (ca. 1781–1845)*; oil on canvas, 1810; 2014.435.3; Partial and Promised Gift of Kenneth Jay Lane (15 percent undivided interest)



Frederick Goodall, British; *William Edward Dighton (1822–1853) in Middle Eastern Dress*; oil on canvas, ca. 1852–53; 2014.435.5; Partial and Promised Gift of Kenneth Jay Lane (15 percent undivided interest)

Ludovico Mazzolino, Italian; *The Lamentation*; oil on wood, ca. 1514–16; 2014.448; Patrick Matthiesen and The Matthiesen Gallery, in honor of Keith Christiansen

Gustave Caillebotte, French; *Chrysanthemums in the Garden at Petit-Gennevilliers*; oil on canvas, 1893; 2014.736; The Honorable John C. Whitehead

Jean-Léon Gérôme, French; *Woman at a Balcony*; oil on canvas, 1887–88; 2015.282; Partial and Promised Gift of Kenneth Jay Lane (15 percent undivided interest)

#### PURCHASES

Ubaldo Gandolfi, Italian; *The Execution of Saint John the Baptist*; oil on canvas, ca. 1770; 2014.566; Friends of European Paintings Gifts

Carolus-Duran (Charles-Auguste-Émile Durant), French; *Henri Fantin-Latour (1836–1904)*; oil on canvas, 1861; 2014.608; Marisa I. Alonso Bequest and Elizabeth and Thomas Easton Gift, in memory of their mother, Joan K. Easton

Gaetano Gandolfi, Italian; *The Sacrifice of Iphigenia*; oil on canvas, 1789; 2015.46; Rogers Fund

Joachim Beuckelaer, Netherlandish; *Fish Market*; oil on wood, 1568; 2015.146; Lila Acheson Wallace Gift and Bequest of George Blumenthal, by exchange

Fernand Khnopff, Belgian; *Hortensia*; oil on canvas, 1884; 2015.263; Bequest of Julia W. Emmons, by exchange, and Catharine Lorillard Wolfe Collection, Wolfe Fund, and Promised Gift of Charles Hack and the Hearn Family Trust (50 percent undivided interest)

### European Sculpture and Decorative Arts

#### GIFTS

Aaron Hays, British (designer); Copeland and Garrett, British (manufacturer); *Figure of a Lion*; Parian ware, 1878; 2014.298; Donato Esposito

Werner & Mieth, German; *Guéridon*; gilt bronze, alabaster, ca. 1810; 2014.435.4; Kenneth Jay Lane

*Tureen in the Form of a Goose*; hard-paste porcelain; Chinese (for export market), ca. 1770; 2014.436a, b; Mrs. Douglas Dillon

*Funerary Chasuble*; woven silk damask, woven silk velvet, woven ribbon, metal thread, metal-thread embroidery; Italian (probably Rome), late 18th–early 19th century; 2014.708; Helen Costantino Fioratti

Under the direction of Joost van Herzele, Flemish (weaver); *Noble Retinue in a Landscape*; warp: wool; wefts: wool, silk, before 1589; 2014.709; Daniel and Cynthia Buttafuoco

After Jean Pillement, French; *Chair Seat Covers, pair*; painted and woven silk, probably French, third quarter of the 18th century; 2014.710.1, .2; Titi Halle

*Madonna and Child*; limestone, traces of polychromy; Italian (Venice), ca. 1460–80; 2014.711; Andrew Butterfield and Claire Schiffman

*Charger with Temptation of Adam and Eve*; tin-glazed earthenware; probably British, ca. 1650; 2014.712.1; Robert A. Ellison, Jr.

*Dish with the Arms of the Anti-Gallican Society*; white salt-glazed stoneware, transfer-printed decoration; British (Staffordshire), ca. 1760–80; 2014.712.2; Robert A. Ellison, Jr.

*Charger with Double-Portrait of William III and Mary II*; tin-glazed earthenware; Dutch (Delft), ca. 1690; 2014.712.3; Robert A. Ellison, Jr.

Edmond Lachenal, French (decorator); Joseph-Théodore Deck, French (maker); *Charger with Flowers and Butterflies*; earthenware, ca. 1870–80; 2014.712.4; Robert A. Ellison, Jr.

Ralph Toft, British; *Charger with Cavalier and Portrait Medallions*; slip-decorated earthenware, 1677; 2014.712.5; Robert A. Ellison, Jr.

*Dish with King of Prussia Inscription*; salt-glazed stoneware; British (Staffordshire), ca. 1756; 2014.712.6; Robert A. Ellison, Jr.

*Dish with King of Prussia Inscription*; lead-glazed earthenware; British (Staffordshire), ca. 1756; 2014.712.7; Robert A. Ellison, Jr.

*Dish*; creamware; British (probably Staffordshire), ca. 1770–80; 2014.712.8; Robert A. Ellison, Jr.

Josiah Wedgwood, British (manufacturer); *Platter*; creamware, transfer-printed black decoration, ca. 1780; 2014.712.9; Robert A. Ellison, Jr.

*Dish with Temptation of Adam and Eve*; tin-glazed earthenware; British, ca. 1680; 2014.712.10; Robert A. Ellison, Jr.

Factory of Arij de Milde, Dutch (Delft); *Teapot*; red earthenware, silver, 1671–1708; 2014.712.11a, b; Robert A. Ellison, Jr.

*Face Jug*; salt-glazed stoneware; German (Aachen or Raeren), ca. 1500; 2014.712.12; Robert A. Ellison, Jr.

Factory of John Dwight, British (Fulham); *Bottle*; salt-glazed stoneware, ca. 1675–76; 2014.712.13; Robert A. Ellison, Jr.

David Elers, British; John Philip Elers, British; *Mug*; red earthenware, ca. 1695; 2014.712.14; Robert A. Ellison, Jr.

Chelsea Porcelain Manufactory, British; *Teapot*; soft-paste porcelain, ca. 1745–49; 2014.712.15a, b; Robert A. Ellison, Jr.

*Teapot*; salt-glazed stoneware; British (Staffordshire), ca. 1740; 2014.712.16a, b; Robert A. Ellison, Jr.

Émile Lessore, French (decorator); Wedgwood and Co., British (Staffordshire) (manufacturer); *Tray with Landscape*; creamware, polychrome enamel, ca. 1860; 2014.712.17; Robert A. Ellison, Jr.

*Charger with Portrait*; tin-glazed earthenware; possibly Spanish (Talavera or Puente del Arzobispo), possibly late 17th century; 2014.712.18; Robert A. Ellison, Jr.

*Charger with Foliate Design*; tin-glazed earthenware; possibly Spanish (Talavera or Puente del Arzobispo), ca. 1750–1800; 2014.712.19; Robert A. Ellison, Jr.

*Jug*; salt-glazed stoneware, pewter; German (Raeren), 1602; 2014.712.20; Robert A. Ellison, Jr.

*Jug*; salt-glazed stoneware, pewter; German (probably Westerwald), ca. 1600–1625; 2014.712.21; Robert A. Ellison, Jr.

*Tankard*; salt-glazed stoneware; German (probably Westerwald), ca. 1625–40; 2014.712.22; Robert A. Ellison, Jr.

Firm of Castellani, Italian (Rome); *Necklace with Cameo of Veronica's Veil*; gold, sapphires, ca. 1870; 2014.713.1; Judith H. Siegel



Firm of Castellani, Italian (Rome); *Diadem*; gold, agate, glass, pearls, enamel, ca. 1860; 2014.713.2; Judith H. Siegel

Firm of Castellani, Italian (Rome); *Brooch with Greek Letters*; gold, glass tesserae, ca. 1860; 2014.713.3; Judith H. Siegel

Firm of Castellani, Italian (Rome); *Brooch with Greek Cross*; gold, glass tesserae, ca. 1860; 2014.713.4; Judith H. Siegel

Carlo Giuliano, Italian; *Necklace with Satyr's-Head Pendants*; gold, lapis lazuli, pearls, enamel, ca. 1870; 2014.713.5; Judith H. Siegel

Carlo Giuliano, Italian; Arthur Giuliano, Italian; *Brooch*; gold, glass, before 1896; 2014.713.6; Judith H. Siegel

Carlo Giuliano, Italian; Arthur Giuliano, Italian; *Belt Buckle*; gold, silver, star sapphire, diamond, enamel, ca. 1900; 2014.713.7a, b; Judith H. Siegel

Carlo Giuliano, Italian; *Pendant Brooch in the Form of a Gothic Cross*; gold, ca. 1880; 2014.713.8; Judith H. Siegel

Firm of Castellani, Italian (Rome); *Bracelet*; gold, hardstone, ca. 1860; 2014.713.9; Judith H. Siegel

Firm of Castellani, Italian (Rome); *Brooch in the Form of an Owl Head*; gold, agate, ca. 1860; 2014.713.10; Judith H. Siegel

*Scissors Case*; steel; French, 17th century; 2014.737.1; Joseph G. Reinis

*Sealing-Wax Case*; cast iron; French, 17th century; 2014.737.2; Joseph G. Reinis

*Scissors Case*; steel; French, 17th century; 2014.737.3; Joseph G. Reinis

Pierre Jean David d'Angers, French; *Friedrich Ludwig Zacharias Werner (1768–1823)*; bronze medallion, 19th century; 2014.737.4; Joseph G. Reinis

Pierre Jean David d'Angers, French; *Pierre-Jean de Béranger (1780–1857)*; bronze medallion, modeled 1830, cast ca. 1830–56; 2014.738; Dr. and Mrs. Michael Schlossberg, in honor of Luke Syson

*Plate*; hard-paste porcelain; Chinese, ca. 1723–35; 2015.259; Michele Beiny Harkins

PURCHASES

Jean Dassier, Swiss; *Medals from the English Monarchs Series, set of ten*; bronze, 1731–32; 2014.457.1–.10; Stephen K. Scher Gift

Margaret Agnes Rope, British; after Laurence Housman, British (designer); *Goblin Market*; painted, stained, and leaded glass, 1905; 2014.511; J. Pierpont Morgan, by exchange, and funds from various donors

Chelsea Porcelain Manufactory, British; *Finch*; soft-paste porcelain, 1745–49; 2014.565; Mercedes T. Bass Gift, in honor of Jayne Wrightsman

Under the direction of Francis Poyntz, British (weaver); *Don Quixote Tilting at Windmills*; wool, silk and precious metal-wrapped threads, before 1677; 2014.567; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest and Annette de la Renta and Mr. and Mrs. Richard L. Chilton Jr. Gifts

Anne Seymour Damer, British; *Shock Dog [Nickname for a Dog of the Maltese Breed]*; Carrara marble, probably 1782; 2014.568; Barbara Walters Gift, in honor of Cha Cha

Amoy Chinqua, Chinese; *European Merchant*; polychrome unfired clay, wood, 1719; 2014.569; Louis V. Bell, Harris Brisbane Dick, Fletcher,

and Rogers Funds and Joseph Pulitzer Bequest and several members of The Chairman's Council Gifts

Bow Porcelain Factory, British; *Plate*; soft-paste porcelain, ca. 1755; 2014.600; Mrs. George Whitney, Mrs. William C. Breed and Susan Bliss, by exchange

W. H., Irish (Dublin) (maker); *Dish Ring*; silver, 1777; 2014.759; Isaacson-Draper Foundation Gift, in memory of Hazel Draper

Victor Peter, French; *Pierre-Paul David d'Angers*; cast-bronze medallion, 1881; 2015.2; Stephen K. Scher Gift

John Michael Rysbrack, Flemish; *John Churchill, 1st Duke of Marlborough*; white marble, 1722–48; 2015.35; Director's Fund, Wrightsman Fund, in honor of Olga Raggio, and Mr. and Mrs. J. Tomilson Hill, Hester Diamond, and Mr. and Mrs. Richard L. Chilton, Jr. Gifts

Paullus Schiller, German; *Automaton Urania Clock*; giltbronze, silver, steel, ebony, ebonized wood, ca. 1620–30; 2015.76; Anna-Maria and Stephen Kellen Acquisitions Fund

Attributed to William De Morgan, British; Joe Juster, British (decorator); *Vase*; earthenware, ca. 1900; 2015.120; Friends of European Sculpture and Decorative Arts and The Charles E. Sampson Memorial Fund Gifts

Della Robbia Pottery, British (Birkenhead) (manufacturer); Charles Collis, British (decorator); *Daffodil Dish*; glazed earthenware, ca. 1904–6; 2015.121; The Isak and Rose Weinman Foundation Gift

Christopher Dresser, British (Glasgow, Scotland) (designer); Ault Pottery, British (Swadlincote) (manufacturer); *Tall Vase*; earthenware, ca. 1892–94; 2015.122; The Malcolm Hewitt Wiener Foundation Gift, in honor of George Munroe

Christopher Dresser, British (Glasgow, Scotland) (designer); Linthorpe Pottery Works, British (Middlesbrough) (manufacturer); *Jug*; earthenware, ca. 1880; 2015.123; The Charles E. Sampson Memorial Fund

Christopher Dresser, British (Glasgow, Scotland) (designer); Minton, British (Stoke-on-Trent) (manufacturer); *Vases, pair*; porcelain, ca. 1870; 2015.124.1, .2; The Charles E. Sampson Memorial Fund

Christopher Dresser, British (Glasgow, Scotland) (designer); Minton, British (Stoke-on-Trent) (manufacturer); *Vases, pair*; porcelain, ca. 1872–80; 2015.125.1, .2; Friends of European Sculpture and Decorative Arts Gifts

Attributed to Harry Powell, British (designer); James Powell and Sons, British (manufacturer); Whitefriars Glassworks, British (manufacturer); *Vase with Knopped Stem*; glass, ca. 1880; 2015.244; Funds from various donors

James Powell and Sons, British (manufacturer); Whitefriars Glassworks, British (manufacturer); *Vase with Ovoid Bowl and Gold-Knopped Stem*; glass, ca. 1880–1930; 2015.245; Jean Claude Zielger Gift

Attributed to Harry Powell, British (designer); James Powell and Sons, British (manufacturer); Whitefriars Glassworks, British (manufacturer); *Tall-Stemmed Vase*; glass, ca. 1890; 2015.246; Jean Claude Zielger Gift

Attributed to Harry Powell, British (designer); James Powell and Sons, British (manufacturer); Whitefriars Glassworks, British (manufacturer); *Fan-Shaped Vase*; glass, ca. 1890; 2015.247; Jean Claude Zielger Gift

Attributed to Harry Powell, British (designer); James Powell and Sons, British (manufacturer); Whitefriars Glassworks, British (manufacturer); *Tear Wineglass*; glass, ca. 1899; 2015.248; Funds from various donors

Philip Webb, British (designer); James Powell and Sons, British (manufacturer); Whitefriars Glassworks, British (manufactory); Morris, Marshall, Faulkner and Co., British (retailer); *Footed Goblet with Bulging Bowl*; glass, 1860; 2015.249; Funds from various donors

Christopher Dresser, British (Glasgow, Scotland) (designer); James Couper and Sons, British (Glasgow) (manufacturer); Liberty and Co., British (London) (retailer); *Clutha Vase*; glass, ca. 1888; 2015.250; Friends of European Sculpture and Decorative Arts Gifts

Bruce J. Talbert, British (Dundee, Scotland) (designer); Holland and Sons, British (London) (manufacturer); *Sideboard*, Known as *The Pericles Dressoir*; oak, carved and gilded ebony, walnut, boxwood, and amaranth inlay, brass fittings, 1866; 2015.281a, b; Gift of Irwin Untermyer, by exchange; Romano I. Peluso, Ada Peluso, William Lie Zeckendorf, Lila Acheson Wallace, Malcolm Hewitt Wiener Foundation, Carol Grossman, Patricia Weingraf Ltd., Jon and Barbara Landau, Arnhold Foundation, Marilyn and Lawrence Friedland, Irene Roosevelt Aitken, Andrew Butterfield and Claire Schiffman, Jason Jacques, Anne Rorimer, and Ian Wardropper and Sarah McNear Gifts, in honor of James Draper

*Plate with Peafowl*; earthenware; British, ca. 1825; 2015.370; Funds from various donors

Jacques-Edmé Dumont, French; *Figural Study of a Seated Female Nude*; terracotta, late 18th–early 19th century; 2015.378; Friends of European Sculpture and Decorative Arts Gifts

Jacques-Edmé Dumont, French; *Figural Study of a Man Kneeling*; terracotta, late 18th–early 19th century; 2015.379; Friends of European Sculpture and Decorative Arts Gifts

Jacques-Edmé Dumont, French; *Figural Study of a Female in Draped Garments*; terracotta, late 18th–early 19th century; 2015.380; Friends of European Sculpture and Decorative Arts Gifts

Jacques-Edmé Dumont, French; *Figural Study of a Female in Draped Garments*; terracotta, late 18th–early 19th century; 2015.381; Friends of European Sculpture and Decorative Arts Gifts

Jacques-Edmé Dumont, French; *Figural Study of a Female Nude Kneeling*; terracotta, late 18th–early 19th century; 2015.382a, b; Friends of European Sculpture and Decorative Arts Gifts

Elias Adam, German (silversmith); attributed to Johann Jacob Priester I, German (enamelist); enamels after Jean-Baptiste de Poilly, French (copper engravings); after Pierre Mignard, French (paintings); *Four Seasons Enamel Liqueur Service*; silver gilt, enamel, copper, ca. 1710; 2015.387a–j; Anna-Maria and Stephen Kellen Foundation Gift

*Christ in the Garden of Gethsemane*; silver, enamel, gold plaque; German (Augsburg or Nuremberg), 1520–30; 2015.388.1; Anna-Maria and Stephen Kellen Foundation Gift

*Capture of Christ*; silver, enamel, gold plaque; German (Augsburg or Nuremberg), 1520–30; 2015.388.2; Anna-Maria and Stephen Kellen Foundation Gift

*Crowning of Thorns*; silver, enamel, gold plaque; German (Augsburg or Nuremberg), 1520–30; 2015.388.3; Anna-Maria and Stephen Kellen Foundation Gift

*The Resurrection*; silver, enamel, gold plaque; German (Augsburg or Nuremberg), 1520–30; 2015.388.4; Anna-Maria and Stephen Kellen Foundation Gift

Probably Bernard van Orley and workshop, with collaborators, Netherlandish (designer); *Honour* from *The Honours*; wefts: wool, silk; warp: wool, designed before 1520, woven 1525–32; 2015.396; 2014 Benefit and Director's Funds, several members of The Chairman's Council Gifts,

Brooke Russell Astor Bequest, Ambassador and Mrs. W. L. Lyons Brown, Richard M. Chilton, and Josephine Jackson Foundation Gifts

## Greek and Roman Art

### GIFTS

*Kylix (Drinking Cup)*; silver gilt; Greek, late 5th century B.C.; 2015.260.1; Mary and Michael Jaharis, in honor of Thomas P. Campbell

*Kylix (Drinking Cup)*; silver gilt; Greek, late 5th century B.C.; 2015.260.2; Mary and Michael Jaharis, in honor of Thomas P. Campbell

*Phiale Mesomphalos (Libation Bowl)*; silver gilt; Greek, late 5th century B.C.; 2015.260.3; Mary and Michael Jaharis, in honor of Thomas P. Campbell

### PURCHASE

*Statue of a Draped Woman*; marble, limestone; Greek, South Italian (Tarentine), late 4th or 3rd century B.C.; 2015.66; 2005 Benefit and Philippe de Montebello Funds; Spiro Latsis, Mr. and Mrs. Gilbert Butler, anonymous, James H. and Zoe Moshovitis, Dr. and Mrs. Roy Vagelos, Lewis M. Dubroff, Alexander S. Onassis Public Benefit Foundation, Mr. and Mrs. Frederick W. Beinecke, Cynthia Hazen Polsky, Jeannette and Jonathan Rosen, Annette de la Renta, Basil P. Goulandris, Andrés A. Mata, Joyce Frank Menschel, Mr. and Mrs. Paul Ruddock, Shelby White, and James and Theodore Pedas Family Foundation Gifts, in honor of Mary Jaharis

## Islamic Art

### GIFTS

Walid Siti, Iraqi-Kurdish, born Duhok; *The Seven Towers I Series*; graphite, colored crayon, acrylic wash on paper, 2013; 2014.429; Ipek Nur and Shwan Ibrahim Taha

Siah Armajani, American, born Tehran; *Fallujah 2004*; wood, paint, plexiglass, cloth, metal, copper wire, 2004; 2014.538; Anonymous

Isma'il Gulgee, Pakistani; *Allah*; oil on canvas, 1999; 2014.597; Amin Gulgee

*Sampler*; cotton, silk; Turkey, 19th century; 2014.637.1; Georgia A. Fraleigh Costa

*Gold-Bordered Napkin with Pavilions*; cotton, silk, gold- and silver-metal thread; Turkey, 19th century; 2014.637.2; Georgia A. Fraleigh Costa

*Textile with Floral Decoration*; cotton, silk, gold- and silver-metal thread; Turkey, 19th century; 2014.637.3; Georgia A. Fraleigh Costa

Lockwood De Forest, American; *Cutout*; chased brass; India (Ahmedabad), ca. 1892; 2014.680.1; Frank and Patricia Goss

Lockwood De Forest, American; *Cutout*; chased brass; India (Ahmedabad), ca. 1892; 2014.680.2; Frank and Patricia Goss

Lockwood De Forest, American; *Cutout*; chased brass; India (Ahmedabad), ca. 1892; 2014.680.3; Frank and Patricia Goss

Lockwood De Forest, American; *Cutout*; chased brass; India (Ahmedabad), ca. 1892; 2014.680.4; Frank and Patricia Goss

Lockwood De Forest, American; *Cutout*; chased brass; India (Ahmedabad), ca. 1892; 2014.680.5; Frank and Patricia Goss

Lockwood De Forest, American; *Cutout*; chased brass; India (Ahmedabad), ca. 1892; 2014.680.6; Frank and Patricia Goss

Lockwood De Forest, American; *Cutout*; chased brass; India (Ahmedabad), ca. 1892; 2014.680.7; Frank and Patricia Goss

*Triple Cordiform Ornament*; silver, gilt, carnelians; Central Asia or Iran, mid–late 19th century; 2014.714.1; Marshall and Marilyn R. Wolf

*Pectoral Ornament*; silver, carnelian; Central Asia or Iran, late 19th–early 20th century; 2014.714.2; Marshall and Marilyn R. Wolf

*Headdress Ornaments, pair*; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2014.714.3a, b; Marshall and Marilyn R. Wolf

*Pectoral Ornaments, pair*; silver, gilt, carnelians; Central Asia or Iran, 19th century; 2014.714.4a, b; Marshall and Marilyn R. Wolf

*Pectoral Ornament*; silver, carnelian, turquoise; Central Asia or Iran, late 19th–early 20th century; 2014.714.5; Marshall and Marilyn R. Wolf

*Ring*; silver, gilt, glass, turquoise, carnelian; Central Asia or Iran, late 19th–early 20th century; 2014.714.6; Marshall and Marilyn R. Wolf

*Ring*; silver, gilt, glass; Central Asia, late 19th–early 20th century; 2014.714.7; Marshall and Marilyn R. Wolf

*Thimble*; silver, gilt, enamel, carnelian; Central Asia, late 19th–early 20th century; 2014.714.8; Marshall and Marilyn R. Wolf

*Ring*; silver, gilt, turquoise, resin; Central Asia or Afghanistan, 20th century; 2014.714.9; Marshall and Marilyn R. Wolf

*Pectoral Ornament*; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2014.714.10; Marshall and Marilyn R. Wolf

*Pectoral Ornament*; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2014.714.11; Marshall and Marilyn R. Wolf

*Amulet*; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2014.714.12; Marshall and Marilyn R. Wolf

*Pectoral Ornament*; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2014.714.13; Marshall and Marilyn R. Wolf

*Pectoral Ornament*; silver, turquoise; Afghanistan (Pashtun), 19th century; 2014.714.14; Marshall and Marilyn R. Wolf

*Pectoral Ornament*; silver, carnelian, glass; Iran or Central Asia, early 20th century; 2014.714.15; Marshall and Marilyn R. Wolf

*Armbands, pair*; silver, carnelians, agate, turquoise; Iran or Central Asia, late 19th–early 20th century; 2014.714.16a, b; Marshall and Marilyn R. Wolf

*Mirror*; silver, carnelians, turquoise, gold wash; Central Asia, late 19th–early 20th century; 2014.714.17; Marshall and Marilyn R. Wolf

*Portrait of Muhammad Shah and His Vizier Mirza Aghasi*; opaque watercolor on paper; Iran, first half of the 19th century; 2014.739; Abolala Soudavar, in memory of Ezzat-Malek Soudavar

*Brooch with Carved Emeralds and Sapphires*; platinum, emeralds, sapphires; emerald; Indian, 17th century; mount: French, ca. 1920; 2015.54; Her Highness Sheikha Amna bint Mohammed Al-Thani

*Badge of the Order of the Lion and the Sun*; silver, enamel; Iran, ca. 1920; 2015.55; Sweetlana Jamal, in memory of Joseph Jamal

## PURCHASES

Faramarz Pilaram, Iranian; *Calligraphic Drawing 1 and 2, Untitled*; ink, acrylic on paper, 1979; 2014.299.1, .2; 2012 NoRuz at the Met Benefit

Ardeshir Mohassess, Iranian; *Ahmad Shah—The Last King of Qajar*; ink, watercolor on paper, ca. 1980s; 2014.430; 2012 NoRuz at the Met Benefit

Golnaz Fathi, Iranian; *Untitled, 2013*; acrylic, pen, varnish on canvas, 2013; 2014.524; 2012 NoRuz at the Met Benefit

Shiva Ahmadi, American, born Tehran; *Pipes*; watercolor, ink, acrylic on aquaboard, 2013; 2014.525; 2012 NoRuz at the Met Benefit

Shiva Ahmadi, American, born Tehran; *Untitled 4*; graphite, pencil on paper, 2014; 2014.526; 2012 NoRuz at the Met Benefit and 2011 NoRuz at the Met Benefit

*Head*; carved stucco; Iran, 12th–13th century; 2014.529; Friends of Islamic Art Gifts

*Dish*; brass, silver and gold inlay; Egypt or Syria, ca. 1345–60; 2014.589; James and Diane Burke Gift, in honor of Dr. Marilyn Jenkins-Madina

*Spotted Vessel with Qur'anic Verses and Names of the Shi'a Imams*; chased copper alloy; Indian (Golconda or Bidar), 17th century; 2014.689; Friends of Islamic Art Gifts

Nahid Hagigat, American, born Tehran; *The Key*; photoetching, 1973; 2014.690; 2012 NoRuz at the Met Benefit

Shirin Neshat, Iranian, born Qazvin; *Tooba, 2002*; chromogenic print, 2002; 2015.6; 2012 NoRuz at the Met Benefit

Darvish 'Abdullah Munshi, Iranian; *Letter in Ta'liq Script*; ink, opaque watercolor, gold on paper, 1505–6; 2015.139; Friends of Islamic Art Gifts

*Calligraphic Composition in Ghubari Script*; ink, opaque watercolor, gold on paper; Iranian, second half of the 19th century; 2015.140; Friends of Islamic Art Gifts

Muhammad Baqir, Iranian; *Vanity Box*; painted and lacquered papier-mâché and pasteboard, 1789; 2015.252; Goldman Sachs Gift

*Qajar Dado Tile*; polychrome-painted stonepaste under transparent glaze; Iranian, mid- to late 19th century; 2015.292; Gemma Hall, in memory of Lewis R. M. Hall

*Portrait of Chuk the Wrestler*; ink, opaque watercolor, gold on paper; Indian, ca. 1660–75; 2015.367; Friends of Islamic Art Gifts

Siamak Filizadeh, Iranian; *Rustam Returns at Age 30 after Being Brought Up Abroad*; digital print on canvas; 2015.389; 2012 NoRuz at the Met Benefit

## Medieval Art

### GIFT

Illuminator Minas (?), active Vaspurakan region (now eastern Turkey), 15th century; *Armenian Manuscript Bifolium*; tempera, gold leaf on paper, 15th century; 2014.740; Linda Barker and Lore Hilburg, in memory of their mother, Judith E. Hilburg

## PURCHASE

*Exodus Painting, Five Elements from Painted Hanging Depicting the Crossing of the Red Sea*; paint and indigo-dyed linen; Byzantine, mid-2nd–mid-4th century; 2014.629a–e; Rogers and Harris Brisbane Dick Funds; Caroline Howard Hyman Gift; Hagop Kevorkian Fund Gift, in memory of Hagop Kevorkian; Mr. and Mrs. Paul Ruddock, Tianaderrah Foundation, John C. Weber, Diane Carol Brandt, several members of The Chairman's Council, and Elizabeth A. R. and Ralph S. Brown, Jr. Gifts; Austin B. Chinn Gift, in honor of Diane Carol Brandt, and Christopher C. Grisanti and Suzanne P. Fawbush Gifts

## *The Cloisters*

### GIFTS

*Jug*; stoneware; German (Siegburg), late 14th–early 15th century; 2014.728; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

*Tile with Griffin*; glazed earthenware; French, early 16th century; 2015.144; Sam Fogg

*Tile with Foliate Motif*; glazed earthenware; British (Somerset), 13th–14th century; 2015.145; Sam Fogg

### PURCHASES

*Jug from Kedleston Hall*; glazed earthenware; British (Derbyshire), 13th century; 2014.280; The Cloisters Fund

*Jug with Twisted Handle*; lead-glazed earthenware; British (Potter Toynton [?]); late 13th century; 2014.582; The Cloisters Fund

*Jug with Applied Decoration*; lead-glazed earthenware (whiteware), polychrome decoration; British (Surrey), 13th century; 2014.583; The Cloisters Fund

*Jug with Sgraffito Decoration*; lead-glazed earthenware; British (Mill Green), 14th century; 2014.584; The Cloisters Fund

*Jug*; unglazed earthenware; British (Wiltshire), 13th–14th century; 2014.585; The Cloisters Fund

*Barrel-Shaped Jug with a Fox and a Cockerel*; glazed earthenware; French (Saintonge), late 13th century; 2015.141; The Cloisters Fund

*Tile with Eagle Motif*; glazed earthenware; British (Somerset), late 13th–14th century; 2015.142; The Cloisters Fund

*Tile with Arms of Thomas Coke*; glazed earthenware; British, early 16th century; 2015.143; The Cloisters Fund

*Head of Saint James the Greater*; limestone, traces of paint; French (Burgundy [?]), 1450–1500; 2015.241; The Cloisters Fund and Audrey Love Foundation Gift

## Modern and Contemporary Art

### GIFTS

Alice Neel, American; *Portrait of Dick Bagley*; oil on canvas, 1946; 2014.456; Nina Baroness von Maltzahn, Betsy and Ed Cohen/Arete, A. Michael and Mercedes Hoffman, Michael and Beth Klein, Marjorie and Jeffrey A. Rosen, Familienstiftung Schultz-von Schacky (Berlin), Marlene and Dirk Ippen, Gahl Hodges Burt and Martin Indyk, Vedder family, Achim Moeller-Moeller Fine Art

Thornton Dial, American; *Nesting*; charcoal, watercolor on paper, 1993; 2014.492.1; Auldlyn Higgins Williams and E. T. Williams, Jr.

Thornton Dial, American; *Shadows*; charcoal, graphite, pastel on paper, 1994; 2014.492.2; Auldlyn Higgins Williams and E. T. Williams, Jr.

Thornton Dial, American; *The Spirit of Life (Helping Hands)*; charcoal on paper, 2004; 2014.492.3; Auldlyn Higgins Williams and E. T. Williams, Jr.

Claude Lawrence, American; *Saturday Night*; oil on paper, ca. 2000; 2014.492.4; Auldlyn Higgins Williams and E. T. Williams, Jr.

Claude Lawrence, American; *Dancing Eyes*; acrylic, crayon on paper, 2003; 2014.492.5; Auldlyn Higgins Williams and E. T. Williams, Jr.

Claude Lawrence, American; *Oasis*; acrylic on paper, 2001; 2014.492.6; Auldlyn Higgins Williams and E. T. Williams, Jr.

Hale Woodruff, American; *Blind Musician*; woodcut on paper, 1935; 2014.492.7; Auldlyn Higgins Williams and E. T. Williams, Jr.

Harry Jackson, American; *The Foreman, Polychrome*; bronze, 1981; 2014.539a, b; Mrs. Douglas Dillon

Eric Serritella, American; *Stretch Teapot*; stoneware, 2011; 2014.540a, b; Ann Tenenbaum and Thomas H. Lee

John Koch, American; Study for *Model Undressing*; graphite on paper, ca. 1962; 2014.541a, b; Susan and Fredrick Orkin

Russell B. Aitken, American; *Study for Hercules and the Amazons*; gouache on paperboard, 1939; 2014.542; Irene Roosevelt Aitken

Thornton Dial, American; *History Refused to Die*; okra stalks and roots, clothing, collaged drawings, tin, wire, steel, Masonite, steel chain, enamel, spray paint, 2004; 2014.548.1; Souls Grown Deep Foundation

Thornton Dial, American; *Out of the Darkness, the Lord Gave Us Light*; carpet, cloth, Splash Zone compound, enamel, spray paint on canvas on wood, 2003; 2014.548.2; Souls Grown Deep Foundation

Thornton Dial, American; *Powder Plant*; sheet metal, sawdust, paint, adhesive on canvas on wood, 2013; 2014.548.3; Souls Grown Deep Foundation

Thornton Dial, American; *Shadows of the Field*; string, twine, synthetic cotton batting, wood, burlap, sheet metal, cloth rags, nails, staples, enamel on canvas on wood, 2008; 2014.548.4; Souls Grown Deep Foundation

Thornton Dial, American; *The End of November: The Birds That Didn't Learn How to Fly*; quilt, wire, fabric, enamel on canvas on wood, 2007; 2014.548.5; Souls Grown Deep Foundation

Thornton Dial, American; *Victory in Iraq*; mannequin head, barbed wire, steel, clothing, tin, electrical wire, wheels, stuffed animals, toy cars and figurines, plastic spoons, wood, basket, oil, enamel, spray paint, Splash Zone compound on canvas on wood, 2004; 2014.548.6; Souls Grown Deep Foundation

Lonnie Holley, American; *African Mask*; automobile tires, welder's mask, electrical outlets, electrical cord, door lock, lace fabric, 2003; 2014.548.7; Souls Grown Deep Foundation

Lonnie Holley, American; *Grown Together in the Midst of the Foundation*; root, steel, wire, concrete, PVC pipe, 1994; 2014.548.8; Souls Grown Deep Foundation

Lonnie Holley, American; *Ruling for the Child*; investment casting materials, 1982; 2014.548.9; Souls Grown Deep Foundation



- Ronald Lockett, American; *The Enemy amongst Us*; paint, pine straw, metal grate, tin, nails on wood, 1995; 2014.548.10; Souls Grown Deep Foundation
- Joe Minter, American; *Four Hundred Years of Free Labor*; welded found metal, 2003; 2014.548.11; Souls Grown Deep Foundation
- Mary Proctor, American; *The Keys*; coins, jewelry, buttons, keys, glass cabochons, wood, toys, paint on wood, 1996; 2014.548.12; Souls Grown Deep Foundation
- Emmer Sewell, American; *Out of the Darkness, the Lord Gave Us Light*; automobile tire, plastic chair, cinderblock fragment, 1990; 2014.548.13; Souls Grown Deep Foundation
- Purvis Young, American; *Locked Up Their Minds*; paint, wood on wood, 1972; 2014.548.14; Souls Grown Deep Foundation
- Joe Light, American; *Pony*; enamel on wood, 1988; 2014.548.15; Souls Grown Deep Foundation
- Mary T. Smith, American; *Untitled*; paint on wood, 1987; 2014.548.16a, b; Souls Grown Deep Foundation
- Mary T. Smith, American; *Untitled Self-Portrait*; paint on wood, 1988; 2014.548.17; Souls Grown Deep Foundation
- Mose Tolliver, American; *Bill Traylor People*; house paint on wood, 1987; 2014.548.18; Souls Grown Deep Foundation
- Purvis Young, American; *Ocean*; paint, wood on Masonite, ca. 1975; 2014.548.19; Souls Grown Deep Foundation
- Joe Light, American; *Hobo # Birdman*; place mats, glass, enamel, spray paint on wood, 1988; 2014.548.20; Souls Grown Deep Foundation
- Mose Tolliver, American; *Self-Portrait*; paint on wood, 1987; 2014.548.21; Souls Grown Deep Foundation
- Thornton Dial, American; *9/11: Interrupted by the Morning News*; graphite, charcoal, watercolor, coffee on paper, 2002; 2014.548.22; Souls Grown Deep Foundation
- Thornton Dial, American; *African Athlete*; graphite, charcoal, pastel on paper, 1998; 2014.548.23; Souls Grown Deep Foundation
- Thornton Dial, American; *Celebration*; graphite, pastel, watercolor, gouache on paper, 2004; 2014.548.24; Souls Grown Deep Foundation
- Thornton Dial, American; *January 20, 2009*; graphite, pastel, coffee on paper, 2009; 2014.548.25; Souls Grown Deep Foundation
- John B. Murray, American; *Untitled*; marker, metallic marker, watercolor, gouache on paper, 1987; 2014.548.26; Souls Grown Deep Foundation
- John B. Murray, American; *Untitled*; ballpoint pen, marker, paint on paper, early 1980s; 2014.548.27; Souls Grown Deep Foundation
- John B. Murray, American; *Untitled*; ballpoint pen, marker, paint on paper, early 1980s; 2014.548.28; Souls Grown Deep Foundation
- Nellie Mae Rowe, American; *Woman Scolding Her Companion*; pastel, colored pencil, crayon, marker, graphite on paper, 1981; 2014.548.29; Souls Grown Deep Foundation
- Nellie Mae Rowe, American; *Atlanta's Missing Children*; paint, graphite, pastel, crayon, paper on cardboard, 1981; 2014.548.30; Souls Grown Deep Foundation
- Nellie Mae Rowe, American; *Nellie's Birthday*; colored pencil, graphite, crayon on paper, 1981; 2014.548.31; Souls Grown Deep Foundation
- Nellie Mae Rowe, American; *Empty Chair*; graphite, crayon, pastel on paper, 1981; 2014.548.32; Souls Grown Deep Foundation
- Henry Speller, American; *Untitled*; colored pencil, crayon, graphite on paper, 1985; 2014.548.33; Souls Grown Deep Foundation
- Henry Speller, American; *Boat on the Mississippi*; marker, crayon, graphite on paper, 1987; 2014.548.34; Souls Grown Deep Foundation
- Georgia Speller, American; *Dancing People in a Line*; tempera, graphite on paper, 1986; 2014.548.35; Souls Grown Deep Foundation
- Georgia Speller, American; *Head of the Penitentiary*; tempera, graphite on paper, 1986; 2014.548.36; Souls Grown Deep Foundation
- Georgia Speller, American; *Minnie and Her Friends*; tempera, graphite on paper, 1986; 2014.548.37; Souls Grown Deep Foundation
- Willie Abrams, American; *Roman Stripes Variation*; corduroy, ca. 1975; 2014.548.38; Souls Grown Deep Foundation
- Annie Bendolph, American; *Thousand Pyramids Variation*; cotton sacking material, chambray, ca. 1930; 2014.548.39; Souls Grown Deep Foundation
- Annie Bendolph, American; *Wild Goose Chase Variation with Flying Geese Border*; cotton, ca. 1930; 2014.548.40; Souls Grown Deep Foundation
- Louisiana P. Bendolph, American; *Housetop Variation*; cotton, cotton blends, 2003; 2014.548.41; Souls Grown Deep Foundation
- Linda Diane Bennett, American; *Bricklayer Variation*; denim, ca. 1970; 2014.548.42; Souls Grown Deep Foundation
- Emma Lee Pettway, American; *Blocks and Strips Work-Clothes Quilt*; denim, cotton twill, ca. 1950; 2014.548.43; Souls Grown Deep Foundation
- Mary Elizabeth Kennedy, American; *Housetop-Nine-Block Log Cabin Variation*; cotton, rayon, ca. 1935; 2014.548.44; Souls Grown Deep Foundation
- Nettie Jane Kennedy, American; *Basket Weave*; corduroy, 1973; 2014.548.45; Souls Grown Deep Foundation
- Lucy Mingo, American; *Blocks and Strips Work-Clothes Quilt*; cotton, denim, 1959; 2014.548.46; Souls Grown Deep Foundation
- Mertlene Perkins, American; *Birds in Flight Variation*; cotton, 1940s; 2014.548.47; Souls Grown Deep Foundation
- Lola Pettway, American; *Housetop—Eight-Block Variation*; corduroy, ca. 1975; 2014.548.48; Souls Grown Deep Foundation
- Quinnie Pettway, American; *Housetop*; cotton twill, synthetic material from men's clothing, 1963; 2014.548.49; Souls Grown Deep Foundation
- Emma Lee Pettway Campbell, American; *Lazy Gal Bars*; denim, cotton, ca. 1965; 2014.548.50; Souls Grown Deep Foundation
- Jessie T. Pettway, American; *Medallion*; synthetic knit, cotton sacking material, ca. 1960; 2014.548.51; Souls Grown Deep Foundation
- Lucy T. Pettway, American; *Housetop and Bricklayer Blocks with Bars*; cotton, corduroy, cotton knit, flannel, even weave, ca. 1955; 2014.548.52; Souls Grown Deep Foundation

- Martha Pettway, American; *Housetop—Eight-Block Variation*; cotton, 1930s; 2014.548.53; Souls Grown Deep Foundation
- Martha Pettway, American; *Housetop—Half Log Cabin Variation*; cotton, 1930; 2014.548.54; Souls Grown Deep Foundation
- Pearlie Kennedy Pettway, American; *Triangles Creating Squares-within-Squares (Housetop) Motif*; cotton sacking material, ca. 1960; 2014.548.55; Souls Grown Deep Foundation
- Sue Willie Seltzer, American; *Housetop Variation*; cotton, synthetic blends, ca. 1955; 2014.548.56; Souls Grown Deep Foundation
- Willie “Ma Willie” Abrams, American; *Work-Clothes Quilt with Center Medallion of Strips*; denim, corduroy, synthetic blends, 1976; 2014.548.57; Souls Grown Deep Foundation
- Enrico David, Italian; *Study for a Fabric*; colored pencil on paper, 2011; 2014.644.1; The artist and Michael Werner Gallery
- Enrico David, Italian; *Kate*; graphite, colored pencil on paper, 2013; 2014.644.2; The artist and Michael Werner Gallery
- Enrico David, Italian; *Untitled*; graphite on paper, 2013; 2014.644.3; The artist and Michael Werner Gallery
- Augustus John, British; *Study of a Male Nude*; charcoal on paper, n.d.; 2014.645; Mr. and Mrs. J. Gordon Douglas III
- Ron Nagle, American; *Untitled*; earthenware, 1991; 2014.741.1; Barbara S. Rosenthal
- Lucie Rie, British, born Austria; *Bowl*; porcelain, ca. 1974–75; 2014.741.2; Barbara S. Rosenthal
- Sophie von Hellermann, German; *Outside Coming In*; acrylic on canvas, 2004; 2014.742; Jerry Black
- Elie Nadelman, American, born Poland; *Kneeling Figure*; ink on paper, ca. 1915; 2014.743; Franklin Z. Davidson
- Donald Deskey, American; *Table Lamp*; chrome-plated metal, glass, 1927; 2014.744; John C. Waddell
- Laura Owens, American; *Untitled*; acrylic, acrylic medium on cotton duck, 1996; 2015.56; Norman Dubrow
- Rudolf Feodorovich Vilde, Russian; *Plate*; porcelain, 1921; 2015.57; Robert A. Ellison, Jr.
- Joshua Neustein, American, born Poland; *Folded Torn Sprayed and Crumpled*; folded-and-torn papers, acrylic on paper, 1974; 2015.105; Steven Weinstock
- Joshua Neustein, American, born Poland; *Small Elliptical Erasure*; graphite and glassine envelope, erasure crumbs, paper filings on paper, 1974; 2015.106; *Untitled*, New York
- Joshua Neustein, American, born Poland; *Knot*; magnetic strip, steel filings on paper, 1994; 2015.107; Andrea Neustein
- Joshua Neustein, American, born Poland; *Two Triangles*; steel wool on paper, ca. 1998; 2015.108; Pat Rowe and Lance Blackstone
- Joshua Neustein, American, born Poland; *Untitled*; steel wool on paper, ca. 1973; 2015.109; Joseph Hackmey
- Joshua Neustein, American, born Poland; *Gendered*; cut-and-folded carbon-copy paper, 2012; 2015.110; Alexander Neustein
- Joshua Neustein, American, born Poland; *Body Forth Yellow II*; cut-and-folded carbon-copy paper, 2012; 2015.111; Catherine Goetschel
- Joshua Neustein, American, born Poland; *Looking Glass*; cut-and-folded carbon-copy paper, ca. 1969; 2015.112; Avo Tavitian
- Roy Lichtenstein, American; *Landscape with Philosopher*; oil on magna on canvas, 1996; 2015.231; Leonard A. Lauder

#### PURCHASES

- Sam Gilliam, American; *Whirlirama*; acrylic on canvas, 1970; 2014.441; Aurthur H. Hearn Fund and Pamela Joyner Gift
- Pablo Picasso, Spanish; *Landscape*; gouache, charcoal on paper, 1908; 2014.464; Leonard A. Lauder Gift
- Zarina Hashmi, American, born India; *Blinding Light*; gold leaf on Japanese paper, 2010; 2014.495; The George Economou Collection Gift
- Heidi Bucher, Swiss; *Kasten, Perlmutterhaut*; natural rubber, open-weave fabric, glaze, mother-of-pearl pigment, ca. 1973–76; 2014.518; The Cynthia Hazen Polsky Fund
- Paul Sharits, American; *Cellular Disorder 3*; ink marker on paper, ca. 1985; 2014.549; Everett Hoffman Gift
- Paul Sharits, American; *Cellular Disorder 10*; ink marker on paper, ca. 1985; 2014.550; Everett Hoffman Gift
- Paul Sharits, American; *Passare III #16 #7 (After Sonic Youth: 16–19)*; ink marker on paper, 1988; 2014.551; Everett Hoffman Gift
- Lucy McKenzie, British (Glasgow, Scotland); *Quodlibet XXV (Capsule Wardrobes)*; steel, glass, oil, graphite on canvas mounted on wood, 2013; 2014.552a, b; A. G. Foundation Gift
- George Grosz, American, born Germany; *United Front*; pen, watercolor on white laid paper, 1932; 2014.683a, b; Paula Cussi Gift
- Julia Lohmann, German; *Lasting Void*; fiberglass, resin, 2007; 2014.264; Lita Annenberg Hazen Charitable Trust Gift
- Enrico David, Italian; *Hornet's Nest*; wool on canvas, 2013; 2014.685; Hazen Polsky Foundation Fund
- Aaron Douglas, American; *Let My People Go*; oil on board, ca. 1934–39; 2015.42; Lila Acheson Wallace Gift
- Eva Kotatkova, Czech; *Untitled (Unlearning Instincts)*; ninety-six collages on paper, 2013–14; 2015.72.1–.96; Paula Cussi and The George Economou Collection Gifts
- Tacita Dean, British; *JG*; anamorphic black-and-white and color 35-mm film, sound, 2013; 2015.129; The A. L. Levine Family Foundation, by exchange, and The Raymond and Beverly Sackler 21st Century Art Fund
- Hale Woodruff, American; *The Card Players*; oil on canvas, 1930; 2015.223; George A. Hearn Fund
- Robert Overby, American; *Tone-Bar Room Map*; canvas, 1972; 2015.237; Lila Acheson Wallace Gift
- Man Ray, American; *Obstruction*; sixty-three wooden coat hangers, 1920/1961; 2015.242.1–.63; Lila Acheson Wallace Gift
- Edward Krasinski, Ukrainian; *Intervention*; acrylic paint, vinyl tape on pine boards, Masonite, 1983; 2015.251; Roy R. and Marie S. Neuberger Foundation Inc. Gift and The Cynthia Hazen Polsky Fund

Marion Sampler, American; *Untitled*; oil on linen, 1965; 2014.279; George A. Hearn Fund

Phil Collins, British; *How to Make a Refugee*; single-channel color video, sound, 1999; 2015.280; Lila Acheson Wallace Gift

Frances Stark, American; *Bobby Jesus's Alma Mater B/W Reading the Book of David and/or Paying Attention Is Free*; single-channel digital black-and-white video installation, sound, ink-jet print on paper, vinyl text, take-away posters, 2013; 2015.284; Robert B. and Emile W. Betts Foundation and Constance B. and Carroll L. Cartwright Gifts

Sarah Lucas, British; *NUD CYCLADIC 9*; nylon, synthetic fiber, concrete, steel wire, 2010; 2015.305a–c; Lila Acheson Wallace Gift

Kerry James Marshall, American; *Untitled (Studio)*; acrylic on PVC panels, 2014; 2015.366; Jacques and Natasha Gelman Foundation Gift, Acquisitions Fund and The Metropolitan Museum of Art Multicultural Audience Development Initiative Gift

Studio Formafantasma, Italian; *Botanica Big Vase Leaves*; ceramic, shellac, cereal fibers, shellac, wood powder, willow branch, bois durci, ribbon, glass, string, paper, 2011; 2015.369.1a, b; J. Stewart Johnson Gift

Studio Formafantasma, Italian; *Botanica Big Vase Scale*; ceramic, shellac, wood powder, ribbon, glass, string, paper, 2011; 2015.369.2a–c; J. Stewart Johnson Gift

Studio Formafantasma, Italian; *Botanica Small Vase Leaf*; resin, wood, brass, shellac, wood powder, ribbon, glass, paper, 2011; 2015.369.3a–c; J. Stewart Johnson Gift

## Musical Instruments

### GIFTS

*Drum and Stick (Tambora)*; wood, nylon rope, hide; Dominican Republic, ca. 2005; 2014.291.1a, b; Sobeira Durán

*Güira and Scraper*; stainless steel, wood; Dominican Republic, 2006; 2014.291.2a, b; Sobeira Durán

### PURCHASES

James D'Aquisto, American; *Archtop Guitar* (made for famed New York jazz musician Jim Hall); maple, macassar ebony, iron, brass, 1983; 2014.274a, b; Gary Larson and Peter Watrous Gifts

Adolphe (Antoine Joseph) Sax, Belgian, active France; *Tenor Valve Trombone*; brass, white metal, cork, ca. 1863; 2014.488a–d; Amati Gifts

Manol (Emmanuel Venios), Greek, active Turkey; *Üd*; spruce, mulberry, various woods, mother-of-pearl, mastic, 1916; 2014.522a, b; Amati Gifts

*Dance Apron (Bells)*; fabric, bronze; Nigeria (Afo), early 20th century; 2015.239; Constance Old Gift

## Photographs

### GIFTS

Lucas Blalock, American; *Horses*; ink-jet print, 2013; 2014.493; The artist

Unidentified artist, American; [*Triptych of Apollo 11 Moon Landing on Television Screen*]; gelatin silver prints, 1969; 2014.494.1–.3; Jeffrey Fraenkel

