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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
I was immensely grateful 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.

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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

Lawrence R. Ricciardi
President

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 engaged in the subject—school kids, families, seniors, and a large group of Millennials Instagramming as they went.

Of course, the goal is 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 Mattise 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.

Katherine 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 $14 million.

We were saddened by the news of the passing this year of Haliburton Fales, ad, 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.
Exhibitions

Hidden Likeness
Photographer Emmet Gowin at the Morgan
May 23–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. Knickelhoefer Foundation, Heney and Richard Menchel, 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 1470, 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 Aurel Foundation, the Sherman Fairchild Fund for Exhibitions, and the Zach-Adam Family Fund.

Alice 150 Years of Wonderland
June 20–October 11, 2015
This exhibition brought light to the unforgettable history of Wonderland and presented the fascinating account of the genius, 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 Budy and Sally Ruggles, the American Trust for the British Library, the Caroline Macomber Fund, and the Peter and Susan Sellem 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 Tine Santi Flaherty and the Charles E. Pierce, Jr. Fund for Exhibitions.

Martin Puryear: Multiple Dimensions
October 9, 2015-January 10, 2016
This most important contemporary American sculptor, 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 Donald Black, Nancy Schwartz, and an anonymous donor in memory of Parker Gilbert.

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 page 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 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 Tina Matisse Foundation, The Grand Marnier Foundation, the Gladys and Ronald S. Leuder, Matthew Marks Gallery, Helen and Donald Black, Nancy Schwartz, and an anonymous donor in memory of Parker Gilbert.

The catalogue was underwritten by the Franklin Walls Lectures Fund.

Pierre-Jean Mariette and the Art of Collecting Drawings
January 22-May 1, 2016
During his lifetime Pierre-Jean Mariette (1694–1773) 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 Libson Libson, Ltd.

Wagner’s Ring: Forging an Epic
January 29-April 17, 2016
In 1848, Richard Wagner (1813–1882) 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 take 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 9-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 150 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.
The exhibition in New York Library & Museum and the George Eastman was co-organized by the Morgan. Sight Reading arguments, and ideas. Explorations revealed the centrality of the subject but also narratives, and revealed the many ways the camera of its subject but also narratives, 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 Room foundation continues to provide generous underwriting support for the Department of Ancient Near Eastern Seals and Tablets.

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 Merloton (1986). Mr. Barnes was 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.

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 Kljuco
• Paul Huang and Louis Schwagbel
• St. Luke’s Chamber Ensemble
• The Moth StorySLAM: Bizarre
• Boston Early Music Festival
• George London Foundation Recital Series
• Film Screening with Live Music: Noefrata
• Juillard PianoScape
• Classical Jazz: Musical Reflections on Henri Matisse—Simon Mulligan
• Angel Romero and the Arucas Quartet
• Cygnus Ensemble and Hemingway
• Caroling at the Morgan
• Young Concert Artists
• Porging an Epic: On the Page and on the Stage
• Passion in Classical Proportions—Daria Rabokina
• Two Clowns—Pierrot meets Petrushka
• Israeli Chamber Project

Public, Educational, and Scholarly Programs

Museum Services

• The Morgan welcomed 207,810 visitors to some 20 exhibitions.
• The website, www.themorgan.org, received 5,678,378 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 54 exhibitions in 21 cities worldwide.

Lectures, Discussions, Symposia, and Workshops

• Salut de Femmes: Drawings and Tablets.
• The Story of Alice: Lewis Carroll and the Secret History of Wonderland

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Concerts and Performances

• Music of My Life
• An Evening with Emmet Gowin
• The Story of Alice: Lewis Carroll and the Secret History of Wonderland
• Robert Douglas-Fairhurst, author
• Terrible Beauty
• The Lost Landscape: A Writer’s Coming of Age
• Joyce Carol Oates, author

