

The  
Morgan  
Library &  
Museum

Report to Donors 2017



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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, 2017*



## Letter from the Director



Colin B. Bailey

This past year was an exceptionally gratifying one for the Morgan. The institution attracted its highest attendance in a decade and saw its educational, research, and collecting activities grow and prosper in important ways.

The year kicked off last April with our tenth anniversary celebration of the museum's landmark 2006 expansion. Generously supported by Agnes Gund, the event included free admission and a variety of special programs, resulting in new weekend visitation records.

Our exhibitions were well-received and highlighted the diversity, range, and distinction of the Morgan's curatorial interests. Shows on Rembrandt, Jean Dubuffet, Charlotte Brontë, Martin Luther, the collections of Sweden's Nationalmuseum, and Emily Dickinson are just a sample of the over twenty we mounted.

Exhibition-related programs engaged a notable group of critics, authors, artists, and historians. In conjunction with the Martin Luther exhibition, a panel of scholars examined how Luther used new print technology to spread his religious tenets. We collaborated with the George Eastman Museum on an event exploring the camera as a tool of persuasion, while our Drawing Institute hosted a master class on Rembrandt and his school.

In January the institution received a final gift of 280 master drawings from noted collector and Morgan Life Trustee Eugene V. Thaw—marking the full acquisition of 424 works from his renowned collection. We are celebrating Gene's extraordinary patronage this fall with a major exhibition entitled *Drawn to Greatness: Master Drawings from the Thaw Collection*.

The Morgan made a number of other significant acquisitions during the fiscal year, including an early drawing of Celia Birtwell by David Hockney and a portrait by Jean-Baptiste Corot. We also acquired fifteen autograph letters by Henry James, significant new material from the Pierre Matisse Gallery's archives, five photographs by Aaron Siskind, and several manuscript illuminations and printed books.

Our research staff catalogued and digitized thousands of new collection items, while the Sherman Fairchild Reading Room team provided scholars with access to more than four thousand items on topics ranging from Italian Opera to American appropriation of French Impressionism. As part of a cooperative venture with other museums, our conservators conducted research on medieval pigments and dyes, the materials and techniques of Thomas Gainsborough, and the inks used by Vincent van Gogh.

The Morgan Book Project, the remarkable program created by our Education Department, engaged almost one thousand students last year, its highest total yet. Supported by a substantial grant from the Anna-Maria and Stephen Kellen Foundation, the program culminated with a joyous awards ceremony in Gilder Lehrman Hall, pictured on the cover of this report. The department launched "Teen Thursdays" with the NYC Department of Education, and organized a broad selection of musical concerts including the premiere of a work by the American String Quartet in partnership with author Salmon Rushdie.

Finally, and most importantly, we tended to the physical heart of the Morgan's campus with the completion of an initial assessment of the condition of the 1906 McKim building's exterior. This year we are engaging in a more detailed analysis with the help of Integrated Conservation Resources, a firm specializing in the conservation of historic structures.

It is truly a privilege to lead such a distinguished institution. I want to thank all of you who contribute so much to its important and vital work.

Colin B. Bailey  
Director

## Letter from the President

I am pleased to report that the substantial growth of the Morgan's audience in 2016–17 coupled with successful fundraising and careful management of resources produced favorable financial results for the institution.

Such a positive development speaks to the creativity, vitality, and commitment of everyone associated with the museum—its staff and volunteers, members, donors, and Trustees. Perhaps no other event so encapsulated this spirit than our tenth anniversary weekend in April 2016 when all these groups came together to celebrate and share their pride in the Morgan with thousands of visitors, many of whom were coming to the museum for the first time.

The Morgan is known worldwide for maintaining the highest standards in all of its work. This report recognizes the individuals and institutional donors who gave generously this year to uphold the museum's tradition of excellence. Without such support our exhibitions, public programs, and scholarly activities would simply not be possible.

The completion of the gift of his extraordinary master drawings collection by my fellow Trustee Gene Thaw is of special note. Gene's close involvement with the Morgan spans more than fifty years, and his sense of duty to the institution has never wavered. He has been equally generous in supporting both its public programs and its scholarly activities. I can think of no better way to honor his service and that of his late wife Clare's than the exhibition this fall of highlights from the collection that bears their name. The Morgan is also publishing a catalogue raisonné of this transformative donation, with essays by some of the leading specialists of old master and modern drawings.

Important grants were received for a variety of operating needs. Contributions of one hundred thousand dollars or more included those from the Gilbert and Ildiko Butler Family Foundation, The Indian Point Foundation, Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, the Henry Luce Foundation, Jeannette and Jonathan Rosen, the Thaw Charitable Trust, and Jane P. Watkins. Grants from New York City and New York State totaled \$152,020 for general operations.

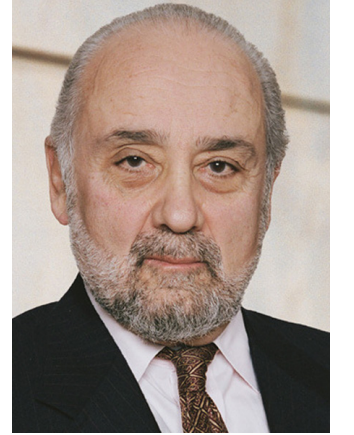
Katharine J. Rayner made a significant gift to acquire the drawing *Celia, Paris, 1969* by David Hockney. Gifts, grants, and pledges to the Campaign remained in excess of \$64 million.

My fellow trustees and I mourn the passing this year of Clare Eddy Thaw and Anna-Maria Kellen.

Clare had a presence that was quiet yet strongly felt throughout the institution. Thoughtful and philanthropic, her generosity and commitment will sustain the Morgan for years to come. Anna-Maria was a longtime member of the Director's Roundtable with her late husband Stephen. The Anna-Maria and Stephen Kellen Foundation's recent support of the Morgan Book Project has been instrumental in its continued success. We are also very grateful to Life Trustee Marina French for maintaining her parents' legacy.

