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Mission

The mission of the Morgan Library & Museum is to preserve, build, study, present, and interpret a collection of extraordinary quality in order to stimulate enjoyment, excite the imagination, advance learning, and nurture creativity.

A global institution focused on the European and American traditions, the Morgan houses one of the world's foremost collections of manuscripts, rare books, music, drawings, and ancient and other works of art. These holdings, which represent the legacy of Pierpont Morgan and numerous later benefactors, comprise a unique and dynamic record of civilization as well as an incomparable repository of ideas and of the creative process.

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As of March 31, 2014

Letter from the Director



William M. Griswold
Photography by Graham S. Haber.

We have had an extremely busy, highly productive year. Altogether, we hosted some twenty-five exhibitions and rotations from the collection, attracting an audience of nearly 200,000 visitors, not to mention the nearly two million others who visited the Morgan online.

The exhibitions we presented vividly reflected the scope, depth, and quality of our holdings. They ranged from *Illuminating Faith: The Eucharist in Medieval Life and Art* to *Edgar Allan Poe: Terror of the Soul*, *The Little Prince: A New York Story*, and *A Collective Invention: Photographs at Play*. They also included *Leonardo da Vinci: Treasures from the Biblioteca Reale, Turin* and *Tiepolo, Guardi, and Their World* as well as the first-ever museum exhibition of drawings by Matthew Barney.

Each of these projects was, in turn, the springboard for numerous programs—for gallery talks, lectures, films, conversations, and family days. In addition, we hosted a superb series of concerts—among them, sold-out performances of the Boston Early Music Festival’s production of *La Descente d’Orphée aux Enfers* and *La Couronne de Fleurs* and a performance by the Scharoun Ensemble of works inspired by music in our own collection.

Last fall we announced an expansion of our weekend programs, with generous sponsorship from Morgan Stanley. In particular, we introduced live music in Gilbert Court on Sunday afternoons. As a consequence of these changes, attendance on Sundays has increased almost thirty percent.

At the same time, we made numerous new acquisitions. We treated hundreds more works in the Thaw Conservation Center. We assisted thousands of scholars. And our corps of volunteers swelled to the largest number we have ever had, providing invaluable assistance to sixteen departments.

We made steady progress toward the digitization of our collection—of our papyri, of our etchings by Rembrandt, and of our holdings of old master drawings. We also geared up for a significant expansion of our school program, starting within the next several months, as part of a major project for which we’ve received a grant from the Brooke Astor Fund for New York City Education in the New York Community Trust.

My appointment as Director of the Cleveland Museum of Art came following the close of the fiscal year, yet it is only logical to acknowledge my departure from the Morgan. Leaving will not be easy. This is a unique institution, and I believe that we have accomplished a lot together.

Since 2008, we’ve mounted nearly a hundred exhibitions, both on our own and in collaboration with such institutions as the Churchill Archives Centre; the Staatliche Graphische Sammlung, Munich; and the Bibliothèque nationale de France. We completed the Morgan’s first comprehensive strategic plan. We restored the interior of our historic 1906 McKim building. And we established two new curatorial departments: Photography and Modern and Contemporary Drawings.

We could not do what we do without your generosity. I thank each and every one of you, on behalf of the staff and the millions of people who benefit from the work of the Morgan. I thank you warmly for the immensely rewarding opportunity of serving as Director of this great institution. With your continued engagement and support, the Morgan’s future will be bright indeed.

William M. Griswold
Director

Letter from the President

The Morgan is reaching a record number of people through its robust public and scholarly offerings. Some of this activity occurs here in New York. A growing share takes place around the world, as the Morgan's extraordinary collections and programs are available in digital and electronic form. This access is made possible by our generous donors: individuals, foundations, corporations and the government. Our mission is also sustained by revenue from the institution's permanent endowment, whose market value was \$191 million at the close of the fiscal year. Endowment funds are the critical foundation of a strong and sustainable organization.

For this reason, the Campaign for the Morgan is under way to add endowment capital, especially for unrestricted use. Still in the quiet phase, the campaign reached over \$47 million by the end of this fiscal year through gifts, grants and pledges. The Sherman Fairchild Foundation made a munificent grant of \$10 million toward unrestricted endowment. A very generous gift intended to endow unrestricted operations, technology and education, as well as to support current technology needs, was made by an anonymous donor.

New pledges and gifts to the Fund for the Morgan for unrestricted endowment were received from Rodney B. Berens, George L. K. Frelinghuysen, The Frelinghuysen Foundation, Charles F. Morgan and Peter Pennoyer. Major support from the Honorable Anne Cox Chambers established the Katharine Rayner Endowment Fund for unrestricted use. James R. Houghton created the Jamie and Maisie Houghton Endowment Fund to support exhibitions. James A. Runde made a gift to support exhibitions. T. Kimball Brooker augmented the T. Kimball Brooker Sixteenth Century Fund. Susanna Borghese made a gift to the Campaign. The Hearst Foundations made an award to the William Randolph Hearst Fund for Scholarly Research and Exhibitions, bringing the fund principal to \$1 million. Planned bequests from S. Parker Gilbert and Clement C. Moore were confirmed. In addition, the William C. Bullitt Foundation approved a planned gift on behalf of Robert M. Pennoyer. Pledge payments of more than \$100,000 were received from the Acquavella Family Foundation; the Charina Endowment Fund, established by Richard L. Menschel; the Andrew W. Mellon Foundation; Cynthia Hazen Polsky; and Beatrice Stern.

