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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, 2013

Letter from the Director



William M. Griswold
Photography by Graham S. Haber

The fiscal year that ended in spring 2013 was marked by a vibrant program of exhibitions, many outstanding additions to the collection, strong scholarly and public offerings, and an improving financial picture bolstered by gifts to the Morgan's endowment campaign.

Exhibitions are the primary means by which the Morgan is known to the public, and in 2012–13 they mirrored the range of our holdings, with presentations on such diverse themes as Churchill, Proust, Beatrix Potter, Degas, and Surrealist drawings. These and a series of installations in Pierpont Morgan's original library attracted more than 193,000 visitors, appreciably more than in the previous year. On Labor Day 2012, the Morgan opened for the first time on a holiday Monday, making the institution and its collection even more accessible to the public.

The Morgan's many noteworthy acquisitions included more than a hundred early medieval objects from Eugene V. Thaw and some five thousand books, proofs, manuscripts, and letters documenting the history of modern American literature from the family of Carter Burden. In addition, the Morgan acquired books ranging in date from the fifteenth to the twenty-first centuries; letters and manuscripts in the hand of Walt Whitman, Ernest Hemingway, and J. D. Salinger, among many others; and music manuscripts and printed music by Scarlatti, Fanny Mendelssohn, Liszt, and Wagner. It received a notable group of drawings as part of Mrs. Vincent Astor's munificent bequest, while works by such modern masters as Josef Albers and Philip Guston also entered the collection.

At the same time, photography emerged, not only as a collecting area, but also as its own curatorial department. Joel Smith joined the Morgan as its first Richard L. Menschel Curator of Photography, a development representing a logical expansion of the integrated view of human accomplishment that lies at the core of our mission. Similarly, we recognized the importance and visibility of our work in the sphere of twentieth- and twenty-first-century works on paper by making Modern and Contemporary Drawings an independent department under the leadership of Isabelle Dervaux, Acquavella Curator.

The Thaw Conservation Center remained true to its mission to preserve, study, and promote a deeper understanding of books, manuscripts, and works on paper, providing young professionals with invaluable hands-on learning opportunities. The Morgan Drawing Institute similarly brought scholars at various stages in their careers to New York for extended periods of study and exchange in the field of master drawings. On site, researchers consulted more than five thousand items in the Sherman Fairchild Reading Room. Equally important, thanks to the completion of a number of digitization initiatives, with many more under way, the Morgan's holdings are increasingly available to students and scholars worldwide.

None of this would have been possible without our donors, and it is a pleasure to take this opportunity to thank each and every one of you.

William M. Griswold
Director

Letter from the President

The spirit and resilience of the Morgan Library & Museum was never more evident than fall 2012 in the wake of Superstorm Sandy. Although power grid problems in the city forced the institution to close to the public the week following the storm, staff and administrators worked tirelessly to ensure that all vital operations continued, all collections were secured, and the museum was poised to come back as strong as ever.

In the weeks and months following the storm, the Morgan's attendance rebounded to robust levels, ending the year 22 percent ahead of fiscal 2012. Contributions, especially through individual gifts, exceeded budgeted goals. That, coupled with careful management of operating expenditures, resulted in a substantial 72 percent drop in the institution's operating deficit—despite the major disruption caused by Sandy.

Revenue from the Annual Fund increased 50 percent over fiscal 2012, with more than 90 percent of donors renewing their support. Membership income also showed an increase, with particular growth in the Director's Roundtable and Patron Fellows groups. Individuals and foundations made substantial gifts and grants in support of acquisitions, specific projects, and general operations. Gifts, grants, and pledge payments of \$100,000 or more for these purposes were received from the Indian Point Foundation, William W. Karatz and Joan G. Smith, the Samuel H. Kress Foundation, the Leon Levy Foundation, the Henry Luce Foundation, the Pierre and Tana Matisse Foundation, the Joseph F. McCrindle Foundation, Cosima Pavoncelli, Annette de la Renta, Lawrence R. and Lucy Ricciardi, Jonathan and Jeannette Rosen, and Dian Woodner. A gift from the estate of Morgan Trustee Caroline Macomber established the Caroline Macomber Fund for exhibitions and acquisitions, and a bequest from the estate of Jane Stedman and George McElroy supported general operations. Generous grants also were received from New York City and New York State.