I know I speak for all Trustees when I say it is an honor to serve this extraordinary institution. The Morgan occupies a singular place in New York's cultural world and I very much look forward to building on the success of this past year.

Lawrence R. Ricciardi  
President



Lawrence R. Ricciardi

# Exhibitions

## Dreams in Dust *The Pastels of Lucas Samaras*

MAY 6–AUGUST 21, 2016

This exhibition celebrated the gift of forty-eight works to the Morgan from the artist and his dealer Arne Glimcher. Dating to the years 1958–1983, they range in subject matter from dreamlike seascapes and interiors to self-portraits, nudes, and still life. The installation of the exhibition was conceived in collaboration with the artist, who designed a wallpaper for it. The works were presented in chronological order highlighting four successive phases of production.

*Dreams in Dust: The Pastels of Lucas Samaras was made possible with generous support from the Stavros Niarchos Foundation and Pace Gallery, with assistance from Nancy Schwartz and the Charles E. Pierce, Jr. Fund for Exhibitions. The catalogue was made possible by the Andrew W. Mellon Fund for Research and Publications.*

## Founding Figures *Copper Sculpture from Ancient Mesopotamia, ca. 3300–2000 B.C.*

MAY 13–AUGUST 21, 2016

Standing about a foot tall, the small yet monumental “foundation figures” in ancient Mesopotamia were not created to be seen by mortal eyes. Cast in copper and placed beneath the foundation of a building, often a temple, they were intentionally buried from prying humans. Surviving examples are exceedingly rare and *Founding Figures* brought together ten outstanding works, including ancient cylinder seals, from several public and private collections such as the Metropolitan Museum of Art and the Babylonian Collection of Yale University.

*Founding Figures was made possible with generous support from Jeannette and Jonathan Rosen.*



Rembrandt van Rijn (1606–1669), *Judas Returning the Thirty Pieces of Silver*, 1629. Oil on panel. Private collection. © Private Collection, Photography courtesy of The National Gallery, London, 2016.

## City of the Soul *Rome and the Romantics*

JUNE 17–SEPTEMBER 11, 2016

*City of the Soul* examined the evolving image of Rome in art and literature with a display of books, manuscripts, prints, photographs, and drawings. This groundbreaking exhibition considered the ever-evolving identities of Rome during a pivotal period in the city’s history, 1770–1870, when it was transformed from a papal state to the capital of a unified, modern nation.

*City of the Soul: Rome and the Romantics was made possible with generous support from the Arthur F. and Alice E. Adams Charitable Foundation and Fendi.*

*Assistance was provided by Barbara G. Fleischman and the Sherman Fairchild Fund for Exhibitions. The catalogue is made possible by the Franklin Jasper Walls Lecture Fund, the Foundation for Landscape Studies, and the Barr Ferree Foundation Fund for Publications, Department of Art and Archaeology, Princeton University.*

*In partnership with*



## Rembrandt’s First Masterpiece

JUNE 28–SEPTEMBER 25, 2016

Completed when he was just twenty-three years old, Rembrandt’s *Judas Returning the Thirty Pieces of Silver* has long been recognized as the artist’s first mature work, his first masterpiece. The painting demonstrates many of the characteristics that would come to define Rembrandt’s style: dramatic lighting, a rhythmic harmony of composition, and his exceptional ability to convey the emotional drama of a scene. Long held in a British private collection, the painting was shown in the United States for the first time at the Morgan.

*Rembrandt’s First Masterpiece was made possible in part by S. Parker Gilbert, whose gift prior to his death in 2015 provided early support for the project.*

*Generous support was also provided by Jean-Marie and Elizabeth Eveillard, the Andrew W. Mellon Fund for Research and Publications, the National Endowment for the Arts, the Parker Gilbert Memorial Fund, and Mr. and Mrs. Clement C. Moore II, with assistance from The Wolfgang Ratjen Foundation, Christie’s, the Netherland-America Foundation, and the Rita Markus Fund.*

*This project was supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York.*

*In partnership with*



## Celebrating 100 Years of Einstein’s General Theory

JUNE 25–SEPTEMBER 25, 2016

A century ago, Albert Einstein published the general theory of relativity, the crowning achievement of the great physicist’s illustrious career. In celebration of this landmark achievement, the Morgan presented a pop-up exhibition featuring a trio of Einstein items.

## Charlotte Brontë *An Independent Will*

SEPTEMBER 9, 2016–JANUARY 2, 2017

This exhibition celebrated the two-hundredth anniversary of Brontë’s birth in 1816, and marks an historic collaboration between the Morgan and the Brontë Parsonage Museum, in Haworth, England. The centerpiece of the exhibition was a portion of the original manuscript of *Jane Eyre*, open to the page on which Jane asserts her “independent will.”

*Charlotte Brontë: An Independent Will was made possible by Fay and Geoffrey Elliott. The catalogue was underwritten by the Andrew W. Mellon Fund for Research and Publications.*

## Dubuffet Drawings, 1935–1962

SEPTEMBER 30, 2016–JANUARY 2, 2017

*Dubuffet Drawings, 1935–1962* was the first museum retrospective of the artist’s works on paper. The exhibition included approximately one hundred drawings and features rarely seen works borrowed from private and public collections in France and the United States.

*Dubuffet Drawings was made possible with lead funding from the Pierre and Tana Matisse Foundation and the Florence Gould Foundation, and assistance from the Ricciardi Family Exhibition Fund, Aaron I. Fleischman and Lin Lougheed, The Grand Marnier Foundation, Richard and Mary Gray, Nancy Schwartz, Frances Beatty and Allen Adler, Isabel Stainow Wilcox, and the Janklow Foundation. The catalogue was made possible by the Andrew W. Mellon Fund for Research and Publications.*



George Richmond (1809–1896), *Charlotte Brontë*, chalk, 1850. © National Portrait Gallery, London.

