THE METROPOLITAN MUSEUM OF ART

Annual Report
for the Year
2014–2015
The Metropolitan Museum of Art

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

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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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 ongoing 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.
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 Dongseon (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 Hemblo chief from the nineteenth to early twentieth century is both divinely sanctioned and regal. The Hemblo chiefdom 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 Kongolo: 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 1600 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, “Chino: 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 Huyge (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 Fiestas, 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, Marc F. Vileck, Frank E. Richardson, and E. John Rosenwald, Jr., as well as by Mercedes B. 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 Arslanoglou...
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
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.”

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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1 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.
Art 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**

**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**

**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**

**Masked Figure; ceramic; Mexican (Olmec), 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**

**Shigeyuki Kihara, Samoan; Fa’a Faafine: In a Manner of a Woman, Triptych 2; digital image, 2004–5; 2014.593; the artist**

**Shigeyuki Kihara, Samoan; Fa’a Faafine: In a Manner of a Woman, Triptych 3; digital image, 2004–5; 2014.593; 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 Wayde 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; Cecil 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

Man's Tunic; cameld 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; Ama Sinney; 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 Looe 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

American Silk Label Manufacturing Company, American (New York); Silk Label Featuring the Portrait of Señora Sabasa García; woven silk, ca. 1962; 2014.594.2; Rebecca Tribull Weber

American Silk Label Manufacturing Company, American (New York); Silk Label Featuring the Portrait of Setiona Sabasa Garcia; woven silk, ca. 1963; 2014.594.3; Rebecca Tribull Weber

American Silk Label Manufacturing Company, American (New York); Silk Label Featuring Quote by George Washington Carver; woven silk, 1963; 2014.594.4; Rebecca Tribull Weber

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

**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

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

*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, brass, steel, glass, ca. 1835; 2014.694a–d; Mr. and Mrs. Stuart P. Feld

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

Tiffany Studios, American (New York); *Vase with Pussy-Willow Design*, porcelaneous 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 Favrile 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 Serbeak 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

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

Valance; silk; 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 Dassau*; 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
Postcard: 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 Seashore; pastel on paper adhered to board, ca. 1919; 2015.4; Dorothy Schwartz Fund

Hobb, 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 (Tonala), ca. 1675–1700; 2015.45.1a, b; Sansbury Mills Fund

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

William Russell Birch, American, born England; A View from the Artist's Estate, Springfield, 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 & I. Marx Foundation Fund, James M. Myers Fund

Louis Friedrich Vaupel, American; Cologne Decanter; cut and engraved glass, 1876; 2015.256.2; S & I. 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; Hiuwatha; 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

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

Auguste Albert Herbenmont, French; Coulaux et Compagnie, French (Klingenthal); Academician Sword and Scabbard of Fernand Sabatté (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

Burgenot (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); Design 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

Shield (Dhāli); iron, polychrome, textile, leather; Indian (Bundhi), 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 Jōjūō; hanging scroll, ink on paper, Muromachi period (1392–1573), 14th century; 2014.719.7; Sylvan Barnet and William Burto, in honor of Miyoko Murase

Unidentified artist, Japanese; The Poet Fujisawa Kyōtada, 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 Isao

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 Jōjūō; 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 Yūbei, 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 Miyoko 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

Guiskyoku 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 Sō, 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

Vajrasarabhi 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 Skeleton; 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
Unidentified artist, Japanese; *The Poet Kakinomoto no Hitomaro* (Kakinomoto San’’o 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 *Fujisawa Version of Thirty-Six Immortal Poets* (Fujisawadon Sanjurokkaso emaki); handscroll mounted as 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* (Sanjurokkaso); 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; *Takibas 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* (Taisohokan); 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* (Akiizuki 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 Buys* (Motsukushi), *Wormwood Patch* (Yomigiu), *Gatehouse* (Sekiya), and *Picture Contest* (Hashihime); handscroll, ink, color, gold on paper, Muromachi period (1392–1573), 16th century; 2015.300.28; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Unidentified artist, Japanese; *Tosanmitsuo*, 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

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; *Tosanmitsuo*, Japanese; *Morning Glories* (Asagao); album leaf mounted 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

Tosa Mitsunori, 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; 2015.300.32; 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; 2015.300.33; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Chōjirō, Japanese; *The Jewelled 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* (Yagao), 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 Wāo, Japanese; *Princess Ogimi*, from *Bridge Maiden* (Hashihime), 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

Shūei, 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

Gunkyoku Reisai, Japanese; *Fenggan, 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

Bokudô 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 Shûkei, 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 Tenshô Shûbun, 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 Shûkei, 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

Bokushô Shûshô, 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, Nanbokuchô 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 Shôkaku, 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

Yôgetsu, Japanese; MokuMoku Dôjin, 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

Tesshô Tokusi, Japanese; Orchids, Bamboo, Briars, and Rocks; hanging scroll, ink on paper, Nanbokuchô period (1336–92), mid-14th century; 2015.300.61; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Motsumin Jôtô (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 Dôian, 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 Terautada, 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 Miller; 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 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 Play the Qin as Zhong Ziqi Listens; hanging scroll, ink on paper, Muromachi period (1392–1573). 1530s; 2015.300.67; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kano Shöei, 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 Sôhô, Japanese (inscriber); Zheng Huanchun and Yuyanze; 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 Tôgan, Japanese; Gyokuho Jôsô, Japanese (inscriber); Bodhidharma; 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 Tôgan, 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 Osu, 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 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 shikiishi 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

Hanabusita Ičchō, 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); 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); Takeuchi 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 (Sanjūrokka Hyakunin Isshu)*; 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; *Izis 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 Ôho, 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 Ôho, 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; *Kōgo and The Imperial Procession to Ōbara 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 (Shinpyoku)*; 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; *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. 1720; 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 Actor*; 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; *Gyozan 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 Aushina Yoshide 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), 19th century; 2015.300.132; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation
(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

Toriiyama Sekien, Japanese; *The Nob 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; *Courteous 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; *Courteous-Dancer (Shirabyōiki) 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; *Courteous 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*; hanging scroll, 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; *Courteous 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; *Bando 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; *Fusawa Banzanemon*; 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 Hiroshi, 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 Bamboos 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; *Sunny 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 Bushi, 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 Zhonghui*: 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, Edo period (1615–1868), 18th century; 2015.300.166a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ike no Taiga, Japanese; *Cyca*: 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 Peak*: 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 (Jūjī)*: 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; *Linger ing 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), 1843; 2015.300.178; 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), 1825; 2015.300.180; 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), 1824; 2015.300.182; 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), 1832; 2015.300.184; 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), 1840; 2015.300.185; 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 Baitusu, 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 Baitusu, 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 Baitusu, 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

Murayama 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

Murayama 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

Murayama 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

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

Genki (Komai Kō), 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

Nagasawa Rosetsu, 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

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

Nishiya Manrei, 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; Nehan;* 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 Matabe, 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 (Ritsū), 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

Ito 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

Ito 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

Ito 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

Kató 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 Karne;* 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 Yūetsu, Japanese; *Zhao Maochu Admiring Lotus*; 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

Chōgo, 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 (Gabon Zazen)*; three woodblock-printed books, ink on paper, Edo period (1615–1868), May 1751; 2015.300.224a–e; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Tani Bunchō, Japanese; *Collection of Japanese Paintings (Honchō Gakan)*; 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 Fujisatu I (Fukuy 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 Regions (Shokoku Mu T amagawa)*; six polychrome woodblock prints, 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* (Mobagami); 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

Fujisawa no Yukinari, Japanese; *Three Poems, from Collection of Poems Ancient and Modern (Kokin Wakashū)*, Known as *Anaki Fragment (Anaki-gire)*; from Nishi-Honganji Edition of the Thirty-Six Poetic Immortals (Nishi-Honganji-bon Sanjūrokuninshū); 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 Shi)*, 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

Fujisawa no Sadayori, Japanese; *Three Poems, from Later Collection of Japanese Poems (Gosen Wakashū)*, Known as *Karasumaru Fragment (Karasumaru-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

Fujisawa 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 yoshukuji)*; 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 Grassey 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

Mizogu 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)*; dipych 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 Ye Shioemon*; 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 Inō Kakō*; hanging scroll, ink on paper, Edo period (1615–1868), 1759; 2015.300.247; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

25
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 (hinoki), color, gold, kirikane, crystal inlay, Kamakura period (1185–1333), ca. 1202; 2015.300.250; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Hizen; 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

Standing Tobatsu Bishamonten; elm (zelkova) wood, traces of color; Japanese, Hiein 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 (Jinshinshib); 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 (hinoki), 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-Dog; 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 (Yokeb); 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 Chrysanthemum; 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), late 16th–early 17th 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, Kenatsu 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 (Kyo-yaki ware); Japanese, Edo period (1615–1868), 17th–18th century; 2015.300.268a, b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Ewer (Saucbi) with Cherry Blossoms and Picnic Curtain; glazed stoneware (Mino ware, Narumi Oribe type); Japanese, Momoyama period (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 (Shinkyo); 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 (Tettai); 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); Japanese, 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 (Otsubo); 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 (Utsutsugawa 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 Flowers; lacquered wood, gold togidashimaki-e on nashihi (pear-skin) ground; Japanese, Nanbokuchō period (1333–1392), 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 nashihi (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 Cartouches Submerged in Water; lacquered wood, gold hinamaki-e on nashihi (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 hinamaki-e, e-nashihi (‘pear-skin picture’); Japanese, Momoyama period (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 takinaki-e, hinamaki-e, silver inlay on nashihi (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 Chronicle of Great Peace (Taiseiki)’; lacquered wood, gold togidashimaki-e, hinamaki-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 (Suzunbako) with “Dream in Nanisawa” Design; lacquered wood, gold, silver takinaki-e, silver inlay; Japanese, Edo period (1615–1868), 18th century; 2015.300.286a–b; Mary Griggs Burke Collection, Mary and Jackson Burke Foundation

Kimono Stand (Ikō) with Scrolling Foliage and Tokugawa Family Crest; lacquered wood, gold hinamaki-e, nashihi (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 (Jōbako) with “Whose Sleeves?” (Tagasode Design); lacquered wood, gold, silver hinamaki-e, and silver foil, mother-of-pearl inlay on nashihi (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 (Jōbako) with Taro Plants and Chrysanthemums; lacquered wood, gold and silver hinamaki-e, takinaki-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 Tekahō) 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; Kodaiji 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 hinamaki-e, e-nashihi (‘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 (Kudanoda) with Wild Grapes and Family Crest; lacquered wood, gold, silver hinamaki-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 nashihi (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

Chakna; 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; Shakya Muni Triad; hanging scroll, color, gold on silk; Korean, Joseon dynasty (1392–1910), 1965; 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 Gyujin, 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), 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 Pommeled Scroll; carved red and black lacquer (tixi); Chinese, Yuan dynasty (1271–1368), late 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), late Ming; 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 black and red 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 dynasty (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 dynasty (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 dynasty (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 dynasty (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), late 14th century–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 Bows 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 black lacquer (tixi); Chinese, Yuan dynasty (1271–1368)–Ming (1368–1644) dynasty, late 14th century; 2015.500.1.34a, b; 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 (1522–60); 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 (1522–60); 2015.500.1.40; Florence and Herbert Irving

Dish with Character for Longevity (Shou); carved red lacquer; Chinese, Ming dynasty (1368–1644), Jiajing period (1522–60); 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 (1522–60); 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), late 17th–early 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; 2015.500.1.49; 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), late 16th–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–t; 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 (tizi); 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 PommeI-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), 18th century; 2015.500.1.77a, b; Florence and Herbert Irving

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

Bowls; 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 dynasty (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), 17th century; 2015.500.2.7a, b; Florence and Herbert Irving

Stationary 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 (Kabritsutsu); 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 Gaskets, 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 "Kikujido"; 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 (Sumiakako); 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 Nankun (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 (Tehako) 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 (Mitsuwansa); 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 (Inrô) 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 (Inrô) with Lion and Ponies; 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 (Jakaboko) 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 takamakie-e and hiramakie-e, cutout gold foil on nashihi (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 Sanpô Fukabachi); red lacquer, Shôwa period (1926–89), ca. 1990s; 2015.500.2.55; Florence and Herbert Irving

Ogawa Haritsu (Ritsuô), 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 (Hanzo) with Paulownia and Foliage Scroll; lacquered wood, gold hiramakie-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 tortoise-shell 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 tortoise-shell 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

Ogilva Tray with Decoration of Floral Scroll; lacquer, mother-of-pearl inlay; Korean, late 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

Karshiteya, 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 Tirthankara 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, enamelled; 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 Panjananatha (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 Fins; 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 Hooks; 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

Cap 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

Cap 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, Yuan dynasty (1271–1368), late 13th–14th century; 2015.500.6.1; 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 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

Hu Wenming; Chinese, 14th century; 2015.500.7.1; Florence and Herbert Irving

Figure of a Manchu Official; boxwood; Chinese, Qing dynasty (1644–1911), 18th–19th century; 2015.500.6.9; Florence and Herbert Irving

Wrist Rest; ivory; Chinese, Qing dynasty (1644–1911), 18th–19th century; 2015.500.6.10; Florence and Herbert Irving

Twin Boys; ivory; Chinese, Qing dynasty (1644–1911), 18th century; 2015.500.6.11; Florence and Herbert Irving

Figure of a Manchu Official; boxwood; Chinese, Qing dynasty (1644–1911), 18th–19th century; 2015.500.6.12; Florence and Herbert Irving

Figure of a Manchu Official; ivory; Chinese, Ming dynasty (1368–1644), early 15th century; 2015.500.6.13; Florence and Herbert Irving