Walker Evans, American; *Mississippi Smalltown Shopfront*; gelatin silver print, 1936; 2014.543; Lauren and Michael Lee

Carleton E. Watkins, American; *The Yosemite Valley from the Mariposa Trail*; albumen silver print from glass negative, 1865–66; 2014.546.1; Anonymous

Carleton E. Watkins, American; *Tutocanula, or El Capitan, 3600 feet, Yosemite Valley, Mariposa County, California*; albumen silver print from glass negative, 1865–66; 2014.546.2; Anonymous

Unidentified artist, American; [*Cleopatra's Needle Obelisk, Central Park, New York*]; albumen silver print from glass negative, 1880s; 2014.547; Charles Isaacs and Carol Nigro

Malick Sidibé, Malian; [*Self-Portrait*]; gelatin silver print, glass, paint, cardboard, tape, string, 1956; 2014.638; Jack Shainman and Claude Simard

William H. Mortimer, American; *Officer Gordon F. Wilson Shows Mug Pictures to a Woman*; gelatin silver print, 1970; 2014.642; Anonymous

Roe Ethridge, American; *New York Water [Osgood Pond]*; chromogenic print, 2001; 2014.678; Martin and Rebecca Eisenberg

Louise Lawler, American; *Two Books Have Been Published*; halftone, 1978; 2014.679.1; The artist

Louise Lawler, American; *Truck*; halftone, 1978; 2014.679.2; The artist

Louise Lawler, American; *Volkswagen*; halftone, 1978; 2014.679.3; The artist

Louise Lawler, American; [*Poster for "\_\_\_\_\_, Louise Lawler, Adrian Piper, and Cindy Sherman," Artists Space, New York City*]; print, September 23, 1978; 2014.679.4; The artist

Louise Lawler, American; [*Announcement for "A Movie Will Be Shown without the Picture," Aero Theatre, Santa Monica*]; printed card, 1979; 2014.679.5; The artist

Louise Lawler, American; *Three Books For One Dollar*; letterpress matchbooks, hot stamp done by hand, plastic, metal, 1980; 2014.679.6; The artist

Louise Lawler, American; [*Announcement for "A Picture Is No Substitute For Anything," Ronnelle Gallery, Halifax*]; letterpress, December 18–19, 1981; 2014.679.7; The artist

Louise Lawler, American; [*Announcement for "A Picture Is No Substitute for Anything," Harold Rivkin, New York*]; letterpress, May 27, 1981; 2014.679.8; The artist

Louise Lawler, American; [*Announcement for "A Picture Is No Substitute For Anything," Louise Lawler 407 Greenwich St., New York*]; letterpress, June 25, 1981; 2014.679.9; The artist

Louise Lawler, American; [*Announcement for "A Picture Is No Substitute For Anything," Louise Lawler 407 Greenwich St., New York*]; letterpress, January 1, 1982; 2014.679.10; The artist

Louise Lawler, American; [*"His Gesture Moved Us to Tears," Announcement and Envelope for "A Picture Is No Substitute for Anything," James Turcotte Gallery, Los Angeles*]; print, 1981; 2014.679.11a, b; The artist

Louise Lawler, American; [*Announcement for "Another Gallery," Anna Leonouens Gallery II, Halifax*]; printed card, 1982; 2014.679.12; The artist

- Louise Lawler, American; [*Matchbook for "Arrangements of Pictures," Metro Pictures, New York*]; printed matchbook, 1982; 2014.679.13; The artist
- Louise Lawler, American; [*Poster for "A Picture Is No Substitute For Anything," ID Gallery, Valencia, Calif.*]; print, February 16, 1982; 2014.679.14; The artist
- Louise Lawler, American; [*Stationery and Envelope Produced for "Documenta 7: A Story," Kassel*]; thermographically printed letterhead and envelope, 1982; 2014.679.15a–c; The artist
- Louise Lawler, American; [*Matchbook for "BORROWED TIME," Baskerville and Watson Gallery, New York*]; printed matchbook, 1983; 2014.679.16; The artist
- Louise Lawler, American; [*Announcement for "Interesting," Nature Morte, New York*]; printed card, May 1985; 2014.679.17; The artist
- Louise Lawler, American; [*Press Release for "Interesting," Nature Morte, New York*]; press release, April 1985; 2014.679.18; The artist
- Louise Lawler, American; [*Announcement and Envelope for "It Remains to Be Seen," Metro Pictures, New York*]; letterpress card, envelope, January 17–February 14, 1987; 2014.679.19a, b; The artist
- Louise Lawler, American; [*Flyer for "Projects Series," Museum of Modern Art, New York*]; Printed red flyer, foil letterpress, 1987; 2014.679.20; The artist
- Louise Lawler, American; Felix Gonzalez-Torres, American, born Cuba; Richard Prince, American; Nancy Spero, American; Jenny Holzer, American; Carrie Mae Weems, American; Hans Haacke, German; Barbara Kruger, American; Mike Glier; Nancy Linn; [*Artwork for Inserts, Group Material, Advertising Supplement to "The New York Times"*]; newsprint booklet, May 22, 1988; 2014.679.21; The artist
- Louise Lawler, American; [*Announcement for "Vous Avez Déjà Vu Ça," Yvon Lambert, Paris*]; printed card, 1988; 2014.679.22; The artist
- Louise Lawler, American; [*Announcement for "Louise Lawler / Cindy Sherman," Studio Guenzani, Milan*]; printed card, letterpress envelope, 1988; 2014.679.23a, b; The artist
- Louise Lawler, American; [*Announcement Decal for "How Many Pictures," Metro Pictures, New York*]; printed card, decal, 1989; 2014.679.24; The artist
- Louise Lawler, American; [*Announcement for "A Vendre," Yvon Lambert, Paris*]; letterpress card, September 8–October 10, 1990; 2014.679.25; The artist
- Louise Lawler, American; [*"SQUID IN ITS OWN INK," Matchbook Produced for the Carnegie International 1991, Pittsburgh*]; printed matchbook, 1991; 2014.679.26; The artist
- Louise Lawler, American; [*"THE CHEESE STANDS ALONE," Matchbook Produced for the Carnegie International 1991, Pittsburgh*]; printed matchbook, 1991; 2014.679.27; The artist
- Louise Lawler, American; [*"THIS TAKES THE CAKE," Matchbook Produced for the Carnegie International 1991, Pittsburgh*]; printed matchbook, 1991; 2014.679.28; The artist
- Louise Lawler, American; [*Announcement for "For Sale," Metro Pictures, New York*]; printed letterhead, 1991; 2014.679.29; The artist
- Louise Lawler, American; [*Postcards Produced for "Paperweights, Postcards, Pictures, Cannibalism," Centre d'Art Contemporain, Geneva*]; printed postcards, envelope, 1994; 2014.679.30a–f; The artist
- Louise Lawler, American; [*Announcement for "External Stimulation," Klemens Gasser, Bolzano*]; halftone, 1994; 2014.679.31; The artist
- Louise Lawler, American; [*Announcement for "External Stimulation," Metro Pictures, New York*]; halftone, 1994; 2014.679.32; The artist
- Louise Lawler, American; [*Announcement for "External Stimulation," Studio Guenzani, Milan*]; halftone, 1994; 2014.679.33; The artist
- Louise Lawler, American; [*Troll Matchbook for Metro Pictures, Gramercy Park Art Fair, New York*]; Printed matchbook, 1995; 2014.679.34; The artist
- Louise Lawler, American; [*Announcement and Envelope for "A Spot on the Wall," Kunstverein, Munich*]; halftone card, envelope, 1995; 2014.679.35a, b; The artist
- Louise Lawler, American; [*Announcement for "Paint, Walls, Pictures: Something Always Follows Something Else / She Wasn't Always A Statue," Metro Pictures, New York*]; printed card, February 1–March 15, 1997; 2014.679.36; The artist
- Louise Lawler, American; [*Cocktail Napkin Produced for "Museum as Muse," Museum of Modern Art, New York*]; printed napkin, 1999; 2014.679.37; The artist
- Louise Lawler, American; [*Notecard Announcement for "Looking Forward," Metro Pictures, New York*]; printed card, 2004; 2014.679.38; The artist
- Louise Lawler, American; [*Gift Wrap Produced for "Looking Forward," Metro Pictures, New York*]; printed wrapping paper, 2004; 2014.679.39; The artist
- Louise Lawler, American; [*Announcement for "Where Is The Nearest Camera?," Spruth Magers, London*]; printed card, backing board, 2007; 2014.679.40a, b; The artist
- Louise Lawler, American; [*"RE-GIFT Matchbook," Swiss Institute, New York*]; printed matchbook, 2009; 2014.679.41; The artist
- Louise Lawler, American; [*Poster for "Taking Place," Spruth Magers, Berlin*]; printed poster, September 22–November 7, 2009; 2014.679.42; The artist
- Louise Lawler, American; [*Matchbox for "No Drones," Spruth Magers, Berlin, London*]; printed matchbox, November 23–December 23, 2011; 2014.679.43; The artist
- Louise Lawler, American; [*Matchbox for "Fitting," at Metro Pictures, New York*]; printed matchbox, 2011; 2014.679.44; The artist
- Louise Lawler, American; [*Matchbox for "Light and Dark (Adjusted to Fit)," Art Unlimited, Basel Art Fair, Basel*]; printed matchbox, 2011; 2014.679.45; The artist
- Louise Lawler, American; [*Poster for "No Drones, Spruth Magers, Berlin, London*]; printed poster, November 23–December 23, 2011; 2014.679.46; The artist
- Louise Lawler, American; [*Poster for "A Spot on the Wall," Neue Gallery, Graz*]; printed poster, 1995; 2014.679.47; The artist
- Louise Lawler, American; [*Envelope for "A Letter Always Arrives at Its Destination," La Panacée, Centre de Culture Contemporaine, Ville de Montpellier*]; printed envelope, 2014; 2014.679.48; The artist
- Henry P. Bosse, American, born Germany; *No. 34: From Bluffs at Merrimac, Minnesota Looking Down Stream*; cyanotype, 1885; 2014.715.1; Charles Wehrenberg and Sally Larsen



- Henry P. Bosse, American, born Germany; *No. 6: From South Approach of Franklin Ave Bridge, Minneapolis, Minnesota Looking Upstream (Low Water)*; cyanotype, 1890; 2014.715.2; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 21: Rocks and Dam below Frenchman's Bar (Low Water)*; cyanotype, 1889; 2014.715.3; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 69: Wabasha, Minnesota*; cyanotype, 1889; 2014.715.4; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 88: Wingdams below Winona, Minnesota*; cyanotype, 1889; 2014.715.5; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 90. From bluffs at Trempealeau, Wisconsin Looking Up Stream*; Cyanotype, 1885; 2014.715.6; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 135: Iowa State Penitentiary—Fort Madison, Iowa*; cyanotype, 1891; 2014.715.7; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 139a: Head of Niota Chute with Closing Dam (Near Fort Madison, Iowa)*; cyanotype, 1885; 2014.715.8; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 155a: Lower Lock Des Moines Rapids Canal*; cyanotype, 1891; 2014.715.9; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 167: Raftboat David Bronson*; cyanotype, 1885; 2014.715.10; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 181: Marshall Ave. Bridge, Minneapolis and St. Paul*; cyanotype, 1889; 2014.715.11; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 185: Chicago, Milwaukee and St. Paul Rail Road Bridge at Hasting, Minnesota*; cyanotype, 1885; 2014.715.12; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 186: Chicago, Burlington and Northern Rail Road Bridge Across Mouth of La Croix River*; cyanotype, 1891; 2014.715.13; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 193a: Old Ponton Bridge at Prairie du Chien, Wisconsin*; cyanotype, 1885; 2014.715.14; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 199: Draw Span of Chicago and North Western Rail Road Bridge at Clinton, Iowa*; cyanotype, 1885; 2014.715.15; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 201: U.S. Government Bridge at Rock Island, Illinois (High Water)*; cyanotype, 1888; 2014.715.16; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 204: Iowa Central Railway Bridge at Keithsburg, Illinois*; cyanotype, 1889; 2014.715.17; Charles Wehrenberg and Sally Larsen
- Henry P. Bosse, American, born Germany; *No. 207: Wabash Rail Road Bridge at Keokuk, Iowa*; cyanotype, 1885; 2014.715.18; Charles Wehrenberg and Sally Larsen
- Erica Baum, American; *Shift*; ink-jet print, 2012; 2014.716; Bronzini-Vender Family Collection
- Robert Frank, American, born Switzerland; *Santa Fe, New Mexico*; gelatin silver print, 1955; 2014.745; Eugene and Barbara Schwartz
- Walker Evans, American; *[Ricki Hudeas, Old Lyme, Connecticut]*; instant color print, August 20, 1974; 2014.746.1; Charles Lindley, M.D.
- Walker Evans, American; *[Ricki Hudeas, Old Lyme, Connecticut]*; instant color print, August 20, 1974; 2014.746.2; Charles Lindley, M.D., 2014
- Walker Evans, American; *[Ricki Hudeas, Old Lyme, Connecticut]*; instant color print, August 20, 1974; 2014.746.3; Charles Lindley, M.D.
- Walker Evans, American; *[Ricki Hudeas, Old Lyme, Connecticut]*; instant color print, August 20, 1974; 2014.746.4; Charles Lindley, M.D.
- Walker Evans, American; *[Ricki Hudeas, Old Lyme, Connecticut]*; instant color print, August 20, 1974; 2014.746.5; Charles Lindley, M.D.
- Walker Evans, American; *[Ricki Hudeas, Old Lyme, Connecticut]*; instant color print, August 24, 1974; 2014.746.6; Charles Lindley, M.D.
- Walker Evans, American; *[Ricki Hudeas, Old Lyme, Connecticut]*; instant color print, August 24, 1974; 2014.746.7; Charles Lindley, M.D.
- Walker Evans, American; *[Ricki Hudeas, Old Lyme, Connecticut]*; instant color print, August 24, 1974; 2014.746.8; Charles Lindley, M.D.
- Walker Evans, American; *[Janet Byrd, Oberlin College]*; instant color print, January 22, 1974; 2014.746.9; Charles Lindley, M.D.
- Walker Evans, American; *[Su Friedrich, Oberlin College]*; instant color print, January 1974; 2014.746.10; Charles Lindley, M.D.
- Walker Evans, American; *[Carla Steiger, Oberlin, Ohio]*; instant color print, January 16, 1974; 2014.746.11; Charles Lindley, M.D.
- Walker Evans, American; *[Ellen Rosenman]*; instant color print, December 3, 1973; 2014.746.12; Charles Lindley, M.D.
- Walker Evans, American; *[Michael Lesy]*; instant color print, November 4, 1973; 2014.746.13; Charles Lindley, M.D.
- Clegg and Guttmann (Michael Clegg, Irish; Martin Guttmann, Israeli); *Grand Master*; silver dye bleach print, 1982; 2014.747; Eve Feuer Urvater, in memory of Ronald M. Urvater
- Caleb Cain Marcus, American; *Sólheimajökull, Plate II*; ink-jet print, 2010; 2015.67.1; Joseph M. Cohen Family Collection
- Caleb Cain Marcus, American; *Sheridan, Plate III*; ink-jet print, 2010; 2015.67.2; Joseph M. Cohen Family Collection
- Caleb Cain Marcus, American; *Fox, Plate IV*; ink-jet print, 2010; 2015.67.3; Joseph M. Cohen Family Collection
- Ralph Gibson, American; *Andrea, Robert and Mary Frank, Palisades, NY*; gelatin silver print, 1968; 2015.67.4; Joseph M. Cohen Family Collection
- Ralph Gibson, American; *Andrea, Robert and Mary Frank, Palisades, NY*; gelatin silver print, 1968; 2015.67.5; Joseph M. Cohen Family Collection
- Ralph Gibson, American; *Ralph Gibson, Robert and Mary Frank, Bridgehampton, NY*; gelatin silver print, 1968; 2015.67.6; Joseph M. Cohen Family Collection
- Ralph Gibson, American; *Robert and Mary Frank, Bridgehampton, NY*; gelatin silver print, 1968; 2015.67.7; Joseph M. Cohen Family Collection

Ralph Gibson, American; *Robert Frank Entering Bowery Studio Apartment, NY*; gelatin silver print, 1968; 2015.67.8; Joseph M. Cohen Family Collection

Ralph Gibson, American; *Belle Nord Apartment, NYC*; gelatin silver print, 1968; 2015.67.9; Joseph M. Cohen Family Collection

Joseph F. Reiff, American, born Germany; *[Vignetted Copy Photograph of Partial Eclipse of the Moon]*; albumen silver print from glass negative, 1880s; 2015.68; Anonymous

Gretchen Bender, American; *Wild Dead*; two-channel color video installation, 1984; 2015.113; Estate of Gretchen Bender

Martín Chambi, Peruvian; *[Cuzco, Peru]*; gelatin silver print, 1920s; 2015.261.1; Paul M. Hertzmann, Inc., San Francisco, CA

Frank Jay Haynes, American; *[Self-Portrait at Glacier Bay, Alaska]*; albumen silver print from glass negative, 1889–91; 2015.261.2; Paul M. Hertzmann, Inc., San Francisco, CA

Unidentified artist, American; *[Group of Fifty-Two Hand-Colored Snapshots]*; gelatin silver prints, applied color, 1910–60; 2015.303.1–.52; Peter J. Cohen

Unidentified artist, American; *[Seated Young Woman with Hand Raised to Jawline]*; daguerreotype, 1840s–50s; 2015.400.1; unidentified artist, American; *[Seated Young Man Resting Arm on Table Beside Daguerreotype Case]*; daguerreotype, 1840s; 2015.400.2; Beckers and Piard, American; *[Young Girl Wearing Gingham Shawl, Resting on Pillow]*; daguerreotype, 1853–56; 2015.400.3; unidentified artist, American; *[Young Man with Upturned Collar and Bow Tie]*; daguerreotype, 1850s; 2015.400.4; unidentified artist, American; *[Man Holding Glasses in Front of Painted Outdoor Backdrop]*; daguerreotype, 1850s; 2015.400.5; unidentified artist, American; *[Two Seated Young Women Identically Dressed]*; daguerreotype, 1840s; 2015.400.6; unidentified artist, American; *[Postmortem Baby, Partially Covered by a Flowered Shawl with a Fringe Hem]*; daguerreotype, 1840s; 2015.400.7; unidentified artist, American; *[Child Sitting on Chair Draped with Floral Print Fabric]*; daguerreotype, 1850s; 2015.400.8; unidentified artist, American; *[Theron Curtiss]*; daguerreotype, 1840s–50s; 2015.400.9; John Plumbe, Jr., American, born Wales; *[Elderly Man Holding Ivory-Topped Walking Stick]*; daguerreotype, 1840s; 2015.400.10; unidentified artist, American; *[Two Seated Young Men Wearing Gingham Trousers, Bow Ties, and Brimmed, Soft Hats]*; daguerreotype, 1850s; 2015.400.11; Southworth and Hawes, American; *[Young Woman Wearing Lace Collar and Brooch]*; daguerreotype, 1850s; 2015.400.12; unidentified artist, American; *[Seated Young Woman Wearing a Shawl, Holding an Open Book in her Lap]*; daguerreotype, 1850s; 2015.400.13; unidentified artist, American; *[Smiling, Nude Baby Holding Foot, Seated on Furniture Draped with Floral Print Fabric]*; daguerreotype, 1850s; 2015.400.14; Southworth and Hawes, American; *[Young Man in Three-Piece Suit and Bow Tie]*; daguerreotype, 1850s; 2015.400.15; unidentified artist, American; *[Young Girl Standing on Short Platform]*; daguerreotype, 1840s–50s; 2015.400.16; unidentified artist, American; *[Young Boy Wearing Livery or Riding Costume]*; daguerreotype, 1840s; 2015.400.17; unidentified artist, American; *[Seated Young Woman Wearing Collar with Large Bow, Resting Arm on Table]*; daguerreotype, 1850s; 2015.400.18; unidentified artist, American; *[Boy in Profile]*; daguerreotype, 1850s; 2015.400.19; unidentified artist, American; *[Seated Young Man Resting Head on Fingers]*; daguerreotype, 1840s; 2015.400.20; unidentified artist, American; *[Man Seated at Table with Dog]*; daguerreotype, 1840s; 2015.400.21; Brady and Co., American; *[Bearded Man]*; daguerreotype, 1853–57; 2015.400.22; Jeremiah Gurney, American; *[Pair of Portraits of Man and Woman (Husband and Wife?)]*; daguerreotype, 1852–60; 2015.400.23; unidentified artist, American; *[Child Wearing Straw Hat, Arm Resting on Table]*; daguerreotype, 1840s–1850s; 2015.400.24; unidentified artist, American; *[Boy Seated Cross-Legged, Partially Covered by Blanket, Leaning against Cushion]*; daguerreotype, 1850s; 2015.400.25; unidentified artist, American; *[Mill or Warehouse with*

*Vertical Clapboard Siding]*; daguerreotype, 1850s; 2015.400.26; unidentified artist, American; *[Partially Nude Strongman Holding Indian Clubs]*; daguerreotype, 1853–60s; 2015.400.27; William Hardy Kent, American, born England; *[Seated Elderly Woman Wearing Plaid Dress and Bonnet]*; daguerreotype, 1854–60; 2015.400.28; William Hardy Kent, American, born England; *[Seated Middle-Aged Woman Dressed in Finery]*; daguerreotype, 1854–60; 2015.400.29; Edward M. Tyler, American; *[Man with Mustache Wearing Oilskin Hat]*; daguerreotype, 1854–55; 2015.400.30; unidentified artist, American; *[Young Man Holding Jacket Lapel]*; daguerreotype, 1840s; 2015.400.31; John Plumbe, Jr., American, born Wales; *[Man with Chinstrap Beard]*; daguerreotype, 1840s; 2015.400.32; unidentified artist, American; *[Young Man Seated in Front of Painted Outdoor Backdrop]*; daguerreotype, 1850s; 2015.400.33; unidentified artist, American; *[Young Girl Wearing Waist Apron, Resting Hand on Chair]*; daguerreotype, 1840s–50s; 2015.400.34; unidentified artist, American; *[Barefoot Boy Holding Hat and Drum Stick, Leaning Forearm on Child-Sized Drum on Table]*; daguerreotype, 1850s; 2015.400.35; unidentified artist, American; *[Phebe Grenell, 72]*; daguerreotype, 1847; 2015.400.36; unidentified artist, American; *[Two Identically Dressed Young Girls Standing Next to a Table]*; daguerreotype, 1840s; 2015.400.37; William Langenheim, American, born Germany; Frederick Langenheim, American, born Germany; *[Middle-Aged Man with Chin-Strap Beard, Hand Tucked Inside Buttoned Jacket]*; daguerreotype, 1840s–50s; 2015.400.38; Southworth and Hawes, American; *[Young Woman with Hair Styled in Two Buns]*; daguerreotype, 1850s; 2015.400.39; unidentified artist, American; *[Older Man Wearing Top Hat]*; daguerreotype, 1850–55; 2015.400.40; Knickerbocker Gallery, American; *[Young Man]*; daguerreotype, 1850s; 2015.400.41; unidentified artist, American; *[Young Man with Curled Hair]*; daguerreotype, 1850s; 2015.400.42; John Adams Whipple, American; *[Two Men with Sideburns]*; daguerreotype, 1850s; 2015.400.43; unidentified artist, American; *[Elderly Woman Wearing Glasses and a Soft Bonnet]*; daguerreotype, 1850s; 2015.400.44; unidentified artist, American; *[Two Seated Young Men Holding Ivory-Topped Walking Sticks]*; daguerreotype, 1850s; 2015.400.45; unidentified artist, American; *[Nude Man Seated with Cloth Draped over Waist]*; daguerreotype, 1840s; 2015.400.46; unidentified artist, American; *[Three Children in Costume]*; daguerreotype, 1850s; 2015.400.47; Addis's Lancaster Gallery, American; *[Elizabeth Michael Howell]*; daguerreotype, 1855–59; 2015.400.48; unidentified artist, American; *[Three Young Couples Dressed in Finery]*; daguerreotype, 1850s; 2015.400.49; Samuel Broadbent, Jr., American; *[Man Wearing Coat and Gloves, Holding Hat, Seated in Front of Painted Outdoor Backdrop]*; daguerreotype, 1840s; 2015.400.50; Bruno Braquehais, French; *[Reclining Woman Nude as Danae]*; daguerreotype, 1850s; 2015.400.51; Samuel Broadbent, Jr., American; *[Josiah Bunting, 85, with George M. Bunting, 17 Months]*; daguerreotype, 1850s; 2015.400.52; unidentified artist, American; *[Older Man Wearing Top Hat and Coat]*; daguerreotype, 1850s; 2015.400.53; unidentified artist, American; *[Young Man with Hand Tucked in Vest]*; daguerreotype, 1840s; 2015.400.54; unidentified artist, American; *[Metalworker in Apron Working with a Vise]*; daguerreotype, 1840s–50s; 2015.400.55; William Langenheim, American, born Germany; Frederick Langenheim, American, born Germany; *[Seated Man in Floral Vest]*; daguerreotype, 1840s–50s; 2015.400.56; unidentified artist, American; *[Boy Holding Cap, Resting Arm on a Column]*; daguerreotype, 1840s; 2015.400.57; Robert Boning, British; *[Two Young Men in Bow Ties, One Seated Holding a Book, One Standing]*; daguerreotype, 1850s; 2015.400.58; unidentified artist, American; *[Seated Young Man with Arm Resting on Table]*; daguerreotype, 1840s; 2015.400.59; John Plumbe, Jr., American, born Wales; *[Elizabeth Page Bakewell and Her Grandson, Frank B. James]*; daguerreotype, ca. 1846; 2015.400.60; John Plumbe, Jr., American, born Wales; *[Elizabeth Bakewell James and Her Son, Frank B. James]*; daguerreotype, ca. 1846; 2015.400.61; unidentified artist, American; *[Three Children, One Seated Holding an Open Book, the Other Two Standing, in Front of a Light Background]*; daguerreotype, ca. 1845; 2015.400.62; unidentified artist, American; *[Finely Dressed Woman Seated in Armchair]*; daguerreotype, 1850s; 2015.400.63; John Jabez Edwin Mayall, British; *[Seated Man Pointing to a Passage in an Open Book]*; daguerreotype, 1850s; 2015.400.64; John Watkins, British; *[Seated Middle-Aged Man in Bow Tie and Jacket]*;



daguerreotype, 1850s; 2015.400.65; unidentified artist, American; [*Two Men with Mustaches, Arms Around Each Other*]; daguerreotype, 1850s; 2015.400.66; Antoine-François-Jean Claudet, French, active Great Britain; [*Middle-Aged Man with Glasses Holding Pocket Watch*]; daguerreotype, 1844–1859; 2015.400.67; unidentified artist, American; [*Seated Elderly Man with Arms Crossed*]; daguerreotype, 1850s; 2015.400.68; unidentified artist, American; [*Young Woman with Elbow Resting on Small Pile of Books and Head on Hand*]; daguerreotype, 1840s; 2015.400.69; unidentified artist, American; [*Young Woman Seated Next to a Table with Elbow Resting on a Book*]; daguerreotype, 1840s; 2015.400.70; unidentified artist, American; [*Older Man*]; daguerreotype, 1850s; 2015.400.71; unidentified artist, American; [*Boy in Wide Lapelled Coat, Seated in Chair*]; daguerreotype, 1850s; 2015.400.72; unidentified artist, American; [*House Painter Wearing a Cap and Holding a Paint Brush*]; daguerreotype, 1850s; 2015.400.73; unidentified artist, American; [*Young Woman Wearing Lace Gloves Holding a Daguerreotype Case*]; daguerreotype, 1860s; 2015.400.74; unidentified artist, American; [*Adolescent, 12, Wearing Earrings and a Suit*]; daguerreotype, 1850s; 2015.400.75; unidentified artist, American; [*Elderly Man with Dark Hair*]; daguerreotype, 1850s; 2015.400.76; Brady and Co., American; *Francis Alofsen*; daguerreotype, 1855; 2015.400.77; unidentified artist, American; [*Bearded Man in Shirtsleeves and String Tie*]; daguerreotype, 1850s; 2015.400.78; unidentified artist, American; [*Men Seated in Front of Cloud Backdrop, Books and Top Hat on Table*]; daguerreotype, 1850s; 2015.400.79; unidentified artist, American; [*Man with Chin Curtain Beard*]; daguerreotype, 1840s; 2015.400.80; unidentified artist, American; [*Mason Holding a Trowel*]; daguerreotype, 1850s; 2015.400.81; unidentified artist, American; [*Man in Hat and Plaid Vest*]; daguerreotype, 1850s; 2015.400.82; T. R. Williams, British; [*Still-Life of Game with Rake and Onion Jar*]; daguerreotype, 1854 or after; 2015.400.83; Bautain, French; [*Woman Wearing a Tiara and Tulle and Lace Dress, Seated before a Mirror*]; daguerreotype, 1850s; 2015.400.84; unidentified artist, American; *The Doctor and His Daughter*; daguerreotype, 1850s; 2015.400.85; Antoine-François-Jean Claudet, French, active Great Britain; [*Two Children Standing Between Furniture in a Studio Parlor Setting*]; daguerreotype, ca. 1855; 2015.400.86; unidentified artist, American; [*Older Woman Wearing Flowered Bonnet*]; daguerreotype, 1850s; 2015.400.87; T. R. Williams, British; [*Still-Life of Fowl with Initialed Barrel and Root Vegetables*]; daguerreotype, 1850s; 2015.400.88; unidentified artist, American; [*Woman in Apron and Bonnet Grinding Coffee in Kitchen Setting*]; daguerreotype, 1850s; 2015.400.89; unidentified artist, American; [*Universal Exposition of 1855, Interior, Paris*]; daguerreotype, 1855; 2015.400.90; London Stereoscopic Company, British; [*Crystal Palace, John Bell's Una and the Lion*]; daguerreotype, 1854–62; 2015.400.91; T. R. Williams, British; [*Still-Life with Cockatoo, Ornamental Ball, Lace, Peacock Feathers*]; daguerreotype, 1850s; 2015.400.92; T. R. Williams, British; [*Still-Life with Cockatoo, Ornamental Ball, Lace, Statuette*]; daguerreotype, 1850s; 2015.400.93; T. R. Williams, British; [*Still-Life with Cockatoo, Mirror, Ornamental Ball, Vases, and Lace*]; daguerreotype, 1850s; 2015.400.94; unidentified artist, American; [*Three Men in Shepherd Attire, One with Bagpipes, the Other Two Holding Bread*]; daguerreotype, 1850s; 2015.400.95; unidentified artist, American; [*Seated Woman Wearing Glasses*]; daguerreotype, 1850–55; 2015.400.96; unidentified artist, American; [*Union Militia Soldier with Rifled Musket*]; ambrotype, 1860s; 2015.400.97; unidentified artist, American; [*Three Seated Men with Arms Around Each Other*]; ambrotype, 1860s; 2015.400.98; unidentified artist, American; [*Two Women Wearing Striped Dresses, One Standing, the Other Seated*]; ambrotype, 1850s–60s; 2015.400.99; unidentified artist, American; [*Plasterer in Oilskin Hat*]; ambrotype, 1850s–60s; 2015.400.100; unidentified artist, American; [*Nude Man Squatting on Chair*]; ambrotype, 1850s–60s; 2015.400.101; unidentified artist, American; [*Three Carpenters, Standing, Holding a Ruler, Hammer, and Sheet of Paper*]; ambrotype, 1850s–60s; 2015.400.102; unidentified artist, American; [*Barrel Maker*]; ambrotype, 1850s–60s; 2015.400.103; unidentified artist, American; [*Man Holding Book, Standing before a Painted Scenic Backdrop*]; ambrotype, 1850s–60s; 2015.400.104; unidentified artist, American; [*Two Men, One in Military Garb, and a Woman, Seated around a Table*]; ambrotype, 1860s; 2015.400.105; unidentified artist, American; [*Two Men Seated in a Horse-Drawn Carriage in Front of Niagara Falls*]; ambrotype, 1860s; 2015.400.106; unidentified artist, American; [*Mother and Father with Three Children, a Boy and Two Girls*]; ambrotype, 1850s–60s; 2015.400.107; unidentified artist, American; [*Slate Roofer Holding Slate Hammer and Iron Bar*]; ambrotype, 1850s–60s; 2015.400.108; unidentified artist, American; [*Carpenter in Top Hat with Hatchet, Compass, Square, and Hand Saw*]; ambrotype, 1850s–60s; 2015.400.109; unidentified artist, American; [*Man Riving Wood with Froe and Club*]; ambrotype, 1860s; 2015.400.110; unidentified artist, American; [*Bearded Plasterer with Hawk and Trowel*]; ambrotype, 1860s; 2015.400.111; Peter Ralston, British (Scotland); [*Man with Bucket and Paint Brush*]; ambrotype, late 1850s–60s; 2015.400.112; unidentified artist, American; [*Painter Dipping Brush into Paint Jug*]; ambrotype, late 1850s–60s; 2015.400.113; unidentified artist, American; [*Three Men Seated in a Horse-Drawn Buggy in Front of a Building Under Construction*]; ambrotype, 1850s–60s; 2015.400.114; unidentified artist, American; [*Seated Man Demonstrating Vertical Sliding Window Model*]; tintype, late 1850s–60s; 2015.400.115; unidentified artist, American; [*Two Young Men, One Seated and One Standing, Holding Carpentry Tools*]; tintype, 1870s–90s; 2015.400.116; unidentified artist, American; [*Man on a Ladder*]; tintype, 1860s–80s; 2015.400.117; unidentified artist, American; [*Two Painters with Brushes and Buckets*]; tintype, 1874; 2015.400.118; unidentified artist, American; [*Two Painters, One Seated and One Standing, with Brushes and a Bucket*]; tintype, 1860s–80s; 2015.400.119; unidentified artist, American; [*Three Painters, with Brushes and a Can of Paint, in Front of a Painted Window Backdrop*]; tintype, 1870s–80s; 2015.400.120; unidentified artist, American; [*Painter, Standing in Front of a Painted Window Backdrop, with Brushes, Bucket, and Paint Cans*]; tintype, 1870s–80s; 2015.400.121; unidentified artist, American; [*Workman with Toolbox*]; tintype, 1860s–70s; 2015.400.122; unidentified artist, American; [*Six Workmen Holding Various Trade Tools: Paint Brushes, Bucket, Glass Bottle, and Hatchet*]; tintype, 1860s–70s; 2015.400.123; unidentified artist, American; [*Young Man Painting Window Frame*]; tintype, 1860s–80s; 2015.400.124; unidentified artist, American; [*A Woman and Eight Carpenters Posed Outdoors*]; tintype, 1880s; 2015.400.125; unidentified artist, American; [*Tinsmith with Coal Heater and Sheet of Tin*]; tintype, 1870s–80s; 2015.400.126; unidentified artist, American; [*Two Men Reviewing Plans*]; tintype, 1860s–70s; 2015.400.127; unidentified artist, American; [*Mason (?) Holding a Trowel and Sledgehammer*]; tintype, 1870s–80s; 2015.400.128; unidentified artist, American; [*Kneeling Carpenter Holding a Nail and Raised Hammer*]; tintype, 1870s–80s; 2015.400.129; unidentified artist, American; [*Mason in Top Hat with Mallet, Chisel, and Piece of Stone*]; tintype, 1870s–80s; 2015.400.130; unidentified artist, American; [*Carpenter Sawing a Plank of Wood*]; tintype, 1880s–90s; 2015.400.131; unidentified artist, American; [*Carpenter, Standing Behind a Decorative Balustrade, Holding a Square*]; tintype, 1870s; 2015.400.132; unidentified artist, American; [*Three Painters, Arranged on and around a Ladder, with Brushes, Bucket, and Paint Can*]; tintype, 1870s–80s; 2015.400.133; unidentified artist, American; [*Two Tinsmiths Cutting a Curled Sheet of Metal*]; tintype, 1880s; 2015.400.134; unidentified artist, American; [*Two Stovepipe Makers, One with a Hammer and Tin Snips, the Other Sitting on Stovepipe Assembly with Tin Snips and Mallet*]; tintype, 1880s; 2015.400.135; unidentified artist, American; [*Three Painters with Brushes and Paint Cans*]; tintype, 1870s–80s; 2015.400.136; unidentified artist, American; [*Painter in Paint-Spattered Overalls with Brushes and Paint Can*]; tintype, 1870s–80s; 2015.400.137; unidentified artist, American; [*Three Plasterers*]; tintype, 1870s–80s; 2015.400.138; unidentified artist, American; [*Two Tinsmiths*]; tintype, 1860s–70s; 2015.400.139; unidentified artist, American; [*Painter Holding Palette and Brushes*]; tintype, 1870s; 2015.400.140; unidentified artist, American; [*Tinsmith Working under a Tree*]; tintype, 1870s; 2015.400.141; unidentified artist, American; [*Man in Top Hat Holding a Hammer and Wrench*]; tintype, 1860s–early 1870s; 2015.400.142; unidentified artist, American; [*Painter Resting His Hand on Picket Fence*]; tintype, 1860s–80s; 2015.400.143; unidentified artist, American; [*Four Workmen Holding Different Tools: Square, Hatchet, Wood Plane, and Trowel*]; tintype,

1860s–70s; 2015.400.144; unidentified artist, American; [*Two Carpenters with a Handsaw, Wood Plane, Hammer, Compass, and Square*]; tintype, 1880s; 2015.400.145; unidentified artist, American; [*Two Plasterers in Overalls Leaning on a Rustic Fence*]; tintype, 1870s–80s; 2015.400.146; unidentified artist, American; [*Two Plumbers with a Pipe, Pipe Cutter, and Toolbox*]; tintype, 1870s–80s; 2015.400.147; J. C. Batchelder, American; [*Two Men in Boxing Stance, a Third Man Adjusting One Man's Form*]; tintype, 1860s–80s; 2015.400.148; unidentified artist, American; [*Carpenter with Square*]; tintype, 1860s–70s; 2015.400.149; unidentified artist, American; [*Plasterer Smoking a Cigar, Trowel in Hand*]; tintype, 1860s–70s; 2015.400.150; unidentified artist, American; [*Painter, Smoking a Cigar, Holding a Brush and Scraper*]; tintype, 1870s–80s; 2015.400.151; unidentified artist, American; [*Three Plumbers with Pipes and Tools*]; tintype, 1870s–80s; 2015.400.152; unidentified artist, American; [*Two Young Men Crossing Their Walking Sticks*]; tintype, 1880s; 2015.400.153; unidentified artist, American; [*Two Plumbers in Overalls*]; tintype, 1880s; 2015.400.154; unidentified artist, American; [*Two Young Men Outdoors, One Seated, the Other on the Arm of the Chair*]; tintype, 1880s; 2015.400.155; unidentified artist, American; [*Two Young Men in Straw Hats, One Seated in the Other's Lap*]; tintype, 1870s–80s; 2015.400.156; unidentified artist, American; [*Young Man in a Striped Jacket, Sitting on the Lap of Another Man in Front of Painted Outdoor Backdrop*]; tintype, 1860s–80s; 2015.400.157; unidentified artist, American; [*Two Men Seated on a Bench, One with His Hand on the Leg of the Other*]; tintype, 1870s–80s; 2015.400.158; unidentified artist, American; [*Two Men, One Dressed in Women's Attire, Holding Hands*]; tintype, 1870s–80s; 2015.400.159; unidentified artist, American; [*Two Men Seated, One in the Other's Lap, with Their Hands in Suggestive Positions*]; tintype, 1880s; 2015.400.160; unidentified artist, American; [*Two Young Men, One Embracing the Other*]; tintype, 1880s; 2015.400.161; unidentified artist, American; [*Two Seated Young Men Holding Hands*]; tintype, 1880s; 2015.400.162; unidentified artist, American; [*Two Young Men, One Embracing the Other*]; tintype, 1870s–80s; 2015.400.163; unidentified artist, American; [*Two Men Embracing, One Seated in the Other's Lap*]; tintype, 1880s–90s; 2015.400.164; unidentified artist, American; [*Two Men Smoking, One Seated in the Other's Lap*]; tintype, 1880s–90s; 2015.400.165; unidentified artist, American; [*Carpenter Holding a Bag of Tools and a Square*]; tintype, 1880–90s; 2015.400.166; unidentified artist, American; [*Crew of Twenty-One Workmen Posing with Tools Outdoors*]; tintype, 1860s–80s; 2015.400.167; unidentified artist, American; [*Workman Holding a Wrench and Hammer*]; tintype, 1860s; 2015.400.168; unidentified artist, American; [*Two Young Men Seated with Their Arms Around Each Other*]; tintype, 1860s; 2015.400.169; unidentified artist, American; [*Two Men and a Boy with Outside Calipers, Backsaw, Square, and Frame Saw*]; tintype, 1860s; 2015.400.170; unidentified artist, American; [*Two Union Soldiers Holding Hands, Arms around Each Other's Shoulders*]; tintype, 1860s; 2015.400.171; unidentified artist, American; [*Plasterers and Painters*]; tintype, 1870s–80s; 2015.400.172; unidentified artist, American; [*Plasterer with Hawk and Trowel*]; tintype, 1860s–70s; 2015.400.173; unidentified artist, American; [*Two Seated Men with Calipers, T-square, and Compass*]; tintype, 1870s–80s; 2015.400.174; J. Jeane, American; [*Chimney Scaffold*]; tintype, 1860; 2015.400.175; unidentified artist, American; [*Two Young Workmen with Hatchets*]; tintype, 1860s–70s; 2015.400.176; unidentified artist, American; [*Carpenter with Saw, Hammer, and Jointer*]; tintype, 1860s–70s; 2015.400.177; unidentified artist, American; [*Stone Mason in Top Hat and Apron with Mallet and Chisel*]; tintype, 1870s–80s; 2015.400.178; unidentified artist, American; [*Workman Holding Brush and Rectangular Tray, Arm Resting on Fake Rock*]; tintype, 1860s–80s; 2015.400.179; unidentified artist, American; [*Two Plasterers Leaning on a Railing*]; tintype, late 1850s–60s; 2015.400.180; unidentified artist, American; [*Carpenter with Ladder, Hammer, Level, and Toolbox*]; tintype, 1860s–70s; 2015.400.181; unidentified artist, American; [*Five Carpenters*]; tintype, 1870–80s; 2015.400.182; unidentified artist, American; [*Group of Men and Boys Standing along the Railing of the Fulton Street Bridge*]; tintype, 1866–68; 2015.400.183; unidentified artist, American; [*Four Pugilists with a Bottle at Their Feet*]; tintype, 1870–80s; 2015.400.184; unidentified artist,

American; [*Family Posing on Bow Bridge, Central Park, New York*]; tintype, 1865–75; 2015.400.185; unidentified artist, American; [*Two Plasterers Mixing Plaster*]; tintype, 1870–80s; 2015.400.186; unidentified artist, American; [*Tinsmith in Front of Painted Outdoor Backdrop*]; tintype, 1860s–70s; 2015.400.187; unidentified artist, American; [*A. S. Howard Building Under Construction*]; tintype, 1885; 2015.400.188; unidentified artist, American; [*Carpenter or Cabinetmaker Standing before a Sign Advertising His Trade*]; tintype, 1860s–80s; 2015.400.189; unidentified artist, American; [*Two Bricklayers Holding Bricks and Trowels*]; tintype, 1870s–80s; 2015.400.190; unidentified artist, American; [*Two Firemen (?) with Axes*]; tintype, late 1850s–60s; 2015.400.191; unidentified artist, American; [*Four Pipe Fitters with Tools*]; tintype, late 1850s–1870s; 2015.400.192; unidentified artist, American; [*Stonecutter with Child*]; tintype, 1860s–70s; 2015.400.193; unidentified artist, American; [*Two Roofers Working Atop a Building*]; tintype, 1860s–80s; 2015.400.194; unidentified artist, American; [*Man with a Bucket on His Arm*]; tintype, 1880s–90s; 2015.400.195; unidentified artist, American; [*Young Man*]; tintype, 1860s–70s; 2015.400.196; unidentified artist, American; [*Two Women and a Child*]; tintype, 1860s; 2015.400.197; unidentified artist, American; [*Low Bridge*]; tintype, 1866–67; 2015.400.198; unidentified artist, American; [*Carte-de-Visite Album of Central Park Views*]; albumen silver prints, 1860s; 2015.400.199; unidentified artist, American; [*Carte-de-visite Album of Exaggeration Portraits*]; albumen silver prints, 1850s–90s; 2015.400.200; J. W. Philips, American; [*Three Sculptors with Tools*]; albumen silver print, 1860s; 2015.400.201; Galon Whipple, American; [*Shop Advertisement*]; albumen silver print, 1860s; 2015.400.202; George D. Lentz, American; [*Standing Man with Paint Tools*]; albumen silver print, 1860s; 2015.400.203; George V. Knecht, American; [*Man Sawing a Box*]; albumen silver print, 1860s; 2015.400.204; John McCahon, American; [*Ed Morford*]; albumen silver print, 1860s; 2015.400.205; J. H. Parsons, American; [*Two Construction Workers*]; albumen silver print, 1860s; 2015.400.206; James A. Heidler, American; [*Window Maker*]; albumen silver print, 1860s; 2015.400.207; Kennedy and Schenck, American; [*Man Standing at a Wright and Smith Machine*]; albumen silver print, 1860s; 2015.400.208; Lewis and Axford, American; [*Two Men Holding Scissors and Pipe*]; albumen silver print, 1860s; 2015.400.209; Edward H. Paige, American; [*Two Men with Construction Tools*]; albumen silver print, 1860s; 2015.400.210; unidentified artist, American; [*Door with Ornate Window*]; albumen silver print, 1860s; 2015.400.211; unidentified artist, American; [*Standing Man with Paintbrush and Bucket*]; albumen silver print, 1860s; 2015.400.212; unidentified artist, American; [*Men Standing at Construction of a Building*]; albumen silver print, 1860s; 2015.400.213; unidentified artist, American; [*Man with a Bow Saw*]; albumen silver print, 1860s; 2015.400.214; T. and G. Shrimpton, British (Oxford); [*Two Men in Costume, Playing and Listening to Music*]; albumen silver print, paint, 1860s; 2015.400.215; T. and G. Shrimpton, British (Oxford); [*Courtship*]; albumen silver print, paint, 1860s; 2015.400.216; unidentified artist, American; [*Man's Enlarged Head on Woman's Body with Standing Child*]; albumen silver print, 1860s; 2015.400.217; unidentified artist, American; [*Depiction of Eve*]; albumen silver print, 1860s; 2015.400.218; Scholfield and Holmes, American; [*Two Men Holding Hands, One Seated*]; albumen silver print, 1860s; 2015.400.219; unidentified artist, American; [*Two Men Embracing, One Seated*]; albumen silver print, 1860s; 2015.400.220; Yvoret and Crosnier, French; [*William Wallace Rose, Jr. and William Wallace Rose, Jr., in His Sister's Clothes*]; albumen silver print, March 19, 1863; 2015.400.221.1, .2; unidentified artist, American; [*Erotic Scene*]; albumen silver print, 1860s; 2015.400.222; unidentified artist, American; [*Erotic Scene*]; albumen silver print, 1860s; 2015.400.223; unidentified artist, American; [*Erotic Scene*]; albumen silver print, 1860s; 2015.400.224; Seth Franklin Sterlin, American; [*Standing Man with Bucket and Broom*]; albumen silver print, 1860–90s; 2015.400.225; unidentified artist, American; [*Two Men*]; gelatin silver print, 1900s; 2015.400.226; unidentified artist, American; [*Two Men*]; gelatin silver print, 1900s; 2015.400.227; unidentified artist, American; [*Two Men Toasting a Bottle*]; gelatin silver print, 1900s; 2015.400.228; unidentified artist, American; [*J. B. Horne Posing with Stone Engraving Tools*]; gelatin silver



print, after 1909; 2015.400.229; unidentified artist, American; [*Men and Child Painting a House*]; gelatin silver print, ca. 1910; 2015.400.230; unidentified artist, American; [*Men Standing inside and Sitting outside Brick Building*]; gelatin silver print, ca. 1910; 2015.400.231; unidentified artist, American; [*Men Standing on Top of Scaffolding on Brick Building*]; gelatin silver print, ca. 1955; 2015.400.232; unidentified artist, American; [*Two Men underneath Pittsburgh Billboard*]; gelatin silver print, ca. 1920; 2015.400.233; Bachelor's Studios, American; [*Two Men Sitting near a Prop Fireplace*]; gelatin silver print, 1900s; 2015.400.234; unidentified artist, American; [*Two Women in Suits and Top Hats*]; gelatin silver print, 1900s; 2015.400.235; unidentified artist, American; [*Three Women in Suits and Hats*]; gelatin silver print, 1900s; 2015.400.236; unidentified artist, American; [*Two Men*]; gelatin silver print, 1900s; 2015.400.237; unidentified artist, American; [*Vignetted Portrait of Two Men*]; gelatin silver print, 1900s; 2015.400.238; unidentified artist, American; [*Two Men by River*]; gelatin silver print, 1900s; 2015.400.239; unidentified artist, American; [*Man Standing at Lathe*]; gelatin silver print, ca. 1910; 2015.400.240; unidentified artist, American; [*Six Men outside a Building Site*]; gelatin silver print, 1900s; 2015.400.241; unidentified artist, American; [*Large Group of Men Posing with Sign for Building*]; gelatin silver print, 1900s; 2015.400.242; unidentified artist, American; [*Twenty-Six Views of Central Park*]; gelatin silver prints, 1930s–40s; 2015.400.243–.268; H. D. Smith, American; [*Two Men with Small Paintbrushes*]; albumen silver print, ca. 1890; 2015.400.269; H. E. Nair, American; [*Man Kneeling with Paintbrush and Paint Can*]; albumen silver print, 1875–95; 2015.400.270; Blessing Studio, American; [*Two Men Standing at Fireplace*]; albumen silver print, 1900s; 2015.400.271; Jones, American; [*Three Men Sitting by Ladder*]; albumen silver print, ca. 1890; 2015.400.272; Reis and Larsen, American; [*Three Standing Men with Paintbrushes and Stencil*]; albumen silver print, 1875–95; 2015.400.273; Samuel Marksville, American; [*Three Standing Men with Hammers*]; albumen silver print, 1875–95; 2015.400.274; Stofflet's Photo Gallery, American; [*Standing Man with Plaster Trowel*]; albumen silver print, 1875–95; 2015.400.275; T. J. Helgeson, American; [*Standing Men with Plastering and Gardening Tools*]; albumen silver print, 1875–95; 2015.400.276; The Bostonia Photographic Studio, American; [*Standing Man with Chisel and Mallet*]; albumen silver print, 1875–95; 2015.400.277; National Photographic View Co., American; [*Men Standing outside Storefront*]; albumen silver print, 1875–95; 2015.400.278; unidentified artist, American; *New York City Hell Gate Excavation*; albumen silver print, ca. 1890s; 2015.400.279; Edward B. Vail, American; [*Three Men with Paintbrush and Papers*]; albumen silver print, 1875–95; 2015.400.280; William Shephard, British; [*Standing Man with Hammer*]; albumen silver print, 1875–95; 2015.400.281; unidentified artist, American; [*Man Displaying a Book of Wallpaper*]; gelatin silver print, 1900s; 2015.400.282; unidentified artist, American; [*Three Standing Men in Doorway, Dressed in Burlap Bags with Paintbrushes and Buckets*]; gelatin silver print, ca. 1900; 2015.400.283; unidentified artist, American; [*Two Standing Men in Studio, One with Hammer*]; gelatin silver print, 1890s; 2015.400.284; unidentified artist, American; [*Standing Man with Pipe in Mouth, with Paintbrush and Paint Can*]; gelatin silver print, 1890s; 2015.400.285; unidentified artist, American; [*Standing Men with Construction Tools*]; albumen silver print, 1875–95; 2015.400.286; Hersom Brothers, American; [*Man in Costume with Crutches and Amputated Leg*]; albumen silver print, 1895; 2015.400.287; Taplin, American; *Wallace George*; albumen silver print, 1875–95; 2015.400.288; unidentified artist, American; *Elephantine Colossus*; albumen silver print, 1875–95; 2015.400.289; E. T. Nason, American (?); [*Two Men Sitting on Park Bench Looking at Newspaper with Cameras Behind*]; albumen silver print, 1875–95; 2015.400.290; unidentified artist, American; [*Two Men in Towels, One with Corncob Pipe*]; gelatin silver print, 1923; 2015.400.291; Edward Carey Dana, American; [*Woman on Steps, Reading a Book while Father Time Plays with Her Hair*]; albumen silver print, ca. 1895; 2015.400.292; Roth, American (?); [*Mustached Strong Man with His Hands behind His Back*]; albumen silver print, 1860s–90s; 2015.400.293; Roth, American (?); [*Mustached Strong Man with His Hands Clenched at His Sides*]; albumen silver print, 1860s–90s; 2015.400.294; Fink Brothers, American; [*Street Scene with Masked People*]; albumen silver