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

The Story of Alice: Lewis Carroll and the Secret History of Wonderland

Robert Douglas-Fairhurst, author

The Lost Landscape: A Writer’s Coming of Age

Joyce Carol Oates, author

Hemingway’s Life and Letters
• Sean Hemingway, editor
• Sandra Spanier, editor

A Christmas Carol

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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 Gerominio, Wilfred Jackson, Hamilton Luske)
- Opera on Screen
- Putting it Together
- Off the Wall Math: Geometry and Science
- Colors of the World: Illuminated Manuscripts in the Age of Exploration
- Art for the Book
- Mythical Creatures: Myths and Symbols All Around
- Writing Matters: Writing Tools in Pre-K–12

School Programs

Exploring with the Morgan served 4,180 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.

Research and Cataloging

In fiscal year 2016, 446 items from The Arthur A. Houghton, Jr., Lewis Carroll Collection, including first, pirated, and unrecorded 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 1,600 records, and an additional 3,900 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 Thane 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 Mariee mounts, an analysis of three Mariette mounts, an analysis of three

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Gifts to the Collection

Drawings and Prints
Gift of the Associated Press Corporate Archives: David Roberts (1796–1864), Temple at Baalbek, 1819
Gift of Eugene V. Thaw in honor of S. Parker Gilbert, Paul Cézanne (1839–1900), Trees, c. 1900–1906
Gift of Mr. and Mrs. Hamilton Robinson, Jr. Jean-Achille BENRAMBOULLE (1803–1876), Landscape in the Roman Campagna, 1863, Louis-François BORIE (1835–1906), the Eucharist on the Acropolis, Athens, c. 1864, Richard Parkes BONINGTON (1803–1828), Richelieu Falls, Charles François DAUBIGNY (1817–1878), The Cliff at Etretat, Narcisse-Virgile Diaz de la Peña (1824–1875), Landscape with Rocks and Trees, 1869, Paul-Jean Flandrin (1813–1875), Landscape with a Fortification in Ruins, 1905; Paul Huet (1803–1868), Landscape; Charles-François DAUBIGNY (1817–1878), The Aftermath of War; Pierre C. Puvis de Chavannes (1824–1898), Les Andelys, after 1870; Alexandre Pilis (1813–1875), Landscape with Rocks and Trees, 1860, and View of the Sea at Menton, 1870; François-Marius Granet (1775–1849), Departure of a Prelate; Henri-Joseph Harpignies (1816–1896), The Palace of the Caesars, Rome, 1866 and View of the Sea at Menton, 1909; Paul Huet (1803–1868), Landscape with a Fortification in Ruins; Eugène Louis LAMI (1800–1885), Alfred de Musset Dancing with a Partner; Isidore Alexandre Pâle (1813–1875), Some of an Arab Camp; Pierre C. Pavis de Charpentier (1884–1898), The Afternoon of War, after 1870
Gift of Mr. & Mrs. Hamilton Robinson, Jr. in honor of Charles E. Pierce, Jr. Paul Signac (1863–1935), Le Alchimista, c. 1929

Literary and Historical Manuscripts
Gift of Margaret Heilbrun: Nathaniel Hawthorne, autograph letter, signed, Concord, MA, to Berkley Aikin, August 3, 1862
Gift of the estate of Philip Reed Baldwin and the William P Thompson Family: Charles Dickens, two autograph letters, signed, to Captain Eliza Ely Morgan, dated 3 January 1861 and 6 July 1863, with envelopes, in a red morocco album
Gift of Mr. and Mrs. Hamilton Robinson, Jr. in honor of Charles E. Pierce, Jr. Paul Signac (1863–1935), Le Alchimista, c. 1929

Modern and Contemporary Drawings
Gift of Cynthia Hazen Polsky: Alan Saret (b. 1944), Strayglorying Exhalation, 1970
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Gift of Cynthia Hazen Polsky: Alan Saret (b. 1944), Strayglorying Exhalation, 1970