## Hans Memling *Portraiture, Piety, and a Reunited Altarpiece*

SEPTEMBER 2, 2016–JANUARY 8, 2017

Completed around 1470 in Bruges, Hans Memling’s *Triptych of Jan Crabbe* was dismembered in the 18th century and has never before been reconstructed for an American audience. This exhibition brought together the scattered elements of the famous triptych, reuniting the Morgan inner wings with the central panel now owned by the Musei Civici in Vicenza, Italy, and the outer wings from the Groeningemuseum in Bruges, Belgium.

*Hans Memling: Portraiture, Piety, and a Reunited Altarpiece was made possible in part by S. Parker Gilbert, whose gift prior to his death in 2015 provided early support for the project.*

*Generous support was also provided by the General Representation of the Government of Flanders to the United States and the Robert Lehman Foundation, with assistance from the Janine Luke and Melvin R. Seiden Fund for Exhibitions and Publications, the Samuel H. Kress Foundation, the Sharp Fund PLD, and Aso O. Tavitian. The catalogue was made possible by the Flemish Research Centre for the Arts in the Burgundian Netherlands, Musea Brugge.*

*In partnership with*



## Word and Image *Martin Luther’s Reformation*

OCTOBER 7, 2016–JANUARY 22, 2017

To celebrate the 500th anniversary of Luther posting the *Ninety-Five Theses* to the church door in Wittenberg, this exhibition explored how the Reformation was launched and propagated through Luther’s strategic use of media: printed books, prints, paintings, and music. The inception and development of the Reformation was illustrated with about ninety works of art and objects, the majority of which are from museums in Germany and which have never been seen before in North America. Exceptional highlights included a rare printed copy of the *Ninety-Five Theses* and nearly forty paintings, prints, and drawings by Lucas Cranach the Elder.

*Word and Image: Martin Luther’s Reformation was made possible with the support of the Foreign Office of the Federal Republic of Germany and under the patronage of Federal Foreign Minister Dr. Frank-Walter Steinmeier within the framework of the Luther Decade in cooperation with the Luther Memorials Foundation of Saxony-Anhalt, the Deutsches Historisches Museum, Berlin, and the Foundation Schloss Friedenstein Gotha, under the leadership of the State Museum of Prehistory, Halle, and in coordination with the Morgan Library & Museum, New York.*

*It was also made possible with generous support from the Johansonn Family Foundation and Kurt F. Viermetz, Munich, and assistance from the Arnhold Foundation.*





## Delirium

### *The Art of the Symbolist Book*

JANUARY 20–MAY 14, 2017

The Symbolist movement coalesced during the second half of the nineteenth century in reaction to the era's emphasis on objective reality. Inspired by Baudelaire, writers sought a new form of art that conveyed the ineffable world of ideas and states of mind, expressed through a nuanced language of reverie, delirium, mysticism, and ecstasy. *Delirium* explored some of the remarkable encounters between authors and artists who aspired to evoke the invisible.

*Delirium: The Art of the Symbolist Book* was made possible by the Charles E. Pierce, Jr. Fund for Exhibitions.

## I'm Nobody! Who are you?

### *The Life and Poetry of Emily Dickinson*

JANUARY 20–MAY 28, 2017

One of the most popular and enigmatic American writers of the nineteenth century, Emily Dickinson wrote almost 1,800 poems. Bringing together nearly one hundred rarely seen items, including manuscripts and letters in the poet's hand and unique photographs and portraits, this exhibition explored a side of the Dickinson's life that is seldom acknowledged: one filled with rich and long-lasting friendships.

*I'm Nobody! Who are you? The Life and Poetry of Emily Dickinson* was made possible with generous support from the Ricciardi Family Exhibition Fund, the Lohf Fund for Poetry, the Caroline Macomber Fund, and Rudy and Sally Ruggles, and assistance from the Acriel Foundation and the Gladys Kriebel Delmas Foundation.

## Treasures from the Nationalmuseum of Sweden: The Collections of Count Tessin

FEBRUARY 3–MAY 14, 2017

Seventy-five masterpieces from the Nationalmuseum in Stockholm made a rare appearance in New York in this exhibition highlighting the collections assembled by Count Carl Gustaf Tessin (1695–1770), a Swedish diplomat and one of the great collectors of his day. His collections make up the core holdings of the Nationalmuseum. Tessin was in contact with the leading Parisian artists of the time, and the exhibition included paintings that he commissioned, such as Boucher's *Triumph of Venus*, as well as a selection from his outstanding collection of old master drawings including sheets by Ghirlandaio, Dürer, Rembrandt, Chardin, and others.

*Treasures from the Nationalmuseum of Sweden: The Collections of Count Tessin* was made possible by a lead gift from the Michel David-Weill Foundation, major funding from The Gilbert and Ildiko Butler Family Foundation and the Jerome L. Greene Foundation, and generous support from the Johansson Family Foundation, Katharine J. Rayner, the Christian Humann Foundation, and the Barbro Osher Pro Suecia Foundation.

## JLGreene

INSTALLATION IN THE  
GILDER LEHRMAN HALL LOBBY

## Rocks and Mountains Oil Sketches from the Thaw Collection

JULY 19, 2016–AUGUST 6, 2017

During the second half of the eighteenth century, the practice of using oil paint on paper while working outdoors became popular among landscape artists. Mountain settings, as well as single majestic boulders or outcroppings, provided a challenging focus for artists learning to capture light, color, and texture in oils.

*Rocks and Mountains* is the fourth exhibition in a series drawn from the collection of oil sketches acquired by Morgan Trustee Eugene V. Thaw and his wife, Clare. Mr. Thaw is also an honorary trustee of the Metropolitan Museum of Art. This installation is a program of the Drawing Institute at the Morgan Library & Museum.

INSTALLATION IN THE  
MCKIM BUILDING

## Treasures from the Vault

ROTATIONS AT FOUR-MONTH INTERVALS

Highlights from these installations included music manuscripts by Frédéric Chopin, Claude Debussy, and Wolfgang Amadeus Mozart; George Washington's Life Mask; Jane Austen's *Lady Susan*, and the Lindau Gospels.

