

Table of Contents

Mission Statement	2
Board of Trustees	3
Letter from the Director	4
Letter from the President	5
Exhibitions	6
Public, Educational, and Scholarly Programs	9
Gifts to the Collection	12
Statement of Financial Position	14
Donors	15
Planned Giving	23
Staff	24

Mission Statement

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, 2009

Letter from the Director



The past year has been remarkable by any standard. The Morgan has made long, important strides while facing serious challenges associated with the economic downturn.

The creation of a comprehensive strategic plan was a high priority that occupied Trustees and staff throughout the fiscal year. The process began in May 2008 with the appointment of a Strategic Planning Committee chaired by Trustee Hamilton Robinson, Jr. By the end of the year, our overarching goals had become clear:

- TO BUILD AND PRESERVE a collection of outstanding quality, in accordance with the highest standards of scholarship and best professional practice;
- TO PROMOTE SCHOLARSHIP in the fields in which the Morgan collects;
- TO EXPAND AND DIVERSIFY audiences by means of engaging exhibitions, imaginative public and educational programs, and innovative use of new technologies;
- TO ASSIDUOUSLY ADVANCE the stature and reputation of the Morgan;
- TO NURTURE strong relationships with current and prospective donors, and develop robust sources of earned and contributed income; and
- TO ENSURE long-term success through good governance, teamwork, collaboration, and exemplary management of the Morgan's human resources and exceptional facility.

The Morgan's strategic plan lays out rich possibilities for advancing our essential mission. Implementation is under way. Yet, while the economic downturn of 2008 did much to sharpen our focus, it also made planning much more difficult. We sought to reduce expenses while making every effort to increase earned and contributed income.

In the following pages, you will read of our 2009 exhibition program, reflecting the diversity of the Morgan's holdings, and of numerous noteworthy acquisitions and gifts of funds. I am grateful for the exceptional contributions of Elaine Rosenberg, Mel Seiden, and Clare and Eugene Thaw as well as for the substantial support that we received from the estates of Joseph McCrindle and Margaret Hanson, the Drue Heinz Trust, and the Sunny Crawford von Bülow Fund 1978.

Throughout the period of this report our highest priority was to maintain and expand the level of service we provide to scholars and the general public. We continue our efforts to enhance access to the permanent collection, and we are planning a restoration and reinstallation of Mr. Morgan's Library.

This year we endorsed a new vision: to celebrate creativity and the imagination with the conviction that meaningful engagement with literature, music, history, and art enriches lives, opens minds, and deepens understanding. The ideals and aspirations these words represent will guide and inspire us as we set out to realize our strategic plan and lead this great institution forward. To all our donors, I would like to express my heartfelt thanks for your continued generosity, which makes possible everything we do.

William M. Griswold
Director

Letter from the President

Despite a difficult financial environment in fiscal 2009, the number and quality of the Morgan's scholarly and public programs remained extraordinarily high throughout the period of this report. Several major gifts and a strong overall response to last year's annual fund appeal helped to offset declines in earned and other contributed income, while various measures reduced costs by more than \$1 million.

The Alice Tully Foundation made an exceptionally generous gift of \$6 million to unrestricted endowment, which was added to the corpus of a fund already existing in Alice's name. The Alice Tully Fund for Art and Music stands as a tribute to her many contributions as a longtime Trustee and benefactor of the Morgan.

Capital campaign pledge payments received during the year made possible a further \$10 million reduction to the bond issue that helped finance the building project, leaving \$20 million outstanding.

A comprehensive Strategic Plan, generously funded by the Sherman Fairchild Foundation, was nearly complete by March 31. (The plan was adopted by the Board of Trustees in early fiscal 2010.) Our thanks go to Trustee Hamilton Robinson, Jr., Chair of the Strategic Planning Committee, to the members of the Committee, and to Bill Griswold and his staff. Their dedication to this effort has produced a document of substance and vision that will guide the Morgan's activities throughout the next five years.

Many supporters helped counterbalance the effects of a weak economy and sustained the Morgan's tradition of excellence this year. Their generous contributions are sincerely appreciated and gratefully acknowledged.