Individuals, foundations and corporations made substantial gifts, grants and pledges designated for acquisitions, specific projects and general operations. Gifts, grants and pledge payments in excess of \$100,000 for these purposes were received from the Estate of Brooke Astor; the Estate of Alex Gordon; the Estate of Marian O. Naumburg; the Brooke Astor Fund for New York City Education in the New York Community Trust; The Indian Point Foundation; the Leon Levy Foundation; Jonathan and Jeannette Rosen; and Morgan Stanley.

Membership increased steadily across all Friends' levels. The Young Fellows program was revitalized, with many new members joining during this fiscal year. Growth was also realized in the Patron Fellows level in the Association of Fellows.

I am pleased to note that we will launch our planned giving society in the fall. The 1924 Society—which takes its name from the year the Morgan opened to the public—will recognize those who inform us of their plans to make a gift as part of their estate.

Not long after the close of the fiscal year, our Director, Bill Griswold, informed the Board of Trustees that he had accepted the appointment of Director of the Cleveland Museum of Art. We are grateful for Bill's exceptional contributions to the Morgan and wish him much success. Peggy Fogelman, our Director of Collections, agreed to serve as Acting Director while a search for the next Director is in progress. I am confident that new leadership will invigorate an already vital, forward-looking institution.



Lawrence R. Ricciardi

Lawrence R. Ricciardi
President

Exhibitions

Subliming Vessel

The Drawings of Matthew Barney

MAY 10–SEPTEMBER 8, 2013

Subliming Vessel was the first museum exhibition devoted to Matthew Barney's works on paper. The exhibition included nearly one hundred drawings spanning the artist's career to date.

This exhibition was made possible by a lead grant from the Henry Luce Foundation. Major funding was provided by The Andy Warhol Foundation for the Visual Arts, with further generous support from the Ricciardi Family Exhibition Fund, the Charles E. Pierce, Jr. Fund for Exhibitions, Barbara Gladstone, Maja Oeri and Hans Bodenmann, and Nancy Schwartz.

Illuminating Faith

The Eucharist in Medieval Life and Art

MAY 17–SEPTEMBER 15, 2013

Featuring more than sixty-five exquisitely illuminated manuscripts, *Illuminating Faith* offered glimpses into medieval culture, and explored the ways in which artists of the period depicted the celebration of the sacrament and its powerful hold on society.

This exhibition was made possible by Virginia M. Schirrmeister, with further generous support from the Janine Luke and Melvin R. Seiden Fund for Exhibitions and Publications; James Marrow and Emily Rose; and an anonymous gift.



Cylinder seal depicting winged hero pursuing two ostriches, Mesopotamia, Middle Assyrian period (ca. 1250–1150 B.C.), marble, seal no. 606



Old Masters, Newly Acquired

MAY 31–OCTOBER 6, 2013

This show explored the recent growth of the Morgan's collection of drawings. More than a hundred drawings were on view, including major gifts from such notable collectors as former Morgan Director Charles Ryskamp, Trustees Eugene V. Thaw and Brooke Astor, and long-standing supporter Joseph McCrindle. An important group of recent purchases, including those made on the Sunny Crawford von Bülow Fund, were also displayed.

The Morgan is deeply grateful to those whose contributions made this exhibition possible: Gillian Attfield, in honor of Charles Ryskamp; Karen B. Cohen, in memory of Charles Ryskamp; Diane A. Nixon, in memory of Charles Ryskamp; The Scholz Family, in honor of Charles Ryskamp; and the Estate of Alex Gordon.

The brochure was also generously underwritten by Mr. and Mrs. Eugene V. Thaw.

ABOVE: Elevation of the Eucharist, from the "Della Rovere Missal," Rome use, in Latin, Italy, Rome, ca. 1485–90, Illuminated by the Master of the della Rovere Missals (Jacopo Ravaldi?) for Cardinal Domenico della Rovere, The Morgan Library & Museum, New York; MS M.306, fol. 119r, Purchased by J. Pierpont Morgan, 1907, Photography: Graham S. Haber.

"Lose not heart"

J. D. Salinger's Letters to an Aspiring Writer

SEPTEMBER 10, 2013–JANUARY 12, 2014

Between 1941 and 1943 J. D. Salinger sent nine letters and postcards to Marjorie Sheard, an aspiring Canadian writer. The Morgan displayed the complete correspondence in the first public presentation of these revealing letters.

Bookermania

45 Years of the Man Booker Prize

SEPTEMBER 13, 2013–JANUARY 5, 2014

This exhibition celebrated the Morgan's Man Booker Prize Collection—the largest American collection devoted to the prize, acquired in 2010. The exhibition traced the illustrious history of the prize through a chronological arrangement of every winner and select nominees from 1969 to 2012.

Bookermania: 45 Years of the Man Booker Prize was sponsored by Man.

Additional support was provided by the Ricciardi Family Exhibition Fund and by The Booker Prize Foundation.