Additional important gifts, grants, pledges, and pledge payments were made in the silent phase of the Campaign for the Morgan, a major effort that will substantially increase the endowment. The Andrew W. Mellon Foundation awarded a challenge grant to establish a permanent endowment for an associate curatorship in the department of Drawings and Prints as well as a grant to augment the Ricciardi Family Exhibition Fund. The William Randolph Hearst Foundation contributed to the Hearst Fund for Scholarly Research and Exhibitions. Cynthia Hazen Polsky and Leon B. Polsky added to their endowment fund for concerts and lectures; Karen H. Bechtel confirmed her gift to provide support for exhibitions over the next four years; and Beatrice Stern and Jeffrey C. Walker made pledges to unrestricted endowment. The Trustees designated a portion of a gift from the Honorable Anne Cox Chambers to the endowment, with the balance to support general operations. Distributions from the estate of Mrs. Vincent Astor began in fiscal 2013. In May, the Board created the Brooke Astor Endowment Fund in honor of her longtime support of the Morgan. Pledge payments of more than \$100,000 were received from the Acquavella Family Foundation, the Andrew W. Mellon Foundation, Richard and Ronay Menschel through the Charina Endowment Fund, and the Thaw Charitable Trust.

No year goes by without significant challenges. The key is how one meets them. I want to thank Bill Griswold, Morgan staff, my fellow Trustees, and all the supporters of this institution for their extraordinary hard work and generosity in fiscal 2013.

Lawrence R. Ricciardi
President of the Board of Trustees



Lawrence R. Ricciardi

Exhibitions

Rembrandt's World *Dutch Drawings from the Clement C. Moore Collection*

JANUARY 20–APRIL 29, 2012

This exhibition featured over ninety drawings by many of the preeminent artists of Holland's Golden Age. The works were from the private collection of Clement C. Moore.

This exhibition was made possible in part by the Rita Markus Fund for Exhibitions. The catalogue was underwritten by The Andrew W. Mellon Fund for Research and Publications. Public programs were generously supported by The Netherland-America Foundation, Inc.

Dan Flavin: Drawing

FEBRUARY 17–JULY 1, 2012

This first retrospective of Flavin's drawings included sheets representing every phase of his career: watercolors of the 1950s, studies for light installations, portraits, and landscape sketches, and pastels of sailboats from the 1980s.

This exhibition was supported by the Ricciardi Family Exhibition Fund, the Dedalus Foundation, Inc., and Nancy Schwartz, with additional assistance from The Aaron I. Fleischman Foundation.

Lannan Major funding for the catalogue was provided by Lannan Foundation.

In the Company of Animals *Art, Literature, and Music at the Morgan*

MARCH 2–MAY 20, 2012

This exhibition examined the ways in which the artists, writers, and composers represented in the Morgan's collections have used animals to think and create.

Included in the exhibition were works by John James Audubon, William Blake, and Eugène Delacroix, among many others.

This exhibition was supported by a generous gift from Tina Santi Flaherty, in honor of her faithful companions Jackie, a white Labrador retriever, and Scarlett, a King Charles spaniel.

Additional assistance was provided by the Janine Luke and Melvin R. Seiden Fund for Exhibitions and Publications, and by Jeannette and Jonathan P. Rosen.



Renaissance Venice *Drawings from the Morgan*

MAY 18–SEPTEMBER 23, 2012

Featuring some seventy masterpieces of drawings, books, maps, and letters from the Morgan's rich holdings, this exhibition chronicled the artistic production of the city of Venice and its territories during the republic's Golden Age. The exhibition included striking examples by great masters of the period, such as Lorenzo Lotto, Jacopo Tintoretto, Titian, and Paolo Veronese.

Major funding for this exhibition was provided by the Alex Gordon Fund for Exhibitions. Generous support was provided by The Gladys Kriebel Delmas Foundation and by Robert B. Loper, with additional assistance from members of the Visiting Committee to the Department of Drawings and Prints.

ABOVE: Titian (1477/89–1576), *Landscape with St. Theodore Overcoming the Dragon*, ca. 1550s, pen and brown ink, over traces of black chalk, The Morgan Library & Museum, New York. Gift of Janos Scholz. Photography: Graham S. Haber, 2012.

Churchill *The Power of Words*

JUNE 8–SEPTEMBER 23, 2012

Drawn from the Churchill Archives Centre, Cambridge, this presentation used drafts, speaking notes, personal and official correspondence, public statements, and recordings from some of Churchill's most compelling speeches and broadcasts as lenses to examine the main events in Churchill's life. Of particular focus was Churchill's lifelong relationship with the U.S., homeland of his Brooklyn-born mother.

This exhibition was made possible by a major gift from Dr. Anthony H. Wild and Anna Wild. Generous support was provided by The Charina Endowment Fund, Tina Santi Flaherty, The Winston Churchill Foundation of the United States, and The J. M. Kaplan Fund.

Additional assistance was provided by The Gladys Kriebel Delmas Foundation; Robert Bradford and Barbara Taylor Bradford OBE; Castle Leslie Estate; Douglas N. Daft and Delphine Daft; Estate of Yousuf Karsh; National Trust, Chartwell; Sherri Parker Lee; Kenneth W. Rendell; Timothy N. Wallach; and Laura and Adrian Weller.

