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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, 2016

Letter from the Director



Colin B. Bailey

I was immensely gratified to become the Morgan's sixth Director. Since arriving in August 2015, it has been most rewarding to work with our Trustees, benefactors, members, and staff, and to come to know each of these constituencies better.

The Morgan's unrivaled collections are the point of departure for all that we do in both the public and scholarly realms. They provide the core of the visitor experience at the museum, and form the basis of our extensive work within the research community, including a new initiative with institutions of higher learning such as Columbia University, NYU, and the City University of New York.

Exhibitions and public programs provide visitors with opportunities to encounter the collections in diverse ways. Attendance in 2016 was the highest since the reopening in 2006, with a total of 208,000 visitors, more than twenty percent above 2015.

We enjoyed a year of outstanding concerts in Gilder Lehrman Hall and lively public programs, which often illuminated themes in our exhibitions. Of the many events in which I participated, I found presiding at the awards ceremony for the Morgan Book Project to be particularly moving. The Morgan enters into partnerships with New York City public school teachers to offer young people the opportunity to write, illustrate, and create books, some of which are selected to be displayed here. The collaboration demonstrates our role as an institution that collects and celebrates books. It is also an inspiring example of how we can serve the local community and excite young people about our collections and the role museums might play in their lives.

With an ever-growing online presence, the Morgan is finding new ways of making many programs available to the widest possible audience. It is also an enthusiastic participant in social media. Due to a strategic initiative, our followers on Instagram rose to 17,000, a six-fold increase from last year. A new Morgan app, multiple online exhibitions, interactive programs, and exhibition preview videos, were also launched.

The year 2016 marked the tenth anniversary of the completion of Renzo Piano's addition to the Morgan campus, a project that made possible more exhibition galleries, expanded public and scholarly programming, enhanced visitor amenities, and an updated and more functional facility. We celebrated this milestone during the weekend of April 15–17. A generous gift from Agnes Gund supported the anniversary weekend and made it possible to offer free admission, which enticed many first-time visitors to the Morgan. Weekend attendance hit a record level, and Saturday was the highest one-day total in the Morgan's history.

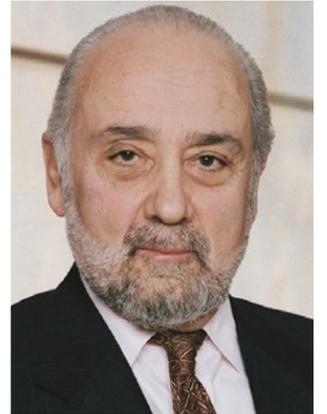
The development of our collections is essential to the Morgan. The many exceptional new gifts and acquisitions highlighted in this report attest to the institution's vitality.

It has been particularly satisfying for me to focus with staff on the aesthetics of our exhibition installations and public spaces. A few relatively simple measures permitted enhanced lighting on objects in the McKim period rooms and a general brightening of those splendid spaces. I also asked my colleagues to make a renewed commitment, through their research and writing, to increase the number and heighten the profile of our publications.

I have long admired the Morgan, a revered international treasure. In the months and years ahead, I look forward to deepening my knowledge of this great institution and to assuring its commitment to quality and excellence, while pursuing strategic, innovative measures to extend its purpose and reach. I am confident that together we will make the Morgan ever more dynamic and vibrant, and I thank you immensely for your continuing support.

Colin B. Bailey
Director

Letter from the President



Lawrence R. Ricciardi

This past year the Morgan experienced one of its best ever in attendance. It was exciting to see so many people enjoying all the institution has to offer—whether here for a special exhibition, to participate in a school program, attend a concert or lecture, or marvel at the wonders of the McKim building.

The range and broad appeal of the Morgan's exhibitions—there are few institutions in the world that can simultaneously present ambitious shows of art, literature and music—certainly accounts for some of this growth. I recall last fall visiting our popular *Alice: 150 Years of Wonderland* exhibition, which looked at both the literary aspects of the story and its illustrated history, and admiring the cross-section of museum-goers engrossed in the subject—school kids, families, seniors, and a large group of Millennials Instagramming as they went.

Of course, the goal is always to keep moving ahead and engaging with more people because at its heart the Morgan is an educational institution. So many of its activities—exhibitions, school programs, special tours, lectures and symposia to name a few—are essentially educational in nature.

This report highlights the many individual and organizational donors who came forward this year to support the Morgan and its mission. Without their generosity so much of what we do would simply be impossible and for their ongoing commitment to the institution we are immensely grateful.

Substantial grants were awarded for a variety of operating needs. Contributions of \$100,000 or more included those from the Carnegie Corporation of New York, the Michel David-Weill Foundation, Fay and Geoffrey Elliott, the Sherman Fairchild Foundation, the late S. Parker Gilbert, the Florence Gould Foundation, The Jerome L. Greene Foundation, The Indian Point Foundation, the Johansson Family Foundation, The Pierre and Tana Matisse Foundation, Morgan Stanley, the New York City Department of Cultural Affairs, Jonathan and Jeannette Rosen, the Terra Foundation for American Art, and an anonymous foundation.