print, 1890s–1920s; 2015.400.295; I. E. Smith, American; [*Man Spanking Another Man*]; gelatin silver print, 1875–95; 2015.400.296; Morast, American; [*Partially Nude Man wearing Hat, in Front of Painted Backdrop*]; albumen silver print, 1875–95; 2015.400.297; unidentified artist, American; [*Four Boys Sitting with Tennis Rackets*]; albumen silver print, 1875–95; 2015.400.298; unidentified artist, American; [*Standing Man with Trowel and Plaster Material*]; albumen silver print, ca. 1890; 2015.400.299; Mark Weston Barcafer, American; [*Two Men in Civil War Costumes, One in Blackface*]; gelatin silver print, ca. 1890; 2015.400.300; Mark Weston Barcafer, American; [*Two Men in Civil War Costumes, One in Blackface*]; gelatin silver print, ca. 1890; 2015.400.301; Lynd, American; [*Man with Trowel and Plaster Material*]; albumen silver print, 1860s; 2015.400.302; Curtis and Thompson, American; [*Men Standing on Brick Building Project*]; albumen silver print, 1860s; 2015.400.303; unidentified artist, American; [*Landscape*]; albumen silver print, 1875–95; 2015.400.304; unidentified artist, American; [*Two Painters Standing in Front of Double Doors*]; gelatin silver print, 1900s; 2015.400.305; unidentified artist, American; [*Carpenter in Outdoor Workshop*]; gelatin silver print, ca. 1910; 2015.400.306; C. L. Maechtlen, American; [*Men Standing around Paint Bucket*]; albumen silver print, 1875–95; 2015.400.307; Globe Art Gallery Grayon Portraits, American; [*Four Men with Construction Tools*]; albumen silver print, 1875–95; 2015.400.308; H. Jorgensen, American; *A. P. Jensen, Backdrop Painter*; albumen silver print, 1875–95; 2015.400.309; Fink Brothers, American; [*Vignetted Portrait of Smiling Man and Woman*]; albumen silver print, 1890s–1920s; 2015.400.310; Fink Brothers, American; [*Man in Top Hat with Woman Touching His Chin*]; albumen silver print, 1890s–1920s; 2015.400.311; Fink Brothers, American; [*Costumed Woman, Wearing Tights and a Feather Hat*]; albumen silver print, 1890s–1920s; 2015.400.312; Fink Brothers, American; [*Man in Old Woman Illusion Costume with Woman Smiling and Pointing at Him*]; albumen silver print, 1890s–1920s; 2015.400.313; Fink Brothers, American; [*Man Standing in Costume Next to a Table with "Cast Aside" Sheet Music Displayed*]; albumen silver print, 1890s–1920s; 2015.400.314; Fink Brothers, American; [*Man and Woman in Costume with Play Swords*]; albumen silver print, 1890s–1920s; 2015.400.315; Fink Brothers, American; [*Woman Tipping Chair in Studio*]; albumen silver print, 1890s–1920s; 2015.400.316; Fink Brothers, American; [*Woman Wearing Dress with Bows in Studio*]; albumen silver print, 1890s–1920s; 2015.400.317; Fink Brothers, American; [*Man with Foot on Chair and Right Hand in Pocket*]; albumen silver print, 1890s–1920s; 2015.400.318; Fink Brothers, American; [*Man in Costume Holding Open Lace Curtains*]; albumen silver print, 1890s–1920s; 2015.400.319; Fink Brothers, American; [*Man in Blackface Pointing and Laughing at Woman*]; albumen silver print, 1890s–1920s; 2015.400.320; Fink Brothers, American; [*Man and Woman in Patchwork Clothing*]; albumen silver print, 1890s–1920s; 2015.400.321; Marcus Ormsbee, American; [*Path with Saplings in Central Park*]; albumen silver print, 1860s; 2015.400.322; Marcus Ormsbee, American; [*Central Park Pond with Large Building in the Distance*]; albumen silver print, 1860s; 2015.400.323; Marcus Ormsbee, American; *Marble Arch, Central Park*; albumen silver print, 1860s; 2015.400.324; Marcus Ormsbee, American; [*Bridge over Walkway in Central Park*]; albumen silver print, before 1870; 2015.400.325; Marcus Ormsbee, American; [*Pond with Figures Sitting on the Cliffs in Central Park*]; albumen silver print, 1860s; 2015.400.326; Marcus Ormsbee, American; [*Central Park Pond with Building in the Distance*]; albumen silver print, 1860s; 2015.400.327; E. and H. T. Anthony, American; *Rustic Boat Landing, Central Park*; albumen silver print, 1860s; 2015.400.328; Guild's Photography Gallery, American; [*Building Central Park's Pond*]; albumen silver print, 1860s; 2015.400.329; Guild's Photography Gallery, American; [*Two Women Walking along Central Park Path*]; albumen silver print, 1860s; 2015.400.330; Guild's Photography Gallery, American; [*Building with Columns Perched above Central Park Pathway*]; albumen silver print, 1860s; 2015.400.331; Guild's Photography Gallery, American; [*Four Figures Standing on or near Central Park Bridge*]; albumen silver print, 1860s; 2015.400.332; Guild's Photography Gallery, American; [*Three Figures Standing along Central Park Path before a Bridge*]; albumen silver

print, 1860s; 2015.400.333; Guild's Photography Gallery, American; [*Canoeing in Central Park*]; albumen silver print, 1860s; 2015.400.334; Guild's Photography Gallery, American; [*Building Central Park's Pond*]; albumen silver print, 1860s; 2015.400.335; Guild's Photography Gallery, American; [*Tower with Figures in Central Park*]; albumen silver print, 1860s; 2015.400.336; Guild's Photography Gallery, American; [*Roadway and Bridge in Central Park*]; albumen silver print, 1860s; 2015.400.337; Guild's Photography Gallery, American; [*Expansive View of Central Park*]; albumen silver print, 1860s; 2015.400.338; Guild's Photography Gallery, American; [*Bridge with Four Figures in Central Park*]; albumen silver print, 1860s; 2015.400.339; Guild's Photography Gallery, American; [*Two Men, One Woman with an Umbrella Pose on Bridge in Central Park*]; albumen silver print, 1860s; 2015.400.340; Guild's Photography Gallery, American; [*Curving Pathway in Central Park*]; albumen silver print, 1860s; 2015.400.341; Guild's Photography Gallery, American; [*Sheep in Central Park*]; albumen silver print, 1860s; 2015.400.342; James F. Aitken, American; [*Boat Landing on West Lake, Central Park*]; albumen silver print, 1860s; 2015.400.343; Marcus Ormsbee, American; [*Central Park Pond*]; albumen silver print, 1860s; 2015.400.344; Marcus Ormsbee, American; [*Curving Roadway in Central Park*]; albumen silver print, 1860s; 2015.400.345; Marcus Ormsbee, American; [*Path with Saplings in Central Park*]; albumen silver print, 1860s; 2015.400.346; George White Thorne; [*Auld Lang Syne, Central Park*]; albumen silver print, 1860s; 2015.400.347; George Stacy, American; [*White Marble Bridge near the Deci-Park, Central Park*]; albumen silver print, 1860s; 2015.400.348; George Stacy, American; [*Bridge over Roadway in Central Park*]; albumen silver print, 1860s; 2015.400.349; George Stacy, American; [*Gazebo, Central Park*]; albumen silver print, 1860s; 2015.400.350; George Stacy, American; [*Bow Bridge in Central Park, Left View*]; albumen silver print, 1860s; 2015.400.351; George Stacy, American; [*Bow Bridge in Central Park, Right View*]; albumen silver print, 1860s; 2015.400.352; George Stacy, American; [*Curved Bridge Spanning the Lake, Central Park*]; albumen silver print, 1860s; 2015.400.353; George Stacy, American; [*Boat House of the Lake, Central Park*]; albumen silver print, 1860s; 2015.400.354; George Stacy, American; [*Rustic Bridge near the "Ramble," Central Park*]; albumen silver print, 1860s; 2015.400.355; George Stacy, American; [*Central Park Gateway, View of Balusters*]; albumen silver print, 1860s; 2015.400.356; George Stacy, American; [*Formerly the Arsenal, Central Park*]; albumen silver print, 1860s; 2015.400.357; George Stacy, American; [*Central Park Gateway, View of Balusters and Arches*]; albumen silver print, 1860s; 2015.400.358; George Stacy, American; [*Central Park Gateway Baluster*]; albumen silver print, 1860s; 2015.400.359; George Stacy, American; [*Central Park; Curved Bridge Spanning the Lake, Second View*]; albumen silver print, 1860s; 2015.400.360; George Stacy, American; [*The Ramble, Central Park*]; albumen silver print, 1860s; 2015.400.361; unidentified artist, American; [*Figure on Bow Bridge over Pond in Central Park*]; albumen silver print, 1860s; 2015.400.362; unidentified artist, American; [*Pathway to Bow Bridge in Central Park*]; albumen silver print, 1860s; 2015.400.363; unidentified artist, American; [*Expansive View of Central Park*]; albumen silver print, 1860s; 2015.400.364; unidentified artist, American; [*The Terrace—Central Park*]; albumen silver print, 1860s; 2015.400.365; unidentified artist, American; [*Figures Standing along Path in Front of and behind Bridge in Central Park*]; albumen silver print, 1860s; 2015.400.366; unidentified artist, American; [*The Swans on the Lake, Central Park*]; albumen silver print, 1860s; 2015.400.367; unidentified artist, American; [*Bow Bridge, Central Park*]; albumen silver print, 1860s; 2015.400.368; unidentified artist, American; [*Figure Standing by Pond in Central Park*]; albumen silver print, 1860s; 2015.400.369; unidentified artist, American; [*The Lake, Central Park*]; albumen silver print, 1860s; 2015.400.370a, b; unidentified artist, American; [*Central Park through the Camera*]; albumen silver print, ca. 1874; 2015.400.371; Photocraft Co., American; Parkis (?), American; [*Album of Denobehr Estate*]; gelatin silver prints (?), 1908; 2015.400.372.1, .2; Imperial View Co., American; [*Carpenters Standing on Top of a House Under Construction*]; albumen silver print, 1896; 2015.400.373; Bruno Wiehr, German; [*Der männliche Körper in Linien und Licht [The Male Body in Lines and Light]*]; photomechanical reproductions, 1922; 2015.400.374; J. W. Pratt and Son, American;

[*Illustrated and Historical Souvenir of Central Park*]; photomechanical reproductions, 1893; 2015.400.375; Anthony J. Sansone, American; [*Rhythm*]; photomechanical reproductions, 1935; 2015.400.376; Anthony J. Sansone, American; [*Modern Classics*]; photomechanical reproductions, 1932; 2015.400.377; Louis Igout, French; [*Nude Man Sitting on Baluster*]; albumen silver print, ca. 1875; 2015.400.378; Louis Igout, French; [*Nude Man with Sword*]; albumen silver print, ca. 1875; 2015.400.379; Louis Igout, French; [*Nude Man Holding a Rock*]; albumen silver print, ca. 1875; 2015.400.380; Louis Igout, French; [*Nude Man*]; albumen silver print, 1870–81; 2015.400.381; Louis Igout, French; [*Nude Man Bending Over*]; albumen silver print, ca. 1875; 2015.400.382; Louis Igout, French; [*Grid of Standing Male Nude Studies*]; albumen silver print, ca. 1875; 2015.400.383; Louis Igout, French; [*Grid of Standing Male Nude Studies*]; albumen silver print, ca. 1875; 2015.400.384; Louis Igout, French; [*Grid of Standing Male Nude Studies*]; albumen silver print, ca. 1875; 2015.400.385; Louis Igout, French; [*Grid of Standing Male Nude Studies*]; albumen silver print, ca. 1875; 2015.400.386; Louis Igout, French; [*Grid of Sitting Male Nude Studies*]; albumen silver print, ca. 1875; 2015.400.387; Louis Igout, French; [*Grid of Male Nude Studies*]; albumen silver print, ca. 1875; 2015.400.388; Louis Igout, French; [*Grid of Sitting Male Nude Studies*]; albumen silver print, ca. 1875; 2015.400.389; Louis Igout, French; [*Grid of Sitting Male Nude Studies*]; albumen silver print, ca. 1875; 2015.400.390; Louis Igout, French; [*Grid of Female and Child Nude Studies*]; albumen silver print, ca. 1875; 2015.400.391; Robert T. King, American; unidentified artist, American; [*Nude Studies and Erotica*]; gelatin silver prints, 1950s–70s; 2015.400.392–.496; unidentified artist, American; [*Promotional Postcard Booklet for Julian Eltinge in the Crinoline Girl at the Colonial Theatre, Boston, Massachusetts*]; photomechanical reproductions, 1914; 2015.400.497; unidentified artist, American; [*Strong Man Flexing Arms*]; albumen silver print, 1875–95; 2015.400.498; unidentified artist, American; [*City Hall, Brooklyn; U.S. New Steel Cruiser Atlanta, Brooklyn Navy Yard*]; Albumen silver print, 1875–95; 2015.400.499a, b; unidentified artist, American; [*S.S. Atlanta in Brooklyn Navy Yard Dry Dock, February; Base of the Obelisk in Central Park, New York*]; albumen silver print, 1875–1895; 2015.400.500a, b; unidentified artist, American; [*The Metropolitan Museum of Art, New York*]; albumen silver print, 1875–95; 2015.400.501; unidentified artist, American; [*The Obelisk, Central Park, New York City*]; albumen silver print, 1875–95; 2015.400.502; Bedard, American (?); [*Painter Leaning against Tree Prop*]; albumen silver print, 1875–95; 2015.400.503; Heichert, American; [*Two Women in Dress Clothes Embracing*]; gelatin silver print, 1900s; 2015.400.504; Heichert, American; [*Two Women in Dress Clothes*]; gelatin silver print, 1900s; 2015.400.505; unidentified artist, American; [*Two Men Kissing*]; gelatin silver print, ca. 1895; 2015.400.506; unidentified artist, American; [*Two Men in Striped Dresses*]; gelatin silver print, ca. 1895; 2015.400.507; unidentified artist, American; [*Two Men, One Sitting on the Other's Lap*]; gelatin silver print, ca. 1895; 2015.400.508; unidentified artist, American; [*Two Women Embracing*]; gelatin silver print, 1900s; 2015.400.509; unidentified artist, American; [*Architects or Printers Sitting inside Building*]; gelatin silver print, ca. 1905; 2015.400.510; unidentified artist, American; [*The Metropolitan Museum of Art*]; [*Baby in Wicker Buggy*]; gelatin silver prints, 1900s; 2015.400.511a, b; unidentified artist, American; [*Two Painters Standing outside House with Ladder and Paint Cans*]; gelatin silver print, 1890s; 2015.400.512; unidentified artist, American; [*Breaking Ground for Baptist Church Stafford Springs, Connecticut*]; albumen silver print, 1875–95; 2015.400.513; unidentified artist, American; [*Advertisement for E. Anthony's American and Foreign Stereoscopic Emporium and Depot of Photographic Materials at 501 Broadway, New York City*]; photomechanical reproduction, 1860s; 2015.400.514; unidentified artist, American; [*The Obelisk, Central Park, New York*]; albumen silver print, 1880s; 2015.400.515; unidentified artist, American; [*Two Men Swimming and Diving by a River*]; albumen silver print, 1875–95; 2015.400.516; unidentified artist, American; [*Concrete Building-Block Material*]; gelatin silver print, 1900s; 2015.400.517; unidentified artist, American; [*Man Sitting on Roof with Paintbrushes*]; gelatin silver print, 1900s; 2015.400.518; unidentified artist, American; [*Stonecutters*]; albumen



silver print, 1860s–90s; 2015.400.519; Eagle Photo Company, American; [*Men Sitting outside Building Project*]; albumen silver print, 1860s; 2015.400.520; The Commercial Photographing Company, American; [*Four Men Standing outside with Various Tools*]; albumen silver print, ca. 1895; 2015.400.521; Eagle Photo Company, American; [*Men Standing outside Home*]; albumen silver print, 1860s; 2015.400.522; unidentified artist, American; [*Man Posing with Lamp and Toolbox*]; albumen silver print, 1860s; 2015.400.523; unidentified artist, American; [*Bricklayers*]; gelatin silver print, 1900s; 2015.400.524; unidentified artist, American; [*Central Park Pond with Girl and Buggy, New York*]; albumen silver print, 1875–95; 2015.400.525; unidentified artist, American; [*Central Park Bridge, New York*]; albumen silver print, 1875–95; 2015.400.526; unidentified artist, American; [*The Lake, Central Park, New York*]; albumen silver print, 1875–95; 2015.400.527; unidentified artist, American; [*Man in Dress*]; albumen silver print, applied color, 1860s; 2015.400.528; unidentified artist, American; [*Standing Man with Bucket and Broom*]; albumen silver print, 1860s–90s; 2015.400.529; Coyle, American (?); [*Men Standing outside Brick Building Project*]; gelatin silver print, 1900s; 2015.400.530; unidentified artist, American; [*Builders Standing outside Brick Building Project*]; albumen silver print, 1860s–90s; 2015.400.531; unidentified artist, American; [*Builders Standing outside Brick Building Project*]; albumen silver print, 1860s–90s; 2015.400.532; unidentified artist, American; [*Architect*]; gelatin silver print, 1900s; 2015.400.533; unidentified artist, American; [*Contractors Standing outside Building Project*]; gelatin silver print, 1900s; 2015.400.534; unidentified artist, American; [*State House Engineers Boston*]; gelatin silver print, ca. 1915; 2015.400.535; unidentified artist, American; [*Builders Standing around Building Project*]; albumen silver print, 1900s; 2015.400.536; unidentified artist, American; [*Three Men Standing outside a Building Project with Tools*]; albumen silver print, 1900s; 2015.400.537; unidentified artist, American; [*Employees of Thomas Driver & Son*]; albumen silver print, 1870s; 2015.400.538; unidentified artist, American; [*Plasterer and His Craft*]; gelatin silver print, 1870–90; 2015.400.539; E. W. Bergren, American; [*Men Standing outside Brick Building Project*]; gelatin silver print, 1900s; 2015.400.540; G. B. Young, American (?); [*Men Standing outside Building Project*]; albumen silver print, 1860s–90s; 2015.400.541; unidentified artist, American; [*Men Standing outside Brick Building Project*]; gelatin silver print, 1900s; 2015.400.542; unidentified artist, American; [*Men Standing outside Building Project*]; gelatin silver print, 1900s; 2015.400.543; unidentified artist, American; [*Easton, Maine, Mason Crew*]; gelatin silver print, 1900s; 2015.400.544; Detroit Publishing Company, American; [*The Obelisk, Central Park, New York City*]; photochrom (Aäc process), 1901; 2015.400.545; unidentified artist, American; [*Model Room, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.546; unidentified artist, American; [*Fourth Year Chemical Laboratory, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.547; unidentified artist, American; [*First Year Chemical Laboratory, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.548; unidentified artist, American; [*Architect's Drawing Room, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.549; unidentified artist, American; [*Hall, Fourth Floor, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.550; unidentified artist, American; [*Chemical Lecture Room, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.551; unidentified artist, American; [*Civil Engineer's Drawing Room, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.552; unidentified artist, American; [*Gymnasium and Drill Hall, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.553; unidentified artist, American; [*Reading Room, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.554; unidentified artist, American; [*Third Year Chemical Laboratory, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.555; unidentified artist, American; [*Recitation and Lecture Room, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.556; unidentified artist, American; [*Mining Laboratory, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.557; unidentified artist, American; [*First Year Drawing Room, Massachusetts Institute of Technology*];

albumen silver print, ca. 1885; 2015.400.558; unidentified artist, American; [*Huntington Hall, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.559; unidentified artist, American; [*Physical Laboratory, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.560; unidentified artist, American; [*Mechanical Drawing Room, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.561; unidentified artist, American; [*Natural History Buildings, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.562; unidentified artist, American; [*Hamilton Laboratory, Massachusetts Institute of Technology*]; albumen silver print, ca. 1885; 2015.400.563; various artists; [*Fifty-Nine New York Postcards: Twenty-Five of Central Park, Thirty-Three of Prospect Park, and One of Mulberry Street*]; photomechanical reproductions, 1900s–1920s; 2015.400.564–.622; Wilhelm von Gloeden, Italian, born Germany; [*Boy with Shirt Unbuttoned*]; albumen silver print, 1902; 2015.400.623; Wilhelm von Gloeden, Italian, born Germany; [*Two Nude Men Wrestling*]; platinum print, 1903; 2015.400.624; Wilhelm von Gloeden, Italian, born Germany; [*Three Boys on Balcony with Musical Instruments*]; albumen silver print, 1902; 2015.400.625; Wilhelm von Gloeden, Italian, born Germany; [*Three Nude Boys in Garden with Wreaths and Flutes*]; albumen silver print, 1903; 2015.400.626; Wilhelm von Gloeden, Italian, born Germany; [*Boy Wearing Loincloth in Garden*]; albumen silver print, 1899; 2015.400.627; Wilhelm von Gloeden, Italian, born Germany; [*Two Nude Figures with Pan Flute*]; platinum print, 1899; 2015.400.628; Wilhelm von Gloeden, Italian, born Germany; [*Two Nude Boys in Turbans with Turkey*]; platinum print, 1903; 2015.400.629; Wilhelm von Gloeden, Italian, born Germany; [*Four Nude Boys by Ocean Side*]; platinum print, 1903; 2015.400.630; Wilhelm von Gloeden, Italian, born Germany; [*Four Nude Men near Ancient Ruins*]; platinum print, 1899; 2015.400.631; Wilhelm von Gloeden, Italian, born Germany; [*Two Nude Figures Standing in Front of Rock*]; platinum print, 1899; 2015.400.632; Wilhelm von Gloeden, Italian, born Germany; [*Three Figures, Two Nude, in Front of Ocean Side*]; platinum print, 1902; 2015.400.633; Wilhelm von Gloeden, Italian, born Germany; [*Two Nude Boys by Ocean Side*]; platinum print, 1903; 2015.400.634; Wilhelm von Gloeden, Italian, born Germany; [*Nude Boy in Doorframe with Flowers*]; Platinum print, 1902; 2015.400.635; Wilhelm von Gloeden, Italian, born Germany; [*Two Nude Boys by Rock Face*]; platinum print, 1899; 2015.400.636; Wilhelm von Gloeden, Italian, born Germany; [*Young Female in Three-Quarter Profile*]; platinum print, 1903; 2015.400.637; Wilhelm von Gloeden, Italian, born Germany; [*Two Boys Rest on Ancient Ruins*]; platinum print, 1899; 2015.400.638; Wilhelm von Gloeden, Italian, born Germany; [*Three Boys, One Nude, Playing Instruments on Balcony*]; platinum print, ca. 1900; 2015.400.639; Wilhelm von Gloeden, Italian, born Germany; [*Nude Boy Sitting on Rock*]; platinum print, 1900; 2015.400.640; Wilhelm von Gloeden, Italian, born Germany; [*Three Men with Instruments and Turkey*]; platinum print, 1900; 2015.400.641; Wilhelm von Gloeden, Italian, born Germany; [*Four Men, One Playing Music*]; platinum print, 1899; 2015.400.642; Wilhelm von Gloeden, Italian, born Germany; [*Young Woman in Profile*]; platinum print, 1903; 2015.400.643; Wilhelm von Gloeden, Italian, born Germany; [*Two Nude Boys Sitting on a Rock*]; platinum print, 1903; 2015.400.644; Wilhelm von Gloeden, Italian, born Germany; [*Three Figures, Two Nude, in Garden*]; platinum print, 1901; 2015.400.645; Wilhelm von Gloeden, Italian, born Germany; [*Boy Wearing Loincloth Sitting in a Tree*]; platinum print, 1903; 2015.400.646; Wilhelm von Gloeden, Italian, born Germany; [*Five Nude Boys at Well*]; platinum print, 1900; 2015.400.647; Wilhelm von Gloeden, Italian, born Germany; [*Boy Wearing Loincloth Standing by a Tree*]; platinum print, ca. 1903; 2015.400.648; Wilhelm von Gloeden, Italian, born Germany; [*Nude Boy Sitting on Rock*]; platinum print, 1899; 2015.400.649; Wilhelm von Gloeden, Italian, born Germany; [*Three Masked, Toga-Wearing Figures in Garden*]; platinum print, 1898; 2015.400.650; Wilhelm von Gloeden, Italian, born Germany; [*Two Nude Boys Sitting in Garden*]; platinum print, 1899; 2015.400.651; Wilhelm von Gloeden, Italian, born Germany; [*Two Boys Sitting in Garden*]; platinum print, 1903; 2015.400.652; Wilhelm von Gloeden, Italian, born Germany; [*Five Nude Boys on Balcony of Mediterranean*

*Structure*]; platinum print, 1901; 2015.400.653; Wilhelm von Gloeden, Italian, born Germany; [*Boy Reclining with Goatskin and Jug*]; platinum print, 1900; 2015.400.654; Wilhelm von Gloeden, Italian, born Germany; [*Four Boys Playing and Listening to Music*]; platinum print, 1902; 2015.400.655; unidentified artist, American; [*Nude Male with Staff, Drapery, and Skull*]; albumen silver print, 1900; 2015.400.656; unidentified artist, American; [*Carpenters with Dog*]; gelatin silver print, 1900s; 2015.400.657; unidentified artist, French; [*French Stereoscopic Viewer*]; wood, glass; 2015.400.658; unidentified artist, American; [*Carpenter Seated with Hammer and Saw*]; albumen silver print, 1860s; 2015.400.898; unidentified artist, American; [*Painter Seated with Paint Bucket and Brush at Feet*]; albumen silver print, 1860s; 2015.400.899; unidentified artist, American; [*Two Chimney Sweeps with Brooms and Rope*]; albumen silver print, 1860s; 2015.400.900; Abbott Brothers, American; [*Plumber Standing with Pipe and Wrench*]; albumen silver print, 1860s; 2015.400.901; W. J. Bradburn, American (?); [*Painter in Overalls Seated with Paint Bucket on Knee and Hat on Floor*]; albumen silver print, 1860s; 2015.400.902; unidentified artist, American; [*United States Assay Office, 32 Old Slip, New York*]; gelatin silver print, 1900s; 2015.400.903; Wurts Brothers, American; [*Woolworth Building, 233 Broadway, New York*]; gelatin silver print, ca. 1914; 2015.400.904; Nat Norman, American (?); [*Northern View of Hooverville, Central Park, New York, Central Park West in Background.*]; gelatin silver print, 1930–35; 2015.400.905; Francis Frith and Company, British; [*New York—Central Park and Philadelphia—Genard [Girard] College*]; albumen silver print, 1860s; 2015.400.906a, b; unidentified artist, American; [*Music Pavilion, Central Park*]; albumen silver print, 1860s; 2015.400.907; unidentified artist, American; [*Building, Central Park (?)*]; albumen silver print, 1860s; 2015.400.908; unidentified artist, American; [*Men and Boys Sitting on Bethesda Fountain, Central Park, New York*]; albumen silver print, 1860s; 2015.400.909; unidentified artist, American; [*Road with Boulders and Trees, Central Park, New York*]; albumen silver print, 1860s; 2015.400.910; various artists; [*5006 Stereographs*]; albumen silver prints, 1850s–90s; 2015.400.911–.5677; Bequest of Herbert Mitchell, 2008

#### PURCHASES

John Reekie, American; [*A Burial Party, Cold Harbor, Virginia.*]; albumen silver print from glass negative, April 1865; 2014.273; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel and W. Bruce and Delaney H. Lundberg Gift

Moyra Davey, Canadian; [*Kevin Ayers*]; chromogenic prints, 2013; 2014.276a–z; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Miles Coolidge, American and Canadian; [*Coal Seam, Bergwerk Prosper Haniel #1*]; ink-jet print, 2013; 2014.287; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Thomas Struth, German; [*Hot Rolling Mill, ThyssenKrupp Steel, Duisburg*]; chromogenic print, 2010; 2014.288; The Rosenkranz Foundation Gift and Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Alvin Langdon Coburn, British, born United States; [*New York*]; photogravures, 1910; 2014.437; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel and Joyce F. Menschel Photography Library Fund

Lewis Hine, American; [*The Morning Attendance at the Mill School, Huntsville, Alabama*]; gelatin silver print, December 1913; 2014.438; The Overbrook Foundation Gift and funds from various donors

Adrià Julià, Spanish; [*Camera Self Portrait II (Eyemo Capa)*]; lenticular print, 2014; 2014.451; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Adolphe Terris, French; [*Shield City of Marseilles, Boulevard de l'Emperor, Opening from Fort Saint Nicolas (Grands Travaux de Marseille, Boulevard de l'Empereur, Percée du Fort St. Nicolas)*]; albumen silver print, 1864; 2014.487; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran

Lucas Blalock, American; [*Both Chairs in CW's Living Room*]; chromogenic print, 2012; 2014.489; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Lucas Blalock, American; [*Do You Need a Diagram?*]; gelatin silver print, 2012; 2014.490; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Owen Kydd, Canadian; [*Knife (J. G.)*]; single-channel color video, 2011; 2014.496; Henry Nias Foundation Inc. Gift

Owen Kydd, Canadian; [*Marina and Yucca*]; two-channel digital color video, silent, 2012; 2014.497a, b; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Roy DeCarava, American; [*Mott Avenue*]; gelatin silver print, 1951; 2014.531; Alfred Stieglitz Society Gifts

Berenice Abbott, American; [*Fruit Market under Banyan Tree, South Dixie Highway, Miami Florida*]; gelatin silver print, 1954; 2014.553; Twentieth Century Photography Fund

Lewis Hine, American; [*Social Documentary Lantern Slides of New York*]; lantern slides, 1920s–30s; 2014.554.1–.37; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Augustus Frederick Sherman, American; [*Slovakian Mother and Her Children, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.1; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Augustus Frederick Sherman, American; [*Swedish Woman, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.2; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Augustus Frederick Sherman, American; [*Sami Woman from Finland, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.3; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Augustus Frederick Sherman, American; [*Protestant Women from Zuid Beveland, Province of Zeeland, The Netherlands; Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.4; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Augustus Frederick Sherman, American; [*German Stowaway, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.5; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Augustus Frederick Sherman, American; [*Spanish Family, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.6; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Augustus Frederick Sherman, American; [*Moroccan Men and Boy, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.7; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Augustus Frederick Sherman, American; [*American Flag, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.8; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel



- Augustus Frederick Sherman, American; [*Hungarian Immigrants, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.9; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Augustus Frederick Sherman, American; [*Dutch Children, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.10; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Augustus Frederick Sherman, American; [*Italian Boy, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.11; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Augustus Frederick Sherman, American; [*Scottish Boys in Kilts, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.12; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Augustus Frederick Sherman, American; [*Hindu Man, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.13; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Augustus Frederick Sherman, American; [*Russian Molokan, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.14; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Augustus Frederick Sherman, American; [*Swedish Children, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.15; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Augustus Frederick Sherman, American; [*Chinese Woman, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.16; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Augustus Frederick Sherman, American; [*Hungarian Immigrants, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.17; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Augustus Frederick Sherman, American; [*Wilhelm Schleich, a Miner from Hohenpeissenberg, Bavaria; Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.18; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Augustus Frederick Sherman, American; [*Hindu Man, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.19; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Augustus Frederick Sherman, American; [*Algerian Man, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.20; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Augustus Frederick Sherman, American; [*Russian Cossack, Ellis Island, New York*]; gelatin silver print, 1905–17; 2014.555.21; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Unidentified artist, American; [*Robert Tompkins; Lineup Photograph from the Chicago Police Department*]; gelatin silver print, 1944; 2014.556; Twentieth Century Photography Fund
- Unidentified artist, American; [*Christ Kanakes, Harry Olson, and John Iwanski; Lineup Photograph from the Chicago Police Department*]; gelatin silver print, 1946; 2014.557; Twentieth Century Photography Fund
- Unidentified artist, American; [*Jeff Briggs, Robert Sims, Otis Hall, and Peter Pamphlet; Lineup Photograph from the Chicago Police Department*]; gelatin silver print, 1936; 2014.558; Twentieth Century Photography Fund
- Unidentified artist, American; [*Jeff Briggs, Robert Sims, Otis Hall, and Peter Pamphlet; Lineup Photograph from the Chicago Police Department*]; gelatin silver print, 1936; 2014.559; Twentieth Century Photography Fund
- Unidentified artist, American; [*Edward Wertz and Faye Miller; Lineup Photograph from the Chicago Police Department*]; gelatin silver print, 1940; 2014.560; Twentieth Century Photography Fund
- Unidentified artist, American; [*James Canino, Roland Canino, Mike DeMaro, and Joe Botion; Lineup Photograph from the Chicago Police Department*]; gelatin silver print, 1938; 2014.561; Twentieth Century Photography Fund
- Unidentified artist, American; [*Charles Smilowe, Edward Davis, and Sol Greenberg; Lineup Photograph from the Chicago Police Department*]; gelatin silver print, 1935; 2014.562; Twentieth Century Photography Fund
- Unidentified artist, American; [*James Renallo, August Zuccaro, Sergio Zampa, and Antionette Schiavione; Lineup Photograph from the Chicago Police Department*]; gelatin silver print, 1943; 2014.563; Twentieth Century Photography Fund
- Unidentified artist, American; [*Herman Cordes; Lineup Photograph from the Chicago Police Department*]; gelatin silver print, 1941; 2014.564; Twentieth Century Photography Fund
- Garry Winogrand, American; *Apollo 11 Moon Shot, Cape Kennedy, Florida*; gelatin silver print, 1969; 2014.570; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Unidentified artist, American; [*Emotional Woman Leaving Ruth Snyder Trial*]; gelatin silver print, 1927; 2014.672; Twentieth Century Photography Fund
- Austin Augustus Turner, American; *A Series of Twelve Photographs of the Moon*; albumen silver prints, 1863; 2014.753.1–.12; Susan and Thomas Dunn Gift and funds from various donors
- Stephen Shore, American; *The Big Five*; book, 2004; 2015.7; Joyce F. Menschel Photography Library Fund
- Stephen Shore, American; *2 28 07*; book, 2007; 2015.8; Joyce F. Menschel Photography Library Fund
- Stephen Shore, American; *EC123*; book, 2007; 2015.9; Joyce F. Menschel Photography Library Fund
- Stephen Shore, American; *Bas Relief*; book, 2007 or 2008; 2015.10; Joyce F. Menschel Photography Library Fund
- Henry P. Bosse, American, born Germany; *Mouth of Wisconsin River*; cyanotype, 1885; 2015.36; Acquisitions Fund and Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran
- Henry P. Bosse, American, born Germany; *Second Ave Rock Island, Ill. during High Water*; cyanotype, 1888; 2015.37; Acquisitions Fund and Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran
- Henry P. Bosse, American, born Germany; *Old Ponton Bridge at N. McGregor, Ia.*; cyanotype, 1885; 2015.38; Acquisitions Fund and Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran
- Henry P. Bosse, American, born Germany; *Pine Bend*; cyanotype, 1885; 2015.39; Acquisitions Fund and Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran

Dora Maar, French; *Boy with a Cat in His Arms Leaning against a Shop Window*; gelatin silver print, 1934; 2015.40; Twentieth Century Photography Fund and Kurtz Family Foundation Gift

Roger Fenton, British; *Zouave, 2nd Division*; salted paper print from collodion glass negative, 1855; 2015.41; Alfred Stieglitz Society Gifts

Laura Larson, American; *Splatter*; gelatin silver print, 1999; 2015.58; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Martin Zellerhoff, German; *Blasting Kodak, Rochester, 2007, 30.06.2007 10:54*; ink-jet print, 2007; 2015.59; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Matthew Brandt, American; *1691082u2 [Demolition of Madison Square Garden, 1925]*; gum-bichromate print, 2014; 2015.73; Barbara Macklowe Gift

Alexander Rodchenko, Russian; *Cigarette Seller on Strastnaya Square*; gelatin silver print, 1927; 2015.74; Alfred Stieglitz Society Gifts

Günter K., German; *[Twenty-Three Portraits of Margret Dublette]*; chromogenic prints, 1970; 2015.77.1–.23; Alfred Stieglitz Society Gifts

Unidentified artist, American; *[Freddy Scheiderer, Twelve, Farm Boy Who Shot Two of His Sisters]*; gelatin silver print, 1934; 2015.78; Twentieth Century Photography Fund

Gretchen Bender, American; *Total Recall*; eight-channel color video installation transferred from one-inch video tape, sixteen-mm film, sound, 1987; 2015.91; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and Marlene Nathan Meyerson Family Foundation Gift

Diane Arbus, American; *Seated female impersonator in an open kimono, N.Y.C.*; gelatin silver print, 1959; 2015.131; Jade Lau Gift

Diane Arbus, American; *Contortionist Lydia Suarez performing for an audience, Hubert's Museum, N.Y.C.*; gelatin silver print, 1958; 2015.132; Jade Lau Gift

Diane Arbus, American; *Woman showering in a bathhouse, Coney Island, N.Y.*; gelatin silver print, 1959; 2015.133; Jade Lau Gift

Diane Arbus, American; *Miss Makrina, a Russian midget, in her kitchen, N.Y.C.*; gelatin silver print, 1959; 2015.134; Jade Lau Gift

Diane Arbus, American; *Stripper with bare breasts sitting in her dressing room, Atlantic City, N.J.*; gelatin silver print, 1961; 2015.135; Jade Lau Gift

Diane Arbus, American; *Female impersonator with a garter belt, N.Y.C.*; gelatin silver print, 1959; 2015.136; The Robert and Joyce Menschel Family Foundation Gift

Diane Arbus, American; *Female impersonator putting on lipstick, N.Y.C.*; gelatin silver print, 1959; 2015.137; The Robert and Joyce Menschel Family Foundation Gift

Diane Arbus, American; *Blonde female impersonator framed in a mirror beneath a light bulb, N.Y.C.*; gelatin silver print, 1959; 2015.138; The Robert and Joyce Menschel Family Foundation Gift

Laura Larson, American; *Mail (Estimated Time of Death)*; gelatin silver print, 1999; 2015.148; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Wilson Alwyn Bentley, American; *[Snow Crystals]*; gelatin silver print, 1890s–1920s; 2015.150–.157; Alfred Stieglitz Society Gifts

Wilson Alwyn Bentley, American; *[Dew on a Blade of Grass]*; gelatin silver print, 1890s–1920s; 2015.158; Alfred Stieglitz Society Gifts

Wilson Alwyn Bentley, American; *[Snow Crystals]*; gelatin silver print, 1890s–1920s; 2015.159–.200; Alfred Stieglitz Society Gifts

Wilson Alwyn Bentley, American; *[Frost]*; gelatin silver print, ca. 1910; 2015.201; Alfred Stieglitz Society Gifts

Wilson Alwyn Bentley, American; *[Dew on a Spider Web]*; gelatin silver print, ca. 1910; 2015.202; Alfred Stieglitz Society Gifts

Wilson Alwyn Bentley, American; *[Self Portrait with Camera]*; gelatin silver print, ca. 1910; 2015.203; Alfred Stieglitz Society Gifts

Désiré Charnay, French; *Second Palace at Mitla, Mexico*; albumen silver print from glass negative, February 1860; 2015.236; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran

Owen A. Kenefick, American; *[Ku Klux Klansman with Two Pistols and a Sword]*; tintype, 1880–1905; 2015.240; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Paul Graham, British; *Co Clare, Ireland*; ink-jet prints, 2014; 2015.274a, b; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel and Hideyuki Osawa Gift

Paul Graham, British; *Gold Town Jewellery, East Harlem, New York*; ink-jet print, 2012; 2015.275; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel and Hideyuki Osawa Gift

Paul Graham, British; *Senami, Christchurch, New Zealand*; chromogenic print, 2011; 2015.276; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel and Hideyuki Osawa Gift

Susan Bee, American; *Self-Portrait*; gelatin silver print, 1977; 2015.277; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

United Press International, American; *[Bank Robber Aiming at Security Camera, Cleveland, Ohio]*; gelatin silver print, 1975; 2015.278; Twentieth Century Photography Fund

Unidentified artist, French; *[Napoleon Bonaparte Composite Portrait]*; gelatin silver prints, applied color, ca. 1910; 2015.285a–l; Twentieth Century Photography Fund

Paul Boyer, French; W. and D. Downey, British; Henri Manuel, French; Croissant, French; *[Sarah Bernhardt Composite Portrait]*; gelatin silver prints, applied color, ca. 1910; 2015.286a–j; Twentieth Century Photography Fund

Kikuji Kawada, Japanese; *Artificial Moon Trail, Tokyo*; gelatin silver print, 1969; 2015.288; Twentieth Century Photography Fund

Unidentified artist, American; *[Group of Fifty-Nine Studio Portraits]*; gelatin silver prints, 1930s–60s; 2015.307–.365; Twentieth Century Photography Fund

## Thomas J. Watson Library

### SELECTED GIFTS

Bastian, Heiner; *Cy Twombly: Das graphische Werk, 1953–1984: A Catalogue Raisonné of the Printed Graphic Work*; Munich; New York, 1984; Viviane Bregman

Harris, Jean C. (author); Joel M. Smith (editor); *Edouard Manet: The Graphic Work; A Catalogue Raisonné*; San Francisco, 1990; Viviane Bregman

- Roger-Marx, Claude; *The Graphic Work of Edouard Vuillard*; San Francisco, 1990; Viviane Bregman
- Sugana, G. M.; *Tout l'œuvre peint de Gauguin*; Paris, 1981; Viviane Bregman
- Sylvester, David (editor); *René Magritte: Catalogue Raisonné*; 6 volumes; Houston, Tex.; Amsterdam, 1992–2012; Viviane Bregman
- History of Modern Russian and Ukrainian Art, 1907–1930*; Leiden, 1999–2000; Charlotte Douglas
- Soviet Art History / Sovetskoe iskusstvoznanie*; 27 volumes; Moscow, 1974–91; Charlotte Douglas
- Corporation and College Plate. Photographs of Twenty Examples, with Descriptive Notices*; London, 1869; Morrison H. Heckscher
- Times Square Show*; New York, 1980; Michael Hladky
- Sarcus, Felix, vicomte de; *Notice historique et descriptive sur le château de Bussy-Rabutin*; Dijon, 1854; Ay-Whang Hsia
- Topolski's Chronicle*; 15 volumes; London, 1953–66, 1973 supplement; Szilvia Szmuz-Tanenbaum
- SELECTED PURCHASES
- Han dai hua xiang quan ji: Chu bian, er bian*; 2 volumes; Beijing, 2014; Florence and Herbert Irving Library Purchase Fund
- Sheng ji tu*; Beijing, 2014; Florence and Herbert Irving Library Purchase Fund
- Zhang, Yan; *Shanxi Yaowang Shan bei ke yi shu zong ji*; 8 volumes; Shanghai, 2013; Florence and Herbert Irving Library Purchase Fund
- Zheng, Yunfeng; *Costume Art: Traditional Dress of Sanjiangyuan / Gao yuan cai hong: Zhongguo Sanjiangyuan di qu fu shi yi shu*; Qingdao, 2013; Florence and Herbert Irving Library Purchase Fund
- Zhongguo gu dai tao ci wen xian ying yin ji kan*; 30 volumes; Guangzhou, 2013; Florence and Herbert Irving Library Purchase Fund
- Abe Kongō gashū*; Tokyo, 1931; Friends of the Thomas J. Watson Library
- Babou, Henri (publisher); *Les Artistes du livre*; 24 volumes; Paris, 1928–33; Friends of the Thomas J. Watson Library
- Berthe Morisot (Madame Eugène Manet): Avec portrait photographé d'après Edouard Manet*; Exh. cat.; Paris, ca. 1896; Friends of the Thomas J. Watson Library
- Boetti, Alighiero; *Da uno a dieci*; Milan, 1980; Friends of the Thomas J. Watson Library
- Burtonwood, Tom; *Orihon*; 3-D printed book; New York, 2014; Friends of the Thomas J. Watson Library
- Čapek, Josef (designer); 36 books, linocut wrappers; Prague, 1921–28; Friends of the Thomas J. Watson Library
- Casa Coral (firm); *Catálogo no. 3: Noviembre de 1930*; Barcelona, 1930; Friends of the Thomas J. Watson Library
- CAYC [Centro de Arte y Comunicación]; *Gacetilla*; 6 issues; Buenos Aires, 1971–73; Friends of the Thomas J. Watson Library
- Cercles & lignes: Sol LeWitt à partir du 9 janvier 1973, Galerie Yvon Lambert*; Paris, 1973; Friends of the Thomas J. Watson Library
- Corron, Christophe & Bunand; *Printemps 1901: Choix de nuances*; Lyon, 1901; Friends of the Thomas J. Watson Library
- Der Blaue Vogel*; 3 issues; Berlin, 1921–22; Friends of the Thomas J. Watson Library
- Dinkel, Joseph; *Neueste Wagen nach deutscher, französischer, und englischer Bauart*; presentation copy of Duke Maximilian of Bavaria; 100 engraved plates in 8 parts; Augsburg, ca. 1845–50; Friends of the Thomas J. Watson Library
- Dokuritsu bijutsu*; 15 volumes; Tokyo, 1932–34; Friends of the Thomas J. Watson Library
- Etrennes mignonnes pour l'an de notre Seigneur M. DCC. XCIII*; Liège, 1792–93; Friends of the Thomas J. Watson Library
- Fontana*; Exh. cat.; Paris, 1966; Friends of the Thomas J. Watson Library
- Girard, Alexander (designer); *Wallpapers Designed for Herman Miller*; Zeeland, 1958; Friends of the Thomas J. Watson Library
- Gleizes, Albert, and Jean Metzinger; *O kubizme*; Saint Petersburg, 1913; Friends of the Thomas J. Watson Library
- Gotō, Seikichirō; *Nihon no kami / Japanese Hand-Made Paper*; 2 volumes; Tokyo, 1958; Friends of the Thomas J. Watson Library
- Hohner Mundharmonikas: Qualitätsinstrumente von Weltruf*; Trossingen, 1931; Friends of the Thomas J. Watson Library
- Houttuyn, Martinus; *Houtkunde, behelzende de afbeeldingen van meest alle bekende, in- en uitlandsche Houten . . .*; Amsterdam, 1791; Friends of the Thomas J. Watson Library
- Iida misao gashū*; Tokyo, 1937; Friends of the Thomas J. Watson Library
- Katalog no. 26 från Ab: Nordiska Musikaffären Göteborg*; Gothenburg, 1919; Friends of the Thomas J. Watson Library
- Khayyám, Omar; *Rubāiyát of Omar Khayyám: The Astronomer-Poet of Persia*; 91/100 of limited edition; Boston, 1884; Friends of the Thomas J. Watson Library
- L. Prang and Co.; *Prang's Standard Alphabets*; Boston, 1886; Friends of the Thomas J. Watson Library
- Laurvik, John Nilsen; *Is It Art?: Post-Impressionism, Futurism, Cubism*; New York, 1913; Friends of the Thomas J. Watson Library
- Les Tissus Lantz frères: Paris 1925 Pavillon de Mulhouse, Exposition internationale des arts décoratifs et industriels modernes*; Paris, 1925; Friends of the Thomas J. Watson Library
- Mack, Heinz, and Otto Piene (editors); *Zero*; Cambridge, Mass., 1973; Friends of the Thomas J. Watson Library
- Maison R. Garnier, Brun-Cottan frères successeurs . . .*; Paris; *Cuivrierie et serrurerie artistiques . . .*; Paris, ca. 1880; Friends of the Thomas J. Watson Library
- Maret, Russell (printer); Nancy Loeber (binder); *The Book of Jonah*; New York, 2012; Friends of the Thomas J. Watson Library
- Masereel, Frans; *Mon livre d'images: Trente-huit bois gravés*; Belves, 1956; Friends of the Thomas J. Watson Library

Merian, Maria Sibylla; *Leningrader Aquarelle*; facsimile; 2 volumes; Leipzig, 1974; Friends of the Thomas J. Watson Library

Merian, Maria Sibylla; *Metamorphosis insectorum Surinamensium*; facsimile; 2 volumes; London, 1980–82; Friends of the Thomas J. Watson Library.

Miller and Wright Paper Company; *Samples of Fine Book Papers*; New York, ca. 1896; Friends of the Thomas J. Watson Library

Morse, Alice Cordelia (designer); Collection of 205 Bindings; Friends of the Thomas J. Watson Library

*Muster zu Zimmer-Verzierungen und Ameublements*; 2 volumes; Leipzig, 1794–95; Friends of the Thomas J. Watson Library

*Société des artistes Nikwa*; 7 volumes; Tokyo, 1924–43; Friends of the Thomas J. Watson Library

*Pour l'art moderne: Cadre de la vie contemporaine*; Paris, 1934; Friends of the Thomas J. Watson Library

*Práce 1934: Sborník výtvarného umění*; Ceske Budejovice, 1934; Friends of the Thomas J. Watson Library

Richter, Hans; *Dreams That Money Can Buy*; New York, 1947; Friends of the Thomas J. Watson Library

Rückert, Otto (editor); *Die Kunsthandwerkliche Förderung des Baualers: Die Förderung des Lebrlings in Werkstatt und Schule*; Dresden, 1929; Friends of the Thomas J. Watson Library

Schneider, Nina; *Pressed for Time: A Descriptive Bibliography of the Work of Russell Maret*; New York, 2014; Friends of the Thomas J. Watson Library

Society of Arts and Crafts (Boston, Mass.); *Gifts: The Society of Arts and Crafts; A Cooperative Organization of Artist Craftsmen*; New York, 1910–20; Friends of the Thomas J. Watson Library

Zapf, Hermann; *Manuale typographicum*; Frankfurt, 1954; 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.