Cap 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); Chinese, Qing dynasty (1644–1911), 18th 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 Suzi 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

Brusg 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
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 (Tobikuri); 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 Hydrangea; 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

Kōsai Hokushin, Japanese; Empress Jingi; hanging scroll, ink, color, gold on silk, Edo period (1615–1868), 19th century; 2014.513; Friends of Asian Art Gifts


Inoue Yūichi, Japanese; Gold Mountain (Kamzan); panel, ink on Japanese paper, Shōwa period (1926–89), 1966; 2014.515; Friends of Asian Art Gifts

Candi Jago Plaque of the Bodhisattva Amoghapāsa; copper alloy; Indonesian (East Java, Singasari kingdom), late 13th century; 2014.517; The Miriam and Ira D. Wallach Foundation Fund; David E. Sturzman, William Spierman Bequest, in memory of William and Bette-Anne Spierman; David E. Sturzman and John D. Lamb Gift; Bequest of Nona 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 Satetsu Millhap

Unidentified artist, Korean; Portrait of Yun Dongsan (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 Adorned Maheshvara; stone, probably chlorite; Northern Pakistani, ca. 6th century; 2014.687; Anonymous Gift

Head of Vaishnava 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 Tōnyōan; hanging scroll, ink, color on paper, Edo period (1615–1868), 1676; 2015.3; The Vincent Astor Foundation Gift

Shinzo Deity as a Seated Courtesan; 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
Sweater
Marc Jacobs, American; gifts
Beleson and her husband Mr. Richard Beleson Gift, in memory of her
Gandhara, Peshawar region), 2nd century; 2015.392; Ms. Kim Lam
Bust of a Bodhisattva, Possibly Maitreya
Dynasty (1368–1911), late 18th–early 19th century; 2015.244a–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

Hinayakaipuu; 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

Vase
Shisou, Chinese; 2015.272; The B. D. G. Leviton Foundation Gift

Vase
Michael M. Kim and Jeanie J. Kim Gift

Bowl with Decoration of Ten Symbols of Longevity
China, Ming dynasty (1368–1644), 1644–1911), 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 Lãm 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; 2015.536a–c; Lynne Fink Goldin

Robe; cotton, silk; Japanese (for Western market), ca. 1904; 2015.537; Wells Hobler family

Issey Miyake, Japanese; for A-POC, Japanese; Ensemble; cotton, synthetic, 1999; 2015.544a–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 Galliano, 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, horseshair, 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; 2015.65a–c; Friends of The Costume Institute Gifts

Burberry, British; *Ensemble*; wool, cotton, metal, ca. 1925; 2015.70a, b; Millia Davenport and Zipporah Fleisher Fund

Jean Paul Gaultier, French; *Jacket*; silk, spring/summer 2015; 2015.71; Friends of The Costume Institute Gifts

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Jumpsuit*; cotton, metal, ca. 1968; 2015.267a, b; Millia Davenport and Zipporah Fleisher Fund

Yves Saint Laurent, French, born Algeria; for Yves Saint Laurent Rive Gauche, French; *Sweater*; cotton, silk; British, 1824

Issey Miyake, Japanese; *Dress*; synthetic, wool, cotton, 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*

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, 2013; 2014.290.3; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *Ob 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, 2013; 2014.290.10; Susan C. Conway and the artist

Patrick Oliphant, American, born Australia; *The One Percent Club*; pen and India ink, 2001; 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; *Bicycles from China*; pen and India ink, 2006; 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. Petrophila’s*; 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 Goby Show*; pen and India ink, brown wash, 1987; 2014.290.19; 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 Grotesque 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 Despiau, French; *Study of a Nude*; red chalk, early–mid-20th century; 2014.635.3; Mr. and Mrs. J. Gordon Douglas III

Edward Lear, British; *Penedetale, 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; *On This Dome is a Brazen Horseman, Mounted on a Brazen Horse*, from *The Story of the Third Kaladnar*, 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 Rykamp

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 (3); 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, 1820–54; 2014.732.1; Karen B. Cohen Collection of Eugène Delacroix, in honor of Jill Newhouse

Eugène Delacroix, French; *Gotz 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 Glauca; 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 Immene; 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 Canedelbora; black chalk, ca. 1550–80; 2014.466; Van Day Truex Fund

John “Warwick” Smith, British; Entrance to the Grotto of Postillio, 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 Grotesque 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

Ennemond Alexandre Petitot, French; View of the Casino del Caffè in Pernar; pen and ink, watercolor, 1759–66; 2014.476; Edward Pearce Casey Fund

Giuseppe Mannocchi, Italian; Quarter of a Ceiling with Grotesque Decorations; pen and black ink, light brown wash, ca. 1760–80; 2014.477; Edward Pearce Casey Fund

Design for a Friese 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

Louis Jean Despreez, 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 Travenünde 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 Wieschoten; 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; Case of Pan, near Sunium, Greece; brown ink and wash, black ink over graphite, 1805; 2014.607; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
William 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. Sperling Fund

Vincents 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

Three Designs for Ornament and Architecture: Perspective 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 Doblen; 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 Ehrensvärd, 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 Etten 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 Jonghelincck, 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 Odriot, 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, Surrounded 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, heightened 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 Frederiksborg 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-les-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 Kobke, Danish; A Stone Tomb in a Forest (recto); Study of a Flower (verso); graphite, pen or brown 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 Procuratie 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

43
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

Benoit 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 Lassoe, 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

Carl Gustav Carus, German; *The Daughter of Butades of Sicyon and Her Lover*; pen and gray ink, watercolor, framing line in pen and black ink, by the artist, ca. 1823; 2015.30; 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

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 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

Heinrich Gustav Ferdinand Holm, Danish, born Germany; *The Facade of Schimmelmann’s Mansion on Bredgade, Copenhagen, from the Northwest*; pen and brown ink, brown wash, over graphite, framing line in pen and black ink, by the artist, ca. 1823; 2015.31; 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; 2015.32; 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

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

Heinrich Gustav Ferdinand Holm, Danish, born Germany; *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

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

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); *A Prison Scene*; pen and brown and gray ink over graphite, 1770–80; 2015.82; 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

(2015.30)
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; *Emileikilde (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, 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 Rysselbergh, 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

Williamantic Linen Company, American (Williamantic, 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 China 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’ 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 Catteran 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 Nielle: Engravings by Florentine Goldsmiths of the 15th Century (Essai sur les Nielles: Gravures des Orfévres Florentins du XVe Siècle)*; book, engraving, lithographs, 1826; 2014.598; Richard A. Berman

John Bayly, British; Richard Bernard Godfrey, British; William Watts, British; Thomas Milton, British; Eleanor 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 Chimneyspeices, 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 Luccesi, Italian (illustrator); *Art Deco Illustrated Books: Ten Tales from Decamerone of Giovanni Boccaccio; Brutta the Fool, Part I*; wood engraving, pen and black ink, ca. 1937; 2014.640.4; Morrison Heckscher

Niccolò Galeotti, Italian; Francesco Ficonori, Italian (author); Jacob Benignus Winslow, Danish (author); Vols. 1, 2, *Science Books: Ancient Gems (Gemme Antiche Litterate)*; Vols. 1, 2, *of Exposition on the Anatomy of the Human Body (Esposizione Anatomica della Struttura del Corpo Umano)*; books, letterpress, engraving; 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; *Piranesi State I*; tea-stained photogravure, 2008; 2014.700.1; The artist
Lothar Osterburg, German; *Pinaxese State 2*; tea-stained photogravure, scraping, drypoint, aquatint spiritue, 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 fünfzehn 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

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; Izrakh Katzenelson, Polish (author); *Canto*; black-box portfolio, hard-ground and soft-ground etching, drypoint, printed text in, 2010–11; 2014.748.1–9; Catalina Chervin

Frank Lobdell, American; *Tamaraund 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. Gelman, in memory of Walter Liedtke


Susan Schwabl, American; *Chamber Music: Allegro, Allegretto, Vivace, and Adagio*; portfolio, four prints: *Allegro*; soft-ground etching, aquatint, Paysnes 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 Schwabl

Susan Schwabl, 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. Gelman, in memory of Walter Liedtke


Susan Schwabl, American; *Chamber Music: Allegro, Allegretto, Vivace, and Adagio*; portfolio, four prints: *Allegro*; soft-ground etching, aquatint, Paysnes 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 Schwabl

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 Tielemans van der Horst, Dutch; Pieter Schenk II, Dutch (publisher); *Winter Pleasures on the Amstel and the Departure of the Icebreaker and Water Boat*; engraving, 1736; 2014.458; Van Day Trux Fund

Johann Liss, German; *Cephalus and Procris*; etching, early—mid-17th century; 2014.462; Van Day Trux Fund

Pieter Feddes van Harlingen, Dutch; Claes Jansz. Visscher, Dutch (publisher); *The Four Evangelists*; etching, 1610–20; 2014.465.1–4; Van Day Trux Fund

Anne Claude Philippe de Tubières, comte de Caylus, French; Charles-François Jouillon, French; after Charles Antoine Coyelli, French; *Aymon
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 Knees 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

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. Saeftenredam, Dutch; Jan van de Velde II, Dutch; Claes Jansz. Visscher, Dutch; after Jan Philipsz van Bouckhorst, Netherlands; 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; The Great Executioner with the mark, set of etchings tipped in at the back, 1628; 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, 1899; 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 Deh*; 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; 2015.291.1–6; 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 Kemer*; 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 Courie-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

*Bei 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 Matthias and The Matthiesen Gallery, in honor of Keith Christiansen

Gustave Caillebotte, French; *Chrysanthemums in the Garden at Petit-Gemmenvilliers*; 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; *Guêridon*; 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 Herzelee, Flemish (weaver); *Noble Retinue in a Landscape*; warp: wool; wefts: wool, silk, before 1589; 2014.709; Daniel and Cynthia Buttafuoco

Afer Jean Pelltement, French; *Chair Seat Covers, pair*; painted and woven silk; probably French, third quarter of the 18th century; 2014.710.1, 2; Tiri Halle

*Madonna and Child*; limestone, traces of polychromy; Italian (Venice), ca. 1460–80; 2014.711; Andrew Butterfield and Claire Schifman

*Charger with Temptation of Adam and Eve*; tin-glazed earthenware; probably British, ca. 1650; 2014.712.1; Robert A. Ellison, Jr.

*Charger 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.

*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), possibly late 17th century; 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; *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

*Scew-Loc Wax Case*; cast iron; French, 17th century; 2014.737.1; Joseph G. Reinis

*Sealing-Wax Case*; cast iron; French, 17th century; 2014.737.2; Joseph G. Reinis

*Scew-Cut 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 Bénanger (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, ca. 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 Factory, 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

Paulus 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 Collins, British (decorator); *Daffodil Dish*; glazed earthenware, ca. 1904–6; 2015.121; The Isak and Rose Weiman 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 Ziegler 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 Ziegler Gift

Attributed to Harry Powell, British (designer); James Powell and Sons, British (manufacturer); *Fan-Shaped Vase*; glass, ca. 1890; 2015.247; Jean Claude Ziegler Gift

Attributed to Harry Powell, British (designer); James Powell and Sons, 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 (manufacturer); 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 (Glassworks) (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); Sidetable, 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 Schifferman, 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); enameled 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 plaquette; German (Augsburg or Nuremberg), 1520–30; 2015.388.1; Anna-Maria and Stephen Kellen Foundation Gift

Capture of Christ; silver, enamel, gold plaquette; German (Augsburg or Nuremberg), 1520–30; 2015.388.2; Anna-Maria and Stephen Kellen Foundation Gift

Crowning of Thorns; silver, enamel, gold plaquette; German (Augsburg or Nuremberg), 1520–30; 2015.388.3; Anna-Maria and Stephen Kellen Foundation Gift

The Resurrection; silver, enamel, gold plaquette; 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 Hours; 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 Cap); silver gilt; Greek, late 5th century b.c.; 2015.260.1; Mary and Michael Jaharis, in honor of Thomas P. Campbell

Kylix (Drinking Cap); silver gilt; Greek, late 5th century b.c.; 2015.260.2; Mary and Michael Jaharis, in honor of Thomas P. Campbell

Phiale Mesomphalos (Liption 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, Andris 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; 2015.597; Amin Gulgee

Sampler; cotton, silk; Turkey, 19th century; 2014.637.1; Georgia A. Fraleigh Costa

Gold-Bordered Napkin with Pavilions; cotton, silk- 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; 2015.680.1; Frank and Patricia Goss

Lockwood De Forest, American; Cutout; chased brass; India (Ahmedabad), ca. 1892; 2015.680.2; Frank and Patricia Goss

Lockwood De Forest, American; Cutout; chased brass; India (Ahmedabad), ca. 1892; 2015.680.3; Frank and Patricia Goss

Lockwood De Forest, American; Cutout; chased brass; India (Ahmedabad), ca. 1892; 2015.680.4; Frank and Patricia Goss

Lockwood De Forest, American; Cutout; chased brass; India (Ahmedabad), ca. 1892; 2015.680.5; 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, 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

**Thimble**; silver, gilt, enamel, carnelian; Central Asia, late 19th–early 20th century; 2014.714.7; 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

**Beach 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 Mohasses, Iranian; Ahmad Shah—The Last King of Qajar; ink, watercolor on paper, ca. 1980s; 2014.430; 2012 NoRuz at the Met Benefit

Golnaz Farhi, 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 Shia Imams**; chased copper alloy; Indian (Golconda or Bidar), 17th century; 2014.689; Friends of Islamic Art Gifts

Nahid Hagijat, 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 stoneware 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
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, Trianaderrah 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; 2015.682; The Cloisters Fund

