

THE METROPOLITAN
MUSEUM OF ART

Annual Report
for the Year
2011–2012

The Metropolitan Museum of Art

*One Hundred Forty-second Annual Report of the Trustees
for the Fiscal Year July 1, 2011, through June 30, 2012*

Presented to the Board of Trustees of The Metropolitan Museum of Art November 13, 2012

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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: The U.S. Government provided continued funding through the National Science Foundation, the Institute of Museum and Library Services, and the National Endowment for the Arts.

Aid from these sources, combined with the generosity of many of our visitors and friends, helps the Metropolitan to serve the public in accordance with its traditional standards of excellence.

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Report from the Director and the President

Fiscal year 2012 was a pivotal year for The Metropolitan Museum of Art. Record attendance for the second year in a row—6.28 million visitors—was driven by the final weeks of the “Alexander McQueen: Savage Beauty” exhibition along with the landmark opening of new galleries for the departments of Islamic and American art, and many other exhibitions and programs. Underpinning these activities was our continued commitment to two key priorities—scholarship and accessibility—manifested in superb publications, innovative educational programs, exciting exhibitions and acquisitions, and a fresh perspective on the visitor experience. All of these achievements occurred in a year that also saw strong financial gains. (For a detailed discussion of the Museum’s financial results for the fiscal year, see the Report of the Chief Financial Officer on pages 78–81.)

The opening in November of the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia was historic for the Museum. These fifteen galleries trace the full course of Islamic civilization over a span of fourteen centuries, connecting a vast geographic expanse to demonstrate the depths and magnificence of the Islamic tradition. Our audience can now view Islamic culture through the broader perspective of history rather than solely through the lens of contemporary events and politics. The January opening of the New American Wing Galleries for Paintings, Sculpture, and Decorative Arts concluded a ten-year project to renovate the entire American Wing. The new installation provides visitors with an unrivaled history of American art from the eighteenth through the early twentieth century in twenty-six renovated and enlarged galleries on the wing’s second floor.

The launch of the Metropolitan’s expanded and redesigned website in September 2011 was another defining achievement. With complete listings of the Museum’s catalogued collections, an interactive map of the buildings, and an array of easily accessible resources, the new website is an essential part of the visitor experience. It provides a seamless connection between learning about the Museum and its collections online and encountering face-to-face the magnificent works and programs in our galleries. The constantly evolving Heilbrunn Timeline of Art History, a favorite online feature among scholars as well as the general public, with 1.5 million visits per month, is now more fully integrated into the site. Another web feature that received an enthusiastic response, *Connections*, came to a close this year after one hundred episodes. By exploring the collections through themes that were personal to Met staff, *Connections* taught our audience to look at works of art with fresh eyes. *The Met Around the World*, a new website feature that was launched in November 2011, outlines the Museum’s global activity in the areas of exhibitions, loans, conservation, excavations, fellowships, and other collaborations. The new section consolidates all of these activities and allows visitors to search them by location or category.

Our Editorial Department again produced an impressive number of publications, several of which either won prestigious awards including the College Art Association’s 2012 Alfred H. Barr Jr. Award, for 2011’s exhibition catalogue *Man, Myth, and Sensual Pleasures: Jan Gossart’s Renaissance*, or rose to the top of publication sales lists. The Museum also made strides in its digital publishing efforts, producing a number of applications for mobile devices as well as blogs and other online publications and resources. A completely reconceived and rewritten *Metropolitan Museum of Art Guide* was published this year, the first new edition in almost three decades. With nearly 600 masterpieces, it represents the full scope of the Museum’s encyclopedic collection and will soon be available in nine languages. A new Director’s Tour audio guide, the first since 1999, was also released. It offers—in eight languages—a broad overview of the Met as well as commentary on selected works of art and stories from the history of the Museum. This interpretive tool

sits alongside a wide range of educational programs designed to engage visitors with works of art in new and innovative ways.

The year’s accomplishments have ideally positioned the Met to turn its vision and expertise toward the future. We are proceeding with plans for a multiyear collaboration with the Whitney Museum of American Art that would allow the Met to present exhibitions and programs in the Whitney’s Marcel Breuer–designed building when that institution opens its new museum facility in downtown Manhattan in 2015. This fall, we will break ground on an exciting two-year project to renovate the plaza, and in the main building we have begun the process of thinking about the full scope of our facilities and how best to allocate our physical resources in the coming decades.

With its many and varied successes, fiscal year 2012 is a tribute to the strength and stature of the Metropolitan Museum. What follows is a more detailed look.

Acquisitions

The Museum’s departments of European Sculpture and Decorative Arts, European Paintings, and Drawings and Prints were greatly enriched this year by several gifts of works of art from Mrs. Charles Wrightsman, including the exquisite bronze figure *Spinario (Boy Pulling a Thorn from His Foot)* by the Renaissance artist known as Antico. Inspired by a famous Greco-Roman bronze, Antico’s figure exudes a psychology and energy that even the great original lacks. Also included among Mrs. Wrightsman’s gifts is a major painting by Louis-Léopold Boilly—the artist’s most ambitious work, *The Public Viewing David’s “Coronation” at the Louvre* (1810)—and nine superb portrait drawings by the greatest portrait draftsman of the nineteenth century, Jean-Auguste-Dominique Ingres.

Acquired this year for the Department of Greek and Roman Art, the marble *Head of Zeus Ammon*, ca. A.D. 120–60, is perhaps the grandest representation of the god to have survived from classical antiquity. In an eclectic style that combines the grandeur and tranquility of statues of the classical period with the deep-set eyes and unruly mass of hair characteristic of Hellenistic works, this powerful sculpture shows incomparable quality and freshness.

The Metropolitan was delighted this year to acquire its first major portrait of Abraham Lincoln. Already an iconic centerpiece in the Museum’s new second-floor American Wing galleries, Augustus Saint-Gaudens’s *Abraham Lincoln: The Man (Standing Lincoln)* is a rare, authorized reduction of the large bronze monument that the sculptor originally created between 1884 and 1887 for Chicago’s Lincoln Park. An inspired likeness that displays Lincoln’s quintessence as a thinker, a leader, and an orator, Saint-Gaudens’s statuette enhances the Museum’s comprehensive collection of works by this American master.

The enduring and inventive work of another American artist, photographer William Eggleston, from Memphis, Tennessee, was also acquired this year. A pioneer of modern color photography, Eggleston emerged in the early 1960s. Through a profound appreciation of the American vernacular, especially along the Mississippi Delta, combined with a unique sensitivity to light and color, he almost single-handedly validated color photography as a legitimate artistic medium. The thirty-six photographs now in the Metropolitan’s collection include both the entire suite of the artist’s first color portfolio as well as later seminal prints.

For the Department of European Paintings, the Museum acquired an exceedingly rare work primarily by the German Renaissance artist Hans Schäufelein the Elder, one of Albrecht Dürer’s most gifted pupils. A monumental double-sided panel that was originally part of an altarpiece, *The Dormition of the Virgin; Christ Carrying the Cross* (reverse) is a marvelously cohesive composition whose affecting sense of quiet

pathos resonates with the influence of the great Dürer. Produced during Schüefelein's years in the atelier of Hans Holbein the Elder (ca. 1509–15), the work is the most important painting by the artist in an American collection.

With the acquisition of an album of landscape paintings titled *Eight Views of Mount Huang* by the influential Chinese artist Zheng Min (1633–1683), the Metropolitan was able to fill a significant gap in its collection of seventeenth-century Chinese painting. A member of the Mount Huang school, Zheng inspired many of the period's leading artists, and his stylistic virtuosity—angular forms and sparse compositions juxtaposed with lush landscapes filled with descriptive detail—epitomizes the imagery of the school.

The Museum acquired many other objects of distinction this year; for the full list, see the Departmental Accessions section starting on page 11. Highlights of this year's and last year's acquisitions, including descriptions and illustrations, can also be found in the fall 2012 *Metropolitan Museum of Art Bulletin*.

Exhibitions

The year's strong exhibition program included several shows composed entirely or primarily of works owned by the Metropolitan, underscoring the range and depth of our encyclopedic collection. This diverse group of exhibitions included "Infinite Jest: Caricature and Satire from Leonardo to Levine," which explored humorous imagery in its many forms from the Italian Renaissance to the present by bringing together approximately 160 works on paper, many never before exhibited; "Stieglitz and His Artists: Matisse to O'Keeffe," the first large-scale exhibition of some 200 paintings, sculptures, drawings, and prints from the Alfred Stieglitz Collection, the cornerstone of the Museum's holdings of modern art from the first half of the twentieth century; "The Coe Collection of American Indian Art," featuring some forty objects ranging from ancient to modern, collected over a fifty-year period by Ralph T. Coe, who played a major role in increasing public recognition and appreciation of American Indian art; "Spies in the House of Art: Photography, Film, and Video," which uncovered the complex relationship between artists and museums; "Naked before the Camera," a survey of the history of the nude in photography, with seventy photographs; and "British Silver: The Wealth of a Nation," which focused mainly on silver objects from mid-16th- to mid-18th-century London that demonstrate why the English silver trade was such a vigorous success for two centuries. "Dürer and Beyond: Central European Drawings in The Metropolitan Museum of Art, 1400–1700" featured a range of works by Albrecht Dürer and his predecessors, contemporaries, and successors. It provided the first extensive overview of the Museum's holdings of Central European drawings, most of which were acquired over the past two decades.

"Heroic Africans: Legendary Leaders, Iconic Sculptures," a highlight of the fall season, challenged conventional perceptions of African art through more than 100 masterpieces created by some of West and Central Africa's most gifted artists. It brought into focus eight sculptural traditions that flourished in the regions between the twelfth and early twentieth centuries. Artistic innovation in Indian painting was the focus of "Wonder of the Age: Master Painters of India, 1100–1900." With some 200 works drawn from collections in India, Europe, and the United States, it opened viewers' eyes to new aspects of Indian painting and dispelled the notion of anonymity in Indian art.

The first special exhibition at The Cloisters Museum and Gardens in thirty years, "The Game of Kings: Medieval Ivory Chessmen from the Isle of Lewis" proved a crowd favorite. Featuring thirty-four delightful chessmen, arguably the most famous in the world, from a hoard unearthed in 1831, the exhibition was visited by more than 97,000 people. It also marked the first time such a large ensemble of the Lewis chessmen had traveled outside the United Kingdom.

Winter's exquisite "The Renaissance Portrait from Donatello to Bellini," the result of a four-year collaboration between the Metropolitan's curators and their German counterparts, represented the sort of international exchange that is at the core of our mission as a worldwide resource for scholarship. The exhibition celebrated the Italian contribution to the first great age of portraiture in Europe: the fifteenth century, when the country's artists created magnificent portrayals of prominent individuals

in a wide range of media. This unprecedented survey, which included many rare international loans, provided new insight into the early history of portraiture through approximately 160 works by artists such as Donatello, Filippo Lippi, Sandro Botticelli, and Giovanni Bellini.

Another type of collaboration—a special arrangement during renovations of Kenwood House in London—allowed Rembrandt's renowned *Portrait of the Artist* (ca. 1665) to travel outside Europe for the first time for the spring exhibition "Rembrandt at Work: The Great Self-Portrait from Kenwood House." A concurrent exhibition, "Rembrandt and Degas: Portrait of the Artist as a Young Man," featured a series of early portraits by the two artists, illuminating for the first time the Dutch master's guiding influence on the young French Impressionist.

The Metropolitan was also chosen by one of Italy's finest museums, the Accademia Carrara in Bergamo, to present fifteen masterpieces by Venetian and north Italian painters dating from the fourteenth to the nineteenth century while the Accademia was closed for renovation. "Bellini, Titian, and Lotto: North Italian Paintings from the Accademia Carrara, Bergamo" focused on specific works that make the Italian collection so distinctive.

Spring's "The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde" revisited a decisive moment in art history during the first decades of the twentieth century, when the influential Stein family resided in Paris and shaped the development of modern art for years to come through their salons and friendships with artists. Some 200 works demonstrated how the family of collectors set new standards and tastes for modern art. While paintings by Henri Matisse and Pablo Picasso were the focus of the exhibition, works by Pierre Bonnard, Maurice Denis, Juan Gris, and many others were also showcased.

"Byzantium and Islam: Age of Transition" elucidated another pivotal place and time, the eastern Mediterranean, from Syria through Egypt and across North Africa, in the seventh century. Through some 300 works of art drawn from the Met's collection and museums in Europe, the Middle East, and North America, it revealed the many artistic and cultural innovations that resulted when the Byzantine and Islamic worlds initially came into contact.

Spring and summer's "Dawn of Egyptian Art" provided fascinating insight into how the earliest Egyptians began recording their beliefs through paintings, sculptures, and reliefs made for their shrines and tombs. The show's 175 works of art—some strikingly modern to today's eye—captured the evolving world view of these early Egyptians and included iconic forms that remained in use throughout the art of Pharaonic Egypt.

This year's Costume Institute exhibition centered on the striking affinities between two Italian designers: Elsa Schiaparelli and Miuccia Prada. Inspired by *Vanity Fair*'s "Impossible Interviews" from the 1930s, "Schiaparelli and Prada: Impossible Conversations" showed how these iconic women have challenged conventional ideas about beauty, glamor, and taste through their innovative designs. Also a spring tradition, the annual installation on The Iris and B. Gerald Cantor Roof Garden this year featured a bold, habitat-like structure that fused art, architecture, and science. Like previous Roof Garden installations, "Tomás Saraceno on the Roof: *Cloud City*" was created specifically for the Museum's popular outdoor space.

"Ellsworth Kelly Plant Drawings" was a highlight of the summer season and the first museum retrospective dedicated exclusively to the contemporary artist's elegant plant studies. It included approximately eighty drawings in graphite and ink made over a period of more than sixty years. Also launching the summer season was "Designing Nature: The Rinpa Aesthetic in Japanese Art." Approximately 100 brilliantly executed works across a range of media traced the development and continuing influence of the Rinpa style, which embraces art marked by a bold abbreviation of natural motifs.

The Met has long been a leader in the field of Asian art, and the Rinpa show was one of several standout exhibitions to focus on that part of the world. "Storytelling in Japanese Art" illuminated Japan's long tradition of narrative painting with examples from the twelfth to the nineteenth century; "Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)" presented the work of perhaps the greatest figure painter and landscapist of China's modern period; and "The Printed Image in China, 8th–21st Century," with 136 outstanding pictorial prints from the British Museum,

some quite rare, traced the Chinese art of printing from its inception in the eighth century through contemporary times.

The year included many other noteworthy exhibitions. For the full list, see the Exhibitions and Installations section starting on page 73.

Education

Education has been an extremely active department this past year, increasing its offerings to all audiences and bolstering its programs with elements that better serve participant needs and interests. These new and innovative programs are characterized by greater interactivity among participants, drawing on more interdisciplinary perspectives, and taking place in the Museum's galleries whenever possible. More than 25,000 Education events drew approximately 690,000 participants, 9 percent more than last year, and in the area of school programs, the number of students receiving guided tours increased almost 8 percent. Particularly impressive were the large gains in audiences for art-making programs (nearly 10,000 participants for one monthly program alone) and adult programs, which drew 402,174 participants, almost 100,000 more than last year. A reenvisioned Concerts & Lectures program, *Met Museum Presents: The New 2012–2013 Season*, was also launched last spring to extend this innovation with a collections-based approach to music and performance. (A full discussion of Education and Concerts & Lectures appears on pages 54–55.)

Visitorship

Fiscal year 2012 brought 6.28 million visitors to the Metropolitan, including The Cloisters Museum and Gardens. Exceeding last year's figure by nearly 600,000, it is the highest since the Met began tracking attendance more than forty years ago and was anchored by the public's interest in our new galleries mentioned above: the Department of Islamic Art galleries drew 593,000 visitors, and the New American Wing galleries brought in 365,000. The week between Christmas and New Year's, traditionally one of the Museum's busiest times, also attracted a high number of visitors—194,000, or 28 percent more than the previous year.

Leading off the exhibitions that contributed to the year's high attendance was "Alexander McQueen: Savage Beauty," which closed on August 7, 2011, after drawing a total of 662,000 visitors. Attendance was also particularly strong for "The Steins Collect," with 324,000 visitors, "The Renaissance Portrait" (205,000), "Cloud City" (179,000), and "Schiaparelli and Prada" (166,000). While the medieval chessmen were on view, The Cloisters drew 97,000 visitors and had its busiest November on record, with 21,540 visitors (previous Novembers ranged from 17,000 to 17,600).

The Museum's popular Holiday Monday program, now in its eighth year, included several attendance high points, with the Holiday Monday for Independence Day attracting 17,000 visitors, the largest number yet. The Metropolitan's special Monday openings have been so well received by the public that in May 2012 the Museum expanded the program to include The Cloisters.

Thanks in large part to the many visitors who purchased memberships to see the "Alexander McQueen: Savage Beauty" exhibition, our membership numbers also reached an all-time high, with 170,398 for the fiscal year, 22 percent more than last year. More than 21,000 new memberships were sold at the Museum shop, another new record, while online membership sales generated \$4.5 million, a 50 percent increase over last year. Our members and donors are among the Museum's most loyal visitors, and we are grateful for their dedication. For many not-for-profit cultural institutions, including the Metropolitan, the economic climate continues to be a challenging one, and at the start of the fiscal year the Museum did raise admissions fees, the first increase since 2005.

Visits to the Museum's website increased by 29 percent in fiscal year 2012, to 44 million. A significant part of this increase was a result of the successful completion in September 2011 of the two-year effort to rebuild and relaunch the website, which now features complete access to the Museum's catalogued collections and allows the Museum to support its gallery and other programs with a range of new online features.

As part of a broader effort to support its commitment to add online visitors and build and encourage its relationship with them, the Museum also operates email marketing and social media programs that provide

content and interactive experiences. The email marketing program, which includes both engagement and fundraising messages, reached 600,000 online subscribers and members in fiscal year 2012. Collectively the Museum reached more than 1.2 million individuals through our e-marketing and social media efforts, which include Facebook, Twitter, Flickr, ArtBabble, and YouTube.

An integral part of the Museum's efforts to reach a more diverse public is its Multicultural Audience Development Initiative (MADI), now in its fourteenth year. MADI presented a number of well-attended events related to the opening of the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, in addition to its annual events for the Chinese, Indian, Hispanic, college-age, and LGBT communities.

Capital Projects

Capital projects were a significant part of the year's achievements, highlighted by the two previously noted openings of new galleries for Islamic and American art. In addition, construction that began in January 2012 on a brand-new Members Lounge on the second floor off the Great Hall balcony will be completed this fall. A project to renovate and reinstall the Museum's world-renowned European Paintings galleries commenced this fiscal year, and the galleries are expected to reopen in spring 2013. Renovation of the galleries, library, conservation space, and administrative offices of The Costume Institute also began last fall and is expected to be completed in spring 2014.

Plans for a comprehensive redesign of the Metropolitan's four-block-long plaza—including the creation of new fountains as well as seasonal landscaping, improved access to the Museum, and new lighting—were announced in fiscal year 2012. Construction is expected to begin in fall 2012 and take approximately twenty-three months to complete. The front steps at 82nd Street—the most iconic element of the current design and beloved by the public—will remain untouched.

Thanks to a generous allocation of \$4.5 million from the City of New York, the Museum was able to continue work on its multiyear plan to upgrade and replace components of its infrastructure. For this crucial funding, we are grateful to Mayor Michael R. Bloomberg, First Deputy Mayor Patricia E. Harris, Commissioner of the Department of Cultural Affairs Kate D. Levin, City Council Speaker Christine C. Quinn, Manhattan Borough President Scott Stringer, and City Council members Daniel R. Garodnick, Melissa Mark-Viverito, and Jimmy Van Bramer.

The Fund for the Met

Fiscal year 2012 marked the start of a new chapter in the Museum's Fund for the Met campaign. Having raised more than \$1.2 billion during its initial phase, which began in 1994 and concluded in 2011, this year The Fund for the Met secured \$54 million in gifts and pledges for facility projects and endowment. This figure, combined with a set of special leadership gifts made prior to 2012, brings the total for the new campaign to more than \$150 million.

The benefits of the Metropolitan's efforts to cultivate planned giving were particularly evident this year. Bequests totaling more than \$28 million were received, with much of the income attributable to the Estate of Brooke Astor. The majority of these gifts were directed to the Museum's endowment, where they will extend the donors' extraordinary generosity in perpetuity. An additional \$1.8 million in other forms of planned gifts—principally charitable gift annuities—was also received.

The year's two major capital projects—new galleries for Islamic and American art—were supported by The Fund for the Met, and in association with the American Wing project, generous new gifts were made during the year by Jack and Susan Warner, Trustee Bonnie J. Sacerdote, and Joyce B. Cowin.

Other gifts of note include the new curatorship in the Department of European Sculpture and Decorative Arts endowed by Marina Kellen French. In addition, Friends of the Metropolitan continued to provide critical support for the purchase of works of art throughout the Museum, ensuring the growth of the permanent collection.

Trustees, Staff, and Volunteers

The Museum's Board of Trustees elected one new member this year, J. Tomilson Hill.

We will greatly miss Trustee Emeritus Richard V. Clarke, who died this year. He was a leader in the efforts to establish our Multicultural Audience Development Initiative, which has become a model for many institutions internationally, as well as a trusted advisor and friend. His wise counsel benefited many areas of the Museum, including Membership, External Affairs, and Human Resources.

After twenty-seven years of dedicated and distinguished service, Dorothea Arnold, the Museum's Lila Acheson Wallace Chairman of the Department of Egyptian Art, retired in June and was named Curator Emeritus. With her vision and expertise—as an archaeologist, scholar, author, and curator of important exhibitions—she has left an indelible mark on the institution and her field. Our Egyptian galleries are among the Met's most studied and visited, and she has overseen the reinstallation of many of them, most recently the galleries of the Middle Kingdom and of the Art of Queen Hatshepsut (2007–8). She was made head of the department in 1991 and organized a number of major exhibitions during two decades of outstanding leadership, including “Queen Nefertiti and the Royal Women: Images of Beauty from Ancient Egypt” (1996–97) and “Egyptian Art in the Age of the Pyramids” (1999–2000). During her chairmanship, the department also conducted annual excavations in Egypt at Lisht, Dahshur, and Malqata.

Ian Wardropper, who for ten years was the Iris and B. Gerald Cantor Chairman of the Department of European Sculpture and Decorative Arts, left the Metropolitan in October to become Director of The Frick Collection. We thank Ian for his great contributions—in exhibitions, publications, acquisitions, and several gallery reinstallations—and look forward to working with him as Director of our sister institution in New York.

Succeeding Ian is Luke Syson, who was selected in June 2011 to be the department's Iris and B. Gerald Cantor Curator in Charge. Luke arrived in January from the National Gallery, London, where he was both Curator and Head of Research, charged with enhancing the museum's scholarly research activities and focusing its academic collaborations. Previously Luke served as Senior Curator on the planning team for the Victoria & Albert Museum's Medieval and Renaissance galleries, and prior to that role was Curator of Medals at the British Museum, where he was instrumental in the establishment of a new permanent gallery on the Enlightenment period.

Our colleague Gary Tinterow, who joined the Department of European Paintings in 1983 and rose to the position of Engelhard Chairman of the Department of Nineteenth-Century, Modern, and Contemporary Art in 2008, also left the Museum this year, in January, to become

Director of The Museum of Fine Arts, Houston. Through a number of superb exhibitions and as a leading scholar, Gary raised the profile of the department. We look forward to working with him in his new capacity as Director in Houston.

Following Gary's departure, Sheena Wagstaff was named in January to the newly created position of Chairman of the Department of Modern and Contemporary Art, and the area of Nineteenth-Century European Paintings reverted back to the Department of European Paintings. Sheena arrived in May from Tate Modern in London, where, as Chief Curator since 2001, she played a key role in the success of that institution by initiating and leading an extensive international program of exhibitions, commissions, and other projects, many in collaboration with other major institutions.

Barbara Dougherty, the Museum's Managing Chief Membership Officer, retired in February, after forty-one years of service and a career marked by professional and personal excellence. After rising through the ranks, Barbara became Associate Manager of Membership in 1979, when there were approximately 68,000 members. Thanks to the innovative programs, outreach, and incentives created by Barbara and her staff, members today number more than 170,000 and the department brings in annual revenues of \$27 million—an impressive legacy.

There were two promotions this year: Melanie Holcomb, in the Department of Medieval Art and The Cloisters, was promoted to Curator, and Cristina B. Carr, in Textile Conservation, to Conservator. Additionally, in the Department of European Sculpture and Decorative Arts, Wolfram Koeppe, who in 2005 had been promoted to Curator, was named the Museum's first Marina Kellen French Curator.

Dedication, professionalism, and love of the Museum are hallmarks of our Volunteer Organization staff as well. The scope and depth of their work is felt throughout the Museum, year after year, and we are grateful for their efforts and talents. This year, we commend Margaret Evans, Chair of the Volunteer Organization, and Frances Garrett, Manager, for their two years of exceptional service at the head of the organization, and welcome its new Chair, Nancy Staniar, and new Manager, Ruth Henderson.

On behalf of the Museum, we extend our gratitude to all of our volunteers, our many members and friends, and especially our accomplished trustees and staff. Their vision and expertise made this historic year possible.

Thomas P. Campbell
Director and CEO

Emily Kernan Rafferty
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.”¹

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

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

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

September 12, 2000

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

The Museum’s goals are to:

I. COLLECT

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

II. PRESERVE

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

III. STUDY

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

IV. EXHIBIT

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

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

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

VI. SERVICE OF THE PUBLIC

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

VII. STANDARDS

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

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

I. TRUSTEES

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

II. STAFF

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

III. FACILITIES

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

IV. FINANCIAL EQUILIBRIUM

Simultaneously, strive to

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

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

Departmental Accessions

Arts of Africa, Oceania, and the Americas

GIFTS

Elias Sime, Ethiopian; *Selechas*; goat hide, synthetic fibers, straw, 2008; 2011.217; Elias Sime and Meskerem Assegued, on behalf of Zoma Contemporary Art Center

Elias Sime, Ethiopian; *Selechas*; goat hide, hair, synthetic fibers, straw, 2008; 2011.218; Elias Sime and Meskerem Assegued, on behalf of Zoma Contemporary Art Center

Hanging (?) Fragment; camelid hair, cotton; Peruvian, late 16th–17th century; 2011.324; Gloria Granz Gonick

Female Ci Wara Headdress (Antelope); wood, fibers; Mali (Bamana), 19th–20th century; 2011.371; Dr. and Mrs. Pascal James Imperato

Healing Scroll; parchment, pigments; Ethiopia (Amhara), 19th century; 2011.377; Anonymous

Ephrem Kouakou, Ivorian; *Untitled [Transportation]*; acrylic paint on canvas, collage, 1992; 2011.577; Mr. and Mrs. Brian S. Leyden

Sampler; linen, cotton; Mexican, 1869; 2011.578.1; Alfred L. Bush

Sampler; linen, cotton; Mexican, 19th century; 2011.578.2; Alfred L. Bush

Sampler; linen, silk; Mexican, 19th century; 2011.578.3; Alfred L. Bush

Sampler; linen, silk; Mexican, 19th century; 2011.578.4; Alfred L. Bush

Sampler; linen, silk; Mexican, 1861; 2011.578.5; Alfred L. Bush

Sampler; linen, silk; Mexican, 19th century; 2011.578.6; Alfred L. Bush

Textile Panel; cotton; Indonesia, Javanese, late 19th–early 20th century; 2011.579.1; Ellen Peckham

Textile Panel; cotton; Indonesia, Javanese, late 19th–early 20th century; 2011.579.2; Ellen Peckham

PURCHASES

Figure-Celt Pendant; jadeite; Costa Rica (Guanacaste-Nicoya), 1st–5th century; 2011.364; Stephanie H. Bernheim and Jan and Marica Vilcek Gifts

Negbe (Woman's Back Apron); banana leaves, corn husks, raffia cordage; Democratic Republic of Congo (Mangbetu), before 1950; 2011.365; Marie Sussek Gift

Taiganja (Ornament); gold; Indonesia, Central Sulawesi, 18th–19th century; 2011.369; Marianna and Ray Herrmann

Poritutu or Sekomandi (Ceremonial Cloth); cotton; Indonesia, South Sulawesi, Toraja, 19th century (?); 2011.380; 2005 Benefit Fund and The Fred and Rita Richman Foundation Gift

Tais (Woman's Ceremonial Tube Skirt); cotton, silk, metallic thread; Indonesia, Timorese, early 20th century; 2011.384; The Fred and Rita Richman Foundation Gift

Ragi Matutua Manik Manik (Ceremonial Cloth); cotton, beads; Indonesia, Karo Batak, late 19th–early 20th century; 2011.395; The Fred and Rita Richman Foundation Gift

Bidak (Sacred Cloth); silk, cotton, metallic thread; Indonesia, South Sumatran, 19th century; 2011.396; The Fred and Rita Richman Foundation Gift

Bidak (Sacred Cloth); silk, gold and silver metallic threads; Indonesia, Pubian (?), 19th century; 2011.397; The Fred and Rita Richman Foundation Gift

Woman's Ceremonial Tube Skirt; cotton; Indonesia, Tanimbarese, 19th century; 2011.398; The Fred and Rita Richman Foundation Gift

Woman's Ceremonial Tube Skirt; dyed cotton; Indonesia, Tanimbarese, early 20th century or earlier; 2011.399; The Fred and Rita Richman Foundation Gift

Anteng (Ceremonial Garment); silk, silver and gold threads; Indonesia, Balinese, 19th century; 2011.400; The Fred and Rita Richman Foundation Gift

Mawa' or Maa' (Ceremonial Textile); cotton; Indonesia, Toraja, 19th century (?); 2011.401; The Fred and Rita Richman Foundation Gift

Twisted Face Mask; ceramic, pigment; Mexico (Veracruz), 600–900; 2011.600; Stephanie Bernheim Gift

Healing Scroll; parchment, pigments, cotton; Ethiopia (Tigray), 18th–19th century; 2012.5; Marie Sussek Gift

Loran (Man's Earrings); gold; Indonesia, Tanimbarese, 19th century; 2012.170a, b; The Fred and Rita Richman Foundation Gift

The American Wing

GIFTS

John Bennett, American; *Vase*; white earthenware, 1877; 2011.321.1; Emma and Jay Lewis

John Bennett, American; *Vase*; red earthenware, 1880; 2011.321.2; Emma and Jay Lewis

William Boch and Brothers, American; *Pitcher*; porcelain, 1844–57; 2011.321.3; Emma and Jay Lewis

Thomas G. Boone, American, for Boone's Pottery, American; *Pitcher*; dark-red earthenware, 1840–42; 2011.321.4; Emma and Jay Lewis

James Priestman, American, for Chesapeake Pottery, American; *Plaque*; parian porcelain, ca. 1885–86; 2011.321.5; Emma and Jay Lewis

Abraham Cadmus, American, for Congress Pottery, American; *"Crane" Ice Pitcher*; yellowware (earthenware), Rockingham glaze, 1849–53; 2011.321.6; Emma and Jay Lewis

James Callowhill, American; *Vase*; porcelain, ca. 1889–1900; 2011.321.7; Emma and Jay Lewis

- Charles Cartlidge and Company, American; *Pitcher*; porcelain, 1849–56; 2011.321.8; Emma and Jay Lewis
- James Priestman, American, for Chesapeake Pottery, American; *Pitcher*; parian porcelain, 1885; 2011.321.9; Emma and Jay Lewis
- Chesapeake Pottery, American; *Tankard*; Severn ware, stoneware, drab gray body, ca. 1883–85; 2011.321.10; Emma and Jay Lewis
- Decorated by Rudolph T. Lux, American, born Germany; *Pitcher*; porcelain, 1863; 2011.321.11; Emma and Jay Lewis
- Attributed to Ceramic Art Company, American; *Chocolate Pot*; porcelain, ca. 1890–96; 2011.321.12a, b; Emma and Jay Lewis
- James Priestman, American, for Chesapeake Pottery, American; *Plaque*; parian porcelain, 1885; 2011.321.13; Emma and Jay Lewis
- E. & W. Bennett Pottery, American; *“Cup-Tosser” Pitcher*; earthenware, 1847–57; 2011.321.14; Emma and Jay Lewis
- Union Porcelain Works, American; *Creamer*; porcelain, ca. 1876–80; 2011.321.15; Emma and Jay Lewis
- Chesapeake Pottery, American; *Vase*; earthenware, ca. 1883–85; 2011.321.16; Emma and Jay Lewis
- Attributed to D. & J. Henderson Flint Stoneware Manufactory, American; *Pitcher*; stoneware, rockingham glaze, ca. 1829–33; 2011.321.17; Emma and Jay Lewis
- Eureka Pottery Co., American; *Vase*; earthenware, 1883–87; 2011.321.18; Emma and Jay Lewis
- Isaac Broome, American, for Ott and Brewer, American; *Plaque*; parian porcelain, ca. 1876–77; 2011.321.19; Emma and Jay Lewis
- Isaac Broome, American, for Ott and Brewer, American; *Plaque*; parian porcelain, ca. 1876–77; 2011.321.20; Emma and Jay Lewis
- Odell & Booth Brothers, American; *Vase*; white earthenware, 1880–84; 2011.321.21; Emma and Jay Lewis
- Ohio Valley China Company, American; *Vase*; porcelain, 1891–95; 2011.321.22; Emma and Jay Lewis
- Eleazer Orcutt, American; Charles W. Thompson, American; for Orcutt & Thompson, American; *Pitcher*; red earthenware, ca. 1830–31; 2011.321.23; Emma and Jay Lewis
- Ott and Brewer, American; *Vase*; porcelain, 1882–90; 2011.321.24; Emma and Jay Lewis
- Union Porcelain Works, American; *Mug*; porcelain, 1864; 2011.321.25; Emma and Jay Lewis
- Sidney Risley, American, for Norwich Pottery, American; *Pitcher*; stoneware, 1845–75; 2011.321.26; Emma and Jay Lewis
- Salamander Works, American; *Ale Pitcher*; relief gray stoneware, rockingham glaze, ca. 1836–40; 2011.321.27; Emma and Jay Lewis
- Salamander Works, American; *Pitcher*; stoneware, ca. 1836–40; 2011.321.28; Emma and Jay Lewis
- Susan S. G. Frackelton, American; *Jar*; stoneware, 1896–1900; 2011.321.29a, b; Emma and Jay Lewis
- American Pottery Manufacturing Company, American; *Hot Milk Pot*; white earthenware, blue spatter, 1833–50; 2011.321.30a, b; Emma and Jay Lewis
- Attributed to Isaac Spiegel Pottery, American; *Mug*; yellowware, rockingham glaze, 1837–45; 2011.321.31; Emma and Jay Lewis
- Moses Tyler, American; *Pitcher*; stoneware, ca. 1835–47; 2011.321.32; Emma and Jay Lewis
- William E. Brigham, American; *Urn*; amethyst, silver, pink tourmaline, other semiprecious stones, ca. 1927; 2011.373a, b; Jacqueline Loewe Fowler
- Barbara Ann Miller, American; *Quilt*; cotton, linen, 1847; 2011.374; The Hascoe Foundation
- Louis Comfort Tiffany, American; *The Art Work of Louis C. Tiffany*; book, leather, paper, gilt metal, cardboard, vellum, text block, 1914; 2011.431a–c; Anonymous
- George Henry Durrie, American; *Red School House (Country Scene)*; oil on canvas, 1858; 2011.506; Bequest of Peter H. B. Frelinghuysen
- Dish*; red earthenware; American, mid-19th century, ca. 1840–60; 2011.508; Estate of Barbara S. Janos, New York City
- Tiffany Studios, American; *Vase*; porcelaneous earthenware, 1904–5; 2011.522.1; Martin Eidelberg
- Tiffany Studios, American; *Bowl*; porcelaneous earthenware, 1904–9; 2011.522.2a, b; Martin Eidelberg
- Luman Reed, American; *Pocket Watch*; gold, steel, enamel, glass, sardonyx, 1800–1840; 2011.547; Anonymous, in memory of Berry B. Tracy
- Isaac Broome, American, for Ott and Brewer, American; *Pastoral Vase*; tinted porcelain, ca. 1876; 2011.548; Jacqueline Loewe Fowler
- Attributed to Joseph Lindon Smith, American, for Dedham Pottery, American; *Plate*; earthenware, ca. 1895; 2011.549; John R. Birmingham
- Lucia Kleinhans Mathews, American, for The Furniture Shop, American; *Box*; painted wood, 1916; 2012.146.1; Jacqueline Loewe Fowler
- Attributed to F. Walter Lawrence, American; *Brooch*; gold, turquoise, diamonds, pearls, ca. 1905; 2012.146.2; Jacqueline Loewe Fowler
- Tiffany Studios, American; *Candlesticks, pair*; gilt bronze, ca. 1905; 2012.202.1, .2; Mr. and Mrs. Richard L. Chilton, Jr.

PURCHASES

- Eli Harvey, American; *Bull Elk*; bronze, 1904; this cast, ca. 1905; 2011.202; Morris K. Jesup Fund
- Ott and Brewer, American; *Plaque*; porcelain, ca. 1890; 2011.316; David S. and Elizabeth W. Quackenbush Gift and funds from various donors
- Arthur J. Stone, American; *Vases, pair*; silver, gold, 1915; 2011.347, .348; Acquisitions Fund; Page and Otto Marx, Jr. Foundation and Cranshaw Corporation Gifts
- Apsley Pellatt, English, for American market; *Decanter*; cut glass, 1820–30; 2011.482; Ronald S. Kane Gift, in memory of Berry B. Tracy; and Friends of the American Wing Fund
- Apsley Pellatt, English; for American market; *Decanter*; cut glass, 1820–30; 2011.483; Ronald S. Kane Gift, in memory of Berry B. Tracy; and Friends of the American Wing Fund

Apsley Pellatt, English; for American market; *Claret Jug*; cut glass, 1820–30; 2011.484; Ronald S. Kane Gift, in memory of Berry B. Tracy; and Friends of the American Wing Fund

Attributed to Emma Civey Stahl, American; *Women's Rights Quilt*; cotton, ca. 1875; 2011.538; Funds from various donors

Albert Bierstadt, American; *Studies of Indian Chiefs Made at Fort Laramie*; oil, graphite on paper, ca. 1859; 2012.1; Adrienne Arsht, Stainman Family Foundation Inc., and Charles and Jane Klein Family Fund Gifts

Attributed to Agnes F. Northrop, American, for Tiffany Studios, American; *Design for a Window*; watercolor on paper, 1900–1915; 2012.6; Judy and John M. Angelo

Augustus Saint-Gaudens, American; *Abraham Lincoln: The Man (Standing Lincoln)*; bronze, 1884–87, reduced 1910, cast 1911; 2012.14a, b; Tyson Family Gift, in memory of Edouard and Ellen Muller; The Beatrice G. Warren and Leila W. Redstone, and Maria DeWitt Jesup Funds; Dorothy and Imre Cholnoky, David Schwartz Foundation Inc., Joanne and Warren Josephy, Annette de la Renta, Thomas H. and Diane DeMell Jacobsen Ph.D. Foundation, and Felicia Fund Inc. Gifts

Kast; cherry and white pine; American, 1740–70; 2012.27a–j; William Cullen Bryant Fellows Gifts

John Townsend, American; *Side Chair*; mahogany, 1800; 2012.63; Louis and Virginia Clemente Foundation Inc. Gift

Polly Platt, American; *Map Sampler*; silk, silk chenille on silk, 1809; 2012.64; Frank P. Stetz Bequest, in loving memory of David Stewart Hull

Dreicer & Co., American; *Necklace*; diamonds, natural pearls, platinum, ca. 1905; 2012.71a, b; Sansbury-Mills Fund, Stainman Family Foundation Inc., Mr. and Mrs. Walter H. Buck, Martha J. Fleiselman, Jacobsen Foundation, and Bonnie Johnson Sacerdote Foundation Gifts

Attributed to Dennis Family Potters, American; *Dish*; red earthenware, ca. 1790–1810; 2012.137; Frank P. Stetz Bequest, in loving memory of David Stewart Hull

Herter Brothers, American; *Armchair [from the W. H. Vanderbilt House]*; giltwood, mother-of-pearl inlay, original upholstery, 1881–82; 2012.216; Barrie A. and Deedee Wigmore Foundation Gift

Herter Brothers, American; *Gilded Side Chairs, pair [from the W. H. Vanderbilt House]*; carved giltwood, 1883–84; 2012.217.1, .2; Barrie A. and Deedee Wigmore Foundation Gift

Arms and Armor

GIFTS

Arrows, twelve; iron, reed, or bamboo; Tibetan, ca. 16th–18th century; 2012.147.1–.12; Jeremy Pine

Sword of Faustin I, Emperor of Haiti; steel, silver, gold, wood, textile, metallic thread; British, 1850; 2012.204a, b; Bequest of William Delafield, Sr.

Close Helmet; steel; European, ca. 1550–60; 2012.273; Bequest of David N. Yerkes

PURCHASES

Flintlock Pistol; steel, wood; Belgian (Liège), ca. 1650; 2011.360a, b; Arthur Ochs Sulzberger Gift

Francisco Pintan, Colonial Spanish, probably Mexican; *Miquelet Pistols, pair*; steel, wood, silver; dated 1757; 2011.361, .362; Arthur Ochs Sulzberger Gift

Johann Gottfried Hänisch the Elder, German (Dresden); *Bolzenschnepper (Small Crossbow), Possibly for a Lady or a Child*; steel, walnut wood, staghorn, hemp, wool, gold, dated 1738; 2011.429; Arthur Ochs Sulzberger Gift

Arrowheads, fourteen; iron, reed, sinew, bark; Himalayan, 16th–19th century; 2011.502.1–.14; Arthur Ochs Sulzberger Gift

Cric (Crossbow Winder); steel, copper alloy, wood; German, ca. 1500–1520; 2012.4; Arthur Ochs Sulzberger Gift

Helmet for a Harquebusier; steel, silver, copper alloy, textile; English (possibly Greenwich), ca. 1630–40; 2012.15; Arthur Ochs Sulzberger Gift

Masahiro, Japanese; Kogeguchi Senshu, Japanese; *Katana (Sword Blade)*; steel, dated 1653; 2012.36; Gifts of Brayton Ives & W. T. Walters and Bashford Dean, by exchange

Jimbaori (Surcoat) for a Boy; silk, velvet, wool, gold, ivory, copper alloy; Japanese, late 18th–early 19th century; 2012.57; Charles and Ellen Baber Gift

Ames Manufacturing Company, American (Chicopee, Mass.); *Sword Presented to Captain Richard French*; gilt brass, steel; American, 1850; 2012.105a, b; Arthur Ochs Sulzberger Gift

Helmet and Breastplate for the Gioco del Ponte; steel, polychromy, lead; Italian, 17th century, alterations late 18th–early 19th century; 2012.134a, b; Arthur Ochs Sulzberger Gift

Martin Riester, French; *Design for a Percussion Pistol*; pen, ink, pencil on paper; French, 1850; 2012.138; James Meade Revocable Trust

Francesco Maria Rivolta, Italian (Milan); Francisco Ruiz the Elder, Spanish (Toledo) or Francisco Ruiz the Younger, Spanish (Toledo); *Cup-Hilted Rapier*; steel, iron wire, wood, fabric; Italian (Milan), ca. 1670; 2012.162; Arthur Ochs Sulzberger Gift

Jimbaori (Surcoat); cotton, silk, gold, silver; Japanese, ca. 1866; 2012.163; Charles and Ellen Baber Gift

Asian Art

GIFTS

Zhao Cangyun, Chinese; *Liu Chen and Yuan Zhao Entering the Tiantai Mountains*; handscroll, ink on paper, Yuan dynasty (1271–1368); 2005.494.1; Oscar L. Tang Family (remaining 40 percent undivided interest)

Zeng Fanzhi, Chinese; *Untitled*; bronze, 2009; 2011.378a, b; Thomas Yaping Ou

Woman's Short Informal Robe; silk, metallic-thread embroidery on silk satin; China, 19th century; 2011.433.1; Ellen Peckham

Woman's Red Robe with Dragon Roundels; silk, metallic-thread tapestry (*kesi*), painted details; China, 19th century; 2011.433.2; Ellen Peckham

Chabaori (Jacket for Tea Ceremony); paper, silk; Japan, late 18th–mid-19th century; 2011.434; Sue Cassidy Clark

Yashima Gakutei, Japanese; *Ryakuga Shokunin Zukushi (Sketches of Artisans)*; printed book, ink, color on paper, Edo period (1615–1868), 1826; 2011.524; Lisa Leighton Whittall

Shunkōsai Hokushū, Japanese; *Portrait of the Actor Arashi Rikan I*; hanging scroll, ink, color on silk, ca. 1812; 2011.525; Miki and Sebastian Izzard, in honor of James C. Y. Watt

Kamisaka Sekka, Japanese; *Bamboo and Waves*; set of four sliding-door panels (*fusuma*), ink, gold on paper, Shōwa period (1926–89); 2011.526.1a–d; Gitter-Yelen Foundation, in honor of Maxwell K. Hearn

Kamisaka Sekka, Japanese; *Jurōjin*; hanging scroll, ink, color on silk, Meiji period (1866–1912); 2011.526.2; Gitter-Yelen Foundation, in honor of John T. Carpenter

Fung Ming Chip (Feng Mingqiu), Chinese; *Seals, pair*; stone, ca. 2001; 2011.527.1a, b; Susan L. Beningson, Fung Ming Chip and Yim Tom

Fung Ming Chip (Feng Mingqiu), Chinese; *Heart Sutra*; pair of hanging scrolls, ink on paper, 2001; 2011.527.2a, b; Susan L. Beningson and Steve Arons, in memory of Renée Beningson

Fung Ming Chip (Feng Mingqiu), Chinese; *Album of Seal Impressions*; album of eleven double-page leaves, ink, seal paste on paper, ca. 2003; 2011.527.3; Susan L. Beningson and Steve Arons, in memory of Renée Beningson

Fung Ming Chip (Feng Mingqiu), Chinese; *Album of Seal Impressions*; album of eleven double-page leaves, ink, seal paste on paper, 2003; 2011.527.4; Susan L. Beningson and Steve Arons, in memory of Renée Beningson

Fung Ming Chip (Feng Mingqiu), Chinese; *Album of Seal Impressions*; album of ten double-page leaves, ink, seal paste on paper, ca. 2003; 2011.527.5; Susan L. Beningson and Steve Arons, in memory of Renée Beningson

Musō Soseki, Japanese; *Poem on the Theme of Snow*; hanging scroll, ink on paper, Nanbokuchō period (1336–92), 14th century; 2011.534; Sylvan Barnet and William Burto, in honor of Maxwell K. Hearn

Soga Shōhaku, Japanese; *The Immortal Jurōjin and a Deer in a Boat*; hanging scroll, ink, color on paper, Edo period (1615–1868), mid- to late 18th century; 2011.572.1; T. Richard Fishbein and Estelle P. Bender

Nagasawa Rosetsu, Japanese; *Cranes*; pair of hanging scrolls, ink, color on paper, 1780s; 2011.572.2a, b; T. Richard Fishbein and Estelle P. Bender

Shibata Zeshin, Japanese; *Three Crows in Flight, Two Egrets at Rest*; freestanding screen (*tsuitate*) remounted as a two-panel folding screen, colored lacquer, white pigment on gold leaf, Meiji period (1868–1912), late 19th century; 2011.572.3; T. Richard Fishbein and Estelle P. Bender

Yao Yanqing (Tingmei), Chinese; *Traveling through Snow-Covered Mountains*; hanging scroll, ink on silk, Yuan dynasty (1271–1368), ca. 1340s; 2011.573; Oscar L. Tang Family

Wang Yuanqi, Chinese; *Landscape for Zhanting*; hanging scroll, ink, color on paper, Qing dynasty (1644–1911), dated 1710; 2011.574; Marie-Hélène Weill and Guy A. Weill

Mountain; Taihu limestone, epoxy stand; China, 20th century; 2011.575.1a, b; Anna Rosenblum Palmer

Vertical Rock; gray Lingbi limestone, carved wood stand; China, Qing dynasty (1644–1911), 18th century; 2011.575.2a, b; Anna Rosenblum Palmer

Mountain; black Lingbi limestone, carved wood stand; China, Qing dynasty (1644–1911), 18th–19th century (?); 2011.575.3a, b; Anna Rosenblum Palmer

Rock in the Form of a Seated Tiger; black Lingbi limestone, carved wood stand; China, pre-Ming dynasty, possibly Song (960–1279)–Yuan (1271–1368); 2011.575.4a–c; Anna Rosenblum Palmer

Mountain with Grottoes; green Lingbi limestone, wood stand; China, Ming dynasty (1368–1644), 14th–15th century; 2011.575.5a, b; Anna Rosenblum Palmer

Rock in the Form of a Mountain Range; black stone with slight veining, carved wood stand; China, Qing dynasty (1644–1911), late 19th century; 2011.575.6a, b; Anna Rosenblum Palmer

Inkstone with Knobbed Protrusions; black limestone, possibly Lingbi; China, Qing dynasty (1644–1911); 2011.575.7; Anna Rosenblum Palmer

Rock with Large Perforations; calico Lingbi limestone, carved wood stand; China, Ming (1368–1644)–Qing dynasty (1644–1911), 17th–18th century; 2011.575.8a, b; Anna Rosenblum Palmer

Large Rock with Pronounced Overhang and Perforations; white Taihu limestone, wood stand; China, Ming (1368–1644)–Qing dynasty (1644–1911), probably 17th century; 2011.575.9a, b; Anna Rosenblum Palmer

Vertical Peak; yellow wax stone, wood stand; China, Qing dynasty (1644–1911), 18th–19th century; 2011.575.10a, b; Anna Rosenblum Palmer

Openwork Panel Depicting a Dvarapala (Door Guardian); ivory; India (Karnataka, Mysore, or Tamil Nadu), late 18th century; 2011.576.1; Cynthia Hazen Polsky

Openwork Panel Depicting a Dvarapala (Door Guardian); ivory; India (Karnataka, Mysore, or Tamil Nadu), late 18th century; 2011.576.2; Cynthia Hazen Polsky

Relief Panel Depicting a Seated Sadhu; ivory; India (Tamil Nadu), 17th–18th century; 2011.576.3; Cynthia Hazen Polsky

Comb with the Goddess Lakshmi and Attendants; ivory; Sri Lanka, 18th century; 2011.576.4; Cynthia Hazen Polsky

Panel with Krishna and Gopis; ivory; India (Orissa), 17th century; 2011.576.5; Cynthia Hazen Polsky

Vessel in the Form of a Mango; silver, fabric; India (Mughal), 18th century; 2011.576.6; Cynthia Hazen Polsky

The Good Shepherd; ivory; India, Indo-Portuguese (Goa or Diu), 18th century; 2011.576.7; Cynthia Hazen Polsky

Skirmish with an Elephant; ink on paper; India (Guler, Punjab Hills), ca. 1800; 2011.576.8; Cynthia Hazen Polsky

Anchla (Decorative End Panel) of a Baluchari Sari; woven silk with purple ground; India (Baluchar, Murshidabad, Bengal), 19th century; 2011.576.9; Cynthia Hazen Polsky

Okada Yūji, Japanese; *Footed Tray with Stylized Waves*; lacquer on cloth, mother-of-pearl inlay, sprinkled gold, 2002; 2012.58; Sue Cassidy Clark, in honor of Barbara Brennan Ford

Hiroshi Sugimoto, Japanese; *Five Elements Stupa with Seascape: Sea of Japan, Hokkaido, 1986*; glass inlaid with black-and-white film, 2011; 2012.119; Sylvan Barnet and William Burto

PURCHASES

Kohei Nawa, Japanese; *PixCell-Deer#24*; mixed media, taxidermied deer with artificial crystal glass, Heisei period (1989–present), 2011;

2011.49a–j; Acquisitions Fund and Peggy and Richard M. Danziger Gift

Unknown Artist, Japanese; *Amitabha Buddha's Assembly in the Western Paradise*; framed drawing, ink, traces of color on paper, Joseon dynasty (1392–1910), late 18th–early 19th century; 2011.345; Louis V. Bell, Mary Trumbell Adams, and Harris Brisbane Dick Funds

Dish with Peonies; porcelain, painted cobalt blue under, enamels over transparent glaze (*Jingdezhen* ware); China, Ming dynasty (1368–1644), Chongzen period (1628–44), mid-17th century; 2011.351; The Vincent Astor Foundation Gift

Dish with Pomegranates; porcelain, painted cobalt blue under, enamels over transparent glaze (*Jingdezhen* ware); China, Ming dynasty (1368–1644), Chongzen period (1628–44), mid-17th century; 2011.352; The Vincent Astor Foundation Gift

Bottle; stoneware, incised decoration under celadon glaze; China, Sui dynasty (581–618), late 6th–early 7th century; 2011.394; Barbara and William Karatz Gift

Unknown Artist, Japanese; *Scene from "A Long Tale for an Autumn Night"*; fragment of a handscroll mounted as a hanging scroll, ink, color on paper, Muromachi period (1392–1573), ca. 1400; 2011.494; The Miriam and Ira D. Wallach Foundation Fund

Hindu Goddess Manasa Plaque; copper sheet with repoussé, engraving, traces of gilding; India or Bangladesh (formerly West or East Bengal Provinces), late Pala period, 11th century; 2011.499; Frederick and Marie-Claude Butler Gift and Gift of Mrs. W. J. Calhoun, by exchange

Ritual Vessel of Lotus Form; copper; India (Kashmir), ca. 10th century; 2011.500; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Jain Goddess Padmavati; copper alloy; India (Gujarat), ca. 10th century; 2011.501; Vijay K. Anand, M.D., Nanda Anand, Maya Anand, and Rohit Anand

Cliff Lee, American, born Taiwan; *Pair of Prickly Melons*; porcelain, incised and applied decoration under yellow glaze, ca. 2008; 2011.544a, b; Jeff Soref Gift, in honor of Maxwell K. Hearn

Unknown Artist, Japanese; *Shakyamuni Triad with the Sixteen Protectors of the Great Wisdom Sutra*; hanging scroll, ink, color, gold, cut gold on silk, Nanbokuchō period (1336–92), late 14th century; 2012.18; Sue Cassidy Clark Gift, in honor of Donald Keene

Unknown Artist, Japanese; *Camels with Dutch Handlers*; polychrome woodblock print, ink, stencil-printed color on paper, ca. 1821; 2012.33; Sue Cassidy Clark Gift, in honor of John T. Carpenter

Unknown Artist, Japanese; *Russians at Nagasaki*; polychrome woodblock print, ink, stencil-printed color on paper, ca. 1830; 2012.34; Sue Cassidy Clark Gift, in honor of John T. Carpenter

Unknown Artist, Japanese; *Chinese Ships at Nagasaki*; polychrome woodblock print, ink, color on paper, ca. 1840; 2012.35; Sue Cassidy Clark Gift, in honor of John T. Carpenter

Unknown Artist, Japanese; *The Illustrated Sutra of Past and Present Karma (Kako genzai inga kyō emaki)*; hanging scroll, ink, color on paper, Kamakura period (1185–1333), late 13th century; 2012.249; Several members of The Chairman's Council Gifts, The Miriam and Ira D. Wallach Foundation Fund, and Mary and James G. Wallach Foundation Gift

Tanaka Nobuyuki, Japanese; *Form Remaining in Memory*; lacquer on hemp, Heisei period (1989–present), 2011; 2012.91; Friends of Asian Art Gifts

Wang Jin, Chinese; *Dream of China*; PVC, fishing thread embroidery, 2008; 2012.145; Friends of Asian Art Gifts

Patolu; silk, double-ikat dyed design; India (Gujarat) for Indonesian market, late 18th century; 2012.164; Friends of Asian Art Gifts

Quilted Cotton Cloth with European Design; painted cotton (*kalamkari*) backed with Chinese silk, quilted with cotton, quilt stitched in cotton; India (Coromandel Coast), painted cotton, second quarter of the 18th century, quilting later in the 18th century; 2012.165; Friends of Asian Art Gifts

Wen Peng, Chinese; *Poem on Promulgating the Almanac at New Year's*; hanging scroll remounted as a panel, ink on paper, undated; 2012.166; Friends of Asian Art Gifts

Zheng Min, Chinese; *Eight Views of Mount Huang*; album of nine double leaves of painting, calligraphy, ink on paper, Qing dynasty (1644–1911), 1681; 2012.167a–l; The Vincent Astor Foundation Gift; Susan Dillon Gift, in honor of James C. Y. Watt

Water Dropper in the Shape of a House; porcelain, underglaze blue; Korea, Joseon dynasty (1392–1910), 19th century; 2012.177; Friends of Asian Art Gifts

Kubo Shunman, Japanese; *Procession of a Courtesan with Her Four Attendants*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1789; 2012.248.1; Marjorie Holden Gift

Kubo Shunman, Japanese; *Court Lady beneath an Old Plum Tree; Two Lacquer Cabinets for the Shell-Matching Game*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1793; 2012.248.2; Marjorie Holden Gift

Kubo Shunman, Japanese; *Young Woman Writing Calligraphy*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1793; 2012.248.3; Marjorie Holden Gift

Kubo Shunman, Japanese; *Large Lacquer Sake Cup Reading "Full House"*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1794; 2012.248.4; Marjorie Holden Gift

Kubo Shunman, Japanese; *Moveable Rotating Calendar Mounted on Elaborate Wave-Base with Rabbit Crest*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1795, Year of the Rabbit; 2012.248.5; Marjorie Holden Gift

Kubo Shunman, Japanese; *Court Woman at Her Desk with Poem Cards*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1795; 2012.248.6; Marjorie Holden Gift

Kubo Shunman, Japanese; *Dancer with Hobby Horse and Two Musicians*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1798; 2012.248.7; Marjorie Holden Gift

Kubo Shunman, Japanese; *Sunrise with Fisherman in Boat*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1795; 2012.248.8; Marjorie Holden Gift

Kubo Shunman, Japanese; *Still Life of Wine Kettle and Cup on Stand*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1795; 2012.248.9; Marjorie Holden Gift

Kubo Shunman, Japanese; *Court Lady and Attendant Present New Year Wine*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1795; 2012.248.10; Marjorie Holden Gift

Kubo Shunman, Japanese; *Pine Sapling with Poem Card*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1795; 2012.248.11; Marjorie Holden Gift

Kubo Shunman, Japanese; *Still Life of Costume of Ichikawa Danjūrō V, for Shibaraku*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.12; Marjorie Holden Gift

Kubo Shunman, Japanese; *Bust Portrait of Woman with Mirror*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.13; Marjorie Holden Gift

Kubo Shunman, Japanese; *Courtier and Lady with a Young Woman Poling a Boat*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.14; Marjorie Holden Gift

Kubo Shunman, Japanese; *Seated Courtier with Two Court Ladies by Plum and Pine*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.15; Marjorie Holden Gift

Kubo Shunman, Japanese; *Court Lady on Veranda*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.16; Marjorie Holden Gift

Kubo Shunman, Japanese; *Court Lady by Old Plum Tree*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.17; Marjorie Holden Gift

Kubo Shunman, Japanese; *Woman from Daimyo Household with Attendants*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.18; Marjorie Holden Gift

Kubo Shunman, Japanese; *Eight Women Performing New Year Activities*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.19; Marjorie Holden Gift

Kubo Shunman, Japanese; *Two Young Women on a Veranda*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.20; Marjorie Holden Gift

Kubo Shunman, Japanese; *Two Children by a Well Curb*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.21; Marjorie Holden Gift

Kubo Shunman, Japanese; *Courtier and Young Attendant Gazing at a Landscape*; polychrome woodblock print (*surimono*), ink, color on paper, textured ground, Edo period (1615–1868), 1796; 2012.248.22; Marjorie Holden Gift

Kubo Shunman, Japanese; *Old Plum Tree*; polychrome woodblock print (*surimono*), ink, color on satin, Edo period (1615–1868), 1796; 2012.248.23; Marjorie Holden Gift

Kubo Shunman, Japanese; *Kadomatsu (Pine Decorations), pair*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1797; 2012.248.24; Marjorie Holden Gift

Kubo Shunman, Japanese; *Bonsai Plum Tree on Bench and Box*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.25; Marjorie Holden Gift

Kubo Shunman, Japanese; *Courtesan with Two Attendants*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1797; 2012.248.26; Marjorie Holden Gift

Kubo Shunman, Japanese; *Traveling Woman Pauses to Listen to a Warbler*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1797; 2012.248.27; Marjorie Holden Gift

Kubo Shunman, Japanese; *Bamboo-Lined Entrance to a Castle*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1797; 2012.248.28; Marjorie Holden Gift

Kubo Shunman, Japanese; *Two Girls Collect New Year's Herbs*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1797; 2012.248.29; Marjorie Holden Gift

Kubo Shunman, Japanese; *Harbor Scene near Kamakura*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1797; 2012.248.30; Marjorie Holden Gift

Kubo Shunman, Japanese; *Arrangement of Plum, Fukujusō (Adonis Flower), and Scissors*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1798; 2012.248.31; Marjorie Holden Gift

Kubo Shunman, Japanese; *Courtesan with Client before Tokonoma Alcove*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1798; 2012.248.32; Marjorie Holden Gift

Kubo Shunman, Japanese; *Woman Traveling with Attendant*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1799; 2012.248.33; Marjorie Holden Gift

The Costume Institute

GIFTS

Suit; wool, silk, cotton, metal; American, fourth quarter of the 20th century; 2011.435.1a–p; Heather G. Merkin

Suit; wool, silk, cotton, leather; American, fourth quarter of the 20th century; 2011.435.2a–q; Heather G. Merkin

Suit; wool, silk, metal, leather; American, fourth quarter of the 20th century; 2011.435.3a–o; Heather G. Merkin

Suit; cotton, silk, leather; American, fourth quarter of the 20th century; 2011.435.4a–n; Heather G. Merkin

Ensemble; wool, silk, cotton, metal, leather; American, fourth quarter of the 20th century; 2011.435.5a–m; Heather G. Merkin

Ensemble; wool, silk, leather; American, fourth quarter of the 20th century; 2011.435.6a–f; Heather G. Merkin

Ensemble; wool, silk, leather; American, fourth quarter of the 20th century; 2011.435.7a–f; Heather G. Merkin

Ralph Rucci, American; *Dress*; silk, feathers, autumn/winter 2007; 2011.436.1a, b; Mrs. William McCormick Blair, Jr.

Ralph Rucci, American; *Dress*; silk, feathers, ca. 2007; 2011.436.2a, b; Mrs. William McCormick Blair, Jr.

Karl Lagerfeld, French, for House of Chanel, French; *Dress*; silk, feathers, spring/summer 2007; 2011.437.1; Mrs. Charles Wrightsman

Oscar de la Renta, American; *Jacket (Bolero)*; silk, 2006; 2011.437.2; Mrs. Charles Wrightsman

Ralph Rucci, American; *Dress, Evening*; silk, autumn/winter 2006; 2011.440a, b; Shelby White

Preen, British; *Dress*; cotton, wool, synthetic, silk, spring/summer 2005; 2011.441; Preen by Thornton Bregazzi Ltd.