*Treasures from the Vault* is funded in perpetuity in memory of Christopher Lightfoot Walker.

## Charles Dickens's *A Christmas Carol*

OCTOBER 31, 2016–JANUARY 8, 2017

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 collections 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 225,775 visitors to some 20 exhibitions.
- The website, [www.themorgan.org](http://www.themorgan.org), received 6,562,015 visits.
- A total number of 14,673 visitors attended concerts, lectures, films, and family programs.
- Docents gave over 737 tours of the Morgan campus and select exhibitions to over 13,046 visitors.
- Over 280 works were lent to 46 exhibitions in 46 cities worldwide.

## Concerts and Performances

- George London Foundation Recital Series
- Young Concert Artists
- From Barcelona with Passion: Piano Masterpieces by Enrique Granados—Douglas Riva
- Green: Verlaine in Song—Philippe Jaroussky and Jérôme Ducros
- St. Luke's Chamber Ensemble
- Chamber Orchestra of New York with Salvatore Di Vittorio
- Academy of Saint Martin in the Fields Chamber Ensemble
- Salomé Chamber Orchestra with David Aaron Carpenter
- Flanders Remembers: Music and Words from WWI
- Boston Early Music Festival
- Piano Masterpieces from the Robert Owen Lehman Collection—Jenny Chen
- A Renaissance Christmas—My Lord Chamberlain's Consort
- The Sound of Colors/Pictures at an Exhibition—Mikhail Rudy
- Music in Situ: Venetian Music in its Artistic Context—Ellen Rosand, Mary E. Frank, and Ex Umbris Ensemble
- American String Quartet with Salman Rushdie, narrator

- Three Centuries of Swedish Music—Per Tengstrand
- In Poetry and Song: An Evening with Patti Smith and Jesse Paris Smith

## Lectures, Discussions, and Symposia

*The World Observed: Rembrandt, Rubens, and Claude*

Jane Turner, Rijksmuseum

*Sight Writing: A Conversation*

Nina Katchadourian, Photographer

Jonathan Lewis, Photographer

Duane Michals, Photographer

John Pfahl, Photographer

*The Kenneth A. Lohf Poetry Reading series*

Ron Padgett, Poet

*Le Conversazioni: Films of My Life*

Paul Auster, Author

Siri Hustvedt, Author

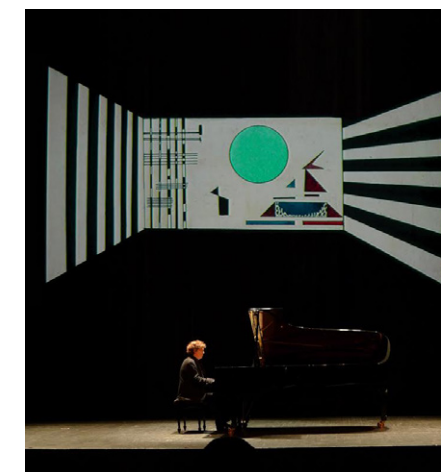
and

Mary Karr, Author

Phil Jackson, Author

Antonio Monda, Moderator

Le Conversazioni Festival



The Sound of Colors/Pictures at an Exhibition. Mikhail Rudy. Photography courtesy of Véronique Jourdain Artists Management.



Ron Padgett by John Sarsgard.

*Visionaries: Blake, Friedrich, and their Contemporaries*

Matthew Hargraves, Yale Center for British Art

*Rembrandt's First Masterpiece*

Per Rumberg, The Royal Academy of Arts

*Modern Forms: Matisse, Picasso, and Pollock*

Jay A. Clarke, The Clark

*Rome at the Cusp of the Modern Era:*

1849–1870

David Kertzer, Brown University

Megan Marshall, Emerson College

*Jan Crabbe and Memling's Beginnings*

in Bruges

Till-Holger Borchert, Museums of

Bruges, Belgium

*Revolutionary Artists: Goya, Géricault,*

*Ingres, and Delacroix*

Jennifer Tonkovich, the Morgan

Library & Museum

*The Brontë Cabinet*

Deborah Lutz, Author

Christine Nelson, the Morgan

Library & Museum





François Boucher (French, 1703–1770), *The Triumph of Venus*, 1740, oil on canvas. Nationalmuseum, Stockholm. Photo: Cecilia Heisser / Nationalmuseum.

*A Closer Look at Hans Memling's Working Methods*

Maryann Ainsworth, the Metropolitan Museum of Art

*Dubuffet in Context: European Drawing in the 1940s and 1950s*

Isabelle Dervaux, the Morgan Library & Museum

Hal Foster, Princeton University

Rachel E. Perry, Haifa University

Maibritt Borgen, Yale University

Sarah Wilson, The Courtauld Institute of Art

Niels Henriksen, Princeton University

*Martin Luther and Anti-Semitism*

Dean P. Bell, Spertus Institute for Jewish Learning and Leadership

Martin Hauger, High Consistory of the Evangelical Church, Germany

Mark R. Silk, Trinity College

*Martin Luther, Social Media, and Activism*

Euan Cameron, Union Theological Seminary

Andrew Pettegree, University of Saint Andrews

Serene Jones, Union Theological Seminary

John McQuillen, the Morgan Library & Museum

*The Renaissance and the Rise of Drawing*

John Marciari, the Morgan Library & Museum

*Emily Dickinson: The Networked Recluse*

Mike Kelly, Amherst College

*A Connoisseur's Eye: Carl Gustaf Tessin and Transformations In Taste and Collecting in 1740's Paris*

Magnus Olausson, Nationalmuseum, Stockholm

*Dickinson's Manuscripts*

Susan Howe, Poet

Marta Werner, D'Youville College

*Paris and Other Worlds: Grandville, Daumier, Gavarni, Steinlen*

Luc Sante, Author

*"Made by These Unworthy Hands":*

*The Armenian Silversmiths of Kayseri*

Sylvie L. Merian, the Morgan Library & Museum

*"Cospetto! Che bella cosa!" My what a beautiful thing: Boucher's Triumph of Venus in the Nationalmuseum, Stockholm*

