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for the Year
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November 1, 2010

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A Grateful Acknowledgment

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

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

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

Aid from these sources, combined with the generosity of many of our visitors and friends, helps the Metropolitan to serve the public in accordance with its traditional standards of excellence.
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Following a year of unprecedented financial challenges, the Metropolitan emerged stronger in fiscal year 2010 and with renewed energy and focus on its core mission: the collections, exhibitions, programs, and the visitor experience. The Museum drew more than 5.2 million visitors in fiscal year 2010, the first year since 2001 in which attendance exceeded 5 million, and presented more than thirty exhibitions, with three of the four most highly attended shows drawn entirely or almost entirely from the Museum’s permanent collection, a tribute to the encyclopedic sweep and astounding depth of the collection. The Metropolitan saw financial success as well, ending the year with an operating surplus of approximately $3.7 million and showing strength in all areas of earned income, including admissions, retail operations, and membership. (For a detailed discussion of the Museum’s financial results for fiscal year 2010, see the “Report of the Chief Financial Officer” on pages 58–61.)

Several new initiatives with the visitor experience in mind were launched this year. To deliver information about the collections and the Museum’s myriad programs to a variety of audiences, both online and on-site, a new Digital Media Department was formed. The new department supports and serves all Museum staff as the single point of contact for all audiovisual projects and activities involving the creation, editing, cataloguing, and digital presentation of collections content. Significant progress was also made toward the relaunch of the Museum’s website, scheduled for summer 2011. In another area vital to the Metropolitan’s growing audience, education, the Museum refocused its programs to ensure optimal use of the Ruth and Harold D. Uris Center for Education and continued its exploration of innovative approaches to teaching in the galleries. The many achievements, successes, and new initiatives that marked fiscal year 2010 underscore the vibrancy of the Metropolitan Museum’s exhibitions and collections for its audiences from around the world and send to the public a clear signal about the enduring importance of culture and cultural institutions.

**Acquisitions**

Through the generosity of New York collector and Honorary Trustee Eugene Victor Thaw, the Metropolitan Museum and the Morgan Library & Museum received a joint gift of 123 oil sketches by Eugene Victor Thaw, the Metropolitan Museum and the Morgan Library & Museum received a joint gift of 123 oil sketches by northern European artists, especially in plein air (outdoor) painting by northern European artists, especially in Rome, between 1780 and 1840. The gift introduces a host of key figures from British, German, and Scandinavian schools who until very recently were not represented in the Metropolitan’s collection, among them Thomas Jones, Carl Blechen, Carl Gustav Carus, Christian Friedrich Gille, Johan Christian Dahl, and Thomas Fearnley. It also adds considerable depth to the Museum’s holdings of French and Belgian painters.

This year the Metropolitan also acquired an ancient Roman group statue of great importance and beauty, a depiction of the Three Graces of Greek mythology (Aglaia/Beauty, Euphrosyne/Mirth, and Thalia/Abundance). The marble sculpture is a Roman copy from the second century a.d. of a Greek work from the second century B.C. Discovered in Rome in 1892, the statue has been on loan to the Museum from a private collector since 1992, and has been on view in the center of the Leon Levy and Shelby White Court since it opened in 2007.

A newly discovered drawing by Jean-Auguste-Dominique Ingres (1780–1867), titled *Virgil Reading the Aeneid to Augustus, Livia, and Octavia*, acquired this year for the Department of Drawings and Prints, is a wonderful example of Ingres’ romantic-classicist interpretation of antique subjects, fusing archaeological exactitude and carefully calibrated emotional drama.

For the Department of European Sculpture and Decorative Arts, the Metropolitan acquired one of a series of character heads by the Austrian sculptor Franz Xaver Messerschmidt (1736–1783). Like the other busts in the series, *A Hypocrite and Slanderer* is both highly original in its combination of realism and abstraction and deeply introspective. First exhibited in 1793, the sculpture forecasts modern minimalism and renders the subject’s state of mind in a way that is novel and exceptional for a pre-Freudian world.

The extraordinary quality and condition of the Dutch painting *Portrait of a Man*, ca. 1470–75, also acquired this year, place it among the finest examples of early Netherlandish portraiture; paintings in the fragile technique of oil on paper laid down on wood rarely survive. Closely observed and meticulously rendered, the portrait, from the Circle of Hugo van der Goes, conveys both psychological intensity and objective realism. Independent portraits by Hugo are extremely rare, and further investigations will help to properly place this splendid example within the context of Netherlandish portraiture.

Also acquired this year by the Metropolitan for the Department of Ancient Near Eastern Art is the highly charged *Monstrous Male Figure*, dating from the late third to the early second millennium B.C. At just four inches high, this figure defies its stature by combining human and animal features to indicate potent supernatural power. It has mysterious scars and a pierced mouth, suggesting that the lips may have at one time been literally sealed. It is plausible to think that the figure, having served its purpose, was ritually “killed” by scarring it and making it mute.

The Museum acquired many other objects of distinction this year, and highlights of these recent acquisitions, as well as last year’s acquisitions, including descriptions and illustrations, can be found in the fall 2010 *Bulletin*.

**Exhibitions**

In fall 2009, on the occasion of the 400th anniversary of Henry Hudson’s historic voyage to Manhattan from Amsterdam, that city’s Rijksmuseum sent *The Milkmaid*, perhaps the most admired painting by Johannes Vermeer (1632–1675), to the Metropolitan Museum. An exhibition celebrating this extraordinary loan, “Vermeer’s Masterpiece *The Milkmaid*,” brought together the Met’s five Vermeer paintings, along with a select group of works by other Dutch artists, placing *The Milkmaid* in its historical context.

The fall season also saw gathered at the Museum the finest examples of samurai armor, swords and sword mountings, archery equipment...
and firearms, equestrian equipment, banners, surcoats, and related accessories in “Art of the Samurai: Japanese Arms and Armor, 1156–1868.” Drawn exclusively from public and private collections in Japan, this was the first comprehensive exhibition devoted to the arts of the samurai ever to be shown, and with more than 200 objects, it included more than three times the number of official National Treasures ever previously lent by the Japanese government to a single show.

For the first time ever, nearly all of the known drawings by or attributed to the leading Italian Mannerist artist Agnolo Bronzino were brought together last winter in “The Drawings of Bronzino.”

“Looking In: Robert Frank’s The Americans” celebrated the fiftieth anniversary of the publication of Frank’s book of timeless photographs, recognized as a masterpiece of twentieth-century art. As part of the extensive programming related to the exhibition, Frank was on hand in a rare public appearance for a discussion of his work.

“American Stories: Paintings of Everyday Life, 1765–1915,” another fall highlight, brought together works with recurring themes such as childhood, marriage, family, and community; the notion of citizenship; attitudes toward race; the frontier as reality and myth; and the process and meaning of making art to illuminate the evolution of American artists’ approach to narrative. The first overview of the subject in thirty-five years, the show featured iconic works by such revered painters as John Singleton Copley, Charles Willson Peale, William Sidney Mount, George Caleb Bingham, Winslow Homer, Thomas Eakins, John Singer Sargent, Mary Cassatt, John Sloan, and many others who captured the temperament of their respective eras.

Exploring the place of music and theater in the work of the great early eighteenth-century French painter and draftsman Jean-Antoine Watteau (1684–1721) was “Watteau, Music, and Theater.” With works drawn from various departments of the Metropolitan, as well as other collections in the United States and Europe, the exhibition showed that the painter’s utopian vision was influenced directly by these sister arts and shed light on the subjects of a number of Watteau’s images.

“Eccentric Visions: The Worlds of Luo Ping (1733–1799)” presented paintings by this fiercely independent, versatile, and highly influential artist along with works by members of his family and his mentor, Jin Nong. The exhibition included a number of Chinese National Treasures never before shown in the West.

Spring’s resplendent offerings included an extraordinary opportunity to see one of the finest medieval manuscripts in America, temporarily bound for conservation. A treasure of The Cloisters, the dazzling book featured in “The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry” includes more than a hundred exquisite miniatures, providing unprecedented insight into the artistry of some of the finest illuminators of the period.

Simultaneously on view were forty expressive alabaster figures, each approximately sixteen inches high, from the tomb of Jean de France’s nephew, John the Fearless (Jean sans Peur, 1371–1419). The renovation of the Musée des Beaux-Arts in Dijon, France, where thirty-seven of the statuettes from the tomb of John the Fearless are housed, provided an opportunity for the unprecedented loan of these figures for “The Mourners: Medieval Tomb Sculptures from the Court of Burgundy,” which proved to be one of the season’s most popular exhibitions.

“Side by Side: Oberlin’s Masterworks at the Met” provided a wonderful opportunity to view twenty splendid masterpieces belonging to the Allen Memorial Art Museum at Oberlin College, one of the finest collections at a college or university in the United States, including works by major artists as varied as Ter Brugghen, Turner, Monet, Cézanne, Kirchner, and Rothko, alongside favorite corresponding masterpieces in the Met’s great collection. While the college museum was closed for renovations, we were fortunate to have the occasion to create new juxtapositions in galleries throughout the Museum, celebrating both Oberlin’s rich collection and the extraordinary scope of the Met’s.

Drawing an average of 6,700 visitors per day, the landmark exhibition “Picasso in The Metropolitan Museum of Art” was the most highly attended show since 2001 and the first to focus exclusively on works by Pablo Picasso (1881–1973) in the Museum’s collection. It featured the Museum’s complete holdings of paintings, drawings, sculptures, and ceramics by Picasso, some 300 works never before seen in their entirety, as well as a selection of the artist’s prints. The exhibition presented an opportunity to showcase a wealth of new research relating to our collection of Picasso’s works.

A favorite rite of spring for many visitors is the opening of The Costume Institute exhibition, and “American Woman: Fashioning a National Identity” was the first to be drawn from the Museum’s newly established Brooklyn Museum Costume Collection at the Met. It explored developing perceptions of the modern American woman from 1890 to 1940 and how they have affected the way American women are seen today.

Spring also brought the much-anticipated opening of “The Iris and B. Gerald Cantor Roof Garden,” featuring an installation created especially for the space—a monumental bamboo structure by twin brothers Mike and Doug Starn. Constructed by the artists and a team of rock climbers throughout the spring, summer, and fall, Big Bambú: You Can’t, You Don’t, and You Won’t Stop, which ultimately measured 100 feet long, 50 feet wide, and 50 feet high, took the form of a cresting wave that bridged realms of sculpture, architecture, and performance, and incorporated an internal pathway system.

The year also featured a number of other exhibitions drawn entirely from the Metropolitan’s permanent collection, and together they affirmed the extraordinary depth and breadth for which the institution is known. These shows included “North Italian Drawings, 1410–1550: Selections from the Robert Lehman Collection and the Department of Drawings and Prints,” “Five Thousand Years of Japanese Art: Treasures from the Packard Collection,” “Celebration: The Birthday in Chinese Art,” and “Tutankhamun’s Funeral.”

**Visitorship**

In fiscal year 2010, the Metropolitan Museum drew 5,240,000 visitors. It was the first year since 2001 that attendance exceeded 5 million, and the number, which includes attendance at The Cloisters Museum and Gardens, ranks among the highest in the institution’s 140-year history. March 30, with 39,389 visitors, was one of the Museum’s highest attended days, ranking third in the last fifteen years, and the week between Christmas and New Year’s was also an attendance high point; the Holiday Monday that fell during that week drew far more visitors (21,950) than any previous Holiday Monday since the program began in 2004. Contributing to the high number of visitors this year was “Vermeer’s Masterpiece: The Milkmaid,” with 329,466 total visitors over a less than three-month run, and “Picasso in The Metropolitan Museum of Art,” drawing an average of 6,700 visitors per day and frequently reaching 10,000 per day on Fridays, Saturdays, and Sundays.

The Museum’s website continued to attract visitors at an impressive rate in fiscal 2010. Nearly 40 million people visited the site, a 15 percent increase over last fiscal year. The site generated more than $11 million in revenue, representing a 12 percent increase from the previous year. All objects on view in the Museum were added to the website’s online collection, and the technical requirements for making
the remainder of the Museum’s collection records available online were completed. The first of two major phases in the complete rebuilding of the website was completed in June, and work on the second and final phase is in progress.

The Museum continues to increase its online outreach beyond the metmuseum.org site. Through our social media efforts we had more than 350,000 interactions from our followers on Facebook (a social networking site), Flickr (photo hosting), and Twitter (micro-blogging), and we launched participation on foursquare (a location-based mobile application). Additionally, through our ongoing participation on YouTube and iTunes U, we continue to make our video, audio, and other digital educational content available for download.

E-mail continues to be an extremely important vehicle for connecting with audiences. This year, e-mail marketing initiatives raised $729,000 for the institution and reached more than 300,000 individuals.

The Metropolitan’s Multicultural Audience Development Initiative (MAIDI), now in its twelfth year, hosted a number of well-attended events. This was the second year for its annual Post-Pride Party for the Gay, Lesbian, Bisexual, and Transgender community, and the event, held in July, drew more than 1,100 guests, nearly twice as many as the previous year. MAIDI’s “An Evening of American Stories,” which attracted almost 400 people, featured a lecture by the Pulitzer Prize-winning historian Annette Gordon-Reed and a viewing of the exhibition “American Stories: Paintings of Everyday Life, 1765–1915.” A daylong program marking Diwali, the annual Indian “Festival of Light,” was attended by almost 700 visitors, and approximately 350 visitors attended a MAIDI event that celebrated Women’s History Month. The College Group at the Met, a branch of MAIDI now in its sixth year and dedicated to reaching college-age audiences in the greater New York area, also hosted several well-attended events, including a 1920s-themed evening that drew more than 2,200 students.

**Capital Projects**

Fiscal year 2010 saw progress in several major construction projects as well as the reopening of galleries that had been closed for renovation. The project to renovate by 2012 nearly every section of the American Wing, which houses some of the finest and most comprehensive collections of American art in existence, continued apace, with work to extend the second floor for galleries for paintings and sculpture and reinstall the skylight nearing completion.

Major progress in the extensive renovation of the fifteen galleries devoted to the Metropolitan’s collections of the Department of Islamic Art—the Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia—included continued construction and reinstallation of the Damascus Room and the Spanish Ceiling, as well as installation of the stone floor. The new suite of galleries is expected to open in fall 2011 and, when finished, will emphasize the rich diversity of the Islamic world.

After a five-year renovation, December saw the reopening of the Late Gothic Hall at The Cloisters Museum and Gardens. The new installation returned to public view for the first time in a generation a monumental early sixteenth-century Netherlandish tapestry from Burgos Cathedral in Spain, following a thorough campaign of conservation, as well as the recently conserved stone tracery of four large, fifteenth-century windows from the Dominican monastery in Sens, in Burgundy, France.

In March, after an eight-month refurbishment, the Museum reopened its André Mertens Galleries for Musical Instruments, showcasing its renowned holdings of Western musical instruments. More than a quarter of the reinstallation includes new acquisitions as well as instruments from the collection that have rarely been seen by the public.

The Trustees Dining Room, closed for upgrades to its kitchens in January, was reopened in April, allowing the restaurant to keep pace with the increase in volume and to better accommodate the growing number of private dining events.

Thanks to a generous allocation of $6.5 million from the City of New York, the Museum was able to continue work on its multiyear plan to upgrade and replace components of the Museum’s infrastructure. For this crucial funding, we are grateful to Mayor Michael R. Bloomberg, Deputy Mayor Patricia Harris, Commissioner Kate Levin, City Council Speaker Christine C. Quinn, Manhattan Borough President Scott M. Stringer, and City Council members Daniel Garodnick, Melissa Mark Viverito, and Jimmy Van Bramer for their support.

**The Fund for the Met**

In fiscal year 2010, The Fund for the Met raised more than $32 million. Since it was launched in 1994, The Fund for the Met has drawn campaign gifts and pledges that continue to climb beyond $1 billion, with planned gifts totaling more than $92 million. In particular, project-focused fund-raising continues to generate a strong response.

Early in the year, Doris and Stanley Tannenbaum and Roy J. Zuckerberg contributed generously to the American Wing. Subsequently, the Museum was offered an anonymous $10 million challenge grant toward the project, to be matched by April 2011. In light of this challenge, Trustee Lee Brown and his wife, Alice Cary Brown, and Trustee Mary Jaharis and her husband, Michael Jaharis, each made commitments toward the match.

We are grateful for a number of other leadership gifts this year. Trustee David H. Koch made a generous pledge to restore the Fifth Avenue fountains and plaza. In addition, as part of its initiative to sustain the critical work of key museums in this challenging economic time, an anonymous foundation made a gift that is being used for general operating support, the website relaunch, special exhibitions, and the consolidation of the Museum’s collection management database.

Another Trustee, Paula Cussi, made a gift in memory of Patti Cadby Birch toward the Moroccan Court in the new Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Janet and Howard Kagan contributed toward plans for The Costume Institute project, and donors continued to give endowment support to ensure the future of the Museum and its programs. Friends of the institution generously responded to the need for funds for the purchase of works of art, most notably for the Department of Greek and Roman Art’s purchase of the Three Graces.

**Trustees, Staff, and Volunteers**

Alejandro Santo Domingo was elected to the Board of Trustees this year, as was Denis P. Kelleher, representing the Borough of Staten Island. Rahmi M. Koç, Charlotte C. Weber, and W. L. Lyons Brown, Jr., were elected Honorary Trustees, and Michel David-Weill and Allan Weissglass were elected Trustees Emeriti.

We were deeply saddened this year by the death of Trustee Robert D. Joffe, chairman of the legal committee of the board and an individual of supreme dedication and counsel who enriched us with his leadership and humanity, as well as that of Honorary Trustee Norma Hess, a steadfast friend and benefactor who over many years contributed to nearly every aspect of the Museum’s operations, including gifts of works of art and donations in support of education, capital campaigns, scholarly research, and acquisitions. We also mourned
the death this year of Honorary Trustee Jan Mitchell, who for more
than four decades demonstrated his passion for art through wide-
ranging support for this institution. His breathtaking donation in
1991 of seventy objects of Pre-Columbian gold transformed the
Metropolitan's ancient American holdings, and the Jan Mitchell
Treasury, which opened in 1993, now houses the most representative
display of American gold objects in the world. Jan touched many
other areas of the Museum in significant ways and was a trusted
adviser and treasured friend who will be sorely missed.

We were also saddened by the death of Thomas Hoving, Director
of our Museum from 1967 to 1977, who died in December. With
everseous energy and ability, a magnificent breadth of cultural
understanding, and a superb eye, he presided over an era of unparal-
leled growth and change at the Metropolitan. He conceived the
master plan for expansion, orchestrated groundbreaking exhibitions,
was responsible for many significant acquisitions, and made the
Metropolitan ever more welcoming to visitors. The institution con-
tinues to benefit from his vision and wide-ranging legacy.

John P. O'Neill, who was scheduled to retire from the Museum
in December after thirty-one years, also died this year. As the
Metropolitan's Publisher and Editor in Chief who oversaw the publi-
cation of more than one thousand exhibition and collection cata-
logs, as well as the Bulletin, the Journal, and much more, John
showed an extraordinary commitment to quality that raised the
standards for museum publishing worldwide. He was respected and
loved and will be deeply missed.

Hilde Limondjian, the Metropolitan's General Manager of Concerts
and Lectures, retired in June after five decades of dedicated service.
Hilde made an important contribution to the Museum's programs,
which in forty-one seasons of music and lectures included more than
9,000 events. She presented hundreds of the world's finest musicians
and scholars in a series known not only for its quality but also for its
innovations in the realms of programming and concert presentation.

In March, the Museum welcomed back Jennifer Russell as
Associate Director for Exhibitions. Jennifer, who worked at the
Metropolitan as Associate Director for Administration from 1993 to
1996, served as Senior Deputy Director of Exhibitions, Collections,
and Programs at the Museum of Modern Art in New York before
returning to the Metropolitan. With her extensive experience in
exhibition planning on a local as well as national and international
scale, Jennifer brings significant managerial expertise and wide-ranging
contacts, all of which are essential to sustaining and developing the
Metropolitan's world-renowned exhibition program.

Tom A. Javits also joined the Metropolitan in the spring as the
new Vice President for Construction and Facilities. Tom has held
senior positions at Boston Properties and Zeckendorf Realty, among
other firms, and has extensive experience managing large and com-
plex projects, with particular expertise in sustainability and green
technology.

Erin Coburn began in the position of the Museum's first Chief
Officer of Digital Media in August 2010, responsible for the elec-
tronic production of documentation and interpretive material on the
Museum's collection. She brings to the position fourteen years of
experience at the J. Paul Getty Museum, where she was head of col-
lection information and access and her responsibilities included
overseeing the delivery of documentation and interpretive material
to a variety of audiences.

There were several promotions this year: Seán Hemingway as
Curator and Christopher S. Lightfoot as Curator, both in the Depart-
ment of Greek and Roman Art; Pascale Patris as Conservator in the
Sherman Fairchild Center for Objects Conservation; and William B.
Crow as Museum Educator in the Education department.

Without the generous support and assistance of its volunteers, the
Metropolitan would not be able to fulfill its mission. Year after year,
the work of this devoted group is felt throughout the Museum, and
we are grateful for their time and talent. This year, we commend
Freia Mitarai, Chair of the Volunteer Organization, and Pamela
Summey, who provided assistance, for their two years of exceptional
service at the head of the organization, and welcome its new Chair,
Margaret Evans, assisted by Frances Garrett. On behalf of the
Museum, we thank all of our volunteers, as well as our members and
friends, for their many contributions, and also, especially, our trust-
ees and staff, whose dedication and high standards are the reason
this institution achieves such an extraordinary level of distinction in
all that it undertakes and presents to the public.

Thomas P. Campbell  Emily K. Rafferty
Director  President
Mission Statement

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

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

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

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

September 12, 2000

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

The Museum's goals are to:

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

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

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

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

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

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

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

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

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

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

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

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

Arts of Africa, Oceania, and the Americas

Gifts

Three Woman’s Aprons; cloth, hide, glass beads; South Africa (Ndebele), mid- to late 20th century; 2009.500.1–3; Barbara Lee Diamonstein-Spielvogel

Woman’s Cache-Sex; cloth, hide, glass beads; South Africa (Ndebele), mid- to late 20th century; 2009.500.4; Barbara Lee Diamonstein-Spielvogel

Girl’s Apron (Lighabi); cloth, hide, glass beads; South Africa (Ndebele), mid- to late 20th century; 2009.500.5; Barbara Lee Diamonstein-Spielvogel

Ten Toraja Textiles; cotton; Indonesia, Sulawesi (Toraja), 19th–early 20th century; 2009.501.1–10; Thomas Murray, in honor of the Department of the Arts of Africa, Oceania, and the Americas

Ceremonial Container; wood, paint; Indonesia, New Guinea, Irian Jaya (Asmat), mid-20th century; 2009.502.1; Bequest of Tobias Schneebaum

Two Shields; wood, paint; Indonesia, New Guinea, Irian Jaya (Asmat), early–mid-20th century; 2009.502.2, 3; Bequest of Tobias Schneebaum

Three Woman’s Dance Belts; fiber, cassowary feathers, seeds; Indonesia, New Guinea, Irian Jaya (Asmat), mid- to late 20th century; 2009.502.4–6; Bequest of Tobias Schneebaum

Garment; fiber, seeds, cassowary quills, feathers; Indonesia, New Guinea, Irian Jaya (Asmat), mid- to late 20th century; 2009.502.7; Bequest of Tobias Schneebaum

Crocodile Mask; bark cloth, bamboo, wood, paint; Papua New Guinea, New Britain (Baining), late 20th century; 2009.502.8; Bequest of Tobias Schneebaum

Canoe Splashboard; wood, paint; Papua New Guinea (Massim), early–mid-20th century; 2009.502.9; Bequest of Tobias Schneebaum

Wrapper; cotton, Lurex®; Nigeria (Igbo), mid- to late 20th century; 2009.503; Anita and Robert LaGamma

Woman’s Mantle (Mouchtîya); wool, cotton, dyes; Tunisia, El Djem, 20th century; 2009.544; Alfred L. Bush

Figure Amulet; stone; Dominican Republic (Taino), 13th–15th century; 2010.177; Ron Nasser

Purchases

Three Wrappers (Seru Njaago); cotton, synthetic yarns; Senegal, Saint-Louis (Manjaka), 1970s; 2009.256–258; Fred and Rita Richman Gift

Wrapper; cotton, synthetic yarns; Guinea-Bissau, Kelequis (Manjaka), 1960–70; 2009.259; Fred and Rita Richman Gift

Man’s Robe; raffia palm fiber, vegetal dyes; Côte d’Ivoire (Dida), ca. 1900; 2009.308.1; Dr. William B. Goldstein Gift

Two Woman’s Garments; raffia palm fiber, vegetal dyes; Côte d’Ivoire (Dida), ca. 1900; 2009.308.2, 3; Dr. William B. Goldstein Gift

Women’s Dance Panel; raffia palm fiber, vegetal dyes; Côte d’Ivoire (Dida), ca. 1900; 2009.308.5; Dr. William B. Goldstein Gift

Screen (Insika); cane, reed fibers, natural black dyes; Rwanda or Burundi (Tutsi), ca. 1900; 2010.127; Dr. William B. Goldstein, Mrs. Marie Sussek Gifts

J. D. ‘Okhai Ojeikere, Nigerian; Modern Suku HD 916/75; gelatin silver print, 1975; 2010.167; Mazer Foundation Fund

J. D. ‘Okhai Ojeikere, Nigerian; Mkpuk Eba HD 694/74; gelatin silver print, 1974; 2010.168; Mazer Foundation Fund

American Decorative Arts

Gifts

David Carlson, American (Gardner, Mass.); Asparagus Fork; silver, ca. 1927; 2009.291; Margo Grant Walsh, in memory of Margaret Cosgrove Wyss

Side Chair; rosewood-grained and gilded maple and cherry, American (New York), 1810–20; 2009.356a, b; Linda H. Kaufman

Henry Fernbach (designer), Portier and Styrms Manufacturing Company; American (New York); Chair; walnut, oak, ca. 1872; 2009.479; Central Synagogue, New York City

Bracelet; gold, hair; American, ca. 1830; 2009.492.1; Alice Northrop Robbins

Brooch; gold, hair; American, ca. 1850; 2009.492.2; Alice Northrop Robbins

B. H. Kinney, American; Cameo Brooch; shell, gold, 1853; 2009.492.3a, b; Alice Northrop Robbins

Bracelet; gold, enamel, hair, glass; American, ca. 1850; 2009.492.4a–c; Alice Northrop Robbins

Brooch; gold; American, ca. 1850; 2009.492.5; Alice Northrop Robbins

Brooch; gold, enamel, hair, glass; American, ca. 1850; 2009.492.6; Alice Northrop Robbins

Necklace; hair, gold; American, ca. 1860; 2009.492.7; Alice Northrop Robbins

Brooch; gold, enamel, diamonds; American, ca. 1860; 2009.492.8; Alice Northrop Robbins

Ring; gold, enamel, hair; American, ca. 1840; 2009.492.9; Alice Northrop Robbins

Sewing Kit; leather, velvet, other fabrics, glass, paper, wood, brass, ivory, steel, silk, ca. 1874; 2009.492.10a–nn; Alice Northrop Robbins

Tea Service; silver, ivory; American, ca. 1835; 2009.492.11–14; Alice Northrop Robbins

Thimble; gold; American, ca. 1850; 2009.492.15; Alice Northrop Robbins

Brooch; hair, gold, enamel; American, ca. 1860; 2009.492.16; Alice Northrop Robbins

Side Chair; mahogany; American (New York), 1810–15; 2009.504; Mr. and Mrs. Stuart P. Feld

Robert and William Wilson, American (Philadelphia, Pa.); Coffee Pot; silver, ca. 1825; 2009.505.1; Peter A. Feld

John McMullin, American (Philadelphia, Pa.); Creamer; silver, ca. 1799, 2009.505.2; Peter A. Feld

Robert and William Wilson, American (Philadelphia, Pa.); Sugar Urn with Cover; silver, ca. 1825; 2009.505.3; Peter A. Feld

Robert and William Wilson, American (Philadelphia, Pa.); Teapot; silver, ca. 1825; 2009.505.4; Peter A. Feld

John McMullin, American (Philadelphia, Pa.); Waste Bowl; silver, ca. 1799; 2009.505.5; Peter A. Feld
Dorothy Marshall Hornblower for Tiffany Studios, American (New York); *Seven Velvet Panels*; silk velvet, ca. 1900–1907; 2009.506.1–7; Lynden B. Miller, in memory of Dorothy Marshall Hornblower

Dorothy Marshall Hornblower for Tiffany Studios, American (New York); *Seven Paper Stencils*; paper, ca. 1900–1907; 2009.507.1–7; Marjorie Hornblower Johnson, in memory of her grandmother, Dorothy Marshall Hornblower

Table Cover; silk and metallic thread; American, ca. 1880–1910; 2009.508.1; Robert Tuggle

*Curtain Panel*; cotton; American, ca. 1880–1910; 2009.508.2; Robert Tuggle

F.S. & Co., American; *Piece*; wool, ca. 1900–1920; 2009.508.3; Robert Tuggle

*Curtain Panel*; cotton; American, ca. 1880–1910; 2009.508.4; Robert Tuggle

*Piece*; cotton; American, ca. 1880–1910; 2009.508.5; Robert Tuggle

*Piece*; cotton; American, ca. 1880–1910; 2009.508.6; Robert Tuggle

*Curtain Panel*; cotton; American, ca. 1880–1910; 2009.508.7; Robert Tuggle

*Curtain Panel*; cotton; American, ca. 1880–1910; 2009.508.8; Robert Tuggle

*Border*; silk velvet, printed; American, ca. 1880–1910; 2009.508.9; Robert Tuggle

*Border*; silk velvet, stamped; American, ca. 1880–1910; 2009.508.10; Robert Tuggle

Anna Matilda Curtis, American (New York); *Needlework Picture*; silk thread on silk ground with watercolor paint, 1820; 2009.509; James Forrest Walker

Decorated by Joseph S. Porter, American; unknown manufacturer, probably German; *Plates*; porcelain, ca. 1878–89; 2010.111a–c; Anthony W. and Lulu C. Wang

*Side Chair*; mahogany with ash; American (New York), ca. 1805; 2010.145; Mrs. Jeannette Balling

**PURCHASES**

Joseph Stouvenal and Company, American (New York); *Compote*; blown and cut glass, ca. 1851–55; 2009.344; Robert L. and Ann R. Fromer Gift

Joseph Stouvenal and Company, American (New York); *Pair of Decanters*; blown, cut, and engraved glass, ca. 1851–60; 2009.345.1a, b; .2a, b; Ms. Fern K. Hurst Gifts

Charlotte Gardner, American (New York); *Sampler*; silk on linen, 1813; 2009.413; Anna Glen B. Vietor Gift, in memory of her husband, Alexander Orr Vietor

John McMullin, American (Philadelphia, Pa.); *Tray*; silver, 1799; 2009.420.1; Sansbury-Mills Fund and Frank P. Stetz Gift

John McMullin, American (Philadelphia, Pa.); *Tea or Hot Water Urn*; silver with ivory handle, 1799; 2009.420.2; Sansbury-Mills Fund and Frank P. Stetz Gift

Designed by Jacob Adolph Holzer for Tiffany Glass and Decorating Company, American (New York); *Scheme for Decoration of Saint Bartholomew’s Church*; watercolor on paper, 1893; 2010.2; Funds from various donors

Robert R. Jarvis, American (Chicago, Ill.); *Pitcher*; silver, 1914; 2010.20; Lee Paula Miller, Jacobsen Foundation, and Anonymous Gifts

*Sail*; walnut; American (Philadelphia, Pa.), 1740–60; 2009.507.1–7; Marjorie Hornblower Johnson, in memory of her grandmother, Dorothy Marshall Hornblower

William Cullen Bryant fellows Gifts

Jane Wilson, American (Wilmington, Del.); *Sampler*; silk on linen, 1791; 2010.47; Marcia and Jan Vilcek, Anthony W. and Lulu C. Wang, Mr. and Mrs. Robert Booth Jr., Mr. and Mrs. Robert T. Schaffner, and Ms. Fern K. Hurst Gifts

*Brocch*; silver, garnet; American, ca. 1770; 2010.106; Friends of the American Wing Fund

*Ring*; gold, garnets; American, 19th century; 2010.107; Friends of the American Wing Fund

John Scott Bradstreet, American (Minneapolis, Minn.); *Stained-Glass Window Panels*; leaded glass, 1906–8; 2010.122.1a, b, .2a, b; Sansbury-Mills and Friends of the American Wing Funds

Tiffany Studios, American (New York); *Two Architectural Mosaic Fragments*; Favorile glass on concrete, ca. 1905; 2010.124.1, .2; Mr. and Mrs. Richard L. Chilton Jr. and Arlie Sulka Gifts

Nathaniel Hud, American (Boston, Mass.); *Salver*; silver, ca. 1756, 2010.197; Sansbury-Mills Fund

**American Paintings and Sculpture**

**GIFTS**

John Carlin, American; *Children with Goat*; oil on canvas, ca. 1857; 2009.315; The Carlin Family

John George Brown, American; *The Wounded Playfellow*; pen and India ink (carbon) on wove paper, laid on paper board, 1884; 2009.524; Lewis M. McFarland, from the collection of Frank P. Stetz and David S. Hull

Augustus Saint-Gaudens, American; *Mildred Howells*; silvered bronze, 1897; 2009.432a, b; Jean Gibran, in memory of Kahlil Gibran, sculptor (1922–2008)

Thomas Anshutz, American; *Female Nude* (recto); charcoal on off-white laid paper, ca. 1895; 2009.457a; Robert S. Pirie

Thomas Anshutz, American; *Embracing Figures* (verso), charcoal on off-white laid paper, ca. 1895; 2009.457b; Robert S. Pirie

Henry Farrer, American; *Sail and Steam Ships*; graphite on off-white wove paper, 1870s; 2009.546.1; David T. and Anne Wikler Mininberg

Henry Farrer, American; *Country Lane—Farm Building on Long Island*; graphite on off-white wove paper, 1870s; 2009.546.2; David T. and Anne Wikler Mininberg

Thomas Moran, American; *Colburn’s Butte, South Utah*; watercolor, gouache, and graphite on blue wove paper, 1873; 2009.547; David and Laura Grey, in honor of Kevin J. Avery

Benjamin West, American; *Study for the Crucifixion*; brown ink applied by brush and pen, black chalk underdrawing on laid paper prepared with a light golden brown wash, 1788; 2010.144; Maurice J. Cotter, in memory of his mother, Mirjolene Josephine Cotter (1902–2003)

**PURCHASES**

Edward Greene Malbone, American; *Eye of Maria Miles Heyward*; watercolor on ivory set in a gold ring, ca. 1802; 2009.243; Dale T. Johnson Fund

Adolph Alexander Weinman, American; *Award Medal of the National Institute of Arts and Letters*; gold, 1909; 2009.289a, b; Gifts of Job M. Nash and George D. Pratt, by exchange

Jeremiah Paul, American; *Portrait of a Gentleman*; watercolor on ivory, 1800; 2009.322; Amelia B. Lazarus Fund, by exchange, and Gift of Museum of Early Southern Decorative Arts at Old Salem

James Earle Fraser, American; *End of the Trail*; copper alloy, 1918; this cast, by 1919; 2010.73; Friends of the American Wing Fund, Mr. and Mrs. S. Parker Gilbert Gift, Morris K. Jesup, and 2004 Benefit Funds

Prince Demah Barnes, American (Boston, Mass.); *Portrait of William Duguid*; oil on canvas, 1773; 2010.105; Friends of the American Wing Fund
Ancient Near Eastern Art

PURCHASE

Monstrous Male Figure; chlorite, calcite, gold, iron; Central Asia (Bactria-Margiana), late 3rd–early 2nd millennium B.C.; 2010.166; 2009 Benefit Fund and Friends of Inanna Gifts; Gift of Noriyoshi Horie

Arms and Armor

GIFT

Inked Impression (“Pull”) from a Colt Revolver; ink on paper; American, ca. 1854; 2009.330; John R. Gangel

PURCHASES

Powder Flask; wood, lacquer, gold, ivory, horn, iron, silver, copper alloy; Indian, 17th century; 2009.469; Arthur Ochs Sulzberger Gift

Archers Brace; leather, shellac, gold, pigments; Tibetan, 15th–17th century; 2010.21; Various donors, by exchange

Album of Firearms Ornament, containing approximately 540 inked impressions (“pulls”) of engraved firearm locks and mounts, and 42 original pen and ink designs on 40 double-sided leaves; ink on paper; Belgian and French, ca. 1840–80; 2010.31; Arthur Ochs Sulzberger Gift

Cross-Hilt Sword; iron, wood, steel, copper alloy, gold; British and German, ca. 1600–1625; 2010.165; Arthur Ochs Sulzberger Gift

Rapier with Scabbard; steel, wood, iron, silver, leather; Italian, ca. 1540; 2010.200; Arthur Ochs Sulzberger Gift

Cartridge Box; iron, wood, copper alloy; German (Brunswick), 1580; 2010.201; Arthur Ochs Sulzberger Gift

Smallsword; silver, steel, wood; English, ca. 1700; 2010.202; Arthur Ochs Sulzberger Gift

Bracer (Archers Arm Guard); copper alloy; Belgian, 1752; 2010.203; Arthur Ochs Sulzberger Gift

Asian Art

GIFTS

Qi Baishi, Chinese; Plum Blossoms; hanging scroll, ink and color on paper, dated 1950; 2005.509.1; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Qi Baishi, Chinese; Five Crabs; hanging scroll, ink on paper, dated 1950; 2005.509.2; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Qi Baishi, Chinese; Flowering Calamus and Frogs; hanging scroll, ink on paper, datable to 1950; 2005.509.3; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Qi Baishi, Chinese; Poem by Huang Tingjian; hanging scroll, ink on paper, undated; 2005.509.4; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Tu Youren, Chinese; Seven Poems; album leaf, ink on paper, dated 1950; 2005.509.5

Yu Youren, Chinese; Poem in Cursive Script; hanging scroll, ink on paper, datable to 1958; 2005.509.6; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Yu Youren, Chinese; Three Poems by Lu You and Du Fu in Cursive Script; hanging scroll, ink on paper, datable to 1959; 2005.509.7; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Yu Youren, Chinese; Poem in Cursive Script; hanging scroll, ink on paper, undated; 2005.509.8; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Yang Tianji; Couplet Composed from Jian K'ai's Verses; pair of hanging scrolls, ink on paper, dated 1917; 2005.509.9a, b; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Shen Yinmo, Chinese; Poem by Huang Tingjian; hanging scroll, ink on paper, undated; 2005.509.10; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)


Xu Beihong, Chinese; Seventeen Letters; hanging scroll, ink and color on paper, dated 1938–48; 2005.509.12; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)


Xu Beihong, Chinese; Two Poems; album leaf, ink on paper, dated 1942; 2005.509.14; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)


Lin Yutang, Chinese; Poem by Su Shi; album leaf, ink on paper, dated 1968; 2005.509.16; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)


Pu Ru, Chinese; Wandering in a Cloud-Filled Valley; hanging scroll, ink and color on paper, undated; 2005.509.20; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)
Zhang Daqian, Chinese; *Mountain Vegetables*; hanging scroll, ink and color on paper, dated 1965; 2005.509.21; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Zhang Daqian, Chinese; *Mushrooms*; hanging scroll, ink and color on paper, dated 1965; 2005.509.22; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Zhang Daqian, Chinese; *Crabapple Blossoms*; hanging scroll, ink and color on paper, dated 1965; 2005.509.23; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Zhang Daqian, Chinese; *Radishes and Mustard Greens*; hanging scroll, ink and color on paper, ca. 1965; 2005.509.24; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Zhao Shao'ang, Chinese; *Poem Written in the Style of the Haotaiwang Stele*; hanging scroll, ink on paper, dated 1972; 2005.509.25; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Feng Kanghou, Chinese; *Couplet in the Style of the Haotaiwang Stele*; pair of hanging scrolls, ink on paper, dated 1974; 2005.509.26a, b; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Feng Kanghou, Chinese; *Poem Written in Seal Script*; album leaf, ink on paper, dated 1975; 2005.509.27; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Wang Xuetao, Chinese; *Mantises Fighting on Bamboo*; album leaf, ink and color on paper, undated; 2005.509.30; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Zhao Shao'ang, Chinese; *Bamboo and Cicada*; hanging scroll, ink and color on paper, dated 1966; 2005.509.32; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Zhao Shao'ang, Chinese; *Chirping Bird*; album leaf, ink and color on paper, dated 1978; 2005.509.33; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Guo Wei, Chinese; *Camellia and Butterflies*; hanging scroll, ink and color on paper, undated; 2005.509.34; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)


Guo Dawei, Chinese; *Wine Jar and Melon*; hanging scroll, ink and color on paper, dated 1959; 2005.509.36; The Lin Yutang Family Collection, Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Lai, in memory of Taiyi Lin Lai (remaining 2/9 undivided interest from Jill Lai Miller)

Guo Dawei, Chinese; *Lotus*; horizontal panel, ink armature; Sri Lanka (Polonnaruwa), ca. 12th century; 2009.292; Guardian of the Flame Collection

Zhan Wang, Chinese; *Iron Model for Artificial Rock #10*; iron; 20th century; 2009.295a, b; The artist

*The Mother Goddess Men Bragut (Hariti)*; terracotta; Indonesia (East Java, Trawulan), Majapahit period (1296–1520), 14th–15th century; 2009.321; Jaap Polak

Qin Feng, Chinese; *Origins of Sound*; accordion-fold album, ink and color on paper, dated 1997; 2009.325; Patricia and Henry Tang, in honor of Maxwell K. Hearn

Utagawa Yoshiharu, Japanese; *Acrobats beneath Cherry Trees: Spinning Tops and Balancing*; polychrome woodblock print, ink and color on paper, Edo period (1615–1868), 1857; 2009.434.1; Takemitsu Oba

Utagawa Yoshiharu, Japanese; *The Plum Blossom that Flew on Lightning from Chikushino*; polychrome woodblock print, ink and color on paper, Edo period (1615–1868), 1857; 2009.434.2; Takemitsu Oba

Utagawa Yoshiharu, Japanese; *Hayatake Torakichi from Osaka*; polychrome woodblock print, ink and color on paper, Edo period (1615–1868), 1857; 2009.434.3; Takemitsu Oba

Utagawa Yoshiharu, Japanese; *Hayatake Torakichi from Osaka: Spinning Tops in Ryogoku*; polychrome woodblock print, ink and color on paper, Edo period (1615–1868), 1857; 2009.434.4; Takemitsu Oba

Utagawa Kunisada II, Japanese; *Hayatake Torakichi from Osaka: Performance in Ryogoku*; polychrome woodblock print, ink and color on paper, Edo period (1615–1868), 1857; 2009.434.5; Takemitsu Oba

Fukuda Kodojin, Japanese; *Landscape*; hanging scroll, ink on paper, Taisho period (1912–26), 1922; 2009.510; Gitter-Yelen Collection

Maruyama Oshin, Japanese; *Children Playing in Summer and Winter*; pair of six-panel folding screens, ink, color, and gold on paper, Edo period (1615–1867), 2009.511a, b; Gitter-Yelen Foundation

*Censer in the Form of Three Mountains*; black lingbi limestone, carved wooden stand; China, Qing dynasty (1644–1911), Kangxi period (1662–1722), 2009.512.1a, b; Richard Rosenblum Family

*Soothing Peak*; sea-green hornblende with yellow markings, carved wooden stand; China, Qing dynasty (1644–1911), 18th century; 2009.512.2a–c; Richard Rosenblum Family

Pha-nung with Celestial Worshipers Design; painted mordant-dyed, drawn resist-dyed and painted, on plain-weave cotton; India for the Thai market, 18th century; 2009.513; Thomas Murray, in honor of John Guy

*Stele with Scenes from the Life of the Buddha*; black stone; India (Bihar, probably Nalanda), Pala period, 10th century; 2009.541; Marsha Vargas Handley and Raymond G. Handley

**Purchases**

Lee In-chin, Korean; *Long-Necked Bottle*; white-bodied stoneware with celadon glaze, 2008; 2009.296; William R. Appleby Fund

Lee In-chin, Korean; *Long-Necked Bottle*; white-bodied stoneware with black glaze, 2008; 2009.297; William R. Appleby Fund
*Incense Burner*: glazed stoneware with biscuit-fired molded appliqué decoration; Vietnam (Hai Zhong province, Hong River delta), cyclical dates listed in donor inscription, most probably 1635; 2009.346; Funds from various donors


Komada Kôji, Japanese; *Ovoid Vessel*: stoneware with tenmoku glazes in black and brown, 2008; 2009.348; The B. D. G. Leviton Foundation Gift, in honor of Miyeko Murase

*Six-Lobed Bowl*: stoneware with celadon glaze; Korea, Goryeo dynasty (918–1392), early 12th century; 2009.417; Friends of Asian Art Gifts

*Pillow with Landscape Scenes*: stoneware with painted decoration over slip (Cizhou ware); Jin (1115–1234) or Yuan dynasty (1271–1368), 13th–14th century; 2009.428; Friends of Asian Art Gifts

*Covered Box with Scene of a Reception and Boys at Play*: lacquer with inlays of mother-of-pearl, gold, and silver; China, Qing dynasty (1644–1911), 17th century; 2010.32a, b; The Vincent Astor Foundation Gift

Fa Ruozhen, Chinese; *Cloudy Mountains*: hanging scroll, ink and color on silk, Qing dynasty (1644–1911), 1684; 2010.54; The Vincent Astor Foundation Gift

*Sarasa with Gilded Floral Pattern*: resist- and mordant-dyed plain-weave cotton with applied gold leaf; India for Japanese market, late 17th–early 18th century; 2010.55; Funds from various donors, by exchange

*Sarasa with Figures, Birds, and Fantastic Animals*: resist- and mordant-dyed plain-weave cotton; India for Japanese market, late 17th–early 18th century; 2010.56; Funds from various donors, by exchange