Katharine J. Rayner made a substantial gift to acquire a 1591 copy of *Orlando Furioso* by Ludovico Ariosto in memory of S. Parker Gilbert, and an anonymous donor contributed toward the acquisition and conservation of medieval and Renaissance illuminated manuscripts in memory of Charles Ryskamp and Melvin R. Seiden.

Morgan Stanley renewed its sponsorship of Weekends at the Morgan, allowing for expanded programming to continue. Grants from New York City and New York State totaled \$145,000 for general operations. Gifts, grants, and pledges to the Fund for the Morgan, which is focused on adding unrestricted endowment, grew to more than \$64 million.

We were saddened by the news of the passing this year of Haliburton Fales, 2d, who served as Morgan President from 1981 to 1988. Mr. Fales was deeply committed to the institution and brought stability and growth at a critical period in its history.

The Morgan is one of New York's cultural crown jewels. My fellow Trustees join me in expressing our gratitude to all who help make it the singular place it is.

Lawrence R. Ricciardi
President

Exhibitions

Hidden Likeness Photographer Emmet Gowin at the Morgan

MAY 22–SEPTEMBER 20, 2015

One of the most original and influential photographers of his generation, Emmet Gowin (b. 1941) is also among the most attuned to the deep historical life of images. For this spellbinding exhibition—the first exploration of his career at a New York museum—Gowin combined favorites and rarities from five decades of work with objects drawn from throughout the collections of the Morgan.

This exhibition was made possible by the generous support of Jane P. Watkins, the J.W. Kieckhefer Foundation, Ronay and Richard Menschel, and Jennifer and Philip Maritz, with additional assistance from the Photography Collectors Committee and The Robert Mapplethorpe Foundation. In-kind support was provided by Pace/MacGill Gallery.

William Caxton and the Birth of English Printing

MAY 29–SEPTEMBER 20, 2015

Around 1474, something never seen in print before rolled off the press: the English language. William Caxton, an English merchant and diplomat, had recently learned of the new technology of print invented by Johann Gutenberg twenty years before, and Caxton capitalized on the commercial opportunity offered by this revolutionary invention. *William Caxton and the Birth of English Printing* celebrated this foundational moment in the history of English literature and language.

This exhibition was generously made possible by the Acriel Foundation, the Sherman Fairchild Fund for Exhibitions, and the Zachs-Adam Family Fund.



John Tenniel (1820–1914), *Nothing but a pack of cards!*, Hand-colored proof, ca. 1889, The Morgan Library & Museum, New York. Gift of Arthur A. Houghton, Jr., 1987, 2005.203, Photography by Steven H. Crossot, 2014.

Life Lines Portrait Drawings from Dürer to Picasso

JUNE 12–SEPTEMBER 8, 2015

Life Lines explored the role of drawing in portraiture, focusing in particular on the relationship between artist and sitter. Spanning five centuries, the works in the exhibition ranged from Dürer's moving likeness of his brother Endres to Picasso's highly expressive sketch of the actress Marie Derval.

This presentation was generously made possible by the Alex Gordon Fund for Exhibitions.

Alice 150 Years of Wonderland

JUNE 25–OCTOBER 11, 2015

This exhibition brought to light the unforgettable history of Wonderland and presented the fascinating account of the genesis, publication, and enduring appeal of Lewis Carroll's classic tale, *Alice's Adventures in Wonderland*. For the first time in three decades, the original manuscript traveled from the British Library in London to New York, where it was joined by original drawings and letters, rare editions, vintage photographs, and fascinating objects—many never before exhibited.

This exhibition was made possible by the generous support of Rudy and Sally Ruggles, the American Trust for the British Library, the Caroline Macomber Fund, and the Peter and Susan Solomon Family Foundation, with additional assistance from the Young Fellows Project Fund, Jon A. Lindseth, and the Charles E. Pierce, Jr. Fund for Exhibitions.

Ernest Hemingway Between Two Wars

SEPTEMBER 25, 2015–JANUARY 31, 2016

This exhibition explored many of the greatest novels and short stories of one of the most celebrated authors of the twentieth century, Ernest Hemingway (1899–1961). From displays of letters, photographs, typescripts, first editions, and much more, visitors learned about Hemingway's creative process and influences, including the legendary Parisian expatriate social scene of the 1920s. Hemingway's remarkable output during this period—including such novels as *The Sun Also Rises*, *A Farewell to Arms*, and *For Whom the Bell Tolls*—were at the heart of the exhibition.

This exhibition was organized by the Morgan Library & Museum in collaboration with the Ernest Hemingway Collection at the John F. Kennedy Presidential Library and Museum.

Lead funding was provided by Karen H. Bechtel, with additional generous support from Tina Santi Flaherty and the Charles E. Pierce, Jr. Fund for Exhibitions.