Irene Galitzine, Italian; *Ensemble*; silk, synthetic, ca. 1965; 2011.442a–c; Princess Galitzine Archives

Mariano Fortuny, Italian; *Dress*; silk, glass, ca. 1932; 2011.443.1a, b; Robert Rubin, in memory of Doris Rubin

- Minaudière (Bag)*; metal, ivory; Asian, 20th century; 2011.443.2; Robert Rubin, in memory of Doris Rubin
- Martin Margiela, Belgian; *Boots*; leather, 1990s; 2011.444.1a, b; Jennifer M. Raiser
- Martin Margiela, Belgian; *Gloves*; leather, mid-1990s–late 2000s; 2011.444.2a, b; Jennifer M. Raiser
- Madame Grès (Alix Barton), French; *Dress*; silk, mid-1960s–mid-1980s; 2011.445a, b; Mrs. Douglas Auchincloss
- Claude Montana, French; *Coat*; leather, 1979; 2011.446a, b; Suzanne K. Cseh
- Madame Grès (Alix Barton), French; *Ensemble*; silk, wool, 1972–73; 2011.523a–d; Monina von Opel
- Geoffrey Beene, American; *Dress*; wool, silk, ca. 1970; 2011.559.1; The Betty Belger Collection, Trustees Larry A. Belger and Susan M. Belger
- Geoffrey Beene, American; *Dress*; synthetic, silk, ca. 1972; 2011.559.2a–d; The Betty Belger Collection, Trustees Larry A. Belger and Susan M. Belger
- Issey Miyake, Japanese; *Ensemble*; cotton, synthetic, ca. 1999; 2011.560.1a, b; Nancy Stanton Talcott
- Issey Miyake, Japanese; *Dress*; synthetic, ca. 1999; 2011.560.2; Nancy Stanton Talcott
- Issey Miyake, Japanese; *Shirt*; cotton, metal, 1998; 2011.560.3; Nancy Stanton Talcott
- Hat*; wool; American, ca. 1950; 2011.561; David Rudykoff, in memory of his mother, Sadie Rudykoff
- Sybil Connolly, Irish; *Dress (Ball Gown)*; linen, 1950s–60s; 2012.96.1a–c; Susan Lasker Brody
- Halston, American; *Ensemble*; silk, late 1970s; 2012.96.2a, b; Susan Lasker Brody
- Hat*; wool, feathers; American, 1930s–40s; 2012.97a, b; Nancy Fisher, in memory of Janet C. Fisher
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Dress*; wool, synthetic, 2002; 2012.120.1; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Jumpsuit*; wool, synthetic, 2002; 2012.120.2a, b; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Dress*; synthetic, metal, 2004; 2012.120.3; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Dress*; synthetic, metal, 2004; 2012.120.4; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Ensemble*; fur, wool, 2005; 2012.120.5a, b; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Dress*; silk, 2006; 2012.120.6; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Ensemble*; silk, 2006; 2012.120.7a, b; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Ensemble*; silk, 2006; 2012.120.8a, b; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Dress*; silk, 2006; 2012.120.9; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Ensemble*; wool, 2006; 2012.120.10a, b; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Ensemble*; wool, 2006; 2012.120.11a, b; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Ensemble*; wool, 2006; 2012.120.12a, b; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Dress*; silk, wool, 2006; 2012.120.13; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Dress*; silk, wool, 2006; 2012.120.14; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Ensemble*; silk, wool, 2006; 2012.120.15a–c; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Ensemble*; silk, wool, glass, 2006; 2012.120.16a, b; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Dress*; silk, wool, 2006; 2012.120.17; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Ensemble*; wool, 2006; 2012.120.18a–c; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Ensemble*; silk, wool, 2006; 2012.120.19a–d; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Ensemble*; silk, wool, 2006; 2012.120.20a–c; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Ensemble*; wool, silk, 2006; 2012.120.21a–d; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Dress*; silk, 2006; 2012.120.22; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Dress*; leather, feathers, autumn/winter 2005; 2012.120.23; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Suit*; silk, spring/summer 2006; 2012.120.24a–c; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Ensemble*; wool, nylon, synthetic, autumn/winter 2004; 2012.120.25a–c; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Dress*; synthetic, autumn/winter 2003; 2012.120.26; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.27; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.28; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.29; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.30; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.31; Balenciaga Archives, Paris

- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.32; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.33; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.34; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.35; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.36; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.37; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.38; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.39; Balenciaga Archives, Paris
- Nicolas Ghesquière, French, for House of Balenciaga, French; *Hat*; cotton, 2006; 2012.120.40; Balenciaga Archives, Paris
- Christian Louboutin, French; *Shoes (Pumps)*; leather, 2007; 2012.121a, b; Christian Louboutin
- John Galliano, British; *Ensemble*; silk, synthetic, spring/summer 1997; 2012.122; John Galliano
- Comme des Garçons, Japanese; *Ensemble*; cotton, synthetic, autumn/winter 2010; 2012.123.1a–c; Comme des Garçons
- Comme des Garçons, Japanese; *Ensemble*; cotton, autumn/winter 2010; 2012.123.2a, b; Comme des Garçons
- Prada, Italian; *Ensemble*; leather, synthetic, silk, metal, fur, autumn/winter 2009; 2012.124a–e; Prada
- Roberto Cavalli, Italian; *Ensemble*; leather, feathers, late 1970s; 2012.125a, b; Pamela Pierotti Woods
- Bracelet*; metal, synthetic; French, 1930s–40s; 2012.126; Jacqueline Loewe Fowler
- Marc Jacobs, American, for Perry Ellis Sportswear Inc., American; *Ensemble*; silk, spring/summer 1993; 2012.148a–c; Gabé Doppelt, in memory of my (chic) aunt, Lucia Fine
- Walking Stick*; wood, metal, mother-of-pearl, glass; French, early 20th century; 2012.149.1; Estate of Sidney Hughes
- Walking Stick*; silver, wood; American or European, early 20th century; 2012.149.2; Estate of Sidney Hughes
- Walking Stick*; wood, metal, glass, horn; French, early 20th century; 2012.149.3; Estate of Sidney Hughes
- Walking Stick*; silver, leather; American or European, early 20th century; 2012.149.4; Estate of Sidney Hughes
- Walking Stick*; snakeskin, wood; American or European, early 20th century; 2012.149.5; Estate of Sidney Hughes
- Walking Stick*; metal, wood, synthetic; American or European, early 20th century; 2012.149.6; Estate of Sidney Hughes
- Walking Stick*; glass; American or European, early 20th century; 2012.149.7a, b; Estate of Sidney Hughes
- PURCHASES
- Wedding Dress*; silk, wool; European, ca. 1838; 2011.287; Paul D. Schurgot Foundation
- Yohji Yamamoto, Japanese; *Coat*; cotton, spring/summer 1983; 2011.288; Gould Family Foundation
- Stephen Burrows, American; *Jumpsuit*; synthetic, ca. 1974; 2011.289; Gould Family Foundation
- Pierre Cardin, French; *Dress*; leather, 1966; 2011.290; Gould Family Foundation
- Halston, American; *Dress*; synthetic, 1984; 2011.291; Gould Family Foundation
- John Galliano, British, for House of Dior, French; *Necklace*; synthetic, metal, 1997–98; 2011.292; Gould Family Foundation
- John Galliano, British, for House of Dior, French; *Necklace*; synthetic, metal, 1997–98; 2011.293; Gould Family Foundation
- Azzedine Alaïa, French; *Dress*; cotton, 1986; 2011.543; Gould Family Foundation
- Slippers*; silk; British, late 20th century; 2011.598.1a, b; Gould Family Foundation, in memory of Jo Copeland
- Suit*; wool, cotton; British, late 20th century; 2011.598.2a–d; Gould Family Foundation, in memory of Jo Copeland
- Ensemble*; silk, wool; British, late 20th century; 2011.598.3a–d; Gould Family Foundation, in memory of Jo Copeland
- Suit*; wool; British, late 20th century; 2011.598.4a–d; Gould Family Foundation, in memory of Jo Copeland
- Ensemble*; cotton; British, late 20th century; 2011.598.5a–c; Gould Family Foundation, in memory of Jo Copeland
- Lilly Pulitzer, American; *Robe*; cotton, late 20th century; 2011.598.6a, b; Gould Family Foundation, in memory of Jo Copeland
- Lilly Pulitzer, American; *Shirt*; cotton, late 20th century; 2011.598.7; Gould Family Foundation, in memory of Jo Copeland
- Lilly Pulitzer, American; *Beachwear (Trunks)*; cotton, late 20th century; 2011.598.8; Gould Family Foundation, in memory of Jo Copeland
- Lilly Pulitzer, American; *Beachwear (Trunks)*; cotton, late 20th century; 2011.598.9; Gould Family Foundation, in memory of Jo Copeland
- Roger Vivier, French; *Boot*; leather, synthetic, 1967; 2012.24; Gould Family Foundation
- Dress*; cotton; French, ca. 1805; 2012.89; Friends of The Costume Institute Gifts
- Dress*; cotton; British, ca. 1807; 2012.90; Gould Family Foundation
- André Courrèges, French; *Dress*; celluloid, silk, cotton, 1968; 2012.182, The Dorothy Strelsin Foundation Inc. Gift

Drawings and Prints

Drawings

GIFTS

David Levine, American; *Dwight D. Eisenhower*; pen, black ink, 1966; 2011.379.1; Caryl Horwitz

David Levine, American; *A Fat Man Confronting a Thin Man*; pen, black ink, 1964; 2011.379.2; Caryl Horwitz

Jean-Baptiste Isabey, French; *Portrait of Benjamin Mocatta (1802–1865)*; brush, brown wash, 19th century; 2011.382; Eric G. Carlson, in honor of Nadine Orenstein

Édouard Vuillard, French; *Lucy Hessel in the Bedroom ("Le Boudoir")*; black and red Conté crayon on paper, ca. 1917; 2011.385; Jill Newhouse

Stefano della Bella, Italian; *Genie of Drawing*; pen, brown ink, mid-17th century; 2011.562; Christopher Mendez, in memory of Phyllis D. Massar

Louis-Léopold Boilly, French; *Study of Three Heads*; black and white chalk, with stumping, ca. 1823; 2011.563; Jill Newhouse

Richard Westall, British; *Sir John Floyd on Horseback*; watercolor, ca. 1800–1814; 2011.564.1; Roberta J. M. Olson and Alexander B. V. Johnson

Thomas Fearnley, Norwegian; *A View of Lower Rydal Falls, Cumbria*; watercolor, pen, ink, gray and white heightening, on beige paper, 1837; 2011.564.2; Roberta J. M. Olson and Alexander B. V. Johnson

John Michael Rysbrack, Flemish; *The Return of Joseph*; pen, brown ink, brush, brown wash, white heightening on gray paper (once blue), 1720–70; 2011.570; Julien Stock and Gloria Gallucci

Frans Floris I, Netherlandish (circle of); *A Man Hanging by His Arms (The Corpse of the King?)*; pen, brown ink, brush, brown wash, 1530–70; 2011.571; Monroe Warsaw

Caricature of a Man's Head, Seen in Profile, from *Album of Woodcuts Collected by Arthur Heseltine*; graphite; British, ca. 1873; 2012.60.7; Bequest of William S. Lieberman

Hendrik van Cleve, Netherlandish; *A Rocky Estuary with Ships and Hill Towns*; pen, brown ink, blue wash; framing line in pen, brown ink, probably by the artist, 1585; 2012.98.1; Bequest of Anna Mont

Friedrich Sustris, Central European; Jacob de Backer, Netherlandish (formerly attributed to); *The Adoration of the Name of Jesus*; pen, gray ink, gray wash, laid down; framing line in pen, brown ink, 1588 or before; 2012.98.2; Bequest of Anna Mont

Ubaldo Gandolfi, Italian; *Adoration of the Shepherds*; pen, brown ink and wash, traces of black chalk, mid- to late 18th century; 2012.98.3; Bequest of Anna Mont

Carlo Maratti, Italian (formerly attributed to); *Head of a Young Boy*; black, red, brown, and white chalk on buff paper, 17th century; 2012.98.4; Bequest of Anna Mont

William Wyld, British; *St. Mark's Square, Venice, with Loggetta*; watercolor, ink over graphite, 19th century; 2012.98.5; Bequest of Anna Mont

Jean-Jacques Lagrenée, French; *An Allegory of Charity*; pen, brown ink, brush, brown and gray wash, ca. 1770–90; 2012.98.6; Bequest of Anna Mont

Remigio Cantagallina, Italian; *View of a Town with a Tower*; pen, brown ink, early 17th century; 2012.98.7; Bequest of Anna Mont

Gaetano Gandolfi, Italian; *Three Female Heads*; pen, brown ink, mid- to late 18th century; 2012.98.8; Bequest of Anna Mont

Nicolas Bernard Michel Lépicier, French; *Old Woman*; red, white, and black chalk, with stumping, ca. 1770–80; 2012.98.9; Bequest of Anna Mont

(Johann Heinrich) Ferdinand Olivier, German (formerly attributed to); *View of the Bay of Naples with Mount Vesuvius*; graphite, watercolor, early 19th century; 2012.98.10; Bequest of Anna Mont

Antoine Watteau, French; *Study of a Woman's Head and Hands*; red and white chalk, graphite on off-white laid paper, ca. 1717; 2012.150.1; Mrs. Charles Wrightsman

Jacques-Louis David, French; *A Young Woman of Frascati*; red chalk on off-white laid paper, framing lines in pen, brown ink, ca. 1775–76; 2012.150.2; Mrs. Charles Wrightsman

Charles-Nicolas Cochin II, French; *Portrait of Antoine de Boyer de Suquet*; graphite on off-white laid paper, 1776; 2012.150.3; Mrs. Charles Wrightsman

Jean-Michel Moreau the Younger, French; *Three Designs for a Funerary Monument or Epitaph*; pen, ink, watercolor over graphite, ca. 1770–90; 2012.150.4; Mrs. Charles Wrightsman

Baron Dominique Vivant Denon, French; *Self-Portrait as a Young Man*; pen, black ink over black chalk; framing line in pen, brown ink, ca. 1780; 2012.150.5; Mrs. Charles Wrightsman

Heads of Goddesses (Flora, Diana, Ceres); watercolor, gouache, border in black wash; framing lines in pen, gold ink; French, ca. 1600; 2012.150.6; Mrs. Charles Wrightsman

Heads of Goddesses (Pallas, Venus, Juno); watercolor, gouache, border in black wash; framing lines in pen, gold ink; French, ca. 1600; 2012.150.7; Mrs. Charles Wrightsman

S. Bruges, French; *Design for a Fountain with an Obelisk*; pen, ink over graphite, watercolor, ca. 1760–80; 2012.150.8; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Portrait of General Louis-Étienne Dulong de Rosnay*; graphite (hard and soft pencils) on wove paper, 1818; 2012.150.9; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Madame Alexandre Lethière, née Rosa Meli, and Her Daughter, Letizia*; graphite on tracing paper glued down on support sheet, 1815; 2012.150.10; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Portrait of the Lawyer Paul Grand*; graphite on wove paper, 1834; 2012.150.11; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Portrait of Jean-Joseph Fournier*; graphite on wove paper, 1815; 2012.150.12; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Portrait of Armand Bertin*; graphite on wove paper, 1842; 2012.150.13; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Madame Armand Bertin, née Marie-Anne-Cécile Dollfus*; graphite on wove paper, 1843; 2012.150.14; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Portrait of the Architect Charles-Victor Famin*; graphite on wove paper, 1836; 2012.150.15; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Portrait of the Artist Henri Lehmann*; graphite on wove paper, 1850; 2012.150.16; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Portrait of a Lady*; graphite on wove paper, mid-19th century; 2012.150.17; Mrs. Charles Wrightsman

Théodore Chassériau, French; *Portrait of a Young Woman Wearing a Cloak and Bonnet*; graphite on wove paper, 1850; 2012.150.18; Mrs. Charles Wrightsman

Paul Colin, French; *Josephine Baker*; brush, black wash, white gouache over graphite, ca. 1925; 2012.150.19; Mrs. Charles Wrightsman

Louis Jean François Lagrenée, French (Paris); *Drapery Study of a Woman with an Outstretched Arm*; black and white chalk, with stumping on buff-colored paper, ca. 1770–80; 2012.221; Eric Zafran in memory of Jacob Bean and Marc Cooper

Alonso Cano, Spanish; *Christ on the Mount of Olives* (recto); *Study of a Cypress* (verso); pen, brown ink, brush, brown wash, framing line in pen, brown ink, black chalk (recto); black chalk (?) (verso), ca. 1650–60 (?); 2012.222.1a, b; Anonymous

Auguste Rodin, French; *Ugolino and His Sons* (recto); *Anatomical Studies* (verso); traces of brown ink wash, pen, brown ink, graphite on graph paper, ca. 1800; 2012.222.2a, b; Anonymous

Female Warrior Crushing a Satyr; pen, brown ink, white heightening, traces of black chalk, on paper covered in blue wash; Italian (?), 16th century; 2012.236.5; Dr. David T. and Anne Wikler Mininberg, in celebration of Anne's 75th birthday

PURCHASES

Hans Rottenhammer I, German; *Diana Surprised at Her Bath*; pen, ink, after 1610; 2011.387; Ian Woodner Family Collection Fund

Hans Veit Friedrich Schnorr von Carolsfeld, German; *Cupid's Ruse*; brush, gray ink, pen, black ink, red chalk, watercolor over graphite, 1792; 2011.390a, b; Karen B. Cohen Fund

Pierre Brebiette, French; *The Deluge*; red chalk, ca. 1630–38; 2011.447; David T. Schiff and Mrs. Howard J. Barnet Gifts

William Blake, British; *The Last Trumpet* (recto); *Two Studies of a Right Eye, a Profile of an Open-Mouthed Young Man, the Head of an Eagle, and the Head of a Lion* (verso); pen, gummed carbon black ink, layered gray ink washes, graphite underdrawing (recto); black chalk (verso), ca. 1780–85; 2011.448; Fletcher and Van Day Truex Funds

August Leopold Venus, German; *Landscape near Rome*; brush, brown ink, watercolor, white gouache over black chalk, 1867; 2011.450; Sally and Howard Lepow Gift and Karen Cohen Fund

Monogrammist DS, Norwegian; Johan Christian Dahl, Norwegian (formerly attributed to); *Panoramic Landscape near Bergen*; graphite, 1813; 2011.451; Harry G. Sperling Fund

Adam Vogler, Austrian; *Hamlet and the Ghost of His Father*; pen, gray ink over graphite; double framing line in pen, gray ink, mid-19th century; 2011.452; Harry G. Sperling Fund

Ludwig Eduard Lütke, German; *View of Berlin with the Dome and Castle*; pen, gray ink, watercolor, 1824; 2011.453; Harry G. Sperling Fund

The Reign of Heaven; brush, gray ink; German, late 17th century; 2011.454; Ian Woodner Family Collection and Harry G. Sperling Funds

Johann Christophorus Storer, German; *The Assumption of the Virgin*; pen, black ink, gray wash over black chalk or graphite, squared for transfer in graphite or black chalk, 1641; 2011.455; Van Day Truex and Harry G. Sperling Funds

Pieter Barbiers II, Dutch; *A Forest Edge with Peasants and a Village in the Background* (recto); *Landscape Sketch* (verso); black chalk, brown-gray wash; framing line in black chalk, by the artist, late 18th–mid-19th century; 2011.456; Mary Oenslager Fund

Ferenc (Franz) Speth, Hungarian or Austrian; *Architectural Design for a Façade*; watercolor, pen, black ink, 1739–69; 2011.457; Mary Oenslager Fund

Carl Georg Anton Graeb, German; *Study of a Flowering Thistle*; graphite, watercolor, 1846; 2011.458; Karen B. Cohen Fund

Wilhelm von Kaulbach, German; *Sheet of Studies, Including for Reineke Fuchs* (recto); *Studies of Soldiers and of a Battle in a Wood* (verso); pen, brown ink (recto); pen, brown ink (verso), mid-19th century; 2011.459a, b; Harry G. Sperling Fund

Jörgen Valentin Sonne, Danish; *Studies of Four Horses with Two Horsemen*; graphite, watercolor, ca. 1848–51 (?); 2011.460; Mary Oenslager Fund

Jacob Jordaens, Flemish; *Christ Healing the Paralytic*; pen, brown ink, brown wash, ca. 1616–20; 2011.461; Frits and Rita Markus Fund

Cornelis Schut, Flemish; *Study of the Virgin and Child*; black and red chalk, heightened with white chalk, early–mid-17th century; 2011.487; Frits and Rita Markus Fund

Cornelis Schut, Flemish; *Two Studies of a Flying Putto*; red chalk, mid-17th century; 2011.488; Frits and Rita Markus Fund

Cornelis Schut, Flemish; *Study of a Standing Commander Holding a Staff* (recto); *Study of the Descent from the Cross* (verso); black chalk, brown wash, heightened with white gouache (?) (recto); red chalk (verso), ca. 1617–55; 2011.489a, b; Frits and Rita Markus Fund

Claude Simpol, French; *July: Amusements on the Water*; black chalk, pen, black and brown ink, brush, gray wash, heightened with white gouache, ca. 1700; 2011.491; Harry G. Sperling Fund

Augustin Terwesten, Dutch; *Study for an Allegory*; red chalk, heightened with white chalk, late 17th–early 18th century; 2011.492; Frits and Rita Markus Fund

Jean-Baptiste Greuze, French; *The Marriage Contract*; red and black chalk over traces of graphite, watercolor, gouache, ca. 1761; 2012.16; Lila Acheson Wallace and Mrs. Howard J. Barnet Gifts

Victor Hugo, French; *Souvenir of a Castle in Vosges*; brush, iron-gall washes, pen, iron-gall ink, white gouache; outline of castle obtained by using a paper stencil, 1857; 2012.17; Harris Brisbane Dick Fund, Donald Young Foundation Gift, Harry G. Sperling Fund, and David M. Tobey Gift

Cornelis Troost, Dutch; *Portrait of a Young Man*; black and red chalk; framing line in black chalk or graphite, early–mid-18th century; 2012.40; Frits and Rita Markus Fund

Lodewijk de Vadder, Flemish; *Forest Landscape*; black chalk, gray wash; framing line in pen and brown ink, early–mid-17th century; 2012.41; Frits and Rita Markus Fund

Louis Lafitte, French; *Portrait of a Man*; Conté crayon heightened with white chalk, 1793; 2012.42; Guy Wildenstein Gift

- Joseph Werner the Younger, Swiss; *Study of Overgrown Trees* (recto); *Study of a Cypress and Two Overgrown Trees* (verso); brush, gray ink, white gouache, late 17th–early 18th century; 2012.43; Guy Wildenstein Gift
- The Good Thief*; metalpoint, charcoal, heightened with white; Italian, ca. 1470; 2012.44; Guy Wildenstein Gift
- Jonathan Richardson, Senior, British; *Portrait of Jonathan Richardson, Junior, The Artist's Son*; black, red, and white chalk, 1729; 2012.45; PECO Foundation Gift
- George Barret the Elder, Irish; *A Mother and Children Resting beneath a Large Beech Tree, Deer Pacing Beyond, Possibly in Norbury Park, Surrey*; graphite, body color, gum arabic, 1776; 2012.46; Guy Wildenstein Gift
- John Glover, British; *Early Morning near Loch Katrine in the Trossachs, Scotland*; graphite, body color, gum arabic, before 1831; 2012.47; Guy Wildenstein Gift
- William Havell, British; *Woodcutters at Park Place, Henley, the River Thames Beyond*; graphite, watercolor, gouache, gum arabic, scratching out, ca. 1826; 2012.48; Guy Wildenstein Gift
- Daniël Johannes Torman Kerkhoff, Dutch; *Popular Celebrations in Dam Square, Amsterdam, on 4 March 1795, Marking the Erection of the Liberty Tree and the Success of the Batavian Revolution*; pen, black ink, brush, gray ink over black chalk; framing line in pen, brown ink, 1795 or after; 2012.49; Frits and Rita Markus Fund
- Antonio Lombardo, Italian; *Saint Anthony of Padua and the Miracle of the Miser's Heart*; pen, brown ink, brush, brown wash, 1501; 2012.50; Charles and Jessie Price Gift
- Johann Esaias Nilson, German; *Portrait of Queen Marie-Antoinette in an Ornamental Frame*; pen, black ink, gray wash, heightened with white gouache, over graphite, incised contour lines; reddened with chalk for transfer (verso), late 18th century; 2012.51; Harry G. Sperling Fund
- Poppi (Francesco Morandini), Italian; *Studies of the Dead Christ Supported by Angels, with Subsidiary Studies for the Same Composition*; red and black chalk, late 16th century; 2012.52; Harry G. Sperling Fund
- Jean Baptiste Le Prince, French; *Kamchatkans Preparing Fish to Be Dried*; pen, black ink, brush, gray wash over black chalk, 1769; 2012.53; Guy Wildenstein Gift
- Jean Baptiste Le Prince, French; *A Fisherman and His Family*; pen, black ink, brush, gray wash over black chalk, 1769; 2012.54; Guy Wildenstein Gift
- Maria Sibylla Merian, German; *Study of Capers, Gorse, and a Beetle*; watercolor, white gouache on vellum, 1693; 2012.83; Guy Wildenstein Gift
- George Chinnery, British; *Indian Temple*; watercolor, ca. 1808–12; 2012.84; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- William Cowen, British; *Frascati, near Rome*; watercolor, pen, ink, 1819; 2012.85; Malcolm Hewitt Wiener Foundation Gift
- Simon Vouet, French; *Portrait of Louis XIII*; black and white chalk, touches of pastel on light brown paper, ca. 1632–35; 2012.106; Lila Acheson Wallace Gift; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund; and Stephen A. Geiger Gift
- Nicolas Lancret, French; *Studies of a Couple Seated on the Ground, Looking at a Songbook*; red, black, and white chalk on light gray-brown paper, ca. 1740; 2012.107; Lila Acheson Wallace Gift and Harry G. Sperling Fund
- Jacob Jordaens, Flemish; *Study of a Young Girl Drinking from a Glass*; black and red chalk, heightened with white chalk; framing line in pen, brown ink, ca. 1640–45; 2012.142; Frits and Rita Markus Fund
- Dirck Pietersz. Crabeth, Netherlandish; *A Reformation Allegory*; pen, two shades of brown ink over black chalk; framing line in pen, brown ink, by a later hand, ca. 1550–55; 2012.184; Guy Wildenstein, Charles and Jessie Price, and Carolyn H. Specht Gifts; and Mary Oenslager, Frits and Rita Markus, and Frances and Claude Logan Funds
- Hendrick van Minderhout, Dutch; *The Gate of Bruges at Sluis*; pen, brown ink, gray wash, white gouache; framing line in pen, black ink, 1661; 2012.188; Guy Wildenstein Gift
- Joseph Kirnberger, German; *Baroque Church Façade with Obliquely Placed Towers*; pen and ink, watercolor over graphite, ca. 1760–70; 2012.200; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Hendrick de Clerck, Netherlandish; *The Destruction of the Pharaoh's Army*; pen, brown ink, brown wash over black chalk, squared in black chalk for transfer, late 16th–early 17th century; 2012.225; Sotheby's Gift and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Hans Bock the Younger, Swiss; *Four Studies after Giambologna's "Venus Leaving the Bath"*; pen, brown and black ink, brush, gray wash, ca. 1590; 2012.226; Guy Wildenstein Gift
- Johann Melchior Füssli, Swiss; *Rhinoceros in a Landscape within an Ornamental Frame*; pen, gray, brown, and black ink, brush, gray wash, ca. 1730; 2012.227; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund; and Guy Wildenstein Gift
- Friedrich Christian Reinermann, German; *View of a Valley through a Rocky Arch*; pen, black and brown wash over graphite, 1806; 2012.228; Joseph McCrindle and Guy Wildenstein Gifts and gifts from various donors
- Jan Erasmus Quellinus, Flemish; *Benedict of Nursia Orders the Destruction of the Temple of Apollo at Monte Cassino*; pen, brown and black ink, brush, gray ink, black chalk, white gouache, blue watercolor, mid-17th–early 18th century; 2012.229; Edward Pearce Casey Fund and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Jacob van Strij, Dutch; *A Standing Young Washerwoman*; brush, brown ink over black chalk or graphite, late 18th–early 19th century; 2012.230; Guy Wildenstein Gift
- Abraham van Strij, Dutch; *Parents Teaching Their Daughter a Song*; watercolor, pen, brown and black ink; framing line in pen, black ink, early 19th century; 2012.231; Joseph F. McCrindle Gift
- Baron François Gérard, French; *Daphnis Running toward Chloe*; black chalk, brush, brown and gray wash, heightened with white gouache, on light tan wove paper, ca. 1798; 2012.234; Guy Wildenstein Gift
- Joseph-Benoît Suvée, French; *Ruins of the Colosseum*; red chalk, ca. 1772–76; 2012.240; Guy Wildenstein Gift
- Henry Fuseli (Johann Heinrich Füssli), Swiss; *Oedipus Cursing His Son, Polyneikes*; pen, brown ink, brush, gray wash, traces of black chalk underdrawing, 1777; 2012.241; The Annenberg Foundation and Jean A. Bonna Gifts
- Thomas Gainsborough, British; *Portrait of a Young Woman Seated*; black chalk, touches of red wash, ca. 1760; 2012.242; Lila Acheson Wallace and Donald Young Foundation Gifts

Prints

GIFTS

Leonard Baskin, American; Kennedy Graphics (publisher), American; Horn Editions (publisher), American; *De Hooghe's Sibyl*; etching, 1978; 2011.349; Toni and Lawrence Novick

Robbie Conal, American; Los Angeles Press (publisher), American; *Artificial/Art Official*; lithograph, 1990; 2011.381.1; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; *Plan Ahead*; lithograph, hand coloring, 1990; 2011.381.2; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; *Quid pro Dough*; offset lithograph on newsprint, 1997; 2011.381.3; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; *Internal Affairs*; offset lithograph on newsprint, 1998; 2011.381.4; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; *Guns 'N' Moses*; offset lithograph on newsprint, 1999; 2011.381.5; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; *Tongue in Geek*; offset lithograph on newsprint, 2000; 2011.381.6; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; *Fossil Fool*; offset lithograph on newsprint, 2001; 2011.381.7; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; *Martha Stewart Lying*; offset lithograph on newsprint, 2002; 2011.381.8; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; *Big Fish Eat Little Fish, You Can Bank on It*; offset lithograph poster, 2011; 2011.381.9; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; *A Bombin' Nation*; offset lithograph poster, 2005; 2011.381.10; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; *Patriot Inaction*; offset lithograph poster, 2005; 2011.381.11; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; *Watching (Gandhi), Waiting (Dalai Lama), Dreaming (MLK, Jr.)*; offset lithograph poster, 2002; 2011.381.12; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; *Contra Diction*; offset lithograph poster, 1988; 2011.381.13; Deborah B. Ross

Henri Jean Augustin de Braekeleer, Belgian; *The Dressmaker*; etching on laid paper, ca. 1863; 2011.383.1; Eric Gillis

Henri Jean Augustin de Braekeleer, Belgian; *The Reader*; etching on wove paper, ca. 1870; 2011.383.2; Eric Gillis

Patrick Oliphant, American, born Australia; Landfall Press (publisher), American; *The Hollow Man*; etching, 1999; 2011.386; Susan Conway, in honor of the artist

Malvina Hoffman, American; *Two Dancers in Classical Costume*; lithograph, 1915; 2011.438; Charlotte C. Klein

Margaret Neilson Armstrong, American; John James Thornber (author), American; G. P. Putnam's Sons (publisher), American; *Field Book of Western Wild Flowers, with Five Hundred Illustrations in Black and White, and Forty-eight Plates in Color Drawn from Nature by the Author*; illustrations: color photographic process, offset lithography, 1915; 2011.518; Constance C. McPhee

Melissa Meyer, American; *Sway*; aquatint, spit bite, 2006; 2011.519; Melissa Meyer

Charles Dana Gibson, American; R. H. Russell (publisher), American; Life Publishing Company (publisher), American; *The Bride*, from the *New York Sunday World*; lithograph with tint stone, 1899; 2011.520.1; Walter Liedtke

Charles Dana Gibson, American; R. H. Russell (publisher), American; Life Publishing Company (publisher), American; *Big Game*, from the *New York Sunday World*; lithograph with tint stone, 1900; 2011.520.2; Walter Liedtke

Charles Dana Gibson, American; R. H. Russell (publisher), American; Life Publishing Company (publisher), American; *Conspirators*, from the *New York Sunday World*; lithograph with tint stone, 1902; 2011.520.3; Walter Liedtke

Charles Dana Gibson, American; R. H. Russell (publisher), American; Life Publishing Company (publisher), American; *When a Man's in Love*, from the *New York Sunday World*; lithograph with tint stone, 1902; 2011.520.4; Walter Liedtke

Captain William E. Baillie, Irish; after Rembrandt (Rembrandt van Rijn), Dutch; *The Three Trees*; etching, second state of six, 1758; 2011.521.1; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; after Rembrandt (Rembrandt van Rijn), Dutch; *The Three Trees*; etching with plate tone, third state of six, 1758; 2011.521.2; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; after Rembrandt (Rembrandt van Rijn), Dutch; *The Three Trees*; etching, drypoint, roulette, fourth state of six, 1758; 2011.521.3; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; after Rembrandt (Rembrandt van Rijn), Dutch; *The Three Trees*; etching, drypoint, roulette, fifth state of six, 1758; 2011.521.4; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; after Rembrandt (Rembrandt van Rijn), Dutch; *Old Man with Beard and Flat Cap*; etching, drypoint, proof before letters, 1765; 2011.521.5; Bonnie and Manuel Schonhorn

T. A. Deane, British; Benjamin Holl, British; John Camden Hotten, British; Edward Scriven, British; Thomson, British; Charles Eden Wagstaff, British; Wright, British; after Sir Peter Lely, Dutch; Anna Jameson (author), British; *Court Beauties of the Reign of Charles II, from the Originals in the Royal Gallery at Windsor*; plates: stipple engraving, engraving on steel, 1872; 2011.521.6; Bonnie and Manuel Schonhorn

Edward Ruscha, American; Crown Point Press (printer, publisher), American; *Rooster*; aquatint, etching, 1988; 2011.565; Susan and Peter Naiman

Baseball Cards; commercial color lithographs; American, 1960s; 2011.566.1–.450; David del Gaizo

Enrique Chagoya, American; Universal Limited Art Editions (printer, publisher), American; *Return to Goya's Caprichos No. 9*; etching, aquatint, 2011; 2011.567; Universal Limited Art Editions Inc.

Peter Nagy, American; *International Survey Condominiums*; laminated photocopy, 1985; 2011.568; Alice and Marvin Kosmin Collection

Reuben Kadish, American; *Untitled*; etching, aquatint, final state, two related working proofs, ca. 1945; 2011.569.1–3; The Reuben Kadish Art Foundation

Dalziel Brothers (engraver), British; Joseph Swain (engraver), British; after Basil Bradley, British; after Alfred W. Cooper, British; after Walter Crane, British; after George Cruikshank, British; after George Du Maurier, British; after Edward Duncan, British; after (Samuel) Luke Fildes, British; after Sir John Gilbert, British; after Thomas Alexander Ferguson Graham, British; after Charles Green, British; after Arthur Boyd Houghton, British; after (William) Holman Hunt, British; after Charles Samuel Keene, British; after Matthew James Lawless, British; after John Leech, British; after Richard Principal Leech, British; after Frederic Leighton, First Baron Leighton of Stretton, British; after James Mahoney, British; after Henry Stacy Marks, British; after Sir John Everett Millais, British; after Thomas Morten, British; after John William North, British; after John Pettie, British; after George John Pinwell, British; after Sir Edward John Poynter, British; after Frederick Augustus Sandys, British; after F. J. Slinger, British; after William Small, British; after Frederick Walker, British; after John Dawson Watson, British; after Joseph Wolf, German; *Woodcuts from Designs by Various Artists, Collected by Arthur Heseltine, 1873*; album containing 111 wood engravings, ca. 1873; 2012.60.1(1–111); Bequest of William S. Lieberman

Dalziel Brothers (engraver), British; *Scheich Ibrahim and the Fair Persian, from the Arabian Nights' Entertainments, from Album of Woodcuts Collected by Arthur Heseltine, 1873*; wood engraving, ca. 1873; 2012.60.2; Bequest of William S. Lieberman

George Du Maurier, British; *A Legend of Camelot—A Man Holding a Lily in a Vase, Leading a Veiled Woman Away from a Castle, from Album of Woodcuts Collected by Arthur Heseltine, 1873*; wood engraving, ca. 1873; 2012.60.3; Bequest of William S. Lieberman

Galatea Married—Restored by Mr. Punch from One of the Elgin Bas-Reliefs Representing the Fragment of a Wheel, from Album of Woodcuts Collected by Arthur Heseltine, 1873; wood engraving; British, ca. 1873; 2012.60.4; Bequest of William S. Lieberman

George Du Maurier, British (verso only); *Our Manoeuvres—Captain of Skirmishers Addresses a Lance-Corporal; Sad, but a Fact!*, from *Album of Woodcuts Collected by Arthur Heseltine, 1873*; wood engraving, 1873; 2012.60.5; Bequest of William S. Lieberman

George Du Maurier, British; *Amusements for the Sea-Side, from Album of Woodcuts Collected by Arthur Heseltine, 1873*; wood engraving, 1873; 2012.60.6; Bequest of William S. Lieberman

Honoré Daumier, French; Biais (author), French; Goulet (publisher), French; *Les journaux chez l'épicié (Newspapers at the Grocer's), from La Caricature, October 23, 1842*; lithograph, new caption added in pen, brown ink on attached piece of paper (recto); inscribed in pen, brown ink (verso), first state of three, 1842; 2012.127; Susan Schulman and Carolyn Bullard, in honor of Nadine Orenstein and Constance McPhee

Margaret Neilson Armstrong (binder), American; Frances Theodora Parsons (author), American; Marion Satterlee (illustrator), American; Alice Josephine Smith (illustrator), American; Charles Scribner's Sons (publisher), American; *How to Know the Wild Flowers: A Guide to the Names, Haunts and Habits of Our Common Wild Flowers*; book, colotype illustrations, 1895; 2012.128.1; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Frances Theodora Parsons (author), American; Marion Satterlee (illustrator), American; Alice Josephine Smith (illustrator), American; Charles Scribner's Sons (publisher), American; *How to Know the Ferns: A Guide to the Names, Haunts, and Habits of Our Common Ferns*; book, colotype illustrations, 1902; 2012.128.2; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Frank Richard Stockton (author), American; Charles Scribner's Sons (publisher), American; *The Girl at Cobhurst*; book without illustrations, 1898; 2012.128.3; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; John Greenleaf Whittier (author), American; Charles Herbert Woodbury (illustrator), American; Marcia Oakes Woodbury (illustrator), American; Houghton Mifflin Company (publisher), American; *The Tent on the Beach*; book, photogravure reproductions of paintings, 1899; 2012.128.4; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Paul Leicester Ford (author), American; Howard Chandler Christy (illustrator), American; Dodd, Mead & Co. (publisher), American; *Wanted a Matchmaker*; book, photogravure illustrations, 1901; 2012.128.5; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Paul Leicester Ford (author), American; Howard Chandler Christy (illustrator), American; Dodd, Mead & Co. (publisher), American; The Century Co. (publisher), American; *Wanted a Chaperone*; book, photogravure, lithography, 1902; 2012.128.6; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Paul Leicester Ford (author), American; Harrison Fisher (illustrator); Dodd, Mead & Co. (publisher), American; *Love Finds the Way*; book, photogravure, color lithography, 1904; 2012.128.7; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Dante Alighieri (author), Italian; Helen Maitland Armstrong (illustrator), American; R. H. Russell (publisher), American; *Ad Astra: Being Selections from the Divine Comedy of Dante*; book, colotype illustrations, 1902; 2012.128.8; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Robert Browning (author), British; Helen Maitland Armstrong (illustrator), American; Dodd, Mead & Co. (publisher), American; *Pippa Passes*; book, colotype and lithography illustrations, 1903; 2012.128.9; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Henry Van Dyke (author), American; Frank Vincent DuMond (illustrator), American; Arthur Henry Howard Heming (illustrator), Canadian; Corwin Knapp Linson (illustrator), American; Howard Pyle (illustrator), American; John Reinhard Weguelin (illustrator), British; Charles Scribner's Sons (publisher), American; *The Blue Flower*; book, photomechanical reproductions of watercolors, 1902; 2012.128.10; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Henry Van Dyke (author), American; Frank Vincent DuMond (illustrator), American; Charles Scribner's Sons (publisher), American; *Little Rivers: A Book of Essays in Profitable Idleness*; book, photomechanical reproductions of watercolors, 1906; 2012.128.11; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Henry Van Dyke (author), American; Frank Vincent DuMond (illustrator), American; Charles Scribner's Sons (publisher), American; *Days Off: And Other Digressions*; book, photomechanical reproductions of watercolors, 1913; 2012.128.12; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Henry Van Dyke (author), American; Blendon Reed Campbell (illustrator), American; Charles Shepard Chapman (illustrator), American; Sigismund de Ivanowski (illustrator), American, born Ukraine; (Alfred) Garth Jones (illustrator), British; Paul Julien Meylan (illustrator), American; Charles Scribner's Sons (publisher), American; *The Unknown Quantity: A Book of Romance and Some Half-Told Tales*; book, photomechanical reproductions of watercolors, 1912; 2012.128.13; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Henry Van Dyke (author), American; Charles Scribner's Sons (publisher), American; *The Valley of Vision: A Book of Romance and Some Half-Told Tales*; book, photomechanical reproductions of wood engravings, watercolors, paintings, 1919; 2012.128.14; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Myrtle Reed (author), American; Clinton Balmer (illustrator), American; G. P. Putnam's Sons (publisher), American; *Flower of the Dusk*; book, photomechanical reproductions of a painting, 1908; 2012.128.15; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Myrtle Reed (author), American; Clinton Balmer (illustrator), American; G. P. Putnam's Sons (publisher), American; *Old Rose and Silver*; book, photomechanical reproductions of a painting, 1911; 2012.128.16; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Myrtle Reed (author), American; Arthur Garfield Learned (illustrator), American; G. P. Putnam's Sons (publisher), American; *Weaver of Dreams*; book, photomechanical reproductions of a drawing, 1911; 2012.128.17; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Myrtle Reed (author), American; G. P. Putnam's Sons (publisher), American; *The White Shield*; book, photomechanical reproductions of paintings, 1912; 2012.128.18; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Myrtle Reed (author), American; Clara Miller Burd (illustrator), American; G. P. Putnam's Sons (publisher), American; *Threads of Grey & Gold*; book, photomechanical reproductions of paintings, 1913; 2012.128.19; Constance C. McPhee

Pierre Alexandre Aveline, French; after François Boucher, French; *Quatrieme Livre de Groupes d'Enfants (Fourth Book of Groups of Children)*; etching, engraving, mid-18th century; 2012.136.1; Léon Davent, French; *Mars Seated Amid Trophies*; etching, mid-16th century; 2012.136.2; Jean Jacques Avril the Elder, French; after Jean Baptiste Nicolas Pillement, French; *Treehouse*; etching, 1773; 2012.136.3; Jérôme-Charles Bellicard, French; *Tempio di Sant'Andrea, Via Flaminia (Temple of Sant'Andrea on Via Flaminia, Rome)*; etching, 1750; 2012.136.4; Robert Boissard, French; *Plate from Mascarades (Masquerades)*; engraving, late 16th century; 2012.136.5; Jacques Bellange, French; *The Suicide of Portia*; engraving, late 16th–early 17th century; 2012.136.6; Matthäus Merian the Elder, Swiss; after Jacques Bellange, French; *Robert-Dumesnil 13*; reverse copy, engraving, etching, early–mid-17th century; 2012.136.7; Matthäus Merian the Elder, Swiss; after Jacques Bellange, French; *Melchior*; etching, early–mid-17th century; 2012.136.8; after Jacques Bellange, French; *Magus Caspar, King of Tarsis*; etching, early–mid-17th century; 2012.136.9; Matthäus Merian the Elder, Swiss; after Jacques Bellange, French; *Balthasar*; etching, early–mid-17th century; 2012.136.10; Jean Berain, French; *Ornamental Plate*; etching, engraving, late 17th–early 18th century; 2012.136.11; Juan Dolivar, Spanish; after Jean Berain, French; *Two Torcheres*; etching, engraving, late 17th century; 2012.136.12; Juan Dolivar, Spanish; after Jean Berain, French; *Two Torcheres*; etching, engraving, late 17th century; 2012.136.13; Abraham Bosse, French; *La Mariane (Marianne)*; etching, 17th century; 2012.136.14; Abraham Bosse, French; *Le Feu (Fire)*; etching, 17th century; 2012.136.15; Abraham Bosse, French; *Painting*; etching, 17th century; 2012.136.16; Abraham Bosse, French; *Vestir les Nuds (Clothing the Naked)*; etching, 17th century; 2012.136.17; Abraham Bosse, French; *The Sculptor*; etching, 17th century; 2012.136.18; Abraham Bosse, French; *La Fortune de la France (The Fortune of France)*; etching, 17th century; 2012.136.19; Abraham Bosse, French; *Epitaph and Portrait of Jacques Callot*; etching, engraving, 17th century; 2012.136.20; Abraham Bosse, French; after Jean de Saint-Igny, French; *Le Jardin de la Noblesse Française . . . (The Garden of French Nobility . . .)*; etchings, 1629; 2012.136.21.1–12; Abraham Bosse, French; *La Noblesse Française a L'Eglise (The French Nobility at Church)*; etching, ca. 1629; 2012.136.22; Abraham Bosse,

French; *La Noblesse Française a L'Eglise (The French Nobility at Church)*; etching, ca. 1629; 2012.136.23; René Boyvin, French; *The Philosopher Empedocles*; engraving, late 16th–early 17th century; 2012.136.24; René Boyvin, French; *Two Lighted Candelabra*; engraving, late 16th–early 17th century; 2012.136.25; René Boyvin, French; *Jason Kills the Dragon*; engraving, late 16th–early 17th century; 2012.136.26; René Boyvin, French; *Return of Absyrté's Limbs*; engraving, late 16th–early 17th century; 2012.136.27; René Boyvin, French; *Medusa Pours the Magic Potion over Jason's Body*; engraving, late 16th–early 17th century; 2012.136.28; René Boyvin, French; *Medea Kills the Children She Had with Jason*; engraving, late 16th–early 17th century; 2012.136.29; René Boyvin, French; *Vase with Water Gods*; engraving, late 16th–early 17th century; 2012.136.30; René Boyvin, French; *Vase with Satyrs*; engraving, late 16th–early 17th century; 2012.136.31; René Boyvin, French; *Vase with a Sacrificial Bull Scene*; engraving, late 16th–early 17th century; 2012.136.32; René Boyvin, French; *Winged Spirits Draping a Statue*; engraving, late 16th–early 17th century; 2012.136.33; *Fantastical Mask Design*; etching, engraving; French, mid-16th century; 2012.136.34; René Boyvin, French; *Ornamental Panel with Figure of Saturn*; engraving, late 16th–early 17th century; 2012.136.35; Gilles Rousselet, French; *La Retorique (Rhetoric)*; engraving, 17th century; 2012.136.36; Abraham Bosse, French; Gilles Rousselet, French; Claude Vignon, French; *Zenobia*; etching, engraving, 17th century; 2012.136.37; Abraham Bosse, French; Gilles Rousselet, French; Claude Vignon (designer), French; *French Christian Lady*; etching, engraving, watercolor, gold paint, 17th century; 2012.136.38; Gilles Rousselet, French; *La Dialectique (Dialectic)*; engraving, 17th century; 2012.136.39; Gilles Rousselet, French; *L'Aritmetique (Arithmetic)*; engraving, 17th century; 2012.136.40; Hubert Robert, French; *Les Soirées de Rome (Evenings in Rome)*; etchings, 17th century; 2012.136.41.1–10; Charles Le Brun, French; Pierre Mariette (publisher), French; *Evening*; etching, 17th century; 2012.136.42; Pierre Lombart, French; *Portrait of the Marquis du Mesnilgarnier*; etching, 17th century; 2012.136.43; Claude Mellan, French; *Two Satyrs on a World Globe*; engraving, 17th century; 2012.136.44; Pierre Moreau, French; *Imaginary Architecture with Camel and Figures, after Della Bella*; etching, 18th century; 2012.136.45; Robert Nanteuil, French; *Portrait of Jean Loret*; engraving, 17th century; 2012.136.46; Jean Morin, French; Anthony van Dyck, Flemish; *Portrait of Nicolas Chrystin*; etching, engraving, 17th century; 2012.136.47; Jean Baptiste Nicolas Pillement, French; Pierre Charles Canot, French; *Recueil de Plusieurs Jeux d'Enfants (Children's Games)*; engraving, 1759; 2012.136.48; François Marie Isidore Queverdo, French; *Kiosk Chinois (Chinese Kiosk)*, from *Premier cayer de panneaux, frises et sujets arabesques (First Notebook of Panels, Friezes, and Arabesques)*; etching, 1788; 2012.136.49; Gabriel Perrelle, French; *Travelers Visiting Ruins*; engraving, mid-17th century; 2012.136.50; Adam Philippon, French; *From a Set of Ornamental Plates*; etching, 1645; 2012.136.51; Adam Philippon, French; *From a Set of Ornamental Plates*; etching, 1645; 2012.136.52; Gilles Rousselet, French; Pierre Mariette (publisher), French; *La Grammaire (Grammar)*; engraving, 17th century; 2012.136.53; Jean Le Pautre, French; *Design for Ceiling Decoration*; etching, 17th century; 2012.136.54; Jean Le Pautre, French; *Design for Ceiling Decoration*; etching, 17th century; 2012.136.55; Jean Le Pautre, French; *Design for Ornament*; etching, 17th century; 2012.136.56; Jean Le Pautre, French; *Design for Ornament*; etching, 17th century; 2012.136.57; Claude Nicolas Malapeau, French; after Jacques-Philippe-Joseph de Saint-Quentin, French; *Illustrations for Beaumarchais "Marriage of Figaro" (Act I)*; etching, engraving, late 18th century; 2012.136.58.1; Claude Nicolas Malapeau, French; after Jacques-Philippe-Joseph de Saint-Quentin, French; *Illustrations for Beaumarchais "Marriage of Figaro" (Act II)*; etching, engraving, late 18th century; 2012.136.58.2; Claude Nicolas Malapeau, French; after Jacques-Philippe-Joseph de Saint-Quentin, French; *Illustrations for Beaumarchais "Marriage of Figaro" (Act III)*; etching, engraving, late 18th century; 2012.136.58.3; Claude Nicolas Malapeau, French; after Jacques-Philippe-Joseph de Saint-Quentin, French; *Illustrations for Beaumarchais "Marriage of Figaro" (Act IV)*; etching, engraving, late 18th century; 2012.136.58.4; Claude Nicolas Malapeau, French; after Jacques-Philippe-Joseph de Saint-Quentin, French; *Illustrations for Beaumarchais "Marriage of Figaro" (Act V)*; etching, engraving, late 18th century; 2012.136.58.5;

Bernard Picart, French; *Andrea Palladio*; engraving, 1714–15; 2012.136.59; Mathieu de Platte-Montagne, French; *Landscape with a Frozen River*; etching, 17th century; 2012.136.60; Mathieu de Platte-Montagne, French; *Seascape*; etching, 17th century; 2012.136.61; Jean Morin, French; *Potter de Gesvres*; etching, engraving, 17th century; 2012.136.62; Adam Perelle, French; *Veüe generale en Perspective du Château Bassecourt, Anticours, Jardins, &c. de Richelieu (Overview of the Lower Court, Forecourt, Gardens, etc., of Château de Richelieu)*; etching, 17th century; 2012.136.63; Adam Perelle, French; *Veüe du Château de Richelieu du côté du Parc (View of Château de Richelieu from the Park)*; etching, 17th century; 2012.136.64; Adam Perelle, French; *Le Château de Richelieu en Poitou du côté de l'Entrée (View of Château de Richelieu in Poitou from the Entrance)*; etching, 17th century; 2012.136.65; Adam Perelle, French; *Veüe du Grand Parterre et de la Demie Lune de Richelieu (View of the Great Parterre and Ravelin of Château de Richelieu)*; etching, 17th century; 2012.136.66; Adam Perelle, French; *Face du Grand Corps de Logis du Château de Richelieu du côté du Parterre (Opposite the Great Corps de Logis of Château Richelieu from the Parterre)*; etching, 17th century; 2012.136.67; Jacques-François-Joseph Saly, French; *Plate from Set of 30 Vases*; etching, 18th century; 2012.136.68; Jacques-François-Joseph Saly, French; *Plate from Set of 30 Vases*; etching, 18th century; 2012.136.69; Israel Silvestre, French; *View of Caprarola*; etching, 17th century; 2012.136.70; Jean Claude Richard, Abbé de Saint-Non, French; after Jean-Honoré Fragonard, French; *Vuë prise dan les jardins de la Ville d'Est à Tivoli (View from the Gardens at the Villa d'Este at Tivoli)*; etching, 18th century; 2012.136.71; John Claude Richard (Abbé de Saint-Non), French; *Vuë de l'entrée de Tivoli et des Murs de la Ville d'Est (View of the Tivoli Entrance and Walls of the Villa d'Este)*; etching, 18th century; 2012.136.72; Joseph Marie Vien the Elder, French; *Bacha à trois queues (Pasha of Three Tails)*, from *Caravane du Sultan à la Mecque (The Sultan's Caravan to Mecca)*; etching, 1748; 2012.136.73; Antoine Watteau, French; *Plate from Figures de Modes (Costume Designs)*; etching, late 17th–early 18th century; 2012.136.74.1; Antoine Watteau, French; *Plate from Figures de Modes (Costume Designs)*; etching, late 17th–early 18th century; 2012.136.74.2; Antoine Watteau, French; *Plate from Figures de Modes (Costume Designs)*; etching, late 17th–early 18th century; 2012.136.74.3; Antoine Watteau, French; *Plate from Figures de Modes (Costume Designs)*; etching, late 17th–early 18th century; 2012.136.74.4; Odoardo Fialetti, Italian; *Scherzi d'amore [Venus Blindfolding Cupid]*; etching, late 16th–early 17th century; 2012.136.75.1; Odoardo Fialetti, Italian; *Scherzi d'amore [Venus Breaking Cupid's Bow]*; etching, late 16th–early 17th century; 2012.136.75.2; Odoardo Fialetti, Italian; *Scherzi d'amore [Venus Watching Cupid Carve a New Bow]*; etching, late 16th–early 17th century; 2012.136.75.3; Odoardo Fialetti, Italian; *Scherzi d'amore [Venus Looks over Her Shoulder as Cupid Prepares to Shoot an Arrow]*; etching, late 16th–early 17th century; 2012.136.75.4; Battista Franco, Italian; *Six Antique Subjects*; etching, 16th century; 2012.136.76; Battista Franco, Italian; *John the Baptist*; etching, engraving, 16th century; 2012.136.77; Master G. A., Italian; *Ionic Capital*; engraving, 16th century; 2012.136.78.1; Master G. A., Italian; *Ionic Base*; engraving, 16th century; 2012.136.78.2; Master G. A., Italian; *Corinthian Base*; engraving, 16th century; 2012.136.79.1; Master G. A., Italian; *Corinthian Base*; engraving, 16th century; 2012.136.79.2; Giorgio Ghisi, Italian; after Perino del Vaga (Pietro Buonaccorsi), Italian; *Neptune with Two Tritons*; engraving, 16th century; 2012.136.80; Giovanni Francesco Grimaldi, Italian; *Groups of People on Shore and in Three Boats*; etching, 17th century; 2012.136.81; Pasquino, engraving; Italian, 1542; 2012.136.82; Ottavio Leoni (Il Padovano), Italian; *The Cavaliere Arpino*; etching, engraving, 1621; 2012.136.83; Ottavio Leoni (Il Padovano), Italian; *Portrait of Giovanni Baglione*; etching, engraving, 1625; 2012.136.84; Ottavio Leoni (Il Padovano), Italian; *C. Roncalli, "Il Pomerancio"*; etching, engraving, 1623; 2012.136.85; Ottavio Leoni (Il Padovano), Italian; *Portrait of Ludovico Leoni*; etching, engraving, 1625; 2012.136.86; Ottavio Leoni (Il Padovano), Italian; *Portrait of a Knight of Malia (Self-Portrait)*; etching, engraving, 1625; 2012.136.87; Marcantonio Raimondi, Italian; *Apollo*; engraving, early 16th century; 2012.136.88; Marcantonio Raimondi, Italian; *Force*; engraving, early 16th century; 2012.136.89; Marcantonio Raimondi, Italian; *Temperance*; engraving, early 16th century; 2012.136.90; Marcantonio Raimondi, Italian; *David and Goliath*;

etching, engraving, early 16th century; 2012.136.91; Marcantonio Raimondi, Italian (circle of); *Psyche Carrying Waters of the Styx*, from *Farnesina Frescoes*; engraving, early 16th century; 2012.136.92; Odoardo Fialetti, Italian; after Giovanni Antonio da Pordenone (Giovanni Antonio de Sacchis), Italian; *Pan from Set of Four Deities*; etching, late 16th–early 17th century; 2012.136.93; Odoardo Fialetti, Italian; after Giovanni Antonio da Pordenone (Giovanni Antonio de Sacchis), Italian; *Mars from Set of Four Deities*; etching, late 16th–early 17th century; 2012.136.94; Paolo Farinati, Italian; *Virgin and Child with St. John the Baptist*; etching, late 16th–early 17th century; 2012.136.95; Paolo Farinati, Italian; *Sleeping Cupid*; etching, late 16th–early 17th century; 2012.136.96; Giuseppe Diamantini, Italian; *Saturn, Eros, and a Woman*; etching, 17th century; 2012.136.97; Stefano della Bella, Italian; *Ornamenti o Grottesche (Ornaments or Grotesques)*; etchings, 17th century; 2012.136.98.1–.13; Stefano della Bella, Italian; *Raccolta di Vasi Diversi (Collection of Vases)*; etchings, 17th century; 2012.136.99.1–.6; Stefano della Bella, Italian; *Ornamenti di Fregi e Fogliami (Frieze and Foliage Ornaments)*; etchings, 17th century; 2012.136.100.1–.16; François Collignon, French; after Stefano della Bella, Italian; *Frises, Feuillages et Grottesques (Friezes, Foliage, and Grotesques)*; etchings, 17th century; 2012.136.101.1–.8; Stefano della Bella, Italian; Ferdinando Bardi de' Conti de' Vernio (author), Italian; *Title Page 2*, from *In Morte del Serenissimo Principe Francesco di Toscana, Orazione (The Death of Francesco the Most Serene Prince of Tuscany)*; letterpress, etching, 1634; 2012.136.102; Stefano della Bella, Italian; *Title Page*, from *Il Nino Figlio (Nino, the Son)*; etching, 17th century; 2012.136.103; Giorgio Ghisi, Italian; after Francesco Primaticcio, Italian; *Three Muses*; engraving, 16th century; 2012.136.104; Giorgio Ghisi, Italian; after Francesco Primaticcio, Italian; *Three Muses*; engraving, 16th century; 2012.136.105; Giorgio Ghisi, Italian; after Francesco Primaticcio, Italian; *Venus among Goddesses and Two Amors*; engraving, 16th century; 2012.136.106; Giorgio Ghisi, Italian; after Francesco Primaticcio, Italian; *Jupiter, Two Followers, Child with Horn of Plenty*; engraving, 16th century; 2012.136.107; Giorgio Ghisi, Italian; after Francesco Primaticcio, Italian; *Apollo, Neptune, Pluto, Pallas*; engraving, 16th century; 2012.136.108; Giorgio Ghisi, Italian; after Francesco Primaticcio, Italian; *Hercules, Bacchus, Pan and Another God*; engraving, 16th century; 2012.136.109; Antonio Fantuzzi, Italian; after Francesco Primaticcio, Italian; *Sibyl with Tablet*; etching, 16th century; 2012.136.110; Antonio Fantuzzi, Italian; *Standing Muse Holding a Double Flute*; etching, 16th century; 2012.136.111; Giovanni Battista Falda, Italian; *Stanza di Venti nel Teatro di Belvedere di Frascati (Room of the Wind Instruments at the Belvedere Theater in Frascati)*; etching, 17th century; 2012.136.112; Stefano della Bella, Italian; *Cartouche with Half a Herm and Half a Cardinal's Hat*, from *Nouvelles inventions de Cartouches (New Designs for Cartouches)*; etching, 17th century; 2012.136.113.1; Stefano della Bella, Italian; *Cartouche Formed of Drapery Supported by Skeletons*, from *Nouvelles inventions de Cartouches (New Designs for Cartouches)*; etching, 17th century; 2012.136.113.2; Stefano della Bella, Italian; *Cartouche Formed by a Tiger Skin Flanked by Two Centaurs*, from *Nouvelles inventions de Cartouches (New Designs for Cartouches)*; etching, 17th century; 2012.136.113.3; Stefano della Bella, Italian; *Cartouche Formed of Drapery Supported by Skeletons*, from *Nouvelles inventions de Cartouches (New Designs for Cartouches)*; etching, 17th century; 2012.136.113.4; Stefano della Bella, Italian; *Cartouche Flanked by Dragons*, from *Nouvelles inventions de Cartouches (New Designs for Cartouches)*; etching, 17th century; 2012.136.113.5; Stefano della Bella, Italian; *Cartouche Framed by Apollo and Pan*, from *Nouvelles inventions de Cartouches (New Designs for Cartouches)*; etching, 17th century; 2012.136.113.6; Stefano della Bella, Italian; *Cartouche with Infant Satyrs and Ring*, from *Nouvelles inventions de Cartouches (New Designs for Cartouches)*; etching, 17th century; 2012.136.113.7; Stefano della Bella, Italian; *Cartouche with Infant Satyrs and Ring*, from *Nouvelles inventions de Cartouches (New Designs for Cartouches)*; etching, 17th century; 2012.136.113.8; Stefano della Bella, Italian; *Cartouche with Duck and Nymphs*, from *Nouvelles inventions de Cartouches (New Designs for Cartouches)*; etching, 17th century; 2012.136.113.9; Stefano della Bella, Italian; *Cartouche with Sundial*, from *Eight Emblems for the Funeral of Francesco de Medici*; etching, 17th century; 2012.136.114.1; Stefano della Bella, Italian; *Cartouche with Loom*, from *Eight Emblems for the*

Funeral of Francesco de Medici; etching, 17th century; 2012.136.114.2; Stefano della Bella, Italian; *Cartouche with Tree*, from *Eight Emblems for the Funeral of Francesco de Medici*; etching, 17th century; 2012.136.114.3; Stefano della Bella, Italian; *Cartouche with Wreath*, from *Eight Emblems for the Funeral of Francesco de Medici*; etching, 17th century; 2012.136.114.4; Stefano della Bella, Italian; *Cartouche with Violin*, from *Eight Emblems for the Funeral of Francesco de Medici*; etching, 17th century; 2012.136.114.5; Stefano della Bella, Italian; *Cartouche with Armor*, from *Eight Emblems for the Funeral of Francesco de Medici*; etching, 17th century; 2012.136.114.6; Stefano della Bella, Italian; *Cartouche with Eagle and Snake*, from *Eight Emblems for the Funeral of Francesco de Medici*; etching, 17th century; 2012.136.114.7; Stefano della Bella, Italian; *Cartouche with Censer*, from *Eight Emblems for the Funeral of Francesco de Medici*; etching, 17th century; 2012.136.114.8; Antonio Belemo, Italian; after Parmigianino (Girolamo Francesco Maria Mazzola), Italian; *Apollo*; engraving, first half of the 18th century; 2012.136.115; Benigno Bossi, Italian; after Ennemond Alexandre Petitot, French; *Putti Playing with the Arms of Mars*; etching, engraving, 1769; 2012.136.116; after Parmigianino (Girolamo Francesco Maria Mazzola), Italian; *The Sacrifice or Micus Scaevola*; chiaroscuro woodcut, 16th century; 2012.136.117; after Parmigianino (Girolamo Francesco Maria Mazzola), Italian; *Faith*; chiaroscuro woodcut, 16th century; 2012.136.118; Antonio da Trento, Italian; after Parmigianino (Girolamo Francesco Maria Mazzola), Italian; *St. John in the Desert*; chiaroscuro woodcut, 16th century; 2012.136.119; Antonio da Trento, Italian; after Parmigianino (Girolamo Francesco Maria Mazzola), Italian; *St. Andrew*; chiaroscuro woodcut, 16th century; 2012.136.120; *Fascimile of Otto Print*; fascimile; 2012.136.121; after Cherubino Alberti (Zaccaria Mattia), Italian; after Polidoro da Caravaggio, Italian; *Vase with Bull and Nude Men*; reverse copy, engraving, 17th century; 2012.136.122; *Triumph of Chastity*, from *The Triumph of Petrarch*; woodcut; Venetian, 1492–93; 2012.136.123; Cherubino Alberti (Zaccaria Mattia), Italian; after Polidoro da Caravaggio, Italian; *Autumn* from *The Four Seasons*; engraving, late 16th–early 17th century; 2012.136.124.1; Cherubino Alberti (Zaccaria Mattia), Italian; after Polidoro da Caravaggio, Italian; *Winter* from *The Four Seasons*; engraving, late 16th–early 17th century; 2012.136.124.2; Cherubino Alberti (Zaccaria Mattia), Italian; after Polidoro da Caravaggio, Italian; *Spring* from *The Four Seasons*; engraving, late 16th–early 17th century; 2012.136.124.3; Cherubino Alberti (Zaccaria Mattia), Italian; after Polidoro da Caravaggio, Italian; *Summer* from *The Four Seasons*; engraving, late 16th–early 17th century; 2012.136.124.4; after Cherubino Alberti (Zaccaria Mattia), Italian; after Polidoro da Caravaggio, Italian; *Venus Triumphant and Amor*, from *Mythological Subjects*; reverse copy, engraving, 17th century; 2012.136.125.1; Cherubino Alberti (Zaccaria Mattia), Italian; after Polidoro da Caravaggio, Italian; *Jupiter Embracing Cupid*, from *Mythological Subjects*; engraving, late 16th–early 17th century; 2012.136.125.2; after Cherubino Alberti (Zaccaria Mattia), Italian; Polidoro da Caravaggio, Italian; *Apollo Pursuing Daphne*, from *Mythological Subjects*; reverse copy, engraving, 17th century; 2012.136.125.3; after Cherubino Alberti (Zaccaria Mattia), Italian; after Polidoro da Caravaggio, Italian; *Neptune Rising from the Waters*, from *Mythological Subjects*; reverse copy, engraving, 17th century; 2012.136.125.4; after Battista Angolo del Moro, Italian; after Parmigianino (Girolamo Francesco Maria Mazzola), Italian; *Madonna and Child with Saints*; engraving, 16th century; 2012.136.126; Battista Angolo del Moro, Italian; Andrea Schiavone (Andrea Medulic or Meldolla), Italian; *Mythological Frieze*; engraving, ca. 1534; 2012.136.127; Battista Angolo del Moro, Italian; Andrea Schiavone (Andrea Medulic or Meldolla), Italian; *Bust of a Young Woman*; etching, engraving, 16th century; 2012.136.128; Battista Angolo del Moro, Italian; *Fame*; engraving, 16th century; 2012.136.129; Paolo Anesi, Italian; *Pastoral Scene*; etching, 18th century; 2012.136.130; Amico Aspertini, Italian; *The Expulsion from Paradise*; engraving, late 15th–early 16th century; 2012.136.131; Pietro Santi Bartoli, Italian; after Giulio Romano, Italian; *Ceiling of the Sala dei Giganti, Palazzo del Te*; etching, 17th century; 2012.136.132; Pietro Santi Bartoli, Italian; after Giulio Romano, Italian; *Pluto in His Carriage*; etching, 17th century; 2012.136.133; Pietro Santi Bartoli, Italian; after Giulio Romano, Italian; *The Giants Hit by Debris*; etching, 17th century; 2012.136.134;

Pietro Santi Bartoli, Italian; after Giulio Romano, Italian; *The Giants Hit by the Ruins of the Temple*; etching, 17th century; 2012.136.135; Ercole Bazicaluva, Italian; *Pastoral Scene*; etching, 17th century; 2012.136.136; Ercole Bazicaluva, Italian; *Landscapes with Man Leading a Horse*; etching, 17th century; 2012.136.137; Ercole Bazicaluva, Italian; *Hunting Scene*; etching, 17th century; 2012.136.138; Domenico Beccafumi, Italian; *Vulcan at the Forge*; woodcut, late 15th–early 16th century; 2012.136.139; Francesco Galli Bibiena, Italian; *Scene from Talestri, Regina delle Amazzoni (Thalestris, Queen of the Amazons)*; engraving, 1765; 2012.136.140; Benigno Bossi, Italian; after Ennemond Alexandre Petitot, French; *Neo-Classical Case*; etching, 1764; 2012.136.141; Benigno Bossi, Italian; after Parmigianino (Girolamo Francesco Maria Mazzola), Italian; *Young Man Wearing a Military Cloak*; etching, engraving, 18th century; 2012.136.142; possibly Nicolò Boldrini, Italian; after Titian (Tiziano Vecellio), Italian; *Holy Family with Elizabeth and St. John*; woodcut, 16th century; 2012.136.143; Giulio Bonasone, Italian; after Giulio Romano, Italian; *Pomona and Pan*; etching, engraving, 16th century; 2012.136.144; Nicolas Beatrizet, French; after Raphael (Raffaello Sanzio or Santi), Italian; *Descent into Hell*; engraving, 1541; 2012.136.145.1; Nicolas Beatrizet, French; after Raphael (Raffaello Sanzio or Santi), Italian; *Descent into Hell*; engraving, 1541; 2012.136.145.2; Giulio Bonasone, Italian; *Two Satyrs Leading Silenus to King Midas*; engraving, mid- to late 16th century; 2012.136.146; Orazio Borgianni, Italian; *Lamentation over the Dead Christ*; etching, late 16th–early 17th century; 2012.136.147; Carlo Antonio Buffagnotti, Italian; *Stage Design*; etching, late 17th–early 18th century; 2012.136.148; Luigi Calamatta, Italian; *Portrait of George Sand*; engraving, 1837; 2012.136.149; Simone Cantarini, Italian; *Rest on the Flight into Egypt*; etching, 17th century; 2012.136.150; Simone Cantarini, Italian; *Fortune*; etching, 17th century; 2012.136.151; Simone Cantarini, Italian; *Repose in Egypt*; etching, 17th century; 2012.136.152; Carlo Antonio Buffagnotti, Italian; after Ferdinando Galli Bibiena, Italian; *Architectural Detail*; etching, engraving, 17th century; 2012.136.153; Jean Baptiste Huet I, French; *Frieze with Putti*; etching, late 18th–early 19th century; 2012.136.154; Abraham Bosse, French; *Judith*; engraving, 17th century; 2012.136.155; Étienne Delaune, French; *Stephanus* from *Combats et Triomphes (Battles and Triumphs)*; engraving, fourth and final state, 16th century; 2012.136.156.1; Étienne Delaune, French; *Plate* from *Combats et Triomphes (Battles and Triumphs)*; engraving, probably first state of four, 16th century; 2012.136.156.2; Étienne Delaune, French; *Combat Grotesque (Grotesque Combat)*, from *Combats et Triomphes (Battles and Triumphs)*; engraving, probably second state, 16th century; 2012.136.156.3; Étienne Delaune, French; *Plate VIII*, from *Combats et Triomphes (Battles and Triumphs)*; engraving; 2012.136.156.4; Étienne Delaune, French; *Plate*, from *Combats et Triomphes (Battles and Triumphs)*; engraving, probably first state of four, mid- to late 16th century; 2012.136.156.5; Étienne Delaune, French; *Combats et Triomphes (Battles and Triumphs)*; engraving, probably first state of four, 16th century; 2012.136.156.6; Étienne Delaune, French; *Combats et Triomphes (Battles and Triumphs)*; engraving, probably first state of four, 16th century; 2012.136.156.7; Israel Silvestre, French; *Fountain of the Innocents*; etching, 17th century; 2012.136.157; Israel Silvestre, French; *Title Page*, from *Views of Rome (Titre série vues de Rome)*; etching, 1648; 2012.136.158; Sébastien Leclerc I, French; *View of a Town, Plate X*, from *Livre de paysages dédié à Monsieur de Beringhen (Book of Landscapes Dedicated to Monsieur de Beringhen)*; etching, 1693; 2012.136.159; Sébastien Leclerc I, French; *View of a City, Plate XI*, from *Livre de paysages dédié à Monsieur de Beringhen (Book of Landscapes Dedicated to Monsieur de Beringhen)*; etching, 1693; 2012.136.160; Ludovicus Simonneau, French; after Jean Berain, French; *La Prise de Valence en Italie (The Capture of Valencia in Italy)*; engraving, 18th century; 2012.136.161; Augustin de Saint-Aubin, French; Charles François Adrien Macret, French; Charles-Nicolas Cochin II (draftsman), French; *La Fontaine Enchantée de la Vérité d'Amour (The Enchanted Fountain of Love's Truth)*; engraving, 18th century; 2012.136.162; Claude Mellan, French; *Samson and Delilah*; engraving, 17th century; 2012.136.163.1; Claude Mellan, French; *Samson and Delilah*; engraving, 17th century; 2012.136.163.2; Henri Mauperché, French; *L'Ange conseillant Tobie (The Angel Advising Tobit)*; etching, 17th century; 2012.136.164; Clément-Pierre Marillier, French;