Thanks were due to the Churchill Family; Curtis Brown Ltd, London, on behalf of the Estate of Sir Winston Churchill; Heritage Lottery Fund; Sir Winston Churchill Archive Trust; Dr. Andrew Roberts; The Hon. Edwina Sandys MBE; and Harold Burson.

Ellsworth Kelly *Sculpture*

JUNE 19–SEPTEMBER 9, 2012

Three major sculptures by renowned abstract artist Ellsworth Kelly were on view as part of the Morgan's summer sculpture program in the Gilbert Court. The display also included a group of models and drawings that revealed the artist's process.

The installation was made possible by the Ricciardi Family Exhibition Fund, 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.

Robert Wilson/Philip Glass *Einstein on the Beach*

JULY 13–NOVEMBER 4, 2012

Reuniting the score and designs from Philip Glass and Robert Wilson's *Einstein on the Beach*, this exhibition focused on the opera's premiere performances in 1976. Works on view included Glass's entire never-before-displayed autograph manuscript, as well as Wilson's storyboard with thirteen leaves encompassing 113 scene designs.

This exhibition was made possible by the Charles E. Pierce, Jr. Fund for Exhibitions.

Josef Albers in America *Painting on Paper*

JULY 20–OCTOBER 14, 2012

With approximately eighty oil sketches on paper, this show revealed a private side of Albers's work. The works, never exhibited in the artist's lifetime, were drawn from the Josef and Anni Albers Foundation in Bethany, Connecticut, and the Josef Albers Museum in Bottrop, Germany.

This exhibition was generously supported by The Josef and Anni Albers Foundation and the Rita Markus Fund for Exhibitions, and by contributions from Mickey Cartin, Nancy Schwartz, Carroll Janis, Inc. and The Hilla von Rebay Foundation.

Dürer to de Kooning *100 Master Drawings from Munich*

OCTOBER 12, 2012–JANUARY 6, 2013

Dürer to de Kooning featured rarely-seen master drawings from the Staatliche Graphische Sammlung, Munich. On view were exceptional examples by Italian, German, French, Dutch, and Flemish artists of the Renaissance and baroque; German draftsmen of the nineteenth century; and an international contingent of modern and contemporary draftsmen.

Major funding for this exhibition was provided by Karen H. Bechtel, the Anna-Maria and Stephen Kellen Foundation, and an anonymous gift. Generous support was provided by Stiftung Ratjen and by Kurt F. Viermetz, Munich.

Morgan Stanley *Lead Corporate Sponsor*



Beatrix Potter (1866–1943), illustration from *The Tale of Benjamin Bunny*, London and New York: Frederick Warne and Co., 1904. The Morgan Library & Museum, New York. 87742. Gift of Julia P. Wightman, 1991, Frederick Warne & Co. is the owner of all rights, copyrights and trademarks in the Beatrix Potter character names and illustrations.

Beatrix Potter *The Picture Letters*

NOVEMBER 2, 2012–JANUARY 27, 2013

This exhibition brought together for the first time twenty-two Potter letters from important American private holdings, the Morgan, the Victoria & Albert Museum in London, and the Cotsen Children's Library at Princeton University. Illustrated with pen-drawn vignettes, the letters were displayed with more than eighty related items, including printed books and original artwork.

This exhibition was underwritten by Barbara and James Runde, and by Susan and Peter Solomon and Peter J. Solomon Company, L. P. Major funding was provided by Barbara Hanson Pierce, Michael Francis Hanson, and Robert Hixon Hanson in memory of their mother, Margaret Hixon Hanson. Further generous support was provided by The Caroline Macomber Fund, Rudy and Sara Ruggles, Justin G. Schiller, Ltd., and The Frelinghuysen Foundation.

 Sponsored by Penguin Group (USA) Inc.

Fantasy and Invention *Rosso Fiorentino and Sixteenth-Century Florentine Drawing*

NOVEMBER 16, 2012–FEBRUARY 3, 2013

This show presented an important loan from the Walters Art Museum in Baltimore: Rosso Fiorentino's *Holy Family with the Young Saint John the Baptist*. Executed around 1520 and one of only three paintings by the artist in America, the *Holy Family* was the centerpiece of this rich and focused exhibition of drawings and artists' letters.

This exhibition was generously sponsored by Barbara Hanson Pierce, Michael Francis Hanson, and Robert Hixon Hanson in memory of their mother, Margaret Hixon Hanson.

Happy Holidays from the Morgan!

NOVEMBER 20, 2012–JANUARY 13, 2013

Every holiday season, the Morgan displays Charles Dickens's original manuscript of *A Christmas Carol* in Pierpont Morgan's historic Library. Also on view was holiday Americana, including a manuscript of Truman Capote's comical early story, *A Christmas Vacation*, and original sheet music from memorable holiday tunes such as Irving Berlin's *White Christmas*.