Tiepolo, Guardi, and Their World
Eighteenth-Century Venetian Drawings

SEPTEMBER 27, 2013–JANUARY 5, 2014

Drawn entirely from the Morgan’s holdings, this exhibition featured a selection of more than one hundred works on paper and chronicled the vitality and originality of drawing during Venice’s second Golden Age.

Edgar Allan Poe
Terror of the Soul

OCTOBER 4, 2013–JANUARY 26, 2014

The exhibition featured nearly one hundred Poe items, drawn primarily from the Morgan’s holdings and The Henry W. and Albert A. Berg Collection of English and American Literature at The New York Public Library, two of the most important collections of Poe material in the United States.

Lead funding for this exhibition was provided by Karen H. Bechtel, with generous support from Liz and Rod Berens and the Susan Jaffe Tane Foundation.



Édouard Manet (1832–1883), Illustration for *Le corbeau* (The Raven), translated by Stéphane Mallarmé (1842–1898), Paris: Richard Lesclide, 1875, The Morgan Library & Museum, New York; PML 140626, Bequest of Gordon N. Ray, 1987, Photography: Graham S. Haber.

Leonardo da Vinci
Treasures from the Biblioteca Reale, Turin

OCTOBER 25, 2013–FEBRUARY 2, 2014

For the first time in New York, the Morgan presented Leonardo da Vinci’s extraordinary Codex on the Flight of Birds, and one of his most celebrated drawings, the *Head of a Young Woman*. They were shown together with a selection of further drawings by Leonardo and his followers.

This exhibition was organized by the Morgan Library & Museum and the Italian Ministry of Foreign Affairs, the Ministry of Italian Cultural Heritage and Activities, the Embassy of Italy in Washington D.C., and the Biblioteca Reale in Turin in collaboration with the Italian Cultural Institute of New York and la Fondazione, New York. It was made possible with generous support from the Estate of Alex Gordon, the T. Kimball Brooker Foundation, Jean-Marie and Elizabeth Eveillard, Diane A. Nixon, and Mr. and Mrs. Seymour R. Askin, Jr., and from Giunti, Finmeccanica, Fondazione Bracco and Tenaris.



2013 ANNO DELLA CULTURA ITALIANA YEAR OF ITALIAN CULTURE

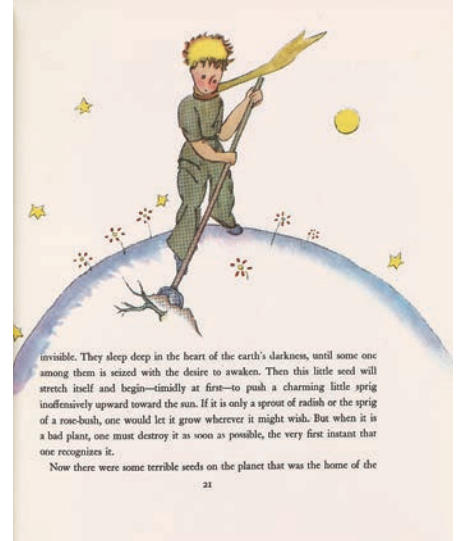


laFondazioneNY GIUNTI EDITORE

Visions and Nightmares
Four Centuries of Spanish Drawings

JANUARY 17–MAY 11, 2014

This exhibition marked the first presentation of Spanish drawings at the Morgan. Spanning the sixteenth through the nineteenth centuries, the selection of more than twenty sheets featured well-known artists such as José de Ribera, Bartolomé Esteban Murillo, and Francisco Goya.



Antoine de Saint-Exupéry (1900–1944), *The Little Prince*, New York: Reynal & Hitchcock, 1943, The Morgan Library & Museum, New York, Photography by Graham S. Haber, 2013.

The Little Prince
A New York Story

JANUARY 24–APRIL 27, 2014

Focusing on *The Little Prince*’s American origins, this exhibition featured twenty-five of the manuscript pages and all forty-three of the earliest versions of drawings for the book. Also on view were rare printed editions from the Morgan’s collection as well as personal letters, photographs, and artifacts on loan from the Saint-Exupéry estate, private collections, and museums and libraries in France and the U.S.

Lead funding for this exhibition was provided by Barbara and James Runde, and by The Florence Gould Foundation. Generous support was also provided by Air France, Liz and Rod Berens, and the Caroline Macomber Fund, with additional assistance from Houghton Mifflin Harcourt.



A Collective Invention *Photographs at Play*

FEBRUARY 14–MAY 18, 2014

Signaling the debut of photography as a curatorial focus at the Morgan, *A Collective Invention* featured over eighty works from more than two dozen collections arranged in a surprising chain of visual associations.

This exhibition was made possible by the Sherman Fairchild Fund for Exhibitions, with additional support from The Margaret T. Morris Foundation, Herbert Kasper, Winnie and Michael Feng, Richard Glasebrook, and an anonymous gift.

Medium as Muse *Woodcuts and the Modern Book*

FEBRUARY 21–MAY 11, 2014

Drawn primarily from the Morgan's rich collection of modern illustrated books, the works on view explored the decorative and typographic qualities of woodcuts, their associations with religious and popular imagery, and their potential for creating wordless narrative.