Martin Puryear Multiple Dimensions

OCTOBER 9, 2015–JANUARY 10, 2016

One of the most important contemporary American sculptors, Martin Puryear (b. 1941) has also made drawings throughout his career. This exhibition was the first to highlight the important role the medium played in his practice. Featuring about seventy works—primarily drawings, but also prints and a sampling of sculptures—the exhibition explored the evolution of Puryear's ideas across different media. Most of the work came from the artist's collection and had never before been exhibited.

The exhibition was organized by The Art Institute of Chicago.

The New York presentation was made possible by the generous support of Agnes Gund, the Ricciardi Family Exhibition Fund, Glenstone, Jo Carole and Ronald S. Lauder, Matthew Marks Gallery, Helen and Chuck Schwab, Martha and John Gabbert, Leon and Debra Black, Nancy Schwartz, and an anonymous donor in memory of Parker Gilbert.



Henri Matisse (1869–1954), *Icarus*, pochoir, plate VIII, *Jazz* (1947). Courtesy of Frances and Michael Baylson. © 2015 Succession H. Matisse / Artists Rights Society (ARS), New York. Photography by Graham S. Haber 2015.

Graphic Passion Matisse and the Book Arts

OCTOBER 30, 2015–JANUARY 18, 2016

World renowned for his paintings, sculptures, drawings, and cut-outs, Henri Matisse (1869–1954) also embraced the printed book as a means of artistic expression. Between 1912 and his death in 1954, he was engaged in nearly fifty book illustration projects, many produced with his direct involvement in page layout, typography, lettering, ornament, and cover design. Some thirty of these modern masterpieces were on view for the first time together in this landmark exhibition exploring the decisive role book production played in Matisse's career.

This exhibition was made possible by the generous support of the Pierre and Tana Matisse Foundation, The Grand Marnier Foundation, the Gladys Krieble Delmas Foundation, the Charles E. Pierce, Jr. Fund for Exhibitions, and by the gift in 2010 of the collection of Frances and Michael Baylson, a major resource for the study of Henri Matisse. The catalogue was underwritten by the Franklin Jasper Walls Lecture Fund.

Pierre-Jean Mariette and the Art of Collecting Drawings

JANUARY 22–MAY 1, 2016

During his lifetime Pierre-Jean Mariette (1694–1774) assembled one of history's finest and most renowned collections of drawings. Despite his importance as a collector and connoisseur, he has never before been the subject of an exhibition in the United States. This exhibition explored the eighteenth-century collector's pivotal role in shaping our modern view of the old masters and provided a rare opportunity to consider the particular ways in which Mariette studied, mounted, altered, restored, and displayed the drawings in his collection.

This exhibition was a program of the Drawing Institute at the Morgan Library & Museum. Additional support was provided by Lowell Libson, Ltd.

Wagner's Ring Forging an Epic

JANUARY 29–APRIL 17, 2016

In 1848, Richard Wagner (1813–1883) began work on what eventually would become his monumental cycle of four music dramas, *Der Ring des Nibelungen* (The Ring of the Nibelung). It would be twenty-six years before his masterpiece was fully completed in November 1874. This exhibition explored the challenging creation of Wagner's epic, and the staging of its 1876 premiere in Bayreuth and its 1889 American debut at the Metropolitan Opera House in New York.

Lead funding for this exhibition was generously provided by the Anna-Maria and Stephen Kellen Foundation, with additional support from the Charles E. Pierce, Jr. Fund for Exhibitions.

Warhol by the Book

FEBRUARY 5–MAY 15, 2016

This was the first exhibition in New York devoted solely to Warhol's career as a book artist. This retrospective featured more than 130 objects dating from the artist's student days, his early years in New York as a commercial artist and self-publisher, and the innovative work of the 1960s, '70s, and '80s that solidified Warhol's standing in the history of modern art. Items on display included the only surviving book project from the 1940s; drawings, screen prints, photographs, self-published books, children's books, photography books, text-based books, unique books, archival material; and his much-sought-after dust jacket designs.

This exhibition was organized by the Andy Warhol Museum, Pittsburgh, in collaboration with the Morgan Library & Museum.

The exhibition at the Morgan was made possible by lead funding from Karen H. Bechtel.



Amalie Materna (with Grane) as Brünnhilde in *Die Walküre*. Bayreuth production. Photograph by J. Albert, Munich, 1876. Metropolitan Opera Archives.

Sight Reading *Photography in the Legible World*

FEBRUARY 19–MAY 30, 2016

This exhibition explored the history of the medium as a lucid, literate—but not always literal—tool of persuasion. A collaboration with the George Eastman Museum, the show featured more than eighty works from the 1840s to the present and revealed the many ways the camera can transmit not only the outward appearance of its subject but also narratives, arguments, and ideas.

Sight Reading was co-organized by the Morgan Library & Museum and the George Eastman Museum, Rochester. The exhibition in New York was made possible by Jane P. Watkins.