*Length of Sarasa with Small Rosettes*: resist- and mordant-dyed plain-weave cotton; India for Japanese market, late 17th–early 18th century; 2010.57; Funds from various donors, by exchange

*Diw with Garden Scene*: porcelain with impressed design under glaze (Ding ware); China, Jin dynasty (1115–1234), late 12th–early 13th century; 2010.58; The Miriam and Ira D. Wallach Foundation Fund

*Bowl with Poem*: porcelain with underglaze blue decoration; China, Ming dynasty (1368–1644), Longqing period (1567–72), 16th century; 2010.59; The Vincent Astor Foundation Gift

*Buddha Seated in Meditation*: copper alloy with gilding; Sri Lanka (western regions), Divided Kingdoms period (1232–1597), mid-15th–16th century; 2010.66a, b; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; The Miriam and Ira D. Wallach Foundation Fund; Florence and Herbert Irving, Cynthia Hazen Polsky and Anne H. Bass Gifts

*Buddha Offering Protection*: copper alloy with gilding; Sri Lanka (western regions), Divided Kingdoms period (1232–1597), mid-15th–16th century; 2010.67; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; The Miriam and Ira D. Wallach Foundation Fund; Florence and Herbert Irving, Cynthia Hazen Polsky and Anne H. Bass Gifts

*Standing Buddha*: copper alloy with gilding; Sri Lanka (western regions), Divided Kingdoms period (1232–1597), mid-15th–16th century; 2010.68a, b; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; The Miriam and Ira D. Wallach Foundation Fund; Florence and Herbert Irving, Cynthia Hazen Polsky and Anne H. Bass Gifts

*Figure of a Seated Court Lady*: earthenware with sancai glaze; China, Tang dynasty (618–907), 8th century; 2010.120; The Vincent Astor Foundation Gift

*Portrait of the Sinhalese King Sri Vikrama Baja Sinha* (r. 1798–1815); ivory with engraved and painted design; Sri Lanka (Kandy district), Kandy period (1480–1815), early 19th century; 2010.142; Drs. Sandran and Shanta Pramesh Waran Gift

Shibata Zeshin, Japanese; *Tiered Box (Jikako) with Design of Summer and Autumn Fruits*: colored lacquer with gold and silver maki-e, Edo (1615–1868)–Meiji period (1868–1912), ca. 1860–90; 2010.143a–g; The Vincent Astor Foundation Gift and Parnassus Foundation/Jane and Raphael Bernstein Gift

*Lobed Dish*: covered with lacquer and silver porcelain (Ding ware); China, Northern Song (960–1127) or Liao dynasty (907–1125), 10th–11th century; 2010.170; The Miriam and Ira D. Wallach Foundation Fund

*Bowl with Floral and Abstract Design*: porcelain with underglaze cobalt-blue decoration; Korea, Joseon dynasty (1392–1910), dated 1847; 2010.174; Friends of Asian Art Gifts

*Jar with Winged Animals*: porcelain painted in underglaze blue; China, Ming dynasty (1368–1644), ca. 1635–65; 2010.220; The Vincent Astor Foundation Gift

*Child Saint Sambandar*: copper alloy; India (Tamil Nadu), Chola period, late 11th century; 2010.230; Lila Acheson Wallace Gift

**The Costume Institute**

**Gifts**

*Articles of Clothing and Accessories from the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art*: mixed media; American, European, and various others, 1351–1998; 2009.300.1a–g to 2009.300.3926; the Brooklyn Museum

Calvin Klein, American; *Trousers (Jeans)*; cotton, 1982; 2009.303; Brooke Shields

Purse; antelope, metal; French, 1948; 2009.304.1; Henrie Jo Barth

Purse; antelope, metal; French, 1948; 2009.304.2; Henrie Jo Barth

Adele Simpson, American; *Ensemble*; wool, silk, 1970; 2009.305a–c; Julie Nixon Eisenhower

House of Ricci, French; *Wedding Ensemble*; silk, cotton, synthetic, feather, metallic thread, 2008; 2009.326a–c; Lauren Santo Domingo

House of Ricci, French; *Dress (Ball Gown)*; silk, metal, spring/summer 2008; 2009.327; Mario Grauso

Herbert Levine Inc., American; *Shoes (Pumps)*; leather, synthetic, 1959; 2009.328a, b; Helene Verin

House of Balenciaga, French; *Dress, Evening*; cotton, ca. 1950; 2009.329a, b; Charlotte Isler-Fischer

Jonathan Saunders, Scottish; *Ensemble*; cotton, synthetic, plastic, spring/summer 2004; 2009.331a, b; Jonathan Saunders

Halston, American; *Dress*; silk, 1978; 2009.493a, b; Mrs. Amanda H. Haynes-Dale

André Courrèges, French; *Dress*; wool, metal, 1970; 2009.494; Mrs. Amanda H. Haynes-Dale

Hermès, French; *Purse*; leather, late 1950s–early 1960s; 2009.495; Alice A. Caulkins

Pierre Cardin, French; *Dress*; horsehair, 1984; 2009.496.1; Mica Ertegün

Madame Grès (Alix Barton), French; *Dress*; silk, 1962; 2009.496.2; Mica Ertegün
Helmut Lang, Austrian; *Dress,* synthetic, spring/summer 1997; 2009.516.1; The artist

Helmut Lang, Austrian; *Ensemble,* silk, leather, spring/summer 2000; 2009.516.2a–d; The artist

Helmut Lang, Austrian; *Dress,* paper, synthetic, spring/summer 1991; 2009.516.3; The artist

Helmut Lang, Austrian; *Dress,* synthetic, fall/winter 1994–1995; 2009.516.4; The artist

Helmut Lang, Austrian; *Ensemble,* cotton, leather, rubber, metal, spring/summer 2003; 2009.516.5a–c; The artist

Helmut Lang, Austrian; *Ensemble,* cotton, rubber, leather, sterling silver, silk, synthetic, spring/summer 2003; 2009.516.6a–f; The artist

Helmut Lang, Austrian; *Ensemble,* cotton, rubber, leather, spring/summer 2003; 2009.516.7a–c; The artist

Helmut Lang, Austrian; *Ensemble,* cotton, metal, rubber, leather, spring/summer 2003; 2009.516.8a–f; The artist

Helmut Lang, Austrian; *Ensemble,* cotton, metal, synthetic, leather, spring/summer 2003; 2009.516.9a–j; The artist

Helmut Lang, Austrian; *Dress,* cotton, wool, leather, fall/winter 2003–4; 2009.516.10a–k; The artist

Helmut Lang, Austrian; *Ensemble,* synthetic, leather, metal, wool, fall/winter 2003–4; 2009.516.11a–g; The artist

Helmut Lang, Austrian; *Ensemble,* leather, cotton, wool, fall/winter 2003–4; 2009.516.12a–c; The artist

Helmut Lang, Austrian; *Ensemble,* synthetic, leather, fall/winter 2003–4; 2009.516.13a–d; The artist

Helmut Lang, Austrian; *Dress,* cotton, metal, leather, spring/summer 2004; 2009.516.14a–h; The artist

Helmut Lang, Austrian; *Ensemble,* leather, metal, cotton, synthetic, spring/summer 2004; 2009.516.15a–g; The artist

Helmut Lang, Austrian; *Dress,* cotton, spring/summer 2005; 2009.516.19; The artist

Helmut Lang, Austrian; *Ensemble,* synthetic, cotton, lizard, spring/summer 2005; 2009.516.20a–c; The artist

Helmut Lang, Austrian; *Dress,* synthetic, spring/summer 1991; 2009.516.21; The artist

Helmut Lang, Austrian; *Dress,* synthetic, fall/winter 1994–95; 2009.516.22a, b; The artist

Helmut Lang, Austrian; *Ensemble,* wool, silk, synthetic, fall/winter 1999–2000; 2009.516.24a, b; The artist

Helmut Lang, Austrian; *Suit,* silk, fall/winter 1999–2000; 2009.516.25; The artist

Helmut Lang, Austrian; *Ensemble,* silk, fall/winter 1999–2000; 2009.516.26a–c; The artist

Helmut Lang, Austrian; *Ensemble,* leather, spring/summer 2001; 2009.516.27a–f; The artist

Helmut Lang, Austrian; *Suit,* leather, fall/winter 2001–2; 2009.516.28; The artist

Helmut Lang, Austrian; *Bracelet,* resin, spring/summer 2005; 2009.516.29; The artist

Helmut Lang, Austrian; *Suit,* ostrich, metal, fall/winter 2001–2; 2009.516.30; The artist

Helmut Lang, Austrian; *Ensemble,* cotton, synthetic, leather, spring/summer 2003; 2009.516.31a–g; The artist

Helmut Lang, Austrian; *Shoes,* synthetic, leather, spring/summer 2003; 2009.516.32a, b; The artist

Helmut Lang, Austrian; *Ensemble,* wool, cotton, silk, metal, fall/winter 2004–5; 2009.516.33a–i; The artist

Helmut Lang, Austrian; *Suit,* cotton, metal, fall/winter 2002–3; 2009.516.34; The artist

Helmut Lang, Austrian; *Bracelet,* sterling silver, spring/summer 2004; 2009.516.35; The artist

Helmut Lang, Austrian; *Shoes,* cotton, leather, synthetic, spring/summer 2003; 2009.516.36a, b; The artist

Helmut Lang, Austrian; *Dress,* synthetic, silk, spring/summer 1997; 2009.516.37; The artist

House of Givenchy, French; *Dress,* wool, 1961; 2009.517; Barbara Posner Namias

Yohji Yamamoto, Japanese; *Ensemble,* silk, spring/summer 1999; 2009.518a, b; Minori Shironishi

House of Dior, French; *Dress,* Evening; silk, 1996; 2010.208.1; Madonna

Alexander McQueen, British; *Ensemble,* cotton, synthetic, fall/winter 1998; 2010.208.2a, b, Madonna

Jean Paul Gaultier, French; *Coat,* synthetic, fur, silk, fall/winter 1994; 2010.208.4a, b, Madonna

Jean Paul Gaultier, French; *Suit,* synthetic, silk, Miao peoples, ca. 1920; 2009.244; Caroline Reynolds Milbank Gift

Issey Miyake, Japanese; *Wedding Dress,* silk, 1916; 2010.211; Alice A. Winans, in memory of her mother, Aleta C. Baillard

Cristobal Balenciaga, Spanish; *Suit,* wool, ca. 1960; 2010.212a, b; Mrs. Douglas Auchincloss

Claire McCardell, American; *Dress,* silk, 1948; 2010.210; Kohle Yohannan

Bonwit Teller, American; *Wedding Dress,* silk, 1916; 2010.211; Alice A. Winans, in memory of her mother, Aleta C. Baillard

Madeleine Vionnet, French; *Dress,* Evening; silk, ca. 1916; 2009.244; Caroline Reynolds Milbank Gift

Madeleine Vionnet, French; *Dress,* Evening; metal, silk, ca. 1936; 2009.246; Friends of the Costume Institute Gifts

Madeleine Vionnet, French; *Dress,* Evening; metal, silk, ca. 1936; 2009.247; Friends of the Costume Institute Gifts

Madeleine Vionnet, French; *Dress,* Evening; silk, ca. 1929; 2009.248a–d; Friends of the Costume Institute Gifts
Madeleine Vionnet, French; *Nightgown*; silk, ca. 1931; 2009.249; Friends of the Costume Institute Gifts

Yves Saint Laurent, French, born Algeria; *Coat* (*Trench Coat*); leather, fall/winter 1979; 2009.306a–d; Catharine Breyer Van Bomel Foundation Fund

Beachwear; cotton; French, late 1860s–early 1870s; 2009.307a, b; The Dorothy Strelsin Foundation Inc. Gift

Elsa Schiaparelli, Italian; *Jacket, Evening*; linen, metallic thread, beads, paillettes, fall 1937; 2009.421; Friends of The Costume Institute Gifts

Rodarte, American; Christian Louboutin, French; *Ensemble*; wool, leather, fall/winter 2008; 2009.422a–e; Gilles Bensimon Inc. Gift

Jil Sander AG, German; *Ensemble*; silk, spring/summer 2009; 2010.3.1; Allison Sarofim Gift

Jil Sander AG, German; *Shoes*; silk, spring/summer 2009; 2010.3.2a, b; Allison Sarofim Gift

Halston, American; *Coat*; silk, early 1970s; 2010.26; The Dorothy Strelsin Foundation Inc. Gift

Charles James, American, born Great Britain; *Jacket, Evening*; silk, ca. 1957; 2010.63; Gould Family Foundation Gift, in memory of Jo Copeland

Martin Margiela, Belgian; *Bag* (*Clutch*); leather, 2007–8; 2010.129; Judith and Gerson Leiber Fund

Martin Margiela, Belgian; *Ensemble*; wool, synthetic, ca. 2005; 2010.130a, b; Gould Family Foundation Gift

Martin Margiela, Belgian; *Sweater*; wool, autumn/winter 1991–92; 2010.131; The Dorothy Strelsin Foundation Inc. Gift

Martin Margiela, Belgian; *Halter*; leather, 2001; 2010.132; Gould Family Foundation Gift

Martin Margiela, Belgian; *Ensemble*; synthetic, spring/summer 1996; 2010.133a, b; Gould Family Foundation Gift

Martin Margiela, Belgian; *Coat* (*Trench Coat*); cotton, fall/winter 2005–6; 2010.134a–f; Gould Family Foundation Gift

Martin Margiela, Belgian; *Coat*; cotton, fall/winter 1999–2000; 2010.135a–c; Gould Family Foundation Gift

Martin Margiela, Belgian; *Shoes* (*Mules*); leather, spring/summer 2002; 2010.136a, b; Judith and Gerson Leiber Fund

Martin Margiela, Belgian; *Shoes* (*Pumps*); leather, 2001; 2010.137a, b; Judith and Gerson Leiber Fund

*Ensemble*; silk, cotton; British, 1820–25; 2010.148; Friends of The Costume Institute Gifts

*Dress*; silk; French, 1818–20; 2010.152; Friends of The Costume Institute Gifts

John Galliano, British, born Gibraltar; *Dress*; wool, early 1980s; 2010.153; Irene Lewisohn Bequest

Jean Paul Gaultier, French; *Dress*; wool, 1986–87; 2010.154; Friends of The Costume Institute Gifts

Jean Paul Gaultier, French; *Dress, Evening*; silk, early 1980s; 2010.155a–c; Friends of The Costume Institute Gifts

*Skirt*; linen; British, late 18th century; 2010.156; Irene Lewisohn Bequest

Oscar de la Renta, Ltd., American; *Ensemble*; silk, 1980s; 2010.248a–d; Gilles Bensimon, Inc. Gift

Donna Karan, American; *Cat Suit*; wool, ca. 1990; 2010.249; Gilles Bensimon, Inc. Gift

Marc Jacobs, American; *Dress*; wool, 1986; 2010.250; Gilles Bensimon, Inc. Gift

Anne Marie of France; *Purse*; leather, 1940s; 2010.251a, b; Allison Sarofim Gift


Martin Margiela, Belgian; *Boots*; leather, spring/summer 2001; 2010.267a, b; Judith and Gerson Leiber Fund

**Drawings and Prints**

**Drawings**

Jacques de Gheyn II, Netherlands; *Study of a Tree*; pen and brown ink over black chalk; 2009.377; Anonymous

Hubert Robert, French; *Ruins with a Statue of an Emperor*; pen and black ink and watercolor; 2009.378; Mrs. Charles Wrightsman

Ludwig Pfleger, German; *Studies of the Blossoms, Fruits and Trunk of an English Oak* (*Quercus robur*); watercolor over a sketch in black chalk, 1788; 2009.379; Mrs. Charles Wrightsman

Ludwig Pfleger, German; *Studies of the Leaves, Blossoms, Fruits, and Trunk of an English Elm* (*Ulmus procera*); watercolor over a sketch in black chalk, 1788; 2009.380; Mrs. Charles Wrightsman

Ludwig Pfleger, German; *Studies of the Leaves, Blossoms, Fruits, and Trunk of a Whitebeam* (*Sorbus subgenus Aria*); watercolor over a sketch in black chalk, 1788; 2009.381; Mrs. Charles Wrightsman

Luigi Mayer, Italian; *Tombs of Great Arab Saints to be Seen in the Neighborhood of Rosetto, Egypt*; graphite, watercolor, and gouache; 2009.391; Mrs. Charles Wrightsman

Gabriel de Saint-Aubin, French; *Allegory of the Salon of 1769*; oil and chalk on paper; 2009.396; Mrs. Charles Wrightsman

Michel-François Dandré-Bardon, French; Charles-Nicolas Cochin II, French; *Egyptian Scene*; pen and brown ink, over red chalk underdrawing, squared in black chalk, 18th century; 2009.464; Lansing Moore

Richard de Lalonde, French; *Two Views of a Bracket*; pen and black ink, brush and gray wash, over graphite underdrawing, ca. 1780; 2009.465.1; William Rieder

Richard de Lalonde, French; *Two Designs for Ornament*; pen and black ink, brush and gray wash, over graphite underdrawing, ca. 1770; 2009.465.2; William Rieder

Room Elevation; graphite and pen and brown ink; French; 2009.465.3; William Rieder

Room Elevation; graphite and pen and brown ink; French; 2009.465.4; William Rieder

*Design for a Chandelier*; pen and gray ink with gray, yellow and brown wash; French, ca. 1750; 2009.465.5; William Rieder

*Design for a Seat Cover*; pen and ink and watercolor; French, 19th century; 2009.465.6; William Rieder

*Two Designs for Wine Coolers*; pen and ink and brown wash; French, ca. 1750; 2009.465.7; William Rieder

Felicia Giani, Italian; *Design for a Ceiling*; graphite, pen and ink with brown wash; 2009.465.8; William Rieder
Design for a Pier Table; pen and brown ink, brown wash; Italian, ca. 1700; 2009.465.9; William Rieder

Formerly attributed to Jean-Baptiste Greuze, French; formerly attributed to Pierre Alexandre Wille, French; Portrait of a Man; red chalk; 2009.465.10; William Rieder

Jean Démontèhène Dugoure, French; Salon Elevation with a Table Supporting a Bust Flanked by a Pair of Candelabra on Pedestals; pen and ink and watercolor, ca. 1780; 2009.465.11; William Rieder

Design for a Confessional; pen and gray ink; French or Flemish, ca. 1750; 2009.465.12; William Rieder

Design for a Cassone (recto); Design for a Cabinet Door or Cassone Lid (verso); pen and black ink with gray wash; Italian, ca. 1600; 2009.465.13; William Rieder

Auguste-François-Marie Gorguet, French; Belgean Flag; watercolor and black chalk, ca. 1917; 2009.465.14; William Rieder

Design for a Reliquary with the Beheading of a Saint; pen and brown ink, gray wash; Italian, ca. 1700; 2009.465.15; William Rieder

Design for Plasterwork Cartouches; pen and brown ink with brown wash; Italian, ca. 1700; 2009.465.16; William Rieder

Elevation for a Stairway and a Second en Suite Drawing (unmatted); Design for Ironwork Balustrade; pen and ink with gray and yellow wash; French, ca. 1700; 2009.465.17; William Rieder

Wilhelm Geissler, German; Woman in Oriental Dress Selling Lemons; watercolor, gouache, 1903; 2009.465.18; William Rieder

Design for a Plasterwork Bracket; pen and brown ink with brown wash, ca. 1700; 2009.465.19; William Rieder

Colonniade and Fountain with a Crowned Armorial Shield; pen and dark brown ink with gray wash; Italian, ca. 1750–1800; 2009.465.20; William Rieder

Design with Alternative for a Cabinet; pen and ink with gray and red wash; French, ca. 1700; 2009.465.21; William Rieder

Design for Interior Corner of a Frieze or a Stairwell; Partial Study of a Circular Temple (verso); pen and black ink, brown wash (recto), graphite (verso); Italian, ca. 1650–1750; 2009.465.22; William Rieder

Jean Le Pautre, French; Elevation of a Royal Bedroom; pen and brown ink with brown wash; 2009.465.23; William Rieder

Two Designs for Ornamental Plaques; pen and brown ink with brown wash; French, 19th century; 2009.465.24; William Rieder

Portrait of a Man; pen and brown ink with brown wash; Italian, 19th century; 2009.465.25; William Rieder

Design for a Frame Surmounted by a Lamp, Showing Two Alternative Ideas; pen and gray ink; Italian, 17th or 18th century; 2009.465.26; William Rieder

Elevation of the Gallery in the Palazzo Doria-Pamphilj, Rome; pen and black ink with watercolor; Italian, ca. 1650; 2009.465.27; William Rieder

Pietro Antonio Novelli, Italian; Head of a Man; pen and black ink; 2009.465.28; William Rieder

Design for a Hand Mirror or Fan Handle; pen and black ink; Italian, ca. 1650–1700; 2009.465.29; William Rieder

Jean-Charles Delafosse, French; Design for a Frame; pen and ink with brown wash, ca. 1750; 2009.465.30; William Rieder

Portraits of Jean-Étienne Liotard; black and red chalk with yellow, blue, and red washes; French, 18th century; 2009.468.1; Susan Schuman

Printseller and Carolyn Bullard Fine Prints

Louis Léopold Boilly, French; Minerva (Study after a Sculpture); Conté crayon, stumpung, heightened with white chalk on faded blue paper; 2009.477; Louis de Bayser

Salomon Gessner, Swiss; A Park with Figures at a Statue near Water; gouache, watercolor, ca. 1775; 2009.497; Anonymous

Giuseppe Bernardino Bison, Italian; Venetian Capriccio: Landscape with a Farm Building, Sarcophagus, and Fountain (recto); Monument (verso); pen and light brown ink, brush and gray wash (recto); soft black chalk, or graphite, or leadpoint (verso); 2009.519; Morrie and Fenella Heckscher

Mountainous Landscape; pen and brown ink, wash, graphite; German, 19th century; 2009.520; Colta Ives

Gustave Boulanger, French; Portrait of Woman and Three Children; graphite on wove paper, 1852; 2009.521.1; Alexander B. V. Johnson and Roberta J. M. Olson

Victor-François-Eloi Biennoy, French; Study of a Soldier; black, red, blue, and ocher chalks, heightened with white, squared for transfer in black chalk, ca. 1852; 2009.521.2; Alexander B. V. Johnson and Roberta J. M. Olson

Hans Thoma, German; Portrait of a Woman (Mrs. von Kobestine); pen and brush and brown-gray ink, 1866; 2009.521.3; Alexander B. V. Johnson and Roberta J. M. Olson

Erasmus Hornick, Netherlandish; Design for Parade Egg Cups and Combined Egg Cup/Salt Cellar with Lid; pen and ink, brush and wash; 2009.526; Anonymous, in memory of Walter E. Stait

Nicholas Mignard, French; The Visititation; graphite, red chalk, pen and black ink, brush and brown and gray wash, white gouache, framing lines in pen and black ink, ca. 1649; 2010.233; Matthieu De Bayser

Purchases

Jan Hulswit, Dutch; View of a Canal with Three Windmills; pen and brown ink, watercolor, over a sketch in black chalk; 2009.262; Sotheby’s Gift

Karel van Mander, I, Netherlandish; The Servants of Abiabol Killing Amnon (2 Samuel 13, 28–29) (recto); Sketch of a Seated Woman (verso); pen and brown ink, brown wash (recto), black chalk (verso); 2009.334; Frits and Rita Markus Fund

Jost Amman, Swiss; Three Scenes from the Life of the Prophet Daniel; pen and black ink, 1564; 2009.335; Edward Pearce Casey and Ian Woodner Family Collection Funds

Max Liebermann, German; Im Biergarten des Hofbrauellers in Rosenheim; graphite; 2009.336; C. G. Boerner Fund

Daniel Schellinks, Dutch; Extensive View of Brussels; black chalk, gray wash, white chalk, on blue paper, 17th century; 2009.337; Harry G. Sperling Fund

Terminal Figures; pen and black ink with gray wash, heightened with white; French, 16th century; 2009.338a–d; Harry G. Sperling Fund

Hermann von Königsbrunn, Austrian; Ceylonese Jungle; pen and black ink; 2009.339; Harry G. Sperling Fund

Stefano da Verona (Stefano di Giovanni), Italian (circle of); Two Heavily Bearded Men; pen and brown ink; 2009.340; Harry G. Sperling Fund

George Chinnery, British; Cattle Resting in a Mountainous Landscape; watercolor over graphite with stopping out, touches of bodycolor and gum arabic, ca. 1808–12; 2009.341; Jeffrey L. Berenson Gift and Harry G. Sperling Fund

Francis Towne, British; Trees by the Lake, Peamore Park, near Exeter, Devon; watercolor over traces of graphite, ca. 1786; 2009.342; Karen B. Cohen Fund

Christoffer Wilhelm Eckersberg, Danish; The Surviving Horatian; pen and black ink, gray wash, 19th century; 2009.397; Harry G. Sperling Fund

Nicolaï Abraham Abildgaard, Danish; Jupiter, Disguised as an Eagle, with Ganymede, and a Sketch of Two Peacocks; pen and brown ink, gray wash, 18th century; 2009.398; Harry G. Sperling Fund
Nicolai Abraham Abildgaard, Danish; *Notes with Studies for the Column of Liberty (Frihedstøtten)*; pen and brown ink, graphite, ca. 1791; 2009.399; Harry G. Sperling Fund

Sir Lawrence Alma-Tadema, Dutch/British; *Standing Roman*; pen and gray ink, brush and gray wash, 19th century; 2009.401; Harry G. Sperling Fund

Friedrich August Brand, Austrian; *Wooded Landscape*; red chalk; 2009.402; Harry G. Sperling Fund

Christoph Nathe, German; *Wooded Landscape with a Creek*; brush and gray and brown ink, over a graphite sketch, 18th century; 2009.403; Harry G. Sperling Fund

Christoph Heinrich Knipe, German; *Grape Harvest at the Gulf of Naples*; brush and brown ink, over a graphite sketch, 18th century; 2009.404; Harry G. Sperling Fund

Friedrich Preller the Elder, German; *Centaurs at a Pond*; pen and black ink, brush and gray and brown ink, black chalk; 2009.405; Harry G. Sperling Fund

Friedrich Christian Klass, German; *Landscape with Waterfall*; pen and black ink, watercolor, 2009.406; Harry G. Sperling Fund

Ferdinand Kobell, German; *Landscape with Wayfarers*; brush and brown ink, over graphite or black chalk, 18th century; 2009.407; Harry G. Sperling Fund

Ferdinand Kobell, German; *Landscape with Lovers*; brush and brown ink, over graphite or black chalk, 18th century; 2009.408; Harry G. Sperling Fund

Jakob Matthias Schmutzer, Austrian; *Landscape with a Ruin near Mödling*; brush and brown and gray ink, black chalk, 1796; 2009.409; Harry G. Sperling Fund

Jakob Matthias Schmutzer, Austrian; *Landscape near Mödling*; brush and brown and gray ink, black chalk, 1796; 2009.410; Harry G. Sperling Fund

Jakob Matthias Schmutzer, Austrian; *Landscape near Mödling with Figures*; brush and brown and gray ink, black chalk, 1795; 2009.411; Harry G. Sperling Fund

Johann Christian Klengel, German; *Ideal Landscape with a Shepherd and Cows*; brush and black ink over black chalk, 2009.412; Harry G. Sperling Fund

Jean-Auguste-Dominique Ingres, French; *Virgil Reading the Aeneid to Augustus, Livia, and Octavia*; pen and black ink, graphite, gray watercolor washes, white gouache heightening, Conté crayon on blue paper, 1809/1819 (?) 2009.423; Rogers Fund and Promised Gift of Leon D. and Debra R. Black

Jörg Breu the Elder, German; *Episode from the "Gesta Romanorum": The Emperor and the Page*; pen and black ink, gray wash, 16th century; 2009.446; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Hans Friedrich Schorer, German; *Saint Sebastian*; pen and brown ink, brown wash, red chalk, squared and numbered in black chalk, 17th century; 2009.447; Harry G. Sperling Fund

Marcelus Laroon, the Elder, Dutch/British; *A Mounted Drummer from the Front; A Mounted Drummer from the Back; A Sportsman with a Gun; An Itinerant*; pen and brown ink on laid paper, 17th century; 2009.448a–d; Harry G. Sperling Fund

George Richmond, British; *A Figure Weeping Over a Grave*; pen and brown ink, 1827; 2009.449; Harry G. Sperling Fund

John Faber, the Elder, Dutch/British; *Portrait of John Churchill, 1st Duke of Marlborough (1650–1722)*; pen and ink on vellum, early 18th century; 2009.450; Harry G. Sperling Fund

George Fennel Robson, British; *Snowdon from Lyn Nantlle, North Wales*; graphite and watercolor with gum arabic, 1832; 2009.451; Harry G. Sperling Fund

Jacques André Portail, French; *The Benediction*; red and black chalk, touches of brush and gray wash; 2010.17; Thomas Williams and Stephen A. Geiger Gifts

Joseph Anton Koch, Swiss; *View of Vietri with Young Country Women Dancing for Shepherds in the Foreground*; dark gray ink, watercolor, gouache, black chalk, black ink, 1800; 2010.39; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, Van Day Trues and Harry G. Sperling Funds, and David Schiff and Mark Fish Gifts

Hans Thoma, German; *View in the Black Forest (Valley near St. Balsien)*; pen and black ink, over a sketch in graphite, heightened with white gouache, 1900; 2010.42; Mary Oenslager, Karen B. Cohen, and Ian Woodner Family Collection Funds and Alan N. Stone and D. Lesley Hill Gift

Herman van Swanevelt, Dutch; *Landscape with Trees and Figures*; brush and brown ink, over a sketch in black chalk, 17th century; 2010.43; Frits and Rita Markus Fund

Johann Georg Bergmüller, German; *The Innoculate Virgin*; pen and brown ink, gray wash, 18th century; 2010.44; C. G. Boerner and Guy Wildenstein Gifts

Joseph Esperlin, German; *The Baptism of Christ*; brush and gray ink, over a sketch in graphite or black chalk, 18th century; 2010.45; Carolyn H. Specht and Guy Wildenstein Gifts and Ian Woodner Family Collection Fund

Giovanni da Bologna, called Giambologna, Italian; *Study for a Sculpture of Neptune*; black chalk; 2010.84; Mr. and Mrs. Alexander B. Slater Gift

Hendrik-Frans Verbruggen, Flemish; Pieter Verbruggen II, Flemish; *Designs for (or Studies after) Monuments, Tombs, or Wall Plaques*; various media, most pen and brown ink and wash with red chalk; 2010.85–104; Charles and Jessie Price Gift

The Virgin of the Annunciation; watercolor on vellum; Bohemian, ca. 1405–10; 2010.119; Several members of The Chairman's Council and Jean A. Bonna Gifts

Jan van Call, Dutch; *View of the Obelisk of Thatmois III Seen from the Walls of Alexandria*; watercolor, graphite, pen and brown and black ink; 2010.125; Charles and Jessie Price Gift

Franz Xaver Winterhalter, German; *Portrait of Baroness Gudin, née Margareth Louis Hay*; graphite, 1842; 2010.157; Karen B. Cohen Fund and Sally and Howard Lewop and C. G. Boerner Gifts

Claude Vignon, French; *Cleopatra*; red and black chalk, 1647; 2010.158; Charles and Jessie Price and Saretta Barnet Gifts

Johann Jacob Eybelwieser, Austrian; *Saint Augustine on Clouds Surrounded by Angels*; pen and brown ink, brush and gray wash, black chalk underdrawing; 2010.160; C. G. Boerner Gift

Hans Stutter, German; *Saint John the Baptist in a Landscape*; pen and brown ink, over a sketch in red chalk; 2010.161; C. G. Boerner Gift

Heinrich Karl Anton Mücke, German; *Portrait of Alfred Rethel, Looking Up (recto); Studies of Two Heads (verso)*; graphite, 19th century; 2010.162; C. G. Boerner Gift

Christian Gottlieb Schick, German; *Sketch for the Judgment of Solomon (?)* (recto); *Dancing Mythological Figures* (verso); pen and brown ink, over a sketch in graphite (recto); black chalk (verso); 2010.163; C. G. Boerner Gift

Rosso Fiorentino, Italian; *Diana and Hecate*; pen and brown ink; 2010.164; Mr. and Mrs. Alexander Slater and C. G. Boerner Gifts

Samuel Scott, British; *Westminster Bridge, the Surrey Side*; watercolor and black chalk, with touches of pen and ink; 2010.231; Joseph Pulitzer Bequest and PEFC Foundation and Malcolm Hewitt Wiener Foundation Gifts

Gustave Courbet, French; *Self-Portrait; Conté crayon*, ca. 1866; 2010.232; The Annenberg Foundation and Guy Wildenstein Gifts
Prints

GIFTS

Charles Albert Wältner, French; after Rembrandt van Rijn, Dutch; *The Right Lower Leg and Foot of Frans Banninck Cocq from Rembrandt’s “Night Watch”*; engraved copperplate, 1887; 2009.261; Transferred from the Library

Hieronymus Cock, Netherlands; *Second View of the Baths of Diocletian, from Set of Roman Ruins*; etching with plate tone, 1550; 2009.290.1; Leo Steinberg

Captain William E. Baillie, British; after Gerrit Dou, Dutch; *Girl with Lamp at a Window*; mezzotint, 1771; 2009.290.2; Leo Steinberg

William Vincent, British; after Jacob Huysman, Flemish; *The Coke Family; Girl with Lamp at a Window*; mezzotint, ca. 1690; 2009.290.3; Leo Steinberg

Stephen Antonakos, American; Jo Watanabe, American; *Untitled*; screenprint with handmade cuts, 1988; 2009.299; The artist

Saul Chase, American; *Gulf Station*; screenprint, 1980; 2009.301; The artist

Saul Chase, American; *Goya*; screenprint, 1977; 2009.301.2; The artist

Louis-Marin Bonnet, French; *Floral Still Life*; color print; 2009.302; Mary G. Seiler

Louis-Marin Bonnet, French; *Floral Still Life*; color print; 2009.302.2; Mary G. Seiler

Allart van Everdingen, Dutch; *The Large Rock*; etching; 2009.302.3; Mary G. Seiler

Allart van Everdingen, Dutch; *The Hamlet on Mountainous Ground*; etching; 2009.302.4; Mary G. Seiler

Map of Leiden; etching; Dutch, 17th century; 2009.302.5; Mary G. Seiler

Jean Philippe Guy Le Gentil, comte de Paroy, French; after Charles Monnet, French; *Bacchanals*; etching and aquatint on green prepared paper, 1787; 2009.320; Susan Schulman and Carolyn Bullard, in honor of Starr Siegle

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Interior of the Baths at Caracalla*; etching, colored with watercolor and gouache, ca. 1780; 2009.383; Mrs. Charles Wrightsman

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Villa Montalto Negroni*; etching, colored with watercolor and gouache; 2009.384; Mrs. Charles Wrightsman

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Garden of Palazzo Colonna*; etching, colored with watercolor and gouache; 2009.385; Mrs. Charles Wrightsman

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Villa Parmhiphi*; etching, colored with watercolor and gouache; 2009.386; Mrs. Charles Wrightsman

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Arch of Titus*; etching, colored with watercolor and gouache; 2009.387; Mrs. Charles Wrightsman

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Interior of the Baths at Caracalla*; etching, colored with watercolor and gouache; 2009.389; Mrs. Charles Wrightsman

Louis Ducros, Swiss; Giovanni Volpato, Italian; *Arch of Titus*; etching, colored with watercolor and gouache; 2009.390; Mrs. Charles Wrightsman

Jakob Matthias Schmutzer, Austrian; Clemens Kohl, Czech; Carl Conti, Austrian; Franz Karl Zoller, German; *IVe Vue du Parc de Neu-Waldeck prise du Pavillon Chinois vers l’Orient, from Views of the Park and Gardens of Marshal Count de Lacy at Neu-waldegg*; engraving, 1782; 2009.392; Mrs. Charles Wrightsman

Jakob Matthias Schmutzer, Austrian; Clemens Kohl, Czech; Carl Conti, Austrian; Franz Karl Zoller, German; *Ille Vue du Parc de Neu-Waldeck prise du Pavillon Chinois vers le Couchant, from Views of the Park and Gardens of Marshal Count de Lacy at Neu-waldegg*; engraving, 1782; 2009.393; Mrs. Charles Wrightsman

Jakob Matthias Schmutzer, Austrian; Clemens Kohl, Czech; Carl Conti, Austrian; Franz Karl Zoller, German; *IVe Vue du Parc de Neu-Waldeck prise du Pavillon Chinois vers le Nord, from Views of the Park and Gardens of Marshal Count de Lacy at Neu-waldegg*; engraving, 1782; 2009.395; Mrs. Charles Wrightsman

Martin Schongauer, German; *Virgin and Child with an Apple*; engraving; 2009.435; M. Feltenstein

Alan Glass, Canadian, active Mexico; Leonora Carrington, Mexican, born England (author); *La Unidad del Multiplo*; portfolio containing nineteen drypoints with one unique collage, 2003–05; 2009.436.1a–w; Alan Glass

Alan Glass, Canadian, active Mexico; *Eight Untitled Drypoints*; drypoint, 2005–09; 2009.436.2a–h; The artist

After Pieter van der Borcht, Netherlands; Jan Baptist Vrients, Netherlands (publisher); St. Sebastian’s Fair; etching and engraving, first state of four, 16th century; 2009.463; Mr. and Mrs. Helmut H. Rumbler

Fernand Khnopff, Belgian; *An Offering*; drypoint on simili-Japan, second state, 1900; 2009.466; C. G. Boerner, LLC

Mikhail Magaril, American; *Lenin Hunting*; artist's book printed in tempera using stencils, 2008; 2009.467; The artist

Johann Christoph Reinsperger, German; after Jean-Étienne Liotard, Swiss; *Portrait of François I*; etching and engraving, second state of three, 1744; 2009.468.2; Susan Schulman Printseller and Carolyn Bullard Fine Prints

Gilles Jacques Petit, active Paris; Jean-Étienne Liotard, Swiss; *Portrait of François I*; etching and engraving, ca. 1745; 2009.468.3; Susan Schulman Printseller and Carolyn Bullard Fine Prints

Johann Christoph Reinsperger, German; after Jean-Étienne Liotard, Swiss; *Portrait of Marie-Thérèse*; etching and engraving, state three of three, 1747; 2009.468.4; Susan Schulman Printseller and Carolyn Bullard Fine Prints

René Gaillard, French; after Jean-Étienne Liotard, Swiss; *Portrait of Théodore Tronchin*; etching and engraving, 1782; 2009.468.5; Susan Schulman Printseller and Carolyn Bullard Fine Prints

François-Xavier Vispré, French; after Jean-Étienne Liotard, Swiss; *Portrait of Mme. Anne-Henriette de France*; mezzotint, 1750; 2009.468.6; Susan Schulman Printseller and Carolyn Bullard Fine Prints

Antoine Demarcenay de Ghuy, French; after Jean-Étienne Liotard, Swiss; *Portrait of the Maréchal de Saxo*; etching, state two of two, 1766; 2009.468.7; Susan Schulman Printseller and Carolyn Bullard Fine Prints

Joseph Henri Deville, Swiss; after Jean-Étienne Liotard, Swiss; *Self-Portrait with a Long Beard*; lithograph, 1845; 2009.468.8; Susan Schulman Printseller and Carolyn Bullard Fine Prints

After Jean-Étienne Liotard, Swiss; *Self-Portrait with a Long Beard*; commercial process illustration; 2009.468.9; Susan Schulman Printseller and Carolyn Bullard Fine Prints

Antoine Louis Romanet, French; Gerard René Le Vilain, French; Hubert, French; after Jean-Étienne Liotard, Swiss; *Eight Portraits*;
La Chocolatière; engraving, first state of two; 2009.476.1; Isaiah and Lola B. Gellman

Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; Adolescentis Angli et Iuveneculæ Habitus, from Fashions of Different Nations; engraving, first state of two; 2009.476.2; Isaiah and Lola B. Gellman

Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; Viri et Mulieris apud Florentinos Habitus, from Fashions of Different Nations; engraving, first state of two; 2009.476.3; Isaiah and Lola B. Gellman

Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; Hispani et Hispanicæ in Vestitu Calcis, from Fashions of Different Nations; engraving, first state of two; 2009.476.4; Isaiah and Lola B. Gellman

Master ID, Dutch; after Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; Romanorum Viri et Feminae Habitus, from Fashions of Different Nations (copy); engraving, first state of two; 2009.476.7; Isaiah and Lola B. Gellman

Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; Germanicus Habitus, from Fashions of Different Nations; engraving, first state of two; 2009.476.8; Isaiah and Lola B. Gellman

Pieter de Jode I, Netherlandish; after Sebastiaen Vrancx, Netherlandish; Mediolanensis Viri Feminæque Ornatus, from Fashions of Different Nations; engraving, first state of two; 2009.476.9; Isaiah and Lola B. Gellman

Kiki Smith, American; Untitled (Eyes to Vagina); lithograph and collage on Nepal paper, 1994; 2009.522.1; Stephanie Bernheim

Kiki Smith, American; Untitled (Skull); Xerox transfer and collage on Nepal paper, 1994; 2009.522.2; Stephanie Bernheim

Paul Gavarni [Chevailer], French; D'Après Nature; album with forty lithographs, four volumes; 2009.523.1–.4; David Tunick, in honor of Colta Ives

Alan Gussow, American; The Mallard’s Dream; screenprint, 1977; 2009.524.1; John Driscoll

Alan Gussow, American; Tomato Ripening Weather; screenprint, 1984; 2009.524.2; John Driscoll

June Wayne, American; Goodbye Louise; lithograph, 1988; 2009.525; Mr. and Mrs. Carl Spielvogel

James McBey, British; Manhattan from Weehawken; etching, proof from canceled plate, 1940; 2009.527.1; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Polly Kane*; etching, proof from canceled plate, 1917; 2009.527.2; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *The Three Little Girls*; etching, proof from canceled plate, 1916; 2009.527.3; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Garden of the Luxembourgs*; etching, proof from canceled plate, 1898–1915; 2009.527.4; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Long Island Surf*; etching, proof from canceled plate, 1912; 2009.527.5; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *The Open Window*; etching, proof from canceled plate, 1917; 2009.527.6; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *The Flag*; etching, proof from canceled plate, 1917; 2009.527.7; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Storm in the Catskills*; drypoint and etching, proof from canceled plate, 1917; 2009.527.8; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Self-Portraits*; etching, proof from canceled plate, 1916; 2009.527.9; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Halcyon Hill*; etching, proof from canceled plate, 1916; 2009.527.10; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Dianna's Pool, Appledore*; etching, proof from canceled plate, 1916; 2009.527.11; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *The Little Piano*; etching, proof from canceled plate, 1915; 2009.527.12; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *The Georgian Chair*; etching, proof from canceled plate, 1915; 2009.527.13; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Madison Square*; etching, proof from canceled plate, 1892; 2009.527.14; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Harbor of One Thousand Masts*; etching, proof from canceled plate, 1922; 2009.527.15; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Nude, Hamadryads*; etching, proof from canceled plate, 1915; 2009.527.16; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Easthampton*; etching, proof from canceled plate, 1917; 2009.527.17; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *The Colonial Table*; etching, proof from canceled plate, 1915; 2009.527.18; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Connecticut Barns*; etching, proof from canceled plate, 1915; 2009.527.19; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Old Dutch Church, Fishkill Village*; etching, proof from canceled plate, 1915; 2009.527.20; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *The Avenue of the Allies*; drypoint; proof from canceled plate, 1918; 2009.527.21; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *The “Home Sweet Home” Cottage, No. 2*; etching, proof from canceled plate, 1922–28; 2009.527.22; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *House on the Main Street, Easthampton*; etching, proof from canceled plate, 1923; 2009.527.23; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *Young Pan Piping*; etching, proof from canceled plate, 1915; 2009.527.24; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *The Lucinda of New York*; etching, proof from canceled plate, 1915; 2009.527.25; Mr. and Mrs. Stuart P. Feld
Childe Hassam, American; *The Surf*; etching, proof from canceled plate, 1916; 2009.527.26; Mr. and Mrs. Stuart P. Feld
Paul Gavarni [Chevalier], French; *La Captive de Victor Hugo*; lithograph on chine collé, 1843; 2009.542; Pia Gallo, in honor of Colta Feller Ives