### Arts of Africa, Oceania, and the Americas

*Teotihuacan-Style Hollow Figurine with Removable Chest Plate*; ceramic, mica, pigment; Guatemala (Escuintla), 5th–7th century; Linda M. Lindenbaum (a 50 percent partial interest in this work has also been accepted)

*Female Figure, fragment*; terracotta; Malian (Bankoni region), 14th–15th century; Daniel and Marian Malcolm

*Female Head*; terracotta; Nigerian (Ife), 12th–15th century; Daniel and Marian Malcolm

*Male Figure*; terracotta; Nigerian (Nok), 200 B.C.; Daniel and Marian Malcolm

*Male Head*; terracotta; Nigerian (Sokoto), 200 B.C.–A.D. 500; Daniel and Marian Malcolm

*Male Head*; terracotta; Nigerian (Ife), 14th–16th century; Daniel and Marian Malcolm

*Seated Couple*; terracotta; Malian (Djenné), 12th–16th century; Daniel and Marian Malcolm

*Seated Leader*; terracotta; Malian (Segou region), 11th–15th century; Daniel and Marian Malcolm

### The American Wing

American Pottery Manufacturing Company, American; *Hound-Handled Pitcher*; stoneware, glaze, 1839–54; Robert A. Ellison, Jr.

Whitney Atchley, American; for Cowan Pottery, American; *Bowl*; stoneware, polychrome (brown, black, blue, and green) underglaze decoration, 1931; Robert A. Ellison, Jr.

Avon Faience Company, American; *Vase*; earthenware, trailed-slip decoration, 1902–5; Robert A. Ellison, Jr.

Arthur E. Baggs, American; *Vase*; stoneware, brown drip glaze overlapping green glaze, 1904; Robert A. Ellison, Jr.

John Bell, American; *Pitcher*; red earthenware, cobalt blue sponged decoration, 1840–80; Robert A. Ellison, Jr.

E. and W. Bennett Pottery, American; *Gypsy Pitcher*; slip-cast yellow earthenware, 1847–57; Robert A. Ellison, Jr.

E. and W. Bennett Pottery, American; *Hound-Handled Pitcher*; yellow earthenware, streaky toffee-colored glaze, 1847–57; Robert A. Ellison, Jr.

E. and W. Bennett Pottery, American; *Toby Philpot Shaving Mug*; yellow earthenware, streaky toffee-colored glaze, 1847–57; Robert A. Ellison, Jr.

William Bloor's East Liverpool Porcelain Works; *Gypsy Pitcher*; porcelain, 1855–62; Robert A. Ellison, Jr.

Charles Carlidge and Company, American; *Pitcher*; slip-cast porcelain, gilded highlights, 1848–56; Robert A. Ellison, Jr.

Dallas Pottery, American; *Pitcher*; Parian porcelain, 1875–79; Robert A. Ellison, Jr.

Wayland Gregory, American; *Bust*; stoneware, polychrome glaze, ca. 1930–40; Robert A. Ellison, Jr.

Grueby Faience Company, American; Wilhelmina Post, American; *Vase*; white earthenware, 1904; Robert A. Ellison, Jr.

Charles M. Harder, American; *Bowl*; earthenware, incised bird decoration, turquoise, and black glaze, ca. 1930; Robert A. Ellison, Jr.

D. and J. Henderson Flint Stoneware Manufactory, American; *Hound-Handled Pitcher*; earthenware, 1829–33; Robert A. Ellison, Jr.

D. and J. Henderson Flint Stoneware Manufactory, American; *Hound-Handled Pitcher*; stoneware, glaze, 1829–33; Robert A. Ellison, Jr.

D. and J. Henderson Flint Stoneware Manufactory, American; *Paneled Pitcher*; stoneware, brown glaze, 1829–33; Robert A. Ellison, Jr.

D. and J. Henderson Flint Stoneware Manufactory, American; *Pitcher*; slip-cast stoneware, ca. 1829–33; Robert A. Ellison, Jr.

D. and J. Henderson Flint Stoneware Manufactory, American; *Pitcher*; yellowware, 1829–33; Robert A. Ellison, Jr.

D. and J. Henderson Flint Stoneware Manufactory, American; *Toby Pitcher*; stoneware, brown glaze, 1829–33; Robert A. Ellison, Jr.

*Jug*; red earthenware, incised floral-spray decoration filled in with slip; ca. 1790–1820; Robert A. Ellison, Jr.

Cornwall Kirkpatrick, American; Wallace Kirkpatrick, American; Anna Pottery, American; *Snake Jug*; stoneware, applied snakes and human figures, ca. 1877; Robert A. Ellison, Jr.

Marblehead Pottery, American; *Vase*; stoneware, green matte glaze, ca. 1906; Robert A. Ellison, Jr.

Probably Karl L. H. Müller (designer); for Union Porcelain Works, American; *Figural Group*; unglazed, slip-cast porcelain, cobalt-blue highlights, ca. 1876; Robert A. Ellison, Jr.

New England Pottery Company, American; *Pitcher*; slip-cast, lobed, and white graniteware, lobed sides, painted landscape scenes, sponged gilding on brown ground, ca. 1886–90; Robert A. Ellison, Jr.

*Plate*; slab-molded red earthenware, white and brown slip decoration, lead glaze; ca. 1770–1820; Robert A. Ellison, Jr.

Purinton Pottery, American; *Marriage Vases, pair*; wheel-thrown red earthenware, white slip birds and hearts decoration, lead glaze, 1809; Robert A. Ellison, Jr.

Sidney Risley, American; *Sexigon Pitcher*; slip-cast stoneware, ca. 1845–65; Robert A. Ellison, Jr.

Salamander Works, American; *Pitcher*; stoneware, brown glaze, 1836–50; Robert A. Ellison, Jr.

Edwin Scheier, American; Mary Scheier, American; *Vase*; stoneware, repetitive cobalt figural design, ca. 1940–50; Robert A. Ellison, Jr.

Possibly by Smith Pottery, American; *Dish*; slab-molded red earthenware, hand-applied slip decoration, lead glaze, ca. 1825–55; Robert A. Ellison, Jr.

Swan Hill Pottery, American; *Pitcher*; yellow earthenware, streaky toffee-colored glaze, 1852–54; Robert A. Ellison, Jr.

Possibly Taylor and Speeler, American; *Pitcher*; white earthenware, 1835–55; Robert A. Ellison, Jr.

Taylor and Speeler, American; *Pitcher*; earthenware, 1853–55; Robert A. Ellison, Jr.

United States Pottery Company, American; *Pitcher with Swirled Ribbed Design*; yellowware, flint enamel glaze, 1852–58; Robert A. Ellison, Jr.

William J. Walley, American; *Vase with Satyr-Head Handles*; stoneware, all-over matte green glaze with darker areas, ca. 1898–1919; Robert A. Ellison, Jr.

Thomas J. Wheatley, American; *Vase*; earthenware, barbotine floral-sprays decoration, ca. 1879–82; Robert A. Ellison, Jr.

Duncan Phyfe, American; *Box Sofa*; mahogany, 1840–47; Marilyn Jenkins-Madina

Joshua Shaw, American; *American Landscape*; oil on canvas, 1818; Erving Wolf

## Arms and Armor

*Shield*; wood, vellum, gesso, polychromy, iron, leather; Italian, ca. 1350–75; Ronald S. Lauder

## Drawings and Prints

Elias Baeck, German; *Portrait of Matthias Buchinger Surrounded by Thirteen Vignettes*; etching, 1710; Ricky Jay (a 10 percent partial interest in this work has also been accepted)

Matthias Buchinger, German; *The Ten Commandments*; pen and ink on vellum, 1730; Ricky Jay (a 10 percent partial interest in this work has also been accepted)

Henri de Toulouse-Lautrec, French; *Une Redoute au Moulin Rouge*; lithograph, 1893; William Pordy

## European Paintings

Fernand Khnopff, Belgian; *Hortensia*; oil on canvas, 1884; Charles Hack and The Hearn Family Trust (a 50 percent partial interest in the work was previously purchased by the Museum from Christie's New York)

Giovanni da Milano, Italian; *Christ and Saint Peter*; *The Resurrection*; *Christ and Mary Magdalen*; tempera on wood, gold ground; Janine W. and J. Tomilson Hill

Jean-Léon Gérôme, French; *Woman at a Balcony*; oil on canvas, 1887–88; Kenneth Jay Lane (a 15 percent partial interest in this work has also been accepted)

Frederick Goodall, British; *William Edward Dighton (1822–1853) in Middle Eastern Dress*; oil on canvas, ca. 1852–53; Kenneth Jay Lane (a 15 percent partial interest in this work has also been accepted)

## European Sculpture and Decorative Arts

Meissen Manufactory, German; *Clock Case*; hard-paste porcelain, gilt-metal mounts; case: ca. 1728–30; Henry H. Arnhold

## Modern and Contemporary Art

Adriana Varejão, Brazilian; *Wall with Incisions à la Fontana—Horizontal (Parede com Incisões à la Fontana—Horizontal)*; oil on canvas, polyurethane on aluminum, wood, 2009–11; Michael L. and Roberta S. Joseph

Dan Graham, American; *Triangular Solid with Circular Cutouts, Variation K*; glass, aluminum, 2011–14; Christian Keese

Gunybi Ganambarr, Australian; *Buyku*; ochre on incised laminate board, 2011; Margaret Levi and Robert Kaplan

Abie Loy Kemarre, Australian; *Bush Hen Dreaming—Bush Leaves*; acrylic on canvas, 2003; Margaret Levi and Robert Kaplan

Doreen Reid Nakamarra, Australian; *Marrapinti*; acrylic on canvas, 2008; Margaret Levi and Robert Kaplan

Dorothy Napangardi, Australian; *Karnttakurlangu Jukurrpa*; acrylic on canvas, 2002; Margaret Levi and Robert Kaplan

Elizabeth Gimme Nungurrayi, Australian; *Martuwarra*; acrylic on canvas, 1991; Margaret Levi and Robert Kaplan

Lena Nyadbi, Australian; *Jimbala*; ochre on canvas, 2003; Margaret Levi and Robert Kaplan

Kathleen Petyarre, Australian; *Mountain Devil Lizard Dreaming—Sand-Hill Country (after Hailstorm)*; acrylic on canvas, 2000; Margaret Levi and Robert Kaplan

Kathleen Petyarre, Australian; *Sandhills in Atnangkere Country*; acrylic on canvas, 1999; Margaret Levi and Robert Kaplan

Richard Forster, British; *Three Verticals at Consecutive but Random Time Intervals, Saltburn-by-the-Sea, Jan. 22, 2013, 11:55 am–11:57 am*; graphite, acrylic on board, 2013; Marlene Nathan Meyerson

## Photographs

[*Spiratone Stabilization Print Processor*]; plastic, rubber, metal; 1960s; Doon Arbus and Amy Arbus

William Eggleston, American; Vols. 1–5, *Los Alamos Portfolio*; five portfolio volumes, fifteen dye-transfer prints each, 1965–74; Jade Lau

Irving Penn, American; [150 photographs]; gelatin silver, platinum, dye transfer, and chromogenic prints, late 1930s–2009; The Irving Penn Foundation

Isa Genzken, German; *X-Ray Self-Portrait with Wine Glass*; gelatin silver print, ca. 1991; William Pordy

Nan Goldin, American; *Suzanne and Philippe on the Train, Long Island*; silver dye bleach print, 1985; William Pordy

Hiroshi Sugimoto, Japanese; *Celtic Sea, Boscastle*; gelatin silver print, 1994; William Pordy

Diane Arbus, American; *Blonde female impersonator standing by a dressing table, N.Y.C.*; gelatin silver print, 1958/1958–60; Harvey Sawikin and Andrea Krantz

Diane Arbus, American; *Seated female impersonator with arms crossed on her bare chest, N.Y.C.*; gelatin silver print, 1958/1958–60; Harvey Sawikin and Andrea Krantz

Richard Misrach, American; *Submerged Trailer, Salton Sea, California*; ink-jet print, 1985/2014; Eugene B. Stein and Geert De Turck (a 33 1/3 percent partial interest in this work has also been accepted)

OBJECTS SOLD OR EXCHANGED DURING THE YEAR 2014–2015

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During the past fiscal year, the cash proceeds from the sale of works of art were \$3,856,000.

The following deaccessioned objects were valued in excess of \$50,000:

Unknown painter, North Italian; *Portrait of a Man*; oil on wood, ca. 1525–49; 06.1324

Giovanni Domenico Tiepolo, Italian; *Virtue and Nobility*; oil on canvas, ca. 1790–95; 07.225.297

Mary Cassatt, American; *Augusta Sewing before a Window*; oil on canvas, ca. 1905–10; 22.16.19

Bernardo Strozzi, Italian; *David with the Head of Goliath*; oil on canvas, ca. 1635; 27.93

Neroccio de' Landi, Italian; *Madonna and Child with Saints Michael and Bernardino of Siena*; tempera on wood; 41.100.18

Pietro di Domenico, Italian; *Madonna and Child with Two Angels*; tempera, gold on wood, 1490s; 41.190.22

Unknown painter, French; *Portrait of a Mother and Child*; oil on canvas, ca. 1795; 1983.264

# Education and Concerts & Lectures

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## Overview

In fiscal year 2015 Education and Concerts & Lectures continued to position the Metropolitan Museum as a creative catalyst and cultural collaborator that fosters the dynamic exchange of ideas. Through inventive, intellectually rigorous, and socially dynamic experiences inspired by our collection and exhibitions, the department created a broad range of meaningful encounters for our visitors. We built on our existing priorities to strengthen our public relevance and role as a civic leader, serve as a catalyst for community initiatives and a hub for cultural organizations and allied groups, be a creative nexus for practicing artists, and provide a training ground for thought leaders. Our work would not be possible without continued close collaboration with partners both within and outside the Museum. Events and programs featuring experts and well-known artists continued to draw new audiences, who were delighted by the variety, depth, and rigor of our programming. Opportunities for social engagement attracted new and particularly younger visitors.

A total of 28,422 Education and Concerts & Lectures events drew 794,179 participants, the latter figure representing an increase of thirteen percent over last year. Programs designed for our youngest audiences continued to grow noticeably, indicating an increased demand for shared, informal, and multimodal experiences with art and cultural traditions. We saw a nine percent rise in family programs attendance over fiscal year 2014. A renewed focus on serving teen audiences resulted in attracting 7,463 youth to the Met this year, markedly raising our profile as a resource and a social destination for these participants. The Museum also remains a highly valued resource for K–12 students and teachers: 237,343 participated in 6,259 guided and self-guided school group visits this year, while 3,777 educators attended programs focused on integrating art into classroom teaching. Ticket sales for live-arts programs, especially through Concerts & Lectures, rose by twenty percent over last year, with a fifty percent increase—similar to fiscal year 2014—by first-time attendees. Once again, the number of visitors of all ages participating in art-making experiences rose over last year, with a sixty-one percent increase for Drop-in Drawing alone, attesting to the demand for such hands-on creative outlets.

In fiscal year 2015 we continued to employ a variety of audience research and evaluation methods to better understand our visitors and their motivations and interests. Our aim was to improve visitor experience and customer service, often collaborating with the departments of Design, Digital Media, Marketing, Membership, and Communications on user research and testing and program branding. The diversity and breadth of our innovative programs—from intellectual explorations and inventive performances to social encounters and creative discoveries in the art-making process—attracted visitors of all ages and abilities to experience the Met in their own way.

### THE MET AS CONVENER

Throughout the year we brought together organizations and individuals around common goals, strengthening our connections with local, national, and international communities across various sectors.

Two new offerings—Career Labs and Teens Take the Met!—increased participation in teen programs this year. A significant number of students—497 aged fifteen to eighteen—flocked to Career Labs over the course of the year to explore professions in the creative sector. To launch Teens Take the Met!, we convened over seventy City cultural and community organizations alongside various Museum departments to create an unprecedented biannual, large-scale event, which included tours, art making, theater workshops, 3D printing demonstrations, and a teen dance party. Responding to a governmental call for organizations to provide increased safe, creative spaces and activities for teens, we introduced this group to the multiple and varied resources available at the Met and at other cultural and community-based organizations across

New York City. The two Teens Take the Met! events attracted approximately five thousand students from across the five boroughs, thirty percent of whom had never before visited the Met.

The convening, training, and cultivation of high school, undergraduate, and graduate students remained a priority. Throughout the year, we hosted seventy-five high school interns who learned from professionals across the Museum, led a workshop for other teens, and participated in public-speaking and writing seminars. Forty-eight interns participated in the MuSe Internship Program for College and Graduate Students, which, through seminars and departmental placements, served as a bridge between formal education and practical work experience by engaging them in intensive on-the-job professional training. Through her internship, blind artist Emilie Gossiaux trained to become a museum educator and helped us develop strategies to engage blind visitors through programs such as Seeing Through Drawing. She also user-tested the new MetApp for visitors with visual impairments in a collaboration with the Digital Media Department.

Forty-six international fellows joined the Met's unique community of emerging and established scholars and gathered for intellectual exchange throughout the year. Sixty-six percent of the 2014–15 cohort indicated that making such professional connections was invaluable to their work and that, in the words of one fellow, the opportunity was “one of the most positive, constructive, enlightened, inspiring things the Met does.”

New approaches to engaging higher education communities encouraged the use of the Met as a multidisciplinary teaching resource. More than 530 professors from over fifty local colleges and universities gathered with Museum staff at the first-ever interdisciplinary faculty reception, resulting in a greater number of class visits and tailored sessions at the Met. Working with this year's Museum Education and Public Practice Fellow, we also created a pilot faculty-dialogue program that encouraged instructors to connect their disciplines with the collection and reflect on their teaching practice. Eighty percent of those who attended felt the program sparked ideas for future teaching and research.

Deepened engagement with primary and secondary schools was a hallmark of educator programs this year. We began a significant, multi-year initiative, supported by the Brooke Astor Fund for New York City Education in The New York Community Trust, to extensively meet and work with K–12 educators from New York City Title I public schools. Starting with fifteen middle school educators, this cohort spent a year collaborating with our team of Museum educators to identify best teaching practices that support students' critical thinking and creative problem-solving skills. Participants created lessons plans, brought their students to the Museum on multiple visits during the year to test and refine these lessons, and then shared their results for peer and staff feedback. These educators participated in a total of forty-six hours of deep learning and knowledge implementation.

Programs for adults at all levels catalyzed intellectual exchange and built community around shared interests. For example, all exhibition tours of “Assyria to Iberia at the Dawn of the Classical Age,” as well as related interdisciplinary gallery talks were filled to capacity, including one between a Met curator and a graphic novel artist on the subject of monsters. A two-day symposium assembled international experts, including renowned scholar of Ancient Greece Sir John Boardman, to share new research in the field; the proceedings will be published next year. In collaboration with the Department of Modern and Contemporary Art, we presented In Our Time: a three-part architecture and design series that brought together some of the best thinkers, makers, and builders of today, including architects Bjarke Ingels, Mauricio Pezo and Sofia von Ellrichshausen, and Kazuyo Sejima. Raising awareness of the Met's new curatorial and public programming foray into the subject, these lectures offered ways to think locally and globally about architecture and design.

The Sunday at the Met and SPARK series connected large adult audiences with topics of public interest and experts from a host of backgrounds.



A conversation among designer Vivienne Tam, playwright David Henry Hwang, journalist Elizabeth L. Peng, and the Met's Douglas Dillon Chairman of Asian Art Maxwell K. Hearn examined cultural exchange and appropriation in response to The Costume Institute exhibition "China: Through the Looking Glass." The pairing of *New York Times* art critic Holland Cotter and Vishakha Desai, President Emerita of the Asia Society, facilitated a timely discussion of the origins and implications of art and globalism in the twenty-first century. Concerts & Lectures presented Mali Now, a five-event series as part of our three-year Doris Duke Foundation for Islamic Art-supported programming related to contemporary Islamic culture. Henry Louis Gates, Jr., Alphonse Fletcher University Professor and Director of the Hutchins Center for African and African American Research at Harvard University, moderated talks with scholars, politicians, and thought leaders as they examined preservation of cultural heritage, the importance of music in Malian culture and conflict, and women's roles in Mali of the future. Concerts featured singular performances by Malian virtuosos Salif Keita and Bassekou Kouyate. The audience, over half of which was new to our programming, included large numbers of Malian nationals and immigrants.

#### THE MET AS COLLABORATOR

Collaborations internally and externally resulted in rewarding and innovative events and projects that supported increased outreach efforts.

For example, a two-day international symposium related to the exhibition "Grand Design: Pieter Coecke van Aelst and the Renaissance" offered a unique opportunity for us to forge relationships with Parsons The New School for Design students and faculty. One day was presented at Parsons The New School, allowing us to reach new audiences and strengthen relations with academic partners.

Education, Concerts & Lectures, Digital Media, three curatorial departments, Editorial, Marketing, Visitor Services, and The Photograph Studio developed Viewpoints, a new thematic approach to the interpretation of our collection. The pilot project helped visitors explore the collection through the theme of body language, investigating how the sculpted body communicates using a range of platforms—gallery object labels, a multimedia tour available in the galleries and online, social media, and live programs. Modeling for visitors the many ways to look at art, each stop on the multimedia tour features two to four perspectives, including those of dancers Kyle Abraham, Francesca Harper, and Bill T. Jones, musician Joan Jeanrenaud, neuroscientists Dr. Eric Kandel and Dr. Edward Vessel, theater actors and directors Quincy Tyler Bernstine, Jennifer Morris, and Sam Pinkleton, and Met curators and educators, such as Emmanuel von Schack, who shares his perspective as an American Sign Language user.

With the Filomen M. D'Agostino Greenberg Music School of Lighthouse Guild, we presented the annual Lighthouse Guild at the Met Concert: Rhapsody in Color, which continued and deepened our long-standing creative partnership that provides access to people who are visually impaired. During the concert, which also featured visually impaired performers, interpretation of music and poems was paired with images and verbal imaging descriptions of works of art in the collection that, along with special scents created by fragrance and flavor company Givaudan, provided a truly multisensory experience. The event drew 756 attendees in The Grace Rainey Rogers Auditorium, and helped us diversify participation as well as challenge expectations of achievement by people with disabilities.

Since 1999 we have partnered with the New York City-based organization Cool Culture to offer unlimited free admission to low-income families with young children. This year we collaborated to launch Adopt-a-Museum, a program that builds relationships with nine early-childhood centers in Harlem, provides resources, parent workshops, and family programs to support their Met visits, and facilitates participation in cultural festivals and other celebrations in their communities. As a result, we saw high levels of participation by this group at our Lunar New Year and Senses of Springtime: Celebrate India! festivals: twenty-three percent of those attending were Cool Culture families.

Our work with the New York City Department of Education continues to be extensive, including two multisession after-school programs for

seventh-grade students launched this year. We participated in Teen Thursdays, a major Department of Education initiative that exposes middle-school students to the rich learning opportunities available at premier cultural institutions throughout the City. Partnering with P.S. 7, a public school in East Harlem, students investigated American history through American art, gallery conversations, writing, and art making during a number of sessions at the Met. Thanks to the support of the City Council and Department of Cultural Affairs, students from P.S./I.S. 78 in Long Island City explored collection-inspired portraiture through after-school workshops and Museum visits. Led by Metropolitan Museum educators and teaching artists, these intensive programs generated deep connections, while helping students develop their own creative voices and skills.

#### THE MET AS CATALYST

Continued engagement with practicing artists and the exploration of the creative process remained a priority this year. Building on similar and substantial work over the past two years, we encouraged working artists and other cultural producers to use our collection as a resource and incorporate it into their lives and work.

The Elizabeth Foundation for the Arts—the City's largest arts residency organization—and the Met gathered thirty-five artists at the Museum to build a creative community and introduce these participants to ways that the collection's varied works can inspire artistic practice. Concerts & Lectures also engaged in a profound, yearlong collaboration with The Civilians, the Met's 2014–15 artist-in-residence ensemble. Responding to the question "What does it mean to be an American?," the group partnered with The American Wing and was inspired by its art collection to develop the new theater work *The Way They Live*. In January we began to research and plan an additional fifteen-month residency—made possible by the Doris Duke Foundation for Islamic Art—with visual artist Peter Hristoff. Born into a Bulgarian family of artists living in Istanbul and strongly influenced by Turkish art, Hristoff draws from his own research of the Met's collection to develop programs that incorporate many curatorial departments across the Museum. The Museum's goal in granting this residency was to promote greater understanding of the diversity of contemporary Muslim culture through the practice of a working artist.

Artist participation ignites in visitors of all ages a sense of curiosity and deepening understanding of visual art, artists, and art making. Inspired by The Costume Institute exhibition "Charles James: Beyond Fashion," 805 participants joined fashion designers and educators at Creating Fashion to explore the world of the fashion studio. Guest specialists Jeffrey Wirsing, Joyce Fung, Lexi Tsien, and Ethan Hon modeled design, drafting, and construction techniques that visitors then emulated in art-making activities. Further collaborating with The Costume Institute, teaching artists led Drop-in Drawing sessions, during which more than six hundred participants drew from works of art in the Greek and Roman galleries and from a live model wearing a version of Charles James's "Clover Leaf" dress.

Artist engagement was also central to Sunday at the Met and Friday Focus lectures. In conjunction with the exhibition "The Plains Indians: Artists of the Earth and Sky," a panel discussion featuring artists Edgar Heap of Birds and Dana Claxton explored the ways in which their work incorporates and recontextualizes Plains Indians' artistic traditions. In a Friday Focus program, Art, Poetry, and Democracy: A Conversation, Museum artist Siah Armajani discussed his art-making practice and inspiration as well as his experiences in Iran before immigrating to the United States.

This year we introduced seasonal performances through which families with children could meet and interact with artists, explore their creative practice, and enjoy a range of participatory live-arts experiences. As part of our free programs, Third Coast Percussion performed *WAVES*, exploring the intersections between art, music, and science, and engaging 105 kids and their families. Through our Bring the Kids program some ticketed performances cost as little as one dollar for children, and, with the new ability to purchase online, sales doubled compared to last year.

Fiscal year 2015 featured programs that could only have been produced at the Met, as galleries were transformed into generative spaces for participation, creation, and inspiration. Programs connected existing, broader, and new audiences with our collection and exhibitions and delighted visitors of all ages.

MetFridays: New York's Night Out, a Museum-wide programming and marketing initiative to galvanize social engagement among diverse adult audiences, especially New York City-area residents, was launched in January 2015. This unprecedented multidisciplinary event featured Jazz & Colors—jazz and experimental music ensembles performing simultaneously in fifteen galleries, all interpreting an identical set list. The night also included Drop-in Drawing and tours by contemporary artists. The inaugural evening doubled the average daily attendance, with an overwhelming ninety-one percent of those surveyed coming specifically for the event and nearly eighty percent of all attendees from the New York City area. The audience was younger than average, with twenty-seven percent between the ages of twenty-five and thirty-four years. Fifty-two percent came with friends, attesting to the attractive social aspect of the evening. In its first six months, MetFridays produced an eighteen percent increase in Friday-evening attendance over fiscal year 2014.

One of the highlights of the year was ERRATICA's commissioned re-creation of the 1499 Spanish literary masterpiece *La Celestina* as a site-specific, free-with-admission, nine-day video opera presented in the Met's sixteenth-century Vélez Blanco Patio. Transforming the space for an immersive dramatico-musical experience, the performance received enthusiastic audience and critical response, including from the *Wall Street Journal*, which called the production "ingenious."

Festivals, such as Lunar New Year and ¡Fiesta!, again drew large audiences who experienced unique events designed for visitors of all ages. At the yearly Museum Mile festival in June, for example, 10,201 visitors—over 2,300 more than last year—kicked off summer at the Met, enjoying free admission to the Museum and its sister institutions on Fifth Avenue. Visitors got a sneak peek at #MetKids, a soon-to-launch digital feature; made digital animations in the galleries of African Art; drew from sculptures in the Leon Levy and Shelby White Court of Greek and Roman art using digital sketching; and discovered how the peoples of the ancient Americas made clay objects. Martha Graham Dance Company mesmerized hundreds of visitors during interactive performances in The Temple of Dendur, including a piece the Met commissioned from Graham when the temple first opened to the public in 1979.

## Conclusion

In fiscal year 2015 we further strengthened and positioned the Museum as an agent for partnerships and collaborations, bringing together local, national, and international communities, and organizations and colleagues sharing common goals. This past year we produced unique and inventive programs with varied and multimodal approaches that connected visitors with our collection, our exhibitions, and each other. We look forward to further implementing the goals and objectives of the Museum's Five-Year Strategic Plan, especially in its prioritization of forging and fortifying partnerships that help us engage broader and more diverse audiences with the collection and exhibitions. This work is especially crucial as we prepare for the much-anticipated opening of The Met Breuer.

# Internships, Fellowships, and Professional Travel Grants

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In 2014–15 forty-eight 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 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, 2014–15*

### MENTORING INTERNSHIPS

Kiana Amirahmadi  
Special Events  
B.A., Princeton University, 2016

Amairani Avid  
Costume Institute Library  
B.A., Universidad Popular Autónoma del Estado de Puebla, Mexico, 2015

Jeffrey Chung  
Editorial  
B.A., Bowdoin College, 2016

Lluvia Jimenez  
Merchandising  
B.F.A., Parsons School of Design, The New School, 2015

Colleen McDermott  
European Sculpture and Decorative Arts  
B.A., Yale University, 2015

Samantha Wood  
Multicultural Audience Development Initiative  
B.A., Middlebury College, 2015

### COLLEGE INTERNSHIPS

Nissa Cheng  
Counsel's Office  
B.A., Johns Hopkins University, 2014

Asheley Xianting Gao  
Communications  
B.A., University of California, Berkeley, 2014

Kendyll Gross  
Arts of Africa, Oceania, and The Americas  
B.A., Emory University, 2014

Kasey Hamilton  
Objects Conservation  
B.S., Tulane University, 2013

Alexandra Harvey  
Islamic Art  
B.A., University of British Columbia, Canada, 2014

Claire Jensen  
Education  
B.A., Middlebury College, 2014

Fu Ji  
Asian Art  
B.A., Smith College, 2014

Gary Kafer  
Digital Media  
B.A., University of Pennsylvania, 2014

Megan Mastrobattista  
Education  
B.A., Rutgers, the State University of New Jersey, 2014

Hannah Nemer  
Concerts and Lectures  
B.A., University of North Carolina at Chapel Hill, 2014

Teresa Penin  
Public Affairs  
B.A., University of Florida, 2013

Ethan Perets  
Scientific Research  
B.A., Columbia University, 2014

Katherine Werwie  
Medieval Art  
B.A., Barnard College, 2014

### INTERNSHIPS, THE CLOISTERS

Allison Burns  
B.A., Fordham University, 2016

Pablo Cerdera  
B.A., Oberlin College, 2015

Kyra DeTone  
B.A., Union College, 2016

Heather Lee  
B.A., Amherst College, 2015

Marit Lhotzky  
B.A., Augustana College, 2017

Isabella Masucci  
B.A., SUNY Binghamton University, 2017

Emma Perloff  
B.A., The George Washington University, 2016

Andrew Smyth  
B.A., Brown University, 2016

## GRADUATE INTERNSHIPS

Alexandra Barlow  
The Costume Institute  
M.A., Fashion Institute of Technology, 2015

Gabrielle Barnes  
Thomas J. Watson Library  
M.L.I.S., University of Washington, 2015

Sharang Biswas  
Digital Media  
M.P.S., Tisch School of the Arts, New York University, 2015

Saida Bondini  
The Robert Lehman Collection  
M.A., Université de Lausanne, Switzerland, 2013

Veronika Doljenkova  
Digital Media  
M.A., Columbia University, 2014

Laura Hildebrandt  
Registrar  
M.A., Case Western Reserve University, 2015

Ibrahim Mohamed Ali  
Photographs Conservation  
M.A., The George Washington University, 2014

Noémie Monbaron  
Egyptian Art  
M.A., Université de Genève, Switzerland, 2013

Yanlin Pan  
Asian Art  
M.A., University of California, Davis, 2013

Rachel Spradley  
Education  
M.A., Southern Methodist University, 2015

Daira Szostak  
Ancient Near Eastern Art  
M.M.St., University of Toronto, Canada, 2015

Helen Thomas  
Archives  
M.S., University of North Carolina at Chapel Hill, 2014

Catherine Troiano  
Photographs  
M.A., University of Edinburgh, United Kingdom, 2014

Milan Van Manen  
European Paintings  
M.A., University of Amsterdam, Netherlands, 2014

Elisa Wouk Almino  
Education  
M.A., New York University, 2015

## LONG-TERM INTERNSHIPS

Moira Gallagher  
The Tiffany & Co. Foundation Twelve-Month Curatorial Internship in  
American Decorative Arts  
The American Wing  
M.A., George Mason University, 2013

Anabelle Gambert-Jouan  
Six-Month Internship  
Asian Art  
M.A., University of Oxford, United Kingdom, 2014

Sara Garzon  
Lifchez/Stronach Nine-Month Internship  
Modern and Contemporary Art  
M.A., Institute of Fine Arts, New York University, 2015

Sarah Nankivell  
Six-Month Internship  
Egyptian Art and Digital Media  
B.A., University of Toronto, Canada, 2013

Lisa Rifkind  
Twelve-Month Internship  
Digital Media  
B.F.A., Tisch School of the Arts, New York University, 2014

Christina Vanech  
Twelve-Month Internship  
Education  
B.A., Columbia University, 2014

## *Fellowships for Art History Research*

### BOTHMER FELLOWSHIP

Emma Sachs (Ph.D. Candidate, University of Michigan), to conduct research for her dissertation project, "Stylistic Allusions in Campanian Wall Painting"

### SYLVAN C. COLEMAN AND PAM COLEMAN MEMORIAL FUND FELLOWSHIPS

Yunru Chen (Ph.D., National Taiwan University), to conduct research for her book project, "Song Painting and Chinese Art Collecting in America: The Collection at The Metropolitan Museum of Art as an Example"

William Gassaway (Ph.D. Candidate, Columbia University), to conduct research for his dissertation, "Extraordinary Bodies: The Art of Deformation in Postclassic Mexico"

Lucia Henderson (Ph.D., The University of Texas at Austin), to conduct research on the Museum's Maya collection

Gina Konstantopoulos (Ph.D. Candidate, University of Michigan), to conduct research and writing for her dissertation, "They are Seven: Demons and Monsters in the Mesopotamian Textual and Artistic Tradition"

### CHESTER DALE FELLOWSHIPS

Jamie Gabbarelli (Ph.D. Candidate, Yale University), to conduct research for his dissertation, "Networks, Copies, Collaboration: Ventura Salimbeni, Philippe Thomassin, and Printmaking in Rome 1585–1620"

Mauro Minardi (Ph.D., Università degli Studi di Firenze, Italy), to conduct an in-depth analysis of the paintings of the *Trecento* Riminese school conserved in the Museum

### CURATORIAL RESEARCH FELLOWSHIPS

Rachel Parikh (Ph.D., University of Cambridge, United Kingdom), to research and catalogue a group of approximately 1,400 pieces of arms and armor from India and South East Asia



Julia Perratore (Ph.D., University of Pennsylvania), to research and catalogue the Museum's medieval sculpture (1100–1520)

#### THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIPS

Colette LeRoux (Ph.D. Candidate, Columbia University), to conduct research on the relationship between text and image in Uruk glyptics

Fatima Quraishi (Ph.D. Candidate, New York University) to conduct research for her dissertation on the monuments of the necropolis of Makli, Pakistan

#### ANDREW W. MELLON FELLOWSHIPS

Jennifer Ball (Ph.D., Institute of Fine Arts, New York University), to conduct research for her project, "Habit Forming: Representations of Byzantine Monastics, Ninth–Fifteenth Centuries"

Heike Fricke (Ph.D., Freie Universität Berlin, Germany), to conduct research on the Museum's woodwind instruments, specifically clarinets

Dunja Hersak (Ph.D., School of Oriental and African Studies, University of London, United Kingdom), to conduct research on art from Songye and Kongo

Rodolfo Maffei (Ph.D., Università degli Studi di Firenze, Italy), to conduct research on Sebastiano Ricci's interest in sculpture

Patricia Pongracz (Ph.D., Brown University), to conduct research on Tiffany Studios' interiors made for Reform synagogues between 1885 and 1930

Tahira Tanweer (Ph.D., University of Peshawar, Pakistan), to conduct research and writing for her project, "Analytical Study of the Gandhara Art Collection of The Metropolitan Museum of Art"

#### LEONARD A. LAUDER FELLOWSHIPS IN MODERN ART

Trevor Stark (Ph.D. Candidate, Harvard University), to conduct research for his dissertation, "For a Total Expansion of the Letter: Cubism, Dada, Mallarmé"

Vérane Tasseau (Diplôme d'Etudes Approfondies, Université Paris 1 Panthéon-Sorbonne, France), to conduct research on the four Daniel-Henry Kahnweiler sales held between 1921 and 1923 following the sequestration of his gallery's stock

#### J. CLAWSON MILLS FELLOWSHIP

Pablo Vázquez Gestal (Ph.D., Universidad Complutense de Madrid, Spain), to conduct research for his book, "The Herculaneum Project: Managing the Antique in Eighteenth-Century Naples"

#### THEODORE ROUSSEAU FELLOWSHIP

Kjell Wangensteen (Ph.D. Candidate, Princeton University), to conduct research for his dissertation, "Hyperborean Baroque: Sweden and the European Landscape Tradition, 1644–1716"

#### SLIFKA FOUNDATION INTERDISCIPLINARY FELLOWSHIP

Anna-Claire Stinebring (M.A., Williams Graduate Program in the History of Art), to develop her understanding of early Netherlandish painting processes, with a particular interest in workshop copying practice

#### HANNS SWARZENSKI AND BRIGITTE HORNEY SWARZENSKI FELLOWSHIP

Silvia Armando (Ph.D., Università degli Studi della Tuscia, Italy), to prepare for publication her dissertation on the corpus of Siculo-Arabic ivories

#### THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Noam Andrews (Ph.D. Candidate, Harvard University), to conduct research for his dissertation on the study, teaching, and uses of polyhedral geometry by artists, artisans, and scientists in sixteenth-century Germany

Natalia Di Pietrantonio (Ph.D. Candidate, Cornell University), to conduct research for her dissertation, "Visions of Desire: Awadhi Art, 1754–1857"

Sanda Heinz (Ph.D., University of Oxford, United Kingdom), to conduct research for her dissertation, "The Statuettes and Amulets of Heracleion-Thonis"

Anjali Lebowitz (Ph.D. Candidate, Boston University), to conduct research for her dissertation, "Faith in the Field: French Photography, Archaeology, and Science in the Holy Land 1840–1860"

Shana Lopes (Ph.D. Candidate, Rutgers, The State University of New Jersey), to conduct research and writing for her dissertation on the intersection of German and American photography in the nineteenth century

Iris Moon (Ph.D., Massachusetts Institute of Technology), to conduct research and writing for her book project, "Objects of Lightness: The Architecture of Charles Percier and Pierre-François-Léonard Fontaine in Post-Revolutionary France"

Liza Oliver (Ph.D., Northwestern University), to prepare for publication her dissertation, "Mercantile Aesthetics: Art, Science, and Diplomacy in French India (1664–1757)"

Aaron Rio (Ph.D. Candidate, Columbia University), to conduct research and writing for his dissertation, "Painting China in Medieval Kamakura"

Tina Rivers Ryan (Ph.D. Candidate, Columbia University), to conduct research for her dissertation, "'Lights in Orbit': The Howard Wise Gallery and the Rise of Media in the 1960s"

Maria Ruvoldt (Ph.D., Columbia University), to conduct research for her project, "Michelangelo in Multiple: The Afterlife of the Gift Drawings"

Agnieszka Szymanska (Ph.D. Candidate, Temple University), to complete her dissertation, "Vehicles of Memory: Paintings of the Red Monastery Church in Upper Egypt"

Emily Warner (Ph.D. Candidate, University of Pennsylvania), to conduct research and writing for her dissertation, "Painting the Abstract Environment: The Abstract Mural in New York, 1935–1960"

#### *Fellowships for Study in Conservation*

#### ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

Elena Basso (Ph.D., Università degli Studi di Pavia, Italy), to conduct a study of the early sgraffito wares from the Museum's Nishapur collection

Anna Cesaratto (Ph.D. Candidate, Politecnico di Milano, Italy), to study and research organic colorants and techniques for the analysis of cultural heritage materials

Amy Hughes (M.A., The Conservation Center, Institute of Fine Arts, New York University), to research and test new aqueous cleaning solutions and techniques

Maria Lopez Rey (Ph.D. Candidate, Universidad Complutense de Madrid, Spain), to study textile conservation and expand her knowledge of alternative cleaning methods to aqueous cleaning

Chika Mori (Ph.D., Kanazawa University, Japan), to conduct research for her study of plant materials in works of art, particularly African plant materials

#### RESEARCH SCHOLARSHIP IN PHOTOGRAPH CONSERVATION

Janka Krizanova (Ph.D., Academy of Fine Arts and Design, Bratislava, Slovakia), to continue a systematic survey and characterization of the photographic material in the Diane Arbus Archive

#### ANNETTE DE LA RENTA FELLOWSHIP

Sean Belair (M.A., University of Lincoln, United Kingdom), to study the conservation of Islamic arms and armor

#### SHERMAN FAIRCHILD FELLOWSHIP

Peter Van de Moortel (M.A., Vrije Universiteit Brussel, Belgium; M.A., Royal Academy of Fine Arts Antwerp, Belgium), to study Western paintings conservation, materials, and practices

#### *Fellowships for Curatorial Training*

#### ANDREW W. MELLON POSTDOCTORAL CURATORIAL FELLOWSHIPS

Eva Reifert (Ph.D., Freie Universität Berlin, Germany), to assist with research for the forthcoming exhibition, "Unfinished: Thoughts Left Visible"

Matthew Saba (Ph.D., University of Chicago), to catalogue and produce finding aids for the Ernst Herzfeld Papers and The Nishapur Excavation Records and to work with the Department of Islamic Art and other relevant departments in the Museum to develop ways of facilitating access to these materials

#### *Fellowship in Museum Education and Public Practice*

#### SYLVAN C. COLEMAN AND PAM COLEMAN MEMORIAL FUND FELLOWSHIP

Margaret Lind (M.A.T., The George Washington University; M.A., The Courtauld Institute of Art, London, United Kingdom), to research and develop new strategies for connecting the Museum with college and university professors across disciplines to encourage gallery-based teaching and direct encounters with works of art for students

#### *Professional Travel Grants*

#### MARGARET AND HERMAN SOKOL TRAVEL GRANTS

Pete Dandridge, to travel to London, United Kingdom, and Dijon and Lyon, France, to study the materials and manufacturing technology of a recent Museum acquisition (2013.507)

John Guy, to travel to Deccan India to study sites relevant to objects in the Museum's Collection, and to investigate an acquisition

Yael Rosenfield, to travel to India to study and document traditional textile-making practices

#### NATIONAL ANTIQUE AND ART DEALERS ASSOCIATION OF AMERICA, THE ART AND ANTIQUE DEALERS LEAGUE OF AMERICA, THE ART DEALERS ASSOCIATION OF AMERICA, AND THE PRIVATE ART DEALERS ASSOCIATION FUND

James A. Doyle, to travel to Central and South America to study the metal arts in the region, and to participate in a workshop at the Smithsonian Tropical Research Institute, Panama City, Panama

Marina Ruiz-Molina, to perform a physical examination of the works of art and archival materials held in The Corning Museum of Glass, Corning, New York

Karen Stamm, to attend the Study Tour in Glass to India to see traditional glass-making production

#### THEODORE ROUSSEAU MEMORIAL TRAVEL GRANTS

Yaelle Biro, to travel to Côte d'Ivoire to observe the techniques of carvers, weavers, dyers, potters, and blacksmiths; to meet with contemporary artists and professionals in the art world; and to see masks being used in a contemporary context

Shi-ye Liu, to visit the Palace Museum in Beijing, China, the Tianjin Museum in Taipei, and the Tokyo National Museum, Japan, to conduct research on the artists Chen Hongshou and Chen Zi

Isabel Stünkel, to visit museums in England and discuss with their staffs new technology used in their display of mummies

Melinda Watt, to attend the Royal Collections Studies program administered by The Attingham Trust

#### *Members of the Grants Committee*

Mia Fineman, Chairman, Associate Curator, Photographs

Ian Alteveer, Associate Curator, Modern and Contemporary Art

Andrea Bayer, Jayne Wrightsman Curator, European Paintings

Kurt Behrendt, Associate Curator, Asian Art

Silvia A. Centeno, Research Scientist, Conservation and Scientific Research

Jayson Kerr Dobney, Associate Curator and Administrator, Musical Instruments

Isabelle Duvernois, Associate Conservator, Paintings Conservation

Kathryn Calley Galitz, Associate Museum Educator, Education

Sarah Graff, Assistant Curator, Ancient Near Eastern Art

Medill Higgins Harvey, Assistant Curator, American Art

Constance McPhee, Curator, Drawings and Prints

Carolyn Riccardelli, Conservator, Objects Conservation

Yana van Dyke, Conservator, Paper Conservation

Sandra Jackson-Dumont, Ex Officio, Frederick P. and Sandra P. Rose Chairman of Education

Carrie Reborra 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—*The Metropolitan Museum of Art Bulletin*  
MMJ—*Metropolitan Museum Journal*

## Published by the Editorial Department

*Age of Transition: Byzantine Culture in the Islamic World* (2015). Helen C. Evans. 172 pp. 143 color and black-and-white illus. Paperback with flaps \$50.00.

*Assyria to Iberia at the Dawn of the Classical Age* (2014). Edited by Joan Aruz, Sarah Graff, and Yelena Rakic. 448 pp. 446 color illus. Hardcover \$65.00.

*Bartholomeus Spranger: Splendor and Eroticism in Imperial Prague* (2014). Sally Metzler. 380 pp. 313 color illus. Hardcover \$75.00.

*China: Through the Looking Glass* (2015). Andrew Bolton. 256 pp. + 40 vellum leaves; 231 color illus. Flexibound with flaps \$45.00. Deluxe limited edition: Boxed volume with print \$250.00.

*Cubism: The Leonard A. Lauder Collection* (2014). Emily Braun and Rebecca A. Rabinow. 392 pp. 280 color illus. Hardcover \$65.00.

*Ennion: Master of Roman Glass* (2014). Christopher S. Lightfoot. 160 pp. 123 color illus. Paperback with flaps \$24.95.

*French Art Deco* (2014). Jared Goss. 280 pp. 319 color and black-and-white illus. Hardcover \$50.00.

*Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry* (2014). Elizabeth A. H. Cleland. 412 pp. 350 color and black-and-white illus. Hardcover \$75.00.

*How to Read Islamic Carpets* (2014). Walter B. Denny. 144 pp. 146 color illus. Paperback with flaps \$24.95.

*Madame Cézanne* (2014). Dita Amory. 240 pp. 192 color and black-and-white illus. Hardcover \$45.00.

*The Roof Garden Commission: Pierre Huyghe* (2015). Ian Alteveer, Meredith Anne Brown, and Sheena Wagstaff. 64 pp. 59 color illus. Paperback with poster jacket \$9.95.

*Sultans of Deccan India, 1500–1700: Opulence and Fantasy* (2015). Navina Najat Haidar and Marika Sardar Nickson. 384 pp., over 360 color illus. Hardcover \$65.00.

*Treasures from India: Jewels from the Al-Thani Collection* (2014). Navina Najat Haidar and Courtney A. Stewart. 144 pp. 155 color and black-and-white illus. Hardcover \$40.00.

## METROPOLITAN MUSEUM OF ART BULLETIN

*The Nelson A. Rockefeller Vision: Arts of Africa, Oceania, and the Americas* (MMAB 72, no. 1, Summer 2014). Alisa LaGamma, Joanne Pillsbury, Eric Kjellgren, and Yaëlle Biro. 48 pp. 59 color illus. Paperback \$14.95.

*Recent Acquisitions: A Selection 2012–2014* (MMAB 72, no. 2, Fall 2014). 96 pp. 144 color illus.

*Thomas Hart Benton's America Today* (MMAB 72, no. 3, Winter 2015). Randall Griffey, Elizabeth Mankin Kornhauser, and Stephanie L. Herdrich. 48 pp. 61 color illus. Paperback \$14.95.

*Lucas Cranach's Saint Maurice* (MMAB 72, no. 4, Spring 2015). Maryan Ainsworth, Sandra Hindriks, and Pierre Terjanian. 48 pp. 47 color illus. Paperback \$14.95.

## METROPOLITAN MUSEUM JOURNAL

*Metropolitan Museum Journal: Volume 49* (2014). 228 pp. 311 color illus. Paperback \$75.00.

## Published by the Digital Media Department

### AUDIO GUIDE

Audio Guide web app provides free access on any smartphone device to the Met's rich catalogue of audio and video content on the collection and special exhibitions, totalling over sixty hours and available in ten languages. Loic Tallon, director; Dante Clemons, producer; Kevin Decatrel and Danielle E. Lee, developers; Natalia Mileshina, designer.

### Permanent Collection Audio

#### *Viewpoints: Body Language*

Multimedia tour exploring the body language of figurative sculptures in varied ways. Curators, dancers, neuroscientists, theater actors, musicians, a deaf ASL user, and more offer their interpretations on the language of gesture, facial expression, and pose. Features over sixty segments of audio and video interviews, dance performances, slideshows, and musical responses. Also published as an online feature: [www.metmuseum.org/viewpoints](http://www.metmuseum.org/viewpoints). Paco Link, director; Staci Hou and Nina Diamond, producers; Grace Tung, production associate.

### Special Exhibitions

#### *Assyria to Iberia at the Dawn of the Classical Age*

Curators Joan Aruz, Sarah Graff, and Michael Seymour, and conservator Jean-François de Lapérouse examine how intercultural exchanges influenced artistic traditions throughout the Near East and Mediterranean during the early Iron Age. 22 stops; 40 minutes. Staci Hou, producer; Nina Diamond, editor; Grace Tung, production associate.

#### *Cubism: The Leonard A. Lauder Collection*

Curators Rebecca A. Rabinow and Emily Braun discuss the radical style of Cubism and the ways in which it helped shape a new way of creative thinking. This tour traces the origins and development of the influential art movement. 24 stops; 50 min. Staci Hou, producer; Grace Tung, production associate.

#### *Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry*

Curators Elizabeth A. H. Cleland, Nadine M. Orenstein, Maryan Ainsworth, and Stijn Alsteens explore how Pieter Coecke's achievements across different media, including tapestry design, made him one of the most important artists of the northern Renaissance. 20 stops; 40 minutes. Staci Hou, producer; Grace Tung, production associate.