INSTALLATIONS IN THE GILDER LEHRMAN HALL LOBBY

Exploring France *Oil Sketches from the Thaw Collection*

JANUARY 13–NOVEMBER 15, 2015

French artists often traveled to Italy to study, and it was there that they began making forays into the countryside to immerse themselves in nature and record their observations in small-scale studies in oil on paper. These explorations coincided with a burgeoning appreciation of nature in France and the recognition of pure landscape as a genre. Such investigations of indigenous terrain laid the foundation for subsequent generations of artists—including those of the Barbizon school, who took the French landscape as their exclusive subject.

Trees *Oil Sketches from the Thaw Collection*

NOVEMBER 24, 2015–JULY 10, 2016

Featured in this selection were artists from France, Germany, and Scandinavia who portrayed trees in diverse weather conditions and from varied vantages. These explorations revealed the centrality of the subject to artists working from nature. These series drew from the collection of oil sketches acquired by Morgan Life Trustee Eugene V. Thaw and his wife, Clare.

INSTALLATIONS IN THE MCKIM BUILDING

Treasures from the Vault

ROTATIONS AT FOUR-MONTH INTERVALS

Highlights from these installations included music manuscripts by Antonio Lotti, Wolfgang Amadeus Mozart, and Edvard Grieg; George Washington's Life Mask; the Visconti-Sforza tarot cards; Walt Whitman's *Leaves of Grass*; *God Bless America* by Irving Berlin, and the Lindau Gospels.

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

In the Margins

MAY 5–MAY 17, 2015

The Morgan held a special pop-up exhibition celebrating the acquisition of several unique books by authors connected to Britain's Man Booker Prize. *In the Margins* featured Hilary Mantel's *Wolf Hall*, the 2009 prize winner, Ian McEwan's *Amsterdam*, winner in 1998, and Julian Barnes's *Metroland* (1980). Mr. Barnes won the Man Booker Prize in 2011 for *The Sense of an Ending*. Each book has been enhanced by the author with annotations, personal letters, and other miscellaneous material. In a nod to the acclaimed Broadway production of Mantel's novel, the Morgan's annotated *Wolf Hall* was displayed alongside a sixteenth-century letter and medieval Book of Hours relating to the novel's hero, Thomas Cromwell.

Charles Dickens's *A Christmas Carol*

NOVEMBER 17, 2015–JANUARY 10, 2016

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 207,801 visitors to some 20 exhibitions.
- The website, www.themorgan.org, received 5,678,578 visits.
- A total number of 12,705 visitors attended concerts, lectures, films, and family programs.
- Docents gave over 732 tours of the Morgan campus and select exhibitions to over 11,433 visitors.
- Over 119 works were lent to 34 exhibitions in 18 cities worldwide.

Concerts and Performances

- Amanda Forsythe, David Hansen, Paul O'Dette, and Stephen Stubbs
- Dawn Upshaw and the Bard Graduate Vocal Arts Program
- The Sarajevo Haggadah: Music of the Book by Merima Ključo
- Paul Huang and Louis Schwizgebel
- St. Luke's Chamber Ensemble
- The Moth StorySLAM: Bizarre
- Boston Early Music Festival
- George London Foundation Recital Series
- Film Screening with Live Music: *Nosferatu*
- Juilliard PianoScope
- Classical/Jazz: Musical Reflections on Henri Matisse—Simon Mulligan
- Angel Romero and the Aeolus Quartet
- Cygnus Ensemble and Hemingway
- Caroling at the Morgan
- Young Concert Artists
- Forging an Epic: On the Page and on the Stage
- Passion in Classical Proportions—Daria Rabotkina
- Two Clowns—Pierrot meets Petrushka Israeli Chamber Project

Lectures, Discussions, Symposia, and Workshops

Skies of Parchment, Seas of Ink: Barbara Wolff and her Place in the History of Jewish Manuscript Illumination
Marc Michael Epstein, professor (Vassar College)

Abstraction and the Frame of Drawing
Briony Fer, professor (University College London)

Why Is Lincoln Still Relevant?
Richard Brookhiser, author
David Reynolds, editor
Lucas E. Morel, moderator

Boucher's Drawings: Who, and What, Were They for?
Alastair Laing, Morgan
Drawing Institute

Le Conversazioni: Films of My Life
Joyce Carol Oates, author, and
Stephen Sondheim, composer
David Remnick, editor, and
Jhumpa Lahiri, author
Antonio Monda, moderator

An Evening with Emmet Gowin
Emmet Gowin and Joel Smith,
The Morgan Library & Museum

The Story of Alice: Lewis Carroll and the Secret History of Wonderland
Robert Douglas-Fairhurst, author

Terrible Beauty
Emmet Gowin, photographer
Laylah Ali, visual artist
Peter Rostovsky, visual artist
Lisa Sanditz, visual artist