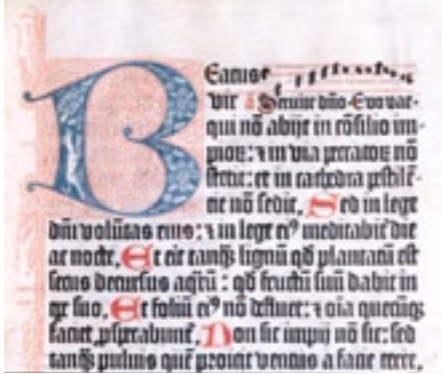
S. Parker Gilbert
President of the Board of Trustees



OPPOSITE: William M. Griswold.
Photography © John Abbott

ABOVE: S. Parker Gilbert.
Photography © John Abbott

Exhibitions



Illuminating the Medieval Hunt

APRIL 18–AUGUST 10, 2008
ENGELHARD GALLERY

This exhibition featured nearly fifty miniatures from the celebrated hunting manuscript by Gaston Phoebus (1331–1391), *Le Livre de la chasse* (Paris, ca. 1407). About two dozen manuscripts and printed books, dating from the eleventh to the sixteenth centuries, were also on display. *This exhibition was made possible by a generous gift from Melvin R. Seiden and by the Janine Luke and Melvin R. Seiden Fund for Exhibitions and Publications. Faksimile Verlag Luzern was the corporate sponsor.*

Philip Guston Works on Paper

MAY 2–AUGUST 31, 2008
MORGAN STANLEY GALLERIES

Featuring more than one hundred drawings, including many rarely seen works, the show examined the importance of drawing throughout key periods of Guston's career, from the mid-1940s to 1980.

This exhibition was organized by the Kunstmuseum Bonn and the Staatliche Graphische Sammlung, Munich. The presentation of the exhibition at the Morgan was made possible in part with the generous support of Musa and Tom Mayer, the Singer Family Foundation, Renee and David McKee, and Monina von Opel and Edward Miller.

Three Gutenberg Bibles

MAY 20–SEPTEMBER 28, 2008
CLARE EDDY THAW GALLERY

For the first time in more than a decade, the Morgan presented all three of its Gutenberg Bibles, the largest number in any single collection. The exhibition allowed visitors to see the first substantial printed books in the Western world, an epoch-making technological innovation, and a high point of graphic design as well. *This exhibition was made possible through the generosity of T. Kimball Brooker.*

The Prayer Book of Claude de France

MAY 20–SEPTEMBER 28, 2008
EAST ROOM

The Prayer Book of Queen Claude de France, the most important single illuminated manuscript acquired by the Morgan in the last twenty-five years, was on view in the East Room of the historic McKim building. The tiny, jewel-like book is richly illustrated with 132 scenes from the lives of Christ, the Virgin Mary, the apostles, and numerous saints. The prayer book was given to the Morgan by Mrs. Alexandre P. Rosenberg, a longtime, generous supporter of the Museum. *This exhibition was made possible through the generosity of Gifford Combs. Christie's was the corporate sponsor.*

Liszt in Paris Enduring Encounters

AUGUST 29–NOVEMBER 16, 2008
ENGELHARD GALLERY

Through nearly fifty manuscripts, first editions, letters, and related materials drawn almost entirely from the Morgan's collections, the exhibition celebrated the diverse and inspiring artistic world of the virtuoso pianist-composer. *This exhibition was supported through the generosity of Mr. and Mrs. Lester S. Morse, Jr., Patricia and John Forelle, and Mrs. Anastassios Fondaras.*

Drawing Babar

Early Drafts and Watercolors

SEPTEMBER 19, 2008–JANUARY 4, 2009
MORGAN STANLEY GALLERIES

Including more than 170 works, with manuscript drafts, sketches, and watercolors for the first book by each of Babar's two authors, father and son Jean and Laurent de Brunhoff, the exhibition explored the working methods of these two men, who, fifteen years and a generation apart, created an iconic fictional character, French in style but universal in spirit.

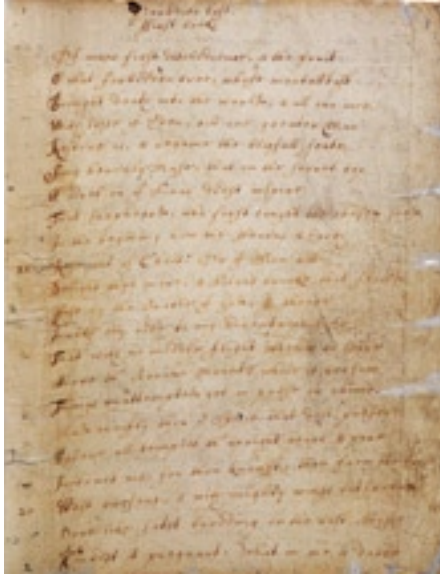
This exhibition was made possible by the Florence Gould Foundation. Chilton Investment Company, Inc. was the corporate sponsor.