### *The Plains Indians: Artists of Earth and Sky*

Curators Gaylord Torrence and Judith Ostrowitz, along with artists Edgar Heap of Birds and Dana Claxton, explore the rich artistic traditions of Plains culture as seen in painting, drawing, embroidery, and sculpture. 25 stops; 50 minutes. Staci Hou, producer; Nina Diamond, editor; Grace Tung, production associate.

### *Sargent: Portraits of Artists and Friends*

Curators Elizabeth Mankin Kornhauser, Stephanie L. Herdrich, and Richard Ormond (also Sargent's grandnephew), along with artist Katy Grannan, tell the stories behind Sargent's intimate portraits of family, friends, and prominent artistic figures of the time. 26 stops; 50 minutes. Staci Hou, producer; Nina Diamond, editor; Grace Tung, production associate.

### *Sultans of Deccan India, 1500–1700: Opulence and Fantasy*

Curators Navina Najat Haidar, Marika Sardar Nickson, and Courtney A. Stewart, and conservator Yana van Dyke examine the lyrical and otherworldly qualities found in the rich artistic traditions of the Deccan courts. Extensive trade networks and cultural exchanges at the time influenced the creation of these extraordinary artworks. 26 stops; 50 min. Staci Hou, producer; Nina Diamond, editor; Grace Tung, production associate.

## BLOGS

Eileen M. Willis, General Manager of Web Group; Anne Dunleavy, Website Managing Editor; Michael Cirigliano II and Ashley Duchemin, Website Editors

### *Assyria to Iberia at the Dawn of the Classical Age* (September 2014–January 2015)

This exhibition blog featured weekly posts related to the themes of the exhibition.  
[www.metmuseum.org/exhibitions/listings/2014/assyria-to-iberia/blog](http://www.metmuseum.org/exhibitions/listings/2014/assyria-to-iberia/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 Met's digital initiatives. [www.metmuseum.org/digitalunderground](http://www.metmuseum.org/digitalunderground)

### *Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry* (October 2014–January 2015)

This exhibition blog featured weekly posts related to the themes of the exhibition.  
[www.metmuseum.org/exhibitions/listings/2014/grand-design/blog](http://www.metmuseum.org/exhibitions/listings/2014/grand-design/blog)

### *In Circulation* (July 2014–)

*In Circulation* features in-depth articles and the latest news about the Museum Libraries' wide range of research activities and comprehensive collection of books, periodicals, electronic resources, and ephemera related to the history of art.  
[www.metmuseum.org/research/libraries-and-study-centers/in-circulation](http://www.metmuseum.org/research/libraries-and-study-centers/in-circulation)

### *In Season* (May 2014–)

*In Season* features all the latest news about The Cloisters museum and gardens, the branch of the Museum in northern Manhattan devoted to the art and architecture of medieval Europe. [www.metmuseum.org/in-season](http://www.metmuseum.org/in-season)

### *Met Museum Presents Blog* (September 2014–)

This blog takes readers behind the scenes and into the creative process of the singular *Met Museum Presents* program, which explores contemporary issues and innovations through the lens of the Museum's collection and galleries, bringing together performance artists, curators, and thought leaders through a wide-ranging series of performances and talks. [www.metmuseum.org/blogs/met-museum-presents-blog](http://www.metmuseum.org/blogs/met-museum-presents-blog)

### *Now at the Met* (January 2010–)

*Now at the Met* offers in-depth articles and multimedia features about the Museum'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)

### *Of Note* (January 2014–)

On this blog, curators and guests share information about the Met'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)

### *RumiNations* (April 2015–)

On this blog, curators and guest authors discuss the Museum's comprehensive collection of Islamic art, its rich history at the Met, and the department's many programs.  
[www.metmuseum.org/about-the-museum/museum-departments/curatorial-departments/islamic-art/ruminations](http://www.metmuseum.org/about-the-museum/museum-departments/curatorial-departments/islamic-art/ruminations)

### *Teen Blog* (January 2012–)

This blog, written by the Met's Teen Advisory Group (TAG) and occasional guest authors, is a place for teens to talk about art at the Museum and related topics. [www.metmuseum.org/teen-blog](http://www.metmuseum.org/teen-blog)

### *Travel 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)

### *The Winchester Bible: A Masterpiece of Medieval Art* (December 2014–March 2015)

This exhibition blog featured weekly posts related to the themes of the exhibition.  
[www.metmuseum.org/exhibitions/listings/2014/winchester-bible/blog](http://www.metmuseum.org/exhibitions/listings/2014/winchester-bible/blog)

## CODE RESOURCES

*The Hip Hop Project.* *The Hip Hop Project* uses words from rap lyrics as key-word searches into the Met's digital archive to create a curated tour of the Met. Donald Undeen, senior manager; Marco Antonio Castro Cosio, specialist; Regina Flores, developer.  
<https://github.com/reginaflores/ofxMetAPI>

*Meow Met Chrome Extension.* *The Meow Met Chrome Extensions* populate each new browser windows with a full-screen image, each chosen at random from the Met's online collection. Donald Undeen, senior manager; Marco Antonio Castro Cosio, specialist; Emily McAllister, developer.  
[https://github.com/metmuseum-medialab/Met\\_Chrome\\_Extension](https://github.com/metmuseum-medialab/Met_Chrome_Extension)

*My Met Recommends.* A crowdsourced recommendation system, with data gathered from the Met's online visitors, and a custom tour map. Donald Undeen, senior manager; Marco Antonio Castro Cosio, specialist; John Choi and Gabriel Gianordoli, developers.  
[https://github.com/metmuseum-medialab/met\\_recommendation](https://github.com/metmuseum-medialab/met_recommendation)

## GALLERY INSTALLATIONS (PERMANENT)

*Bryant Vase* (video: *An Art of Attraction: The Electrotyping Process*)

*Thomas Hart Benton's America Today Mural* (video).

## GALLERY INSTALLATIONS (TEMPORARY)

*The Art of the Chinese Album* (video and interactives: *Landscapes by Dai Benxiao* and *Eight Views of the Yellow Mountains by Zheng Min*)

*Assyria to Iberia at the Dawn of the Classical Age* (3D animation: *Digital Reconstruction of the Northwest Palace, Nimrud, Assyria*; video: *Underwater Archaeologists at Work*)

*China: Through the Looking Glass* (fourteen videos, including title walls, film clips, stills, and wallpaper; on video walls and projected; audio throughout)



*Death Becomes Her: A Century of Mourning Attire* (six projections of animated text with silhouette of walking veiled woman; music: Gabriel Fauré's *Requiem*)

*Discovering Japanese Art: American Collectors and the Met* (interactive: *Kyōsai's Pictures of One Hundred Demons*)

*Education Programming Overview* (slide show)

*Ennion: Master of Roman Glass* (video)

*Kimono: A Modern History* (interactive: *Introduction to Courtesans of the Yoshiwara*)

*Madame Cézanne* (slide show of sketchbook images)

*Navigating the West: George Caleb Bingham and the River* (two videos)

*Painting Music in the Age of Caravaggio* (motion-triggered audio)

*Philippe Parreno: With a Rhythmic Instinction to be Able to Travel Beyond Existing Forces of Life (Purple, Rule #3)* (video)

*The Plains Indians: Artists of Earth and Sky* (video wallpaper for title wall; two interactives of ledger books; two-projector video with sound: Dana Claxton's *Rattle*; video documentary: *Most Serene Republics* about Edgar Heap of Birds's work in the Venice Biennale.)

*The Roof Garden Commission: Pierre Huyghe* (projection with sound of *The Human Mask*)

*The Sacred Lute: The Art of Ustad Elahi* (video)

*Sacred Traditions of the Himalayas* (video)

*Sargent: Portraits of Artists and Friends* (video: *Carmencita Dancing*)

*Scholastic Art and Writing Awards: New York City Regional Exhibition* (video compilation)

*Sultans of Deccan India, 1500–1700: Opulence and Fantasy* (animation)

*Thomas Hart Benton's "America Today" Rediscovered* (video)

*Treasures and Talismans: Rings from the Griffin Collection* (three videos)

*Tullio Lombardo's Adam: A Masterpiece Restored* (two videos)

*Van Gogh: Irises and Roses* (video)

*Wolfgang Tillmans: Book for Architects* (video)

*Warriors and Mothers: Epic Mbembe Art* (audio)

#### INTERACTIVES

*The Black Hawk Ledger*. Touch-screen interactive that features twenty selected images from a book of drawings by the artist Black Hawk. The interactive highlights how the artist used minimal outlining and pattern, texture surfaces, and pale, translucent color to animate his renderings of visions, ceremonies, battles, and animals of the Plains. Installed in the exhibition "The Plains Indians: Artists of Earth and Sky." Grace Tung, producer; Nina Diamond, editor; Judith Ostrowitz, curatorial adviser.

*Introduction to Courtesans of the Yoshiwara*. Touch-screen interactive allowing users to explore a book of woodblock prints. Installed in the exhibition "Kimono: A Modern History." Staci Hou, producer; Nina Diamond, editor; John Carpenter, curatorial adviser.

*Kyōsai's Pictures of One Hundred Demons*. Touch-screen interactive that allows users to explore a Japanese woodblock-printed album of illustrations depicting the antics of popular ghosts and demons in the Meiji period (1868–1912). Installed in the reading room in Gallery 232. Grace Tung, producer; Nina Diamond, editor; John Carpenter, curatorial adviser.

*Landscapes by Dai Benxiao* and *Eight Views of the Yellow Mountains by Zheng Min*. Touch-screen interactives allowing users to explore two albums of painting and calligraphy. Installed in the exhibition "The Art of the Chinese Album." Staci Hou, producer; Nina Diamond, editor; Joseph Scheier-Dolberg, curatorial adviser.

*The Maffet Ledger*. Touch-screen interactive that explores a book of 105 war images, specifically drawings of Native American battle exploits. Installed in the exhibition "The Plains Indians: Artists of Earth and Sky." Grace Tung, producer; Nina Diamond, editor; Judith Ostrowitz, curatorial adviser.

*The Met App*. *The Met App* is a free mobile application that provides easily accessed information on current exhibitions, events, news, and highlighted objects on view at the Met's main building and The Cloisters museum and gardens. Loic Tallon, director; Liz Filardi, producer; Ryan Donahue and Spencer Kiser, technical leads; Subathra Thanabalan, Andrew Carpenter, and Johann Diedrick, developers; Nina Diamond, writer.

#### LONG-FORM PUBLICATIONS

Eileen M. Willis, General Manager of Web Group; Anne Dunleavy, Website Managing Editor; Michael Cirigliano II, Website Editor

*A Harmonious Ensemble: Musical Instruments at the Metropolitan Museum, 1884–2014* (January 2015)

This history of the Department of Musical Instruments by Rebecca M. Lindsey provides a comprehensive account of the people, performances, and instruments that have made the department what it is today. <https://metmuseum.atavist.com/musicalinstrumentshistory>

*Nicolas M. Salgo: The Legacy of a Passionate Collector* (April 2015)

This special feature contains new essays about Nicolas M. Salgo (1914–2005), a Hungarian native and former United States ambassador to Budapest, and his remarkable collection of silver. <https://metmuseum.atavist.com/salgo>

#### ONLINE PUBLICATIONS

*The Artist Project* (2015–16). An online series in which artists respond to the Met's encyclopedic collection. Launched in March 2015, artists share with the public what they see when they look at works at the Met. Produced by the Digital Media Department in collaboration with The Photograph Studio. Teresa W. Lai, series producer; Christopher A. Noey, series director; Jennifer Sherman, 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, Hyla Skopitz, Eugenia B. Tinsley, Eileen Travell, Juan Trujillo, Karin L. Willis, and Peter Zeray, object photography; Jacqueline T. Neale, portrait photography and imaging direction; Kathryn Hurni, additional portrait photography and imaging; Austin C. Fisher, original music; Austin C. Fisher and Helena Guzik, research and web production. <http://artistproject.metmuseum.org>  
Artists featured in Season 1: Cory Arcangel, John Baldessari, Nayland Blake, Nick Cave, Enrique Chagoya, George Condo, Walton Ford, Natalie Frank, Zarina Hashmi, Deborah Kass, Nina Katchadourian, Nicola López, Alexander Melamid, Izhar Patkin, Tom Sachs, Katrín Sigurdardóttir, Mickalene Thomas, Kehinde Wiley, Xu Bing, and Lisa Yuskavage.

Artists featured in Season 2: Roz Chast, Willie Cole, Teresita Fernández, Spencer Finch, Roland Flexner, Jeffrey Gibson, Y. Z. Kami, Il Lee, Glenn Ligon, Robert Longo, Nalini Malani, Kerry James

Marshall, Mariko Mori, Robert Polidori, Rona Pondick, David Salle, Pat Steir, Hiroshi Sugimoto, Sarah Sze, and Hank Willis Thomas.

*Heilbrunn Timeline of Art History* (2000–). A chronological, geographical, and thematic exploration of the history of art from around the world, as illustrated by The Met's collection. [www.metmuseum.org/toah](http://www.metmuseum.org/toah)

*MetCollects* (2014–). An ongoing series to highlight the Met's newest acquisitions. Featuring one work each month, *MetCollects* invites visitors to 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 Met's acquisitions. Teresa W. Lai, series producer; Christopher A. Noey, series director; Austin C. Fisher, web producer; Natalia Mileshina, design; Andrew Carpenter, development; Jacqueline T. Neale, photo editor; Jacqueline T. Neale and Kathryn Hurni, imaging; Sarah G. Cowan, video producer; Sarah G. Cowan, Kate Farrell, and Stephanie R. Wuertz, editors; Stephanie R. Wuertz, animator; Austin C. Fisher, original music; Joseph Coscia, Jr., Katherine Dahab, Anna-Marie Kellen, Paul H. Lachenauer, Oi-Cheong Lee, Mark Morosse, Bruce J. Schwarz, Hyla Skopitz, Eugenia B. Tinsley, Eileen Travell, Juan Trujillo, Karin L. Willis, and Peter Zera, object photography. [www.metmuseum.org/metcollects](http://www.metmuseum.org/metcollects).

#### PARTNERSHIPS

*The Metropolitan Museum of Art and Khan Academy Partner Content*. Provides expanded access for visitors around the world to the Metropolitan Museum's online resources through Khan Academy. The partnership features three topics with 109 videos from 82nd and Fifth, Extravagant Inventions and Making, Finding and Conserving. Also featured are an online and iOS game created at the Museum that focuses on its collection—*Beyond Battle: Arms and Armor at the Met* and for educators, more than 100 connections to related lesson plans to assist teaching across content areas. Sree Sreenivasan and Masha Turchinsky, project leads.

#### SOCIAL MEDIA

Eileen M. Willis, General Manager of Web Group; Taylor Newby, Senior Social Media Manager; Michael Cirigliano II, Website Editor; Xin Wang, Chinese Online Community Outreach Coordinator

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)

Weibo  
<http://weibo.com/u/3921693016>

#### VIDEOS

*All About Emily* (11:39 minutes; color; video; 2015). An affectionate tribute to Museum president Emily Kernan Rafferty by the staff and trustees of the Met. Christopher A. Noey, producer; Kate Farrell and Lisa Rifkind, editors.

*The Artist Project, Season 1* (1:03 minutes; color; video; 2015). Teaser for the online series. Sarah G. Cowan, editor.

*The Artist Project, Season 2* (1:03 minutes; color; video; 2015). Teaser for the online series. Stephanie R. Wuertz, editor.

*Charles Lloyd: Wild Man Dance Suite* (1 hour, 34:22 minutes; color; video; 2015). A sweeping new composition from Charles Lloyd (born 1938) that blends traditional jazz elements with visceral sounds and textures from antiquity. Composed for piano, bass, and drums, with the addition of Greek lyra and the Hungarian gypsy cimbalom, the ensemble performs the six movements of the suite like a flowing orchestral unit. Recorded April 18, 2015.

*China: Through the Looking Glass: Gallery Views* (8:18 minutes; color; video; 2015). Gallery views of The Costume Institute's spring 2015 exhibition, narrated by exhibition curator Andrew Bolton. Christopher A. Noey, producer; Kate Farrell, video editor; Stephanie R. Wuertz, audio editor.

*The Civilians: Let Me Ascertain You* (1 hour, 27:02 minutes; color; video; 2014). An evening of songs and stories from *The Civilians*' repertoire of topics, this work delves into love, beauty, conflict, and the human condition. Recorded September 12, 2014.

*A Closer Look: George Caleb Bingham's Fur Traders Descending the Missouri* (3:20 minutes; color; video; 2015). Recent conservation studies at the Met provide new insights into George Caleb Bingham's (1811–1879) working process and his painting technique. Christopher A. Noey, producer.

*Collecting Cubism* (56:59 minutes; color; video; 2014). In the ninth-annual Women and the Critical Eye program, curators Emily Braun and Rebecca A. Rabinow discuss aspects of the Leonard A. Lauder Cubist Collection. Recorded July 23, 2014.

*Conservation of the Jabach Portrait*: A series of six videos for *Now at the Met*. Christopher A. Noey, producer; Kate Farrell, editor, except as noted below.

*The Conservation of the Jabach Portrait: Starting the Retouching* (28 minutes; color; video; 2015). Conservator Michael Gallagher uses gouache paint to retouch losses in the Jabach portrait, which had been undergoing conservation for eight months.

*The Jabach Portrait: The First Varnish* (2:20 minutes; color; video; 2015). Conservator Michael Gallagher applies the first layer of varnish to the surface of the Jabach portrait.

*The Jabach Portrait: Back on Its Feet* (1:27 minutes; color; video; 2015). Conservators Michael Gallagher, George Bisacca, Michael Alan Miller, and Jonathan Graindorge Lamour reattach the Jabach portrait to its stretcher in preparation for the final phases of conservation.

*The Jabach Portrait, Right Side Up* (1:49 minutes; color; video; 2015). During the ongoing conservation of the Museum's newly acquired Jabach portrait, conservators Michael Gallagher and George Bisacca—assisted by Charlotte Hale, Jonathan Graindorge Lamour, Michael Alan Miller, and Cynthia Moyer—roll the painting, which is lying on its recto, onto a large cardboard tube in order to turn it over.

*The Jabach Portrait: A Change of Plan* (1:46 minutes; color; video; 2015). One thing you learn quickly in conservation is that the objects under your care make the rules. Well-considered plans or strategies for treatment frequently have to be tweaked or completely rethought. Kate Farrell, producer, editor.

*"Please Lie Down; This Won't Hurt a Bit": The Jabach Conservation Continues* (3:37 minutes; color; video; 2015). Now that the Jabach portrait has been cleaned, it is time to deal with the distortion resulting from the top of the picture having been folded over.

*Cubism: The Leonard A. Lauder Collection* videos.

*Leonard A. Lauder on Collecting* (2:22 minutes; color; video; 2014). Leonard A. Lauder discusses his lifelong interest in collecting, from picture postcards and posters to Cubist works of art. Christopher A. Noey, director; Kate Farrell, producer, editor.

*Leonard A. Lauder on Collecting Cubism* (3:13 minutes; color; video; 2014). Leonard A. Lauder discusses how he built his collection of works by Pablo Picasso, Juan Gris, Fernand Léger, and Georges Braque. Christopher A. Noey, director; Kate Farrell, producer, editor.

*Focus on Modern Art: Pablo Picasso's Three Nudes, 1906* (3:18 minutes; color; video; 2014). Conservator Rachel Mustalish makes discoveries beneath the surface of this 1906 drawing, including a link to Pablo Picasso's iconic portrait of Gertrude Stein. Christopher A. Noey, director; Stephanie R. Wuertz, editor.

*Focus on Modern Art: Georges Braque's Bottle of Rum, 1914* (2:53 minutes; color; video; 2014). Conservator Isabelle Duvernois discusses Georges Braque's painting process and his adaptation of collage techniques to painting. Christopher A. Noey, director; Stephanie R. Wuertz, editor.

*Leonard A. Lauder on Living with Pictures* (1:13 minutes; color; video; 2014). Leonard A. Lauder discusses his appreciation of the Cubist works of art he has collected. Christopher A. Noey, director; Kate Farrell, producer, editor.

*The Goldberg Variations: The Double Manual Experience* (1:39:28 minutes; color; video; 2014). The Met's Musical Instruments collection is home to one of only sixty double-manual pianos ever made (L.2014.77). Pianist Christopher Taylor has actively promoted the rediscovery of this unique instrument, and performs Johann Sebastian Bach's (1685–1750) most ambitious work in its entirety on a Bösendorfer double-manual piano—as Bach had intended. Recorded November 21, 2014.

*Heritage in Peril: Iraq and Syria* (1 hour, 4:27 minutes; color; video; 2014). Remarks by dignitaries on the danger faced by populations, cultural artifacts, and heritage due to the conflicts in the Middle East. Presented in conjunction with the sixty-ninth annual meeting of the General Assembly of the United Nations.

*Inside the Catalogue—"China: Through the Looking Glass"* (40 minutes; color; video; 2015). Look inside the exhibition catalogue accompanying The Costume Institute's biggest show yet. Includes brief statements from exhibition curator Andrew Bolton and photographer Platon, and gives a sneak peek at the gorgeous photography inside. Kate Farrell, editor.

*Intern Insights: Summer 2014* (3:45 minutes; color; video; 2014). Summer 2014 High School interns discuss their experiences at the Met. Betsy Gibbons, High School Internship Coordinator; Troy Parish, director; Emily Sutter, producer, editor.

*John J. Egan's Panorama of the Monumental Grandeur of the Mississippi Valley* (5:57 minutes; color; video; 2015). Scrolls through the twenty-five scenes that made up the 348-foot-long panorama, an imaginative interpretation of the history of the Mississippi River Valley. Paul Caro, producer.

*Lang Lang at the Met: Excerpts* (15:35 minutes; color; video; 2015). Heralded as the "hottest artist on the classical music planet" by the New York Times, Lang Lang performs in the grand setting of the Met's Great Hall. Recorded May 14, 2015.

*Lute Videos*. Lutist Christopher Morrongiello performs on three lutes from the Met's collection: one from 1596 by Sixtus Rauchwollf (1556–1619) (89.2.157); another from ca. 1725 by David Tecchler (1666–1747) (1988.87); and the third from the late 16th century and attributed to Wendelin Tieffenbrucker (active 1570–1610) (1989.13). Christopher A. Noey, producer; Kate Farrell, editor.

Toccata (1:41 minutes; color; video; 2015).

Lachrimae (4:59 minutes; color; video; 2015).

Gagliarda detta Tamburin (2:28 minutes; color; video; 2015).

Ballo detto il Conte Orlando (1:31 minutes; color; video; 2015).

Preludio (1:37 minutes; color; video; 2015).

Sarabanda Largo (2:16 minutes; color; video; 2015).

*A Message from Anna Wintour* (3:24 minutes; color; video; 2015). Created for Emily Kernan Rafferty's retirement dinner. Christopher A. Noey, producer; Jessica Glass, editor.

*MetCollects* videos, the online series that introduces highlights of works of art recently acquired by the Met through gifts and purchases.

*"Can a Work of Art Have a Second Life?": Thomas Hart Benton's Mural America Today Comes to the Met* (6:49 minutes; color; video; 2015). Interviews with curators Sheena Wagstaff, Randall Griffey, and Elizabeth Mankin Kornhauser. Christopher A. Noey, producer; Sarah G. Cowan, editor.

*"Can Art Be Too Real?": Luke Syson on Pedro de Mená's polychrome sculptures* (3:28 minutes; color; video; 2015). Featuring curator Luke Syson. Christopher A. Noey, director; Sarah G. Cowan, producer, editor.

*"Does a Collector Ever Stop Collecting?": Leonard A. Lauder on Juan Gris's Still Life with Checked Tablecloth* (3:55 minutes; color; video; 2014). Featuring curators Emily Braun and Rebecca A. Rabinow, and conservator Isabelle Duvernois. Christopher A. Noey, director; Kate Farrell, producer, editor.

*"How Does an Icon Work?": Helen Evans on Four Byzantine Icons* (3:20 minutes; color; video; 2014). Interview with curator Helen C. Evans on four Byzantine icons for *MetCollects*. Christopher A. Noey, producer; Sarah G. Cowan, editor.

*"What Does a World at Peace Look Like?": John Carpenter on Amusements at Higashiyama in Kyoto* (5:08 minutes; color; video; 2015). Featuring curator John Carpenter. Christopher A. Noey, director; Sarah G. Cowan, producer, editor.

*"What Does It Take to Revive a Masterwork?": Michael Gallagher on Conserving Charles Le Brun's Everhard Jabach and His Family* (5:05 minutes; color; video; 2015). Featuring conservator Michael Gallagher. Christopher A. Noey, director; Kate Farrell, producer, editor.

*#MetKids Animations*—online series of videos by 7–12-year-old animators made at the the Met's pilot #MetKids Animation Lab, held June 30–July 3, 2014. At the Met, kids explored the theme of "Jumping into the Met" by examining works of art on display in the galleries and creating their own narratives based on the artworks using stop-motion animation to jump into the story. The Good School and Lisa Rifkind, editors.

*#MetKids Animation: Inspired by Blind Orion Searching for the Rising Sun by Nicolas Poussin* (1:22 minutes; color; video; 2014).

*#MetKids Animation: Inspired by The Harvesters by Pieter Bruegel the Elder* (2:01 minutes; color; video; 2014).

*#MetKids Animation: Inspired by Battles and Ancient Greek Art* (2:15 minutes; color; video; 2014).

*#MetKids Animation: Inspired by The Dance Class by Edgar Degas* (1:14 minutes; color; video; 2014).

*#MetKids Animation: Inspired by the Afterlife and an Ancient Egyptian Tomb* (1:19 minutes; color; video; 2014).

*#MetKids* videos. Masha Turchinsky, producer, director.

*#MetKids—Alexandra Talks about Xu Bing's Artwork* (0:56 minutes; 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." Marina Zarya, editor.

*#MetKids Animation Lab 2014: Behind the Scenes* (2:52 minutes; color; video; 2014). Goes behind the scenes of the Museum's pilot #MetKids Animation Lab for 7–12-year-olds, held June 30–July 3, 2014. Emily Sutter and Lisa Rifkind, editors.

*#MetKids—Behind the Scenes in the Drawings and Prints Galleries* (2:35 minutes; color; video; 2014). Goes behind the scenes at the Met with Sophie, age 10, as she interviews a curator in the Department of Drawings and Prints to learn how exhibitions are installed at the Museum. Marina Zarya, editor.

*#MetKids—Create a Collage* (1:10 minutes; color; video; 2015). Follow along with Leah, age 7, and Charlotte, age 11, and make a collage using paper. Emily Sutter, editor.

*#MetKids—Create an Optical Toy: Thaumatrope* (1:01 minutes; color; video; 2015). Follow along with Durga, age 11, and learn how to make a thaumatrope, an optical toy that was popular in the 1800s. Roughly translated from Greek, the word thaumatrope means "wonder turn." Emily Sutter, editor.

*#MetKids—Draw with an Eraser* (1:11 minutes; color; video; 2015). Follow along with Blake, age 9, and learn how to use your eraser to draw. Emily Sutter, editor.



#MetKids—*How Were Mummies Made in Ancient Egypt?* (2:36 minutes; color; video; 2015). How would you prepare for the afterlife? Join Asher, age 11, as he investigates the ancient Egyptian mummification process. Lisa Rifkind, editor.

#MetKids—*How Does the Museum Take Care of All the Armor?* (3:10 minutes; color; video; 2015). Join Xavier, age 11, and learn about how the Met's conservators keep the Arms and Armor collection looking sharp! Lisa Rifkind, editor.

#MetKids—*Lunar New Year Festival 2014* (58 minutes; color; video; 2014). Young visitors share their thoughts on their art experiences and the year ahead at the Met's Lunar New Year Festival 2014. Marina Zarya, editor.

#MetKids—*Made for, with, and by Kids: Launches September 2015!* (47 minutes; color; video; 2015). Young visitors share their questions with the Met. Marina Zarya, editor.

#MetKids—*Pose like a Sculpture* (35 minutes; color; video; 2015). Follow along with Olena, age 7, and pose like a sculpture. Emily Sutter, editor.

#MetKids—*Questions for the Museum* (1:07 minutes; color; video; 2014). Young visitors share their questions with the Met. Marina Zarya, editor.

#MetKids: *Sebastian Interviews a Copyist* (1:55 minutes; color; video; 2014). Join Sebastian, age 8, and learn what a copyist does, as he interviews artist Jessica Artman in The Charles Engelhard Court at The Metropolitan Museum of Art. Marina Zarya, editor.

#MetKids—*What's That Artist Making in the Galleries?* (2:05 minutes; color; video; 2015). Join Sebastian, age 8, and learn what a copyist does, as he interviews artist Jessica Artman in The Charles Engelhard Court in The American Wing at The Metropolitan Museum of Art. Marina Zarya and Lisa Rifkind, editors.

#MetKids—*What's the Story behind the World's Oldest Piano?* (2:14 minutes; color; video; 2015). Take note! Join Sasha, age 10, as she reports from the Musical Instruments galleries to get the inside scoop on an instrument that changed music history. Lisa Rifkind, editor.

*Met Museum Presents: The New 2015–16 Season* (1:14 minutes; color; video; 2015). An enticing sizzle reel of upcoming events, set to “Hood” by Vijay Iyer. Christopher A. Noey, producer; Sarah G. Cowan, editor.

*Thank You, Jayne* (8:20 minutes; color; video; 2014). The impressive painting, *Everhard Jabach (1618–1695) and His Family* (2014.250), by Charles Le Brun (1638–1715)—a defining work of French seventeenth-century painting—was acquired by the Metropolitan Museum in large part due to the continuing generosity of donor Jayne Wrightsman. With the participation of curator Keith Christiansen, director Thomas P. Campbell, and conservator Michael Gallagher. Part of the series, Acquisitions Fund Benefit Videos. Christopher A. Noey, producer; Kate Farrell and Maureen Coyle, editors.

*Trisha Brown Dance Company* (20:48 minutes; color; video; 2015). Pop-up performance in The Charles Engelhard Court in The American Wing at The Metropolitan Museum of Art. Includes: Figure 8 (1974); an excerpt from M.O. (1995) performed by Diane Madden and set to Johann Sebastian Bach's “Musical Offering”; an excerpt from “Foray Forêt” (1990); “Accumulation,” Brown's 1971 hit set to the Grateful Dead and performed by Jamie Scott; and an excerpt from PRESENT TENSE (2003), set to music by John Cage. Christopher A. Noey, producer, director; Lisa Rifkind, editor.

*Tullio Lombardo's Adam: A Masterpiece Restored* videos.

*After the Fall: The Conservation of Tullio Lombardo's Adam* (7:54 minutes; color; video; 2014). Conservators, scientists, and curators tell the story behind the unprecedented conservation of Tullio Lombardo's *Adam*. Maureen Coyle, producer, editor.

*Conserving Tullio Lombardo's Adam: Time-Lapse* (3:04 minutes; color; video; 2014). After extensive research and planning, conservators at The Metropolitan Museum of Art reconstructed Tullio Lombardo's *Adam*, documenting elements of the process with time-lapse photography. Maureen Coyle, editor.

*The First Man: Tullio Lombardo's Adam* (2:24 minutes; color; video; 2014). Curator Luke Syson discusses Tullio Lombardo's *Adam*. Maureen Coyle, producer, editor.

*Tullio Lombardo's Adam: Order of Assembly* (1:13 minutes; color; video; 2014). This 3D animation details the order in which the fragments of Tullio Lombardo's *Adam* were reassembled. Maureen Coyle, editor.

*Van Gogh: Irises and Roses* (8:40 minutes; color; video; 2015). Explores the role of still life and series in Van Gogh's working practice and highlights the impact of color fading on his artistic aims. Christopher A. Noey, producer.

*Visit the Met, See the World.* (43 minutes; color; video; 2014). Promotional video made for Citybuzz. Christopher A. Noey, producer; Jessica Glass, editor.

*The World According to George* (11:07 minutes; color; video; 2014). Curator George R. Goldner led the Metropolitan Museum's Department of Drawings and Prints for twenty-one years. A retrospective look at how his chairmanship shaped the department. Part of the series, Acquisitions Fund Benefit Videos. Christopher A. Noey, producer; Sarah G. Cowan, editor.

## *Published by the Education Department and Concerts & Lectures*

### PRINTED AND ONLINE PUBLICATIONS

*Good Guys and Bad Guys: Characters in Asian Art.* Family guide (2015). [www.metmuseum.org/-/media/Files/Learn/Family%20Map%20and%20Guides/Good%20Guys%20and%20Bad%20Guys.pdf](http://www.metmuseum.org/-/media/Files/Learn/Family%20Map%20and%20Guides/Good%20Guys%20and%20Bad%20Guys.pdf)

## *Staff Publications*

Ainsworth, Maryan. “Pieter Coecke as a Panel Painter,” and catalogue entries nos. 1, 2, 5, 6, 9, 10, 22. In *Grand Design, Pieter Coecke van Aelst and Renaissance Tapestry*, by Elizabeth A. H. Cleland, pp. 22–35 and passim for entries. New York: MMA, 2014.

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Ainsworth, Maryan, co-author with Sandra Hindriks, and Pierre Terjanian. “Lucas Cranach's *Saint Maurice*.” *MMAB* 72, no. 4 (Spring 2015).

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———. “Wtewael as Draftsman” and object information for nos. 44–54. In *Joachim Wtewael*, edited by James Clifton, Liesbeth H. Helmus, and Arthur K. Wheelock, Jr., pp. 48–59. Exh. cat. Washington, D.C.: National Gallery of Art; Houston: Museum of Fine Arts, 2015. Dutch edition: *Lust en liefde: De kunst van Joachim Wtewael*. Exh. cat. Utrecht: Centraal Museum, 2015.

Alteveer, Ian. “Vestiges in the Rocks: Pierre Huyghe’s Mineral Garden.” In *The Roof Garden Commission: Pierre Huyghe*, by Ian Alteveer, Meredith Anne Brown, and Sheena Wagstaff. New York: MMA; New Haven: Yale University Press, 2015.

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# Exhibitions and Installations

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Drawings and Prints: Selections from the Permanent Collection. July 15–September 29, 2014.

Examining Opulence: A Set of Renaissance Tapestry Cushions. August 4, 2014–January 18, 2015.

The Sacred Lute: The Art of Ostad Elahi. August 5, 2014–January 11, 2015. Made possible in part by the Nour Foundation. Presented under the patronage of UNESCO.

Coptic Art, Dikran Kelekian, and Milton Avery. August 11, 2014–September 7, 2015.

In Miniature. August 29–December 28, 2014.

The Art of the Chinese Album. September 6, 2014–March 29, 2015. Made possible by the Joseph Hotung Fund.

Assyria to Iberia at the Dawn of the Classical Age. September 22, 2014–January 4, 2015. Major support provided by The Hagop Kevorkian Fund, the Stavros Niarchos Foundation, and Dorothy and Lewis B. Cullman. Additional support provided by an Anonymous Foundation and the Friends of Inanna. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Kimono: A Modern History. September 27, 2014–January 19, 2015. Made possible by The Miriam and Ira D. Wallach Foundation Fund.

Thomas Hart Benton's *America Today* Mural Rediscovered. September 30, 2014–April 19, 2015. Gift of mural and exhibition made possible by AXA.

Thomas Struth: Photographs. September 30, 2014–February 16, 2015. Made possible by Vivian and James Zelter.

Selections from the Collection of Jefferson R. Burdick. October 6, 2014–April 9, 2015.

Drawings and Prints: Selections from the Permanent Collection. October 8–December 8, 2014.

Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry. October 8, 2014–January 11, 2015. Made possible by the Siebold Stichting Foundation and Fukushima Medical University. Additional support provided by the William Randolph Hearst Foundation, the Gail and Parker Gilbert Fund, the Diane W. and James E. Burke Fund, The Andrew W. Mellon Foundation, and The Hochberg Foundation Trust.

Marisol's *Self-Portrait Looking at The Last Supper*. October 8, 2014–March 15, 2015. Installation made possible by The Modern Circle, Tiqui Atencio, and Ago Demirdjian.

Innovation and Spectacle: Chinese Ritual Bronzes. October 18, 2014–March 22, 2015.

Abstraction: Drawings by Sculptors. October 20, 2014–March 29, 2015.

Cubism: The Leonard A. Lauder Collection. October 20, 2014–February 16, 2015. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Nude: Drawings by Sculptors. October 20, 2014–January 25, 2015.

Death Becomes Her: A Century of Mourning Attire. October 21, 2014–February 1, 2015.

Painting with Threads: Chinese Tapestry and Embroidery, 12th–19th Century. October 25, 2014–August 9, 2015. Made possible by the Joseph Hotung Fund.

Sumptuous: East Asian Lacquer, 14th–20th Century. October 25, 2014–August 9, 2015.

Treasures from India: Jewels from the Al-Thani Collection. October 28, 2014–January 25, 2015. Made possible by Cartier.

Carlton Watkins: Yosemite. November 3, 2014–February 1, 2015. Made possible by Jennifer S. and Philip F. Maritz and an anonymous donor.

Bartholomeus Spranger: Splendor and Eroticism in Imperial Prague. November 4, 2014–February 1, 2015. Made possible by the Placido Arango Fund and The Schiff Foundation.

El Greco in New York. November 4, 2014–February 1, 2015. Made possible by Northern Trust.

Celebrating Sax: Instruments and Innovation. November 6, 2014–January 3, 2016.

Arms and Armor: Notable Acquisitions 2003–2014. November 11, 2014–January 3, 2016.

Tullio Lombardo's *Adam*: A Masterpiece Restored. November 11, 2014–June 14, 2015.

Hans Hofmann: Selected Paintings. November 18, 2014–mid-September 2015.

Paul Cézanne: Drawings and Watercolors from the Metropolitan Collection. November 18, 2014–March 15, 2015.

Madame Cézanne. November 19, 2014–March 15, 2015. Made possible by The Florence Gould Foundation. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Christmas Tree and Neapolitan Baroque Crèche. November 25, 2014–January 6, 2015. Made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

Ennion: Master of Roman Glass. December 9, 2014–April 13, 2015. Made possible by Diane Carol Brandt, The Vlachos Family Fund, and The David Berg Foundation.

Paper Chase: Two Decades of Collecting Drawings and Prints. December 9, 2014–March 16, 2015.

Warriors and Mothers: Epic Mbembe Art. December 9, 2014–September 16, 2015. Made possible by the Friends of the Department of the Arts of Africa, Oceania, and the Americas.

The Winchester Bible: A Masterpiece of Medieval Art. December 9, 2014–March 8, 2015. Made possible by the Michel David-Weill Fund. Lent by The Chapter of Winchester Cathedral.

Sacred Traditions of the Himalayas. December 20, 2014–June 14, 2015. Made possible by The Miriam and Ira D. Wallach Foundation Fund.

Celebration of the Year of the Ram. January 17–April 12, 2015.

Painting Music in the Age of Caravaggio. January 20–April 5, 2015.

Wolfgang Tillmans: *Book for Architects*. January 26–November 1, 2015. Made possible by The Modern Circle.

Elaborate Embroidery: Fabrics for Menswear before 1815. February 2–July 19, 2015.

Robert Motherwell: *Lyric Suite*. February 2–July 26, 2015.

Korea: 100 Years of Collecting at the Met. February 7, 2015–March 27, 2016. Made possible by Samsung.

Discovering Japanese Art: American Collectors and the Met. February 14–September 27, 2015. Made possible by The Miriam and Ira D. Wallach Foundation Fund.

Bazm and Razm: Feast and Fight in Persian Art. February 17–May 31, 2015. Made possible by The Hagop Kevorkian Fund.

Captain Linnaeus Tripe: Photographer of India and Burma, 1852–1860. February 24–May 25, 2015. Made possible by The Horace W. Goldsmith Foundation. Organized by The Metropolitan Museum of Art, New York, and the National Gallery of Art, Washington, D.C., in association with the Victoria and Albert Museum, London.

The Plains Indians: Artists of Earth and Sky. March 9–May 10, 2015. Made possible by the Enterprise Holdings Endowment, an Anonymous Foundation, and the Diane W. and James E. Burke Fund. Organized by the Musée du quai Branly, Paris, in collaboration with The Metropolitan Museum of Art, New York, and in partnership with The Nelson-Atkins Museum of Art, Kansas City.

A Passion for Jade: The Heber Bishop Collection. March 14, 2015–June 19, 2016. Made possible by the Joseph Hotung Fund.

Scholastic Art and Writing Awards: New York City Regional Exhibition. March 16–May 17, 2015

Fatal Attraction: Piotr Uklański Photographs. March 17–August 16, 2015.

Fatal Attraction: Piotr Uklański Selects from the Met Collection. March 17–June 14, 2015.

Drawings and Prints: Selections from the Permanent Collection. March 19–June 22, 2015.

Hungarian Treasure: Silver from the Nicolas M. Salgo Collection. April 6–October 25, 2015.

Paintings by George Stubbs from the Yale Center for British Art. April 6–November 8, 2015.

Selections from the Collection of Jefferson R. Burdick. April 9–October 20, 2015.

Cranach's *Saint Maurice*. April 20–July 27, 2015. Made possible by Northern Trust.

Sultans of Deccan India, 1500–1700: Opulence and Fantasy. April 20–July 26, 2015. Made possible by the Gail and Parker Gilbert Fund, the Placido Arango Fund, the E. Rhodes and Leona B. Carpenter Foundation, the National Endowment for the Arts, and Cynthia Hazen

Polsky and Leon B. Polsky. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Pierre Huyghe *Human Mask*. April 27–August 9, 2015. Supported by Bloomberg Philanthropies. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky.

Treasures and Talismans: Rings from the Griffin Collection. May 1–October 18, 2015. Made possible by the Estate of Eldridge Greenlee.

China: Through the Looking Glass. May 7–September 7, 2015. Made possible by Yahoo! Additional support provided by Condé Nast and several Chinese donors.

Scenes from the Life of St. Martin: Franco-Flemish Embroidery from the Met Collection. May 11–October 25, 2015.

The Roof Garden Commission: Pierre Huyghe. May 12–November 1, 2015. Supported by Bloomberg Philanthropies. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky.

Van Gogh: Irises and Roses. May 12–August 16, 2015. Made possible by the Janice H. Levin Funds.

Maurice Prendergast: Boston Public Garden Watercolors. June 1–September 7, 2015.

“The King” Cello at the Met. June 11–September 8, 2015.

Navigating the West: George Caleb Bingham and the River. June 17–September 20, 2015. Made possible by The Peter Jay Sharp Foundation. Additional support provided by the William Randolph Hearst Foundation. Organized by the Amon Carter Museum of American Art, Fort Worth, Texas, and the Saint Louis Art Museum, Saint Louis, Missouri. Supported in part by generous grants from the Henry Luce Foundation and the National Endowment for the Arts. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

The Royal Hunt: Courtly Pursuits in Indian Art. June 20–December 8, 2015. Made possible by The Miriam and Ira D. Wallach Foundation Fund.

Drawings and Prints: Selections from the Permanent Collection. June 23–September 28, 2015.

Sargent: Portraits of Artists and Friends. June 30–October 4, 2015. Made possible by The Marguerite and Frank A. Cosgrove Jr. Fund. Organized by the National Portrait Gallery, London, in collaboration with The Metropolitan Museum of Art, New York.

### *Outgoing Loan Exhibitions*

Ancient Egyptian Queens and Goddesses: Treasures from The Metropolitan Museum of Art, New York. Tokyo Metropolitan Art Museum, July 19–September 23, 2014; Kobe City Museum, October 13, 2014–January 12, 2015.

High Style: Twentieth-Century Masterworks from the Brooklyn Museum Costume Collection. Legion of Honor, San Francisco, March 14–July 19, 2015; Cincinnati Art Museum, November 7, 2015–January 24, 2016.



# Institutions and Organizations Receiving Loans

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## Long-Term Loans Outstanding

- Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany  
Institut für die Kulturen des Alten Orients, Universität Tübingen, Germany  
Albany Institute of History and Art, N.Y.  
American Irish Historical Society, New York  
American Museum in Britain, Bath, England, U.K.  
American Museum of Natural History, New York  
National Susan B. Anthony Museum & House, Rochester, N.Y.  
Antikenmuseum Basel und Sammlung Ludwig, Switzerland  
Art Department, Moravian College, Bethlehem, Pa.  
The Art Gallery of the College of Staten Island, New York  
Art Museum of The University of Memphis, Institute of Egyptian Art and Archaeology, Tenn.  
Ashmolean Museum of Art and Archaeology, University of Oxford, England, U.K.  
Association of the Bar of the City of New York  
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.  
Bellarmine Museum of Art, Fairfield University, Conn.
- Benaki Museum, Athens, Greece  
Boyden Gallery, St. Mary's College of Maryland, St. Mary's City  
The British Museum, London, England, U.K.  
Brooklyn Museum, New York  
Buffalo Bill Center of the West, Cody, Wyo.  
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  
Sterling and Francine Clark Art Institute, Williamstown, Mass.  
College of Fine Arts, The University of Texas at Austin  
Columbia State Community College, Tenn.  
Converse College, Department of Art and Design, Spartanburg, S.C.  
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  
Department of Art and Archaeology, Princeton University, N.J.
- Department of History and Art History, George Mason University, Fairfax, Va.  
Department of Music, Cornell University, Ithaca, N.Y.  
Department of Visual and Performing Arts, Fairfield University, Conn.  
Denver Art Museum, Colo.  
Detroit Institute of Arts, Mich.  
Dey Mansion, Wayne, N.J.  
The Elms, Newport, R.I.  
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 Museum, Guilford, Conn.  
Institut für Archäologie, Freie Universität Berlin, Germany  
Institut für Archäologie, Universität Heidelberg, 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.  
Krannert Art Museum and Kinkead Pavilion, College of Fine and Applied Arts, 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 BC, Victoria, Canada  
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, St. 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.  
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 Archeologico Nazionale, Florence, Italy  
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  
Music Department, Moravian College, Bethlehem, Pa.  
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 Society for Ethical Culture  
New York State Executive Mansion, Albany  
New York State, Office of General Services Curatorial / Tour Services, Albany  
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, 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.
- Queens Museum, New York
- Queens Museum at Bulova Corporate Center, 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.
- Schloss Seehof, Memmelsdorf, Germany
- Society of the Founders of Norwich, Conn.
- 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
- 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.
- The Valentine, Richmond, Va.
- Villa Stati-Mattei, Rome, Italy
- Virginia Museum of Fine Arts, Richmond
- The Walters Art Museum, Baltimore, Md.
- George Washington's Mount Vernon Estate & Gardens, Va.
- West Point Museum, United States Military Academy, N.Y.
- Dorothy Whitfield Historic Society, Inc. Guilford, Conn.
- Yale University Art Gallery, New Haven, Conn.
- Zamek Królewski na Wawelu, Cracow, Poland
- Loans Made during the Year in New York City**
- Asia Society Museum
- The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture
- Brooklyn Museum
- Cooper-Hewitt, Smithsonian Design Museum
- Gagosian Gallery
- Institute for the Study of the Ancient World, New York University
- The Jewish Museum
- The Morgan Library & Museum
- The Museum at FIT (Fashion Institute of Technology)
- Museum of Arts and Design (MAD)
- Museum of Biblical Art (MOBIA)
- Museum of the City of New York
- The Museum of Modern Art
- New-York Historical Society Museum and Library
- Pace Gallery
- Miriam and Ira D. Wallach Art Gallery, Columbia University
- Loans Made during the Year in New York State**
- The Corning Museum of Glass
- Samuel Dorsky Museum of Art, State University of New York at New Paltz
- Fenimore Art Museum, Cooperstown
- Guild Hall, East Hampton
- The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie
- Long Island Museum, Stony Brook
- Munson-Williams-Proctor Arts Institute, Utica
- Neuberger Museum of Art, Purchase College, State University of New York
- New York State Museum, Albany
- 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.
- The Art Institute of Chicago, Ill.
- Asian Art Museum of San Francisco, Calif.
- The Barnes Foundation, Philadelphia, Pa.
- Birmingham Museum of Art, Ala.
- Blanton Museum of Art, The University of Texas at Austin
- Boca Raton Museum of Art, Fla.
- The Boston Athenaeum, Mass.
- Bowdoin College Museum of Art, Brunswick, Me.
- Brandywine River Museum of Art, Chadds Ford, Pa.
- Bruce Museum, Greenwich, Conn.
- Buffalo Bill Center of the West, Cody, Wyo.
- California Palace of the Legion of Honor, Fine Arts Museums of San Francisco
- The Eric Carle Museum of Picture Book Art, Amherst, Mass.
- Michael C. Carlos Museum, Emory University, Atlanta, Ga.
- Chrysler Museum of Art, Norfolk, Va.
- Sterling and Francine Clark Art Institute, Williamstown, Mass.
- The Cleveland Museum of Art, Ohio
- Columbia Museum of Art, S.C.
- Crystal Bridges Museum of American Art, Bentonville, Ark.
- Dallas Museum of Art, Tex.
- The David C. Driskell Center at the University of Maryland, College Park
- Dixon Gallery and Gardens, Memphis, Tenn.
- Frick Art & Historical Center, Pittsburgh, Pa.
- Frist Center for the Visual Arts, Nashville, Tenn.
- Isabella Stewart Gardner Museum, Boston, Mass.
- The J. Paul Getty Museum, Los Angeles, Calif.
- Hammer Museum, University of California, Los Angeles
- Samuel P. Harn Museum of Art, University of Florida, Gainesville
- Hood Museum of Art, Dartmouth College, Hanover, N.H.
- Hunter Museum of American Art, Chattanooga, Tenn.
- 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 Menil Collection, Houston, Tex.
- The Minneapolis Institute of Arts, Minn.
- Mississippi Museum of Art, Jackson
- Montclair Art Museum, N.J.
- Morven Museum & Garden, Princeton, N.J.
- Museum of Contemporary Art San Diego, Calif.
- Museum of Fine Arts, Boston, Mass.
- The Museum of Fine Arts, Houston (MFAH), Tex.
- Museum of International Folk Art, Santa Fe, N. Mex.
- Nasher Sculpture Center, Dallas, Tex.
- National Gallery of Art, Washington, D.C.
- The Nelson-Atkins Museum of Art, Kansas City, Mo.
- North Carolina Museum of Art, Raleigh
- Norton Museum of Art, West Palm Beach, Fla.
- NSU Art Museum Fort Lauderdale, Fla.
- Pennsylvania Academy of the Fine Arts, Philadelphia
- Philadelphia Museum of Art, Pa.
- Portland Art Museum, Oreg.
- The John and Mable Ringling Museum of Art, Florida State University, Sarasota
- Saint Louis Art Museum, Mo.
- Smithsonian American Art Museum, Smithsonian Institution, Washington, D.C.
- Tampa Bay History Center, Fla.
- Telfair Museums, Savannah, Ga.
- Toledo Museum of Art, Ohio
- United States Holocaust Memorial Museum, Washington, D.C.
- Virginia Museum of Fine Arts, Richmond
- Wadsworth Atheneum Museum of Art, Hartford, Conn.
- Wexner Center for the Arts, The Ohio State University, Columbus
- Williams College Museum of Art, Williamstown, Mass.
- Woodmere Art Museum, Philadelphia, Pa.
- Yale Center for British Art, Yale University, New Haven, Conn.
- Foreign Loans Made during the Year**
- Australia*  
Art Gallery of New South Wales, Sydney
- Austria*  
Albertina, Vienna  
Österreichische Galerie Belvedere, Vienna
- Belgium*  
Palais des Beaux-Arts, Brussels

- Musées Royaux des Beaux-Arts de Belgique, Brussels
- Canada*  
Art Gallery of Ontario, Toronto  
Aga Khan Museum, Toronto  
Musée des Beaux-Arts de Montréal
- China*  
Nanjing Museum  
Shanghai Museum  
Suzhou Museum
- England*  
Ashmolean Museum of Art and Archaeology, University of Oxford  
The British Museum, London  
The Courtauld Institute of Art, London  
The National Gallery, London  
National Portrait Gallery, London  
Royal Academy of Arts, London  
Tate Britain, London  
Tate Liverpool  
Tate Modern, London  
Victoria and Albert Museum, London
- France*  
Etablissement Public du Château, du Musée et du Domaine National de Versailles  
Galeries Nationales du Grand Palais, Paris
- Caumont Center d'Art, Hôtel de Caumont, Aix-en-Provence  
Musée d'Art Moderne de la Ville de Paris  
Musée des Augustins de Toulouse  
Musée des Beaux-Arts de Lyon  
Musée des Impressionnismes Giverny  
Musée d'Orsay, Paris  
Musée du Louvre, Paris  
Musée du Luxembourg, Paris  
Musée du quai Branly, Paris  
Musée National des Châteaux de Versailles et de Trianon  
Palais des Beaux-Arts de Lille  
Réunion des Musées Nationaux—Grand Palais, Paris
- Germany*  
Alte Nationalgalerie, Staatliche Museen zu Berlin-Stiftung  
Preussischer Kulturbesitz  
Bayerisches Nationalmuseum, Munich  
Schloss Hartenfels, Torgau  
Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn  
Kunsthalle Mannheim  
Kunstmuseum, Bonn  
Kunstsammlung Nordrhein-Westfalen, Düsseldorf
- Museum Folkwang, Essen  
Museum Schnütgen, Cologne  
Staatliche Kunsthalle Karlsruhe  
Staatliche Kunstsammlungen Dresden  
Städtisches Kunstinstitut und Städtische Galerie (Städel Museum), Frankfurt  
Von der Heydt-Museum Wuppertal
- Greece*  
Nicholas P. Goulandris Foundation, Museum of Cycladic Art, Athens
- Hungary*  
Szépművészeti Múzeum, Budapest
- Italy*  
Museo Regionale di Aidone  
Azienda Speciale Palaexpo, Rome  
Ca' Corner della Regina, Venice  
Fondazione Prada, Milan  
Galleria degli Uffizi, Florence  
Galleria dell'Accademia, Florence  
Peggy Guggenheim Collection, Venice  
Musei Capitolini, Rome  
Museo di Castelvecchio, Verona  
Museo di Palazzo Strozzi, Florence  
Museo Poldi Pezzoli, Milan
- Palazzo Della Gran Guardia, Verona  
Palazzo Reale, Milan  
Pinacoteca di Brera, Milan  
Scuderie del Quirinale, Rome  
Soprintendenza per il Patrimonio Storico, Artistico ed Etnoantropologico per le Province di Milano, Bergamo, Lecco, Lodi, Monza, Brianza  
Pavia, Sondrio, Varese  
Soprintendenza per il Patrimonio Storico, Artistico ed Etnoantropologico per le Province di Firenze, Pistoia e Prato
- Japan*  
The Asahi Shimbun, Tokyo  
Kobe City Museum  
Kyoto Municipal Museum of Art  
Mitsubishi Ichigokan Museum, Tokyo  
The National Museum of Modern Art, Kyoto  
NHK Promotions Inc., Tokyo  
Tokyo Metropolitan Art Museum  
Yokohama Museum of Art
- Korea*  
National Museum of Korea, Seoul
- Mexico*  
Museo del Palacio de Bellas Artes, Mexico City
- The Netherlands*  
Centraal Museum, Utrecht
- De Nieuwe Kerk  
Amsterdam  
Rijksmuseum, Amsterdam
- Norway*  
Nasjonalmuseet for Kunst, Arkitektur og Design, Oslo
- Poland*  
Muzeum Narodowe w Krakowie, Krakow
- Scotland*  
National Galleries of Scotland, Edinburgh
- Spain*  
Fundación El Greco 2014, Madrid  
Fundación MAPFRE, Madrid  
Museo de Santa Cruz, Toledo  
Museo Nacional del Prado, Madrid  
Museo Thyssen-Bornemisza, Madrid
- Switzerland*  
Fondation Beyeler, Riehen/Basel  
Fotomuseum Winterthur  
Kunsthaus Zürich  
Collection Oskar Reinhart "Am Römerholz," Winterthur  
Museum Rietberg Zürich
- Wales*  
National Museum of Wales, Cardiff

# Report of the Chief Financial Officer

The overall operating results for fiscal year 2015 offer fresh evidence of the Museum's strength and vitality. Attendance, at over 6.3 million visitors, was the largest since tracking commenced over forty years ago. This reflects the draw of the Museum's stellar range of exhibitions, its renowned collection, and the worldwide recognition of its excellence.