This exhibition was made possible by the Charles E. Pierce, Jr. Fund for Exhibitions, Fern and Hersh Cohen, the Ricciardi Family Exhibition Fund, the Gladys Kriebel Delmas Foundation, and Robert Dance.

INSTALLATION IN THE GILBERT COURT

Monika Grzymala, *Volumen*

JULY 19–NOVEMBER 3, 2013

The Morgan continued its annual sculpture series with a large-scale installation by Berlin-based artist Monika Grzymala. The site-specific work was composed of thousands of sheets of handmade paper connected together with bookbinding yarn and suspended from the ceiling of the Morgan's Gilbert Court.

This exhibition was made possible by Dian Woodner, and by a generous donation from Susanna and Livio Borghese, in honor of Parker Gilbert and in appreciation of his many contributions to the Morgan Library & Museum.

INSTALLATION IN THE GILDER LEHRMAN HALL LOBBY

New Acquisition

The Saint John's Bible

MAY 7–AUGUST 25, 2013

The Morgan celebrated a generous gift from Dr. William F. Hueg and Mrs. Hella Mears Hueg with the display of Donald Jackson's *The Saint John's Bible* Prophets volume, as well as a preliminary study for the Gospel of John frontispiece, on loan from the Hill Museum & Manuscript Library.

INSTALLATIONS IN THE MCKIM BUILDING

Treasures from the Vault

ROTATIONS AT FOUR-MONTH INTERVALS

Highlights from these installations included a mid-fifteenth-century English cooking scroll containing nearly two hundred recipes in Middle English; autograph music manuscripts by Wagner, Verdi, and Britten; the first book printed in the English language; a letter from Jane Austen; and an Albert Einstein manuscript.

Reflections on a Nation

American Writings from the Gilder Lehrman Collection

SEPTEMBER 10, 2013–JANUARY 12, 2014

On display were exceptional documents from the Gilder Lehrman Institute of American History, one of the country's foremost archives of Americana. The selection represented the collection's strengths in documents from the Revolutionary, early national, antebellum, and Civil War periods.

RIGHT: Monika Grzymala, *Volumen*, The Morgan Library & Museum, New York, © Monika Grzymala, Photography: Graham S. Haber.

Beethoven's Ninth *A Masterpiece Reunited*

OCTOBER 8–DECEMBER 1, 2013

As part of the Bicentenary celebrations of the Royal Philharmonic Society, the Morgan displayed two historic copyist scores of Beethoven's Ninth Symphony, marking the first time they were brought together since their creation in 1824.

Charles Dickens's *A Christmas Carol*

DECEMBER 3, 2013–JANUARY 12, 2014

Every holiday season, the Morgan displays Charles Dickens's original manuscript of *A Christmas Carol* in Pierpont Morgan's historic Library.

Seals and Tablets and Migration-Era Art

ONGOING

The North Room in the McKim features over two hundred of the earliest works in the Morgan's collection, including objects from the Ancient Near East, Egypt, Greece, and Rome, as well as artifacts from the early medieval period.

The Joseph Rosen Foundation continues to provide generous underwriting support for the Department of Ancient Near Eastern Seals and Tablets.



Public, Educational, and Scholarly Programs

Museum Services

- The Morgan welcomed 191,538 visitors to some 25 exhibitions.
- The website, www.themorgan.org, received 4,285,839 visits.
- A total of 13,046 visitors attended concerts, lectures, films, and family programs.
- Docents gave over 500 tours of the Morgan campus and select exhibitions to over 7,200 visitors.
- Over 90 works were lent to 39 exhibitions in 28 cities worldwide.

Concerts and Performances

- St. Luke's Chamber Ensemble
- Boston Early Music Festival
- The George London Foundation for Singers
- Young Concert Artists
- Borromeo String Quartet
- American Contemporary Music Ensemble
- Arte dei Suonatori with Bolette Roed
- Staten Island OutLOUD
- Pinsky Reads Poe
- Charles Wuorinen: Virtuoso Works for Solo Piano and String Quartet (with Alan Feinberg, Anne-Marie McDermott, Ursula Oppens, and the Brentano String Quartet)
- Readings of Poe - Elevator Repair Service: *Dreams Terrifically Disturbed*
- Caroling at the Morgan
- Simon Mulligan
- JACK Quartet
- Scharoun Ensemble

Lectures, Discussions, Symposia, and Workshops

J.D. Salinger & Vedanta
Kenneth Slawenski, author

Le Conversazioni: Films of My Life
Marina Abramović, artist, and Daniel Libeskind, architect
Julie Taymor, director, and Jeffrey Eugenides, author
Antonio Monda, moderator

The Sacred Bleeding Heart of Dijon
Roger Wieck, The Morgan Library & Museum

Artist Talk: Matthew Barney
Matthew Barney and Christian Scheidermann, Contemporary Conservation, Ltd.