Generous support was also provided by The Grand Marnier Foundation, T. Kimball Brooker, The American Society of the French Legion of Honor, Inc., Hubert and Mireille Goldschmidt, and Barbara and James Runde. We gratefully acknowledge the cooperation of the Consulate General of France in New York and the Cultural Services of the Embassy of France in New York.



Franz Liszt, *24 Grandes Études*. Vienna: Tob. Haslinger, 1839, first Austrian edition. The Mary Flagler Cary Music Collection, The Morgan Library & Museum; PMC 2028.

ABOVE LEFT: *Psalterium Benedictinum cum canticis et hymnis* (Bursfelde Congregation). Mainz: Johann Gutenberg & Peter Schöffer, 29 August 1459, leaf 11 (detail). Purchased by Pierpont Morgan, ca. 1900; PML 14.



John Milton, *Paradise Lost*. Manuscript of Book 1 (detail), in the hand of an amanuensis, ca. 1665. Purchased by Pierpont Morgan, 1904; MA 307.

John Milton's *Paradise Lost*

OCTOBER 7, 2008–JANUARY 4, 2009
CLARE EDDY THAW GALLERY

To celebrate the four-hundredth anniversary of the birth of the English poet John Milton (1608–1674), the exhibition featured the only surviving manuscript of Milton's masterpiece *Paradise Lost*, Book 1. The thirty-three-page manuscript was temporarily disbound for conservation and digitization, providing the public with an unprecedented and unique opportunity to view eight of its original pages.

This exhibition was made possible through the generosity of Mr. and Mrs. Rudy L. Ruggles, Jr.

Italian Treasures from the Calabria Region

NOVEMBER 12–DECEMBER 7, 2008
GILBERT COURT AND ROTUNDA

Ten extraordinary objects highlighted this exhibition of the artistic achievements of Calabria in two major periods: the region's era as an important Greek colony (sixth century to fourth century B.C.) and the Baroque era (seventeenth to eighteenth century), when Calabria was an integral part of the vast Kingdom of Naples.

The presentation was organized by the Italian Trade Commission and the Government of Regione Calabria, under the auspices of the Italian Ministry for Economic Development in collaboration with the Italian Cultural Institute of New York.

Charles Dickens's Christmas Carol

NOVEMBER 20, 2008–JANUARY 4, 2009
EAST ROOM

Every year, Dickens's manuscript, on view in the East Room of the historic McKim building, serves as the centerpiece of the Morgan's holiday programming and winter family day celebration.

Protecting the Word Bookbindings of the Morgan

DECEMBER 5, 2008–MARCH 29, 2009
ENGELHARD GALLERY

The exhibition comprised a selection of historically and artistically significant bookbindings. Highlights included a bejeweled eighth-century binding used on the famous Lindau Gospels, a magnificent seventh-to-eighth-century Coptic work, and a seventeenth-century English Bible and prayer book in stump work embroidery.

This exhibition was supported in part by a generous grant from The Gladys Krieble Delmas Foundation. Additional assistance was generously provided by T. Kimball Brooker and Chantal S. Hodges.

The Thaw Collection of Master Drawings Acquisitions Since 2002

JANUARY 23–MAY 3, 2009
MORGAN STANLEY WEST GALLERY

The exhibition featured more than eighty works that have been added to the Thaw Collection in recent years, many of them important modern drawings by artists such as Jackson Pollock, Georgia O'Keeffe, Robert Motherwell, Ellsworth Kelly, Agnes Martin, Jim Dine, and David Smith, among others. It was the fifth exhibition at the Morgan since 1975 dedicated to the Thaw Collection, which is a promised gift to the institution.

This exhibition was made possible through the generosity of Melvin R. Seiden and Donna and Bill Acquavella. Additional generous support was provided by the Janine Luke and Melvin R. Seiden Fund for Exhibitions and Publications.