The Museum managed to maintain, enhance, and expand its unique programmatic activity and collections in an environment of limited resources. Costs continued to climb but strides were made in stemming the growth rate of core expenses. The year ended with an operating deficit of \$7.7 million. In spite of challenging market conditions, there was an overall increase in the Museum's net assets. This resulted from the prudence of the Museum's endowment spending rule and investment management, coupled with the work of its Trustees, staff, volunteers, and generous giving by loyal supporters, members, donors, and the City of New York.

As noted in the Report from the Director, after an impressive forty-year career filled with significant contributions that have immeasurably enhanced the Museum, Emily Kernan Rafferty retired in March 2015 as President of the Museum. Dr. Daniel H. Weiss, an innovative leader in higher education and an accomplished art historian, began his tenure in July 2015. With the naming of a new Museum president, the move to achieve a more balanced operating budget while strengthening the core mission of the Museum gained additional momentum.

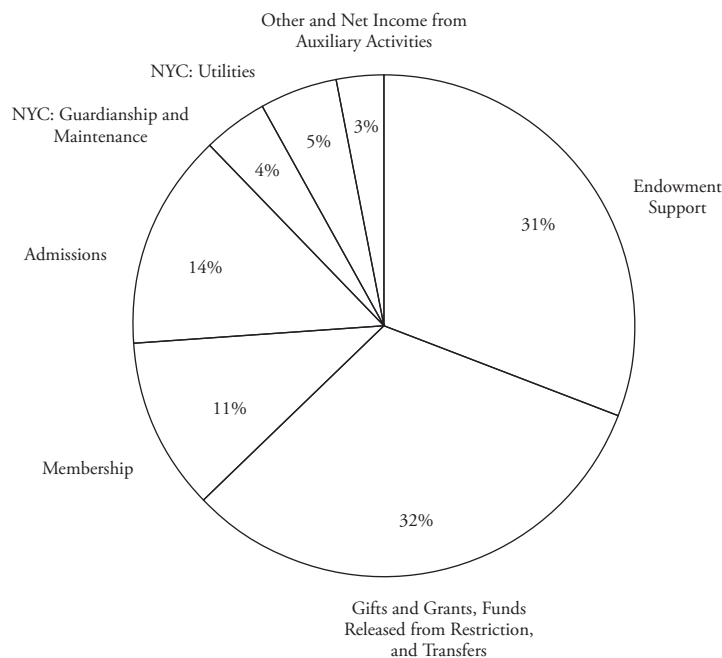
A more detailed discussion of the Museum's financial results for fiscal year 2015 appears below.

## Operating Results

The Metropolitan Museum of Art had an operating deficit of \$7.7 million in fiscal year 2015—a year of major achievements that reflected the Museum's commitments to world-class scholarship, greater accessibility, and engagement with a worldwide community. Total operating revenue, support, and transfers for fiscal year 2015 were \$276.8 million (excluding auxiliary expenses), an increase of \$14.3 million, or 5.4 percent, over fiscal year 2014. 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).

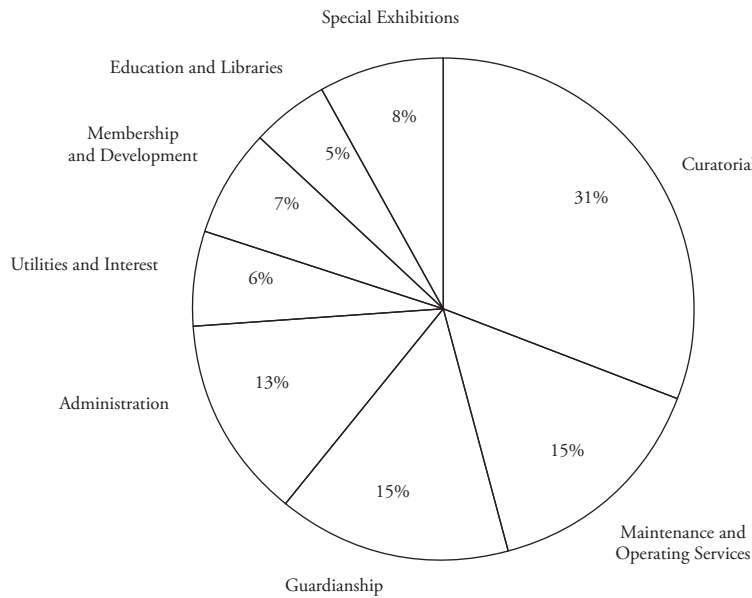
Earned revenue in fiscal year 2015 was \$100.4 million (with auxiliaries net), \$4.4 million, or 4.6 percent, over fiscal year 2014. Continuing its strong support for the Museum in fiscal year 2015, Membership income reached nearly \$29.8 million, a \$1.1 million increase over fiscal year 2014. Total admissions revenue reached \$38 million. Net income from auxiliary activities increased slightly by \$0.2 million year-over-year. Retail Operations, which make up the bulk of the Museum's auxiliary activities, was affected by a climate of fiscal uncertainty, and a reassessment of its business model necessary to refocus and grow the business in the long term.

## 2015 Operating Revenue, Support, and Transfers \$276.8 Million





**2015 Operating Expenses**  
 (Excluding Auxiliary Activities)  
 \$284.5 Million



From a fundraising perspective, through the combined efforts of the Metropolitan Museum’s Trustees, executive leadership, curators, and Development and Membership staff, the Museum secured approximately \$208 million in philanthropic gifts, membership dues, and governmental support during fiscal year 2015, compared to \$186 million published last year in fiscal year 2014. This figure reflects new support, and includes outright, pledged, planned, and estate gifts.

Government funding is a critical source of support for the Museum’s operating and capital needs. During the fiscal year, Trustees articulated the Museum’s needs and concerns to government officials in Washington, D.C., in Albany, and at City Hall. The Museum’s Government Affairs office ensured that local representatives were briefed on the contributions made by the Metropolitan to the City of New York including the Museum’s role as a tourist mecca, its positive economic impact, and the strength and reach of its highly regarded education programs, school visits, and teacher training programs.

In fiscal year 2015, the Museum received more than \$27 million in total funding from the City of New York for operating support and energy costs; City funding remains vital to the daily operations of the Museum. An appropriation of \$4 million in capital funding was made by the New York City Council for the Museum’s multi-year infrastructure improvements and upgrade efforts. This is the tenth consecutive year in which the City has allocated funding for infrastructure initiatives. At the State level, the Museum received a grant of \$250,000 for similar 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, Albany, renewed its support of book conservation.

On the Federal level, assistance continues from the National Endowment for the Arts, which awarded the Museum \$65,000 in support of the exhibition “Sultans of Deccan India.”

*Capital Expenditures*

The Metropolitan Museum has been addressing recommendations in a holistic conceptual plan developed by the New York City-based design firm Beyer Blinder Belle Architects & Planners LLP. During fiscal year 2015, David Chipperfield Architects was selected to develop a new design for the Southwest Wing for modern and contemporary art, and potentially for adjacent galleries for the Arts of Africa, Oceania, and the Americas as well as additional operational spaces. The selection was based on three criteria: vision, experience, and compatibility.

Continuing to address the infrastructure needs of the more than two million square feet of space occupied by the Museum required the issuance of \$250 million taxable 30-year bonds. The transaction closed on February 2, 2015, at a yield of 3.431%, believed to be at or near the lowest levels for a 30-year corporate bond.

Capital construction and building-related expenditures amounted to \$35 million in fiscal year 2015. Driving this cost were expenses related to David H. Koch Plaza on Fifth Avenue and several other infrastructure projects.

In tandem with physical improvements, the Museum remains focused on technology and digital media initiatives, including the management, production, and delivery of digital content for a variety of audiences, both online and in the galleries. Fiscal year 2015 represents the first full year of Workday usage—a system implemented in 2013–14 to automate financial, payroll, and human resources processing. Progress continued in the consolidation of constituent systems.

### *Statement of Financial Position*

The Museum's gross assets totaled \$4 billion at June 30, 2015. The long-term investment portfolio, which accounts for the bulk of the Museum's assets, totaled \$3.3 billion at June 30, 2015. For the fiscal year ending June 30, 2015, the Museum's long-term investment portfolio returned a positive 5 percent, before spending and gifts. This return exceeded the Museum's performance benchmarks by substantial margins. Liabilities increased by \$266.9 million, or 59 percent, primarily due to the issuance of \$250 million in taxable 30-year bonds.

### *Looking Forward*

Led by Director and Chief Executive Officer Thomas P. Campbell, and with the support of President Daniel H. Weiss, Trustees, staff, volunteers, members, and donors, the Metropolitan

Museum continues to build on its long tradition of excellence while taking on exciting new initiatives. Guiding our future progress is the Five-Year Strategic Plan that the Museum drafted and the Board of Trustees approved in January 2015. As the Director noted in his report, the plan is the most wide-ranging study ever undertaken of the Met's strengths and needs, setting forth goals and objectives that clarify our direction and priorities for the next five years.

The continuing challenges that the Met faces—as a result of financial market turmoil, fluctuations in tourism, and uncertainty regarding City support—reinforce the importance of the financial planning process and the need to continually assess the budgetary realities facing the Museum. Creativity, prioritization, prudence, vision, and sound management continue to be the primary drivers behind sustaining the Museum's distinction and continued financial strength.

Statement of Operations

for the year ending June 30, 2015, with comparative totals for 2014 (in thousands)

	<u>2015</u>	<u>2014</u>
<b>REVENUE, SUPPORT, AND TRANSFERS:</b>		
Admissions . . . . .	\$ 38,020	\$ 37,935
Membership . . . . .	29,766	28,684
Gifts and grants, net assets released from restrictions, and transfers . . . . .	87,966	76,686
Appropriations from the City of New York:		
Funds for guardianship and maintenance . . . . .	12,641	11,205
Utilities provided by the City of New York . . . . .	15,245	15,157
Endowment support . . . . .	85,542	84,868
Revenue from auxiliary activities:		
Merchandising . . . . .	58,326	70,081
Restaurant, parking garage, auditorium, and other . . . . .	28,217	27,266
Other income . . . . .	5,503	6,134
	<u>361,226</u>	<u>358,016</u>
<b>EXPENSES:</b>		
Curatorial:		
Curatorial departments, conservation, cataloguing, and scholarly publications . . . . .	80,984	74,275
Operations of The Cloisters . . . . .	8,355	8,055
Special exhibitions . . . . .	21,105	16,261
Education, community programs, and libraries . . . . .	14,723	13,730
Development . . . . .	11,238	10,884
Membership services . . . . .	8,255	9,002
Operations:		
Guardianship . . . . .	41,797	40,013
Maintenance . . . . .	29,453	27,169
Operating services . . . . .	13,308	15,109
Utilities provided by the City of New York . . . . .	15,245	15,157
Communications . . . . .	7,604	8,684
Financial, legal, and other administrative functions . . . . .	32,383	27,709
Sales and expenses of auxiliary activities:		
Merchandising . . . . .	56,872	67,799
Restaurant, parking garage, auditorium, and other . . . . .	27,598	27,207
	<u>368,920</u>	<u>361,552</u>
Total expenses . . . . .		
(Deficit) from operations . . . . .	<u>\$ (7,694)</u>	<u>\$ (3,536)</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 statement of financial position as of June 30, 2015, and the related statements of activities 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, 2015, 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 2014 financial statements, and we expressed an unmodified audit opinion on those audited financial statements in our report dated November 13, 2014. In our opinion, the summarized comparative information presented herein as of and for the year ended June 30, 2014, is consistent, in all material respects, with the audited financial statements from which it has been derived.

*PricewaterhouseCoopers LLP*

New York, New York  
November 10, 2015

# Statement of Financial Position

June 30, 2015, with comparative totals as of June 30, 2014 (in thousands)

	<u>2015</u>	<u>2014</u>
<b>ASSETS:</b>		
Cash (Note A) . . . . .	\$ 2,750	\$ 9,808
Receivable for investments sold . . . . .	3,533	4,632
Retail inventories, net (Note A) . . . . .	10,791	13,320
Accounts receivable and other assets (Note B) . . . . .	22,810	24,054
Contributions receivable (Notes C) . . . . .	136,866	132,674
Split interest arrangements (Notes G and H) . . . . .	75,607	75,962
Investments (Notes A and G) . . . . .	3,320,361	3,018,585
Fixed assets, net (Notes A, E, and F) . . . . .	<u>429,712</u>	<u>451,827</u>
<b>TOTAL ASSETS</b> . . . . .	<u><u>\$4,002,430</u></u>	<u><u>\$3,730,862</u></u>
<b>LIABILITIES:</b>		
Payable for investments purchased . . . . .	\$ 4,942	\$ 2,413
Accounts payable and accrued expenses . . . . .	39,437	39,783
Accrued salaries and benefits . . . . .	24,915	27,158
Deferred income (Note A) . . . . .	6,005	6,716
Notes payable (Note J) . . . . .	24,525	27,620
Annuity and other split-interest obligations (Notes G and H) . . . . .	19,357	19,831
Asset retirement obligations (Note N) . . . . .	9,901	9,059
Pension and other accrued retirement obligations (Note I) . . . . .	169,157	147,484
Loans payable and other long-term liabilities (Notes G and K) . . . . .	<u>420,841</u>	<u>172,076</u>
<b>TOTAL LIABILITIES</b> . . . . .	<u>719,080</u>	<u>452,140</u>
<b>NET ASSETS:</b>		
Unrestricted (Notes A and O) . . . . .	870,496	910,450
Temporarily restricted (Notes A and O) . . . . .	1,469,878	1,473,750
Permanently restricted (Notes A and O) . . . . .	<u>942,976</u>	<u>894,522</u>
<b>TOTAL NET ASSETS</b> . . . . .	<u>3,283,350</u>	<u>3,278,722</u>
<b>TOTAL LIABILITIES AND NET ASSETS</b> . . . . .	<u><u>\$4,002,430</u></u>	<u><u>\$3,730,862</u></u>

The accompanying notes are an integral part of the financial statements.

Statement of Activities

for the year ended June 30, 2015, with summarized financial information for the year ended 2014 (in thousands)

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 2015	Total 2014
<b>OPERATING</b>					
<b>REVENUE AND SUPPORT:</b>					
Admissions and membership . . . . .	\$ 67,786	\$	\$	\$ 67,786	\$ 66,619
Gifts and grants . . . . .	24,091	52,035		76,126	46,389
Operating appropriations from the City of New York (Note A) . . . . .	27,886			27,886	26,362
Endowment support for current activities (Note G) . . . . .	85,542	21,555		107,097	101,494
Retail and other auxiliary activities (Note P) . . . . .	86,543			86,543	97,347
Other income . . . . .	5,503			5,503	6,134
Net assets released from donor restrictions to fund operating expenses . . . . .	42,546	(42,546)			
<b>TOTAL REVENUE AND SUPPORT</b>	<b>339,897</b>	<b>31,044</b>		<b>370,941</b>	<b>344,345</b>
<b>EXPENSES:</b>					
Curatorial . . . . .	110,444			110,444	98,591
Education and libraries . . . . .	14,723			14,723	13,730
Development and membership . . . . .	19,493			19,493	19,886
Operations . . . . .	99,803			99,803	97,448
General administration . . . . .	39,987			39,987	36,393
Retail and other auxiliary activities (Note P) . . . . .	84,470			84,470	95,504
<b>TOTAL EXPENSES</b>	<b>368,920</b>			<b>368,920</b>	<b>361,552</b>
Transfer of non-operating funds . . . . .	21,329	(1,820)		19,509	12,951
<b>CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES</b>	<b>(7,694)</b>	<b>29,224</b>		<b>21,530</b>	<b>(4,256)</b>
<b>NON-OPERATING</b>					
Museum-designated and donor-restricted gifts . . . . .	16,556	29,716		46,272	133,332
Endowment gifts (includes quasi-endowment) . . . . .	5,135	2,881	47,878	55,894	38,132
Endowment support for current activities (Note G) . . . . .	8,461	20,755		29,216	26,807
Investment return in excess of current support (Note G) . . . . .	3,652	(8,390)	58	(4,680)	255,917
Change in value of split-interest agreements (Note H) . . . . .	(284)	(53)	288	(49)	5,002
Depreciation and non-capitalized expenditures (Notes E and F) . . . . .	(49,025)			(49,025)	(45,617)
Interest expense on Series 2015 bonds and the effect of interest rate swaps (Notes A and K) . . . . .	(7,407)			(7,407)	(4,014)
Realized and unrealized gains on 2015 bond proceeds. . . . .	1,814			1,814	
Transfer of designated non-operating funds to operating and other . . . . .	(18,138)	(1,662)	230	(19,570)	(15,167)
Net assets released from donor restrictions . . . . .	32,208	(32,208)			
Change in net assets before collection items not capitalized and other adjustments . . . . .	(14,722)	40,263	48,454	73,995	390,136
Purchases of art (Note D) . . . . .	(52,390)			(52,390)	(121,193)
Proceeds from sales of art . . . . .		3,856		3,856	12,939
Net assets released from donor restrictions to fund acquisitions of art . . . . .	47,991	(47,991)			
Pension-related changes other than NPPC (Note I) . . . . .	(17,258)			(17,258)	(5,878)
Change in fair value of interest rate exchange agreements (Notes G and K) . . . . .	(3,575)			(3,575)	(730)
<b>CHANGE IN NET ASSETS</b>	<b>\$ (39,954)</b>	<b>\$ (3,872)</b>	<b>\$ 48,454</b>	<b>\$ 4,628</b>	<b>\$ 275,274</b>
<b>NET ASSETS AT THE BEGINNING 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>
<b>NET ASSETS AT THE END OF THE YEAR</b>	<b>\$ 870,496</b>	<b>\$ 1,469,878</b>	<b>\$ 942,976</b>	<b>\$ 3,283,350</b>	<b>\$ 3,278,722</b>

The accompanying notes are an integral part of the financial statements.

## Statement of Cash Flows

for the year ended June 30, 2015, with comparative totals for 2014 (in thousands)

	2015	2014
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
Change in net assets	\$ 4,628	\$ 275,274
Adjustments to reconcile change in net assets to net cash (used in) provided by operating activities:		
Depreciation and amortization	54,037	47,411
Loss on disposal of fixed assets	291	
Receipt of contributed securities and other assets	(22,662)	(63,109)
Proceeds from the sale of contributed securities	22,583	60,818
Contributions for capital expenditures	(16,905)	(2,729)
Contributions for long-term investment	(57,568)	(28,142)
Net realized and unrealized (gains)	(108,856)	(351,314)
Acquisitions and sales of art, net	48,534	108,254
Interest rate exchange agreements	3,575	730
Asset retirement obligations	842	391
Pension and other accrued retirement obligations	17,258	5,878
Changes in assets and liabilities:		
Retail inventories, net	2,529	1,441
Accounts receivable and other assets	2,343	(1,834)
Contributions receivable	(4,192)	(21,752)
Split interest arrangements	355	(4,205)
Accounts payable and accrued expenses	844	(3,991)
Accrued salaries and benefits	(2,243)	3,108
Deferred income	(711)	896
Annuity and other split-interest obligations	(474)	(647)
Pension and other accrued retirement obligations	4,415	2,849
Net cash (used in) provided by operating activities	(51,377)	29,327
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
Investment in fixed assets	(34,591)	(56,262)
Proceeds from sales of investments	715,445	910,956
Purchases of investments	(904,658)	(784,227)
Acquisitions of art	(51,105)	(122,656)
Proceeds from sales of art	3,856	12,939
Net cash used in investing activities	(271,053)	(39,250)
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>		
Proceeds from the sale of contributed securities		2,241
Contributions for capital expenditures	16,905	2,729
Contributions for long-term investment	57,568	28,142
Payment of notes payable	(28,445)	(44,452)
Proceeds from notes payable	25,350	32,042
Payment of loans payable	(3,380)	(2,965)
Proceeds on Series 2015 Bonds	248,550	
Payment of bond issuance costs	(1,176)	
Net cash provided by financing activities	315,372	17,737
Net (decrease) increase in cash	(7,058)	7,814
Cash, beginning of the year	9,808	1,994
<b>CASH, END OF THE YEAR</b>	<b>\$ 2,750</b>	<b>\$ 9,808</b>
Supplemental Information:		
Cash paid in the year for interest	\$ 6,881	\$ 4,940
Non-cash investing activity:		
Fixed asset additions included in accounts payable and accrued expenses	(2,474)	(3,975)
Acquisition of art included in accounts payable and accrued expenses	1,285	(1,464)

The accompanying notes are an integral part of the financial statements.



### A. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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*Nature of Business* - The Metropolitan Museum of Art (the "Museum") is a not-for-profit cultural institution founded in 1870 and is dedicated to collect, preserve, study, and exhibit art. The Museum serves a local and international audience from its New York City location. 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.

*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 O).

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" and "Net assets released from donor restrictions to fund operating expenses" in the Statement of Activities. Transfers from temporarily restricted to unrestricted net assets occur even if the contributions are received and spent within the same year. 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 O).

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 O. 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 expense related to taxable borrowings and certain miscellaneous charges and revenue unrelated to operating activities.

*Collections* - In conformity with accounting policies generally followed by art museums, the value of the Museum's collections has been excluded from the Statement of Financial Position, and gifts of art objects are excluded from revenue in the Statement of Activities. Purchases of art objects by the Museum are recorded as decreases in net assets in the Statement of Activities. Pursuant to state law and Museum policy, proceeds from the sale of art and related insurance settlements are recorded as temporarily restricted net assets for the acquisition of art.

*Cash and Cash Equivalents* - This represents operating cash balances. 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 Statement of Cash Flows.

*Retail Inventories, net* - Retail 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 years 2015 and 2014 the amount of inventory written down due to obsolescence was \$0.01 million and \$0.09 million, respectively.

*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 asset funds 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 assets, 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., interest rate swap agreements) at fair value in accordance with Derivatives and Hedges Accounting and Fair Value Accounting guidance. The change in fair value during the reporting period together with the net effect of the interest rate swap is recognized below the operating measure.

*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 Statement of Financial Position 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 Statement 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.

*Bond Issuance Costs* - Bond issuance costs, which represent costs to obtain financing for infrastructure projects for the Museum, are currently included in accounts receivable and other assets on the Statement of Financial Position; amortization of these costs extends over the life of the applicable loan.

*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 retail activities, mostly attributable to the production and distribution of catalogues, amounted to \$3.4 million and \$6.3 million in fiscal years 2015 and 2014, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and concerts and lectures totaled \$4.1 million and \$3.4 million in fiscal years 2015 and 2014, respectively. All advertising is expensed as incurred.

*Interest Expense* - Interest on tax-exempt debt is capitalized and depreciated when related to in progress construction projects and un-capitalized interest expense, including commitment fees, is charged to operating expenses. Interest expense related to interest rate swap agreements and the Series 2015 Bond interest is charged to non-operating activities. Interest on taxable borrowings is capitalized by applying a financing rate to in progress construction projects (see Note K).

*Income Tax Status* - The Museum is a nonprofit organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code.

*Use of Estimates* - The preparation of financial statements in conformity with generally accepted accounting principles accepted within the United States ("US GAAP") 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* - The Museum has included both current and prior year financial data in its financial statements. To facilitate the comparison on the Statement of Activities, the Museum has chosen to present the prior year information in summary form, in total, without segregation of the data by net asset class. As a result, that particular historical information is not presented in sufficient detail to constitute a presentation in conformity with generally accepted accounting principles. It should therefore be read in conjunction with the audited financial statements for fiscal year 2014, the source from which the summary information was derived.

*Reclassifications* - Certain amounts in the 2014 statements have been reclassified to conform to the current year presentation.

*New Accounting Pronouncements* - In August 2015, the Financial Accounting Standards Board (FASB) issued Accounting Standards Update (ASU) 2015-15 to address the absence of authoritative guidance for debt issuance costs related to line-of-credit arrangements. Per this guidance, an entity may defer and present debt issuance costs as an asset and subsequently amortize the deferred debt issuance costs ratably over the term of the line-of-credit arrangement, regardless of whether there are any outstanding borrowings on the line-of-credit arrangement. This ASU is effective for financial statements issued for fiscal years beginning after December 15, 2015. While early adoption is permitted, the Museum has elected not to early adopt this guidance for the fiscal 2015 financial statements. The Museum is evaluating the impact that this will have on the financial statements.

In May 2015, the FASB issued ASU No. 2015-07, Disclosures for Investments in Certain Entities that Calculate Net Asset Value per Share (or its Equivalent) which amends disclosure requirements of Accounting Standards Codification Topic 820, Fair Value Measurement, for reporting entities that measure the fair value of an investment using the net asset value per share (or its equivalent) as a practical expedient. The amendments remove the requirement to categorize within the fair value hierarchy all investments for which fair value is measured using the net asset value per share practical expedient, and also remove the requirements to make certain disclosures for all investments that are eligible to be

measured at fair value using the net asset value per share practical expedient. The ASU is effective for the fiscal years beginning after December 15, 2016 and interim periods within those fiscal years, with early application permitted. The Museum has determined to adopt ASU 2015-07 early for the financial statements as of June 30, 2015. Where appropriate, disclosures related to the fiscal year 2014 have been adjusted following the early adoption of the ASU 2015-07.

In April 2015, the FASB issued ASU 2015-03, Simplifying the Presentation of Debt Issuance Costs. To simplify the presentation, upon adoption, debt issuance costs will be presented in the Statement of Financial Position as a direct deduction from the carrying amount of debt liability, consistent with debt discounts or premiums rather than included in other assets as currently permitted. The recognition and measurement guidance for debt issuance costs is not affected. The ASU will be effective for the Museum for fiscal years beginning after December 15, 2015. The new guidance will be applied on a retrospective basis, whereby the Statement of Financial Position of each period presented will be adjusted to reflect the respective period specific effects. While early adoption is permitted, the Museum has elected not to early adopt within the 2015 financial statements. Currently deferred issuance costs are \$2.8 million and the Museum is evaluating the impact this will have on the financial statements.

In May 2014, the FASB issued a standard on Revenue from Contracts with Customers. This standard implements a single framework for recognition of all revenue earned from customers. This framework ensures that entities appropriately reflect the consideration to which they expect to be entitled in exchange for goods and services by allocating transaction price to identified performance obligations and recognizing revenue as performance obligations are satisfied. Qualitative and quantitative disclosures are required to enable users of financial statements to understand the nature, amount, timing, and uncertainty of revenue and cash flows arising from contracts with customers. The standard is effective for fiscal years beginning after December 15, 2017. The Museum is evaluating the impact this will have on the financial statements beginning in fiscal year 2019.

**B. ACCOUNTS RECEIVABLE AND OTHER ASSETS**

Accounts receivable and other assets consist of (in thousands):

	<i>June 30, 2015</i>	<i>June 30, 2014</i>
Accounts receivable, net of allowance of \$613 and \$437 for FY15 and FY14, respectively . . . . .	\$ 5,528	\$ 5,896
Prepaid expenses and other . . . . .	10,565	9,948
Taxes receivable . . . . .	5,728	7,217
Dividends and interest receivable . . . . .	989	993
Total . . . . .	<u>\$ 22,810</u>	<u>\$ 24,054</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 2015 and 2014. Pledges are expected to be realized as follows (in thousands):

	<i>June 30, 2015</i>	<i>June 30, 2014</i>
Less than one year . . . . .	\$ 62,764	\$ 63,868
Between one and five years . . . . .	79,948	70,706
Over five years . . . . .	7,250	11,050
Total . . . . .	149,962	145,624
Less:		
Adjustments and allowance for uncollectibility . . . . .	(3,666)	(3,524)
Discount for present value . . . . .	(9,430)	(9,426)
Net . . . . .	<u>\$ 136,866</u>	<u>\$ 132,674</u>

**D. ACQUISITIONS OF ART**

Acquisitions of art were funded from the following sources (in thousands):

	<i>2015</i>	<i>2014</i>
Gifts of cash and securities . . . . .	\$ 23,306	\$ 92,115
Gains and income from long-term investment:		
For designated curatorial departments . . . . .	12,379	9,496
Undesignated as to curatorial department . . . . .	12,704	13,228
Proceeds from fine arts insurance and the sale of art . . . . .	4,001	6,354
Total . . . . .	<u>\$ 52,390</u>	<u>\$ 121,193</u>

## E. FIXED ASSETS

Fixed assets consist of (in thousands):

	<i>June 30, 2015</i>	<i>June 30, 2014</i>	<i>Estimated Useful Lives in Years</i>
Land .....	\$ 1,015	\$ 1,015	N/A
Buildings and improvements .....	36,453	36,380	20–40
Leasehold improvements, auxiliary activities .....	30,280	28,156	4–40
Leasehold improvements, Fifth Avenue building .....	934,896	910,248	5–30
Machinery and equipment .....	75,631	71,829	3–20
Total .....	1,078,275	1,047,628	
Less accumulated depreciation .....	(648,563)	(595,801)	
Net .....	<u>\$ 429,712</u>	<u>\$ 451,827</u>	

The above amounts include construction in progress of \$20.6 million and \$52.5 million at June 30, 2015 and 2014, respectively. Depreciation expense was \$54.0 million and \$47.4 million for fiscal years 2015 and 2014, respectively. Pursuant with the Museum's policy regarding its measure of operations, \$7.9 million and \$6.2 million were charged to operating activities in fiscal years 2015 and 2014, respectively, while \$46.1 million and \$41.2 million were charged to non-operating activities in fiscal years 2015 and 2014, respectively. In fiscal year 2015, \$1.5 million of fixed assets with a net book value of \$0.3 million were written off. No assets were written off in fiscal year 2014. Interest expense of \$0.1 million in fiscal years 2015 and 2014 was capitalized and included in fixed assets on the Statement of Financial Position.

Fixed assets and construction in progress include \$129.9 million of property contributed and funded by the City since 1990, of which \$4.7 million and \$11.7 million were received during the fiscal years ended June 30, 2015 and 2014, respectively.

## F. CAPITAL EXPENDITURES

The principal capital projects during fiscal year 2015 were as follows (in thousands):

	<i>Prior Years' Expenditures</i>	<i>2015 Expenditures</i>	<i>Total Expenditures</i>
David H. Koch Plaza .....	\$ 40,050	\$ 10,407	\$ 50,457
Fire Detection and Alarm Installation Upgrade - Phase III .....	2,369	3,898	6,267
Breuer Building Preoccupancy Upgrade .....		2,517	2,517
Sackler Wing HVAC and Curtain .....	186	2,004	2,190
Southwest Wing design .....		1,454	1,454
American Wing Phase III B .....	57	1,287	1,344
Venetian Gallery Construction .....	169	1,130	1,299
Workday Implementation .....	3,379	1,113	4,492
Other capital projects .....		11,206	
Total capital expenditures .....		<u>\$ 35,016</u>	
Capitalized projects .....		\$ 32,117	
Non-capitalized expenditures .....		2,899	
Total capital expenditures .....		<u>\$ 35,016</u>	

The Museum had outstanding purchase commitments of approximately \$21 million related to construction projects at June 30, 2015.



## G. FAIR VALUE MEASUREMENTS

The Museum's investments include assets held as part of the Museum's long-term portfolio, assets to be used for capital projects, and assets held for other miscellaneous purposes.

The total cost of the investment portfolio was \$2,874 million and \$2,539 million as of June 30, 2015 and 2014, respectively. The Museum had approximately \$421.4 million and \$400.8 million in unfunded capital commitments primarily related to private equity and real asset funds as of the years ended June 30, 2015 and 2014, respectively.

For investments within the long-term portfolio, the Museum aims to maintain a diversified portfolio 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.

The Museum's investments held within the long-term portfolio consist of cash, cash equivalents, bonds, domestic equity, international equity (including emerging markets), long/short equity, absolute return, private equity, and real asset investments.

The Museum also invests in short-term and fixed income investments to finance various capital projects. During the year ended June 30, 2015, the Museum completed a bond issuance totaling \$250 million ("Series 2015 Bonds") in order to finance various infrastructure projects over a ten-year period. Until they are used to fund these capital projects, the Museum has invested the proceeds from such bond issuance in U.S. Treasuries and a fund of hedge funds. Please refer to Note K for details related to the Series 2015 Bonds.

The following table presents the Museum's investments listed by its intended use for the years ended June 30 (in thousands):

	2015 <i>Fair Value</i>	2014 <i>Fair Value</i>
<i>Held within the long-term portfolio</i>		
Short term investments . . . . .	\$ 262,482	\$ 184,940
Fixed income . . . . .	101,184	93,812
Equities . . . . .	556,637	521,678
Fixed income funds . . . . .		39,527
Equity funds . . . . .	574,838	569,819
Hedge funds . . . . .	670,817	631,420
Private equity funds . . . . .	505,488	498,758
Real assets funds . . . . .	360,282	403,284
Subtotal . . . . .	<u>3,031,728</u>	<u>2,943,238</u>
<i>Held for capital projects</i>		
Short term investments . . . . .	38,343	74,714
Fixed income . . . . .	78,061	
Fund of hedge funds . . . . .	171,478	
Subtotal . . . . .	<u>287,882</u>	<u>74,714</u>
<i>Other miscellaneous purposes</i>		
Subtotal . . . . .	751	633
TOTAL INVESTMENTS . . . . .	<u>\$3,320,361</u>	<u>\$3,018,585</u>

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.

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.

In accordance with the authoritative guidance on fair value measurements and disclosures under US GAAP, 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 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**—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 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**—Valuation models in which significant inputs are unobservable or where there is little, if any, market activity.

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 uses the Net Asset Value ("NAV"), provided by external investment managers, as a practical expedient 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.

For such investments, the Museum has adopted the guidance outlined in ASU 2015-07 which does not require these investments to be categorized within the fair value hierarchy. For investments in funds which are not valued based on the practical expedient, the Museum considers several factors in appropriately classifying these 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 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, such as investments in private investment funds, "side-pockets," or funds with suspended withdrawals imposed (i.e., "gates").

**Fair Value Measurements**

The following table presents the financial instruments as stated on the Statement of Financial Position, by caption and by level within the valuation hierarchy as of June 30, 2015 (in thousands):

	<i>Assets and Liabilities at Fair Value as of June 30, 2015</i>			
	<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Total</i>
Split Interest Arrangements . . . . .	\$ 15,341	\$ 13,295	\$ 46,971	\$ 75,607
INVESTMENTS:				
Equities . . . . .	507,907	48,729	1	556,637
Fixed Income				
Government bonds . . . . .	97,582	6,428		104,010
Corporate debt . . . . .		33,146	9	33,155
Mortgage-backed . . . . .		38,597		38,597
Other . . . . .		3,483		3,483
Short-term Investments . . . . .	300,825			300,825
Private Equity funds . . . . .			2,017	2,017
Real Asset funds . . . . .			114,938	114,938
Other fund investments* . . . . .				2,166,699
Total Investments . . . . .	906,314	130,383	116,965	3,320,361
TOTAL ASSETS . . . . .	\$921,655	\$ 143,678	\$ 163,936	\$3,395,968
LIABILITIES:				
Annuity and Other Split Interest Obligations . . . . .			\$ 19,357	\$ 19,357
Bonds and Interest Rate Exchange Agreements. . . . .		\$ 420,841		420,841
TOTAL LIABILITIES . . . . .		\$ 420,841	\$ 19,357	\$ 440,198

\* Includes investments valued via the practical expedient and are therefore not required to be included within Level 1, 2, or 3 of the fair value hierarchy.

The following table presents the financial instruments as stated on the Statement of Financial Position, 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</i>	<i>Level 2</i>	<i>Level 3</i>	<i>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
Short-term Investments . . . . .	259,785			259,785
Private Equity funds . . . . .			1,507	1,507
Real Asset funds . . . . .			121,920	121,920
Other fund investments* . . . . .				2,019,883
Total Investments . . . . .	754,947	120,066	123,689	3,018,585
TOTAL ASSETS . . . . .	\$767,698	\$ 138,261	\$ 168,705	\$3,094,547
LIABILITIES:				
Annuity and Other Split Interest Obligations . . . . .			\$ 19,831	\$ 19,831
Bonds and Interest Rate Exchange Agreements. . . . .		\$ 171,811		171,811
TOTAL LIABILITIES . . . . .		\$ 171,811	\$ 19,831	\$ 191,642

\* Includes investments valued via the practical expedient and are therefore not required to be included within Level 1, 2, or 3 of the fair value hierarchy.

Included in the fair value are investment subscriptions paid in advance totaling \$20 million for which the Museum has paid prior to June 30, 2014.

For the years ended June 30, the Museum had the following investments which represented more than 5% of net assets:

	2015		2014	
	Fair Value (in thousands)	% of NAV	Fair Value (in thousands)	% of NAV
JP Morgan US Government Money Market Agency Share Fund . . . . .	\$276,121	8.41%	\$189,354	5.78%
Fund of hedge funds held for capital projects . . . . .	171,478	5.22%		

The following table includes a roll forward of the amounts for the year ended June 30, 2015, 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:

	Beginning Balance as of June 30, 2014	Net Realized and Unrealized Gains/(Losses)	Transfers Into Level 3	Transfers (Out) of Level 3	Purchases	Sales and Settlements	Ending Balance as of June 30, 2015	Changes in Unrealized Gains/(Losses) Relating to Investments held as of June 30, 2015
INVESTMENTS:								
Equities . . . . .	\$ 2	\$ (1)					\$ 1	\$ (1)
Fixed Income . . . . .								
Corporate debt . . . . .	10	(1)					9	(1)
Other . . . . .	250			\$ (250)				
Private Equity funds . . . . .	1,507	510					2,017	510
Real Asset funds . . . . .	121,920	(1,805)			\$ 8,498	\$ (13,675)	114,938	(6,078)
TOTAL INVESTMENTS . . . . .	<u>\$ 123,689</u>	<u>\$ (1,297)</u>		<u>\$ (250)</u>	<u>\$ 8,498</u>	<u>\$ (13,675)</u>	<u>\$ 116,965</u>	<u>\$ (5,570)</u>

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:

	Beginning Balance as of June 30, 2013	Net Realized and Unrealized Gains/(Losses)	Transfers Into Level 3	Transfers (Out) of Level 3	Purchases	Sales and Settlements	Ending Balance as of June 30, 2014	Changes in Unrealized Gains/(Losses) Relating to Investments held as of June 30, 2014
INVESTMENTS:								
Equities . . . . .	\$ 65	\$ (63)					\$ 2	\$ (63)
Fixed Income . . . . .								
Corporate debt . . . . .	32	(520)			\$ 520	\$ (22)	10	(517)
Other . . . . .	291	1				(42)	250	
Private Equity funds . . . . .	4,666	1,631				(4,790)	1,507	(520)
Real Asset funds . . . . .	106,267	11,817			12,777	(8,941)	121,920	10,004
TOTAL INVESTMENTS . . . . .	<u>\$ 111,321</u>	<u>\$ 12,866</u>			<u>\$ 13,297</u>	<u>\$ (13,795)</u>	<u>\$ 123,689</u>	<u>\$ 8,904</u>

All net realized and unrealized gains (losses) in the tables above are reflected in the Statement of Activities. Net unrealized gains (losses) relate to those Investments held by the Museum for the years ended June 30, 2015 and 2014, respectively.

The Museum's policy is to recognize transfers at the beginning of the year. There were no significant transfers in or out of Level 1 and Level 2 of the fair value hierarchy for the years ended June 30, 2015 and 2014. During the year ended June 30, 2015, the Museum transferred one investment with a value of \$250 thousand from Level 3 to Level 2 primarily due to changes in inputs used by the Museum to value this investment. There were no significant transfers in or out of Level 3 and Level 2 of the fair value hierarchy for the year ended June 30, 2014.

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2015 (in thousands):

INVESTMENT STRATEGY	<i>Fair Value Determined Using NAV</i>	<i>Remaining Life</i>	<i>Unfunded Commitments</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Equity Funds . . . . .	\$574,838	N/A	\$23,450	Weekly (10 days) Monthly (5-10 days) Quarterly (30–90 days) Annually (90 days)	1 fund with lock-up restrictions expiring July 1, 2015; 1 fund with lock-up restrictions expiring January 1, 2017 and a side-pocket; 1 fund undergoing liquidation with a side-pocket.
Hedge Funds . . . . .	670,817	N/A	9,751	Monthly (30–90 days) Quarterly (30–90 days) Semi-Annually (60 days) Annually (60–90 days)	8 funds with lock-up restrictions expiring between February 3, 2016, and May 31, 2018, including 2 funds with side-pockets; 4 funds undergoing liquidation with side-pockets; 1 fund with a side pocket.
Private Equity . . . . .	505,488	1 to 11 years	199,336	N/A	N/A
Real Assets . . . . .	360,282	1 to 12 years	188,838	N/A	N/A
Fund of Hedge Funds. . . . .	171,478	N/A	N/A	Monthly (30 days), subject to the terms of the underlying hedge funds.	N/A



The following table lists investments carried at NAV by major investment category for the year ended June 30, 2014 (in thousands):

INVESTMENT STRATEGY	<i>Fair Value Determined Using NAV</i>	<i>Remaining Life</i>	<i>Unfunded Commitments</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 side-pockets; 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

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. The Museum, at times, transacts in futures contracts and forward foreign currency contracts primarily for managing foreign exchange risk and fluctuations in interest rates.

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.

The following table summarizes the unrealized gains and losses reported on derivative financial instruments for the years ended June 30 (in thousands):

	2015		2014	
	<i>Contractual Amount</i>	<i>Unrealized Gain/(Loss)</i>	<i>Contractual Amount</i>	<i>Unrealized Gain/(Loss)</i>
Interest Rate Exchange Agreements . . . . .	\$ (32,226)	\$ (3,575)	\$ (28,651)	\$ (730)

Investment return is net of unrelated business income taxes of \$1.1 million and \$0.3 million for the years ended June 30, 2015 and 2014, respectively.

The following schedule summarizes investment return by net asset classification (in thousands):

	2015				2014 Total
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total	
Investment income, net of certain management and custodian fees, taxes, and other expenses .....	\$ 8,557	\$ 16,207	\$ (175)	\$ 24,589	\$ 32,904
Net realized gains .....	47,783	92,912	312	141,007	215,077
Changes in unrealized appreciation.....	(11,903)	(21,981)	(79)	(33,963)	136,237
Total return on investments.....	44,437	87,138	58	131,633	384,218
Transfers .....	53,218	(53,218)			
Investment return allocated for current activities .....	(94,003)	(42,310)		(136,313)	(128,301)
Investment return in excess of current support .....	\$ 3,652	\$ (8,390)	\$ 58	\$ (4,680)	\$ 255,917

Realized and unrealized gains on the proceeds from the \$250 million Series 2015 Bonds, which totaled \$1.8 million for the year ended June 30, 2015, are excluded from the above table and are shown as a separate line on the Statement of Activities. Please refer to Note K for details related to the Series 2015 bond proceeds and Note O 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 \$0.4 million and \$3.4 million in the years ended June 30, 2015 and 2014, 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, 2015	June 30, 2014
Assets:		
Charitable remainder and other trust assets .....	\$54,173	\$53,740
Gift annuities, pooled income funds, and trust invested on behalf of others .	16,727	18,015
Other .....	4,707	4,207
Total .....	\$75,607	\$75,962
Liabilities:		
Trust invested on behalf of others* .....	\$ 6,584	\$ 6,744
Gift annuities and pooled income funds .....	12,773	13,087
Total .....	\$19,357	\$19,831

\*This liability relates to a trust invested on behalf of others. The assets of the trust of \$6.6 million and \$6.7 million as of June 30, 2015 and 2014, respectively, are included in investments on the Statement of Financial Position.

### 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 27 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 Split Interest Arrangements 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, 2015 (in thousands):

	<i>Beginning Balance as of June 30, 2014</i>	<i>Changes in Discounts and Allowances</i>	<i>Ending Balance as of June 30, 2015</i>
Charitable remainder and other trust assets . . . . .	\$53,740	\$433	\$54,173

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, 2015 (in thousands):

	<i>Beginning Balance as of June 30, 2014</i>	<i>Changes in Remainder Value</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Ending Balance as of June 30, 2015</i>
Annuity and other split interest obligations . . . . .	\$19,831	\$(314)	\$(160)	\$19,357

## I. PENSION PLANS AND POSTRETIREMENT BENEFITS AND PAYMENTS

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The following section 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 2015 and 2014.

*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 \$1 million and \$0.9 million, respectively, as of June 30, 2015, and \$0.9 million and \$0.8 million, respectively, as of June 30, 2014.

*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 2015 and 2014 was \$8.5 million and \$8.3 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. The cost of the defined contribution matching plan recognized in fiscal years 2015 and 2014 was \$2.6 million and \$2.5 million, respectively.

*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 for the years ended June 30, 2015 and 2014 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 \$1.3 million and \$1.2 million in fiscal years 2015 and 2014, respectively.
- **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 December 31, 2015. 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 2015 and 2014 of \$1.8 million and \$1.6 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 2015 and 2014 of \$0.6 million and \$0.2 million, respectively.

*Funding policy* - The Museum's funding policy is to contribute annually an amount that meets or exceeds the minimum requirements of the Employee Retirement Income Security Act of 1974 (ERISA), using assumptions different from those used for financial reporting.