Thomas Burke, Irish; after Angelica Kauffman, Swiss; *Telemachus at the Court of Sparta Discovered by His Grief on the Mention of His Father’s Suffering*; mezzotint, 1773; 2009.545.1; Manuel Schonhorn
William Sharp, British; after Sir Joshua Reynolds, British; *Holy Family with Infant St. John*; etching and engraving, before title; Baker: third state of five; Hamilton: second state of three, 1792; 2009.545.2; Manuel Schonhorn
John Murphy, British; after Titian, Italian; *Titian’s Son and Nurse*; mezzotint, third state, 1778; 2009.545.3; Manuel Schonhorn
James Mc Ardell, Irish; after Peter Paul Rubens, Flemish; *Portrait of Rubens with His Wife and Child*; mezzotint, before letters, first state of two, 1742–65; 2009.545.4; Manuel Schonhorn
Auguste Victor Deroy, French; *Hôtel Sens*; engraving; 2010.178.1; Eliot W. Rowlands
Auguste Victor Deroy, French; *Passages des Vieilles Bouqueries*; engraving; 2010.178.2; Eliot W. Rowlands
G. Horscher, French; *Sans-peur*; engraving; 2010.178.3; Eliot W. Rowlands
G. Horscher, French; *Sans-gêne*; engraving; 2010.178.4; Eliot W. Rowlands
G. Horscher, French; *Bugler*; engraving; 2010.178.5; Eliot W. Rowlands
G. Horscher, French; *Woman Peasant with Turkeys*; engraving; 2010.178.6; Eliot W. Rowlands
Alexis Merlin, French; *Rue Marie Antoinette*; engraving; 2010.178.7; Eliot W. Rowlands
A. Ringotz, French; *A Skull with a Prussian Helmet*; engraving; 2010.178.8; Eliot W. Rowlands
A. Ringotz, French; *Six Compositions*; engraving; 2010.178.9; Eliot W. Rowlands
A. Ringotz, French; *L’Amour blessé*; engraving; 2010.178.10; Eliot W. Rowlands
A. Ringotz, French; after Alphonse Marie de Neuville, French; *Mounted Calvary Officer*; engraving; 2010.178.11; Eliot W. Rowlands
A. Ringotz, French; after Alphonse Marie de Neuville, French; *Officer of the Lancer Corps*; engraving; 2010.178.12; Eliot W. Rowlands
A. Tognir, French; *Les Auteurs de la Guerre*; engraving; 2010.178.13; A. Sérin, French; *Figaro*; engraving; 2010.178.14; Eliot W. Rowlands
La Confession; engraving; French, 19th century; 2010.178.15; Eliot W. Rowlands
Pierre Joseph Redouté, French; *Fraisier à Bouquets (Fragaria)*; color stipple engraving on wove paper, 18th–19th century; 2010.179.1; David T. and Anne Wikler Mininberg
Pierre Joseph Redouté, French; *Grenade (Grenadier punica)*; color stipple engraving on wove paper; 2010.179.2; David T. and Anne Wikler Mininberg
Frank Stella, American; Kay Bearman; lithograph, 1972; 2010.214; Kay Bearman
Stephen A. Fredericks, American; *Heather (Green-Summer)*; soft ground etching, 2009; 2010.215.1; The artist
Stephen A. Fredericks, American; *Heather (Ice Blue-Winter)*; soft ground etching, 2009; 2010.215.2; The artist
Enrique Chagoya, American, born Mexico; *Return to Goya’s “Caprichos”*; suite of eight etchings and aquatints, 1999; 2010.223.1–8; Stewart S. MacDermott Fund
Alfred Stieglitz, American; Mario de Zayas, Mexican; Francis Picabia, French; John Marin, American; 29t; portfolio; 2010.229.1–19; Transferred from the Library
Pierre-Georges Jeanniot, French; *Unfinished Portrait of Degas*; copper plate; 2010.265.1; Eric G. Carlson, in honor of Colta Ives

Pierre-Georges Jeanniot, French; *Unfinished Portrait of Degas*; drypoint; 2010.265.2; Eric G. Carlson, in honor of Colta Ives

**Purchases**

Jean-Bernard Restout, French; *Saint Bruno*; etching, 1764; 2009.275; Phyllis Massar Gift

Wilhelm von Abbema, German; after Hermann von Königsbrunn, Austrian; *Ceylonese Jungle*; etching and engraving; 2009.416; W. Gedney Beatty Fund, by exchange

Sebastiano Martini, Italian; Francesco Berni, Italian; *Il torno a piedi . . .*; book with six engraved folding plates, 1631; 2009.452; W. Gedney Beatty Fund, by exchange

Pieter Feddes van Harlingen, Dutch; *Funeral Procession of William Lodewijk, Count of Nassau, July 13, 1620 in Leeuwarden*; etching, frieze of four sheets joined and bound in a modern vellum and paper binding, ca. 1620; 2009.453; W. Gedney Beatty Fund, by exchange

J. Hermann, Dutch; after J. Reijners, Dutch; *The Funeral Procession of Count Ernst Casimir, Stadtholder of Friesland and Groningen, that took place in Leeuwarden on January 3, 1633*; etching and engraving; twenty double-page plates and three double pages of letterpress text, bound in mottled calf gilt binding, covers paneled in gilt with central star design in gilt with turquoise and black morocco inlays, 1634; 2009.454; W. Gedney Beatty Fund, by exchange

Michele del Giudice, Italian; *Palermo magnifico nel trionfo dell'anno MD.C.LXXXVI . . .*; book with etched title page and five folding etched plates, 1686; 2009.455; W. Gedney Beatty Fund, by exchange

Francesco Bertelli, Italian; *Il Carnevale Italiano Mascherato Oue si Veggono in Figura Varie Inuazione di caprissi Fra(nces) Bertelli*; book with twenty-four engraved plates, including title page, 1642; 2009.456; W. Gedney Beatty Fund, by exchange

Pierre Brebiette, French; *Venus on a Chariot*; etching, 1640–49; 2009.471; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Pietro Antonio Martini, Italian; *View of the Salon of 1785*; etching, 1785; 2009.472; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Jan van de Velde II, Dutch; *Two Elegantly Dressed Men and a Woman in a Garden*; engraving, second state of three, 17th century; 2009.485; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Félix Vallotton, French; *The Alarm*; woodcut, 1895; 2009.486; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

David Martin, British; after Allan Ramsay, British; *Portrait of Jean-Jacques Rousseau*; mezzotint, scratched letter proof, 1766; 2010.4; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

David Martin, British; after Allan Ramsay, British; *Portrait of David Hume*; mezzotint, 1767; 2010.5; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Sigmar Polke, German; *Girlfriend I (Freundinnen I)*; offset lithograph, 1967; 2010.6; Catherine Woodard and Nelson Blitz Jr. Gift, in honor of their daughters Perri and Allie Blitz; and Mary Oenslager Fund

John Murphy, British; after Philip Reinagle, British; *The Perilous Situation of Major Mony, When He Fell into the Sea with His Balloon on the 23rd of July, 1785, Off the Coast of Yarmouth*; Most Providentially Discovered and Taken Up by the Argus Sloop, After Having Remained in the Water During Five Hours*; mezzotint, second state of two, 1789; 2010.7; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

*Angel Announcing the Birth of Samson, from the Story of Samson*; woodcut with pochoir and hand coloring; French, ca. 1560–80; 2010.27.1; Bequest of W. Gedney Beatty, by exchange; and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

*Samson and the Lion, from the Story of Samson*; woodcut with pochoir and hand coloring; French, ca. 1560–80; 2010.27.2; Bequest of W. Gedney Beatty, by exchange; and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

*Marriage of Samson and the Philistine, from the Story of Samson*; woodcut with pochoir and hand coloring; French, ca. 1560–80; 2010.27.3; Bequest of W. Gedney Beatty, by exchange; and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

*Battle against the Philistines, from the Story of Samson*; woodcut with pochoir and hand coloring; French, ca. 1560–80; 2010.27.4; Bequest of W. Gedney Beatty, by exchange; and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

*Enoc Perez, American, born Puerto Rico; Pan American Terminal, Kennedy Airport #9*; soft ground etching and aquatint with hand additions, 2009; 2010.40; Stewart S. MacDermott Fund

Charles Hewitt, American; *Yellow Basket*; woodcut, 2009; 2010.60; Stewart S. MacDermott Fund

Charles Hewitt, American; *Blue Tent*; woodcut, 2009; 2010.61; Stewart S. MacDermott Fund

Charles Hewitt, American; *Good Dog 2*; woodcut, 2009; 2010.62; Stewart S. MacDermott Fund

Christiane Baumgartner, German; *Night Driving: suite of nine woodcuts*, 2009; 2010.72.1–9; John Driscoll Gift

Philipp Otto Runge, German; *Redcurrant*; silhouette; 2010.74; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives, and Mary Martin Fund

Antonio Ugolino, Italian; *Diana and Actaeon*; etching; 2010.75; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives; and Phyllis D. Massar Gift

Jan (Johannes) Wierix, Netherlandish; after Maarten de Vos, Netherlandish; *Mary Magdalen; engraving; 2010.76; Charles Z. Offin Fund, Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives; and Petra and Helmut Rumberl Gift

Adam von Bartsch, Austrian; after Joseph Abel, German; *Portrait of Martin von Molitor*; etching, 1812; 2010.77; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Max Klinger, German; *Titans (Titanen), from Brahms Fantasies, Opus XII, plate 20*; etching, engraving, and mezzotint with corrections by The artist in pen and brown ink and white gouache, first state of six, 1892; 2010.78; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Carl Baron von Vittinghoff, German; *The Shepherd Finding Romulus near the Goat*; etching on brown paper, state before the inscription; 2010.79; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Karl Blechen, German; *Cloister in a Forest*; etching on chine collé, second state of two, 1823; 2010.80; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Currier & Ives, American; *Moosehead Lake, Maine*; hand-colored lithograph, ca. 1872–74; 2010.81; Roxanne Blanchard and William Westfield Gift, in memory of Jane Hoffman Westfield

Currier & Ives, American; *The Children's Pic-Nic*; lithograph, ca. 1872–74; 2010.82; Roxanne Blanchard and William Westfield Gift, in memory of Jane Hoffman Westfield

Rembrandt van Rijn, Dutch; *Nude Man Seated before a Curtain*; etching, first state of two, 1646; 2010.83; Barbara and Howard Fox and Dr. and Mrs. Arthur Elkind Gifts, and Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives
Jan Smees, Dutch; *Landscape with Ruins of a Castle on a Hill*, etching; 2010.159; C. G. Boerner Gift

Claude Mellan, French; *St. John the Baptist in the Wilderness*; engraving and etching; 1629; 2010.175; Stephen A. Geiger Gift

Ennemond Alexandre Petitot, French; *Elevation en perspective d’une colonne destinée pour la Sépultre d’une Reine*; etching; 2010.257; Adrian Eeles Gift

### Egyptian Art

**Gift**

*Coffin Fragment*; wood, paint; Middle Kingdom, Dynasty 11, ca. 2124–1981 B.C.; 2009.288; Albert Fuller Bequest

**Purchases**

*Relief Chalice Fragment*, joining 1986.18.6; faience; Third Intermediate Period, ca. 1070–712 B.C.; 2010.9; Ernest L. Folk III Bequest and funds from various donors

*God’s Wife Tagerem*; limestone; Ptolemaic Period, ca. 300–250 B.C.; 2010.10; Liana Weindling Gift, in memory of her mother

*Standing Female Figure*; pottery; New Kingdom, ca. 1390–1186 B.C.; 2010.48; Lila Acheson Wallace Gift

*Standing Female Figure with Tall Headdress*; pottery; New Kingdom, ca. 1390–1186 B.C.; 2010.50; Lila Acheson Wallace Gift

*Standing Female Figure with Long Thin Wig*; pottery; New Kingdom, ca. 1390–1186 B.C.; 2010.51; Lila Acheson Wallace Gift

*Standing Female Figure with Square Headdress*; pottery; New Kingdom, ca. 1390–1186 B.C.; 2010.52; Lila Acheson Wallace Gift

*Standing Female Figure with Large Headress and Wax Cone*; pottery; New Kingdom, ca. 1390–1186 B.C.; 2010.53; Lila Acheson Wallace Gift

*Kushite Priest*; leaded bronze; Dynasty 25, ca. 690–664 B.C.; 2010.259; Gift in memory of Manuel Schnitzer and Lila Acheson Wallace Fund

### European Paintings

**Gift**

Francis Wheatley, English; *The Satthwaite Family*; oil on canvas, ca. 1785; 2009.357; Mrs. Charles Wrightsman

**Purchases**

Gerard David, Netherlandish; *Christ Blessing*; oil on wood, ca. 1500–1505; 2009.415; The Cloisters Fund, Hester Diamond Gift, and Malcolm Hewitt Wiener Foundation Gift. This object was a joint purchase with the Department of Medieval Art and The Cloisters.

Gaetano Gandolfi, Italian; *Head of a Bishop*; oil on canvas, ca. 1770; 2010.117; Charles and Jessie Price and Stephen Mazoh Gifts

Circle of Hugo van der Goes, Netherlandish; *Portrait of a Man*; oil on paper, laid down on wood, ca. 1470–75; 2010.118; 2009 Benefit Fund, Hester Diamond Gift, Victor Wilbour Memorial Fund, Mary Harriman Foundation and Friends of European Paintings Gifts, Alfred N. Punnett Endowment Fund, Marquand and Charles B. Curtis Funds, and University Place Foundation Gift

### European Sculpture and Decorative Arts

**Gifts**

Pierre-Jean David d’Angers, French; *Augustin Thierry*; bronze medal, 1828; 2009.264; Joseph G. Reinis

Pierre-Jean David d’Angers, French; *Alphonse de Lamartine*; bronze medal, 1830; 2009.265; Joseph G. Reinis

Karl Goetz, German; *Landing of Zeppelin XVI in Lunéville*; bronze medal, 1913; 2009.266; Stephen K. Scher

Karl Goetz, German; *The Sinking of the Lusitania*; bronze medal, 1915; 2009.267; Stephen K. Scher

Karl Goetz, German; *Pope Benedict XV’s Support*; bronze medal, 1914; 2009.268; Stephen K. Scher

Karl Goetz, German; *Refusal of German Peace Overtures*; bronze medal, 1916; 2009.269; Stephen K. Scher

Karl Goetz, German; *Abdication of Czar Nicholas II*; bronze medal, 1917; 2009.270; Stephen K. Scher

Karl Goetz, German; *Hitler’s Putch in Munich*; bronze medal, ca. 1923; 2009.273; Stephen K. Scher

Johann Friedrich Eberlein, Peter Reinicke, Johann Joachim Kändler (modelers), Meissen Manufactory, German; *Pair of Candelabra with Allegorical Group of the Continents: Asia and America*; porcelain, gilded bronze, ca. 1745–55; 2009.437.1, .2; Mrs. Douglas Dillon

### Hungarian Silver

Johann Friedrich Eberlein, Peter Reinicke, Johann Joachim Kändler (modelers), Meissen Manufactory, German; *Pair of Candelabra with Allegorical Group of the Continents: Asia and America*; porcelain, gilded bronze, ca. 1745–55; 2009.437.1, .2; Mrs. Douglas Dillon

**Group of Thirty-two Printed Textiles**; cotton; French and English, late 18th to mid-19th century; 2009.323.1–32; George Mangini

**Balance and Weights, with Case**; brass, wood, leather, suede, steel, linen cord; possibly Bohemian (Prague), probably late 17th or early 18th century; 2009.528a–r; Kent Lydecker

**Hungarian Silver: 113 Individual Objects Organized into Eighty-two Groups**; silver, gilded silver, coconut shell, leather, assorted stones, and enamel, late 16th–18th centuries; 2010.110–182; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

**Suite of Biedermeier Furniture Comprising Three Side Chairs, Armchair, Desk, Pair of Spittoons**; walnut, cherry, and elm veneers on beech, walnut and coniferous woods, ebonized wood; Austrian, ca. 1830; 2010.218.1–7; Bequest of Patri Birch

**Gifts**

Ignatz Krautauer, Austrian; *Ewer*; silver, 1775; 2009.414.1; Gift of Alexis and Nicolas Kugel
Greek and Roman Art

GIFTS

Vase in the Form of a Ketos (Sea Monster); terracotta; Greek (Cretan or South Italian), second half of the 7th century B.C.; 2009.529; Ariel Herrmann, in memory of Brian T. Atikin

Basin; porphyry; Roman, Imperial period, 2nd–3rd century A.D.; 2009.543; Lewis M. Duboff, on the occasion of the reinstallment of the Greek and Roman Galleries

PURCHASES

Globular Cup with Two Handles; terracotta, black-figure, Etruscan (Pontic ware), last quarter of the 6th century B.C.; 2009.316; Rogers Fund

Attributed to Paseas, Greek (Attic); Plate; terracotta, red-figure, ca. 510 B.C.; 2010.64; The Bothmer Purchase Fund and Promised Gift of Andrés A. Mata

Attributed to a painter of the Princeton Group, Greek (Attic); Amphora (Jar); terracotta, black-figure, ca. 540–530 B.C.; 2010.147; The Bothmer Purchase Fund

Box Ring Surmounted by a Scarab; gold; Greek, ca. 330–310 B.C.; 2010.226; Schultz Foundation Gift


Islamic Art

GIFTS

Screens; wood; Morocco, 16th–17th century; 2008.567a, b; Prof. Maan Z. Madina and Dr. Marilyn Jenkins-Madina, in memory of their parents, Ali Agha Zilfo Madina and Najyaa Khanum al-Kurdi; and Dr. and Mrs. Arthur M. Jenkins

Sitara; silk with silver and silver-gilt thread; Turkey, 1892–1909; 2009.59.1; Prof. Maan Z. Madina, in memory of his mother, Najyaa Khanum al-Kurdi

Tile Panel, portion; stonepaste, polychrome-painted under a transparent glaze; Syria (Damascus), ca. 1430; 2009.59.2; Prof. Maan Z. Madina and Dr. Marilyn Jenkins-Madina

Doors, pair; wood, carved; India, 17th–18th century; 2009.376a, b; Harvey and Elizabeth Plotnick

Carpet; wool; Turkey, 15th–16th century; 2009.458.1; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 15th–16th century; 2009.458.2; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 15th–16th century; 2009.458.3; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 17th–18th century; 2009.458.4; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 16th–17th century; 2009.458.5; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 16th century; 2009.458.6; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas
Carpets; wool; Turkey, 16th century; 2009.458.7; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet: wool; Turkey, 16th century; 2009.458.8; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 17th–18th century; 2009.458.10; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, 17th–18th century; 2009.458.11; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkey, late 18th century; 2009.458.12; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkmenistan, 18th century; 2009.458.13; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Turkmenistan, ca. 1800; 2009.458.14; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; Azerbaijan, 17th–18th century; 2009.458.15; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet Fragment; wool; northern India, 16th century; 2009.458.16; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Saddle Trappings; silk, metal-wrapped thread; India, 16th century; 2009.458.17; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; wool; China, 18th–19th; 2009.458.18; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Carpet; silk; China, 1872; 2009.458.19; Gift from the collection of Hillary Black Dumas and Dr. D. Gilbert Dumas

Pectoral Ornament; silver, carnelian, turquoise; Central Asia, late 19th–early 20th century; 2009.530.1; Marshall and Marilyn R. Wolf

Pectoral Ornament; silver, carnelian, turquoise; Central Asia or Iran, late 19th–early 20th century; 2009.530.2a–c; Marshall and Marilyn R. Wolf

Amulets; silver, synthetic beads, carnelian; Central Asia or Iran, late 19th–early 20th century; 2009.530.3a, b; Marshall and Marilyn R. Wolf

Headdresses; silver; Central Asia or Iran, late 19th–early 20th century; 2009.530.4a, b; Marshall and Marilyn R. Wolf

Headdresses; silver, gilt; Central Asia or Iran, late 19th–early 20th century; 2009.530.5a, b; Marshall and Marilyn R. Wolf

Headdresses; silver, carnelian; Central Asia or Iran, early 20th century; 2009.530.6a, b; Marshall and Marilyn R. Wolf

Pectoral Ornament; silver, carnelian, turquoise; Central Asia or Iran, mid- to late 19th century; 2009.530.7; Marshall and Marilyn R. Wolf

Armbands; silver, turquoise, coral; Central Asia or northern Afghanistan, late 19th–early 20th century; 2009.530.8a, b; Marshall and Marilyn R. Wolf

Pectoral Ornament; silver, carnelian; Central Asia or Iran, early 20th century; 2009.530.9; Marshall and Marilyn R. Wolf

Earrings; silver, carnelian, turquoise, coral; present-day Uzbekistan, late 19th–early 20th century; 2009.530.10a, b; Marshall and Marilyn R. Wolf

Headdress; silver, carnelian; Central Asia or Iran, late 19th–early 20th century; 2009.530.11; Marshall and Marilyn R. Wolf

Dorsal Plate Ornament; silver, carnelian; glass; Central Asia or Iran, early–mid-20th century; 2009.530.12; Marshall and Marilyn R. Wolf

Qur'an Holder; silver, carnelian, turquoise; Central Asia or Iran, late 19th–early 20th century; 2009.530.13; Marshall and Marilyn R. Wolf

Ring; silver, carnelian; Central Asia, late 19th–early 20th century; 2009.530.14; Marshall and Marilyn R. Wolf

Purchases

Qur'an: Non-Illustrated Manuscript; ink and gold on paper, leather; India (Kashmir), early 19th century; 2009.294; Louis E. and Theresa S. Seley Purchase Fund for Islamic Art

Nawab Muzaffer ‘Ali Khan on Horseback; Single Work, Illustrated; ink and gold on paper; India, ca. 1730; 2009.317; Friends of Islamic Art Gifts

A Gathering of Hindu Saints; Single Work, Illustrated; watercolor and gold on paper; India, ca. 1770–80; 2009.318; Friends of Islamic Art Gifts

Nobleman Reading; Single Work, Illustrated; watercolor on paper; India, ca. 1750–75; 2009.319a, b; Friends of Islamic Art Gifts

Futuh al-Haramayn (Description of the Holy Cities); Illustrated Manuscript; ink, watercolor, gold on paper; probably Bukhara, 16th century; 2009.343; Patti Cadby Birch Gift

Two-Spouted Drinking Vessel with Lid; stonepaste, luster-painted on opaque white glaze; Syria, 12th century; 2009.425a, b; Friends of Islamic Art and The Samuel I. Newhouse Foundation Inc. Gift

Bowl; tinned copper; India, 17th century; 2009.484; Patti Cadby Birch Gift, funds from various donors, and W. Graham Arader III Gift

Illustration from the Katha Sarit Sagara; Painting; watercolor and gold on paper; India, ca. 1590; 2010.169; Friends of Islamic Art Gifts

Dragon Hoof; bronze; Turkey, 15th century; 2010.224; Friends of Islamic Art Gifts

Tombstone, double-sided; marble; Egypt, 10th century and 1248–49; 2010.225; James and Diane Burke Gift, in honor of Dr. Marilyn Jenkins-Madina

Elephant and Rider; ink and colors on paper; India, ca. 1640; 2010.255; Friends of Islamic Art Gifts

Medieval Art

Gifts

Rings; gold; Celtic, 4th–5th century b.c.; 2009.532.1–3; Josef and Brigitte Hatzenbuehler

Gamepiece with Men Struggling with a Bear or with Menelaus and Companions Battling Proteus; walrus ivory; North French, ca. 1125–50; 2010.109.1; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

Gamepiece with a Bird; bone; French, ca. 1050; 2010.109.2; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

Gamepiece with an Eagle Attacking a Hare; walrus ivory; German (Cologne), ca. 1100–1200; 2010.109.3; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

Folding Game Board; bone, wood, horn, stain and gilding over wood core with metal mounts; Italian (Venice), 15th century; 2010.109.4; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

Game Box; bone, wood, stain over wood core with paper and textile lining, metal mounts; Italian, 14th century; 2010.109.5; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

Chalice; silver, gilded silver, cloisonné enamel, pearls; Central European, 1462; 2010.109.6; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo
**Chalice;** silver, gilded silver, semiprecious stones (?), with cloisonné, champlevé, and translucent enamel; Central European, mid-15th century; 2010.109.7; The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo

**Fork;** iron, partially gilded copper alloy, niello; Italian, 15th century; 2010.180.1; Anthony Blumka, in honor of Justin Nasatir

**Belt Hook;** wrought iron; French, 15th century; 2010.180.2; Anthony Blumka, in honor of Amanda Goldberg

**Purchases**

*Leaf with Saint Christopher Bearing Christ;* tempera and gold leaf on parchment; German or Swiss (Upper Rhenish), early 14th century; 2010.10; Mr. and Mrs. Ronald R. Atkins, Audrey Love Charitable Foundation, Wolfgang Wilhelm and Michel David-Weill Gifts, and funds from various donors

*Four Gospels in Armenian;* tempera and gold leaf on paper, stamped leather binding; Armenian, 1434/35; 2010.108; Fletcher Fund, Hagop Keukarian Fund Gift, in memory of Hagop Keukarian, Tiamaderrah Foundation, B. H. Breslauer Foundation, Aso O. Tavitian, Karen Bedrosian Richardson, Elizabeth Mugar Evallid and Arax Simsarian Gifts, and funds from various donors

**The Cloisters**

**Purchases**

Hirschvogel Workshop, German (Nuremberg); after Sebald Beham; *Roundel with Christ Healing the Blind Man;* colorless and pot-metal glass with vitreous paint, 1517–27; 2009.281; The Cloisters Fund

Rémois Atelier, French; *Section of a Border;* pot-metal glass and vitreous paint, 1180–1205; 2009.282; The Cloisters Fund

Gerard David, Netherlandish; *Christ Blessing;* oil on wood, ca. 1500–1505; 2009.415; The Cloisters Fund, Hester Diamond and Kowitz Family Foundation Gifts, Dodge Fund, and Malcolm Hewitt Wiener Foundation Gift. This object was a joint purchase with the Department of European Paintings.

Workshop of Friedrich Brunner, German (from the Cemetery Church of St. Salvador, Munich); *Gathering Manna and Storing Manna;* pot-metal glass, vitreous paint, silver stain, 1497–99; 2010.22.1, .2; The Cloisters Fund

*Embroidery Fragments;* silk embroidery on linen plain weave; Swiss, 14th century; 2010.28, .29; The Cloisters Fund

*Four Grisaille Panels;* pot-metal and colorless glass with vitreous paint; French (Normandy), 1270–80; 2010.253.1–4; The Cloisters Fund

*Corpus of Christ;* cooper alloy with gilding; French, German, or English, second half of the 13th century; 2010.278; The Cloisters Fund

**Musical Instruments**

**Gifts**

*Lukombe;* wood, metal; Democratic Republic of Congo (Tetela; Kasai or Kusu), ca. 1900; 2009.498; Drs. James and Gladys Strain

*Vina;* wood, various materials; India, late 18th century; 2009.531; Michael Pellettieri, in memory of Y.G. Srimar, musician and artist

**Purchases**

F. Besson, French; *Valve Trumpet in B-flat;* made for jazz trumpeter Frank Guarente; gold-plated brass, mother-of-pearl, 1930s; 2009.309a–d; Robert Alonzo Lehman Bequest

Post Horn; brass, nickel-silver; Austria (?), ca. 1920; ex coll.: Frank Guarente; 2009.310; Robert Alonzo Lehman Bequest

Trumpet in B-flat; brass, nickel-silver; American, 1930s; ex coll.: Frank Guarente; 2009.311; Robert Alonzo Lehman Bequest

Archival Materials; photographs, phonograph record; American, 20th century; ex coll.: Frank Guarente; 2009.312a–d; Robert Alonzo Lehman Bequest

Theobald Boehm, German; *Transverse Flute;* wood, silver, after 1832; 2009.332a–f; Robert Alonzo Lehman Bequest

Theobald Boehm, German; *Transverse Flute;* ebony, ivory, silver, 1828–32; 2009.333a–k; Robert Alonzo Lehman Bequest

P.H. Holmes, American (Maine); *Violin;* wood, 1885; 2009.418; Amati Gifts

Slit Drum; wood, polychrome; Indonesia (Bali), late 19th century; 2009.429; Amati Gifts

Pair of Gulgals; wood; Indonesia (Madura), late 19th–early 20th century; 2009.430a, b; 2009.431; Amati Gifts

Johann Volckmann Rabe, German; *Chromatic Harp;* wood, iron, ca. 1740; 2009.433; Robert Alonzo Lehman Bequest

Attributed to Wenzel Kowszyn, Austrian; *Presentation Bowl;* tortoiseshell, ivory, silver, horsehair, ca. 1750; 2009.441; Edward J. Greenberg Gift in honor of Susan M. Greenberg

*Belt with Bells;* hide, metal; Democratic Republic of Congo (Bakongo), ca. 1950; 2010.65; Gift of Barbara Orvis de Zalduondo, in memory of Mrs. Clay Hardin Orvis, by exchange

Franz Peter Bunsen, Hanoverian; *Pair of Kettle Drums with Banners, Made for the Royal Life Guards of George III;* silver, iron, calfskin, textiles, 1779; 2010.138–141; Robert Alonzo Lehman Bequest, Acquisitions Fund, and Frederick M. Lehman Bequest

Pair of Drums; ceramic, polychrome; Peru (Paracas), 300–200 b.c.; 2010.172a, b; Frederick M. Lehman Bequest

Clarinet in D; boxwood, brass; Germany, mid-18th century; 2010.185; Barbara Kahn Gift, in memory of Richard S. Kahn

*Bass Dulcian;* tropical hardwood; Spain (?), 17th century; 2010.204; Amati Gifts

Bassano workshop, Venice and London; *Tenor Recorder;* boxwood, ca. 1600; 2010.205; Amati Gifts

Drum; wood, pebbles, cowhide; Tanzania (Makonde), mid-20th century; 2010.222; Robert Alonzo Lehman Bequest

**Nineteenth-Century, Modern, and Contemporary Art**

**Gifts**

John Ward, British; *Pot;* stoneware, n.d.; 2009.284.1; Joan Anne Maxham

John Ward, British; *Pot;* stoneware, n.d.; 2009.284.2; Joan Anne Maxham

Fritz Petzholdt, Danish; *German Landscape with View towards a Broad Valley;* oil on paper laid down on canvas, ca. 1829–30; 2009.285; Wheelock Whitney III, in honor of Eugene V. Thaw

Ray Komai, American; *Chair (Model 939);* plywood, cherrywood, steel, rubber, 1949; 2009.287; Mark Aldis McDonald

Diana Hobson, British; *Vase;* pâte-de-verre glass, ca. 1986–88; 2009.298.1; Dale and Doug Anderson

Dan Dailey, American; Lino Tagliapietra, Italian; *Viaggio;* glass, enamel, 1989; 2009.298.2; Dale and Doug Anderson

James Tissot, French; *In the Conservatory;* oil on canvas, ca. 1875–78; 2009.358; Mrs. Charles Wrightsman
James Tissot, French; Spring Morning; oil on canvas, ca. 1875; 2009.359; Mrs. Charles Wrightsman

Joseph Mallord William Turner, British; Still Life with White Wine and Water; oil on canvas, mounted to wood panel, 1958; 2009.360; David T. and Anne Wilker Mininberg

Doris Tilliett, American; Textile; printed canvas, 1960s; 2009.361; Herbert Conover Wells

Doris Tilliett, American; Textile; printed canvas, 1960s; 2009.362; Herbert Conover Wells

Doris Tilliett, American; Textile; printed canvas, late 1940s; 2009.363; Herbert Conover Wells

Doris Tilliett, American; Textile; printed canvas, late 1940s; 2009.364; Herbert Conover Wells

Doris Tilliett, American; Textile; printed canvas, 1970s; 2009.365; Herbert Conover Wells

Doris Tilliett, American; Textile; printed canvas, 1980s; 2009.367; Herbert Conover Wells

Doris Tilliett, American; Textile; printed canvas, 1980s; 2009.368; Herbert Conover Wells

Doris Tilliett, American; Textile; printed canvas, late 1970s; 2009.370; Herbert Conover Wells

Doris Tilliett, American; Textile; printed canvas, 1980s; 2009.371; Herbert Conover Wells

Oak Tree in a Mountainous Landscape; oil on paper laid down on cardboard; German, 19th century; 2009.400.1; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Theodore Caruelle d’Aligny, French; Landscape at Olevano; oil on paper laid down on wood, 1827 or 1834–36; 2009.400.2; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Wilhelm Bendz, Danish; Study of Light in a Vaulted Interior; oil on paper laid down on canvas, n.d.; 2009.400.3; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Jean-Achille Benouville, French; Garden of the Villa Medici, Rome; oil on paper, n.d.; 2009.400.4; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Jean-Victor Bertin, French; Deer at the Edge of a Wood; oil on paper laid down on canvas, 1835; 2009.400.5; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Jean-Joseph-Xavier Bidauld, French; The Bridge at La Cava, Kingdom of Naples; oil on paper laid down on canvas, n.d.; 2009.400.6; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Johann Jakob Biedermann, Swiss; Mountain Landscape with Deer at a River; oil on paper laid down on canvas, n.d.; 2009.400.7; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Carl Blechen, German; View in the Tiergarten, Berlin; oil on paper, ca. 1825; 2009.400.8; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Antoine-Félix Boisselier, French; The Gorges at Amalfi; oil on paper laid down on canvas, ca. 1807–11; 2009.400.9; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Auguste-François Bonheur, French; Landscape with Distant Mountains; oil on paper laid down on canvas, n.d.; 2009.400.10; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Claude Bonnefond, French; Ravine at Sorrento; oil on paper laid down on canvas, 1824; 2009.400.11; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Alexandre Calame, Swiss; Mountains Landscape, Valais, Switzerland; oil on cardboard, ca. 1838–40; 2009.400.12; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Giovanni Battista Camuccini, Italian; Path in the Roman Campagna; oil on paper laid down on canvas, 1840s; 2009.400.14; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Giovanni Battista Camuccini, Italian; Study of a Tree Limb; oil on paper laid down on canvas, 1840s; 2009.400.15; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Giovanni Battista Camuccini, Italian; The Etruscan Ruin; oil and graphite on paper laid down on canvas, 1840s; 2009.400.16; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Carl Gustav Carus, German; Landscape at Sunset; oil on paper laid down on canvas, ca. 1830; 2009.400.17; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Franz Ludwig Catel, German; The Bay of Naples with Vesuvius and Castel dell’Ovo; oil on paper laid down on cardboard, ca. 1818–20; 2009.400.18; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Jean-Michel Cels, Belgian; Clouds Study; oil on cardboard, ca. 1838–42; 2009.400.19; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Gilles-François-Joseph Closson, Belgian; View in the Dolomites; oil and graphite on paper laid down on canvas, n.d.; 2009.400.20; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Gilles-François-Joseph Closson, Belgian; Cluster of Trees; oil on paper laid down on canvas, n.d.; 2009.400.21; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Jules-Louis-Philippe Coignet, French; Landscape; oil on paper, 1843; 2009.400.23; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Jules-Louis-Philippe Coignet, French; Shipyard at Le Havre; oil on paper laid down on canvas, 1831; 2009.400.24; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
Jules-Louis-Philippe Coignet, French; *The Palace of Donna Anna, Naples*; oil on paper laid down on card, 1843; 2009.400.25; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

John Constable, English; *Hampstead Heath with Bathers*; oil oncanvas, ca. 1821–22; 2009.400.26; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Camille Corot, French; *Banks of the Stream near the Corot Property, Ville d’Avray*; oil on paper laid down on wood, ca. 1823; 2009.400.27; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Camille Corot, French; *Mountain Landscape*; oil on paper laid down oncanvas, n.d.; 2009.400.28; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Camille Corot, French; *View of Genzano*; oil on paper laid down oncanvas, 1843; 2009.400.29; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Camille Corot, French; *View of Genzano with a Rider and Peasants*; oil on paper laid down on cardboard, 1843 or later; 2009.400.30; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Camille Corot, French; *Landscape at Civitá Castellana*; oil on paper laid down on canvas, 1826 or 1827; 2009.400.31; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Johan Christian Dahl, Norwegian; *Birch Tree in a Storm*; oil on cardboard, 1849; 2009.400.32; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Johan Christian Dahl, Norwegian; *Cloud Study*; oil on paper laid down on cardboard, 1828; 2009.400.33; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Johan Christian Dahl, Norwegian; *Cloud Study*; oil on paper laid down oncardboard, n.d.; 2009.400.35; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Johan Christian Dahl, Norwegian; *Mausoleum of San Vito near Pozzuoli*; oil on paper laid down on cardboard, 1820; 2009.400.36; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Charles-François Daubigny, French; *View at Auvers-sur-Oise*; oil on paper laid down on canvas, n.d.; 2009.400.37; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Éugène Delacroix, French; *Landscape with Rocks, Augerville*; oil on cardboard, 1854; 2009.400.38; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Simon Denis, Belgian; *Chestnut Limb, Ichia*; oil on paper, n.d.; 2009.400.39; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Simon Denis, Belgian; *Aniene River at Tivoli*; oil on paper, n.d.; 2009.400.40; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Simon Denis, Belgian; *Landscape near Rome During a Storm*; oil on paper, n.d.; 2009.400.41; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Simon Denis, Belgian; *Plane Tree*; oil on paper, n.d.; 2009.400.42; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Simon Denis, Belgian; *Sunset, Rome*; oil on paper, n.d.; 2009.400.43; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Alexandre Desgoffe, French; *View in the Roman Campagna*; oil on paper laid down on canvas, n.d.; 2009.400.44; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Alexandre Desgoffe, French; *Mountain Landscape in Italy*; oil on paper laid down on cardboard, n.d.; 2009.400.46; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Johann Georg von Dillis, German; *Beech Trees in the English Garden, Munich*; oil on paper laid down on cardboard, n.d.; 2009.400.48; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Johann Georg von Dillis, German; *Nemi*; oil on paper laid down oncanvas, ca. 1805; 2009.400.49; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Alexandre Dubuisson, French; *View in the Rhône Valley*; oil on paper laid down on canvas, n.d.; 2009.400.50; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Ernest-Joachim Dunax, French; *View in the Roman Campagna*; oil on paper, 1847; 2009.400.51; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Alexandre-Hyacinthe Dounouy, French; *Castel Sant’Elmo from Chiaia, Naples*; oil on paper laid down on canvas, 1813; 2009.400.52; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Johann Joachim Faber, German; *Landscape at Olevano*; oil on paper laid down on cardboard, 1825; 2009.400.53; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Thomas Fearnley, Norwegian; *Monolith and Trees*; oil on canvas laid down on card, n.d.; 2009.400.54; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Thomas Fearnley, Norwegian; *Moonlit Harbor in Southern Italy*; oil on paper laid down on Masonite, n.d.; 2009.400.55; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Thomas Fearnley, Norwegian; *Escarpment with Tree Stumps, Romidal*; oil on paper laid down on wood, 1836; 2009.400.56; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Thomas Fearnley, Norwegian; *Sunset, Sorrento*; oil on paper laid down on card, 1834; 2009.400.57; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Thales Fielding, English; *Sarnen*; oil on light brown paper, 1824; 2009.400.58; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Paul Flandrin, French; *View of Orange with Mont Ventoux*; oil on paper laid down on canvas, 1842; 2009.400.59; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

François-Antoine Léon Fleury, French; *Convent at Subiaco*; oil on canvas, n.d.; 2009.400.60; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

François-Antoine Léon Fleury, French; *Hilly Landscape with Sheep*; oil on paper laid down on canvas, n.d.; 2009.400.61; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

François-Antoine Léon Fleury, French; *View of Tivoli from Santa Maria del Giglio*; oil on paper laid down on canvas, n.d.; 2009.400.63; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Lorenz Frelich, Danish; *A Large Oak*; oil on paper, 1837; 2009.400.64; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Antoine-Xavier-Gabriel de Gazeau, French; *Uprooted Tree, Oleans*; oil on paper laid down on cardboard, 1833; 2009.400.65; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Christian Friedrich Gille, German; *Study of Rushing Water*; oil on paper, ca. 1850; 2009.400.66; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

André Giroux, French; *Flock of Sheep, Civitâ Castellana*; oil on paper laid down on canvas, late 1820s; 2009.400.67; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

André Giroux, French; *Ruins in the Roman Campagna*; oil on paper laid down on cardboard, late 1820s; 2009.400.68; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

André Giroux, French; *The Aniene River at Subiaco*; oil on paper, late 1820s; 2009.400.69; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

François-Marius Granet, French; *Dusk, Monte Mario, Rome*; oil on paper laid down on cardboard, 1804; 2009.400.70; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Louis Gurlitt, German; *Landscape with a Castle on the River Etsch*; oil on paper laid down on canvas, n.d.; 2009.400.72; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Carl Christian Constantin Hansen, Danish; *The Thorvaldsens Museum, Copenhagen*; oil on paper laid down on canvas, 1858; 2009.400.73; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Henri-Joseph Harpignies, French; *Landscape near Rome*; oil on paper laid down on canvas, 1851; 2009.400.74; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Johann Hummel, German; *Blasted Tree*; oil on paper laid down on canvas, n.d.; 2009.400.75; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Louis-Gabriel-Eugène Isabey, French; *Sunset on the Normandy Coast*; oil on paper laid down on canvas, n.d.; 2009.400.76; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Thomas Jones, Welsh; *Ponte Loreto near Nettuno*; oil on paper laid down on canvas, by 1787; 2009.400.77; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Johann Adam Klein, German; *The Basilica of Constantine, Rome*; oil on paper laid down on cardboard, 1821; 2009.400.78; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Wilhelm von Kobell, German; *Schloss Ennming, between Windach and Geltendorf. Seen from the East*; oil and graphite on paper laid down on canvas, ca. 1802; 2009.400.79; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Louis-Auguste Lapito, French; *Clearing at the Edge of a Wood*; oil on paper laid down on canvas, n.d.; 2009.400.80; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Edward Lear, English; *Study of Rocks, Shrubs, and Tree Trunks at Monte Casale near Sansepolcro, Tuscany*; oil with traces of graphite on two pieces of blue paper mounted on canvas, 1842; 2009.400.81; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Robert-Léopold Leprince, French; *Interior of a Wood at Pierrefitte*; oil on paper laid down on cardboard, 1822; 2009.400.82; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

August Lucas, German; *View of Monte Sant’Angelo from the Villa Auriemma near Sorrento*; oil on paper laid down on canvas, 1832; 2009.400.83; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Wilhelm Marstrand, Danish; *A Fountain in Rome*; oil on canvas, n.d.; 2009.400.84; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Achille-Etna Michallon, French; *Beech Tree*; oil on canvas, ca. 1820; 2009.400.85; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Achille-Etna Michallon, French; *Trees in the Bois de Boulogne, Paris*; oil on paper laid down on canvas, ca. 1812–15; 2009.400.86; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Pier Francesco Mola, Italian; *Coastal Landscape with Towers*; oil over red chalk on paper, ca. 1651–52; 2009.400.88; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
Carl Morgenstern, German;  *Jungfrau, Mönch, and Eigerg*; oil on paper laid down on cardboard, n.d.; 2009.400.89; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Friedrich Nerly, German;  *View from Olevano towards the West*; oil on canvas, n.d.; 2009.400.90; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Gustav Wilhelm Palm, Swedish;  *Entrance to the Giardino del Lago, Villa Borghese, Rome*; oil on paper laid down on canvas, 1844; 2009.400.91; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Gustav Söderberg, Swedish;  *View of Olevano towards the West*; oil on canvas, 1844; 2009.400.90; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Gustav Söderberg, Swedish;  *Houses, Rome*; oil on paper laid down on board, 1820; 2009.400.104; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Vilhelm Petersen, Danish;  *Rhine Landscape*; oil on paper laid down on canvas, ca. 1850; 2009.400.92; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Vilhelm Petersen, Danish;  *Mountains and Sky*; oil on canvas, ca. 1850; 2009.400.94; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Fritz Petzholtz, Danish;  *Cerversa*; oil on paper laid down on canvas, 1832 or 1833; 2009.400.95; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Heinrich Reinhold, German;  *Terrace of the Capuchin Garden, Sorrento*; oil on paper laid down on masonite, 1823 or 1824; 2009.400.96; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Heinrich Reinhold, German;  *View of San Vito with Monte Guadagnolo in the Distance*; oil and graphite on paper laid down on canvas, 1822 or later; 2009.400.97; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Charles Rémont, French;  *View of Ischia from the Sea*; oil on paper laid down on canvas, 1842; 2009.400.98; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

François-Edme Ricois, French;  *Study of the Roots of a Fallen Tree*; oil on paper laid down on illustration board, probably before 1820; 2009.400.99; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Carl Rottmann, German;  *River Landscape with Castle Ruins*; oil on paper laid down on canvas, 1820s; 2009.400.100; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Louise-Joséphine Sarazin de Belmont, French;  *Santa Maria del Sasso, near Bibbiena*; oil on paper laid down on canvas, 1840s; 2009.400.101; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Louise-Joséphine Sarazin de Belmont, French;  *The Roman Theater, Taormina*; oil on paper laid down on board, 1825; 2009.400.102; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Louise-Joséphine Sarazin de Belmont, French;  *View of an Italian City*; oil on linen laid down on paper, n.d.; 2009.400.103; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Gustaf Söderberg, Swedish;  *Houses, Rome*; oil on paper laid down on board, 1820; 2009.400.104; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Gustaf Söderberg, Swedish;  *Rome with St. Peter's and the Castel Sant'Angelo*; oil on two sheets of paper laid down on Masonite, 1821; 2009.400.105; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Gustaf Söderberg, Swedish;  *The Grotto of Posilipo, Naples*; oil on paper laid down on Masonite, 1820; 2009.400.106; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Wolfgang-Adam Töpffer, Swiss;  *Oak Tree*; oil on paper laid down on wood, n.d.; 2009.400.107; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Lancelot Théodore Turpin de Crissé, French;  *The Arch of Constantine Seen from the Colosseum*; oil on paper laid down on canvas, 1818–38; 2009.400.108; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Pierre Henri de Valenciennes, French;  *Landscape with the Pyramid of Gaius Cestius, Rome*; oil on paper laid down on canvas, n.d.; 2009.400.109; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Pierre Henri de Valenciennes, French (or circle of);  *View of the Colosseum, Rome*; oil on board, n.d.; 2009.400.110; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Pierre Henri de Valenciennes, French (or circle of);  *Ichiea and the Bay of Naples by Moonlight*; oil on paper, n.d.; 2009.400.113; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Pierre Henri de Valenciennes, French (or circle of);  *View in the Roman Campagna*; oil on paper, n.d.; 2009.400.114; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Pierre Henri de Valenciennes, French (or circle of);  *View in the Roman Campagna (Colonnai)*; oil on paper, n.d.; 2009.400.115; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Pierre Henri de Valenciennes, French (or circle of);  *Sky at Dusk*; oil on paper, n.d.; 2009.400.116; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Pierre Henri de Valenciennes, French (or circle of);  *Study of Trees and Bushes*; oil on paper, n.d.; 2009.400.117; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Pierre Henri de Valenciennes, French (or circle of);  *Stormy Sky*; oil on paper, n.d.; 2009.400.118; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Pierre Henri de Valenciennes, French (or circle of);  *Waterfalls at Terni*; oil on paper, n.d.; 2009.400.119; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Carle (Antoine Charles Horace) Vernet, French;  *Landscape*; oil on paper laid down on canvas, n.d.; 2009.400.120; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw
Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Attributed to George Augustus Wallis, English; *Tree Foliage*; oil on paper laid down on canvas, n.d.; 2009.400.121; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Richard Wilson, Welsh; *Welsh Landscape with a Ruined Castle by a Lake*; oil on wood, n.d.; 2009.400.122; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Alexandre Desgoffe, French; *View of a Broad Valley, Italy*; oil on paper, 1837; 2009.400.123; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw

Mary Shaffer, American; *Mamore*; glass and bronze, 1994; 2009.439a, b; Simona and Jerome A. Chazen

Malcolm Morley, American, born Britain; *Mexican Garden*; watercolor on paper, 1985; 2009.459; Estate of Carl M. Jacobs III

Cecily Brown, British; *Fair of Face, Full of Woe*; oil on canvas, 2008; 2009.533a–c; Calvin Tomkins and Dodie Kazanjian

Pablo Picasso, Spanish; *Plate from "Diurnes"*; photographic print with colored crayon, ca. 1962; 2009.534; Olivier and Desiree Berggruen

Dale Chihuly, American; *Untitled*; lithograph with hand-applied acrylic, ca. 1990; 2009.535.1; Barbara Lee Diamonstein-Spielvogel

Martin Kline, American; *Yucca, #42*; watercolor and graphite on paper, 1993; 2009.535.2; Barbara Lee Diamonstein-Spielvogel

Abby Leigh, American; *My Personal Atlas: Hermaphrodites*; pen and ink, ink wash, resist, and printed, cut, burned and pasted paper on handmade paper, 2004; 2009.535.3; Barbara Lee Diamonstein-Spielvogel

Abby Leigh, American; *My Personal Atlas: Brain*; pen and ink, ink wash, resist, and printed, cut, burned and pasted paper on handmade paper, 2004; 2009.535.4; Barbara Lee Diamonstein-Spielvogel

Georgia Marsh, American; *Untitled*; acrylic and graphite on paper, 1994; 2009.535.5; Barbara Lee Diamonstein-Spielvogel

Pamela Nelson, American; *Iconic Wheel*; watercolor, gouache, crayon, graphite underdrawing on paper, late 1990s; 2009.535.6; Barbara Lee Diamonstein-Spielvogel

Pamela Nelson, American; *Untitled*; wax crayon and ink marker on paper, late 1990s; 2009.535.7; Barbara Lee Diamonstein-Spielvogel

Louise Neilson, American, born Ukraine; *Untitled*; aquatint, 1981; 2009.535.8; Barbara Lee Diamonstein-Spielvogel

Louise Neilson, American, born Ukraine; *Untitled*; wood relief with painted and unpainted wood, and printed paper pasted to mat board, mounted to composite plywood panel, 1980–81; 2009.535.9; Barbara Lee Diamonstein-Spielvogel

Louise Neilson, American, born Ukraine; *Untitled*; cut, torn, and pasted papers (sandpaper, foil, foil paper, and artist board), mounted to paper, 1975; 2009.535.10; Barbara Lee Diamonstein-Spielvogel

Sarah Raphael, British; *Untitled*; gouache, tempera, and cut, torn, and pasted painted papers on paper, 1989; 2009.535.11; Barbara Lee Diamonstein-Spielvogel

Richard Segalman, American; *Portrait of a Woman*; charcoal on paper, 1963; 2009.535.12; Barbara Lee Diamonstein-Spielvogel

Raqs Shaw, Indian; *Death, Beauty, and Justice V*; mixed media on paper, 2008; 2010.146; The artist

Bruce Conner, American; *UNTITLED, MARCH 17, 1968*; ink marker on black paper, 1968; 2010.182.1; Conner Family Trust

Bruce Conner, American; *UNTITLED*; ink marker on paper, 1969; 2010.182.2; Conner Family Trust

Bruce Conner, American; *UNTITLED*; ink marker on cut and pasted paper, ca. 2001; 2010.182.3; Conner Family Trust

Luc Lanel, French; *Cheese Tray*; silver-plated metal, glass, 1933; 2010.183.1a, b; Dr. Wallace Bill and Mrs. Lora Kalt

Luc Lanel, French; *Milk Jug*; silver-plated metal, 1933; 2010.183.2; Dr. Wallace Bill and Mrs. Lora Kalt

Luc Lanel, French; *Sauceboat*; silver-plated metal, 1933; 2010.183.3; Dr. Wallace Bill and Mrs. Lora Kalt

Luc Lanel, French; *Sauceboat*; silver-plated metal, 1933; 2010.183.5; Dr. Wallace Bill and Mrs. Lora Kalt

Josef Frank, Swedish, born Austria; *Anatroen*; printed linen, ca. 1938; 2010.184; Faith Pleasanton, in memory of her parents, Faith Way and Douglas Pleasanton

Howard Hodgkin, British; *Into the Woods, Spring*, from *Into the Woods*; lift-ground, aquatint, carborundum etching on two sheets of paper, 2001–2; 2010.217.1a, b; The artist

Howard Hodgkin, British; *Into the Woods, Summer*, from *Into the Woods*; lift-ground, aquatint, carborundum etching on two sheets of paper, 2001–2; 2010.217.2a, b; The artist

Howard Hodgkin, British; *Into the Woods, Autumn*, from *Into the Woods*; lift-ground, aquatint, carborundum etching on two sheets of paper, 2001–2; 2010.217.3a, b; The artist

Howard Hodgkin, British; *Into the Woods, Winter*, from *Into the Woods*; lift-ground, aquatint, carborundum etching on two sheets of paper, 2001–2; 2010.217.4a, b; The artist

George Segal, American; *Three People on Four Benches*; plaster, wood, and metal, 1979; 2010.280a–g; George and Helen Segal Foundation

Baladine Klossowski, German; *The Artist's Sons, Pierre and Balthus as Adolescents*; watercolor, gouache, and charcoal on paper, ca. 1921; 2009.442; Anna-Maria and Stephen Kellen Fund

Diego Rivera, Mexican; *Young Girl*; graphite on paper, 1918; 2009.443; Mexican American Cultural Foundation Fund

Diego Rivera, Mexican; *Angelina Beloff* (1879–1957); graphite on paper, 1918; 2009.444; Mexican American Cultural Foundation Fund

Roxy Paine, American; *Study for "Maelstrom"*; pen, brush, India ink and graphite on paper, 2008; 2009.445; Francis Lathrop Fund

Pat Steir, American; *Sixteen Waterfalls of Dreams, Memories, and Sentiment*; oil on canvas, 1990; 2009.473; Kathryn E. Hurd Fund, by exchange

Gustav Serrurier-Bovy, Belgian; *Fire Screen*; iron, ca. 1909; 2010.123; Jacqueline Fowler Gift

Bruce Conner, American; *UNTITLED*; cut and pasted printed papers, mounted to paper, 2008; 2010.173.1; The Raymond and Beverly Sackler 21st Century Art Fund

Bruce Conner, American; *HEROGLYPHIC SEISMOGRAPH*; pen and ink on paper, 1999; 2010.173.2; Mrs. Richard Rodgers, by exchange

Sandow Birk, American; *Monument to the Constitution of the United States*; ink on paper, 2007; 2010.176a–c; Andrew S. and Deborah Rappaport, Lipman Family Foundation, and Paul Socolow Gifts

Ellsworth Kelly, American; *River II*; lithographs mounted to two aluminum panels, 2005; 2010.198a–g; Roy R. and Marie S. Neuberger Foundation

Pablo Bronstein, British, born Argentina; *First and Second Installations of Precolumbian Objects at the Metropolitan Museum*; ink and gouache on paper, 2009; 2010.199; Stephen and Nan Swid Fund
Photographs

Gifts

Alexander Gardner, American; born Scotland; Allan Pinkerton, President Abraham Lincoln, and Major General John A. McClernand, Antietam, Maryland; two variant albumen silver prints from glass negatives, October 3, 1862; 2005.100.1220, .1221; The Howard Gilman Foundation

Gabriel Orozco, Mexican; Interior DS; silver dye bleach print, 1993; 2009.241; Heidi L. Steiger

Harry Callahan, American; Wisconsin [Long Metal Shed Façade, One Door]; gelatin silver print, ca. 1949; 2009.283.1; Joyce F. Menschel

Harry Callahan, American; Grasses, Wisconsin [White Grasses Against Black Ground]; gelatin silver print, 1959; 2009.283.2; Joyce F. Menschel

Harry Callahan, American; Detroit [Black Reeds in Rippling Water]; gelatin silver print, 1941; 2009.283.3; Joyce F. Menschel

Harry Callahan, American; Chicago [Distant Pedestrians in Black Scene]; gelatin silver print, 1958; 2009.283.4; Joyce F. Menschel

Harry Callahan, American; Chicago [Facade; Roofed Porch, Light Striking Leaded Window]; 1949; gelatin silver print; 2009.283.5; Joyce F. Menschel

Harry Callahan, American; Providence [Clapboard Facades; Chain-Link Gate]; gelatin silver print, 1976; 2009.283.6; Joyce F. Menschel

Harry Callahan, American; [Distant Woman in Curving Whitewashed Street, Peru]; gelatin silver prints, 1974; 2009.283.7; Joyce F. Menschel

David Martin Heath, American; Road March, Korea; gelatin silver print, 1953–54, printed 1962; 2009.372; Charles S. and Elyinne B. Zucker

David Martin Heath, American; Union Square, New York City; printed 1962; gelatin silver print, ca. 1957; 2009.373; Charles S. and Elyinne B. Zucker

David Martin Heath, American; Subway, New York City; gelatin silver print, 1963; 2009.374; Charles S. and Elyinne B. Zucker

Grace Ndiritu, British; The Nightingale, video, 2003; 2009.375; The artist

Gustave Le Gray, French; Pyramides de Gizèh; three albumen silver prints from glass negatives, 1865–69; 2009.440.1–3; Robert Shapazian

George Barker, American; Niagara Falls; albumen silver print from glass negative, ca. 1888; 2009.460.1; Paul F. Walter

Alfred Capel Cure, English; Hurstonvceaux, Sussex; albumen silver print from paper negative, 1857; 2009.460.2; Paul F. Walter

Alfred Capel Cure, English; Montacute House near Yeovil; albumen silver print from paper negative, 1857–60; 2009.460.4; Paul F. Walter

Alfred Capel Cure, English; Interior, Tintern; albumen silver print from paper negative, 1857; 2009.460.5; Paul F. Walter

Adolph de Meyer, American, born France; Olga de Meyer, platinum print, 1900s; 2009.460.6; Paul F. Walter

Adolph de Meyer, American, born France; Etienne de Beaumont, gelatin silver print, 1910s; 2009.460.7; Paul F. Walter

Roger Fenton, English; [Royal Children in Tableau of the Seasons], albumen silver print from glass negative, 1854; 2009.460.8; Paul F. Walter

Roger Fenton, English; Group at Head Quarters; salted paper print from glass negative, 1855; 2009.460.9; Paul F. Walter

Louise Dahl-Wolfe, American; [Elizabeth Gibbons at The Creamery, Frenchtown, New Jersey]; gelatin silver print, 1940; 2009.460.10; Paul F. Walter

Danny Lyon, American; Cell Block Table; gelatin silver print, 1968; 2009.460.11; Paul F. Walter

Danny Lyon, American; Joliet, Illinois [Parked Motorcycles; Standing Figures in Background]; gelatin silver print, 1965; 2009.460.12; Paul F. Walter

Léon Gérard, French; Nuremberg, Intérieur de la Cour du Burg impérial; albumen silver print from glass negative, 1857; 2009.460.13; Paul F. Walter

John Adams Whipple, American; National Congregational Council at Plymouth Rock; albumen silver print from glass negative, June 22, 1865; 2009.460.14; Paul F. Walter

Maxime Du Camp, French; Ibhamouns. Colosse médial du Spéos de Phré; salted paper print (Blanquat-Évrard process) from paper negative, March 29, 1850; 2009.460.15; Paul F. Walter

Nancy Dwyer, American; Street Concert and Street Concret; The Movie; mixed media, 1984; 2009.461; The Carol and Arthur Goldberg Collection

Adam Raphael, American; Brett; ink-jet print, 2004, printed 2009; 2009.462.1; Anonymous Gift

Adam Raphael, American; Buddy; ink-jet print, 2004, printed 2009; 2009.462.2; Anonymous Gift

Adam Raphael, American; Poker; ink-jet print, 2004, printed 2009; 2009.462.3; Anonymous Gift

Robert Polidori, French and Canadian; Dashahwemedh Road, Varanasi, India; chromogenic print, 2007; 2009.480; The artist

Paul McMahon, American; LOSS; photomechanical reproduction with applied ink, 1975; 2009.481.1; The artist

Paul McMahon, American; DEATH WISH; photomechanical reproduction with applied ink, 1975; 2009.481.2; The artist

Charles Clough, American; Butane; chromogenic print with applied enamel, 1982; 2009.482.1; The artist

Charles Clough, American; Harmol; chromogenic print with applied enamel, 1983; 2009.482.2; The artist
Leon Levinstein, American; [Man Hauling Wood, Haiti]; [Man Holding Child’s Doll, New York City]; gelatin silver print, 1970s; 2009.483.1; Gary Davis

Leon Levinstein, American; [Lower East Side] [Man Holding Child’s Doll]; gelatin silver print, 1964; 2009.483.2; Gary Davis

Leon Levinstein, American; [Beach Scene, possibly Coney Island]; gelatin silver print, 1960s–70s; 2009.483.3; Gary Davis

Leon Levinstein, American; [Hindu Ascetic on Street with Onlookers, India]; gelatin silver print, 1970s; 2009.483.5; Gary Davis

Leon Levinstein, American; [Woman in Tight Dress on Street, New York City]; gelatin silver print, 1970s; 2009.483.6; Gary Davis

Leon Levinstein, American; [Man Reading Yiddish Newspaper]; gelatin silver print, 1960s–70s; 2009.483.7; Gary Davis

Leon Levinstein, American; [Woman Holding Small Dog]; gelatin silver print, ca. 1956; 2009.483.8; Gary Davis

Leon Levinstein, American; [Man Lying Face-Down on Beach, Coney Island]; gelatin silver print, 1970s; 2009.483.9; Gary Davis

Leon Levinstein, American; [Under Boardwalk] [Crowd on Street before Storefronts and Signs, possibly Coney Island]; gelatin silver print, 1970s; 2009.483.10; Gary Davis

Leon Levinstein, American; [Woman in White Dress Asleep on Sand, Coney Island]; gelatin silver print, 1970s; 2009.483.11; Gary Davis

Leon Levinstein, American; [Man, Mill’s Hotel] [Bleecker Street, New York City]; gelatin silver print, 1951; 2009.483.12; Gary Davis

Leon Levinstein, American; [Man with Mouth Open, Sitting in Dentist’s Chair, India]; gelatin silver print, 1970s; 2009.483.13; Gary Davis

Leon Levinstein, American; [Young Man on Street, Cupping in Hands a White Baby Bird, India]; gelatin silver print, 1970s; 2009.483.14; Gary Davis

Leon Levinstein, American; [Barefoot Man Wearing Dirty Canvas Pants, Haiti]; gelatin silver print, 1969; 2009.483.15; Gary Davis

Leon Levinstein, American; [New Orleans] [Young Man in Hat with Sleeping Bag]; gelatin silver print, 1976; 2009.483.16; Gary Davis

Leon Levinstein, American; [Woman in Dark Overcoat on Street, New York City]; gelatin silver print, 1970s; 2009.483.17; Gary Davis

Leon Levinstein, American; [Man Glancing at Woman in Tee Shirt and Shorts, New York City]; gelatin silver print, 1970s; 2009.483.18; Gary Davis

Leon Levinstein, American; [Woman in Shorts Leaning into Window of Parked Car, New York City]; gelatin silver print, 1970s; 2009.483.19; Gary Davis

Leon Levinstein, American; [Beach Scene: Woman in Bikini Cuddling Baby, Coney Island]; gelatin silver print, 1960s; 2009.483.20; Gary Davis

Leon Levinstein, American; [Lower East Side] [Woman in Striped Dress Sitting on Stoop]; gelatin silver print, 1969; 2009.483.21; Gary Davis

Leon Levinstein, American; [Shirtless Young Man Wearing Ripped Shorts, on Street, Haiti]; gelatin silver print, 1970s; 2009.483.22; Gary Davis

Leon Levinstein, American; [Tree with Hanging Bundle before Apartment Building Facade, New York City]; gelatin silver print, 1950s–70s; 2009.483.23; Gary Davis

Leon Levinstein, American; [54th Street, New York] [Woman with Hairnet, in Winter Coat with Fur Collar]; gelatin silver print, 1950s; 2009.483.24; Gary Davis

Leon Levinstein, American; [Couple Eating Corn on the Cob, Coney Island]; gelatin silver print, 1950–69; 2009.483.25; Gary Davis

Leon Levinstein, American; [Man in White Swim Suit Sleeping on Beach, Coney Island]; gelatin silver print, 1960s–70s; 2009.483.26; Gary Davis

Leon Levinstein, American; [Woman Wearing Striped Hat and Dark Jacket, Coney Island]; gelatin silver print, 1960s; 2009.483.27; Gary Davis

Leon Levinstein, American; [Woman Wearing Paper Bag Hat, Coney Island]; gelatin silver print, 1950s; 2009.483.28; Gary Davis

Leon Levinstein, American; [Man in Short Sleeve Shirt with Tattoo of Female Nude on Forearm, New York City]; gelatin silver print, 1970s; 2009.483.29; Gary Davis

Leon Levinstein, American; [Woman in Blonde Wig and Tight Dress, New York City]; gelatin silver print, 1960s; 2009.483.30; Gary Davis

Leon Levinstein, American; [Man in Bowler Hat and Overcoat, New York City]; gelatin silver print, 1960s–70s; 2009.483.34; Gary Davis

Leon Levinstein, American; [Man Resting Foot on Lip of Trashcan, New York City]; gelatin silver print, 1970s; 2009.483.35; Gary Davis

Leon Levinstein, American; [64th Street, Times Square] [Woman in Floral Blouse and Dark Skirt, on Street]; gelatin silver print, ca. 1968; 2009.483.36; Gary Davis

Leonard Freed, American; [Street Scene with “Service for Colored” Sign, New Orleans], 1965; gelatin silver print, 1963–65; 2009.499.1; Brigitte Freed and Elke Susannah Freed

Leonard Freed, American; [New York City] [Policemen Arresting a Young African-American Man at a Civil Rights Demonstration], 1963; gelatin silver print, 1963–65; 2009.499.2; Brigitte Freed and Elke Susannah Freed

Edward Weston, American; [Sonya]; gelatin silver print, 1934; 2009.536; Isaac Lagnado, in honor of the first anniversary of Thomas P. Campbell’s Directorship

Unknown Artist; [IRT Construction, Grand Street and Centre Street, New York City]; cyanotype, 1909; 2009.537.1; Isaac Lagnado, in honor of Janis E. Brodie

Unknown Artist; [IRT Construction, Bowling Green, New York City]; cyanotype, 1905; 2009.537.2; Isaac Lagnado, in honor of Elizabeth Buonomo

Unknown Artist; [IRT Construction, Centre Street and Leonard Street, New York City]; cyanotype, 1909; 2009.537.3; Isaac Lagnado, in honor of Marvin J. Rothenberg

Felice Beato, English, born Corfu; [Woman with Tea Set Playing the Koto]; albumen silver print from glass negative, ca. 1860; 2009.538.1; Isaac Lagnado, in honor of Paula J. Giardina

Felice Beato, English, born Corfu; “Shariki,” or “Cart-Pushing Cookies”; albumen silver print from glass negative, ca. 1860; 2009.538.2; Isaac Lagnado, in honor of Mary Stack

Hong Hao, Chinese; Mr. Hong Please Come In; chromogenic print, 1998; 2009.539.1; Larry Warsh

Wang Jinsong, Chinese; One Hundred Signs of the Demolition; chromogenic print, 1999; 2009.539.2; Ethan Warsh
Xing Danwen, Chinese; *Born with the Cultural Revolution*; chromogenic prints, 1995; 2009.539.3a–c; Justin Warsh

Weng Fen, Chinese; *Bird’s Eye View: Haikou V*; chromogenic print, 2002; 2009.539.4; Ellie Warsh

Diana MacKown, American; *[Louise Nevelson Beneath a Tree in Palenque, Mexico]*; chromogenic print, 1980s; 2009.540; Barbara Lee Diamonstein-Spielvogel

Frank Majore, American; *Scent*; silver dye bleach print, 1984; 2010.25; The artist

Julian Faulhaber, German; *Tresen*; chromogenic print, 2007; 2010.196; The artist

Unknown Artist, American School; *[Couple in Front of Niagara Falls]*; gelatin silver print, ca. 1910; 2010.216.1; Denis Gouey

Unknown Artist, American School; *[Couple in Front of Niagara Falls]*; gelatin silver print, ca. 1910; 2010.216.2; Denis Gouey

Unknown Artist, American School; *[Baby Hatching from Egg]; three gelatin silver prints; ca. 1900; 2010.216.3; Denis Gouey

**Purchases**

Alexander Gardner, American, born Scotland; *[Grand Army Review, Washington, D.C.]; eight albumen silver prints from glass negatives, 1865; 2005.100.1191–1198; Gilman Collection

Timothy O’Sullivan, American, born Ireland; *[Detachment of 50th N.Y. Volunteer Engineers, Pontoon Wagon and Saddle Boat]; albumen silver print from glass negative], ca. 1864; 2005.100.1199; Gilman Collection

Timothy O’Sullivan, American, born Ireland; *Major General Pleasanton and General George Custer*; albumen silver print from glass negative, 1863; 2005.100.1200; Gilman Collection

Timothy O’Sullivan, American, born Ireland; *Field Where General Reynolds Fell, Battlefield of Gettysburg;* albumen silver print from glass negative, July 1863; 2005.100.1201; Gilman Collection

Timothy O’Sullivan, American, born Ireland; *Chief Officer and Clerks of the Ambulance Department, 9th Army Corps, in Front of Petersburg, Virginia;* albumen silver print from glass negative, August 1864; 2005.100.1202; Gilman Collection

Timothy O’Sullivan, American, born Ireland; *Volcanic Islands in Mono Lake, California;* albumen silver print from glass negative, 1868; 2005.100.1203; Gilman Collection

Timothy O’Sullivan, American, born Ireland; *Desert Lake, near Rhyolite, Nevada*; albumen silver print from glass negative, 1867; 2005.100.1204; Gilman Collection

Timothy O’Sullivan, American, born Ireland; *City of Rocks, Utah;* albumen silver print from glass negative, 1867; 2005.100.1205; Gilman Collection, Mr. and Mrs. Henry R. Kravis Gift

Timothy O’Sullivan, American, born Ireland; *Geyser Spring, Ruby Valley, Nevada;* albumen silver print from glass negative, 1868; 2005.100.1206; Gilman Collection, Mr. and Mrs. Henry R. Kravis Gift

Timothy O’Sullivan, American, born Ireland; *Tufa Rocks, Pyramid Lake, Nevada*; albumen silver print from glass negative, 1867; 2005.100.1207; Gilman Collection, Mr. and Mrs. Henry R. Kravis Gift

Timothy O’Sullivan, American, born Ireland; *Snake River Canyon, Idaho;* albumen silver print from glass negative, 1868; 2005.100.1208; Gilman Collection, Mr. and Mrs. Henry R. Kravis Gift

Timothy O’Sullivan, American, born Ireland; *Hot Springs, Ruby Valley, Nevada*; albumen silver print from glass negative, 1868; 2005.100.1209; Gilman Collection, Mr. and Mrs. Henry R. Kravis Gift

Timothy O’Sullivan, American, born Ireland; *Karnak, Montezuma Range, Nevada;* albumen silver print from glass negative, 1867; 2005.100.1210; Gilman Collection, Mr. and Mrs. Henry R. Kravis Gift

Alexander Gardner, American, born Scotland; *[Interior View of the Ballroom for Lincoln’s Second Inaugural Ball];* albumen silver print from glass negative, March 1865; 2005.100.1211; Gilman Collection

Pietro Dovizielli, Italian; *Veduta del Tevere da Marmorata*; salted paper print from paper negative, 1850s; 2005.100.1212; Gilman Collection, Mr. and Mrs. Henry R. Kravis Gift

Mathew B. Brady, American; *General Robert E. Lee*; albumen silver print from glass negative, 1865; 2005.100.1213; Gilman Collection

Alexander Gardner, American, born Scotland; *[Bearded Man in Tweed Jacket];* albumen silver print from glass negative, early 1860s; 2005.100.1214; Gilman Collection

Alexander Gardner, American, born Scotland; *Lincoln Inauguration;* albumen silver print from glass negative, March 1865; 2005.100.1215; Gilman Collection

Alexander Gardner, American, born Scotland; *General McClellan and Staff;* albumen silver print from glass negative, ca. 1863; 2005.100.1216; Gilman Collection

Arnold Genthe, American, born Germany; *[Draped Torso];* gelatin silver print, ca. 1920; 2005.100.1217; Gilman Collection, Mr. and Mrs. Henry R. Kravis Gift

Mathew B. Brady, American; *Robert E. Lee*; albumen silver print from glass negative, 1869; 2005.100.1218; Gilman Collection

Alexander Gardner, American, born Scotland; *Mill, Richmond, Virginia;* albumen silver print from glass negative, ca. 1865; 2005.100.1219; Gilman Collection

Timothy O’Sullivan, American, born Ireland; *Return of Commander Selfridge and His Reconnaissance Party from an Expedition in the Interior of Darien;* albumen silver print from glass negative, 1870; 2005.100.1222; Gilman Collection

Alexander Gardner, American, born Scotland; *Planning the Capture of Booth;* albumen silver print from glass negative and woodcut engraving, 1865; 2005.100.1223; .1224; Gilman Collection, Mr. and Mrs. Henry R. Kravis Gift

Alexander Gardner, American, born Scotland; *Cannon, Fortress Monroe;* albumen silver print from glass negative, ca. 1864; 2005.100.1225; Gilman Collection

Mathew B. Brady, American; *General David E. Twiggs*; salted paper print from glass negative, ca. 1859; 2005.100.1226; Gilman Collection

J. P. Ball, American; *General Wade Hampton;* salted paper print from glass negative, ca. 1860; 2005.100.1227; Gilman Collection

Mathew B. Brady, American; *Ralph Waldo Emerson*; salted paper print from glass negative, 1856; 2005.100.1228; Gilman Collection, Mr. and Mrs. Henry R. Kravis Gift

Alexander Gardner, American, born Scotland; *Armory Square Hospital, Interior of Ward K;* albumen silver print from glass negative, ca. 1863; 2005.100.1229; Gilman Collection

Alexander Gardner, American, born Scotland; *Naval Blockade;* albumen silver print from glass negative, 1865; 2005.100.1230; Gilman Collection

Stacey, American; *Duryea Zouaves, Fort Schuyler Adjutant Mess;* albumen silver print from glass negative, 1860s; 2005.100.1231; Gilman Collection

Alexander Gardner, American, born Scotland; *Quaker Gun*; albumen silver print from glass negative, ca. 1863; 2005.100.1232; Gilman Collection

Mathew B. Brady, American; *Edward Everett;* salted paper print from glass negative, ca. 1858; 2005.100.1233; Gilman Collection
Mathew B. Brady, American; *General William Ward and Staff*; albumen silver print from glass negative, ca. 1861; 2005.100.1234; Gilman Collection

Alexander Gardner, American, born Scotland; *Indians with Government Agents*; albumen silver print from glass negative, early 1860s; 2005.100.1235; Gilman Collection

Alexander Gardner, American, born Scotland; *Brady’s Photographic Headquarters, Petersburg, Virginia*; albumen silver print from glass negative, March 1865; 2005.100.1236; Gilman Collection

Ridgway Glover, American; *Fort Laramie*; albumen silver print from glass negative, ca. 1866; 2005.100.1237; Gilman Collection

Mathew B. Brady, American; *General J. E. Smith and Indians*; albumen silver print from glass negative, 1870s; 2005.100.1238; Gilman Collection

Alexander Gardner, American, born Scotland; *Lieutenant Washington, a Confederate Prisoner, and Capt. Gantt [sic]*; albumen silver print from glass negative, 1862; 2005.100.1239; Gilman Collection

Louis-Adolphe Humbert de Molard, French; *The Laundry*; salted paper print and paper negative, 1840s; 2005.100.1240, .1241; Gilman Collection, Ann Tenenbaum and Thomas H. Lee Gift

Mathew B. Brady, American; *Ambrose Powell Hill*; salted paper print from glass negative, ca. 1858; 2005.100.1242; Gilman Collection

Felice Beato, English, born Corfu; *The Capture of the Corean [sic] Standard*; albumen silver print from glass negative, 1871; 2005.100.1243; Gilman Collection

Alexander Gardner, American, born Scotland; *[Black Soldier in Camp]*; albumen silver print from glass negative, ca. 1863; 2005.100.1244; Gilman Collection

William Stinson Soule, American; *Man-ni-mic, Cheyenne Chief*; albumen silver print from glass negative, ca. 1860–74; 2005.100.1245; Gilman Collection

Alexander Gardner, American, born Scotland; *Panorama of Camp Winfield Scott, Yorktown, Virginia*; five albumen silver prints from glass negatives, 1863; 2005.100.1246; Gilman Collection

James Wallace Black, American; *Victorian House*; albumen silver print from glass negative, ca. 1860; 2005.100.1247; Gilman Collection

James Wallace Black, American; *Washington Street, Boston*; albumen silver print from glass negative, ca. 1860; 2005.100.1248; Gilman Collection

E. Benard, French; *Flameng*; albumen silver print from glass negative, 1880s–90s; 2005.100.1249; Gilman Collection

Eugène Druet, French; *Madame Bardey, Rodin and Henriette, 31, rue Campagne-Première, Paris*; gelatin silver print, ca. 1915; 2005.100.1250; Gilman Collection, The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

George N. Barnard, American; *Fort Pulaski*; albumen silver print from glass negative, 1860s; 2005.100.1251; Gilman Collection


Rudy Burckhardt, American, born Switzerland; *[Two Women Talking in Doorway, Paris]*; gelatin silver print, 1934; 2009.278; Twenty-first-Century Photography Fund

Rudy Burckhardt, American, born Switzerland; *[People Looking at Political Posters on Street, Paris]*; gelatin silver print, 1934; 2009.278; Twenty-first-Century Photography Fund

William Henry Fox Talbot, English; *Nelson’s Column under Construction, Trafalgar Square*; salted paper print from paper negative, first week of April 1844; 2009.279; Anonymous Gift, Alfred Stieglitz Society Gifts; 2004 Benefit Fund

W. Bruce and Delaney H. Lundberg Gift; *The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel*; *Susan and Thomas Dunn and Constance and Leonard Goodman Gifts*

Jack Goldstein, American, born Canada; *The Pull*; three chromogenic prints, 1976; 2009.293.1–3; The Buddy Taub Foundation Gift; Dennis A. Roach and Jill Roach, Directors; and Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Marco Breuer, German; *Spin (C-823)*; chromogenic print, 2008; 2009.313; Charina Foundation Gift

Perti Kekarainen, Finnish; *TLA (Passage I)*; chromogenic print, 2006; 2009.314; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Leonard Freed, American; *Couple Embracing on Porch after a Wedding, probably New Orleans*; gelatin silver print, 1965; 2009.349; Alfred Stieglitz Society Gifts

Leonard Freed, American; *South Carolina [Hunter with Shotgun on Backcountry Road]*; gelatin silver print, 1964; 2009.350; Alfred Stieglitz Society Gifts

Leonard Freed, American; *Berlin, Germany [American Soldier Guarding Berlin Wall]*; gelatin silver print, 1961; 2009.352; Alfred Stieglitz Society Gifts

Mark Morrisroe, American; *Untitled (Two Men in Silhouette)*; gelatin silver print, ca. 1987; 2009.353; Twenty-first-Century Photography Fund

Mark Morrisroe, American; *Untitled (Portrait of a Man)*; gelatin silver print, 1984; 2009.354; Twenty-first-Century Photography Fund

Unknown Artist; *Souvenir of the Visit of Lord and Lady Kelvin to General Electric Company*; platinum prints, 1897; 2009.355.1–33; Joyce F. Menschel Photography Library Fund

Pieter Hugo, South African; *Mallam Mantari Lamal with Mainautara, Nigeria*; chromogenic print, 2005; 2009.424; Alfred Stieglitz Society Gifts

Lothar Baumgarten, German; *Darkness of Doubling Shadows*; chromogenic print, 1968, printed 1972; 2009.426; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors

John Thomson, Scottish; *Street Incidents: A Series of Twenty-one Permanent Photographs, with Descriptive Letter-Press*; twenty-one woodburytypes, 1870s; 2009.487; Joyce F. Menschel Photography Library Fund

Bennett’s Tourist Office, Norway; *[Album of Twelve Cartes-de-Visite Portraits of Norwegians in Traditional Costume]*; albumen silver prints from glass negatives, 1860s–70s; 2009.488; Joyce F. Menschel Photography Library Fund

Unknown Artist; *Roula, Vols. I and II*; two printed books with albumen silver prints from glass negatives, 1870–86; 2009.489.1, .2; Joyce F. Menschel Photography Library Fund

Unknown Artist; *Ruis de Paris [Cover of The Illustrated London News, June 24, 1871]*; wood engraving, 1871; 2009.491; Joyce F. Menschel Photography Library Fund

Georges Demeny, French; *[Fencer]*; gelatin silver print, 1906; 2010.1; Alfred Stieglitz Society Gifts

Walker Evans, American; *Lincoln Kirstein*; gelatin silver print, 1930–31; 2010.11; Twenty-first-Century Photography Fund

Richard Long, English; *County Cork, Ireland*; gelatin silver print, 1967; 2010.12; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Unknown Artist, American School; *[Child Dead from Dehydration Due to Intestinal Disease]*; daguerreotype, ca. 1854; 2010.13; The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel
Anonymous French School; [Barefoot Monk in Robe in Contemplation, Seated beside Table with Books, Crucifix, and Skull]; daguerreotype, 1850s; 2010.14; The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel


Frank Majore, American; Follow the Queen; silver dye bleach print, 1987; 2010.16; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Jean-Baptiste-Louis Gros, French; [The Salon of Baron Gros]; daguerreotype, 1850–57; 2010.23; Fletcher Fund, Joyce F. Menschel Gift, Louis V. Bell Fund, Alfred Stieglitz Society, and W. Bruce and Deleane H. Lundberg Gifts

O.H. Willard; Artillery, Quartermaster Sergeant; albumen silver print from glass negative, 1866; 2010.34; The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

O.H. Willard; Artillery, Musician; two albumen silver prints from glass negatives, 1866; 2010.35; The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

O.H. Willard; Light Artillery, Sergeant Major; albumen silver print from glass negative, 1866; 2010.36; Saundra B. Lane Gift, in honor of Charles Isaacs

O.H. Willard; Ordinance, Private; Fatigue, Marching Order; two albumen silver prints from glass negatives, 1866; 2010.37; The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Erin Shirreff; Shire; four inkjet prints, 2008; 2010.46a-d; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Matthew Jensen, American; The 49 States; 49 chromogenic prints, 2008–09; 2010.69a–ww; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Jonathan Horowitz, American; Maxell; video, 1990; 2010.112; Henry Nias Foundation Inc. Gift

Thomas Struth, German; The Restores at San Lorenzo Maggiore, Naples; chromogenic print, 1988; 2010.121; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Jennifer Saul Gift; Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family; and Gary and Sarah Wolkowitz Gift

Erin Shirreff; Roden Crater; video, 2009; 2010.126; Marian and James H. Cohen Gift, in memory of their son, Michael Harrison Cohen

Jason Salavon, American; Portrait (Hals); chromogenic print, 2009; 2010.128; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Unknown Artist, French School; Jeanne Hébuterne; gelatin silver print, 1918–19; 2010.171; The Howard Gilman Foundation and Twentieth-Century Photography Funds

Unknown Artist; [Man and Woman with Studio Backdrop]; tintype, 1870s; 2010.186; Funds from various donors

Unknown Artist; Nina Kulagina Demonstrating Her Psychokinetic Ability; gelatin silver print, 1960s; 2010.187; Twentieth-Century Photography Fund

William H. Martin, American; Carving One of Our Watermelons; gelatin silver print, 1909; 2010.188; Twentieth-Century Photography Fund

Unknown Artist; [Moon Landing]; lenticular offset lithograph, 1960s; 2010.189; Twentieth-Century Photography Fund

Unknown Artist; [Couple with Figure of Cupid]; gelatin silver print, 1910s; 2010.190; Twentieth-Century Photography Fund

Unknown Artist; [X-ray of Hands]; gelatin silver print, 1922; 2010.191; Twentieth-Century Photography Fund

Unknown Artist; [Man Daydreaming about Love]; gelatin silver print, 1910s; 2010.192; Twentieth-Century Photography Fund

Unknown Artist; Fingers of Fate—The Fighting Grip; gelatin silver print, 1910s; 2010.193; Twentieth-Century Photography Fund

Unknown Artist; [Man Drinking with the Moon]; gelatin silver print, 1910s; 2010.194; Twentieth-Century Photography Fund

Unknown Artist, German School; [Nude Woman on Man’s Necktie]; gelatin silver print, 1911; 2010.195; Twentieth-Century Photography Fund

Matthew Buckingham, American; Canal Street Canal No. 3; chromogenic print, 2002; 2010.235; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Bruce Nauman, American; Bouncing in the Corner, No. 1; video, 1968; 2010.236; Henry Nias Foundation Inc. Gift

Bruce Nauman, American; Slow Angle Walk (Beckett Walk); video, 1968; 2010.237; Henry Nias Foundation Inc. Gift

Vito Acconci, American; Vertical Studies; video, 1970; 2010.238; Henry Nias Foundation Inc. Gift

Vito Acconci, American; Centers; video, 1971; 2010.239; Henry Nias Foundation Inc. Gift

John Baldessari, American; Baldesari Sings Lullit; video, 1971; 2010.240; Henry Nias Foundation Inc. Gift


Lynda Benglis, American; Now; video, 1973; 2010.242; Henry Nias Foundation Inc. Gift

Joan Jonas, American; Organic Honey’s Visual Telepathy; video, 1972; 2010.244; Henry Nias Foundation Inc. Gift

Joan Jonas, American; Semiotics of the Kitchen; video, 1975; 2010.245; Henry Nias Foundation Inc. Gift

Martha Rosler, American; Selected Works: Reel 1; video, 1970–72; 2010.246; Henry Nias Foundation Inc. Gift

William Wegman, American; Aspen Projects; video, 1970; 2010.247; Henry Nias Foundation Inc. Gift

Hayami Gyoshu; Kyoto, 1975; 2010.247; Henry Nias Foundation Inc. Gift

Dora Maar, French, born Great Britain; Chanteurs unijambistes; gelatin silver print, 1934; 2010.258; Twentieth-Century Photography Fund

Thomas J. Watson Library

selected gifts

De Tolnay, Charles; Corpus Dei Diegni of Michelangelo, Presentazione di Mario Salini; 4 volumes; Novara, 1975–80; Saretta Barnet

Yumeji, Takehisa; Yumeji Bijutsukan; volumes 1 and 5; Tokyo, 1985; Jeri Garbaccio

Jung, Carl Gustav; The red book/Liber novus; facsimile edition; New York, 2009; Andreas Jung

A collection of one thousand three hundred fifty-three monographs and exhibition catalogs on nineteenth- and twentieth-century art; Jane Rosenblum

A collection of twenty-five books on Hungarian silver; The Salgo Trust for Education

37
A Portrait of Oscar Wilde; from the Moreira Salles Collection of Literary Manuscripts; facsimile edition; São Paulo, 2008; Mrs. Jayne Wrightsman


Walpole, Horace; Horace Walpole’s Description of the villa at Strawberry-Hill; a facsimile edition of the copy extra-illustrated for Charles Bed ford in the collection of Lord Waldegrave of North Hill; London, 2010; Mrs. Jayne Wrightsman

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<th>SELECTED PURCHASES</th>
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<tr>
<td>Fu, Baoshi; Fu Baoshi quan ji / zhu bian Chen Lüseng; 6 volumes; Nanning Shi, 2008; Florence and Herbert Irving Library Purchase Fund</td>
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<tr>
<td>Gansu chu tu Wei jin Tang mu bi hua; 3 volumes; Lanzhou Shi, 2009; Florence and Herbert Irving Library Purchase Fund</td>
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<tr>
<td>Huang, Wenbi; Zhongguo zao qi kuo gu ju biao cha bao gao. Di 2 ji; 5 volumes; Beijing Shi, 2009; Florence and Herbert Irving Library Purchase Fund</td>
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<tr>
<td>Song hua quan ji Zhejiang da xue Zhejiang chu tu Wei jin Tang mu bi shi xin bian; 12 volumes; Hangzhou, 2008; Florence and Herbert Irving Library Purchase Fund</td>
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<tr>
<td>Grasser, Eugène; 250 Bordures; par M.P. Verneuil et des autres, avec quelques notes sur la composition des bordures; Paris, 1904; Friends of the Thomas J. Watson Library</td>
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<td>Bertin, Louis; Meubles modernes; Dourdan, 1901; Friends of the Thomas J. Watson Library</td>
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<td>Boyar, S. Pertev; Türk ressamları: hayatlar ve eserleri: Osmanlı İmparatorluğu ve Türkiye Cumhuriyeti devirlerinde; Ankara, 1948; Friends of the Thomas J. Watson Library</td>
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<tr>
<td>Butsuzō refarensu jiten/ Index to images of Buddha; Tokyo, 2009; Friends of the Thomas J. Watson Library</td>
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<td>The Crystal Palace, and its Contents; being an Illustrated Cyclopædia of the Great Exhibition of the Industry of All Nations, 1851; Embellished with Upwards of Five Hundred Engravings; with a Copious Analytical Index; London, 1852; Friends of the Thomas J. Watson Library</td>
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<tr>
<td>Das Interieur; 3 volumes; Vienna, 1900–1902; Friends of the Thomas J. Watson Library</td>
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<tr>
<td>Delacroix, Henry; Décoration moderne dans l’intérieur; Paris, 1930; Friends of the Thomas J. Watson Library</td>
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<tr>
<td>The Golden Haggadah, a Fourteenth-century Illuminated Hebrew Manuscript in the British Museum; facsimile edition; 2 volumes; London, 1970; Friends of the Thomas J. Watson Library</td>
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<tr>
<td>Knoll International: Weltevree Planung; Stuttgart, 1956; Friends of the Thomas J. Watson Library</td>
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De Kunst in Nood; een nationale uitgave tot steun aan de noodlijdende Nederlandse beeldende kunstenaars; 6 volumes; The Hague, 1933; Friends of the Thomas J. Watson Library

Itō, Jakuchū; Itō jakuchū dōboku saiei; Tokyo, 2010; Friends of the Thomas J. Watson Library

Laurentius, Theo and Frans; Watermarks 1650–1700 found in the Zeeland Archives; ’t Goy-Houten, 2008; Friends of the Thomas J. Watson Library

Maison moderne; Documents sur l’art industriel au vingtième siècle: reproductions photographiques des principales œuvres des collaborateurs de la Maison moderne; Paris, 1901; Friends of the Thomas J. Watson Library

Melani, Alfredo; Raccolta di mobili moderni d’arte italiana: 100 tavole con circa 300 modelli; Milan, 1913; Friends of the Thomas J. Watson Library

Metzger, Mendel; La Haggada enluminée; facsimile edition; Netherlands, 1973; Friends of the Thomas J. Watson Library

Modernage Furniture Corp; House of the Modern Age; Park Avenue at Thirty-ninth Street, New York; New York, 1936; Friends of the Thomas J. Watson Library

Moreau, Gustave; Gustave Moreau: catalogue sommaire des dessins, Musée Gustave Moreau; Paris, 2009; Friends of the Thomas J. Watson Library

Pène du Bois, Henri; American Bookbindings in the Library of Henry William Poor; Illustrated in Gold-leaf and Colors by Edward Bierstadt; New York, 1903; Friends of the Thomas J. Watson Library

Schismes: revue belge de littérature, de peinture, de musique et de cinéma; 7 volumes; Brussels, 1965; Friends of the Thomas J. Watson Library

Das Stundenbuch der Katharina von Kleve; facsimile edition; 2 volumes; Gütersloh, 2009; Friends of the Thomas J. Watson Library

Suzuki, Keizō; Shoki emakimono no ōshūkushiteki kenkyū / Suzuki Keizō cho; Tokyo, 2009; Friends of the Thomas J. Watson Library

Vers L’Art; 23 volumes; Brussels, 1906–7; Friends of the Thomas J. Watson Library

Wember, Paul; Yves Klein: Werkverzeichnis, Biographie, Bibliographie, Ausstellungsverzeichnis; Köln, 1969; Friends of the Thomas J. Watson Library

Dir Wenzelsbibel, vollständige Faksimile-Ausgabe der Codices Vindobonenses 2759-2764 der Österreichischen Nationalbibliothek Wien; facsimile edition; 9 volumes with three supplements; Graz, 1998; Friends of the Thomas J. Watson Library

Wormald, Francis; An Early Breton Gospel Book: a Ninth-century Manuscript from the Collection of H. L. Bradfer-Lawrence, 1887–1965; facsimile edition printed for presentation to the members of the Roxburgh Club; Cambridge, 1977; Friends of the Thomas J. Watson Library

During the past fiscal year, the cash proceeds from the sale of deaccessioned and nonaccessioned works of art were $146,400.

The following deaccessioned object exchanged was valued in excess of $50,000:

Pat Steir, American; The Water Series: The Port Reflected at Night in the Waterfall; oil on canvas, 1987–88; 1988.205
Under new leadership in the department, staff began a process of formulating unified goals and objectives to guide our efforts on behalf of Museum visitors. Aligned with previous years, we developed a broad selection of programs and resources, offering a total of 21,435 events and serving 827,022 visitors. This year, though, four fundamental mandates bridged all areas: engage visitors directly with works of art; provide diverse, multimodal experiences; forge local, national, and international partnerships; and provide educational training and support.