Paul Gauguin, *Study for Breton girls dancing*, Pont-Aven (detail), 1888, pastel and charcoal, with watercolor and gouache, on cream-colored paper, The Thaw Collection, The Morgan Library & Museum. Photography by Schecter Lee.

Studying Nature

Oil Sketches from the Thaw Collection

JANUARY 23–AUGUST 30, 2009
CLARE EDDY THAW GALLERY

Chronicling the history of the genre during the eighteenth and nineteenth centuries, the exhibition presented thirty-six oil sketches drawn from the collection of Eugene V. and Clare Thaw. Works by French, British, German, Belgian, Scandinavian, and Italian artists working in both their native lands and abroad were featured.

The exhibition and related programs were made possible by the Franklin Jasper Walls Lecture Fund.

On the Money

Cartoons for The New Yorker from the Melvin R. Seiden Collection

JANUARY 23–MAY 3, 2009
MORGAN STANLEY EAST GALLERY

Celebrating the art of the cartoonist, the exhibition featured approximately seventy original drawings by some of *The New Yorker's* most talented and beloved artists who have tackled the theme of money and the many ways in which it defines us.

This exhibition was sponsored by CastleRock Asset Management. Additional support was generously provided by Liz and Rod Berens and Ronay and Richard L. Menschel.



King Standing on Sphinxes and Holding a Lion in Each Hand; Palm Tree with Winged Sun-Disk Above (detail), Cylinder seal and impression, The Morgan Library & Museum, Seal no. 824.

César Franck Manuscripts *Works for Organ*

FEBRUARY 2–9, 2009
THE BRICK PRESBYTERIAN CHURCH
AND GILDER LEHRMAN HALL LOBBY

A selection of César Franck manuscript scores, many owned by or on deposit at the Morgan, were on view to coincide with a performance of Franck works by the acclaimed organist Charles Callahan. Copies of the manuscripts were on display at the Brick Presbyterian Church, where the performance took place, while the originals were on view in the Gilder Lehrman Hall Lobby.

Continuing Exhibitions

Monumental Miniatures

Engraved Cylinder Seals from the Ancient Near East, ca. 3500 B.C.–330 B.C.

GILDER LEHRMAN HALL LOBBY

The Morgan's collection of seals—among the earliest known pictorial carvings used to communicate ideas—is showcased in this continuing installation examining the development of the iconography of power, from early seals of the late fourth millennium B.C. to those of the great empires of the first millennium B.C.

This exhibition has been made possible by a generous gift from Jeannette and Jonathan P. Rosen. The Joseph Rosen Foundation continues to provide generous underwriting support for the Department of Ancient Near Eastern Seals and Tablets.

A Century and a Half of Morgan Architecture

GILDER LEHRMAN HALL LOBBY

Drawings, models, and photographs from the 1850s to the present chronicle the Morgan's remarkable architectural evolution from private library to national treasure.

Traveling Exhibition

100 Master Drawings from The Morgan Library & Museum

DECEMBER 11, 2008–MARCH 1, 2009
PINAKOTHEK DER MODERNE, MUNICH
(AS PART OF AN EXHIBITION EXCHANGE
ORGANIZED WITH THE STAATLICHE
GRAPHISCHE SAMMLUNG MUNCHEN)

Organized in collaboration with the Staatliche Graphische Sammlung, Munich, one of the foremost European collections of works on paper, the show underscored the tremendous range and depth of the Morgan's drawings holdings. The works on view spanned the fifteenth through twentieth centuries and included drawings by Italian, French, German, Netherlandish, and Spanish artists.

The Morgan's exhibitions and programs were supported in part by public funds from the National Endowment for the Arts, New York State Council on the Arts, and New York City Department of Cultural Affairs.



Public, Educational, and Scholarly Programs



Morgan Café. Courtesy of Restaurant Associates.

Museum Services

- The Morgan welcomed over 153,000 visitors to sixteen exhibitions.
- The Web site, at www.themorgan.org, received 1,012,292 visits.
- A total of 9,533 visitors attended concerts, lectures, films, and family programs.
- Docents gave 409 gallery tours of the Morgan's campus and exhibitions to adults and special groups.
- More than 216 works from the collection appeared in exhibitions at thirty-six museums and libraries worldwide.