Colin B. Bailey, Director, the Morgan Library & Museum

**Film Highlights**

- *Wagner & Me* (2010, Patrick McGrady)
- *I Spend Time with Making: Lucas Samaras* (work in progress, Tassos Rigopoulos and Joanna Yuen)
- *Exhibition on Film: Rembrandt from the National Gallery, London and Rijksmuseum Amsterdam* (2015, Kat Mansoor)
- *La Dolce Vita* (1960, Federico Fellini)
- *Rembrandt* (1936, Alexander Korda)
- *Roman Holiday* (1953, William Wyler)
- *Jane Eyre* (1943, Robert Stevenson)
- *The Artist's Studio: Jean Dubuffet* (1973, Michael Blackwood)

**Festivals and Special Events**

- Second Annual College Open House
- Smithsonian Magazine Museum Day Live!
- Swedish Festival

**Family Programs**

- Spring Family Fair
- Brontë Book Arts
- The Power of the Portrait
- Winter Family Fair
- Irresistible Illuminations
- Exceptional Expressions

**School Programs**

Exploring with the Morgan served 8,443 Pre-K-12 students in fiscal year 2017, targeting underserved communities in Manhattan, the Bronx, Queens, and Brooklyn.\* Four core programs presented in the Horace W. Goldsmith Foundation Education Center and in school classrooms offered students the opportunity to incorporate primary sources from the Morgan in their study of social studies, art, science, and math.

- Colors of the World: Illuminated Manuscripts in the Age of Exploration
- Reading a Building: Mr. Morgan and His Library
- Mythical Creatures: Myths and Symbols All Around
- Off the Wall Math: Geometry and Architecture at the Morgan

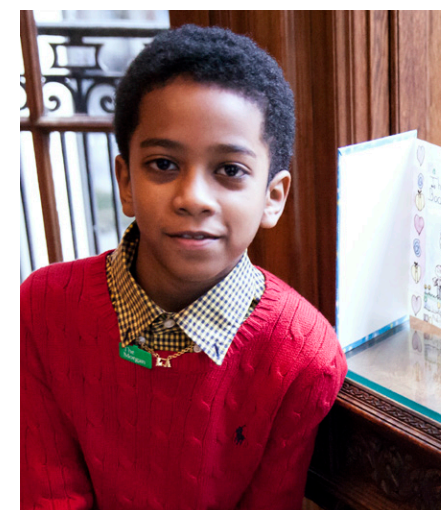
\*April 1, 2016 through June 30, 2017, Exploring with the Morgan served 10,241 students.

The Morgan Book Project, collaboratively developed by Morgan Education staff and the New York City Department of Education, was offered for the eighth year.

The program served 994 students from 27 schools. Thanks to a generous grant from the Brooke Astor Fund for New York City Education in the New York Community Trust and the Marina Kellen French and Anna-Maria and Stephen Kellen Foundation, the program was offered free of charge to students from Title I NYC public schools. The Morgan Book Project hosted two Summer Institutes for Teachers, a Technical Support Meeting, and the Morgan Book Project Award Ceremony. Held in May 2017 in Gilder Lehrman Hall, the ceremony culminated in a one-day installation for all winners. A special selection of student books was placed on display for a four-week exhibition.

Special exhibition tours were offered in conjunction with the following:

- *Warhol by the Book*
- *Rembrandt's First Masterpiece*
- *Charlotte Brontë: An Independent Will*
- *Word and Image: Martin Luther's Reformation*
- *Delirium: The Art of the Symbolist Book*
- *I'm Nobody! Who are you? The Life and Poetry of Emily Dickinson*



The Morgan Book Project Award Ceremony. Photography by Emily Korn.

The Morgan conducted 15 professional development workshops and 925 education professionals, teachers, and administrators participated. The Morgan partnered with the NYC DoE to participate in their Teen Thursdays program. The Morgan was paired with J.H.S./I.S. K291: Roland Hayes, Brooklyn, to host 7 after-school sessions with a total of 22 students. Additional new out-of-school program relationships were developed. These collaborations included Museum Camp, NYU High School Summer Program, Wet Paint Art Studio, NYC Parks Chelsea Summer Camp, John Jay Homestead Historic Site, Dorson Community Foundation, Backpacks and Binoculars, Parsons Early College Program, BookUp, The Lower East Side Girls Club, and The School of the New York Times. These programs served 541 children.

*The Morgan's education programs are generously supported by grants from the Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation; the Brooke Astor Fund for New York City Education in the New York Community Trust; Carnegie Corporation of New York; Great Circle Foundation, Inc.; the May and Samuel Rudin Family Foundation, Inc.; MetLife Foundation; the C. Jay Moorhead Foundation; the Milton and Sally Avery Arts Foundation; 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.*

**Conservation**

In addition to the treatment and preparation of books, manuscripts, prints and drawings for exhibition and loan, the Thaw Conservation Center coordinated several collaborative research projects involving conservators, curators, and museum scientists. With contributions

from the Network Initiative in Conservation Science, a program based at the Metropolitan Museum of Art, and from colleagues at the Cultural Heritage Agency of the Netherlands, Morgan conservators conducted technical and historical research into medieval pigments and dyes, the drawing materials and techniques of Thomas Gainsborough, and the inks used by Vincent Van Gogh to write his letters to Emile Bernard. Other investigations focused on the pastel drawings of Lucas Samaras, and the *assemblages d'empreintes* of Jean Dubuffet. Results of these projects were shared in catalog essays, scholarly study day presentations, visiting committee meetings, university class lectures, gallery talks, and other public events. Two post-graduate fellows contributed to the Thaw Center's ongoing collections preservation activities, while receiving advanced training in the conservation of rare books and medieval manuscripts.