The table below sets forth the net liability recognized in the Statement of Financial Position as of June 30, including the change in the benefit obligation and the change in plan assets (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2015</i>	<i>2014</i>	<i>2015</i>	<i>2014</i>
<b>CHANGE IN BENEFIT OBLIGATION:</b>				
Benefit obligation at beginning of year . . . . .	\$ 179,872	\$162,710	\$ 97,198	\$ 87,153
Service cost . . . . .	5,756	4,985	4,174	3,796
Interest cost . . . . .	7,530	7,731	3,843	4,046
Employee contributions . . . . .	908	885		
Actuarial loss . . . . .	9,288	11,766	2,918	5,227
Benefits paid . . . . .	(5,628)	(4,870)	(3,829)	(3,129)
Medicare Part D subsidy . . . . .			102	105
Settlements . . . . .	(1,170)	(3,335)		
Benefit obligation at end of year . . . . .	<u>196,556</u>	<u>179,872</u>	<u>104,406</u>	<u>97,198</u>
<b>CHANGE IN PLAN ASSETS:</b>				
Fair value of plan assets at beginning of year . . . .	129,586	111,107		
Actual gain on plan assets . . . . .	2,683	16,879		
Employer contributions . . . . .	5,426	8,919	3,727	3,024
Employee contributions . . . . .	908	886		
Benefits paid . . . . .	(5,628)	(4,870)	(3,829)	(3,129)
Medicare Part D subsidy . . . . .			102	105
Settlements . . . . .	(1,170)	(3,335)		
Fair value of plan assets at end of year . . . . .	<u>131,805</u>	<u>129,586</u>		
UNFUNDED STATUS (LIABILITY) . . . . .	<u>\$ (64,751)</u>	<u>\$ (50,286)</u>	<u>\$ (104,406)</u>	<u>\$ (97,198)</u>

The amounts recognized in the Statement of Financial Position as of June 30 are (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2015</i>	<i>2014</i>	<i>2015</i>	<i>2014</i>
Actuarial losses . . . . .	\$(62,312)	\$(48,426)	\$ (25,811)	\$(23,706)
Prior service costs . . . . .			3,096	4,363
Cumulative employer contributions (less than) net periodic benefit cost . . . . .	(2,439)	(1,860)	(81,691)	(77,855)
UNFUNDED STATUS (LIABILITY) . . . . .	<u>\$(64,751)</u>	<u>\$(50,286)</u>	<u>\$ (104,406)</u>	<u>\$(97,198)</u>

Components of net periodic benefit cost/(income) (“NPPC”) recognized in operating activities and other amounts recognized in non-operating activities in unrestricted net assets in the Statement of Activities are presented in the table below for the years ended June 30 (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2015</i>	<i>2014</i>	<i>2015</i>	<i>2014</i>
<b>COMPONENTS OF NET PERIODIC BENEFIT COST:</b>				
Service cost . . . . .	\$ 5,756	\$ 4,985	\$ 4,174	\$ 3,796
Interest cost . . . . .	7,530	7,731	3,843	4,046
Expected return on plan assets . . . . .	(9,499)	(8,318)		
Amortization of prior service credit . . . . .			(1,267)	(1,276)
Amortization of accumulated loss . . . . .	1,994	2,440	814	776
Settlement loss . . . . .	223	641		
Total net periodic benefit cost recognized in operating activities . . . . .	\$ 6,004	\$ 7,479	\$ 7,564	\$ 7,342
<b>OTHER AMOUNTS RECOGNIZED IN NON-OPERATING ACTIVITY IN UNRESTRICTED NET ASSETS:</b>				
Current year actuarial (gain)/loss . . . . .	16,104	\$ 3,204	\$ 2,918	\$ 5,227
Amortization or curtailment recognition of prior service credit . . . . .			1,267	1,276
Amortization of settlement recognition of net loss . . . . .	(2,217)	(3,082)	(814)	(776)
Total other amounts recognized in non-operating activities . . . . .	13,887	122	3,371	5,727
TOTAL RECOGNIZED IN THE STATEMENT OF ACTIVITIES IN NET ASSETS . . . . .	\$ 19,891	\$ 7,601	\$ 10,935	\$ 13,069

The table below presents the weighted average assumptions and additional information related to the pension plans and post-retirement plans.

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2015</i>	<i>2014</i>	<i>2015</i>	<i>2014</i>
<b>WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:</b>				
Discount rate . . . . .	4.60%	4.40%	4.50%	4.31%
Rate of compensation increase . . . . .	3.97%	3.97%		
<b>WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:</b>				
Discount rate . . . . .	4.40%	4.88%	4.30%	4.78%
Expected return on plan assets . . . . .	7.43%	7.39%		
Rate of compensation increase . . . . .	3.97%	3.95%		
<b>ADDITIONAL INFORMATION (in thousands):</b>				
Actual return on plan assets . . . . .	\$ 2,683	\$ 16,879		
Accumulated benefit obligation for all defined benefit pension plans . . . . .	\$ 165,652	\$ 151,247		

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, 2016 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Actuarial losses . . . . .	\$3,282	\$1,085
Prior service costs (credits) . . . . .		(1,132)
Total . . . . .	\$3,282	\$ (47)

Additional information related to the defined benefit pension plans as of June 30 follows (in thousands):

	2015	2014
Number of pension plans with accumulated benefit obligations in excess of plan assets . . . . .	3	3
Aggregate accumulated benefit obligation . . . . .	\$ 165,652	\$ 151,247
Aggregate fair value of plan assets . . . . .	\$ 131,805	\$ 129,586
Number of pension plans with projected benefit obligations in excess of plan assets . . . . .	3	3
Aggregate projected benefit obligation . . . . .	\$ 196,556	\$ 179,872
Aggregate fair value of plan assets . . . . .	\$ 131,805	\$ 129,586

Additional information related to the postretirement benefit plans for the years ended June 30:

	2015		2014	
	Union	Non-Union	Union	Non-Union
<b>ASSUMED MEDICAL COST TREND RATES:</b>				
Health care cost trend rate assumed for next year	6.3%	6.3%	6.5%	6.5%
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

	<i>Percentage Point Increase</i>	<i>Percentage Point (Decrease)</i>
The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2015 (in thousands):		
Effect on total of service and interest cost . . . . .	\$ 1,485	\$ (1,146)
Effect on postretirement benefit obligation . . . . .	13,998	(11,132)

*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, 2015, the assets of the defined benefit plan for union staff were invested 59.9% and 40.1% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for nonunion staff were invested 40.0% and 60.0% in equity and fixed income securities, respectively. 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.

*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, 2015 and 2014, by approximately \$0.2 million and \$0.3 million, respectively. The reduction in obligation attributable to the anticipated subsidy payments is being treated as a gain.

CASH FLOWS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>	<i>Expected Net Postretirement Benefit Payments</i>	<i>Expected Medicare Subsidy</i>
Employer Contributions:				
2014 (actual) . . . . .	\$ 8,919	\$ 3,024	N/A	N/A
2015 (actual) . . . . .	5,426	3,727	N/A	N/A
2016 (expected). . . . .	6,000	4,112	N/A	N/A
PROJECTED BENEFIT PAYMENTS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):				
2016 . . . . .	\$ 6,177	\$ 4,112	\$ 4,050	\$ 62
2017 . . . . .	7,689	4,379	4,309	70
2018 . . . . .	7,098	4,561	4,480	81
2019 . . . . .	7,557	4,774	4,774	
2020 . . . . .	8,022	4,980	4,980	
2021–2025 . . . . .	48,498	30,434	30,434	

The fair value of the pension plan assets was \$131,805 and \$129,586 as of June 30, 2015 and 2014, respectively. The pension plan assets are primarily comprised of mutual funds and fall within Level 1 of the fair value hierarchy.

## J. NOTES PAYABLE

At June 2015, the Museum had three credit facilities outstanding with three commercial banks and, at June 2014, had two credit facilities outstanding with two commercial banks. Interest expense on these credit facilities is charged to operating expenses.

The largest credit facility is a revolving line of \$150 million as of June 30, 2015 and 2014. The Museum had borrowed \$24.5 million and \$27.6 million as of June 30, 2015 and 2014, on this line, respectively. 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 in both fiscal years 2015 and 2014. As of June 30, 2015, the interest rate on the outstanding debt was .58%. 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, 2015 and 2014.

In addition to the revolving line of credit, the Museum has two additional lines of credit totaling \$65 million as of June 30, 2015, and one line of credit totaling \$15 million as of June 30, 2014. No borrowings were outstanding at June 30, 2015 and 2014, 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, 2015 and 2014, 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, 2015 and 2014.

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 Statement of Financial Position. 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. The Museum made its final payment on the Series 1993A Bonds and closed out the related interest rate exchange agreement in July 2015.

At June 30, 2015 and 2014, \$3.3 million and \$3.1 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.

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.

*Series 2015 Bonds:*

On January 26, 2015, the Museum issued a \$250 million taxable bond with a coupon payment of 3.40% and a 30-year bullet payment due on July 1, 2045. Interest is payable on January 1st and July 1st annually and the bond has an optional redemption prior to maturity. The face value of the bond was reduced by an original issue discount of \$1.45 million, which will be accreted to interest expense over the 30-year bond life. The bond proceeds will be used to finance the Museum's infrastructure spending and will be invested in a portfolio that meets the Museum's spending requirements and timeline. The Museum elected to classify the interest expense on the Series 2015 Bonds as non-operating. This election is based on the Museum's intention to utilize the bond proceeds to finance capital activities and to fund the interest expense in fiscal years 2015 and 2016 using quasi-endowment funds. For the year ended June 30, 2015, the Museum recognized \$3.5 million of interest expense associated with this borrowing in non-operating activities. In addition, the Museum incurred \$1.2 million of bond issuance costs related to certain administrative, legal, accounting, financing and other expenses incurred for purposes of this bond financing.

In summary, the bonds underlying the Museum's indebtedness consisted of the following (in thousands):

	<i>June 30, 2015</i>	<i>June 30, 2014</i>
Series 1993A Bonds due serially to July 1, 2015 .....	\$ 3,265	\$ 6,380
Series 1993B Bonds due by July 1, 2020 .....	6,780	6,780
Series 2006A Bonds due by October 1, 2036 .....	130,000	130,000
Series 2015 Bonds due by July 1, 2045 .....	250,000	
Discount on Series 2015 Bonds, net amortization .....	(1,430)	
Total loans payable .....	<u>388,615</u>	<u>143,160</u>
Fair value of interest rate exchange agreement on Series 1993A Bonds .....	4	171
Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds .....	32,222	28,480
Total interest rate exchange agreements .....	<u>32,226</u>	<u>28,651</u>
Total program related investment loan .....		<u>265</u>
Total .....	<u>\$420,841</u>	<u>\$172,076</u>

Interest rates and interest expense related to the loans and swaps are as follows:

	<i>2015</i>	<i>2014</i>
Interest rates on loans payable:		
Series 1993A and B Bonds .....	.07%	.08%
Series 2006A-1 and A-2 Bonds .....	.06%	.07%
Series 2015 Bonds .....	3.40%	
Interest expense on loans payable (in thousands):		
Series 1993A Bonds .....	\$ 156	\$ 304
Series 1993B Bonds .....	3	4
Series 2006A Bonds .....	3,766	3,786
Series 2015 Bonds .....	3,538	
Interest expense related to the swaps (in thousands):		
Series 1993A Bonds .....	\$ 155	\$ 300
Series 2006A Bonds .....	3,714	3,714

Debt service under the loan agreements, including effect of interest rate swaps, 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>
2016 .....	\$ 3,265	\$ 13,824	\$ 17,089
2017 .....		13,811	13,811
2018 .....		13,811	13,811
2019 .....	3,195	13,747	16,942
2020 .....	3,375	13,639	17,014
Thereafter .....	380,210	294,788	674,998
Total .....	<u>\$390,045</u>	<u>\$363,620</u>	<u>\$753,665</u>

\*For the Series 1993B Bonds, which are callable at par, there are no mandatory redemption requirements until 2018 and an interest rate of 4% is assumed for all fiscal years. In addition, an interest rate of 4% is also assumed for the \$30 million of the Series 2006A Bonds that are not covered by the interest rate exchange agreement.

The Museum has a \$140.1 million confirmed credit facility through April 2017 to provide liquidity in the event of a tender of the Museum’s variable rate demand bonds (Series 1993 and 2006 Bonds). 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, of .35% or \$0.5 million, was associated with this credit facility for the years ended June 30, 2015 and 2014. To date there have been no drawdowns of this facility. The above table assumes that the Museum will be able to obtain a new credit facility when the existing credit facility expires in 2017. Should the Museum not successfully renew this credit facility in 2017, the \$130 million and \$6.6 million for the Series 2006 and Series 1993 Bonds principal amounts respectively, would be reflected as payable in 2017 within the above debt service maturity schedule. Please refer to Note G for details related to *Fair Value Measurement*.

## L. FUNCTIONAL CLASSIFICATION OF EXPENSES

Expenses by functional classification for fiscal years 2015 and 2014, which are described in Note A, are shown below (in thousands). Operating expenses are allocated on a direct basis. Interest, depreciation and maintenance expenses are allocated based on square footage.

	<u>2015</u>	<u>2014</u>
Total operating expenses from the Statements of Activities . . . . .	\$ 368,920	\$ 361,552
Depreciation of capital improvements and expensing of non-capitalized expenditures from the non-operating section of the Statements of Activities . . . . .	49,025	45,617
Management and custodian fees, taxes, and other expenses included in net investment income . . . . .	18,559	16,585
Interest on Series 2015 Bonds and effect of interest rate swaps . . . . .	7,407	4,014
Special events included in the revenue section of the Statements of Activities . . . . .	636	903
	<u>          </u>	<u>          </u>
Total . . . . .	<u>\$ 444,547</u>	<u>\$ 428,671</u>
Program expenses:		
Curatorial activities, conservation, and exhibition . . . . .	\$ 229,111	\$ 211,876
Education . . . . .	14,530	14,115
Libraries . . . . .	7,343	5,533
Public services and other . . . . .	37,174	32,995
Cost of sales and expenses of auxiliary activities:		
Retail operations . . . . .	56,872	67,799
Restaurant, parking garage, auditorium, and other . . . . .	27,598	27,705
	<u>          </u>	<u>          </u>
Total program expenses . . . . .	<u>372,628</u>	<u>360,023</u>
Supporting services:		
Management and general . . . . .	55,884	53,664
Fundraising . . . . .	16,035	14,984
	<u>          </u>	<u>          </u>
Total supporting services . . . . .	<u>71,919</u>	<u>68,648</u>
	<u>          </u>	<u>          </u>
Total . . . . .	<u>\$ 444,547</u>	<u>\$ 428,671</u>

## M. LEASES AND OTHER COMMITMENTS

At June 30, 2015, the Museum is committed to minimum future rentals under noncancellable operating leases for the retail distribution center and retail sales shops, which expire at various dates through January 2021. The rental payments will be charged against future revenues from the sales of books, reproductions and adaptations of works of art, and related products sold through the Museum's shops and mail-order system. Rent expense included in retail activities relating to these operating leases amounted to \$4.5 million and \$4.3 million in fiscal years 2015 and 2014, respectively and includes contingent rent based on sales. In addition, there are operating leases for storage, building space, equipment, and other operating activities, which expire at various dates through July 2020. Expenses related to these operating leases amounted to \$1.1 million and \$0.9 million in 2015 and 2014, respectively.

Minimum rental commitments consist of the following at June 30, 2015 (in thousands):

<i>Year Ending June 30,</i>	<i>Total</i>
2016 . . . . .	\$ 4,589
2017 . . . . .	3,426
2018 . . . . .	1,903
2019 . . . . .	1,795
2020 . . . . .	1,577
Thereafter . . . . .	214
	<u>          </u>
Total . . . . .	<u>\$ 13,504</u>

At June 30, 2015, the Museum had approximately \$421.4 million in unfunded capital commitments primarily to private equity and real asset funds.

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.

## N. ASSET RETIREMENT OBLIGATIONS

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The Museum recognizes a liability on the Statement of Financial Position 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 the years ended June 30, 2015 and 2014, the Museum made payments of \$0.12 million and \$0.05 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 the years ended June 30, 2015 and 2014, the non-cash charges amounted to an increase of \$0.96 million and \$0.4 million respectively, and are included in the non-operating section of the Statements of Activities. As of June 30, 2015 and 2014, \$9.9 million and \$9.1 million, respectively, of asset retirement obligations are included in the liability section of the Statement of Financial Position.

## O. DISCLOSURE FOR ENDOWMENT FUNDS AND NET ASSET CLASSIFICATIONS

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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 2015 and 2014. The new hybrid spending policy used in fiscal years 2015 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 Museum applied a stated spending rate of 5.75% in fiscal year 2015.

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, 2015 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted endowment funds . . . . .		\$ 924,753	\$ 942,976	\$1,867,729
Quasi-endowment funds . . . . .	\$ 832,737			832,737
Total funds . . . . .	\$ 832,737	\$ 924,753	\$ 942,976	\$2,700,466

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 . . . . .	\$ 831,974	\$ 929,795	\$ 894,522	\$2,656,291

Endowment and Non-Endowment Net Assets for the Fiscal Year Ended June 30, 2015 (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 . . . . .	\$ 831,974	\$ 929,795	\$ 894,522	\$ 2,656,291
Investment return:				
Investment income, net of certain management and custodian fees, taxes, and other expenses . . . . .	8,554	16,202	(175)	24,581
Net realized gains . . . . .	47,786	92,907	312	141,005
Changes in unrealized appreciation . . . . .	(11,903)	(21,981)	(79)	(33,963)
Total return on investments . . . . .	44,437	87,128	58	131,623
Transfers . . . . .	53,218	(53,218)		
Investment return allocated for current activities . . . . .	(94,003)	(42,310)		(136,313)
Contributions . . . . .	5,135	2,881	47,878	55,894
Other changes and reclasses . . . . .	(8,024)	477	518	(7,029)
Total endowment and quasi-endowment net assets, end of year . . . . .	832,737	924,753	942,976	2,700,466
Total non-endowment net assets, end of year . . . . .	37,759	545,125		582,884
NET ASSETS AT THE END OF THE YEAR . . . . .	\$ 870,496	\$ 1,469,878	\$ 942,976	\$ 3,283,350

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, net of certain management and custodian fees, taxes, and other expenses . . . . .	13,371	19,507		32,878
Net realized gains . . . . .	87,149	127,839		214,988
Changes in unrealized appreciation . . . . .	54,657	81,580		136,237
Total return on investments . . . . .	155,177	228,926		384,103
Transfers . . . . .	48,916	(48,916)		
Investment return allocated for current activities . . . . .	(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, end of year . . . . .	831,974	929,795	894,522	2,656,291
Total non-endowment net assets, end of 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

Description of Amounts Classified as Permanently Restricted and Temporarily Restricted Net Assets (Endowment and Quasi-endowment only) (in thousands):

	<i>June 30, 2015</i>	<i>June 30, 2014</i>
PERMANENTLY RESTRICTED NET ASSETS:		
Art Acquisitions . . . . .	\$ 225,371	\$ 217,184
Operating . . . . .	520,455	499,852
Other (including Exhibitions and Public Programming) . . . . .	197,150	177,486
Total . . . . .	\$ 942,976	\$ 894,522
TEMPORARILY RESTRICTED NET ASSETS:		
Art Acquisitions . . . . .	\$ 226,831	\$ 219,272
Operating . . . . .	522,543	547,843
Other (including Exhibitions and Public Programming) . . . . .	175,379	162,680
Total . . . . .	\$ 924,753	\$ 929,795

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 in both years ending June 30, 2015 and 2014.

## P. RETAIL AND OTHER AUXILIARY ACTIVITIES

Auxiliary operating revenue and expense are summarized as follows (in thousands):

	<i>2015</i>	<i>2014</i>
Operating revenue:		
Retail operations . . . . .	\$ 58,326	\$ 70,081
Restaurant . . . . .	23,424	23,045
Other . . . . .	4,793	4,221
Total revenue . . . . .	86,543	97,347
Operating costs and expenses:		
Retail operations . . . . .	56,872	67,799
Restaurant . . . . .	22,775	22,617
Other . . . . .	4,823	5,088
Total costs and expenses . . . . .	84,470	95,504
Net income from auxiliary activities . . . . .	\$ 2,073	\$ 1,843

## Q. CONTINGENCIES AND SUBSEQUENT EVENTS

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### ***Contingencies***

In the normal course of business, the Museum enters into undertakings containing a variety of warranties and indemnifications that may expose the Museum to some risk of loss. The amount of future loss, if any, arising from such undertakings, while not quantifiable, is not expected to be significant. The Museum expects the risk of loss to be remote. The Museum's involvement with fund investments may also expose the Museum to legal matters which result in contingencies. The Museum is not aware however, of any material contingencies at this time.

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. This decision was unanimously upheld on appeal by the Appellate Division, First Judicial Department, on February 5, 2015.

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.

### ***Subsequent Events***

The Museum performed an evaluation of subsequent events through November 10, 2015, 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 US GAAP, are included in the financial statements.

# Categories of Membership

## ANNUAL MEMBERS

	2015	2014
National Associate (\$70)*	39,232	48,845
National Friend (\$300)*	3,390	3,329
Met Net (\$80)	22,706	25,299
Individual (\$110)	33,326	34,977
Family/Dual (\$210)	28,722	28,101
Sustaining (\$600)	8,143	8,301
<i>Supporting</i>		
Contributing (\$1,500)	1,384	1,345
Donor (\$2,500)	474	549
Sponsor (\$5,000)	396	361
Patron (\$10,000)	80	75
Patron Circle (\$15,000)	31	33
President's Circle (\$25,000)	53	56
	<u>137,937</u>	<u>151,271</u>

## MEMBERS OF THE CORPORATION

	2015	2014
Fellows for Life	454	445
Fellows in Perpetuity	181	184
Benefactors	<u>262</u>	<u>263</u>
	<u>897</u>	<u>892</u>
Total	138,834	152,163

\* Nonresident Memberships

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*Art Consultant*

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Religion Dispatches*

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As of November 1, 2015

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*Ceil and Michael E. Pulitzer Curator in Charge*  
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*Lawrence A. Fleischman Curator in Charge*  
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### Ancient Near Eastern Art

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*Curator in Charge*  
Sidney Babcock  
Professor Zainab Bahrani  
Dr. Josephine L. Berger-Nadler  
Dr. Giorgio Buccellati  
Robert H. Dyson, Jr.  
Sue Ann Evans  
Professor Ann Farkas  
Prudence O. Harper  
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Laird Landmann  
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Michael McCormick  
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Lulu C. Wang  
Charlotte C. Weber  
Marie-Hélène Weill  
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*Curator in Charge*  
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Hamish Bowles  
Iris Cantor  
Susan Casden  
Amy Fine Collins  
Cathryn Collins  
Mrs. Ahmet Ertegun  
Mrs. Randolph Hearst  
Carolina Herrera  
Gretchen Jordan  
Janet and Howard Kagan  
Julia Irene Kauffman  
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Aerin Lauder  
Ralph Lauren  
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*Drue Heinz Curator in Charge*  
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Clement C. Moore II  
Peter Naiman  
Jill Newhouse  
Roberta J. M. Olson and Alexander B. V. Johnson  
Janice Oresman  
Jessie H. Price  
Mrs. Derald H. Ruttenberg  
Susan Schulman  
Mr. and Mrs. David M. Tobey  
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*Lila Acheson Wallace Curator in Charge*  
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*Curator Emerita*  
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Dr. Manfred Bietak  
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Dr. Lewis M. Dubroff  
Dr. Marjorie Fisher  
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Dr. W. Raymond Johnson  
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Álvaro Saieh  
Estrellita Brodsky  
Gregory P. Callimanopoulos  
Karen B. Cohen  
Michel David-Weill  
Hester Diamond  
Girolamo Etro  
Elizabeth Marsteller Gordon  
Donald A. Goldsmith  
Alexis Gregory  
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J. Tomilson Hill  
Philip H. Isles  
Thomas Kaplan  
Jon Landau  
Ronald S. Lauder  
Sally and Howard G. Lepow  
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The Honorable J. William Middendorf II  
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Philippe de Montebello  
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Patricia Lee Rubin  
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A. Robert Towbin  
Wheelock Whitney III  
Malcolm H. Wiener  
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Frank E. Richardson

John Richardson  
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Dr. Stephen K. Scher  
Beatrice Stern  
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Suzanne P. Fawbush  
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Caroline Howard Hyman  
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Elaine Rosenberg  
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*Sherman Fairchild Conservator in Charge*  
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Thomas Block and Marilyn Friedman  
Max Bolstad  
Jennifer Y. Chi  
Hester Diamond  
Jeri Garbaccio  
William A. Haseltine and Maria Eugenia Maury  
Bonnie B. Himmelman  
Alan Kanzer  
Victoria T. Melendez  
Rashmi Poddar  
Dr. Stephen K. Scher  
David K. and Lori Sherman  
Beatrice Stern  
A. Robert Towbin  
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Richard L. Chilton, Jr.  
John Currin  
Michel David-Weill  
Hester Diamond  
Elizabeth Easton  
Mark Fisch  
J. Tomilson Hill  
Jeff Koons  
Jon Landau  
Ian Mclure  
Philippe de Montebello  
Annette de la Renta  
Dr. Ashok Roy  
Xavier F. Salomon  
Jayne Wrightsman

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*Sherman Fairchild Conservator in Charge*  
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Saretta Barnett  
Margaret Civetta  
Mrs. Arthur G. Cohen  
Jean-Marie Eveillard

Bobbie Falk  
Martha Feltenstein  
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Mark Golden  
Christoph Henkel  
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Marion T. Hirschler  
Nanette Rodney Kelekian  
Sally and Howard G. Lepow  
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Clement C. Moore II  
Diane Allen Nixon  
Dr. Sheldon Peck  
Ivan Phillips  
Jessie H. Price  
Rochelle Rosenberg  
Dr. Stephen K. Scher  
Mrs. David Tobey  
Paul Underwood  
Marica F. Vilcek  
Catherine R. Williams

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*David H. Koch Scientist in Charge*  
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Michael Kasser  
Dr. David Kinne  
Dr. John Lombardi  
Nancy S. MacMillan  
Dr. David Orentreich  
Dr. Edgar O. Smith  
Dr. Thomas Tague  
Bob Vila and Diana Barrett  
Dr. Y. Lawrence Yao

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Mrs. Herbert Irving  
*Chairman Emerita*  
Kenneth Soehner  
*Arthur K. Watson Chief Librarian*  
Candace K. Beinecke  
Dr. Josephine L. Berger-Nadler  
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Conrad K. Harper  
Ay-Whang Hsia  
Alexandra Munroe  
James G. Neal  
The Reverend Leo O'Donovan  
Cynthia Hazen Polsky  
Andrew Solomon  
Neal Turtell  
Susan Weber  
Mariët Westermann  
Shelby White



# The Staff

As of July 1, 2015

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*Director and Chief Executive Officer*  
Christine Coulson  
*Chief Adviser to the Director*  
Laurel Britton  
*Head of Strategy*  
Joseph A. Shatoff  
*Senior Manager for Strategy and Capital Projects*  
Norman Kyle Althof  
Elizabeth Katherine Fitzgerald  
*Associate Administrators*

## COLLECTIONS AND ADMINISTRATION

Carrie Reborá Barratt  
*Deputy Director for Collections and Administration*  
Peggy H. Hebard  
*Senior Adviser to the Director's Office*  
Nicholas Vincent  
*Manager of Collection Planning*  
Gretchen Kodanaz  
*Assistant Administrator*

## EXHIBITIONS

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Martha Deese  
*Senior Administrator*  
Linda Sylling  
*Manager for Special Exhibitions and Gallery Installations*  
Patricia Gilkison  
*Associate Manager for Special Exhibitions and Gallery Installations*  
Sian Wetherill  
*Senior Exhibition Analyst, part-time*  
Colleen Ritzau Leth  
*Manager, Global Museum Leaders Colloquium*  
Maria E. Fillas  
*Associate Administrator, Global Museum Leaders Colloquium and Exhibitions*

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*Chief Digital Officer*  
Loic Tallon  
*Deputy Chief for Digital Media*  
Liz Filardi  
*Media Producer*  
Elena Villaspesa  
Cantalapiedra  
*Digital Media Analyst*  
Ariel Estrada  
*Administrator*  
Joan L. Kay  
*Associate Administrator*

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*General Manager of Application Development*  
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Andrew Carpenter  
Kevin Decatrel  
Adam Plonski  
*Senior Web Developers*  
Danielle E. Lee  
*Web Developer*  
Anna Ninburg  
*Quality Assurance Specialist*  
Jane Yan  
*Programmer*

## COLLECTION INFORMATION

Jennie Choi  
*General Manager of Collection Information*

## Digital Asset Management

Julie Shean  
*Technical Architect*  
Claire C. Dienes  
Stephanie J. Post  
*Senior Digital Asset Specialists*  
Dan Brennan  
Jennifer Phoenix  
Neal Stimler  
*Digital Asset Specialists*

## Rights and Permissions

Julie ZefTel  
*Senior Manager of Rights and Permissions*  
Jeri Wagner  
*Associate Rights and Permissions Specialist*

## TMS

Ashley J. Hall  
*Manager of Collection Information*  
Jessica Colleen Williams  
*Associate Collection Information Manager*  
Farhan Ali  
*Collection Information Analyst*  
Letitia Raiciulescu  
*Associate Collection Information Specialist*

## CREATIVE DEVELOPMENT

Paco Link  
*General Manager of Creative Development, Senior Media Producer*

## Creative Development

Spencer Kiser  
*Media Technology Manager*  
Kevin Park  
*Senior Design and Production Manager*  
Nina Diamond  
*Digital Media Writer / Editor*  
Natalia Milesheina  
*Interactive Designer*  
Subathra Thanabalan  
*Mobile Application Developer*  
Johann Diedrick  
*Software Developer*  
Staci Hou  
*Content Producer*  
Grace Tung  
*Interactive Media Producer*  
Dante Clemons  
*Interactive Media Producer*

## Media Lab

Donald Undeen  
*Senior Manager of Media Lab*  
Marco Antonio Castro Cosio  
*Media Lab Specialist*

## CREATIVE PRODUCTION

Christopher A. Noey  
*General Manager of Creative Production*

## Digital Learning

Masha Turchinsky  
*Senior Manager of Digital Learning, Senior Producer*

## Emily Sutter

*Coordinator for Digital Learning*  
Aliza Sena  
*Associate Coordinator for Digital Learning*

## Media Production

Paul Caro  
*Senior Manager of Media Production and Technology Services*  
Kate Farrell  
*Media Producer*  
Jennifer Sherman  
*Media Producer, Special Projects*

Robin Schwalb  
*Senior Audio-Visual Specialist*  
Sarah G. Cowan  
Dia Felix  
*Audio-Visual Specialists*  
Stephanie R. Wuertz  
*Associate Audio-Visual Specialist*  
Karlie Efinger  
Lisa Rifkind  
*Interns*

## Online Production

Teresa W. Lai  
*Senior Manager of Online Publications, Senior Producer*  
Jacqueline T. Neale  
*Senior Digital Imaging Editor, Online Publications*  
Kathryn Hurni  
*Digital Imaging Specialist, Online Publications*  
Austin C. Fisher  
*Associate Producer, Online Publications, part-time*  
Helena Guzik  
*Associate Editor, Online Publications*  
Elizabeth A. Weinfeld  
*Editorial Associate, Online Publications, part-time*

## WEBGROUP

Eileen M. Willis  
*General Manager of Web Group*

## Website

Anne Dunleavy  
*Website Managing Editor*  
Michael Cirigliano II  
Ashley Duchemin  
*Website Editors*

## Email Marketing

Christina Watson  
*Email Marketing Manager*  
Tennessee Grimes  
*Associate Email Production Manager*  
Faina Burman  
*Associate Email Marketing Producer*  
Nicholas Yarbrough  
*Assistant Email Marketing Producer*

## Social Media

Taylor Newby  
*Senior Social Media Manager*  
Xin Wang  
*Chinese Online Community Outreach Coordinator, part-time*

## Editorial

Mark Polizzotti  
*Publisher and Editor in Chief*  
Gwen Roginsky  
*Associate Publisher and General Manager of Publications*  
Mary Jo Mace  
*Administrator*  
Rachel E. High  
*Publishing and Marketing Assistant*

## EDITORIAL

Michael Sittenfeld  
*Senior Managing Editor*  
Anne Rebecca Blood  
*Assistant Managing Editor*  
Pamela T. Barr  
Elizabeth L. Block  
Cynthia Clark  
Kamilah Foreman  
Marcie Muscat  
Dale Tucker  
Elisa Urbanelli  
Emily Walter  
*Senior Editors*  
Briana Parker  
*Administrative Coordinator*

## PRODUCTION

Peter Antony  
*Chief Production Manager*  
Robert Weisberg  
*Senior Project Manager*



Paul Booth  
Sally VanDevanter  
Christopher Zichello  
*Production Managers*  
Jane S. Tai  
*Image Acquisitions Manager*  
Crystal A. Dombrow  
Josephine Rodriguez-  
Massop  
*Image Acquisition  
Specialists*

## Design

Susan Sellers  
*Head of Design*  
Aubrey L. Knox  
*Associate Administrator*

## COMMUNICATION DESIGN

Emile Molin  
*Senior Design Manager*  
Melanie Malkin  
*Senior Production Manager*  
Christopher DiPietro  
*Production Coordinator*  
Kamomi Solidum  
*Senior Graphic Designer*  
Daniel Koppich  
Claire Le Bouteiller  
*Graphic Designers*

## EXHIBITION DESIGN

David Tipton Hollely  
*Senior Production Design  
Manager*  
Daniel Kershaw  
Michael Langley  
*Exhibition Design  
Managers*  
Brian Oliver Butterfield  
Katherina Weistroffer  
*Senior Exhibition Designers*  
Zoe Alexandra Florence  
*Exhibition Designer*  
Constance Norkin  
*Graphic Design Manager*  
Yen-Wei Liu  
*Senior Graphic Designer*  
Chelsea Amato  
Mortimer Lebigre  
*Graphic Designers*  
Clint Ross Collier  
Richard Lichte  
*Lighting Design Managers*  
Amy Nelson  
*Assistant Lighting Designer*  
Maanik Singh Chauhan  
*Senior Production Designer*  
Joshua C. Nusbaum  
Sarah M. Parke  
*Production Designers*  
John Muldowney  
*Production Specialist*

## The Photograph Studio

Barbara J. Bridgers  
*General Manager for  
Imaging and Photography*  
Joseph Coscia, Jr.  
*Chief Photographer*  
William Scott Geffert  
*Senior Imaging Manager*  
Anna-Marie Kellen  
Oi-Cheong Lee  
*Associate Chief  
Photographers*  
Einar J. Brendalen  
*Senior Imaging Systems  
Analyst*  
Thomas Ling  
*Imaging Production  
Manager*  
Nancy L. Rutledge  
*Associate Manager*  
Katherine Dahab  
Paul H. Lachenauer  
Mark Morosse  
Bruce J. Schwarz  
Eileen Travell  
Juan Trujillo  
Karin L. Willis  
Peter Zeray  
*Senior Photographers*  
Erica Allen  
Hyla Skopitz  
Eugenia B. Tinsley  
Kate L. Zehr  
*Photographers*  
Wilson Santiago  
*Imaging Specialist*  
Christopher Heins  
Heather L. Johnson  
*Associate Imaging  
Specialists*  
Dahee Han  
*Assistant Imaging  
Specialist, part-time*  
Teri Aderman  
*Image Production Assistant,  
part-time*

## Antonio Ratti Textile Center

Melinda Watt  
*Supervising Curator*  
Giovanna P. Fiorino-  
Iannace  
*Senior Manager*  
Eva L. Labson  
*Assistant Manager*  
Toma Fichter  
*Associate Collections  
Specialist*  
Isabel Kim  
*Senior Collections Assistant*  
Kieran D. McCulloch  
*Collections Assistant*  
Eva H. DeAngelis-Glasser  
*Assistant for  
Administration*

## Registrar

Aileen Chuk  
*Chief Registrar*  
Meryl Cohen  
*Exhibitions Registrar*  
Mary McNamara  
*Administrator*  
Charles Agro  
*Manager, Packing and Art  
Services*  
Willa Cox  
*Manager, Storeroom One*  
Sarah Boyd  
Nina S. Maruca  
*Senior Associate Registrars*  
Allison E. Barone  
Caitlin Corrigan  
Emily Foss  
Cynthia Murphy  
*Associate Registrars*  
Nesta Alexander  
Bryanna O'Mara  
*Assistant Registrars*  
Mehgan Pizarro  
*Registrar Assistant*  
Jennifer Mulhearn  
*Administrative Assistant*  
Robert Kuzek  
*Senior Storeroom One  
Specialist*  
Kuroesh John Dayani  
*Storeroom One Specialist*  
Fatima Mahdi  
*Special Projects Assistant,  
part-time*  
Stephanie Liff  
*Departmental Technician*  
Gerald Lunney  
*Supervising Shop Foreman*  
Benjamin Dillon  
John Laughner  
Matthew Lillis  
Wayne Morales  
Jorge Roldan  
*Maintainers*

## Office of the President

Daniel H. Weiss  
*President*  
Missy McHugh  
*Chief Adviser to the  
President*  
Whitney Wilson  
Donhauser  
*Senior Adviser to the  
President*  
Caryn Lewi  
Jeanette O'Keefe  
*Associate Administrators*

## Department of Human Resources

Debra A. McDowell  
*Vice President for Human  
Resources*

Freddie Bria  
*Assistant Administrator*

## COMPENSATION AND EMPLOYMENT

Sue Lord-Peters  
*Assistant Chief Human  
Resources Officer of  
Compensation and  
Employment*  
Mary Walsh  
*Recruitment Manager*  
Rishi Agnani  
*Associate Manager of  
Compensation*  
Lori Malberg  
*Senior Recruiter*  
Teresa C. Castro  
*Associate for  
Administration*  
Josefina A. Pena  
*Recruiter*  
Nadine Dixon  
*Human Resources Associate*

## PROFESSIONAL AND ORGANIZATIONAL DEVELOPMENT/ EMPLOYEE RELATIONS

Cynthia Averell  
*Manager of Employee  
Relations / Labor Relations*

## BENEFITS

Gordon L. Barger  
*Associate Chief Human  
Resources Officer*  
Monica M. Infosino  
*Senior Benefits Manager*  
Melissa B. Landrum  
*Benefits Specialist*  
David Wichman  
*Senior Benefits Specialist  
for Retirement*  
Jennifer L. Terjesen  
*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  
Manager*

Tina M. Fox  
*Senior Human Resources  
Information Systems  
Specialist*  
Sammie Lee  
*Assistant Manager of  
Human Resources  
Information Systems*

## Investments

Suzanne E. Brenner  
*Senior Vice President and  
Chief Investment Officer*  
Lauren A. Meserve  
*Chief Investment Officer*  
Elena Sands  
*Senior Investment Officer,  
part-time*  
P. Scott Abookire  
*Senior Investment Analyst*  
Signe Conway  
*Investment Analyst*  
Joseph Jasinski  
*Investment Operations  
Manager*  
Carly Machado  
*Assistant Administrator*

## The Curatorial Departments

### Arts of Africa, Oceania, and the Americas

Alisa LaGamma  
*Ceil and Michael E.  
Pulitzer Curator*  
Joanne Pillsbury  
*Andrall E. Pearson Curator*  
Yaëlle Biro  
*Associate Curator*  
Maia Kerr Jessup Nuku  
*Evelyn A. J. Hall and John A.  
Friede Associate Curator*  
James A. Doyle  
*Assistant Curator*  
Christine Giuntini  
*Conservator*  
David Selsley  
*Collections Manager*  
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  
Associate*  
Arthur J. Polendo  
*Departmental Technician*  
Helina Gebremedhen  
*Lifchez/Stonach Curatorial  
Intern*

## The American Wing

Sylvia Yount  
*Lawrence A. Fleischman  
Curator in Charge*

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*

Beth Carver Wees  
*Ruth Bigelow Wriston  
Curator of American  
Decorative Arts*

Ronda Kasl  
*Curator*

Jane Ann Dini  
*Associate Curator*

Alyce Perry Englund  
Medill Higgins Harvey  
*Assistant Curators*

Stephanie L. Herdrich  
*Assistant Research Curator*

Amy E. Bogansky  
Adrienne Spinozzi  
*Research Associates*

Moira Gallagher  
*Research Assistant*

Leela Outcalt  
*Senior Collections Manager*

Elaine Bradson  
*Administrator*

Sara M. Ketchum  
*Associate Manager of  
Friends Groups*

Catherine Mackay  
*Assistant Administrator*

Kelly Mulrow  
Lauren Ritz  
*Administrative Assistants*

Laura Wile  
*Collections Management  
Assistant*

Marian Casey  
*Tiffany & Co. Foundation  
Intern in American  
Decorative Arts*

Sean Farrell  
*Supervising Departmental  
Technician*

Dennis Kaiser  
*Principal Departmental  
Technician*

Chad Lemke

Mary Beth Orr  
*Senior Departmental  
Technicians*

## Ancient Near Eastern Art

Joan Aruz  
*Curator in Charge*

Sarah Graff  
Yelena Rakic  
*Associate Curators*

Kim Benzel  
*Associate Curator,  
part-time*

Michael Seymour  
*Assistant Curator*

Tim Healing  
*Senior Administrator*

Cristina Velasquez  
Murrieta  
*Associate for  
Administration*

Anne Elizabeth Dunn-  
Vaturi  
Elizabeth Ann Knott  
*Hagop Kevorkian Research  
Associates, part-time*

Isabel Blair Fowlkes-Childs  
*Research Associate,  
part-time*

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  
*Associate Collections  
Manager*

Lindsay Rabkin  
*Collections Management  
Assistant*

Rachel Parikh  
*Mellon Curatorial Fellow*

## Asian Art

Maxwell K. Hearn  
*Douglas Dillon Chairman*

John Carpenter  
*Mary Griggs Burke Curator  
of Japanese Art*

John Guy  
*Florence and Herbert  
Irving Curator of the Arts  
of South and Southeast Asia*

Denise Patry Leidy  
*Brooke Russell Astor  
Curator of Chinese Art*

Zhixin Jason Sun  
*Brooke Russell Astor  
Curator of Chinese Art*

Kurt Behrendt  
Soyoung Lee  
*Associate Curators*

Monika Bincsik  
Joseph Scheier-Dolberg  
*Assistant Curators*

Shi-ye Liu  
*Assistant Research Curator*

Midori Oka  
*Research Associate*

Pengliang Lu  
*Henry A. Kissinger  
Curatorial Fellow*

Jill Wickenheisser  
*Administrator*

Hwai-ling Yeh-Lewis  
*Senior Collections Manager*

Alison Clark  
*Collections Management  
Specialist*

Jessica Kuhn  
*Collections Management  
Assistant*

Jacqueline Taeschler  
*Senior Collections  
Management Assistant,  
part-time*

Tegan Miller  
*Associate for  
Administration*

JoAnn Kim  
*Assistant for  
Administration*

Beatrice Pinto  
*Supervising Departmental  
Technician*

Imtikar Ally  
*Principal Departmental  
Technician*

Lori Carrier  
Luis Nuñez  
*Senior Departmental  
Technicians*

CONSERVATION

Yuan-li Hou  
*Douglas Dillon  
Conservator of Chinese  
Paintings*

Jennifer Perry  
*Mary and James Wallach  
Family Conservator of  
Japanese Art*

Kewei Wang  
*Starr Conservator*

## 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*

Elizabeth D. Arenaro  
Joyce Fung  
Amanda B. Garfinkel  
*Senior Research  
Associates*

Jessica L. Glasscock  
Mellissa J. Huber  
Marci K. Morimoto  
*Research Associates*

Bethany L. Matia  
Rebecca Perry  
*Senior Research Assistants*

Tonya Blazio-Licorish  
Sarah Jean Culbreth  
Lauren Helliwell  
Tracy Jenkins  
Megan Martinelli  
Anna Yanofsky  
*Research Assistants*

Emily McGoldrick  
*Collections Management  
Assistant*

Anna Barden  
*Assistant for  
Administration*

Michael Downer  
*Principal Departmental  
Technician*

CONSERVATION

Glenn O. Petersen  
*Conservator*

Laura Mina  
*Associate Conservator*

Cassandra Gero  
Miriam G. Murphy  
*Assistant Conservator*

Conservation Assistant

COSTUME COLLECTION  
OF THE BROOKLYN  
MUSEUM

Jan Glier Reeder  
*Consulting Curator*

THE IRENE LEWISOHN  
COSTUME REFERENCE  
LIBRARY OF THE  
COSTUME INSTITUTE

Julie Tran Lê  
*Librarian*

## Drawings and Prints

Nadine M. Orenstein  
*Drue Heinz Curator in  
Charge*

Stijn Alsteens  
Carmen Bambach  
Mark McDonald  
Constance McPhee  
Perrin Stein  
*Curators*

Jennifer Farrell  
Femke Speelberg  
Freya Spira-Slavin  
*Associate Curators*

Allison Rudnik  
*Assistant Curator*

Mary Zuber  
*Senior Collections Manager*

Julia Lillie  
*Collections Management  
Coordinator*

Elizabeth Zanis  
*Collections Management  
Associate*

Tara R. Keny  
Arielle B. Schraeter  
*Collections Management  
Assistants*

Erin Nichole Florence  
Nora S. Lambert  
*Collections Management  
Assistants, part-time*

Vittoria Vignone  
*Associate for  
Administration*

David del Gaizo  
*Principal Departmental  
Technician*

Ricky Luna  
*Research Associate*

Furio Rinaldi  
*Research Assistant*

Kelsey Brosnan  
John Byck  
Harrison Jackson  
*Research Assistants,  
part-time*

**Egyptian Art**

Diana Craig Patch  
*Lila Acheson Wallace  
Curator in Charge*

Dieter Arnold  
Marsha Hill  
Adela Oppenheim  
Catharine H. Roehrig  
*Curators*

Janice Kamrin  
Isabel Stüinkel  
*Associate Curators*

Niv Allon  
*Assistant Curator*

Kei Yamamoto  
*Lila Acheson Wallace  
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*  
*Technician*  
Seth Zimiles  
*Senior Departmental*  
*Technician*  
Tim Dowse  
*Departmental Technician*

## European Paintings

Keith Christiansen  
*John Pope-Hennessy*  
*Chairman*  
Andrea Bayer  
*Jayne Wrightsman Curator*  
Susan Alyson Stein  
*Engelhard Curator*  
Maryan Ainsworth  
Katharine Baetjer  
Stephan Wolohojian  
*Curators*  
Alison R. Hokanson  
Asher E. Miller  
*Assistant Curators*  
Eva Reifert  
*Mellon Curatorial Fellow*  
Rebecca Ben-Atar  
*Senior Administrator*  
Lisa Cain  
*Administrator*  
Gretchen Wold  
*Senior Collections*  
*Manager*  
Jennifer Meagher  
*Collections Management*  
*Specialist*  
Jane R. Becker  
*Collections Management*  
*Assistant*  
Laura Corey  
Carol Bergren Santoleri  
*Research Assistants*  
Patrice Mattia  
*Assistant Administrator*  
Andrew Caputo  
*Associate for*  
*Administration*  
Gary Kopp  
*Supervising Departmental*  
*Technician*  
Theresa King-Dickinson  
John McKanna  
*Principal Departmental*  
*Technicians*  
Rachel Robinson  
*Senior Departmental*  
*Technician*

## European Sculpture and Decorative Arts

Luke Syson  
*Iris and B. Gerald Cantor*  
*Chairman*  
Wolfram Koeppe  
*Marina Kellen French*  
*Curator*  
Ellenor M. Alcorn  
Denise Allen  
Daniëlle O. Kisluk-  
Grosheide  
Jeffrey Munger  
*Curators*  
Elizabeth A. H. Cleland  
Clare Vincent  
Melinda Watt  
*Associate Curators*  
Peter Jonathan Bell  
*Assistant Curator*  
Elizabeth Sullivan  
*Associate Research Curator*  
Julia Siemon  
Elizabeth St. George  
*Research Associates*  
Melissa Chumsky  
*Research Assistant*  
Erin E. Pick  
*Senior Administrator*  
Kristen Hudson  
*Associate for*  
*Administration*  
Denny Stone  
*Senior Collections Manager*  
Nicholas Merkelson  
*Collections Management*  
*Associate*  
Marva Harvey-Walcott  
*Collections Assistant*  
Juan Stacey  
*Supervising Departmental*  
*Technician*  
Sam Winks  
*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  
*Senior Administrator*  
Fred A. Caruso  
*Collections Manager*  
Jennifer S. Soupios  
*Associate Manager for*  
*Collections*  
Jacob Spencer Coley  
*Assistant Administrator*  
Michael J. Baran  
*Administrative Assistant*

Veruschka K. Thomason  
*Collections Specialist,*  
*part-time*  
Zoe Watnik  
*Collections Management*  
*Assistant*  
Lillian Bartlett Stoner  
*Research Assistant*  
Paul Zanker  
*Dietrich von Bothmer*  
*Distinguished Research*  
*Scholar*  
Maya Muratov  
*Senior Research Assistant,*  
*part-time*  
John F. Morariu, Jr.  
*Supervising 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*  
Matthew Saba  
*Mellon Curatorial Fellow*  
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  
*Assistant for*  
*Administration, part-time*  
Douglas C. Geiger  
*Supervising Departmental*  
*Technician*  
Charles Dixon  
*Departmental Technician*

## Robert Lehman Collection

Dita Amory  
*Acting Associate Curator in*  
*Charge and Administrator*  
Alison Manges Nogueira  
*Associate Curator*  
Debra Jackson  
*Assistant Administrator*  
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 Jaharis*  
*Curator of Byzantine Art*  
Melanie Holcomb  
Charles T. Little  
*Curators*  
Christine E. Brennan  
*Senior Research Associate*  
Julia A. Perratore  
*Mellon Curatorial Fellow*  
Tanushree Naimpally  
*Research Assistant*  
Elizabeth Eisenberg  
*Research Associate*  
R. Theo Margelony  
*Associate Administrator*  
Hannah Korn  
*Collections Management*  
*Assistant*  
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*  
Denia Lara  
Caitlin Parker  
*Group Reservations*  
*Assistants*  
Caleb Leech  
*Managing Horticulturist*  
Carly B. Still  
*Assistant Horticulturist*  
Elizabeth Yvette Weaver  
*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*  
Rebecca A. Rabinow  
*Leonard A. Lauder Curator*  
*of Modern Art, Curator in*  
*Charge of the Leonard A.*  
*Lauder Research Center*  
Iria Candela  
*Estrellita B. Brodsky*  
*Curator of Latin American*  
*Art*  
Kelly Baum  
*Curator*  
Beatrice Alice Galilee  
*Daniel Brodsky Associate*  
*Curator of Architecture and*  
*Design*  
Ian Alteveer  
Randall Griffey  
*Associate Curators*  
Mary Clare F. McKinley  
*Assistant Curator*  
Christel Hollevoet-Force  
*Associate Research Curator*  
Kay Bearman  
*Senior Research Consultant*  
Pari Stave  
*Senior Administrator*  
Rebecca R. Kusovitsky  
*Associate for*  
*Administration*  
Lindsay H. Ganter  
*Assistant for*  
*Administration*  
Cynthia Iavarone  
*Collections Manager*  
Sara K. McBride  
*Associate Manager for*  
*Friends Group*  
Rebecca Tilghman  
Devon Quinn Zimmerman  
*Collections Management*  
*Associates*



Anthony Askin  
*Supervising Departmental Technician*  
Sandie Peters  
*Principal Departmental Technician*  
Jeff Elliott  
Brooks Shaver  
*Senior Departmental Technicians*  
Meredith Anne Brown  
Mary Chan  
Michele Wijegoonaratna  
*Research Associates*  
Brinda Kumar  
Gillian Pistell  
*Research Assistants*