The Lost Landscape: A Writer's Coming of Age
Joyce Carol Oates, author

Last Words: Roman Epitaphs
Mary Beard, professor (University of Cambridge)

Hemingway's Life and Letters
Seán Hemingway, editor
Sandra Spanier, editor
Neil Bradley, actor
Declan Kiely, The Morgan
Library & Museum

A Conversation with Martin Puryear
Martin Puryear with Isabelle Dervaux
and Nadia Perucic, The Morgan
Library & Museum

Matisse and the Book Arts: Origins of an Exhibition
Michael Baylson, collector
Jay Fisher, curator (Baltimore
Museum of Art)
John Bidwell, The Morgan
Library & Museum

The Nomadic Eye: Traveling through Thomas Gainsborough's Landscapes
Mark Hallett, professor (The Paul Mellon
Centre for Studies in British Art)

The New Richard Wagner Museum Bayreuth
Sven Friedrich, director

Warhol's Books / Warhol's World
Blake Gopnik, art critic
Lucy Mulrone, author
(Syracuse University)

Symposium: A Demand for Drawings: Five Centuries of Collecting
Hugo Chapman, keynote (British Museum)

A Was Not an Apple: Andy Warhol's Alphabet Books
Nina Schleif, editor and author

The Two Warhols
Thomas Crow, professor
(NYU Institute of Fine Arts)

Family Programs

- My Very Own Illuminated Manuscript: Putting it Together
- Spring Family Fair
- Smithsonian Museum Day Fall 2015
- Build Your Own Mini-Morgan
- Your Book, Bold and Bright: Stencils and Cut-Outs
- Winter Family Fair
- Your New Year in a Book
- Art for the Book
- Art of the Book
- Sunday Story Time in Mr. Morgan's Library

Film Highlights

- *A Knight's Tale* (2001, Brian Helgeland)
- *Alice in Wonderland* (1951, Clyde Geronimi, Wilfred Jackson, Hamilton Luske)
- *Opera on Screen* series
- *To Have and Have Not* (1944, Howard Hawks)
- *The Killers* (1946, Robert Siodmak)
- *Superstar: The Life and Times of Andy Warhol* (1990, Chuck Workman)
- *Die Nibelungen* (1924–1925, Fritz Lang)
- *Eadweard* (2015, Kyle Rideout)

School Programs

Exploring with the Morgan served 9,129 Pre-K–12 students in fiscal year 2016, targeting underserved communities in Manhattan, the Bronx, Queens, and Brooklyn.* Five 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
- Off the Wall Math: Geometry and Architecture at the Morgan
- Reading a Building: Mr. Morgan and His Library
- Mythical Creatures: Myths and Symbols All Around
- Writing Matters: Writing Tools in Ancient World Communities

*April 1, 2015 through June 30, 2016, Exploring with the Morgan served 11,238 students.

The Morgan Book Project, collaboratively developed by Morgan Education staff and the New York City Department of Education, was offered for the seventh year. The program served 728 students from 24 schools. Thanks to a generous grant from the Brooke Astor Fund for New York City Education in the New York Community Trust, 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 April 2016 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:

- *Lincoln Speaks: Words That Transformed a Nation*
- *Hebrew Illumination for Our Time*
- *Alice: 150 Years of Wonderland*
- *Ernest Hemingway: Between Two Wars*
- *Warhol by the Book*

The Morgan conducted 13 professional development workshops and 310 teachers and administrators participated.



Photography by Laura McGowan.

The Morgan partnered with the NYC DoE to participate in their Teen Thursdays Program. The Morgan was partnered with JHS K383: Philippa Schuyler, Brooklyn, to host 13 after-school sessions with a total of 36 students. Additional new out-of-school program relationships were developed. These collaborations included Museum Camp, Dominican Academy, Abrons Art Center, NYC Parks Chelsea Summer Camp, and Museum Hue. These programs served 652 children.

The Morgan's education programs are generously supported by grants from 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.

Partial underwriting of the concert program is 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 is provided by the Witherspoon Fund of The New York Community Trust, The Theodore H. Barth Foundation, and Miles Morgan.

Weekend music is sponsored by

Morgan Stanley

Sherman Fairchild Reading Room

The Sherman Fairchild Reading Room had nearly 1,800 reader visits in fiscal year 2016, an increase of more than 500. Researchers viewed or studied more than 5,000 items from the collection across every curatorial department. Thousands more made queries by email and telephone. Research projects included the study of Mughal and Deccani miniature painting, forgeries in incunabula and other early printed books, a re-examination of the dating of Mozart's works through an analysis of ink colors in his autograph manuscripts, and a study of the collecting, acquisition, and cataloging practices in the Morgan Library during its early years and its transition to a public institution. The Reading Room also hosted several class and group visits.