Artist Talk: Thomas Lanigan-Schmidt
Thomas Lanigan-Schmidt and Roger Wieck

Artist Talk: Monika Grzymala
Monika Grzymala and Isabelle Dervaux, The Morgan Library & Museum

Economic Reflections
Liaquat Ahamed, economist and author
Andrew Ross Sorkin, *New York Times* columnist and CNBC's *Squawk Box* co-anchor

Treasures and Curiosities from the Royal Library, Windsor Castle
Oliver Everett, Royal Library, Windsor Castle

Learning from Lincoln: Original Documents from the Gilder Lehrman Collection
Lewis E. Lehrman, Gilder Lehrman Institute of American History

Leonardo the Artist-Scientist and His Notebooks
Carmen C. Bambach, Metropolitan Museum of Art

Auster on Poe
Paul Auster, author
Isaac Gewirtz, New York Public Library

The Little Prince and the Big War
Adam Gopnik, writer

St. Exupéry in New York: A Conversation with Stacy Schiff
Christine Nelson, The Morgan Library & Museum and Stacy Schiff, author

From Inquisition to Enlightenment: Drawing in Spain
Jonathan Brown, New York University
Lisa Banner, independent scholar
Edward Payne, The Morgan Library & Museum

Family Programs

- The Morgan's Spring Family Fair
- Close Your Eyes and Discover Mr. Morgan's Library!
- Smithsonian Magazine Museum Day
- The Curious Case of the Secret Staircase
- The Book, the Lock, and the Key
- Winter Family Day Celebration
- Chalk, Ink, and Silver: Draw Like Leonardo
- Imagine Your Planet: What Planet Do You Come From?
- Making Art in Reverse: Printing for the Family



RIGHT: JACK Quartet. Photography by Henrik Olund.

Film Highlights

- *Opera in Cinema Series*
- *Matthew Barney: No Restraint* (2006, Alison Chernick)
- *The Cremaster Cycle: A Conversation with Matthew Barney* (2007, Michael Blackwood)
- Poe Double Feature: *House of Usher* (1960, Roger Corman) and *Murders in the Rue Morgue* (1932, Robert Florey)
- Selections from *Spirits of the Dead* (1968): “William Wilson” (Louis Malle) and “Toby Dammit” (Federico Fellini)
- *The Little Prince* (1974, Stanley Donen)
- *O Brother Man: The Art and Life of Lynd Ward* (2012, Michael Maglaras)

School Programs

Exploring with the Morgan served 5,570 Pre-K–12 students, the majority from underserved communities in Manhattan, the Bronx, and Brooklyn. Seven enrichment programs, presented in the Horace W. Goldsmith Foundation Education Center and in classrooms around the city, offered students rare opportunities to incorporate primary resources from the Morgan’s collection into their study of local and world history, art, social studies, and scientific disciplines.

- Colors of the World: Illuminated Manuscripts in the Age of Exploration
- Writing Matters: Writing Tools in Ancient World Communities
- Off the Wall Math: Geometry and Architecture at the Morgan
- Door to Door: Building the Morgan for a Changing Community
- Reading a Building: Mr. Morgan and His Library
- Mythical Creatures: Myths and Symbols All Around
- The Morgan’s Bookworms: Early Childhood at the Morgan

The Morgan Book Project, developed by Morgan education staff in collaboration with the New York City Department of Education (NYCDoE) was offered for the fifth year. It served eighteen teachers and over 300 schoolchildren from nine NYC public schools. The Morgan also had the opportunity to share The Morgan Book Project with two educators from the UCLA Lab School. Twenty students from the UCLA Lab School were able to participate. The Morgan Book Project hosted a Summer Institute for Teachers and a technical support meeting prior to holding the Morgan Book Project Award Ceremony in April 2014. Held in the Morgan’s Gilder Lehrman Hall, the ceremony culminated in a one-day installation for all winners and a special selection of students were able to place their books on display for a subsequent two-week exhibition.

Exhibition tours for students were offered in conjunction with the following exhibitions:
Reflections on a Nation: American Writings from the Gilder Lehrman Collection
Edgar Allan Poe: Terror of the Soul
Leonardo da Vinci: Treasures from the Biblioteca Reale, Turin
The Little Prince: A New York Story

The Morgan hosted seven professional development workshops for principals and teachers during the school year.

In addition to longstanding partnerships with organizations such as the NYC Department of Parks & Recreation, new out-of-school-time program relationships were developed to extend the efforts of the school program. Collaborations included GO Project, Art Without Walls, the Big Brothers and Big Sisters in partnership with the High School of Economics and Finance, Dominican Academy, PS 118Q, PS 163M, and the Harlem Children’s Zone. These programs served 373 children from underserved city neighborhoods.

The programs of the Morgan Library & Museum are generously supported by grants from the Brooke Astor Fund for New York City Education in the New York Community Trust; Great Circle Foundation, Inc.; the May and Samuel Rudin Family Foundation, Inc.; MetLife Foundation; the Armand G. Erpf Fund; and by the following endowed funds: The Alice Tully Fund for Art and Music; the William Randolph Hearst Fund for Educational Programs; the Stavros Niarchos Foundation Fund for Education and Technology; and the Herbert and Ann Lucas Fund.

The programs of the Morgan Library & Museum are made possible in part with public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.



Sherman Fairchild Reading Room

The Sherman Fairchild Reading Room had more than 1,300 reader visits in fiscal year 2014. Researchers consulted materials from every curatorial department.

