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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, 2018
Letter from the President

I am delighted to report that the notable programmatic accomplishments that Colin outlines in his letter were accompanied by financial successes in fiscal year 2018. Through a combination of very strong attendance (the highest since our reopening in 2006), robust event income, and continuing expense discipline, the Morgan achieved its best operating results in over a decade.

The Morgan’s achievements this year are the result of many people’s talents, hard work, and magnanimity. I would like to thank all those associated with the Morgan who contributed, including staff, volunteers, Trustees, and donors, who are recognized in this report.

Our supporters share the Morgan’s institutional belief in the critical role that art in all its forms—from literature, to drawing, to music—plays in building meaningful lives and sparking creativity in all areas of human endeavor. Beyond the gifts to the collection that Colin highlighted, a few contributions from this fiscal year deserve special mention. In January 2018, the Sherman Fairchild Foundation, a longtime supporter of the Morgan, donated $7 million to support two key initiatives: the creation of an endowed position to lead our internationally recognized Conservation department and the exterior restoration of the iconic McKim, Mead & White–designed library of our founding benefactor, Pierpont Morgan.

Other new and notable gifts of $100,000 or more for a variety of operating needs included those from Acquavella Galleries, the Carnegie Corporation of New York, the Charina Endowment Fund, The Dillon Fund in memory of C. Douglas Dillon, Fay and Geoffrey Elliott, the Sherman Fairchild Foundation, the Getty Foundation, the Robert Lehman Foundation, Morgan Stanley, the New York City Department of Cultural Affairs in partnership with the City Council, the Wolfgang Ratjen Stiftung, Jeannette and Jonathan Rosen, Beatrice Stern, and an anonymous donor in memory of Melvin R. Seiden. We also welcomed a new Trustee, Joshua W. Sommer, to the Board.

We mourned the loss of Trustee Eugene V. Thaw, a vibrant, inspiring force at the Morgan for over sixty years. Gene, together with his beloved wife, Clare, made transformative contributions, most notably the remarkable collection of drawings he assembled and gave to the Morgan as well as the Thaw Conservation Center, the Drawing Institute, and the Clare Eddy Thaw Gallery. It was particularly meaningful to me, as it was to many others at the Morgan, that Gene was able to celebrate his ninetieth birthday at a lunch in the East Room while the public was able to savor the exhibition of his drawings in the Morgan Stanley galleries next door. We were also saddened by the death of board member Drue Heinz, whose intellectual life included an enduring affinity for literature and literary culture. This led to establishing the Drue Heinz Reading Room dedicated to her life and ideas and her excitement at the Morgan this year was palpable. From exhibitions and educational outreach to scholarly engagement, collection building, and facilities stewardship, fiscal year 2018 highlighted both the strength of the Morgan’s core collections and the growing importance of new areas of collecting and new ways of interpreting, sharing, and preserving the institution’s cultural heritage.

As always, exhibitions were at the center of activities, and the extraordinary work of our curatorial staff shone through in the quality and diversity of the more than twenty shows on view in New York and elsewhere. A sampling of subjects includes literary giants Henry James and Tennessee Williams, animal sculptures from the Ancient Near East, the concept of time in the Middle Ages, works by the photographers Peter Hujar, and our late Trustee Eugene V. Thaw’s transformative gift of drawings from all areas of the Renaissance to the modern era.

Almost all of our work depends on the collection, and the Morgan extended its holdings significantly this year. You will find a partial list of acquisitions in the following pages, but a few deserve special mention. Robert and Linda Stillman donated important material related to the avant-garde French writer Alfred Jarry; Sean and Mary Kelly gave us one of the strongest collections of James Joyce material in private hands; and the filmmaker James Ivory donated his personal archive, selections from which have already been presented with the support of the Thaw Charitable Trust in a new case installed outside Gilder Lehrman Hall.