Jug with Applied Decoration; lead-glazed earthenware (whiteware), polychrome decoration; British (Surrey), 13th century; 2015.583; The Cloisters Fund

Jug with Sgraffito Decoration; lead-glazed earthenware; British (Mill Green), 14th century; 2015.584; The Cloisters Fund

Jug; unglazed earthenware; British (Wiltshire), 13th–14th century; 2015.585; 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/Arte, 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 Amazon; 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; 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 Taylor People*; house paint on wood, 1987; 2014.548.18; Souls Grown Deep Foundation

Purvis Young, American; *Ocean*; paint 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 Goose 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

Merlene 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; *Housetop and Bricklayer Blocks with Bars*; cotton, corduroy, cotton knit, flannel, even weave, ca. 1955; 2014.548.50; 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, ca. 1955; 2014.548.56; 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, 2011; 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 Ric, 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

Sam Gilliam, American; *Whirlirama*; acrylic on canvas, 1970; 2014.441; Arthur H.earn 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; 2015.550; Everett Hoffman Gift

Lucy McKenzie, British (Glasgow, Scotland); *Quodlibet XXV (Capsule Wardrobes)*; steel, glass, oil, graphite on canvas mounted on wood, 2013; 2014.552; a; 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; Julia Lohmann Gift

Enrico David, Italian; *Hornet’s Nest*; acrylic 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; 2015.72; 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 Samler, 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

Guira 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; Udh; 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 Nigo

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 E 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; [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,” 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 Leonowens 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; [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 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 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 Gaser, 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," Kunsthalle, 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; [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 Galerie, 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
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, Drapé, and Skull]; albumen silver print, 1900; 2015.400.656; unidentified artist, American; Carpenters with Dew; 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 Bromos 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; Wurs Brothers, American; [Woolworth Building, 233 Broadway, New York]; gelatin silver print, ca. 1914; 2015.400.904; Nat Norman, American (?); [Northern View of Hooserville, 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—Gerard [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 Rosenkrantz 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'Empereur, 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; Most 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
Unidentified artist, 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

Unidentified artist, 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

Unidentified artist, 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

Unidentified artist, 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

Unidentified artist, 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


Unidentified artist, 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

Unidentified artist, 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

Unidentified artist, 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

Unidentified artist, 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

Unidentified artist, 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

Unidentified artist, 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

Unidentified artist, American; [Russian Cosack, 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 Karakes, 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; [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 Smiloue, Edward Davis, and Sol Grenberg; Lineup Photograph from the Chicago Police Department]; gelatin silver print, 1935. 2014.562; 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 Watter; 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 Kuritz 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; 1691082a2 [Demolition of Madison Square Garden, 1925]; gum-bichromate print, 2014; 2015.73; Barbara Macklowe Gift

Alexander Rodchenko, Russian; Cigarette Seller on Srasnaya 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; [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. Keneck, American; [Ka 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 Osaka 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 Osaka Gift

Paul Graham, British; Senao, Christchurch, New Zealand; chromogenic print, 2011; 2015.276; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel and Hideyuki Osaka 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

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selected gifts

Bastian, Heiner; Gy Tyomnby: 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
Aires, 1971: Gacetilla [Centro de Arte y Comunicación]; 6 issues; Buenos Aires, 1971–73; Friends of the Thomas J. Watson Library

Sugana, G. M.; Tout l'œuvre peint de Gauguin; Paris, 1981; Viviane Bregman

Sylvest, 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 iskusstvooznanie, 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

Topolksi’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 yun cai hong; 3-D printed book; New York, 2014; Florence and Herbert Irving Library Purchase Fund

Zhangguo gu dai tao ci wen xian ying yin ji kan 33; Friends of the Thomas J. Watson Library

Ab 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 photographié 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; Orihob; 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 Cora (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


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; Neuste 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

En environ 400 pièces pour l’année 1922; Leiden, 1928; Charlotte Douglas

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

Gléezes, Albert, and Jean Metzinger; O kubizme; Saint Petersburg, 1913; Friends of the Thomas J. Watson Library

Gotô, Seikichirô; Nikhon no kami / Japanese Hand-Made Paper; 2 volumes; Tokyo, 1958; Friends of the Thomas J. Watson Library

Habner 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; Rubáiyát 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 – 1930/1974; presentation copy of Duke Maximilian of Bavaria; 100 engraved plates in 8 parts; Augsburg, ca. 1845–50; Friends of the Thomas J. Watson Library

Maison R. Garnier, Brun-Cottan frères successeurs …; Paris: Cuirverie et servery 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

*Rückert, Otto (editor); Die Kunsthandwerkliche Förderung des Baumalers: Die Förderung des Lehrlings 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

*Práce 1934: Sbírka 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

*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
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 (Ifé), 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 (Ifé), 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**


*Whitney Archley, American; for Cowan Pottery, American; Bow,* 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. Bags, 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 Whiplash 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 Cartlidge 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, allover 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 (Pared 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; *Bayka*; 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; *Karntakurlangu 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; *Jimbalara*; 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 Aranngkere 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**

[Spiral Tone 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 33½ percent partial interest in this work has also been accepted)
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

- Pietro di Domenico, Italian; *Madonna and Child with Two Angels*; tempera, gold on wood, 1490s; 41.190.22
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 the 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 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, multiyear 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 Vishakhda 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.

With the Filomen M. D’Agostino Greenberg Music School of The New School for Design students and faculty. Our work with the New York City Department of Education continued, including large numbers of Malian nationals and immigrants.

**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 Wising, Joyce Fung, Lexi Tisen, 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 at 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

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

<table>
<thead>
<tr>
<th>Program</th>
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<th>Degree</th>
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<th>Year</th>
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<td>Kiana Amirahmadi</td>
<td>B.A.</td>
<td>Princeton University</td>
<td>2016</td>
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<tr>
<td></td>
<td>Amairani Avid</td>
<td>B.A.</td>
<td>Universidad Popular Autónoma del Estado de Puebla, Mexico</td>
<td>2015</td>
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<td></td>
<td>Jeffrey Chung</td>
<td>B.A.</td>
<td>Bowdoin College</td>
<td>2016</td>
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<td>Colleen McDermott</td>
<td>B.A.</td>
<td>Yale University</td>
<td>2015</td>
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<td>Samantha Wood</td>
<td>B.A.</td>
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<td></td>
<td>Nissa Cheng</td>
<td>B.A.</td>
<td>Johns Hopkins University</td>
<td>2014</td>
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<td>Ashley Xianting Gao</td>
<td>B.A.</td>
<td>University of California, Berkeley</td>
<td>2014</td>
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<td></td>
<td>Kendyll Gross</td>
<td>B.A.</td>
<td>Emory University</td>
<td>2014</td>
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<td>Kasey Hamilton</td>
<td>B.S.</td>
<td>Tulane University</td>
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<th>Degree</th>
<th>Institution</th>
<th>Year</th>
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<td></td>
<td>Allison Burns</td>
<td>B.A.</td>
<td>Fordham University</td>
<td>2016</td>
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<td></td>
<td>Pablo Cerdera</td>
<td>B.A.</td>
<td>Oberlin College</td>
<td>2015</td>
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<td></td>
<td>Kyra DeTone</td>
<td>B.A.</td>
<td>Union College</td>
<td>2016</td>
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<td>Heather Lee</td>
<td>B.A.</td>
<td>Amherst College</td>
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<td>Marit Lhorzy</td>
<td>B.A.</td>
<td>Augustana College</td>
<td>2017</td>
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<td>Isabella Masucci</td>
<td>B.A.</td>
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<td>Emma Perloff</td>
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<td>Andrew Smyth</td>
<td>B.A.</td>
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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
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

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 glyptic

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 Maffeis (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 and 19th Century”

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”

Véronique Tasseau (Diplôme d’Études 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

HANNES 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


Sanda Heinz (Ph.D., University of Oxford, United Kingdom), to conduct research for her dissertation, “The Statuettes and Amulets of Heracleion-Thonis”

Anjuli 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”

Agneszka Szymanska (Ph.D. Candidate, Temple University), to complete her dissertation, “Vehicles of Memory: Paintings of the Red Monastery Church in Upper Egypt”


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

Yaëlle 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-yee 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 Arthington 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 Rebora Barratt, Ex Officio, Deputy Director for Collections and Administration

Elena J. Voss, Ex Officio, Assistant Counsel, Office of the Senior Vice President, Secretary, and General Counsel
Museum Publications

Abbreviations:

MMA—The Metropolitan Museum of Art
MMAB—The Metropolitan Museum of Art Bulletin
MMJ—Metropolitan Museum Journal

Published by the Editorial Department


Treasuries 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.

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.

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. Paco Link, director; Staci Hou and Nina Diamond, producers; Grace Tung, production associate.

Permanent Collection Audio

Asyria 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.

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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.


METROPOLITAN MUSEUM JOURNAL


Published by the Digital Media Department

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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: Oplense 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/assrya-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

This exhibition blog featured weekly posts related to the themes of the exhibition.
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

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

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

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

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

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

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

Travel Blog (September 2013–
This blog offers a behind-the-scenes look at the Travel with the Met trips. www.metmuseum.org/travel-blog

This exhibition blog featured weekly posts related to the themes of the exhibition.
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 Extension populates 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

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

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 interatcives: 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)

Envision: 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 Ostad 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.


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 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 Thanabalansingh, 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


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. Wurzel, editors; CHIPS, design and development; Joseph Coscia, Jr., Katherine Dabah, Anne-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 Gusek, research and web production. http://artistproject.metmuseum.org


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

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 Skopits, Eugenia B. Tinsley, Eileen Travell, Juan Trujillo, Karin L. Willis, and Peter Zeray, object photography. 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

Instagram
www.instagram.com/metmuseum

Pinterest
www.pinterest.com/metmuseum

Twitter
www.twitter.com/metmuseum

YouTube
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 gauache 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 Grindorge 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 Grindorge 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.
Lenard 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. Wüertz, 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. Wüertz, 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.14077). 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; 2014). 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 peak 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. Egans’ Panorama of the Monumental Grandeur of the Mississippi Valley (5:57 minutes; color; video; 2015). Scrolls through the twenty-five scenes that make up the 348-foot-long panorama, an imaginative interpretation of the history of the Mississippi River Valley. Paul Caro, producer.


Lute Videos. Lutist Christopher Morrongiello performs on three lutes from the Met’s collection: one from 1596 by Sixtus Rauchwolff (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 Teiffenbrucker (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 Kerman 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.


“Does a Collector Ever Stop Collecting?”: Leonard A. Lauder on Juan Gris 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.


#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 Harvester 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—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; 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—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.


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 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). An excerpt from M.O. (1995) performed by Diane Madden and 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.

Conservation 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, producer, director.


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


Staff Publications


Baumeister, Mechthild, co-author with Adriana Rizzo, Beth Edelstein, Arianna Gambirasi, and Anke Scharrahs with contributions by Julia Baumeister, Mechthild, co-author with Adriana Rizzo, Beth Edelstein, Munich: Hirmer, 2014.


Griffey, Randall, and Elizabeth Mankin Kornhauser. “‘The Full Force of His Spiritual Bellows’: Thomas Hart Benton’s America Today Mural.” In “Thomas Hart Benton’s America Today,” MMAB 72, no. 3 (Winter 2015), pp. 6–44.


[42x727]of the Hellenistic World
———. "Contexts of Discovery." In Power and Pathos: Bronze Sculpture
B
Nationale
———. "Les Reproductions par galvanoplastie d'objets mycéniens par
-bronzes-
collections/special-collections/ancient-mediterranean-and-near-eastern
Bronzes at the Harvard Art Museums.
R
Hill, Marsha. "Art, Architecture, and the City in the Reign of
Assyria to Iberia at the Dawn of the Classical Age,
———. "S
Journal of Egyptian Archaeology
———. "Papyrus in Ancient Egypt." In Heilbrunn Timeline of Art
Koepp, Wolfram. "Hungarian Treasure: Silver from the Nicolas M. Salgo Collection" (web essay with 11 ils.); e-catalogue with 89 object


Koeppe, Wolfram. "Hungarian Treasure: Silver from the Nicolas M. Salgo Collection" (web essay with 11 ils.); e-catalogue with 89 object


www.metmuseum.org/exhibitions/listings/2014/asssyria-to-ibera/blog


Liu, Shi-ye, co-author with Wei Zheng. “Entries with Supplementary Transcriptions.” In the online catalogue of The Mary Griggs Burke


Shibayama, Nobuko, co-author with Mark Wypyski, and E. Gagliardi-Mangilli. “Analysis of Natural Dyes and Metal Threads used in 16th–18th Century Persian/Safavid and Indian/MughalVelvets by HPLC-PDA and SEM-EDS to Investigate the System to Differentiate Velvets of These Two Cultures.” Heritage Science 3, no. 12 (2015).


Exhibitions and Installations


Thomas Hart Benton’s America Today Mural Rediscovered. September 30, 2014–April 19, 2015. Gift of mural and exhibition made possible by AXA.


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.


Celebration of the Year of the Ram. January 17–April 12, 2015.


Scholastic Art and Writing Awards: New York City Regional Exhibition. March 16–May 17, 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.


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.


Treasures and Talismans: Rings from the Griffin Collection. May 1–October 18, 2015. Made possible by the Estate of Eldridge Greenlee.