Concerts

The year's concerts in Gilder Lehrman Hall featured internationally renowned artists and ensembles, including:

- Boston Early Music Festival
- Camerata Pacifica
- Charles Callahan
- The George London Foundation for Singers
- Glimmerglass Opera
- International Contemporary Ensemble
- New York Chamber Soloists
- Orchestra of St. Luke's Chamber Ensemble
- Vassily Primakov
- Salzburg Festival
- Robert White
- Young Concert Artists

Partial underwriting of the concert program was generously provided by Cynthia Hazen Polsky and Leon B. Polsky and the Cynthia Hazen Polsky and Leon B. Polsky Fund for Concerts and Lectures. Additional support was provided by the Orion Foundation, Incorporated, and The Achelis Foundation.

Concerts were also generously supported by the children of Louise Stillman Lehrman.

Lectures, Symposia, and Panel Discussions

A variety of presentations complemented the Morgan's exhibitions and fostered public understanding of the collection.

PEN WORLD VOICES

A Conversation with Ian McEwan and Steven Pinker

Ian McEwan, novelist
Steven Pinker, scholar

A Tribute to Robert Walser

Jeffrey Eugenides, novelist
Deborah Eisenberg, novelist
Susan Bernofsky, translator
Michael Krüger, novelist
Wayne Koestenbaum, novelist

Costume of the Late Middle Ages
Anne Van Buren, art historian

Talking About Guston: Musa Mayer and William Corbett

Musa Mayer, advocate and author
William Corbett, poet



New York Chamber Soloists. Photography by Glenn Moody.

Prokofiev and His World

Leon Botstein, President, Bard College,
and music director and principal
conductor of the American
Symphony Orchestra

A Conversation with Carroll Dunham and Robert Storr

Carroll Dunham, artist
Robert Storr, Dean, Yale School of Art

Freeing the Elephants: Babar Between the Exotic and the Domestic Imagination of France

Adam Gopnik, author

John Milton's Life, Work, and Thought

Gordon Campbell, University of Leicester

An Elephant Is Born: The Creation of Babar

Christine Nelson, Drue Heinz Curator,
Literary and Historical Manuscripts,
The Morgan Library & Museum

Conducting Mahler

Lorin Maazel, Music Director, New York
Philharmonic
Gilbert Kaplan, conductor

SYMPOSIUM

Studying Nature: New Research on Oil Sketches

John Gage, former reader, Cambridge
University, and Visiting Research Fellow,
University of New South Wales, Sydney

Charlotte Gere, independent scholar
Ann Hoenigswald, Senior Conservator
of Paintings, National Gallery of Art,
Washington, D.C.

John House, Walter Annenberg Professor,
Courtauld Institute of Art, London

Geneviève Lacambre, former curator,
Musée du Louvre, Paris

Richard Rand, Senior Curator, Sterling
and Francine Clark Art Institute,
Williamstown, Massachusetts

The New Yorker History of the Stock Market

Robert Mankoff, *New Yorker*
cartoon editor

Three Paths to The New Yorker

Roz Chast, cartoonist
Arnie Levin, cartoonist
Lee Lorenz, retired *New Yorker* art editor
David Sipress, cartoonist

School Programs

Exploring with the Morgan served 3,358
K–12 students, the vast majority from
underserved communities in Manhattan
and other boroughs. Seven enrichment
programs, presented in the Horace W.
Goldsmith Foundation Education Center
and in city classrooms, 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 some scientific
disciplines.

- *Colors of the World: Illuminated Manuscripts in the Age of Exploration*
- *From Cover to Cover: The Art of the Book*
- *Writing Matters: Writing Tools in Ancient World Communities*
- *Write a Picture, Draw a Poem* was offered in conjunction with two exhibitions: *Drawing Babar: Early Drafts and Watercolors* and *Thaw V: The Thaw Collection of Master Drawings*.
- *Door to Door: Building the Morgan for a Changing Community*
- *Reading a Building: Mr. Morgan and His Library*
- *Mythical Creatures*

Outreach efforts were extended through a new after-school program offered in collaboration with The New York City Department of Parks and Recreation. The program engaged children from underserved neighborhoods in the city.



Hilaire-Germain-Edgar Degas, *Landscape with Path Leading to a Copse of Trees* (detail), ca. 1890, pastel over monotype in oils, on paper, laid down on board, The Thaw Collection, The Morgan Library & Museum. Photography by Schecter Lee.

OPPOSITE: Family Day, 2008. Photography by © Shawn Ehlers.