But the true value of any collection and exhibition program depends on access and engagement. This year, we continued to strengthen our ties with students, scholars, and the public. With its special focus on underserved schools, the Morgan Book Project celebrated its ninth year with over 1,000 students participating. Formerly supported by the Brooke Astor Fund for Education in the New York Community Trust, this program has been underwritten by Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation. To make the splendor of the East Room more accessible to busy New Yorkers, we inaugurated a new rush-hour concert series made possible by members of the Music Visiting Committee. The presentation of Peter Hujar: Speed of Life and Tennessee Williams: No Refuge but Writing provided the perfect moment to host our first LGBTQ event, a lively evening that brought over 400 people to the campus, many for the first time.

The Sherman Fairchild Reading Room facilitated over 1,300 researcher visits, our curators and catalogers created or updated over 36,000 records, and our imaging staff generated over 11,000 new digital images. Our conservators published on topics as varied as the codicology of the Morgan’s Coptic manuscripts and the drawing methods of Thomas Gainsborough. The Drawing Institute continued to promote research through its fellowships and programs, including, for example, a master class on Guercino and a graduate seminar dedicated to drawing practices from 1960 to today.

Over the summer, the exterior of our iconic 1906 library was shrouded in scaffolding to enable a team of experts to study and analyze the building in anticipation of a major project to restore this landmarked exterior. We also completed a refurbishment of the Morgan Dining Room, including the installation of noise-reducing acoustical panels.

The Morgan’s efforts to advance learning, stimulate enjoyment, and excite the imagination would not be possible without the ongoing generosity of donors like you. Please accept my heartfelt thanks for your support.

Colin B. Bailey
Director
Exhibitions and Publications

Noah’s Beasts
Sculpted Animals from Ancient Mesopotamia
MAY 26–AUGUST 27, 2017
CLARE EDDY THAW GALLERY
This exhibition presented Mesopotamian animal sculptural works from ca. 3000–2500 B.C. and provided insight into the sacred, profane, sacrificial, and practical realities of the early Sumerian agrarian society. It brought together for the first time pieces from the Metropolitan Museum of Art, the Yale University Babylonian Collection, the Kimbell Art Museum, and the University of Pennsylvania Museum of Archaeology and Anthropology. Organized by Sidney Babcock, Jeannette and Jonathan Rosen Curator and Department Head, Ancient Near Eastern Seals and Tablets. Made possible by Jaqueline and Jonathan Rosen, and assistance from The Frederick and Diana Eighmey Family Foundation.

This Ever New Self
Thoreau and His Journal
JUNE 2–SEPTEMBER 10, 2017
MORGAN STANLEY WEST GALLERY
This exhibition was the most comprehensive exhibition devoted to the life of one of America’s most famous authors and thinkers, Henry David Thoreau (1817–1862). It brought together holdings from the world’s two most significant Thoreau collections: journals, manuscripts, letters, books, and field notes from the Morgan; and, from the Concord Museum, unique personal items. Curated by Christine Nolen, Dean Heranz Curator of Literary and Historical Manuscripts, and David Wood, Curator, the Concord Museum. Organized by the Morgan Library & Museum, New York, and the Concord Museum, Concord, Massachusetts. The exhibition traveled to the Concord Museum, September 12, 2017–January 21, 2018. The exhibition was made possible with lead funding from an anonymous donor, generous support from the Gladys Krieble Delmas Foundation, and assistance from the Gladys Krieble Delmas Foundation.

Henry James and American Painting
JUNE 9–SEPTEMBER 10, 2017
MORGAN STANLEY EAST GALLERY
This exhibition was the first to explore Henry James’s interest in the visual arts and their profound impact on the literature he produced. Offering a fresh perspective on the master novelist, the show revealed the importance of James’s friendships with American artists. The exhibition included more than fifty paintings, drawings, watercolors, sculptures, photographs, manuscripts, letters, and printed books. Co-curated by Declan Kiely, Robert H. Taylor Curator and Department Head, Literary and Historical Manuscripts, and author Colm Tóibín. Made possible with a lead gift from the Jerome L. Greene Foundation, major funding from the Henry Luce Foundation, generous support from Kenan H. Rush, Jr., and Mr. and Raymond J. Horowitz Foundation for the Arts, and the Franklin Jasper Walls Lecture Fund, and assistance from Barbara G. Heinrichs and the Wyeth Foundation for American Art.