Gallery-based teaching plays a central role in engaging our visitors in the direct experience of original works of art, and in fiscal year 2010 the department initiated a Museum-wide discussion of quality teaching and established broadly defined goals. These allow for a range of pedagogical methods while emphasizing the interactive nature of teaching and the importance of multiple perspectives as a means of fostering deeper engagement with art. A core Museum goal is to provide families, students, and teens with meaningful and memorable direct experiences of works of art. Several strategies helped us fulfill this goal in ways that maximize use of the permanent collection, excite young learners at all levels of their development, and take into account the unique needs and scheduling considerations of families. Class visits drew 194,960 students; 27,879 individuals participated in family programs, and 1,663 teens took part in classes, workshops, and other events.

For adults, too, direct engagement is essential, and we offered the full array of gallery-based programs that have long sustained visitors, such as gallery talks, guided tours, and special-appointment visits. All these tours drew a substantial audience, as always, and introduced 242,465 visitors in a direct encounter with the art on view.

More than 203,000 visitors used Audio Guides in Museum galleries, where they may now access more than 106 hours of audio commentary. Twelve exhibition tours and added commentary for both young people and adults interpreted collections throughout the Metropolitan, introducing the authentic voices of Museum staff and reflecting the scope and diversity of this institution's holdings and its large team of experts. Also in the past year, we sought to create constellations of programs that serve larger, multigenerational audiences and to introduce a greater variety of learning modes and experiences. A highlight was the presentation of a full-day festival inspired by Rick Riordan's Percy Jackson & the Olympians fiction series for tweens. The author explained his decision to feature the Metropolitan in his book *The Lightning Thief*, and multigenerational audiences participated in complementary programs, learning how ancient Roman bronzes and Greek vases were made as well as sketching in the galleries. We also produced a related family guide.

To enhance drop-in opportunities and enlist multiple ways of stimulating creativity and imagination, we added art-making, performance, and tactile components to many of our regular gallery-based programs for children; we structured additional offerings to attract both children and adults. A new series of drop-in drawing classes in the galleries, for example, establishes an informal learning environment for visitors of all ages. Similarly, festivals such as Day of the Dead brought multigenerational audiences to events that blended discussion, storytelling, music, dance, sketching, and other activities. One new initiative focused on artworks created in programs by visitors (adults, teens, and children). We photographed many of these works and paired them with images of the Museum objects that served as inspiration, projecting them in a continuous loop in the Uris Center. This project signals to all visitors the potential for personal creative expression inspired by the Metropolitan’s collection.

Organizing a diverse array of learning modes for adults as well as children is a fundamental goal. Sunday at the Met is an excellent vehicle for presenting a wide spectrum of formats and for introducing broader contexts and perspectives. Formats this year included combinations of lectures, panels, discussions, musical presentations, films, and demonstrations. One notable event, *Watteau, Music, and Theater*, presented a musical demonstration on period instruments from our collection that highlighted a Stradivarius violin; another, the *Art of the Samurai: Japanese Arms and Armor*, 1156–1868, featured a sword-polishing and sword-handling demonstration by a world-renowned specialist. Leading scholars and curators lectured on numerous topics and contributed to international symposia, including Afghanistan: Hidden Treasures from the National Museum, Kabul; Imperial Privilege: Vienna Porcelain of Du Paquier, 1718–44; Augustus Saint-Gaudens in *The Metropolitan Museum of Art: Redemption; Tapestry Preservation Past and Present*; and Museum Collections: A Collaborative Model.

Family publications support positive, multimodal learning experiences for children and their parents. The family guide *Every Picture Tells a Story* was a highlight from the past year. For our youngest audience (ages three to seven), we launched the online Metropolitan Museum of Art Sing-Along video series with a pilot program titled *Cézanne’s Apples*. The animated storybook *Marduk, King of the Gods: A Story of Ancient Mesopotamia* fulfilled a need for online educational material for children about the ancient Near East. As part of both the Museum's goal to be accessible on every level and our efforts to provide diversification and choice for all visitors, we continue to design programs with various disabilities in mind and to remove or reduce barriers through accommodations such as large-print labels or Sign Language interpretation. Highlights include our work with the Touch Collection and Touch Tours, programs delivered by Deaf educators, Met Escapes (for visitors with dementia and their caregivers), and a concert co-organized with the Music School of Lighthouse International. This year more than 6,553 individuals participated in these Access programs.

Strategic partnerships further our work and enable us to leverage significantly what we can offer and whom we are able to reach. International exchanges with institutions in Russia, Romania, Germany, and England were among the year's formal collaborations. One exemplary local alliance is with New York City's Department of Education, with whom we work extensively. The year culminated with our third annual display in the Uris Center of P.S. Art 2010, a juried exhibition of student artwork created in NYC public schools.

Our training programs serve different constituencies, with the goal of making lasting and far-reaching impacts to advance best practices, to foster new professionals worldwide, to further scholarship, and to spread knowledge and interest in art. This year the Museum awarded fifty fellowships in art history and conservation to scholars from around the world. In partnership with NYU's Institute of Fine Arts, the Metropoli-
tan continued to prepare students for careers through the doctoral-level Curatorial Studies Training Program. We offered 374 internships (at graduate, college, and high-school levels) designed to immerse individuals in the field and prepare them for possible careers. More than 2,100 K–12 educators attended 90 workshops, professional development programs, and online initiatives that provided foundational knowledge and developed teaching strategies and ideas for effectively infusing art into classroom instruction. In our ongoing support of teachers, the Education Department produced eight pre-visit guides to various collections within the Museum; all are accessible on the Met's website.

Concerts & Lectures organized a diverse array of subscription events. In addition to presenting classical music performances by Itzhak Perlman, Menahem Pressler, Musicians from Marlboro, and the Piano Forte series, the Met's 2009–2010 concert season furthered a collabora-
tion with the New York Philharmonic, increased its family offerings, and saw the first full season of the Museum's quartet-in-residence, the Pacifica Quartet. CONTACT!, the New York Philharmonic's New Music series, showcased the works of contemporary composers with seven world-premiere performances, and musicians from the Philharmonic joined pianists Yefim Bronfman and Alexei Volodin in two additional concerts offered on Sunday afternoons. Another concert highlight was Patti Smith's "Looking for Robert Frank’s The Americans." Family pro-
grams this year included popular children's performer Dan Zanes, the
performance of Poulenc’s Bahar the Little Elephant by the New York Chamber Soloists, and the piano virtuosity of The 5 Browns.

Programs featuring conversational formats were among the notable events in the Concerts & Lectures 2009–2010 season. Salman Rushdie discussed his novel The Enchantress of Florence with curators Carmen Bambach and Navina Haidar Haykel, bringing together aspects of the book dealing with the visual arts, culture, and historical settings from the period. An Evening with Robert Frank brought the photographer and filmmaker to the Museum in a discussion with curators Jeff L. Rosenheim from the Metropolitan and Sarah Greenough from the National Gallery of Art in Washington. Artist Chuck Close spoke about his life in a discussion with author Christopher Finch. As always, curators delivered lectures focusing on exhibitions throughout the year and conducted private gallery tours for subscription guests.

As part of its central mission, the Metropolitan continues to offer the fullest spectrum of educational events and resources, planned and delivered by the entire academic staff and by an exceptional corps of volunteer guides.

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**Fellowships and Professional Travel Stipends**

In 2009–2010, fifty graduate students and senior scholars received fellowships ranging from one-and-a-half months to one year. The fellowships allow scholars to undertake research on many aspects of the Museum’s collection. This year, a new Andrew W. Mellon Post-Doctoral Curatorial Fellowship was awarded for curatorial training, and the Samuel H. Kress Foundation awarded an Interpretive Fellowship for hands-on training in curatorial and educational interpretation of Museum collections.

**Fellowships for Art History Research**

**Bothmer Fellowship**
Keely Heuer, Institute of Fine Arts, New York University, to study the decorative motif of painted human heads on South Italian vases from 440 to 300 B.C.E.

**Sylvan C. Coleman and Pamela Coleman Memorial Fund Fellowships**

Andaleeb Badiee Banta (PhD, Institute of Fine Arts, New York University), Visiting Assistant Professor, Amherst College, Amherst, MA, to prepare her dissertation on the seventeenth-century painter Bernardo Strozzi for publication.

Tarek el-Awady (PhD, Charles University, Prague), Head of Research Department, Supreme Council of Antiquities (SCA) and General Supervisor of the Egyptian Museum, to collaborate with Metropolitan Museum curators in the Department of Egyptian Art on documenting, studying, and publishing fragmentary materials gathered at the excavation of the causeway of Sahure at Abusir.

Marden Fitzpatrick Nichols (PhD, University of Cambridge, Trinity College, United Kingdom), to prepare her dissertation work entitled “The Rhetoric of Display in Vitruvius’ De Architectura” for publication.

Zoe Sara Strother (PhD, Yale University), Riggio Professor of African Art, Columbia University, New York, to conduct the research and writing of her book project on iconoclasm in African art.

**Chester Dale Fellowships**
Heather Badamo, University of Michigan, Ann Arbor, to complete the research and writing of her dissertation, “Among Byzantines and Muslims: Coptic Representations of Military Saints, ca. 850–1300 C.E.”

Renzo Baldasso (PhD, Columbia University, New York), Mellon Postdoctoral Fellow, The Newberry Library, Chicago, Ill., to complete his manuscript on fifteenth-century printed books.

Meredith Fluke, Columbia University, New York, to complete her dissertation, “Building Across the Sacred Landscape: The Romanesque Churches of Verona in their Urban Context.”


Kevin Dean Murphy (PhD, Northwestern University, Evanston, Ill.), John Rewald Professor and Executive Officer of the PhD Program in Art History, The Graduate Center, City University of New York, to conduct research for his book tentatively entitled Lafayette: Memorializing the Republic in France and America.

Derek Weiler, Institute of Fine Arts, New York University, to conduct the research and writing for his dissertation on the paintings of Mel Bochner.

**The Hagoport Kevorkian Curatorial Fellowship**
Jennifer Babcock, Institute of Fine Arts, New York University, to conduct research on Near Eastern influence on the figured ostraca from the New Kingdom workmen’s village Deir el-Medineh in Egypt.

**Andrew W. Mellon Fellowships**
Ambra Calò (PhD in the Archaeology of Southeast Asia, School of Oriental and African Studies, University of London), freelance consultant, Bali, Indonesia, to conduct research on the early Southeast Asian bronzes donated to the Metropolitan Museum by Professor Samuel Eilenberg.

Francesco Civita (PhD in Foreign Languages and Literature/Japanese Studies, Università degli Studi di Firenze, Italy), Curator of the Japanese Section, The Sibbett Museum, Florence, Italy, to study the collection of Japanese Arms and Armor at the Metropolitan Museum and to study the organization and display methods for the Metropolitan Museum’s exhibition, “The Art of the Samurai.”

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Museum in a discussion with curators Jeff L. Rosenheim and John F. Murray.
Sofo Georgiadou, University of Illinois at Urbana-Champaign, to write and revise the sections of her dissertation that deal with the architecture of the Despotate of Epirus and the Empire of Trebizond

Abdullah Ghouchani (Humanism Sciences and Cultural Studies Research Center, Tehran, Iran), 2008–2009 Andrew W. Mellon Fellow, Metropolitan Museum, to continue his research on coins and other inscribed material excavated at Nishapur in the Metropolitan Museum's collection for future publication

Maria Menshikova (Saint Petersburg State University, Russia), Senior Research Fellow, Curator of Chinese Decorative Arts and Jewelry, Oriental Department, State Hermitage Museum, to study the Metropolitan Museum's collection of Chinese decorative art and textiles

Sergey Minyayev (PhD, The Institute of Archaeology, Russian Academy of Science, Saint Petersburg, Russia), Senior Researcher, Head of the Trans-Baikal Archaeological Expedition, The Institute of Material Culture, Saint Petersburg, to research and complete his manuscript entitled "The Royal Cemetery of Tsaraam"

Akira Shimada (PhD, University of London), Assistant Professor, State University of New York at New Paltz, to conduct research on Andharan Buddhist sculpture (about 200 B.C.E.–300 C.E.) and build a database of principle Buddhist sites in areas of the Andharan region

Alexandra Suda, Institute of Fine Arts, New York University, to conduct research for her dissertation, "The Girona Martyrology and the Cult of Saints in Late-Medieval Bohemia"

J. CLAWSON MILLS SCHOLARSHIP

Ann Macy Roth (PhD, Department of Near Eastern Languages and Civilizations, University of Chicago, Ill.), Clinical Associate Professor, joint appointment in the Skirball Department of Hebrew and Judaic Studies and the Department of Art History, New York University; Director of Graduate Study of Ancient Near East and Egyptian Studies Program, New York University, to study three Egyptian mastaba chapels in the Metropolitan Museum's collection

THEODORE ROUSSEAU FELLOWSHIPS

Marisa Anne Bass, Harvard University, to conduct research for her dissertation, "The Venus of Zeeland: Jan Gossart and the Revival of Netherlandish Antiquity"

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

Rachel Johnson, The University of California, Santa Barbara, to examine the works of Pieter Bruegel, his predecessors, and his contemporaries held in European collections for her dissertation entitled "Suburban Bruegel: The Chronological and Rhetorical Function of Landscape Painting in Pieter Bruegel's Antwerp"

Nicole Myers, Institute of Fine Arts, New York University, to conduct research for her dissertation, "Gourbet's Nudes: Realism and the Rococo Revival"

Judith Noorman, Institute of Fine Arts, New York University, to conduct research for her dissertation on the oeuvre of Jacob van Loo

Keelan Overton, The University of California, Los Angeles, to conduct research for her dissertation tentatively entitled "Unraveling the Enigma: Single-Page Painting of Adil Shahi Bijapur, ca. 1580–1630"

Jennifer Sliwka, The Johns Hopkins University, to conduct research for her dissertation, "Domenico Beccafumi and the Politics of Devotion in Sixteenth-Century Siena"

SLIFKA FOUNDATION INTERDISCIPLINARY RESEARCH SCHOLAR

Anna Koopsra, University of Groningen, the Netherlands, to continue her work and research toward a future exhibition on Jan Gossart

THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Sylvain Cordier (PhD, University of Paris-IV-Sorbonne, France), to study, analyze, and catalogue an album of sketches from the workshop of Pierre-Antoine and Louis-Alexandre Bellangé (about 1800 to 1835), currently held in the collection of the Metropolitan Museum's Department of Drawings and Prints

Yumiko Kamada, Institute of Fine Arts, New York University, to continue research for her dissertation on Deccani carpets

Russell Lord, The Graduate Center, City University of New York, to research examples of "hybrid photography" in the Metropolitan Museum's collection

Fellowships for Study in Conservation

ANNETTE DE LA RENTA FELLOWSHIPS

Giulia Chiorriini, Università degli Studi di Firenze, Italy, to continue her research on five early sixteenth-century choir tapestry fragments, The Hunt of the Frail Stag

Marina Ruiz Molina, Official School of Conservation, Madrid, Spain, Researcher, Esteban Vicente Foundation, to continue scientific study and treatment of Abstract Expressionist collages in the Metropolitan Museum's collection

SHERMAN FAIRCCHILD FELLOWSHIPS IN CONSERVATION

Anne Grady, Buffalo State College, New York, to study the Adams Vase and the Magnolia Vase so as to better understand Tiffany & Co. production at the end of the nineteenth century and its reflection of larger trends within American decorative arts

Volodymyr Nazar, Ukrainian Academy of Arts, Kiev, Ukraine, Textile Conservator, National Kiev-Pechersk Historical and Cultural Preserve, Kiev, Ukraine, to research current methods and techniques pertaining to ecclesiastical textile conservation as well as the embroidery techniques and stylistic properties of fifteenth-to-eighteenth-century church textiles in the Robert Lehman Collection

Isa Santos Rodrigues, New University of Lisbon, Portugal, to continue the study of ethnographic textiles in collaboration with the Department of Arts of Africa, Oceania, and the Americas

Yae Takahashi (PhD, State University of New York), Research Fellow, Freer and Sackler Gallery of Art, Smithsonian Institution, Washington D.C., to investigate the occurrence and use of nontraditional synthetic colorants in later East Asian paintings and woodblock prints in the Metropolitan Museum's collection

ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

Angela Campbell, Buffalo State College, New York, to conduct further research for her project, "A Comparative Study of Microscopic Plate-Wear in 16 Impressions of Albrecht Dürer's Melencolia I (1514)," and create a chronology for two Dürer prints, Saint Jerome in His Study, and Knight, Death, and the Devil, in the Metropolitan Museum's collection

Federico Carò (PhD, University of Pavia, Italy), 2008–2009 Andrew W. Mellon Fellow, Metropolitan Museum, to complete a database of Khmer stone materials and to publish the completed results of his three years of study at the Metropolitan Museum

Luuk Hoogsteder, Limburg Conservation Institute, Maastricht, the Netherlands, to investigate restoration techniques for the structural conservation of panel paintings

Ariel O’Connor, Buffalo State College, New York, to conduct a technical analysis of pre-tenth-century bronzes from Cambodia, Vietnam, Burma, and Thailand

Mary Kathleen Patton, Conservation Center, Institute of Fine Arts, New York University, to make use of the Metropolitan Museum’s examination equipment to study Medieval and Old Master paintings
Anna Serotta, Conservation Center, Institute of Fine Arts, New York University, to provide an up-to-date evaluation of technological questions bearing on the authenticity of objects from the Egyptian collection that have been put aside for further evaluation over many years

ANDREW W. MELLON RESEARCH SCHOLAR IN PHOTOGRAPH CONSERVATION
Luisa Casella, 2007–2009 Andrew W. Mellon Research Scholar in Photograph Conservation, Metropolitan Museum, to study practical anoxic packaging systems and to perform anoxic dark stability tests on autochrome dyes

Fellowsips for Curatorial Training

ANDREW W. MELLON POSTDOCTORAL CURATORIAL FELLOWSHIP
Elizabeth M. Rudy (PhD, Harvard University), to conduct research on original etchings by eighteenth-century French artists, which is expected to result in the preparation of an international loan exhibition, *Etching as Sketch: Peintres-graveurs in Eighteenth-Century France*

Fellowsips for Training in Curatorial and Educational Interpretation of Museum Collections

SAMUEL H. KRESS FOUNDATION INTERPRETIVE FELLOWSHIP
Emma Kronman, Yale University, to train in museum interpretation in the Education Department and Robert Lehman Collection at the Metropolitan Museum

Professional Travel Stipends

Professional travel stipends were awarded during the year to sixteen members of the Museum’s staff for research and study in the United States and abroad.

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
Donna Strahan, to present a paper at “The Beginnings of the Use of Metals and Alloys” conference and to visit museums and temple sites near Bangalore that have sculptures and other objects related to the Metropolitan Museum’s collection

MARGARET AND HERMAN SOKOL TRAVEL GRANTS
Julie Arslanoglu, to travel to Amsterdam to continue the technical investigation of paintings by Francesco Granacci (1469/70–1543), and to have access to SIMS (Secondary Ion Mass Spectrometry) instrumentation for further analysis

Cristina Balloffet Carr, to travel to the Victoria and Albert Museum in London to conduct research on textiles from the Tudor and Stuart eras, with a special focus on English embroideries and to continue her collaboration with curatorial colleagues that began with the Bard Graduate Center exhibition, “Twixt art and nature: english embroidery from the Metropolitan Museum of Art, 1580–1700”

Linda Seckelson, to present a paper at the annual meeting of the Arbeitsgemeinschaft Kunst- und Museums Biblioteken (AKMB) in Nuremberg and to assist in planning and accompanying a study tour to art libraries in Germany

Bradley Wright, to travel to London to take part in New York University’s Steinhardt School’s intensive study abroad course, “Exhibition and Display of Art and Material Culture,” as part of her coursework toward an MA in Visual Arts Administration

THEODORE ROUSSEAU MEMORIAL TRAVEL STIPENDS
Susan J. Allen, to deliver a paper at the international conference, “Functional Aspects of Egyptian Ceramics within their Archaeological Context” at the MacDonald Institute for Archaeological Research at Cambridge University

Mia Fineman, to research the history of manipulated or “doctored” photographs in collections in Rochester, Montreal, London, Austin, and Kansas City

Marsha Hill, to travel to Egypt to join the Amarna Expedition to work with Kristin Thompson to examine remaining fragments on-site, coordinate evaluations of original sculptures, process additional fragments, and plan a joint publication; to also visit collections in Minya, Cairo, and Athens

Ellen Kenney, to deliver a paper at the “Arts of the Mamluks” Conference at the University of London’s School of Oriental and African Studies (SOAS) and visit Islamic collections in the city

Soyoung Lee, to travel to Japan to conduct research on her project related to Korean influences on Japanese ceramic traditions during the Edo period (1615–1868)

Walter Liedtke, to travel to southern Spain to visit major collections of Spanish paintings in order to prepare a catalogue of the Spanish paintings in the Metropolitan Museum’s collection

Lisa M. Messinger, to present a paper on “Georgia O’Keeffe’s First Trip to New Mexico, April–August 1929” at the Southwest Art History Conference in Taos, New Mexico

Cora Michael, to travel to Paris to study major European collections of nineteenth-century drawings in preparation for a catalogue on the Metropolitan Museum’s collection of nineteenth-century French drawings; to also view the exhibition of Delacroix works from the Karen B. Cohen Collection at the Musée national Eugène Delacroix

Jeffrey Munger, to conduct research in the archives of the Sèvres porcelain factory in France for research on a book entitled *Highlights of European Porcelain at The Metropolitan Museum of Art*; to also research for a forthcoming lecture at the Wallace Collection, London

Melinda Watt, to attend the meetings of the Directing Council of CIETA and the biannual CIETA conference in Brussels; to travel to Paris to conduct ongoing research on upholstered furniture in the Wrightsman Galleries; to also conduct research for a future catalogue on the highlights of textiles in the Metropolitan Museum’s Department of European Sculpture and Decorative Arts

Beth Carver Wees, to present a lecture on the Metropolitan Museum’s collection of American silver and jewelry to the English Speaking Union in London and to visit a major exhibition of the silversmith and metalworker Matthew Boulton (1728–1809) in Birmingham

Tuition Programs

The Museum supports a number of different tuition programs to assist staff members participating in academic/educational courses. During 2009–2010, forty-four MMA staff members were supported for graduate course work by the Grants Committee’s Tuition Programs.

TUITION REIMBURSEMENT PROGRAM
Elizabeth L. Block, PhD in Art History, CUNY Graduate Center
Jae Carey, MS in Library and Information Science, Palmer School of Library and Information Science
Adriana Del Collo, MA in Art History, Hunter College
Motoki Endo, MLS, Queens College
Roberto Ferrari, PhD in Art History, CUNY Graduate Center
Tamara Lee Fultz, PhD in Art History, CUNY Graduate Center
Rebecca Grunberger, MA in Art History, Hunter College
Aiza Keesey, MS in Library and Information Science, Pratt Institute
Ashira Loike, MA in Art History, Hunter College
Rachel Mustalish, MPhil in Art History, Materials, and Technology, University of London
Jennie Pu, MLS, Queens College
Morgan Spaty, MS in Library and Information Science, Pratt Institute
Miriam M. Tribble, MA in Visual Arts Administration, New York University
Bradley Wright, MA in Visual Arts Administration, New York University
Mark T. Wypyski, PhD in Archaeological Science, Cardiff University, Wales
Holly Zielinskie, MA in Visual Arts Administration, New York University

BARD GRADUATE CENTER DECORATIVE ARTS, DESIGN, AND MATERIAL CULTURE TUITION REIMBURSEMENT PROGRAM
Hannah Kinney, MA in Decorative Arts, Design History, and Material Culture

INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY SCHOLARSHIP FOR COURSE TUITION
Rebecca Ruderman, MA in Art History

COLUMBIA UNIVERSITY GRADUATE SCHOOL TUITION WAIVER PROGRAM
Betsuaye Abia, MSW in Advanced Generalist Practice and Programming, School of Social Work
Andrea Blas-Paredes, MA in Mathematics Education, Teachers College
Emilia Cortes, MA in Museum Anthropology, School of Arts and Sciences
William B. Crow, PhD in Cognitive Studies in Education, Teachers College
Tuddy David, MS in Landscape Design, School of Continuing Studies
Aimee Dixon, MA in Film Studies, School of the Arts
Victoria Gallina, MA in Art and Art Education, Teachers College
Joo Yun Isabel Kim, MA in Asian Art History, School of Arts and Sciences
Sally King, MA in Art History, School of Arts and Sciences
Crystal Kui, MA in Art and Art Education, Teachers College
Seokhye Lee, MS in Technology Management, School of Continuing Education
Nicole Leist, MA in Art History, School of Arts and Sciences
Gretchen McCabe, MA in Art and Art Education, Teachers College
Vincent McCall, MA in Elementary Inclusive Education, Teachers College

Rebecca McGinnis, PhD in Cognitive Studies in Education, Teachers College
Marne Meisel, MA in Art Education, Teachers College
Ashley Moore, MA in Art History, School of Arts and Sciences
Viktoria Paranyuk, MA in Film Studies, School of the Arts
Sylvia Rivera, MA in Early Childhood Education, Teachers College
Rebecca Rudolph, MA in Early Childhood Education, Teachers College
Elizabeth Fitzgerald, MA in Art History, School of Arts and Sciences
Mary Turchinsky, EdM in International Education Development, Language, Literacy, Technology, Teachers College
Kathryn Waggener, MA in Art Education, Teachers College
Natalie Willemsen, MA in Art Education, Teachers College
Hayden Wilson, EMS in Technology Management, School of Continuing Studies

Members of the Grants Committee
Melanie Holcomb, Chairman, Associate Curator, Medieval Art and The Cloisters
Julie Arslanoglu, Associate Research Scientist, Scientific Research
Mechthild Baumeister, Conservator, Objects Conservation
Diana Craig Patch, Associate Curator, Egyptian Art
John Guy, Curator, Asian Art
Eric Kjellgren, Evelyn A. J. Hall and John A. Friede Associate Curator, Arts of Africa, Oceania and the Americas
Walter Liedtke, Curator, European Paintings
Christopher S. Lightfoot, Associate Curator, Greek and Roman Art
Rachel Mustalish, Conservator, Paper Conservation
Rebecca A. Rabinow, Associate Curator and Administrator, Nineteenth-Century, Modern, and Contemporary Art
Perrin V. Stein, Curator, Drawings and Prints
Beth Carver Wees, Curator, American Decorative Arts
Melinda Watt, Associate Curator, European Sculpture and Decorative Arts and Supervising Curator, The Antonio Ratti Textile Center
John Welch, Museum Educator in Charge of Youth Programs, Education
Melissa Oliver-Janiak, Ex-officio, Assistant Counsel, Office of the Senior Vice-President, Secretary, and General Counsel
Peggy Fogelman, Ex-officio, Fredrick P. and Sandra P. Rose Chairman, Education
Carrie Rebora Barratt, Ex-officio, Associate Director for Collections and Administration
Museum Publications

Published by the Editorial Department


The Drawings of Bronzino (2010). Carmen C. Bambach, Janet Cox-Rearick, and George R. Goldner; with contributions by Philippe Costamagna, Marzia Faletti, and Elizabeth Pilliod. 336 pp. 274 illus. (155 in color). Cloth $60.00


An Italian Journey: Drawings from the Tobey Collection, Correggio to Tiepolo (2010). Linda Wolk-Simons and Carmen C. Bambach; with contributions from Stijn Alsteens, George R. Goldner, Perrin Stein, and Mary Vaccaro. 268 pp. 244 illus. (82 color). Cloth $50.00.


Vienna Circa 1780: An Imperial Silver Service Rediscovered (2010). Wolfram Koeppe. 120 pp. 121 illus. (120 in color). Cloth $35.00.


Metropolitan Museum of Art Bulletin


The Genius of Andrea Mantegna (MMAB 67, no. 2, Fall 2009). Keith Christiansen. 64 pp. 68 illus. (59 in color).

Roman Frescoes from Boscoreale: The Villa of P. Fannius Synistor in Reality and Virtual Reality (MMAB 67, no. 4, Spring 2010). Bettina Bergmann, Stefano De Caro, Joan R. Mertens, and Rudolf Meyer. 48 pp. 70 color illus.


Metropolitan Museum Journal


Metropolitan Museum Studies in Art, Science, and Technology


Published by the Digital Media Department

Blogs

American Stories: Paintings of Everyday Life, 1765–1915
http://blog.metmuseum.org/americannstories/

The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry
http://blog.metmuseum.org/artofillumination/

The Medieval Garden Enclosed
http://blog.metmuseum.org/cloistergardens/

Pen and Parchment: Drawing in the Middle Ages
http://blog.metmuseum.org/penandparchment/

Gallery Installations

The Structure of a Medieval Manuscript and Making Manuscripts videos
produced by the J. Paul Getty Museum. Installed in the exhibition
“The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry.”
Excerpts from the video *China: Han Music and Instruments* from the JVC Video Anthology of World Music and Dance, East Asia III, Volume 3, China 1. Installed in the exhibition “Silk and Bamboo: Music and Art of China.”


Excerpts from the video *Samurai Sword* by Parthenon Entertainment and Attention Films GmbH. Installed in the exhibition “Art of the Samurai: Japanese Arms and Armor, 1156–1868.”

A media installation featuring archival film footage of the American suffragiste movement and American women contributing to the war effort during World War I; and excerpts from seven Hollywood movies of the 1930s and 1940s that celebrate the screen siren. Produced and directed by Christopher Noey for the exhibition “American Woman: Fashioning a National Identity.” In addition, a gallery media installation created by 3-Legged Dog highlighted exceptional American women.


“Inspired by the Met,” a media installation in Carson Family Hall. Works created by participants in Education Department programs, featured alongside the works of art from The Metropolitan Museum of Art that inspired them.

### Online Publications

**American Stories: Paintings of Everyday Life, 1765–1915**
http://www.metmuseum.org/special/americanstories/overview.aspx

“From Quarry to Sculpture: Understanding Provenance, Typologies, and Uses of Khmer Stones.” Federico Carò.
http://www.metmuseum.org/works_of_art/scientific_research/khmer_project_paper (June 2009)

**The Metropolitan Museum of Art’s Heilbrunn Timeline of Art History**
(2000–)
http://www.metmuseum.org/toah/

### Videos


**Behind the Scenes at The Metropolitan Museum of Art: Velázquez Rediscovered** (7 minutes; color; video, 2010). The painting *Portrait of a Man* by Diego Velázquez is discussed by Thomas P. Campbell, Director, Keith Christiansen, Department of European Paintings, and Michael Gallagher, Sherman Fairchild Center for Objects Conservation. Christopher Noey, producer/director.

**Joan Sallas Demonstrates How to Fold a “Water Lily” Napkin as seen in the exhibition “Vienna Circa 1780: An Imperial Silver Service Rediscovered.”** (8 minutes; color; video, 2010). Artist Joan Sallas’s origami of flowers, birds, and fish accessorizes the Metropolitan Museum’s exhibition, “Vienna Circa 1780: An Imperial Silver Service Rediscovered.” Here, Sallas folds a large cloth napkin into an elaborate water lily. Christopher Noey, producer/director.

**Picasso at Work: Beneath the Surface** (17 minutes; color; video, 2010). Recent conservation research reveals the artist’s working methods and even paintings by other artists beneath eleven completed paintings by Picasso in the collection of The Metropolitan Museum of Art. Christopher Noey, producer/director.

**Reframing History** (7 minutes; color; video, 2009). Metropolitan Museum director Thomas P. Campbell and curator Keith Christiansen tell the story of the acquisition for the Museum of *The Baptism of Christ* by the Italian master Jacopo Bassano. Christopher Noey, producer/director.


### Published by the Education Department

**Complimentary Publications**

*Every Picture Tells a Story*.

*KidsQ&A: You Ask, We Answer—What are some of kids’ favorite things to see in the Museum?* Family Guide (revised 2010). Evan Levy.


### Online Publications

http://www.metmuseum.org/explore/kitanomaki/index.html

http://www.metmuseum.org/explore/marduk/index.html

http://www.metmuseum.org/explore/sing-along/index.html

http://www.metmuseum.org/events/schoolgroups/
(See “Self-Guided Visits”)

### Published by Special Publications


Staff Publications
Abbreviations:
MMA—The Metropolitan Museum of Art
MMB—Metropolitan Museum of Art Bulletin
MMJ—Metropolitan Museum Journal
MMSAT—Metropolitan Museum Studies in Art, Science, and Technology


———. “The Genius of Andrea Mantegna.” *MMAB* 67, no. 2 (Fall 2009).


Merten, Joan R., co-author with Bettina Bergmann, Stefano De Caro, and Rudolf Meyer. “Roman Frescoes from Boscoreale: The Villa of P. Fannius Synistor in Reality and Virtual Reality.” *MMAB* 67, no. 4 (Spring 2010).


Exhibitions and Installations


Doug + Mike Starn on the Roof: Big Bambú: You Can’t, You Don’t, and You Won’t Stop. April 27–October 31, 2010 (weather permitting). Made possible by Bloomberg. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky. Also made possible in part by the Jane and Robert Carroll Fund.


An Italian Journey: Drawings from the Tobey Collection, Correggio to Tiepolo. May 12–September 19, 2010.

Facing the Figure: Selected Works from the Collection, 1962–2007. May 28–September 6, 2010.


New and Renovated Galleries


Outgoing Loan Exhibitions


## Institutions and Organizations Receiving Loans

<table>
<thead>
<tr>
<th>Long-term Loans Outstanding</th>
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<tbody>
<tr>
<td>Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Stiftung, Preußischer Kulturbesitz, Germany</td>
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<tr>
<td>Ägyptologisches Institut, Universität Tübingen, Germany</td>
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<td>Albany Institute of History and Art, N.Y.</td>
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<td>Allard Pierson Stichting Archäologisch Museum der Universität van Amsterdam, The Netherlands</td>
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<td>American Irish Historical Society, New York</td>
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<td>The American Museum in Britain, Bath, England</td>
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<td>American Museum of Natural History, New York</td>
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<td>The Susan B. Anthony House, Rochester, N.Y.</td>
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<td>Antikenmuseum Basel und Sammlung Ludwig, Switzerland</td>
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<tr>
<td>Archäologisches Institut der Universität Heidelberg, Germany</td>
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<td>Art Museum of The University of Memphis, Institute of Egyptian Art and Archaeology, Tenn.</td>
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<td>Ashmolean Museum, University of Oxford, England</td>
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<td>Association of the Bar of the City of New York</td>
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<td>Badisches Landesmuseum Karlsruhe, Germany</td>
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<td>The Baltimore Museum of Art, Md.</td>
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<td>Bartow-Pell Mansion Museum, New York</td>
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<td>The Baum School of Art, Allentown, Pa.</td>
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<td>Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen, Munich, Germany</td>
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<td>Beijing World Art Museum, China</td>
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<td>Isaac Bell House, Newport, R.I.</td>
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<td>Benaki Museum, Athens, Greece</td>
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<td>Dwight Frederic Boyden Gallery, St. Mary’s College of Maryland, St. Mary’s City</td>
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<td>The British Museum, London, England</td>
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<td>Brooklyn Museum, New York</td>
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<td>Buffalo Bill Historical Center, Cody, Wyo.</td>
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<td>Buffalo Museum of Science, N.Y.</td>
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<td>Bulova Corporate Center, New York</td>
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<td>Byzantine and Christian Museum, Athens, Greece</td>
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<td>Camden–Carroll Library, Morehead State University, Ky.</td>
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<td>Michael C. Carlos Museum, Emory University, Atlanta, Ga.</td>
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<td>Carnegie Mellon University, College of Fine Arts, Pittsburgh, Pa.</td>
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<td>The Cathedral Church of Saint John the Divine, New York</td>
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<td>Chateau-sur-Mer, Newport, R.I.</td>
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<td>Chazen Museum of Art, University of Wisconsin-Madison</td>
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<td>Cincinnati Art Museum, Ohio</td>
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<td>Columbia State Community College, Tenn.</td>
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<td>Converse College, Department of Art and Design, Spartanburg, S.C.</td>
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<td>Cornell University, Department of Music, Ithaca, N.Y.</td>
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<td>Creative Discovery Museum, Chattanoogna, Tenn.</td>
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<td>Cummings Art Center, Connecticut College, New London</td>
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<td>The Cyprus Museum, Nicosia, Republic of Cyprus</td>
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<td>Denver Art Museum, Colo.</td>
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<td>The Detroit Institute of Arts, Mich.</td>
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<td>Dey Mansion, Wayne, N.J. Dillon Center for the Visual Arts, Grotton School, Mass. Duke University, Department of Art and Art History, Durham, N.C.</td>
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<td>The Elms, Newport, R.I.</td>
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<td>Fairfield University, Department of Visual and Performing Arts, Conn.</td>
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<td>Federal Reserve Bank of New York</td>
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<td>Harvey S. Firestone Memorial Library, Princeton University, N.J.</td>
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<td>Fraunces Tavern Museum, New York</td>
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<td>The Friends of Alice Austen House, New York</td>
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<td>Gallery of the College of Staten Island, New York</td>
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<td>Grace Church in New York</td>
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<td>Gracie Mansion, New York</td>
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<td>Greenville County Museum of Art, S.C.</td>
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<td>Handwerker Gallery, Ithaca College, N.Y.</td>
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<td>Moses Pierce Hitchborn House, Boston, Mass.</td>
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<td>Hill-Hold Museum, Campbell Hall, N.Y.</td>
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<td>Historic Speedwell, Morristown, N.J.</td>
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<td>Historisches Museum Basel, Switzerland</td>
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<td>The Hudson River Museum, Yonkers, N.Y.</td>
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<td>Hyland House, Guilford, Conn.</td>
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<td>Indianapolis Museum of Art, Ind.</td>
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<tr>
<td>Institut für Archäologie, Freie Universität Berlin, Germany</td>
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<td>The Institute of Classical Architecture and Classical America, New York</td>
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<td>International Museum of the Horse, Lexington, Ky.</td>
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<td>Itawamba Community College, Tupelo, Miss.</td>
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<td>The Jewish Museum, New York</td>
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<td>Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.</td>
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<td>Jodl Art Museum, Omaha, Nebr.</td>
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<td>Kankakee County Museum, Ill.</td>
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<td>Krannert Art Museum and Kinkead Pavilion, University of Illinois at Urbana-Champaign, Champaign</td>
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<td>Leffingwell House Museum, Norwich, Conn.</td>
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<td>Marble House, Newport, R.I.</td>
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<td>The Maritime Museum of British Columbia Society, Victoria, Canada</td>
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<td>George Mason University, Department of History and Art History, Fairfax, Va.</td>
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<td>Massachusetts Institute of Technology, Cambridge Villa Stati-Mattei, Rome, Italy</td>
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<td>Frank H. McClung Museum, The University of Tennessee, Knoxville</td>
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<td>Mead Art Museum, Amherst College, Mass.</td>
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<td>The Meadows Museum, Southern Methodist University, Dallas, Tex.</td>
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<td>Memorial Art Gallery of the University of Rochester, N.Y.</td>
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<td>The Mennello Museum of American Art, Orlando, Fla.</td>
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<td>Ministère des Affaires Culturelles, Paris, France</td>
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<td>The Minneapolis Institute of Arts, Minn.</td>
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<td>Moravian College, Department of Art, Bethlehem, Pa.</td>
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<td>Moravian College, Department of Music, Bethlehem, Pa.</td>
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<td>Morris-Jumel Mansion, New York</td>
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<td>Mount Vernon Hotel Museum and Garden, New York</td>
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<td>Mount Vernon Ladies Association, Va.</td>
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<td>Musée de l’Hospice Saint-Roch, Issoudun, France</td>
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<td>Musée du Louvre, Paris, France</td>
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<td>Musée National de la Renaissance, Ecouen, France</td>
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<td>Musées d’Art et d’Histoire, Geneva, Switzerland</td>
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<td>Museo Nacional de las Culturas, Instituto Nacional de Antropología e Historia, Mexico City, Mexico</td>
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<td>Museo Nacional del Prado, Madrid, Spain</td>
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<td>Museum für Abgüsse Klassischer Bildwerke, Munich, Germany</td>
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<td>Museum of Classical Antiquities, University of Lund, Sweden</td>
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<td>Nasher Museum of Art at Duke University, Durham, N.C.</td>
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<td>Nassau County Museum of Art, Roslyn Harbor, N.Y.</td>
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<td>National Academy of Design Museum and School of Fine Arts, New York</td>
</tr>
<tr>
<td>National Museum of Natural History, Smithsonian Institution, Washington, D.C.</td>
</tr>
<tr>
<td>National Portrait Gallery, Smithsonian Institution, Washington, D.C.</td>
</tr>
<tr>
<td>New Britain Museum of American Art, Conn.</td>
</tr>
<tr>
<td>The Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.</td>
</tr>
<tr>
<td>New York Academy of Art</td>
</tr>
<tr>
<td>New York City, Department of Parks and Recreation, The Arsenal</td>
</tr>
<tr>
<td>New York State Society for Ethical Culture</td>
</tr>
<tr>
<td>New York State Executive Mansion, Albany, N.Y.</td>
</tr>
</tbody>
</table>
New York State, Office of General Services
Curatorial, Albany, N.Y.
New York University, Institute of Fine Arts
Orange County Department of Parks, Recreation and Conservation, Montgomery, N.Y.
Palacio Real de Madrid, Spain
The Passaic County Park Commission, Paterson, N.J.
Edgar Allan Poe Museum, Richmond, Va.
The Preservation Society of Newport County, R.I.
Princeton University Art Museum, N.J.
Princeton University, Department of Art and Archaeology, N.J.
Queens Museum of Art, New York
The Paul Revere Memorial Association, Boston, Mass.
Paul Revere House, Boston, Mass.
Rijksmuseum van Oudheden, Leiden, The Netherlands
Royal Ontario Museum, Toronto, Canada
Sage Art Center, Hillsdale College, Mich.
Saint Michel de Cuxa, Pyrénées-Orientales, France
Saint Joseph’s University, Philadelphia, Pa.
Saint Peter’s College, Jersey City, N.J.
Saratoga National Historical Park, Stillwater, N.Y.
Schloss Seehof, Memmelsdorf, Germany
General Philip Schuyler House, Schuyerville, N.Y.
Seattle Art Museum, Wash.
The Society of the Founders of Norwich, Connecticut, Inc.
Soprintendenza Speciale per i Beni Archeologici di Roma, Italy
Spencer Museum of Art, The University of Kansas, Lawrence
Staatliches Museum Ägyptischer Kunst, Munich, Germany
Statens Museum for Kunst, The Royal Carri Collection, Copenhagen, Denmark
Telfair Academy of Arts and Sciences, Savannah, Ga.
United Nations Secretary General Residence
United States Senate Assistant Democratic Leader’s Suite, Washington, D.C.
United States Senate Commission on Art, Washington, D.C.
University of Michigan Museum of Art, Ann Arbor
The University of Texas at Austin
The University of Texas at Austin, College of Fine Arts
The Valentine Museum, Richmond, Va.
Virginia Museum of Fine Arts, Richmond, Va.
Vorderasiatisches Museum, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany
The Walters Art Museum, Baltimore, Md.
West Point Museum, United States Military Academy, N.Y.
Dorothy Whitfield Historic Society, Guilford, Conn.
Yale University Art Gallery, New Haven, Conn.
Zamek Królewski na Wawelu, Cracow, Poland

Loans Made During the Year in New York City
Acquavella Galleries, Inc.
American Folk Art Museum
American Museum of Natural History
Asia Society and Museum
The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture
Brooklyn Museum
Richard L. Feigen & Co.
The Frick Collection
Solomon R. Guggenheim Museum
The Jewish Museum
The Morgan Library & Museum
El Museo del Barrio
Museum of Biblical Art
The Museum of the City of New York
The Museum of Modern Art
Neue Galerie New York
New York City, Department of Parks and Recreation, The Arsenal
The New-York Historical Society
Onassis Cultural Center
Alexander S. Onassis Public Benefit Foundation
Rubin Museum of Art
The UBS Art Gallery
Whitney Museum of American Art

Loans Made During the Year in New York State
The Corning Museum of Glass
Fenimore Art Museum, Cooperstown
The Francis Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs
The Heckscher Museum of Art, Huntington
Hofstra University Museum, Hempstead
The Hyde Collection, Glen Falls
Herbert F. Johnson Museum of Art, Cornell University, Ithaca
The Katonah Museum of Art
Munson-Williams-Proctor Arts Institute, Utica

Loans Made During the Year Nationally
Amon Carter Museum, Fort Worth, Tex.
The Art Institute of Chicago, Ill.
The Baltimore Museum of Art, Md.
The Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Ill.
The Boston Athenaeum, Mass.
Bruce Museum of Arts and Science, Greenwich, Conn.
Michael C. Carlos Museum, Emory University, Atlanta, Ga.
The Cheekwood Botanical Garden and Museum of Art, Nashville, Tenn.
The Cincinnati Art Museum, Ohio
Sterling and Francine Clark Art Institute, Williamstown, Mass.
The Cleveland Museum of Art, Ohio
Corcoran Gallery of Art, Washington, D.C.
Dallas Museum of Art, Tex.
The Detroit Institute of Arts, Mich.
The Dixon Gallery and Gardens, Memphis, Tenn.
Farnsworth Art Museum, Rockland, Me.
The Field Museum, Chicago, Ill.
Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.
Frist Center for the Visual Arts, Nashville, Tenn.
The J. Paul Getty Museum at the Getty Villa, Malibu, Calif.
The J. Paul Getty Museum, Los Angeles, Calif.
Hammer Museum, University of California at Los Angeles
Hillwood Museum and Gardens, Washington, D.C.
The Huntington Library, Art Collections, and Botanical Gardens, San Marino, Calif.
The Indiana University Art Museum, Bloomington
International Museum of the Horse, Lexington, Ky.
Kimbell Art Museum, Fort Worth, Tex.
The Los Angeles County Museum of Art, Calif.
The Mattatuck Museum, Waterbury, Conn.
The Milwaukee Art Museum, Wisc.
Miami Beach
Mint Museum of Art, Charlotte, N.C.
The Montclair Art Museum, N.J.
Rhode Island School of Design, The Museum of Art, Providence
The Museum of Contemporary Art, Los Angeles, Calif.
The Museum of Fine Arts, Houston, Tex.
Nantucket Historical Association, Mass.
Nasher Museum of Art at Duke University, Durham, N.C.
The National Gallery of Art, Washington, D.C.
The North Carolina Museum of Art, Raleigh, N.C.
The Norton Museum of Art, West Palm Beach, Fla.
The Georgia O’Keeffe Museum, Santa Fe, N.Mex.
The Phillips Collection, Washington, D.C.
The Phoenix Art Museum, Ariz.
The Princeton University Art Museum, N.J.
The Provincetown Art Association and Museum, Mass.
The John and Mable Ringling Museum of Art, Sarasota, Fla.
The San Diego Museum of Art, Calif.
The University of Michigan Museum of Art, Ann Arbor
Virginia Museum of Fine Arts, Richmond
Wadsworth Atheneum Museum of Art, Hartford, Conn.
The Walters Art Museum, Baltimore, Md.
The Williams College Museum of Art, Williamstown, Mass.
The Winterthur Museum, Garden and Library, Del.
The Wolfsonian-Florida International University, Miami Beach
The Yale Center for British Art, Yale University, New Haven, Conn.
Foreign Loans Made During the Year

**Australia**
Art Gallery of New South Wales, Sydney

**Belgium**
Municipal Museum of Leuven

**Canada**
Art Gallery of Ontario, Toronto
Gardiner Museum of Ceramic Art, Toronto
Musée des Beaux-Arts de Montréal
Vancouver Art Gallery

**England**
Manchester Art Gallery
National Portrait Gallery, London
Royal Academy of Arts, London
Tate Britain, London
Tate Modern, London
Victoria and Albert Museum, London

**France**
Galeries Nationales du Grand Palais, Paris
Musée Cantini, Marseilles
Musée Fabre, Montpellier
Musée du Louvre, Paris
Musée du Luxembourg, Paris
Musée National d’Art Moderne, Centre National d’Art et de Culture Georges Pompidou, Paris
Musée d’Orsay, Paris
Musée de la Vie Romantique, Paris
Réunion des Musées Nationaux, Paris

**Germany**
Alte Nationalgalerie, Staatliche Museen zu Berlin-Stiftung
Preussischer Kulturbesitz
Deutsches Porzellanmuseum, Hohenberg
Deutsche Guggenheim, Berlin
Japanisches Palais, Dresden
Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn
Kunsthalle der Hypo-Kulturstiftung, Munich
Musée de l’Ermitage, Leningrad
Pinakothek der Moderne, Munich
Porzellanmuseum, Dresden
Pegazhny Palace, Moscow
Schloss Neuschwanstein, Bavaria
Schloss Schonbrunn, Vienna

**Greece**
Hellenic Ministry of Culture, Athens
Museum of Byzantine Culture, Thessaloniki
National Archaeological Museum, Athens

**Hungary**
Hungarian National Gallery, Budapest
Musée des Beaux-arts de Montréal

**Italy**
Fondazione Giorgio Cini, Instituto di Storia dell’Arte, Venice
Complesso del Vittoriano/Comunicare
Galleria Regionale della Sicilia Palazzo Abatellis, Palermo
Galleria dell’Accademia, Florence
Galleria Borghese, Rome
Galleria di Palazzo Cini, Venice
Peggy Guggenheim Collection, Venice
Ministero per i Beni e le Attività Culturali, Area 2 Beni Culturali e Paesaggistici Direzione Regionale per i Beni Culturali e Paesaggistici dell’Umbria, Perugia
Museo di Palazzo Strozzi, Florence

**Japan**
Hyogo Prefectural Museum of Art, Kobe
Nara National Museum
National Museum of Modern Art, Tokyo
NHK PlanNet, Osaka

**Korea**
National Museum of Korea, Seoul

**Monaco**
Musée de l’Automobile, Monaco
Musée de l’histoire de la Science, Monaco
Musée du Automobile, Monaco
Musée National de Monaco

**The Netherlands**
Haags Gemeentemuseum, The Hague
Rijksmuseum, Amsterdam
Van Gogh Museum, Amsterdam

**Portugal**
Fundação Calouste Gulbenkian, Lisbon
Museu Calouste Gulbenkian, Lisbon

**Spain**
Centro de Cultura Contemporánea de Barcelona
Guggenheim Museum Bilbao
Fundación Mapfre, Madrid
Fundación Juan March, Madrid
Museo Nacional del Prado, Madrid
Museo Thyssen-Bornemisza, Madrid
Museu Picasso, Barcelona

**Sweden**
Modern Museet, Stockholm
Nationalmuseum, Stockholm

**Switzerland**
Fondation Beyeler, Riehen/Basel
Fotomuseum Winterthur
Kunsthalle Zürich
Museum Rietberg Zürich
The Metropolitan Museum of Art, building on last year’s commitment to approach all operations with renewed resourcefulness and a sense of moderation while upholding the highest standards in all it undertakes, closes out the fiscal year with an operating surplus of approximately $3.7 million. This is particularly impressive when contrasted with the operating deficit of $8.4 million in fiscal year 2009 and supports the actions undertaken by the Museum last year to respond to the unprecedented turmoil in the financial markets.