Drawing Surrealism

JANUARY 25–APRIL 21, 2013

Bringing together more than 160 works on paper by such iconic artists as Salvador Dalí, Max Ernst, Leonora Carrington, and Joan Miró, this was the first major exhibition to explore the central role of drawing in surrealism, one of the most important movements in twentieth-century art.

This exhibition was co-organized by the Los Angeles County Museum of Art and the Morgan Library & Museum. Lead funding for this exhibition was provided by the Ricciardi Family Exhibition Fund and by the Pierre and Tana Matisse Foundation, with further generous support from the Sherman Fairchild Fund for Exhibitions.



Marcel Proust and *Swann's Way* 100th Anniversary

FEBRUARY 15–APRIL 28, 2013

The Morgan celebrated the 1913 publication of *Swann's Way* with a fascinating selection of the author's notebooks, preliminary drafts, galley-proofs, and other documents from the collection of the Bibliothèque nationale de France. The works on display provided unique insight into Proust's creative process and the birth of his masterpiece.

This exhibition was organized by the Bibliothèque nationale de France and the Cultural Services of the French Embassy, with the participation of renowned Proust scholar Antoine Compagnon. This exhibition was made possible by the Recanati-Kaplan Foundation.

(BnF) FRENCH EMBASSY IN THE UNITED STATES HIGHER EDUCATION, ARTS, FRENCH LANGUAGE

Generous support was provided by Air France, Jean-Marie and Elizabeth Eveillard, Hubert and Mireille Goldschmidt, the Institut français, the Y. A. Istel Foundation, and the Leonard and Elaine Silverstein Family Foundation.

AIRFRANCE INSTITUT FRANÇAIS

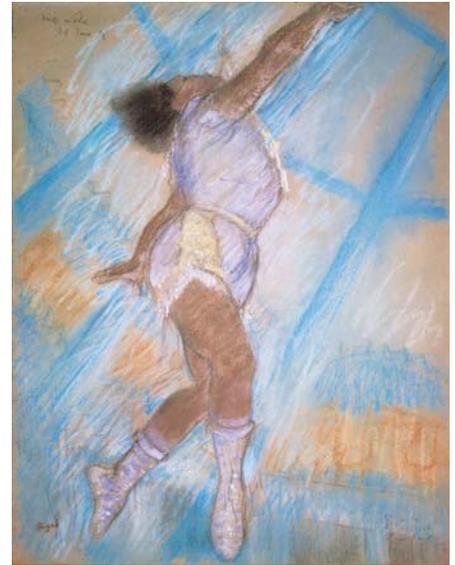
Degas, Miss La La, and the Cirque Fernando

FEBRUARY 15–MAY 12, 2013

This exhibition brought together for the first time Degas's remarkable painting, *Miss La La at the Cirque Fernando*, on loan from the National Gallery, London, and nearly all of the related preparatory works. Also on view were images of the Cirque Fernando by Degas's contemporaries, photographs of Miss La La and her troupe, and posters and other printed material.

Lead funding for this exhibition was provided by Karen H. Bechtel and by a grant from The Florence Gould Foundation. Further generous support was provided by the Alex Gordon Fund for Exhibitions and the Franklin Jasper Walls Lecture Fund.

LEFT: Francis Picabia (1879–1953), *Olga*, 1930, graphite pencil and crayon on paper. Bequest of Mme. Lucienne Rosenberg 1995. CNAC/MNAM/Dist. RMN-Grand Palais/Art Resource © 2012 Artists Rights Society (ARS), New York / ADAGP, Paris.



The following exhibitions are ongoing:

Treasures from the Vault

Treasures from the Vault offers a changing selection of works drawn from the Morgan's celebrated collections of medieval manuscripts, printed books and bindings, literary manuscripts, private letters and correspondence, and original music in the sumptuous setting of Pierpont Morgan's 1906 Library.

Seals and Tablets and Migration-Era Art

The North Room 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.

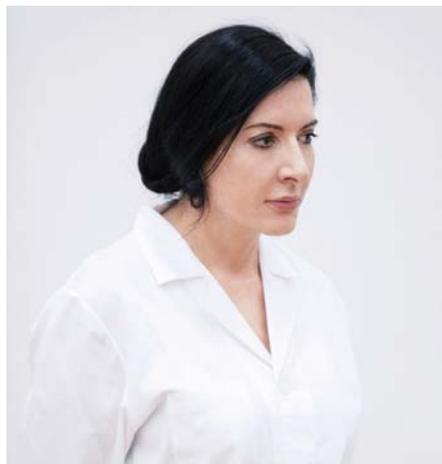
The Joseph Rosen Foundation continues to provide generous underwriting support for the Department of Ancient Near Eastern Seals and Tablets.

ABOVE: Edgar Degas (1834–1917), *Miss La La at the Cirque Fernando*, 1879, pastel on paper, N04710, presented by Samuel Courtauld 1933. Tate, London / Art Resource, NY.