Music Manuscripts and Printed Music
Gift of Margaret Gregory in memory of Stewart E. Gregory: Wolfgang Amadeus Mozart, Prussian Quartets (K.575, K589, K590), Vienna and Mainz: Artaria, 1791, first edition parts, issued as a set
Gift of Cynthia Hazen Polsky: Alan Saret (b. 1944), Strayglorying Exhalation, 1970

Printed Books and Bindings
Gift of William M. Voelkle: Giorgio Vasari, Regimenament del Sig. cavaliere Giorgio Vasari, pittore et architetto aretino, Florence: Filippo Guaita, 1568
### Statement of Financial Position

March 31, 2016, with comparative totals for 2015

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$7,453,857</td>
<td>$9,083,758</td>
</tr>
<tr>
<td>Dividends and interest receivable</td>
<td>$2,405</td>
<td>$17,800</td>
</tr>
<tr>
<td>Grants and contributions receivable</td>
<td>$9,795,182</td>
<td>$8,261,458</td>
</tr>
<tr>
<td>Inventory</td>
<td>$2,084,984</td>
<td>$199,647</td>
</tr>
<tr>
<td>Broker receivable</td>
<td>$186,464</td>
<td>$1,135,061</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>$179,085</td>
<td>$131,610</td>
</tr>
<tr>
<td>Other assets</td>
<td>754,929</td>
<td>726,138</td>
</tr>
<tr>
<td>Property and equipment, net of accumulated depreciation</td>
<td>104,102,182</td>
<td>108,073,490</td>
</tr>
<tr>
<td>Investments</td>
<td>208,540,105</td>
<td>215,973,590</td>
</tr>
<tr>
<td>Financing costs, net of amortization</td>
<td>484,120</td>
<td>511,849</td>
</tr>
<tr>
<td>Collections and books</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>$315,431,961</strong></td>
<td><strong>$342,659,099</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIABILITIES</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
</tr>
<tr>
<td>Broker payable</td>
</tr>
<tr>
<td>Long-term debt</td>
</tr>
<tr>
<td>Accrued postretirement health benefits</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NET ASSETS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
</tr>
<tr>
<td>Investment in property and equipment</td>
</tr>
<tr>
<td>Board-designated</td>
</tr>
<tr>
<td>Other</td>
</tr>
<tr>
<td><strong>Total unrestricted</strong></td>
</tr>
<tr>
<td>Temporarily restricted</td>
</tr>
<tr>
<td>Permanently restricted</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
</tr>
</tbody>
</table>

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<tr>
<td><strong>$315,431,961</strong></td>
<td><strong>$342,659,099</strong></td>
<td></td>
</tr>
</tbody>
</table>
Bayarth Mr. Trust $5,000–$9,999
M. Michael H. Bloom 
Bing
M. Michael H. Bloom Mr. and Mrs. Richard B. Payne, Jr.

C. Jay Moorhead Foundation
Michal and Patricia O. Neil
Paul W., Reifskoff
Wharton & Garrison LLP

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The Morgan 1924 Society

The 1924 Society recognizes and honors friends and members who have made a commitment to the future of the Morgan Library & Museum by including the Morgan in their estate plans. The Society is named for the year the Morgan was established as a public institution by J. P. Morgan, Jr. This act of generosity was a way of honoring his father, Pierpont Morgan, who had amassed an unparalleled collection of rare books, art, and manuscripts, and of making them available for the advancement of knowledge and education of the public.

The Morgan received many generous bequests in fiscal year 2016. Among the reasons cited—honoring the memory of a loved one, supporting music programs, enriching the lives of students through education—one man’s words about his uncle’s gratitude to the Morgan especially resonated: “…in no small part his passion for The Big Apple was due to the unrivaled dedication and support of the arts that your great institution embodies each and every day. You helped to make his life richer and more meaningful in every way possible.”

Help ensure that the Morgan’s cultural resources remain available to enrich lives for generations to come by joining this important group of supporters. For more information on ways to join the 1924 Society, please contact Angie Calderwood, Director of Individual Giving, at 212.590.0355 or acalderwood@themorgan.org.