Thousands more made queries by email and telephone. Researchers included an international range of scholars, students, artists, writers, filmmakers, calligraphers, and musicians. Projects included the history of the Booker Prize, Episcopal missionaries and Sioux culture, marginalia in the works of Chaucer, embroidered bindings, Gustav Mahler's sketches for his Third Symphony, and the decoration of incunabula printed by the nuns at a Florentine convent. The Reading Room also hosted several class visits of both graduate and undergraduate students on topics ranging from history to architecture and visual art.

Drawing Institute

In its third year, the Drawing Institute, endowed by Life Trustee Eugene V. Thaw, continued to support research in the field of drawings through fellowships, lectures, symposia, study days, seminars, and colloquia. The third class of fellows comprised five scholars working on a wide range of topics: *Portraits on Paper in Rome (ca. 1550–ca. 1650): History, Technique, Function, and Style*; *Posing in the Nude: Early Academic Drawing in Amsterdam, 1640s–60s*; *Between Practice and Precedent: French Drawing in Rome*; *Drawing and Francesco di Giorgio's Program for the Renaissance Architect*; and *Drawing, Writing, Speaking: Jean Dubuffet's "lerdlacanpane" (1948) and the Emergence of "Écrits Bruts."* In 2013–14, the Drawing Institute organized lectures by Oliver Everett on the collection of the Royal Library at Windsor Castle and by

Carmen C. Bambach on Leonardo da Vinci, a symposium on oil sketches, a series of study days, as well as a Graduate Seminar on Rembrandt led by David Freedberg.

Research and Cataloging

2013 marked the second year of the Leon Levy Foundation's multi-year grant to the Morgan to enhance access to collections in the Department of Literary and Historical Manuscripts. Project staff created and upgraded more than 4,000 records for letters, journals, manuscripts, and other related items in the online collection catalog. Highlights included correspondence of Thomas Jefferson and Andrew Jackson, an ornate papal bull from 1537, and several collections related to British royalty.

Conservation

The Thaw Conservation Center continued to assist in a busy schedule of rotating exhibitions throughout the year. The different physical characteristics of the collection items on display demanded innovative solutions to installation challenges that not only protected the artworks while on view, but also presented them in visually attractive and fully informative ways. The exhibition schedule also resulted in a number of rewarding research pursuits, especially in the area of medieval manuscript production. The Center's commitment to education was underscored by a number of offerings pertaining to the material characteristics of paper, parchment and the marks made on them. A scholar's roundtable, *Between the Covers: A Multidisciplinary Examination of a Sketchbook by Jean-Joseph Chamant*, attracted over 45 attendees, including conservators, art historians, theater

historians, and curators, and also resulted in a short documentary film. One graduate intern, two post-graduate fellows, and an advanced conservation graduate student were hosted. An ongoing survey of medieval and Renaissance bindings continued, and an ambitious program to digitize the drawings collection was implemented.

Fellowships/ Internships

Joseph F. McCrindle Internships in Drawings and Prints
Made possible by a generous grant from the Joseph F. McCrindle Foundation

Moore Curatorial Fellowship in Drawings and Prints
Made possible by a generous grant from The Indian Point Foundation

Rudin CUNY Undergraduate Internships
Made possible by a generous grant from the May and Samuel Rudin Family Foundation, Inc.

Sherman Fairchild Post-Graduate Fellowship in Conservation
Made possible by a generous grant from the Sherman Fairchild Foundation, Inc.

The Pine Tree Foundation Post-Graduate Fellowship in Book Conservation
Made possible by a generous grant from the Pine Tree Foundation

Themis Brown Internship in the Sherman Fairchild Reading Room
Made possible by a generous grant from the Themis Anastasia Brown Fund

Gifts to the Collection

Gifts valued at \$1,000 or more
April 1, 2013–March 31, 2014

Drawings and Prints

Gift of James and Katherine Goodman
Albert Bierstadt (1830–1902), *Butterfly*, 1882

Gift of Margot Gordon Attributed to
Francesco Salviati (1510–1563), *Grotesque Head*

Partial and promised gift of The Kasper
Collection Abraham Bloemaert (1566–1651),
The Adoration of the Kings; Peter Candid [Pieter
de Witte], (ca. 1548–1628), *The Battle of Otto von
Wittelsbach and Henry the Lion (Henry Duke of
Saxony and Bavaria)*; Edgar Degas (1834–1917),
Study for a Dancer Adjusting Her Bodice; Giovanni
Battista Naldini (1537–1591), *The Israelites Fleeing
Egypt*, ca. 1560–61; Perino del Vaga (1501–1547),
Seated Figure of St. John the Evangelist in a Spandrel,
1530s or 1540s; Girolamo Siciolante da Sermoneta
(1521–1580), *Standing Woman*, ca. 1560–1563; and
Jacopo Zucchi (ca. 1540–1592), *Design for a
Medal Celebrating the Order of St. Stephen*

Gift of Dorothy and Robert Lewis Aegidius
Sadeler (ca. 1570–1629), four engravings: *Rock
with Trees in Center*, *Gondolas on a Canal*, *A Forest
with a Wooden Bridge on the Right*, and *A Forest
with a Wooden Bridge*

Thaw Collection, joint gift to The Metropolitan
Museum of Art and The Morgan Library &
Museum Claude Gellée, called Claude
Lorrain (1604/5–1682), *Landscape with Erminia*,
ca. 1647