### 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*  
Beth Saunders  
*Curatorial Assistant*  
Karan Rinaldo  
*Senior Research Assistant*  
Meredith Reiss  
*Collections Manager*  
Anna Wall  
*Collections Specialist*  
Myriam Rocconi  
*Assistant Administrator*  
Predrag Dimitrijevic  
*Supervising Departmental Technician*  
Ryan Franklin  
*Senior Departmental Technician*

### CONSERVATION

Nora Kennedy  
*Sherman Fairchild Conservator in Charge*

Lisa Barro  
*Associate Conservator, part-time*  
Katherine C. Sanderson  
*Assistant Conservator*  
Georgia Southworth  
*Assistant Conservator, part-time*

### The Conservation and Scientific Research Departments

#### 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  
Vicki Parry  
Pascale Patris  
Carolyn Riccardelli  
Kendra Roth  
Deborah Schorsch  
Jack Soutanian, Jr.  
Karen Stamm  
Wendy Walker  
*Conservators*  
Lucretia Kargère-Basco  
*Conservator, The Cloisters*  
Beth Edelstein  
Daniel Hausdorf  
Janis Mandrus  
*Associate Conservators*  
Emeline Baude  
Anne Grady  
*Assistant Conservators*  
Frederick J. Sager  
*Supervising Conservation Preparator*  
Matthew Cumbie  
*Conservation Preparator*  
Warren L. Bennett  
Jacob D. Goble  
Shoji Miyazawa  
*Associate Conservation Preparators*  
David A. Sastre Perez  
*Assistant Manager for Laboratories and Studios*  
Ashira Loike  
*Assistant Administrator*  
Keelia Jacobs  
*Assistant for Administration*

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  
Michael Alan Miller  
Cynthia Moyer  
*Associate Conservators*  
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*  
Rebecca Capua  
Marina Ruiz-Molina  
*Associate Conservators*  
Angela B. Campbell  
*Assistant Conservator*  
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*  
Julie Arslanoglu  
Eric Breitung  
Silvia A. Centeno  
Mark Wypyski  
*Research Scientists*  
Federico Carò  
Paolo Dionisi Vici  
Adriana Rizzo  
Nobuko Shibayama  
*Associate Research Scientists*  
Fang Ren  
*Research Assistant*  
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*  
Giulia Chiostrini  
Min Sun Hwang  
Kristine Kamiya  
Yael Rosenfield  
Kisook Suh  
Olha Yarema-Wynar  
*Associate Conservators*  
Ronnee Barnett  
*Associate Conservator, part-time*  
Julia G. Carlson  
*Assistant Conservator*  
Laura Peluso  
*Assistant Administrator*

#### Education

Sandra Jackson-Dumont  
*Frederick P. and Sandra P. Rose Chairman of Education*  
Kathryn Calley Galitz  
*Associate Museum Educator*  
Jody Heher  
*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  
Rafael Cortes, Jr.  
Kobie Fowler  
Christopher Giammarino  
Pat Push  
William Sexton  
Calder Kusmierski Singer  
Daniel Wilburn  
*Audio-Visual Specialists, part-time*  
Soo Hee H. Song  
*Senior Coordinator*  
Maria Cristina Rhor  
Victoria Pell Smolinsky  
*Coordinators for Administration*

David Russell  
*Financial Coordinator*  
Kendra Slaughter  
*Education Operations 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*  
Elizabeth Perkins  
*Assistant Museum Educator*  
Erica Lohe  
*Administrative Coordinator*  
Victoria Selena Costikyan  
Christina Marinelli  
*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*  
Marie Clapot  
Michelle M. Hagewood  
Brittany Prieto  
*Assistant Museum Educators*  
Marianna Siciliano  
Maya Valladares  
*Education Assistants*  
Jan M. Ingvanson  
*Education Programs Coordinator*  
Mary Ann Bonet  
*Coordinator of Family, Teen, and Multigenerational Learning*  
Alyssa Eble  
Ariel Rebecca Greene  
*Education Programs Associates*

#### Public and Exhibition Programs

Jennifer Mock  
Karen Plemons  
*Assistant Museum Educators*



Christopher James Chin  
*Assistant Manager of  
Education Exhibition  
Programs and Digital Assets*  
Jessica S. Bell  
Anastasiya Gutnik  
*Education Programs  
Associates*

### 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  
Coordinator*  
Nicola Giardina  
*Astor Fellow for K-12  
Education*  
Jennifer Harley  
*Intern*

### Concerts & Lectures

Limor Tomer  
*General Manager of  
Concerts & Lectures*  
Erin Flannery  
*Associate General Manager  
for Artistic Planning and  
Administration*  
Elysia Dawn Ramasar  
*Assistant for  
Administration*  
Debrina Handler  
*Administrative Assistant,  
part-time*  
Lesley Alpert-Schuldenfrei  
*Associate General Manager  
for Marketing*  
Meryl Cates  
*Press Officer, Concerts &  
Lectures*  
Teresa Violet Cajigas  
*Assistant for Promotion and  
Sales, part-time*  
Thomas Mulhare  
*Assistant Manager of Front  
of House, part-time*  
Kelley McGuire  
*Box Office Manager*  
Alethea Brown  
*Assistant Coordinator for  
Ticketing*  
Amnon Freidlin  
*Marketing Assistant,  
part-time*  
Lauren Milberger  
*Box Office Assistant,  
part-time*

William Battaglia  
*Box Office Assistant,  
part-time*  
Prentiss Kwabena Slaughter  
*Associate General Manager  
for Production and  
Technical Operations*  
Kevin Kenkel  
*Technical Manager*  
Marsha Reid-Burnett  
*Assistant Manager for  
Artistic Planning*  
Aaron Anderson  
Adam Brody  
Ryan Thomas Caruso  
Anthony Gedrich  
Christian LeMay  
Tao Li  
Peter MacDuffie  
Eric Mercado  
Markus Paminger  
Keith Rubinstein  
Jason C. A. Smith  
Daniel K. M. Stern  
*Audio-Visual Specialists,  
part-time*  
Maybe Burke  
Jeryl A. Costello  
Rebecca Hunt  
Hector Rivera  
Michelle R. Volpe  
*Senior Usbers, part-time*  
Liz Afre  
Bebe Ahmad  
Heather J. Brown  
Alexa Zoe Cassill  
Martin Corbin  
Elayne Horn  
Thomas Robert Hricisak  
Briana Iacia  
Anne M. Kennedy  
Megan Mahaffey  
Louisa Pough  
Lamont L. Ross  
Emma Ruopp  
Rhoda Russell  
Richard Shentowsky  
James E. Sullivan  
Vincent C Troiani  
Jeanette Williams  
Adrienne K. Yee  
Carol Zitrin  
*Usbers, part-time*

### The Libraries

#### Thomas J. Watson Library

Kenneth Soehner  
*Arthur K. Watson Chief  
Librarian*  
Daniel A. Starr  
Tony White  
*Associate Chief Librarians*  
Min Xu  
Ross Day  
*Museum Librarians*  
Robyn Fleming

Tamara Lee Fultz  
Dan Lipcan  
Naomi Niles  
Deborah Vincelli  
*Associate Museum Librarians*  
Jared B. Ash  
Alan Behler  
William Blueher  
Leah L. High  
Tina Lidogoster  
John Lindaman  
Guinevere C. Mayhew  
Andrea Puccio  
Karen Williams  
*Assistant Museum Librarians*  
Dana Hart  
*Manager for Library  
Administration*  
Holly Phillips  
*Associate Manager for  
Collections*  
Jessica Ranne  
*Associate Manager of  
Circulation and Technical  
Services*  
Angela Washington  
*Associate Library Manager*  
Michael Dent  
LuXuan Liu  
Catherine M. Paolillo  
Kate Sweeney  
*Senior Library Associates*  
Patrick J. Raftery  
*Collections Associate*  
Christina Manzella  
*Associate Manager,  
Technical Services*  
Caitlin Harrington  
*Senior Library Associate,  
part-time*  
Elizabeth Legere  
*Library Associate, part-time*  
Ronald Fein  
*Supervising Departmental  
Technician*  
Ren Murrell  
Fredy Rivera  
*Principal Departmental  
Technicians*  
Maria Schurr  
*Senior Departmental  
Technician*

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*

SHERMAN FAIRCHILD  
CENTER FOR BOOK  
CONSERVATION

Mindell Dubansky  
*Museum Librarian*  
Sophia A. Kramer  
*Assistant Conservator,  
part-time*  
Jae Carey  
Yukari Hayashida  
*Senior Book Conservation  
Coordinators*  
Jenny Davis  
*Associate Manager of Book  
Conservation*

### Office of the Senior Vice President, Chief Financial Officer, and Treasurer

Olena Paslawsky  
*Senior Vice President,  
Chief Financial Officer,  
and Treasurer*  
Julie Twitmyer  
*Manager for Process  
Reengineering*  
Holly Zielinskie  
*Financial Administration  
Manager*

### Treasury

Mary Benjamin  
*Chief Treasury Officer*  
Rebekah Seely  
*Associate for  
Administration*

CASHIER'S OFFICE

Kimberly Moreno  
*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*  
Michael McCormack  
Juana Sanchez  
*Payroll Analysts*

TREASURY AND CASH  
ACCOUNTING

Keri Cozzino  
*Senior Manager of Treasury  
Operations*  
Andreas E. Hart  
*Senior Treasury Analyst*  
Alice Martin  
*Senior Accounting Analyst*  
Meghan Bergman  
*Accounting Analyst*  
Paige Morrow  
Lillian Santana  
*Treasury Analysts*

### Controller

Jameson Kelleher  
*Controller*  
Sarah Osewalt  
*Associate for  
Administration*

FINANCIAL REPORTING,  
PLANNING AND BUDGET

Katherine Brown  
*Manager for Planning and  
Budget*  
Karen Coen  
*Associate Manager for  
Planning and Budget*  
Katelyn Wiltshire Cranmer  
*Finance Process Manager*  
Patricia Fitzgerald  
*Project Manager*  
Kuntal Joshi  
*Manager for Planning and  
Budget*  
Jekaterina Judina  
*Senior Financial Analyst  
for Planning and Budget*  
Michael Ramnarain  
*Associate Accounts Payable  
Analyst*  
Millicent L. Satin  
*Senior Accountant*  
Stephen Shen  
*Financial Reporting and  
Analysis Project Manager*  
Nadia Somwaru  
*Senior Reporting Analyst*  
Henry Velasquez  
*Senior Accounting Analyst*  
Stephanie Wilcox  
*Assistant Controller*

**Shared Services**

Michael McBride  
*Senior Manager for Shared Services*

Richard Peterson  
*Manager of Office Services*

Nicole Seales  
*Accounting Analyst*

**ACCOUNTS PAYABLE**

Mary Ann Adkins  
*Accounts Payable Manager*

Hortense Rutherford-Beckett  
*Assistant Manager*

Daniel Knox  
*Senior Accounts Payable Associate*

Hannah Surujdeo  
*Senior Accounts Payable Coordinator*

Jeannette Cordero  
*Accounts Payable Associate*

Amsi Tadesse  
*Assistant Travel Manager*

Monica Sands  
*Accounts Payable Associate, part-time*

**OFFICE SERVICES**Mail Services

Joel Chatfield  
*Manager of Mail Services*

Nazmoon Jahoor  
*Associate Mail Services Coordinator*

Natalie Wright  
*Mail Services Assistant*

Dominique Nyren

Edgardo Hernandez

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

John Doyle

Richard Glendon

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*

**Information Systems and Technology**

Jeffrey S. Spar  
*Vice President for Technology and Chief Technology Officer*

Katherine Barreto  
*Associate Administrator*

Saren Patel  
*Administrative Assistant*

**APPLICATIONS AND DATA SERVICES**

Adam Padron  
*Senior Manager, Applications and Data Services*

Andrew Allred  
*Lead Application Developer*

Christopher Lees

Farrell H. McGoohan  
*Senior Application Developers*

Theophilus Medeiros  
*Application Developer*

Julie Carmody  
*Lead Systems Analyst*

Courtney N. Glover

Gary Goldstein

Michael W. Johnson  
*Senior Systems Analysts*

Danny Espinal  
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**INFRASTRUCTURE AND TECHNICAL SUPPORT**

Steven R. Ryan  
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**NETWORK AND DATA CENTER SERVICES**

Gregory Bernard  
*Associate Manager of Server and Network Management*

Robert Gerstle  
*Lead Network Operations Engineer*

Harold K. Dauncey  
*Senior Network VLAN Operations Engineer*

Albert Bramble  
*Network and Telecommunications Engineer*

Louis Vega  
*Tel-Data Wiring Technician*

**SERVER AND DESKTOP ADMINISTRATION**

Nicholas Cerbini  
*Senior Enterprise Engineer*

David J. Fiorenza  
*Desktop and Server Support Engineer*

Frederick O. Duemig, Jr.  
*Lead Systems Engineer*

Patrick Moy  
*Senior Desktop and Server Administrator*

**SYSTEMS AND ACCESS MANAGEMENT**

Adam J. Sonzogni  
*Associate Manager of Systems and Access Management*

Bibian Ayonote  
*Systems Administrator*

**SYSTEMS ARCHITECTURE**

Alan Greenwood  
*Senior Systems and Network Architect*

**TECHNICAL SUPPORT**

Danny Rotondo  
*Associate Manager of Technical Support*

Rojah Peck  
*Macintosh and IOS Administrator*

Grzegorz Polakowski  
*Senior Technical Support Analyst*

Shaun Walwyn  
*System Administrator*

Wojtek Batycki  
*Senior Technical Analyst*

Michael Crimi

Calvin E. West  
*Technical Analysts*

Adam Honen  
*Associate Technical Analyst*

Mark Z. Gonzales

Yi-Chen Lin  
*Associate Technical Support Analysts*

**ENTERPRISE APPLICATIONS MANAGEMENT**

Jerry Strauss  
*Senior Manager, Enterprise Applications*

**CONSTITUENT SYSTEMS**

Anne Marie Ryan  
*Senior Project Manager*

Gary Goldstein  
*Senior Systems Analyst*

Julia Schwartz  
*Tessitura Functional Lead*

**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 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

Jennifer Patricia Klein

Amy Desmond Lamberti

Elena J. Voss  
*Assistant Counsels*

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*

Christina De Cola  
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Sarah Sandbach

Nicole Sussmane  
*Legal Assistants*

**Archives**

James Moske  
*Managing Archivist*

Barbara W. File

Adrianna M. Slaughter  
*Archivist, part-time*

Melissa Bowling  
*Associate Archivist*

**Office of the Senior Vice President for Public Affairs**

Harold Holzer  
*Senior Vice President for Public Affairs*

Kraig Smith  
*Assistant Administrator*

**GOVERNMENT AFFAIRS**

Thomas P. Schuler  
*Chief Government Affairs Officer*

Inez Lambert  
*Senior External Affairs Associate*

Shadawn N. Smith  
*Manager of Government  
Affairs*

#### AUDIENCE DEVELOPMENT

Donna Williams  
*Chief Audience  
Development Officer*  
Alexis Patterson  
*Associate for  
Administration*  
Shayda Rahgozar  
*College Marketing Associate*

#### Visitor Services

Suzanne L. Shenton  
*General Manager of Visitor  
Services*  
Amy Romero  
*Senior Manager of  
Operations*  
Hayden Wilson  
*Senior Manager of Systems  
Administration*  
Angel L. Figueroa  
*Manager of Administration*  
Stephen Chiu  
*Assistant Financial  
Manager*

Jennifer Ciarleglio  
*Assistant Manager of  
Special Projects*  
Christie R. Ramistella  
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Kirsten Rendina  
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#### ADMISSIONS

Jennie Herreid  
*Assistant Manager of  
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Erica Simonitis  
*Coordinator of Admissions*  
Oliver Bottino  
Ji Wang-Nosek  
*Admissions Assistants*  
Mike Bostic  
Julia Jones  
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Admissions, part-time*  
Elena Adasheva-Klein  
David Akande  
Carlos Bernabe  
Dominick Boyle  
Thomas Roberts Burns  
Diogo Cardoso  
Madeleine Chatz  
Grace J. Choi  
Lauren Damon  
Danielle Delilah Delgado  
Catherine Dominguez  
Ignacio Fajardo  
Raymond Xavier Ferreira  
Ferry Elizabeth Foster

Michael Houser  
Alexander Jackson  
Amanda Klein  
Gail Kramer  
Rachelle Lazarre  
Eleanor Ling  
Amanda Lopez  
Sahar Malik  
Sean Marley  
Joseph John Marode  
Fiona Ashley Mitchell-  
McGroary  
Andrew Mohammed  
Jenna Noe  
Brett D. Palmer  
Yahui Pan  
Ranella Peters  
Dorothy Pranolo  
Anita N. Ramchan  
Kristiana Reyes  
Mohammed Rizvi  
Brent Roach  
Joseph Sadikin  
Jami C. Shoop  
Jasber Singh  
Alex Vaynshtok  
Daniel Velez  
Jasmine Yamazaki  
*Visitor Services Assistants,  
part-time*

#### INFORMATION SERVICES

Rika Nakaya  
*Manager of Volunteer  
Operations*  
Richard Carroll  
*Associate Manager of  
Information Services*  
Attila I. Deak  
*Associate Coordinator of  
Information Services*  
Amy L. Novak  
*Assistant Coordinator of  
Information Services*  
Glenys Rodriguez  
Zoraida Vanegas  
*Information Services  
Assistants*  
Cristina Ambroselli  
*Assistant Coordinator,  
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Jonathan Lindsey Auman  
Arianna Eshoo  
Mila Chinen Fontana  
Grace Gately  
Frances C. Gomes  
Vincenzo Johnson  
Amanda M. Kraemer  
Nadiana G. Lopez  
Virginia Miroy  
Irene Muentes  
Johnathan R. Neal  
Suzanne Nelson  
Maria Ortegon  
Fernando Pintado  
Rachel D. Power  
Daniel E. Ramos  
Amanda Rothschild  
Daniel Sarmiento

Jennifer L. Sherrer  
Rosa Tabar  
Carlos E. Aponte Vazquez  
Christopher Voss  
Stephanie Walden  
*Visitor Services Assistants,  
part-time*

#### GROUP SERVICES

Lauren Russell  
*Associate Manager of  
Group Services*  
Motoki Endo  
Lauren Moulder  
*Coordinators of Group  
Services*  
Andrew P. Deitz  
Lance H. Posner  
Kristen Vanderziel  
*Associate Coordinators of  
Group Services*  
Helene Greenberg-Wyman  
*Associate Coordinator of  
Group Services, part-time*  
David A. Thomas  
*Assistant Coordinator,  
part-time*  
Frantz Armand  
Jane Baraz  
Soohee Cho  
Mary DeCarlo  
Daney Forbes  
Virginia M. Halpin  
Lisa Hannah Hoose  
Katherine M. Howell  
Nina Krauss  
Rachel Levens  
Laura Marte  
Paul Nissenbaum  
Samantha Clay Reagan  
Alex J. Uyeno  
*Visitor Services Assistants,  
part-time*  
Mary Young  
*Visitor Services Facilitator,  
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*  
Gail Bruce  
Drew E. Bucilla  
Scott Kelly  
Vanessa Lee  
Catherine Listi  
Luisa V. Lopez  
Imran H. Mazumdar  
Victoria Melendez

Virginia Ng  
Brett C. Ostrum  
*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*  
Christopher P. Gorman  
*Assistant Administrator*  
Rachel Ferrante  
*Marketing Projects  
Manager*

#### Communications

Elyse Topalian  
*Vice President for  
Communications*  
Ann M. Bailis  
*Communications Manager*  
Mary Flanagan  
Alexandra Kozlakowski  
Naomi Takafuchi  
Egle Žygas  
*Senior Press Officers*  
Nancy Chilton  
*Senior Communications  
Officer for The Costume  
Institute, part-time*  
Rebecca Schear  
*Senior Production  
Coordinator*  
Sarah Dunham  
*New Media Coordinator*  
Natalie Schwich  
*Associate Coordinator*  
Eugenia Santaella  
*Associate Coordinator,  
part-time*  
Micol Spinazzi  
*Assistant for  
Administration*

#### ADVERTISING AND MARKETING

Jennifer Oetting  
*Senior Manager for  
Advertising and Marketing*  
Cara Garcia-Bou  
*Advertising and Marketing  
Coordinator*

#### Internal Communications

Mary Arendt  
*Manager of Internal  
Communications,  
part-time*

Dana Miller  
*Senior Coordinator for  
Internal Communications*

#### Market Research

Karin Grafström  
*Senior Manager of Market  
Research*  
Christina Schwindhackl-  
Harchol  
*Assistant Manager for  
Visitor Research*  
Margaret J. Choo  
*Market Research Associate*

#### Tourism Marketing

Victoria Cairl  
*Senior Manager of Tourism  
Marketing and Business  
Development*  
Haley Ward  
*Tourism Marketing and  
Partnership Representative*  
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*  
Pamela J. Butler  
*Senior Deputy Chief  
Development Officer for  
Planned Giving and  
Administration*  
Elizabeth A. Burke  
*Deputy Chief Development  
Officer for Government and  
Foundation Giving*  
Geoffrey Cestaro  
*Deputy Chief for  
Development Systems*  
Sarah Higby  
*Deputy Chief Development  
Officer for Corporate  
Programs*  
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 Capital  
Campaign*

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*

Heather A. Gallagher  
*Senior Development Officer  
for Prospect Research*

Kristin Martin McGuire  
*Senior Development Officer  
for Administration*

Lindsey Schneider  
*Senior Development Officer  
for Government and  
Foundation Giving*

Mary K. Allen  
*Development Officer for  
Planned Giving*

Katharine Dobie  
*Development Officer for  
Events*

Ashleigh Holloway  
*Development Officer for  
Individual Giving*

Aiza Rianna A. Keesey  
*Development Officer*

Devon Clark Lawrence  
*Development Officer for  
Capital Campaign Events*

Ellie F. Novak  
*Development Officer for  
Annual Programs*

Rebecca L. Rutherford  
*Development Officer for the  
Capital Campaign*

James Dreiss  
*Associate Development  
Officer for Data Analysis*

Martha Burson

Evelin M. Chabot

Kimberly Chey

Morgan Martin

Jessica M. Sewell  
*Associate Development  
Officers*

Allison Logan

Cheyenne Moore

Jennifer M. Wong  
*Assistant Development  
Officers*

Morgan Bakerman

Lauren DeCaro

Camille Farey

Lauren C. Lee

Katherine A. Vincunas

Bridget K. Wright  
*Development Associates*

Angelina Cavalli Buzby

Elizabeth P. Holland

Hannah Howe

Natalie Kuzmanovich

Olivia Ouyang

Laura Speers

Colleen Thompson

Matthew Trumbull  
*Development Assistants*

Felicia H. Blum  
*Assistant Development  
Officer, part-time*

## Membership

Lisa S. Krassner  
*Chief Membership Officer*

Allison E. Sokaris  
*Deputy Chief Membership  
Officer for Special Events*

Nicholas DeVogel  
*Deputy Chief Membership  
Officer for On-site Sales  
and Service*

Jessica Hirschev  
*Senior Membership Officer  
for Strategy and Analytics*

Nitasha Kawatra  
*Senior Membership Officer  
for Marketing and  
Communications*

Lisa Musco Doyle  
*Membership Officer for  
Events and Programs*

Lucia Giordano  
*Membership Officer for  
Operations*

Desiree L. Thurman  
*Associate Membership  
Officer for Onsite Sales and  
Service*

Peter Beard

Roberta Haynes

Doreen Ho

Bridget A. Kluger

Lisa Marie Kobs

Nicolas A. Plummer  
*Assistant Membership  
Officers*

Mary P. Schiliro  
*Assistant Membership  
Officer, part-time*

Marcia C. Chang

Jessie Deo

Shaina Lipp  
*Senior Membership Associate*

Courtney Anne Melvin  
*Assistant for  
Administration*

Dayana Asenjo

Sara Bower

Anne Murray  
*Membership Associates,  
part-time*

Leonarda Di Mauro  
*Membership Assistant*

Kevin Andrew Bratner

Zulay D. Calamari

Esther Carey

Debra D. Garrin

Stephanie Haviland

McKenzie Mayle

Nicole Y. Moragne

Farhan Pushan

Kate Rathman

Sarah Bridgman Smith

Samuel Joseph Stiver

Jared Taylor

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*

Anais Disla

Leah Moliterno  
*Assistant Special Events  
Officers*

Sarah Pecaut

Larissa Araripe Rand  
*Associate Special Events  
Coordinators*

## Office of the Vice President and General Manager of Merchandising and Retail

Joanna M. Prosser  
*Vice President and General  
Manager of Merchandising  
and Retail*

Elizabeth Stoneman  
*Senior Manager of  
Merchandising  
Administration*

Hazel Washington  
*Executive Assistant*

## Merchandising Finance

Ken Weinstein  
*General Manager of  
Merchandising Finance,  
Operations, and Systems*

Brian Symons  
*Senior Manager of  
Inventory Control*

Richard Newburger  
*Manager of Sales  
Accounting and Controls*

Frank Helmrich  
*Manager of Transactional  
Support*

Matt Leskovic  
*Manager of Direct  
Marketing*

Wilson Liu  
*Senior Business Analyst*

Bersuze Leblanc-Saint-Jean  
*Associate Transactional  
Support Analyst*

Ferlaises Gomez  
*Associate Financial Analyst*

John Colombo  
*Assistant Marketing  
Manager*

## Merchandising Logistics

Assumpta Sweeney  
*General Manager of  
Logistics*

Satrohan Mahadeo  
*Operations Manager*

Dennis Ruggiero  
*Associate Shipping and  
Receiving Manager*

Robin Bullard  
*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*

Elroy Martinez  
*Assistant Coordinator*

Jesus Medina  
*Superintendent*

Joyset Garnes

Rita Giudice

Andrea Ifill  
*Assistant Coordinators,  
Fulfillment Center*

Oleg Teves  
*Driver*

Daria Smith  
*Clerk*

Reinaldo Armstrong

Mallory Crump

Louise Gordon

Patricia Lowe

Elroy Martinez, Jr.

Oscar V. Ogando

Elisa Rodriguez

Bryan Small

Charles Stone  
*Stockpersons, part-time*

## Programming and Partnerships

Samantha Safer  
*General Manager of  
Programming and  
Partnerships*

Winnie Cheng  
*E-commerce Content and  
Merchandising Manager*

Narmeen Husain  
*Publicity Manager*

Kathleen L. Paton  
*Product Copywriter*

## Retail Environment and Design

Erin Thompson  
*General Manager of Store  
Environment and Design*

Meredith Ballen-  
Brownstein  
*Senior Manager of Creative  
and Production*

Kathy Mucciolo Savas  
*Senior Manager of Visual  
Merchandising and Store  
Planning*

Heather Shaw  
*Manager of Graphic  
Design*

Lila S. Allen  
*Assistant Creative Manager*

Noriko Sugiura  
*Associate Graphic Designer  
of Visual Merchandising  
and Store Planning*

Buster Seccia  
*Assistant Visual  
Merchandising Coordinator*

## Buying, Sourcing, and Product Development

Susan Noonan  
*General Manager of Buying*

Ronald Street  
*Senior Manager, 3D Image,  
Molding, and Prototyping*

Alicia Cox  
*Associate Administrator for  
Merchandise*

Michael Hladky

Mahin Kooros  
*Buyers*

Douglas Kopsco  
*Associate Buyer*

Daniela Holban

John Murphy  
*Assistant Buyers*

Cory G. Mayes  
*Buying Assistant*

## Sales Planning and Inventory Management

Chiara Ponticelli  
*General Manager of 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*  
James Jacouzzi  
*Senior Assortment Planner*

### Website

Rachel L. P. Walker  
*Senior Manager of E-commerce and Systems*  
Rebecca A. Rosenblatt  
*E-commerce Operations Manager*  
Alex Pritsker  
*Manager of Online Marketing*  
Ching-I Chia  
*Associate Marketing Manager, E-commerce*

### DTC Operations

Janée Jones  
*Manager of Customer Service*  
Eileen Fitschen  
*Clerk*

### Wholesale

Kristin C. Magnuson  
*Manager*  
Kristina Parrinello  
*Associate Account Manager*

### Retail Store Operations

Will Sullivan  
*General Manager, Retail*  
Cathryn Leon  
*Senior Manager, Retail Inventory and Logistics*  
Brandon Jermaine Carter  
*Merchandise Department Human Resources Generalist*  
Yamila Coppola  
*Senior Stores Manager*

### RETAIL STORE SUPPORT

Rochelle Calvanese  
*Associate Coordinator*

### MAIN BUILDING RETAIL SALES

Patrick T. Valentine  
*Senior Store Manager, Main Building*  
Mohammed Uddin  
*Stock Manager*  
Michael C. Helt  
Carmen Irizarry  
Ana L. McCullough  
Reshma A. Soodeen  
*Store Coordinators*  
Leila Bondoc  
Lorraine C. Engelman  
Charlotte C. Facey  
Jacqueline Griffith  
*Assistant Store Coordinators*

Israt Jahan  
Faraha S. Khan  
Nicholas A. Montana-Walkonis  
Henry O. Romero  
*Senior Store Group Leaders, part-time*

Brittany Arnold  
Victor Ayala  
Georgine Herb  
Elizabeth Kortakis  
Claudia Marino  
Richard Mena  
Leanice L. Richardson  
Jonta S. Sanders  
Barbara H. Sussman  
Lori Watkins  
*Store Group Leaders, part-time*

Joanna Abolafia  
Ashraf Uddin Azad  
Marya Banu  
Symone Biggerstaff  
Shirley Chapin  
Scott A. Clevens  
Charlotte L. Feldman  
Ling Fong  
Cynthia P. Franz  
William G. Garcia  
Charmaine M. Grant  
Marianne Herde  
Natasha Ilyas  
Elizabeth T. Kaemmerle

James M. Kay  
Yolanda Llanos  
Andrea Lujan  
Yvette B. McArthur  
Rudolph C. Martorella  
Leander Pascall  
Christopher Rich  
Amanda Richards  
Jonathan Rodriguez  
Maren Ryan  
Fernando Santacruz  
James Slevin  
Jared Taylor  
Yvonne Torres  
Dilara Wadud  
Regina Zvoma  
*Senior Store Salespersons, part-time*

Leonardo Aguilar  
Raquel C. Echanique Aguirre  
Richard Alliers  
Mehboob Anwar  
Melissa P. Bachan  
Cameron Bailey  
Davon Bean  
Julisa E. Brooks  
Tiffany Clarke  
Dianne Davis  
Emily J. Dunn  
Evonna Gaines  
Elizabeth R. Goodman  
Rachel Gottfried  
Megan Guard  
Tarona Hafezzada  
Peter Hernandez  
Nabeen Javed  
Kimani Jenkins  
Nathaniel Macklin  
Heather Lee Marvin  
Xhulio Myftari  
Julian A. Nunez  
Sultana Parveen  
Stephanie Quintero  
Melissa P. Ramirez  
Kyisha Ramos  
Tania N. Roger  
Anna Maria Sanchez  
Brandon Sanfilippo  
Adalheid Seda  
Valeryia Shaban  
Joseph A. Tartaglia  
Kiare Tavarez  
Emanuela Triepshi  
Shandale Winston  
Sarah Zhu  
*Store Salespersons, part-time*

STOCK SERVICES  
Tariq Elahie  
*Assistant Store Manager*  
Cebert Malcolm  
David T. Pettie  
Frantz M. Sannon  
Rosa M. Solis  
*Senior Stock Group Leader, part-time*  
Alfonso Clark  
*Stock Group Leader*  
Jacqueline Springer  
Elizabeth A. Young  
Christopher R. Yuen  
*Senior Store Stockpersons, part-time*  
Said Saleem Naqwe  
*Store Stockperson, part-time*

### STOCK SERVICES

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*

### JOHN F. KENNEDY INTERNATIONAL AIRPORT

#### Terminal 4

Simon Mo  
*Senior Store Manager*  
Keudy Gonzalo Castillo  
Monique HoSang  
Emily Narainasami  
*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 INTERNATIONAL AIRPORT

Jose E. Pina Leyva  
*Store Manager*  
Ricardo Hernandez  
*Assistant Store Coordinator*  
Brianna L. Bravo  
*Store Group Leader, part-time*  
Carla L. Gomez  
*Senior Store Salesperson, part-time*  
Shah Hanipa Begum  
Jose Miguel Matir Rosa  
*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*  
Carrie Royce Fisk

Cecilia Sassi  
*Senior Store Salespersons, part-time*  
Adelina Batallones  
Laura Lynne Coleman  
Marilyn Conroy  
Mary Curry  
Nalini Dhanraj  
Jean Dierks  
Sandra Erickson  
Maureen Gillis  
Brandon Harrington  
Shannelle T. Hope  
Jessica Kelly  
Magaly Ochoa  
Kevin Osorio  
Barbara Tomei  
Janifer Youmans  
Leslie R. Zivic  
*Store Salespersons, part-time*  
Luis Negron  
*Senior Store Stockperson, part-time*  
Noel M. Jabrica  
Malcolm Valentine  
*Store Stockpersons, part-time*

### Office of the Vice President for Construction and Facilities

Tom A. Javits  
*Vice President for Construction and Facilities*  
Kara Thomas Oliver  
*Executive Assistant*  
Deborah Gul Haffner  
*Environmental Health and Safety Manager*

### 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*

### 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*

Renee Bussiére  
*Manager of Office Design  
 and Renovations*

Jennifer D. Hinckley-  
 Baglia  
*Assistant Manager of Office  
 Renovations*

**Buildings**

Tom Scally  
*Buildings General Manager*

Linda Forchetti  
*Assistant Administrator*

**BUILDINGS MANAGEMENT**

Michael D. Dominick  
*Senior Associate Buildings  
 Manager for Infrastructure*

Gordon Hairston  
*Senior Associate Buildings  
 Manager for Maintenance*

Taylor Miller  
*Senior Associate Buildings  
 Manager for Exhibitions*

Gerard A. Dengel  
*Associate Buildings  
 Manager, The Cloisters*

Nicholas R. Torres  
*Associate Buildings  
 Manager, The Met Breuer*

William Q. Brunson  
*Assistant Buildings  
 Manager, Maintenance*

Ellium Roberts  
*Assistant Buildings  
 Manager*

Crayton Sohan  
*Assistant Buildings  
 Manager, Rigging*

Agnes P. Minns  
*Assistant Manager,  
 Administration*

Maria Nicolino  
*Assistant Project Manager,  
 Exhibitions*

Lena Smajlaj  
*Assistant Manager,  
 Custodial*

Merryl M. Jamison  
 Edward Ortiz  
 George Poulis  
*Floor Managers, Custodial*

Henry E. Celestin  
 Rashida A. Johnson  
 William Ng  
*Associate Buildings  
 Coordinators,  
 Administration*

**ENGINEERING  
 MANAGEMENT**

Lawrence Kellermueller  
*Senior Manager of  
 Engineering Services*

Charles Tantillo  
*Manager for Engineering  
 Systems*

William Foley  
*Manager for Engineering  
 Operations*

Maik Atlas  
 Eric Wrobel  
*Associate Engineering  
 Managers*

Peter Merendino  
*Assistant Engineering  
 Manager*

Valerie Morgan  
*Assistant for  
 Administration*

**CARPENTRY**

Vadim Danilov  
*Supervising Maintainer*

Solomon Azaraev  
 Rameshwar Kissoon  
 Daniel Olson  
 Oneil Robinson  
 Amar Sukhnandan  
 Salvatore Vaina  
*Maintainers*

**CUSTODIAL SERVICES**

Carl Coleman  
 Derek May  
 Kenneth Smith  
*Supervising Maintainers*

Hareh Bhagroo  
 Maria Den Uijl  
 George Gauthier  
 Jose Reyes  
 Theresa Wilson  
*Maintainers*

Sabrie Ahmetaj  
 Carol Ana Arriola  
 William Barbor  
 William Barton  
 Qualis Blackett  
 Jamaine Brown  
 Tyrone Brown  
 Delvon K. Caldwell  
 Swee Khim Cheong  
 Claude Cherilus  
 Bruce Clarke  
 Lionel Carre  
 Bernard Clesca  
 Juan Correa  
 Leon De Leon

Santos Deida  
 Christopher Den Uijl  
 Alexander Diaz  
 Mark A. Dickinson  
 Jason P. Dipnarinesingh  
 Giovanni Domino  
 Eric D. Facey  
 Dianne Fitzgerald  
 Cesar Flores  
 Lae-Tisha Forde  
 Norman Gayle  
 Edgardo Gomez  
 Walter Goolsby  
 Colin Gordon  
 Lawrence Green  
 George Hampton  
 Phillip Harris  
 Fontinel Harry  
 Danielle Holcomb  
 Ricardo R. Howell  
 Kaleem Hussain  
 Kevin Jackson  
 Nellierose J. Jordan  
 Patricia Kelly  
 Nadira Kumar  
 Anna Leung  
 Channon R. Lilly  
 Leovigildo Luna  
 Havindra Mahabir  
 Isreal Mariano  
 Laureta Marku  
 Calixto Martinez  
 Shakira Martinez  
 Wilson Martinez  
 Anthony A. McKay  
 Angel D. Melo  
 Freddie Mendez  
 Rose Miller  
 Vadim Mitin  
 Pepper Montague  
 NaQuay Tilly Morales  
 Patrick Murray  
 Kreshnik Narkaj  
 Leze Ndoci  
 James Neff  
 Sammy Nelson  
 Jims J. Olivier  
 Laura Palomo  
 Reyna Paredes  
 Carline Paris  
 Eric Persaud  
 Angelito Pualengco  
 Stacy Ramdeo  
 Gopal Ramdhanie  
 Ruben Rivero  
 Andres Rosado  
 Mahendranauth Seenarine  
 Angelina Shkoza  
 Anica Simion  
 Valentine Simoni  
 Kampta Singh  
 Khemraj Singh  
 Carlos Sosa  
 Edward Stanton  
 Michael Stump  
 Julian Thomas  
 Shankar Thorat  
 Nadine Toots  
 Edgard Torres

Jairo Velasco  
 Franklyn Velez  
 Abdu A. Vettikkathu  
 Nelson Villatoro  
 Stanley Walker  
 Tyrone Walsh  
 Krystal Williams  
 Anthony Wright  
 Marlo Yambao  
 Vitore Zefi  
 Sazan Zeneli  
*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  
 Josh Phagoo  
 Oscar Rivera  
 Mike Valencia  
*Supervising Maintainers*

Gurdatt Bissessar  
 Jenerro Bollin  
 Chandrabhan Chandlall  
 Osafha Da Costa  
 Stephan A. DePasquale  
 Christopher Donegal  
 Vickson Gerville  
 Duane Hunter  
 Thomas Jewels  
 Christopher Johnson  
 Krishna Lachhman  
 Robert Lo-Giudice  
 Ramon Paredes  
 Nicholas Pristina  
 Billy Psilakis  
 Conrado Quintero  
 Sahupaul Shiwram  
 Peter Sotiropoulos  
*Maintainers*

Pablo C. Lopez-Ospina  
 Rupert Massop  
 Bhikramadit Misir  
 Francisco Sosa  
*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  
 Jaami Sowerby  
*Maintainers*

**MASONRY SHOP**

Sasha Kalaca  
*Maintainer*

**PAINT SHOP**

Francesco D'Elia  
*Supervising Maintainer*

Fernando Cipriano  
 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  
 Mario Mesidor  
 Frank Pizzolo  
 Mikhail Plyas  
*Maintainers*

Richard J. Kletzky  
*Assistant Maintainer*

**RIGGING SHOP**

Ray Abbensetts  
*Supervising Maintainer*  
 Raouf Ameeraly  
 Michael Doscher  
 Michael Guercio  
 Chi-Wei Hue  
 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  
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 Aimes Vasquez  
*Assistant Security Managers*  
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 Paul McHale  
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 Diana Amezcua  
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 Komlan Agbodji  
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 Alexander Pogorely  
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Marisela Rosenberg  
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Ryuji Saita  
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Crescenzo Sangiovanni  
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Calvin L. Wright  
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Tadeusz Wroblewski  
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Hannibal R. Banks  
Aida Bara  
Andy Basantes  
Maria Katrina Basilio  
Amanda Behrens  
Mesha A. Bennett  
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Maria Sonia Cabrera  
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Hisayo Dordick  
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Joshua Feigin  
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Rachel Halper  
Tyler Hixson  
Elizabeth B. Hudman  
Arthur Hutchinson  
Noha Inderawes  
Sooyoung Jeon  
Nia P. Jones  
Christopher Kahn  
Fezall Kalamazad

Britawny Karlosky  
Pushpanjali Vanessa  
Khelawan  
Kerry Kushetsky  
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Jesse J. Lee  
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Chukwukazom Emmanuel  
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Guillermo Martinez  
Matthew J. Martinez  
Damien Marzocchi  
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Adam Modlin  
James Earl Mulvena  
Alberto Luis Muniz  
Kenneth Murphy  
Martine Daniele Ndeng  
Faith B. Nerecina  
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Meghan Oare  
Basil I. Ohanian  
Romy Rabell Ortiz  
Priscilla Parsard  
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Alana Phillips  
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Milford C. Prewitt  
Steven M. Proffitt  
Claudine Ralph-Mogg  
Lauren Redding  
Phillip C. Restaino  
Dawn Roberson  
Jason C. Saleem  
Djaze G. Serikpa  
Andrew Smereck  
Aisha Smith  
Jennifer R. Solomon  
Milva Stari  
Yasser Tadros  
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Richard A. Urciuoli  
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Sarah Maaik Wilcox  
Tommy Wu  
Ayad Yonan  
Vadim A. Zhukovskiy  
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Betsuaye Abia  
Steve Browne  
Maricela Chavez  
Edriseu Forbes  
Shurald Forde  
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Nora J. Hamilton  
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Jose Muchaypina  
Ola Ogunbodede  
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Robert Shnatman  
Kingsley Stanley  
William Vance  
Benny Williams  
Billy Zias  
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Richard A. Figueroa  
Michael F. Jennings  
Anthony LaHara  
Yohan Lozano  
Brandon Louk  
Michael Ramistella  
Dontay A. Swain  
*Special Officers*  
Terrence Long  
Shawn Murphy  
Patrick Rogan  
George Schwemmer  
Brendan Sheehy  
William Westfield  
*Senior Fire Safety Officers*  
Timothy Broderick  
Daniel J. Massa  
Kenneth Quinn  
*Fire Safety Officers*  
Michael Lombardo  
*Principal Security*  
*Departmental Technician*  
Dhuarata Doda  
*Security Departmental*  
*Technician*  
  
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Basil Pascall  
*Supervising Maintainer*  
Jan Bierowiec  
Sonja Eklund  
*Maintainers*  
  
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Harrison J. Riley  
*Supervising Maintainer*  
Robert Giamanco  
*Assistant Maintainer*  
  
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CLOISTERS  
  
Theodosios Kypriotis  
*Associate Security*  
*Manager*  
William Necker  
*Assistant Security*  
*Manager*  
Harold S. Jones  
*Chief Supervising Security*  
*Officer*  
Gerald Kaye  
Anthony Lang  
Robert Oberkehr  
Alfredo San Diego

Vijaia Suraj  
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*Officers*  
Salvatore Lombardo  
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Leila Osmani  
John J. Rousseau  
*Supervising Security*  
*Officers*  
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Frank Nunez  
Taharka Omowale  
Octavio Solano  
Sean Turner  
Niran Venus  
*Senior Special Officers*  
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Ivette Caballero  
Veronica Clough  
Howard Comeau  
Ezekiel Ebinum  
Melvin Johnson  
Alphonse Kiaku  
Eric Miller  
Jorge Rivera  
Tomas Romero  
*Senior Security Officers*  
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Cesar A. Lopez  
Ryan W. McGillick  
Hector B. Marroquin  
Lejla Ndreu  
Dabeyba Pichardo  
Reinier Rabell  
Robert Rivera, Jr.  
Eurydice Roman  
Joseph Traina  
*Security Officers*  
William J. Miranda  
Thomas S. Sukhu  
*Special Officers*

SECURITY, THE MET  
BREUER

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*Senior Dispatcher*  
Antonio Nicolino  
*Dispatcher*  
Athir Shayota  
*Senior Supervising Security*  
*Officer*  
Warren Bruce  
Edward Leonard  
Angel Rivera  
Eric Scott  
*Senior Special Officers*

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Helen Lee  
*Manager of Volunteer*  
*Activities*  
Susan Berger  
Arlene Brickner  
Frances Cookenboo  
Linda Ferrari



Erica Kenney  
Sande Kornblit  
Marlene Pavelski  
Valerie Szeto  
Maria Valor  
Faith Wittner  
*Program Chairs*

## Emeriti

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Philippe de Montebello  
*Director Emeritus*  
Dorothea Arnold  
*Curator Emerita,  
Egyptian Art*  
James David Draper  
*Curator Emeritus,  
European Sculpture and  
Decorative Arts*  
Everett Fahy  
*Curator Emeritus,  
European Paintings*  
Wen C. Fong  
*Curator Emeritus,  
Asian Art*  
George Goldner  
*Curator Emeritus,  
Drawings and Prints*  
Prudence O. Harper  
*Curator Emerita, Ancient  
Near Eastern Art*  
Morrison H. Heckscher  
*Curator Emeritus,  
The American Wing*  
Colta Ives  
*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,  
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Helmut Nickel  
*Curator Emeritus,  
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Emily Kernan Rafferty  
*President Emerita*  
Richard E. Stone  
*Conservator Emeritus,  
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*Curator Emeritus,  
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H. Barbara Weinberg  
*Curator Emerita,  
The American Wing*  
William D. Wixom  
*Curator Emeritus,  
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The Cloisters*

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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, 2014, to June 30, 2015

---

Jane Adlin  
*Associate Curator, Modern  
and Contemporary Art*  
Syed Ali  
*Senior Security Officer, Day  
Guardianship, Security*  
Janet Barad  
*Graphic Design Assistant,  
Communication Design,  
Design*  
Michael Batista  
*Exhibition Design  
Manager, Design*  
Andrea Blas-Paredes  
*Senior Security Officer, Day  
Guardianship, Security*  
John Bolton  
*Senior Security Officer, Day  
Guardianship, Security*  
Adelaide Browne  
*Senior Security Officer, Night  
Guardianship, Security*  
Carmen R. Cirino-Torres  
*Assistant Maintainer/  
Cleaner, Custodial Services*  
Joseph Conte  
*Senior Supervising Security  
Officer, Night  
Guardianship, Security*  
James David Draper  
*Henry R. Kravis Curator,  
European Sculpture and  
Decorative Arts*

Adrian Duka  
*Senior Security Officer, Day  
Guardianship, Security*  
Mikel Frank  
*Stage Manager, Concerts &  
Lectures*  
Sophia Geronimus  
*Graphic Design Manager,  
Exhibition Design, Design*  
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*Drue Heinz Chairman,  
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*Senior Security Officer, Day  
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Warren Gruel  
*Assistant Maintainer/  
Cleaner, Custodial Services*  
Howard Halpin  
*Supervising Shop Foreman,  
Paint Shop*  
Barry Hayden  
*Senior Security Officer, Day  
Guardianship, Security*  
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*Lawrence A. Fleischman  
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Wing*  
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*Senior Security Officer,  
Security, The Cloisters*  
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*Senior Special Officer,  
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Thelma A. Jackson  
*Store Group Leader, Main  
Building Retail Sales*  
Margarita James  
*Senior Supervising Security  
Officer, Security, The  
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Marilyn Jensen  
*Manager and Book Buyer,  
Merchandise Buying,  
Sourcing, and Product  
Development*  
Peter M. Kenny  
*Ruth Bigelow Wriston  
Curator of American  
Decorative Arts, and  
Administrator of  
The American Wing*  
Heidi King  
*Senior Research Associate,  
Arts of Africa, Oceania,  
and the Americas*  
Sue Koch  
*Graphic Design Manager,  
Exhibition Design, Design*  
Andrey Kostiw  
*Label Specialist, Exhibition  
Design, Design*

Anthony Lenzo  
*Senior Security Officer, Day  
Guardianship, Security*  
Ruth McCormack  
*Senior Accounts Payable  
Manager, Accounts  
Payable, Controller*  
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*Senior Manager, Retail  
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Raymond Marmo  
*Senior Supervising Security  
Officer, Security*  
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Main Building Retail  
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Financial Reporting and  
Accounting, Controller*  
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*Senior Operations  
Coordinator, Education*  
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*Senior Security Officer, Day  
Guardianship, Security*  
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Cleaner, Custodial  
Services*  
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*Rights and Permissions  
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Night Guardianship,  
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Visitor Services*  
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Security, The Cloisters*  
Linda Seckelson  
*Museum Librarian,  
Thomas J. Watson Library*  
Joseph Smith  
*Production Manager,  
Exhibition Design, Design*  
Alfredo Torres  
*Senior Special Officer,  
Security*  
Kathy Valdes  
*Assistant Maintainer/  
Cleaner, Custodial Services*  
Felix Velazquez  
*Associate Dispatcher,  
Security*  
Thomas Walsh  
*Associate Dispatcher,  
Security*

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---

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*Vice Chair*  
Medill Higgins Harvey  
*Secretary*  
Amelia Peck  
*Delegate to the Board*

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*Chair*  
Dan Lipcan  
*Vice Chair / Chair-Elect*  
James Moske  
*Secretary*  
Robyn Fleming  
*Delegate to the Board of  
Trustees, Ex Officio*

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Alethea Brown  
Ana L. McCullough  
Nancy L. Rutledge

### Staff Employee Benefits Committee

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Carrie Rebora Barratt  
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Denise Patry Leidy  
Debra A. McDowell  
Olena Paslawsky  
Amelia Peck  
Steven R. Ryan  
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There are a variety of ways in which friends of the Museum can maximize their support. A bequest by will continues to provide one important avenue. In addition, there are ways of benefiting the Museum that have immediate tax advantages for donors. These plans may provide income for the donor and/or some other person, or they can be useful in transferring assets to one's heirs at a lower tax cost.

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The Museum wishes to thank particularly: Mayor of New York City Bill de Blasio; Speaker of the New York City Council Melissa Mark-Viverito; Chair of the City Council's Committee on Finance Julissa Ferreras-Copeland; Chair of the City Council's Committee on Cultural Affairs, Libraries, and International Intergroup Relations Jimmy Van Bramer; Comptroller Scott M. Stringer; First Deputy Mayor Anthony Shorris; Commissioner of Cultural Affairs Tom Finkelpearl; Commissioner of Parks and Recreation Mitchell J. Silver; Manhattan Borough President Gale A. Brewer; Chair of the City Council's Committee on Economic Development Daniel R. Garodnick; Chair of the City Council's Committee on Transportation Ydanis Rodriguez; Chair of the City Council's Committee on Contracts Helen Rosenthal; and other members of the New York City Council. The State of New York again provided valuable support for the Museum through the New York State Council on the Arts. We thank especially Governor Andrew M. Cuomo; Assembly Speaker Carl E. Heastie; State Senate Majority Leader John J. Flanagan; and our local representatives in Albany, State Senators Liz Krueger and José M. Serrano, and Assembly Members Dan Quart and Daniel J. O'Donnell.