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century; 2012.136.261; Jacques Callot, French; *Les Bohémiens (Bohemians)*; etching, early 17th century; 2012.136.262; Jacques Callot, French; *Adoration of the Magi*; etching, early 17th century; 2012.136.263; Jacques Callot, French; *Frontispiece from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.1; Jacques Callot, French; *Martyrdom of Saint Peter, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.2; Jacques Callot, French; *Martyrdom of Saint Paul, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.3; Jacques Callot, French; *Martyrdom of Saint Andrew, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.4; Jacques Callot, French; *Martyrdom of Saint James the Greater, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.5; Jacques Callot, French; *Martyrdom of Saint John the Evangelist, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.6; Jacques Callot, French; *Martyrdom of Saint Thomas, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.7; Jacques Callot, French; *Martyrdom of Saint James the Lesser, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.8; Jacques Callot, French; *Martyrdom of Saint Philip, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.9; Jacques Callot, French; *Martyrdom of Saint Bartholomew, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.10; Jacques Callot, French; *Martyrdom of Saint Simon, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.11; Jacques Callot, French; *Martyrdom of Saint Matthias, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.12; Jacques Callot, French; *Martyrdom of Saint Thaddeus, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.13; Jacques Callot, French; *Martyrdom of Saint Barnabas, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.14; Jacques Callot, French; *Death of Judas, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.15; Jacques Callot, French; *Martyrdom of Saint Matthew, from Les Petits Apotres ou le Martyre des Apotres (The Little Apostles or the Martyrdom of the Apostles)*; etching, early 17th century; 2012.136.264.16; François Chauveau, French; *Plate 30, from Course des Tetes et Bagues [Race of Spear Heads and Race of Rings (Horse Tournament)]*; etching, 1662; 2012.136.265; Claude Lorrain (Claude Gellée), French; *Le Soleil Levant (The Rising Sun)*; etching, 17th century; 2012.136.266; Claude Lorrain (Claude Gellée), French; *Harbor Scene*; etching, 17th century; 2012.136.267; Claude Lorrain (Claude Gellée), French; *L'Apparition (Apparition)*; etching, mid- to late 17th century; 2012.136.268; Claude Lorrain (Claude Gellée), French; *Shepherd and Shepherdess Conversing*; etching, 17th century; 2012.136.269; Gilles-Paul Cauvet (designer), French; Le Roy, French; *Decorative Frieze*; etching, 18th century; 2012.136.270; Gilles-Paul Cauvet (designer), French; Le Roy, French; *Decorative Frieze*; etching, 18th century; 2012.136.271; Agostino Mitelli II, Italian; after Stefano della Bella, Italian; after François Collignon, French; *Set of Grotesques*; etching, 1684; 2012.136.272.1; Agostino Mitelli II, Italian; after Stefano della Bella, Italian; after François Collignon, French; *Set of Grotesques*; etching, 1684; 2012.136.272.2; Agostino Mitelli II, Italian; after Stefano della Bella, Italian; after François Collignon, French; *Set of Grotesques*; etching, 1684; 2012.136.272.3; Agostino Mitelli II, Italian; after Stefano della Bella, Italian; after François Collignon, French; *Set of Grotesques*; etching, 1684; 2012.136.272.4; Agostino Mitelli II, Italian; after Stefano

della Bella, Italian; after François Collignon, French; *Set of Grotesques*; etching, 1684; 2012.136.272.5; Agostino Mitelli II, Italian; after Stefano della Bella, Italian; after François Collignon, French; *Set of Grotesques*; etching, 1684; 2012.136.272.6; Valerio Spada, Italian; *Fan with Villa Scene*; etching, 17th century; 2012.136.273; Marco Dente, Italian; Francesco Salviati (Francesco de' Rossi), Italian; *Assembly of Scholars*; engraving, 16th century; 2012.136.274; Marco Dente, Italian; after Raphael (Raffaello Sanzio or Santi), Italian; *Venus Wounded by a Thorn*; engraving, 16th century; 2012.136.275; Marco Dente, Italian; *La Force (Strength)*; engraving, 16th century; 2012.136.276; Marco Dente, Italian; after Raphael (Raffaello Sanzio or Santi), Italian; *Venus and Cupid*; engraving, 16th century; 2012.136.277; Master of the Die, Italian; after Raphael (Raffaello Sanzio or Santi), Italian; *Cupid and Psyche Plead Their Cases before the Gods*; engraving, 16th century; 2012.136.278; after Marco Dente, Italian; *Le Bas Relief aux Trois (Bas Relief with Three Cupids, The Throne of Neptune)*; engraving, 1519; 2012.136.279; Master of the Die, Italian; after Raphael (Raffaello Sanzio or Santi), Italian; *Aeneas and Anchises (with Ascanius)*; engraving, 16th century; 2012.136.280; Lodovico Mattioli, Italian; *Landscape with a Distant Village*; etching, late 17th–early 18th century; 2012.136.281; Master F. P., Italian; after Parmigianino (Girolamo Francesco Maria Mazzola), Italian; *St. Bartholomew*; etching, 16th century; 2012.136.282; Master F. P., Italian; after Parmigianino (Girolamo Francesco Maria Mazzola), Italian; *St. John*; etching, 16th century; 2012.136.283; Palma Il Giovane (Jacopo Palma the Younger), Italian; *St. Jerome, Pope Damasus, and Two Putti*; engraving, late 16th–early 17th century; 2012.136.284; Nicolò Nelli, Italian; *Cosimo de' Medici*; etching, engraving, 1567; 2012.136.285; Palma Il Giovane (Jacopo Palma the Younger), Italian; *Judith*; engraving, late 16th–early 17th century; 2012.136.286; Nicolò Nelli, Italian; *Portrait of the Marquis d'Avalos*; engraving, 1528; 2012.136.287; Nicolò Nelli, Italian; *Portrait of Catherine de' Medici*; engraving, 1567; 2012.136.288; Nicolò Nelli, Italian; *Portrait of Ottavio Farnese*; engraving, 1567; 2012.136.289; Alfonso Parigi, Italian; *Frontispiece from La Regina Sant' Orsola*; etching, pen, brown ink, 17th century; 2012.136.290; Parmigianino (Girolamo Francesco Maria Mazzola), Italian; *Judith with the Head of Holofernes*; etching, engraving, 16th century; 2012.136.291; Giacomo Piccini, Italian; Giovanni Antonio da Pordenone (Giovanni Antonio de Sacchis), Italian; *The Entombment*; engraving, 17th century; 2012.136.292; Camillo Procaccini, Italian; *Rest on the Flight into Egypt*; etching, late 16th–early 17th century; 2012.136.293; Giovanni Battista Piranesi, Italian; *Vedute di Roma (Views of Rome)*; etching, 1748; 2012.136.294; Pietro Francesco Prina, Italian; *Interior of a Classical Building Showing People Engaged in Conversation*; etching, 18th century; 2012.136.295; Guido Reni, Italian; after Parmigianino (Girolamo Francesco Maria Mazzola), Italian; *A Girl Carrying a Crucifix*; etching, late 16th–early 17th century; 2012.136.296; Jusepe de Ribera (Lo Spagnoletto), Spanish; *Amore Flogging a Satyr*; etching, early–mid-17th century; 2012.136.297; Jusepe de Ribera (Lo Spagnoletto), Spanish; *St. Jerome*; etching, engraving, early–mid-17th century; 2012.136.298; Salvator Rosa, Italian; *Figurine Series*; ten etchings, 17th century; 2012.136.299.1–.10; Salvator Rosa, Italian; *The Shepherd, from The Triton Group*; etching, 17th century; 2012.136.300.1; Salvator Rosa, Italian; *Battle of the Tritons, from The Triton Group*; etching, 17th century; 2012.136.300.2; Salvator Rosa, Italian; *Piping Satyr, from The Triton Group*; etching, 17th century; 2012.136.300.3; Salvator Rosa, Italian; *Jason and the Dragon*; etching, 17th century; 2012.136.301; Salvator Rosa, Italian; *The Dream of Aeneas*; etching, 17th century; 2012.136.302; Martino Rota, Italian; after Titian (Tiziano Vecellio), Italian; *Tribute Money*; engraving, 16th century; 2012.136.303; Marco San Martino, Italian; *Shepherd and Shepherdess, Playing Flute*; etching, 17th century; 2012.136.304; Adamo (Ghisi) Scultori, Italian; *Hercules and the Nemean Lion*; engraving, 16th century; 2012.136.305; Adamo (Ghisi) Scultori, Italian; after Giulio Romano, Italian; *The Young Hercules Deliberating*; engraving, 16th century; 2012.136.306; Adamo (Ghisi) Scultori, Italian; after Giulio Romano, Italian; *Putti and Dolphins*; engraving, 16th century; 2012.136.307; Giovanni Battista Scultori, Italian; *Warrior in Antique Armor on Horseback*; engraving, 16th century; 2012.136.308; Giovanni Battista Scultori, Italian; *The River Po*; engraving, 1538; 2012.136.309; Giovanni Battista Costantini,

Italian; after Guido Reni, Italian; *Bacchanal*; engraving, 1619; 2012.136.310; Remigio Cantagallina, Italian; after Giulio Parigi, Italian; *Tempio della Pace Intermedio Sesto (Temple of Peace, Sixth Interlude)*, from *Il Giudizio di Paride (The Judgment of Paris)*; etching, 1608; 2012.136.311.1; Remigio Cantagallina, Italian; after Giulio Parigi, Italian; *Intermedio Quinto di Vulcano (Vulcan, Fifth Interlude)*, from *Il Giudizio di Paride (The Judgment of Paris)*; etching, 1608; 2012.136.311.2; Remigio Cantagallina, Italian; after Giulio Parigi, Italian; *Giardino di Calipso Intermedio Terzo (The Garden of Calypso, Third Interlude)*, from *Il Giudizio di Paride (The Judgment of Paris)*; etching, 1608; 2012.136.311.3; Remigio Cantagallina, Italian; after Giulio Parigi, Italian; *Palazzo della Fama Intermedio Primo (Palace of Fame, First Interlude)*, from *Il Giudizio di Paride (The Judgment of Paris)*; etching, 1608; 2012.136.311.4; Remigio Cantagallina, Italian; after Giulio Parigi, Italian; *Prospettiva della Scena in cui Rappresento il Giudizio di Paride (Prospective of the Stage for The Judgment of Paris)*, from *Il Giudizio di Paride (The Judgment of Paris)*; etching, 1608; 2012.136.311.5; Remigio Cantagallina, Italian; *Asterione Argonauta, Condotto da Giove Fulmine (The Ship of Asterion the Argonaut, Accompanied by Zeus Carrying His Lightning Bolt)*; etching, 1608; 2012.136.312; Remigio Cantagallina, Italian; *Peleo e Telamone Argonauti Condotti da Tetide (The Galley of Argonauts Peleus and Telamon Accompanied by Tethys)*; etching, 1608; 2012.136.313; Remigio Cantagallina, Italian; *Landscape*; etching, early 17th century; 2012.136.314; Remigio Cantagallina, Italian; *Landscape*; etching, early 17th century; 2012.136.315; Giuseppe Caletti (Cremonese), Italian; *Samson and Delilah*; etching, 17th century; 2012.136.316; Giuseppe Caletti (Cremonese), Italian; *St. Roch*; etching, 17th century; 2012.136.317; Giovanni Jacopo Caraglio, Italian; after Rosso Fiorentino, Italian; *Pallas Athena, from Les Divinites de la Fable (Gods of Legend)*; engraving, 16th century; 2012.136.318.1; Giovanni Jacopo Caraglio, Italian; after Rosso Fiorentino, Italian; *Hebe from Les Divinites de la Fable (Gods of Legend)*; engraving, 16th century; 2012.136.318.2; Giovanni Jacopo Caraglio, Italian; after Rosso Fiorentino, Italian; *Bacchus from Les Divinites de la Fable (Gods of Legend)*; engraving, 16th century; 2012.136.318.3; Giovanni Jacopo Caraglio, Italian; after Rosso Fiorentino, Italian; *Hercules from Les Divinites de la Fable (Gods of Legend)*; engraving, 16th century; 2012.136.318.4; Giovanni Jacopo Caraglio, Italian; after Rosso Fiorentino, Italian; *Saturn from Les Divinites de la Fable (Gods of Legend)*; engraving, 16th century; 2012.136.318.5; Giovanni Jacopo Caraglio, Italian; after Rosso Fiorentino, Italian; *Pluto from Les Divinites de la Fable (Gods of Legend)*; engraving, 16th century; 2012.136.318.6; Agostino Carracci, Italian; *Satyr Flogging a Nymph*; engraving, 16th century; 2012.136.319; Agostino Carracci, Italian; *Omnia Vincit Amor (Love Conquers All)*; engraving, 1577; 2012.136.320; Annibale Carracci, Italian; *Madonna della Scodella (Madonna of the Bowl)*; etching, engraving, 1606; 2012.136.321; Niccolò della Casa, French; *Portrait of Baccio Bandinelli*; engraving, 16th century; 2012.136.322; Giovanni Benedetto Castiglione (Il Grechetto), Italian; *Flight into Egypt*; etching, 17th century; 2012.136.323; Giovanni Benedetto Castiglione (Il Grechetto), Italian; *Circe Changing Ulysses's Men into Beasts*; etching, 17th century; 2012.136.324; Giovanni Benedetto Castiglione (Il Grechetto), Italian; *God the Father and Angels Appearing to the Virgin and Child*; etching, 17th century; 2012.136.325; Giovanni Benedetto Castiglione (Il Grechetto), Italian; *The Finding of the Bodies of Peter and Paul*; etching, 17th century; 2012.136.326; Giovanni Benedetto Castiglione (Il Grechetto), Italian; *Tobit Ordering the Burial of the Dead*; etching, 17th century; 2012.136.327; Giovanni Benedetto Castiglione (Il Grechetto), Italian; *Male Head*; etching, 17th century; 2012.136.328; Giovanni Benedetto Castiglione (Il Grechetto), Italian; *Male Head*; etching, 17th century; 2012.136.329; Luca Carlevaris, Italian; after Vincenzo Scamozzi, Italian; *Palazzo Contarini, from Views of Venice (Le fabbriche e vedute di Venezia)*; etching, 1703; 2012.136.330.1; Luca Carlevaris, Italian; *Veduta del Campo di S. Stefano, from Views of Venice (Le fabbriche e vedute di Venezia)*; etching, 1703; 2012.136.330.2; Luca Carlevaris, Italian; *Palazzo Mocenigo, from Views of Venice (Le fabbriche e vedute di Venezia)*; etching, 1703; 2012.136.330.3; Luca Carlevaris, Italian; *Altra Veduta delle Porte dell'Arsenale (Alternate View of the Arsenal Gate)*, from *Views of Venice (Le fabbriche e vedute di Venezia)*; etching, 1703; 2012.136.330.4; Luca Carlevaris, Italian; *Altra Veduta della*

Dogana (Alternate View of the Customs House), from *Views of Venice (Le fabbriche e vedute di Venezia)*; etching, 1703; 2012.136.330.5; Luca Carlevaris, Italian; *Altra Veduta della Scuola di S. Rocco (Alternate View of the Church of Saint Roch)*, from *Views of Venice (Le fabbriche e vedute di Venezia)*; etching, 1703; 2012.136.330.6; Luca Carlevaris, Italian; after Alessandro Tremignon, Italian; *Chiesa di S. Moise (Church of Saint Moses)*, from *Views of Venice (Le fabbriche e vedute di Venezia)*; etching, 1703; 2012.136.330.7; Luca Carlevaris, Italian; *Palazzo Pisani*, from *Views of Venice (Le fabbriche e vedute di Venezia)*; etching, 1703; 2012.136.330.8; Luca Carlevaris, Italian; after Sebastiano Serlio, Italian; *Scuola di S. Rocco (Church of Saint Roch)*, from *Views of Venice (Le fabbriche e vedute di Venezia)*; etching, 1703; 2012.136.330.9; Giulio Carpioni, Italian; *Air* from *The Four Elements*; etching, 17th century; 2012.136.331.1; Giulio Carpioni, Italian; *Earth* from *The Four Elements*; etching, 17th century; 2012.136.331.2; Giulio Carpioni, Italian; *Water* from *The Four Elements*; etching, 17th century; 2012.136.331.3; Giulio Carpioni, Italian; *Fire* from *The Four Elements*; etching, 17th century; 2012.136.331.4; Giulio Carpioni, Italian; *Bacchanal*; etching, 17th century; 2012.136.332; Giulio Carpioni, Italian; *The Magdalen*; etching, 17th century; 2012.136.333; Giulio Carpioni, Italian; *Holy Family (?)*; etching, 17th century; 2012.136.334; Giulio Carpioni, Italian; *Danse d'Enfants (Children's Dance)*; etching, 17th century; 2012.136.335; Ugo da Carpi, Italian; after Raphael (Raffaello Sanzio or Santi), Italian; *Sybil*; chiaroscuro woodcut, early 16th century; 2012.136.336; Bartolomeo Coriolano, Italian; after Guido Reni, Italian; *Alliance of Peace and Abundance*; chiaroscuro woodcut, 1642; 2012.136.337; Giovanni Francesco Costa, Italian; *View of the Villa Pisani*; etching, 18th century; 2012.136.338; Ludolf Bakhuizen, Dutch; *Harbor Scene*; etching, mid- to late 17th century; 2012.136.339; Philips Galle, Dutch; *Judith* from *Famous Women from the Old Testament, set of six*; engraving, late 16th–early 17th century; 2012.136.340; Philips Galle, Dutch; Abraham Ortelius (author), Flemish; *Solis (Sol)*, from *Four Plates from Deorum Dearumque Capita ex antiquis numismatibus (Heads of Gods and Goddesses from Ancient Coins)*; etching, 1573; 2012.136.341.1; Philips Galle, Dutch; Abraham Ortelius (author), Flemish; *Jani (Janus)*, from *Four Plates from Deorum Dearumque Capita ex antiquis numismatibus (Heads of Gods and Goddesses from Ancient Coins)*; etching, 1573; 2012.136.341.2; Philips Galle, Dutch; Abraham Ortelius (author), Flemish; *Florae (Flora)*, from *Four Plates from Deorum Dearumque Capita ex antiquis numismatibus (Heads of Gods and Goddesses from Ancient Coins)*; etching, 1573; 2012.136.341.3; Philips Galle, Dutch; Abraham Ortelius (author), Flemish; *Bacchi (Bacchus)*, from *Four Plates from Deorum Dearumque Capita ex antiquis numismatibus (Heads of Gods and Goddesses from Ancient Coins)*; etching, 1573; 2012.136.341.4; Simon Wynhoutsz Frisius, Netherlandish; in the style of Lucas van Leyden, Netherlandish; *Virgin and Child*; etching, early 17th century; 2012.136.342; Cornelis Floris II, Netherlandish; *Plate* from *Book of Architectural Inventions*; etching, engraving, 1557; 2012.136.343; Karel Dujardin, Dutch; *The Cowherd*; etching, 1658; 2012.136.344; Karel Dujardin, Dutch; *The Battlefield*; etching, 1652; 2012.136.345; Karel Dujardin, Dutch; *The Two Asses*; etching, 1652; 2012.136.346; Allart van Everdingen, Dutch; *Paysage a Trois Hommes Charges (Landscape with Three Burdened Men)*; etching, engraving, mid-17th century; 2012.136.347; Karel Dujardin, Dutch; *Two Men near a Stone in Water*; etching, 1658; 2012.136.348; Jacques de Gheyn II, Netherlandish; *Allegory of the Government of a Wise King*; engraving, 1588; 2012.136.349; Jacques de Gheyn II, Netherlandish; *Allegory of the Government of a Childish King*; engraving, 1588; 2012.136.350; Jacques de Gheyn III, Dutch; *Warrior with a Shield*; engraving, late 16th century; 2012.136.351; Jacques de Gheyn II, Netherlandish; #4 from *Eight Figures*; engraving, late 16th century; 2012.136.352; Jacques de Gheyn II, Netherlandish; *Soldier* from *The Manual of Arms*; engraving, late 16th century; 2012.136.353.1–.8; Cornelis Cort, Netherlandish; after Frans Floris I, Netherlandish; *Cyparissus* from *The Rural Gods*; engraving, 1565; 2012.136.354.1; Cornelis Cort, Netherlandish; after Frans Floris I, Netherlandish; *Triptolemus* from *The Rural Gods*; engraving, 1565; 2012.136.354.2; Cornelis Cort, Netherlandish; after Frans Floris I, Netherlandish; *Sylvanus* from *The Rural Gods*; engraving, 1565; 2012.136.354.3; possibly Hieronymus Cock, Netherlandish; *Antiquitatum Incognitaris Scenographia (Unknown Scenes from Antiquity)*;

etching, engraving, 16th century; 2012.136.355; Hieronymus Cock, Netherlandish; *Palatine Ruins, Rome*; etching, 1550; 2012.136.356; Hieronymus Cock, Netherlandish; *Roman Ruins*; etching, engraving, mid-16th century; 2012.136.357; Hieronymus Cock, Netherlandish; *The Capitol, Rome*; etching, ca. 1547; 2012.136.358; Hieronymus Cock, Netherlandish; *The Forum Looking Towards the Palatine*; etching, mid-16th century; 2012.136.359; Jan Both, Dutch; *Les Deux Vaches Au Bord De L'Eau (Two Cows at the Water's Edge)*; engraving, mid-17th century; 2012.136.360; Jan Both, Dutch; *The Large Tree*, from the series *Upright Italian Landscapes*; etching, engraving, mid-17th century; 2012.136.361; Boetius Adams Bolswert, Netherlandish; after Abraham Bloemaert, Netherlandish; *Landscape with Farmhouse*; etching, 1613; 2012.136.362; after Hans Bol, Netherlandish; *Hunting and Fishing*; engravings, 16th century; 2012.136.363.1–.5; Cornelis Bloemaert, Dutch; *Pleasures of Occupation*; etchings, engravings, 17th century; 2012.136.364.1–.9; Nicolaes Berchem, Dutch; *Le Troupeau Traversant Le Ruisseau (Herd Crossing a Stream)*; etching, 17th century; 2012.136.365; Allart van Everdingen, Dutch; *Two Men on a Rock Terrace*; etching, 17th century; 2012.136.366; Charles Hutin, French; *Recueil de Différents Sujets composés et gravés par Charles Hutin à Dresden (Collection of Different Subjects Conceived and Etched by Charles Hutin in Dresden)*; etching, 1763; 2012.136.367; Charles Hutin, French; *Design for a Fountain*; etching, 1763; 2012.136.368; Laurent Guyot, French; after Jean Henri Alexandre Pernet, French; *Ruines d'Athènes (Ruins of Athens)*; hand-colored engraving, late 18th century; 2012.136.369; Claude Goyrand, French; *View of the Course of the Queen Mother*; etching, mid-17th century; 2012.136.370; Jean de Gourmont, French; *L'Enfant dans la Galerie (The Child in the Gallery)*; etching, early 16th century; 2012.136.371; possibly Gabriel Salmon, French; *Hercules Fighting the Sons of Proteus*; woodcut, 16th century; 2012.136.372; Claude Gillot, French; *Les Obsèques [Death (Funeral)]*, from *La Vie des Satyres (Life of the Satyrs)*; etching, early 18th century; 2012.136.373.1; Claude Gillot, French; *Le Mariage (Marriage)*, from *La Vie des Satyres (Life of the Satyrs)*; etching, early 18th century; 2012.136.373.2; Claude Gillot, French; *La Naissance (The Birth)*, from *La Vie des Satyres (Life of the Satyrs)*; etching, early 18th century; 2012.136.373.3; Claude Gillot, French; *L'Education (Education)*, from *La Vie des Satyres (Life of the Satyrs)*; etching, early 18th century; 2012.136.373.4; Gérard Edelinck, Dutch; after Robert Nanteuil, French; *Robert Nanteuil*; engraving, late 17th century; 2012.136.374; Claude Gillot, French; *Witches Sabbath*; etching, early 18th century; 2012.136.375; Claude Gillot, French; *Feste de Diane, troublée par des Satyres (Feast of Diana, Interrupted by Satyrs)*; etching, early 18th century; 2012.136.376; François Joullain, French; after Claude Gillot, French; *Habit de Folie (Costume for a Madman)*; etching, 18th century; 2012.136.377.1; François Joullain, French; after Claude Gillot, French; *Habit de Roy (Costume for a King)*; etching, 18th century; 2012.136.377.2; François Joullain, French; after Claude Gillot, French; *Habit d'Ixion (Costume for Ixion)*; etching, 18th century; 2012.136.377.3; François Joullain, French; after Claude Gillot, French; *Habit de Faune (Costume for a Faun)*; etching, 18th century; 2012.136.377.4; Jean-Honoré Fragonard, French; *The Satyr Family Dancing*; etching, 18th century; 2012.136.378; Charles Errard the Younger, French; *Coursier de Naple [Courser from Naples (Neapolitan Horse)]*; engraving, 17th century; 2012.136.379; Charles Errard the Younger, French; *Chevaux Poulonnois (Polish Horses)*; engraving, 17th century; 2012.136.380; Charles Errard the Younger, French; *Masete de Normandie (Norman Horse)*; engraving, 17th century; 2012.136.381; Charles Errard the Younger, French; *Chevaux Tartare (Tartary Horses)*; engraving, 17th century; 2012.136.382; Jean-Honoré Fragonard, French; after Johann Liss, German; *St. Jerome*; etching, 18th century; 2012.136.383; Jean-Honoré Fragonard, French; after Giovanni Battista Tiepolo, Italian; *Warrior before a Tribunal*; etching, first state of two, 18th century; 2012.136.384; Jean-Honoré Fragonard, French; after Giovanni Battista Tiepolo, Italian; *Antony and Cleopatra at Table*; etching, 18th century; 2012.136.385; Jean-Honoré Fragonard, French; after Sebastiano Ricci, Italian; *The Disciples at Emmaus*; etching on laid paper, 18th century; 2012.136.386; Jean-Honoré Fragonard, French; *Bacchanal*; etching, 18th century; 2012.136.387; Charles Errard the Younger, French; *Cheval de Combat (War Horse)*; engraving, 17th century; 2012.136.388; Charles Errard the Younger, French; *Combat d'une*

Pantere et d'un Cheval (Battle between Panther and Horse); engraving, 17th century; 2012.136.389; Charles-Nicholas Cochin I the Elder, French; Balthazar Moncornet, French; after a fan by Jacques Callot, French; *The Triumph of David*; etching, 18th century; 2012.136.390; François Collignon, French; *View of a Village with a Horse Trough*; etching, first state of two, 17th century; 2012.136.391; François Collignon, French; after Stefano della Bella, Italian; *Cartouche*; etchings, second state of four, 17th century; 2012.136.392.1–.12; Quentin-Pierre Chedel, French; *Garden Scene*; engraving, 18th century; 2012.136.393; Claude Lorrain (Claude Gellée), French; *Le Pont du Bois (The Wood Bridge)*; etching, 17th century; 2012.136.394; Rocco Pozzi, Italian; *Two Antique Friezes*; etching, 18th century; 2012.136.395; Francesco Zucchi, Italian; after Filippino Lippi, Italian; *Il Malmantile Racquistato (Malmantile Reconquered)*; etching, 18th century; 2012.136.396; Francesco Villamena, Italian; *Geminiano Caldarostaro Crying Out, Holding a Tub*; engraving, early 17th century; 2012.136.397; Francesco Villamena, Italian; *Giovanni Alio*; engraving, 1613; 2012.136.398; Enea Vico, Italian; *Ornamental Candlestick*; engraving, 16th century; 2012.136.399; Enea Vico, Italian; *Ancient Roman Vase*; engraving on laid paper, 16th century; 2012.136.400.1; Enea Vico, Italian; *Antique Vase*; engraving, 16th century; 2012.136.400.2; Enea Vico, Italian; *Antique Vase*; engraving, 1543; 2012.136.400.3; Enea Vico, Italian; *Ancient Roman Vase*; engraving, 16th century; 2012.136.400.4; Enea Vico, Italian; *Antique Vase*; engraving, 16th century; 2012.136.400.5; Enea Vico, Italian; *Grotesque Decorations*; engraving, 16th century; 2012.136.401.1; Enea Vico, Italian; *Grotesque Decorations*; engraving, 1541; 2012.136.401.2; Enea Vico, Italian; after Michele Parmigianino, Italian; *Lucrece*; engraving, 16th century; 2012.136.402; Enea Vico, Italian; after Raphael (Raffaello Sanzio or Santi), Italian; *Entombment*; engraving, 1543; 2012.136.403; Enea Vico, Italian; after Perino del Vaga (Pietro Buonaccorsi), Italian; *Battle of Amazons*; engraving, 1543; 2012.136.404; Giovanni Francesco Venturini, Italian; *The Church of Sant'Andrea della Valle, Rome*; engraving, 17th century; 2012.136.405; Giovanni Francesco Venturini, Italian; *Fontana della Sibilla Tiburtina (Fountain of the Tibertine Sybil)*; etching, engraving, 17th century; 2012.136.406; Giovanni Francesco Venturini, Italian; after Giovanni Battista Galestruzzi, Italian; after Polidoro da Caravaggio, Italian; *Two Roman Soldiers*; etching, engraving, 17th century; 2012.136.407; Giovanni Francesco Venturini, Italian; after Giovanni Battista Galestruzzi, Italian; after Polidoro da Caravaggio, Italian; *Sacrifice*; etching, engraving, 17th century; 2012.136.408; Giovanni Francesco Venturini, Italian; after Giovanni Battista Galestruzzi, Italian; after Polidoro da Caravaggio, Italian; *Emperor and Soldiers*; etching, engraving, 17th century; 2012.136.409; after Agostino Veneziano (Agostino dei Musi), Italian; *St. Matthew*; engraving, 16th century; 2012.136.410; after Agostino Veneziano (Agostino dei Musi), Italian; after Giovanni Francesco Penni, Italian; *St. Luke*; engraving, 16th century; 2012.136.411; after Agostino Veneziano (Agostino dei Musi), Italian; after Giovanni Francesco Penni, Italian; *St. John*; engraving, 16th century; 2012.136.412; after Agostino Veneziano (Agostino dei Musi), Italian; *St. Mark*; engraving, 16th century; 2012.136.413; Agostino Veneziano (Agostino dei Musi), Italian; after Giovanni Francesco Penni, Italian; *St. Matthew*; engraving, 16th century; 2012.136.414; Giovanni Domenico Tiepolo, Italian; after Giovanni Battista Tiepolo, Italian; *Man Seated with Woman and Child*; etching, late 18th century; 2012.136.415; Giovanni Domenico Tiepolo, Italian; *Mary, Assisted by Joseph and an Angel, Stepping from a Boat*; etching, late 18th century; 2012.136.416; Giovanni Domenico Tiepolo, Italian; *Turk Seen from Behind*, from *Series of Heads*; etching, late 18th century; 2012.136.417.1; Giovanni Domenico Tiepolo, Italian; *Turk Seen from Behind*, from *Series of Heads*; etching, late 18th century; 2012.136.417.2; Giovanni Domenico Tiepolo, Italian; *Arms and Attributes of Roman Soldiers*; etching, late 18th century; 2012.136.418; Giovanni Battista Tiepolo, Italian; *Scherzo di Fantasia (Scenes of Fancy)*; etching, late 18th century; 2012.136.419; Giovanni Battista Tiepolo, Italian; *The Astrologer and the Young Soldier*, from *Capricci*; etching, 18th century; 2012.136.420.1; Giovanni Battista Tiepolo, Italian; *Three Soldiers and a Boy*, from *Capricci*; etching, 18th century; 2012.136.420.2; Giovanni Battista Tiepolo, Italian; *A Nymph with a Small Satyr and Two Goats*, from *Capricci*; etching, 18th century; 2012.136.421; Pietro Testa, Italian; *Sacrifice of Isaac*; etching, 17th century; 2012.136.422; Pietro Testa, Italian; *The Prodigal Son among Swine*; etching, 17th century; 2012.136.423; Antonio Tempesta, Italian; *Tomb of Mausolos*, from *The Seven Wonders*; etching, 1608; 2012.136.424; Antonio Tempesta, Italian; *Labors of Hercules*; series of etchings, 1608; 2012.136.425.1–.13; Stefano della Bella, Italian; *Embarkment on a Galley*, from *Varie figure (Various Figures)*; etching, ca. 1645; 2012.136.426.1; Stefano della Bella, Italian; *Ship Disembarkment with Three Galley Slaves on Shore*, from *Varie figure (Various Figures)*; etching, ca. 1645; 2012.136.426.2; Stefano della Bella, Italian; *March of an Army on a Plain*, from *Varie figure (Various Figures)*; etching, ca. 1645; 2012.136.426.3; Stefano della Bella, Italian; *A Skirmish*, from *Varie figure (Various Figures)*; etching, ca. 1645; 2012.136.426.4; Stefano della Bella, Italian; *Riding School*, from *Varie figure (Various Figures)*; etching, ca. 1645; 2012.136.426.5; Stefano della Bella, Italian; *Frontispiece, Combat on a Bridge*, from *Varie figure (Various Figures)*; etching, ca. 1645; 2012.136.426.6; Stefano della Bella, Italian; *The Castel Sant'Angelo in Rome*, from *Varie figure (Various Figures)*; etching, ca. 1645; 2012.136.426.7; Stefano della Bella, Italian; *Violin Player*, from *Diverse figure e paesi (Figures from Various Countries)*; etching, 1649; 2012.136.427.1; Stefano della Bella, Italian; *Standing Polish Man*, from *Diverse figure e paesi (Figures from Various Countries)*; etching, 1649; 2012.136.427.2; Stefano della Bella, Italian; *Two Gossips*, from *Diverse figure e paesi (Figures from Various Countries)*; etching, 1649; 2012.136.427.3; Stefano della Bella, Italian; *Poor Woman Nursing under a Tree*, from *Diverse figure e paesi (Figures from Various Countries)*; etching, 1649; 2012.136.427.4; Stefano della Bella, Italian; *Ladies Watching Bathers*, from *Diverse figure e paesi (Figures from Various Countries)*; etching, 1649; 2012.136.427.5; Stefano della Bella, Italian; *A Soldier Asking for Directions*, from *Diverse figure e paesi (Figures from Various Countries)*; etching, 1649; 2012.136.427.6; Stefano della Bella, Italian; *Title Page*, from *Diverse figure e paesi (Figures from Various Countries)*; etching, 1649; 2012.136.427.7; Stefano della Bella, Italian; *A Peasant Woman Carrying a Basket on Her Head*, from *Diverse figure e paesi (Figures from Various Countries)*; etching, 1649; 2012.136.427.8; Stefano della Bella, Italian; *Polish Nobleman in Court Dress*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.1; Stefano della Bella, Italian; *An Old Pole Wearing a Plumed Hat*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.2; Stefano della Bella, Italian; *A Poor Woman Enveloped in Her Shawl Carrying Her Child*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.3; Stefano della Bella, Italian; *Beggar Woman with Three Children*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.4; Stefano della Bella, Italian; *A Satyr Watches His Child Play with a Goat*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.5; Stefano della Bella, Italian; *Herdsman on Horseback Driving Cattle*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.6; Stefano della Bella, Italian; *A Peasant Woman, Seen from the Back, Holding a Basket*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.7; Stefano della Bella, Italian; *Young Peasant Woman, Holding Her Child, Seated on a Donkey*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.8; Stefano della Bella, Italian; *Polish Nobleman Holding a Horse Covered by a Leopard Skin*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.9; Stefano della Bella, Italian; *An Elephant and His Mahout*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.10; Stefano della Bella, Italian; *Man in a Cap Wearing a Plumed Hat*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.11; Stefano della Bella, Italian; *Noblewoman Walking with a Feathered Fan*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.12; Stefano della Bella, Italian; *Two Horses Ascending Bank of a River*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.13; Stefano della Bella, Italian; *Cavalier on Horseback Descends River Bank to Water His Horse*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.14; Stefano della Bella, Italian; *Cows Ascending a Bank*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.15; Stefano della Bella, Italian; *Two Cavaliers Descend a Mountain*, from *Diversi capricci (Various Capricci)*;

etching, mid-17th century; 2012.136.428.16; Stefano della Bella, Italian; *Young Horseman Leading a Horse*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.17; Stefano della Bella, Italian; *Cow Drinking from a Stone Trough*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.18; Stefano della Bella, Italian; *Frontispiece* from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.19; Stefano della Bella, Italian; *A Peasant Woman Herds Two Cows Across a Stream*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.20; Stefano della Bella, Italian; *Two Girls Walking*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.21; Stefano della Bella, Italian; *Horse in a Landscape*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.22; Stefano della Bella, Italian; *A Peasant on Horseback Crossing a River*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.23; Stefano della Bella, Italian; *Peasant on Horseback Holding a Basket*, from *Diversi capricci (Various Capricci)*; etching, mid-17th century; 2012.136.428.24; Stefano della Bella, Italian; *Title Page*, from *Agréable diversité de figures (Pleasing Scenes of Figures and Places)*; etching, 1642; 2012.136.429.1; Stefano della Bella, Italian; *Place Dauphine*, from *Agréable diversité de figures (Pleasing Scenes of Figures and Places)*; etching, 1642; 2012.136.429.2; Stefano della Bella, Italian; *La Place Royale with Statue of Louis XIII*, from *Agréable diversité de figures (Pleasing Scenes of Figures and Places)*; etching, 1642; 2012.136.429.3; Stefano della Bella, Italian; *Deer Hunt*, from *Agréable diversité de figures (Pleasing Scenes of Figures and Places)*; etching, 1642; 2012.136.429.4; Stefano della Bella, Italian; *Pilgrims Resting*, from *Agréable diversité de figures (Pleasing Scenes of Figures and Places)*; etching, 1642; 2012.136.429.5; Stefano della Bella, Italian; *Two Women with Children Sitting by Their Pack Horse*, from *Agréable diversité de figures (Pleasing Scenes of Figures and Places)*; etching, 1642; 2012.136.429.6; Stefano della Bella, Italian; *Noblemen and Women Conversing in a Landscape*, from *Agréable diversité de figures (Pleasing Scenes of Figures and Places)*; etching, 1642; 2012.136.429.7; Stefano della Bella, Italian; *Horses in a Pasture*, from *Agréable diversité de figures (Pleasing Scenes of Figures and Places)*; etching, 1642; 2012.136.429.8; Stefano della Bella, Italian; *Two Goats Resting in a Landscape*, from *Agréable diversité de figures (Pleasing Scenes of Figures and Places)*; etching, 1642; 2012.136.429.9; Stefano della Bella, Italian; *Cavalier and a Woman Mounted on a Horse*, from *Agréable diversité de figures (Pleasing Scenes of Figures and Places)*; etching, 1642; 2012.136.429.10; Stefano della Bella, Italian; *Resting Donkey*, from *Agréable diversité de figures (Pleasing Scenes of Figures and Places)*; etching, 1642; 2012.136.429.11; Stefano della Bella, Italian; *Soldier on Horseback*, from *Agréable diversité de figures (Pleasing Scenes of Figures and Places)*; etching, 1642; 2012.136.429.12; Stefano della Bella, Italian; *Two Pikemen Walking*, from *Agréable diversité de figures (Pleasing Scenes of Figures and Places)*; etching, 1642; 2012.136.429.13; Stefano della Bella, Italian; *Terra (Earth)*, from *Les quatre Eléments (The Four Elements)*; etching, mid-17th century; 2012.136.430.1; Stefano della Bella, Italian; *Aqua (Water)*, from *Les quatre Eléments (The Four Elements)*; etching, mid-17th century; 2012.136.430.2; Stefano della Bella, Italian; *Aer (Air)*, from *Les quatre Eléments (The Four Elements)*; etching, mid-17th century; 2012.136.430.3; Stefano della Bella, Italian; *Ignis (Fire)*, from *Les quatre Eléments (The Four Elements)*; etching, mid-17th century; 2012.136.430.4; Stefano della Bella, Italian; *Stag and Doe Running to the Right*, from *Chasses à différents animaux (The Hunting of Different Animals)*; etching printed in brownish red, mid-17th century; 2012.136.431.1; Stefano della Bella, Italian; *Wild Boar Running Towards the Right*, from *Chasses à différents animaux (The Hunting of Different Animals)*; etching, mid-17th century; 2012.136.431.2; Stefano della Bella, Italian; *Rebus on the Subject of Fortune*; etching, mid-17th century; 2012.136.432.1; Stefano della Bella, Italian; *Rebus on the Subject of Love*; etching, mid-17th century; 2012.136.432.2; Stefano della Bella, Italian; *Title Page*, from *Divers desseins tant pour la paix que pour la guerre (Various Designs Both for Peace and War)*; etching, mid-17th century; 2012.136.433.1; Stefano della Bella, Italian; *Column of Cannons*, from *Divers desseins tant pour la paix que pour la guerre (Various Designs Both for Peace and War)*; etching, mid-17th century; 2012.136.433.2; Stefano della Bella, Italian; *Column of Cannons*, from *Divers desseins tant pour la paix que pour la guerre (Various*

Designs Both for Peace and War); etching, mid-17th century; 2012.136.433.3; Stefano della Bella, Italian; *Collision of Calvary Forces*, from *Divers desseins tant pour la paix que pour la guerre (Various Designs Both for Peace and War)*; etching, mid-17th century; 2012.136.433.4; Stefano della Bella, Italian; *Naval Combat*, from *Divers desseins tant pour la paix que pour la guerre (Various Designs Both for Peace and War)*; etching, mid-17th century; 2012.136.433.5; Stefano della Bella, Italian; *Naval Combat*, from *Divers desseins tant pour la paix que pour la guerre (Various Designs Both for Peace and War)*; etching, mid-17th century; 2012.136.433.6; Stefano della Bella, Italian; *Title Page*, from *Dessins de quelques conduites de troupes (Drawings of Troop Formations)*; etching, ca. 1640; 2012.136.434.1; Stefano della Bella, Italian; *Arcade Serving as Corps de Garde*, from *Dessins de quelques conduites de troupes (Drawings of Troop Formations)*; etching, ca. 1640; 2012.136.434.2; Stefano della Bella, Italian; *Column of Cannons Drawn by Horses*, from *Dessins de quelques conduites de troupes (Drawings of Troop Formations)*; etching, ca. 1640; 2012.136.434.3; Stefano della Bella, Italian; *Cannon Drawn by Horses*, from *Dessins de quelques conduites de troupes (Drawings of Troop Formations)*; etching, ca. 1640; 2012.136.434.4; Stefano della Bella, Italian; *Cavaliers Crossing a River*, from *Dessins de quelques conduites de troupes (Drawings of Troop Formations)*; etching, ca. 1640; 2012.136.434.5; Stefano della Bella, Italian; *Skirmish of Two Cavaliers on a Battlefield*, from *Dessins de quelques conduites de troupes (Drawings of Troop Formations)*; etching, ca. 1640; 2012.136.434.6; Stefano della Bella, Italian; *Two Soldiers and a Dead Horse*, from *Dessins de quelques conduites de troupes (Drawings of Troop Formations)*; etching, ca. 1640; 2012.136.434.7; Stefano della Bella, Italian; *Two Horses and a Wagon*, from *Dessins de quelques conduites de troupes (Drawings of Troop Formations)*; etching, ca. 1640; 2012.136.434.8; Stefano della Bella, Italian; *Cannon and Soldiers Playing Cards*, from *Dessins de quelques conduites de troupes (Drawings of Troop Formations)*; etching, ca. 1640; 2012.136.434.9; Stefano della Bella, Italian; *Charging of a Cannon*, from *Dessins de quelques conduites de troupes (Drawings of Troop Formations)*; etching, ca. 1640; 2012.136.434.10; Stefano della Bella, Italian; *Attack on a City*, from *Dessins de quelques conduites de troupes (Drawings of Troop Formations)*; etching, ca. 1640; 2012.136.434.11; Stefano della Bella, Italian; *Troops Entering a City*, from *Dessins de quelques conduites de troupes (Drawings of Troop Formations)*; etching, ca. 1640; 2012.136.434.12; Stefano della Bella, Italian; *Title Page*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.1; Stefano della Bella, Italian; *Trumpeter on Horseback*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.2; Stefano della Bella, Italian; *Two Musketeers with Drums on Horseback*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.3; Stefano della Bella, Italian; *Cavalier before Troops*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.4; Stefano della Bella, Italian; *Cavalier Riding at a Walk Towards the Left*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.5; Stefano della Bella, Italian; *Mounted Cavalier Before Standing Man*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.6; Stefano della Bella, Italian; *Cavalier Riding at a Walk Towards the Right*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.7; Stefano della Bella, Italian; *Cavalier, Seen from the Back, Making His Horse Rear*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.8; Stefano della Bella, Italian; *Cavalier Making His Horse Prance*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.9; Stefano della Bella, Italian; *Mounted Cuirassier Holding a Lance*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.10; Stefano della Bella, Italian; *Cavalier, Sword in Hand, Galloping Towards the Right*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.11; Stefano della Bella, Italian; *Musketeer Galloping Towards the Left*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.12; Stefano della Bella, Italian; *Commander on Horseback*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.13; Stefano della Bella, Italian; *Cavalier, Sword in Hand, Turned Three Quarters to the Right*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching,

1645; 2012.136.435.14; Stefano della Bella, Italian; *Cavalier with His Lady on Horseback*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.15; Stefano della Bella, Italian; *Two Cavaliers Dueling with Pistols on Horseback*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.16; Stefano della Bella, Italian; *Mare Suckling a Foal*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.17; Stefano della Bella, Italian; *Several Horses Fighting*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.18; Stefano della Bella, Italian; *Two Men Skinning a Horse*, from *Divers exercices de cavalerie (Various Cavalry Exercises)*; etching, 1645; 2012.136.435.19; Stefano della Bella, Italian; *Hungarian Hussar*, from *Cavaliers nègres, polonais et hongrois (Black, Polish, and Hungarian Horsemen)*; etching, mid-17th century; 2012.136.436.1; Stefano della Bella, Italian; *Polish Horseman*, from *Cavaliers nègres, polonais et hongrois (Black, Polish, and Hungarian Horsemen)*; etching, mid-17th century; 2012.136.436.2; Stefano della Bella, Italian; *Polish Horseman*, from *Cavaliers nègres, polonais et hongrois (Black, Polish, and Hungarian Horsemen)*; etching, mid-17th century; 2012.136.436.3; Stefano della Bella, Italian; *Black Horseman*, from *Cavaliers nègres, polonais et hongrois (Black, Polish, and Hungarian Horsemen)*; etching, mid-17th century; 2012.136.436.4; Stefano della Bella, Italian; *A Cavalier and a Lady on Horseback*, or *Clovis Abducting Clotilde*; etching, mid-17th century; 2012.136.437; Stefano della Bella, Italian; *Fan with Dancers*; etching, mid-17th century; 2012.136.438; Stefano della Bella, Italian; *Nymph Holding a Large Dog by the Collar*, or *La belle chasseresse*; etching, mid-17th century; 2012.136.439; Stefano della Bella, Italian; *Child Teaching a Dog to Sit*; etching, mid-17th century; 2012.136.440; Stefano della Bella, Italian; *Child Carrying a Dog on His Shoulder*; etching, mid-17th century; 2012.136.441; Stefano della Bella, Italian; *Death on a Battlefield*, from *Les cinq Morts (Five Deaths)*; etching, ca. 1646; 2012.136.442.1; Stefano della Bella, Italian; *Death Carrying an Infant*, from *Les cinq Morts (Five Deaths)*; etching, ca. 1646; 2012.136.442.2; Stefano della Bella, Italian; *Printemps (Spring)*, from *Les quatre Saisons (The Four Seasons)*; etching, mid-17th century; 2012.136.443.1; Stefano della Bella, Italian; *L'Été (Summer)*, from *Les quatre Saisons (The Four Seasons)*; etching, mid-17th century; 2012.136.443.2; Stefano della Bella, Italian; *L'Automne (Autumn)*, from *Les quatre Saisons (The Four Seasons)*; etching, mid-17th century; 2012.136.443.3; Stefano della Bella, Italian; *L'Hiver (Winter)*, from *Les quatre Saisons (The Four Seasons)*; etching, mid-17th century; 2012.136.443.4; Stefano della Bella, Italian; *CATAFALCO (Catafalque)*, from *Ceremonies for the Funeral of Emperor Ferdinand II*; etching, 1637; 2012.136.444.1; Stefano della Bella, Italian; *VEDVTA DELLA CHIESA PER DI DENTRO (Interior of the Church of San Lorenzo in Florence)*, from *Ceremonies for the Funeral of Emperor Ferdinand II*; etching, 1637; 2012.136.444.2; Stefano della Bella, Italian; *FACCIATA DELLA CHIESA PER L'ESEQVIE DELLA MA. TA DELL'IMP. RE FER. O II (Facade of the Church of San Lorenzo in Florence for the Funeral of Ferdinand II)*, from *Ceremonies for the Funeral of Emperor Ferdinand II*; etching, 1637; 2012.136.444.3; Stefano della Bella, Italian; *Rock of the Philosophers*, or *Mount Parnassus*; etching, ca. 1661; 2012.136.445; Stefano della Bella, Italian; *Rock of Aeolus*, from *La gara delle Stagioni [The Race of the Seasons (Tournament on Horseback)]*; etching, 1652; 2012.136.446; Stefano della Bella, Italian; *Joust Held in Florence for the Arrival of the Archduke of Austria*; etching, ca. 1624; 2012.136.447; Stefano della Bella, Italian; *Banquet of the Piacevoli*; etching, 1627; 2012.136.448; Stefano della Bella, Italian; *Francesco de' Medici*; etching, 1634; 2012.136.449; Stefano della Bella, Italian; *Emperor Ferdinand II*; etching, mid-17th century; 2012.136.450; Stefano della Bella, Italian; *Bataille des Amalecites (Battle of the Amalekites)*; etching, mid-17th century; 2012.136.451; Stefano della Bella, Italian; *Journey of Jacob and Rachel to the Land of Canaan*; etching, mid-17th century; 2012.136.452; Stefano della Bella, Italian; *Two Infants Playing with a Goat*; etching, mid-17th century; 2012.136.453; Stefano della Bella, Italian; *Numidie* from *Jeu de la Géographie (Geography Game)*; etching, 1644; 2012.136.454.1; Stefano della Bella, Italian; *Popaian* from *Jeu de la Géographie (Geography Game)*; etching, 1644; 2012.136.454.2; Stefano della Bella, Italian; *Marie Stuard, Catherine de Medicis, Elisabeth d'Arragon, and Isabelle de Castille (Mary Stuart, Catherine de Medici, Elizabeth of Arragon, and Isabel of Castille)*, from *Le jeu des Reines renommées (Game of Famed Monarchs)*; etching, 1644; 2012.136.455.1; Stefano della Bella, Italian; *Hecube, Fredegonde, Ieanne Reyne de Naples, and Berthe (Hecuba, Fredegund, Joanna Queen of Naples, and Bertha)*, from *Le jeu des Reines renommées (Game of Famed Monarchs)*; etching, 1644; 2012.136.455.2; Stefano della Bella, Italian; *Liuié, Agrippine, Olympias, and Cleopatre (Louise, Agrippina, Olympia, and Cleopatra)*, from *Le jeu des Reines renommées (Game of Famed Monarchs)*; etching, 1644; 2012.136.455.3; Stefano della Bella, Italian; *Mariame, Ester, Clytemnestre, and Sabine (Miriam, Esther, Clytemnestra, and Sabina)*, from *Le jeu des Reines renommées (Game of Famed Monarchs)*; etching, 1644; 2012.136.455.4; Stefano della Bella, Italian; *Ste Helene, Octauié, Faustine, and Messalline (St. Helen, Octavia, Faustina, and Messaline)*, from *Le jeu des Reines renommées (Game of Famed Monarchs)*; etching, 1644; 2012.136.455.5; Stefano della Bella, Italian; *Alceste, Eudné, Artemise, and Helene (Alcestis, Evadne, Artemis, and Helen)*, from *Le jeu des Reines renommées (Game of Famed Monarchs)*; etching, 1644; 2012.136.455.6; Stefano della Bella, Italian; *Roxane, Mammée, Athenais, and Brunehaut (Roxana, Mamaea, Athena, and Brunhilda)*, from *Le jeu des Reines renommées (Game of Famed Monarchs)*; etching, 1644; 2012.136.455.7; Stefano della Bella, Italian; *Eleonor, Isabeau de Bauieres, Elisabeth, and Julie (Eleanor, Isabeau of Bavaria, Elizabeth, and Julie)*, from *Le jeu des Reines renommées (Game of Famed Monarchs)*; etching, 1644; 2012.136.455.8; Stefano della Bella, Italian; *Anne d'Austrische (Anne of Austria)*, from *Le jeu des Reines renommées (Game of Famed Monarchs)*; etching, 1644; 2012.136.455.9; Stefano della Bella, Italian; *Didon, Tomyris, Semiramis, and Zenobie (Dido, Tomyris, Semiramis, and Zenobia)*, from *Le jeu des Reines renommées (Game of Famed Monarchs)*; etching, 1644; 2012.136.455.10; Stefano della Bella, Italian; *Blanche de Castille, Martesie, Orithie, and Baudour (Blanche of Castille, Martesie, Orithia, and Baudour)*, from *Le jeu des Reines renommées (Game of Famed Monarchs)*; etching, 1644; 2012.136.455.11; Jacob Matham, Netherlandish; after Hendrick Goltzius, Dutch; *The Alliance of Venus with Bacchus and Ceres*; engraving, early 17th century; 2012.136.456; Adriaen van Ostade, Dutch; *The Dance under the Trellis*; etching, 17th century; 2012.136.457; Paulus Pontius, Flemish; after Peter Paul Rubens, Flemish; *Nero*; engraving, 1638; 2012.136.458; Paulus Pontius, Flemish; after Peter Paul Rubens, Flemish; *Sophocles*; engraving, 1638; 2012.136.459; Paulus Pietersz. Potter, Dutch; *Vue d'une Prairie (View of a Prairie)*; etching, 1649; 2012.136.460; Rembrandt (Rembrandt van Rijn), Dutch; *The Golfer*; etching, 1654; 2012.136.461; Rembrandt (Rembrandt van Rijn), Dutch; *Woman Bathing*; etching, 1658; 2012.136.462; Rembrandt (Rembrandt van Rijn), Dutch; *The Angel Leaving the Family of Tobias*; etching, 1641; 2012.136.463; Rembrandt (Rembrandt van Rijn), Dutch; *Jacob's Ladder*; etching, engraving, dry point, 1655; 2012.136.464; Reynier Nooms Zeeman, Dutch; *A Seaport*, title page, from *Various Ships and Views of Amsterdam, Part III*; etching, mid-17th century; 2012.136.465; Reynier Nooms Zeeman, Dutch; *A Friesland Ketch and a Gelderse Keth*, from *Various Ships and Views of Amsterdam, Part II*; etching, mid-17th century; 2012.136.466; Jacob Matham, Netherlandish; after Hendrick Goltzius, Dutch; *Apollo from The Planets*; engraving, ca. 1597; 2012.136.467.1; Jacob Matham, Netherlandish; after Hendrick Goltzius, Dutch; *Jupiter from The Planets*; engraving, ca. 1597; 2012.136.467.2; Jacob Matham, Netherlandish; after Hendrick Goltzius, Dutch; *Saturn from The Planets*; engraving, 1597; 2012.136.467.3; Jacob Matham, Netherlandish; after Hendrick Goltzius, Dutch; *Mars from The Planets*; engraving, ca. 1597; 2012.136.467.4; Lucas van Leyden, Netherlandish; *St. Jerome*; engraving, 1521; 2012.136.468; Pieter Lastman, Dutch; *Judah and Tamar*; etching, early 17th century; 2012.136.469; Hendrik Goudt, Dutch; after Adam Elsheimer, German; *Aurora*; engraving, early 17th century; 2012.136.470; Hendrick Goltzius, Dutch; *Peter from Christ, the Twelve Apostles, and Paul*; engraving, 1589; 2012.136.471.1; Hendrick Goltzius, Dutch; *Andrew from Christ, the Twelve Apostles, and Paul*; engraving, ca. 1589; 2012.136.471.2; Hendrick Goltzius, Dutch; *James the Greater, from Christ, the Twelve Apostles, and Paul*; engraving, ca. 1589; 2012.136.471.3; Hendrick Goltzius, Dutch; *John from Christ, the Twelve Apostles, and Paul*; engraving, ca. 1589; 2012.136.471.4; Hendrick Goltzius, Dutch; *Philip from Christ, the Twelve Apostles, and Paul*; engraving, ca. 1589; 2012.136.471.5; Hendrick Goltzius, Dutch;

Bartholomew from *Christ, the Twelve Apostles, and Paul*; engraving, ca. 1589; 2012.136.471.6; Hendrick Goltzius, Dutch; *Christ from Christ, the Twelve Apostles, and Paul*; engraving, ca. 1589; 2012.136.471.7; Hendrick Goltzius, Dutch; *Thomas from Christ, the Twelve Apostles, and Paul*; engraving, ca. 1589; 2012.136.471.8; Hendrick Goltzius, Dutch; *Matthew from Christ, the Twelve Apostles, and Paul*; engraving, ca. 1589; 2012.136.471.9; Hendrick Goltzius, Dutch; *James the Minor, from Christ, the Twelve Apostles, and Paul*; engraving, ca. 1589; 2012.136.471.10; Hendrick Goltzius, Dutch; *Simon from Christ, the Twelve Apostles, and Paul*; engraving, ca. 1589; 2012.136.471.11; Hendrick Goltzius, Dutch; *Jude Thaddaeus, from Christ, the Twelve Apostles, and Paul*; engraving, ca. 1589; 2012.136.471.12; Hendrick Goltzius, Dutch; *Matthias from Christ, the Twelve Apostles, and Paul*; engraving, ca. 1589; 2012.136.471.13; Hendrick Goltzius, Dutch; *Paul from Christ, the Twelve Apostles, and Paul*; engraving, ca. 1589; 2012.136.471.14; Hendrick Goltzius, Dutch; *Thalia, the Muse of Comedy*; engraving, late 16th century; 2012.136.472; Hendrick Goltzius, Dutch; *Saint Magdalen in the Desert*; engraving, 1585; 2012.136.473; Robert Willemsz de Boudous, Dutch; after Hendrick Goltzius, Dutch; *Mercury and Battus*; engraving, early 17th century; 2012.136.474; Robert Willemsz de Boudous, Dutch; after Hendrick Goltzius, Dutch; *Mercury and Argus, Io and Juno*; engraving, early 17th century; 2012.136.475; Robert Willemsz de Boudous, Dutch; after Hendrick Goltzius, Dutch; *Arcus and Callisto*; engraving, early 17th century; 2012.136.476; Robert Willemsz de Boudous, Dutch; after Hendrick Goltzius, Dutch; *Apollo and Coronis*; engraving, early 17th century; 2012.136.477; Robert Willemsz de Boudous, Dutch; after Hendrick Goltzius, Dutch; *Jupiter and Leucothoe*; engraving, early 17th century; 2012.136.478; Robert Willemsz de Boudous, Dutch; after Hendrick Goltzius, Dutch; *Apollo Killing the Python*; engraving, early 17th century; 2012.136.479; Hendrick Goltzius, Dutch; *The Resurrection*; engraving, 1596; 2012.136.480; Christoffel van Sichem I, Netherlandish; after Hendrick Goltzius, Dutch; *Judith*; woodcut, early 17th century; 2012.136.481; Claes Jansz Visscher, Dutch; after Christoffel vaet Sichem I, Netherlandish; after Hendrick Goltzius, Dutch; *Judith*; etching, early 17th century; 2012.136.482; George Barbier, French; Gérard d'Houville (author), French; *Falbalas et Franfreluches*; book, watercolor illustrations, 1925; 2012.136.483; Eugène Bourgeois, French; *Portrait of J. Louis David*; engraving, 1814; 2012.136.484; Claude-Ferdinand Gaillard, French; after Jean-Auguste-Dominique Ingres, French; *Oedipus and the Sphinx*; etching on heavy wove paper, 19th century; 2012.136.485; Paul Gavarni (Chevalier), French; *Sans profession (Without Profession)*, from the series *Bohèmes, Masques et Visages (Bohemians: Masks and Faces)*; lithograph, 19th century; 2012.136.486; Honoré Daumier, French; *Un Candidat (A Candidate)*, Plate 48, from the series *Caricaturana*, published in *Le Charivari*; lithograph, May 18, 1837; 2012.136.487; Honoré Daumier, French; *Le claqueur (The Clapper)*, Plate 19, from the series *Bohémiens de Paris (Bohemians of Paris)*, published in *Le Charivari*; lithograph, February 13, 1842; 2012.136.488.1; Honoré Daumier, French; *Le Tondeur de chiens (The Dog Groomer)*, Plate 21, from the series *Bohémiens de Paris (Bohemians of Paris)*, published in *Le Charivari*; lithograph, February 15, 1842; 2012.136.488.2; Honoré Daumier, French; *Un chapeau neuf (A New Hat)*, Plate 45, from the series *Les beaux jours de la vie (Life's Beautiful Days)*, published in *Le Charivari*; lithograph, March 6, 1845; 2012.136.489; Honoré Daumier, French; *Ne laissez donc pas votre ami dans cet état-là! . . . So, (Don't Leave Your Friend in That State!)*, Plate 4, from the series *Vulgarités (Vulgarieties)*, published in *Le Charivari*; lithograph, June 1, 1841; 2012.136.490; Honoré Daumier, French; *Oui c'est Agamemnon c'est ton Roi qui t'éveille! . . . [Iphigénie] (Yes, It's Agamemnon, It's Your King Who Is Waking You! . . . [Iphigenia])*, plate 13, from the series *Physionomies tragico-classiques (Tragic-Classical Physiognomies)*, published in *Le Charivari*; lithograph, April 27, 1841; 2012.136.491; Honoré Daumier, French; *Ma bonne amie, puis-je entrer! . . . as-tue fini de collaborer avec monsieur? . . . (My Good Friend, May I Enter? . . . Have You Finished Collaborating with Monsieur?)*, Plate 29, from the series *Les Bas Bleus (The Blue Stockings)*, published in *Le Charivari*; lithograph, May 30, 1844; 2012.136.492; Félicien Rops, Belgian; *Modernité (Modernity)*; drypoint, second state of five, 1883; 2012.136.493; Henri Fantin-Latour, French; *Bacchus*; lithograph, 19th

century; 2012.136.494; Henri Fantin-Latour, French; *Naiade (Naiad)*; lithograph, 19th century; 2012.136.495; Théodore Gericault, French; *Roulier montant une côte (Wagoner Climbing Aboard)*; lithograph, third state of five, 1823; 2012.136.496; Valerio Spada, Italian; *Frontispiece*; pen, brown and red ink, 17th century; 2012.136.497; *Roman Forum*; pen, black ink, brown wash; Italian, 17th century; 2012.136.498; Stefano della Bella, Italian; *Le Pont Neuf (Cartouche for The New Bridge)*; pen, brown ink, black chalk, 17th century; 2012.136.499; Stefano della Bella, Italian; *Head from Kinnaird Sketchbook*; black chalk, touches of pen, brown ink, 17th century; 2012.136.500; Stefano della Bella, Italian; *Landscape*; pen, brown ink, 17th century; 2012.136.501; Stefano della Bella, Italian; *Studies of Boats*; pen, brown ink, black chalk, 17th century; 2012.136.502; *Figure in Roman Dress*; pen, brown ink and wash; Italian, 16th century; 2012.136.503; Stefano della Bella, Italian; *Ornament with Armour and Horses' Heads*; pen, brown ink, 17th century; 2012.136.504; Anton Mauve, Dutch; *Landscape with Women Working in a Field*; charcoal, 19th century; 2012.136.505; Pierre Parrocel, French; *Two Heads of Women*; black chalk, 17th–18th century; 2012.136.506; Michelangelo Colonna, Italian; *Architecture*; pen, brown ink and wash, 17th century; 2012.136.507; *Architecture*; pen, brown ink; Italian, 17th century; 2012.136.508; *Ceiling Composition*; pen, brown ink, gray wash; Italian, 17th century; 2012.136.509; George Barbier, French; *La Gourmandise (Gluttony)*; hand-colored commercial process illustration (*pochoir*), 1924; 2012.136.510; George Barbier, French; *La Première Imprudence: Robe du soir, de Beer (First Recklessness: Evening Gown, de Beer)*; hand-colored commercial process illustration (*pochoir*), 1920; 2012.136.511; George Barbier, French; *Petite robe de Jardin (Little Garden Dress)*, from *Costumes Parisiens (Parisian Costumes)*; hand-colored commercial process illustration (*pochoir*), 1913; 2012.136.512.1; George Barbier, French; *Manteau de voyage à pélerinez (Traveling Cloak)*, from *Costumes Parisiens (Parisian Costumes)*; hand-colored commercial process illustration (*pochoir*), 1913; 2012.136.512.2; George Barbier, French; *Blouse japonaise (Japanese Blouse)*, from *Costumes Parisiens (Parisian Costumes)*; hand-colored commercial process illustration (*pochoir*), 1913; 2012.136.512.3; George Barbier, French; *Une Amazone (An Amazon)*, from *Costumes Parisiens (Parisian Costumes)*; hand-colored commercial process illustration (*pochoir*), 1913; 2012.136.512.4; Felix-Hilaire Buhot, French; *The Castle of Owls*; drypoint, aquatint, third or fourth state of four, 19th century; 2012.136.513; Felix-Hilaire Buhot, French; *Pêcheurs de Valech (Fishermen)*; etching, only state, 19th century; 2012.136.514; Charles Meryon, French; *Old Gate of the Palace of Justice*; etching, second and final state, 1854; 2012.136.515; Jules Ferdinand Jacquemart, French; *La Ville et la Campagne (Town and Country)*; etching, 19th century; 2012.136.516; Godefroy Engelmann, German; after Théodore Gericault, French; *L'Église de St. Nicolas (The Church of St. Nicholas)*; lithograph, 1823; 2012.136.517; Félix Bracquemond, French; *La Seine à Bas Meudon (The Seine at Bas Meudon)*; etching, second state of four, late 19th–early 20th century; 2012.136.518; Charles Emile Jacque, French; *Ferme au puits (Farm with a Well)*; etching, third state of eight, 1842; 2012.136.519; Charles Emile Jacque, French; *Coin de ferme (Corner of the Farm)*; etching, chine collé, third state of seven, 1849 (?); 2012.136.520; Eugène Delacroix, French; *Un Homme d'armes du temps de François 1er (A Man of Arms from the Time of Francis I)*; etching, drypoint, 19th century; 2012.136.521; Nicolas Bearizet, French; *Roman Soldiers Fighting the Dacians*; engraving, 1553; 2012.136.522; Bartolomeo Biscaino, Italian; *Nativity with Angels*; etching, 17th century; 2012.136.523; Giulio Bonasone, Italian; after Polidoro da Caravaggio, Italian; *Moses Telling the Israelites to Gather the Manna and Moses Striking the Rock*; engraving, 16th century; 2012.136.524; Giovanni Benedetto Castiglione (Il Grechetto), Italian; *Noah and the Animals Entering the Ark*; etching, 17th century; 2012.136.525; Canaletto (Giovanni Antonio Canal), Italian; *Title Page, from Vedute (Views)*; etching, 18th century; 2012.136.526; Remigio Cantagallina, Italian; *Title Page, from Le Magnifique Caroussel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.1; Remigio Cantagallina, Italian; *Barcha del Hercole (The Galley of Hercules)*, from *Le Magnifique Caroussel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the*