Drawing Institute

In its fifth year, the Drawing Institute, endowed by Life Trustee Eugene V. Thaw, continued to support research in the field of drawings through fellowships, lectures, symposia, study days, seminars, and colloquia. The 2015–16 class of Fellows investigated the function and impact of drawing from the fifteenth through the eighteenth century. Drawing Institute programming included a lecture on Thomas Gainsborough's landscape drawings and master classes devoted to avant-garde drawing in late nineteenth-century France and to Watteau's draftsmanship. The symposium *A Demand for Drawings: Five Centuries of Collecting* was organized in conjunction with the Center for the History of Collecting at the Frick Collection. Study days devoted to Rembrandt and the collector Pierre-Jean Mariette were held. Graduate seminars on drawing in the Renaissance and in eighteenth-century Venice were offered.

Research and Cataloging

In fiscal year 2016, 465 items from The Arthur A. Houghton, Jr., Lewis Carroll Collection, including first, pirated, and inscribed editions, were cataloged. Many translations and rare objects were the only ones of their kind. A preliminary review and organization of 19 boxes of unprocessed materials in the Gordon N. Ray Collection was completed, resulting in a rough estimate of 10,000 unbound manuscript items. The Leon Levy Foundation's substantial support of more than \$1 million in grants to catalog Literary and Historical Manuscripts has resulted in the creation or significant enhancement of some 3,600 records, and an additional 3,500 items were inventoried. Separately, the department cataloged all of the original artwork in the Pierre Matisse Gallery Archives, consisting of more than 200 works on paper by artists such as Chagall, Giacometti, and Matisse, as well as some 300 letters between Henri and Pierre Matisse.

Conservation

The Thaw Conservation Center is charged with a three-part mandate: 1. preservation/conservation, 2. access, and 3. education/research. To these ends, an ambitious program of pigment consolidation in medieval manuscripts was undertaken, important research conducted on the fabrication of original eighteenth-century Mariette mounts, an analysis of three medieval artists of Tours, a technical commentary on a manuscript by the fourteenth-century artist Pacino di Bonaguida, and an investigation of the animal sources for parchment via DNA analysis. The completion of the digitization of the Coptic Bindings resulted in an innovative storage system devised for these fragile works. The conservators

taught university classes, conducted gallery tours, assisted scholars, organized visiting committee sessions, and presented at professional conferences, while keeping pace with the preparation demands of an active exhibition and loan program.

Fellowships/Internships

Themis Brown Internship in the Sherman Fairchild Reading Room
Made possible by the Themis Anastasia Brown Memorial Fund

Sherman Fairchild Post-Graduate Fellowship in Conservation
Made possible by the Sherman Fairchild Foundation

Samuel H. Kress Predoctoral Fellowship in the Drawing Institute
Made possible by the Samuel H. Kress Foundation

Moore Curatorial Fellowship in Drawings and Prints
Made possible by The Indian Point Foundation

Pine Tree Foundation Post-Graduate Fellowship in Book Conservation
Made possible by the Pine Tree Foundation of New York

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

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



Gifts to the Collection

Gifts valued at \$1,000 or more
April 1, 2015–March 31, 2016

Drawings and Prints

Gift of the Associated Press Corporate Archives David Roberts (1796–1864), *Temple at Baalbek*, 1839

Gift of Eugene V. Thaw in honor of S. Parker Gilbert Paul Cézanne (1839–1906), *Trees*, ca. 1900–1906

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Literary and Historical Manuscripts

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Qu'ran, written by Shah Mahmud Kani, Kashmir, 19th century; Gift of Lucy Adams in memory of George B. Adams, 2015 (MS M.1197, fols. 8v-9; photography by Janny Chiu, 2016).

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Modern and Contemporary Drawings

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No Title, ca. 1964; Tacita Dean (b. 1965), *Silos Overpainted 14 (The Friar’s Doodle)*, 2013; Marsha Cottrell (b. 1964), *Old Museum (Interior_7)*, 2015

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Photography

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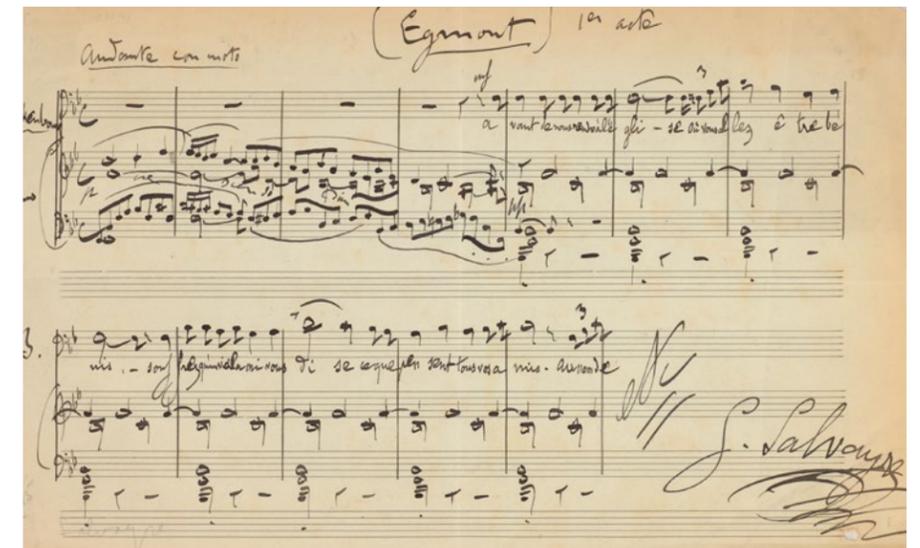
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Gaston Salvayre (1847–1916), “Avant de vous rendre à l’église,” from *Egmont* (album leaf). Gift of William M. Voelkle in memory of J. Rigbie Turner, 2015.