Outgoing Loan Exhibitions


Institutions and Organizations Receiving Loans

Long-Term Loans Outstanding

**Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preußischer Kulturbesitz, 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.**


**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**

**Boydencourt Library, St. Mary’s College of Maryland, St. Mary’s City**


**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, 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.**

**Detroiter 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**

**Gadby’s Tavern Museum, Alexandria, Va.**

**The 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.**

**Kranfert Art Museum and Kinkade 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 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 Menello 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 Abgissene 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 State 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**
Villa Stati-Martei, Rome, Italy
Virginia Museum of Fine Arts, Richmond
The Walters Art Museum, Baltimore, Md.
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 Wavelu, Cracow, Poland

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
Musson-Williams-Proctor Arts Institute, Utica
Neuberger Museum of Art, Purchase College, State University of New York
New York State Museum, Albany
Parish Art Museum, Water Mill

Loans Made during the Year Nationally
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.
Frisk 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
Portland Art Museum, Ore.
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.
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

Germany
Alte Nationalgalerie, Staatsliche Museen zu Berlin-Stiftung
Preußischer Kulturbesitz Bayerisches Nationalmuseum, Munich
Schloss Hartenfels, Torgau
Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn
Kunsthalle Mannheim
Kunstmuseum, Bonn
Kunststammlung Nordrhein-Westfalen, Düsseldorf

Italy
Museo Regionale di Aidone
Azienda Speciale Palaeo, Rome
Ca’ Corner della Regina, Venice
Fondazione Prada, Milan
Galleria degli Uffizi, Florence
Galleria dell’Accademia, Florence
Peggy Guggenheim Collection, Venice
Musei Capitoline, Rome
Museo di Castelvecchio, Verona
Museo di Palazzo Strozzi, Florence
Museo Poldi Pezzoli, Milan

Japan
The Asahi Shimbun, Tokyo
Kobe City Museum
Kyoto Municipal Museum of Art
Mitsubishi Ichigokan Museum, Tokyo
The National Museum of Modern Art, Tokyo
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

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
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
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.
### REVENUE, SUPPORT, AND TRANSFERS:

<table>
<thead>
<tr>
<th>Source</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admissions</td>
<td>$38,020</td>
<td>$37,935</td>
</tr>
<tr>
<td>Membership</td>
<td>29,766</td>
<td>28,684</td>
</tr>
<tr>
<td>Gifts and grants, net assets released from restrictions, and transfers</td>
<td>87,966</td>
<td>76,686</td>
</tr>
<tr>
<td>Appropriations from the City of New York:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funds for guardianship and maintenance</td>
<td>12,641</td>
<td>11,205</td>
</tr>
<tr>
<td>Utilities provided by the City of New York</td>
<td>15,245</td>
<td>15,157</td>
</tr>
<tr>
<td>Endowment support</td>
<td>85,542</td>
<td>84,868</td>
</tr>
<tr>
<td>Revenue from auxiliary activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising</td>
<td>58,326</td>
<td>70,081</td>
</tr>
<tr>
<td>Restaurant, parking garage, auditorium, and other</td>
<td>28,217</td>
<td>27,266</td>
</tr>
<tr>
<td>Other income</td>
<td>5,503</td>
<td>6,134</td>
</tr>
<tr>
<td><strong>Total revenue, support, and transfers</strong></td>
<td><strong>361,226</strong></td>
<td><strong>358,016</strong></td>
</tr>
</tbody>
</table>

### EXPENSES:

<table>
<thead>
<tr>
<th>Category</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial departments, conservation, cataloguing, and scholarly publications</td>
<td>80,984</td>
<td>74,275</td>
</tr>
<tr>
<td>Operations of The Cloisters</td>
<td>8,355</td>
<td>8,055</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>21,105</td>
<td>16,261</td>
</tr>
<tr>
<td>Education, community programs, and libraries</td>
<td>14,723</td>
<td>13,730</td>
</tr>
<tr>
<td>Development</td>
<td>11,238</td>
<td>10,884</td>
</tr>
<tr>
<td>Membership services</td>
<td>8,255</td>
<td>9,002</td>
</tr>
<tr>
<td><strong>Operations:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guardianship</td>
<td>41,797</td>
<td>40,013</td>
</tr>
<tr>
<td>Maintenance</td>
<td>29,453</td>
<td>27,169</td>
</tr>
<tr>
<td>Operating services</td>
<td>13,308</td>
<td>15,109</td>
</tr>
<tr>
<td>Utilities provided by the City of New York</td>
<td>15,245</td>
<td>15,157</td>
</tr>
<tr>
<td>Communications</td>
<td>7,604</td>
<td>8,684</td>
</tr>
<tr>
<td>Financial, legal, and other administrative functions</td>
<td>32,383</td>
<td>27,709</td>
</tr>
<tr>
<td>Sales and expenses of auxiliary activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising</td>
<td>56,872</td>
<td>67,799</td>
</tr>
<tr>
<td>Restaurant, parking garage, auditorium, and other</td>
<td>27,598</td>
<td>27,207</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td><strong>368,920</strong></td>
<td><strong>361,552</strong></td>
</tr>
</tbody>
</table>

(Deficit) from operations                                                $ (7,694)  $ (3,536)
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)**

<table>
<thead>
<tr>
<th>Assets:</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash (Note A)</td>
<td>$2,750</td>
<td>$9,808</td>
</tr>
<tr>
<td>Receivable for investments sold</td>
<td>3,533</td>
<td>4,632</td>
</tr>
<tr>
<td>Retail inventories, net (Note A)</td>
<td>10,791</td>
<td>13,320</td>
</tr>
<tr>
<td>Accounts receivable and other assets (Note B)</td>
<td>22,810</td>
<td>24,054</td>
</tr>
<tr>
<td>Contributions receivable (Notes C)</td>
<td>136,866</td>
<td>132,674</td>
</tr>
<tr>
<td>Split interest arrangements (Notes G and H)</td>
<td>75,607</td>
<td>75,962</td>
</tr>
<tr>
<td>Investments (Notes A and G)</td>
<td>3,320,361</td>
<td>3,018,585</td>
</tr>
<tr>
<td>Fixed assets, net (Notes A, E, and F)</td>
<td>429,712</td>
<td>451,827</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$4,002,430</td>
<td>$3,730,862</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities:</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Payable for investments purchased</td>
<td>$4,942</td>
<td>$2,413</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>39,437</td>
<td>39,783</td>
</tr>
<tr>
<td>Accrued salaries and benefits</td>
<td>24,915</td>
<td>27,158</td>
</tr>
<tr>
<td>Deferred income (Note A)</td>
<td>6,005</td>
<td>6,716</td>
</tr>
<tr>
<td>Notes payable (Note J)</td>
<td>24,525</td>
<td>27,620</td>
</tr>
<tr>
<td>Annuity and other split-interest obligations (Notes G and H)</td>
<td>19,357</td>
<td>19,831</td>
</tr>
<tr>
<td>Asset retirement obligations (Note N)</td>
<td>9,901</td>
<td>9,059</td>
</tr>
<tr>
<td>Pension and other accrued retirement obligations (Note I)</td>
<td>169,157</td>
<td>147,484</td>
</tr>
<tr>
<td>Loans payable and other long-term liabilities (Notes G and K)</td>
<td>420,841</td>
<td>172,076</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>719,080</td>
<td>452,140</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Net assets:</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted (Notes A and O)</td>
<td>870,496</td>
<td>910,450</td>
</tr>
<tr>
<td>Temporarily restricted (Notes A and O)</td>
<td>1,469,878</td>
<td>1,473,750</td>
</tr>
<tr>
<td>Permanently restricted (Notes A and O)</td>
<td>942,976</td>
<td>894,522</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>3,283,350</td>
<td>3,278,722</td>
</tr>
</tbody>
</table>

| Total liabilities and net assets             | $4,002,430| $3,730,862|

*The accompanying notes are an integral part of the financial statements.*
### OPERATING

**REVENUE AND SUPPORT:**

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2015</th>
<th>Total 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admissions and membership</td>
<td>$ 67,786</td>
<td>$</td>
<td>$ 67,786</td>
<td>$ 66,619</td>
<td></td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>24,091</td>
<td>52,035</td>
<td>76,126</td>
<td>46,389</td>
<td></td>
</tr>
<tr>
<td>Operating appropriations from the City of New York (Note A)</td>
<td>27,886</td>
<td></td>
<td>27,886</td>
<td>26,362</td>
<td></td>
</tr>
<tr>
<td>Endowment support for current activities (Note G)</td>
<td>85,542</td>
<td>21,555</td>
<td>107,097</td>
<td>101,494</td>
<td></td>
</tr>
<tr>
<td>Retail and other auxiliary activities (Note P)</td>
<td>86,543</td>
<td></td>
<td>86,543</td>
<td>97,347</td>
<td></td>
</tr>
<tr>
<td>Other income</td>
<td>5,503</td>
<td></td>
<td>5,503</td>
<td>6,134</td>
<td></td>
</tr>
<tr>
<td>Net assets released from donor restrictions to fund operating expenses</td>
<td>42,546</td>
<td>(42,546)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL REVENUE AND SUPPORT</strong></td>
<td>339,897</td>
<td>31,044</td>
<td>370,941</td>
<td>344,345</td>
<td></td>
</tr>
</tbody>
</table>

**EXPENSES:**

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial</td>
<td>110,444</td>
<td>110,444</td>
<td>98,591</td>
<td>13,730</td>
</tr>
<tr>
<td>Education and libraries</td>
<td>14,723</td>
<td>14,723</td>
<td>19,493</td>
<td>19,886</td>
</tr>
<tr>
<td>Development and membership</td>
<td>19,493</td>
<td>19,493</td>
<td>19,886</td>
<td>19,886</td>
</tr>
<tr>
<td>Operations</td>
<td>99,803</td>
<td>99,803</td>
<td>97,448</td>
<td>97,448</td>
</tr>
<tr>
<td>General administration</td>
<td>39,987</td>
<td>39,987</td>
<td>36,393</td>
<td>36,393</td>
</tr>
<tr>
<td>Retail and other auxiliary activities (Note P)</td>
<td>84,470</td>
<td>84,470</td>
<td>95,504</td>
<td>95,504</td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td>368,920</td>
<td>368,920</td>
<td>361,552</td>
<td>361,552</td>
</tr>
</tbody>
</table>

**CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES**

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in net assets from operating activities</td>
<td>21,329</td>
<td>(1,820)</td>
<td>19,509</td>
<td>12,951</td>
</tr>
</tbody>
</table>

### NON-OPERATING

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum-designated and donor-restricted gifts</td>
<td>16,556</td>
<td>29,716</td>
<td>46,272</td>
<td>133,332</td>
</tr>
<tr>
<td>Endowment gifts (includes quasi-endowment)</td>
<td>5,135</td>
<td>2,881</td>
<td>47,878</td>
<td>38,132</td>
</tr>
<tr>
<td>Endowment support for current activities (Note G)</td>
<td>8,461</td>
<td>20,755</td>
<td>29,216</td>
<td>26,807</td>
</tr>
<tr>
<td>Investment return in excess of current support (Note G)</td>
<td>3,652</td>
<td>(8,390)</td>
<td>255,917</td>
<td></td>
</tr>
<tr>
<td>Change in value of split-interest agreements (Note H)</td>
<td>(284)</td>
<td>(53)</td>
<td>288</td>
<td>5,002</td>
</tr>
<tr>
<td>Depreciation and non-capitalized expenditures (Notes E and F)</td>
<td>(49,025)</td>
<td>(49,025)</td>
<td>(45,617)</td>
<td>(45,617)</td>
</tr>
<tr>
<td>Interest expense on Series 2015 bonds and the effect of interest rate swaps (Notes A and K)</td>
<td>(7,407)</td>
<td>(7,407)</td>
<td>(4,014)</td>
<td>(4,014)</td>
</tr>
<tr>
<td>Realized and unrealized gains on 2015 bond proceeds</td>
<td>1,814</td>
<td>1,814</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transfer of designated non-operating funds to operating and other</td>
<td>(18,138)</td>
<td>(1,662)</td>
<td>(19,570)</td>
<td>(15,167)</td>
</tr>
<tr>
<td>Net assets released from donor restrictions</td>
<td>32,208</td>
<td>(32,208)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets before collection items not capitalized and other adjustments</td>
<td>(14,722)</td>
<td>40,263</td>
<td>48,454</td>
<td>73,995</td>
</tr>
<tr>
<td>Purchases of art (Note D)</td>
<td>(52,390)</td>
<td>(52,390)</td>
<td>(121,193)</td>
<td>(121,193)</td>
</tr>
<tr>
<td>Proceeds from sales of art</td>
<td>3,856</td>
<td>3,856</td>
<td>12,939</td>
<td>12,939</td>
</tr>
<tr>
<td>Net assets released from donor restrictions to fund acquisitions of art</td>
<td>47,991</td>
<td>(47,991)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pension-related changes other than NPPC (Note I)</td>
<td>(17,258)</td>
<td>(17,258)</td>
<td>(5,878)</td>
<td>(5,878)</td>
</tr>
<tr>
<td>Change in fair value of interest rate exchange agreements (Notes G and K)</td>
<td>(3,575)</td>
<td>(3,575)</td>
<td>(730)</td>
<td>(730)</td>
</tr>
<tr>
<td><strong>CHANGE IN NET ASSETS</strong></td>
<td>$ (39,954)</td>
<td>$ (3,872)</td>
<td>$ 48,454</td>
<td>$ 4,628</td>
</tr>
<tr>
<td><strong>NET ASSETS AT THE BEGINNING OF THE YEAR</strong></td>
<td>$ 910,450</td>
<td>$ 1,473,750</td>
<td>$ 894,522</td>
<td>$ 3,278,722</td>
</tr>
<tr>
<td><strong>NET ASSETS AT THE END OF THE YEAR</strong></td>
<td>$ 870,496</td>
<td>$ 1,469,878</td>
<td>$ 942,976</td>
<td>$ 3,278,722</td>
</tr>
</tbody>
</table>