**Reading Room**

The Sherman Fairchild Reading Room had more than 1,250 reader visits in fiscal year 2017 in addition to hosting classes and group tours. Researchers viewed or studied more than 4,000 items from the collection across every curatorial department. Thousands more made queries by email and telephone. Notable researcher projects included topics such as prima donnas and mad scenes in Italian Opera, American appropriation of French Impressionism, the correspondence of Giorgio Vasari, 19th century English translations of classic literature from the Middle East and South Asia, Peter Hujar's iconic 1970 photograph for a political poster of the Gay Liberation Front, and drawings in the notebooks and letters of Henry David Thoreau.





Cover of the Lindau Gospels. Court School of Charles the Bald Lindau Gospels, in Latin, Abbey of St. Gall, Switzerland, late ninth century ca. 880. Purchased by Pierpont Morgan, 1901, MS M.1.

## Drawing Institute

In its sixth year, the Drawing Institute, endowed by Life Trustee Eugene V. Thaw, continued to support research on drawings through fellowships and programming. The 2016–17 fellows worked on topics including Rembrandt’s drawings after Mughal Indian portraits; the role of drawing on the postwar New York art scene; and the drawings of Jan van de Velde II. Drawing Institute programming included a master class on Rembrandt and his school as well as three day-long graduate seminars: one on the history of drawing pedagogy; another on the drawings of Rembrandt; and a third on the materials and meaning of late nineteenth-century French drawings. The guest instructors for these seminars included Thaw Senior Fellow William Robinson as well as Jodi Hauptman and Karl Buchberg of the Museum of Modern Art. The symposium *Minding the Time: New Dialogues with Old Master Drawings* was organized in conjunction with The Drawing Center. Scholarly study days were held for exhibitions on Jean Dubuffet, Hans Memling, and the collector Carl Gustaf Tessin.

## Research and Cataloging

The inaugural year of the CUNY Graduate Center/Morgan Fellowship funded the cataloging of the White collection (Italian letters from ca. 1475–1800), and the enhancement of the existing finding aid for the Peter Hujar Papers. The Leon Levy Foundation’s substantial grants have allowed us to create or update more than 31,000 Literary and Historical Manuscripts Department records since the project began in 2007, and to inventory more than 3,400 additional letters and manuscripts in FY 2017. Support from Janine Luke allowed us to process a collection of 16 boxes of papers of Lee Lorenz, former art and cartoon editor of *The New Yorker*. More than 800 letters between Henri and Pierre Matisse were cataloged. 1,600 miniature books from the Julia P. Wightman miniature book collection were cataloged. The third tier of the East Room was inventoried by the Printed Books department. Reference Collection catalogers, with the assistance of part-time staff, completed the cataloging of the ca. 7,500 item backlog. Digitization highlights include: Friedrich Preller sketchbook, 1864, from the Thaw Collection (2003.44); Letters from Van Gogh to Emile Bernard, 1887–89, from the Thaw Collection (MA 6441); Glenn Gould’s annotated copy of J.S. Bach’s *Goldberg Variations* (PMC 1331); Diary of Stuart Davis, 1920–22 (MA 5062); Complete digitization of jeweled bindings manuscripts for the upcoming Magnificent Gems exhibition: M.383, M.651, M.708, M.709, M.710; M.1157, a genealogical and chronicle roll, for the forthcoming *Now And Forever: The Art of Medieval Time* exhibition. It will appear on a touch screen in the Morgan Stanley East Gallery and also online.

## Fellowships/ Internships

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

Samuel H. Kress Predoctoral Fellowship in the Drawing Institute  
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Sherman Fairchild Post-Graduate Fellowship in Conservation  
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Themis Brown Internship in the Sherman Fairchild Reading Room  
*Made possible by a generous grant from the Themis Anastasia Brown Fund*

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# Gifts to the Collection

Gifts valued at \$1,000 or more  
 April 1, 2016–March 31, 2017

## Drawings and Prints

Gift of Bert Hansen Luigi Rossini (Italian, 1790–1857), *Veduta di Tivoli*, 1824

Gift of Jill Newhouse Jean-Baptiste-Camille Corot (French, 1796–1875), *Seated Camaldolese Monk*, 1834

Gift of Eugene V. Thaw Joseph Bidault (French, 1758–1846), *View of a Farm on the Ile-de-France*, ca. 1810; Eugène Boudin (French, 1824–98), *Sunset at Etretat*; August Cappelen (Norwegian, 1827–52), *Tree Study*, ca. 1850; Franz Ludwig Catel (German, 1778–1856), *View of Rome with Ruined Church*, ca. 1825–35; Jean-Michel Cels (Belgian, 1819–94), *Cloud Study in the Late Afternoon*, 1840; Gilles-François-Joseph Closson (Belgian, 1796–1853), *View of the Basilica of Constantine, Rome*, 1825–29; Jean-Antoine Constantin, called Constantin d’Aix (French, 1756–1844), *An Arcade in the Colosseum, Rome*, 1777–83; Jean-Antoine Constantin, called Constantin d’Aix (French, 1756–1844), *View of Aix-en-Provence*, ca. 1805; Johan Christian Dahl (Norwegian, 1788–1857), *Moonlit View of Dresden*, 1826; French Painter, *The Nymphaeum of Egeria, Valle della Caffarella, near Rome*, ca. 1800; Attributed to Francois Marius Granet (French, 1775–1849), *View of Notre-Dame de*



David Hockney (British, b. 1937) *Celia, Paris*, 1969, pen and ink on paper. Purchased as the gift of the Katherine J. Rayner Fund of the Anne Cox Chambers Foundation. Photography by Graham S. Haber 2017. © David Hockney.