Public, Educational, and Scholarly Programs

Museum Services

- The Morgan welcomed 193,562 visitors to nearly 20 exhibitions.
- The website, www.themorgan.org, received 4,436,898 visits.
- A total of 14,100 visitors attended concerts, lectures, films, and family programs.
- Docents gave nearly 600 tours of the Morgan campus and special exhibitions to over 7,300 visitors. A new docent class was held, increasing the core to 26.
- More than 80 works from the collection were lent to 28 exhibitions in 23 cities worldwide.



Concerts and Performances

- St. Luke's Chamber Ensemble
- Boston Early Music Festival
- The George London Foundation for Singers
- Young Concert Artists
- Musicians from Marlboro
- Acies Quartet
- Homage to Catalonia: In Celebration of Xavier Montsalvatge
- Zum Biergarten
- Glass at 75: Piano Works (with Maki Namekawa and Dennis Russell Davies)
- Doric String Quartet
- First Songs: Dawn Upshaw and the Bard Graduate Vocal Arts Program
- Jones Maruri Cello-Guitar Duo
- Lady Susan: Not the Typical Austen Heroine (Robert Moss, director)
- Miriam Margolyes: Dickens' Women

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 Witherspoon Fund of The New York Community Trust, The Theodore H. Barth Foundation, and by Miles Morgan.

Lectures, Readings, Symposia, and Discussions

The Lure of the Local in the Dutch Golden Age
Christopher D.M. Atkins, Queens College and The Graduate Center, CUNY

Vasari, Borghini and Papal Portraits
Rick Scorza, independent scholar and Thaw Senior Fellow

Minimalist Drawing: The 1960s and 1970s
Anna Lovatt, University of Nottingham
Robert Slifkin, Institute of Fine Arts, New York University

Isabelle Dervaux, The Morgan Library & Museum

Cornelia Butler, The Museum of Modern Art

Michelle White, The Menil Collection
Robin Clark, Independent Scholar

Le Conversazioni: An Evening with Martin Amis and Ian Buruma
Antonio Monda, moderator

Le Conversazioni: An Evening with A.M. Homes and Daniel Mendelsohn
Antonio Monda, moderator

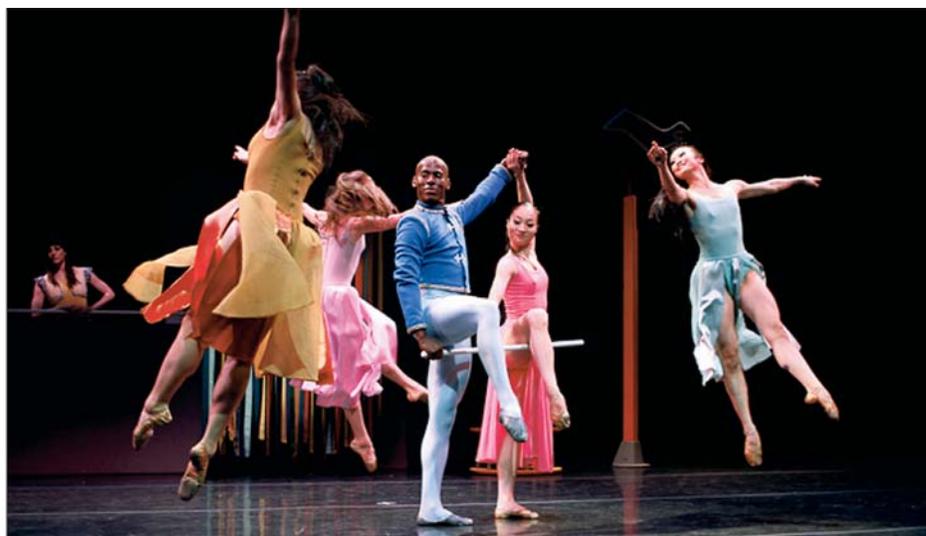
Scott Fitzgerald: From Paradise to Party Lights
Charles Scribner III

We Shall Not Fail: The Inspiring Leadership of Winston Churchill
Celia Sandys, author

Paolo Veronese: "Marvels in Drawing and then in Coloring"
Xavier F. Salomon, Metropolitan Museum of Art

TOP: Marina Abramović. Photography by Laura Ferrari.

BOTTOM: Martha Graham Dance Company. Photo by Costas.



Joseph Albers: At Home and At Work
Nicholas Fox Weber, Joseph and Anni Albers Foundation

Definitions and Models for the Study of Comparative Arts
Daniel Albright, Harvard University

Yours Sincerely, Beatrix Potter
Leonard Marcus, children's literature historian
John Bidwell, The Morgan Library & Museum
Judy Taylor, former chairman of The Beatrix Potter Society, publisher, biographer
Elizabeth James (presenting for Emma Laws), Victoria and Albert Museum

Raphael as Designer for the Decorative Arts
Sir Timothy Clifford, art historian

Rewriting History: Cy Twombly's Discursive Drawings
Nicholas Cullinan, Metropolitan Museum of Art and Thaw Senior Fellow

Reading and Rereading Proust
Antoine Compagnon, Columbia University and Collège de France



Exploring with the Morgan. Photography by Laura McGowan.