Statement of Financial Position

Donors

March 31, 2016, with comparative totals for 2015

ASSETS	2016	2015
Cash and cash equivalents	\$7,453,857	\$9,083,758
Dividends and interest receivable	52,203	117,609
Grants and contributions receivable	9,715,152	8,235,258
Inventory	224,984	199,647
Broker receivable	156,464	1,137,561
Prepaid expenses	579,805	373,639
Other assets	754,529	726,138
Property and equipment, net of accumulated depreciation	104,392,182	106,343,450
Investments	206,640,105	215,930,550
Financing costs, net of amortization	484,330	511,489
Collections and books	—	—
TOTAL ASSETS	\$330,453,611	\$342,659,099
LIABILITIES AND NET ASSETS		
LIABILITIES		
Accounts payable and accrued expenses	\$2,199,370	\$2,104,427
Broker payable	188,297	4,958,203
Long-term debt	15,000,000	15,000,000
Accrued postretirement health benefits	1,271,481	1,248,914
Total Liabilities	18,659,148	23,311,544
NET ASSETS		
Unrestricted		
Investment in property and equipment	89,392,182	91,343,450
Board-designated	15,822,805	17,604,671
Other	1,458,657	4,314,851
Total unrestricted	106,673,644	113,262,972
Temporarily restricted	67,175,063	81,411,032
Permanently restricted	137,945,756	124,673,551
Total Net Assets	311,794,463	319,347,555
TOTAL LIABILITIES AND NET ASSETS	\$330,453,611	\$342,659,099

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Winged Lion Griffin Attacked by Hero
over Kneeling Calf, cylinder seal,
Mesopotamia, Middle Assyrian period
(ca. twelfth/eleventh century B.C.),
Carnelian, 32 x 13 mm, Seal no. 607

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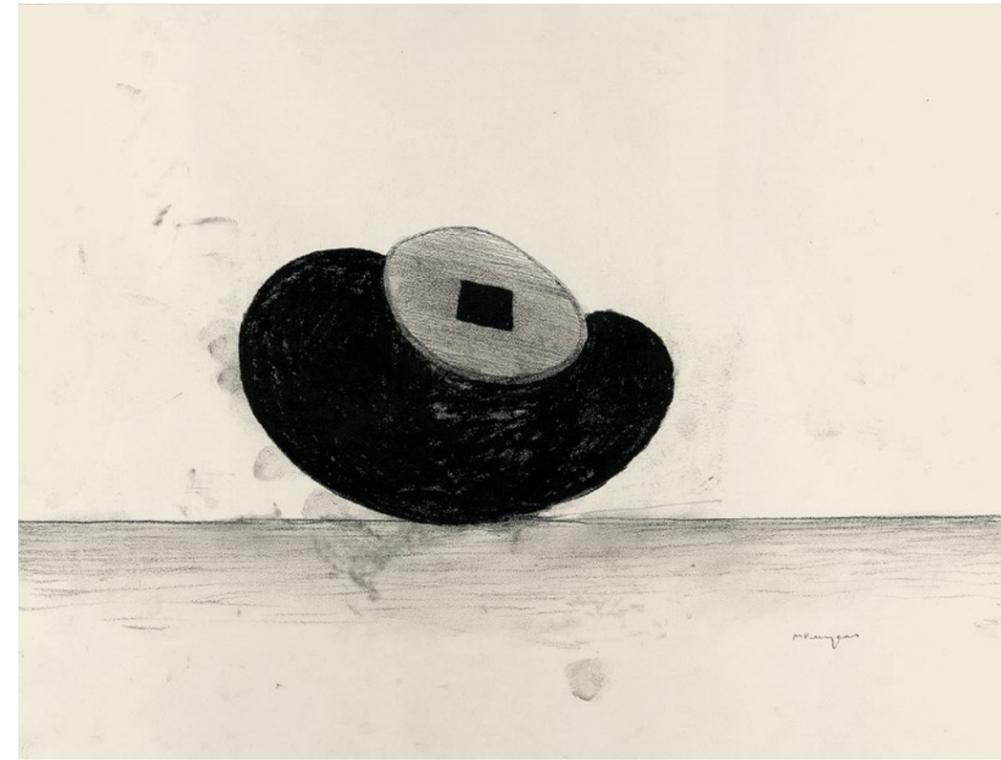
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Brian Regan, *Deputy Director*
Kristina W. Stillman, *Director of Finance and Administration*
Deborah Winard, *Assistant to the Director*
Lauren Ely, *Assistant to the Deputy Director and Director of Finance and Administration*
Robert Brennan, *Research Assistant*