Arno in Florence for the Marriage of the Grand Duke); etching, 1664; 2012.136.527.2; Remigio Cantagallina, Italian; *Anfione argon condotto da Mercurio (The Galley of Amphion the Argonaut Led by Mercury)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.3; Remigio Cantagallina, Italian; *Capitana del armata de Colco (The Galley of the Captain of the Colchian Army)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.4; Remigio Cantagallina, Italian; *Reale dell armata di Argonuti con da Minerves (The Galley of the Royal Argonaut Army with Minerva)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.5; Remigio Cantagallina, Italian; *Calai e Zeti condotti da Borea et Oritia (The Galley of Calais and Zetes Propelled by Boreas and Oreithyia)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.6; Remigio Cantagallina, Italian; *Barcha de Castor et Poluce (The Galley of Castor and Pollux)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.7; Remigio Cantagallina, Italian; *Meleagro et Tideo Argonotes condotti da Cupido (The Galley of Argonauts Meleager and Tydeus Propelled by Cupid)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.8; Remigio Cantagallina, Italian; *Eurito Echione e Etalide Argonote (The Argonauts Eurytus, Echion, and Etalide)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.9; Remigio Cantagallina, Italian; *Two Rivers and Two Goddesses*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.10; Remigio Cantagallina, Italian; *Asterione argonote condotti da Giove fulmina (The Ship of Asterion the Argonaut Accompanied by Zeus, Carrying His Lightning Bolt)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.11; Remigio Cantagallina, Italian; *Barcha di musici rapra Clauco dio marino e Tritoni (A Ship of Musicians, Escorted by Trumpeting Tritons, Propelled by the Sea God, Clausus)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.12; Remigio Cantagallina, Italian; *Orfeo condotto da Baccho (The Galley of Orpheus Accompanied by Bacchus)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.13; Remigio Cantagallina, Italian; *Polifemo e Palemonio Argonauti condotti da Cerere (The Argonauts Polyphemus and Palemonius Led by Ceres)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.14; Remigio Cantagallina, Italian; *Peleo et Talamone Argonauti condotti da Tetide (The Galley of Peleus and Telamon Accompanied by Tethys)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.15; Remigio Cantagallina, Italian; *Hiclo e Naucleo argon condotti nel carro di Nettuno (The Galley of Hiclus and Naucleus Accompanied by Neptune)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.16; Remigio Cantagallina, Italian; *Agamemnone et Menelao argon condotti da Vulcano (The Ship of Agamemnon*

and Menaleus Propelled by Vulcan), from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.17; Remigio Cantagallina, Italian; *Idmone ea Mopso Argonoti guidati da Apollo (The Argonauts Idmon and Mopsus Led by Apollo)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.18; Remigio Cantagallina, Italian; *Atalata condotti da Diana (The Galley of Atalanta Propelled by Diana)*, from *Le Magnifique Carousel fait sur le fleuve de l'Arne a Florence, pour le mariage du grand Duc (The Magnificent Pageant on the Arno in Florence for the Marriage of the Grand Duke)*; etching, 1664; 2012.136.527.19; Giovanni Jacopo Caraglio, Italian; after Parmigianino (Giovanni Francesco Maria Mazzola), Italian; *Marriage of the Virgin*; engraving, ca. 1525; 2012.136.528; after Giovanni de Rossi, Italian; Pietro da Cortona (Pietro Berrettini), Italian; *Barberinae aulae fornix (Triumphal Arch of the Barberini Court)*; engraving, ca. 1677; 2012.136.529; Stefano della Bella, Italian; *Bernardino Ricci, called il Tedeschino*; etching, 1637; 2012.136.530; Stefano della Bella, Italian; *Twenty-four Riders Dueling with Swords in Four Groups with Two Groups in a Line at the Top and Bottom of the Page*, from *La gara delle Stagioni (The Race of the Seasons: Tournament on Horseback)*; etching, 1652; 2012.136.531.1; Stefano della Bella, Italian; *Twenty-four Riders Dueling and Forming Two Columns*, from *La gara delle Stagioni (The Race of the Seasons: Tournament on Horseback)*; etching, 1652; 2012.136.531.2; Stefano della Bella, Italian; *Four Riders in a Row with Five Riders Above Forming a V and a Rider in the Center*, from *La gara delle Stagioni (The Race of the Seasons: Tournament on Horseback)*; etching, 1652; 2012.136.531.3; Stefano della Bella, Italian; *Six Riders Forming a Circle*, from *La gara delle Stagioni (The Race of the Seasons: Tournament on Horseback)*; etching, 1652; 2012.136.531.4; Stefano della Bella, Italian; *Entry of the Prince of Tuscany as Hercules*, from *Il mondo festeggiante (The Celebrating World)*; etching, 1661; 2012.136.532.1; Stefano della Bella, Italian; *Mount of Atlas*, from *Il mondo festeggiante (The Celebrating World)*; etching, 1661; 2012.136.532.2; Stefano della Bella, Italian; *Standing Sailor Talking to a Seated Levantine Man*; etching, mid-17th century; 2012.136.533; Stefano della Bella, Italian; *A White Sailor Seated and a Black Sailor Standing*; etching, mid-17th century; 2012.136.534; Stefano della Bella, Italian; *Medici Vase, Six grandes vues, dont quatre de Rome et deux de la Campagne romaine (Six Major Views: Four of Rome and Two of the Roman Countryside)*; etching, 1656; 2012.136.535.1; Stefano della Bella, Italian; *Temple of Antoninus and Forum Borium in Rome*, from *Six grandes vues, dont quatre de Rome et deux de la Campagne romaine (Six Major Views: Four of Rome and Two of the Roman Countryside)*; etching, 1656; 2012.136.535.2; Stefano della Bella, Italian; *Plan and View of Arras*; etching, 1641; 2012.136.536; Stefano della Bella, Italian; *Alley of Fountains*, from *Views of the Villa at Pratolino*; etching, ca. 1653; 2012.136.537.1; Stefano della Bella, Italian; *Inhabited Tree*, from *Views of the Villa at Pratolino*; etching, ca. 1653; 2012.136.537.2; Stefano della Bella, Italian; *Grand Staircase*, from *Views of the Villa at Pratolino*; etching, ca. 1653; 2012.136.537.3; Stefano della Bella, Italian; *Avenue Lined with Statues in a Pine Forest with Jets of Water Issuing from the Ground*, from *Views of the Villa at Pratolino*; etching, ca. 1653; 2012.136.537.4; Stefano della Bella, Italian; *Two Views of a Grotto*, from *Views of the Villa at Pratolino*; etching, ca. 1653; 2012.136.537.5; Stefano della Bella, Italian; *Colossal Statue of the Appenino by Giambologna*, from *Views of the Villa at Pratolino*; etching, ca. 1653; 2012.136.537.6; Stefano della Bella, Italian; Israel Silvestre, French; *Profil de la ville de Nancy (Profile of Nancy)*, from *Diverses vues d'endroits remarquables d'Italie et de France (Various Views of Remarkable Places in Italy and France)*; etching, 1650; 2012.136.538.1; Stefano della Bella, Italian; Israel Silvestre, French; *Veüë et Perspective du Palais Cardinal du costé du Jardin . . . (View of the Palais Cardinal)*, from *Diverses vues d'endroits remarquables d'Italie et de France (Various Views of Remarkable Places in Italy and France)*; etching, 1650; 2012.136.538.2; after Davide Antonio Fossati, Italian; Marco Ricci, Italian; *Landscape with Ruins*; etching, 1743; 2012.136.539; Francesco Fontebasso, Italian; *Satyr with Club and Seven Figures*, from *Bacchanals and Histories*; etching, 1744; 2012.136.540; Battista Franco, Italian; *Fortitude and Justice*; etching, 16th century; 2012.136.541;

Giorgio Ghisi, Italian; after Raphael (Raffaello Sanzio or Santi), Italian; *Madonna of Loreto*; engraving, 1575; 2012.136.542; Giovanni Francesco Grimaldi, Italian; *Landscape with a Brick Factory*; etching, 17th century; 2012.136.543; Francesco Bartolozzi, Italian; after Guercino (Giovanni Francesco Barbieri), Italian; *The Holy Family*, from *Raccolta di Alcuni Disegni del Barberi da Cento detto il Guernico (Collection of Designs by Barberi da Cento, called Guercino)*; etching, red and black ink, 1764; 2012.136.544; Antonio Fantuzzi, Italian; after Rosso Fiorentino, Italian; *Burning of a Cadaver*; etching, ca. 1543; 2012.136.545; Domenico del Barbieri, Italian; after Francesco Primaticcio, Italian; *Banquet of Alexander*; engraving, 16th century; 2012.136.546; Stefano della Bella, Italian; *Galley Covered with Sails*; etching, mid-17th century; 2012.136.547; Stefano della Bella, Italian; *Peasant Woman on Horseback with an Infant in her Arms*; etching, mid-17th century; 2012.136.548; Stefano della Bella, Italian; *Two Cavaliers Passing Near a Flock*; etching, mid-17th century; 2012.136.549; Stefano della Bella, Italian; *Castel Sant'Angelo in Rome*; etching, mid-17th century; 2012.136.550; Stefano della Bella, Italian; *Ruins of an Ancient Temple*, from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.1; Stefano della Bella, Italian; *Pyramid of Caius Cestius*, from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.2; Stefano della Bella, Italian; *Shepherd Sleeping on the Ground*, from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.3; Stefano della Bella, Italian; *Shepherd Sleeping on the Ground*, from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.4; Stefano della Bella, Italian; *Part of the Colosseum and the Arch of Constantine, Seen from the Side*, from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.5; Stefano della Bella, Italian; *A Horse Lying Down, Two Goats, A Cow, and Two Seated Shepherds*, from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.6; Stefano della Bella, Italian; *Triple Waterfall*, from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.7; Stefano della Bella, Italian; *Colosseum* from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.8; Stefano della Bella, Italian; *Herd Moving Towards the Background*, from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.9; Stefano della Bella, Italian; *Cows Crossing a Valley*, from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.10; Stefano della Bella, Italian; *Title Page*, from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.11; Stefano della Bella, Italian; *Campo Vaccino*, from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.12; Stefano della Bella, Italian; *Gale in the Forest*, from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.13; Stefano della Bella, Italian; *Landscape with a Corinthian Capital in the Foreground*, from *Paysages et ruines de Rome (Landscapes and Ruins of Rome)*; etching, mid-17th century; 2012.136.551.14; Stefano della Bella, Italian; *Vue d'Amsterdam (View of Amsterdam)*, from *Vues de ports de mar (Views of Seaports)*; etching, 1647; 2012.136.552.1; Stefano della Bella, Italian; *Vue d'Amsterdam (View of Amsterdam)*, from *Vues de ports de mar (Views of Seaports)*; etching, 1647; 2012.136.552.2; Stefano della Bella, Italian; *Autre vue d'Amsterdam (Another View of Amsterdam)*, from *Vues de ports de mar (Views of Seaports)*; etching, 1647; 2012.136.552.3; Stefano della Bella, Italian; *Vue des Costes d'Italie (View of the Coast of Italy)*, from *Vues de ports de mar (Views of Seaports)*; etching, 1647; 2012.136.552.4; Stefano della Bella, Italian; *Title Page*, from *Vues de ports de mar (Views of Seaports)*; etching, 1647; 2012.136.552.5; Stefano della Bella, Italian; *Vue d'un coin de Calais (View of a Part of Calais)*, from *Vues de ports de mar (Views of Seaports)*; etching, 1647; 2012.136.552.6; Stefano della Bella, Italian; *Tour de Calais (Tower of Calais)*, from *Vues de ports de mar (Views of Seaports)*; etching, 1647; 2012.136.552.7; Stefano della Bella, Italian; *Naviere ordinaire qui passe de Douvre a Calais (Ordinary Ship Traveling Between Douvre and Calais)*, from *Vues de ports de mar (Views of Seaports)*; etching, 1647; 2012.136.552.8; Stefano della Bella, Italian; *Woman Seen from the Back and Seated on a Horse*, from *Quatre grands paysages en hauteur (Four*

Major Landscapes, Vertical Orientation); etching, mid-17th century; 2012.136.553.1; Stefano della Bella, Italian; *Young Woman Seated on a Donkey and Wearing a Hat with a Feather*, from *Quatre grands paysages en hauteur (Four Major Landscapes, Vertical Orientation)*; etching, mid-17th century; 2012.136.553.2; Stefano della Bella, Italian; *Fisherman at his Line*, from *Quatre grands paysages en hauteur (Four Major Landscapes, Vertical Orientation)*; etching, mid-17th century; 2012.136.553.3; Stefano della Bella, Italian; *Shepherd on Horseback in the Middle of a Stream*, from *Quatre grands paysages en hauteur (Four Major Landscapes, Vertical Orientation)*; etching, mid-17th century; 2012.136.553.4; Stefano della Bella, Italian; *The Test of Fire*, from *Frontispice et quatre vignettes pour une vie de Saint Jean Gualbert (Frontispiece and Four Scenes of the Life of Saint Jean Gualbert)*; etching, 1640; 2012.136.554.1; Stefano della Bella, Italian; *View of the Monastery of Vallombrosa*, from *Frontispice et quatre vignettes pour une vie de Saint Jean Gualbert (Frontispiece and Four Scenes of the Life of Saint Jean Gualbert)*; etching, 1640; 2012.136.554.2; Stefano della Bella, Italian; *Frontispice* from *Frontispice et quatre vignettes pour une vie de Saint Jean Gualbert (Frontispiece and Four Scenes of the Life of Saint Jean Gualbert)*; etching, 1640; 2012.136.554.3; Stefano della Bella, Italian; *Saint Jean Gualbert Trampling a Monster*, from *Frontispice et quatre vignettes pour une vie de Saint Jean Gualbert (Frontispiece and Four Scenes of the Life of Saint Jean Gualbert)*; etching, 1640; 2012.136.554.4; Stefano della Bella, Italian; *Shepherdess Watching Her Flock*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.1; Stefano della Bella, Italian; *A Seated Draughtsman and a Standing Shepherd Watching Him*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.2; Stefano della Bella, Italian; *Two Horsemen Galloping Towards the Right on an Uphill Path*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.3; Stefano della Bella, Italian; *Windmill Without Wind*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.4; Stefano della Bella, Italian; *Boats on the Edge of the Sea*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.5; Stefano della Bella, Italian; *Two Galleys and Two Rowboats*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.6; Stefano della Bella, Italian; *Title Page*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.7; Stefano della Bella, Italian; *Peasant Woman Taking Her Shoes Off to Cross the Water*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.8; Stefano della Bella, Italian; *Two Horsemen Fording a River*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.9; Stefano della Bella, Italian; *Two Pilgrims Observing Ruins*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.10; Stefano della Bella, Italian; *Stag Hunt*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.11; Stefano della Bella, Italian; *Fisherman Carrying His Net*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.12; Stefano della Bella, Italian; *Waterfall*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.13; Stefano della Bella, Italian; *Bridge from Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.14; Stefano della Bella, Italian; *The Strong Chateau*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.15; Stefano della Bella, Italian; *Naval Battle*, from *Divers paysages (Various Landscapes)*; etching, mid-17th century; 2012.136.555.16; Stefano della Bella, Italian; *Peasant Woman Seated on a Horse and Holding an Infant in Her Arms*, from *Six sujets d'animaux (Six Animal Subjects)*; etching, mid-17th century; 2012.136.556.1; Stefano della Bella, Italian; *Two Satyrs and a Faun Watching Two Small Satyrs and Another Satyr with an Infant on His Shoulders Dance*, from *Six sujets d'animaux (Six Animal Subjects)*; etching, mid-17th century; 2012.136.556.2; Stefano della Bella, Italian; *A Group of Cows and Two Peasant Women Crossing a Stream*, from *Six sujets d'animaux (Six Animal Subjects)*; etching, mid-17th century; 2012.136.556.3; Stefano della Bella, Italian; *Two Women Crossing a Stream*, from *Six sujets d'animaux (Six Animal Subjects)*; etching, mid-17th century; 2012.136.556.4; Stefano della Bella, Italian; *A Cow and a Young Shepherd Drinking from a Fountain Decorated with the Arms of the Medici*, from *Six sujets d'animaux (Six Animal Subjects)*; etching, mid-17th century; 2012.136.556.5; Stefano della Bella, Italian;

A Shepherd on a Horse Driving a Group of Animals Downhill, from *Six sujets d'animaux (Six Animal Subjects)*; etching, mid-17th century; 2012.136.556.6; Stefano della Bella, Italian; *Title Page*, from *Li Buffoni (The Fools)*; etching, 1639–41; 2012.136.557; Stefano della Bella, Italian; *Sixth Scene of the Heavens*, from *Le nozze degli Dei (The Marriage of the Gods)*; etching, 1637; 2012.136.558.1; Stefano della Bella, Italian; *Fifth Scene of the Inferno*, from *Le nozze degli Dei (The Marriage of the Gods)*; etching, 1637; 2012.136.558.2; Stefano della Bella, Italian; *Grotto of Vulcan Scene*, from *Le nozze degli Dei (The Marriage of the Gods)*; etching, 1637; 2012.136.558.3; Stefano della Bella, Italian; *Fourth Scene of the Sea*, from *Le nozze degli Dei (The Marriage of the Gods)*; etching, 1637; 2012.136.558.4; Stefano della Bella, Italian; *Third Scene of Garden of Venus*, from *Le nozze degli Dei (The Marriage of the Gods)*; etching, 1637; 2012.136.558.5; Stefano della Bella, Italian; *Second Scene of Forest of Diana*, from *Le nozze degli Dei (The Marriage of the Gods)*; etching, 1637; 2012.136.558.6; Stefano della Bella, Italian; *First Scene of Florence*, from *Le nozze degli Dei (The Marriage of the Gods)*; etching, 1637; 2012.136.558.7; Stefano della Bella, Italian; *Title Page*, from *La Caduta de' Longobardi (Longobardi's Fall)*; etching, 1656; 2012.136.559; Stefano della Bella, Italian; *Title Page*, from *Works of Scarron (Oeuvres de Scarron)*; etching, 1649; 2012.136.560; Stefano della Bella, Italian; *Title Page*, from *Desmarets's Poetic Works (Oeuvres poétiques de Desmarets)*; etching, 1641; 2012.136.561; Stefano della Bella, Italian; *Title Page*, from *La selva di cipressi (The Cypress Forest)*; etching, 1640; 2012.136.562; Stefano della Bella, Italian; *Title Page*, from *Esequie dell'imperadore Ferdinando II (The Funeral of Emperor Ferdinand II)*; etching, 1637; 2012.136.563; Stefano della Bella, Italian; *Title Page*, from *Instruzione a' Cancellieri (Instruction to Clerks)*; etching, 1635; 2012.136.564; Stefano della Bella, Italian; Israel Silvestre, French; Jean Marot, French; *Palais de la Reyne Catherine de Medicis, dit de Tuilleries, basti l'an 1564 . . . (Palace of Queen Catherine de Medici, Also Called the Tuilleries, Built in the Year 1564)*, from *Diverses vues d'endroits remarquables d'Italie et de France (Various Views of Remarkable Places in Italy and France)*; etching, 1649; 2012.136.565.1; Stefano della Bella, Italian; Israel Silvestre, French; Jean Marot, French; *Veuë du Dôme du Palais des Tuilleries, dans lequel est un grand Escalier rampant . . . (View of the Dome of the Tuilleries Palace)*, from *Diverses vues d'endroits remarquables d'Italie et de France (Various Views of Remarkable Places in Italy and France)*; etching, 1649; 2012.136.565.2; Stefano della Bella, Italian; Israel Silvestre, French; Jean Marot, French; *Palace of Orléans (Palais d'Orléans)*, from *Diverses vues d'endroits remarquables d'Italie et de France (Various Views of Remarkable Places in Italy and France)*; etching, 1649; 2012.136.565.3; Stefano della Bella, Italian; Israel Silvestre, French; Jean Marot, French; *Veuë et Perspective du dedans du Palais d'Orléans (Perspective View of the Inside of the Palace of Orléans)*, from *Diverses vues d'endroits remarquables d'Italie et de France (Various Views of Remarkable Places in Italy and France)*; etching, 1649; 2012.136.565.4; Stefano della Bella, Italian; Israel Silvestre, French; Jean Marot, French; *Veuë et Perspective du Palais d'Orléans, et d'une partie du petit Luxembourg du costé du Jardin (Perspective View of the Palace of Orléans, and of part of the Petit Palais du Luxembourg from the Garden)*, from *Diverses vues d'endroits remarquables d'Italie et de France (Various Views of Remarkable Places in Italy and France)*; etching, 1649; 2012.136.565.5; Thomas Wijck, Dutch; *A Woman Standing by a Seated Man*; etching, 17th century; 2012.136.566; Anthonie Waterloo, Dutch; *Alpheus and Arethusa*; etching, 17th century; 2012.136.567; Anthonie Waterloo, Dutch; *Venus and Adonis*; etching, 17th century; 2012.136.568; Johannes van Doetecum the Elder, Netherlandish; after Hans (Jan) Vredeman de Vries, Netherlandish; *Plates from Scenographiae . . . (Scenography . . .)*, etchings, 1560; 2012.136.569.1–4; Johannes van Doetecum the Elder, Netherlandish; after Hans (Jan) Vredeman de Vries, Netherlandish; *A Vaulted Hall*; etching, ca. 1560; 2012.136.570; Johannes van Doetecum the Elder, Netherlandish; after Hans (Jan) Vredeman de Vries, Netherlandish; *Plate from Varie Architecture (Various Examples of Architecture)*; etching, ca. 1560; 2012.136.571; Jan Georg (Joris) van Vliet, Dutch; after Rembrandt (Rembrandt van Rijn), Dutch; *Portrait of a Man*; etching, engraving, 1633; 2012.136.572; Jan van de Velde II, Dutch; *Riverscape with Ruins of a Castle*; etching, ca. 1615; 2012.136.573.1; Jan van de Velde II, Dutch; *The Temple of the Sibyl at Tivoli*, from *Landscapes and Ruins*; etching, ca. 1615; 2012.136.573.2; Jan van de Velde II, Dutch; after Moses van Uyttenbroeck, Dutch; *Tobias Blessed by Blind Tobit*, from *The Story of Tobias*; etching, engraving, early–mid-17th century; 2012.136.574; Jan van de Velde II, Dutch; *The Castle*; etching, ca. 1616; 2012.136.575; Jan van de Velde II, Dutch; *Landscape with a Round Tower*; etching, ca. 1616; 2012.136.576; Adriaen van de Velde, Dutch; *Fighting Dogs*, from *Different Animals*; etching, 1657; 2012.136.577.1; Adriaen van de Velde, Dutch; *Recumbent Goats*, from *Different Animals*; etching, 1657; 2012.136.577.2; Adriaen van de Velde, Dutch; *Three Cows*, from *Different Animals*; etching, 1657; 2012.136.577.3; Adriaen van de Velde, Dutch; *Bull Standing in Water*, from *Different Animals*; etching, 1657; 2012.136.577.4; Adriaen van de Velde, Dutch; *Grazing Horse*, from *Different Animals*; etching, 1657; 2012.136.577.5; Adriaen van de Velde, Dutch; *Grazing Calf*, from *Different Animals*; etching, 1658; 2012.136.577.6; Adriaen van de Velde, Dutch; *Young Herdsman with a Bull*, from *Different Animals*; etching, 1659; 2012.136.577.7; Adriaen van de Velde, Dutch; *Recumbent Cow*, from *Different Animals*; etching, 1657; 2012.136.577.8; Adriaen van de Velde, Dutch; *Standing Bull*, from *Different Animals*; etching, 1657; 2012.136.577.9; Adriaen van de Velde, Dutch; *Two Cows and a Sheep*, from *Different Animals*; etching, 1657; 2012.136.577.10; after Herman van Swanevelt, Dutch; *Satyrs in a Landscape*; etching, 17th century; 2012.136.578; Herman van Swanevelt, Dutch; *Mercury Turning Battus to Stone*; etching, 17th century; 2012.136.579; Dirck Stoop, Dutch; *Man Holding a Horse by the Bridle*; etching, 17th century; 2012.136.580; Dirck Stoop, Dutch; *Horse Bound to a Post, Turned Left*; etching, 17th century; 2012.136.581; Dirck Stoop, Dutch; *Horse Bound to a Feeding Trough*; etching, 17th century; 2012.136.582; Aegidius Sadeler, Netherlandish; after Roelandt Savery, Flemish; *Woodland Scene*, from *Six Landscapes in Tyrol*; engraving, late 16th–early 17th century; 2012.136.583.1; Aegidius Sadeler, Netherlandish; after Roelandt Savery, Flemish; *Aqueduct with Waterfall*, from *Six Landscapes in Tyrol*; engraving, late 16th–early 17th century; 2012.136.583.2; Aegidius Sadeler, Netherlandish; Jan Brueghel I, Netherlandish; *Mountainous Landscape with a Group of Gypsies*; engraving, late 16th–early 17th century; 2012.136.584; Aegidius Sadeler, Netherlandish; after Roelandt Savery, Flemish; *Man and Four Goats near a Waterfall*, from *Six Landscapes*; engraving, late 16th–early 17th century; 2012.136.585; Aegidius Sadeler, Netherlandish; *Mechti Kuli Beg, Persian Ambassador to Prague*; engraving, 1605; 2012.136.586; Aegidius Sadeler, Netherlandish; after Joseph Heintz the Elder, Swiss; *Maartin de Vos*; engraving, late 16th–early 17th century; 2012.136.587; Raphael Sadeler I, Netherlandish; after Jacopo Bassano (Jacopo da Ponte), Italian; *Adoration of the Magi*; engraving, late 16th–early 17th century; 2012.136.588; Auguste Charles Pugin, British; Thomas Rowlandson, British; *St. Stephen's Walbrook*, from *Microcosm of London*; hand-colored etching, aquatint, 1809; 2012.136.589.1; Auguste Charles Pugin, British; Thomas Rowlandson, British; Joseph Constantine Stadler, German; *Surrey Institution*, plate 81, from *Microcosm of London*; hand-colored etching, aquatint, 1809; 2012.136.589.2; Benjamin Cole, British; *The South East Prospect of the Cathedral Church of St. Paul, London*; engraving, 1748–75; 2012.136.590; William Hogarth, British; *The Company of Undertakers*; etching, engraving, second state of two, 1736–37; 2012.136.591; William Hogarth, British; *The Five Orders of Periwigs*; etching, second state of two, 1761; 2012.136.592; William Hogarth, British; *Boys Peeping at Nature*; etching, engraving, fourth state of four, 1751; 2012.136.593; Samuel Palmer, British; *The Herdsman's Cottage*, or *Sunset*; etching, second state of two, 1880; 2012.136.594; Samuel Palmer, British; *Opening the Fold*, or *Early Morning*; etching, third state of ten, 1880; 2012.136.595; Samuel Palmer, British; *The Vine*, or *Plumpy Bacchus*; etching on chine collé, fourth state of four, 1880; 2012.136.596; Samuel Palmer, British; *The Early Ploughman*; etching, probably fifth state of nine, 1861; 2012.136.597; Samuel Palmer, British; *The Sleeping Shepherd, Early Morning*; etching on chine collé, fourth state of four, 1857; 2012.136.598; John Crome, British; *Study of Trees*; soft ground etching, 1809–13; 2012.136.599; Sir David Young Cameron, British; *The Carselands* or *The Carse*; etching, 1914; 2012.136.600; Cornelis Galle I, Netherlandish; Nicolas van der Horst, Flemish; *Allegorical Portrait of Count Tassis*; engraving, early 17th century; 2012.136.601; Jan (Pietersz) Saenredam, Netherlandish; after Abraham Bloemaert, Netherlandish; *Adam and Eve*; engraving,

late 16th–early 17th century; 2012.136.602; Peter Paul Rubens, Flemish; after Lucas Vorsterman II, Flemish; *Satyr with Grapes and Two Tigers*; etching, 17th century; 2012.136.603; Jan (Pietersz) Saenredam, Netherlandish; Hendrick Goltzius, Dutch; *Judith*; engraving, late 16th–early 17th century; 2012.136.604; Erasmus Quellinus, Flemish; *Dance of a Satyr and of Three Children*; etching, engraving, 17th century; 2012.136.605; Gerard de Jode, Netherlandish; after Ambrosius Francken I, Flemish; *Christ in the House of Mary*; engraving, 16th century; 2012.136.606; Clement de Jonghe, Netherlandish; *Map of Venice*; etching, 17th century; 2012.136.607; Nicolas Visscher, Dutch; *Portrait of Abraham Bloemaert*; etching, engraving, 17th century; 2012.136.608; Anthony van Dyck, Flemish; *Portrait of Justus Suttermans*; etching, 17th century; 2012.136.609; Lambert Suavius, Netherlandish; *Resurrection of Lazarus*; engraving, 1544; 2012.136.610; after Jacopo Tintoretto (Jacopo Robusti), Italian; *Massacre of the Innocents*; etching, 17th century; 2012.136.611; Karel Dujardin, Dutch; *Two Goats and Three Sheep*; etching, 17th century; 2012.136.612; Karel Dujardin, Dutch; *Les deux chevaux près de la charrue (Two Horses Next to a Plow)*; etching, 1657; 2012.136.613; Karel Dujardin, Dutch; *The Two Horses*; etching, 17th century; 2012.136.614; Karel Dujardin, Dutch; *La vache et le veau (The Cow and the Calf)*; etching, 17th century; 2012.136.615; Marcus de Bye, Netherlandish; after Paulus Pietersz. Potter, Dutch; *The Lions*; lithograph, 17th century; 2012.136.616; Richard Parkes Bonington, British; after François Alexandre Pernot, French; *Glenfinlas Valley*; lithograph, 19th century; 2012.136.617; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Sebastiaan Vrancx, Netherlandish; *Roman Ruins*; etching, ca. 1650; 2012.136.618; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Sebastiaan Vrancx, Netherlandish; *Baths of Diocletian, Rome*; etching, 17th century; 2012.136.619; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Sebastiaan Vrancx, Netherlandish; *Ruins of Santa Croce in Gerusalemme*; etching, 17th century; 2012.136.620; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Sebastiaan Vrancx, Netherlandish; *Garden Gate and Ruin*; etching, 1673; 2012.136.621; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Sebastiaan Vrancx, Netherlandish; *Roman Ruined Round Building*; etching, 1673; 2012.136.622; Sir John Soane, British; *Temple for a Flower Garden*; etching, 1778; 2012.136.623; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Johannes Meyssens, Flemish; *Self-Portrait*; etching, 17th century; 2012.136.624; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; *Portrait of John Diodati*; etching, first state, 1643; 2012.136.625; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Hans Holbein the Younger, German; *Portrait of Catherine of Aragon*; etching, 1647; 2012.136.626; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Pieter van Avont, Flemish; *Aqua (Water)*, from *The Elements*; etching, 1647; 2012.136.627; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; *Landscape Showing Coblentz and Harmenstien*; etching, 17th century; 2012.136.628; William Doughty, British; *Portrait of Bacon Morritt*; engraving, 1772; 2012.136.629; John Hoppner, British; *Portrait [of Robert Graves or Robert Place?]*; steel engraving on chine collé, 1827; 2012.136.630; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Richard Sayer, British; *Two Views of Arundel House and London and the Thames as Seen from the Roof of Arundel House in 1646*; etching, 1808; 2012.136.631; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Adam Elsheimer, German; *Satyr Having Supper*; etching, 1644; 2012.136.632; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Titian (Tiziano Vecellio), Italian; *Portrait of Aretino*; etching, 1640; 2012.136.633; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Titian (Tiziano Vecellio), Italian; *Portrait of Aretino*; etching, before letters, artist's proof (?), 1640; 2012.136.634; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; *Landscape Showing Lovenburg, Drachenfels and Godesberg*; etching, 17th century; 2012.136.635; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Pieter van Avont, Flemish; *Four Children and a Satyr*; etching, 17th century; 2012.136.636; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Hans Holbein the Younger, German; *Base of an Ornamented Vase or Cup*; etching, 1645; 2012.136.637; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Albrecht Dürer, German; *Deer Facing Right, next to Tree*; etching, 1649; 2012.136.638; Wenceslaus Hollar (Wenzel Vaclav), Bohemian; after Albrecht Dürer, German; *Deer Facing Left*; etching, 1649; 2012.136.639; Reynier Nooms Zeeman, Dutch; *Title Page*, from *Quelque navieres*

deisigner & graver par Remy Zeeman (Some Ships Drawn and Engraved by Remy Zeeman); etching, 1652; 2012.136.640; Anthonie Waterloo, Dutch; *A Cottage on a Hill*; etching, 17th century; 2012.136.641; Richard van Orley, Flemish; *Vertumnus and Pomona*; etching, early 18th century; 2012.136.642; Jan Schenk, Netherlandish; after Adolf van der Laan, Dutch; *Entry of the Prince of Saxony with his Wife into Dresden on September 2, 1719, after their Marriage in Vienna*; etching, mid-18th century; 2012.136.643; Cornelis Ploos van Amstel, Dutch; *Sleeping Dog*; etching, 1777; 2012.136.644; Cornelis Ploos van Amstel, Dutch; after Adriaen Brouwer, Flemish; *Drunken Farmer in an Inn*; etching, roulette, 1775; 2012.136.645; Heinrich Ulrich, German; *The Sense of Smell*; engraving, late 16th–early 17th century; 2012.136.646; Heinrich Ulrich, German; *The Sense of Touch*; engraving, late 16th–early 17th century; 2012.136.647; David Teniers the Younger, Flemish; *Two Peasants before a Fireplace*; etching, 17th century; 2012.136.648; David Teniers the Younger, Flemish; *Peasant Seated, Smoking and Drinking*; etching, 17th century; 2012.136.649; Crispijn de Passe I, Netherlandish; *Euterpe* from *The Muses*; engraving, etching, early 17th century; 2012.136.650; Hendrik Goudt, Dutch; after Adam Elsheimer, German; *Beheading of Saint John the Baptist*; engraving, late 16th–early 17th century; 2012.136.651; Hendrik Goudt, Dutch; after Adam Elsheimer, German; *Beheading of Saint John the Baptist*; engraving, late 16th–early 17th century; 2012.136.652; Hendrik Goudt, Dutch; after Adam Elsheimer, German; *Beheading of Saint John the Baptist*; engraving, late 16th–early 17th century; 2012.136.653; Balthazar Moncornet, French; after Hendrik Goudt, Dutch; after Adam Elsheimer, German; *Beheading of Saint John the Baptist*; engraving, 17th century; 2012.136.654; after Hendrik Goudt, Dutch; after Adam Elsheimer, German; *Beheading of Saint John the Baptist*; engraving, 1659; 2012.136.655; Johann Theodor de Bry, Netherlandish; *Knife Handles*; engraving, late 16th–early 17th century; 2012.136.656; Johann Theodor de Bry, Netherlandish; *Annunciation*; engraving, after 1621; 2012.136.657; Johann Theodor de Bry, Netherlandish; *HOC PECVS INGENTES AVRI TIBI MERDAT ACERVOS (This Animal Will Yield You Heaps of Gold)*; engraving, late 16th–early 17th century; 2012.136.658; Johann Theodor de Bry, Netherlandish; after Gillis Mostaert, Netherlandish; *Enoch and his Family Asking a Blessing Before the Repast*; engraving, late 16th–early 17th century; 2012.136.659; Bartholomeus Breenbergh, Dutch; *Ponte Mamole*; etching, 1639; 2012.136.660; Bartholomeus Breenbergh, Dutch; *The Cascades at Ponte Trave*; etching, 1639; 2012.136.661; Bartholomeus Breenbergh, Dutch; *Calidarium at the Baths of Diocletian*; etching, 1640; 2012.136.662; Bartholomeus Breenbergh, Dutch; *Corsica Seated before the Satyrs*; etching, 1640; 2012.136.663; Adriaen van de Velde, Dutch; *Two Recumbent Sheep*; etching, 1670; 2012.136.664; Adriaen van de Velde, Dutch; *Three Cows*; etching, 1670; 2012.136.665; Marcus de Bye, Netherlandish; after Paulus Pietersz. Potter, Dutch; *Cow*; etching, 17th century; 2012.136.666; Marcus de Bye, Netherlandish; after Paulus Pietersz. Potter, Dutch; *Title Page*, from *Diverses vaches et boeufs (Various Cows and Steer)*; etching, 17th century; 2012.136.667; Marcus de Bye, Netherlandish; *Sheep* from a set of sixteen plates; etchings, 1664; 2012.136.668.1–.5; Marcus de Bye, Netherlandish; after Marcus Gheraerts the Elder, Flemish; *The Set of The Bears*; etchings, ca. 1664; 2012.136.669.1–.3; Nicolaes Berchem, Dutch; *The Set of Sheep*; etchings, 17th century; 2012.136.670.1, .2; Nicolaes Berchem, Dutch; *Sheep with Lamb Nursing*; etching, 17th century; 2012.136.671; Karel Dujardin, Dutch; *The Family*; etching, 17th century; 2012.136.672; Karel Dujardin, Dutch; *Study of Heads*; etching, 17th century; 2012.136.673; Karel Dujardin, Dutch; *Shepherd with Dog*; etching, 17th century; 2012.136.674; Karel Dujardin, Dutch; *Cart in front of Inn*; etching, 17th century; 2012.136.675; Karel Dujardin, Dutch; *Goats at the River*; etching, 17th century; 2012.136.676; Karel Dujardin, Dutch; *Small Landscape with Two Goats*; etching, 17th century; 2012.136.677; Karel Dujardin, Dutch; *Building with Square Tower*; etching, 17th century; 2012.136.678; Karel Dujardin, Dutch; *Lamb with Lambkin*; etching, ca. 1655; 2012.136.679; Karel Dujardin, Dutch; *Sheep and Flies*; etching, 1655; 2012.136.680; Karel Dujardin, Dutch; *Sheep near Straw Hedge*; etching, ca. 1655; 2012.136.681; Karel Dujardin, Dutch; *Two Sheep*; etching, ca. 1655; 2012.136.682; Karel Dujardin, Dutch; *Le Berger derriere l'arbre (The Shepherd Behind the Tree)*; etching, 17th century; 2012.136.683; Karel Dujardin, Dutch;

Tree with the Roots Laid Bare; etching, 1659; 2012.136.684; Karel Dujardin, Dutch; *Four Sheep*; etching, 1658; 2012.136.685; Karel Dujardin, Dutch; *Four Goats*; etching, 17th century; 2012.136.686; Karel Dujardin, Dutch; *View of Ruins*; etching, 1658; 2012.136.687; Karel Dujardin, Dutch; *Landscape with Ruins, with Two Men and a Dog in the Foreground*; etching, 1658; 2012.136.688; Karel Dujardin, Dutch; *Village sur la montagne (Village on the Mountain)*; etching, 1658; 2012.136.689; Karel Dujardin, Dutch; *Three Pigs*; etching, 1652; 2012.136.690; Karel Dujardin, Dutch; *Les Chiens de Chasse (Hunting Dogs)*; etching, 17th century; 2012.136.691; Karel Dujardin, Dutch; *Two Mules*; etching, 17th century; 2012.136.692; Karel Dujardin, Dutch; *Title Page with Fountain*; etching, 1652; 2012.136.693; Hieronymus (Jerome) Wierix, Netherlandish; *Judith from Willem van Haecht, Tyrannorum proemia (The Rewards of Tyrants), 1578*; engraving, 1578; 2012.136.694; Hieronymus (Jerome) Wierix, Netherlandish; *David with the Head of Goliath*; engraving, 1578; 2012.136.695; Hieronymus (Jerome) Wierix, Netherlandish; after Maarten de Vos, Netherlandish; *Judah with the Head of Adonibezek, from Willem van Haecht, Tyrannorum proemia (The Rewards of Tyrants), 1578*; engraving, 1578; 2012.136.696; Johannes Sadeler I, Netherlandish; Maarten de Vos, Netherlandish; *Fiducia*; engraving, 1579; 2012.136.697; Raphael Sadeler I, Netherlandish; after Maarten de Vos, Netherlandish; *Giving Alms*; engraving, 1589; 2012.136.698; Hieronymus (Jerome) Wierix, Netherlandish; after Martin Schongauer, German; *Saint Anthony*; engraving, 1564; 2012.136.699; Hieronymus (Jerome) Wierix, Netherlandish; after Francesco Vanni, Italian; *Death of St. Cecilia*; engraving, ca. 1599–1605; 2012.136.700; Jan (Johannes) Wierix, Netherlandish; *Justice from The Seven Virtues and Knowledge*; engraving, 1579; 2012.136.701; Cornelis Galle I, Netherlandish; *Conversatio sancta (Sacred Conversation)*; engraving printed on vellum, late 16th–early 17th century; 2012.136.702; Jan (Johannes) Wierix, Netherlandish; *Philip William of Orange*; engraving, late 16th–early 17th century; 2012.136.703; Jacob Matham, Netherlandish; after Abraham Bloemaert, Netherlandish; *The Nativity*; engraving, late 16th–early 17th century; 2012.136.704; after Hendrick Goltzius, Dutch; after Jacob Matham, Netherlandish; *Temperance from The Seven Virtues*; engraving, 17th century; 2012.136.705; Hans Liefrinck, Netherlandish; *Bacchus*; engraving, 16th century; 2012.136.706; Allart van Everdingen, Dutch; *The First Spring*; etching, 17th century; 2012.136.707; Peeter van der Borcht, Netherlandish; *Judith*, illustration to *Hendrik Jansen van Barrefelt (Hiel), Biblische figuren ofte afbeeldingen . . . (Biblical Figures and Images)*; etching, published 1662 or later; 2012.136.708; Lambert Suavius, Netherlandish; *St. James Minor (?)*; engraving, 16th century; 2012.136.709; Lambert Suavius, Netherlandish; *St. James Major*; engraving, 16th century; 2012.136.710; Lambert Suavius, Netherlandish; *St. Simon*; engraving, 16th century; 2012.136.711; Lambert Suavius, Netherlandish; *St. Philip (?)*; engraving, 16th century; 2012.136.712; Lambert Suavius, Netherlandish; *St. Paul*; engraving, 16th century; 2012.136.713; Crispijn de Passe I, Netherlandish; *The Sons of God with the Daughters of Man, from Scenes from Genesis*; engraving, 1612; 2012.136.714.1; Crispijn de Passe I, Netherlandish; *Noah Kneeling Before God, from Scenes from Genesis*; engraving, 1612; 2012.136.714.2; Crispijn de Passe I, Netherlandish; *Noah's Ark, from Scenes from Genesis*; engraving, 1612; 2012.136.714.3; Crispijn de Passe I, Netherlandish; *The Flood, from Scenes from Genesis*; engraving, 1612; 2012.136.714.4; Crispijn de Passe I, Netherlandish; *The Flood, from Scenes from Genesis*; engraving, 1612; 2012.136.714.5; Crispijn de Passe I, Netherlandish; *The Waters Abating, from Scenes from Genesis*; engraving, 1612; 2012.136.714.6; Crispijn de Passe I, Netherlandish; *Noah Leaving the Ark, from Scenes from Genesis*; engraving, 1612; 2012.136.714.7; Crispijn de Passe I, Netherlandish; *Noah Thanking God, from Scenes from Genesis*; engraving, 1612; 2012.136.714.8; Crispijn de Passe I, Netherlandish; *Drunkness of Noah, from Scenes from Genesis*; engraving, 1612; 2012.136.714.9; Crispijn de Passe I, Netherlandish; *Destruction of the Tower of Babel, from Scenes from Genesis*; engraving, 1612; 2012.136.714.10; after Adriaen Collaert, Netherlandish; *Adrión Riding on His Dolphin, from Designs for Circular Plates with Sea-Gods*; engraving, ca. 1580; 2012.136.715; Aegidius Sadeler, Netherlandish; after Etienne DuPérac, French; *Ruins of the Aventine Hill from the Western Side, from Vestigi della antichità di Roma,*

Tivoli, Pozzvolò et altri luochi (Vestiges of the Antiquities of Rome, Tivoli, Pozzvolò, and Other Places); etching, engraving, 1606; 2012.136.716.1; Aegidius Sadeler, Netherlandish; after Etienne DuPérac, French; *Column of Trajan, from Vestigi della antichità di Roma, Tivoli, Pozzvolò et altri luochi (Vestiges of the Antiquities of Rome, Tivoli, Pozzvolò, and Other Places)*; etching, engraving, 1606; 2012.136.716.2; Aegidius Sadeler, Netherlandish; after Etienne DuPérac, French; *Bartholomeo Island, from Vestigi della antichità di Roma, Tivoli, Pozzvolò et altri luochi (Vestiges of the Antiquities of Rome, Tivoli, Pozzvolò, and Other Places)*; etching, engraving, 1606; 2012.136.716.3; Aegidius Sadeler, Netherlandish; after Etienne DuPérac, French; *Interior of the Thermae of Caracalla, from Vestigi della antichità di Roma, Tivoli, Pozzvolò et altri luochi (Vestiges of the Antiquities of Rome, Tivoli, Pozzvolò, and Other Places)*; etching, engraving, 1606; 2012.136.716.4; Adriaen Collaert, Netherlandish; after Hans Bol, Netherlandish; *November from The Months*; engraving, ca. 1580; 2012.136.717; Hans Wechtlin, German; *The Annunciation*; hand-colored woodcut, late 15th–early 16th century; 2012.136.718; Israhel van Meckenem, German; *Judith with the Head of Holofernes*; reverse woodcut, late 15th century; 2012.136.719; Virgil Solis, German; after Jacques Androuet Du Cerceau, French; after Leonard Thiry, French; *Man Carrying a Pail Among Ruins*; etching, 16th century; 2012.136.720; Virgil Solis, German; after Jacques Androuet Du Cerceau, French; after Leonard Thiry, French; *Boats Rowed through Inundated Ruins*; etching, 16th century; 2012.136.721; Georg Pencz, German; *Triumph of Chastity*; etching, 16th century; 2012.136.722; Georg Pencz, German; *Triumph of Love*; etching, 16th century; 2012.136.723; Christoph Murer, Swiss; *Der Lustige Arme und der Traurige Reiche (An Allegory of a Rich Man and a Poor Man)*; etching, 1596; 2012.136.724; Melchior Meier, German; *Apollo and Marsyas: The Judgment of Midas (or The Flaying of Marsyas)*; etching, 1581; 2012.136.725; Melchior Meier, German; *The Knight and St. William of Aquitaine*; etching, 16th century; 2012.136.726; Melchior Meier, German; *The Resurrection*; etching, 16th century; 2012.136.727; Christoph Jamnitzer, German; *A Fantastic Chandelier with Burning Candles and Arabesques, Some Ending in Fantastic Horse Forms*, plates from *Neue Grottesken Buch (Book of New Grotesques)*; etching, 1610; 2012.136.728; Christoph Jamnitzer, German; *Putti with Sea Monsters*, plates from *Neue Grottesken Buch (Book of New Grotesques)*; etching, 1610; 2012.136.729; Christoph Jamnitzer, German; *Four Ovals with Genii*, plates from *Neue Grottesken Buch (Book of New Grotesques)*; etching, 1610; 2012.136.730; Lambrecht Hopfer, German; *Upright Ornamental Fillet with Putti on Goats at Center*; etching, late 16th century; 2012.136.731; Lambrecht Hopfer, German; *Upright Ornamental Fillet with Ornamental Heads of Dolphins and Dragons at Center*; etching, second state, early 16th century; 2012.136.732; Hieronymus Hopfer, German; after Domenico Campagnola, Italian; *Battle between Cavalry and Infantry in a Wood*; etching, first state, 16th century; 2012.136.733; Daniel Hopfer, German; *Ornamental Fillet with Ten Different Ornamental Friezes*; etching, late 15th–early 16th century; 2012.136.734; Daniel Hopfer, German; *Ornamental Fillet with Candelabra Ornament*; etching, second state, late 15th–early 16th century; 2012.136.735; Daniel Hopfer, German; *The Name of Jesus in Ornamental Motifs*; etching, late 15th–early 16th century; 2012.136.736; Daniel Hopfer, German; *Design for a Bed*; etching, 1527; 2012.136.737; Wendel Dietterlin the Elder, German; *Ornamental Plate, from Architettura (Architecture)*; etching, late 16th century; 2012.136.738; Wendel Dietterlin the Elder, German; *Ornamental Plate, from Architettura (Architecture)*; etching, 16th century; 2012.136.739; Wendel Dietterlin the Elder, German; *Ornamental Plate from Architettura (Architecture)*; etching, 16th century; 2012.136.740; Wendel Dietterlin the Elder, German; *Ornamental Plate, from Architettura (Architecture)*; etching, 16th century; 2012.136.741; Wendel Dietterlin the Elder, German; *Ornamental Plate, from Architettura (Architecture)*; etching, 16th century; 2012.136.742; Wendel Dietterlin the Elder, German; *Ornamental Plate, from Architettura (Architecture)*; etching, 16th century; 2012.136.743; Hans Burgkmair, German; *Illustration from Der Weiss König (The White King)*; woodcut, late 15th–early 16th century; 2012.136.744; Master I. B., German; *Saturn from The Gods Who Preside Over the Planets*; etching, 1525; 2012.136.745.1; Master I. B., German; *Jupiter from The Gods*

- Who Preside Over the Planets*; etching, 1528; 2012.136.745.2; Master I. B., German; *Mars* from *The Gods Who Preside Over the Planet*; etching, 1528; 2012.136.745.3; Wendel Dietterlin the Elder, German; *Sun* from *The Gods Who Preside Over the Planets*; etching, 1528; 2012.136.745.4; Master I. B., German; *Venus* from *The Gods Who Preside Over the Planets*; etching, 1529; 2012.136.745.5; Master I. B., German; *Mercury* from *The Gods Who Preside Over the Planets*; etching, 1528; 2012.136.745.6; Hans Baldung (Hans Baldung Grien), German; *Saint Martin on Horseback*; woodcut, second and last state, late 15th–early 16th century; 2012.136.746; Hans Baldung (Hans Baldung Grien), German; *Saint Andrew*; woodcut, late 15th–early 16th century; 2012.136.747; Hans Baldung (Hans Baldung Grien), German; *Christ with a Globe*; woodcut, late 15th–early 16th century; 2012.136.748; Jonas Umbach, German; *Satyrs Carrying a Drunken Silenus*; etching, 17th century; 2012.136.749; Jonas Umbach, German; *Satyrs and Silenus*; etching, 17th century; 2012.136.750; Salomon Gessner, Swiss; *Satyr Family, On the Move*; etching, 18th century; 2012.136.751; Franz de Paula Ferg, Austrian; *Peasants and a Mill*; etching, 18th century; 2012.136.752; Franz Edmund Weiröter, Austrian; *A Visit to Rome in 1764*; etching, 1764; 2012.136.753; Christian Wilhelm Ernst Dietrich, German; *The Satyr and the Peasant*; etching, second state of four, 1764; 2012.136.754; Gabriel Bodenehr, German; after Paul Decker the Younger, German; *Cross-Section of the Royal Grotto House*; etching, 18th century; 2012.136.755; Johann Elias Ridinger, German; *Horse*; etching, 17th–18th century; 2012.136.756; Balthasar Schwann, German; *A Woman on a Pedestal*, from *Petrarch, Glück und Unglück Spiegel (Petrarch: Reflections on Happiness and Unhappiness)*; etching, 1652; 2012.136.757.1; Balthasar Schwann, German; *Von Weihern und Fischteichen (Of Lakes and Fishponds)*, figure 65, from *Petrarch, Glück und Unglück Spiegel (Petrarch: Reflections on Happiness and Unhappiness)*; etching, 1652; 2012.136.757.2; Balthasar Schwann, German; *The Bird Lovers*, from *Petrarch, Glück und Unglück Spiegel (Petrarch: Reflections on Happiness and Unhappiness)*; etching, 1652; 2012.136.757.3; Virgil Solis, German; *A Halberdier Walking Left*; engraving, 16th century; 2012.136.758; Virgil Solis, German; *Two Men and a Woman Playing Cards*, from *Scenes of Musicians and Couples Dancing, Drinking, Playing Music and Cards*; engraving, 16th century; 2012.136.759; Virgil Solis, German; *Atalanta and Hippomemes*, from the series *Four Mythological Scenes*; engraving, 16th century; 2012.136.760; Master P. M., German; *Hercules Fighting the Centaurs*; engraving, 1577; 2012.136.761; Georg Pencz, German; *Joseph Sold to the Merchants*, from *The Story of Joseph*; engraving, 1546; 2012.136.762.1; Georg Pencz, German; *Joseph Put into the Well*, from *The Story of Joseph*; engraving, 1546; 2012.136.762.2; Georg Pencz, German; *Joseph Recounting His Dreams*, from *The Story of Joseph*; engraving, 1546; 2012.136.762.3; Georg Pencz, German; *Joseph and Potiphar's Wife*, from *The Story of Joseph*; engraving, 1546; 2012.136.762.4; Georg Pencz, German; *Tomyris Hiding King Cyrus's Head*; engraving, mid-16th century; 2012.136.763; Georg Pencz, German; *Cephalus and Procris*; engraving, 1539; 2012.136.764; Georg Pencz, German; *Lot and His Daughters*, from *Scenes from the Old Testament*; engraving, mid-16th century; 2012.136.765; Georg Pencz, German; *Abraham Sending Away Hagar and Ishmael*, from *The Story of Abraham*; engraving, mid-16th century; 2012.136.766.1; Georg Pencz, German; *Abraham and Sarah*, from *The Story of Abraham*; engraving, mid-16th century; 2012.136.766.2; Master M. V. H. F., German (?); *Ornament with a Genius Holding a Shield*; engraving, 1536; 2012.136.767; Master R. R., German (?); *Judith and Holofernes*; engraving, ca. 1540; 2012.136.768; Master F. G., Italian; *Nude with a Vase*; engraving, 1537; 2012.136.769; Jacob Binck, German; *Venus and Cupid*; engraving, 16th century; 2012.136.770; Allaert Claesz, Dutch; *Couple and Death with a Drum*, from *The Dance of Death*; engraving, 16th century; 2012.136.771; Sebald Beham, German; after Barthel Beham, German; *Cimon and Pero*; engraving, 1544; 2012.136.772; Sebald Beham, German; *Hercules and the Centaurs*, from the series *The Labors of Hercules*; engraving, 1542; 2012.136.773.1; Sebald Beham, German; *Hercules and the Nemean Lion*, from the series *The Labors of Hercules*; engraving, 1548; 2012.136.773.2; Sebald Beham, German; *Saint Matthew*, from *The Four Evangelists*; engraving, 1541; 2012.136.774.1; Sebald Beham, German; *Saint Mark*, from *The Four Evangelists*; engraving, 1541; 2012.136.774.2; Sebald Beham, German; *Saint Luke*, from *The Four Evangelists*; engraving, 1541; 2012.136.774.3; Sebald Beham, German; *Saint John*, from *The Four Evangelists*; engraving, 1541; 2012.136.774.4; Sebald Beham, German; *Judith Walking to the Left, and Her Servant*; engraving, mid-16th century; 2012.136.775; Sebald Beham, German; *Judith and Her Servant*; engraving, mid-16th century; 2012.136.776; Bequest of Phyllis Massar
- Mary Beth McKenzie, American; *Horse Barns*; series of seventeen monotypes, 2010; 2012.151.1.1–.17; The artist
- Mary Beth McKenzie, American; *Clown Balancing Boxes*; monotype, 2002; 2012.151.2; The artist
- Mary Beth McKenzie, American; *Horse Act*; monotype, 2010; 2012.151.3; The artist
- Avner Moriah, Israeli; Jerusalem Fine Art Prints Workshop (printer), Israeli; *The Book of Genesis*; illustrated book, digital prints, 2010; 2012.152.1. .2; Ilan Kaufthall
- Beth Van Hoesen (artist, publisher), American; Kathan Brown (printer), American; *Mirror*; etching, aquatint, 1960–61/72; 2012.153.1; The E. Mark Adams and Beth Van Hoesen Adams Trust
- Beth Van Hoesen, American; *Blouse*; etching, roulette, 1961; 2012.153.2; The E. Mark Adams and Beth Van Hoesen Adams Trust
- Beth Van Hoesen, American; *Face*; drypoint, roulette, second state, 1968/71; 2012.153.3; The E. Mark Adams and Beth Van Hoesen Adams Trust
- Diane Victor, South African; David Krut Print Workshop (printer, publisher), South African; *Last Supper (Enswined)*; drypoint, 2011; 2012.154; David Krut Print Workshop (DKW)
- Susan Schwalb (artist, publisher), American; Jennifer Melby (printer), American; *Passage across the Sun*; etching, aquatint, 2008; 2012.155.1; The artist, in memory of Judge Morris and Evelyn Schwalb
- Susan Schwalb (artist, publisher), American; Jennifer Melby (printer), American; *Streams of Silver*; etching, aquatint, hand coloring, 2011; 2012.155.2; The artist, in memory of Judge Morris and Evelyn Schwalb
- Cai Guo-Qiang, Chinese; *Nontransparent Museum (Stele7)*; ink rubbing, 2006; 2012.211; The artist
- Jill Moser, American; *Billabong*; aquatint, spit bite, drypoint, 2008; 2012.212; The artist
- Else Wenz-Viëtor, German; Gerhard Stalling (publisher), German; Nürnberger Bilderbücherverlag (publisher), German; *Nürnberger Puppenstübenspielbuch mit Bildern von Else Wenz-Viëtor*; chromolithograph, 1921; 2012.213.1; Lev Tsitrin
- Samuel Prout, British; *Sketches at Home and Abroad. Hints on the Acquirement of Freedom of Execution and Breadth of Effect in Landscape Painting*; lithography on chine collé, 1844; 2012.213.2; Lev Tsitrin
- Franz Maria Ingenmey, German; J. J. Dillmann, German; Wolfgang Müller von Königswinter, German; Wilhelm Krafft, German; A. Lüttmann, German (?); Moritz Ulfers, German; after Carl Henrik d'Unker, Swedish; after Johann Caspar Nepomuk Scheuren, German; after Adolph Tidemand, Norwegian; after Albert Flamm, German; after Eberhard Stammel, German; after Emil Volkers, German; after Ludwig Beckmann, German; after von Litschauer, German (?); after A. Weber, German; after Carl Hilgers, German; after Richard Sohn, German; after August Jernberg, Swedish; after Joseph Victor von Scheffel, German; after Rudolf Jordan, German; after Albert Baur, German;

after Theodor Mintrop, German; after Hugo Becker, German; after X. A. Kretzschmar, German; after Monogrammist M. v. B., German (?); after Monogrammist B. N., German (?); after Monogrammist A. B., German (?); after August von Wille, German; after Ernst Bosch, German; after Adolf Schrödter, German; *Düsseldorfer Künstler-Album*, vol. XV; lithographs, some in color, 1865; 2012.213.3; Lev Tsitrin

Hans Christian Andersen, Danish; Hans Christian Harald Tegner, Danish; *Andersens Märchen*; wood engraving, 1909; 2012.213.4; Lev Tsitrin

Hans Christian Andersen, Danish; Sir Edmund William Gosse, British; Hans Christian Harald Tegner, Danish; *Fairy Tales and Stories*; book with commercial relief, photo processes, 1900; 2012.213.5; Lev Tsitrin

Jean Baptiste Le Prince, French; after Joseph Marie Vien the Elder, French; *L'Adoration des anges (Adoration of the Angels)*; etching, aquatint, printed in brown ink, ca. 1770; 2012.220; David Harvey Fox

Charles-François Daubigny, French; *Le Départ (Le Retour) [The Departure (The Return)]*, from *Le Voyage en bateau (The Voyage in a Boat)*; etching on heavy wove paper, third and final state, 1861; 2012.236.1; Dr. David T. and Anne Wikler Mininberg, in celebration of Anne's 75th birthday

Charles-François Daubigny, French; *Pommiers à Auvers (Apple Trees in Auvers)*; etching on laid paper, fourth and final state, 1877; 2012.236.2; Dr. David T. and Anne Wikler Mininberg, in celebration of Anne's 75th birthday

Charles-François Daubigny, French; *Clair de Lune à Valmondois (Moonlight in Valmondois)*; etching on laid paper, between third and fourth states of five, 1877; 2012.236.3; Dr. David T. and Anne Wikler Mininberg, in celebration of Anne's 75th birthday

Charles-François Daubigny, French; *Le Poule et ses Poussins (The Hen and Her Chicks)*; etching on laid paper, fourth and final state, ca. 1860; 2012.236.4; Dr. David T. and Anne Wikler Mininberg, in celebration of Anne's 75th birthday

PURCHASES

Patrick Oliphant, American, born Australia; Solo Impressions, Inc. (publisher), American; *I Have Returned*; lithograph, 1985; 2011.388; Stewart S. MacDermott Fund

Rudolf Füssli, Swiss; *L'intrigue découverte (Discovery of a Plot)*; etching, late 18th–early 19th century; 2011.389; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

James Ensor, Belgian; *Roman Victory*; etching, drypoint, 1889; 2011.391; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

James Ensor, Belgian; *Perplexed Masks*; etching, 1904; 2011.392; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

James Ensor, Belgian; *Skeletons Seeking Warmth*; etching, 1895; 2011.393; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Claude Vignon, French; *Les Miracles de notre Seigneur Jésus-Christ (The Miracles of Our Lord Jesus Christ)*; suite of thirteen etchings, 1638–43; 2011.449.1–13; Phyllis D. Massar Gift

Nicolas de Larmessin the Younger, French; *Costumes grotesques (Costumes of the Trades)*; engraving, etching, late 17th century; 2011.462; Phyllis D. Massar Gift

Ludwig Emil Grimm, German; *Carl Ernst Christoph Hess*; etching, mid-19th century; 2011.463; C. G. Boerner Gift

Ludwig Emil Grimm, German; *Portrait of Johann Gottlieb Samuel Rösel*; etching, mid-19th century; 2011.464; C. G. Boerner Gift

Johann Heinrich Lips, Swiss; *Portrait of Johann Wolfgang von Goethe in Profile*; etching, 1774; 2011.465; Thomas and Lore Firman Gift

Giovanni Battista Cavalieri, Italian; *Battle of the Milvian Bridge*; engraving, late 16th century; 2011.466; Phyllis D. Massar Gift

Albert Flamen, Flemish; *Book of Birds*; etching, mid-17th century; 2011.467.1–12; Thomas and Lore Firman Gift and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Cornelis Dusart, Dutch; *The Violin Player Seated in the Inn*; etching, roulette, 1685; 2011.468; C. G. Boerner Gift

H. Bem (?), German; formerly attributed to Michael Lucas Leopold Willmann, German; *The Conversion of Saul*; etching, late 17th–early 18th century; 2011.469; C. G. Boerner Gift

Michel-François Dandré-Bardon, French; *Mary Magdalene Praying at the Foot of the Cross*; etching, mid-18th century; 2011.470; Thomas and Lore Firman Gift

Joseph Fratrel, French; *La Sagesse (Allegory of Wisdom)*; etching, mid- to late 18th century; 2011.471; Thomas and Lore Firman Gift

Jean-Pierre Norblin de la Gourdain, French; *Przemysl Elected King of Bohemia*; etching, late 18th–early 19th century; 2011.472; Thomas and Lore Firman Gift

Carl Baron von Vittinghoff, German; *Two Monks in Contemplation in a Forest*; etching, 1809; 2011.473; Thomas and Lore Firman Gift

Antoine Sallaert, Flemish; after Peter Paul Rubens, Flemish; *The Consecration of Decius Mus*; monotype, ca. 1620–50; 2011.490; Frits and Rita Markus Fund

James Siena, American; *Squa Tront*; engravings, 2005–10; 2011.509.1–10; John B. Turner Fund

Hans (Jan) Vredeman de Vries, Netherlandish; Johannes van Doetecum the Elder (engraver), Netherlandish; Lucas van Doetecum (engraver), Netherlandish; Hieronymus Cock (publisher), Netherlandish; *Cænotaphiorum*; etchings, first state of four, 1563; 2011.510.1–27; Phyllis D. Massar Gift

Werner van den Valckert, Dutch; *Laughing Fool*; etching, engraving, ca. 1612; 2011.511; Phyllis D. Massar Gift

Marguerite Le Comte, French; *Swans on Open Water*; etching, 1762; 2011.539; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Joseph Marie Vien the Elder, French; *The Arrival of the Wine Vat*; etching, ca. 1750; 2011.540; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Master I. O. V., French; after Jean Cousin the Elder, French; *Vulcan's Forge*; etching, ca. 1542; 2011.541; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Pablo Picasso, Spanish; Aldo and Piero Crommelynck (printer), French; Galerie Louise Leiris (publisher); *Picasso, His Work and His Public*; etching, 1968; 2011.542; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