The following professional development workshops held at the Morgan served over one hundred New York City teachers, principals, and educators.

- Principals Institute/Professional Development for the New York City Department of Education: principals' workshop
- Professional development in collaboration with The Metropolitan Museum of Art: *Babar and His Uptown Friend*: teachers' workshop
- Literacy Through Culture: training for Cool Culture educators and family workers

A team of consultants, including administrators from the New York City Department of Education, curriculum specialists, and a book artist, worked with Morgan education staff on the development of a summer institute pilot that was implemented in July 2009.

Major funding for school programs was provided by the William R. Kenan, Jr. Charitable Trust.

Additional funding was provided by the William Randolph Hearst Endowment Fund and by grants from the May and Samuel Rudin Family Foundation, Sue Erpf Van de Bovenkamp, MetLife Foundation, and Great Circle Foundation Inc.

Family Programs

Each year, some one thousand children and their parents participate in programs that promote art appreciation, sharpen observation and analytical skills, exercise creativity, and provide avenues for personal expression in the arts within a supportive family environment.

- In a Snap: Polaroid Workshop
- Dogs, Deer, and a Dab of Gold
- Bonjour, Babar!
- Strike up the Band with Babar
- Build a Book
- Play with the Palette
- Winter Family Day Celebration

Support for the Morgan's public programs is generously provided by The Achelis Foundation, The New York Times Company Foundation, Inc., and Sue Erpf van de Bovenkamp.

Scholarly Services

- The Reading Room had 1,249 reader visits, 120 of which were for the study of drawings and prints.
- The readers came from twenty-three countries.
- 6,500 researchers were assisted through telephone and e-mail inquiries.
- Fifty professionals and students participated in educational and professional development programs in the Thaw Conservation Center.

Fellowships and Internships

McCrinkle Internships in Master Drawings
Made possible by a generous grant from the Joseph F. McCrinkle Foundation

Moore Curatorial Fellowship in Master Drawings
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.

Samuel H. Kress Post-Graduate Fellowship in Rare Book Conservation
Made possible by a generous grant from the Samuel H. Kress Foundation

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

Themis Anastasia Brown Memorial Internship
Made possible by the Themis Anastasia Brown Memorial Endowment Fund, established through the generosity of her family.

Gifts to the Collection

Gifts valued at \$1,000 or more
April 1, 2008–March 31, 2009

Drawings and Prints

Partial and promised gift of Herbert Kasper Ed Ruscha (b. 1937), *Words Going Round #3*, 1985

Bequest of Alex Gordon Twenty-three drawings—including Eugène Delacroix's *Study for Demosthenes*—from Italy, France, England, Germany, and the Netherlands and spanning the sixteenth to nineteenth century

Gift of Warren Adelson and Frank Fowler in memory of their friend Andrew Wyeth Andrew Wyeth (1917–2009), *Asleep*, 1979

Gift of Ann and Robert L. Freedman in honor of Helen Frankenthaler's eightieth birthday, December 12, 2008, Helen Frankenthaler (b. 1928) *Mauve Bag*, 1979

Gift of Michael and Juliet Rubenstein Stephen Antonakos (b. 1926), *Untitled Drawing (J # 6) Berlin*, 1980

Gift of Margot and C. Leonard Gordon in honor of Charles E. Pierce, Jr.'s tenure as director Jean-Baptiste-Joseph Wicar (1762–1834), *Study for Self-Portrait*, 1806

Bequest of Catherine Curran in honor of the 75th anniversary of the Morgan Library and the 50th anniversary of the Association of Fellows Hyacinthe Rigaud (1659–1743), *Studies for the Portrait of Charles Le Brun and Pierre Mignard*, 1730

Gift of Elise Boisanté and Mark Baron Hannelore Baron (1926–1987), three collages: *Untitled*, 1977, 1982, and 1983

Gift of the Al Hirschfeld Foundation Bill Jacklin (b. 1943), *Portrait of Al Hirschfeld in His Studio*, 2000

Gift of Patricia and Henry Tang Jean-Victor Bertin (1767–1842), *View of Palestrina, Italy*; Charles-François Eustache (1820–1870), *Landscape*; John Martin (1789–1854), *Egyptian Landscape*, 1817; Victor-Jean Nicolle (1754–1826), *View of the Porch of a Church*