DRAWINGS AND PRINTS

John Marciari, *Charles W. Engelhard Curator and Department Head*
Jennifer Tonkovich, *Eugene and Clare Thaw Curator*
Ilona van Tuinen, *Assistant Curator*
Zoe Watnik, *Frank Strasser Administrator and Collections Manager*
Giada Damen, *Moore Curatorial Fellow*
Cara Dufour Denison, *Curator Emerita*
Michael Reid, *Zukerman Departmental Assistant*

LITERARY AND HISTORICAL MANUSCRIPTS

Declan Kiely, *Robert H. Taylor Curator and Department Head*
Christine Nelson, *Drue Heinz Curator*
Carolyn Vega, *Assistant Curator*
Pamela Abernathy, *Project Cataloger*

MEDIEVAL AND RENAISSANCE MANUSCRIPTS

Roger S. Wieck, *Melvin R. Seiden Curator and Department Head*
William M. Voelkle, *Senior Research Curator*
Joshua O'Driscoll, *Assistant Curator*

MODERN AND CONTEMPORARY DRAWINGS

Isabelle Dervaux, *Acquavella Curator and Department Head*
Nadia Perucic, *Curatorial Assistant*

MUSIC MANUSCRIPTS AND PRINTED MUSIC

Fran Barulich, *Mary Flagler Cary Curator and Department Head*

PHOTOGRAPHY

Joel Smith, *Richard L. Menschel Curator and Department Head*

PRINTED BOOKS AND BINDINGS

John Bidwell, *Astor Curator and Department Head*
Sheelagh Bevan, *Andrew W. Mellon Assistant Curator*
John McQuillen, *Assistant Curator*

SEALS AND TABLETS

Sidney Babcock, *Curator and Department Head*
Rebecca Brauer Fruin, *Archivist*

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Margaret (Peggy) Holben Ellis, *Director of the Thaw Conservation Center*
Reba Snyder, *Conservator*
Maria Fredericks, *Drue Heinz Book Conservator*
Frank Trujillo, *Associate Book Conservator*
James Donchez, *Art Preparator*
Lindsey Tyne, *Assistant Paper Conservator*
Emily Lynch, *Sherman Fairchild Fellow*
Justine Provino, *Pine Tree Foundation Fellow*

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Paula Pineda, *Registrar*
Chad Petrovay, *TMS Administrator*
Alex Confer, *Chief Preparator*
Robert Scott Whipkey, *Collection Technician*
Sophie Worley, *Assistant Registrar*
Lindsay Stavros, *Exhibition-Collections Associate and Project Registrar*

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Sandra Carpenter, *Gordon Ray Cataloger*

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Peter Gammie, *Senior Cataloger and Collection Development Librarian*
Sima Prutkovsky, *Acquisitions and Cataloging Assistant*

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Eva Soos, *Imaging and Rights Assistant Manager*
Graham Haber, *Photographer*
Kaitlyn Krieg, *Imaging and Rights Administrative Assistant*
Janny Chiu, *Digital Production Assistant*

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Maria Molestina-Kurlat, *Reader Services Librarian*

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Dan Friedman, *Senior Manager of Digital Media*

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Michelle Perlin, *Manager of Communications*
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Jacqueline Smith, *Assistant Manager for Public Programs*
Anthony del Aversano, *Public Programs Coordinator*
Alicia Ryan, *Education Coordinator*
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Lia Espinal, *Visitor Services Manager*
Darrell Ellison, *Visitor Services Supervisor*
Michelle Volpe, *Visitor Services Supervisor*

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Sherifa Ali-Daniel, *Manager of Merchandising Services*
Pedro Anlas, *Inventory and Systems Supervisor*
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Gabrielle Fitzgerald, *Shop Supervisor*

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Anita Masi, *Associate Director of Development*
Eileen Curran, *Director of Events*
Angie Calderwood, *Director of Individual Giving*
Ashley Williams, *Associate Director of Membership*
Debbi Olley Murphy, *Prospect Research Manager*
Jennifer Piro, *Manager of Events and Corporate Membership*
Frances Milliken, *Development Associate*
Jessica Falco, *Development Associate*
Genesis Mullis, *Development Assistant*

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Sandip Amin, *Manager of Financial Planning and Analysis*
Rosanna Diaz, *Accounting Supervisor*
Soumya (Billy) Das, *Junior Accountant*

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Jimmie Jenkins, *Mail Room Manager*

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Evelyn Baratta
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Marilyn Burman
Linn Carl
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