- Dana Schutz, American; LeRoy Neiman Center for Print Studies, Columbia University (printer, publisher), American; *Self Eater*; woodcut, chine collé, 2005; 2012.3; Stewart S. MacDermott Fund
- Malcolm Morley, American; Maurice Sanchez (printer), American; One Eye Pug (publisher); *Abandon Ship VI*; monotype, sixth state of nine, 2008; 2012.28; John B. Turner Fund
- Tom McGrath, American; Kathy Caraccio (printer), American; One Eye Pug (publisher); *Scenic Route Obstructed #16*; monotype, 2006; 2012.29; John B. Turner Fund
- Suzanne McClelland, American; Kathy Caraccio (printer), American; One Eye Pug (publisher); *Lullaby with Martha at Sunset*; monotype, 2006; 2012.30; John B. Turner Fund
- Esaias von Hulsen, Dutch; *Ornament Print with Schweifwerk and Two (Allegorical?) Figures*; blackwork engraving, ca. 1615–20; 2012.55; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Grégoire Huret, French; after Abraham de Vries, Dutch; *Frontispiece with a Portrait of Jacques Boyceau de la Berauderie (ca. 1560–1633)*; engraving, ca. 1638; 2012.82; The Elisha Whittelsey Collection, the Elisha Whittelsey Fund
- Alex Dodge, American; Axelle Editions (printer), American; Forth Estate (publisher), American; *Everything Appears as It Is, Infinite*; UV screenprint with braille texture, 2011; 2012.116; Janice C. Oresman Gift
- Phil Sanders, American; Axelle Editions (printer), American; Forth Estate (publisher), American; *Black Star (IQ Test)*; screenprint, 2011; 2012.117; Janice C. Oresman Gift
- Glen Baldrige, American; Robert Blackburn Printmaking Workshop (printer, publisher), American; Forth Estate (publisher), American; *Here Come the Miracles*; woodcut printed on two sheets, 2007; 2012.118a, b; Janice C. Oresman Gift
- Il Lee (artist, printer), American, born Korea; *Hanro M3, M4, M5, M6*; suite of four unique etchings, 2011; 2012.133.1–4; John B. Turner Fund
- Eddie Martinez, American; Phil Sanders (printer), American; Robert Blackburn Printmaking Workshop (publisher), American; *Gumball Machine #4*; watercolor monotype, 2010; 2012.143; Janice C. Oresman Gift
- Ryan McGinness, American; Editions Copenhagen (printer, publisher), Danish; World House Editions (publisher), American; *Black Holes*; portfolio of three lithographs, one monoprint, 2006; 2012.168.1–4; John B. Turner Fund
- J. J. Grandville, French; Taxile Delord (author), French; *Un Autre Monde. Transformations, visions, incarnations . . . et autres choses (Another World: Transformations, Visions, Incarnations . . . and Other Things)*; book, half-title, title page printed in red, two copies of black-and-white frontispiece, 133 woodcut vignettes, fifteen full-page woodcuts, thirty-six hand-colored plates, 1844; 2012.171; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Étienne de Lavallée-Poussin, French; Hubert Robert, French; Franz Edmund Weirrotter, Austrian; Louis Jean Jacques Durameau, French; Luigi Subleyras (author), French; *Nella Venuta in Roma di Madama Le Comte e dei Signori Watelet e Copette (The Arrival in Rome of Madame Marguerite Le Comte and of Watelet and Copette)*; thirty-two etched plates bound in book form, 1764; 2012.183a–ff; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Pierre-Charles Trémolières, French; *The Baptism*; etching, second state of two, ca. 1734; 2012.185; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Tom Burckhardt, American; Jennifer Melby (printer, publisher), American; *Stretchers*; etching, aquatint, 2011; 2012.186; Stewart S. MacDermott Fund
- Tom Burckhardt, American; Jennifer Melby (printer, publisher), American; *Full Stop*; etching, aquatint, 2011; 2012.187; Stewart S. MacDermott Fund
- Louis-Jean Desprez, French; *Tomb with Death Enthroned as a Sphinx*; etching, aquatint, printed in brown ink, second state of two, ca. 1779–84; 2012.189; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives
- Gustav Friedrich Papperitz, German; *Landscape with Deer*; etching, engraving, drypoint, five proof states, 1854; 2012.190.1–5; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Luigi Sabatelli, Italian; *God the Father on His Throne*; etching, 1810; 2012.191; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- James McArdell, Irish; after Jean Étienne Liotard, Swiss; *The Right Honorable Henry Fox, Esquire (1705–1774)*; mezzotint, published state, 1755–56; 2012.192; Phyllis D. Massar Gift
- René Lochon, French; Charles Errard the Younger, French; Georges Tournier, French; *Divers Trophées (Weapon Trophies after the Façade of Palazzo Milesi in Rome)*; engravings, 1651; 2012.193.1–6; Phyllis D. Massar Gift
- John Galiath Nardois, French; *Three Figures by a River*; etching, ca. 1648; 2012.194; Phyllis D. Massar Gift
- Pierre Lélou, French; *To the Glory of Henri IV*; etching, aquatint, printed in brown ink, 1780; 2012.195; Phyllis D. Massar Gift
- Jean Charles François, French; Charles Dominique Joseph Eisen, French; *Chinese Ball*; etching, proof state, ca. 1756; 2012.196; Charles Z. Offen Fund
- Andreas Seidl, German; *The Centerpiece of the Illuminations of the Town Hall on 14 January 1806*; lithograph, ca. 1806; 2012.197; Phyllis D. Massar Gift
- Giulio Sanuto, Italian; Titian (Tiziano Vecellio), Italian; *Venus and Adonis*; engraving, 1559; 2012.198; C. G. Boerner
- Franz Xaver Winterhalter, German; after Johann Lorenz Kreul, German; Joseph Anton Selb (printer), German; *Portrait of John Paul (Friedrich Richter)*; lithograph, ca. 1825; 2012.199; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Ernst Ludwig Kirchner, German; *Bathers Throwing Reeds*; woodcut, 1909; 2012.201; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives
- Formerly attributed to Jacques Androuet Du Cerceau, French; *Architecturally Shaped Tabernacle with Saint and Four Putti*; etching, gray wash, ca. 1530–49; 2012.232; Edward Pearce Casey and Charles Z. Offen Funds
- Donato Bertelli, Italian; Camillo Graffico, Italian; *Imagines XXXIII Caesarum; Naturralli e verri retratti di Cassa d'Austria; Trentaquattro Retratti (. . .) Pontefici (Images of the Caesars: Natural and True Portraits of the House of Austria; Thirty-four Portraits of Popes)*; book of engravings, 16th century; 2012.233; The Elisha Whittelsey Collection, the Elisha Whittelsey Fund
- Deborah Remington (artist, printer), American; *Gaslight*; lithograph, 1953; 2012.238; John B. Turner Fund

Deborah Remington (artist, printer), American; *On the Scene*; lithograph, 1954; 2012.239; John B. Turner Fund

Egyptian Art

PURCHASES

Fragmentary Ostrakon Depicting a Priest; limestone, paint; New Kingdom, Ramesside Period (ca. 1295–1070 B.C.); 2012.23; Lila Acheson Wallace Gift

A Face of the Goddess Hathor; lapis lazuli, gold, calcite; Late New Kingdom–Third Intermediate Period (ca. 1336–664 B.C.); 2012.178; Lila Acheson Wallace Gift

Head of a Lion; gypsum plaster; 4th century B.C.; 2012.235; Lila Acheson Wallace and Annette de la Renta Gifts

European Paintings

GIFTS

Jacopo Bassano (Jacopo da Ponte), Italian; *The Baptism of Christ*; oil on canvas, ca. 1590; 2012.99; Mr. and Mrs. Mark Fisch (25 percent undivided interest)

Francesco Maffei, Italian; *Hagar and the Angel*; oil on canvas, ca. 1657; 2012.100.1; Bequest of Anna Mont, in memory of Frederick Mont

Carlo Francesco Nuvolone, Italian; *A Female Martyr Saint*; oil on wood, ca. 1650; 2012.100.2; Bequest of Anna Mont, in memory of Frederick Mont

Louis-Léopold Boilly, French; *The Public Viewing David's "Coronation" at the Louvre*; oil on canvas, 1810; 2012.156; Mrs. Charles Wrightsman

PURCHASES

Hans Schäufelein, German; Master of Engerda, German; *The Dormition of the Virgin*; *Christ Carrying the Cross* (reverse); oil on wood, ca. 1510; 2011.485a, b; Lila Acheson Wallace, Karen and Mo Zukerman, Kowitz Family Foundation, Anonymous, and Hester Diamond Gifts

Émile Loubon, French; *Étude de Ciel (Landscape Study with Clouds)*; oil on cardboard, ca. 1829; 2011.597; Catharine Lorillard Wolfe Collection, Wolfe Fund

Christoffer Wilhelm Eckersberg, Danish; *A Section of the Via Sacra, Rome (The Church of Saints Cosmas and Damian)*; oil on canvas, ca. 1814–15; 2012.25; Nineteenth-Century, Modern, and Contemporary Funds

Vilhelm Hammershøi, Danish; *Moonlight, Strandgade 30*; oil on canvas, 1900–1905; 2012.203; European Paintings Funds and Annette de la Renta Gift

European Sculpture and Decorative Arts

GIFTS

Case Containing a Knife, Fork, Spoon, and Corkscrew (étui de couvert); iron, partly inlaid with horn, leather; probably French or Italian, late 17th or 18th century; 2011.323.1a, b–.5; Joseph G. Reinis

Alfred Garnier, French; Paul Grandhomme, French; after a composition by Gustave Moreau, French; *Hercules and the Twelve Labors*; enamel on copper, ca. 1895; 2011.357; The Isaacson-Draper Foundation

Johann Valentin Sonnenschein, German; *Portrait of a Poet*; terracotta, late 18th–early 19th century; 2011.402; William Rieder

Elkington & Co., British; after an original by Léonard Morel Ladeuil, French; *The Milton Shield*; electroformed silver-plated copper, 1867; 2011.428; Deborah Szekely

Chatelaine with Calendar; steel, enameled gold; French, probably late 18th century; 2011.580.1; Joseph G. Reinis

Pierre-Jean David d'Angers, French; Louis Richard for Eck et Durand (caster), French; *Marat*; bronze medallion, mid-19th century, after 1830 model; 2011.580.2; Joseph G. Reinis

Jean Baptiste Eugène Farochon, French; *Jean-Baptiste-Camille Corot*; bronze medallion, 1864; 2011.581.1; J. H. Kagan

Eugène-André Oudiné, French; after Jean-Auguste-Dominique Ingres, French; *Ferdinand-Philippe, duc d'Orléans*; bronze medal, 1842; 2011.581.2; J. H. Kagan

François-Joseph-Hubert Ponscarme, French; *Self-Portrait*; bronze medal, 1871; 2011.581.3; J. H. Kagan

Daniel Jean-Baptiste Dupuis, French; *Self-Portrait*; stoneware medal, 1876; 2012.101.1; David and Constance Yates

Daniel Jean-Baptiste Dupuis, French; *Portrait of the Artist's Mother*; stoneware medal, 1892; 2012.101.2; David and Constance Yates

Antico (Pier Jacopo Alari Bonacolsi), Italian; *Spinario (Boy Pulling a Thorn from His Foot)*; bronze, partially gilt and silvered, probably modeled by 1496, cast ca. 1501; 2012.157; Mrs. Charles Wrightsman

Wall Thermometer; gilt bronze, enamel, glass, copper; French, ca. 1760–70; 2012.205.1; Mrs. Charles Wrightsman

Paul Le Riche, French and Japanese; *Bowl and Cover on Stand*; imari porcelain; ca. 1700–1720; silver mounts: 1726–32, with later additions; 2012.205.2a–c; Mrs. Charles Wrightsman

Antoine Dutry, French; *Candlesticks, set of four*; silver, 1781, 1784; 2012.205.3a, b–.6a, b; Mrs. Charles Wrightsman

Andrew Fogelberg, English; John Romer, English; *Candlesticks, set of eight*; silver, 1769, 1774; 2012.205.7a, b–.14a, b; Mrs. Charles Wrightsman

Square Dishes, pair; silver; French, 1775; 2012.205.15, .16; Mrs. Charles Wrightsman

Thomas Farren, English; Richard Bailey, English; *Plates, set of twelve*; silver, 1715; 2012.205.17–.28; Mrs. Charles Wrightsman

Coubertin Foundry, French; *Series of Ten Models Illustrating the Casting of Rodin's "Sorrow" (1889)*; plaster, clay, wax, ceramic, bronze, 1994; 2012.219.1–.10; Iris Cantor

PURCHASES

Possibly Bissardon and Bony, Cie (maker), French; possibly after design by Jean François Bony, French; *Empire Wall Hanging*; silk satin, chenille thread embroidery, painted silk velvet appliqué, 1805–15; 2011.232; Barbara Walters Gift and Friends of European Sculpture and Decorative Arts Gifts

Giovanni Zoffoli, Italian; *Vase with Masks, after the Antique*; bronze, ca. 1794–96; 2011.346; The Isak and Rose Weinman Foundation Inc. Gift

Nicolas Cavelier (commissioner), French (?); *The Internment of Saint Vincent and Translation of His Relics to Valencia* [for the church of Saint Vincent (Rouen, France)]; wool, silk, 1602; 2011.356; Acquisitions Fund and Acquisitions Benefit Fund

Panels with Chinoiserie Motifs, pair; silk thread on linen foundation fabric; English, ca. 1700; 2011.412, .413; Friends of European Sculpture and Decorative Arts Gifts

Thread Winder; cut steel; Russian (Tula), early 19th century; 2011.414; Friends of European Sculpture and Decorative Arts Gifts

Emmanuel Hannaux, French; Émile Muller and Co., French; *Mercury*; glazed stoneware, ca. 1895; 2011.415; Friends of European Sculpture and Decorative Arts Gifts, The Charles E. Sampson Memorial Fund, funds from various donors, and Rogers Fund

John Edwards II, English; *Basket*; silver, 1731–32; 2011.432a, b; Joseph Pulitzer Bequest, Mr. and Mrs. Frank E. Richardson, Mrs. Charles Wrightsman, Mr. and Mrs. Michel David-Weill, Ada Peluso and Romano I. Peluso, Annette de la Renta, Malcolm Hewitt Wiener Foundation, H. Rodes and Patricia Hart, Irene Roosevelt Aitken, Mr. and Mrs. Sid R. Bass, Mr. and Mrs. Lawrence Friedland, Iris and B. Gerald Cantor Foundation, Stephen K. Scher, Alexis Gregory, Armin Bran Allen, Ford Family Foundation, Iris Foundation, and Carol B. Grossman Gifts

Sèvres Manufactory, French; Jean-François Robert (decorator), French; *Medici Vases with Scenes of the Chateau and Park at Saint-Cloud, pair*; hard-paste porcelain, gilt bronze, 1811; 2011.545, .546; Rogers and 2011 Benefit Funds, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family

Antonio Novelli, Italian; *Christ the Redeemer*; carrara marble, ca. 1650; 2011.596; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso Gift

César Isidore Henry Cros, French; *Fanny Prunaire*; pâte-de-verre medal, after 1880; 2012.37; Michael M. Sweeley and Stephen K. Scher Gifts

Tiles, pair; tin-glazed earthenware; Italian (Rome), ca. 1617–27; 2012.92, .93; The Isak and Rose Weinman Foundation Inc. Gift

Werner & Mieth, German; after design by Karl Friedrich Schinkel, German; *Potpourri Vase*; glass, gilded yellow metal, marble, ca. 1810; 2012.179a, b; Mercedes T. Bass Gift

Jean-Baptiste Carpeaux, French; *Le Trait d'Union*; terracotta, 1872; 2012.214; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso Gift

Greek and Roman Art

GIFTS

Head of a Julio-Claudian Youth, Possibly of Gaius Caesar; gypsum alabaster; Roman, Augustan, ca. 5 B.C. or later; 2011.376; George P. Tetzl

Statuette of Young Dionysos; marble; Roman, Imperial, 1st–2nd century A.D.; 2011.517; Edward Klagsbrun and Joan Saslow, in memory of Dr. Henry Durst

Mirror with Support in the Form of a Draped Woman; bronze; Greek, Classical, mid-5th century B.C.; 2011.582; The family of Thomas A. Spears, in his memory

Twenty-seven Individual and Groups of Vase Fragments; terracotta; Greek, Attic, 6th–5th century B.C.; 2011.603.1–.27; The Honorable Iris Cornelia Love

The von Bothmer Fragment Collection; terracotta; Greek, 6th–4th century B.C.; TR.572.2011, accession numbers pending; Dietrich von Bothmer, Distinguished Research Curator, Greek and Roman Art

PURCHASES

Head of Zeus Ammon; marble; Roman, Imperial, ca. A.D. 120–60; 2012.22; Philodoroi Gifts, Acquisitions Fund, Mary and Michael Jaharis Gift, 2011 Benefit Fund, funds from various donors, Mr. and Mrs. John A. Moran, John J. Medveckis, Nicholas S. Zoullas, Mr. and Mrs. Frederick W. Beinecke, Leon Levy Foundation, Jeannette and Jonathan Rosen, Judy and Michael Steinhardt, and Malcolm Hewitt Wiener Foundation and Aso O. Tavitian Gifts

Amphora (jar) with Lid; terracotta; Etruscan, Archaic, third quarter of the 6th century B.C.; 2012.26a, b; The Bothmer Purchase Fund

Islamic Art

GIFTS

Burhan Dogancay, Turkish; *Ribbon Mania*; acrylic on canvas, 1982; 2011.583; Benjamin Kaufmann

Pectoral Ornament; silver, carnelians, turquoise; Central Asia or Iran, 19th–20th century; 2011.584.1; Marshall and Marilyn R. Wolf

Headdress; silver, carnelians; Central Asia, late 19th–early 20th century; 2011.584.2; Marshall and Marilyn R. Wolf

Pectoral Ornament; silver, carnelians; Central Asia or Iran, early 20th century; 2011.584.3; Marshall and Marilyn R. Wolf

Pectoral Ornament; silver, carnelians; Central Asia or Iran, mid- to late 19th century; 2011.584.4; Marshall and Marilyn R. Wolf

Pectoral Ornament; silver, carnelians; Central Asia or Iran, late 19th–early 20th century; 2011.584.5; Marshall and Marilyn R. Wolf

Headdresses, pair; silver, gilt; Central Asia or Iran, mid- to late 19th century; 2011.584.6a, b; Marshall and Marilyn R. Wolf

Dorsal Plate Ornament; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2011.584.7; Marshall and Marilyn R. Wolf

Pectoral Ornament; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2011.584.8; Marshall and Marilyn R. Wolf

Belt; silver, gilt, carnelians, leather; Central Asia or Iran, late 19th–early 20th century; 2011.584.9; Marshall and Marilyn R. Wolf

Armlets, pair; silver; Central Asia or Northern Afghanistan, late 19th–early 20th century; 2011.584.10a, b; Marshall and Marilyn R. Wolf

Pectoral Ornament; silver, turquoises, carnelians; Central Asia or Iran, 19th century; 2011.584.11; Marshall and Marilyn R. Wolf

Pectoral Ornament; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2011.584.12; Marshall and Marilyn R. Wolf

A Bejeweled Maiden with a Parakeet; opaque watercolor, gold on paper; India, 1670–1700; 2011.585; Cynthia Hazen Polsky

Pectoral Ornament; silver, carnelian; Central Asia or Iran, probably 20th century; 2012.206.1; Marshall and Marilyn R. Wolf

Pectoral Ornaments, pair; silver, carnelians; Central Asia or Iran, late 19th–early 20th century; 2012.206.2a, b; Marshall and Marilyn R. Wolf

Headdress; silver, carnelians; Central Asia or Iran, probably 20th century; 2012.206.3; Marshall and Marilyn R. Wolf

Dorsal Plate Ornament; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2012.206.4; Marshall and Marilyn R. Wolf

Armlet; silver, gilt, carnelians; Central Asia or Iran, late 19th century; 2012.206.5; Marshall and Marilyn R. Wolf

Pectoral Ornaments, pair; silver, gilt, carnelians; Central Asia or Iran, early 20th century; 2012.206.6a, b; Marshall and Marilyn R. Wolf

Clothing Panels, pair; cotton, silver, gilt, carnelians, glass; Central Asia or Iran, late 19th–early 20th century; 2012.206.7a, b; Marshall and Marilyn R. Wolf

Dorsal Plate Ornament; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2012.206.8; Marshall and Marilyn R. Wolf

Combs, pair; silver, wood, carnelians, turquoise; Central Asia, late 19th–early 20th century; 2012.206.9a, b; Marshall and Marilyn R. Wolf

Qur'an Holder; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2012.206.10; Marshall and Marilyn R. Wolf

Ring; silver, gilt, fabric or paper, glass; Central Asia, late 19th–early 20th century; 2012.206.11; Marshall and Marilyn R. Wolf

Pectoral Ornaments, pair; silver, carnelians; Central Asia or Iran, late 19th–early 20th century; 2012.206.12a, b; Marshall and Marilyn R. Wolf

Ring; silver, carnelian, turquoise; Central Asia, 19th–20th century; 2012.206.13a–d; Marshall and Marilyn R. Wolf

Ushak Kilim Rug; wool; Turkey, 19th–20th century; 2012.206.14; Marshall and Marilyn R. Wolf

Late Mughal Letters, pair; ink, gold on paper; India, ca. 1780; 2012.207.1a, b; Terence McInerney

Deccani Alam (Standard); brass; India, 18th century; 2012.207.2a, b; Terence McInerney

PURCHASES

Payag, Indian; *The Goddess Bhairavi Devi with Shiva*; opaque watercolor, gold on paper, 1630–35; 2011.409; Lila Acheson Wallace Gift

Plaque; steel; Iran, 17th century; 2011.410; Louis E. and Theresa S. Seley Purchase Fund for Islamic Art; Elizabeth S. Ettinghausen Gift, in memory of Richard Ettinghausen; funds from various donors; and Josephine L. Berger-Nadler and Ehsan Yarshater Gifts

Afruz Amighi, Iranian; *Still Garden*; polyethylene, Plexiglas, 2011; 2011.427; 2011 NoRuz at the Met Benefit

Panel from Tent Lining; cotton; India, 1725–50; 2011.528; Friends of Islamic Art Gifts

Shaikh Zain al-Din, Indian; *Orange-Headed Ground Thrush and Death's-Head Moth on Orchid Branch*; pencil, pen, ink, watercolor, gum arabic on paper, 1778; 2012.7; Friends of Islamic Art Gifts

Ali Banisadr, Iranian; *Interrogation*; oil on linen, 2010; 2012.38; 2011 NoRuz at the Met Benefit

Parviz Tanavoli, Iranian; *Poet Turning Into Heech*; bronze, 2007; 2012.39; 2011 NoRuz at the Met Benefit

Siah Armajani, Iranian; *Shirt #1*; cloth, pencil, ink, wood, 1958; 2012.109; 2011 NoRuz at the Met Benefit

Lady in Elizabethan Costume; opaque watercolor, gold, silver on paper; India, early 17th century; 2012.131; Friends of Islamic Art Gifts

Album Page with Two Christian Subjects; opaque watercolor, ink, gold on paper; India, late 16th century; 2012.132; Friends of Islamic Art Gifts

Portrait of Sultan Mustafa I; opaque watercolor on paper; Turkey, early 18th century; 2012.135; Friends of Islamic Art Gifts

Shirazeh Houshiary, Iranian; *String*; pencil, pigments, acrylic on canvas, 2012; 2012.172; 2011 NoRuz at the Met Benefit

Pouran Jinchi, Iranian; *Noon I*; wax, charcoal, pencil on paper, 2012; 2012.173; 2011 NoRuz at the Met Benefit

Medieval Art

PURCHASES

Fragment of Wall Hanging with Confronted Cocks and Running Dogs; wool, linen; Coptic, 4th–6th century; 2011.363; Christopher C. Grisanti and Suzanne P. Fawbush; The Tianaderrah Foundation; Larry and Ann Burns, in honor of Austin B. Chinn; Mary and Michael Jaharis; and André Dimitriadis Gifts; and funds from various donors

Processional Cross; copper alloy; Ethiopian, 13th–early 14th century; 2011.367; Christopher C. Grisanti and Suzanne P. Fawbush Gift

Tableman with Zodiac Sign of Cancer or Scorpio; walrus ivory; North French, mid-12th century; 2012.169; Pfeiffer Fund

The Cloisters

PURCHASES

Textile Fragment with Unicorn, Deer, Centaur, and Lion; wool intarsia, appliqué, gilt leather, linen embroidery; Scandinavian, ca. 1500; 2011.430; The Cloisters Fund

Silk Fragment with Lions and Pomegranates; silk, lampas weave; Spanish (probably Granada), late 15th century; 2011.480; The Cloisters Fund

Medallion with the Face of Christ; transparent amber, traces of paint; Lands of the Teutonic Knights (present-day Poland), ca. 1380–1400; 2011.503; The Cloisters Fund

Evangelist Mark; gilded copper, glass; French (Limoges), ca. 1220–30; 2012.70.1; The Cloisters Fund, Michel David-Weill Gift, and Gifts of J. Pierpont Morgan and George Blumenthal, by exchange

Evangelist Luke; gilded copper, glass; French (Limoges), ca. 1220–30; 2012.70.2; The Cloisters Fund, Michel David-Weill Gift, and Gifts of J. Pierpont Morgan and George Blumenthal, by exchange

Jug; earthenware, green glaze; English, 14th century; 2012.113; The Cloisters Fund, by exchange

Jug; earthenware, green glaze; English, 14th century; 2012.114; The Cloisters Fund, by exchange

Modern and Contemporary Art

GIFTS

Mark Tansey, American; *The Innocent Eye Test*; oil on canvas, 1981; 1988.183; Jan Cowles and Charles Cowles, in honor of William S. Lieberman

Vered Kaminski, Israeli; *Bracelet*; silver, 1987; 2011.408; Gallery Loupe

Robert Irwin, American; *So. Cal*; fluorescent bulbs, fixtures, colored gel films, electrical tape, 2010; 2011.411a–z; Louise and Leonard Riggio

Dennis Hopper, American; *Henry Geldzahler, 1964*; oil on canvas, 2009; 2011.439; Peter M. Brant

Hiroshi Suzuki, Japanese; *Vessel*; silver, ca. 2007; 2011.514; Anonymous, in memory of Walter E. Stait

Tara Donovan, American; *Untitled [Pins]*; straight pins, 2004; 2011.515a–j; Gail and Tony Ganz

Jenny Saville, British; *Still*; oil on canvas, 2003; 2011.516; Martin and Toni Sosnoff

Sam Francis, American; *Blue Balls V*; oil on canvas, 1962; 2011.530; Sam Francis Foundation

Joseph Kosuth, American; *The Square Root of Minus One #3*; silkscreen on wall and glass, cast aluminum plaque, 1988; 2011.589a–f; Barbara Bertozzi Castelli

Malcolm Bailey, American; *Untitled #8*; acrylic, cut and pasted papers on Plexiglas, 1971; 2011.590.1; Maddy and Larry Mohr

Frank Bowling, British; *Night Journey*; acrylic on canvas, 1969–70; 2011.590.2; Maddy and Larry Mohr

Al Loving, American; *Untitled*; acrylic on three joined canvases, 1971; 2011.590.3; Maddy and Larry Mohr

Al Loving, American; *Lady with Red Hair*; torn, pasted, and painted papers on white plastic, 1979; 2011.590.4; Maddy and Larry Mohr

Tip Toland, American; *The Whistlers*; stoneware, paint, pastel, synthetic hair, 2005; 2011.591a, b; Dale and Doug Anderson

Peter Eisenman, American; *Ten Collages for the "Fin d'Ou T Hou S"*; paper, ca. 1980; 2011.592.1a–j; Karin H. Ludlow

Andy Warhol, American; *Cow Wallpaper*; screenprint, 1971; 2011.592.2; Karin H. Ludlow

Frodo Mikkelsen, Danish; *My Swedish Childhood*; silvered mixed media, 2009; 2011.593; The artist

Walter Dorwin Teague, American; *Bowl*; glass, 1932; 2011.594; John C. Waddell Collection, Gift of John C. Waddell

Alice Maher, Irish; *The Music of Things*; portfolio of seven etchings, 2009; 2011.595a–h; Gabriella De Ferrari

Amy Bennett, American; *Diagnosis*; oil on panel, 2010; 2011.601.1; American Academy of Arts and Letters, New York, and Hassam, Speicher, Betts and Symons Funds

Amy Bennett, American; *Hypochondriac*; oil on panel, 2010; 2011.601.2; American Academy of Arts and Letters, New York, and Hassam, Speicher, Betts and Symons Funds

Balthus (Balthazar Klossowski), French; *Lelia Caetani*; oil on canvas, 1935; 2011.602; Promised and Partial Gift of The Pierre and Tana Matisse Foundation

Kees van Dongen, French; *"Odette et Swann" (Odette and Swann) Illustration to Proust's "La Recherche du Temps Perdu"*; gouache, watercolor, ink, graphite on paper, ca. 1947; 2012.102.1; Bequest of Anna S. Mont

Kees van Dongen, French; *"La Raspelière" Illustration to Marcel Proust's "La Recherche du Temps Perdu"*; gouache, watercolor, ink, graphite on paper, ca. 1947; 2012.102.2; Bequest of Anna S. Mont

Mark Tobey, American; *Fête (Party)*; gouache, oil on paperboard, 1944; 2012.129; Bequest of Phyllis D. Massar

Ayala Serfaty, Israeli; *Wild*; glass, polymer, 2009; 2012.158.1a, b; Ayala Serfaty and Cristina Grajales Gallery

Ayala Serfaty, Israeli; *Wild*; glass, polymer, 2009; 2012.158.2a, b; Ayala Serfaty and Cristina Grajales Gallery

Michael Geersten, Danish; *Drawing of "Standing Black Object No. 4"*; graphite, ink, correction fluid on paper, 2009; 2012.159; Jason Jacques

Christo, American, born Bulgaria; *Over the River (Project for Arkansas River, Colorado)*; cut, pasted, and taped paper, photographs; graphite, wax crayon, acrylic paint on paper, 2001; 2012.208.1; Bequest of Leo Steinberg

Christo, American, born Bulgaria; *Running Fence*; a: cut and stapled fabric, charcoal, graphite on paperboard; b: photomechanical reproduction; c: photomechanical reproduction; d: gelatin silver print; e: gelatin silver print, 1975; 2012.208.2a–e; Bequest of Leo Steinberg

Christo, American, born Bulgaria; *5600 Cubic Meter Package, Project for Documenta 4 Kassel*; fabric, paper wrapped in string, glued to paper; graphite, colored pencils, acrylic on paper, 1967–68; 2012.208.3; Bequest of Leo Steinberg

Christo, American, born Bulgaria; *Wrapped Newspaper*; newspaper, cardboard wrapped in plastic, tied with knotted, glued twine, 1980–81; 2012.208.4; Bequest of Leo Steinberg

Graham Nickson, British; *Westbury: Winter, Blue*; watercolor on paper, 2000; 2012.208.5; Bequest of Leo Steinberg

Graham Nickson, British; *Untitled*; watercolor, gouache on paper, 2000; 2012.208.6; Bequest of Leo Steinberg

PURCHASES

Dror Benshetrit, Israeli; *Peacock*; felt, powder-varnished metal base, 2009; 2011.417; Uzi Zucker Philanthropic Fund Gift

Elizabeth Peyton, American; *Wotan Kissing Away Brunhilde's Godlike Power (three)*; monotype on handmade paper, 2010; 2011.418; Gift of the Honorable and Mrs. Peter I. B. Lavan, by exchange

Paul Sietsema, American; *Untitled Figure Ground Study (Degas/Obama)*; ink, enamel on paper, 2011; 2011.481; Gift of the Honorable and Mrs. Peter I. B. Lavan, by exchange

Richard Serra, American; *A Drawing in Five Parts*; paintstick on handmade paper, 2005; 2011.512a–e; Denise and Andrew Saul Fund

Ron Arad, Israeli; *London Papardelle*; blackened bronze, 1992; 2012.31; Cynthia Hazen Polsky and Leon B. Polsky Fund, in honor of Gary Tinterow

Michael Geersten, Danish; *Standing Black Object #4*; earthenware, black glaze, platinum, 2009; 2012.56; Cynthia Hazen Polsky and Leon B. Polsky Fund

Claudette Schreuders, South African; *Two Hands*; jelutong wood, enamel paint, 2010; 2012.104; Abraham L. Waintrob Fund, and Bertha and Isaac Liberman Foundation and The Gerta Foundation Gifts

Musical Instruments

GIFTS

Ninety-nine Bells; glass, ceramic; Central and Western Europe, 20th century; 2011.529.1–.99; A. A. Trinidad, Jr.

Qin; wood, silk, mother-of-pearl; China (Suzhou), late 17th–mid-18th century; 2011.586; J. C. Y. Watt

Template and Tools from D'Angelico Workshop; wood, metal; New York, early 20th century; 2011.587a–r; John Monteleone

Abianmwun-oro (Bird of Prophecy); metal; Nigeria (Edo), early 20th century; 2011.588; Doctors James and Gladys Strain

Jens Ritter, German; *Electric Bass*; maple, ebony, nickel-plated steel, plastic, 2011; 2012.103.1, .2; Jonathan M. Singer

Christian Frederick Martin, American; *Guitar*; spruce, rosewood, before 1867; 2012.209a, b; Esther Khafif Haddad and Alan M. Haddad

PURCHASES

Johann Wolfgang Königspberger, German (Bavaria); *Tenor Oboe*; stained pearwood, brass, ca. 1730; 2011.416; Amati Gifts

Robert Leibel, German; *Flute*; silver, gilded lip plate, ca. 1910–20; 2011.498; Robert Alonzo Lehman Bequest

Ukhubhe (Rattle Staff); wood; Nigeria (Edo, Court of Benin), late 18th–early 19th century; 2011.507; Funds from various donors

Photographs

GIFTS

Christer Strömholm, Swedish; *The Gorilla*; gelatin silver print, 1965; 2011.322; Christer Strömholm Estate

Sze Tsung Leong, American and British, born Mexico; *La Paz*; chromogenic print, 2010; 2011.359; The artist

Gregory Crewdson, American; *Untitled (09)*; inkjet print, 2009; 2011.403; The artist

Unknown Artist, Russian; *[Same Man Three Times]*; gelatin silver print, ca. 1920; 2011.404; Connie and Stephen Wirtz

Robert Frank, American, born Switzerland; *Backyard—Venice West, California*; gelatin silver print, 1955–56; 2011.405; Barbara Schwartz, in memory of Eugene Schwartz

Unknown Artist, American; *He Lost His Head*; gelatin silver print; 1910s; 2011.504.1; Robert, Catherine, and Molly Yoskowitz

Ritz & Hastings, American; *[Female Portrait Bust on Pedestal]*; woodburytype, 1890s; 2011.504.2; Robert, Catherine, and Molly Yoskowitz

Unknown Artist, American; *[Woman Riding Moth]*; gelatin silver print; 1940s (?); 2011.504.3; Robert, Catherine, and Molly Yoskowitz

K. Himmelreich, German; *[Couple Flying Airplane over Crowd]*; gelatin silver print, 1910s; 2011.504.4; Robert, Catherine, and Molly Yoskowitz

Wouter Deruytter, Belgian; *Billboards, NY: Tenth Avenue and 30th Street (H&M #1)*; gelatin silver print, 2003; 2011.505.1; The artist, in memory of Harry H. Lunn, Jr.

Wouter Deruytter, Belgian; *Billboards, NY: Fifth Avenue and 56th Street (Abercrombie #1)*; gelatin silver print, 2005; 2011.505.2; The artist, in memory of Harry H. Lunn, Jr.

Wouter Deruytter, Belgian; *Cowboy Code: Three Forks, MT, USA (II) (Bob Vogel)*; gelatin silver print, 1997; 2011.505.3; The artist, in memory of Adriaan van der Have

Wouter Deruytter, Belgian; *Cowboy Code: Big Timber, MT, USA (V) (Josh Moon & Russell D. Johnson)*; gelatin silver print, 1997; 2011.505.4; The artist, in memory of Adriaan van der Have

Wouter Deruytter, Belgian; *Cowboy Code: Ennis, MT, USA: 4th of July (I)*; gelatin silver print, 2001; 2011.505.5; The artist, in memory of Adriaan van der Have

Wouter Deruytter, Belgian; *Cowboy Code: Big Timber, MT, USA (II) (Josh Moon)*; gelatin silver print, 1997; 2011.505.6; The artist, in memory of Adriaan van der Have

Laurie Simmons, American; *Coral Living Room*; chromogenic print, 1983; 2011.513; Foundation To-Life, Inc.

Unknown Artist, American; *[Ninety-three Views of the Construction of the Interborough Rapid Transit (IRT) Subway, New York City]*; platinum prints, 1900–1907; 2011.550.1–.93; Steven Kasher and Susan Spungen Kasher

Leon Levinstein, American; *Mexico*; gelatin silver print, 1950s; 2011.551.1; Private collector

Leon Levinstein, American; *[People on Street, Woman Wearing Pearls]*; gelatin silver print, 1970; 2011.551.2; Private collector

Leon Levinstein, American; *[Group of Women and Children outside a Doorway]*; gelatin silver print, ca. 1952; 2011.551.3; Private collector

Leon Levinstein, American; *[Group on Street with Moving Cars in Background]*; gelatin silver print, ca. 1963; 2011.551.4; Private collector

Leon Levinstein, American; *[Man Wearing Glasses and Hat Looking at Woman Leaning against a Door]*; gelatin silver print, 1965–75; 2011.551.5; Private collector

Leon Levinstein, American; *[Man in Striped Suit Holding a Cigar]*; gelatin silver print, 1960s; 2011.551.6; Private collector

Leon Levinstein, American; *[Children in the Foreground, Mother and Child Sitting on the Ground in a Park]*; gelatin silver print, 1970s; 2011.551.7; Private collector

Leon Levinstein, American; *[Pedestrian Wearing Striped Pants]*; gelatin silver print, 1955–75; 2011.551.8; Private collector

Leon Levinstein, American; *[Woman in Dark Coat Clutching Purse on Sidewalk]*; gelatin silver print, 1970s; 2011.551.9; Private collector

Leon Levinstein, American; *[Man Wearing Striped Shirt and Hat Leaning against Wall]*; gelatin silver print, 1970s; 2011.551.10; Private collector

- Leon Levinstein, American; [*Man Wearing Suspenders Stepping onto Sidewalk*]; gelatin silver print, 1970s; 2011.551.11; Private collector
- Leon Levinstein, American; [*Shirtless Man Lying in Grass with Raised Hand*]; gelatin silver print, 1960s–70s; 2011.551.12; Private collector
- Leon Levinstein, American; [*Bearded Man in Straw Hat*]; gelatin silver print, 1950s–60s; 2011.551.13; Private collector
- Leon Levinstein, American; [*Barefoot Man Wearing Beads, Smoking outside Doorway*]; gelatin silver print, 1960s–70s; 2011.551.14; Private collector
- Leon Levinstein, American; [*Two Men Fighting in a Crowd*]; gelatin silver print, ca. 1974; 2011.551.15; Private collector
- Leon Levinstein, American; [*Man Walking on Cobblestone Street*]; gelatin silver print, 1960s–70s; 2011.551.16; Private collector
- Leon Levinstein, American; [*Woman Smoking Cigarette*]; gelatin silver print, 1970s; 2011.551.17; Private collector
- Leon Levinstein, American; [*Lower East Side*]; gelatin silver print, 1965; 2011.551.18; Private collector
- Leon Levinstein, American; [*Swing, Provincetown*]; gelatin silver print, ca. 1958; 2011.551.19; Private collector
- Leon Levinstein, American; [*Two Men Speaking with a Woman*]; gelatin silver print, 1960s–70s; 2011.551.20; Private collector
- Leon Levinstein, American; [*Two Men Fighting in a Crowd*]; gelatin silver print, ca. 1974; 2011.551.21; Private collector
- Leon Levinstein, American; [*Couple Walking, Man Wearing Suit and Hat, Woman Wearing Dress, Hat, Heels, and Gloves Holding Purse*]; gelatin silver print, 1970s; 2011.551.22; Private collector
- Leon Levinstein, American; [*Woman in Checkered Skirt with Purse*]; gelatin silver print, 1970s; 2011.551.23; Private collector
- Leon Levinstein, American; [*Woman Standing with Hands in Pockets, Holding Purse and Wearing Boots*]; gelatin silver print, 1970s; 2011.551.24; Private collector
- Leon Levinstein, American; [*Couple Embracing on Hood of Car*]; gelatin silver print, 1977; 2011.551.25; Private collector
- Leon Levinstein, American; [*Bearded Lady*]; gelatin silver print, 1960s–70s; 2011.551.26; Private collector
- Leon Levinstein, American; [*Two Women in Doorway Clutching Bags*]; gelatin silver print, 1970s; 2011.551.27; Private collector
- Leon Levinstein, American; [*Woman Biting Nails Standing in a Crowd*]; gelatin silver print, 1970s; 2011.551.28; Private collector
- Leon Levinstein, American; [*Couple outside Building*]; gelatin silver print, 1960s–70s; 2011.551.29; Private collector
- Leon Levinstein, American; [*Man with Newspaper in Pocket, Looking over Shoulder*]; gelatin silver print, 1970s–80s; 2011.551.30; Private collector
- Leon Levinstein, American; [*Man Sitting in Front of Shop with Cigar*]; gelatin silver print, 1970s–80s; 2011.551.31; Private collector
- Leon Levinstein, American; [*Man Walking with Crutch*]; gelatin silver print, 1960s–70s; 2011.551.32; Private collector
- Leon Levinstein, American; [*Man Crawling*]; gelatin silver print, 1970s; 2011.551.33; Private collector
- Leon Levinstein, American; [*Lower East Side*]; gelatin silver print, ca. 1952; 2011.551.34; Private collector
- Leon Levinstein, American; [*Couple Kissing on Street, Man Walking By*]; gelatin silver print, 1970s; 2011.551.35; Private collector
- Leon Levinstein, American; [*Man from Waist Down, White Shoes*]; gelatin silver print, 1970s; 2011.551.36; Private collector
- Leon Levinstein, American; [*Holland*]; gelatin silver print, 1964; 2011.551.37; Private collector
- Leon Levinstein, American; [*Girl Walking, Counting Money*]; gelatin silver print, 1970s; 2011.551.38; Private collector
- Leon Levinstein, American; [*Couple Posing, Wearing Dark Sunglasses*]; gelatin silver print, 1970s; 2011.551.39; Private collector
- Leon Levinstein, American; [*Italy*]; gelatin silver print, 1964; 2011.551.40; Private collector
- Leon Levinstein, American; [*France*]; gelatin silver print, 1964; 2011.551.41; Private collector
- Leon Levinstein, American; [*Photographs Pinned to Wall*]; gelatin silver print, 1950s–60s; 2011.551.42; Private collector
- Leon Levinstein, American; [*Man Lying on Roof of Car*]; gelatin silver print, 1970s; 2011.551.43; Private collector
- Leon Levinstein, American; [*Man Showing Photographs of Teeth*]; gelatin silver print, 1970s; 2011.551.44; Private collector
- Leon Levinstein, American; [*Crowd Viewing "Fat Boy"*]; gelatin silver print, 1960s–70s; 2011.551.45; Private collector
- Leon Levinstein, American; [*Lower East Side*]; gelatin silver print, 1960s; 2011.551.46; Private collector
- Leon Levinstein, American; [*New York*]; gelatin silver print, 1977; 2011.551.47; Private collector
- Leon Levinstein, American; [*Mardi Gras, New Orleans*]; gelatin silver print, 1975; 2011.551.48; Private collector
- Stephen Shore, American; [*Hudson Valley Renegades: Summer League Baseball*]; twenty-five chromogenic prints, 2001; 2011.552.1–.25; Stewart Waltzer, in memory of Mildred Grand
- Berenice Abbott, American; [*Automat, 977 Eighth Avenue, Manhattan*]; gelatin silver print, 1936; 2011.553.1; Joyce F. Menschel
- Walker Evans, American; [*Outdoor Still Life*]; gelatin silver print, ca. 1932; 2011.553.2; Joyce F. Menschel
- Walker Evans, American; [*New Orleans Boarding House*]; gelatin silver print, 1935; 2011.553.3; Joyce F. Menschel
- Walker Evans, American; [*New Orleans Houses*]; gelatin silver print, 1935; 2011.553.4; Joyce F. Menschel
- Lee Friedlander, American; [*Route 9W, New York*]; gelatin silver print, 1969; 2011.553.5; Joyce F. Menschel
- Lee Friedlander, American; [*Madison, Wisconsin*]; gelatin silver print, 1966; 2011.553.6; Joyce F. Menschel

- Lewis Hine, American; *Spinner in a Cotton Mill, New England*; gelatin silver print, 1910; 2011.553.7; Joyce F. Menschel
- Lewis Hine, American; *Mill Children #440, South Carolina*; gelatin silver print, 1908; 2011.553.8; Joyce F. Menschel
- Helen Levitt, American; [*Thanksgiving, Boys Dancing, New York*]; gelatin silver print, ca. 1942; 2011.553.9; Joyce F. Menschel
- Charles Moore, American; [*Police Dogs Attack Demonstrators, Birmingham, Alabama, Protests*]; gelatin silver print, 1963; 2011.553.10; Joyce F. Menschel
- Dan Weiner, American; *May Day*; gelatin silver print, 1948; 2011.553.11; Joyce F. Menschel
- Garry Winogrand, American; *Peace Demonstration, Central Park, New York*; gelatin silver print, 1970; 2011.553.12; Joyce F. Menschel
- Garry Winogrand, American; *Untitled*; gelatin silver print, ca. 1970; 2011.553.13; Joyce F. Menschel
- Garry Winogrand, American; *Opening, Frank Stella Exhibition, The Museum of Modern Art, New York*; gelatin silver print, 1970; 2011.553.14; Joyce F. Menschel
- Matthew Barney, American; *CREMASTER 3: The Dance of Hiram Abiff*; chromogenic prints, 2002; 2011.554a–d; Laura and Stafford Broumand
- Liu Zheng, Chinese; *A Young Monk in Front of Ancient Mural, Lingqiu, Shanxi Province*; gelatin silver print, 1996; 2011.555.1; Susan and Arthur Fleischer, Jr.
- Liu Zheng, Chinese; *Buddhist Monks Play at Martial Arts*; gelatin silver print, 2000; 2011.555.2; Susan and Arthur Fleischer, Jr.
- Liu Zheng, Chinese; *Convicts Fetching Water, Baoding, Hebei Province*; gelatin silver print, 2000; 2011.555.3; Susan and Arthur Fleischer, Jr.
- Liu Zheng, Chinese; *Three Women in a Country Funeral, Long Xian, Shaanxi Province*; gelatin silver print, 2000; 2011.555.4; Susan and Arthur Fleischer, Jr.
- Liu Zheng, Chinese; *A Rural Boy in School Uniform, Fengxiang, Shaanxi Province*; gelatin silver print, 2000; 2011.555.5; Susan and Arthur Fleischer, Jr.
- Tim Davis, American, born Malawi; *Light Bulb Shop Window (Illuminations)*; chromogenic print, 2005; 2011.555.6; Susan and Arthur Fleischer, Jr.
- Tim Davis, American, born Malawi; *Searchlights (Illuminations)*; chromogenic print, 2005; 2011.555.7; Susan and Arthur Fleischer, Jr.
- Tim Davis, American, born Malawi; *Cornelia Rutgers Livingston*; chromogenic print, 2003; 2011.555.8; Susan and Arthur Fleischer, Jr.
- Tim Davis, American, born Malawi; *Sconce (Illuminations)*; chromogenic print, 2005; 2011.555.9; Susan and Arthur Fleischer, Jr.
- Tim Davis, American, born Malawi; *Bad Bulbs (Illuminations)*; chromogenic print, 2005; 2011.555.10; Susan and Arthur Fleischer, Jr.
- Lois Conner, American; *Da Fu, Le Shan, Sichuan, China*; platinum print, 1986; 2011.555.11; Susan and Arthur Fleischer, Jr.
- Josiah Johnson Hawes, American; Albert Sands Southworth, American; [*Augusta Hawes at Four Years Old*]; daguerreotype, 1850s; 2011.556.1; Isaac Lagnado, in honor of Director Thomas P. Campbell
- Unknown Artist; [*Album of African-Americans*]; tintypes, 1860s–70s; 2011.556.2; Isaac Lagnado, in honor of Edwynn Houk
- John Adams Whipple, American; [*Reverend Mr. Frederick T. Gray and Deacons of Old Bullfinch Street Church*]; daguerreotype, ca. 1845; 2011.556.3; Isaac Lagnado, in honor of Elliott Cohen
- Robert Flynt, American; *Untitled (GN; structure face)*; inkjet print, 2009; 2011.557; The artist
- Cindy Sherman, American; *Untitled*; chromogenic print, 1987; 2011.558; Calvin Tomkins and Dodie Kazanjian
- Lala Deen Dayal, Indian; *The Great Elephant Saluting*; albumen silver print from glass negative, 1885–1900; 2011.599.1a, b; Cynthia Hazen Polsky
- Lala Deen Dayal, Indian; *Sookh-Vilas Palace Garden*; albumen silver print from glass negative, 1880–90; 2011.599.2a, b; Cynthia Hazen Polsky
- Albert Londe, French; Paul Marie Louis Pierre Richer, French; [*Male Musculature Study*]; albumen silver print, ca. 1890; 2012.59; Charles Isaacs and Carol Nigro
- Lois Conner, American; *Da Fu, Le Shan, Sichuan, China*; inkjet print, 1986; 2012.130.1; The artist
- Lois Conner, American; *Xi Hu, Hangzhou, Zhejiang, China*; inkjet print, 1998; 2012.130.2; The artist
- Filip Dujardin, Belgian; *Untitled*; inkjet print, 2009; 2012.161; The artist and Highlight Gallery
- James Welling, American; *Snow Squall, Buffalo Psychiatric Center, Buffalo, NY, 1869 95 (1895)*; gelatin silver print, 1989; 2012.210.1; James Mark Pedersen
- James Welling, American; *Dye Works/Noyon (Calais Lace Factory)*; gelatin silver print, 1993; 2012.210.2; James Pedersen and Christopher Gordon

PURCHASES

- Christer Strömholm, Swedish; *Rue Lepic, Paris*; gelatin silver print, 1959; 2011.285; Twentieth-Century Photography Fund
- Kuwada, Japanese; *Celebrities Female Kyoto Photographer*; albumen silver prints from glass negatives, 1860–70s; 2011.286; Joyce F. Menschel Photography Library Fund
- Nancy Davenport, Canadian; *Bombardment*; chromogenic print, 2001; 2011.313; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- William Wegman, American; *Dull Knife/Sharp Knife*; gelatin silver print, 1972; 2011.314; Anonymous Gift
- Alphonse Le Blondel, French; *Ancienne Ferme à Pénchies (Old Farm at Pénchies)*; salted paper print from paper negative, 1854; 2011.315; Alfred Stieglitz Society Gifts
- Nancy Davenport, Canadian; *Sniper*; chromogenic print, 2001; 2011.317; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Bill Brandt, English, born Germany; *London (Multiple Exposure Nude)*; gelatin silver print, applied media, 1956; 2011.325; Marlene Nathan Meyerson Family Foundation and Joseph M. Cohen Gifts

- Unknown Artist, American; [*Pantomimist*]; eighteen tintypes, 1870–79; 2011.326–.343; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors
- Sze Tsung Leong, American and British, born Mexico; *Luohu District, Shenzhen*; chromogenic print, 2008; 2011.350; Marlene Nathan Meyerson Family Foundation Gift
- William Robert Bowles, American; [*Man Serving Head on a Platter*]; gelatin silver print, ca. 1900; 2011.366; Twentieth-Century Photography Fund
- Chen Shilin, Chinese; *Chairman Mao*; gelatin silver print, 1964; 2011.368; Twentieth-Century Photography Fund
- Gregory Crewdson, American; *Untitled (33)*; inkjet print, 2009; 2011.406; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Jerry N. Uelsmann, American; *Untitled*; gelatin silver print, 1969; 2011.407; Twentieth-Century Photography Fund
- Ann Rhoney, American; *Sally Robertson I*; gelatin silver print, applied color, 1982; 2011.419; Twentieth-Century Photography Fund and Nion T. McEvoy Gift
- Gregory Crewdson, American; *Untitled (14)*; inkjet print, 2009; 2011.420; The Robert A. and Renée E. Belfer Family Foundation Gift
- Gregory Crewdson, American; *Untitled (17)*; inkjet print, 2009; 2011.421; The Robert A. and Renée E. Belfer Family Foundation Gift
- Joseph Cundall, English; [*Grenadier Guards Drummer*]; albumenized salted paper print, ca. 1856; 2011.422; Alfred Stieglitz Society Gifts
- Debbie Grossman, American; [*My Pietown*]; sixteen inkjet prints, 2010; 2011.423.1–.16; Charina Foundation Inc. Gift
- George Washington Wilson, Scottish; *Aberdeen Portraits #1*; albumen print from glass negative, 1857; 2011.424; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Ashford Brothers & Co., British; *Upwards of Five Hundred Photographic Portraits of the Most Celebrated Personages of the Age*; albumen silver print from glass negative, ca. 1864; 2011.425; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors
- Walid Raad, Lebanese; *Notebook Volume 38: Already Been in a Lake of Fire (Plates 63–64)*; inkjet print, 1991/2003; 2011.426; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Unknown Artist, American; [*Civil War Union Soldier Holding Rifle, in Studio, with Posing Stand*]; ambrotype, 1861–65; 2011.474; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Unknown Artist, American; [*Civil War Union Soldier with Rifle and Canteen, in Studio*]; ambrotype, 1861–65; 2011.475; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Mathew B. Brady, American; *Slave Pen, Alexandria, Virginia*; albumen silver print from glass negative, 1862; 2011.476; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Charles Paxson, American; *Learning Is Wealth—Wilson, Charley, Rebecca, and Rosa, Slaves from New Orleans*; albumen silver print from glass negative, 1863–64; 2011.477; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Myron H. Kimball, American; *Rebecca, Charley and Rosa, Slave Children from New Orleans*; albumen silver print from glass negative, 1863–64; 2011.478; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Unknown Artist, American; [*Photographic Identification Badges from American Corporations*]; twenty-seven gelatin silver prints, 1930s–50s; 2011.495.1–.27; Twentieth-Century Photography Fund
- Matt Keegan, American; *Untitled (Group 6)*; chromogenic prints attached to sheet metal, spray-finished magnets, 2011; 2011.496a–d; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Matt Keegan, American; *Untitled (Group 7)*; chromogenic prints attached to sheet metal, spray-finished magnets, 2011; 2011.497a–d; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- John Goodman, American; *Couple / 327 Commonwealth Avenue*; gelatin silver print, 1976; 2011.535; Twentieth-Century Photography Fund
- Médéric Mieusement, French; *Château de St.-Germain-en-Laye, Intérieur de la cour, Chapelle (Interior of the Court, Chapel, Château de St.-Germain-en-Laye)*; albumen silver print from glass negative, 1862–67; 2011.537; Peter C. Bunnell Gift
- Lutz Bacher, American; *Girl in a Blue Dress*; video, 2002; 2012.2; Henry Nias Foundation Inc. Gift
- John Pilson, American; *A Natural Person, Stacked Chair*; inkjet print, 2011; 2012.8; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- John Pilson, American; *The Worgelt Apartment, Interior (Night), Microphone*; inkjet print, 2007; 2012.9; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Grete Stern, Argentinian, born Germany; *Sueño No. 1: “Artículos eléctricos para el hogar” (Dream No. 1: “Electrical Appliances for the Home”)*; gelatin silver print, ca. 1950; 2012.10; Twentieth-Century Photography Fund
- Grete Stern, Argentinian, born Germany; *Dream #44: The Accused (Sueño #44: La Acusada)*; gelatin silver print, 1948; 2012.11; Twentieth-Century Photography Fund
- Unknown Artist, American; [*1860 Presidential Campaign Medal: Abraham Lincoln and Hannibal Hamlin*]; tintype, 1860; 2012.12; Overbrook Foundation Gift
- Unknown Artist, American; [*1864 Presidential Campaign Medal: Abraham Lincoln and Andrew Johnson*]; tintype, 1864; 2012.13; Overbrook Foundation Gift
- George N. Barnard, American; *Savannah, GA, #2*; albumen silver print from glass negative, 1866; 2012.19; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Robert Flynt, American; *Untitled (NS; double index)*; inkjet print, 2009; 2012.20; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Alfred William Plâté, German, active Sri Lanka; [*Sutar ka Jhopda Cave Interior, Ellora Caves*]; platinum print, 1890–1900; 2012.21; Robert A. Taub Gift
- Douglas Huebler, American; *598 / Variable Piece #70 : 1971 (In Process) Global 1975*; gelatin silver prints, typescript, 1975; 2012.32a, b; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel; and Stephen and Jennifer Rich Gift
- Unknown Artist, French; [*Standing Female Nude*]; salted paper print from glass negative, ca. 1856; 2012.61; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; Edwynn

- Houk and Hans P. Kraus, Jr., Alfred Stieglitz Society, Robert Mapplethorpe Foundation, Anonymous, Adam R. Rose and Peter R. McQuillan, Joseph M. Cohen, Susan and Thomas Dunn, Kurtz Family Foundation, W. Bruce and Delaney H. Lundberg, and Christian Keesee Charitable Trust Gifts; and funds from various donors
- Unknown Artist, French; [*Standing Male Nude*]; salted paper print from glass negative, ca. 1856; 2012.62a, b; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; Edwynn Houk and Hans P. Kraus, Jr., Alfred Stieglitz Society, Robert Mapplethorpe Foundation, Anonymous, Adam R. Rose and Peter R. McQuillan, Joseph M. Cohen, Susan and Thomas Dunn, Kurtz Family Foundation, W. Bruce and Delaney H. Lundberg, and Christian Keesee Charitable Trust Gifts; and funds from various donors
- Lois Conner, American; *Zhengyangmen, Beijing, China*; inkjet print, 2008; 2012.65; The Rosenkranz Foundation Gift
- Lois Conner, American; *Shao Yuan, Peking University, Beijing, China*; inkjet print, 1991; 2012.66; The Rosenkranz Foundation Gift
- Lois Conner, American; *Xi Hu, Hangzhou, Zhejiang, China*; inkjet print, 2004; 2012.67; The Rosenkranz Foundation Gift
- Lois Conner, American; *Xi Hu, Hangzhou, Zhejiang, China*; inkjet print, 1998; 2012.68a–c; The Rosenkranz Foundation Gift
- Lois Conner, American; *Yuanming Yuan, Beijing, China*; inkjet print, 2004; 2012.69a–c; The Rosenkranz Foundation Gift
- Unknown Artist, American; [*Two Union Soldiers Sitting on Bench, Playing Cards, in Field Studio*]; tintype, 1861–65; 2012.72; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Unknown Artist, American; *John Emery*; tintype, 1861–65; 2012.73; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Unknown Artist, American; [*Union Officer and a Private, Standing at Attention with Sword and Rifle with Fixed Bayonet, in Studio*]; tintype, 1861–65; 2012.74; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Unknown Artist, American; [*Union Soldier with Colt Revolver, in Studio*]; tintype, 1861–65; 2012.75; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Unknown Artist, American; [*Union Private with Musket and Pistol, in Studio*]; tintype, 1861–65; 2012.76; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Unknown Artist, American; [*Union Cavalry Officer Displaying Sword, Holding Hat, Seated in Studio*]; tintype, 1861–65; 2012.77; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Unknown Artist, American; *Corporal Hiram Warner*; tintype, 1861–62; 2012.78; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Unknown Artist, American; [*Union Cavalry Soldier in Shell Jacket and Gauntlets, with Sword and Pistol, Seated in Studio*]; tintype, 1861–65; 2012.79; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Alfred Caille, French (?); *Souvenir de l'École Spéciale Militaire de St. Cyr (Keepsake Album of the Military Academy of St. Cyr)*; albumen silver prints, 1862; 2012.80; Joyce F. Menschel Photography Library Fund
- Unknown Artist, French; *Ophthalmoscopie Clinique: Avec 40 Photographies hors Texte (Clinical Ophthalmoscopy: With 40 Inset Photographs)*; albumen silver prints, 1870s–80s; 2012.81; Joyce F. Menschel Photography Library Fund
- Unknown Artist, British; [*Montage of Ecclesiastical Figures Posed in Political Satire*]; albumen silver prints, 1860s; 2012.86a–2012.88c; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Lois Conner, American; *Chang'an Jie, World Fantasy Hotel, Beijing, China*; inkjet print, 2000; 2012.94; Cynthia Hazen Polsky Gift
- Ericka Beckman, American; *You the Better*; sixteen-millimeter film, transferred to high-definition video, 1983; 2012.95; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Julius Wiesner, Austrian; [*Frustules of Diatoms*]; cyanotype, ca. 1870; 2012.108; Steven Ames Gift
- Adrien Constant de Rebecque, Swiss; [*Man in Chainmail Tunic Posing as a Dying Soldier*]; albumen print from wet collodion negative, ca. 1863; 2012.110; The Howard Gilman Foundation Gift
- Giorgio Sommer, Italian, born Germany; [*Plaster Casts of Bodies, Pompeii*]; albumen print from wet collodion negative, ca. 1875; 2012.111; Harriet Ames Charitable Trust Gift
- Alfred Capel Cure, English; *Oak Struck by Lightning, Badger, 1856*; albumen silver print from paper negative, 1856; 2012.112; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors
- Pol Bury, Belgian; *Chicago*; gelatin silver print, ca. 1969; 2012.115; Twentieth-Century Photography Fund
- Adrien Tournachon, French; Guillaume-Benjamin-Armand Duchenne de Boulogne, French; *Electro-Physiologie, Figure 64*; albumen silver print from glass negative, 1854; 2012.140; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors
- Lisette Model, American, born Austria; *First Reflection, New York*; gelatin silver print, 1939–40; 2012.141; Alfred Stieglitz Society Gifts
- Filip Dujardin, Belgian; *Untitled*; inkjet print, 2009; 2012.160; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Charles Nègre, French; *Voyage d'Exploration à la Mer Morte à Petra et sur la Rive Gauche du Jourdain (Exploration to the Dead Sea, to Petra, and the Left Bank of the Jordan)*; photographures, 1868–74; 2012.174.1–.4; Joyce F. Menschel Photography Library Fund
- Paul Grotz, American, born Germany; *New York*; gelatin silver prints, 1928–30; 2012.175.1–.13; Mary Ann and Frank B. Arisman Gift
- Unknown Artist, American; [*Two Girls*]; daguerreotype, 1851–52; 2012.176; Steven Ames and Constance and Leonard Goodman Gifts
- Kelli Connell, American; *Carnival*; chromogenic print, 2006; 2012.180; Charina Foundation Inc. Gift
- Kelli Connell, American; *The Valley*; chromogenic print, 2006; 2012.181; Charina Foundation Inc. Gift
- Peter Hujar, American; *Nude Self-Portrait, #3*; gelatin silver print, 1966; 2012.215; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Unknown Artist; [*Group of Thirteen Decapitated Soldiers*]; gelatin silver print; ca. 1910; 2012.218; Twentieth-Century Photography Fund
- Nan Goldin, American; *Ivy*; gelatin silver print, 1972–73; 2012.223; Twentieth-Century Photography Fund

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SELECTED GIFTS

Dongbei xi qu yan jiu yuan yan jiu shi; *Zhongguo xi qu fu zhuang tu an*; Beijing, 1957; Susan Appel

Büttenbender, Heide; *Felix Hollenberg: das graphische Werk*; Munich, 1982; Ralph Jentsch

Seewald, Richard; *Richard Seewald: das graphische Werk: Radierungen, Holzschnitte, Lithographien, Plakate, Linolschnitte*; Esslingen, 1973; Ralph Jentsch

Miyo no hana, Maki no 28; Kyoto, 1896; Herbert Kleiman

Keyes, George Shephard; *Esaias van den Velde, 1587–1630*; Doornspijk, 1984; Margo Pollins Schab

SELECTED PURCHASES

Chölla-namdo üi sökt'ap (Stone Stupa of Jeollanam-do); 3 volumes; Daejeon, 2005; Florence and Herbert Irving Library Purchase Fund

Da Ying tu shu guan te cang Zhongguo Qing dai wai xiao hua jing hua; 8 volumes; Guangzhou, 2011; Florence and Herbert Irving Library Purchase Fund

Huang, Gang; *Fu shi Zhonghua: Zhonghua fu shi qi qian nian (Seven Thousand Years of Chinese Costumes)*; 4 volumes; Beijing, 2011; Florence and Herbert Irving Library Purchase Fund

Ballerines, coryphées, funambules; Paris, 1937; Friends of the Thomas J. Watson Library

Les Ballets suédois dans l'art; Paris, 1931; Friends of the Thomas J. Watson Library

Barrett, Timothy; *Nagashizuki: The Japanese Craft of Hand Papermaking*; North Hills, Pa., 1979; Friends of the Thomas J. Watson Library

Bigot, Raymond; *Raymond Bigot: Sculpteur et peintre animalier*; Paris, 1947; Friends of the Thomas J. Watson Library

Burden, Chris; *Chris Burden, 71–73*; Los Angeles, 1974; Friends of the Thomas J. Watson Library

Canesi, Giovanni; *Architetture luminose e apparecchi per illuminazione*; Milan, 1934; Friends of the Thomas J. Watson Library

Domus; 9 volumes; Helsinki, 1930–33; Friends of the Thomas J. Watson Library

Draim; *Documents originaux et inédits pour les métaux repoussés*; Paris, 1930; Friends of the Thomas J. Watson Library

File; 26 volumes; Toronto, 1972–89; Friends of the Thomas J. Watson Library

Giray, Kiyem; *Türk resim sanatının bir asırlık öyküsü (The Centennial Tale of Turkish Painting)*; 2 volumes; Istanbul, 2007; Friends of the Thomas J. Watson Library

Horae Beatae Mariae Virginis, La Flora; facsimile; Turin, 2008; Friends of the Thomas J. Watson Library

Íslensk listasaga: frá síðari hluta 19. aldar til upphafs 21. aldar; 5 volumes; Reykjavik, 2011; Friends of the Thomas J. Watson Library

Kayser, Felix, and Rudolf Steiner; *Architektonisches Gestalten: das neue Goetheanum in Dornach von Rudolf Steiner*; Stuttgart, 1933; Friends of the Thomas J. Watson Library

Machsor Lipsiae; facsimile; Hanau/Main, 1964; Friends of the Thomas J. Watson Library

Macy, Carleton; *Old Salt Glazed English Pottery, 1700 to 1780* [scrapbook compiled circa 1920–39]; Friends of the Thomas J. Watson Library

Der moderne Tanz; Munich, 1913; Friends of the Thomas J. Watson Library

Orféverie Christofle; Paris, 1869; Friends of the Thomas J. Watson Library

Paris, 1928; Paris, 1928; Friends of the Thomas J. Watson Library

Raymond, Antonin; *Architectural Details, 1938*; Tokyo, 1938; Friends of the Thomas J. Watson Library

Raynal, Gustave; *Le meuble au XXème siècle*; Paris, 1913; Friends of the Thomas J. Watson Library

Robin, Georges; *Jorj Robin: Sculpteur Breton, sa vie, son œuvre*; Paris, 1931; Friends of the Thomas J. Watson Library

Virette, Jean; *La ferronnerie*; Paris, 1930; Friends of the Thomas J. Watson Library

W. S. Tyler Company; *Elevator Cars, Elevator Entrances: Catalogue #56*; Cleveland, Ohio, 1927; Friends of the Thomas J. Watson Library

OBJECTS PROMISED TO THE MUSEUM DURING THE YEAR 2011–2012

During the past fiscal year, the following donors executed binding promised gift agreements to give the described works of art to the Museum at or before their deaths. These offers have been gratefully accepted by the Board of Trustees.