*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)**

#### CASH FLOWS FROM OPERATING ACTIVITIES

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in net assets</td>
<td>$ 4,628</td>
<td>$ 275,274</td>
</tr>
<tr>
<td><strong>Adjustments to reconcile change in net assets to net cash (used in)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>54,037</td>
<td>47,411</td>
</tr>
<tr>
<td>Loss on disposal of fixed assets</td>
<td>291</td>
<td></td>
</tr>
<tr>
<td>Receipt of contributed securities and other assets</td>
<td>(22,662)</td>
<td>(63,109)</td>
</tr>
<tr>
<td>Proceeds from the sale of contributed securities</td>
<td>22,583</td>
<td>60,818</td>
</tr>
<tr>
<td>Contributions for capital expenditures</td>
<td>(16,905)</td>
<td>(2,729)</td>
</tr>
<tr>
<td>Contributions for long-term investment</td>
<td>(57,568)</td>
<td>(28,142)</td>
</tr>
<tr>
<td>Net realized and unrealized (gains)</td>
<td>(108,856)</td>
<td>(351,314)</td>
</tr>
<tr>
<td>Acquisitions and sales of art, net</td>
<td>48,534</td>
<td>108,254</td>
</tr>
<tr>
<td>Interest rate exchange agreements</td>
<td>3,575</td>
<td>730</td>
</tr>
<tr>
<td>Asset retirement obligations</td>
<td>842</td>
<td>391</td>
</tr>
<tr>
<td>Pension and other accrued retirement obligations</td>
<td>17,258</td>
<td>5,878</td>
</tr>
<tr>
<td><strong>Changes in assets and liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retail inventories, net</td>
<td>2,529</td>
<td>1,441</td>
</tr>
<tr>
<td>Accounts receivable and other assets</td>
<td>2,343</td>
<td>(1,834)</td>
</tr>
<tr>
<td>Contributions receivable</td>
<td>(4,192)</td>
<td>(21,752)</td>
</tr>
<tr>
<td>Split interest arrangements</td>
<td>355</td>
<td>(4,205)</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>844</td>
<td>(3,991)</td>
</tr>
<tr>
<td>Accrued salaries and benefits</td>
<td>(2,243)</td>
<td>3,108</td>
</tr>
<tr>
<td>Deferred income</td>
<td>(711)</td>
<td>896</td>
</tr>
<tr>
<td>Annuity and other split-interest obligations</td>
<td>(474)</td>
<td>(647)</td>
</tr>
<tr>
<td>Pension and other accrued retirement obligations</td>
<td>4,415</td>
<td>2,849</td>
</tr>
<tr>
<td><strong>Net cash (used in) provided by operating activities</strong></td>
<td>(51,377)</td>
<td>29,327</td>
</tr>
</tbody>
</table>

#### CASH FLOWS FROM INVESTING ACTIVITIES

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment in fixed assets</td>
<td>(34,591)</td>
<td>(56,262)</td>
</tr>
<tr>
<td>Proceeds from sales of investments</td>
<td>715,445</td>
<td>910,956</td>
</tr>
<tr>
<td>Purchases of investments</td>
<td>(904,658)</td>
<td>(784,227)</td>
</tr>
<tr>
<td>Acquisitions of art</td>
<td>(51,105)</td>
<td>(122,656)</td>
</tr>
<tr>
<td>Proceeds from sales of art</td>
<td>3,856</td>
<td>12,939</td>
</tr>
<tr>
<td><strong>Net cash used in investing activities</strong></td>
<td>(271,053)</td>
<td>(39,250)</td>
</tr>
</tbody>
</table>

#### CASH FLOWS FROM FINANCING ACTIVITIES

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proceeds from the sale of contributed securities</td>
<td></td>
<td>2,241</td>
</tr>
<tr>
<td>Contributions for capital expenditures</td>
<td>16,905</td>
<td>2,729</td>
</tr>
<tr>
<td>Contributions for long-term investment</td>
<td>57,568</td>
<td>28,142</td>
</tr>
<tr>
<td>Payment of notes payable</td>
<td>(28,445)</td>
<td>(44,452)</td>
</tr>
<tr>
<td>Proceeds from notes payable</td>
<td>25,350</td>
<td>32,042</td>
</tr>
<tr>
<td>Payment of loans payable</td>
<td>(3,380)</td>
<td>(2,965)</td>
</tr>
<tr>
<td>Proceeds on Series 2015 Bonds</td>
<td>248,550</td>
<td></td>
</tr>
<tr>
<td>Payment of bond issuance costs</td>
<td>(1,176)</td>
<td></td>
</tr>
<tr>
<td><strong>Net cash provided by financing activities</strong></td>
<td>315,372</td>
<td>17,737</td>
</tr>
<tr>
<td><strong>Net (decrease) increase in cash</strong></td>
<td>(7,058)</td>
<td>7,814</td>
</tr>
<tr>
<td>Cash, beginning of the year</td>
<td>9,808</td>
<td>1,994</td>
</tr>
<tr>
<td><strong>CASH, END OF THE YEAR</strong></td>
<td>$ 2,750</td>
<td>$ 9,808</td>
</tr>
</tbody>
</table>

**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

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 ("NPCC"); 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):

<table>
<thead>
<tr>
<th>June 30, 2015</th>
<th>June 30, 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts receivable, net of allowance of $613 and $437 for FY15 and FY14, respectively</td>
<td>$5,528</td>
</tr>
<tr>
<td>Prepaid expenses and other</td>
<td>10,565</td>
</tr>
<tr>
<td>Taxes receivable</td>
<td>5,728</td>
</tr>
<tr>
<td>Dividends and interest receivable</td>
<td>989</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$22,810</strong></td>
</tr>
</tbody>
</table>

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):

<table>
<thead>
<tr>
<th>June 30, 2015</th>
<th>June 30, 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>$62,764</td>
</tr>
<tr>
<td>Between one and five years</td>
<td>79,948</td>
</tr>
<tr>
<td>Over five years</td>
<td>7,250</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>149,962</strong></td>
</tr>
<tr>
<td>Less: Adjustments and allowance for uncollectibility</td>
<td>(3,666)</td>
</tr>
<tr>
<td>Discount for present value</td>
<td>(9,430)</td>
</tr>
<tr>
<td><strong>Net</strong></td>
<td><strong>$136,866</strong></td>
</tr>
</tbody>
</table>

D. Acquisitions of Art

Acquisitions of art were funded from the following sources (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gifts of cash and securities</td>
<td>$23,306</td>
<td>$92,115</td>
</tr>
<tr>
<td>Gains and income from long-term investment:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>For designated curatorial departments</td>
<td>12,379</td>
<td>9,496</td>
</tr>
<tr>
<td>Undesignated as to curatorial department</td>
<td>12,704</td>
<td>13,228</td>
</tr>
<tr>
<td>Proceeds from fine arts insurance and the sale of art</td>
<td>4,001</td>
<td>6,354</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$52,390</strong></td>
<td><strong>$121,193</strong></td>
</tr>
</tbody>
</table>
E. Fixed Assets

Fixed assets consist of (in thousands):

<table>
<thead>
<tr>
<th>Description</th>
<th>June 30, 2015</th>
<th>June 30, 2014</th>
<th>Estimated Useful Lives in Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>$ 1,015</td>
<td>$ 1,015</td>
<td>N/A</td>
</tr>
<tr>
<td>Buildings and improvements</td>
<td>36,453</td>
<td>36,380</td>
<td>20–40</td>
</tr>
<tr>
<td>Leasehold improvements, auxiliary activities</td>
<td>30,280</td>
<td>28,156</td>
<td>4–40</td>
</tr>
<tr>
<td>Leasehold improvements, Fifth Avenue building</td>
<td>934,896</td>
<td>910,248</td>
<td>5–30</td>
</tr>
<tr>
<td>Machinery and equipment</td>
<td>75,631</td>
<td>71,829</td>
<td>3–20</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,078,275</td>
<td>1,047,628</td>
<td></td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(648,563)</td>
<td>(595,801)</td>
<td></td>
</tr>
<tr>
<td><strong>Net</strong></td>
<td>$ 429,712</td>
<td>$ 451,827</td>
<td></td>
</tr>
</tbody>
</table>

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):

<table>
<thead>
<tr>
<th>Description</th>
<th>Prior Years' Expenditures</th>
<th>2015 Expenditures</th>
<th>Total Expenditures</th>
</tr>
</thead>
<tbody>
<tr>
<td>David H. Koch Plaza</td>
<td>$ 40,050</td>
<td>$ 10,407</td>
<td>$ 50,457</td>
</tr>
<tr>
<td>Fire Detection and Alarm Installation Upgrade - Phase III</td>
<td>2,369</td>
<td>3,898</td>
<td>6,267</td>
</tr>
<tr>
<td>Breuer Building Preoccupancy Upgrade</td>
<td></td>
<td>2,517</td>
<td>2,517</td>
</tr>
<tr>
<td>Sackler Wing HVAC and Curtain</td>
<td>186</td>
<td>2,004</td>
<td>2,190</td>
</tr>
<tr>
<td>Southwest Wing design</td>
<td></td>
<td>1,454</td>
<td>1,454</td>
</tr>
<tr>
<td>American Wing Phase III B</td>
<td>57</td>
<td>1,287</td>
<td>1,344</td>
</tr>
<tr>
<td>Venetian Gallery Construction</td>
<td>169</td>
<td>1,130</td>
<td>1,299</td>
</tr>
<tr>
<td>Workday Implementation</td>
<td>3,379</td>
<td>1,113</td>
<td>4,492</td>
</tr>
<tr>
<td>Other capital projects</td>
<td>11,206</td>
<td></td>
<td>11,206</td>
</tr>
<tr>
<td><strong>Total capital expenditures</strong></td>
<td></td>
<td></td>
<td><strong>$ 35,016</strong></td>
</tr>
<tr>
<td>Capitalized projects</td>
<td></td>
<td>$ 32,117</td>
<td></td>
</tr>
<tr>
<td>Non-capitalized expenditures</td>
<td></td>
<td>2,899</td>
<td></td>
</tr>
<tr>
<td><strong>Total capital expenditures</strong></td>
<td></td>
<td><strong>$ 35,016</strong></td>
<td></td>
</tr>
</tbody>
</table>

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):

<table>
<thead>
<tr>
<th>Held within the long-term portfolio</th>
<th>2015 Fair Value</th>
<th>2014 Fair Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short term investments</td>
<td>$262,482</td>
<td>$184,940</td>
</tr>
<tr>
<td>Fixed income</td>
<td>101,184</td>
<td>93,812</td>
</tr>
<tr>
<td>Equities</td>
<td>556,637</td>
<td>521,678</td>
</tr>
<tr>
<td>Fixed income funds</td>
<td></td>
<td>39,527</td>
</tr>
<tr>
<td>Equity funds</td>
<td>574,838</td>
<td>569,819</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>670,817</td>
<td>631,420</td>
</tr>
<tr>
<td>Private equity funds</td>
<td>505,488</td>
<td>498,758</td>
</tr>
<tr>
<td>Real assets funds</td>
<td>360,282</td>
<td>403,284</td>
</tr>
<tr>
<td>Subtotal</td>
<td>3,031,728</td>
<td>2,943,238</td>
</tr>
<tr>
<td>Held for capital projects</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Short term investments</td>
<td>38,343</td>
<td>74,714</td>
</tr>
<tr>
<td>Fixed income</td>
<td>78,061</td>
<td></td>
</tr>
<tr>
<td>Fund of hedge funds</td>
<td>171,478</td>
<td></td>
</tr>
<tr>
<td>Subtotal</td>
<td>287,882</td>
<td>74,714</td>
</tr>
<tr>
<td>Other miscellaneous purposes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subtotal</td>
<td>751</td>
<td>633</td>
</tr>
<tr>
<td>Total investments</td>
<td>$3,320,361</td>
<td>$3,018,585</td>
</tr>
</tbody>
</table>

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 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):

<table>
<thead>
<tr>
<th>Assets and Liabilities at Fair Value as of June 30, 2015</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Split Interest Arrangements</td>
<td>$ 15,341</td>
<td>$ 13,295</td>
<td>$ 46,971</td>
<td>$ 75,607</td>
</tr>
<tr>
<td>Investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equities</td>
<td>507,907</td>
<td>48,729</td>
<td>1</td>
<td>556,637</td>
</tr>
<tr>
<td>Fixed Income:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government bonds</td>
<td>97,582</td>
<td>6,428</td>
<td>9</td>
<td>104,010</td>
</tr>
<tr>
<td>Corporate debt</td>
<td>33,146</td>
<td>38,597</td>
<td>38,597</td>
<td>100,434</td>
</tr>
<tr>
<td>Mortgage-backed</td>
<td>3,483</td>
<td>3,483</td>
<td>3,483</td>
<td>3,483</td>
</tr>
<tr>
<td>Other</td>
<td>300,825</td>
<td></td>
<td></td>
<td>300,825</td>
</tr>
<tr>
<td>Short-term Investments</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Equity funds</td>
<td></td>
<td>2,017</td>
<td>2,017</td>
<td>2,017</td>
</tr>
<tr>
<td>Real Asset funds</td>
<td></td>
<td>114,938</td>
<td>114,938</td>
<td>114,938</td>
</tr>
<tr>
<td>Other fund investments*</td>
<td></td>
<td></td>
<td></td>
<td>2,166,699</td>
</tr>
<tr>
<td>Total Investments</td>
<td>906,314</td>
<td>130,383</td>
<td>116,965</td>
<td>3,320,361</td>
</tr>
<tr>
<td>Total Assets</td>
<td>$ 921,655</td>
<td>$ 143,678</td>
<td>$ 163,936</td>
<td>$3,395,968</td>
</tr>
</tbody>
</table>

| 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):