Films

- *Opera in Cinema Series*
- *Animal Beatbox; My Dog Tulip*
- *The Gathering Storm* (2002, Richard Loncraine)
- *Death in Venice* (1971, Luchino Visconti)
- *Winston Churchill: Walking with Destiny* (2010, Richard Tank)
- *Einstein on the Beach: The Changing Image of Opera* (1985, Mark Obenhaus)
- *Young Winston* (1972, Richard Attenborough)
- *Josef and Anni Albers: Art is Everywhere* (2006, Sedat Pakay)
- *Heart of Glass* (1976, Werner Herzog)
- *Miss Potter* (2006, Chris Noonan)
- *The Show Must Go On* (2012, Paula Froehle)
- *L'Age d'Or* (1930, Luis Buñuel)

Family Programs

- My Book is a Beast
- The Morgan's Spring Family Fair
- Smithsonian Magazine Museum Day
- Family Concert: The Composer's Paintbrush
- Winter Family Day Celebration
- Family Film: *The World of Peter Rabbit and Friends*
- Leave it to Chance: Surrealism 101 for the Family
- Itsy Bitsy Big Top: Build a Mini Circus

School Programs

Exploring with the Morgan served 5,365 Pre-K-12 students, the majority from underserved communities in Manhattan, Bronx, and Brooklyn. Ten 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 some 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*
- *Peter Rabbit: From Picture Letters to Picture Books*
- *Write a Picture: Draw a Poem: Looking at 500 Years of Lines and Colors for the Dürer to de Kooning exhibition*
- *The Morgan's Bookworms: Early Childhood at the Morgan*
Fall 2012: *Beatrix Potter: The Picture Letters*
Spring 2013: a new core program focusing on the architecture of the Morgan was launched

Exhibition tours were offered in conjunction with the following exhibitions:

Churchill: The Power of Words
Drawing Surrealism
Degas, Miss La La, and the Cirque Fernando

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

In an effort to help young children develop a strong start, the Education Department developed *The Morgan's Bookworms: Early Childhood at the Morgan* designed for Pre-K to second grade children. The program launched in fall 2012 with *Beatrix Potter* and continued in the spring with a focus on the Morgan's architecture. It was taught to 485 students.

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 include the Rush Arts Foundation, Chess in the Schools, High 5 Teens, GO Project, and the 14th Street Y. These programs served 478 children from underserved city neighborhoods. The Morgan Book Project was offered to NYC public schools for the fourth year. It served 28 teachers and over 400 schoolchildren from 14 NYC public schools.

The Morgan's public programs were generously supported in part by The Alice Tully Fund for Art and Music, the William Randolph Hearst Fund for Educational Programs, and by the Stavros S. Niarchos Foundation Fund for Education and Technology Programs, with further generous assistance from Great Circle Foundation, Inc., the May and Samuel Rudin Family Foundation, Inc., MetLife Foundation, and The Armand G. Erpf Fund.

Scholarly Services

There were 1,098 reader visits to the Reading Room. Thousands more made inquiries via email and telephone. Readers consulted rare material from every department. Researchers included an international range of scholars, students, musicians and conductors, book illustrators and visual artists, and filmmakers and creative writers. Projects included the study of figurative art in Islamic manuscripts, a facsimile edition of a music manuscript by Frédéric Chopin, and the architectural history of Morgan buildings.

Drawing Institute

In its second year, the Drawing Institute, endowed by Life Trustee Eugene V. Thaw, continued to support research in the field of drawings through fellowships, seminars, symposia, and lectures. The second class of fellows comprised six scholars

working on a wide range of topics: *Drawings and the Intellectual Life of the Artist, ca. 1550–1650; Guercino as a Collector of Drawings; Cornelis Visscher as a Draftsman and Canon Formation in the Eighteenth Century; A Dialogue with Nature: British and German Romantic Landscape Drawings; Spatialization of Drawings in American Art of the 1960s and 1970s; Architectural Drawings, 1964–1990; and Rewriting History: Cy Twombly's Discursive Drawings.* Fellows shared their research in seminars, colloquia, and lunchtime conversations. In addition to its lecture series, one Graduate Student Seminar, and a number of study days, the Drawing Institute also organized two symposia: *Minimalist Drawing: The 1960s and the 1970s;* and *Drawings and Letters: An Intimate Correspondence.*

Research and Cataloging

In 2012, the Leon Levy Foundation awarded its second 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 3,700 records for letters, journals, manuscripts, and other related items in the online collection catalog. Highlights included correspondence of Benjamin Franklin; manuscripts of Thackeray, Voltaire, and Einstein; and contemporary photographs of Manet's works.