Gift of James Peery Williams Thompson
Eugène Fromentin (1820–1876), *Self-Portrait*

Modern and Contemporary Drawings

Gift of Whitney B. Armstrong Lucas Samaras
(b. 1936), *Medium Word Drawing #30*, 1975

Gift of Dr. Lawrence and Regina Dubin
André Masson (1896–1987), *Study for lithograph
“La furieuse animation des Halles” in Une étoile
de craie by Patrick Waldberg*, 1973

Gift of Marianne Elrick-Manley and Amy
Wolf Amy Cutler (b. 1974), *Four Little Pigs*, 2000



Giovanni Battista Naldini (1537–1591), *The Israelites Fleeing Egypt*, ca. 1560–1, gift of The Kasper Collection, The Morgan Library & Museum.

Gift of James and Katherine Goodman
Fernando Botero (b. 1932), *Girl*, 2003; and Roy
Lichtenstein (1923–1997), *Ceramic Sculpture*, 1965

Partial and promised gift of The Kasper
Collection Jean Dubuffet (1901–1985),
Clairvoyant Beard (Barbe de Voyance), 1959

Gift of the artist Martin Kline (b. 1961), five
drawings: *Three Graces (El Greco)*, 1991; *Liquid
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Upon a Cloud (St. Martin #12)*, 2000; and
Pointillist Scholar’s Rock, 2009

Partial and promised gift of Jane Rosen
Joan Mitchell (1925–1992), *Untitled*, 1992

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Doyer II, 1958

Gift of Lucas Samaras and Arne Glimcher
Lucas Samaras (b. 1936), forty-eight pastels,
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Gift of Peter and Sarah Saul Peter Saul (b. 1934),
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Bequest of Maurice Sendak Maurice Sendak
(1928–2012), collection of nearly 900
preparatory sketches, maquettes, notebooks,
and drawings for sets and costumes for *Where
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for Three Oranges* (1982), and *The Nutcracker* (1983)

Printed Books and Bindings

Gift of Dr. William F. Hueg and Hella Mears
Hueg *The Saint John’s Bible*, Apostles Edition,
Collegeville, Minnesota: Hill Museum &
Manuscript Library, 2012, vol. 6 (Gospels and
Acts) and vol. 7 (Letters and Revelation)

Gift of Linda Karshan Linda Karshan,
Movements of the Mind / Moti dell’Animo, Prato,
Italy: Edizioni Canopo, 2012; and Anca Vasiliu,
Time Being / Le Temps, Lui, Paris: Editions
Signum, 2000

Gift of Robert M. Pennoyer H. S. Brès, *Mes jolies jeux*, Paris: Librairie Hachette, [ca. 1920]; M.-L. Caumery and J. Pinchon, *Bécassine nourrice*, Paris: Gautier et Languereau, 1924 and *Les bonnes idées de Bécassine*, Paris: Gautier et Languereau, 1924; Benjamin Rabier, *Gédéon, chef de brigands*, Paris: Librairie Garnier frères, [1931?] and *Gédéon, se marie*, Paris: Librairie Garnier frères, [1934]; and Rodolphe Wyss, *Le Robinson Suisse . . . adaptation de Joseph Groussin*, Imagé par Albert Uriet, A Tours: Maison Alfred Mame et fils, [ca. 1920]

Gift of Caroline F. Schimmel Elizabeth II, *The Addresses of Her Majesty Queen Elizabeth II, Delivered at Westminster Hall and Guildhall on the Occasion of Her Silver Jubilee, 1952–1977*, Worcester, Massachusetts: Achille J. St. Onge, 1977; bound by Sydney Morris Cockerell, illustrated with an added illuminated leaf, and accompanied by the special two-volume edition of *Stanbrook Abbey Press: Ninety-Two Years of Its History* (Worcester, 1970)

Gift of Alyce Toonk Julian Barnes, *Metroland*, London: Jonathan Cape, 1980; and Ian McEwan, *Amsterdam*, London: Jonathan Cape, 1998; both volumes annotated by the authors

Literary and Historical Manuscripts

Gift of the B. H. Breslauer Foundation Jean Grolier, autograph letter, signed, to Jean de Selve, dated Montrichard, October 28 [between 1516–20], 1 page

Gift of Daniel and Cynthia Buttafuoco The Statute of Gloucester, manuscript roll on parchment, England [Sussex?], 1280s

Gift of Mrs. Alexandre P. Rosenberg Collection of 235 manuscript letters and postcards by 60 artists and writers from the personal papers and professional correspondence of Paul and Alexandre P. Rosenberg

Gift of Alyce Toonk Julian Barnes, autograph letter, signed, to his parents [Kathleen and Albert Barnes], dated “Monday 17th” [March 17, 1980]

Music Manuscripts and Books

Gift of an anonymous donor Igor Stravinsky, autograph letter, signed and dated Voreppe, 6/10/31, to violinist Samuel Dushkin in Paris; and Igor Stravinsky, typescript letter, signed, with autograph postscript, dated Hollywood, CA, 16 July 1943, to violinist Samuel Dushkin in New York

Medieval and Renaissance Manuscripts

Gift of Caroline F. Schimmel Margaret Adams, five illuminated leaves: “Gloria in Excelsis Deo,” n.d.; “This is a Spray,” n.d.; “The gloom of the world is but a shadow,” n.d.; “England, this royal throne of kings, this sceptred isle,” n.d.; and “Under the Greenwood Tree,” n.d.