<table>
<thead>
<tr>
<th>Assets and Liabilities at Fair Value as of June 30, 2014</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Split Interest Arrangements</td>
<td>$ 12,751</td>
<td>$ 18,195</td>
<td>$ 45,016</td>
<td>$ 75,962</td>
</tr>
<tr>
<td>Investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equities</td>
<td>477,974</td>
<td>43,702</td>
<td>2</td>
<td>521,678</td>
</tr>
<tr>
<td>Fixed Income:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government bonds</td>
<td>17,188</td>
<td>1,059</td>
<td>10</td>
<td>18,247</td>
</tr>
<tr>
<td>Corporate debt</td>
<td>33,442</td>
<td>39,127</td>
<td>39,127</td>
<td>105,711</td>
</tr>
<tr>
<td>Mortgage-backed</td>
<td>2,736</td>
<td>250</td>
<td></td>
<td>2,986</td>
</tr>
<tr>
<td>Other</td>
<td>259,785</td>
<td></td>
<td></td>
<td>259,785</td>
</tr>
<tr>
<td>Short-term Investments</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Equity funds</td>
<td></td>
<td>1,507</td>
<td>1,507</td>
<td>1,507</td>
</tr>
<tr>
<td>Real Asset funds</td>
<td></td>
<td>121,920</td>
<td>121,920</td>
<td>121,920</td>
</tr>
<tr>
<td>Other fund investments*</td>
<td></td>
<td></td>
<td></td>
<td>2,019,883</td>
</tr>
<tr>
<td>Total Investments</td>
<td>754,947</td>
<td>120,066</td>
<td>123,689</td>
<td>3,018,585</td>
</tr>
<tr>
<td>Total Assets</td>
<td>$767,698</td>
<td>$138,261</td>
<td>$168,705</td>
<td>$3,094,547</td>
</tr>
</tbody>
</table>

| 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:

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Fair Value</td>
<td>% of NAV</td>
</tr>
<tr>
<td></td>
<td>(in thousands)</td>
<td></td>
</tr>
<tr>
<td>JP Morgan US Government</td>
<td>$276,121</td>
<td>8.41%</td>
</tr>
<tr>
<td>Money Market Agency S</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fund of hedge funds held</td>
<td>171,478</td>
<td>5.22%</td>
</tr>
<tr>
<td>for capital projects</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Investments:</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning Balance as of June 30, 2014</td>
<td>$123,689</td>
<td>$116,965</td>
</tr>
<tr>
<td>Net Realized and Unrealized Gains/(Losses)</td>
<td>$ (1,297)</td>
<td>$(5,570)</td>
</tr>
<tr>
<td>Transfers Into Level 3</td>
<td>$ (250)</td>
<td>$8,498</td>
</tr>
<tr>
<td>Transfers (Out) of Level 3</td>
<td>$8,498</td>
<td>$(13,675)</td>
</tr>
<tr>
<td>Purchases</td>
<td>$114,938</td>
<td>$(8,904)</td>
</tr>
<tr>
<td>Sales and Settlements</td>
<td>$ 116,965</td>
<td>$(8,904)</td>
</tr>
<tr>
<td>Ending Balance as of June 30, 2015</td>
<td>$114,938</td>
<td>$(8,904)</td>
</tr>
<tr>
<td>Changes in Unrealized Gains/(Losses) Relating to Investments held as of June 30, 2015</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equities . . . . . . . . . . . . . . . . . . . .</td>
<td>$ 2</td>
<td>$ (1)</td>
</tr>
<tr>
<td>Fixed Income . . . . . . . . . . . . . . . . . . .</td>
<td>$ (1)</td>
<td>$ (1)</td>
</tr>
<tr>
<td>Corporate debt . . . . . . . . . . . . . . . . . .</td>
<td>$10</td>
<td>$ 9</td>
</tr>
<tr>
<td>Other . . . . . . . . . . . . . . . . . . . . . . .</td>
<td>$250</td>
<td>$ (250)</td>
</tr>
<tr>
<td>Private Equity funds . . . . . . . . . . . . . . . .</td>
<td>$1,507</td>
<td>$ 2,017</td>
</tr>
<tr>
<td>Real Asset funds . . . . . . . . . . . . . . . . . .</td>
<td>$121,920</td>
<td>$(1,805)</td>
</tr>
<tr>
<td>Total Investments . . . . . . . . . . . . . . . . .</td>
<td>$123,689</td>
<td>$(5,570)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Investments:</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning Balance as of June 30, 2013</td>
<td>$111,321</td>
</tr>
<tr>
<td>Net Realized and Unrealized Gains/(Losses)</td>
<td>$ 12,866</td>
</tr>
<tr>
<td>Transfers Into Level 3</td>
<td>$ 13,297</td>
</tr>
<tr>
<td>Transfers (Out) of Level 3</td>
<td>$(13,795)</td>
</tr>
<tr>
<td>Purchases</td>
<td>$123,689</td>
</tr>
<tr>
<td>Sales and Settlements</td>
<td>$123,689</td>
</tr>
<tr>
<td>Ending Balance as of June 30, 2014</td>
<td>$123,689</td>
</tr>
<tr>
<td>Changes in Unrealized Gains/(Losses) Relating to Investments held as of June 30, 2014</td>
<td></td>
</tr>
</tbody>
</table>

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):

<table>
<thead>
<tr>
<th>Investment Strategy</th>
<th>Fair Value Determined Using NAV</th>
<th>Remaining Life</th>
<th>Unfunded Commitments</th>
<th>Redemption Terms</th>
<th>Redemption Restrictions and Terms in Place at Year End</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equity Funds ........</td>
<td>$574,838</td>
<td>N/A</td>
<td>$23,450</td>
<td>Weekly (10 days)</td>
<td>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.</td>
</tr>
<tr>
<td>Hedge Funds ..........</td>
<td>670,817</td>
<td>N/A</td>
<td>9,751</td>
<td>Monthly (30–90 days)</td>
<td>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.</td>
</tr>
<tr>
<td>Private Equity ........</td>
<td>505,488</td>
<td>1 to 11 years</td>
<td>199,336</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Real Assets ..........</td>
<td>360,282</td>
<td>1 to 12 years</td>
<td>188,838</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Fund of Hedge Funds ...</td>
<td>171,478</td>
<td>N/A</td>
<td>N/A</td>
<td>Monthly (30 days), subject to the terms of the underlying hedge funds.</td>
<td>N/A</td>
</tr>
</tbody>
</table>
The following table lists investments carried at NAV by major investment category for the year ended June 30, 2014 (in thousands):

<table>
<thead>
<tr>
<th>Investment Strategy</th>
<th>Fair Value Determined Using NAV</th>
<th>Remaining Life</th>
<th>Unfunded Commitments</th>
<th>Redemption Terms</th>
<th>Redemption Restrictions and Terms in Place at Year End</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed Income Funds</td>
<td>$39,527</td>
<td>N/A</td>
<td>N/A</td>
<td>Daily</td>
<td>N/A</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Monthly (10 days)</td>
<td></td>
</tr>
<tr>
<td>Equity Funds</td>
<td>570,321</td>
<td>N/A</td>
<td>N/A</td>
<td>Daily</td>
<td>1 fund undergoing liquidation with a side-pocket;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Weekly (3 days); Monthly (30–90 days); Quarterly (30–90 days)</td>
<td>2 funds with lock-up restrictions expiring between</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>December 31, 2014, and July 1, 2015.</td>
</tr>
<tr>
<td>Hedge Funds</td>
<td>631,420</td>
<td>N/A</td>
<td>$25,333</td>
<td>Monthly (30–90 days) Quarterly (30–90 days) Annually (60–90 days)</td>
<td>10 funds with lock-up restrictions expiring between</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>including 2 funds with side-pockets;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4 funds undergoing liquidation,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>including</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4 funds with side-pockets;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1 fund with a side-pocket.</td>
</tr>
<tr>
<td>Private Equity</td>
<td>498,758</td>
<td>1 to 10 years</td>
<td>200,694</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Real Assets</td>
<td>403,284</td>
<td>1 to 12 years</td>
<td>174,731</td>
<td>N/A</td>
<td>N/A</td>
</tr>
</tbody>
</table>

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):

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Contractual Amount</td>
<td>Unrealized Gain/(Loss)</td>
</tr>
<tr>
<td>Interest Rate Exchange Agreements</td>
<td>$ (32,226)</td>
<td>$ (3,575)</td>
</tr>
</tbody>
</table>

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):

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unrestricted</td>
<td>Temporarily</td>
</tr>
<tr>
<td>Investment income, net of certain management and</td>
<td>$ 8,557</td>
<td>$ 16,207</td>
</tr>
<tr>
<td>custodian fees, taxes, and other expenses</td>
<td></td>
<td>(175)</td>
</tr>
<tr>
<td>Net realized gains</td>
<td>47,783</td>
<td>92,912</td>
</tr>
<tr>
<td>Changes in unrealized appreciation</td>
<td>(11,903)</td>
<td>(21,981)</td>
</tr>
<tr>
<td>Total return on investments</td>
<td>44,437</td>
<td>87,138</td>
</tr>
<tr>
<td>Transfers</td>
<td>53,218</td>
<td>53,218</td>
</tr>
<tr>
<td>Investment return allocated for current activities</td>
<td>(94,003)</td>
<td>(42,310)</td>
</tr>
<tr>
<td>Investment return in excess of current support</td>
<td>$ 3,652</td>
<td>$ (8,390)</td>
</tr>
</tbody>
</table>

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):

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2015</th>
<th>June 30, 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charitable remainder and other trust assets</td>
<td>$54,173</td>
<td>$53,740</td>
</tr>
<tr>
<td>Gift annuities, pooled income funds, and trust invested on behalf of others</td>
<td>16,727</td>
<td>18,015</td>
</tr>
<tr>
<td>Other</td>
<td>4,707</td>
<td>4,207</td>
</tr>
<tr>
<td>Total</td>
<td>$75,607</td>
<td>$75,962</td>
</tr>
<tr>
<td>Liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trust invested on behalf of others*</td>
<td>$ 6,584</td>
<td>$ 6,744</td>
</tr>
<tr>
<td>Gift annuities and pooled income funds</td>
<td>12,773</td>
<td>13,087</td>
</tr>
<tr>
<td>Total</td>
<td>$19,357</td>
<td>$19,831</td>
</tr>
</tbody>
</table>

*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):

<table>
<thead>
<tr>
<th></th>
<th>Beginning Balance as of June 30, 2014</th>
<th>Changes in Discounts and Allowances</th>
<th>Ending Balance as of June 30, 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charitable remainder and other trust assets</td>
<td>$53,740</td>
<td>$433</td>
<td>$54,173</td>
</tr>
</tbody>
</table>

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):

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Annuity and other split interest obligations</td>
<td>$19,831</td>
<td>$(314)</td>
<td>$(160)</td>
<td>$19,357</td>
</tr>
</tbody>
</table>
I. Pension Plans and Postretirement Benefits and Payments

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):

<table>
<thead>
<tr>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2015</td>
</tr>
<tr>
<td><strong>Change in benefit obligation:</strong></td>
<td></td>
</tr>
<tr>
<td>Benefit obligation at beginning of year</td>
<td>$ 179,872</td>
</tr>
<tr>
<td>Service cost</td>
<td>5,756</td>
</tr>
<tr>
<td>Interest cost</td>
<td>7,530</td>
</tr>
<tr>
<td>Employee contributions</td>
<td>908</td>
</tr>
<tr>
<td>Actuarial loss</td>
<td>9,288</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(5,628)</td>
</tr>
<tr>
<td>Medicare Part D subsidy</td>
<td></td>
</tr>
<tr>
<td>Settlements</td>
<td>(1,170)</td>
</tr>
<tr>
<td><strong>Benefit obligation at end of year</strong></td>
<td>$ 196,556</td>
</tr>
<tr>
<td><strong>Change in plan assets:</strong></td>
<td></td>
</tr>
<tr>
<td>Fair value of plan assets at beginning of year</td>
<td>129,586</td>
</tr>
<tr>
<td>Actual gain on plan assets</td>
<td>2,683</td>
</tr>
<tr>
<td>Employer contributions</td>
<td>5,426</td>
</tr>
<tr>
<td>Employee contributions</td>
<td>908</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(5,628)</td>
</tr>
<tr>
<td>Medicare Part D subsidy</td>
<td></td>
</tr>
<tr>
<td>Settlements</td>
<td>(1,170)</td>
</tr>
<tr>
<td><strong>Fair value of plan assets at end of year</strong></td>
<td>$ 131,805</td>
</tr>
<tr>
<td><strong>Unfunded status (liability)</strong></td>
<td>$ (64,751)</td>
</tr>
</tbody>
</table>

The amounts recognized in the Statement of Financial Position as of June 30 are (in thousands):

<table>
<thead>
<tr>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2015</td>
</tr>
<tr>
<td><strong>Actuarial losses</strong></td>
<td>(62,312)</td>
</tr>
<tr>
<td><strong>Prior service costs</strong></td>
<td>3,096</td>
</tr>
<tr>
<td><strong>Cumulative employer contributions (less than)</strong></td>
<td></td>
</tr>
<tr>
<td>net periodic benefit cost</td>
<td>(2,439)</td>
</tr>
<tr>
<td><strong>Unfunded status (liability)</strong></td>
<td>$ (64,751)</td>
</tr>
</tbody>
</table>
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):

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Service cost</td>
<td>$ 5,756</td>
<td>$ 4,985</td>
<td>$ 4,174</td>
<td>$ 3,796</td>
</tr>
<tr>
<td>Interest cost</td>
<td>7,530</td>
<td>7,731</td>
<td>3,843</td>
<td>4,046</td>
</tr>
<tr>
<td>Expected return on plan assets</td>
<td>(9,499)</td>
<td>(8,318)</td>
<td>(1,267)</td>
<td>(1,276)</td>
</tr>
<tr>
<td>Amortization of prior service credit</td>
<td>1,994</td>
<td>2,440</td>
<td>814</td>
<td>776</td>
</tr>
<tr>
<td>Settlement loss</td>
<td>223</td>
<td>641</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total net periodic benefit cost</td>
<td>$ 6,004</td>
<td>$ 7,479</td>
<td>$ 7,564</td>
<td>$ 7,342</td>
</tr>
</tbody>
</table>

Other Amounts Recognized in Non-Operating Activity In Unrestricted Net Assets:

| 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.