The American Wing

Herter Brothers, American; *Cabinet [for the Japanese Room of the William H. Vanderbilt House]*; carved cherry, bronze mounts, ca. 1882; Barrie A. and Deedee Wigmore

Ott and Brewer, American; *Bracket*; colored parian porcelain, 1877; Emma and Jay A. Lewis

Herter Brothers, American; *Side Chairs, pair [for the Library of the William H. Vanderbilt House]*; rosewood, inlaid with brass, mother-of-pearl, ca. 1882; Barrie A. and Deedee Wigmore

Tiffany Studios, American; *Chippendale-Style Side Chair*; mahogany, ca. 1900–1915; Stuart P. and Sue K. Feld

Asian Art

Bowl with Flowers and Birds; porcelain painted with enamels over gray glaze, Ming dynasty (1368–1644), late 16th–early 17th century; David Griffin

Forty-one Works of Japanese Painting and Ceramics; late 16th–mid-19th century; T. Richard Fishbein and Estelle P. Bender

Wang Meng, Chinese; *The Simple Retreat*; hanging scroll, ink, color on silk, ca. 1370; WT Art Partnership, LP (full interest to be given at or before December 31, 2030)

Dong Yuan, Chinese; *Riverbank*; hanging scroll, ink, slight color on silk, Five Dynasties, 907–60; WT Art Partnership, LP (full interest to be given at or before December 31, 2030)

Wu Zhen, Chinese; *Lofty Virtue Reaching the Sky*; hanging scroll, ink on silk, dated 1338; WT Art Partnership, LP (full interest to be given at or before December 31, 2030)

European Paintings

Jacopo Bassano (Jacopo da Ponte), Italian; *The Baptism of Christ*; oil on canvas, ca. 1590; Mr. and Mrs. Mark Fisch (a 25 percent undivided interest in this work has also been accepted)

Modern and Contemporary Art

Balthus (Balthazar Klossowski), French; *Leila Caetani*; oil on canvas, 1935; The Pierre and Tana Matisse Foundation (a 20 percent undivided interest in this work has also been accepted; full interest to be given at or before May 31, 2015)

Sandow Birk, American; *American Qur'an: Sura 54*; ink, acrylic, gouache on paper, 2009; Bruce and Donna Polichar

Perle Fine, American, *Untitled*; paper collage, 1966; Marla Prather

Jasper Johns, American; *Untitled*; graphite on paper, 2010; Andrea Kranz and Harvey Sawikin

Jane Wilson, American; *Willa Cather Sky*; oil on canvas, 2006; Bruce and Donna Polichar

Tom Wudl, American; *Portrait of the Artist's Son*, gouache, graphite, oil on rice paper, 2008; Bruce and Donna Polichar

Tom Wudl, American; *Waking*; graphite on paper, 2009; Bruce and Donna Polichar

Tom Wudl, American; *Inexhaustible Benefit*; oil on linen, artist's gilt frame, 2009; Bruce and Donna Polichar

Photographs

Henri Cartier-Bresson, French; *[Street Scene with Musicians, Mexico]*; gelatin silver print, 1934; Kathryn Levitt

Sarah Charlesworth, American; *April 21, 1978*; photostats, 1978; Sarah Charlesworth

Helen Levitt, American; *[Street Scene: Four Children Looking from Apartment Window, New York (?)]*; gelatin silver print, ca. 1940; Kathryn Levitt

Helen Levitt, American; *[Street Scene: Man Lifting Child, Two Women Conversing, New York (?)]*; gelatin silver print, ca. 1940; Kathryn Levitt

Helen Levitt, American; *[Street Scene: Man on Tailgate of Delivery Truck, New York (?)]*; gelatin silver print, ca. 1940; Kathryn Levitt

Helen Levitt, American; *[Street Scene: Two Women and Children, New York]*; gelatin silver print, ca. 1940; Kathryn Levitt

Helen Levitt, American; *[Street Scene: Advertisements for Ice Delivery, New York (?)]*; gelatin silver print, ca. 1940; Kathryn Levitt

Sol LeWitt, American; *Part of Manhattan with Central Park, Rockefeller Center, and Lincoln Center Removed*; gelatin silver print, 1978; Marlene Nathan Meyerson

Nickolas Muray, American; *[Frida Kahlo]*; gelatin silver print, 1930s; Kathryn Levitt

Nickolas Muray, American; *[Babe Ruth]*; gelatin silver print, before 1931; Kathryn Levitt

OBJECTS SOLD OR EXCHANGED DURING THE YEAR 2011–2012

During the past fiscal year, the cash proceeds from the sale of deaccessioned and nonaccessioned works of art were \$351,653.44.

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

Education and Concerts & Lectures

This year saw continued evolution and innovation in the Education Department's programs and activity. With the new organizational structure established in fiscal year 2011 firmly in place, significant new staff hires, and strong collaborations with curatorial and conservation colleagues, we have reinvigorated our programming and meaningfully connected visitors with works of art. As a result, the number of programs and the levels of participation expanded significantly this year, totaling 25,283 events with 693,116 visitors—a 9 percent increase in attendance over last year.

Fiscal year 2012 was also pivotal for Concerts & Lectures, marking the transition from a stand-alone series of concerts to a wider range of events and performances that reflect the diversity of the Museum's collections and link more directly to exhibitions and other activities central to this institution's mission. Several new initiatives this year will yield exciting results for fiscal year 2013, such as the Museum's first public program-oriented artist residency—*The Met Reframed*—featuring multimedia artist, DJ, composer, and writer Paul D. Miller, a.k.a. DJ Spooky That Subliminal Kid. Beginning in October 2012, he will engage visitors through performances, panel discussions, films, workshops, and gallery tours.

This year we renewed our commitment to evaluating our programs to learn more about our participants, their expectations and motivations, and the benefits they derive from educational offerings. We conducted visitor surveys and other research to assess adult programs, Museum-wide festivals, and marketing tools. In order to establish evaluation and critical reflection as an integral part of our practice, a new educator position was created to support these departmental efforts.

Programming in fiscal year 2012 capitalized on the opening of the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia and deepened awareness of this collection through multifaceted explorations of the Islamic world that encouraged cross-cultural dialogue. The panel discussion “Women and the Muslim World: Patrons, Artists, Muses, and Instigators” explored the role and influence of women from the Muslim world in shaping their cultures. The new galleries also served as the focus for the Museum's first Artists' Day, a program developed to forge relationships with artists' communities and to create a dialogue between contemporary art and the art of the past. Modeled after the Met's long-running series of Scholars' Days, and with generous funding from the American Institute of Iranian Studies, the event gathered twenty Iranian and Iranian-American artists at the Met to share their responses to the galleries with our curatorial and Education staff.

Our public programs were presented in a wide variety of formats and styles to engage visitors with art and with each other in meaningful ways. Education continued its aim to deliver interdisciplinary, multimodal experiences for our Sunday at the Met adult audiences. Of the twenty-three Sunday events this year, eleven featured panels, films, conversations, demonstrations, or musical performances. Such diversity provided our public with different perspectives on special exhibitions, the permanent collection, and special projects. For example, “The Elements of Style: The Art of Fine Furniture-Making in America Then and Now” placed art historians and contemporary furniture makers in conversation and included onstage demonstrations of contemporary and colonial-era furniture-making techniques. “Storytelling in Japanese Art,” produced in collaboration with the Japan Foundation, included talks on narrative in Japanese art and a dramatized interpretation of *The Tale of the Heike*, performed by Akiko Sakurai with a *biwa* musical accompaniment.

Intergenerational, Museum-wide festivals fostered shared experiences among family members and strengthened ties with local communities. Education partnered again with the Met's Multicultural Audience Development Initiative, curatorial departments, and Visitor Services to host three festivals this year—¡Fiesta!, in celebration of Hispanic heritage; Lunar New Year, focusing on Chinese cultures; and a festival honoring the ideas and cultures highlighted in the exhibition “Byzantium and Islam: Age of Transition.” These events involved 11,778 new and returning visitors of all ages and backgrounds, most of whom were families

with children. Newly developed evaluation tools helped us identify the impact of these festivals. The results showed that they draw a significant number of participants from New York City's five boroughs; attract more first-time visitors than other Museum events; increase visitors' understanding of the cultures celebrated; connect specific cultural communities with the Met; and make participants from all backgrounds feel welcome, which will encourage return visits.

Another example of a well-designed, flexible program that serves a broad multigenerational audience with a variety of activities is *How Did They Do That?* Answering many visitors' questions about how works are made, this program concentrates on a different area of the collection and art form each month. *How Did They Do That?* drew 9,451 participants this past year—an average of 590 each weekend, and a total of 1,644 more than last year.

To commemorate the anniversary of September 11, 2001, “The 9/11 Peace Story Quilt” was the first loan show ever to be organized by Education for the Ruth and Harold D. Uris Center for Education. The exhibition enabled us to attract new audiences seeking to make sense of the 9/11 tragedy and to illustrate the relevance of art to contemporary issues and global understanding. Anchored by the quilt designed by renowned artist Faith Ringgold and constructed in collaboration with New York City students, the show inspired a Sunday at the Met with Ringgold, gallery talks, family programs, films, drop-in quilt-making, and programs for children with visual and developmental disabilities.

Concerts & Lectures also started its season by honoring the tenth anniversary of September 11 with a stunning performance by the Wordless Music Orchestra in *The Temple of Dendur*. Over 860 people attended this free concert and another approximately 6,000 listened via webcast on WQXR, New York's Classical Music Station. In a continued effort to expand audiences using the Internet, we also offered an audio live stream of the concert “Patti Smith: Artist and Muse.” Additionally, an estimated 7,000 people around the world viewed the live-streaming HD webcast of the “Philip Glass at 75” birthday concert, and dozens of viewers and listeners participated in the NPR Music live chat room. We commissioned the Asphalt Orchestra to create a work in celebration of the opening of the new American Wing galleries. The ensemble musicians performed in The Charles Engelhard Court as they interacted with sculptures and audience members. A new initiative, the Met Salon Series, coupled presentations by curators with opportunities for conversation and social exchange in an informal setting. The series was an immediate success, with most of the events selling out.

We intensified our efforts to reach out to teens this year by forming a Teen Advisory Group (TAG), whose members help make the Museum more inviting to their peers. TAG members researched works from the spring exhibition “The Renaissance Portrait from Donatello to Bellini” and shared their insights with the broader teen community through the Met's first teen blog and in a large-scale Friday night event. Later in the spring, 125 teens participated in our first digital game, *Murder at the Met: An American Art Mystery*. They followed clues throughout the newly completed American Wing galleries to track down the fictional murderer of Madame X, the subject in John Singer Sargent's iconic portrait. Nearly all participants responded that they would gladly return to the Museum with a friend, and noted that their favorite aspect of the event was exploring works of art in the galleries.

Another new initiative this year, *Coffee and Conversation with Curators: Exhibition Sneak Peek*, is designed to engage university faculty and students with special exhibitions. The first “Sneak Peek” focused on the exhibition “Faking It: Manipulated Photography before Photoshop” (opening in October 2012), and welcomed sixty-nine professors in the fields of journalism, communications, visual art, photography, film, and philosophy, who joined the exhibition curator for a lively presentation and discussion. Over the course of the exhibition, we will track their visits with students and conduct a survey to find out how these educators have incorporated information obtained at the “Sneak Peeks” into their course curricula.

The Museum continues to see increased attendance in our school visits program, with a total of 217,850 students visiting the Museum during fiscal year 2012, over 3,000 more than last year. While the majority of classes visit the Museum on a self-guided basis with their teachers, we welcomed more visitors on guided school tours: 55,789 students participated in these visits, representing 7.42 percent more than last year. This year 53,005 students came to the Met from the city's most underserved schools as identified by the federal designation Title I.

Professional development programs supported K–12 educators by building skills and confidence in teaching from works of art in the Museum. In a survey of more than 600 teachers who participated in professional development at the Met during the past year, responses from 94 educators revealed that 36.8 percent brought their students for self-guided visits to the Museum after attending a workshop. An additional

15.6 percent of respondents indicated that they were planning a future trip. The high percentage of teachers who return to the Museum with their students, in spite of logistical and budgetary challenges, reflects the value teachers place on experiences with original works of art and the strong curriculum connections made evident in educator programs.

In the Internship for High School Students program, we eliminated prerequisites of art or art history knowledge and expanded the emphasis on skill building in order to attract a more diverse applicant pool, with a focus on students attending public high schools with Title I status. Through collaboration with the New York City Department of Education Office of Arts and Special Projects, as well as the New York City Housing Authority, we increased participation from these target schools and plan to continue building upon this audience outreach in the future.

Internships, Fellowships, and Professional Travel Grants

In 2011–2012, forty-two college- and graduate-level students received internships through the Museum's paid summer internship program. The internships are designed to immerse individuals in the field and provide them with professional skills for future careers. The Museum also awarded forty-six doctoral-level students and senior scholars fellowships for primarily one-year periods. The fellowships enable scholars from all over the world to undertake research on many aspects of the Museum's collection. In addition, professional travel grants were awarded to seven members of the Museum's staff for research and study in the United States and abroad.

Summer and Long-Term Internship Program, 2011–2012

MENTORING INTERNSHIPS

Cristina Cruz
Education
BA, Stony Brook University, 2012

Giovana Espejo
Image Library
BA, University of North Carolina, Chapel Hill, 2012

Iris Hu
Visitor Services and Nineteenth-Century, Modern, and Contemporary Art
BA, University of California, Los Angeles, 2012

Jennifer Mosby
Audience Development
BA, Yale University, 2012

Max Ortiz
Editorial
BA, Washington State University, 2012

COLLEGE INTERNSHIPS

Allia Benner
Greek and Roman Art
BA, Dartmouth College, 2010

Allison Caplan
Arts of Africa, Oceania, and the Americas
BA, Columbia University, 2011

Margaret Choo
Visitor Services
BA, Vanderbilt University, 2010

Deanna Clark
Education
BA, Georgia State University, 2010

Kristopher Driggers
Arts of Africa, Oceania, and the Americas
BA, Yale University, 2011

Katherine Finerty
Arts of Africa, Oceania, and the Americas
BA, Cornell University, 2011

Bronwen Gulkis
Asian Art
BA, University of Vermont, 2011

Jamie Hoffman
Digital Media
BA, University of Southern California, 2011

Hannah Korn
Medieval Art
BA, Smith College, 2011

Claudia Mattos
Communications
BA, Cornell University, 2011

Johanna Miller
Jack and Lewis Rudin Internship
Medieval Art
BA, Hunter College, 2010

Jenny Phelan
Education
BA, Trinity College, Dublin, 2010

Evander Price
The American Wing
BA, Vassar College, 2011

Steven Randall
Jack and Lewis Rudin Internship
Special Publications
BA, Alfred University, 2010

Catherine Scrivo
Jack and Lewis Rudin Internship
Registrar
BA, University at Buffalo, 2011

Lillian Wies
Asian Art
BA, Wellesley College, 2010

GRADUATE INTERNSHIPS

Talia Avisar
European Sculpture and Decorative Arts
MA, Cooper-Hewitt National Design Museum/Parsons The New
School for Design, 2010

Rebecca Beyth
Antonio Ratti Textile Center
MA, Fashion Institute of Technology, 2011

Monica Espinel
Solow Art and Architecture Foundation Internship
Photographs
MA, Hunter College, 2011

Hui Fang
Asian Art
MA, University of Oregon, 2013

Ayşen Girit
Solow Art and Architecture Foundation Internship
Ancient Near Eastern Art
MA, Bilkent University, Turkey, 2012

Kathryn Howley
William Kelly Simpson Internship for Egyptian Art
Egyptian Art
MA, Brown University, 2013

Jennifer Iacovelli
The Costume Institute
MA, New York University, 2012

Brittany McKinney
Drawings and Prints
MA, University of California, Davis, 2011

Sequoia Miller
The American Wing
MA, Bard Graduate Center, 2012

Kristen Rudy
Drawings and Prints
MA, University of Massachusetts, Amherst, 2012

Bryan Stevenson
Medieval Art and The Cloisters
MA, Fordham University, 2012

Tatiana Verdon
Arts of Africa, Oceania, and the Americas Conservation
MA, Fashion Institute of Technology, 2011

Margaret Wessling
Photograph Conservation
MA, Institute of Fine Arts, New York University, 2014

LONG-TERM INTERNSHIPS

Katherine Abbey
Twelve-Month Internship in School and Teacher Programs
Education
BA, Amherst College, 2011

Matthew Breatore
New York University Institute of Fine Arts Curatorial Studies III
Graduate Internship
El Museo del Barrio, New York
PhD Candidate, Institute of Fine Arts, New York University

Corinne Colgan
Twelve-Month Video/Media Production Internship
Digital Media
BA, Ithaca College, 2011

Hannah Freece
The Tiffany & Co. Foundation Curatorial Internship in American
Decorative Arts
The American Wing
MSc, University of Delaware, 2011

Clara Granzotto
Six-Month Internship
Scientific Research
MA, Università Ca' Foscari Venezia, Italy, 2010

Sofia Lufkin
The Lifchez/Stonach Curatorial Internship
The American Wing
BA, Yale College, 2011

Raul Martinez
Six-Month Internship
European Sculpture and Decorative Arts
MA, New York University, 2011

Lucy Medrich
Twelve-Month Editorial Internship
Education
BA, University of Pennsylvania, 2011

Fellowships for Art History Research

SYLVAN C. COLEMAN AND PAMELA COLEMAN MEMORIAL FUND FELLOWSHIPS

Clare Fitzgerald, Emory University, to conduct research for and to write her dissertation, "Image as a Tool of Spatial Organization in Ramesside Theban Tombs"

Antoniette Guglielmo (PhD, University of California, Santa Barbara: 2008), to conduct research for and to write her book manuscript on how The Metropolitan Museum of Art shaped the creation of American consumerism and public taste through its program of industrial arts from 1870 to 1940

Petra Richter (PhD, Yale University: 2010), to prepare her dissertation, “Rumba: A Philosophy of Motion,” for publication

Christina Rosenberger, Institute of Fine Arts, New York University, to conduct research for and to write her dissertation, “The Early Work of Agnes Martin”

Juliet Wiersema (PhD, University of Maryland, College Park: 2010), to expand her dissertation, “Architectural Vessels of the Moche of Peru (A.D. 200–850): Architecture for the Afterlife,” for publication

CHESTER DALE FELLOWSHIPS

Christopher Oliver, University of Virginia, to conduct research for and to write his dissertation, “Civic Visions: The Panorama and Popular Amusement in American Art and Society, 1845–1870”

Edward Wouk (PhD, Harvard University: 2010), to revise his dissertation, “Reassessing the Flemish Raphael: The Graphic Works of Frans Floris de Vriendt (1519/20–1570)”

THE DOUGLASS FOUNDATION FELLOWSHIP IN AMERICAN ART

Emily Burns, Washington University, St. Louis, to conduct research for and to write her dissertation, “Innocence Abroad: The Construction and Marketing of an American Artistic Identity in France, 1880–1910”

ANNETTE KADE FELLOWSHIP

Filiz Çakir Phillip, Freie Universität Berlin, to conduct research for her project, “A Stylistic Study and Analysis of Turkmen Helmets”

THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIP

Elizabeth Ann Knott, Ancient Near Eastern and Egyptian Studies, New York University, to conduct research on the local and regional styles of ancient Near Eastern ritual objects and glyptic art in the second millennium B.C.

ANDREW W. MELLON FELLOWSHIPS

Songun Choe (PhD, University of Illinois, Urbana-Champaign: 1981), Professor, Duksung Women’s University, to conduct research for her project, “A Comparative Study of Korean Wooden Buddha Images of the Late Koryo Period and Chinese Wooden Sculpture from the Five Dynasties to the Yuan Period”

Giada Damen, Princeton University, to conduct research for and to write her dissertation, “The Trade in Antiquities between Italy and the Eastern Mediterranean (ca. 1400–1600)”

Davide Gasparotto (PhD, Università di Pisa: 1995), Curator and Art Historian, National Gallery of Parma, Soprintendenza per i Beni Storici, Artistici e Etnoantropologici di Parma e Piacenza, Italy, to conduct research for his book project on the value of *disegno* and the relationship between invention and production in sixteenth-century Italian decorative arts

Dipti Khera, Columbia University, to complete her dissertation, “Picturing India’s ‘Land of Princes’ between the Mughal and British Empires: Topographical Imaginings of Udaipur and Its Environs,” and prepare it for publication

Cornelia Reiter (PhD, Universität Wien, Austria: 1992), Curator and Vice Director, Graphic Collection, Academy of Fine Arts, Vienna,

Austria, to conduct research on the Austrian and German Romantic drawings in The Metropolitan Museum of Art’s collection, especially those of Joseph Anton Koch and Jakob Matthias Schmutzer

Seung Yeon Sang, Boston University, to conduct research for and to write her dissertation, “The Making of Hybrid Ceramics: The Establishment of the Japan House Kilns and Its Influence on Japan’s Ceramic Production during the Seventeenth and Eighteenth Centuries”

Serdar Yalcin, Columbia University, to conduct research for and to write his dissertation, “Seals and Patronage in the Ancient Near East during the Late Bronze Age (ca. 1550–1150 B.C.)”

Liangzhi Zhu (MA, Anhui Normal University, China: 1989), Professor of Philosophy, Peking University, China, to study Chinese paintings and calligraphy at The Metropolitan Museum of Art with a focus on the work of Shitao (1642–1707)

J. CLAWSON MILLS FELLOWSHIPS

Lara Netting (PhD, East Asian Studies, Princeton University: 2009), to conduct research on the collection of Chinese paintings acquired by John C. Ferguson for The Metropolitan Museum of Art in 1912–13

David Pullins, Harvard University, to conduct research for his dissertation, “Cut and Paste: Dematerialized Images from Watteau to Pillement”

THEODORE ROUSSEAU FELLOWSHIPS

Nadia Baadj, University of Michigan, Ann Arbor, to conduct research for her dissertation, “Monstrous Creatures and Diverse Strange Things: The Curious Art of Jan van Kessel I”

Erin Donovan, University of Illinois, Urbana-Champaign, to conduct research for her dissertation, “Imagined Crusaders: *Livres d’Eracles* in Fifteenth-Century Burgundian Collections”

Nicholas Herman, Institute of Fine Arts, New York University, to continue research for his dissertation on Jean Bourdichon (1457–1521)

Cindy Kang, Institute of Fine Arts, New York University, to conduct research for her dissertation, “Between Easel and Wall: Tapestry, Painting, and the Nabis in *Fin-de-siècle* France”

Jeongho Park, Institute of Fine Arts, New York University, to conduct research for his dissertation on the portraiture of El Greco

SLIFKA FOUNDATION INTERDISCIPLINARY FELLOWSHIP

Angélique Wille, Bryn Mawr College, to conduct research for the collection catalogues of early German and Netherlandish paintings in The Metropolitan Museum of Art

THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Anastassii Botchkareva, Harvard University, to conduct research for and to write her dissertation, “Representational Naturalism in Cross-Cultural Perspective: Changing Visual Cultures in Mughal India and Safavid Iran, 1580–1730”

Mazie Harris, Brown University, to conduct research for her dissertation, “Technology in Transition: Portraits and Patents of Broadway Photography Studios, 1854–1884”

Galina Mardilovich, University of Cambridge, United Kingdom, to expand on her dissertation, "Modern Printmaking in Late Imperial Russia," by conducting research on Western practices' influence on Russian developments in printmaking during the late nineteenth and early twentieth centuries

Katie Pfohl, Harvard University, to conduct research for her dissertation, "American Painting and the Systems of World Ornament"

Allison Stagg (PhD, University College London, United Kingdom: 2010), to prepare her dissertation, "The Art of Wit: Political Caricatures in the United States, 1787–1830," for publication

Jonathan Tavares, Bard Graduate Center, to conduct research for and to write his dissertation, "Samuel Luke Pratt and the Armor Trade in Victorian England"

Elizabeth Williams, Institute of Fine Arts, New York University, to conduct research for her dissertation, "Private Jewelry, Public Bodies: Women and Adornment in the Eastern Mediterranean (Sixth–Tenth Centuries A.D.)"

Fellowships for Study in Conservation

SHERMAN FAIRCHILD FELLOWSHIP IN CONSERVATION

Sarah Kleiner (MS, Art Conservation, Winterthur/University of Delaware: 2010), to conduct technical analysis of a processional banner by Spinello Arentino

ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

Lisa Conte (MA, Art History, Advanced Certificate in the Conservation of Historic and Artistic Works, Conservation Center, Institute of Fine Arts, New York University: 2011), to conduct research on the technical aspects of Odilon Redon's lithographs in the collection of The Metropolitan Museum of Art

Luba Dovgan-Nurse (MA, Textile Conservation, Southampton University, United Kingdom: 2008), to conduct research on the conservation of artifacts made from plants

Abdelrazek Elnaggar (PhD, Conservation, Cairo University, Egypt: 2011), Assistant Lecturer, Conservation Department, Faculty of Archaeology, Fayoum University, Egypt, to conduct research on tanning materials in ancient Egypt

Robyn Hodgkins, Chemistry, University of California, Los Angeles, to train in the use of state-of-the-art instrumentation

Linda (Ying Chun) Lin (MA, Conservation of Archaeological and Ethnographic Materials, University of California, Los Angeles: 2010), to conduct research on Asian amber

Mahmoud Sallam (MA, Architectural Conservation, Università Kore di Enna, Italy: 2009), Director of Conservation Department, Supreme Council of Antiquities, Sohag, Egypt, to conduct research on wood fillers used in wooden objects as consolidate materials

Amy Tjong (MA, Art History, Advanced Certificate in Conservation of Artistic and Historic Works, Conservation Center, Institute of Fine Arts, New York University: 2010), to conduct research and to analyze a set of unstudied *Nkisi* power figures from the Congo region and to participate in the treatment and preparation of ethnographic objects for exhibition

RESEARCH SCHOLAR IN PHOTOGRAPH CONSERVATION

Katherine Sanderson (MA, Art History, Advanced Certificate in Conservation of Historic and Artistic Works, Conservation Center, Institute of Fine Arts, New York University: 2011), to conduct a color-monitoring study of a collection of photographic works in The Metropolitan Museum of Art

ANNETTE DE LA RENTA FELLOWSHIP

Anna Vila Espuña (PhD, Analytical Chemistry Department, Universitat de Barcelona, Spain: 2007), to conduct research for her project, "Understanding Edward Steichen's Pictorialist Photographs in The Metropolitan Museum of Art: Elemental and Molecular Non-Invasive Analyses"

Fellowships for Curatorial Training

ANDREW W. MELLON POSTDOCTORAL CURATORIAL FELLOWSHIPS

Valeria Cafà (PhD, Istituto Universitario di Architettura di Venezia, Italy: 2004), to conduct research for upcoming Metropolitan Museum publications and for independent research on fifteenth- and sixteenth-century "architectural sculpture" featuring vegetal and grotesque motifs and drawings *all'antica*

Kei Yamamoto (PhD, Near and Middle Eastern Civilizations, University of Toronto: 2009), to conduct research for an exhibition on Middle Kingdom Egypt

Fellowships for Training in Curatorial and Educational Interpretation of Museum Collections

SAMUEL H. KRESS FOUNDATION INTERPRETIVE FELLOWSHIP

Emily Perreault (MA, Museum Education, The George Washington University, Washington, D.C.: 2010), to participate in the planning and implementation of gallery tours for young audiences, particularly teens, focused on the theme of portraiture for both the permanent collection and the exhibition "The Renaissance Portrait from Donatello to Bellini"

Professional Travel Grants

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

Min Sun Hwang, to travel to Japan to conduct onsite research on ramie textile and yarn production

Lucretia Kargère, to travel to France to conduct joint art-historical and conservation research on the thirteenth-century effigy of Jean d'Alluye in the abbey of La Clarté-Dieu

Nancy Wu, to travel to France to conduct joint art-historical and conservation research on the thirteenth-century effigy of Jean d'Alluye in the abbey of La Clarté-Dieu

OPERATING FUND

Marjorie Shelley, to travel to Windsor, United Kingdom, to take part in the Attingham Royal Collection Studies Program contributing to her proposed exhibition on artists' materials in the cultural climate of the late eighteenth to mid-nineteenth century, to be co-curated with Dita Amory

Karen Stamm, to travel to Steuben, Maine, to attend the Lichens, Biofilms, and Gravestones course at the Humboldt Field Research Institute

THEODORE ROUSSEAU MEMORIAL TRAVEL STIPENDS

Barbara Boehm, to travel to France to conduct archival research for a published version of a talk presented at the British Museum, United Kingdom, "Grist for the Mill: A Medieval Reliquary Bust Recently Discovered at Saint-Flour"

Asher Miller, to travel to Paris to conduct research for a *Metropolitan Museum of Art Bulletin* article on the Museum's Whitney Collection of primarily French artists of the period 1785–1850

Members of the Grants Committee

Melinda Watt, Chairman, Associate Curator, European Sculpture and Decorative Arts, and Supervising Curator, Antonio Ratti Textile Center

Stijn Alsteens, Curator, Drawings and Prints

Linda Borsch, Conservator, Objects Conservation

Pete Dandridge, Conservator and Administrator, Objects Conservation

Christine Giuntini, Conservator, Arts of Africa, Oceania, and the Americas

John Guy, Florence and Herbert Irving Curator of the Arts of South and Southeast Asia, Asian Art

Charlotte Hale, Conservator, Paintings Conservation

Soyoung Lee, Associate Curator, Asian Art

Walter Liedtke, Curator, European Paintings

Rebecca McGinnis, Museum Educator, Gallery and Studio Programs, Education

Diana Craig Patch, Acting Associate Curator in Charge, Egyptian Art

Rebecca A. Rabinow, Curator, Modern and Contemporary Art

Adriana Rizzo, Associate Research Scientist, Department of Scientific Research

Thayer Tolles, Curator, The American Wing

Melissa Oliver-Janiak, Ex Officio, Assistant Counsel, Office of the Senior Vice President, Secretary, and General Counsel

Peggy Fogelman, Ex Officio, Frederick P. and Sandra P. Rose Chairman of Education

Carrie Reborra Barratt, Ex Officio, Associate Director for Collections and Administration

Museum Publications

Published by the Editorial Department

The American Wing at The Metropolitan Museum of Art: A Walking Guide (2012). Published in association with Scala Publishers. 96 pp. 120 color illus. Paper with flaps \$9.95.

Bellini, Titian, and Lotto: North Italian Paintings from the Accademia Carrara, Bergamo (2012). Andrea Bayer and Maria Cristina Rodeschini. 80 pp. 42 color illus. Paper with flaps \$19.95.

Byzantium and Islam: Age of Transition (2012). Edited by Helen C. Evans with Brandie Ratliff. 352 pp. 471 illus. (425 in color). Cloth \$65.00. Paper \$45.00.

Dawn of Egyptian Art (2011). Diana Craig Patch. 288 pp. 246 color illus. Cloth \$60.00.

Duncan Phyfe: Master Cabinetmaker in New York (2011). Peter M. Kenny and Michael K. Brown, with Francis F. Bretter and Matthew A. Thurlow. 312 pp. 343 color illus. Cloth \$65.00.

Dürer and Beyond: Central European Drawings in The Metropolitan Museum of Art, 1400–1700 (2012). Stijn Alsteens and Freyda Spira. 272 pp. 330 illus. (325 in color). Cloth \$65.00.

European Sculpture, 1400–1900 in The Metropolitan Museum of Art (2011). Ian Wardropper. 304 pp. 300 color illus. Cloth \$65.00.

Heroic Africans: Legendary Leaders, Iconic Sculptures (2011). Alisa LaGamma. 312 pp. 302 illus. (232 in color). Cloth \$60.00.

Infinite Jest: Caricature and Satire from Leonardo to Levine (2011). Constance C. McPhee and Nadine M. Orenstein. 224 pp. 211 illus. (207 in color). Cloth \$45.00.

Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art (2011). Edited by Maryam D. Ekhtiar, Priscilla P. Soucek, Sheila R. Canby, and Navina Najat Haidar. 448 pp. 377 color illus. Cloth \$65.00. Paper \$45.00.

The Metropolitan Museum of Art Guide (2012). Introduction by Thomas P. Campbell. 456 pp. 600 color illus. Flexibound. \$24.95.

The Renaissance Portrait from Donatello to Bellini (2011). Edited by Keith Christiansen and Stefan Weppelmann. 432 pp. 261 illus. (255 in color). Cloth \$65.00. Paper \$45.00.

The Robert Lehman Collection, Volume XII: Sculpture and Metalwork (2011). 288 pp. 289 illus. (213 in color). Cloth \$75.00.

The Robert Lehman Collection, Volume XV: Decorative Arts (2012). 464 pp. 587 illus. (480 in color). Cloth \$95.00.

Schiaparelli and Prada: Impossible Conversations (2012). Andrew Bolton and Harold Koda. 324 pp. 206 illus. (124 in color). Cloth \$45.00.

The Shahnama of Shah Tahmasp: The Persian Book of Kings (2011). Introduction by Sheila R. Canby. 288 pp. 300 color illus. Cloth with slipcase, leather-bound in box. \$200.00/500.00.

Stieglitz and His Artists: Matisse to O'Keeffe (2011). Edited by Lisa Mintz Messinger. 360 pp. 800 illus. (785 in color). Cloth \$65.00.

Storytelling in Japanese Art (2011). Masako Watanabe. 120 pp. 95 color illus. Paper \$24.95.

Sultans of the South: Arts of India's Deccan Courts, 1323–1687 (2011). Edited by Navina Najat Haidar and Marika Sardar. 336 pp. 275 illus. (256 in color). Paper \$50.00.

Wonder of the Age: Master Painters of India, 1100–1900 (2011). John Guy and Jorrit Britschgi. 224 pp. 165 illus. (155 in color). Cloth \$45.00.

METROPOLITAN MUSEUM OF ART BULLETIN

Art and Anatomy in Renaissance Italy: Images from a Scientific Revolution (MMAB 69, no. 3, Winter 2012). Domenico Laurenza. 48 pp. 72 illus. (68 in color).

Art of the Aegean Bronze Age (MMAB 69, no. 4, Spring 2012). Seán Hemingway. 48 pp. 100 illus. (94 in color).

Frans Hals: Style and Substance (MMAB 69, no. 1, Summer 2011). Walter Liedtke. 48 pp. 50 color illus.

Washington Crossing the Delaware: Restoring an American Masterpiece (MMAB 69, no. 2, Fall 2011). Carrie Reborá Barratt, Lance Mayer, Gay Myers, Eli Wilner, Suzanne Smeaton. 48 pp. 65 illus. (55 in color).

METROPOLITAN MUSEUM JOURNAL

Metropolitan Museum Journal Volume 46 (2011). 224 pp. 253 color illus. \$75.00.

Published by the Digital Media Department

Rachael Rainbow, Alex Morrison, Cogapp, UK; Matt Morgan, The Metropolitan Museum of Art, USA. *Collections*. <http://www.metmuseum.org/collections>

To read more, see *Providing Accessible Online Collections*, museumsandtheweb.com.

AUDIO GUIDES: EXHIBITION TOURS AND PERMANENT COLLECTION COMMENTARY

The American Wing Phase III. Curators H. Barbara Weinberg, Elizabeth Mankin Kornhauser, Alice Cooney Frelinhuysen, Thayer Tolles, and conservator Dorothy Mahon discuss works of art on view in the new galleries and provide context in gallery overview statements. Narration by Morrison H. Heckscher.

Ancient Near Eastern Art Overviews. Curators introduce the galleries, orienting listeners to the works, their context, and their broader conceptual framework. Commentary and discussion by Kim Benzel, Sarah Graff, and Friedhelm Pedde.

Byzantium and Islam: Age of Transition. Curator Helen C. Evans discusses this era of transition, during which the region displayed a rich interplay of styles, cultures, and community. The tour features Evans in a dialogue with distinguished experts, including Brandie Ratliff, Steven Fine, Barry Flood, and Thelma Thomas, and readings of inscriptions in Arabic and Greek.

Chinese Buddhism Overviews. Curator Denise Leidy focuses on major Chinese Buddhist works and discusses them with objects conservator Donna Strahan. Narration by Associate Director Carrie Reborá Barratt.

Dawn of Egyptian Art. Curator Diana Craig Patch discusses the earliest images from ancient Egypt. Two tours were produced for the exhibition: one for adults, providing a general overview, and one for families, focusing on animals.

The Director's Tour. Thomas P. Campbell guides visitors through the Museum in this two-part tour, providing an overview of collection areas, focused discussion of specific works of art, and information on Museum history. Foreign-language production: *The Director's Tour* is also available in French, German, Italian, Spanish, Japanese, Mandarin, and Korean. A Director's tour of highlights at The Cloisters is available now in Spanish, French, German, and Japanese.

Ellsworth Kelly Plant Drawings, with Artists' Perspectives. Ellsworth Kelly recorded his insights about works of art in the Museum's collection. Discussion of works throughout the collection—across time and space—creates a unique experience for visitors as they look closely at works through the artist's eyes.

European Paintings. Department curators discuss key works in the collection. Commentary by Maryan Ainsworth, Katharine Baetjer, Andrea Bayer, Keith Christiansen, Walter Liedtke, and Xavier Salomon.

European Sculpture and Decorative Arts Overview. Curators Ellenor Alcorn, Peter Bell, Elizabeth Cleland, Paola D'Agostino, James David Draper, Daniëlle Kisluk-Grosheide, Wolfram Koeppe, Jeff Munger, Clare Vincent, Ian Wardropper, and Melinda Watt discuss the collection. Narration by Luke Syson.

Family Audio in Arms & Armor. Curator Dirk Breiding and conservator Hermes Knauer introduce the Arms and Armor collection and discuss some “hidden codes” of meaning in key objects in the galleries.

Family Audio in Oceanic Art. A conversation about Oceanic Art, with curator Eric Kjellgren, educator Randy Williams, and children, who explore systems of signification by looking closely at works in the galleries.

Frans Hals in the Metropolitan Museum. Commentary on and context of the works by Walter Liedtke. Narration by Associate Director Carrie Rebora Barratt.

Greek and Roman Art. Members of the curatorial department, including Seán Hemingway, Christopher Lightfoot, and Kyriaki Karoglou, discuss key works in the collection.

Heroic Africans: Legendary Leaders, Iconic Sculptures. Exhibition curator Alisa LaGamma is joined by colleagues to discuss key themes of the exhibition. Museum curators Seán Hemingway, Department of Greek and Roman Art, and Catharine Roehrig, Department of Egyptian Art, consider works from their respective departments and the ways in which artists from different cultures represent their leaders. Jeff L. Rosenheim, Curator of Photographs at the Metropolitan Museum, and Christraud M. Geary, Teel Senior Curator of African and Oceanic Art at the Museum of Fine Arts, Boston, explore the history of the picture postcard and how images of African leaders fit into that tradition. Narration by Associate Director Jennifer Russell.

Modern and Contemporary Art. Curators Ian Alteveer, Lisa Mintz Messinger, Marla Prather, Rebecca Rabinow, Sabine Rewald, and Anne Strauss discuss major works in the collection.

New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Features conversations and commentary from curators and researchers in the Department of Islamic Art as well as outside experts. Discussions include the voices of Thomas P. Campbell, Sheila R. Canby, Navina Najat Haidar, Maryam D. Ekhtiar, Stefan Heidemann, Deniz Beyazit, Ellen Kenny, Marika Sardar, Mecka Baumeister, Daniel Hausdorf, Jean-François de Lapérouse, Florica Zaharia, Denise-Marie Teece, Walter Denny, Priscilla P. Soucek, Mitchell

Codding, Achva Benzinberg Stein, and Imam Shamsi Ali. Designated reading stops feature poetry related to specific works of art, many recited in the original Persian. The guide also includes music and family stops, and a number of thematic and medium-related commentaries, which tie together overarching themes and artistic processes across galleries.

19th-Century Painting. Curators Katharine Baetjer, Charlotte Hale, Alison Hokanson, Asher Miller, and Susan Alyson Stein discuss paintings. Narration by Keith Christiansen.

The Renaissance Portrait from Donatello to Bellini. Keith Christiansen, John Pope-Hennessy Chairman, and Andrea Bayer, curator, both of the Department of European Paintings, discuss the landmark portraits in this exhibition and shed light on the era's ideas of gender, individuality, and beauty.

The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde. Curator Rebecca Rabinow discusses the Steins and their collections, close friendships with artists, and legacy in setting a new standard of taste in modern art. The program includes archival recordings of Gertrude Stein reading her word portraits of Matisse and Picasso. Narration by Director Thomas P. Campbell.

Stieglitz and His Artists: Matisse to O'Keeffe. Audio commentary reveals Stieglitz's often tempestuous—and always productive—relationships with his fellow artists. The tour features interviews with exhibition curator Lisa Mintz Messinger, Jessica Murphy, Rachel Mustalish, Isabelle Duvernois, Cora Michael, and Samantha Rippner. Narration by Associate Director Carrie Rebora Barratt.

Storytelling in Japanese Art. Japan has enjoyed a long and rich tradition of storytelling that has inspired artists over the centuries. Curator John Carpenter narrates this tour highlighting seventeen tales illustrated in works of art dating from the twelfth to the nineteenth century. The tour recounts each story in detail, allowing visitors to immerse themselves in the drama, humor, and extraordinary imagination of Japan's great epics and legends.

Wonder of the Age: Master Painters of India, 1100–1900. Curator John Guy leads this tour giving insight into the work of identifying the unique hands of over forty major Indian artists in the exhibition. Narration by Maxwell Hearn, Douglas Dillon Curator in Charge of the Department of Asian Art. Peter Barnet, Curator in Charge of the Department of Medieval Art and The Cloisters, reads from the biographies of Mughal emperors, whose dazzling courts were for centuries centers of artistic excellence.

BLOGS

Byzantium and Islam: Age of Transition, Exhibition Blog (March 14–July 8, 2012)
<http://www.metmuseum.org/exhibitions/listings/2012/byzantium-and-islam/blog>

The Medieval Garden Enclosed
<http://blog.metmuseum.org/cloistersgardens/>

Now at the Met
<http://www.metmuseum.org/about-the-museum/now-at-the-met>

Teen Blog
<http://www.metmuseum.org/learn/for%20teens/teen%20blog>

DIGITAL RESOURCES

The Metropolitan Museum of Art's Connections (100 episodes, 2011). Staff members offer four-minute personal perspectives on works of art in the Museum's vast collection. The yearlong series ran from January 5, 2011,

to December 28, 2011. Teresa Lai, producer; Christopher Noey, director; Sarah Cowan and Stephanie Wuerztz, editors.
<http://www.metmuseum.org/connections/>

The Met around the World (2011–). The work of the Metropolitan Museum reflects the global scope of its collections and extends across the world through a variety of initiatives and programs, including exhibitions, excavations, fellowships, professional exchanges, conservation projects, and traveling works of art.
<http://www.metmuseum.org/met-around-the-world>

GALLERY INSTALLATIONS (PERMANENT)

Arts of the Book. Gallery interactive produced for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia galleries in conjunction with Small Design Firm. Paco Link, producer; Denice-Marie Teece, writer.

Arts of the Loom. Gallery interactive produced for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia galleries in conjunction with Small Design Firm. Paco Link, producer; Denice-Marie Teece, writer.

Damascus Room. Gallery interactive produced for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia galleries in conjunction with Small Design Firm. 3-D animations produced by SOFTlab NYC and José Gonzalez. Christopher Noey, producer; Ellen Kenney, writer.

Making of a Collection. Gallery interactive produced for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia galleries in conjunction with Small Design Firm. Paco Link, producer; Deniz Beyazit, writer.

The Nishapur Excavations. Gallery interactive produced for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia galleries in conjunction with Small Design Firm. 3-D animations produced by SOFTlab NYC and José Gonzalez. Christopher Noey, producer; Marika Sardar Nickson, writer.

Patty Cadby Birch Court. Gallery interactive produced for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia galleries in conjunction with Small Design Firm. Christopher Noey, producer; Navina Najat Haidar, writer.

Van Rensselaer Hall. Gallery interactive produced for the New American Wing Galleries for Paintings, Sculpture, and Decorative Arts, in conjunction with Small Design Firm. Amelia Peck, writer; Leela Oucalt and Don Undeen, technical producers.

GALLERY INSTALLATIONS (TEMPORARY)

Eight videos directed by Baz Luhrmann that present conversations between Elsa Schiaparelli (played by Judy Davis) and Miuccia Prada; and eight animated “virtual dresses” produced by Paul Caro and Kevin Park. Installed in the exhibition “Schiaparelli and Prada: Impossible Conversations.”

Excerpts from the documentary *Cameroon: The Golden Days of the Kingdom* (directed by Manuela Zips-Mairitsch and Werner Zips, 2010). Installed in the exhibition “Heroic Africans: Legendary Leaders, Iconic Sculptures.”

Excerpts from the film *Nainsukh* (directed by Amit Duta, 2010) and a video on Indian miniatures in microscopic detail. Installed in the exhibition “Wonder of the Age: Master Painters of India, 1100–1900.”

Media installations displaying a video by Andrea Fraser, *Museum Highlights: A Gallery Talk*; a video by Lutz Bacher, *Girl in a Blue Dress*;

and a 16mm film by Rosalind Nashashibi and Lucy Skaer, *Flash in the Metropolitan*. Installed in the exhibition “Spies in the House of Art: Photography, Film, and Video.”

Slide show in conjunction with three panels of the *9/11 Peace Story Quilt* designed by Faith Ringgold and young New Yorkers, along with related art made by New York City youth. Installed in the exhibition “The 9/11 Peace Story Quilt.”

Touch-screen interactive allowing users to explore a print album by Ogata Kōrin. Installed in the exhibition “Designing Nature: The Rinpa Aesthetic in Japanese Art.” Paco Link, producer; John Carpenter, writer.

Touch-screen interactive allowing users to swipe through Japanese handscrolls. Installed in the exhibition “Storytelling in Japanese Art.” Paco Link, producer; John Carpenter, writer.

Touch-screen interactives allowing users to explore two print albums, *Momoyogusa* and *Chigusa*. Installed in the exhibition “Designing Nature: The Rinpa Aesthetic in Japanese Art.” Paco Link, producer; John Carpenter, writer.

Video footage of the partially restored interior of the Red Monastery in Sohag, Egypt. Installed in the exhibition “Byzantium and Islam: Age of Transition.”

Video projection of Duncan Phyfe’s workshop facade, synchronized with lighting effects, and a video, *Duncan Phyfe Low-Relief Carving: Craftsman Allan Breed Carves a Bowknot and Thunderbolt Crest*. Installed in the exhibition “Duncan Phyfe: Master Cabinetmaker in New York.”

Video re-creation of Leo and Gertrude Stein’s studio and collection at 27 rue du Fleurus in Paris; home movies of Sarah and Michael Stein’s house designed by Le Corbusier; and excerpts from the Gertrude Stein opera, *Four Saints in Three Acts*. Installed in the exhibition “The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde.”

MOBILE APPLICATIONS

McQueen Line Trek: The Taming of the Queue, mobile game. Developed in conjunction with the exhibition “Alexander McQueen: Savage Beauty.” Mary A. Turchinsky, producer.

Murder at the Met: An American Art Mystery, a mobile game developed with Green Door Labs allowing players to follow different narrative paths to solve a fictional murder mystery while also learning about objects. Alice W. Schwarz and Mary A. Turchinsky, producers.

Paintings and Plants, part of the mobile application *Monet’s Garden*, allows visitors to compare select Monet paintings with plants in the New York Botanical Garden. Produced by The Metropolitan Museum of Art in collaboration with NYBG. Mary A. Turchinsky, producer.

ONLINE PUBLICATIONS

The Metropolitan Museum of Art’s Heilbrunn Timeline of Art History (2000–). The *Timeline* is a chronological, geographical, and thematic exploration of the history of art from around the world, as illustrated by the Museum’s collection.
<http://www.metmuseum.org/toah/>

VIDEOS

An Art of Attraction: The Electrotyping Process (3 minutes; color; video; 2011). 3-D animation produced in connection with the exhibition “Victorian Electrotypes: Old Treasures, New Technology.” The animation illustrates the electrotyping process that was used to make a reproduction

of Tiffany and Company's famous Bryant Vase. Paco Link, producer; Eileen Alcorn, writer.

Buddhism along the Silk Road (4 minutes; color; video; 2012). 3-D animated map illustrating the trade routes in Central Asia during fifth–eighth century and related exhibition objects. Installed in the exhibition “Buddhism along the Silk Road: 5th–8th Century.” Paco Link, producer; Kurt Behrendt, writer.

Building the Moroccan Court (2 minutes; color; video; 2011). Islamic Department curator Navina Najat Haidar narrates a behind-the-scenes look at the Patty Cadby Birch Court created and installed by craftsmen from Morocco in the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Christopher Noey, producer/director.

A Collector's Eye: Stuart Cary Welch (9 minutes; color; video; 2011). Metropolitan Museum director Thomas P. Campbell and curators Navina Najat Haidar and Sheila R. Canby describe the Museum's acquisition of two objects from the collection of Stuart Cary Welch (1928–2008), an influential scholar, curator, and collector of Islamic and Indian art. Christopher Noey, producer/director.

Craftsman Allan Breed Turns and Carves a Duncan Phyfe Bedpost (7 minutes; color; video; 2011). Produced in connection with the exhibition “Duncan Phyfe: Master Cabinetmaker in New York,” the video documents master woodworker Allan Breed reproducing part of a Duncan Phyfe bedpost, describing the techniques and tools as he works. Christopher Noey, producer/director.

Duncan Phyfe Low-Relief Carving: Craftsman Allan Breed Carves a Bowknot and Thunderbolt Crest (6 minutes; color; video; 2011). Produced in connection with the exhibition “Duncan Phyfe: Master Cabinetmaker in New York,” the video documents master woodworker Allan Breed reproducing part of a bowknot and thunderbolt low-relief carving from a Duncan Phyfe sofa in the Museum's collection. Christopher Noey, producer/director.

The Egyptian Statue of Pharaoh Amenemhat II (ca. 1919–1885 B.C.) Installed in the Met's Great Hall (3 minutes; color; video; 2011). Documents the installation of a monumental statue on loan from the collection of the Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preussischer Kulturbesitz. Sarah Cowan, producer.

Infinite Jest: Caricature and Satire from Leonardo to Levine (5 minutes; color; video; 2011). Director Thomas P. Campbell discusses the exhibition with curators Nadine Orenstein and Constance McPhee. Christopher Noey, producer/director.

A Master of Invention: Perino del Vaga (9 minutes; color; video, 2011). Director Thomas P. Campbell and curators Andrea Bayer and George Goldner describe the Museum's acquisition of a painting and drawing by the High Renaissance master Perino del Vaga. Christopher Noey, producer/director.

A Message from the Met's Director, Thomas P. Campbell—December 2011 (3 minutes; color; video; 2011). Video message from Metropolitan Museum director Thomas P. Campbell to museum members. Christopher Noey, producer/director.

Met Museum Presents: The New 2012–2013 Season (2 minutes; color; video; 2012). A dynamic overview of highlights of the upcoming season, set to the music of the Museum's artist-in-residence DJ Spooky. Christopher Noey, producer/director.

A Mobile Love Story (1 minute; color; video; 2012). Short animation to promote the Met–Google Goggles collaboration. Natasha Milesina, producer.

Murder at the Met: An American Art Mystery (1 minute, 12 seconds; color and black and white; video; 2012). Video trailer for the *Murder at*

the Met: An American Art Mystery game created by Alice W. Schwarz in the Department of Education and Mary A. Turchinsky in the Department of Digital Media. Mary A. Turchinsky, producer.

The New American Wing Galleries for Paintings, Sculpture, and Decorative Arts at The Metropolitan Museum of Art (3 minutes; color; video; 2012). Morrison H. Heckscher, Lawrence A. Fleischman Chairman of the American Wing, provides commentary on a brief tour of the new American Wing galleries. Christopher Noey, producer/director.

New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia (11 minutes; color; video; 2011). Views and a tour of the galleries narrated by curators Sheila R. Canby and Navina Najat Haidar. Christopher Noey, producer/director.

Red Monastery (5 minutes; color; video; 2012). In conjunction with the exhibition “Byzantium and Islam: Age of Transition,” art historian Elizabeth Bolman discusses the Red Monastery project in Sohag, Egypt. Christopher Noey, producer/director.

27 rue du Fleurus (2 minutes; color; video; 2012). Video re-creation of Leo and Gertrude Stein's studio and collection at 27 rue du Fleurus in Paris created for the exhibition “The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde.” Paul Caro, producer.

Musical Instruments from The Metropolitan Museum of Art: On September 19 and 20, 2011, the Department of Musical Instruments organized a series of performances in Grace Rainey Rogers Auditorium with important instruments from the collection. Christopher Noey, producer/director.

Amati 1669: Bach Adagio Sonata 1 G minor (4 minutes; color; video; 2012). Adagio from Sonata #1 in G minor by Johann Sebastian Bach (1685–1750). Performed by Sean Avram Carpenter on *Violin*, Nicolò Amati (1596–1684), Cremona, Italy, 1669. Ex. 1.

Amati 1669: Bach Partita 1 B minor Double (2 minutes; color; video; 2012). “Double” from the Sarabande of Partita #1 in B minor by Johann Sebastian Bach (1685–1750). Performed by Sean Avram Carpenter on *Violin*, Nicolò Amati (1596–1684), Cremona, Italy, 1669. Ex. 2.

Benjamin Banks Viola: Duet Vocalise Rachmaninoff (4 minutes; color; video; 2012). Vocalise, Opus 34, #14 by Sergei Rachmaninoff (1873–1943), originally for voice, arranged for viola by David Aaron Carpenter. Performed by Gabriela Martinez on piano and David Aaron Carpenter on *Viola*, Benjamin Banks (1727–1795), London, United Kingdom, 1791.

Gagnani Fritz Kreisler Sicilian and Rigaudon (4 minutes; color; video; 2012). Sicilienne and Rigaudon by Fritz Kreisler (1875–1962). Performed by Gabriela Martinez on piano and Sean Avram Carpenter on *Violin*, Andrea Amati (ca. 1505–1578), Cremona, Italy, ca. 1559. Ex. 1.

Pique Violoncello Bach Prelude C Major (3 minutes; color; video; 2012). Prelude in C Major by Johann Sebastian Bach (1685–1750). Performed by Mihai Marica on *Violoncello*, attributed to François Louis Pique (1758–1822), Paris, France, ca. 1800.

Strad 1693: Gould Bach Sonata 3 C Major Largo (4 minutes; color; video; 2012). Largo from Sonata in C Major by Johann Sebastian Bach (1685–1750). Performed by Sean Avram Carpenter on “*The Gould*” *Violin*, Antonio Stradivari (ca. 1644–1737), Cremona, Italy, 1693. Ex. 2.

Strad 1693: Gould Bach Partita 1 B minor Double (4 minutes; color; video; 2012). “Double” from the Sarabande of Partita #1 in B minor by Johann Sebastian Bach (1685–1750). Performed by Sean Avram Carpenter on “*The Antonius*” *Violin*, Antonio Stradivari (ca. 1644–1737), Cremona, Italy, 1693. Ex. 1.

Strad 1694: Duet Kreisler Liebesleid (4 minutes; color; video; 2012). Liebesleid by Fritz Kreisler (1875–1962). Performed by Gabriela Martinez on piano and Sean Avram Carpenter on “*The Francesca*” *Violin*, Antonio Stradivari (ca. 1644–1737), Cremona, Italy, 1694. Ex. 1.

Strad 1694: Duet Kreisler La Gitana (3 minutes; color; video; 2012). La Gitana by Fritz Kreisler (1875–1962). Performed by Gabriela Martinez on piano and Sean Avram Carpenter on “*The Francesca*” *Violin*, Antonio Stradivari (ca. 1644–1737), Cremona, Italy, 1694. Ex. 1.

Strad 1711: Antonius Paganini Cantabile (4 minutes; color; video; 2012). Cantabile by Niccolò Paganini (1782–1840). Performed by Sean Avram Carpenter on “*The Antonius*” Violin, Antonio Stradivari (ca. 1644–1737), Cremona, Italy, 1711. Ex. 2.

Strad 1711: Duet Ain't Necessarily So (3 minutes; color; video; 2012). “It Ain't Necessarily So” from *Porgy and Bess* by George Gershwin (1898–1937), arranged by Jascha Heifetz (1901–1987). Performed by Gabriela Martinez on piano and Sean Avram Carpenter on “*The Antonius*” Violin, Antonio Stradivari (ca. 1644–1737), Cremona, Italy, 1711. Ex. 3.

Strad 1711: Duet Kreisler Albeniz Tango (3 minutes; color; video; 2012). Tango by Isaac Albeniz (1860–1909), arranged by Fritz Kreisler (1875–1962). Performed by Gabriela Martinez on piano and Sean Avram Carpenter on “*The Antonius*” Violin, Antonio Stradivari (ca. 1644–1737), Cremona, Italy, 1711. Ex. 2.

Strad 1711: Duet Ponce-Heifetz Estrellita (3 minutes; color; video; 2012). Estrellita by Manuel Ponce (1882–1948), arranged by Jascha Heifetz (1901–1987). Performed by Gabriela Martinez on piano and Sean Avram Carpenter on “*The Antonius*” Violin, Antonio Stradivari (ca. 1644–1737), Cremona, Italy, 1711. Ex. 2.

Testore duet Gershwin's Porgy and Bess (4 minutes; color; video; 2012). “Bess, You Is My Woman Now” from *Porgy and Bess* by George Gershwin (1898–1937), arranged by Jascha Heifetz (1901–1987). Performed by Gabriela Martinez on piano and Sean Avram Carpenter on Violin, Carlo Antonio Testore (1693–1765), Milan, Italy, 1737.

Tielke: Bach Partita 1 B minor Double (2 minutes; color; video; 2012). “Double” from the Sarabande of Partita #1 in B minor by Johann Sebastian Bach (1685–1750). Performed by Sean Avram Carpenter on Violin, Joachim Tielke (1641–1719), Hamburg, Germany, ca. 1685. Ex. 1.

Tielke: Bach Sonata A minor Allegro Last Movement (3 minutes; color; video; 2012). Allegro from Sonata #2 in A minor by Johann Sebastian Bach (1685–1750). Performed by Sean Avram Carpenter on Violin, Joachim Tielke (1641–1719), Hamburg, Germany, ca. 1685. Ex. 2.

Viola by Pietro Giovanni Mantegazza, “La Capricieuse, Op. 17” by Edward Elgar (3 minutes; color; video; 2012). Originally for violin, arranged by David Aaron Carpenter. Performed by Gabriela Martinez on piano and David Aaron Carpenter on a viola, created by Pietro Giovanni Mantegazza (ca. 1730–1803) in Milan, Italy, in 1767, on loan from a private collector.

Violin by Andrea Amati, ca. 1559: Bach Sonata D minor Gigue (2 minutes; color; video; 2012). Gigue from Partita #2 in D minor by Johann Sebastian Bach (1685–1750). Performed by Sean Avram Carpenter on Violin, Andrea Amati (ca. 1505–1578), Cremona, Italy, ca. 1559.

Violin by Andrea Amati, ca. 1559: Bach First Partita B minor “Double” (2 minutes; color; video; 2012). Double from the Sarabande of Partita #1 in B minor by Johann Sebastian Bach (1685–1750). Performed by Sean Avram Carpenter on Violin, Andrea Amati, ca. 1559, Cremona, Italy.

Vuillaume Violoncello: Bach Prelude C Major (3 minutes; color; video; 2012). Prelude in C Major by Johann Sebastian Bach (1685–1750). Performed by Mihai Marica on Violoncello, Jean Baptiste Vuillaume (1798–1875), Paris, France, mid-19th century. Ex. 1.

Vuillaume Violoncello: György Ligeti Sonata for Solo Cello Movement 1 (5 minutes; color; video; 2012). Sonata for Solo Cello by György Ligeti (1923–2006). Performed by Mihai Marica on Violoncello, Jean Baptiste Vuillaume (1798–1875), Paris, France, mid-19th century. Ex. 2.

Published by the Education Department

PRINTED AND ONLINE PUBLICATIONS AND MOBILE APPLICATIONS

Dazzling Details: Zoom In for a Close Look at Art from the Islamic World! Family guide (2011). <http://www.metmuseum.org/learn/for-kids/family-guides/dazzling-details>

McQueen Line Trek: The Taming of the Queue. Printed guide and mobile game app in conjunction with “Alexander McQueen: Savage Beauty” exhibition (2011). In collaboration with Digital Media Department.

Murder at the Met: An American Art Mystery. Game app (2012). In collaboration with Digital Media Department. www.metmuseum.org/madamemystery

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Abbreviations:

MMA—The Metropolitan Museum of Art

MMAB—Metropolitan Museum of Art Bulletin

MMJ—Metropolitan Museum Journal

MMSAST—Metropolitan Museum Studies in Art, Science, and Technology

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Exhibitions and Installations

Paper Trails: Selected Works from the Collection, 1934–2001. July 19–November 27, 2011.

Frans Hals in the Metropolitan Museum. July 26–October 10, 2011. Generously made possible by Bernard and Louise Palitz.

Irwin/Albers. August 19, 2011–Fall 2012.

Arts of Korea/Patchwork Textiles. August 23–December 4, 2011.

The 9/11 Peace Story Quilt. August 30, 2011–January 22, 2012. Organized by The Metropolitan Museum of Art in collaboration with the InterRelations Collaborative, Inc.

Romare Bearden (1911–1988): A Centennial Celebration. August 30, 2011–March 4, 2012.

Red and Black: Chinese Lacquer, 13th–16th Century. September 7, 2011–June 10, 2012.

The Art of Dissent in 17th-Century China: Masterpieces of Ming Loyalist Art from the Chih Lo Lou Collection. September 7, 2011–January 2, 2012. Organized by the Hong Kong Museum of Art of the Leisure and Cultural Services Department of HKSAR Government and the Chih Lo Lou Art Promotion (Non-profit Making) Ltd.

Infinite Jest: Caricature and Satire from Leonardo to Levine. September 13, 2011–March 4, 2012. Made possible by The Schiff Foundation.

Heroic Africans: Legendary Leaders, Iconic Sculptures. September 21, 2011–January 29, 2012. Made possible in part by The Andrew W. Mellon Foundation, The Cecil & Michael E. Pulitzer Foundation, Inc., and the National Endowment for the Arts.

Perino del Vaga in New York Collections. September 27, 2011–February 5, 2012.

The Persistence of Antiquity: French Drawings from the Robert Lehman Collection. September 27, 2011–January 8, 2012.

Wonder of the Age: Master Painters of India, 1100–1900. September 28, 2011–January 8, 2012. Made possible by MetLife Foundation. Additional support provided by Novartis. Organized by the Museum Rietberg, Zürich, in collaboration with The Metropolitan Museum of Art, New York.

Photographic Treasures from the Collection of Alfred Stieglitz. October 11, 2011–February 26, 2012.

Stieglitz and His Artists: Matisse to O'Keeffe. October 13, 2011–January 2, 2012. Made possible by the Iris and B. Gerald Cantor Foundation.

The Making of a Collection: Islamic Art at the Metropolitan. November 1, 2011–February 5, 2012. Made possible by The Hagop Kevorkian Fund.

Art in Renaissance Venice, 1400–1515: Paintings and Drawings from the Museum's Collections. November 8, 2011–February 5, 2012.

The Game of Kings: Medieval Ivory Chessmen from the Isle of Lewis. November 15, 2011–April 22, 2012. Made possible by the Michel David-Weill Fund.

Storytelling in Japanese Art. November 19, 2011–May 6, 2012. Made possible by The Miriam and Ira D. Wallach Foundation. Additional support provided by the Japan Foundation.

Annual Christmas Tree and Neapolitan Baroque Crèche. November 22, 2011–January 8, 2012. Made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

Fabergé from the Matilda Geddings Gray Foundation Collection. November 22, 2011–long-term loan.

Lisbon's Hebrew Bible: Medieval Jewish Art in Context. November 22, 2011–January 16, 2012. Series made possible by The David Berg Foundation.

Victorian Electrotypes: Old Treasures, New Technology. November 22, 2011–April 22, 2012.

Lyrical Visions: Paintings from North India. December 3, 2011–May 28, 2012.

The Coe Collection of American Indian Art. December 6, 2011–October 14, 2012. Made possible by the Friends of the Arts of Africa, Oceania, and the Americas.

XS. December 6, 2011–April 15, 2012.

Duncan Phyfe: Master Cabinetmaker in New York. December 20, 2011–May 6, 2012. Made possible by Karen H. Bechtel. Additional support provided by The Henry Luce Foundation, Dr. and Mrs. Paul Cushman, the Americana Foundation, Mr. Robert L. Froelich, and Mr. Philip Holzer. Organized by The Metropolitan Museum of Art, New York, and The Museum of Fine Arts, Houston.

The Renaissance Portrait from Donatello to Bellini. December 21, 2011–March 18, 2012. Made possible by the William Randolph Hearst Foundation, the Diane W. and James E. Burke Fund, the Gail and Parker Gilbert Fund, and The Horace W. Goldsmith Foundation. Organized by Staatliche Museen zu Berlin, Gemäldegalerie, and The Metropolitan Museum of Art, New York. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Drawings and Prints: Selections from the Permanent Collection. January 9–March 25, 2012.

Breaking the Color Barrier in Major League Baseball. January 18–June 17, 2012.

Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965). January 21–April 15, 2012. Organized by The Metropolitan Museum of Art, New York, with the Cleveland Museum of Art and the Nanjing Museum.

Buried Finds: Textile Collectors in Egypt. January 31–July 15, 2012.

Spies in the House of Art: Photography, Film, and Video. February 7–August 26, 2012.

Rembrandt and Degas: Portrait of the Artist as a Young Man. February 23–May 20, 2012. Organized by the Rijksmuseum, Amsterdam, in association with The Metropolitan Museum of Art, New York, and the Sterling and Francine Clark Art Institute, Williamstown, Mass.

The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde. February 28–June 3, 2012. Made possible by The Philip and Janice Levin Foundation and the Janice H. Levin Fund. Additional support provided by The Daniel and Estrellita Brodsky Foundation. Organized by The Metropolitan Museum of Art, New York, the San Francisco Museum of Modern Art, and the Réunion des Musées Nationaux-Grand Palais, Paris. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Contemporary Iranian Art from the Permanent Collection. March 6–September 3, 2012. Made possible by The Hagop Kevorkian Fund.

Byzantium and Islam: Age of Transition. March 14–July 8, 2012. Major support provided by Mary and Michael Jaharis, The Stavros Niarchos Foundation, and The Hagop Kevorkian Fund. Additional support provided by the National Endowment for the Arts. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Views of Land and Sea: Seventeenth-Century Dutch Drawings in the Robert Lehman Collection. March 20–June 24, 2012.

Drawings and Prints: Selections from the Permanent Collection. March 27–July 29, 2012.

John Marin Watercolors. March 27–August 26, 2012.

Naked before the Camera. March 27–September 9, 2012.

The Rylands Haggadah: Medieval Jewish Art in Context. March 27–September 30, 2012. Series made possible by The David Berg Foundation.

Dürer and Beyond: Central European Drawings in The Metropolitan Museum of Art, 1400–1700. April 3–September 3, 2012.

Rembrandt at Work: The Great Self-Portrait from Kenwood House. April 3–May 20, 2012.

Dawn of Egyptian Art. April 10–August 5, 2012. Made possible by Dorothy and Lewis B. Cullman.