The Museum’s results show strength in all areas of earned income. Among the many contributors to the fiscal year’s financial success were the 5.2 million visitors to the Museum, the growth in sales in the merchandise operations, and more than 139,000 Museum Members. The sections below provide a more detailed discussion of the Museum’s financial results for fiscal year 2010. As this discussion will highlight, the Museum’s financial performance is directly linked to the work of its trustees, staff and volunteers, and the generous support of its Members, donors, and the City of New York.

Operating Results
The Metropolitan Museum of Art had an operating surplus of approximately $3.7 million in fiscal year 2010. This performance, just a year after the world’s economies acknowledged a deep recession and in a period of continuing economic volatility, is particularly satisfying and reinforces the appropriateness and prudence of actions undertaken by the Museum in the prior fiscal year.

The fiscal year 2010 total operating revenue, support, and transfers were $207.9 million, a decrease of $5.1 million or 2.4% over fiscal year 2009. Offsetting higher earned revenue was lower use of specified donor funds (partly matched by lower expense), reduced City support, and a lower cost of utilities-in-kind provided by the City (matched in expense).

The fiscal year 2010 earned revenue was $77.4 million (with auxiliaries net), $9 million or 13.2% over fiscal year 2009. This growth is attributable to strength in admissions, membership, and auxiliary activities. Total admissions revenue grew by $1.5 million compared to the prior year, reaching $30.6 million. Members continued to show strong support for the Museum in fiscal year 2010 with renewal rates improving over last year and with a record-setting level of Museum Members. Membership income reached $23.8 million, a $1.1 million or 5% increase over fiscal year 2009. Finally, revenue from the Corporate Benefit was $1.8 million, exceeding fiscal year 2009 revenue by almost $1.2 million.

Support from the Museum’s general operating endowment was $71.0 million, an increase of $2.9 million or 4.3% over fiscal year 2009. The annual support from the general operating endowment is determined by the Museum’s spending rule—a calculation based on a trailing 20-quarter average market value. This rule is intended to ensure an appropriate balance between programmatic needs and the protection of the endowment’s “purchasing power.”

Net income from auxiliary activities increased by $5.1 million year-over-year, with all areas contributing to the increase. Most significant was the improvement in retail results, which increased by $4.6 million over the previous fiscal year. The retail improvement reaffirms the strategic decisions undertaken in the previous year. These included closing satellite stores, decreasing the merchandise headcount, and implementing a redesigned e-commerce site and a reconfigured catalogue.

2010 Sources of Operating Revenue, Support, and Transfers
$207.9 Million
From a fundraising perspective, fiscal year 2010 reflected the realities of an uneven economic recovery and the challenges associated with predicting when and where rebounds occur. In previous recessions individual donor support has rebounded first; this year the Museum experienced a significant increase in corporate funding. Benefit events supported principally by corporations exceeded expectations and in two cases set records. The Corporate Patron Program exceeded its target. Overall, the annual programs income increased 9% over fiscal year 2009 and gross revenue from benefit events increased by 37%. The most significant area of continuing uncertainty remains in capital gifts, where in spite of a heartbreaking number of seven-figure gifts, the overall total for the campaign decreased from fiscal year 2009 levels.

Government funding is a critical source of support for the Museum’s operating and capital needs. The City of New York provided more than $24.9 million in funding for operating support and energy costs. While the Museum’s operating support from the City declined by approximately $1.6 million, the City offset part of the reduction by providing an increase of $850,000 in funding for capital construction projects; the City also continued to fully fund the utilities for the Museum’s main building. Appropriations of more than $6.5 million were made by the Mayor, City Council, and the Manhattan Borough President for the Museum’s long-term capital and infrastructure projects. This appropriation is the fifth of a seven-year, $100 million funding request presented by the Museum. At the State level, The New York State Council on the Arts continues to provide operating support of over $200,000 annually. On the federal level, the Museum is encouraged by ongoing success at the National Endowment for the Arts, which awarded the Museum a $50,000 grant in support of “The World of Kubilai Khan: Chinese Art in the Yuan Dynasty” exhibition. The Museum was also pleased to receive once again a grant of $150,000 from the Institute of Museum and Library Services for conservation project support.

General operating costs (excluding compensation, auxiliaries and exhibitions) totaled $36.9 million in fiscal year 2010, a decrease of $1.7 million or 4.3% from fiscal year 2009.

Capital Expenditures
The Museum continues executing its “21st-Century Met” master plan. Capital construction and building-related expenditures amounted to $66.3 million in fiscal year 2010, representing a decrease of $3.9 million or 6% from the previous year. Projects that generated the bulk of these expenditures include the continuing renovations of the American Wing, construction of the Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, and various projects associated with the multiyear infrastructure plan.

The Museum remains focused on technology and digital media initiatives. In fiscal year 2010 it invested in efforts associated with capturing collection data in a standardized manner, the creation of a digital media department, the first phase of a relaunched website, e-philanthropy initiatives, and a broad range of information technology projects.

Statement of Financial Position
The Museum’s gross assets totaled $3.0 billion at June 30, 2010, an improvement of almost $98 million from June 30, 2009. The vast majority of this improvement is attributable to the Museum’s long-term investment portfolio. The long-term portfolio totaled $2.2 billion at June 30, 2010, and represents the majority of investment assets. The return for the Museum’s portfolio (before spending and gifts) for the fiscal year was a positive 12.6%.

Liabilities decreased by $18.3 million, or 4%, primarily because of decreased levels of investment trades payables, notes payable, and accounts payable. Investment trades payables are the result of the timing of which transactions are settled. The decrease in notes payable of $18.4 million relates to operating expense funding and the timing of reimbursements from the City of New York. The accounts payable
decrease of $16.2 million is associated with payments related to staff actions in 2009. These decreases were partially offset by a growth in pension and postretirement obligations of $41.2 million mostly related to the discount rate used in the actuarial calculations.

*Looking Forward*

Led by the Museum’s Director, Thomas P. Campbell, and with support from trustees, staff, volunteers, Members, and donors, The Metropolitan Museum continues to build on its long tradition of excellence. The financial success of fiscal year 2010 positions the institution to address both the exciting opportunities as well as the challenges that recent events have highlighted. At the same time, the Museum recognizes that the effects of the economic downturn are deep and appear to be long-standing. Balancing all these divergent component parts will be at the forefront of decision making and strategic planning for fiscal year 2011 and beyond.
Statement of Operations

for the year ended June 30, 2010, with comparative totals for 2009 (in thousands)

<table>
<thead>
<tr>
<th>REVENUE, SUPPORT, AND TRANSFERS:</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admissions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Membership</td>
<td>$30,554</td>
<td>$29,009</td>
</tr>
<tr>
<td>Gifts and grants, net assets released from restrictions, and transfers</td>
<td>$44,810</td>
<td>$55,054</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>$12,139</td>
<td>$13,714</td>
</tr>
<tr>
<td>Value of utilities provided</td>
<td>$12,716</td>
<td>$13,991</td>
</tr>
<tr>
<td>Endowment support</td>
<td>$77,528</td>
<td>$77,365</td>
</tr>
<tr>
<td>Revenue of auxiliary activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising</td>
<td>$59,913</td>
<td>$57,789</td>
</tr>
<tr>
<td>Restaurant, parking garage, auditorium, and other</td>
<td>$25,606</td>
<td>$25,631</td>
</tr>
<tr>
<td>Other income</td>
<td>$5,834</td>
<td>$5,871</td>
</tr>
</tbody>
</table>

**TOTAL REVENUE, SUPPORT, AND TRANSFERS**  $292,897  $301,074

<table>
<thead>
<tr>
<th>EXPENSES:</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial departments, conservation, cataloguing, and scholarly publications</td>
<td>$52,728</td>
<td>$58,644</td>
</tr>
<tr>
<td>Operations of The Cloisters</td>
<td>$6,687</td>
<td>$6,888</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>$8,750</td>
<td>$14,446</td>
</tr>
<tr>
<td>Education, community programs, and libraries</td>
<td>$13,422</td>
<td>$15,697</td>
</tr>
<tr>
<td>Development</td>
<td>$7,568</td>
<td>$8,147</td>
</tr>
<tr>
<td>Membership services</td>
<td>$6,513</td>
<td>$6,640</td>
</tr>
<tr>
<td>Operations:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guardianship</td>
<td>$35,511</td>
<td>$34,453</td>
</tr>
<tr>
<td>Maintenance</td>
<td>$23,282</td>
<td>$23,251</td>
</tr>
<tr>
<td>Operating services</td>
<td>$12,857</td>
<td>$14,202</td>
</tr>
<tr>
<td>Value of utilities provided by the City of New York</td>
<td>$12,716</td>
<td>$13,991</td>
</tr>
<tr>
<td>Communications</td>
<td>$4,699</td>
<td>$5,078</td>
</tr>
<tr>
<td>Financial, legal, and other administrative functions</td>
<td>$18,107</td>
<td>$19,386</td>
</tr>
<tr>
<td>Cost of sales and expenses of auxiliary activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising</td>
<td>$61,438</td>
<td>$63,882</td>
</tr>
<tr>
<td>Restaurant, parking garage, auditorium, and other</td>
<td>$23,578</td>
<td>$24,148</td>
</tr>
<tr>
<td>Interest on debt service</td>
<td>$1,355</td>
<td>$659</td>
</tr>
</tbody>
</table>

**TOTAL EXPENSES**  $289,211  $309,512

**(DEFICIT) SURPLUS FROM OPERATIONS**  $3,686  $(8,438)
To the Board of Trustees of The Metropolitan Museum of Art:

In our opinion, the accompanying balance sheet and the related statements of activities and cash flows present fairly, in all material respects, the financial position of The Metropolitan Museum of Art ("the Museum") at June 30, 2010, and the changes in its net assets and its cash flows for the year then ended, in conformity with accounting principles generally accepted in the United States of America. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit. The prior year summarized comparative information has been derived from the Museum's 2009 financial statements; and in our report dated November 3, 2009, we expressed an unqualified opinion on those financial statements. We conducted our audit of these statements in accordance with auditing standards generally accepted in the United States of America, which require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

New York, New York
October 15, 2010
<table>
<thead>
<tr>
<th>Description</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash (Notes A and N)</td>
<td>$2,799</td>
<td>$1,919</td>
</tr>
<tr>
<td>Investment trades receivable</td>
<td>628</td>
<td>2,232</td>
</tr>
<tr>
<td>Merchandise inventories, net (Note A)</td>
<td>12,422</td>
<td>12,166</td>
</tr>
<tr>
<td>Accounts receivable and other assets (Note B)</td>
<td>18,837</td>
<td>16,008</td>
</tr>
<tr>
<td>Contributions receivable (Notes C and N)</td>
<td>97,441</td>
<td>119,901</td>
</tr>
<tr>
<td>Funds held in trust by others (Note H)</td>
<td>49,089</td>
<td>46,683</td>
</tr>
<tr>
<td>Investments (Notes A, G, H, K and N)</td>
<td>2,362,404</td>
<td>2,264,895</td>
</tr>
<tr>
<td>Fixed assets, net (Notes A and E)</td>
<td>429,114</td>
<td>411,398</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$2,972,734</td>
<td>$2,875,202</td>
</tr>
<tr>
<td><strong>Liabilities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment trades payable</td>
<td>$2,558</td>
<td>$26,680</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses (Note R)</td>
<td>26,131</td>
<td>42,417</td>
</tr>
<tr>
<td>Accrued salaries and benefits</td>
<td>16,360</td>
<td>23,744</td>
</tr>
<tr>
<td>Deferred income (Note A)</td>
<td>6,198</td>
<td>3,989</td>
</tr>
<tr>
<td>Notes payable (Note J)</td>
<td>46,600</td>
<td>65,050</td>
</tr>
<tr>
<td>Annuity and other split-interest obligations (Notes H and N)</td>
<td>13,328</td>
<td>13,671</td>
</tr>
<tr>
<td>Asset retirement obligations (Note O)</td>
<td>8,585</td>
<td>7,776</td>
</tr>
<tr>
<td>Pension and other accrued retirement obligations (Note I)</td>
<td>131,594</td>
<td>90,332</td>
</tr>
<tr>
<td>Loans payable and other long-term liabilities (Notes K and N)</td>
<td>181,272</td>
<td>177,271</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>432,626</td>
<td>450,930</td>
</tr>
<tr>
<td><strong>Net assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted (Notes A and P)</td>
<td>966,209</td>
<td>902,615</td>
</tr>
<tr>
<td>Temporarily restricted (Notes A and P)</td>
<td>767,268</td>
<td>722,372</td>
</tr>
<tr>
<td>Permanently restricted (Notes A and P)</td>
<td>806,631</td>
<td>799,285</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>2,540,108</td>
<td>2,424,272</td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$2,972,734</td>
<td>$2,875,202</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of the financial statements.
Statement of Activities

for the year ended June 30, 2010, with comparative totals for 2009 (in thousands)

<table>
<thead>
<tr>
<th>OPERATING</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2010</th>
<th>Total 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admissions and membership (Note K)</td>
<td>$ 54,351</td>
<td></td>
<td></td>
<td>$ 54,351</td>
<td>$ 51,659</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>19,022</td>
<td>$ 14,198</td>
<td></td>
<td>33,220</td>
<td>32,592</td>
</tr>
<tr>
<td>Operating appropriations from the City of New York</td>
<td>24,855</td>
<td></td>
<td></td>
<td>24,855</td>
<td>27,705</td>
</tr>
<tr>
<td>Endowment support for current activities (Note G)</td>
<td>77,528</td>
<td>12,802</td>
<td></td>
<td>90,330</td>
<td>89,601</td>
</tr>
<tr>
<td>Merchandising and other auxiliary activities (Note Q)</td>
<td>85,519</td>
<td></td>
<td></td>
<td>85,519</td>
<td>83,420</td>
</tr>
<tr>
<td>Other income</td>
<td>5,834</td>
<td></td>
<td></td>
<td>5,834</td>
<td>5,871</td>
</tr>
<tr>
<td>Net assets released from donor restrictions to fund operating expenses</td>
<td>19,756</td>
<td></td>
<td></td>
<td>(19,756)</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL REVENUE AND SUPPORT</strong></td>
<td><strong>286,865</strong></td>
<td>7,244</td>
<td></td>
<td><strong>294,109</strong></td>
<td><strong>290,848</strong></td>
</tr>
</tbody>
</table>

| EXPENSES: | |
| Curatorial | 68,165 | 68,165 | 79,978 |
| Education and libraries | 13,422 | 13,422 | 15,697 |
| Development and membership | 14,081 | 14,081 | 14,787 |
| Operations | 84,366 | 84,366 | 85,897 |
| General administration | 22,806 | 22,806 | 24,464 |
| Merchandising and other auxiliary activities (Note Q) | 85,016 | 85,016 | 88,030 |
| Interest on debt | 1,355 | 1,355 | 659 |
| **TOTAL EXPENSES** | **289,211** | | | **309,512** | |
| Transfers of designated non-operating funds | 6,032 | 6,032 | 5,325 |
| **CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES** | 3,686 | 7,244 | 10,930 | (13,339) |

| NON-OPERATING | |
| Museum-designated and donor-restricted gifts | 12,858 | 37,363 | 50,221 | 43,112 |
| Endowment gifts | 712 | 127 | 3,902 | 4,741 | 18,572 |
| Endowment support for current activities (Note G) | 9,841 | 15,343 | 25,184 | (670,904) |
| Investment return in excess of (less than) current support (Note G) | 104,356 | 46,315 | 150,731 | 150,731 |
| Change in value of split-interest agreements | 289 | 419 | 1,266 | (3,017) |
| Depreciation and non-capitalized expenditures | (42,180) | (42,180) | (41,421) |
| Reclassifications, fees, and other | (10,124) | (39) | 2,118 | (8,045) | |
| Net assets released from donor restrictions | 39,865 | (39,865) | |
| **Change in net assets before collection items not capitalized and other adjustments** | 119,303 | 66,907 | 7,346 | 193,556 | (654,023) |
| Purchases of art (Note D) | (32,139) | (32,139) | (38,924) |
| Proceeds from sales of art | 146 | 146 | 600 |
| Proceeds from insurance | 3,880 | 3,880 | |
| Net assets released from donor restrictions to fund acquisitions of art | 26,037 | (26,037) |
| Additional retirement contribution (ARC) | (4,698) | (4,698) | (6,532) |
| Pension-related changes other than NPPC | (34,271) | (34,271) | (13,065) |
| Change in fair value of interest rate exchange agreements and effect of interest rate swaps (Note K) | (10,638) | (10,638) | (13,922) |
| **Change in net assets before loss from discontinued operations and restructuring costs** | 63,594 | 44,896 | 7,346 | 115,836 | (725,866) |
| Loss from discontinued merchandising operations (Note Q) | | | | | (8,009) |
| Restructuring costs (Note R) | | | | | (20,224) |
| **CHANGE IN NET ASSETS** | 63,594 | 44,896 | 7,346 | 115,836 | (754,099) |
| **NET ASSETS AT THE END OF THE YEAR** | $966,209 | $767,268 | $806,631 | $2,540,108 | $2,424,272 |

The accompanying notes are an integral part of the financial statements.
Statement of Cash Flows  
for the year ended June 30, 2010, with comparative totals for 2009 (in thousands)

CASH FLOWS FROM OPERATING ACTIVITIES

Change in net assets .......................... $ 115,836 $(754,099)

Adjustments to reconcile change in net assets to net cash provided (used) by operating activities:

Depreciation and amortization ................................ 45,699 43,342
Receipt of contributed securities ................................ (8,886) (4,704)
Contributions for capital expenditures ..................... (18,753) (30,129)
Contributions for long-term investment .................... (11,860) (18,104)
Net realized and unrealized (gains)/losses .................. (247,269) 569,434
Acquisitions and sales of art, net .......................... 28,113 38,171

Changes in assets and liabilities:
Investment trades receivable .................. 1,604 (1,058)
Merchandise inventories, net ................... (256) 515
Accounts receivable and other assets ........... (2,889) 1,937
Contributions receivable ...................... 22,460 33,062
Funds held in trust by others .................... (2,406) 3,538
Investment trades payable ..................... (24,122) 24,113
Accounts payable and accrued expenses ............ (16,238) 3,600
Accrued salaries and benefits .................. (7,384) 774
Deferred income ................................... 2,209 23
Annuity and other split-interest obligations ........ (343) 1,016
Asset retirement obligations ..................... 809 (150)
Pension and other accrued retirement obligations ...... 41,262 18,572
Loans payable and other long-term liabilities ....... 6,186 10,110

Net cash used by operating activities ......................... (76,228) (60,037)

CASH FLOWS FROM INVESTING ACTIVITIES

Investment in fixed assets, net ................. (63,355) (60,595)
Proceeds from the sale of contributed securities .. 6,364 4,704
Proceeds from sales of investments .............. 1,055,665 693,505
Purchases of investments ......................... (903,383) (616,723)
Acquisitions of art ............................... (32,187) (33,633)
Proceeds from insurance and sales of art ........ 4,026 600

Net cash provided by (used by) investing activities .......... 67,130 (12,142)

CASH FLOWS FROM FINANCING ACTIVITIES

Contributions for capital expenditures ............ 18,753 30,129
Contributions for long-term investment ............. 11,860 18,104
(Payment of) proceeds from notes payable .......... (18,450) 26,858
Proceeds from loans payable ..................... 265
Payment of loans payable ........................ (2,450) (2,335)

Net cash provided by financing activities ......................... 9,978 72,756

Net increase in cash ................................ 880 577
Cash, beginning of the year ....................... 1,919 1,342

CASH, END OF THE YEAR .......................... $ 2,799 $ 1,919

Supplemental Information:
Cash paid in the year for interest .................. $ 5,950 $ 6,581

The accompanying notes are an integral part of the financial statements.
Notes to Financial Statements

A. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Presentation - The Museum classifies all financial transactions into three net asset categories in accordance with applicable donor-imposed restrictions: permanently restricted, temporarily restricted, and unrestricted.

- Permanently restricted net assets have donor-imposed restrictions that stipulate that the corpus of the gifts be maintained in perpetuity but permit the Museum to expend net income and gains earned on contributed assets for either specified or unspecified purposes. (Also, see Note P)
- Temporarily restricted net assets carry donor-imposed restrictions on the expenditure of the contributed assets. Temporary restrictions may expire with the passage of time, as a result of actions taken by the Museum that fulfill donors' restrictions, or as a result of expenditures incurred that could have been charged to temporarily restricted assets. When temporarily restricted net assets are released from restrictions, they are transferred to unrestricted net assets and shown as "Net assets released from donor restrictions" in the Statement of Activities. Transfers from temporarily restricted to unrestricted net assets occur even if the contributions are received and spent within the same year. (Also, see Note P)
- Unrestricted net assets are not restricted by donors. A portion of the unrestricted net assets is designated by the Museum for specific purposes, including long-term investment, leasehold improvements, and various curatorial activities.

Measure of Operations - The Museum includes in its measure of operations all revenue and expenses that are integral to its programs and supporting activities, net assets released from donor restrictions to support operating expenditures, and transfers from Board-designated and other non-operating funds to support current operating activities. The measure of operations includes support for operating activities from restricted net assets and unrestricted net assets designated for long-term investment (the endowment) according to the Museum's spending policy, which is detailed in Note G. The measure of operations excludes endowment support for non-operating and restricted operating activities; investment return in excess of less than amounts made available for current support; additions to restricted and designated net assets; pension-related changes other than net periodic pension cost ("NPPC"); changes in net assets of split-interest agreements, after providing for any operating revenue or support; changes in net assets pertaining to acquisition and deaccession of collection items, and related insurance settlements; fees received for art-lending activities; depreciation of capital expenditures, except for those related to auxiliary activities and acquired computer systems and equipment; gains/losses on disposal or sale of fixed assets; non-capitalized expenditures; liability recognition for legal obligations to perform asset retirement activity; the entire effect of interest rate swaps; interest income relating to the Debt Service Fund, which pertains to the Dormitory Authority loan agreements (see Note K); certain miscellaneous charges and revenue unrelated to operating activities.

Collections - The Museum's collections comprise more than two million works of art from ancient, medieval, and modern times and from all areas of the world. They offer a survey of considerable breadth of art from the ancient civilizations of Asia, Africa, South America, the Pacific Islands, Egypt, the Near East, and Greece and Rome to the present time. The Museum's collections include European paintings, medieval art and architecture, arms and armor, prints, photographs, drawings, costumes, musical instruments, sculpture, textiles, and decorative arts from the Renaissance to the present time, as well as one of the foremost collections of American art in the world. The Museum also maintains some of the most comprehensive art and architecture libraries in the United States. The collections are maintained for public exhibition, education, and research in furtherance of public service, rather than for financial gain.

In conformity with accounting policies generally followed by art museums, the value of the Museum's collections has been excluded from the Balance Sheet, and gifts of art objects are excluded from revenue in the Statement of Activities. Purchases of art objects by the Museum are recorded as decreases in net assets in the Statement of Activities. Pursuant to state law and Museum policy, proceeds from the sale of art and related insurance settlements are recorded as temporarily restricted net assets for the acquisition of art.

Cash - This represents operating cash balances related to payroll, general operating (including overnight investments), petty cash and retail stores. For short-term cash equivalents, see Investments below.

Merchandise Inventories - Merchandise inventories are valued at the lower of cost or market value. Cost is determined using the average unit cost method of accounting.

Investments - Investments in short-term instruments, fixed income securities, and equity securities are carried at fair value based on quoted market prices and exchange rates, as applicable.

The fair value of investments in equity funds, fixed income funds, hedge funds, private equity and real assets are determined based on the estimates provided by the external investment managers of the underlying funds. Certain of these investments, particularly those investing in private equity and real estate, hold investments in non-marketable securities for which there are no readily obtainable market 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. Because of the inherent uncertainty of valuations, the estimated fair values may differ significantly from the values that would have been used had a ready market for such investments existed or had such investments been liquidated, and those differences could be material.

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 market value at the date of receipt for securities received by donation. Interest income is recorded on an accrual basis and dividend income is recorded on the ex-dividend date. Investments denominated in foreign currency are translated at the year-end spot rate.

Derivative Instruments - The Museum records derivative instruments (e.g., Futures and Foreign Currency Contracts) at fair value in accordance with Derivatives and Hedges Accounting and Fair Value Accounting guidelines. The change in fair value during the reporting period is recognized in the investment return in excess of (less than) current support.

Cash Equivalents - Cash equivalents are included in the short-term investments category. They are made up of highly liquid investments with original maturities of three months or less.

Fixed Assets - The building occupied by the Museum on Fifth Avenue is owned by the City of New York and is leased free of charge to the Museum pursuant to a capital lease. The value of the original building is not included on the Balance Sheet since it is fully depreciated. Certain building and gallery improvements are paid for by the City of New York and are included in fixed assets. Contributions from the City for assets that are not fully depreciated are reflected in temporarily restricted net assets. The Museum has adopted a policy of implying a time restriction that expires over the useful life of long-lived assets acquired or constructed with contributions restricted for that purpose.

Building and leasehold improvements relating to auxiliary activities and certain equipment are capitalized and reported as fixed assets. The Cloisters in Fort Tryon Park and other buildings that are the property of the Museum are included as fixed assets and are stated at cost. Amortization of leasehold improvements of the Fifth Avenue building and depreciation of buildings and equipment are computed on a straight-line basis over the estimated useful lives of the assets. Amortization of leasehold improvements related to auxiliary activities is computed on a straight-line basis over the shorter of the remaining term of the lease or estimated useful lives of the assets.
Long-lived assets such as fixed assets are reviewed for impairment when events or circumstances indicate that their carrying value may not be recoverable. Estimated undiscounted future cash flows are used to determine if an asset is impaired, in which case the asset’s carrying value would be reduced to fair value.

**Deferred Income** - Membership dues received from individuals and corporations pertaining to all membership categories are recognized ratably as income over a membership period of up to 24 months. Amounts not yet earned by the end of the fiscal year are reported as deferred income.

**Contributions, Contributed Utilities, and Support** - Contributions, including cash, in-kind contributions, and unconditional promises to give (pledges), are recorded as revenue in the period in which they are received. Conditional contributions are recognized as revenue when the conditions on which they depend have been substantially met. Contributions are recorded at fair value, and in the case of pledges, net of estimated uncollectible amounts, and discounted if due in over one year.

The Museum has volunteers who provide administrative assistance in various areas of the Museum. Such contributed services do not meet the criteria for recognition of contributed services contained in generally accepted accounting principles and, accordingly, are not reflected in the accompanying financial statements.

**Functional Allocation of Expenses** - The costs of providing Museum programs and supporting services are shown in Note L. Programs include curatorial activities, conservation and exhibition; education; libraries; public services; and auxiliary activities. Curatorial costs include gallery maintenance and renovation, collections care and maintenance, scholarly research and publications, and special exhibitions. Supporting services include fundraising, management, and general administrative costs. Fundraising costs include expenses associated with individual and corporate memberships, annual appeals, benefit events, capital campaign, and other fundraising efforts. Management and general administrative costs include expenses for executive management, financial administration, information systems, human resources, legal services, and investment management fees. Depreciation, interest, utilities, building maintenance, security, and other operating costs are allocated to the above program areas and supporting services. Such expenses are allocated based upon various methodologies including square footage and security guard posts.

**Advertising** - Advertising expenses pertaining to merchandising activities, mostly attributable to the production and distribution of catalogues, amounted to $4.9 million and $6.0 million in fiscal years 2010 and 2009, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and concerts and lectures totaled $3.0 million and $3.2 million in fiscal years 2010 and 2009, respectively. All advertising is expensed as incurred.

**Interest Expense** - Interest on borrowings applicable to major construction projects in progress is capitalized and depreciated. Total interest expense, including commitment fees, during fiscal years 2010 and 2009 was $6.2 million and $6.6 million, respectively, of which $4.5 million and $3.8 million, respectively, related to the amounts paid under the interest rate swap agreements. Interest not capitalized is charged to operating expenses or, if related to the swap agreements, to non-operating activities.

**Income Tax Status** - The Museum is a nonprofit organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code.

**Estimates** - The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from those estimates.

**Prior Year Comparisons and Reclassifications** - The Museum has included both current and prior year financial data in its financial statements. To facilitate the comparison on the Statement of Activities, the Museum has chosen to present the prior year information in summary form, without segregation of the data by net asset values. As a result, that particular historical information is not presented in compliance with generally accepted accounting principles. It should therefore be reviewed in conjunction with the more detailed information set forth in the audited financial statements for fiscal year 2009, the source from which the summary information was derived.

**New Accounting Pronouncements** - As of July 1, 2008 the Museum adopted Fair Value Accounting which defines fair value, establishes a consistent framework for measuring fair value, and expands disclosure requirements related to fair value measurements. Footnote N provides the details on the assets and liabilities subject to fair value measurement at June 30, 2010. The Museum also adopted the pronouncement related to *Endowments of Not-for-Profit Organizations* which provides guidance on the net asset classification of donor restricted endowment funds, and enhanced disclosures about endowment funds.

In June 2009, the Financial Accounting Standards Board ("FASB") established the FASB Accounting Standards Codification ("Codification") as the source of authoritative accounting principles recognized by the FASB to be applied by nongovernmental entities in the preparation of financial statements in accordance with generally accepted accounting principles. All guidance included in such Codification will be considered authoritative at that time, even guidance that comes from what is currently deemed to be a non-authoritative section of a standard. Recognition of the Codification in financial statements is applicable for interim and annual periods ending after September 15, 2009. The Museum adopted this guidance during 2010, and the adoption did not have a material impact on the Museum’s consolidated financial statements.

New subsequent event guidance required the Museum to evaluate subsequent events to determine whether they provide additional evidence about conditions that existed of the date of the consolidated balance sheet, and to determine if those events require recognition or disclosure on the consolidated financial statements. The Museum has performed an evaluation of subsequent events through October 15, 2010, which is the date the consolidated financial statements were issued.

Effective for fiscal year ending June 30, 2010 the Museum adopted additional disclosures related to *Fair Value Measurements and Disclosures, Investment in Certain Entities That Calculate Net Asset Value per Share*. The guidance permits investors to use Net Asset Value (NAV) as a practical expedient for fair value where the investment companies follow the American Institute of Certified public accountants (AICPA) Guide in arriving at their reported NAV. The required disclosures are included in Note G of the consolidated financial statements.

The Museum also adopted *Disclosures about Derivative Instruments and Hedging Activities*. Under generally accepted accounting principles, the Museum provides additional disclosures about how and why derivatives are used and also tabular disclosures about balance sheet items, income statement items and cash flow items. The required disclosures are included in Note G and Note K of the consolidated financial statements.

Finally, the Museum adopted *Employers’ Disclosures about Postretirement Benefit Plan Assets*. In accordance with this guidance, the Museum provides more detail about the fair value of each major category of pension plan assets as well as reflecting level 1, level 2 or level 3 categories. The required disclosures are included in Note I to the consolidated financial statements.
B. Accounts Receivable and Other Assets

Accounts receivable and other assets consist of (in thousands):

<table>
<thead>
<tr>
<th>Description</th>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts receivable, net of allowance of $520 and $335 for FY10 and FY09 respectively.</td>
<td>$10,824</td>
<td>$ 4,637</td>
</tr>
<tr>
<td>Dividends and interest receivable</td>
<td>2,311</td>
<td>2,691</td>
</tr>
<tr>
<td>Prepaid expenses and other</td>
<td>5,702</td>
<td>8,680</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$18,837</strong></td>
<td><strong>$16,008</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 5.25% for each of fiscal years 2010 and 2009. Pledges are expected to be realized as follows (in thousands):

<table>
<thead>
<tr>
<th>Description</th>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>$ 59,773</td>
<td>$ 63,483</td>
</tr>
<tr>
<td>Between one and five years</td>
<td>41,822</td>
<td>60,894</td>
</tr>
<tr>
<td>Over five years</td>
<td>4,250</td>
<td>8,150</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>105,845</strong></td>
<td><strong>132,527</strong></td>
</tr>
<tr>
<td>Less:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adjustments and allowance for uncollectibility</td>
<td>(2,313)</td>
<td>(2,899)</td>
</tr>
<tr>
<td>Discount for market value</td>
<td>(6,091)</td>
<td>(9,727)</td>
</tr>
<tr>
<td><strong>Net</strong></td>
<td><strong>$ 97,441</strong></td>
<td><strong>$119,901</strong></td>
</tr>
</tbody>
</table>

Please refer to Footnote N for details related to Fair Value Measurement.

D. Acquisitions of Art

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

<table>
<thead>
<tr>
<th>Description</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gifts of cash and securities</td>
<td>$12,889</td>
<td>$16,681</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>4,816</td>
<td>3,128</td>
</tr>
<tr>
<td>Undesignated as to curatorial department</td>
<td>7,994</td>
<td>11,091</td>
</tr>
<tr>
<td>Proceeds from fine arts insurance and the sale of art</td>
<td>6,440</td>
<td>8,024</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$32,139</strong></td>
<td><strong>$38,924</strong></td>
</tr>
</tbody>
</table>

E. Fixed Assets

Fixed assets consist of (in thousands):

<table>
<thead>
<tr>
<th>Description</th>
<th>June 30, 2010</th>
<th>June 30, 2009</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</td>
<td>36,303</td>
<td>35,991</td>
<td>20-40</td>
</tr>
<tr>
<td>Leasehold improvements–auxiliary activities</td>
<td>26,645</td>
<td>27,040</td>
<td>4-40</td>
</tr>
<tr>
<td>Leasehold improvements–Fifth Avenue building</td>
<td>813,324</td>
<td>753,413</td>
<td>5-30</td>
</tr>
<tr>
<td>Machinery and equipment</td>
<td>70,385</td>
<td>69,451</td>
<td>3-20</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>947,672</strong></td>
<td><strong>886,910</strong></td>
<td></td>
</tr>
<tr>
<td>Less accumulated depreciation and amortization</td>
<td>(518,558)</td>
<td>(475,512)</td>
<td></td>
</tr>
<tr>
<td><strong>Net</strong></td>
<td><strong>$429,114</strong></td>
<td><strong>$411,398</strong></td>
<td></td>
</tr>
</tbody>
</table>

The above amounts include construction in progress of $63.3 million and $17.9 million at June 30, 2010 and 2009, respectively. Depreciation and amortization expense was $45.5 million and $43.3 million for fiscal years 2010 and 2009, respectively. In fiscal year 2010, $2.6 million of fixed assets with associated accumulated depreciation of $2.4 million were written off.

In fiscal year 2010, interest expense of $0.3 million and interest income of $0.1 million, which related to the new bond financing, were capitalized and included in fixed assets on the Balance Sheet.

Fixed assets and construction in progress include $75.5 million of property contributed and paid for by the City of New York since 1990, of which $13.2 million and $12.9 million was received during the fiscal years ended June 30, 2010 and 2009, respectively.
F. Capital Expenditures

The principal capital projects in progress during fiscal year 2010 were as follows (in thousands):

<table>
<thead>
<tr>
<th>Project Description</th>
<th>Prior Years' Expenditures</th>
<th>2010 Expenditures</th>
<th>Total Expenditures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greek and Roman, Wing K, and Uris Center for Education renovation</td>
<td>$254,802</td>
<td>$183</td>
<td>$254,985</td>
</tr>
<tr>
<td>American Wing renovation</td>
<td>73,180</td>
<td>27,108</td>
<td>100,288</td>
</tr>
<tr>
<td>19th-Century gallery expansion and Arts of Africa, Oceania, and the Americas renovation</td>
<td>28,429</td>
<td>8</td>
<td>28,437</td>
</tr>
<tr>
<td>Fairchild Paintings Conservation Center refurbishment</td>
<td>7,479</td>
<td>86</td>
<td>7,565</td>
</tr>
<tr>
<td>Fire detection system</td>
<td>6,433</td>
<td>3,373</td>
<td>9,806</td>
</tr>
<tr>
<td>Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia and Later South Asia</td>
<td>4,217</td>
<td>18,106</td>
<td>22,323</td>
</tr>
<tr>
<td>Front steps, doors and kiosks</td>
<td>3,887</td>
<td>936</td>
<td>4,823</td>
</tr>
<tr>
<td>Medieval galleries</td>
<td>2,814</td>
<td>202</td>
<td>3,016</td>
</tr>
<tr>
<td>Lehman wing renovation</td>
<td>1,412</td>
<td>2,454</td>
<td>3,866</td>
</tr>
<tr>
<td>Cooling tower replacement and renovation</td>
<td>2,727</td>
<td>2,727</td>
<td></td>
</tr>
<tr>
<td>The Cloisters (1)</td>
<td></td>
<td></td>
<td>312</td>
</tr>
<tr>
<td>Projects related to auxiliary activities (1)</td>
<td></td>
<td></td>
<td>1,651</td>
</tr>
<tr>
<td>Other capital projects (1)</td>
<td></td>
<td></td>
<td>9,151</td>
</tr>
<tr>
<td>Total (2)</td>
<td></td>
<td></td>
<td>66,297</td>
</tr>
</tbody>
</table>

Less cost of capitalized projects | (63,355) | | |

Non-capitalized expenditures and maintenance expense | $2,942 | | |

(1) These projects are normally completed within one fiscal year. Accordingly, since prior year and current year projects are not comparable, no prior year or total expenditure is given.
(2) The Museum has outstanding purchase commitments of approximately $26 million related to construction projects at June 30, 2010.

G. Investments

The total cost of the investment portfolio was $2,202.7 million and $2,303.1 million as of June 30, 2010 and 2009, respectively. At June 30, 2010, the Museum had approximately $452.7 million in remaining capital commitments to private equity and real asset funds. The Museum maintains a diversified portfolio of investments that is designed to provide a stream of earnings for current use. Investment objectives and policies are established by the Museum’s Trustee Investment Committee and are undertaken in partnership with external investment managers.

Certain of the Museum’s investment managers incorporate the use of financial instruments with off-balance sheet risk as part of their investment strategies primarily to hedge against equity, currency, or interest rate risk.

The Museum transacts in futures contracts and forward foreign currency contracts primarily for managing foreign exchange risk, and fluctuations in interest rates.

The following table summarizes the unrealized gains and losses reported on derivative financial instruments designated as a trading instrument for the year ended June 30, 2010 (in thousands):

<table>
<thead>
<tr>
<th>Derivatives Designated as Trading Instruments</th>
<th>Gross Derivative Assets</th>
<th>Gross Derivative Liabilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Futures Contracts</td>
<td>27</td>
<td>(92)</td>
</tr>
<tr>
<td>Foreign Currency Contracts</td>
<td>7,943</td>
<td>(7,943)</td>
</tr>
<tr>
<td>Total Derivatives Designated as Trading Instruments on the Statement of Financial Position</td>
<td>$54</td>
<td>$(363)</td>
</tr>
</tbody>
</table>

Realized gain/loss and changes in unrealized appreciation/(depreciation) on futures and forward foreign currency contracts have been recognized in the Investment return in excess of (less than) current support on the Statement of Activities. The level of activity at June 30, 2010 is representative of the Museum’s use of futures and forward foreign currency contracts throughout the year.
According to the Museum's spending policy, a portion of the total investment return on net assets designated for long-term investment is available to support current programs, while the remainder is reinvested. Distributions available for spending are limited to a range of 4.5% to 5.75% of a lagged average market value of endowment assets over a specified period set by the Board of Trustees. The spending rate was set at 5.75% for General Operating and 5.25% for All Other in fiscal year 2010 and fiscal year 2009. The value used to calculate the spending rate for fiscal year 2010 was the average of the twenty quarters ended December 31, 2008.

Investment income is net of unrelated business income tax refunds of $5.5 million for fiscal year 2010 and unrelated business income taxes of $3.0 million for fiscal year 2009.

The following schedule summarizes investment return by net asset classification (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
<th>2009 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment income, net of certain management and custodian fees, taxes, and other expenses</td>
<td>$14,028</td>
<td>$4,904</td>
<td>$45</td>
<td>$18,977</td>
<td>$9,228</td>
</tr>
<tr>
<td>Net realized gains</td>
<td>36,740</td>
<td>12,561</td>
<td>15</td>
<td>49,316</td>
<td>83,058</td>
</tr>
<tr>
<td>Changes in unrealized appreciation</td>
<td>127,598</td>
<td>70,354</td>
<td>197,952</td>
<td>(652,492)</td>
<td></td>
</tr>
<tr>
<td>Total return on investments</td>
<td>178,366</td>
<td>87,819</td>
<td>60</td>
<td>266,245</td>
<td>(560,206)</td>
</tr>
<tr>
<td>Transfer of losses recovered on endowment funds</td>
<td>13,359</td>
<td>(13,359)</td>
<td>(110,698)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment return allocated for current activities</td>
<td>(87,369)</td>
<td>(28,145)</td>
<td>(115,514)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment return (less than) in excess of current support</td>
<td>$104,356</td>
<td>$46,315</td>
<td>$60</td>
<td>$150,731</td>
<td>(670,904)</td>
</tr>
</tbody>
</table>

Please refer to Footnote N for details related to Fair Value Measurement.