Conservation

The Thaw Conservation Center was responsible for the installation of numerous exhibitions, as well as continued technical investigation and teaching. The Center hosted an intern, a post-graduate fellow, and several graduate students. Extensive planning was undertaken to organize the digitization of over 6,000 drawings and

1,600 papyri. Many installation challenges related to the Matthew Barney and *Illuminating Faith* exhibitions were addressed through innovative approaches and materials testing. The conservators shared their research at scholarly conferences on medieval manuscripts, Italian paper bindings, enhanced imaging technology, the shifting function of rare books today, and a heraldic manuscript. Conservators also led outreach events and offered university-level courses.

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.

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

The programs of the Morgan Library & Museum were 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.



Gifts to the Collection

Gifts valued at \$1,000 or more
April 1, 2012–March 31, 2013

Drawings and Prints

Estate of Mrs. Vincent Astor Giovanni Battista Tiepolo (1696–1770), *The Flight Into Egypt*; Giovanni Domenico Tiepolo (1727–1804), *Dancing Dogs with Musicians and Bystanders*; Charles-Joseph Natoire (1700–1777), *Two Studies of a Boy*; Joseph Ducreux (1735–1802), *Portrait of a Gentleman*; Théodore Géricault (1791–1824) *Study of an Officer of the Guard Seated*; Edward Lear (1812–1888), *View from Monte Generoso*

Thaw Collection Collection of 115 early medieval objects, in metal, glass, and semi-precious stones, ranging from the second century BC to the tenth century.

Gift of Helen-Mae and Seymour Askin Girolamo da Treviso (1497–1544), *The Madonna and Child with Saint Bartholomew and a Bishop Saint*

Gift of Deborah and Joseph Goldyne in memory of Charles Ryskamp Dominic Serres the Elder (1722–1793) *Men-o'-War Becalmed*

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Modern and Contemporary Drawings

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Giovanni Domenico Tiepolo (Italian, 1727–1804), *Dancing Dogs with Musicians and Bystanders*, 1790s, pen and brown ink and brown wash, over traces of black chalk. The Morgan Library & Museum. Estate of Mrs. Vincent Astor, 2012. Photography: Graham S. Haber.

Gift of Mickey Cartin Mark Greenwold (b. 1942), *Untitled (Porch)*, 1985; *Bedroom (Murder)*, 1998; *Study for Passionate Friends (Mark and Lucy)*, ca. 2008; *Study for As A Man Grows Older (Chuck, Paul, Mark, Sienna, Simon)*, ca. 2010

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The Saint John's Bible. Apostles Edition. Collegeville, Minn: Hill Museum & Manuscript Library, 2007–2011, 5 vols. (Pentateuch, Historical Books, Wisdom Books, Psalms, Prophets), The Morgan Library & Museum, New York, Gift of Dr. William F. Hueg and Hella Mears Hueg, 2011, Photography: Graham S. Haber.

(2), and the Ramakrishna-Vivekananda Center of New York (9); letters to Salinger from Dorothy Kruger (1), Priscilla Carden (3), and Swami Vidananda [Barry Zelikovsky] (1); letters from Swami Vidananda to Colleen O'Neill (2); and cards from Colleen O'Neill to Swami Vidananda (3); with 7 envelopes addressed to the Ramakrishna-Vivekananda Center of New York and 3 autograph checks of J. D. Salinger. The collection is accompanied by a list of names and a list of Salinger's contributions to the Center.

Gift of The Buddy Taub Foundation, Dennis A. Roach, and Jill Roach, Director The Harold Louis "Doc" Humes Archive, containing correspondence, notebooks, manuscripts, and photographs, 1950s and 1960s. Offered by Glenn Horowitz Bookseller, Inc., New York

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Statement of Financial Position

March 31, 2013, with comparative totals for 2012

ASSETS	2013	2012
Cash and cash equivalents	\$11,980,031	\$10,536,090
Dividends and interest receivable	123,735	167,313
Grants and contributions receivable	3,077,036	6,943,218
Inventory	187,038	216,815
Broker receivable	3,054,431	2,418,459
Other assets	1,072,566	915,630
Property and equipment, net of accumulated depreciation	116,145,712	120,114,487
Investments	176,585,952	156,030,348
Financing costs, net of amortization	565,807	592,966
Collections and books	—	—
TOTAL ASSETS	\$312,792,308	\$297,935,326
LIABILITIES AND NET ASSETS		
LIABILITIES		
Accounts payable and accrued expenses	\$1,874,499	\$1,644,913
Broker payable	6,476,120	4,815,287
Long-term debt	15,000,000	15,000,000
Accrued postretirement health benefits	1,070,621	1,448,836
Total Liabilities	24,421,240	22,909,036
NET ASSETS		
Unrestricted		
Investment in property and equipment	101,145,712	105,114,487
Board-designated	12,340,422	10,121,527
Other	5,576,065	4,273,962
Total unrestricted	119,062,199	119,509,976
Temporarily restricted	68,048,583	57,629,721
Permanently restricted	101,260,286	97,886,593
Total Net Assets	288,371,068	275,026,290
TOTAL LIABILITIES AND NET ASSETS	\$312,792,308	\$297,935,326