Born in 1912: A Centennial Tribute. April 24–September 16, 2012.

The Printed Image in China, 8th–21st Century. May 5–July 29, 2012. Organized by the British Museum with the support of the American Friends of the British Museum.

Schiaparelli and Prada: Impossible Conversations. May 10–August 19, 2012. Made possible by Amazon. Additional support provided by Condé Nast.

Bellini, Titian, and Lotto: North Italian Paintings from the Accademia Carrara, Bergamo. May 15–September 3, 2012. Organized by The Metropolitan Museum of Art, New York, in collaboration with the Accademia Carrara of Bergamo.

British Silver: The Wealth of a Nation. May 15, 2012–January 20, 2013.

Tomás Saraceno on the Roof: *Cloud City*. May 15–November 4, 2012. Made possible by Bloomberg. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky, The Daniel and Estrellita Brodsky Foundation, William S. Lieberman Fund, and Eugenio Lopez. *Cloud City* is lent by Christian Keesee.

Designing Nature: The Rinpa Aesthetic in Japanese Art. May 26, 2012–January 13, 2013. Made possible by The Miriam and Ira D. Wallach Foundation.

Buddhism along the Silk Road: 5th–8th Century. June 2, 2012–February 10, 2013.

Ellsworth Kelly Plant Drawings. June 5–September 3, 2012. Made possible by the Gail and Parker Gilbert Fund and the Jane and Robert Carroll Fund.

Colors of the Universe: Chinese Hardstone Carvings. June 16, 2012–January 6, 2013.

Paintings on Parchment: Italian Renaissance Illuminations from the Robert Lehman Collection. June 27–September 30, 2012.

New and Renovated Galleries

New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Opened November 1, 2011.

New American Wing Galleries for Paintings, Sculpture, and Decorative Arts. Opened January 16, 2012.

Renovated French Renaissance Galleries. Opened June 26, 2012.

Outgoing Loan Exhibitions

The Belles Heures of Jean de France, Duc de Berry. Itinerary: Musée du Louvre, Paris, April 5–June 25, 2012.

Institutions and Organizations Receiving Loans

Long-Term Loans Outstanding	Brooklyn Museum, New York	Duke University, Department of Art and Art History, Durham, N.C.	Krannert Art Museum and Kinkead Pavilion, University of Illinois at Urbana-Champaign	Musée National de la Renaissance, Écouen, France
Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany	Buffalo Bill Historical Center, Cody, Wyo.	The Elms, Newport, R.I.	Leffingwell House Museum, Norwich, Conn.	Museo Nacional de las Culturas, Instituto Nacional de Antropología e Historia, Mexico City, Mexico
Albany Institute of History and Art, N.Y.	Buffalo Museum of Science, N.Y.	Fairfield University, Department of Visual and Performing Arts, Conn.	Marble House, Newport, R.I.	Museum für Abgüsse Klassischer Bildwerke, Munich, Germany
Allard Pierson Stichting Archäologisch Museum der Universiteit van Amsterdam, The Netherlands	Bulova Corporate Center, Jackson Heights, N.Y.	Federal Reserve Bank of New York	The Maritime Museum of British Columbia Society, Victoria, Canada	Museum of Classical Antiquities, University of Lund, Sweden
American Irish Historical Society, New York	Byzantine and Christian Museum, Athens, Greece	Fraunces Tavern Museum, New York	George Mason University, Department of History and Art History, Fairfax, Va.	Nasher Museum of Art at Duke University, Durham, N.C.
The American Museum in Britain, Bath, England	Camden-Carroll Library, Morehead State University, Ky.	Gadsby's Tavern Museum, Alexandria, Va.	Massachusetts Institute of Technology, Cambridge	Nassau County Museum of Art, Roslyn Harbor, N.Y.
American Museum of Natural History, New York	Michael C. Carlos Museum, Emory University, Atlanta, Ga.	Gallery of the College of Staten Island, New York	Villa Stati-Mattei, Rome, Italy	National Academy of Design Museum and School of Fine Arts, New York
The Susan B. Anthony House, Rochester, N.Y.	Carnegie Mellon University, College of Fine Arts, Pittsburgh, Pa.	Grace Church in New York	Frank H. McClung Museum, The University of Tennessee, Knoxville	National Museum of Wildlife Art, Jackson Hole, Wyo.
Antikenmuseum Basel und Sammlung Ludwig, Switzerland	The Cathedral Church of Saint John the Divine, New York	Gracie Mansion, New York	Mead Art Museum, Amherst College, Mass.	National Portrait Gallery, Smithsonian Institution, Washington, D.C.
Archäologisches Institut der Universität Heidelberg, Germany	Chateau-sur-Mer, Newport, R.I.	Greenville County Museum of Art, S.C.	Meadows Museum, Southern Methodist University, Dallas, Tex.	The Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.
Art Museum of The University of Memphis, Institute of Egyptian Art and Archaeology, Tenn.	Chazen Museum of Art, University of Wisconsin-Madison	Handwerker Gallery, Ithaca College, N.Y.	Memorial Art Gallery of the University of Rochester, N.Y.	New York Academy of Art New York City
Ashmolean Museum of Art and Archaeology, University of Oxford, United Kingdom	Cincinnati Art Museum, Ohio	Hill-Hold Museum, Campbell Hall, N.Y.	The Mennello Museum of American Art, Orlando, Fla.	Department of Parks & Recreation, The Arsenal
Association of the Bar of the City of New York	Columbia State Community College, Tenn.	Hyland House, Guilford, Conn.	Ministère des Affaires Culturelles, Paris, France	New York Society for Ethical Culture
Alice Austen House, New York	Converse College, Department of Art and Design, Spartanburg, S.C.	Institut für Archäologie, Freie Universität Berlin, Germany	The Minneapolis Institute of Arts, Minn.	New York State Executive Mansion, Albany
Badisches Landesmuseum Karlsruhe, Germany	Cornell University, Department of Music, Ithaca, N.Y.	The Institute of Classical Architecture and Classical America, New York	Moravian College, Department of Art, Bethlehem, Pa.	New York State, Office of General Services
The Baltimore Museum of Art, Md.	County of Passaic, Paterson, N.J.	International Museum of the Horse, Lexington, Ky.	Moravian College, Department of Music, Bethlehem, Pa.	Curatorial, Albany
Bartow-Pell Mansion Museum, New York	Cranbrook Art Museum, Bloomfield Hills, Mich.	Itawamba Community College, Tupelo, Miss.	Morris-Jumel Mansion, New York	New York University, Institute of Fine Arts
The Baum School of Art, Allentown, Pa.	Creative Discovery Museum, Chattanooga, Tenn.	Jamestown Settlement Museum, Williamsburg, Va.	Mount Vernon Hotel Museum and Garden, New York	Orange County Department of Parks, Recreation and Conservation, Montgomery, N.Y.
Isaac Bell House, Newport, R.I.	Cummings Art Center, Connecticut College, New London	The Jamestown-Yorktown Foundation, Williamsburg, Va.	Mount Vernon Ladies Association, Va.	Palacio Real de Madrid, Spain
Benaki Museum, Athens, Greece	The Cyprus Museum, Nicosia, Republic of Cyprus	The Jewish Museum, New York	Musée d'Art et d'Histoire, Geneva, Switzerland	Philadelphia Museum of Art, Pa.
Wright Frederic Boyden Gallery, St. Mary's College of Maryland, St. Mary's City	Denver Art Museum, Colo.	Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.	Musée de l'Hospice Saint-Roch, Issoudun, France	Moses Pierce-Hichborn House, Boston, Mass.
The British Museum, London, United Kingdom	Detroit Institute of Arts, Mich.	Joslyn Art Museum, Omaha, Nebr.	Musée du Louvre, Paris, France	Edgar Allan Poe Museum, Richmond, Va.
	Dey Mansion, Wayne, N.J.	Kankakee County Museum, Ill.		The Preservation Society of Newport County, R.I.
	Dillon Art Center, Groton School, Mass.			

- Princeton University Art Museum, N.J.
Princeton University, Department of Art and Archaeology, N.J.
Queens Museum of Art, New York
The Paul Revere House, Boston, Mass.
The Paul Revere Memorial Association, Boston, Mass.
Rijksmuseum van Oudheden, Leiden, The Netherlands
Royal Ontario Museum, Toronto, Canada
Sage Center for the Arts, Hillsdale College, Mich.
Saint Joseph's University, Philadelphia, Pa.
Saint-Michel-de-Cuxa, Pyrénées-Orientales, France
Saint Peter's College, Jersey City, N.J.
Saratoga National Historical Park, Stillwater, N.Y.
Schloss Seehof, Memmelsdorf, Germany
General Philip Schuyler House, Schuylerville, N.Y.
Seattle Art Museum, Wash.
The Society of the Founders of Norwich, Connecticut, Inc.
Soprintendenza Speciale per i Beni Archeologici di Roma, Italy
Spencer Museum of Art, The University of Kansas, Lawrence
Staatliches Museum Ägyptischer Kunst, Munich, Germany
Statens Museum for Kunst, The Royal Cast 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
Vorderasiatisches Museum, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany
The Walters Art Museum, Baltimore, Md.
George Washington's Mount Vernon Estate & Gardens, Va.
West Point Museum, United States Military Academy, N.Y.
Dorothy Whitfield Historic Society, Guilford, Conn.
Worcester Art Museum, Mass.
Yale University Art Gallery, New Haven, Conn.
Zamek Królewski na Wawelu, Cracow, Poland
- Loans Made during the Year in New York City**
Acquavella Galleries, Inc.
American Museum of Natural History
Asia Society
Brooklyn Museum
The Frick Collection
The Jewish Museum
El Museo del Barrio
Museum of Arts and Design
Museum of Biblical Art
The Museum of Modern Art
Neue Galerie New York
New-York Historical Society
Onassis Cultural Center
Queens Museum of Art
Rubin Museum of Art
The Studio Museum in Harlem
Whitney Museum of American Art
- Loans Made during the Year in New York State**
Fenimore Art Museum, Cooperstown
The Heckscher Museum of Art, Huntington
The Katonah Museum of Art
The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie
Memorial Art Gallery of the University of Rochester
- Munson-Williams-Proctor Arts Institute, Utica
The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs
- Loans Made during the Year Nationally**
Addison Gallery of American Art, Phillips Academy, Andover, Mass.
Amon Carter Museum, Fort Worth, Tex.
Bowdoin College Museum of Art, Brunswick, Me.
Brigham Young University Museum of Art, Provo, Utah
Bruce Museum, Greenwich, Conn.
California Palace of the Legion of Honor, Fine Arts Museums of San Francisco
Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, Calif.
Carnegie Museum of Art, Pittsburgh, Pa.
Sterling and Francine Clark Art Institute, Williamstown, Mass.
The Cleveland Museum of Art, Ohio
The Cleveland Museum of Natural History, Ohio
Colby College Museum of Art, Waterville, Me.
Dallas Museum of Art, Tex.
Davis Museum and Cultural Center, Wellesley College, Mass.
Detroit Institute of Arts, Mich.
Fowler Museum of Cultural History, University of California, Los Angeles
Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.
The J. Paul Getty Museum, Los Angeles, Calif.
The J. Paul Getty Museum at the Getty Villa, Malibu, Calif.
Hood Museum of Art, Dartmouth College, Hanover, N.H.
Indianapolis Museum of Art, Ind.
- Kimbell Art Museum, Fort Worth, Tex.
Los Angeles County Museum of Art, Calif.
Meadows Museum, Southern Methodist University, Dallas, Tex.
The Menil Collection, Houston, Tex.
Milwaukee Art Museum, Wis.
Minneapolis Institute of Arts, Minn.
The Mint Museum, Charlotte, N.C.
Modern Art Museum of Fort Worth, Tex.
Museum of Art, Fort Lauderdale, Fla.
Museum of Fine Arts, Boston, Mass.
The Museum of Fine Arts, Houston, Tex.
National Gallery of Art, Washington, D.C.
National Museum of African Art, Smithsonian Institution, Washington, D.C.
National Portrait Gallery, Smithsonian Institution, Washington, D.C.
The Nelson-Atkins Museum of Art, Kansas City, Mo.
New Britain Museum of American Art, Conn.
New Orleans Museum of Art, La.
North Carolina Museum of Art, Raleigh
Philadelphia Museum of Art, Pa.
The Phillips Collection, Washington, D.C.
Portland Museum of Art, Me.
Princeton University Art Museum, N.J.
Lora Robins Gallery of Design from Nature, University of Richmond Museums, Va.
San Diego Museum of Art, Calif.
San Francisco Museum of Modern Art, Calif.
Santa Barbara Museum of Art, Calif.
Seattle Art Museum, Wash.
Tacoma Art Museum, Wash.
U.S. Capitol Visitor Center, Washington, D.C.
University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia
University of Virginia Art Museum, Charlottesville
- Wexner Center for the Arts, Columbus, Ohio
- Foreign Loans Made during the Year**
Australia
Art Exhibitions Australia, Sydney
Gallery of Modern Art, Brisbane
National Museum of Australia, Canberra
Austria
Albertina, Vienna
Kunsthistorisches Museum, Vienna
Canada
Art Gallery of Ontario, Toronto
The Bata Shoe Museum, Toronto
Canadian Museum of Civilization, Gatineau
Musée des Beaux-Arts de Montréal
Musée National des Beaux-Arts du Québec
National Gallery of Canada, Ottawa
Royal Ontario Museum, Toronto
China
National Art Museum of China, Beijing
Denmark
ARoS Aarhus Kunstmuseum
Ny Carlsberg Glyptotek, Copenhagen
Statens Museum for Kunst, Copenhagen
England
Ashmolean Museum, University of Oxford
Dulwich Picture Gallery, London
The Fitzwilliam Museum, Cambridge
The National Gallery, London
Royal Academy of Arts, London
Tate Britain, London
Tate Liverpool
Tate Modern, London
Victoria and Albert Museum, London
France
Centre Pompidou-Metz
Galerie Nationale du Jeu de Paume, Paris

Galeries Nationales du Grand Palais, Paris	Antikensammlung im Martin von Wagner Museum der Universität Würzburg	Städelsches Kunstinstitut und Städtische Galerie, Stadel Museum, Frankfurt	Scuderie del Quirinale, Rome	Rijksmuseum, Amsterdam
Musée d'Art Roger-Quilliot, Clermont-Ferrand	Bayerische Staatsgemäldesammlungen, Munich	Stiftung Museum Kunstpalast, Düsseldorf	<i>Japan</i>	<i>Portugal</i>
Musée des Beaux-Arts de Caen	Bode Museum, Berlin	Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg, Potsdam	Aichi Prefectural Museum of Art, Nagoya	Museu Calouste Gulbenkian, Lisbon
Musée Fabre, Montpellier	Hamburger Kunsthalle	Von der Heydt-Museum Wuppertal	Bunkamura Museum of Art, Tokyo	<i>Qatar</i>
Musée Guimet, Paris	Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn	<i>Italy</i>	The Mitsubishi Ichigokan Museum, Tokyo	Museum of Islamic Art, Doha
Musée Jacquemart-André, Paris	Kunsthalle Bielefeld	Azienda Speciale Palaexpo, Rome	The Miyagi Museum of Art, Sendai	<i>Spain</i>
Musée du Louvre, Paris	Kunsthalle der Hypo-Kulturstiftung, Munich	Fondazione Musei Civici Venezia	The Museum of Modern Art, Kamakura & Hayama, Kanagawa	CaixaForum, Barcelona
Musée Marmottan Monet, Paris	Kunstsammlungen Chemnitz	Fondazione Palazzo Strozzi, Florence	Nagoya City Art Museum	CaixaForum, Madrid
Musée Matisse, Le Cateau-Cambrésis	Liebieghaus Skulpturen Sammlung, Frankfurt	Galleria Nazionale delle Marche, Palazzo Ducale, Urbino	The National Art Center, Tokyo	Fundació Joan Miró, Barcelona
Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris	Martin-Gropius-Bau, Berlin	Galleria Nazionale dell'Umbria, Perugia	The National Museum of Modern Art, Tokyo	Fundación Marcelino Botín, Santander
Musée National des Châteaux de Versailles et de Trianon	MKM Museum Küppersmühle für Moderne Kunst, Duisburg	Museo degli Argenti, Palazzo Pitti, Florence	Nezu Museum, Tokyo	Generalitat Valenciana
Musée de l'Oeuvre Notre-Dame, Strasbourg	Museum der Bildenden Künste Leipzig	Museo di Arte Moderna e Contemporanea di Trento e Rovereto	Nikkei, Inc., Osaka	Museo Nacional del Prado, Madrid
Musée d'Orsay, Paris	Museum Schnütgen, Cologne	Museo di Palazzo Strozzi, Florence	The Okayama Prefectural Museum of Art, Okayama-shi	Museo Thyssen-Bornemisza, Madrid
Musée du quai Branly, Paris	Neues Palais, Potsdam	Museo Nazionale del Bargello, Florence	The Yomiuri Shimbun, Tokyo	Museu Picasso, Barcelona
Palais des Beaux-Arts de Lille	Pinakothek der Moderne, Munich	Museo Nazionale del Palazzo di Venezia, Rome	<i>Korea</i>	<i>Sweden</i>
<i>Germany</i>	Staatliche Museen zu Berlin-Preussischer Kulturbesitz	Palazzo Fortuny, Venice	National Museum of Korea, Seoul	Moderna Museet, Stockholm
Ägyptologisches Institut, Universität Tübingen	Staatliches Museum Schwerin	Palazzo Reale, Milan	<i>The Netherlands</i>	<i>Switzerland</i>
Alte Pinakothek, Munich	Staatsgalerie Stuttgart		Afrika Museum, Berg en Dal	Art Center Basel
			Centraal Museum, Utrecht	Fondation Beyeler, Riehen/Basel
			Frans Hals Museum, Haarlem	Fotomuseum Winterthur
				Kunsthalle Basel
				Kunsthau Zürich
				Kunstmuseum Basel
				Museum Rietberg, Zürich

Report of the Chief Financial Officer

I am delighted to present the financial results of The Metropolitan Museum of Art (“the Museum”) for the 2012 fiscal year. This report is a synopsis of the Museum’s accomplishments over the past year and an outline of the constant evolution and continuing transformation of the Museum. The Museum operated with a surplus for the third straight year, a record 6.28 million people visited the Museum, significant new gallery spaces opened, exhibition attendance was particularly strong, and Museum Membership was at an all-time high with over 170,000 members.

The sections below provide a more detailed discussion of the Museum’s financial results for fiscal year 2012. As this discussion highlights, these results were made possible by the mindset, ambitions, and values that guide the Museum and are directly linked to the work of its trustees, staff, volunteers, and the generous support of its Members, donors, and the City of New York. These individuals, organizations, and governmental bodies allow the Museum to deepen and enrich its commitment and dedication to local, domestic, and international communities.

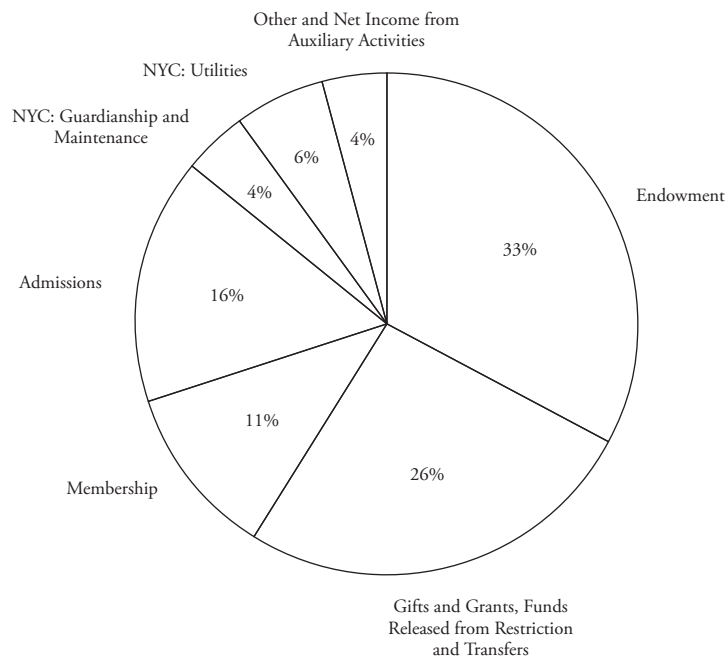
Operating Results

The Metropolitan Museum of Art had an operating surplus of \$0.2 million in fiscal year 2012. This performance is the result of strength in all earned revenue areas, continuing discipline around expenditures, and the agility with which the Museum deals with unexpected events. Fiscal year 2012 started with “Alexander McQueen: Savage Beauty”—a great boon to the Museum but an operational challenge due to the enthusiastic response to the exhibit. It was followed by a weekend closure for Hurricane Irene, other inclement weather, and an October snowstorm.

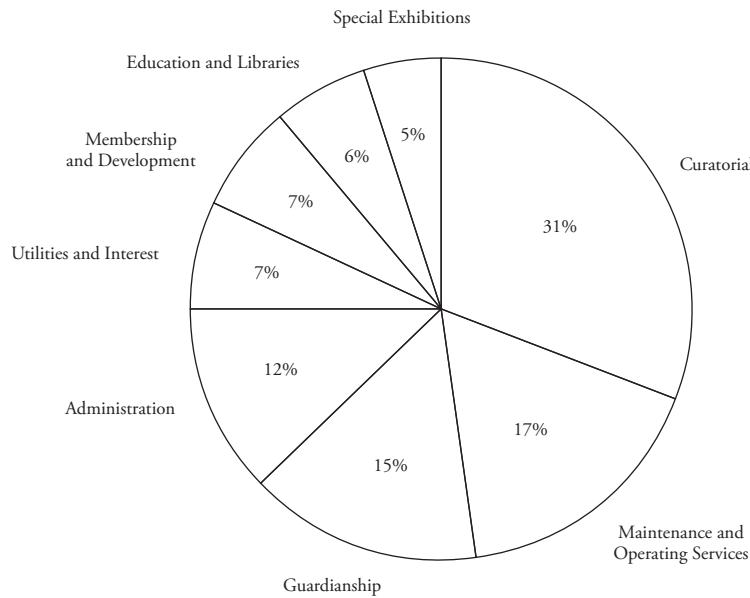
The fiscal year 2012 total operating revenue, support, and transfers were \$239 million, an increase of \$12.8 million or 5.7 percent over fiscal year 2011. Higher earned revenue was partly offset by higher compensation costs and by higher exhibition, publication, and general operating costs (partly matched by higher funding).

The fiscal year 2012 earned revenue was \$92.3 million (with auxiliaries net), \$8.4 million or 10 percent over fiscal year 2011. This growth is attributable primarily to strength in admissions and membership. Total admissions revenue grew by \$5.6 million compared to the prior year, reaching \$37.8 million and 6.28 million visitors. Members continued to show strong support for the Museum in fiscal year 2012 with renewal rates ahead of fiscal year 2011, and with a record-setting level of Museum members. Membership income reached \$27 million, a \$1.5 million or 5.9 percent increase over fiscal year 2011. The Museum’s inaugural Members’ Grand Tour event in fiscal year 2012 was a great success and included demonstrations of the many programs that are made possible with Member support. Support from the Museum’s general operating endowment was \$69.2 million, a decrease of \$4.6 million or 6.2 percent from fiscal year 2011. The decrease is due to the decision to reallocate, on a one-time basis, operating endowment spending towards acquisition funds in fiscal year 2012. Net income from auxiliary activities decreased by \$0.9 million year-over-year. This was driven primarily by a \$0.6 million decrease in merchandise results. The merchandise operations continue to be on target for sales and net profit growth; the net decrease in fiscal year 2012 compared to fiscal year 2011 was driven by one-time events, including asset write-downs and other costs related to closing the Macy’s shop and a temporary downsizing of an airport shop.

2012 Sources of Operating Revenue, Support, and Transfers
\$239 Million



2012 Operating Expenses
(Excluding Auxiliary Activities)
\$238.8 Million



From a fundraising perspective, fiscal year 2012 reflected continuing donor confidence and a renewed willingness to make commitments at the highest level coupled with enhanced online communication and solicitation programs. As predicted, Museum constituents are increasingly interested in digital access to information—on exhibitions, artists, and history presented in the Heilbrunn Timeline of Art History, gallery talks and other events, transacting online, etc. The Museum’s expansion into the digital arena remains a promising area for future growth for Membership and all constituents, and a gateway for engaging potential new supporters. Efforts in this area will grow substantially as the Museum refines the new website, enhances in-gallery digital access to information for all audiences, and works to optimize the visitor and user experience. Overall, the annual programs income increased 1.4 percent over fiscal year 2011 and gross revenue from benefit events increased 12.1 percent. Government funding is a critical source of support for the Museum’s operating and capital needs. The City of New York supplied just under \$25 million in funding for operating support and energy costs, continued to fully fund the utilities for the Museum’s main building, and provided an increase of \$1.9 million in funding for capital construction projects. Appropriations of \$4.5 million were made by the Mayor, City Council, and Manhattan Borough President for the Museum’s long-term capital and infrastructure projects. At the state level, The New York State Council on the Arts renewed its commitment to operating support of the Museum. On the federal level, we continue to receive support from the National Endowment for the Arts and from the National Science Foundation.

Capital Expenditures

Capital construction and building-related expenditures amounted to \$47.4 million in fiscal year 2012, representing an increase of \$3.3 million or 7.5 percent from the previous fiscal year. With the completion and opening of the New American Wing Galleries for Paint-

ings, Sculpture, and Decorative Arts and the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, the Museum shifted its attention to understanding its long-term capital needs and possibilities for the development of the its buildings by commissioning a long-term feasibility study. Beyer Blinder Belle Architects & Planners LLP was hired to identify, integrate, and prioritize all of the physical space needs of the Museum’s main building for the next approximately twenty years. In tandem with physical improvements, the Museum remains focused on technology and digital media initiatives. In fiscal year 2012 it continued to invest in a broad range of digital and information technology projects focused on improving the visitor experience and enhancing the effectiveness and productivity of its staff. The most dramatic example of this was the relaunch of the Museum’s website in September 2011. The expanded and redesigned site includes comprehensive access to more than 340,000 works of art in the Museum’s encyclopedic collections; extensive information and multimedia features on exhibitions, programs, and galleries; a completely new and streamlined design for greater ease of viewing the vast array of images, resources, and other material now online; and an interactive floor plan and multiple itineraries to enhance in-person visits to the Museum.

Statement of Financial Position

The Museum’s gross assets totaled \$3.2 billion at June 30, 2012. The long-term investment portfolio, which accounts for the bulk of the Museum’s assets, totaled \$2.5 billion at June 30, 2012. For the fiscal year ending June 30, 2012, the Museum’s long-term investment portfolio returned a positive 0.3 percent, before spending and gifts. Including spending and new gifts, the long-term portfolio declined by approximately 4 percent. Liabilities increased by \$71.7 million, or 17.1 percent, primarily due to increases in pension and postretirement obligations and loans payable and other long-term liabilities.

Looking Forward

Led by Director Thomas P. Campbell, and with constant support from President Emily Kernan Rafferty, trustees, staff, volunteers, members, and donors, the Metropolitan Museum continues to build on its long tradition of excellence. While maintaining the highest standards in its ongoing operations, the Museum continues to take on exciting new initiatives to deepen and enrich the visitor experience. The relationship with the Whitney Museum of American Art

moves forward, the undertaking of a long-term feasibility study to guide the Museum's construction projects for the next approximately twenty years continues, and the Museum's engagement with the global community is a dynamic and evolving one. The strategic plans under development all point to an institution positioned for continuing excellence and one dedicated to ensuring the best experience and ongoing accessibility for millions of visitors to the Museum.

Statement of Operations (unaudited)

for the year ending June 30, 2012 with comparative totals for 2011 (in thousands)

	2012	2011
REVENUE, SUPPORT, AND TRANSFERS:		
Admissions	\$ 37,828	\$ 32,172
Membership	26,977	25,476
Gifts and grants, net assets released from restrictions, and transfers	62,075	50,300
Appropriations from the City of New York:		
Funds for guardianship and maintenance	9,845	11,553
Value of utilities provided	15,116	14,534
Endowment support	77,311	81,836
Revenue from auxiliary activities:		
Merchandising	72,095	68,160
Restaurant, parking garage, auditorium, and other	26,044	26,935
Other income	4,758	4,340
Total revenue, support, and transfers	<u>332,049</u>	<u>315,306</u>
EXPENSES:		
Curatorial:		
Curatorial departments, conservation, cataloguing, and scholarly publications	67,038	58,188
Operations of The Cloisters	7,057	7,069
Special exhibitions	12,880	11,125
Education, community programs, and libraries	13,417	13,665
Development	9,339	8,198
Membership services	7,771	7,029
Operations:		
Guardianship	36,478	38,330
Maintenance	24,925	26,423
Operating services	15,011	14,403
Value of utilities provided by the City of New York	15,116	14,534
Communications	6,399	5,165
Financial, legal, and other administrative functions	22,587	19,813
Cost of sales and expenses of auxiliary activities:		
Merchandising	68,652	64,153
Restaurant, parking garage, auditorium, and other	24,413	24,983
Interest on debt service	813	934
Total expenses	<u>331,896</u>	<u>314,012</u>
Surplus from operations	<u>\$ 153</u>	<u>\$ 1,294</u>



REPORT OF INDEPENDENT AUDITORS

To the Board of Trustees of The Metropolitan Museum of Art:

In our opinion, the accompanying balance sheet and the related statements of activities and cash flows present fairly, in all material respects, the financial position of The Metropolitan Museum of Art (“the Museum”) at June 30, 2012, 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 2011 financial statements; and in our report dated October 21, 2011, 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.

PricewaterhouseCoopers LLP

New York, New York
November 6, 2012

Balance Sheets

June 30, 2012, with comparative totals as of June 30, 2011 (in thousands)

	<u>2012</u>	<u>2011</u>
ASSETS:		
Cash (Note A)	\$ 2,307	\$ 2,032
Investment trades receivable	2,574	2,515
Merchandise inventories, net (Note A)	14,889	14,476
Accounts receivable and other assets (Note B)	22,174	22,614
Contributions receivable (Notes C and N)	93,674	107,834
Split interest arrangements (Notes H and N)	65,618	68,818
Investments (Notes A, G, H, K and N)	2,578,907	2,679,539
Fixed assets, net (Notes A, E and F)	<u>422,647</u>	<u>427,039</u>
TOTAL ASSETS	<u><u>\$3,202,790</u></u>	<u><u>\$3,324,867</u></u>
LIABILITIES:		
Investment trades payable	\$ 883	\$ 51
Accounts payable and accrued expenses	31,488	31,381
Accrued salaries and benefits	21,657	19,091
Deferred income (Note A)	7,558	5,617
Notes payable (Note J)	35,886	45,330
Annuity and other split-interest obligations (Notes H and N)	20,849	16,233
Asset retirement obligations (Note O)	7,587	7,271
Pension and other accrued retirement obligations (Note I)	169,767	119,616
Loans payable and other long-term liabilities (Notes G and K)	<u>194,081</u>	<u>173,486</u>
TOTAL LIABILITIES	<u>489,756</u>	<u>418,076</u>
NET ASSETS:		
Unrestricted (Notes A and P)	699,986	836,312
Temporarily restricted (Notes A and P)	1,181,482	1,249,611
Permanently restricted (Notes A and P)	<u>831,566</u>	<u>820,868</u>
TOTAL NET ASSETS	<u>2,713,034</u>	<u>2,906,791</u>
TOTAL LIABILITIES AND NET ASSETS	<u><u>\$3,202,790</u></u>	<u><u>\$3,324,867</u></u>

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

Statements of Activities

for the year ended June 30, 2012, with comparative totals for 2011 (in thousands)

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 2012	Total 2011
OPERATING					
REVENUE AND SUPPORT:					
Admissions and membership (Note K)	\$ 64,805	\$	\$	\$ 64,805	\$ 57,648
Gifts and grants	19,300	10,154		29,454	32,776
Operating appropriations from the City of New York (Note A)	24,961			24,961	26,087
Endowment support for current activities (Note G)	77,311	14,736		92,047	94,714
Merchandising and other auxiliary activities (Note Q)	98,139			98,139	95,095
Other income	4,758			4,758	4,340
Net assets released from donor restrictions to fund operating expenses	28,080	(28,080)			
TOTAL REVENUE AND SUPPORT	317,354	(3,190)		314,164	310,660
EXPENSES:					
Curatorial	86,975			86,975	76,382
Education and libraries	13,417			13,417	13,665
Development and membership	17,110			17,110	15,227
Operations	91,530			91,530	93,690
General administration	28,986			28,986	24,978
Merchandising and other auxiliary activities (Note Q)	93,065			93,065	89,136
Interest on debt	813			813	934
TOTAL EXPENSES	331,896			331,896	314,012
Transfers of designated non-operating funds	14,695			14,695	6,701
CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES	153	(3,190)		(3,037)	3,349
NON-OPERATING					
Museum-designated and donor-restricted gifts	20,893	46,114		67,007	77,473
Endowment gifts (includes quasi-endowment)	8,550	2,215	14,148	24,913	14,822
Endowment support for current activities (Note G)	11,339	17,436		28,775	21,553
Investment return (less than) in excess of current support (Note G)	(54,837)	(68,253)	9	(123,081)	321,186
Change in value of split-interest agreements	(3,777)	(358)	(3,325)	(7,460)	2,231
Depreciation and non-capitalized expenditures	(47,107)			(47,107)	(41,840)
Reclassifications and other	(26,331)	10,563	(134)	(15,902)	(4,907)
Net assets released from donor restrictions	41,102	(41,102)			
Change in net assets before collection items not capitalized and other adjustments	(50,015)	(36,575)	10,698	(75,892)	393,867
Purchases of art (Note D)	(38,854)			(38,854)	(36,560)
Proceeds from sales of art		378		378	
Net assets released from donor restrictions to fund acquisitions of art	31,932	(31,932)			
Additional retirement contribution (ARC)	(4,273)			(4,273)	(4,541)
Pension-related changes other than NPPC	(47,588)			(47,588)	13,034
Change in fair value of interest rate exchange agreements and effect of interest rate swaps (Notes G and K)	(27,528)			(27,528)	883
CHANGE IN NET ASSETS	(136,326)	(68,129)	10,698	(193,757)	366,683
NET ASSETS AT THE BEGINNING OF THE YEAR	836,312	1,249,611	820,868	2,906,791	2,540,108
NET ASSETS AT THE END OF THE YEAR	\$ 699,986	\$ 1,181,482	\$ 831,566	\$ 2,713,034	\$2,906,791

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

Statements of Cash Flows

for the year ended June 30, 2012, with comparative totals for 2011 (in thousands)

	2012	2011
CASH FLOWS FROM OPERATING ACTIVITIES		
Change in net assets	\$ (193,757)	\$ 366,683
Adjustments to reconcile change in net assets to net cash used by operating activities:		
Depreciation and amortization	46,881	44,819
Loss on disposal of fixed assets	811	
Receipt of contributed securities	(5,371)	(8,386)
Contributions for capital expenditures	(10,371)	(18,305)
Contributions for long-term investment	(28,866)	(16,088)
Net realized and unrealized losses/(gains)	19,450	(409,615)
Acquisitions and sales of art, net	38,476	36,560
Changes in assets and liabilities:		
Investment trades receivable	(59)	(1,887)
Merchandise inventories, net	(413)	(2,054)
Accounts receivable and other assets	380	(3,838)
Contributions receivable	14,160	(10,393)
Split interest arrangements	3,200	(2,518)
Investment trades payable	832	(2,507)
Accounts payable and accrued expenses	(947)	970
Accrued salaries and benefits	2,566	2,731
Deferred income	1,941	(581)
Annuity and other split-interest obligations	4,615	2,905
Asset retirement obligations	316	(1,314)
Pension and other accrued retirement obligations	50,151	(11,978)
Loans payable and other long-term liabilities	23,290	(5,216)
Net cash used by operating activities	(32,715)	(40,012)
CASH FLOWS FROM INVESTING ACTIVITIES		
Investment in fixed assets	(41,830)	(42,683)
Proceeds from the sale of contributed securities	5,367	9,874
Proceeds from sales of investments	676,007	921,927
Purchases of investments	(594,821)	(848,146)
Acquisitions of art	(39,209)	(32,280)
Proceeds from sales of art	378	
Net cash provided by investing activities	5,892	8,692
CASH FLOWS FROM FINANCING ACTIVITIES		
Contributions for capital expenditures	10,371	18,305
Contributions for long-term investment	28,866	16,088
Payment of notes payable, net	(9,444)	(1,270)
Payment of loans payable	(2,695)	(2,570)
Net cash provided by financing activities	27,098	30,553
Net increase (decrease) in cash	275	(767)
Cash, beginning of the year	2,032	2,799
CASH, END OF THE YEAR	\$ 2,307	\$ 2,032
Supplemental Information:		
Cash paid in the year for interest	\$ 5,422	\$ 5,602
Non-cash investing activity:		
Fixed asset additions included in accounts payable and accrued expenses	\$ 1,409	

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

A. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Presentation - The Museum classifies all financial transactions into three net asset categories in accordance with applicable donor-imposed restrictions: permanently restricted, temporarily restricted, and unrestricted.

- Permanently restricted net assets have donor-imposed restrictions that stipulate that the corpus of the gifts be maintained in perpetuity but permit the Museum to expend net income and gains earned on contributed assets for either specified or unspecified purposes (also, see Note P).
- Temporarily restricted net assets carry donor-imposed restrictions on the expenditure of the contributed assets. Temporary restrictions may expire with the passage of time, as a result of actions taken by the Museum that fulfill donors' restrictions, or as a result of expenditures incurred that could have been charged to temporarily restricted assets. When temporarily restricted net assets are released from restrictions, they are transferred to unrestricted net assets and shown as "Net assets released from 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 donor-restricted and quasi-endowment) according to the Museum's spending policy, which is detailed in Note G. The measure of operations excludes endowment support for non-operating and restricted operating activities; investment return in excess of 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 nearly two million works of art from ancient, medieval, and modern times, and from all areas of the world. They offer a survey of considerable breadth of art from the ancient civilizations of Asia, Africa, South America, the Pacific Islands, Egypt, the Near East, and Greece and Rome to the present time. The Museum's collections include European paintings, medieval art and architecture, arms and armor, prints, photographs, drawings, costumes, musical instruments, sculpture, textiles, and decorative arts from the Renaissance to the present time, as well as one of the foremost collections of American art in the world. The Museum also maintains some of the most comprehensive art and architecture libraries in the United States. The collections are maintained for public exhibition, education, and research in furtherance of public service, rather than for financial gain.

In conformity with accounting policies generally followed by art museums, the value of the Museum's collections has been excluded from the Balance Sheet, and gifts of art objects are excluded from revenue in the 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.

Cash Equivalents - The Museum considers all highly liquid investments with a maturity of three months or less from the time of purchase to be cash or cash equivalents. Cash equivalents are recorded at cost plus accrued interest which approximates fair value. Such amounts are included in the short-term investments category. Additional information on cash receipts and payments is presented on the Statement of Cash Flows.

Merchandise Inventories, net - Merchandise inventories are valued at the lower of cost or market value. Cost is determined using the average unit cost method of accounting.

Investments - Investments in short-term instruments, fixed income securities, and equity securities are valued at the last sale price on the principal exchange, and in the absence thereof, such securities are valued at the closing bid quotation for long positions and at the closing ask quotation for short positions.

The fair value of investments in equity funds, fixed income funds, hedge funds, private equity and real assets are determined based on the net asset values provided by the external investment managers of the underlying funds. Certain of these investments, particularly those investing in private equity and real estate, hold investments in non-marketable securities for which there are no readily obtainable 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. Due to the inherent uncertainty of valuations, the estimated fair values may differ significantly from the values that would have been used had a ready market for such investments existed or had such investments been liquidated, and those differences could be material.

Purchase and sale of short-term instruments, fixed income, and equity securities are reflected on a trade date basis. Gains and losses on the sale of securities are based on the difference between the sale price and average historical cost basis, where such basis represents the cost of securities purchased or the fair 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 guidances. The change in fair value during the reporting period is recognized in the investment return (less than) in excess of current support.

Fixed Assets - The building occupied by the Museum on Fifth Avenue is owned by the City of New York ("City") and is leased free of charge to the Museum pursuant to a capital lease. The value of the original building is not included on the Balance Sheet since it is fully depreciated. Certain building and gallery improvements are paid for by the City and are included in fixed assets. Contributions from the City for assets that are not fully depreciated are reflected in temporarily restricted net assets. The Museum has adopted a policy of implying a time restriction that expires over the useful life of long-lived assets acquired or constructed with contributions restricted for that purpose.

Building and leasehold improvements 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, improvements, and equipment are computed on a straight-line basis over the estimated useful lives of the assets. Amortization of leasehold improvements related to auxiliary activities is computed on a straight-line basis over the shorter of the remaining term of the lease or estimated useful lives of the assets.

Long-lived assets such as fixed assets are reviewed for impairment when events or circumstances indicate that their carrying value may not be recoverable.

Deferred Income - Membership dues received from individuals and corporations pertaining to all membership categories are recognized as revenue upon receipt for the portion of the dues that are considered a contribution to the Museum, while the portion of the dues that relates to the service the Museum will provide the member is recognized as revenue ratably over the term of the membership period, up to 24 months. Amounts not yet earned by the end of the fiscal year are reported as deferred income.

Contributions, Contributed Utilities, and Support - Contributions, including cash, in-kind contributions, and unconditional promises to give (pledges), are recorded as revenue in the period in which they are received. Conditional contributions are recognized as revenue when the conditions on which they depend have been substantially met. Contributions are recorded at fair value, and in the case of pledges, net of estimated uncollectible amounts, and discounted if due in over one year.

Several utility costs of the Museum are paid for by the City. The value of such costs is reported as revenue and a corresponding amount is included as an expense in the Statement of Activities. The City also provides funds for guardianship and maintenance, including reimbursement for salaries, Social Security, and pension contributions.

The Museum has volunteers who provide administrative assistance in various areas of the Museum. Such contributed services do not meet the criteria for recognition of contributed services contained in generally accepted accounting principles and, accordingly, are not reflected in the accompanying financial statements.

Functional Allocation of Expenses - The costs of providing Museum programs and supporting services are shown in Note L. Programs include curatorial activities, conservation and exhibition, education, libraries, public services, and auxiliary activities. Curatorial costs include gallery maintenance and renovation, collections care and maintenance, scholarly research and publications, and special exhibitions. Supporting services include fundraising and management and general administrative costs. Fundraising costs include expenses associated with individual and corporate memberships, annual appeals, benefit events, capital campaign, and other fundraising efforts. Management and general administrative costs include expenses for executive management, financial administration, information systems, human resources, legal services, and investment management fees. Depreciation, interest, utilities, building maintenance, security, and other operating costs are allocated to the above program areas and supporting services. Such expenses are allocated based upon various methodologies including square footage and security guard posts.

Advertising - Advertising expenses pertaining to merchandising activities, mostly attributable to the production and distribution of catalogues, amounted to \$6 million and \$5.5 million in fiscal years 2012 and 2011, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and concerts and lectures totaled \$4 million and \$3.2 million in fiscal years 2012 and 2011, 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 2012 and 2011 was \$5.3 million and \$5.6 million, respectively, of which \$4.2 million and \$4.3 million, respectively, related to the amounts paid under the interest rate swap agreements. Interest not capitalized is charged to operating expenses or, if related to the swap agreements, to non-operating activities. The amount of interest capitalized during fiscal years 2012 and 2011 was \$.2 million and \$.3 million, respectively.

Income Tax Status - The Museum is a nonprofit organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code.

Estimates - The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from those estimates.

Prior Year Comparisons and Reclassifications - The Museum has included both current and prior year financial data in its financial statements. To facilitate the comparison on the 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 2011, the source from which the summary information was derived. Certain fiscal year 2011 items have been reclassified to conform to fiscal year 2012 presentation.

UPMIFA Enactment in New York - On September 17, 2010, New York State enacted the New York Prudent Management of Institutional Funds Act (NYPMIFA). NYPMIFA governs management and spending of donor-restricted endowment funds and permanently restricted gifts. NYPMIFA allows organizations to appropriate funds for spending from underwater endowments provided it is deemed prudent under the organization's spending policies in the absence of specific donor directives.

New York's law also contains aspects which differ from the general law including specific written policy requirements and standards to ensure prudent spending, presumption of imprudence calculation, and prior written notification for spending on underwater endowments to existing endowment donors. The Museum adopted this guidance during fiscal year 2011, and all required disclosures are included in Footnote P of the consolidated financial statements.

Subsequent Events - The Museum performed an evaluation of subsequent events through November 6, 2012, which is the date the financial statements were issued. The Museum has determined that all events or transactions, including open item estimates, required to be recognized in accordance with generally accepted accounting principles, are included in the consolidated financial statements.

Additionally, on August 10, 2012, the Museum entered into a Collaboration Agreement with the Whitney Museum of American Art (the "Whitney"), pursuant to which the Museum will use and occupy portions of the Whitney's building located at 945 Madison Avenue, New York, New York (the "Building") for a multi-year term. The Whitney will continue to occupy portions of the Building and both parties will work together to develop joint programming initiatives for the Building as well as for other locations. The parties will share certain revenue generated from the operations at the Building, the Whitney will make certain capital improvements before delivering the Building to the Museum, and the Museum shall make certain capital repairs during its use and occupancy.

B. ACCOUNTS RECEIVABLE AND OTHER ASSETS

Accounts receivable and other assets consist of (in thousands):

	<u>June 30, 2012</u>	<u>June 30, 2011</u>
Accounts receivable, net of allowance of \$487 and \$540 for FY12 and FY11, respectively	\$ 13,115	\$ 13,797
Dividends and interest receivable	888	1,408
Prepaid expenses and other	8,171	7,409
Total	<u>\$ 22,174</u>	<u>\$ 22,614</u>

C. CONTRIBUTIONS RECEIVABLE

Unconditional promises to contribute to the Museum are recorded as contributions receivable at the present value of future cash flows, net of an allowance for uncollectibility. The present value discount rates used were 4.25% and 5.25% for fiscal years 2012 and 2011, respectively. Pledges are expected to be realized as follows (in thousands):

	<u>June 30, 2012</u>	<u>June 30, 2011</u>
Less than one year	\$ 44,365	\$ 54,038
Between one and five years	50,938	53,159
Over five years	9,350	13,900
Total	104,653	121,097
Less:		
Adjustments and allowance for uncollectibility	(2,321)	(2,531)
Discount for market value	(8,658)	(10,732)
Net	<u>\$ 93,674</u>	<u>\$ 107,834</u>

Please refer to Note N for details related to *Fair Value Measurement*.

D. ACQUISITIONS OF ART

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

	<u>2012</u>	<u>2011</u>
Gifts of cash and securities	\$ 15,875	\$ 13,703
Gains and income from long-term investment:		
For designated curatorial departments	8,290	9,939
Undesignated as to curatorial department	11,922	9,876
Proceeds from fine arts insurance and the sale of art	2,767	3,042
Total	<u>\$ 38,854</u>	<u>\$ 36,560</u>

E. FIXED ASSETS

Fixed assets consist of (in thousands):

	<u>June 30, 2012</u>	<u>June 30, 2011</u>	<i>Estimated Useful Lives in Years</i>
Land	\$ 1,015	\$ 1,015	N/A
Buildings and improvements	36,455	36,343	20-40
Leasehold improvements—auxiliary activities	26,487	27,026	4-40
Leasehold improvements—Fifth Avenue building	846,575	851,443	5-30
Machinery and equipment	60,983	74,528	3-20
Total	971,515	990,355	
Less accumulated depreciation and amortization	(548,868)	(563,316)	
Net	<u>\$ 422,647</u>	<u>\$ 427,039</u>	

The above amounts include construction in progress of \$21.6 million and \$86.1 million at June 30, 2012 and 2011, respectively. Depreciation and amortization expense was \$46.8 million and \$44.8 million for fiscal years 2012 and 2011, respectively. In fiscal year 2012, \$62.1 million of fixed assets with associated accumulated depreciation of \$61.3 million were written off, primarily representing fully depreciated assets no longer in service. There were no assets written off in fiscal year 2011.

In fiscal years 2012 and 2011, interest expense of \$0.2 million and \$0.3 million, respectively and interest income of \$0.1 million in fiscal year 2011, which related to the bond financing, were capitalized and included in fixed assets on the Balance Sheet.

Fixed assets and construction in progress include \$105.6 million of property contributed and funded by the City since 1990, of which \$18.8 million and \$11.4 million were received during the fiscal years ended June 30, 2012 and 2011, respectively.

F. CAPITAL EXPENDITURES

The principal capital projects during fiscal year 2012 were as follows (in thousands):

	<i>Prior Years' Expenditures</i>	<i>2012 Expenditures</i>	<i>Total Expenditures</i>
South Side Chilled Water	\$ 6,524	\$ 11,311	\$ 17,835
Electric Service Upgrade	51	7,542	7,593
Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia and Later South Asia	34,741	3,609	38,350
Costume Institute Gallery Renovation	2,807	3,394	6,201
American Wing Renovation	111,338	2,745	114,083
Fifth Avenue Fountain	1,475	2,222	3,697
Fire Detection System	12,272	1,834	14,106
Website Relaunch	3,602	1,302	4,904
Projects related to auxiliary activities (1)		602	
Other capital projects		12,844	
Total (2)		47,405	
Less cost of capitalized projects		(43,239)	
Non-capitalized expenditures		<u>\$ 4,166</u>	

(1) These projects are normally completed within one fiscal year. Accordingly, since prior year and current year projects are not comparable, no prior year or total expenditure is given.

(2) The Museum has outstanding purchase commitments of approximately \$60.3 million related to construction projects at June 30, 2012.

G. INVESTMENTS

The total cost of the investment portfolio was \$2,317 million and \$2,288 million as of June 30, 2012 and 2011, respectively.

At June 30, 2012, the Museum had approximately \$363.5 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.

Market risk represents the potential loss in value of financial instruments caused by movements in market factors including, but not limited to, market liquidity, investor sentiment, and foreign exchange rates. The Museum's investment portfolio consists of a number of relatively illiquid or thinly traded investments having a greater amount of both market and credit risk. These investments may trade in limited markets or have restrictions on resale or transfer and may not be able to be liquidated on demand if needed. Fair values assigned to these investments may differ significantly from the fair values that would have been used had a ready market for the investments existed and such differences could be material to the Museum's financial statements.

The Museum 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, 2012 (in thousands):

Derivatives Designated as Trading Instruments	<i>Derivative Liabilities</i>	
	<i>Notional/Contractual Amount</i>	<i>Unrealized Gain/(Loss)</i>
Interest Rate Exchange Agreements	\$ (44,861)	\$ (23,290)

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, 2011 (in thousands):

Derivatives Designated as Trading Instruments	Derivative Liabilities	
	Notional/Contractual Amount	Unrealized Gain/(Loss)
Interest Rate Exchange Agreements	\$ (21,571)	\$5,216

Realized gain/(loss) and changes in unrealized appreciation/(depreciation) on futures and forward foreign currency contracts have been recognized in the Investment return (less than) in excess of current support on the Statement of Activities.

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 over twenty quarters of endowment assets as specified by the Board of Trustees. The spending rate was set at 5.75% for General Operating and 5.25% for all others in fiscal year 2012 and fiscal year 2011.

Investment return is net of unrelated business income taxes of \$.12 million for fiscal year 2012 and unrelated business income tax refund of \$2.9 million for fiscal year 2011.

The following schedule summarizes investment return by net asset classification (in thousands):

	2012				2011 Total
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total	
Investment income, net of certain management and custodian fees, taxes, and other expenses	\$ 6,953	\$ 10,237	\$ 1	\$ 17,191	\$ 27,838
Net realized gains	44,308	65,010	8	109,326	179,995
Changes in unrealized (depreciation)/appreciation	(64,229)	(64,547)		(128,776)	229,620
Total (loss) return on investments	(12,968)	10,700	9	(2,259)	437,453
Transfers	46,781	(46,781)			
Investment return allocated for current activities	(88,650)	(32,172)		(120,822)	(116,267)
Investment return (less than) in excess of current support	<u>\$(54,837)</u>	<u>\$(68,253)</u>	<u>\$ 9</u>	<u>\$(123,081)</u>	<u>\$321,186</u>

Please refer to Note N for details related to *Fair Value Measurement*.

H. SPLIT INTEREST ARRANGEMENTS

Split interest arrangements consist of charitable remainder trusts, gift annuities, pooled income funds, and other trust assets. These funds are held in trust for one or more beneficiaries and generally pay lifetime income to those beneficiaries, after which the principal is made available to the Museum in accordance with donor intentions. The value of the charitable remainder trusts and other trust agreements, excluding new gifts and distributions, decreased by \$4.6 million and increased by \$2.5 million in fiscal years 2012 and 2011, respectively. Discount rates applied to these funds ranged from 1.2% to 2.8% in fiscal years 2012 and 2011.

Trust invested on behalf of others:

- In 1997, a perpetual trust of \$3.6 million was transferred to the Museum to manage in its pooled investments. The Museum receives annual endowment support from the trust and pays expenses on behalf of the trust.

The following displays the value of the assets and liabilities recognized on all these agreements (in thousands):

	<u>June 30, 2012</u>	<u>June 30, 2011</u>
Assets:		
Charitable remainder and other trust assets	\$46,988	\$51,607
Gift annuities, pooled income funds, and trust invested on behalf of others	<u>18,630</u>	<u>17,211</u>
Total	<u>\$65,618</u>	<u>\$68,818</u>
Liabilities:		
Trust invested on behalf of others*	\$ 5,805	\$ 5,946
Gift annuities and pooled income funds	<u>15,044</u>	<u>10,287</u>
Total	<u>\$20,849</u>	<u>\$16,233</u>

*This liability relates to a trust invested on behalf of others. The assets of the trust of \$5.8 and \$5.9 million as of June 30, 2012 and 2011, respectively are included in investments on the Balance Sheet.

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 \$1.0 million and \$0.9 million for fiscal years 2012 and 2011, 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 \$1.7 million and \$1.5 million, respectively, as of June 30, 2012, and \$1.4 million and \$1.2 million, respectively, as of June 30, 2011.

Defined contribution plan for non-union staff (Basic Plan) - The Museum has a mandatory defined contribution pension plan for all non-union employees other than temporary employees. Under this plan, participants are required to contribute 3% of their annual compensation as a condition of employment and the Museum contributes 8% of a participant's base pay during the year. The Museum also contributes 5.7% of base pay earnings that exceed the Social Security wage base during a calendar year. The cost of the defined contribution pension plan recognized in fiscal years 2012 and 2011 was \$9.4 million and \$8.9 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 \$4.3 million and \$4.5 million in fiscal years 2012 and 2011, respectively.

Defined contribution plan for union staff (Union Match Plan) - The Museum has a voluntary defined contribution plan for all union employees covered by a collective bargaining agreement. The Museum contributes up to 3% of the participant's salary based on a schedule. The cost of this plan in each of fiscal years 2012 and 2011 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 \$1.2 million in both fiscal years 2012 and 2011.
- **Union staff:** The Museum's union employees are eligible to participate in a New York City-sponsored postretirement benefit plan (EIN 13-1624086) pursuant to a collective bargaining agreement between the Museum and Local 1503 of District Council 37 (member of AFSCME and AFL-CIO) which expires June 30, 2014. The benefits provided to these employees include medical and surgical coverage as well as certain supplemental benefits (dental, prescription drug, vision, and health insurance). The postretirement benefit obligation related to supplemental benefits is part of a multiemployer plan and, as such, the Museum is not required to record a liability for these benefits. The postretirement benefit obligation for medical and surgical coverage is not considered a part of a multiemployer plan and is, therefore, included as an obligation of the Museum. The Museum's union employees become eligible for postretirement benefits when they reach age 52 and have 10 years of service or age 62 with 5 years of service to the Museum. The Museum made contributions to the postretirement medical care benefit plan in fiscal years 2012 and 2011 of \$1.6 million and \$1.4 million, respectively, which represent more than 5% of the plan expenses. The plan is not subject to a funding improvement plan.
- **Pay for unused sick leave benefit:** The Museum reimburses eligible employees for a portion of unused sick days if they meet certain age and service requirements at termination. The Museum made payments in fiscal years 2012 and 2011 of \$0.4 million and \$0.1 million, respectively.

Funding policy - The Museum's funding policy is to contribute annually an amount that meets or exceeds the minimum requirements of the Employee Retirement Income Security Act of 1974 (ERISA), using assumptions different from those used for financial reporting.

The tables below and on the following pages set forth the net liability recognized in the Balance Sheet, the change in plan assets, the funded status, weighted-average assumptions, and other data for the pension plans and postretirement benefit plans (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>June 30, 2012</i>	<i>June 30, 2011</i>	<i>June 30, 2012</i>	<i>June 30, 2011</i>
CHANGE IN BENEFIT OBLIGATION:				
Benefit obligation at beginning of year	\$133,359	\$127,904	\$ 78,085	\$ 75,162
Service cost	3,910	4,311	3,406	3,512
Interest cost	7,059	6,937	3,971	3,943
Employee contributions	964	888		
Actuarial loss (gain)	30,436	1,197	13,457	(1,864)
Benefits paid	(5,240)	(4,061)	(3,400)	(2,771)
Medicare Part D subsidy			118	103
Settlements	(74)	(3,817)		
Benefit obligation at end of year	<u>170,414</u>	<u>133,359</u>	<u>95,637</u>	<u>78,085</u>
CHANGE IN PLAN ASSETS:				
Fair value of plan assets at beginning of year	91,830	71,472		
Actual gain on plan assets	2,075	13,401		
Employer contributions	6,729	13,946	3,286	2,755
Employee contributions	964	888		
Benefits paid	(5,240)	(4,061)	(3,400)	(2,771)
Medicare Part D subsidy			114	16
Settlements	(74)	(3,817)		
Fair value of plan assets at end of year	<u>96,284</u>	<u>91,829</u>		
Funded status (liability)	<u><u>\$(74,130)</u></u>	<u><u>\$(41,530)</u></u>	<u><u>\$(95,637)</u></u>	<u><u>\$(78,085)</u></u>

The amounts recognized in the Balance Sheet as of June 30 are (in thousands):

	<i>2012</i>	<i>2011</i>	<i>2012</i>	<i>2011</i>
Actuarial losses	<u>\$(73,776)</u>	<u>\$(40,625)</u>	<u>\$(33,944)</u>	<u>\$(21,206)</u>
Prior service (costs) credits		<u>(24)</u>	<u>7,136</u>	<u>8,658</u>
Unrestricted net assets not yet recognized in net periodic benefit cost	<u>(73,776)</u>	<u>(40,649)</u>	<u>(26,808)</u>	<u>(12,548)</u>
Cumulative employer contributions (less than) net periodic benefit cost	<u>(354)</u>	<u>(881)</u>	<u>(68,829)</u>	<u>(65,537)</u>
Unfunded benefit obligations (liability)	<u><u>\$(74,130)</u></u>	<u><u>\$(41,530)</u></u>	<u><u>\$(95,637)</u></u>	<u><u>\$(78,085)</u></u>

The actuarial losses herein primarily represent the cumulative difference between the actuarial assumptions and actual return on plan assets, changes in discount rates, and plan experience. Actuarial losses not yet recognized are included in unrestricted net assets and are amortized into net periodic benefit cost over an average period of 12 years.

The following table presents the amount of unrestricted net assets not yet recognized, which are expected to be amortized into net periodic benefit costs for the year ending June 30, 2013 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Actuarial losses	<u>\$4,666</u>	<u>\$1,627</u>
Prior service costs (credits)		<u>(1,497)</u>
Total	<u><u>\$4,666</u></u>	<u><u>\$ 130</u></u>

The following table sets forth the components of the net pension and postretirement benefits cost for the years ended June 30 (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2012</i>	<i>2011</i>	<i>2012</i>	<i>2011</i>
Service cost	\$ 3,910	\$ 4,311	\$ 3,406	\$ 3,512
Interest cost	7,059	6,937	3,971	3,943
Expected return on plan assets	(6,800)	(5,180)		
Amortization of prior service cost	24	194	(1,521)	(1,521)
Amortization of accumulated loss	1,985	3,425	722	1,092
Settlement loss	24	929		
Net periodic benefit cost	<u>\$ 6,202</u>	<u>\$ 10,616</u>	<u>\$ 6,578</u>	<u>\$ 7,026</u>
WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:				
Discount rate	4.11%	5.57%	4.02%	5.52%
Rate of compensation increase	3.95%	3.94%		
WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:				
Discount rate	5.57%	5.45%	5.52%	5.43%
Expected return on plan assets	7.39%	7.36%		
Rate of compensation increase	3.94%	3.93%		
ADDITIONAL INFORMATION (in thousands):				
Actual return on plan assets	\$ 2,075	\$ 13,401		
Accumulated benefit obligation for all defined benefit pension plans	\$142,185	\$109,847		

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	3
Aggregate accumulated benefit obligation	\$142,185	\$109,847
Aggregate fair value of plan assets	\$ 96,284	\$ 91,829
Number of pension plans with projected benefit obligations in excess of plan assets	3	3
Aggregate projected benefit obligation	\$170,414	\$133,360
Aggregate fair value of plan assets	\$ 96,284	\$ 91,829

The following table presents changes recognized in unrestricted net assets (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2012</i>	<i>2011</i>	<i>2012</i>	<i>2011</i>
Changes in plan assets and benefit obligations recognized in unrestricted net assets:				
New prior service cost				
New loss (gain) arising during the year	\$35,160		\$13,460	
Amounts recognized as a component of net periodic benefit cost:				
Amortization or curtailment recognition of prior service (cost) credit	(24)		1,522	
Amortization or settlement recognition of net loss	(2,009)		(722)	
Total recognized in unrestricted net assets	<u>33,127</u>		<u>14,260</u>	
Net periodic benefit cost	<u>6,202</u>		<u>6,578</u>	
Total recognized in net periodic benefit cost and unrestricted net assets	<u>\$39,329</u>		<u>\$20,838</u>	
	<i>2012</i>		<i>2011</i>	
	<i>Union</i>	<i>Non-Union</i>	<i>Union</i>	<i>Non-Union</i>
ASSUMED MEDICAL COST TREND RATES AT JUNE 30:				
Health care cost trend rate assumed for next year	6.9%	6.9%	7.10%	7.10%
Rate that the cost trend gradually declines to	4.5%	4.5%	4.5%	4.5%
Year that the final trend rate is reached	2028	2028	2028	2028

	<i>Percentage Point Increase</i>	<i>Percentage Point (Decrease)</i>
The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2012 (in thousands):		
Effect on total of service and interest cost	\$ 1,044	\$ (836)
Effect on postretirement benefit obligation	\$12,475	\$(10,053)

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, 2012, 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 40.7% and 59.3% in equity and fixed income securities, respectively. As of June 30, 2011, the assets of the defined benefit plan for union staff were invested 58.2% and 41.8% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 40.1% and 59.9% 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, 2012 and June 30, 2011 by approximately \$0.9 million for both years. The reduction in obligation attributable to the anticipated subsidy payments is being treated as a gain.

CASH FLOWS FOR THE FISCAL YEAR ENDING
JUNE 30 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>	<i>Expected Net Postretirement Benefit Payments</i>	<i>Expected Medicare Subsidy</i>
Employer Contributions:				
2011 (actual)	\$13,946	\$ 2,755	\$ N/A	\$ N/A
2012 (actual)	6,730	3,286	N/A	N/A
2013 (expected)	8,292	3,387	N/A	N/A

PROJECTED BENEFIT PAYMENTS FOR THE FISCAL
YEAR ENDING JUNE 30 (in thousands):

2013	5,097	3,387	3,254	133
2014	6,479	3,664	3,521	143
2015	5,971	4,001	3,845	156
2016	6,389	4,279	4,107	172
2017	7,878	4,549	4,360	189
2018 - 2022	40,810	25,867	25,653	214

The fair value of the pension plan assets is disclosed in the tables below based on fair market values and "levels" at June 30, 2012 and 2011. 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. Mutual funds consists of various Vanguard and GMO investments.

Pension Plan Assets at Fair Value as of June 30, 2012 (in thousands)

	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>Total</i>
Investments:				
Equities				
Mutual funds	\$95,542			\$95,542
Collective Trusts	742			742
Total	\$96,284			\$96,284

Pension Plan Assets at Fair Value as of June 30, 2011 (in thousands)

	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>Total</i>
Investments:				
Equities				
Mutual funds	\$91,029			\$91,029
Collective Trusts	800			800
Total	\$91,829			\$91,829

J. NOTES PAYABLE

At June 30, 2012 and 2011, the Museum had four credit facilities with two commercial banks. Under one facility, which is the largest credit facility, a \$100 million revolving line of credit, the Museum had borrowed \$35.9 million and \$45.3 million as of June 30, 2012 and 2011, respectively. Any amount borrowed under the revolving line of credit is payable in full on or before September 30, 2014. The borrowing bears interest at variable rates, and accrued interest is paid at loan maturity. The total interest expense on bank borrowings amounted to \$0.2 million in each of fiscal years 2012 and 2011. As of June 30, 2012, the interest rate on the outstanding debt was .65%. 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, 2012 and 2011.

In addition to the revolving line of credit, the Museum has three lines of credit totaling \$150 million in each of fiscal years 2012 and 2011, under which no borrowings were outstanding at June 30, 2012 and 2011. Borrowings under the lines of credit are payable on demand and bear interest at variable rates that are paid monthly. The Museum had letters of credit aggregating \$4.2 million and \$2.3 million at June 30, 2012 and 2011, 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, 2012 and 2011.

While the revenue bonds are not direct indebtedness of the Museum, the loan agreements with the Authority obligate the Museum to make payments equal to the interest and mandatory redemption requirements of such bonds and are general obligations of the Museum. A liability equivalent to the principal amount of the Authority's outstanding revenue bonds, adjusted for fair value of future interest payments, is reflected in the Balance Sheet.

In 1993, the Museum entered into a 22-year interest rate exchange agreement with Morgan Stanley Capital Services, Inc. ("Morgan Stanley"), that effectively changes the Museum's interest rate exposure on the Series 1993A Bonds to a fixed rate. The notional amount of the swap was set at \$41.7 million and amortizes according to a schedule that is similar to the mandatory redemption schedule of the Series 1993A Bonds. Under the terms of the interest rate exchange agreement, Morgan Stanley pays to the Museum a variable rate consistent with the rate on the Series 1993A Bonds, and the Museum pays to Morgan Stanley a fixed rate of 4.77% per annum.

At June 30, 2012 and 2011, \$2.9 million and \$2.7 million, respectively, of investments were in the custody of a trustee in connection with the Series 1993A and B Bonds as a reserve for the payment of debt service.

Series 2006 Bonds:

On December 1, 2006, the Museum entered into a \$130 million loan agreement with the Trust for Cultural Resources ("the Trust"), a public benefit organization created by the State of New York. Pursuant to this loan agreement, the Trust issued bonds consisting of a \$65 million series 2006 A-1 bond issue and a \$65 million series 2006 A-2 bond issue (collectively, "the Series 2006A Bonds"). The proceeds have and will be used for the financing of a portion of the expansion, reconstruction, renovation, improvement, furnishing and equipping of facilities operated, or to be operated, by the Museum, portions of which have already been completed at the Museum's principal location. In addition, certain administrative, legal, accounting, financing, and other expenses incidental to the issuance of the bonds and related purposes were financed by these bonds.