H. Life Income Funds and Other Trusts

Life income funds consist of charitable remainder trusts, gift annuities, pooled income funds, and other trust assets. These funds are held in trust for one or more beneficiaries, and generally pay lifetime income to those beneficiaries, after which the principal is made available to the Museum in accordance with donor intentions. The value of the charitable remainder trusts and other trust agreements, excluding new gifts and distributions, increased by $2.4 million in fiscal year 2010, and decreased by $3.5 million in fiscal year 2009. Present value discount rates applied to these funds ranged from 2.8% to 6.38% in fiscal years 2010 and 2009.

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, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charitable remainder and other trust assets</td>
<td>$49,089</td>
<td>$46,683</td>
</tr>
<tr>
<td>Gift annuities, pooled income funds, and trust invested on behalf of others (included with investments in the Balance Sheet)</td>
<td>19,028</td>
<td>18,686</td>
</tr>
<tr>
<td>Total</td>
<td>$68,117</td>
<td>$65,369</td>
</tr>
</tbody>
</table>

| Liabilities:           |              |              |
| Trust invested on behalf of others | $4,391 | $4,631 |
| Gift annuities and pooled income funds | 8,937 | 9,040 |
| Total                  | $13,328      | $13,671      |

Please refer to Footnote N for details related to Fair Value Measurement.
I. Pension Plans and Postretirement Benefits and Payments

The following section briefly describes the Museum's various pension and postretirement plans, with supporting data in the schedules below.

**Defined benefit pension plan for union staff** - The Museum has a qualified defined benefit pension plan for all union employees covered by a collective bargaining agreement. Benefits under this plan are based on years of service and the employees' final four years of compensation. Employees contribute 3% of their base earnings to this plan, which amounted to $0.8 million and $0.9 million for fiscal years 2010 and 2009, respectively.

**Supplemental defined benefit pension plans for certain non-union staff** - The Museum has a supplemental qualified and a supplemental non-qualified defined benefit pension plan for certain non-union employees to provide future benefits at least equal to the benefits provided under a defined benefit pension plan that was terminated. The projected benefit obligation and accumulated benefit obligation of the supplemental non-qualified defined benefit plan, which is unfunded, were $2.8 million and $2.6 million, respectively, as of June 30, 2010, and $3.3 million and $3.1 million, respectively, as of June 30, 2009.

**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 cost of the defined contribution pension plan recognized in fiscal years 2010 and 2009 was $8.6 million and $10.4 million, respectively.

**Defined contribution matching plan for non-union staff (Matching Plan)** - The Museum has a voluntary defined contribution matching pension plan for all non-union employees other than temporary employees. Under the plan, non-union employees may voluntarily defer a portion of their annual compensation on a pre-tax basis. The Museum will match contributions in an amount not to exceed 3% of compensation for eligible employees. There is no minimum contribution under this plan.

**Additional Retirement Contribution Plans (ARC)** - The Museum has two plans that provide additional retirement contributions to certain non-union Museum employees. The initial payments under these plans commenced in December 2008. The Museum intends to fund the contributions annually, the amount of which is to be determined and approved by the Board annually. The cost of additional retirement contributions was $4.7 million and $6.5 million in fiscal years 2010 and 2009, respectively.

**Defined contribution plan for union staff** - The Museum has a voluntary defined contribution plan for all union employees covered by a collective bargaining agreement. The Museum contributes up to 3% of the participant’s salary based on a schedule. The cost of this plan in each of fiscal years 2010 and 2009 was $0.2 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 $1.0 million and $0.7 million in fiscal years 2010 and 2009, respectively.

- **Union staff**: The Museum's union employees are eligible to participate in a New York City-sponsored postretirement benefit plan pursuant to a collective bargaining agreement between the Museum and Local 1503 of District Council 37 (member of AFSCME and AFL-CIO). The benefits provided to these employees include medical and surgical coverage as well as certain supplemental benefits (dental, prescription drug, vision, and health insurance). The postretirement benefit obligation related to supplemental benefits is part of a multiemployer plan and, as such, the Museum is not required to record a liability for these benefits. The postretirement benefit obligation for medical and surgical coverage is not considered a part of a multiemployer plan and is, therefore, included as an obligation of the Museum. The Museum's union employees become eligible for postretirement benefits when they reach age 52 and have 10 years of service or age 62 with 5 years of service to the Museum. The Museum made contributions to the postretirement medical care benefit plan in fiscal years 2010 and 2009 of $1.3 million and $1.2 million, respectively.

- **Pay for unused sick leave benefit**: The Museum reimburses eligible employees for a portion of unused sick days if they meet certain age and service requirements at termination. The Museum made payments in fiscal years 2010 and 2009 of $1.7 million and $0.9 million, respectively.

**Funding policy** - The Museum's funding policy is to contribute annually an amount that meets or exceeds the minimum requirements of the Employee Retirement Income Security Act of 1974 (ERISA), using assumptions different from those used for financial reporting.
The tables below and on the following pages set forth the net liability recognized in the Balance Sheet, the change in plan assets, the funded status, weighted-average assumptions, and other data for the pension plans and postretirement benefit plans (in thousands):

### Change in Benefit Obligation:

<table>
<thead>
<tr>
<th></th>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June 30, 2010</td>
<td>June 30, 2009</td>
</tr>
<tr>
<td>Benefit obligation at beginning of year</td>
<td>$97,728</td>
<td>$91,798</td>
</tr>
<tr>
<td>Service cost</td>
<td>3,081</td>
<td>2,840</td>
</tr>
<tr>
<td>Interest cost</td>
<td>6,573</td>
<td>6,115</td>
</tr>
<tr>
<td>Employee contributions</td>
<td>832</td>
<td>870</td>
</tr>
<tr>
<td>Amendments</td>
<td>(2,341)</td>
<td></td>
</tr>
<tr>
<td>Actuarial loss</td>
<td>27,247</td>
<td>878</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(3,666)</td>
<td>(3,423)</td>
</tr>
<tr>
<td>Medicare Part D subsidy</td>
<td>94</td>
<td>79</td>
</tr>
<tr>
<td>Settlements</td>
<td>(3,891)</td>
<td>(1,350)</td>
</tr>
<tr>
<td><strong>Benefit obligation at end of year</strong></td>
<td><strong>127,904</strong></td>
<td><strong>97,728</strong></td>
</tr>
</tbody>
</table>

### Change in Plan Assets:

<table>
<thead>
<tr>
<th></th>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June 30, 2010</td>
<td>June 30, 2009</td>
</tr>
<tr>
<td>Fair value of plan assets at beginning of year</td>
<td>67,077</td>
<td>75,321</td>
</tr>
<tr>
<td>Actual gain (loss) on plan assets</td>
<td>6,797</td>
<td>(6,346)</td>
</tr>
<tr>
<td>Employer contributions</td>
<td>4,323</td>
<td>2,005</td>
</tr>
<tr>
<td>Employee contributions</td>
<td>832</td>
<td>870</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(3,666)</td>
<td>(3,423)</td>
</tr>
<tr>
<td>Medicare Part D subsidy</td>
<td>54</td>
<td>51</td>
</tr>
<tr>
<td>Settlements</td>
<td>(3,891)</td>
<td>(1,350)</td>
</tr>
<tr>
<td><strong>Fair value of plan assets at end of year</strong></td>
<td><strong>71,472</strong></td>
<td><strong>67,077</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funded status (liability)</td>
<td>$(56,432)</td>
<td>$(30,651)</td>
</tr>
</tbody>
</table>

The amounts recognized in the Balance Sheet as of June 30 are (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actuarial losses</td>
<td>$(52,003)</td>
<td>$(29,725)</td>
<td>$(24,076)</td>
<td>$(11,587)</td>
</tr>
<tr>
<td>Prior service (costs) credits</td>
<td>(218)</td>
<td>(411)</td>
<td>10,180</td>
<td>11,701</td>
</tr>
<tr>
<td>Unrestricted net assets not yet recognized in net periodic benefit cost</td>
<td>(52,221)</td>
<td>(30,136)</td>
<td>(13,896)</td>
<td>114</td>
</tr>
<tr>
<td>Cumulative employer contributions (less than net periodic benefit cost)</td>
<td>(4,211)</td>
<td>(515)</td>
<td>(61,266)</td>
<td>(59,795)</td>
</tr>
<tr>
<td>Unfunded benefit obligations (liability)</td>
<td>$(56,432)</td>
<td>$(30,651)</td>
<td>$(75,162)</td>
<td>$(59,681)</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 into net periodic benefit cost over an average period of 12 years.

The following table presents the amount of unrestricted net assets not yet recognized, which are expected to be amortized into net periodic benefit costs for the year ending June 30, 2011 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actuarial losses</td>
<td>$3,173</td>
<td>$1,116</td>
</tr>
<tr>
<td>Prior service costs (credits)</td>
<td>194</td>
<td>(1,522)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$3,367</strong></td>
<td><strong>$ (406)</strong></td>
</tr>
</tbody>
</table>
The following table sets forth the components of the net pension and postretirement benefits cost for the years ended June 30 (in thousands):

<table>
<thead>
<tr>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2010</strong></td>
<td><strong>2009</strong></td>
</tr>
<tr>
<td>Service cost</td>
<td>$ 3,081</td>
</tr>
<tr>
<td>Interest cost</td>
<td>6,573</td>
</tr>
<tr>
<td>Expected return on plan assets</td>
<td>(4,859)</td>
</tr>
<tr>
<td>Amortization of prior service cost</td>
<td>194</td>
</tr>
<tr>
<td>Amortization of accumulated loss</td>
<td>1,877</td>
</tr>
<tr>
<td>Settlement loss</td>
<td>1,154</td>
</tr>
<tr>
<td><strong>Net periodic benefit cost</strong></td>
<td><strong>8,020</strong></td>
</tr>
</tbody>
</table>

**WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:**
- Discount rate: 5.45% (2010) vs. 6.76% (2009) vs. 5.43% (2010) vs. 6.80% (2009)
- Rate of compensation increase: 3.93% (2010) vs. 3.91% (2009)

**WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:**
- Discount rate: 6.69% (2010) vs. 7.02% (2009) vs. 6.80% (2010) vs. 7.03% (2009)
- Expected return on plan assets: 7.34% (2010) vs. 7.35% (2009)
- Rate of compensation increase: 3.91% (2010) vs. 3.90% (2009)

**Additional information (in thousands):**
- Actual return on plan assets: $ 6,796 ($6,346)
- Accumulated benefit obligation for all defined benefit pension plans: $105,775 ($82,168)

Additional information related to the defined benefit pension plans as of June 30 follows (in thousands):
- Number of pension plans with accumulated benefit obligations in excess of plan assets: 3 (2010) vs. 3 (2009)
- Aggregate accumulated benefit obligation: $105,775 ($82,168)
- Aggregate fair value of plan assets: $71,472 ($67,077)

The following table presents changes recognized in unrestricted net assets (in thousands):

<table>
<thead>
<tr>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2010</strong></td>
<td><strong>2009</strong></td>
</tr>
<tr>
<td>New prior service cost</td>
<td>$25,310</td>
</tr>
<tr>
<td>Amounts recognized as a component of net periodic benefit cost:</td>
<td></td>
</tr>
<tr>
<td>Amortization or curtailment recognition of new prior service credit (cost)</td>
<td>(194)</td>
</tr>
<tr>
<td>Amortization or settlement recognition of net loss</td>
<td>(3,032)</td>
</tr>
<tr>
<td>Total recognized in unrestricted net assets</td>
<td>22,084</td>
</tr>
<tr>
<td>Net periodic benefit cost</td>
<td>8,020</td>
</tr>
<tr>
<td>Total recognized in net periodic benefit cost and unrestricted net assets</td>
<td>$30,104</td>
</tr>
</tbody>
</table>

**Assumed medical cost trend rates at June 30:**
- Health care cost trend rate assumed for next year: 7.30% (2010) vs. 7.30% (2009) vs. 7.50% (2010) vs. 7.50% (2009)
- Rate that the cost trend gradually declines to: 4.50% (2010) vs. 4.50% (2009)
- Year that the final trend rate is reached: 2028 (2010) vs. 2028 (2009)

The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2010 (in thousands):
- Effect on total of service and interest cost: $ 814 ($661)
- Effect on postretirement benefit obligation: 8,999 (7,332)
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, 2010, the assets of the defined benefit plan for union staff were invested 56.6% and 43.4% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 34.9% and 65.1% in equity and fixed income securities, respectively. As of June 30, 2009, the assets of the defined benefit plan for union staff were invested 60.7% and 39.3% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 42.8% and 57.2% in equity and fixed income securities, respectively.

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, 2010 and June 30, 2009 by approximately $1.5 million and $1.3 million, respectively. The reduction in obligation attributable to the anticipated subsidy payments is being treated as a gain.

<table>
<thead>
<tr>
<th>Cash Flows for the Fiscal Year Ending</th>
<th>Employer Contributions:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pension Benefits</td>
</tr>
<tr>
<td>2009 (actual)</td>
<td>$ 2,005</td>
</tr>
<tr>
<td>2010 (actual)</td>
<td>4,323</td>
</tr>
<tr>
<td>2011 (expected)</td>
<td>4,762</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Projected Benefit Payments for the Fiscal Year Ending June 30 (in thousands):</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
</tr>
<tr>
<td>2012</td>
</tr>
<tr>
<td>2013</td>
</tr>
<tr>
<td>2014</td>
</tr>
<tr>
<td>2015</td>
</tr>
<tr>
<td>2016–2020.</td>
</tr>
</tbody>
</table>

The fair value of the pension plan assets is disclosed in the table below based on fair market values and “levels” at June 30, 2010. The relevant levels are based on the methodology for determining fair market value: level 1: valuation based on active markets for identical assets; level 2: valuation based on significant observable inputs and level 3: valuation based on unobservable inputs. The pension plan invests in funds to meet its investment objectives. The asset allocation is based on the underlying assets of the various funds. The leveling is based upon each fund as the unit of measure.

<table>
<thead>
<tr>
<th>Pension Plan Assets at Fair Value as of June 30, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Level 1  Quoted Prices</td>
</tr>
<tr>
<td>Level 2  Significant Other Observable Inputs</td>
</tr>
<tr>
<td>Level 3  Significant Unobservable Inputs</td>
</tr>
<tr>
<td>Total</td>
</tr>
<tr>
<td>-------------------------------------------------------</td>
</tr>
<tr>
<td>Investments:</td>
</tr>
<tr>
<td>Equities</td>
</tr>
<tr>
<td>Mutual funds</td>
</tr>
<tr>
<td>Collective Trusts</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

J. Notes Payable

At June 30, 2010 and 2009, the Museum had four credit facilities with two commercial banks and five credit facilities with three commercial banks, respectively. Under one facility, which is the largest credit facility, a $100 million revolving line of credit, the Museum had borrowed $46.6 million and $65.1 million as of June 30, 2010 and 2009, respectively. Any amount borrowed under the revolving line of credit is payable in full on or before September 30, 2011. The borrowing bears interest at variable rates, and accrued interest is paid at loan maturity. The total interest expense on bank borrowings amounted to $0.3 million and $1.1 million in fiscal years 2010 and 2009, respectively. As of June 30, 2010, the interest rate on the outstanding debt was 4.8%. 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, 2010 and 2009.

In addition to the revolving line of credit, the Museum has three lines of credit totaling $150 million in 2010 and four lines of credit totaling $160 million in 2009 under which no borrowings were outstanding at June 30, 2010 and 2009. Borrowings under the lines of credit are payable on demand and bear interest at variable rates that are paid monthly. The Museum had letters of credit aggregating $2.3 million and $2.5 million at June 30, 2010 and 2009 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, 2010 and 2009.

While the revenue bonds are not direct indebtedness of the Museum, the loan agreements with the Authority obligate the Museum to make payments equal to the interest and mandatory redemption requirements of such bonds and are general obligations of the Museum. A liability equivalent to the principal amount of the Authority's outstanding revenue bonds, adjusted for fair value of future interest payments, is reflected in the Balance Sheet.

In 1993, the Museum entered into a 22-year interest rate exchange agreement with Morgan Stanley Capital Services, Inc. ("Morgan Stanley"), that effectively changes the Museum's interest rate exposure on the Series 1993A Bonds to a fixed rate. The notional amount of the swap was initially set at $41.7 million and amortizes according to a schedule that is similar to the mandatory redemption schedule of the Series 1993A Bonds. Under the terms of the interest rate exchange agreement, Morgan Stanley pays to the Museum a variable rate consistent with the rate on the Series 1993A Bonds, and the Museum pays to Morgan Stanley a fixed rate of 4.77% per annum.

At June 30, 2010 and 2009, $2.6 million and $2.5 million, respectively, of investments were in the custody of a trustee in connection with the Series 1993A&B Bonds as a reserve for the payment of debt service.

Series 2006 Bonds:

On December 1, 2006, the Museum entered into a $130 million loan agreement with the Trust for Cultural Resources ("the Trust"), a public benefit organization created by the State of New York. Pursuant to this loan agreement, the Trust issued bonds consisting of a $65 million series 2006 A-1 bond issue and a $65 million series 2006 A-2 bond issue (collectively, "the Series 2006A Bonds"). The proceeds have and will be used for the financing of a portion of the expansion, reconstruction, renovation, improvement, furnishing and equipping of facilities operated, or to be operated, by the Museum, portions of which have already been completed at the Museum's principal location. In addition, certain administrative, legal, accounting, financing and other expenses incidental to the issuance of the bonds and related purposes were financed by these bonds.

Pursuant to the loan agreement, the Museum is required to pay when due, the principal and interest on the Series 2006A Bonds. While the bonds are not direct indebtedness of the Museum, the loan agreement and the obligation to make payments under the loan agreement are general obligations of the Museum. No security interest in any revenues or assets of the Museum has been granted by the Museum to the Trust or any other party in connection with the Series 2006A Bonds. The Series 2006A Bonds will mature on October 1, 2036. The variable rate demand bonds of $130 million are subject to a weekly interest rate reset. In the event the Museum receives notice of any optional tender on its variable rate demand bonds, or if the bonds become subject to mandatory tender, the purchase price will be paid from the remarketing of the bonds. If the remarketing proceeds are insufficient, the Museum will have a current obligation to purchase the bonds that were not remarketed successfully. In April 2009, the Museum entered into an additional one-year $150 million confirmed credit facility which was renewed for two years in April 2010. The purpose of this credit facility was to provide liquidity in the event of a tender of the Museum's variable rate demand bonds which cannot be remarketed. This facility cannot be used for any purpose other than in connection with an exercise of the tender right by the bondholders. A commitment fee with rates ranging from .50% to .60% was associated with this credit facility. Fees of $0.9 million and $0.2 million related to FY10 and FY09 were incurred. To date there have been no drawdowns of this facility.

In June 2006, the Museum entered into a forward starting interest rate exchange agreement with Morgan Stanley, related to the Series 2006A Bonds. Under the terms of the swap agreement, the Museum pays interest at a rate of 3.826% calculated on a notional amount of $100 million in exchange for floating rate payments calculated on the same notional amount at 67% of one-month LIBOR until October 1, 2036, unless such agreement is terminated earlier in accordance with its terms.
In summary, the bonds underlying the Museum’s indebtedness consisted of the following (in thousands):

<table>
<thead>
<tr>
<th>Bond Series</th>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series 1993A Bonds due serially to July 1, 2015</td>
<td>$ 17,440</td>
<td>$ 19,890</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>Total loans payable</td>
<td>154,220</td>
<td>156,670</td>
</tr>
<tr>
<td>Fair value of interest rate exchange agreement on Series 1993A Bonds</td>
<td>1,717</td>
<td>1,792</td>
</tr>
<tr>
<td>Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds</td>
<td>25,070</td>
<td>18,809</td>
</tr>
<tr>
<td>Total interest rate exchange agreements</td>
<td>26,787</td>
<td>20,601</td>
</tr>
<tr>
<td>Total program related investment loan</td>
<td>265</td>
<td></td>
</tr>
<tr>
<td>Total liability</td>
<td>$181,272</td>
<td>$177,271</td>
</tr>
</tbody>
</table>

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

**Interest rates on loans payable:**

<table>
<thead>
<tr>
<th>Bond Series</th>
<th>Rate 2010</th>
<th>Rate 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series 1993A&amp;B Bonds</td>
<td>.14%</td>
<td>.17%</td>
</tr>
<tr>
<td>Series 2006A-1&amp;A-2 Bonds</td>
<td>.24%</td>
<td>.17%</td>
</tr>
</tbody>
</table>

**Interest expense on loans payable (in thousands):**

<table>
<thead>
<tr>
<th>Bond Series</th>
<th>Amount 2010</th>
<th>Amount 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series 1993A Bonds</td>
<td>$ 835</td>
<td>$ 993</td>
</tr>
<tr>
<td>Series 1993B Bonds</td>
<td>13</td>
<td>75</td>
</tr>
<tr>
<td>Series 2006A Bonds</td>
<td>3,936</td>
<td>4,436</td>
</tr>
</tbody>
</table>

**Interest expense included above related to the swaps (in thousands):**

<table>
<thead>
<tr>
<th>Bond Series</th>
<th>Amount 2010</th>
<th>Amount 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series 1993A Bonds</td>
<td>$ 801</td>
<td>$ 772</td>
</tr>
<tr>
<td>Series 2006A Bonds</td>
<td>3,650</td>
<td>3,040</td>
</tr>
</tbody>
</table>

Debt service under the loan agreements, after giving effect to the interest rate swaps, representing payments of principal and interest, is payable as follows (in thousands):

<table>
<thead>
<tr>
<th>Year Ending</th>
<th>Principal Amount</th>
<th>Interest Payments*</th>
<th>Total Estimated Debt Services</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2011</td>
<td>$ 2,570</td>
<td>$ 6,030</td>
<td>$ 8,600</td>
</tr>
<tr>
<td>2012</td>
<td>2,695</td>
<td>5,902</td>
<td>8,597</td>
</tr>
<tr>
<td>2013</td>
<td>2,830</td>
<td>5,768</td>
<td>8,598</td>
</tr>
<tr>
<td>2014</td>
<td>2,965</td>
<td>5,650</td>
<td>8,615</td>
</tr>
<tr>
<td>2015</td>
<td>3,115</td>
<td>5,479</td>
<td>8,594</td>
</tr>
<tr>
<td>Thereafter</td>
<td>140,045</td>
<td>108,618</td>
<td>248,663</td>
</tr>
<tr>
<td>Total</td>
<td>$154,220</td>
<td>$137,447</td>
<td>$291,667</td>
</tr>
</tbody>
</table>

*On the Series 1993B Bonds, which are callable at par, there are no mandatory redemption requirements until 2018; an interest rate of 4% is assumed for all fiscal years. In addition, $30 million of the Series 2006A Bonds not covered by the interest rate exchange agreement are also assumed to bear interest at a rate of 4% per annum.

Please refer to Footnote N for details related to Fair Value Measurement.
L. Functional Classification of Expenses

Expenses by functional classification for fiscal years 2010 and 2009, which are described in Note A, are shown below (in thousands):

<table>
<thead>
<tr>
<th>Description</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total operating expenses from the Statement of Activities</td>
<td>$289,211</td>
<td>$309,512</td>
</tr>
<tr>
<td>Depreciation of capital improvements and other non-capitalized expenditures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>from the non-operating section of the Statement of Activities</td>
<td>42,180</td>
<td>41,421</td>
</tr>
<tr>
<td>Management and custodian fees, taxes, and other expenses included in net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>investment income</td>
<td>10,241</td>
<td>20,228</td>
</tr>
<tr>
<td>Discontinued merchandising operations (Note Q)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special events included in the revenue section of the Statement of Activities</td>
<td>907</td>
<td>520</td>
</tr>
<tr>
<td>Total</td>
<td>$342,539</td>
<td>$379,056</td>
</tr>
</tbody>
</table>

Program expenses:

<table>
<thead>
<tr>
<th>Description</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial activities, conservation, and exhibition</td>
<td>$169,499</td>
<td>$180,782</td>
</tr>
<tr>
<td>Education</td>
<td>14,240</td>
<td>15,870</td>
</tr>
<tr>
<td>Libraries</td>
<td>5,660</td>
<td>6,390</td>
</tr>
<tr>
<td>Public services and other</td>
<td>22,612</td>
<td>22,499</td>
</tr>
<tr>
<td>Cost of sales and expenses of auxiliary activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising operations</td>
<td>61,438</td>
<td>63,882</td>
</tr>
<tr>
<td>Discontinued merchandising operations</td>
<td></td>
<td>7,375</td>
</tr>
<tr>
<td>Restaurant, parking garage, auditorium, and other</td>
<td>23,578</td>
<td>24,148</td>
</tr>
<tr>
<td>Total program expenses</td>
<td>297,027</td>
<td>320,946</td>
</tr>
</tbody>
</table>

Supporting services:

<table>
<thead>
<tr>
<th>Description</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Management and general</td>
<td>34,049</td>
<td>45,962</td>
</tr>
<tr>
<td>Fundraising</td>
<td>11,463</td>
<td>12,148</td>
</tr>
<tr>
<td>Total supporting services</td>
<td>45,512</td>
<td>58,110</td>
</tr>
</tbody>
</table>

Total                                                               | $342,539 | $379,056 |

M. Lease Commitments

At June 30, 2010, the Museum is committed to minimum future rentals under noncancellable operating leases for the merchandising distribution center and retail sales shops, which expire at various dates through January 2017. The rental payments will be charged against future revenue from sales of books, reproductions of works of art, and similar reproductions sold through the Museum shops and mail-order system. Rent expense included in merchandising activities relating to these operating leases amounted to $4.3 million and $6.1 million in fiscal years 2010 and 2009, respectively, and includes contingent rent based on sales. The Museum has the right to extend the lease for the distribution center with a minimum of six months’ prior notice to the lessor. In addition, there are operating leases for storage, office space, equipment, and other items, which expire at various dates through 2011 and later. Rent expense relating to these operating leases amounted to $0.6 million and $0.7 million in fiscal years 2010 and 2009, respectively.

Minimum rental commitments consist of the following at June 30, 2010 (in thousands):

<table>
<thead>
<tr>
<th>Year Ending June 30</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>$ 3,511</td>
</tr>
<tr>
<td>2012</td>
<td>3,284</td>
</tr>
<tr>
<td>2013</td>
<td>3,291</td>
</tr>
<tr>
<td>2014</td>
<td>2,314</td>
</tr>
<tr>
<td>2015</td>
<td>2,153</td>
</tr>
<tr>
<td>Thereafter</td>
<td>3,409</td>
</tr>
<tr>
<td>Total</td>
<td>$17,962</td>
</tr>
</tbody>
</table>
N. Fair Value of Financial Instruments

Fair Value Accounting establishes a fair value hierarchy that prioritizes the inputs to valuation techniques used to measure fair value. Fair Value is defined as the price an asset would bring or would be paid to transfer a liability in an orderly transaction between market participants at the measurement date, and establishes a framework for measuring fair value.

Fair Value Accounting specifies a hierarchy based upon whether the inputs to valuation techniques are observable or unobservable. Observable inputs reflect market data obtained from independent sources, while unobservable inputs reflect the assumptions of the Museum’s investment managers, which are reviewed by the Museum. The Museum is required to maximize the use of observable inputs and minimize the use of unobservable inputs when measuring fair value. The components of each level are:

**Level 1**—Quoted market prices for identical instruments in active markets.

**Level 2**—Quoted prices for similar assets or liabilities in active markets, quoted prices for identical or similar assets in markets that are not active, observable inputs other than quoted prices, inputs derived principally from or corroborated by observable market data by correlation or other means.

**Level 3**—Valuation models in which significant inputs are unobservable or where there is little, if any, market activity.

The following methods and techniques were used to assign affected financial instruments to the appropriate levels:

Inputs are used in applying the various valuation techniques and broadly refer to the assumptions that market participants use to make valuation decisions, including assumptions about risk. Inputs may include price information, volatility statistics, specific and broad credit data, liquidity statistics and other factors. An investment’s level within the fair value hierarchy is based on the lowest level of any input that is significant to the fair value measurement. However, the determination of what constitutes “observable” requires significant judgement by management. Management considers observable data to be that market data which is readily available, regularly distributed or updated, reliable and verifiable, not proprietary, provided by multiple, independent sources that are actively involved in the relevant market. The categorization of an investment within the hierarchy is based upon the pricing transparency of the investment and does not necessarily correspond to management’s perceived risk of that investment.

The Museum considers several factors in appropriately classifying the investment funds in the fair value hierarchy. An investment is generally classified as Level 2 if the Museum has the ability to withdraw its investment from the investment fund at NAV at the measurement date. An investment is generally classified as Level 3 if the Museum does not have the ability to withdraw its investment from the investment fund at NAV, such as investments in closed-end funds, “side-pockets”, or funds with suspended withdrawals imposed (i.e., “gates”). If the Museum cannot withdraw its investment from the investment fund at NAV because such investment is subject to “lock-up”, (if the withdrawal period does not coincide with the Museum’s measurement date) the Museum considers the length of time until the investment will become redeemable in determining whether the fair value measurement of the investment should be classified as a Level 2 or Level 3.

**Contributions Receivable** are a non recurring financial statement measure and are therefore excluded from the table below. Fair value, after allowances for uncollectible pledges, was determined by discounting the expected future cash flows by an estimated fair market value rate.

Investments

Investments consist of cash, cash equivalents, bonds, domestic equity, international equity (including emerging markets), long/short equity, Absolute Return, Private Equity, and Real Asset investments. In general, the Investments Office of the Museum relies on its external investment managers to provide valuations for the Museum’s portfolio on a monthly basis, and in the case of private investments, on a quarterly basis. The Investments Office verifies these valuations in a number of ways, including but not limited to, assessing the valuation methodologies employed by each manager, reviewing the footnotes related to valuation in audited financial statements, and evaluating the performance of each investment relative to comparable benchmarks.

Level 1 assets include cash, cash equivalents, bonds, and instruments traded on recognized exchanges both domestic and foreign. These investments are freely tradable and are valued based on quoted prices from active markets.

Level 2 assets primarily consist of funds that invest in exchange traded equity, fixed income securities, and derivatives. The receipt of information regarding underlying holdings generally is less frequent than assets classified as Level 1. Valuations are based on quoted prices or other significant observable inputs. The Investments Office performs a number of procedures to support the reasonableness of the valuation of these investments.

Level 3 assets include equity funds and hedge funds where valuations are determined by quoted prices or other significant observable inputs and consider subscription and redemption activity, gates, side-pocket investments, and lock-up provisions. Also included in Level 3 assets are the Museum’s interests in private equity and real asset funds. As quoted or other observable inputs typically are not available, market values are determined by the general partner based on appraisals, obtainable prices for similar assets, or other estimates. The Museum’s Investments Office has a robust process in place to evaluate the reasonableness of the values reported.

**Annuity and Split Interest Agreements**

**Charitable Gift Annuities**

The Museum records its remainder interest in assets received as an unrestricted contribution. The contribution is measured at fair value and discounted for the estimated time period until the donor’s death. The difference between the fair value of the assets and the revenue recognized (the remainder value) is recorded as a liability and represents the amount of the discount for future interest.

**Pooled Income Funds**

The Museum records its remainder interest in assets received as a temporarily restricted contribution. The contribution is measured at fair value and discounted for the estimated time period until the donor’s death. The difference between the fair value of the assets and the revenue recognized (the remainder value) is recorded as a liability and represents the amount of the discount for future interest.
### Fair Value Measurements

The following table presents the financial instruments as stated on the Balance Sheet as of June 30, 2010 in thousands of dollars.

<table>
<thead>
<tr>
<th>Assets and Liabilities at Fair Value as of June 30, 2010</th>
<th>Level 1 Quoted Prices</th>
<th>Level 2 Significant Other Observable Inputs</th>
<th>Level 3 Significant Unobservable Inputs</th>
<th>2010 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Funds Held in Trust by the Museum and Others</strong></td>
<td></td>
<td></td>
<td></td>
<td>$ 49,089</td>
</tr>
<tr>
<td><strong>Investments</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equities</td>
<td>$238,189</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fixed Income</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government bonds*</td>
<td>206,982</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corporate debt</td>
<td>127,307</td>
<td>$ 657</td>
<td></td>
<td>127,964</td>
</tr>
<tr>
<td>Mortgage backed</td>
<td>3,090</td>
<td></td>
<td></td>
<td>3,090</td>
</tr>
<tr>
<td>Other</td>
<td>1,853</td>
<td>994</td>
<td></td>
<td>2,847</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td>339,232</td>
<td>1,651</td>
<td></td>
<td>340,883</td>
</tr>
<tr>
<td>Short-term Investments</td>
<td>69,661</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Investments</strong></td>
<td>$647,082</td>
<td>$390,247</td>
<td>$1,325,075</td>
<td>$2,362,404</td>
</tr>
<tr>
<td><strong>Assets</strong></td>
<td>$647,082</td>
<td>$390,247</td>
<td>$1,374,164</td>
<td>$2,411,493</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annuity and Other Split Interest Obligations</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>$13,328</td>
<td></td>
<td></td>
<td>$13,328</td>
</tr>
</tbody>
</table>

* The government bonds balance includes Treasury notes with a fair value of approximately $0.1 million, which are held as collateral with a counterparty for futures contracts.

The following table presents the financial instruments as stated on the Balance Sheet as of June 30, 2009 in thousands of dollars. Certain investment categories in the 2009 fair value table below have been moved to reflect the categories presented in the 2010 fair value table.

<table>
<thead>
<tr>
<th>Assets and Liabilities at Fair Value as of June 30, 2009</th>
<th>Level 1 Quoted Prices</th>
<th>Level 2 Significant Other Observable Inputs</th>
<th>Level 3 Significant Unobservable Inputs</th>
<th>2009 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Funds Held in Trust by the Museum and Others</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Investments</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equities</td>
<td>$238,872</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fixed Income</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government bonds</td>
<td>192,988</td>
<td></td>
<td></td>
<td>192,988</td>
</tr>
<tr>
<td>Corporate debt</td>
<td>94,580</td>
<td></td>
<td></td>
<td>94,580</td>
</tr>
<tr>
<td>Mortgage backed</td>
<td>4,794</td>
<td></td>
<td></td>
<td>4,794</td>
</tr>
<tr>
<td>Other</td>
<td>5,798</td>
<td></td>
<td></td>
<td>5,798</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td>298,160</td>
<td></td>
<td></td>
<td>298,160</td>
</tr>
<tr>
<td>Short-term Investments</td>
<td>130,971</td>
<td></td>
<td></td>
<td>130,971</td>
</tr>
<tr>
<td><strong>Total Investments</strong></td>
<td>$669,421</td>
<td></td>
<td></td>
<td>$2,264,895</td>
</tr>
<tr>
<td><strong>Assets</strong></td>
<td>$669,421</td>
<td></td>
<td></td>
<td>$2,311,578</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annuity and Other Split Interest Obligations</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>$13,671</td>
<td></td>
<td></td>
<td>$13,671</td>
</tr>
</tbody>
</table>

1. **Level 1 Quoted Prices** refer to the quoted market prices, respectively.
2. **Level 2 Significant Other Observable Inputs** refer to inputs other than quoted prices included in Level 1 that are observable inputs.
3. **Level 3 Significant Unobservable Inputs** refer to unobservable inputs.
4. The amounts in the table are presented in thousands of dollars and reflect the fair value of the financial instruments as of June 30, 2010.
The following table summarizes the changes in the fair value of Investment assets at Level 3 for the year ended June 30, 2010 in thousands of dollars:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Corporate debt . . . .</td>
<td>$93,015</td>
<td>$16,829</td>
<td>(20,000)</td>
<td>89,844</td>
<td>10,687</td>
<td>$816</td>
</tr>
<tr>
<td>Other . . . . . . .</td>
<td>994</td>
<td></td>
<td>994</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equity funds . . . . . . . . . .</td>
<td>$468,165</td>
<td>38,723</td>
<td>33,549</td>
<td>(77,075)</td>
<td>463,362</td>
<td>33,369</td>
</tr>
<tr>
<td>Hedge funds . . . . . . . . . . . . .</td>
<td>449,191</td>
<td>93,436</td>
<td>4,340</td>
<td>546,967</td>
<td>56,976</td>
<td></td>
</tr>
<tr>
<td>Private equity . . . . . . . .</td>
<td>192,249</td>
<td>(13,521)</td>
<td>44,523</td>
<td>223,251</td>
<td>(16,405)</td>
<td></td>
</tr>
<tr>
<td>Real assets . . . . . .</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Investments . . .</td>
<td>$1,202,620</td>
<td>$135,467</td>
<td>$35,060</td>
<td>$(48,072)</td>
<td>$1,325,075</td>
<td>$85,625</td>
</tr>
</tbody>
</table>

All net realized and unrealized gains (losses) in the table above are reflected in the statement of activities. Net unrealized gains (losses) relate to those financial instruments held by the Museum at June 30, 2010.

**Funds Held in Trust by Others**

**Charitable Remainder Trusts**

The Museum is not the Trustee for any of the agreements recorded as Charitable Remainder Trusts (CRT). Each individual trust is considered a unit of account that must be measured.

When the trust is established the Museum recognizes the contribution and the asset at the present value of estimated future benefits to be received when the trust assets are distributed. Remainder values are calculated and adjusted periodically.

A fair value adjustment of 18 basis points was applied to those CRTs for which the Museum does not receive an accounting of the underlying assets and has no ability to assign a level other than Level 3. The adjustments are recorded in Funds Held in Trust by Others and non operating expense.

**Perpetual Trusts**

The Museum recognizes the contribution and the asset at market value and records periodic adjustments as statements are received from the trustee.

**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 Funds Held in Trust by the Museum and Others for the year ended June 30, 2010 in thousands of dollars:

<table>
<thead>
<tr>
<th>Funds Held in Trust by the Museum and Others . . . .</th>
<th>Ending Balance June 30, 2009</th>
<th>Changes in Discounts and Allowances</th>
<th>Ending Balance June 30, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$46,683</td>
<td>$2,406</td>
<td>$49,089</td>
</tr>
</tbody>
</table>

The following table summarizes the changes in the fair value of Annuity and Other Split Interest Agreements for the year ended June 30, 2010 in thousands of dollars:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>$13,671</td>
<td>$(415)</td>
<td>$72</td>
<td>$13,328</td>
</tr>
</tbody>
</table>
The following table lists investments in investment companies (or similar entities) by major investment category:

<table>
<thead>
<tr>
<th>Investment Strategy</th>
<th>Adjusted Fair Value Determined Using NAV (in 000s)</th>
<th>Remaining Life (in 000s)</th>
<th>Unfunded Commitments (in 000s)</th>
<th>Redemption Terms</th>
<th>Redemption Restrictions and Terms in Place at Year End</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equities</td>
<td>$238,189</td>
<td></td>
<td></td>
<td>Daily</td>
<td></td>
</tr>
<tr>
<td>Fixed Income</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government bonds</td>
<td>206,982</td>
<td></td>
<td></td>
<td>Daily</td>
<td></td>
</tr>
<tr>
<td>Corporate debt</td>
<td>127,964</td>
<td></td>
<td></td>
<td>Daily</td>
<td></td>
</tr>
<tr>
<td>Mortgage backed</td>
<td>3,090</td>
<td></td>
<td></td>
<td>Daily</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>2,847</td>
<td></td>
<td></td>
<td>Daily</td>
<td></td>
</tr>
<tr>
<td>Subtotal</td>
<td>340,883</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Short-term investments</td>
<td>69,661</td>
<td></td>
<td></td>
<td>Daily</td>
<td></td>
</tr>
<tr>
<td>Fixed Income Funds</td>
<td>71,572</td>
<td></td>
<td></td>
<td>Monthly (10 days)</td>
<td></td>
</tr>
<tr>
<td>Equity Funds</td>
<td>322,230</td>
<td></td>
<td></td>
<td>Monthly from 5 days to 30 days</td>
<td>3 lock-ups, including 1 with a side-pocket</td>
</tr>
<tr>
<td>Hedge Funds</td>
<td>549,651</td>
<td></td>
<td></td>
<td>Monthly (30 days); Quarterly (14-90 days); Annually (90 days)</td>
<td>5 funds undergoing liquidation; 2 with lock-ups, including 1 with a side-pocket; 2 with side-pockets</td>
</tr>
<tr>
<td>Private Equity</td>
<td>546,967</td>
<td>1 to 10 years</td>
<td>$214,717</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Real Assets</td>
<td>223,251</td>
<td>1 to 10 years</td>
<td>$237,990</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Investments:</td>
<td>$2,362,404</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
O. Asset Retirement Obligations

Accounting pronouncements related to Accounting for Conditional Asset Retirement Obligations, requires the initial application of the interpretation to be recognized as a cumulative effect of a change in accounting principle. Specifically, it requires the recognition of the cumulative accretion for the time period from the date the liability would have been recognized had the provisions of the interpretation been in effect when the liability was incurred, to the date of adoption of this interpretation. The liability incurred date is presumed to be the date upon which the legal requirement to perform the asset retirement activity was enacted.

During fiscal years 2010 and 2009, the Museum made payments of $56 thousand and $0.1 million, respectively, for these obligations and reduced the liability accordingly. In addition, the Museum adjusted certain asset retirement data and provided for the current year’s accretion. For fiscal years 2010 and 2009, these noncash charges amounted to $0.8 million and $0.1 million respectively and are included in the non-operating section of the Statement of Activities. As of June 30, 2010 and 2009, $8.6 million and $7.8 million, respectively of conditional asset retirement obligations are included in the liability section of the Balance Sheet.

P. Enhanced Disclosure for Endowment Funds and Net Asset Classifications

The Museum’s endowment consists of approximately 600 individual funds established for a variety of purposes. Its endowment includes donor-restricted endowment funds, as well as funds treated as if they were endowments (“quasi-endowment” funds). As required by Generally Accepted Accounting Principles (“GAAP”), these funds are classified and reported based on the existence or absence of donor-imposed restrictions. All endowment funds are governed by the Endowment Spending Policy adopted by the Board of Trustees. Non endowment assets invested outside of the Museum’s long term investment pool support certain capital and bond financing activities, and may also support specific exhibitions and publications among other operating activities.

The Board of Trustees of the Museum has interpreted the State of New York’s enacted version of the Uniform Management of Institutional Funds Act (“UMIFA”) as requiring the preservation of the historic dollar value of donor-restricted endowment funds (“endowment funds”), absent explicit donor stipulations to the contrary. The term historic dollar value is defined as the aggregate fair value in dollars of (i) an endowment fund at the time it became an endowment fund, (ii) each subsequent donation to the fund at the time it is made, and (iii) each accumulation made pursuant to a direction in the applicable gift instrument at the time the accumulation is added to the fund. As a result of this interpretation, the Museum classifies as permanently restricted net assets (a) the original value of gifts not wholly expendable on a current basis under the specific terms of the applicable gift instrument (b) the original value of subsequent gifts (c) the net realizable value of future payments (i.e., outstanding endowment pledges net of applicable discount) and (d) appreciation (depreciation), gains (losses) and income earned on the fund when the donor states that such increases or decreases are to be treated as changes in permanently restricted net assets. The remaining portion of the donor-restricted endowment fund that is classified as permanently restricted net assets is classified as temporarily restricted net assets or unrestricted net assets. On September 17, 2010, the State of New York enacted the Uniform Prudent Management of Institutional Funds Act (UPMIFA), which eliminates the preservation of historic dollar value of donor-restricted endowment funds and allows the Museum to spend from the endowment funds when they drop below the original dollar value of the gift. The Museum is currently evaluating the impact, if any, the legislation will have on its Financial Statements.

The Board of Trustees further understands that expenditures from a donor-restricted endowment fund are limited to the uses and purposes for which the fund is established and the use of net appreciation, realized gains (with respect to all assets), and unrealized gains (with respect only to readily marketable assets) is limited to the extent that the fair value of a donor-restricted endowment fund exceeds the historic dollar value of the fund (unless the applicable gift instrument indicates otherwise), to the extent that such expenditure is prudent, considering the long- and short-term needs of the Museum in carrying out its purposes, its present and anticipated financial requirements, expected total return on its investments, price level trends, and general economic conditions.

Endowment appropriations and distributions are based on pre-determined percentages (Spending Rates) of the market value of the endowment, using the average market value over the prior twenty-quarter period ending December 31st of the prior fiscal year. Spending rates are limited to a range of 4.5% to 5.75% of the market value of the endowment. Specific rates are recommended periodically by the Finance Committee of the Board of Trustees, and final rates are approved each fiscal year by the Board of Trustees.

The primary objective of the Museum’s investment strategy is to provide a stable stream of funds to support the operations of the Museum in perpetuity. The long-term management goal is to maintain the purchasing power of the portfolio so that support for the operating budget remains consistent in real (i.e., inflation-adjusted) terms over time. The portfolio is subject to various risks, including volatility of asset prices, liquidity risk, and the risk of failing to meet return thresholds.
In order to achieve the portfolio objectives without assuming undue risk, the portfolio is biased toward investments that are expected to produce equity-like returns, and is diversified both by asset class and within asset classes. The portfolio is primarily invested by external investment managers. Investments are made through separate accounts or commingled vehicles, including funds, trusts, and limited partnerships.