*Versailles, Taken from the Plaine de Rocquencourt towards the South*, ca. 1833–47; Carl Maria Nicolaus Hummel (German, 1821–1907), *Sky Study*; Johan Thomas Lundbye (Danish, 1818–1848), *Clouds Heavy with Rain Above Flyvesandsbakkerne and Arresø*, 1838; Antoine Pierre Mongin (French, 1761/62–1827), *Corner of a Park*; Alphonse-Henri Périn (French, 1798–1874), *Temple of Venus, Rome*, ca. 1824–27; Romain-Étienne-Gabriel Prieur (French, 1806–1879), *View of Cervara*, ca. 1833–36; Théodore Rousseau (French, 1812–1867), *A Stream in the Auvergne*, ca. 1830; Attributed to Horace Vernet (French, 1789–1863), *Megalopolis*, 1829; Antoine-Félix Boisselier (French, 1790–1857), *The Monastery of San Benedetto above the Aniene River at Subiaco*, 1811

## Literary and Historical Manuscripts

Gift of the Pierre and Tana Matisse Foundation Accretion to the Pierre Matisse Gallery Archives, which consists of approximately 15 cubic feet of archival records, including: files, record books, films, photographs, negatives and slides. Artists represented include Adant, Balthus, Chagall, Delvaux, Giacometti, MacIver, and others

## Modern and Contemporary Drawings

Gift of Merritt and Barbara Abrash Jaime Davidovich (American, b. Argentina, 1936–2016), *Art on Tape*, 1972

Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds, 2016 Graham Nickson (British, b. 1946), *Sarageto Sunset XXV*, 2006

Gift of William and Norma Anthony Rick Barton [Richard William Barton] (American, active in California in the 1950s and 1960s), *La Reina de Mexico*, 1960; Mary Frank (American, b. 1933), *Night Sky*, 1970; Sol LeWitt (American, 1928–2007), *Horizontal Lines in Color (More Or Less)*, 2004; *Horizontal Lines, Black and Gray*, 2004

Gift of Whitney B. Armstrong John Newman (American, b. 1952), *Untitled*, 2005

Gift of Mark and Judy Bednar Robert Lostutter (American, b. 1939), *Night Garden*, 2015

Gift of Galleri Bo Bjerggaard, Copenhagen, Denmark Jannis Kounellis (Italian, b. Greece, 1936–2017), *Untitled*, 2009

Gift of Jane & David Walentas and Bruce Weber and Nan Bush Philip Pearlstein (American, b. 1924), 91 sketches and drawings of World War II subjects, 1943–46; *Browning Machine Gun, Cal. 30 M1919A6, sketch for chart*, 1943–44; *Envelope & 14 Flash Cards Deck of Map Symbols used during WWII on Infantry Field Maps*, 1943; *Lensatic Compass [#27]*, 1943; *U.S. Carbine Cal. 30 MI Disassembly (for teaching)*, 1943–44

Gift of Mickey Cartin Andrew Sendor (American, b. 1977), *Four replicas of stills from the documentary “Interview Sessions with Francis Gray: On Encoding, Storage, and Retrieval,”* 2014

Gift of the Cottrell-Lovett Collection Roland Flexner (American, b. France 1944), *Untitled (SN12)*, 2006

Gift of the Richard Diebenkorn Foundation Richard Diebenkorn (American, 1922–1993), *41 Etchings Drypoints*, 1965

Gift of Dorothea McKenna Elkon Françoise Gilot (French, b. 1921), *Self-Portrait*, 1946; John McCracken (American, 1934–2011), *Untitled (40” Cube Study)*, 1972; *Untitled (Plank Study)*, 1972; *Untitled (Wall Piece (3) Study)*, 1972; *Untitled (Wall Piece Study)*, 1972; *Untitled (Wall Piece Study)*, 1972; *Untitled (Wall Piece Study)*, 1972; *Untitled (2 Wall Pieces Study)*, 1973

Gift of Judith Goldman in honor of Livio Borghese Jules Feiffer (American, b. 1929), *Richard Nixon*, 1980

Gift of the Frederick Hammersley Foundation Frederick Hammersley (American, 1919–2009), *No title (set of 72 computer-generated drawings)*, 1969–70

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Kokoschka (Austrian, 1886–1980), *Walter Hasenclever (head to the right)*, 1917

Gift of Kraushaar Galleries, New York in Memory of Donald Oresman John Sloan (American, 1871–1951), *Reading in the Subway*, 1926.

Gift of the Pierre and Tana Matisse Foundation Jean Dubuffet (French, 1901–1985), *Two Bedouins*, 1948

Gift of the Modern and Contemporary Collectors Committee, 2016 Cecily Brown (British, b. 1969), *Paradise (Fighting Lions)*, 2015; Jannis Kounellis (Italian, b. Greece, 1936–2017), *Untitled*, 1979; Anne Truitt (American, 1921–2004), *Truitt '66*[1], 1966; Stanley Whitney (American, b. 1946), *Untitled*, 2015

Gift of Gail Monaghan Wardell Milan (American, b. 1977), *Portrait, Isabelle*, 2016

Gift of Cynthia Nadelman Elie Nadelman (American, b. Poland, 1882–1946), *Head in Profile*, ca. 1920

Gift of Philip Pearlstein Philip Pearlstein (American, b. 1924), *Training in Florida (three soldiers resting)*, 1943

Gift of Katharine J. Rayner David Hockney (British, b. 1937), *Celia*, Paris, 1969

Gift of Justin G. Schiller Maurice Sendak (American, 1928–2012), 4 original drawings for Bell Atlantic *Wild Things are Happening* campaign, 1997

Gift of Sharon and Simeon Dunlap Smith Matt Mullican (American, b. 1951), *Untitled* [Agriculture], 1991; *Untitled* [Anatomy], 1991

Gift of Debbie Taylor Al Taylor (American, 1948–1999), Drawings on pages of the book *Florentine Art Treasures*, ca. 1990

## Music Manuscripts and Printed Music

Gift of Salvatore Di Vittorio and Santa Maria Di Vittorio Salvatore Di Vittorio, *La Villa d'Este a Tivoli*, 2015, autograph manuscript; work dedicated to the Morgan Library & Museum