<table>
<thead>
<tr>
<th>Weighted-average assumptions used to determine benefit obligations as of June 30:</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discount rate</td>
<td>4.60%</td>
<td>4.40%</td>
</tr>
<tr>
<td>Rate of compensation increase</td>
<td>3.97%</td>
<td>3.97%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Weighted-average assumptions used to determine net cost as of June 30:</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discount rate</td>
<td>4.40%</td>
<td>4.88%</td>
</tr>
<tr>
<td>Expected return on plan assets</td>
<td>7.43%</td>
<td>7.39%</td>
</tr>
<tr>
<td>Rate of compensation increase</td>
<td>3.97%</td>
<td>3.95%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Additional information (in thousands):</th>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actual return on plan assets</td>
<td>$ 2,683</td>
<td>$ 16,879</td>
</tr>
<tr>
<td>Accumulated benefit obligation for all defined benefit pension plans</td>
<td>$ 165,652</td>
<td>$ 151,247</td>
</tr>
</tbody>
</table>

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):

<table>
<thead>
<tr>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actuarial losses</td>
<td>$3,282</td>
</tr>
<tr>
<td>Prior service costs (credits)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>$3,282</td>
</tr>
</tbody>
</table>
**Additional information related to the defined benefit pension plans as of June 30 follows (in thousands):**

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of pension plans with accumulated benefit obligations in excess of plan assets</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Aggregate accumulated benefit obligation</td>
<td>$165,652</td>
<td>$151,247</td>
</tr>
<tr>
<td>Aggregate fair value of plan assets</td>
<td>$131,805</td>
<td>$129,586</td>
</tr>
<tr>
<td>Number of pension plans with projected benefit obligations in excess of plan assets</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Aggregate projected benefit obligation</td>
<td>$196,556</td>
<td>$179,872</td>
</tr>
<tr>
<td>Aggregate fair value of plan assets</td>
<td>$131,805</td>
<td>$129,586</td>
</tr>
</tbody>
</table>

**Additional information related to the postretirement benefit plans for the years ended June 30:**

**Assumed medical cost trend rates:**

<table>
<thead>
<tr>
<th></th>
<th>Union 2015</th>
<th>Non-Union 2015</th>
<th>Union 2014</th>
<th>Non-Union 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Health care cost trend rate assumed for next year</td>
<td>6.3%</td>
<td>6.3%</td>
<td>6.5%</td>
<td>6.5%</td>
</tr>
<tr>
<td>Rate that the cost trend gradually declines to</td>
<td>4.5%</td>
<td>4.5%</td>
<td>4.5%</td>
<td>4.5%</td>
</tr>
<tr>
<td>Year that the final trend rate is reached</td>
<td>2028</td>
<td>2028</td>
<td>2028</td>
<td>2028</td>
</tr>
</tbody>
</table>

The following data show the effect of a one percentage point health care cost trend 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 non-union 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.
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 5.8%. 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):

<table>
<thead>
<tr>
<th>Bond Type</th>
<th>June 30, 2015</th>
<th>June 30, 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series 1993A Bonds due serially to July 1, 2015</td>
<td>$3,265</td>
<td>$6,380</td>
</tr>
<tr>
<td>Series 1993B Bonds due by July 1, 2020</td>
<td>6,780</td>
<td>6,780</td>
</tr>
<tr>
<td>Series 2006A Bonds due by October 1, 2036</td>
<td>130,000</td>
<td>130,000</td>
</tr>
<tr>
<td>Series 2015 Bonds due by July 1, 2045</td>
<td>250,000</td>
<td>250,000</td>
</tr>
<tr>
<td>Discount on Series 2015 Bonds, net amortization</td>
<td>(1,430)</td>
<td></td>
</tr>
<tr>
<td>Total loans payable</td>
<td>388,615</td>
<td>143,160</td>
</tr>
<tr>
<td>Fair value of interest rate exchange agreement on Series 1993A Bonds</td>
<td>4</td>
<td>171</td>
</tr>
<tr>
<td>Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds</td>
<td>32,222</td>
<td>28,480</td>
</tr>
<tr>
<td>Total interest rate exchange agreements</td>
<td>32,226</td>
<td>28,651</td>
</tr>
<tr>
<td>Total program related investment loan</td>
<td></td>
<td>265</td>
</tr>
<tr>
<td>Total</td>
<td>$420,841</td>
<td>$172,076</td>
</tr>
</tbody>
</table>

Interest rates and interest expense related to the loans and swaps are as follows:

<table>
<thead>
<tr>
<th>Bond Type</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest rates on loans payable:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Series 1993A and B Bonds</td>
<td>.07%</td>
<td>.08%</td>
</tr>
<tr>
<td>Series 2006A-1 and A-2 Bonds</td>
<td>.06%</td>
<td>.07%</td>
</tr>
<tr>
<td>Series 2015 Bonds</td>
<td>3.40%</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bond Type</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest expense on loans payable (in thousands):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Series 1993A Bonds</td>
<td>$156</td>
<td>$304</td>
</tr>
<tr>
<td>Series 1993B Bonds</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Series 2006A Bonds</td>
<td>3,766</td>
<td>3,786</td>
</tr>
<tr>
<td>Series 2015 Bonds</td>
<td>3,538</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bond Type</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest expense related to the swaps (in thousands):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Series 1993A Bonds</td>
<td>$155</td>
<td>$300</td>
</tr>
<tr>
<td>Series 2006A Bonds</td>
<td>3,714</td>
<td>3,714</td>
</tr>
</tbody>
</table>
Debt service under the loan agreements, including effect of interest rate swaps, is payable as follows (in thousands):

<table>
<thead>
<tr>
<th>Year Ending June 30</th>
<th>Principal Amount</th>
<th>Interest Payments*</th>
<th>Total Estimated Debt Services</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016</td>
<td>$ 3,265</td>
<td>$ 13,824</td>
<td>$ 17,089</td>
</tr>
<tr>
<td>2017</td>
<td>13,811</td>
<td></td>
<td>13,811</td>
</tr>
<tr>
<td>2018</td>
<td>13,811</td>
<td></td>
<td>13,811</td>
</tr>
<tr>
<td>2019</td>
<td>3,195</td>
<td>13,747</td>
<td>16,942</td>
</tr>
<tr>
<td>2020</td>
<td>3,375</td>
<td>13,639</td>
<td>17,014</td>
</tr>
<tr>
<td>Thereafter</td>
<td>380,210</td>
<td>294,788</td>
<td>674,998</td>
</tr>
<tr>
<td>Total</td>
<td>$390,045</td>
<td>$363,620</td>
<td>$753,665</td>
</tr>
</tbody>
</table>

*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.

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total operating expenses from the Statements of Activities</td>
<td>$ 368,920</td>
<td>$ 361,552</td>
</tr>
<tr>
<td>Depreciation of capital improvements and expensing of non-capitalized</td>
<td>49,025</td>
<td>45,617</td>
</tr>
<tr>
<td>expenditures from the non-operating section of the Statements of Activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Management and custodian fees, taxes, and other expenses included in net</td>
<td>18,559</td>
<td>16,585</td>
</tr>
<tr>
<td>investment income</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest on Series 2015 Bonds and effect of interest rate swaps</td>
<td>7,407</td>
<td>4,014</td>
</tr>
<tr>
<td>Special events included in the revenue section of the Statements of Activities</td>
<td>636</td>
<td>903</td>
</tr>
<tr>
<td>Total</td>
<td>$ 444,547</td>
<td>$ 428,671</td>
</tr>
</tbody>
</table>

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    |
Total program expenses                                                  | 372,628   | 360,023   |
Supporting services:
Management and general                                                   | 55,884    | 53,664    |
Fundraising                                                              | 16,035    | 14,984    |
Total supporting services                                                | 71,919    | 68,648    |
Total                                                                    | $ 444,547 | $ 428,671 |

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):

<table>
<thead>
<tr>
<th>Year Ending June 30,</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016</td>
<td>$ 4,589</td>
</tr>
<tr>
<td>2017</td>
<td>3,426</td>
</tr>
<tr>
<td>2018</td>
<td>1,903</td>
</tr>
<tr>
<td>2019</td>
<td>1,795</td>
</tr>
<tr>
<td>2020</td>
<td>1,577</td>
</tr>
<tr>
<td>Thereafter</td>
<td>214</td>
</tr>
<tr>
<td>Total</td>
<td>$13,504</td>
</tr>
</tbody>
</table>

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

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

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):

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donor-restricted endowment funds</td>
<td>$924,753</td>
<td>$942,976</td>
<td></td>
<td>$1,867,729</td>
</tr>
<tr>
<td>Quasi-endowment funds</td>
<td>$832,737</td>
<td></td>
<td></td>
<td>832,737</td>
</tr>
<tr>
<td>Total funds</td>
<td>$832,737</td>
<td>$924,753</td>
<td>$942,976</td>
<td>$2,700,466</td>
</tr>
</tbody>
</table>

### Endowment Net Asset Composition by Type of Fund as of June 30, 2014 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donor-restricted endowment funds</td>
<td>$929,795</td>
<td>$894,522</td>
<td></td>
<td>$1,824,317</td>
</tr>
<tr>
<td>Quasi-endowment funds</td>
<td>$831,974</td>
<td></td>
<td></td>
<td>831,974</td>
</tr>
<tr>
<td>Total funds</td>
<td>$831,974</td>
<td>$929,795</td>
<td>$894,522</td>
<td>$2,656,291</td>
</tr>
</tbody>
</table>

### Endowment and Non-Endowment Net Assets for the Fiscal Year Ended June 30, 2015 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment and quasi-endowment net assets, beginning of year</td>
<td>$831,974</td>
<td>$929,795</td>
<td>$894,522</td>
<td>$2,656,291</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income, net of certain management and custodian fees, taxes, and other expenses</td>
<td>8,554</td>
<td>16,202</td>
<td>(175)</td>
<td>24,581</td>
</tr>
<tr>
<td>Net realized gains</td>
<td>47,786</td>
<td>92,907</td>
<td>312</td>
<td>141,005</td>
</tr>
<tr>
<td>Changes in unrealized appreciation</td>
<td>(11,903)</td>
<td>(21,981)</td>
<td>(79)</td>
<td>(33,963)</td>
</tr>
<tr>
<td>Total return on investments</td>
<td>44,437</td>
<td>87,128</td>
<td>58</td>
<td>131,623</td>
</tr>
<tr>
<td>Transfers</td>
<td>53,218</td>
<td>(53,218)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment return allocated for current activities</td>
<td>(94,003)</td>
<td>(42,310)</td>
<td>(136,313)</td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>5,135</td>
<td>2,881</td>
<td>47,878</td>
<td>55,894</td>
</tr>
<tr>
<td>Other changes and reclasses</td>
<td>(8,024)</td>
<td>477</td>
<td>518</td>
<td>(7,029)</td>
</tr>
<tr>
<td>Total endowment and quasi-endowment net assets, end of year</td>
<td>832,737</td>
<td>924,753</td>
<td>942,976</td>
<td>2,700,466</td>
</tr>
<tr>
<td>Total non-endowment net assets, end of year</td>
<td>37,759</td>
<td>545,125</td>
<td></td>
<td>582,884</td>
</tr>
<tr>
<td><strong>NET ASSETS AT THE END OF THE YEAR</strong></td>
<td><strong>$870,496</strong></td>
<td><strong>$1,469,878</strong></td>
<td><strong>$942,976</strong></td>
<td><strong>$3,283,350</strong></td>
</tr>
</tbody>
</table>
Endowment and Non-Endowment Net Assets for the Fiscal Year Ended June 30, 2014 (in thousands):

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment and quasi-endowment net assets, beginning of year</td>
<td>$735,462</td>
<td>$780,153</td>
<td>$855,876</td>
<td>$2,371,491</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income, net of certain management and custodian fees, taxes, and other expenses</td>
<td>13,371</td>
<td>19,507</td>
<td></td>
<td>32,878</td>
</tr>
<tr>
<td>Net realized gains</td>
<td>87,149</td>
<td>127,839</td>
<td></td>
<td>214,988</td>
</tr>
<tr>
<td>Changes in unrealized appreciation</td>
<td>54,657</td>
<td>81,580</td>
<td></td>
<td>136,237</td>
</tr>
<tr>
<td>Total return on investments</td>
<td>155,177</td>
<td>228,926</td>
<td></td>
<td>384,103</td>
</tr>
<tr>
<td>Transfers</td>
<td>48,916</td>
<td>(48,916)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment return allocated for current activities</td>
<td>(92,849)</td>
<td>(35,452)</td>
<td></td>
<td>(128,301)</td>
</tr>
<tr>
<td>Contributions</td>
<td>1,931</td>
<td>34,125</td>
<td></td>
<td>36,056</td>
</tr>
<tr>
<td>Other changes and reclasses</td>
<td>(16,663)</td>
<td>3,008</td>
<td>4,521</td>
<td>(9,134)</td>
</tr>
<tr>
<td>Total endowment and quasi-endowment net assets, end of year</td>
<td>831,974</td>
<td>929,795</td>
<td>894,522</td>
<td>2,656,291</td>
</tr>
<tr>
<td>Total non-endowment net assets, end of year</td>
<td>78,476</td>
<td>543,955</td>
<td>622,431</td>
<td></td>
</tr>
<tr>
<td><strong>NET ASSETS AT THE END OF THE YEAR</strong></td>
<td>$910,450</td>
<td>$1,473,750</td>
<td>$894,522</td>
<td>$3,278,722</td>
</tr>
</tbody>
</table>