Endowment Net Asset Composition by Type of Fund as of June 30, 2010 (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 funds and quasi-endowment funds with donor-designated use</td>
<td>$370,178</td>
<td>$256,029</td>
<td>$806,631</td>
<td>$1,432,838</td>
</tr>
<tr>
<td>Quasi-endowment funds</td>
<td>531,418</td>
<td></td>
<td></td>
<td>531,418</td>
</tr>
<tr>
<td>Quasi-endowment funds with restrictions</td>
<td>30,000</td>
<td></td>
<td></td>
<td>30,000</td>
</tr>
<tr>
<td>Total</td>
<td>$901,596</td>
<td>$286,029</td>
<td>$806,631</td>
<td>$1,994,256</td>
</tr>
</tbody>
</table>

Endowment Net Asset Composition by Type of Fund as of June 30, 2009 (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 funds and quasi-endowment funds with donor-designated use</td>
<td>$251,400</td>
<td>$207,258</td>
<td>$799,285</td>
<td>$1,257,943</td>
</tr>
<tr>
<td>Quasi-endowment funds</td>
<td>575,220</td>
<td></td>
<td></td>
<td>575,220</td>
</tr>
<tr>
<td>Quasi-endowment funds with restrictions</td>
<td>31,140</td>
<td></td>
<td></td>
<td>31,140</td>
</tr>
<tr>
<td>Total</td>
<td>$826,620</td>
<td>$238,398</td>
<td>$799,285</td>
<td>$1,864,303</td>
</tr>
</tbody>
</table>


<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 net assets, beginning of year</td>
<td>$826,620</td>
<td>$238,398</td>
<td>$799,285</td>
<td>$1,864,303</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment Income</td>
<td>13,938</td>
<td>4,855</td>
<td>45</td>
<td>18,838</td>
</tr>
<tr>
<td>Net appreciation/depreciation (realized)</td>
<td>36,714</td>
<td>12,512</td>
<td>15</td>
<td>49,241</td>
</tr>
<tr>
<td>Net appreciation/depreciation (unrealized)</td>
<td>127,598</td>
<td>70,354</td>
<td></td>
<td>197,952</td>
</tr>
<tr>
<td>Total investment return</td>
<td>178,250</td>
<td>87,721</td>
<td>60</td>
<td>266,031</td>
</tr>
<tr>
<td>Transfer of losses recovered on endowment funds</td>
<td>13,359</td>
<td>(13,359)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriation of endowment assets for expenditure (spending)</td>
<td>(87,369)</td>
<td>(28,145)</td>
<td>(115,514)</td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>712</td>
<td>127</td>
<td>3,902</td>
<td>4,741</td>
</tr>
<tr>
<td>Other changes and reclasses</td>
<td>(29,976)</td>
<td>1,287</td>
<td>3,384</td>
<td>(25,305)</td>
</tr>
<tr>
<td>Total endowment and quasi-endowment net assets at the end of year</td>
<td>901,596</td>
<td>286,029</td>
<td>806,631</td>
<td>1,994,256</td>
</tr>
<tr>
<td>Non-endowment net assets, end of the year</td>
<td>12,423</td>
<td>50,198</td>
<td>62,621</td>
<td></td>
</tr>
<tr>
<td>Operating</td>
<td>52,190</td>
<td>433,041</td>
<td>483,231</td>
<td></td>
</tr>
<tr>
<td>Total non-endowment net assets, end of the year</td>
<td>64,613</td>
<td>481,239</td>
<td>545,852</td>
<td></td>
</tr>
<tr>
<td>Net Assets at the end of the year</td>
<td>$966,209</td>
<td>$767,268</td>
<td>$806,631</td>
<td>$2,540,108</td>
</tr>
</tbody>
</table>
Endowment & Non-Endowment Net Assets  
for the Fiscal Year Ended June 30, 2009 (in thousands):

<table>
<thead>
<tr>
<th>Endowment net assets, beginning of year</th>
<th>$1,370,714</th>
<th>$359,337</th>
<th>$779,468</th>
<th>$2,509,519</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment Income</td>
<td>30,812</td>
<td>3,139</td>
<td>63</td>
<td>34,014</td>
</tr>
<tr>
<td>Net appreciation/depreciation (realized)</td>
<td>51,765</td>
<td>27,618</td>
<td>25</td>
<td>79,408</td>
</tr>
<tr>
<td>Net appreciation/depreciation (unrealized)</td>
<td>(484,696)</td>
<td>(167,799)</td>
<td></td>
<td>(652,495)</td>
</tr>
<tr>
<td>Total investment return</td>
<td>(402,119)</td>
<td>(137,042)</td>
<td>88</td>
<td>(539,073)</td>
</tr>
<tr>
<td>Transfer of losses recovered on endowment funds</td>
<td>(28,665)</td>
<td>28,665</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriation of endowment assets for expenditure (spending)</td>
<td>(83,185)</td>
<td>(27,513)</td>
<td></td>
<td>(110,698)</td>
</tr>
<tr>
<td>Contributions</td>
<td>756</td>
<td>1,815</td>
<td>16,001</td>
<td>18,572</td>
</tr>
<tr>
<td>Other changes and reclasses</td>
<td>(30,881)</td>
<td>13,136</td>
<td>3,728</td>
<td>(14,017)</td>
</tr>
<tr>
<td>Total endowment and quasi-endowment net assets at the end of year</td>
<td>826,620</td>
<td>238,398</td>
<td>799,285</td>
<td>1,864,303</td>
</tr>
</tbody>
</table>

| Non-endowment net assets, end of the year |            |          |          |            |
| Operating                                | 9,600      | 41,985   |          | 51,585     |
| Non-Operating                            | 66,395     | 441,989  |          | 508,384    |
| Total non-endowment net assets, end of the year | 75,995 | 483,974 |          | 559,969    |

**NET ASSETS AT THE END OF THE YEAR**

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$ 902,615</td>
<td>$722,372</td>
<td>$799,285</td>
<td>$2,424,272</td>
</tr>
</tbody>
</table>
Description of Amounts Classified as Permanently Restricted, Temporarily Restricted, and Unrestricted Net Assets (Endowment only) (in thousands)

<table>
<thead>
<tr>
<th>Description</th>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Permanently Restricted Net Assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Acquisitions</td>
<td>$ 203,746</td>
<td>$ 201,889</td>
</tr>
<tr>
<td>Book Purchase</td>
<td>2,419</td>
<td>2,298</td>
</tr>
<tr>
<td>Capital Projects</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Collections Conservation</td>
<td>1,792</td>
<td>1,792</td>
</tr>
<tr>
<td>Deaccession</td>
<td>5,615</td>
<td>5,560</td>
</tr>
<tr>
<td>Departmental Operating</td>
<td>12,633</td>
<td>12,312</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>39,045</td>
<td>43,455</td>
</tr>
<tr>
<td>Fellowship/Travel Stipend</td>
<td>22,149</td>
<td>21,032</td>
</tr>
<tr>
<td>Gallery Maintenance</td>
<td>19,635</td>
<td>17,027</td>
</tr>
<tr>
<td>Interns</td>
<td>3,062</td>
<td>3,042</td>
</tr>
<tr>
<td>Operating</td>
<td>428,801</td>
<td>423,961</td>
</tr>
<tr>
<td>Public Programs</td>
<td>30,203</td>
<td>29,955</td>
</tr>
<tr>
<td>Publications</td>
<td>14,296</td>
<td>14,274</td>
</tr>
<tr>
<td>Reserve</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>To Be Designated</td>
<td>23,226</td>
<td>22,678</td>
</tr>
<tr>
<td><strong>Total endowment funds classified as permanently restricted net assets:</strong></td>
<td>$ 806,631</td>
<td>$ 799,285</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Temporarily Restricted Net Assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Acquisitions</td>
<td>$ 100,053</td>
<td>$ 102,962</td>
</tr>
<tr>
<td>Book Purchase</td>
<td>1,592</td>
<td>1,332</td>
</tr>
<tr>
<td>Capital Projects</td>
<td>1,713</td>
<td>(283)</td>
</tr>
<tr>
<td>Collections Conservation</td>
<td>4,616</td>
<td>4,575</td>
</tr>
<tr>
<td>Deaccession</td>
<td>15,308</td>
<td>15,230</td>
</tr>
<tr>
<td>Departmental Discretionary</td>
<td>1,351</td>
<td>593</td>
</tr>
<tr>
<td>Departmental Operating</td>
<td>5,418</td>
<td>5,564</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>18,180</td>
<td>15,318</td>
</tr>
<tr>
<td>Fellowship/Travel Stipend</td>
<td>28,769</td>
<td>28,011</td>
</tr>
<tr>
<td>Gallery Maintenance</td>
<td>31,853</td>
<td>31,413</td>
</tr>
<tr>
<td>Interns</td>
<td>1,151</td>
<td>1,006</td>
</tr>
<tr>
<td>Operating</td>
<td>36,169</td>
<td>(2,883)</td>
</tr>
<tr>
<td>Public Programs</td>
<td>14,428</td>
<td>13,861</td>
</tr>
<tr>
<td>Publications</td>
<td>10,528</td>
<td>10,104</td>
</tr>
<tr>
<td>Reserve</td>
<td>2,292</td>
<td>(235)</td>
</tr>
<tr>
<td>To Be Designated</td>
<td>12,608</td>
<td>11,830</td>
</tr>
<tr>
<td><strong>Total endowment funds classified as temporarily restricted net assets:</strong></td>
<td>$ 286,029</td>
<td>$ 238,398</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unrestricted Net Assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Acquisitions</td>
<td>$ 175,083</td>
<td>$ 130,126</td>
</tr>
<tr>
<td>Book Purchase</td>
<td>5,247</td>
<td>4,854</td>
</tr>
<tr>
<td>Capital Projects</td>
<td>35,364</td>
<td>31,619</td>
</tr>
<tr>
<td>Collections Conservation</td>
<td>274</td>
<td>(77)</td>
</tr>
<tr>
<td>Deaccession</td>
<td>512</td>
<td>(144)</td>
</tr>
<tr>
<td>Departmental Discretionary</td>
<td>19,244</td>
<td>18,531</td>
</tr>
<tr>
<td>Departmental Operating</td>
<td>358</td>
<td>(833)</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>9,262</td>
<td>6,361</td>
</tr>
<tr>
<td>Fellowship/Travel Stipend</td>
<td>2,116</td>
<td>(508)</td>
</tr>
<tr>
<td>Gallery Maintenance</td>
<td>2,205</td>
<td>(583)</td>
</tr>
<tr>
<td>Interns</td>
<td>154</td>
<td>(40)</td>
</tr>
<tr>
<td>Operating</td>
<td>636,190</td>
<td>631,092</td>
</tr>
<tr>
<td>Public Programs</td>
<td>3,634</td>
<td>1,433</td>
</tr>
<tr>
<td>Publications</td>
<td>5,986</td>
<td>4,716</td>
</tr>
<tr>
<td>Reserve</td>
<td>3,546</td>
<td>(596)</td>
</tr>
<tr>
<td>To Be Designated</td>
<td>2,421</td>
<td>669</td>
</tr>
<tr>
<td><strong>Total endowment funds classified as unrestricted net assets:</strong></td>
<td>$ 901,596</td>
<td>$ 826,620</td>
</tr>
<tr>
<td><strong>Total endowment and quasi-endowment funds:</strong></td>
<td>$ 1,994,256</td>
<td>$ 1,864,303</td>
</tr>
</tbody>
</table>

As a result of unfavorable market fluctuations and the continued prudent use of income generated by donor-directed funds in support of mission-critical programs, the fair market value of assets associated with individual donor-directed funds has fallen below historic dollar value. The aggregate amounts by which fair value was below historic value was $1.9 million and 7.3 million as of June 30, 2010 and 2009 respectively.
Q. Merchandising and Other Auxiliary Activities

Auxiliary operating revenue and expense are summarized as follows (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating revenue:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising operations</td>
<td>$59,913</td>
<td>$57,789</td>
</tr>
<tr>
<td>Restaurant</td>
<td>21,011</td>
<td>20,770</td>
</tr>
<tr>
<td>Other</td>
<td>4,595</td>
<td>4,861</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>85,519</td>
<td>83,420</td>
</tr>
</tbody>
</table>

| **Operating costs and expenses:** |        |        |
| Merchandising operations         | 61,438 | 63,882 |
| Restaurant                        | 19,505 | 19,481 |
| Other                             | 4,073  | 4,667  |
| **Total costs and expenses**     | 85,016 | 88,030 |

| **Net income (loss) from auxiliary activities** | $503  | $(4,610) |

Discontinued Merchandising Operations - The Merchandising division of the Museum received approval to discontinue operations in certain out-of-state satellite stores and selected shops located in the main building as part of an overall program of improving efficiency and profitability of the division. The resulting deficit of these activities during fiscal year 2009 was $1.8 million. A summary of the results of the discontinued activities of these stores and shops and the related costs of write-offs and discontinuance, which are included in the non-operating section of the Statement of Activities, is shown below (in thousands):

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue</td>
<td>$5,585</td>
<td></td>
</tr>
<tr>
<td>Less operating costs and expenses</td>
<td>7,375</td>
<td></td>
</tr>
<tr>
<td>Loss from discontinued activities</td>
<td>(1,790)</td>
<td></td>
</tr>
<tr>
<td>Losses from disposals:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loss on write-off of undepreciated net assets</td>
<td>(2,105)</td>
<td></td>
</tr>
<tr>
<td>Other expenditures related to discontinued operations</td>
<td>(4,114)</td>
<td></td>
</tr>
<tr>
<td><strong>Total loss from discontinued operations</strong></td>
<td>$(8,009)</td>
<td></td>
</tr>
</tbody>
</table>

R. Restructuring Charges

The Museum undertook a series of staff reduction initiatives in response to the unprecedented economic challenges it faced in 2009. The goal of these necessary, though difficult, actions was to position the Museum to align operating expenses with the significant decrease in income from the operating endowment. Reductions were achieved through a combination of voluntary retirements, involuntary personnel reductions, attrition, a hiring freeze, and the expiration of staff contracts. Voluntary retirement incentive packages were offered to Museum employees age 55 or older with at least 15 years of service.

Restructuring expenses of $2.8 million and $20.2 million in fiscal years 2010 and 2009, respectively, are recorded in the non-operating section of the Statement of Activities to reflect severance and related charges resulting from the reduction initiatives. In 2009 Merchandise operations accounted for $3.6 million of the expense, while the remaining $19.4 million of expense is attributed to union and non-union staff throughout the Museum.

Voluntary retirement packages were accepted by 96 employees, including 9 in Merchandise. There were 128 positions eliminated through involuntary reductions, including 67 in Merchandise. In 2010 the additional $2.8 million was mostly attributable to union and non-union staff throughout the Museum and included 7 additional people.

Employee-related liabilities are expected to be utilized by the end of Fiscal Year 2011 as obligations are satisfied.

Balances outstanding at June 30, 2010 (in thousands) and included in accrued expense were:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Severance and Related Charges</strong></td>
<td>$833</td>
</tr>
<tr>
<td>Balance July 1, 2009</td>
<td>$16,883</td>
</tr>
<tr>
<td>Charges</td>
<td>2,787</td>
</tr>
<tr>
<td>Cash and other costs</td>
<td>(18,837)</td>
</tr>
<tr>
<td>Balance June 30, 2010</td>
<td>$</td>
</tr>
</tbody>
</table>
### Members of the Corporation

<table>
<thead>
<tr>
<th>Categories of Membership</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Annual Members</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Associate ($50)*</td>
<td>47,045</td>
<td>40,228</td>
</tr>
<tr>
<td>National Friend ($275)*</td>
<td>2,778</td>
<td>2,995</td>
</tr>
<tr>
<td>Met Net ($60)</td>
<td>31,126</td>
<td>27,646</td>
</tr>
<tr>
<td>Individual ($95)</td>
<td>26,038</td>
<td>26,109</td>
</tr>
<tr>
<td>Family/Dual ($190)</td>
<td>21,976**</td>
<td>21,072**</td>
</tr>
<tr>
<td>Sustaining ($500)</td>
<td>8,033</td>
<td>8,322</td>
</tr>
<tr>
<td><strong>Supporting</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributing ($1,200)</td>
<td>1,078</td>
<td>1,003</td>
</tr>
<tr>
<td>Donor ($1,800)</td>
<td>509</td>
<td>537</td>
</tr>
<tr>
<td>Sponsor ($4,000)</td>
<td>449</td>
<td>459</td>
</tr>
<tr>
<td>Patron ($8,000)</td>
<td>85</td>
<td>97</td>
</tr>
<tr>
<td>Patron Circle ($12,000)</td>
<td>50</td>
<td>53</td>
</tr>
<tr>
<td>President's Circle ($20,000)</td>
<td>35</td>
<td>33</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>139,202</td>
<td>128,554</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Members of the Corporation</strong></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fellows for Life</td>
<td>504</td>
<td>517</td>
</tr>
<tr>
<td>Fellows in Perpetuity</td>
<td>199</td>
<td>201</td>
</tr>
<tr>
<td>Benefactors</td>
<td>269</td>
<td>271</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>972</td>
<td>989</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>140,174</td>
<td>129,543</td>
</tr>
</tbody>
</table>

* Nonresident Memberships
** Includes Life Members

**Donors to the Annual Appeal to the Members of the Corporation**

- Gifts of $1,000 or more
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  - Mrs. John W. Annan
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*Declared Benefactor

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*Fellows for Life

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Jacqueline Loew Fowler
Roy J. Zuckerberg

*Fellow in Perpetuity

*Leander McCormick-Goodhart in succession of Hugh Trumbull Adams

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Marika Sardar
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Deputy Chief Development Officer for Government and Foundation Giving
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Deputy Chief Development Officer for Planned Giving and Administration
Corin Crucini
Deputy Chief Development Officer for Annual Giving and Travel Program, part-time
Sarah Higby Morabito
Deputy Chief Development Officer for Corporate Annual Programs
Christopher J. Hughes
Deputy Chief Development Officer for Research and Strategic Planning
Andrea Kann
Deputy Chief Development Officer for Corporate Programs
Kristin M. MacDonald
Deputy Chief Development Officer for Events
Amy O'Reilly Rizzi
Deputy Chief Development Officer for The Fund for the Met
Katherine Lyons
Senior Development Officer for Individual Giving
Geoffrey Cestaro
System Administrator
Kristin Martin McGuire
Associate Administrator
Young K. Bae
Development Officer for Corporate Annual Programs
Heather A. Gallagher
Development Officer for Research
Katie Holden
Development Officer for Exhibitions
Anne Riker Purcell
Development Officer for Apollo Circle and Travel Program
Natalie Taylor
Development Officer for Planned Giving and Major Gifts
Lesley Cannady
Anna S. Chiumenti
Eileen Destri
Ellie Forster
Bradley Wright
Associate Development Officers
Dana Anderson
Lillian Auld
Lucia Giordano
Aiza Keese
Assistant Development Officers
Hana Beshcer
Daphne Butler
Development Associates

Ghislaine Cardon
Clary Delano
Katrina Frantz
Frances Gutter Lisk
Jesse Kester
Katherine Maughan
Anne Prentiels
Lindsay Ross
Development Assistants
Lisa C. Koch
Program Coordinator for the Fund for the Met, part-time

MEMBERSHIP
Barbara Dougherty
Managing Chief Membership Officer
Emilio Caballero
Deputy Chief Membership Officer for Information Systems
Karen Rienzi
Deputy Chief Membership Officer for Events and The Patrons Lounge
Daniel Vincent
Deputy Chief Membership Marketing Officer
Meghan McKale
Member Furthering Officer for Events and Programs
Thomas Zydel
Member Furthering Officer for Marketing
Jessica Hirschey
Betty Lalicata
Member Furthering Officers for Information Systems
Jennifer Piro
Assistant Membership Officer
Mary Taylor
Assistant Membership Officer for Volunteers
Roberta Haynes
Elisabeth Saylor
Senior Membership Associates
Lyne Argento
Membership Associate
Marcia Chang
Robert Clarke
Leonardo Di Mauro
Teckawati Kissoon
Mary McCann
Membership Assistants
Suzanne Gauthier
Senior Membership Officer for Special Projects, part-time
Mary Schliro
Assistant Membership Officer for Volunteers, part-time
Dayana Asenjo
Member Associate, part-time
Lois Blume
Maria Delgado-Gambini
Membership Services Assistants, part-time

Amelia Arena
Leonarda Di Mauro
Larissa Hall
Membership Services Assistants, Patrons Lounge, part-time

SPECIAL EVENTS
Ashley Potter Bruynes
Deputy Chief Special Events Officer
Vanessa Hagerbaumer
Special Events Officer
Leila B. Newhouse
Associate Special Events Coordinator
Libby Spears
Assistant Special Events Coordinator

OFFICE OF THE VICE PRESIDENT AND GENERAL MANAGER OF MERCHANDISE AND RETAIL
Brad Kauffman
Vice President and General Manager of Merchandise and Retail
Hazel Washington
Executive Assistant

MERCHANDISE DEVELOPMENT AND PLANNING
David Wargo
General Merchandise Manager

INVENTORY PLANNING AND ALLOCATION
Catherine Higham
General Manager, Inventory Planning and Allocation
Miho Adams
Senior Planning and Reporting Analyst
Deborah Katus
Cherisse Straw
Kurt Truong
Frances Willing
Senior Inventory Planners
Carl Belgrave
Nandini Ratnam
Robert Schneider
Inventory Allocation Specialist
Darcel Anderson
Associate Inventory Allocation Specialist
Elizabeth Williamson-Crittenden
Traffic Manager

PRODUCT DESIGN
Ruben Luna
General Manager of Product Design

ELIZABETH HELDRICH
SANGEETHA KOWSICK
ATIF TOOR
DESIGNERS

CHILDREN'S PRODUCTS
AND ART SUPPLIES
KRISTA RAUTH
BAYER
JOHN MURPHY
ASSISTANT BAYER

PRINTED PRODUCT
STEFANIE LEVINSON
DIVISIONAL MERCHANDISE MANAGER
WILL LACH
PRODUCT DEVELOPMENT MANAGER
ROBIE ROGGE
PUBLISHING MANAGER
MAHIN KOOROS
PRODUCTION MANAGER
KIM CORDOER
SENIOR ASSORTMENT PLANNER
LINDA FALKEN
SENIOR EDITOR
MARY WONG
SENIOR PRODUCTION SPECIALIST
VICTORIA GALLINA
GILLIAN MORAN
PRODUCTION SPECIALIST
MIRIAM M. TRIBLE
EDITOR
HENRY CASEY
ASSOCIATE EDITOR

JEWELRY, ACCESSORIES, AND GIFTS
JANIS GOOD
DIVISIONAL MERCHANDISE MANAGER
MICHAEL NASH
PRODUCT DEVELOPMENT MANAGER
RONALD STREET
SUPERSIZE, 3D IMAGING, MOLDING, AND PROTOTYPING
JACOZZI
SENIOR ASSORTMENT PLANNER
MARGARET CEROLEA
SANDRA WISKARI-LUKOSKI
RITA SOGHANYEMZIAN
SENIOR PRODUCTION SPECIALISTS
JULIA TEMENTY-ARMOS
ASSOCIATE PRODUCTION SPECIALIST
DANIILA HOLBAN
ASSOCIATE PRODUCTION AND QUALITY CONTROL SPECIALIST

MERCHANDISING ADMINISTRATION
VALERIE TROYANSKY
GENERAL MANAGER OF MERCHANDISING ADMINISTRATION
Elizabeth Stoneman
Senior Manager of Merchandising Administration

BOOK BUYING
Marilyn Jensen
Manager and Book Buyer
Douglas Koposco
Assistant Buyer

Retail Marketing and Publicity
Jody Malordy
General Manager of Marketing and Publicity
Meredith Ballen-Brownstein
Senior Manager, Creative and Production
Janice Hermann
Senior Manager, Direct Marketing
Janice Yablonski
Senior Manager, E-Commerce
Narmin Husain
Publicity Manager
Nicole Levine
E-Commerce Marketing Manager
Ben Slaymaker
E-Commerce Technology and Content Manager
Andrea Juda
Associate Creative Manager
Kathleen Patton
Product Copy Editor
Juliana Pereira
E-Commerce Analyst
Heather Shaw
Associate Manager of Graphic Design
Matt Leskovic
Associate Marketing Analyst
Tiffany Sombat
Associate E-Commerce Editor

Retail Store Operations
Will Sullivan
General Manager, Retail Sales
Cathryn Leon
Senior Manager, Retail Store Operations
Rochelle Calvaneso
Administrative Assistant

Visual Merchandising
Kathy Muccio-Savas
Senior Manager, Visual Merchandising Store Planning
Allison Rachlis
Assistant Manager of Visual Merchandising
Noriko Sugita
Assistant Graphic Designer
Buster Seccia
Visual Merchandising Assistant
Murphy Wilkins
Visual Merchandising Assistant, part-time

Main Gift Shop
Benjamin Hansen
Senior Store Manager
Jeffrey Johnson
Mohammed Uddin
Assistant Manager
Charlotte Facey
Doreen Sutton
Assistant Store Coordinators
Jacqueline Griffith
Carmen Irizarry
Store Group Leaders
Sye Davis
Cebert Malcolm
Desiree Thurman
Senior Store Group Leaders, part-time
Brandon Beckstrom
Krista Hanness
Jill Jacobs
Elizabeth Kortakis
Sonya Miller
Meredithe-Lyn Olivieri
Patrick Valentine
Store Group Leaders, part-time
Johanna Abolafia
Roxanne Baldwin
David Bodenschantz
Lexine Bondoc
Vicente Chu
Alfonso Clark
Jessica Corcino
Lydia Demidova
Israt Jahan
Shak Jannat
Elizabeth Kaemmerle
Nicholas Montana-Walkons
Madelyn Ostolaza
Pamela Rice
Maren Ryan
Jonta Sanders
Bernice N. Todres
Dilara Wadud
Barbara Withers
Eva Wolff
Senior Store Salespersons, part-time
Joan Alexander
Jill Amadei
Allison Crutchfield
Dianne Davis
Terry Foster
Marguerite Franco
Alberto Hamonet
Phillip Johnson
James Kay
Claudia Marino
Rose Ram dassie
Wanda Saleh
Jennifer Solomon
Amanda Williams
Regina Zvoma
Store Salespersons, part-time
Joshua Micelotta
Alexander Oleksyn
Store Stockpersons, part-time

Mezzanine Gallery
Michael Hladky
Senior Store Manager
Lorraine Engelman
Michael Helt
Assistant Store Coordinators
Barbara Susan
Store Group Leader, part-time
Marianne Hong
Senior Store Salesperson, part-time

Remote Sales/Special Exhibitions
Carolina Morales
Senior Store Manager
Leila Bondoc
John Colombo Jr.
Ana McCullough
Assistant Store Coordinators
Rosa Solis
Senior Store Group Leader, part-time
David Fezter
Thelma Jackson
Christina Lee
Daniel Loor
Peter Maxwell
Reshma Soodeen
Store Group Leaders, part-time
Julissa Arias
Danielle Beurket
Joanne Boccia
Bjarne Buchtrup
Danirius Burgos
Genevieve Capozzoli
Maria Dulce Castillo
Shirley Chapin
Lisa Chen
Scott Clevens
Jennifer Collado
Dominique Dorcilen
Charlotte Feldman
Lynette Fernandez
Rita Fitzgerald
Cynthia Franz
Jessica Frias
Charmaine Grant
Georgia Herb
Dulcie Johnson
Vladimir Julien
Sherman Krobir
Jordan Levine
Yolanda Llanos
Yvette McArthur
Sheila Metcalf
Nadia Saleh
James Scott
Christopher Singh
Jean Tibberths
Senior Store Salespersons, part-time

Stock Services
Tariq Elahie
Assistant Manager
David Pettie
Franz Sannon
Senior Store Group Leaders, part-time
Sam Tribbett
Jacqueline Springer
Elizabeth Young
Christopher Yuan
Senior Store Stockpersons, part-time

The Cloisters
Sheryl Ali
Store Manager
Raina Roe
Assistant Store Manager
Peter Garcia
Rosina Khartun
Adela Stupart
Senior Store Salespersons, part-time

Kennedy Airport
Simon Mo
Senior Store Manager

Terminal 4
Carolyn Messina
Assistant Shop Manager
Sherrie-Lee Mohammed
Store Group Leader, part-time
Muhammad Aslam
Susan Chung
Jessica Lopez
Senior Store Salespersons, part-time

Terminal 8
Leticia Florencio
Nowbusie Hossein
Store Group Leaders, part-time
Masamumi Kudo
Pamadouce Ramroop
Senior Store Salespersons, part-time

Laguardia Airport
Millie McCarrity
Store Manager
Jodan Wint
Store Group Leader, part-time

Macy’s Herald SQUARE
Maged Mikhail
Store Manager
Alfredo Perez-Feliz
Senior Store Group Leader, part-time
Maria Ferrao
Ricardo Hernandez
Andrea Oliveira
Cristina Yanez
Senior Store Salespersons, part-time

Rockefeller Center
Maureen McGrath
Senior Store Manager
Luis Feliciano
Assistant Store Manager
Pedro Lucas
Karen Sonn
Assistant Store Coordinators
Sandra Fukushima
Tienkoko Toure
Store Group Leaders, part-time

Ji Shin
Senior Store Salesperson, part-time
Adelina Battalones
Travis Boatright
Cynthia Chin
Marlyn Conroy
Jean Dierks
Sandra Erickson
Maureen Gillis
Michelle Lapertosa
Lucienne Murtha
Katherine Navarro
Elaine Norman
Steven Proftt
Candace Rogati
Alessandra Savovic
Olga Szabo
Stephanie Terril
Inna Tkach
Barbara Tomeo
Janifer Youmans
Store Salespersons, part-time

Diego Reyes
Senior Store Stockperson, part-time
Luis Negron
Jason Park
Steven Perez
Store Salespersons, part-time

Michelle Peralta
James Puccio
Senior Store Salespersons, part-time

Newark Liberty Airport
Maged Mikhail
Store Manager
Alfredo Perez-Feliz
Senior Store Group Leader, part-time
Maria Ferrao
Ricardo Hernandez
Andrea Oliveira
Cristina Yanez
Senior Store Salespersons, part-time

Jose Pina
Victoria Sanchez
Store Salespersons, part-time
Finance, Operations, Systems, and Wholesale

Ken Weinstein
General Manager of Finance, Operations, and Systems

Merchandising Finance

Larisa Markova
Manager of Merchandising Finance

William Conklin
Budget Analyst, Merchandising and Publicity

Ferilaisa Gomez
Accountant

Carlos R. Mejia
Junior Accountant

SALES SUPPORT

Brian Symons
Manager of Sales Support

Richard Newburger
Sales Reporting Manager

Bersuze Leblanc Saint-Jean
Sales Reporting Supervisor

Cynthia Ruperto
Retail Computer Systems and Training Manager

Grzegorz Polakowski
Associate Retail Computer Systems and Training Manager

Yi-Chen Lin
Associate Merchandising Systems Analyst

Merchandising Systems

Azhar Ali
Frank Helmrich
Manager of Merchandising Systems

Mark Gonzales
Associate Merchandising Systems Analyst

Wholesale

Kristin Magnuson
Manager

Kristina Parrinello
Associate Account Manager

Daniel Tivet
Assistant Account Manager

The Distribution Center

Peter Hartman
General Manager, Distribution and Fulfillment Operations

Assumpta Sweeney
Senior Operations Manager

Christine Gartelman
Associate Human Resources Manager

Satrohan Mahadeo
Associate Operations Manager

Robin Bullard
Coordinator

Jané Jones
Customer Service Coordinator

Stacy Mahon
Customer Service and Finance Coordinator

Sheila McClure
Coordinator, Security Area

Anthony Gillies
Assistant Fulfillment Coordinator

Perry Brown
Elroy Martinez
Stockpersons

Jesus Medina
Supervisor

Oleg Teves
Driver, part-time

Eileen Fitch
Laura McHugh
Daria Smith

Clerks, part-time

Mallory Crump
Howekeeper, part-time

Reinaldo Armstrong
Joysett Barnes
Rita Giudice

Louise Gordon
Andrea Hill
Patricia Lowe

Elroy Martinez, Jr.
Jennifer McGrattan
Cori Ray
Elia Rodriguez
Steve Rodriguez
Bryan Small
Charles Stone

Paul H. Zagajeski
Stockpersons, part-time

Office of the Vice President for Construction and Facilities

Tom A. Javits
Vice President for Construction and Facilities

Eric W. Hahn
General Manager for Construction

Paul Schuchert
General Manager for Facilities Management

Paul V. Cunningham
Manager for Construction, Financial, and Administrative Services

Renee Bussiere
Manager of Office Renovations

Deborah Gul Haffner
Environmental Health and Safety Manager

Gina M. Pampa
Assistant Manager for Facilities Management/Financial

Laura Scognamiglio
Assistant Manager for Construction Financial and Administrative Services

Jennifer D. Hinchley
Assistant Manager of Office Renovations

Luisa Ricardo Herrera
Senior Project Manager

Jennifer Jurena
Project Manager

Philip H. Tharel
Architectural Project Manager

Mahm Khajenoori
Kara Thomas
Assistant Managers

Catherine Chesney
Carotenuto
Construction Coordinator

Buildings

Tom Scally
Buildings Manager

Gordon Hairston
Associate Buildings Manager, Maintenance

Taylor Miller
Associate Buildings Manager, Exhibitions

William Brunson
Michael Dominick
Assistant Buildings Managers

Agnes Minns
Assistant Manager

Crayton Sohan
Assistant Buildings Manager, Riggings

Franz J. Schmidt
Manager for Special Projects, part-time

Maria Nicolino
Lena Smajlaj
Assistant Project Manager

Custodial

Elaine Fung
Edward Ortiz

George Poulis
Floor Managers/Custodial

Marie McKeon
Associate for Administration

Catherine Costa
Tracy Evelyn

William Ng
Associate Building Coordinator

Carpentry

Vadim Danilov
Supervising Maintainer

Solomon Azariae
Rameshwar Kissoon

Daniel Olson
O nell Robinson

Amar Suhkanand
Salvatore Vaina

Maintenance

Custodial Services

Carl Coleman
Derek May
Kenneth Smith

Supervising Maintainers/Custodians

Harish Bhagroo
Maria Den Uijl
George Gaurhier

Pentiss Harmon
Jose Reyes

Theresa Wilson
Maintainers/Custodians

Sabrie Ahmetaj
Carol Ana Arriola

William Barbor
William Barton

Yolanda M. Bollin

James Boomer

Jamaime Brown

Tyrone Brown

Devon Caldwell

Claude Cheriul

Bruce Clarke

Bernard Clesca

Juan Correa

Veronica David

Santos Deida

Leon De Leon

Christopher Den Uijl

Alexander Diaz

Giovanni Domino

Dianne Fitzgerald

Cesar Flores

Lae-Tisha Forde

Edgaro Gomez

Walter Goolsby

Collin Gordon

Lawrence Green

Warren Gruel

George Hampton

Philip Harris

Fontrel Harry

Kaleem Hussain

Kevin Jackson

Darryl Johnson

Nellierose F. Jordan

Nadria Kumar

Pablo Lopez-Ospina

Leovigildo Luna

Havindra Mahabir

Calixo Martinez

Wilson Martinez

Freddie Mendez

Rose Miller

Pepper Montague

Patrick Murray

Kreshnik Narkaj

Lez E Ndoi

James Neff

Sammy Nelson

Laura Palomo

Reyna Paredes

Carline Paris

Miguel Perez

Eric Persaud

Angelito Pualengco

Gopal Ramdhanie

Jason Raso

Stephen Reilly

Ruben Rivero

Leonie Romeo-Adebanjo

Israel Sanchez

Mahendranauth Seenarine

Angelina Shkoza

Anica Simion

Kampta Singh

Khemraj Singh

Carlos Sosa

Edward Stanton

Michael Sump

Nadine Toots

Carmen Torres

Edgard Torres

Anna Tin

Luz Uribe

Kathy Valdes

Franklyn Velez

Nelson Villatoro

Stanley Walker

Tyroie Walsh

Pamela Walters

Anthony Wright

Marlo Yambo

Vitore Zefi

Assistant Maintainers/Custodians

Horticulture

Ferida Coughlan

Paul Moyer

Maintainers

Machine/Millwright Shop

Abdool Ali

Supervising Shop Foreman

Marcel Abbensettz

Miroslaw Mackiewicz

Maintainers

Masonry Shop

Vincent Lewis

Maintainer

Paint Shop

Howard Halpin

Supervising Shop Foreman

Fernando Cipriano

Francesco D’Elia

Alex McGregor

Juan Suarez

Maintainers

Plexi Shop

Sean Thomas

Supervising Maintainer

Pietro Giordano

Michael McRae

Stephen Ventin

Maintainers

Rigging Shop

Mark Dickinson

Supervising Maintainer
Ray Abbensets  
Raouf Ameen  
Michael Doscher  
Michael Guercio  
Jose Negron  
Todd Rivera  
Maintainers  

ROOFING SHOP  
Daniel Medina  
Supervising Maintainer  
Marvin Aranda  
Adrian Cruz  
Noel Fernandez  
Patrick Ryan  
Maintainers  

VEHICLE DRIVERS  
John Myers  
Superior Maintenance  
Ed Cramer  
Vincent Laura  
Maintainers  

Special Exhibitions,  
Gallery Installations,  
and Design  
Linda Sylling  
Manager for Special Exhibitions, Gallery Installations, and Design  
Patricia A. Gillinson  
Associate Manager for Special Exhibitions and Gallery Installations  
Sian Wetherill  
Senior Exhibition Analyst  
Emil Mich  
Superior Graphic Design Manager  
Sophia Geronimus  
Graphic Design Assistant  
Sue Koch  
Graphic Design Managers  
Connie Norkin  
Senior Graphic Designer  
Norie Morimoto  
Graphic Designer  
Morittor Lebigre  
Kamomi Solidum  
Associate Graphic Designers  
Janet Barad  
Graphic Design Assistant, part-time  
Michael Batista  
Daniel Kershaw  
Michael Langley  
Exhibition Design Managers  
Michael Laphorn  
Exhibition Designer  
Clint Ross Culler  
Richard Lichte  
Lighting Design Managers  
Ryan Schmidt  
Assistant Lighting Designer  
Jo Glenny  
Assistant Manager for Printed Materials  
Joseph Smith  
Production Manager  

John Muldowney  
Production Specialist  
Andrey Kostiw  
Label Specialist  
Patricia Llosa  
Design Workflow Coordinator  
Christopher Gorman  
Administrative Assistant  

Engineering  
Eugene Mianti  
Chief Engineer  
William Foley  
David Gomez  
Christian Mora  
Eric Wrobel  
Associate Chief Engineer  
Maik Atlas  
Assistant Chief Engineer  
Valerie Morgan  
Assistant for Administration  

Electric SHOP  
Saul Cohen  
Supervising Maintainer  
Jan Bierowicz  
Paul Diaz  
Greg Piscitello  
Ricardo Serrano  
Ishmael Vargas  
Dariusz Zablotny  
Maintainers  

Engineering SHOP  
Chartrain Mahabir  
Brian O’Connor  
Mike Valencia  
Supervising Maintainers  
Gurdatt Bissessar  
Jenner Bollin  
Chandrabhan Chandall  
Laslo Cseleszk  
Christopher Donegal  
Joseph Gibbs  
Duane Hunter  
Edward Jelic  
Thomas Jewels  
Charles Lacey  
Krishna Lachman  
Cori Norniella  
Ramon Paredes  
Benita Perez  
Jon Peterson  
Conrado Quintero  
Oscar Rivera  
Sahupaul Shiwrain  
Peter Sortopoulos  
Maintainers  

Lamping SHOP  
Levent Oklu  
Supervising Maintainer  
Colin Feehan  
William Lopez  
Andrej Poskrobko  
Prabhu Shiwamber  
Wayne Tong  
Maintainers  

Plumbing SHOP  
Edward Monuszko  
Supervising Shop Foreman  
David Mendez  
Frank Pizzolo  
Mikhail Pys  
Augusto Valente  
Maintainers  
Rawle Campbell  
Assistant Maintainer  

Engineering, the Cloisters  
Robert Kenny  
Associate Chief Engineer  
Chabillan Narayan  
Supervising Shop Foreman  
Devendra Mahadan  
Hector Medina  
Richard Rivera  
Maintainers  

Custodial Services, the Cloisters  
Norman Gayle, Jr.  
Supervising Maintainer/Cleaner  
Richard Cestro  
Gabriel Chevez  
Richard Solis  
Selvin Tapia  
Assistant Maintainers/Cleaners  

Security Department  
John Barelli  
Chief Security Officer  
Jose Rivero  
Manager of Security  
Sean Simpson  
Senior Associate Security Manager  
Robert Carnetuto  
John Packer  
Mario Puccinillo  
Associate Security Managers  
David Canu  
Edward Devlin  
Assistant Security Managers  
Aimes Vasquez  
Security Coordinator  
Sean Begley  
Administrative Assistant  
Dennis Clerkin  
Lambert Fernando  
Frederick Fleisher  
Richard Haffner  
Mary Hersberger  
Emanuel Hiles  
Christopher Howell  
Michael Kochan  
Gretchen McCabe  
Paul McHale  
Tommy Mishima  
Arta Narkaj  
Antonio Nicolin  
Theodora Taylor  
Antonino Torleto  
Michael Trejo  
Felix Velazquez  
Terrance Walker  
Thomas Walsh  
Michael Wozniak  
Assistant Dispatcher  
Raoul Baptiste  
Assistant Dispatcher  
Hiram Pabon  
Chief Supervising Security Officer  
Hasham Abdullah  
Norman Alcantara  
Yvette Anzaldua  
Ronald Boyer  
John Camerlengo  
John Canzoneri  
Joseph Conte  
Jose Cott  
Cane Doccio  
Garrett Gardell  
Randolph Harris  
Erik Haynes  
John Healy  
Christian Hudon  
John Leung  
Raymond Marmo  
Philip McCrae  
Mary Meda  
Herman Merino  
Richard Mirabile  
Mark Norton  
Jose Ortega  
Qamal Osmani  
Athir Shyota  
Moonasar Sohan  
Robert Trumbull  
Richard Wheeler  
Supervising Security Officers  
Fabian Berenbaum  
Joseph Colon  
Lourdes Colon  
Kevin Franke  
Arnold Luder  
Drew Samuels  
Eliko Yeye  
Kristina Zefi  
Supervising Security Officers  
Edward Aquaviva  
Kossi Adivanjou  
Komlan Aeghodji  
Sunday Aghbonlahor  
Ashraf Ali  
Syed Ali  
Joycelyn Alleyne  
Peter Altescu  
Jorge Alvarado  
Francis Amar  
Abdelmonem Amin  
Lisette Anderson  
Charles Andrews  
Mark Andrews  
Vladimir Anichkin  
Raul Arce  
Danasus Badek  
Jae Bai  
MD Baqui  
David Barney  
James Beckwith  
Hyejoong Berman  
Orpha Bessey  
Andrea Blas-Paredes  
Harris Bleckley  
John Bolton  
Youlia Bontcheva  
Christopher Boynton  
Samuel Bradford  
Alganal Branch  
Adelaide Browne  
Movin Browne  
Dominique Brysselhout  
Keo Bun  
Ferdinand Burghoffer  
Jaime Cabanban  
Giancarlo Calicchio  
Matthew Callinan  
Anthony Camarda  
Michelle Camisa  
David Campbell  
Nathalie Carmant  
Philip Carpo  
Jorge Castro  
Maureen Catbagan  
Wah Yuen Chang  
Shamim Chowdhury  
Wayne Chua  
Cheat Cisse  
Megan Cleary  
Phillip Clepper  
Thomas Cobbinah  
Louis Colon  
Andie Standle  
Pamela Cooper  
Thomas Cordero  
Joseph Cortazzi  
David Crane  
Rafael Cuesta  
Bardhok Cukaj  
Alfred Cukalla  
James Cunningham  
Margaret Curanovic  
Desire Dahie  
Jesus David  
Tuddy David  
Alibert Davies  
Arthur De Guzman  
Ricardo De La Espada  
Emilio Del Pozo  
Clark Delbrune  
Carlos Delgado  
Reineke Den Uijl  
Joseph Dessanti  
Jean Dietz  
Lincoln Durnarieseest
Benny Williams  
Senior Special Officers

Betsuaye Abia

Craig Culver

Mary Ann Galvin

Nora Hamilton

Edward Lamouth

Andrea Lawrence

Emilio Perez

Michael Scholz

Michael Sturm

William Vance

Billy Zias

Special Officers

Terrence Long

Shawn Murphy

Dennis Pearce

Patrick Ragan

George Schwemmer

Brendan Sheehy

Eugene Weiss

William Westfield  
Senior Fire Safety Officers

Michael Steel  
Fire Safety Officer

James Verga  
Supervising Security

Departmental Technician

Michael Lombardo  
Senior Security

Departmental Technician

Hannibal Bourne  
Claire Charles

Frank Nunez

Taharka Omowale

Robert Shatman

Octavio Solano

Sean Turner

Niran Venus  
Senior Special Officers

Benjamin Akakpo

Christopher Andrews

Ivette Caballero

Veronica Clough

Howard Comeau

Ezekiel Ebinum

David Ferrando

Kenneth Hesslabecker

Melvin Johnson

Alphonse Kikue

Eric Miller

Chris Muenchinger

Leila Osmani

Jorge Rivera

Tomas Romero

Stephen Schier

Jason Wilson  
Senior Security Officers

Sophia Montalvan  
Security Officer

Volunteer Organization

Margaret Evans  
Volunteer Chair

Frances Garrett  
Manager of Volunteer Activities

Gloria Abrams  
Librarian

Lucinda Ballard

Barbara Clarkin

Frances Cookenboo

Nancy Cruickshank

Joepi Gill

Ruth Henderson

Elizabeth Kehler

Joan Kleinman

Changwa Koo

Andrea Lakan

Judy Leheny

Ellen Needham

Wendy Nolan

Kathy Sargent

Dina Smith

Faith Wittner  
Program Chair

Emeriti

Philippe de Montebello  
Director Emeritus

Wen C. Fong  
Curator Emeritus,  
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