Gift of Professor Robert G. Calkins Znamenny chant, an Antiphony for the Old Believers of the Russian Orthodox Church, Russia, ca. 1800; Selections from the *Bhagavad-Gita* and *Mahabharata*, in Sanskrit language, India, Kashmir, ca. 1850; *Gulistan* (“The Rose Garden”), by Sheikh Sa’di, in Persian, Kashmir or Central Asia, 1798–1799; *Tadhkirat al-shuara* (“Biographies of the Poets”), by Daulatshah ibn ‘Ala-Aldaulah Bakhtishah, in Persian, Shiraz, 1730–1731; Final section of a multivolume Qur’an, in Arabic, with interlinear Persian translations, Persia, 1856–1857. The Harold E. and Gladys E. Cook Collection

Photography

Gift of Susan and Peter MacGill Victor Schrager, two color chromogenic prints of abstract still lifes of books from the series *Composition as Explanation* (2002), signed, titled, dated, and numbered on mount in ink: #19; and eighteen unmounted platinum-palladium contact prints from his series of bird portraits (1993–2001), signed, titled, dated, and numbered verso in pencil

Gift of Barbara and Eugene Polk Harry Callahan (1912–1999), thirteen gelatin silver prints; and Aaron Siskind (1903–1991), eight gelatin silver prints

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Archives

Gift of Robert M. Pennoyer J. P. Morgan, Jr. (1867–1943), letters (102) to his daughter Frances Tracy Morgan Pennoyer, 1915–42, with some related family correspondence; typed letter signed by J. P. Morgan, Jr., to H. P. Davison, London, 1 November 1916, enclosing a carbon retained copy of a typed letter from Morgan to Reginald McKenna; David Lloyd George (1863–1945), as British Minister for Munitions, copy of a typed letter to Brigadier General Wilfrid Ellershaw, London, 7 January 1916; Willard Straight (1880–1918), typed letter signed, to H. P. Davison of J.P. Morgan & Co., New York, 19 August 1915; and photograph of Jane Norton Grew Morgan (1868–1925), undated, inscribed to Jane Morgan Nichols by Rita Sturgis Cholmeley-Jones, 10 May 1936

Gift of Edith M. Schoenborn Papers of Roland Redmond related to his service as Trustee of The Pierpont Morgan Library from 1932 to 1972, Secretary from 1946 to 1960, and Trustee Emeritus from 1972 to 1982; with early correspondence with Belle Greene related to the activities of the Morgan, including real estate issues and acquisitions

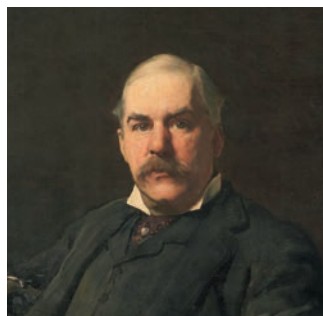
Statement of Financial Position

March 31, 2014, with comparative totals for 2013

ASSETS	2014	2013
Cash and cash equivalents	\$13,360,629	\$11,980,031
Dividends and interest receivable	107,818	123,735
Grants and contributions receivable	12,086,844	3,077,036
Inventory	201,451	187,038
Broker receivable	681,218	3,054,431
Prepaid expenses	454,885	542,359
Other assets	756,573	530,207
Property and equipment, net of accumulated depreciation	112,717,073	116,145,712
Investments	195,114,204	176,585,952
Financing costs, net of amortization	538,648	565,807
Collections and books	—	—
TOTAL ASSETS	\$336,019,343	\$312,792,308
LIABILITIES AND NET ASSETS		
LIABILITIES		
Accounts payable and accrued expenses	\$2,248,824	\$1,874,499
Broker payable	4,715,149	6,476,120
Long-term debt	15,000,000	15,000,000
Accrued postretirement health benefits	1,153,180	1,070,621
Total Liabilities	23,117,153	24,421,240
NET ASSETS		
Unrestricted		
Investment in property and equipment	97,717,073	101,145,712
Board-designated	11,856,252	12,340,422
Other	7,051,537	5,576,065
Total unrestricted	116,624,862	119,062,199
Temporarily restricted	76,650,672	68,048,583
Permanently restricted	119,626,656	101,260,286
Total Net Assets	312,902,190	288,371,068
TOTAL LIABILITIES AND NET ASSETS	\$336,019,343	\$312,792,308

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Anthony Claesz (Dutch, ca. 1616–1652), *Seven Tulips with Three Ladybugs*, ca. 1635–50, watercolor and gouache, The Morgan Library & Museum, Charles Ryskamp Bequest, 2010, Photography: Schecter Lee.

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Heinz Hajek-Halke (German, 1898–1983), *Erotik ganz groß!* (Erotic—In a Big Way!), 1928–32, gelatin silver print, Collection of David Raymond, © Michael Ruetz, Heinz Hajek – Halke Archiv / courtesy Johanna Breede PHOTOKUNST.

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