Description of Amounts Classified as Permanently Restricted and Temporarily Restricted Net Assets (Endowment and Quasi-endowment only) (in thousands):

<table>
<thead>
<tr>
<th>Description</th>
<th>June 30, 2015</th>
<th>June 30, 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanently Restricted Net Assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Acquisitions</td>
<td>$225,371</td>
<td>$217,184</td>
</tr>
<tr>
<td>Operating</td>
<td>520,455</td>
<td>499,852</td>
</tr>
<tr>
<td>Other (including Exhibitions and Public Programming)</td>
<td>197,150</td>
<td>177,486</td>
</tr>
<tr>
<td>Total</td>
<td>$942,976</td>
<td>$894,522</td>
</tr>
<tr>
<td>Temporarily Restricted Net Assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Acquisitions</td>
<td>$226,831</td>
<td>$219,272</td>
</tr>
<tr>
<td>Operating</td>
<td>522,543</td>
<td>547,843</td>
</tr>
<tr>
<td>Other (including Exhibitions and Public Programming)</td>
<td>175,379</td>
<td>162,680</td>
</tr>
<tr>
<td>Total</td>
<td>$924,753</td>
<td>$929,795</td>
</tr>
</tbody>
</table>

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):

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating revenue:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retail operations</td>
<td>$58,326</td>
<td>$70,081</td>
</tr>
<tr>
<td>Restaurant</td>
<td>23,424</td>
<td>23,045</td>
</tr>
<tr>
<td>Other</td>
<td>4,793</td>
<td>4,221</td>
</tr>
<tr>
<td>Total revenue</td>
<td>86,543</td>
<td>97,347</td>
</tr>
<tr>
<td>Operating costs and expenses:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retail operations</td>
<td>56,872</td>
<td>67,799</td>
</tr>
<tr>
<td>Restaurant</td>
<td>22,775</td>
<td>22,617</td>
</tr>
<tr>
<td>Other</td>
<td>4,823</td>
<td>5,088</td>
</tr>
<tr>
<td>Total costs and expenses</td>
<td>84,470</td>
<td>95,504</td>
</tr>
<tr>
<td>Net income from auxiliary activities</td>
<td>$2,073</td>
<td>$1,843</td>
</tr>
</tbody>
</table>
Q. Contingencies and Subsequent Events

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

<table>
<thead>
<tr>
<th>Category</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Associate ($70)*</td>
<td>39,232</td>
<td>48,845</td>
</tr>
<tr>
<td>National Friend ($300)*</td>
<td>3,390</td>
<td>3,329</td>
</tr>
<tr>
<td>Met Net ($80)</td>
<td>22,706</td>
<td>25,299</td>
</tr>
<tr>
<td>Individual ($110)</td>
<td>33,326</td>
<td>34,977</td>
</tr>
<tr>
<td>Family/Dual ($210)</td>
<td>28,722</td>
<td>28,101</td>
</tr>
<tr>
<td>Sustaining ($600)</td>
<td>8,143</td>
<td>8,301</td>
</tr>
</tbody>
</table>

### Members of the Corporation

<table>
<thead>
<tr>
<th>Category</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fellows for Life</td>
<td>454</td>
<td>445</td>
</tr>
<tr>
<td>Fellows in Perpetuity</td>
<td>181</td>
<td>184</td>
</tr>
<tr>
<td>Benefactors</td>
<td>262</td>
<td>263</td>
</tr>
<tr>
<td>Total</td>
<td>897</td>
<td>892</td>
</tr>
</tbody>
</table>

### Supporting Members

<table>
<thead>
<tr>
<th>Category</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributing ($1,500)</td>
<td>1,384</td>
<td>1,345</td>
</tr>
<tr>
<td>Donor ($2,500)</td>
<td>474</td>
<td>549</td>
</tr>
<tr>
<td>Sponsor ($5,000)</td>
<td>396</td>
<td>361</td>
</tr>
<tr>
<td>Patron ($10,000)</td>
<td>80</td>
<td>75</td>
</tr>
<tr>
<td>Patron Circle ($15,000)</td>
<td>31</td>
<td>33</td>
</tr>
<tr>
<td>President’s Circle ($25,000)</td>
<td>53</td>
<td>56</td>
</tr>
<tr>
<td>Total</td>
<td>137,937</td>
<td>151,271</td>
</tr>
</tbody>
</table>

*Nonresident Memberships

---

Members of the Corporation

### Benefactors

- Sylvan Barnet
- Daniel Brodsky
- Alice Cary Brown
- J. Tomilson Hill
- Hamilton Boyce James
- Meredith Evans James
- Rebecca Lee James
- Sir Paul Ruddock
- Alejandro Santo Domingo
- Jan T. Vilcek
- Jack Zimmerman

### Foundation Benefactor

- Souls Grown Deep Foundation

### Corporate Benefactor

- Tiffany & Co.

### Fellows for Life

- Estelle Bender
- Max N. Berry
- Betsy Z. Cohen
- William C. Foxley
- Fady Jameel
- Jade Lau
- Thomas A. Cassilly
- Miriam Chan
- Mr. and Mrs. Richard L. Chilton, Jr.
- Stewart B. Clifford
- Karen B. Cohen
- Steven A. and Alexandra M. Cohen Foundation
- Lewis B. and Louise Cullman
- Peggy and Richard M. Danziger
- Mrs. David M. Darrin
- Michel David-Weill
- Sylvia de Cuevas
- Mrs. Michael Del Balso
- Christopher W. Douglass
- Mr. and Mrs. Larry D. Droppa
- Mrs. James C. Edwards
- George J. Fan
- Mark Fisch and Rachel Davidson
- Mrs. Lawrence A. Fleischman
- Mr. and Mrs. Gordon P. Getty
- Mr. and Mrs. Herbert Irving
- Philip Henry Isles
- Mr. and Mrs. Michael Jaharis
- Mr. and Mrs. Hamilton E. James
- Mr. and Mrs. Morton L. Janklow
- Betty Wold Johnson
- Mr. and Mrs. James Loring Johnson
- Anna-Maria Kellen
- Mr. and Mrs. David H. Koch
- Mr. and Mrs. Werner H. Kramicsky
- Mrs. W. Loeber Landau
- Mr. and Mrs. Ronald S. Lauder
- Thomas H. Lee and Ann Tenenbaum
- Linda M. Lindenbaum
- Ashbjorn R. Lunde
- Mrs. Hayward F. Manice
- Joyce Frank Menschel
- Richard L. Menschel
- Mr. and Mrs. John A. Moran
- Mary R. Morgan
- Sharmin and Bijan Mossavar-Rahmani
- Point Gammon Foundation
- The Honorable and Mrs. Leon B. Polsky
- Mr. and Mrs. Frank E. Richardson
- David Rockefeller
- Sandra Priest Rose
- Laura G. and James J. Ross
- Sir Paul Ruddock
- Alejandro Santo Domingo
- Mr. and Mrs. Andrew M. Saul
- Mr. and Mrs. William H. Scheide
- Mr. and Mrs. David T. Schiff
- Mr. and Mrs. Randall D. Smith
- Carl Spielvogel and Barbaralee Diamonstein-Spielvogel
- Oscar L. Tang
- Mr. and Mrs. Eugene V. Thaw
- Mr. and Mrs. David M. Tebey
- Mindy Tubbirz
- Anthony W. and Lulu C. Wang
- Charlotte C. Weber
- Mr. and Mrs. Malcolm H. Wiener
- Mr. and Mrs. Barrie A. Wigmore
- Mr. and Mrs. Eving Wolf
- Mrs. Charles Wrightsman
Annual Members

President’s Circle

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Mr. and Mrs. Alan M. Ades
George C. and Ursula E. Andrews
Loren Arbus
Andrew and Anne Baker
Michele and Timothy Barakett
Joshua and GINETTE BECKER
Barbara and Bernard Bergreen
John and Jasanna Britton
Avna Cassinelli
Michele J. Cestone
Mr. and Mrs. George Coumantaros
Barbara and Ray Dalio
William W. Donnell
Mrs. Mauritius E. Edersheim
Kenneth and Mary Edlow
Victor F. and Patricia M. Ganz
Renata and Claudio Garcia
Mr. and Mrs. Robert F. Gossett, Jr.
Carol Colburn Hogel and Elisabeth Hogel
Jane and Michael Horvitz
Linda M. Infurna
Mr. and Mrs. Charles B. Johnson
George J. and Anne R. Lichtblau
Duke R. and Linda Ligon
Chien-Chi Liu
Nion McEvoy and Leslie Berriman
Sandra Mironé Maher
Adam and Diane Max
Diana Mercer and Heather Sue Mercier
Donald R. Mullen
Edith J. and Peter O’Donald, Jr.
Lisa Pevaroff-Cohn
Janet Prindle and Charles Seidler
Richard and Bonnie Reiss
Thomas and Elizabeth M. Renyi
Mr. and Mrs. Leonard Riggio
Florence L. Seligman
Jack Shear
Isaac R. Souede and Sein M. Chew
Ann M. Spruill and Daniel H. Cantwell
Gillian Steel
John Studzinski
Miriam and Yefim Sukhman
AsO A. Tavitian
Mr. and Mrs. John C. Walton
Candace King Weir
Barbara Zalaznick
Mrs. William B. Ziff, Jr.
Anonymous (1)

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Mr. and Mrs. John P. Arnhold
Charles C. Butt
Steven A. and Alexandra Cohen
Bruce Crawford
Robert de Courcy
Russell and Stephanie Deyo
Martin Flug
Mr. and Mrs. George S. Frazza
Yan Hao
Giles K. and Barbara Guss Kemp
Robert and Nina Kotick
Eugene Lanceric
Joyce G. Linde
Amanda Davis Lister and Thomas H. Lister
Samuel and Karry Meshberg
Mr. and Mrs. Robert Millard
Mr. and Mrs. George D. O’Neill
David Orentreich, M.D., and Catherine Orentreich, M.D.
Ingeborg H. and Ira Leon Rennett
Mr. and Mrs. John J. Roche
Mr. and Mrs. Theodore C. Rogers
Carl Saphier
Jessica and Jerry Seinfeld
Georgia Sheve
Mr. and Mrs. David M. Silfen
Ora K. Smith
Karl and Mary Ellen von der Heyden
Lucille Werninck
Mr. and Mrs. Robert Zollner
Anonymous (1)

Patrons

Rose-Marie Anderson
Ross H. Auerbach and Shay A. Auerbach
Henri Barguirdjian
Richard A. and Amelia Bernstein
Mr. and Mrs. James A. Block
Robert M. Buxton
Denise and David Chase
Wilbur A. Cowett
Christopher C. and Sharon Saul Davis
Karen A. Davis
Mr. and Mrs. Alan F. Doniger
John R. and Lynne W. Doss
James H. Duffy
Barbara I. and Joseph H. Ellis
Allan and June B. Feldman
Ellen Flamm
Maryann Fribourg
Donald and Joan Fried
Stephen Friedman
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Arlene Goldfarb
Barry W. Gray
Mimi and Peter Haas Fund
Christine and Andrew Hall
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William T. Hillman
Michael Hood
Mary A. Horan
Alan Kanzer
Alice Kaplan
Andrea Klepetar-Fallek
Mr. and Mrs. Lewis Korman
Mr. and Mrs. H. Frederick Krimerstal II
Preethi Krishna and Ram Sundaram
James J. and Helen D. Lally
Elisabeth and Tillmann Lenz
Frank Markus and Nancy Fryer Croft
Jacqueline B. Mars
William J. Martini
Sonnny and Gita Mehta
Stanley and Jane Z. Moss
Steven Newhouse and Gina Sanders
Stanley Newman
Mr. and Mrs. John B. Ogilvie
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Pavan Talwar and Holly Doencht
Karin Theodoli
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Sandra Wasserman and Debra Wasserman
Sue Ann Weinberg
Laura and John Winchester
Anonymous (5)

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Mark Appel
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Deborah S. Becker
Kathleen Begala
Anka Begley
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M. Anthony Bhandari
Sukhman H. Cantwell
M. Chew
Riggio
Florence L. Seligman
Jack Shear
Isaac R. Souede and Sein M. Chew
Ann M. Spruill and Daniel H. Cantwell
Gillian Steel
John Studzinski
Miriam and Yefim Sukhman
AsO A. Tavitian

135
Ronald and Sara Wilford
John Wilkins
Mrs. Keith C. Wold
Mr. Keith C. Wold, Jr.
Mr. and Mrs. Charles O. Wood
Mr. and Mrs. Gene Woodfin
William H. Wright II
Peter and Sussi Wunsch
Ai Yamamoto and Gian
Mario Favalli
John E. Young
Francesca Zambrano and Faith Gay
Anonymous (7)

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Hans Beckhoff
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David Bickers and Sara Patterson
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Mai-Wah Cheung
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Noel and Noel Cohen
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Courtney and Christopher Combe
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Collier Hands
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Aurelia Ion
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Tony White  
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Museum Librarians  
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