Gift of Nancy Askin in honor of Morton B. Knafel & Helen-Mae Knafel Askin Joseph Haydn, String Quartets, op. 20, nos. 4–6, Hob. III: 34–36, Dresden: Bernhard Friedel, 1860? parts; Joseph Haydn, String Quartets, op. 33, nos. 1–6, Hob.III: 37–42, Vienna: Artaria, 1782, parts; Joseph Haydn, String Quartets, op. 64, no. 5, Hob. III: 63, Offenbach: André, 1855, “The Lark,” parts; Wolfgang Amadeus Mozart, String Quartet, (K 172), Offenbach: John André, ca.1850, parts; Giuseppe Tartini, *XII Solos for a Violin*, London: Walsh, 1746

Gift of Sue Shapiro in memory of Elaine Brody 33 items: music scores of Chabrier (4); Falla (1); Mompou (8); Samazeuilh (5); Schmitt (1); Séverac (11); and printed items related to Séverac (3)

## Photography

Gift of Emmet and Edith Gowin Emmet Gowin (b. 1942), *Natural Drainage Systems near the Palo Verde Nuclear Station, Arizona*, 1988, printed 2016, gelatin silver print; *Wetland Area Restoration, near Sutter Buttes, California*, 1993, printed 2016, gelatin silver print; *Pivot Agriculture South of Moses Lake, Washington*, 1991, printed 2016, gelatin silver print; *Insect Toxic Stain Index, Bolivia, November 2010*, archival digital inkjet print

Gift of Stephen Koch Peter Hujar (1934–1987), *Daisy Aldan, June 18*, 1955, gelatin silver print

Gift of Steve Turtell Peter Hujar (1934–1987), *Steve Turtell*, 1981, gelatin silver print; *Steve Turtell as “Eleanor,”* 1981, gelatin silver print

Gift of Marvin Heiferman John Gutmann (1905–1958), Ten works from the portfolio *Ten Photographs*, 1982, gelatin silver prints printed by Thomas Consilvio.

Gift of Richard and Ronay Menschel Aaron Siskind (1903–1991), *Chicago 11 (H. to F.K.)*, 1970, gelatin silver print; *Gloucester*, 1944, gelatin silver print; *Mykonos 15*, 1963, gelatin silver print; *North Carolina 9*, 1951, printed later, gelatin silver print; *Rome 105 (H. to F.K.)*, 1973, gelatin silver print

## Printed Books and Manuscripts

Gift of Terry Belanger in honor of Anne Goldrach Hannah Mary Rathbone (1798–1878), *So Much of the Diary of Lady Willoughby as Relates to Her Domestic History, & to the Eventful Period of the Reign of Charles the First*, fourth edition, London: Longman, Brown, Green, & Longmans, 1846; with Hannah Mary Rathbone, *Some Further Portions of the Diary of Lady Willoughby Which do Relate to Her Domestic History and to the Events of the Latter Years of the Reign of King Charles the First, the Protectorate, and the Restoration*, London: Longman, Brown, Green, & Longmans, 1848

Gift of Elaine Lustig Cohen Max Jacob (1876–1944), *Les oeuvres burlesques et mystiques de Frère Matorel, mort au couvent, illustré de gravures sur bois par André Derain*, Paris: Henry Kahnweiler, 1912

Gift of Takis Efstathiou Lafcadio Hearn (1850–1904), *Kwaidan: Stories and Studies of Strange Things*, Boston; New York: Houghton, Mifflin and Company, 1904, and eight other publications by Lafcadio Hearn

Gift of Dian Woodner James Ensor (1860–1949), *La gamme d’amour*, Brussels: Aux Éditions “Un Coup de Dés ...”, 1929; Edmond Picard (1836–1924), *Le juré: monodrame en cinq actes, sept interprétations originales par Odilon Redon et deux portraits*, Brussels: Des presses de Mme Ve[uve] Monnom, 1887

Gift of William Zachs Desiderius Erasmus (1466–1536), *Ioan. Frobenius lectori S.D. Habes iterum Moriae encomium*, Basel: Johann Froben, 1521; bound with Philipp Melanchthon (1497–1560), *Integrae Graecae grammatices institutiones*, Haguenau: Thomas Anshelm, 1520

# Statement of Financial Position

March 31, 2017, with comparative totals for 2016

ASSETS	2017	2016
Cash and cash equivalents	\$7,104,540	\$7,453,857
Dividends and interest receivable	49,643	52,203
Grants and contributions receivable	5,228,411	9,715,152
Inventory	248,229	224,984
Broker receivable	767,817	156,464
Prepaid expenses	797,578	579,805
Other assets	967,088	754,529
Property and equipment, net of accumulated depreciation	101,015,322	104,392,182
Investments	232,140,535	206,640,105
<b>TOTAL ASSETS</b>	<b>\$348,319,163</b>	<b>\$329,969,281</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>LIABILITIES</b>		
Accounts payable and accrued expenses	\$2,343,980	\$2,199,370
Broker payable	1,395,632	188,297
Long-term debt	14,542,828	14,515,670
Accrued postretirement health benefits	1,267,292	1,271,481
Total Liabilities	19,549,734	18,174,818
<b>NET ASSETS</b>		
Unrestricted		
Property and equipment	86,015,322	89,392,182
Board designated	17,401,314	15,822,805
Other	1,561,718	1,458,657
Total Unrestricted	104,978,354	106,673,644
Temporarily restricted	82,595,336	67,175,063
Permanently restricted	141,195,739	137,945,756
Total Net Assets	328,769,429	311,794,463
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$348,319,163</b>	<b>\$329,969,281</b>

You may request copies of the three most recent annual information returns by contacting the Morgan Library & Museum or the New York State Department of Law Charities Bureau, 120 Broadway, New York, NY 10271.

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*The Annunciation as an Allegorical Unicorn Hunt*, Germany, Eichstätt, ca. 1500, vellum. Purchased on a grant provided by the Bernard H. Breslauer Foundation and with contributions from the Visiting Committee to the Department of Medieval and Renaissance Manuscripts, 2016, MS M.1201. Photography by Janny Chiu, 2017.

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Peter Hujar (1934–1987), *Daisy Aldan*, 1955, gelatin silver print. Gift of Steven Koch. © Peter Hujar Archive, LLC.

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