Gift of Mr. and Mrs. George L. K. Frelinghuysen in memory of George G. Frelinghuysen William Dole (1917–1983), *Partial Eclipse*, 1960

Gift of Mr. and Mrs. Stuart P. Feld Samuel Johnson Woolf (1880–1948), *Portrait of Gilbert K. Chesterton*; verso: *Man Petting a Dog*; and *Portrait of John Dewey*

Gift of Robert Hobbs and Jean Crutchfield Marco Maggi (b. 1957), *Displaying Data*, 2003

Gift of Barbara S. Linhart Marisol (b. 1930), *Untitled*, 1957; Studio of Walt Disney (1901–1966), *Drawing for Fantasia*, ca. 1940

Gift of Clara Diamant Sujo Stephen Antonakos (b. 1926), *Untitled (JA # 65)*, Berlin, 1980

Gift of Justin G. Schiller Sir William Nicholson (1872–1949), *Coursing*

Gift of William Voelkle in honor of Cara Dufour Denison François Boitard (ca. 1670–1715), *An Allegory of the Arts*; René François Xavier Prinet (1861–1946), *Study of a Young Man Beside a Piano*

Gift of Regina and Lawrence Dubin, M.D. George Nama (b. 1939), *Calamity Crier*, 2005; Henry C. Pearson (1914–2006), *128th Psalm (Study for Five Psalms)*, 1968

Gift of Michelle K. and J. Steven Manolis Wolf Kahn (b. 1927), *Nighttime in Gramercy Park*, 2007; and *Stuyvesant Park*, 1967

Gift of Jeffrey Hoffeld Linda Schrank (b. 1942), *Woven + Woven*, 2002



Helen Frankenthaler, *Mauve Bag*, 1979, acrylic on brown paper. Gift of Ann and Robert L. Freedman in Honor of Helen Frankenthaler's Eightieth Birthday, December 12, 2008; 2009.1. © 2009 Helen Frankenthaler

Printed Books and Bindings

Gift of G. Scott Clemons Domenico Maria Manni, *Vita di Aldo Pio Manuzio*, Venice, 1759

Gift of Dr. and Mrs. Lawrence Dubin Seamus Heaney, *Sweeney Praises the Trees*, New York, 1981, illustrated by Henry Pearson; Charles Simic, *The Fork*, New York, 2007, illustrated by George Nama, 2007; Charles Simic, *Wonders of the Invisible World and Other Poems*, Montauk, 2005, illustrated by George Nama; and Isabella Leitner, May 31, 1944, New York, 2000, illustrated by Gerson Leiber

Gift of Fay and Geoffrey Elliott in honor of Charles E. Pierce, Jr. Bible, O.T. Psalms, German, *Des Königs und Propheten Davids Psalmen, nach frantzösischen Melodien in teutsche Reimen gebracht durch Ambros. Lobwasser*, Basel, 1738, silver binding with plaques of the Annunciation and the Adoration of the Shepherds

Gift of Caroline F. Schimmel and Stuart B. Schimmel in honor of William M. Griswold Collection of approximately one hundred books and ephemera printed at the Stanbrook Abbey Press, 1957–88, including correspondence with Dame Hildelith Cumming, director of the press; collection of thirteen books printed at the Bird & Bull Press of Henry Morris, 1962–88, including monographs on the history of paper marbling and oriental decorative papers

Gift of Jan van der Marck Collection of twenty-nine French fine printing and bibliophile editions, 1894–1988, including the work of illustrators Louis Jou and Hermann-Paul

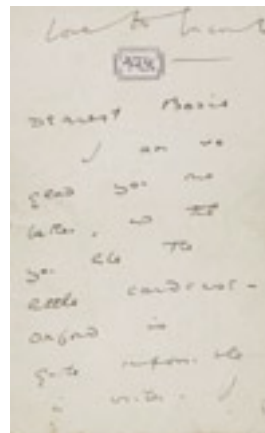
Gift of Louis Newman Steve Wheeler, *Hello, Steve*, thirteen facsimile prints and frontispiece, with an essay on the work of the artist by Adam Gates, New York, 1947

Gift of Bruce Kovner and Barry Moser *The Holy Bible: Containing All the Books of the Old and New Testaments*, North Hatfield, MA, 1999