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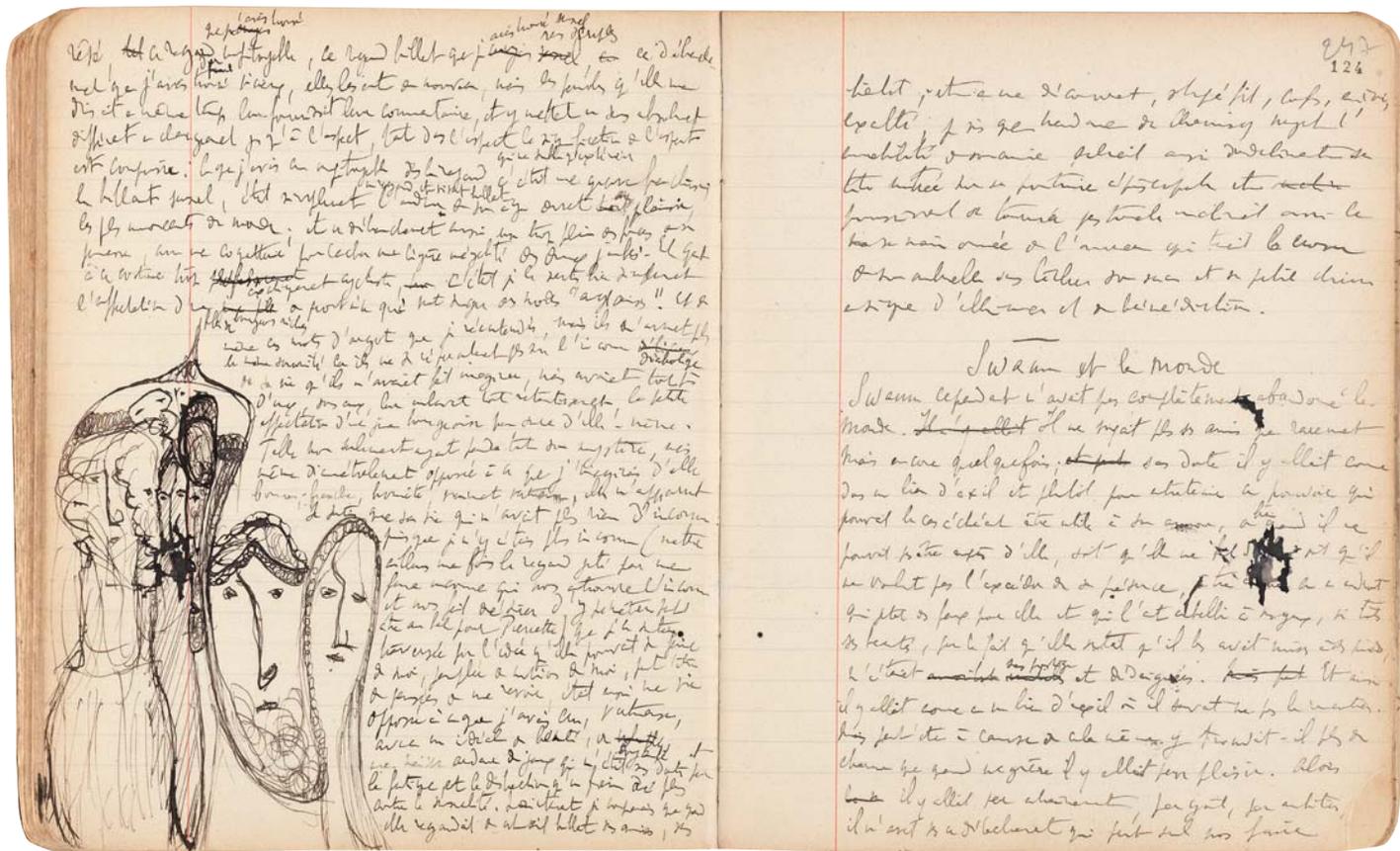
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Cylinder seal depicting winged hero pursuing two ostriches, Mesopotamia, Middle Assyrian period (ca. 1250–1150 B.C.), marble, seal no. 606



Marcel Proust (1871–1922), *Cahier 12*, 1909, NAF 16652, Bibliothèque nationale de France (BnF), Paris, France © BnF, Dist. RMN-Grand Palais.

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