Pursuant to the loan agreement, the Museum is required to pay, when due, the principal and interest on the Series 2006A Bonds. While the bonds are not direct indebtedness of the Museum, the loan agreement and the obligation to make payments under the loan agreement are general obligations of the Museum. No security interest in any revenues or assets of the Museum has been granted by the Museum to the Trust or any other party in connection with the Series 2006A Bonds. The Series 2006A Bonds will mature on October 1, 2036. The variable rate demand bonds of \$130 million are subject to a weekly interest rate reset. In the event the Museum receives notice of any optional tender on its variable rate demand bonds, or if the bonds become subject to mandatory tender, the purchase price will be paid from the remarketing of the bonds. In April 2010, the Museum extended the term of an additional \$150 million confirmed credit facility through April 2015. The purpose of this credit facility is to provide liquidity in the event of a tender of the Museum's variable rate demand bonds which cannot be remarketed. This facility cannot be used for any purpose other than in connection with an exercise of the tender right by the bondholders. A commitment fee with a rate of .35% was associated with this credit facility. Fees of \$5 million and \$6 million related to fiscal years 2012 and 2011, respectively, were paid. To date there have been no drawdowns of this facility. If the remarketing proceeds are insufficient, the Museum will have a current obligation to purchase the bonds that were not remarketed successfully. The Museum may fund any such purchase, in any manner, including by drawing upon the \$150 million credit facility which would be repayable by April 2015.

In June 2006, the Museum entered into a forward starting interest rate exchange agreement with Morgan Stanley, related to the Series 2006A Bonds. Under the terms of the swap agreement, the Museum pays interest at a rate of 3.826% calculated on a notional amount of \$100 million in exchange for floating rate payments calculated on the same notional amount at 67% of one-month LIBOR until October 1, 2036, unless such agreement is terminated earlier in accordance with its terms.

In summary, the bonds underlying the Museum's indebtedness consisted of the following (in thousands):

	<i>June 30, 2012</i>	<i>June 30, 2011</i>
Series 1993A Bonds due serially to July 1, 2015	\$ 12,175	\$ 14,870
Series 1993B Bonds due by July 1, 2020	6,780	6,780
Series 2006A Bonds due by October 1, 2036	130,000	130,000
Total loans payable	<u>148,955</u>	<u>151,650</u>
Fair value of interest rate exchange agreement on Series 1993A Bonds	909	1,303
Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds	43,952	20,268
Total interest rate exchange agreements	<u>44,861</u>	<u>21,571</u>
Total program related investment loan	<u>265</u>	<u>265</u>
Total liability	<u><u>\$194,081</u></u>	<u><u>\$173,486</u></u>

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

Interest rates on loans payable:		
Series 1993A & B Bonds	0.20%	.06%
Series 2006A-1 & A-2 Bonds	0.18%	.05%
	<u>2012</u>	<u>2011</u>
Interest expense on loans payable (in thousands):		
Series 1993A Bonds	\$ 580	\$ 710
Series 1993B Bonds	9	15
Series 2006A Bonds	3,839	3,932
Interest expense included above related to the swaps (in thousands):		
Series 1993A Bonds	\$ 564	\$ 678
Series 2006A Bonds	3,674	3,656

Debt service under the loan agreements, after giving effect to the interest rate swaps, representing payments of principal and interest, is payable as follows (in thousands):

<i>Year Ending June 30</i>	<i>Principal Amount</i>	<i>Interest Payments*</i>	<i>Total Estimated Debt Services</i>
2013	\$ 2,830	\$ 5,768	\$ 8,598
2014	2,965	5,650	8,615
2015	3,115	5,479	8,594
2016	3,265	5,324	8,589
2017		5,310	5,310
Thereafter	<u>136,780</u>	<u>97,985</u>	<u>234,765</u>
Total	<u><u>\$148,955</u></u>	<u><u>\$125,516</u></u>	<u><u>\$274,471</u></u>

*On the Series 1993B Bonds, which are callable at par, there are no mandatory redemption requirements until 2018; an interest rate of 4% is assumed for all fiscal years. In addition, \$30 million of the Series 2006A Bonds not covered by the interest rate exchange agreement are also assumed to bear interest at a rate of 4% per annum.

The table assumes that the Museum will be able to obtain a new credit facility when the existing credit facility expires in 2015.

Please refer to Note N for details related to *Fair Value Measurement*.

L. FUNCTIONAL CLASSIFICATION OF EXPENSES

Expenses by functional classification for fiscal years 2012 and 2011, which are described in Note A, are shown below (in thousands):

	<u>2012</u>	<u>2011</u>
Total operating expenses from the Statement of Activities	\$ 331,896	\$ 314,012
Depreciation of capital improvements and other non-capitalized expenditures from the non-operating section of the Statement of Activities	46,594	41,840
Management and custodian fees, taxes, and other expenses included in net investment income	12,358	10,889
Special events included in the revenue section of the Statement of Activities	770	660
Total	<u>\$ 391,618</u>	<u>\$ 367,401</u>
Program expenses:		
Curatorial activities, conservation, and exhibition	\$ 195,805	\$ 182,765
Education	14,998	14,261
Libraries	5,185	6,311
Public services and other	28,450	25,848
Cost of sales and expenses of auxiliary activities:		
Merchandising operations	68,652	64,153
Restaurant, parking garage, auditorium, and other	24,413	24,983
Total program expenses	<u>337,503</u>	<u>318,321</u>
Supporting services:		
Management and general	40,162	36,303
Fundraising	13,953	12,777
Total supporting services	<u>54,115</u>	<u>49,080</u>
Total	<u>\$ 391,618</u>	<u>\$ 367,401</u>

M. LEASE COMMITMENTS

At June 30, 2012, 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 revenues from sales of books, reproductions of works of art, and similar reproductions sold through the Museum's shops and mail-order system. Rent expense included in merchandising activities relating to these operating leases amounted to \$4.4 million in both fiscal years 2012 and 2011, and includes contingent rent based on sales. In addition, there are operating leases for storage, office space, equipment, and other items, which expire at various dates through 2015. Rent expense relating to these operating leases amounted to \$0.9 million and \$0.7 million in fiscal years 2012 and 2011, respectively.

Minimum rental commitments consist of the following at June 30, 2012 (in thousands):

<i>Year Ending June 30</i>	<i>Total</i>
2013	\$ 3,766
2014	2,713
2015	2,380
2016	2,237
Thereafter	1,256
Total	<u>\$ 12,352</u>

N. FAIR VALUE OF FINANCIAL INSTRUMENTS

In accordance with the authoritative guidance on fair value measurements and disclosures under Generally Accepted Accounting Principles, the Museum discloses the fair value of its investments in a hierarchy that prioritizes the inputs to valuation techniques used to measure fair value.

The hierarchy gives the highest priority to valuations based on unadjusted quoted prices in active markets for identical assets or liabilities (level 1 measurements) and the lowest priority to valuations based on unobservable inputs that are significant to the valuation (level 3 measurements). The three levels of the fair value hierarchy under the guidance are as follows:

Level 1—Quoted market prices for identical instruments in active markets.

Level 2—Quoted prices for similar assets or liabilities in active markets, quoted prices for identical or similar assets in markets that are not active, observable inputs other than quoted prices, inputs derived principally from or corroborated by observable market data by correlation or other means.

Level 3—Valuation models in which significant inputs are unobservable or where there is little, if any, market activity.

The following methods and techniques were used to assign affected financial instruments to the appropriate levels:

Inputs are used in applying the various valuation techniques and broadly refer to the assumptions that market participants use to make valuation decisions, including assumptions about risk. Inputs may include price information, volatility statistics, specific and broad credit data, liquidity statistics and other factors. An investment's level within the fair value hierarchy is based on the lowest level of any input that is significant to the fair value measurement. However, the determination of what constitutes "observable" requires significant judgment by management. Management considers observable data to be that market data which is readily available, regularly distributed or updated, reliable and verifiable, not proprietary, provided by multiple, independent sources that are actively involved in the relevant market. The categorization of an investment within the hierarchy is based upon the pricing transparency of the investment and does not necessarily correspond to management's perceived risk of that investment.

The Museum considers several factors in appropriately classifying the investment funds in the fair value hierarchy. An investment is generally classified as Level 2 if the Museum has the ability to withdraw its investment from the investment fund at NAV at the measurement date. An investment is generally classified as Level 3 if the Museum does not have the ability to withdraw its investment from the investment fund at NAV, such as investments in closed-end funds, "side-pockets", or funds with suspended withdrawals imposed (i.e., "gates"). If the Museum cannot withdraw its investment from the investment fund at NAV because such investment is subject to "lock-up" (if the withdrawal period does not coincide with the Museum's measurement date) the Museum considers the length of time until the investment will become redeemable in determining whether the fair value measurement of the investment should be classified as a Level 2 or Level 3.

Contributions Receivable are not carried at fair value on a recurring basis and are therefore excluded from the table below. Fair value, after allowances for uncollectible pledges, was determined by discounting the expected future cash flows by an estimated fair market value rate at the date of the initial pledge.

Investments

Investments consist of cash, cash equivalents, bonds, domestic equity, international equity (including emerging markets), long/short equity, Absolute Return, Private Equity, and Real Asset investments. In general, the Investments Office of the Museum relies on its external investment managers to provide valuations for the Museum's portfolio on a monthly basis, and in the case of private investments, on a quarterly basis. The Investments Office verifies these valuations in a number of ways, including but not limited to, assessing the valuation methodologies employed by each manager, reviewing the footnotes related to valuation in audited financial statements, and evaluating the performance of each investment relative to comparable benchmarks.

Level 1 assets include cash, cash equivalents, bonds, and instruments actively traded on recognized exchanges both domestic and foreign. These investments are freely tradable and are valued based on quoted prices from active markets.

Level 2 assets primarily consist of funds that invest in exchange traded equity, fixed income securities, and derivatives. The receipt of information regarding underlying holdings generally is less frequent than assets classified as Level 1. Valuations are based on quoted prices or other significant observable inputs. The Investments Office performs a number of procedures to support the reasonableness of the valuation of these investments.

Level 3 assets include equity funds and hedge funds where valuations are determined by quoted prices or other significant observable inputs and consider subscription and redemption activity, gates, side-pocket investments, and lock-up provisions. Also included in Level 3 assets are the Museum's interests in private equity and real asset funds. As quoted or other observable inputs typically are not available, market values are determined by the general partner based on appraisals, obtainable prices for similar assets, or other estimates. The Museum's Investments Office has a process in place to evaluate the reasonableness of the values reported.

Fair Value Measurements

The following table presents the financial instruments as stated on the Balance Sheet, by caption and by level within the valuation hierarchy as of June 30, 2012 (in thousands):

<i>Assets and Liabilities at Fair Value as of June 30, 2012</i>				
	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>2012 Total</i>
Split Interest Arrangements	\$ 17,305	\$ 10,497	\$ 37,816	\$ 65,618
Investments:				
Equities	\$ 391,230	\$ 13,236	\$ 65	\$ 404,531
Fixed Income				
Government bonds	91,584			91,584
Corporate debt		17,217	530	17,747
Mortgage backed		1,281		1,281
Other		531	478	1,009
Subtotal	91,584	19,029	1,008	111,621
Short-term Investments	121,959			121,959
Fixed income funds	83,771	41,121		124,892
Equity funds	259	248,229	118,431	366,919
Hedge funds		55,154	498,174	553,328
Private equity			554,960	554,960
Real assets			340,697	340,697
Total Investments:	\$ 688,803	\$ 376,769	\$ 1,513,335	\$ 2,578,907
Assets	\$ 706,108	\$ 387,266	\$ 1,551,151	\$ 2,644,525
Liabilities:				
Annuity and Other Split Interest Obligations			\$ 20,849	\$ 20,849
Interest Rate Exchange Agreements		44,861		44,861
Liabilities		\$ 44,861	\$ 20,849	\$ 65,710

Included in the Level 3 hedge funds fair value are investment receivables totalling \$52 million for which the Museum has received notification of distribution but was not collected as of June 30, 2012.

The following table presents the financial instruments as stated on the Balance Sheet, by caption and by level within the valuation hierarchy as of June 30, 2011 (in thousands):

<i>Assets and Liabilities at Fair Value as of June 30, 2011</i>				
	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>2011 Total</i>
Split Interest Arrangements	\$ 18,570	\$ 9,390	\$ 40,858	\$ 68,818
Investments:				
Equities	\$ 316,577	\$ 36,741	\$ 4,938	\$ 358,256
Fixed Income				
Government bonds	75,657			75,657
Corporate debt		43,864	1,432	45,296
Mortgage backed		1,113		1,113
Other		611	673	1,284
Subtotal	75,657	45,588	2,105	123,350
Short-term Investments	210,454			210,454
Fixed income funds	90,906	62,647		153,554
Equity funds	213	296,250	104,767	401,230
Hedge funds		57,417	482,862	540,279
Private equity			582,947	582,947
Real assets			309,470	309,470
Total Investments:	\$ 693,807	\$ 498,643	\$ 1,487,089	\$ 2,679,539
Assets	\$ 712,377	\$ 508,033	\$ 1,527,947	\$ 2,748,357
Liabilities:				
Annuity and Other Split Interest Obligations			\$ 16,233	\$ 16,233
Interest Rate Exchange Agreements		21,571		21,571
Liabilities		\$ 21,571	\$ 16,233	\$ 37,804

During the years ended June 30, 2012 and June 30, 2011 there were no significant transfers in/out of Level 1 and Level 2 of the fair value hierarchy for investments which were recorded at fair value. Based on the information made available to the Museum, there are no concentrations in any underlying individual security or issuer in amounts greater than 5% of the Museum's net assets except for possible concentrations in U.S. Treasury securities for both fiscal years 2012 and 2011.

The following table includes a rollforward of the amounts for the year ended June 30, 2012 for Investments classified within Level 3. The classification of a financial instrument within Level 3 is based upon the significance of the unobservable inputs to the overall fair value measurement:

	<i>Level 3 Ending Balance June 30, 2011</i>	<i>Realized and Unrealized Gains/ (Losses)</i>	<i>Transfers In</i>	<i>Transfers (Out)</i>	<i>Purchases</i>	<i>Sales and Settlements</i>	<i>Level 3 Ending Balance June 30, 2012</i>	<i>Changes in Unrealized Gains/(Losses) Relating to Investments held as of June 30, 2012</i>
Investments:								
Equities	\$ 4,938	\$ (2,119)		\$ (679)	\$	\$ (2,075)	\$ 65	\$
Government bonds . .								
Corporate debt	1,432	(612)		(211)	266	(345)	530	9
Other	673	(102)		(93)			478	(8)
Equity funds	104,767	3,664			10,000		118,431	3,664
Hedge funds	482,862	(24,050)			120,000	(80,638)	498,174	(49,270)
Private equity	582,947	26,273			55,298	(109,558)	554,960	(30,089)
Real assets	309,470	(2,488)			70,049	(36,334)	340,697	(13,734)
Total Investments . .	\$ 1,487,089	\$ 566		\$ (983)	\$ 255,613	\$ (228,950)	\$1,513,335	\$ (89,428)

The following table includes a rollforward of the amounts for the year ended June 30, 2011 for Investments classified within Level 3. The classification of a financial instrument within Level 3 is based upon the significance of the unobservable inputs to the overall fair value measurement:

	<i>Level 3 Ending Balance June 30, 2010</i>	<i>Realized and Unrealized Gains/ (Losses)</i>	<i>Transfers In</i>	<i>Transfers (Out)</i>	<i>Purchases</i>	<i>Sales and Settlements</i>	<i>Level 3 Ending Balance June 30, 2011</i>	<i>Changes in Unrealized Gains/(Losses) Relating to Investments held as of June 30, 2011</i>
Investments:								
Equities	\$ 354	\$ 84	\$ 2,888	\$ (148)	\$ 1,985	\$ (225)	\$ 4,938	\$ 503
Government bonds . .	901	(1)				(900)		
Corporate debt	2,559	120	769	(566)	387	(1,837)	1,432	(437)
Other	1,253	13				(593)	673	23
Equity funds	89,844	26,057				(11,134)	104,767	23,604
Hedge funds	463,362	75,335			55,000	(110,835)	482,862	17,931
Private equity	546,967	107,289			88,770	(160,079)	582,947	23,939
Real assets	223,251	66,395			67,423	(47,599)	309,470	43,784
Total Investments . .	\$ 1,328,491	\$ 275,292	\$ 3,657	\$ (714)	\$ 213,565	\$ (333,202)	\$ 1,487,089	\$109,347

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 Investments held by the Museum at June 30, 2012 and June 30, 2011, respectively.

Split Interest Arrangements

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.

Charitable Remainder Trusts

The Museum is not the Trustee for any of the agreements recorded as Charitable Remainder Trusts (CRT). Each individual trust is considered a unit of account that must be measured.

When the trust is established the Museum recognizes the contribution and the asset at the present value of estimated future benefits to be received when the trust assets are distributed. Remainder values are calculated and adjusted annually.

A fair value adjustment of 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 Charitable Remainder and Other Trust Assets and non-operating expense.

Perpetual Trusts

The Museum recognizes the contribution and the asset at market value and records periodic adjustments as statements are received from the trustee.

Lead Trusts

The Museum records the expected payment stream over the term of the trust and applies a discount rate that ranges from 3.9% to 5.1%.

The following table summarizes the changes in the fair value of the assets related to charitable remainder and other trusts for the year ended June 30, 2012 (in thousands):

	<i>Ending Balance June 30, 2011</i>	<i>Changes in Discounts and Allowances</i>	<i>Ending Balance June 30, 2012</i>
Charitable remainder and other trust assets	\$ 51,607	\$(4,619)	\$46,988

The following table summarizes the changes in the fair value of the liabilities related to annuity and other split interest agreements and funds held on behalf of others for the year ended June 30, 2011 (in thousands):

	<i>Ending Balance June 30, 2011</i>	<i>Changes in Remainder Value</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Ending Balance June 30, 2012</i>
	\$16,233	\$3,729	\$ 887	\$20,849

The Museum uses the Net Asset Value (the NAV) to determine the fair value of all the underlying investments which (a) do not have a readily determinable fair value and (b) either have the attributes of an investment company or prepare their financial statements consistent with the measurement principles of an investment company.

The following table lists investments carried at net asset values by major investment category for the year ended June 30, 2012:

Investment Strategy	<i>Fair Value Determined Using NAV (in 000s)</i>	<i>Remaining Life</i>	<i>Unfunded Commitments (in 000s)</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Fixed Income Funds	\$ 124,892	N/A	N/A	Daily Monthly (10 days)	N/A
Equity Funds	366,919	N/A	N/A	Daily Monthly (5-30 days) Quarterly (30-90 days)	1 fund undergoing liquidation with a side-pocket; 2 funds with lock-up restrictions.
Hedge Funds	553,328	N/A	N/A	Monthly (30 days) Quarterly (30-90 days) Annually (60-90 days)	5 funds undergoing liquidation with side-pockets; 6 funds with lock-up restrictions, including 1 fund with a side-pocket; 1 fund with a side-pocket.
Private Equity	\$ 554,960	1 to 10 years	\$ 192,441	N/A	N/A
Real Assets	\$ 340,697	1 to 10 years	\$ 171,104	N/A	N/A

The following table lists investments carried at net asset values by major investment category for the year ended June 30, 2011:

Investment Strategy	<i>Fair Value Determined Using NAV (in 000s)</i>	<i>Remaining Life</i>	<i>Unfunded Commitments (in 000s)</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Fixed Income Funds	\$ 153,554	N/A	N/A	Daily Monthly (10 days)	N/A
Equity Funds	401,230	N/A	N/A	Daily Monthly (5-30 days) Quarterly (30 days)	1 fund undergoing liquidation, 2 funds with lock-up restrictions.
Hedge Funds	540,279	N/A	N/A	Monthly (30 days) Quarterly (45 - 90 days) Annually (90 days)	5 funds undergoing liquidation; 3 funds with lock-up restrictions, including 1 fund with a side-pocket; 2 funds with side-pockets.
Private Equity	\$ 582,947	1 to 10 years	\$ 211,763	N/A	N/A
Real Assets	\$ 309,470	1 to 10 years	\$ 200,811	N/A	N/A

O. ASSET RETIREMENT OBLIGATIONS

The Museum recognizes a liability on the Balance Sheet for Asset Retirement Obligations pertaining to future remediation work necessary to restore certain properties. The liability equals the present value of the expected cost of remediation.

During fiscal years 2012 and 2011, the Museum made payments of \$807 thousand and \$51 thousand, respectively, for these obligations and reduced the liability accordingly. In addition, the Museum adjusted certain asset retirement data and provided for the years' reductions, charges and accretion. For fiscal year 2012, the non-cash charges amounted to an increase of \$1.1 million and for fiscal year 2011, the non-cash charges were reduced by \$1.3 million and are included in the non-operating section of the Statement of Activities. As of June 30, 2012 and 2011, \$7.6 million and \$7.3 million, respectively, of conditional asset retirement obligations are included in the liability section of the Balance Sheet.

P. DISCLOSURE FOR ENDOWMENT FUNDS AND NET ASSET CLASSIFICATIONS

The Museum's endowment consists of approximately 600 individual funds established for a variety of purposes. Its endowment includes donor-restricted endowment funds. The Museum also has funds with board-imposed restrictions that are treated as endowments. As required by Generally Accepted Accounting Principles, endowment funds are classified based on the existence or absence of donor-imposed restrictions. Endowment funds and quasi-endowment funds are governed by the Endowment Spending Policy adopted by the Board of Trustees.

On September 17, 2010, New York State enacted the New York Prudent Management of Institutional Funds Act (NYPMIFA), which the Museum adopted during fiscal 2011. NYPMIFA governs the standards of management, investing, and spending of donor-restricted endowment funds by requiring the prudent consideration of the following eight factors when appropriating spending from endowment funds: (i) the duration and preservation of the endowment fund; (ii) the purposes of the Museum and the endowment fund; (iii) general economic conditions; (iv) the possible effect of inflation or deflation; (v) the expected total return from income and the appreciation of investments; (vi) other resources of the Museum; (vii) where appropriate and circumstances would otherwise warrant, alternatives to the expenditure of the endowment fund, giving due consideration to the effect that such alternatives may have on the Museum; and (viii) the investment policy of the Museum. NYPMIFA also eliminates the legal requirement to preserve the historic dollar value of donor-restricted endowment funds and makes it legally possible to spend from the endowment funds when they drop below the historic dollar value of the gift. The term historic dollar value is defined as the aggregate fair value in dollars of (i) an endowment fund at the time it became an endowment fund; (ii) each subsequent donation to the fund at the time it is made; and (iii) each accumulation made pursuant to a direction in the applicable gift instrument at the time the accumulation is added to the fund. As a result of this interpretation, the Museum classifies as permanently restricted net assets (i) the original dollar value of endowment gifts not expendable under the specific terms of the applicable gift instrument; (ii) the original dollar value of subsequent endowment gifts; (iii) the net realizable value of future payments (i.e., outstanding endowment pledges net of applicable discount); and (iv) appreciation (depreciation), gains (losses) and income earned on the fund when the donor states that such increases or decreases are to be treated as changes in permanently restricted net assets less spending per the endowment spending policy. With respect to endowment funds governed by gift instruments executed before September 17, 2010, the legislation required the Museum to send a notice to all available donors asking them to elect whether (i) the Museum could spend as much of the gift as is prudent; or (ii) the Museum could not spend below historic dollar value. The legislation provides that if the donor did not respond within 90 days of receiving the notice, expenditures from the endowment fund will be governed by the prudence standard in the new legislation. The Museum has complied with this, and all other requirements of NYPMIFA and has determined that for administrative ease and to ensure prudence with respect to its endowment funds, it will continue to maintain historic dollar value spending restrictions in place for all funds.

In relation to NYPMIFA, Generally Accepted Accounting Principles require that for each donor-restricted endowment fund the Museum is to classify the portion of the fund that is not classified as Permanently Restricted Net Assets as Temporarily Restricted Net Assets until such funds have been appropriated. Upon appropriation by the Board for expenditure and the expiration of any time restriction and/or the meeting of any purpose restriction a reclassification of that amount to Unrestricted Net Assets occurs.

Prior to September 17, 2010, the State of New York's enacted version of the Uniform Management of Institutional Funds Act ("UMIFA") governed management of the Museum's endowment funds. The Board of Trustees of the Museum interpreted UMIFA as requiring the preservation of the historic dollar value of donor-restricted endowment funds ("endowment funds"), absent explicit donor stipulations to the contrary.

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 such 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, 2012 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted funds	\$	\$ 528,200	\$ 831,566	\$ 1,359,766
Quasi-endowment funds	660,302	161,723		822,025
Total funds	\$ 660,302	\$ 689,923	\$ 831,566	\$ 2,181,791

Endowment Net Asset Composition by Type of Fund as of June 30, 2011 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted funds	\$	\$ 681,672	\$ 820,868	\$ 1,502,540
Quasi-endowment funds	738,776	71,753		810,529
Total funds	\$ 738,776	\$ 753,425	\$ 820,868	\$ 2,313,069

Endowment & Non-Endowment Net Assets
for the Fiscal Year Ended June 30, 2012 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment and quasi-endowment net assets, beginning of year	\$ 738,776	\$ 753,425	\$ 820,868	\$ 2,313,069
Investment return:				
Investment Income	6,953	10,225	1	17,179
Net appreciation/depreciation (realized)	44,309	64,939	8	109,256
Net appreciation/depreciation (unrealized)	(64,229)	(64,547)		(128,776)
Total investment (loss) return	(12,967)	10,617	9	(2,341)
Transfers	46,781	(46,781)		
Appropriation of endowment assets for expenditure (spending)	(88,650)	(32,172)		(120,822)
Contributions	8,550	2,215	14,148	24,913
Other changes and reclasses	(32,188)	2,619	(3,459)	(33,028)
Total endowment and quasi-endowment net assets at the end of year	660,302	689,923	831,566	2,181,791
Non-endowment net assets, end of the year				
Operating	10,062	50,782		60,844
Non-Operating	29,622	440,777		470,399
Total non-endowment net assets, end of the year	39,684	491,559		531,243
NET ASSETS AT THE END OF THE YEAR	\$ 699,986	\$ 1,181,482	\$ 831,566	\$ 2,713,034

Endowment & Non-Endowment Net Assets
for the Fiscal Year Ended June 30, 2011 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment and quasi-endowment net assets, beginning of year	\$ 901,596	\$ 286,029	\$ 806,631	\$ 1,994,256
Cumulative effect of change in accounting principle	(282,154)	282,154		
Investment return:				
Investment Income	13,776	13,892	20	27,688
Net appreciation/depreciation (realized)	72,514	107,309	13	179,836
Net appreciation/depreciation (unrealized)	91,079	138,541		229,620
Total investment return	177,369	259,742	33	437,144
Transfers	45,777	(45,777)		
Appropriation of endowment assets for expenditure (spending)	(87,867)	(28,400)		(116,267)
Contributions	1,806	700	12,316	14,822
Other changes and reclasses	(17,751)	(1,023)	1,888	(16,886)
Total endowment and quasi-endowment net assets at the end of year . . .	738,776	753,425	820,868	2,313,069
Non-endowment net assets, end of the year				
Operating	11,663	53,119		64,782
Non-Operating	85,873	443,067		528,940
Total non-endowment net assets, end of the year	97,536	496,186		593,722
NET ASSETS AT THE END OF THE YEAR	<u>\$ 836,312</u>	<u>\$ 1,249,611</u>	<u>\$ 820,868</u>	<u>\$ 2,906,791</u>

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

	<i>June 30, 2012</i>	<i>June 30, 2011</i>
Art Acquisitions	\$ 488,316	\$ 204,447
Book Purchase	3,583	2,760
Capital Projects		4
Collections Conservation	1,792	1,792
Deaccession		1
Departmental Discretionary	11,254	5,627
Departmental Operating	16,022	14,848
Exhibitions	38,536	39,430
Fellowship/Travel Stipend	22,611	23,044
Gallery Maintenance	19,632	19,635
Interns	3,591	3,346
Operating	151,171	434,007
Public Programs	35,083	32,251
Publications	14,376	14,311
Reserve		4
To Be Designated	25,599	25,361
Total endowment and quasi-endowment funds classified as permanently restricted net assets . . .	<u>\$ 831,566</u>	<u>\$ 820,868</u>
 Temporarily Restricted Net Assets:		
Art Acquisitions	\$ 200,637	\$ 220,391
Book Purchase	2,122	2,396
Capital Projects	2,977	5,284
Collections Conservation	6,083	5,271
Deaccession	14,666	15,337
Departmental Discretionary	3,898	4,689
Departmental Operating	6,301	7,565
Exhibitions	22,042	24,120
Fellowship/Travel Stipend	32,282	34,050
Gallery Maintenance	35,372	37,197
Interns	1,473	1,586
Operating	310,475	338,766
Public Programs	18,178	18,947
Publications	12,224	13,107
Reserve	5,837	9,170
To Be Designated	15,356	15,549
Total endowment and quasi-endowment funds classified as temporarily restricted net assets	<u>\$ 689,923</u>	<u>\$ 753,425</u>
 Unrestricted Net Assets:		
Art Acquisitions	\$ 203,366	\$ 207,408
Book Purchase	5,749	5,952
Capital Projects	40,838	37,261
Collections Conservation	308	535
Deaccession	114	753
Departmental Discretionary	18,466	19,078
Departmental Operating	820	652
Exhibitions	9,848	11,802
Fellowship/Travel Stipend	2,335	3,983
Gallery Maintenance	2,450	4,274
Interns	177	303
Operating	356,977	421,283
Public Programs	4,130	5,443
Publications	6,383	7,255
Reserve	5,626	8,215
To Be Designated	2,715	4,579
Total quasi-endowment funds classified as unrestricted net assets	<u>\$ 660,302</u>	<u>\$ 738,776</u>
Total endowment and quasi-endowment funds	<u><u>\$2,181,791</u></u>	<u><u>\$2,313,069</u></u>

As a result of unfavorable market fluctuations and the continued prudent use of income generated by donor-restricted funds in support of mission-critical programs, the fair market value of assets associated with individual donor-restricted funds has fallen below historic dollar value. The aggregate amounts by which fair value was below historic value was \$0.2 million and \$.05 million as of June 30, 2012 and 2011, respectively.

Q. MERCHANDISING AND OTHER AUXILIARY ACTIVITIES

Auxiliary operating revenue and expense are summarized as follows (in thousands):

	<u>2012</u>	<u>2011</u>
Operating revenue:		
Merchandising operations	\$72,095	\$68,160
Restaurant	21,403	22,190
Other	4,641	4,745
Total revenue	<u>98,139</u>	<u>95,095</u>
Operating costs and expenses:		
Merchandising operations	68,652	64,153
Restaurant	20,080	20,919
Other	4,333	4,064
Total costs and expenses	<u>93,065</u>	<u>89,136</u>
Net income from auxiliary activities	<u>\$ 5,074</u>	<u>\$ 5,959</u>

Categories of Membership

ANNUAL MEMBERS

	2012	2011
National Associate (\$60)*	57,227	47,202
National Friend (\$275)*	3,097	2,843
Met Net (\$70)	41,166	30,864
Individual (\$100)	32,135	26,290
Family/Dual (\$200)	26,729**	22,701**
Sustaining (\$550)	7,779	7,780
<i>Supporting</i>		
Contributing (\$1,200)	1,212	1,128
Donor (\$2,000)	515	490
Sponsor (\$4,500)	380	400
Patron (\$9,000)	81	89
Patron Circle (\$13,000)	34	35
President's Circle (\$20,000)	43	42
	<u>170,398</u>	<u>139,864</u>

MEMBERS OF THE CORPORATION

	2012	2011
Fellows for Life	469	482
Fellows in Perpetuity	191	196
Benefactors	264	266
	<u>924</u>	<u>944</u>
Total	171,322	140,808

* Nonresident Memberships

** Includes Life Members

Members of the Corporation

Benefactor

Jan Cowles

Declared Benefactor

David Alexander Powers

Fellows for Life

Martin T. Sosnowski
Edith I. Welch

Donors to the Annual Appeal to the Members of the Corporation

Gifts of \$1,000 or more

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Plácido Arango
Mrs. Douglas Auchincloss
Leon D. Black
Mr. and Mrs. Jay R. Braus
Daniel and Estrellita Brodsky
Ambassador W. L. Lyons Brown
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Peggy and Richard M. Danziger
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The Robert Mapplethorpe
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Mr. and Mrs. Frank
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Vivian Megerian
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Sheila W. and Richard J. Schwartz
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Kathryn Walter Stein
Mabel K. Stein
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Nicholas S. Zoullas
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Anonymous (22)

Gifts of \$50,000–\$99,999

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Louis & Virginia Clemente Foundation, Inc.
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Marian and James H. Cohen
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Gertrude Whitney Conner
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Heinz Dawid
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Goldman, Sachs & Co.
Roslyn and Leslie Goldstein Foundation
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Christopher Grisanti and Suzanne P. Fawbush
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Merrill G. and Emita E. Hastings Foundation
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Eleanor Avery Hempstead
John R. Henry
Dick and Helen Henshaw
Mr. and Mrs. Richard Herber
Mr. and Mrs. Raymond Herrmann
Drs. Irma and Andrew Hilton
Georgeane Hnojsky
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Jacobsen Foundation
Dudley D. Johnson
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Anonymous (13)

Gifts of \$25,000–\$49,999

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Joan Taub Ades and Alan M. Ades
Edith Adler
Ahearn-Holtzman, Inc.
Tania and Anilesh Ahuja
Elsie V. and M. Bernard Aidinoff
John D. Amsterdam
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Constance and Carroll L. Cartwright
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Mrs. Merritt A. Cleveland
Mr. and Mrs. Stewart B. Clifford
Suzanne and Bob Cochran
Steven and Alexandra Cohen
Thomas A. and Nouchine Connolly

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Bita Daryabari
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Marjorie and Alan Doniger
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Nellie Westerman
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Anonymous (6)

Gifts of \$10,000–\$24,999

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The Harold & Mimi
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Wolfensohn
Anonymous (18)

Gifts of \$1,000–\$9,999

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Caplan
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Avna Cassinelli
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Cohen
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Mr. and Mrs. Edmund R.
Davis
Mr. and Mrs. Guy de Chazal
France and Susan
de Saint Phalle
DeBard Johnson
Foundation
Jane DeBevoise
Jessie McNab Dennis
Mary and Roland DeSilva
Mrs. Richard E. Diamond

Gerald and Ruth Dickler
Frances Dittmer
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Evelyn Domjan
Susan E. Donovan
James David Draper
Hugo Dreyfuss
Helen Crandell Duer
Virginia and John Dughi
David J. Dunn
Mrs. Marjorie Eagan
Mr. and Mrs. Timothy A.
Eaton
Delphine and Frank
Eberhart
Susan Eddy
James M. Edwards
Harvey Eisen
Dr. Robert N. Elkins
Ellora Energy, Inc.
Mr. and Mrs. Martin
Emmett
Polina and Yan Erlikh
ETS Leon Aget
Mr. and Mrs. Thomas M.
Evans
Mr. and Mrs. William M.
Evarts, Jr.
Elizabeth Mugar Eveillard
Mr. and Mrs. Joseph P.
Fahey, Jr.
Margot and Sy Falik
Mr. and Mrs. Stuart P. Feld
Carolyn A. Fitzpatrick
James Flaws and Marcia
Weber
Ernest L. Folk
David B. Ford
Clare, Jack, Pamela and
Beau Fraser
Alice Cooney
Frelinghuysen
George L. K. Frelinghuysen
Peter H. B. Frelinghuysen
Dr. and Mrs. Henry Clay
Frick II
Robert and Harriet
Friedlander
The Alvin E. Friedman-
Kien Foundation Inc.
Sandra S. Furman
Marilyn Gerstenhaber
Tamilla F. Ghodsi
The Reverend Davis Given
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Christopher S. Lightfoot
Joan R. Mertens
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Debbie T. Kuo
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Collections Manager

Fred A. Caruso
Collections Specialist

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Michael J. Baran
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Adam M. Levine
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Maya Muratov
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Supervising Departmental Technician

Jennifer Slocum Soupios
Principal Departmental Technician

Islamic Art

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Patti Cadby Birch Curator in Charge

Navina Najat Haidar
Curator

Maryam Ekhtiar
Associate Curator

Deniz Beyazit
Assistant Curator

Marika Sardar Nickson
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Courtney A. Stewart
Data Entry Assistant, part-time

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Kent Henriksen
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Manus Gallagher
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Medieval Art and The Cloisters

Peter Barnet
Michel David-Weill
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MEDIEVAL ART

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Mary and Michael Jabaris
Curator of Byzantine Art
Melanie Holcomb
Charles T. Little
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Christine E. Brennan
Senior Research Associate
Brandie Ratliff
Research Associate
Wendy Stein
Research Associate,
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Nancy Wu
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Bianca A. Niggli
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Assistant
Lisa Quinn
Group Reservations
Assistant, part-time
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Andrew Winslow
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Marla Prather
Rebecca A. Rabinow
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Lisa M. Messinger
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Mary Clare F. McKinley
Rachel Nelson
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Associates
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Administration
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Rachel Robinson
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Frederick P. Rose Curator
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Photographs
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The Conservation and Scientific Research Departments

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Lucretia Kargère
Conservator, The Cloisters

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part-time
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Vicki Parry
Carolyn Riccardelli
Karen Stamm
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Sarah McGregor
Associate Conservator,
part-time
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Christina Hagelskamp
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Preparators
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*Projectionists,
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Technicians*

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DEPARTMENT OF ARTS OF
AFRICA, OCEANIA, AND
THE AMERICAS

James Ross Day
Museum Librarian

THE IRENE LEWISOHN
COSTUME REFERENCE
LIBRARY OF THE
COSTUME INSTITUTE

Julie Tran Lê
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THE ONASSIS LIBRARY
FOR HELLENIC AND
ROMAN ART IN THE
DEPARTMENT OF GREEK
AND ROMAN ART

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Manager, part-time*

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Chief Treasury Officer

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Coordinator, part-time*
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Meghan Bergman
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Planning and Budget*
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Monica Sands
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FINANCIAL REPORTING
AND ACCOUNTING

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Henry Velasquez
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Margaret O'Donnell
Robyn Roberts
Carrie Sheppard
Kristen Vanderziel
*Visitor Services Assistants,
part-time*

VISITOR SERVICES,
THE CLOISTERS

Keith A. Glutting
Manager of Visitor Services

Michael Ostergren
Coordinator of Visitor Services

Jody Litman
Assistant Visitor Services Coordinator, part-time

Drew E. Bucilla

Eileen S. Dirks

James A. Lemoine

Catherine Listi

Stephen J. Mack

Victoria Melendez

Robert Pinnock

William Quinlan

Kevin Takasoto

Daniel Tsai

Irene Warro
Visitor Services Assistants, part-time

Office of the Vice
President for
Development and
Membership

Nina McN. Diefenbach
Vice President for Development and Membership

Development

Stephen A. Manzi
Chief Development Officer

Pamela J. Butler
Senior Deputy Chief Development Officer for Planned Giving and Administration

Christine S. Begley
Deputy Chief Development Officer for Government and Foundation Giving

Kathryn E. Fortlouis
Deputy Chief Development Officer for e-Philanthropy

Christopher J. Hughes
Deputy Chief Development Officer for Research and Strategic Planning

Kristin M. MacDonald
Deputy Chief Development Officer for Events

Sarah Higby
Deputy Chief Development Officer for Corporate Programs

Amy O'Reilly Rizzi
Deputy Chief Development Officer for The Fund for the Met

Young K. Bae
Senior Development Officer for Corporate Annual Programs

Geoffrey Cestaro
Senior Development Officer for Systems

Heather A. Gallagher
Senior Development Officer for Prospect Research

Shawn T. Mroz
Senior Development Officer for Planned Giving and Major Gifts

Katherine Lyons Witt
Senior Development Officer for Individual Giving

Kristin Martin McGuire
Associate Administrator

Lesley Cannady
Development Officer for Government and Foundation Giving

Anna S. Chiumentti
Development Officer for Administration

Aiza Keesey
Development Officer for The Apollo Circle and Travel Program

Elizabeth B. Luna
Development Officer for Corporate Programs

Bradley Wright
Development Officer for the Capital Campaign

Katharine Dobie

Ellie S. Forseter

Dana Lawless
Associate Development Officers

Hana E. Besheer

Daphne B. Birdsey

Lucia Giordano

Jessica L. Miely
Assistant Development Officers

Caroline A. Ashley

Elizabeth C. Gordon

Doreen Ho

Jesse Kester
Development Associates

Mary K. Allen

Evelin M. Chabot

Kimberly Chey

Clary Delano

Frances Gutter Lisk
Development Assistants

Lisa C. Koch
Program Coordinator for Planned Giving and The Fund for the Met, part-time

Erika N. Nelson
Assistant Development Officer, part-time

Membership

Nancy M. Sanford
Acting Chief Membership Officer

Emilio Caballero
Deputy Chief Membership Officer for Information Systems

Daniel Vincent
Deputy Chief Membership Marketing Officer

Meghann McKale
Membership Officer for Events and Programs

Nitasha A. Kawatra
Membership Officer for Marketing

Jessica Hirschey

Betty Lalicata
Membership Officers for Information Systems

Corey A. Bright

Robertta Haynes

Jennifer Piro
Assistant Membership Officers

Mary Taylor
Assistant Membership Officer for Volunteers

Natasha Joukovsky
Senior Membership Associate

Lynne Argento

Jessie Deo

Bridget A. Kluger
Membership Associates

Leonarda Di Mauro
Membership Services Assistant

Marcia C. Chang

Robert A. Clarke

Teekawati Kissoon

Mary McCann
Administrative Assistants

Suzanne Gauthier
Senior Membership Officer for Special Projects, part-time

Mary Schilliro
Assistant Membership Officer for Volunteers, part-time

Dayana Asenjo
Membership Associate, part-time

Lois Blume

Larissa Hall

Katherine M. Johnson
Membership Services Assistants, part-time

Special Events

Vanessa Hagerbaumer
Senior Special Events Officer

Leila Newhouse
Special Events Officer

Libby Spears
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 Specialists

Darcel Anderson
Associate Inventory Allocation Specialist

Elizabeth Williamson-Crittenden
Traffic Manager

PRODUCT DESIGN

Ruben Luna
General Manager of Product Design

Sandra Wiskari-Lukowski
Senior Design and Research Specialist

Sangeetha Kowsik

Sarah M. Parke
Designers

Kathleen Paton
Product Text and Copy Editor

PRINTED PRODUCT,
CHILDREN'S PRODUCT,
AND ART SUPPLIES

Stefanie Levinson
Divisional Merchandise Manager

Will Lach
Product Development Manager

Allison K. Sands
Buyer

Mahin Kooros
Production Manager

Kim Cordero
Senior Assortment Planner

Mary Wong
Senior Production Specialist

Victoria Gallina

Gillian Moran
Production Specialists

Miriam M. Tribble
Associate Product Development Manager

Henry Casey
Associate Editor

John Murphy
Assistant Buyer

JEWELRY, ACCESSORIES,
AND GIFTS

Cassandra Nash
Divisional Merchandise Manager

Karen Klink

Michael C. Nachbar
Product Development Managers

Margaret M. Davis
Associate Product Development Manager

Ronald Street
Supervisor, 3-D Imaging, Molding, and Prototyping

James Jacouzzi
Senior Assortment Planner

Krista Rauth

Rita Soghanyemezian
Senior Production Specialists

Jeffrey P. Weber
Production Specialist

Julia Temesy-Armos
Associate Production Specialist

Daniela Holban
Associate Category Specialist

Karla L. DeVries
Production and Quality Control Coordinator

**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 Kopsco
Assistant Buyer

Retail Marketing and Publicity

Jody Malordy
*General Manager of
Marketing and Publicity*
Meredith Ballen-
Brownstein
*Senior Manager, Creative
and Production*
Janice Herrmann
*Senior Manager, Direct
Marketing*
Janice Yablonski
*Senior Manager,
E-commerce*
Winnie Cheng
*E-commerce Content and
Merchandising Manager*
Narmeen S. Husain
Publicity Manager
Rebecca A. Rosenblatt
*E-commerce Operations
Manager*
Allison Bixby
Editor
Matt Leskovic
Marketing Analyst
Heather Shaw
*Associate Manager of
Graphic Design*
Ching-I Chia
*Assistant Marketing
Manager, E-commerce*
Kelsey D. Hammond
Assistant Creative Manager
Jon Paul Milostan
*Assistant E-commerce Content
and Merchandising Manager*

Retail Store Operations

Will Sullivan
General Manager, Retail
Cathryn Leon
*Senior Manager, Retail
Store Operations*
Rochelle Calvanese
Administrative Assistant

VISUAL MERCHANDISING

Kathy Mucciolo-Savas
*Senior Manager, Visual
Merchandising and Store
Planning*

Allison Rachlis
*Associate Manager of Visual
Merchandising and Store
Planning*
Noriko Sugiura
*Associate Graphic Designer
of Visual Merchandising
and Store Planning*
Buster Seccia
*Visual Merchandising
Assistant*

MAIN GIFT SHOP

Benjamin Hansen
Michael Hladky
Carolina Morales
Senior Store Managers
Jeffrey Johnson
Mohammed Uddin
Store Managers
Michael C. Helt
Carmen Irizarry
Ana L. McCullough
Desiree L. Thurman
Patrick T. Valentine
Store Coordinators
Leila Bondoc
Lorraine C. Engelman
Charlotte C. Facey
Doreen I. Sutton
*Assistant Store
Coordinators*
Jacqueline Griffith
Store Group Leader
Cebert Malcolm
Rosa M. Solis
*Senior Store Group Leaders,
part-time*
Brandon Beckstrom
Daniris M. Burgos
Dennis P. Fury
Thelma A. Jackson
Israt Jahan
Elizabeth Kottakis
Christinia Lee
Daniel A. Loor
Sonya Miller
William J. Miranda
Nicholas A. Montana-
Walkonis
Nicolas A. Plummer
Reshma A. Soodeen
Barbara H. Sussman
Jean F. Tibbetts
*Store Group Leaders,
part-time*
Joanna Abolafia
Julissa M. Arias
Joanne M. Boccia
Genevieve K. Capozzoli
Maria Dulce Castillo
Shirley Chapin
Heleni A.
Christodoulou
Alfonso Clark
Scott A. Clevens
Jennifer Collado
Felix M. Concepcion

Lydia Demidova
Jason P. Dipnarinesingh
Charlotte L. Feldman
Rita G. Fitzgerald
Cynthia P. Franz
Jessica Frias
William G. Garcia
Charmaine M. Grant
Georgine Herb
Marianne Hong
Elizabeth T. Kaemmerle
Faraha S. Khan
Jordan C. Levine
Yolanda Llanos
Mila M. Luna
Claudia Marino
Peter E. Maxwell
Yvette B. McArthur
Sheila Metcalf
Nicholas J. Motyl
Marion Osmani
Lunna G. Pizarro
Rose Ramdassie
Pamela Rice
Nadya A. Richards
Leanice L. Richardson
Henry O. Romero
Maren Ryan
Jonta S. Sanders
Gabriella E. Scacchetti
James P. Scott
Christopher Singh
Ray J. Singh
Jennifer R. Solomon
Helene R. Steinhauer
Aaron A. Valentin
Dilara Wadud
Barbara A. Withers
Eva Wolff
Regina Zvoma
*Senior Store Salespersons,
part-time*
Malaika S. Ali
Katrina J. Basilo
May Chen
Alexandria Dano
Dianne Davis
Marguerite D. Franco
Brittany Giles
Eric P. Gratton
Amanda G. Grearson
Larry R. Kaplun
James M. Kay
James P. Krcha
Keith S. Mannion
Kathryn G. Mansure
Rudolph C. Martorella
Tiffani D. Miller
Tristan M. Mosser
David Jean Philippe
Rosanna C. Plasencia
Arthur J. Polendo.
Brayan A. Sanchez
James Slevin
*Store Salespersons,
part-time*
Ricardo R. Howell
James P. Kilroy
*Store Stockpersons,
part-time*

STOCK SERVICES

Tariq Elahie
Assistant Manager
John Colombo, Jr.
Assistant Store Manager
David T. Pettie
Frantz M. Sannon
*Senior Store Group Leaders,
part-time*
Sam Branman
Jacqueline Springer
Elizabeth A. Young
Christopher R. Yuen
*Senior Store Stockpersons,
part-time*

THE CLOISTERS

Sheryl Esardial
Store Manager
Raina Roe
Assistant Store Manager
Peter Garcia
Catherine Nunez
Adeka Stupart
*Senior Store Salespersons,
part-time*

KENNEDY AIRPORT

Simon Mo
Senior Store Manager

Terminal 4

Sherrie-Lee Mohammed
Tameshwar Singh
*Store Group Leaders,
part-time*
Monique G. HoSang
Jessica Lopez
*Senior Store Salespersons,
part-time*

Terminal 8

Noowbasie Hossein
*Store Group Leader,
part-time*
Susan Chung
Danny C. Jofat
Padmoutie Ramroop
*Senior Store Salespersons,
part-time*

LAGUARDIA AIRPORT

Carolyn A. Messina
Store Manager
Nicole Y. Moragne
Store Group Leader, part-time
Richard Mena
Michelle Peralta
James Puccio
*Senior Store Salespersons,
part-time*

NEWARK LIBERTY AIRPORT

Erik Rahaman
Store Manager
Jose E. Pina Leyva
*Senior Store Group Leader,
part-time*
Ricardo Hernandez
*Store Group Leader,
part-time*
Kristina Feliciano
Brianna L. Guterra
Cristina Yanez
*Senior Store Salespersons,
part-time*
Shah Begum
Store Salesperson, part-time

ROCKEFELLER CENTER

Maureen McGrath
Senior Store Manager
Luis Feliciano
Assistant Store Manager
Pedro Lucas
Karen Sonn
*Assistant Store
Coordinators*
Sandra Fukawa
Tiemoko Toure
*Senior Store Group Leaders,
part-time*
Adelina Batallones
Diana R. Cabral
Laura Lynne Coleman
Marilyn Conroy
Mary Curry
Jean Dierks
Sandra Erickson
Maureen Gillis
Lucienne Murtha
Elaine Norman
Steven Proffitt
Hilda Rivera
Bozana Rublek
Nigora Saidova
Cecilia Sassi
Olga Szabo
Stephanie Terril
Barbara Tomei
Albert J. Urena
Janifer Youmans
Leslie R. Zivic
*Store Salespersons,
part-time*
Noel M. Jabrica
Luis Negron
Johnny Ng
*Store Stockpersons,
part-time*

Finance, Operations, Systems, and Wholesale

Ken Weinstein
*General Manager of
Merchandising Finance,
Operations, and Systems*

MERCHANDISING
FINANCE

Larisa Markova
*Senior Manager of
Merchandising Finance*
William Conklin
*Budget Analyst,
Merchandising and
Publicity*
Ferlandia Gomez
Accountant
Carlos R. Mejia
Junior Accountant

SALES SUPPORT

Brian Symons
*Senior Manager of Sales
Support*
Richard Newburger
Sales Reporting Manager
Bersuze Leblanc-Saint-Jean
*Sales Reporting
Supervisor*

MERCHANDISING
SYSTEMS

Azhar Ali
*Senior Manager of
Merchandising Systems*
Frank Helmrich
*Manager of Merchandising
Systems*

WHOLESALE

Kristin Magnuson
Manager
Kristina Parrinello
Associate Account Manager

THE DISTRIBUTION
CENTER

Assumpta Sweeney
Senior Operations Manager
Satrohan Mahadeo
*Associate Operations
Manager*
Dennis Ruggiero
*Associate Shipping and
Receiving Manager*
Robin Bullard
Coordinator
Janée Jones
*Customer Service
Coordinator*
Stacy Mahon
*Customer Service and
Finance Coordinator*
Sheila McCloud
Coordinator, Security Area
Anthony Gillies
*Assistant Fulfillment
Coordinator*
Laura McHugh
*Assistant Coordinator for
Administration*

Perry Brown
Elroy Martinez
Stockpersons
Jesus Medina
Superintendent
Oleg Teves
Driver, part-time
Eileen Fitschen
Daria Smith
Clerks, part-time
Mallory Crump
Housekeeper, part-time
Reinaldo Armstrong
Joyset Garnes
Rita Giudice
Louise Gordon
Andrea Ifill
Patricia Lowe
Elroy Martinez, Jr.
Jennifer McGrattan
Cori Ray
Elisa Rodriguez
Steve Rodriguez
Bryan Small
Charles Stone
Paul H. Zagajewski
Stockpersons, part-time

Office of the Vice
President for
Construction and
Facilities

Tom A. Javits
*Vice President for
Construction and Facilities*
Joseph A. Shatoff
Manager of Special Projects
Deborah Gul Haffner
*Environmental Health and
Safety Manager*
Renee Bussiere
*Manager of Office
Renovations*
Jennifer D. Hinckley-
Baglia
*Assistant Manager of
Office Renovations*
Kara Thomas
Executive Assistant

CONSTRUCTION

Eric W. Hahn
*General Manager for
Construction*
Luisa Ricardo-Herrera
Senior Project Manager
Stephen J. Mezzo
*Mechanical, Electrical, and
Plumbing Project Manager*
Philip Tharel
*Architectural Project
Manager*
Mahan Khajenoori
Assistant Project Manager
Kelly A. Del Valle
*Administrative
Coordinator*

FINANCIAL AND
ADMINISTRATIVE
SERVICES

Paul V. Cunningham
*Manager for Financial and
Administrative Services*
Gina M. Pampena
*Associate Manager for
Financial and
Administrative Services/
Facilities*
Laura Scognamiglio
*Associate Manager for
Financial and
Administrative Services/
Capital*
Catherine Carotenuto
*Capital Projects
Coordinator*

Buildings

Tom Scally
*Buildings General
Manager*
Michael D. Dominick
*Associate Buildings
Manager, Infrastructure*
Gordon Hairston
*Associate Buildings
Manager, Maintenance*
Taylor Miller
*Associate Buildings
Manager, Exhibitions*
William Q. Brunson
*Assistant Buildings
Manager, Maintenance*
Crayton Sohan
*Assistant Buildings
Manager, Rigging*
Agnes P. Minns
*Assistant Buildings
Manager, Administration*
Maria Nicolino
Assistant Project Manager
Lena Smajlaj
*Assistant Custodial
Manager*
Edward Ortiz
George Poulis
Floor Managers/Custodial
Christina Chi-Bland
Rashida A. Johnson
*Associate Building
Coordinators*

ENGINEERING
MANAGEMENT

William Foley
*Manager for Engineering
Operations*
Christian Mora
*Manager for Engineering
Systems*
Eric Wrobel
*Associate Engineering
Manager*

Maik Atlas
*Assistant Engineering
Manager*
Valerie Morgan
*Assistant for
Administration*

CARPENTRY

Vadim Danilov
*Supervising
Maintainer*
Solomon Azaraev
Rameshwar Kissoon
Daniel Olson
Oneil Robinson
Amar Sukhmandan
Salvatore Vaina
Maintainers

CUSTODIAL SERVICES

Carl Coleman
Derek May
Kenneth Smith
*Supervising Maintainers/
Cleaners*
Haresh Bhagroo
Maria Den Uijl
George Gauthier
Prentiss Harmon
Jose Reyes
Theresa Wilson
Maintainers/Cleaners
Sabrie Ahmetaj
Carol Ana Arriola
William Barbor
William Barton
Qualis Blackett
Yolanda M. Bollin
James Boomer
Jamaine Brown
Tyrone Brown
Delvon Caldwell
Swee Khim Cheong
Claude Cherilus
Bruce Clarke
Bernard Clesca
Juan Correa
Leon De Leon
Santos Deida
Christopher Den Uijl
Alexander Diaz
Mark A. Dickinson
Giovanni Domino
Eric D. Facey
Cesar Flores
Lae-Tisha Forde
Edgardo Gomez
Walter Goolsby
Colin Gordon
Lawrence Green
Warren Gruel
George Hampton
Phillip Harris
Fontinel Harry
Kaleem Hussain
Kevin Jackson
Daryll Johnson
Nellierose J. Jordan

Nadira Kumar
Channon R. Lilly
Lisa S. Llewellyn
Valerie Morgan
Pablo Lopez-Ospina
Leovigildo Luna
Havindra Mahabir
Calixto Martinez
Wilson Martinez
Anthony A. McKay
Angel D. Melo
Freddie Mendez
Rose Miller
Pepper Montague
Patrick Murray
Kreshnik Narkaj
Leze Ndoci
James Neff
Sammy Nelson
Jims J. Olivier
Laura Palomo
Reyna Paredes
Carline Paris
Eric Persaud
Angelito Pualengco
Gopal Ramdhanie
Jason Raso
Stephen Reilly
Ruben Rivero
Israel Sanchez
Mahendranauth
Seenarine
Angelina Shkoza
Anica Simion
Valentine Simoni
Kampta Singh
Khemraj Singh
Carlos Sosa
Edward Stanton
Michael Sump
Shankar Thorat
Nadine Toots
Carmen Torres
Edgard Torres
Kathy Valdes
Franklyn Velez
Abdu A. Vettikkathu
Nelson Villatoro
Stanley Walker
Tyrone Walsh
Anthony Wright
Marlo Yambao
Vitore Zefi
*Assistant Maintainers/
Cleaners*

CUSTODIAL SERVICES,
THE CLOISTERS

Gabriel Chevez
Dianne Fitzgerald
Richard Solis
Selvin Tapia
*Assistant Maintainers/
Cleaners*

ELECTRIC SHOP

Saul Cohen
*Supervising
Maintainer*

Jan Bierowiec Greg Piscitello Ricardo Serrano Ismael Vargas Dariusz Zablotny <i>Maintainers</i>	MACHINE/MILLWRIGHT SHOP Abdool Ali <i>Supervising Shop Foreman</i> Marcel Abbensetts Miroslaw Mackiewicz <i>Maintainers</i>	Special Exhibitions, Gallery Installations, and Design Linda Sylling <i>Manager for Special Exhibitions, Gallery Installations, and Design</i> Patricia A. Gilkison <i>Associate Manager for Special Exhibitions and Gallery Installations</i> Sian Wetherill <i>Senior Exhibition Analyst, part-time</i> Sophia Geronimus Sue Koch Connie Norkin <i>Graphic Design Managers</i> Mortimer Lebigre Norie Morimoto Kamomi Solidum <i>Graphic Designers</i> Janet Barad <i>Graphic Design Assistant, part-time</i> Michael Batista Daniel Kershaw Michael Langley <i>Exhibition Design Managers</i> Michael Laphorn <i>Senior Exhibition Designer</i> Brian Cha <i>Exhibition Design Associate</i> Clint Ross Collier Richard Lichte <i>Lighting Design Managers</i> Ryan Schmidt <i>Assistant Lighting Designer</i> Joseph Smith <i>Production Manager</i> John Muldowney <i>Production Specialist</i> Andrey Kostiw <i>Label Specialist</i> Patricia Llosa <i>Senior Design Workflow Coordinator</i> Aubrey L. Knox <i>Administrative Assistant</i>	Aimes Vasquez <i>Security Coordinator</i> Sean Begley <i>Administrative Assistant</i> Izabella Dudek-Haffner <i>Senior Dispatcher</i> Olivia Boudet-Pasek <i>Dispatcher</i> Guido Alvarez Diana Amezquita Jonathan Bach Dennis Clerkin Lambert Fernando Sharon Fitzpatrick Frederick Fleisher Carlos Goyco Richard Haffner Emanuel Hiles Christopher Howell Michael Kochan Paul McHale Tommy Mishima Antonio Nicolino Nicholas L. Ricevuto David Sanders Fabricio Trejos Felix Velazquez Terrance Walker Thomas Walsh Michael Wozniak <i>Associate Dispatchers</i> Raoul Baptiste <i>Assistant Dispatcher</i> Haitham Abdullah Yvette Anzaldua Fabian Berenbaum John Camperlengo J. Kelly Canzoneri Joseph Colon Lourdes Colon Joseph Conte Jose Cotti Cane Dojcilovic Kevin Franke Garrett Gardell Randolph Harris Erik Haynes John Healy Christian Hudon John Leung Raymond Marmo Phillip McRae Mary Meda Herman Merino Richard Mirabile Mark Norton Jose Ortega Qamil Osmani Drew Samuels Athir Shayota Moonasar Sohan Robert Trumbull Richard Wheeler Eliko Yefre Kristina Zefi <i>Senior Supervising Security Officers</i> Majlinda Kolic Thomas Murphy Peter Sharkey	Jillian Solorzano <i>Supervising Security Officers</i> Edward Acquaviva Kossi Adjivanou Komlan Agbodji Sunday Agbonlahor Mosammat Akhter Ashraff Ali Syed Ali Jocelyn Alleyne Peter Altescu Jorge Alvarado Francis Amar Abdelmonem Amin Lisette Anderson Charles Andresen Mark Andrews Vladimir Anichkin Masoomah Ansari Konstantin Antonovskiy Kenneth H. Applebaum Raul Arce Ivan Arocha Danusca Badek Anneliese Badke Jae Bai David Barney James Beckwith Orpha Bessey Perry Bialow George Bistransin Astride Blaise Andrea Blas-Paredes Harris Bleckley John Bolton Christopher Boynton Samuel Bradford Adelaide Browne Dominique Brysselbout Keo Bun Ferdinand Burghoffer Steve Butler Jaime Cabanban Giancarlo Calicchio Owen S. Caliento Matthew Callinan Anthony Camarda Michele Camisa David Campbell Nathalie Carmant Phillip Carpo James Castiglione Jorge Castro Maureen Catbagan Wah Yuen Chang Shamim Chowdhury Wayne Chua Cheick Cisse Phillip Clepper Thomas Cobbinah Louis Colon Andrew Constable Pamela Cooper Thomas Cordero Juan D. Correa Joseph Cortazzi Rachel V. Cowart David Crane Rafael Cuesta
ENGINEERING SHOP Brian O'Connor Mike Valencia <i>Supervising Maintainers</i> Gurdatt Bissessar Jenerro Bollin Chandrabhan Chandlall Laszlo Cselenzky Christopher Donegal Matthew R. Evanac Duane Hunter Edward Jelic Thomas Jewels Krishna Lachhman Reginald F. Murrell, Jr. Vincent Nicolino Corsi Norniella Ramon Paredes Benita Perez Conrado Quintero Oscar Rivera Sahupaul Shiwram Peter Sotiropoulos <i>Maintainers</i> Julio Garcia Rupert Massop Bhikramadit Misir Michael J. Toomey Paula Uribe <i>Assistant Maintainers</i>	MASONRY SHOP Vincent Lewis <i>Maintainer</i>			
ENGINEERING, THE CLOISTERS Gerard A. Dengel <i>Associate Buildings Manager</i> Chabilall Narsayah <i>Supervising Shop Foreman</i> Devendra Mahadan Hector Medina Richard Rivera <i>Maintainers</i>	PAINT SHOP Howard Halpin <i>Supervising Shop Foreman</i> Fernando Cipriano Francesco D'Elia Alex McGregor Juan Suarez <i>Maintainers</i>			
HORTICULTURE Ferida Coughlan <i>Maintainer</i>	PLEXI SHOP Sean Thomas <i>Supervising Maintainer</i> Pietro Giordano Michael McRae Thomas G. Zimmerman <i>Maintainers</i>			
LAMPING SHOP Levent Oklu <i>Supervising Maintainer</i> Colm Feehan William Lopez Andrzej Poskrobko Prabhu Shiwamber Wayne Tong <i>Maintainers</i>	PLUMBING SHOP Rawle Campbell Frank Pizzolo Mikhail Plyas <i>Maintainers</i> Richard J. Kletzky <i>Assistant Maintainer</i>			
	RIGGING SHOP Ray Abbensetts <i>Supervising Maintainer</i> Raouf Ameerally Ramanand Chandrabali Michael Doscher Michael Guercio Todd Rivera <i>Maintainers</i>			
	ROOFING SHOP Patrick D. Ryan <i>Supervising Maintainer</i> Marvin Aranda Adrian Cruz Noel Fernandez <i>Maintainers</i>			
	VEHICLE EXPENSE John Mayers <i>Supervising Maintainer</i> Ed Cramer Vincent Lauria <i>Maintainers</i>			
		Security Department John Barelli <i>Chief Security Officer</i> Jose Rivero <i>Manager of Security</i> Sean Simpson <i>Senior Associate Security Manager</i> John Packert Mario Piccolino <i>Associate Security Managers</i> David Canu Edward Devlin Leslye Saenz Ana M. Tolentino <i>Assistant Security Managers</i>		

Bardhok Cukaj	Logan Jacobsen	Thomas Ng	Gerasimos Stathatos	Florence N. Governali
Alfred Cukalla	Carole Jamison	Abaline Nieves	Barry Steely	Cameron Gregg
James Cunningham	Marek Jamroz	Theresa Noel	Dmitri Stepa	Shevon M. Haywood
Margareta Curanovic	Aaron Jeter	Lawrence Nowicki	Alex Stolyarov	John D. Hazard
Desire Dahie	Garland Johnson	Phillip G. O'Connor	Matt Stueck	Carl A. Hedges
Tuddy David	Christopher Jones	Kevin F. O'Leary	Thomas Sukhu	Lynn Heinbach
Alibert Davies	Andrew Joor	Mitchell S. Ocean	Robert Surowiec	Zach Hewitt
Arthur De Guzman	Hubert A. Joseph, Jr.	Roger Ohanian	John Sylvester	Jareth Holub
Ricardo De La Espada	Farizan Kalloo	Serafina Ordaz	Paola Tavarez	Christopher T. Hood
Clark Delbrune	Jaisingh Kandhai	Luis Ospina	Patricia Taylor	Sarah M. Huffard
Carlos Delgado	Atal Kapoor	George Pabi	George Teodorescu	Cenon Inocent
Reineke Den Uijl	Silvia Karamanoleva	Deborah Palmer	Alfred Thomas	Terrence Jablonski
Joseph DeSantis	Damian Katz	Allan Palomo	Jacinto Tolentino	Michael F. Jennings
Jean Dietz	Henry Keteku	Ines Pandelli	Irina Tolmacheva	Jeremy P. Johnson
Lincoln Dipnarinesingh	Anton Khavin	Andrew Passantino	James Toolan	Kouassi Ketemepi
Nikolai Dmitriev	Jeff Khazan	Sandy Paul	Sergei Tratsevski	Armia Khalil
Larry Docdocil	Mintradawa Khelawan	Ann Peck	Cesar Turcios	Kim M. Kimball
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Supervising Maintainer
 Alberto Apone
Maintainer

LOCKSMITH SHOP

Harrison J. Riley
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 Robert Giamanco
Assistant Maintainer

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Assistant Manager of Security, The Cloisters
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Chief Supervising Security Officer
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 Anthony Lang
 Robert Oberkehr
 Bernard Rowan
 Alfredo San Diego
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 Sean Turner
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Research Scholar

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 Vicente Chu
Senior Store Salesperson, Main Gift Shop
 Jesus David
Senior Security Officer, Security, Night Guardianship
 Veronica David
Assistant Maintainer/ Cleaner, Custodial Services
 Saida Donoso
Senior Security Officer, Security, Day Guardianship
 Barbara Dougherty
Managing Chief Membership Officer, Membership
 David Ferrando
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 James Frantz
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 Debra Garrin
Senior Coordinator for Programming, Concerts & Lectures
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