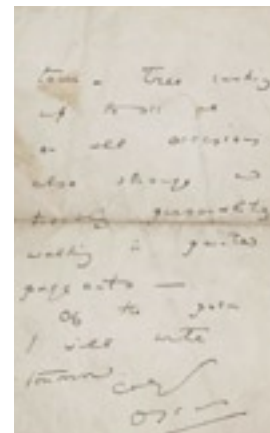
Gift of an anonymous donor in honor of Lauder Greenway *Englischer Garten—Jardin Anglais—English Park*, [Germany, ca. 1850], peepshow, five hand-colored engraved panels of figures walking in an English-style garden



Oscar Wilde, “The Selfish Giant,” manuscript in the hand of Constance Wilde, with revisions by Oscar Wilde. Gift of Lucia Moreira Salles, 2008; MA 7258.



Oscar Wilde, autograph letter signed, ca. 1892, to Lord Alfred Douglas. Gift of Lucia Moreira Salles, 2008; MA 7258.



Literary and Historical Manuscripts

Gift of Lucia Moreira Salles Oscar Wilde, volume of manuscripts and letters, including autograph manuscripts of the poems “Roses and Rue,” “Under the Balcony,” “La Dame Jaune,” and five of the *Poems in Prose* (“The Artist,” “The Doer of Good,” “The Disciple,” “The Master,” and “The House of Judgment”); manuscript of the story “The Selfish Giant” in the hand of Constance Wilde; autograph letter signed to Lord Alfred Douglas, ca. 1892; autograph letter signed to Bernulf Clegg, and a letter from Clegg to Wilde, 1891; autograph letter signed to George Kersley, 1888; and an autograph letter signed to John Lane, 1894

Gift of Mrs. H. J. Heinz II Collection of forty-four lithographs and silk screen prints by artists commissioned by Mrs. H. J. Heinz II in 1964 to create cover designs and/or posters for *The Paris Review*, including work by Rauschenberg, Lichtenstein, Warhol, Dine, Motherwell, Kelly, Steinberg, Oldenburg, Freilicher, and others

Gift of Priscilla Blum and Elizabeth Pfister in memory of their mother, Merle Jean and Laurent de Brunhoff, letters (2), cards (11), and an invitation addressed to Merle Haas and her husband, Robert Haas; with two additional letters, from Donald S. Klopfer of Random House and Dr. Howard A. Rusk, to Mrs. Haas

Gift of Jeffrey Hoffeld Ad Reinhardt, typescript, “On Ugliness,” undated

Music Manuscripts and Printed Music

Gift of Robert Owen Lehman Samuel Barber, autograph manuscript, *Essay* for strings

Statement of Financial Position

March 31, 2009, with comparative totals for 2008

ASSETS	2009	2008
Cash and cash equivalents	\$6,230,090	\$15,564,337
Dividends and interest receivable	186,572	208,158
Grants and contributions receivable	7,713,120	12,161,002
Inventory	387,535	372,178
Broker receivable	270,684	2,552,051
Other assets	633,496	837,403
Property and equipment, net of accumulated depreciation	128,470,738	131,997,302
Investments	113,269,350	148,938,518
Financing costs, net of amortization	674,441	701,600
Collections and books	—	—
TOTAL ASSETS	\$257,836,026	\$313,332,549
LIABILITIES AND NET ASSETS		
LIABILITIES		
Accounts payable and accrued expenses	\$1,579,011	\$1,837,637
Broker payable	1,119,235	2,014,987
Long-term debt	20,000,000	30,000,000
Accrued postretirement health benefits	1,626,840	1,588,816
Total liabilities	24,325,086	35,441,440
NET ASSETS		
Unrestricted		
Investment in property and equipment	128,470,738	131,997,302
Board-designated	(5,754,648)	15,254,063
Total unrestricted	122,716,090	147,251,365
Temporarily restricted	25,745,631	53,126,776
Permanently restricted	85,049,219	77,512,968
Total net assets	233,510,940	277,891,109
TOTAL LIABILITIES AND NET ASSETS	\$257,836,026	\$313,332,549

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ABOVE: Jean-Auguste-Dominique Ingres, *Portrait of Adolphe-Marcellin Defresne (1793–1869)* (detail), 1825, pencil, The Thaw Collection, The Morgan Library & Museum. Photography by Schecter Lee.

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Johan Christian Clausen Dahl, *Cloud Study*, 1828, oil on paper. The Thaw Collection, The Morgan Library & Museum. Photography by Schechter Lee.

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