Poussin, Claude, and French Drawing in the Classical Age
JUNE 18–OCTOBER 15, 2017
ENGLISH GALLERY
The French refer to the seventeenth century as the Grand Siècle, an era of divine rule under the reigns of Louis XIII and Louis XIV. With an exceptional selection of more than fifty drawings from the Morgan’s collection, this exhibition investigated the dual interests in French classicism and naturalism during this era in which French born artists rose to prominence at home and abroad. Organized by Jennifer Tiokovnik, Eugene and Clare Thaw Curator of Drawings and Prints, with Marco Simone Bolzoni, Moore Curatorial Fellow. Made possible with generous support from the Eugene V. and Clare E. Thaw Charitable Trust and the estate of Alice Gordon.

Magnificent Gems
Medieval Treasure Bindings
SEPTEMBER 9, 2017–JANUARY 7, 2018
CLARE EDDY THAW GALLERY
Treasure bindings—book covers encrusted with gold, silver, and gemstones—were a luxury in the Middle Ages. Few survive, and some of the finest examples are in the Morgan’s distinguished collection. This exhibition presented these masterpieces in context for the first time. Among the highlights were the Lindau Gospels and the Berthold Sacramentary Curated by William M. Voelkle, Senior Research Curator of Medieval and Renaissance Manuscripts. Made possible by Caroline S. Bacon, Elizabeth A. R. and Ralph S. Brown, Jr., Salle Werner Vaughn, and other members of the Visiting Committee to the Department of Medieval and Renaissance Manuscripts, Susanna Borghese, and by the B. H. Breslauer Foundation.

Power and Grace
Drawings by Rubens, Van Dyck, and Jordaens
JANUARY 19–APRIL 29, 2018
CLARE EDDY THAW GALLERY
This exhibition highlighted the distinctive graphic styles of the Flemish artists Peter Paul Rubens (1577–1640), Anthony van Dyck (1599–1641), and Jacob Jordaens (1599–1678), and explored their influence on one another. The Morgan was particularly well suited to tell this fascinating story as its holdings of Rubens, Van Dyck, and Jordaens are unparalleled in the United States. Curated by Ilona von Tuinen, Annette and Oscar de la Renta Assistant Curator, Drawings and Prints, and sponsored by the Henry Luce Foundation. Made possible with generous support from Fay and Jeffrey Elliott, the Parker Gilbert Memorial Fund, Ronay and Richard Menschel, and an anonymous donor, and assistance from Joshua W. Sommers, Susan Jaffe Taine, Susanna Borghese, and Mr. and Mrs. Clement C. Moore II.

Drawn to Greatness
Master Drawings from the Thaw Collection
SEPTEMBER 29, 2017–JANUARY 7, 2018
MORGAN STANLEY EAST AND WEST GALLERIES
This exhibition highlighted more than 150 master drawings from the Thaw Collection, one of the world’s finest private collections containing over 400 sheets. Assembled over the last fifty years, and made a promised gift to the Morgan in 1975, the collection has now been given in full to the museum by Life Trustee Eugene V. Thaw and his wife, Clara. It focused on pivotal artists and key moments in the history of draftsmanship. Curated by Jennifer Tiokovnik, Eugene and Clare Thaw Curator, Drawing and Prints. Lead Corporate Sponsor Morgan Stanley

Charles Dickens and the Spirit of Christmas
NOVEMBER 5, 2017–JANUARY 14, 2018
ENGLISH GALLERY
This exhibition assembled, for the first time, all five manuscripts of Dickens’s Christmas books—A Christmas Carol (1843), The Chimes (1843), The Cratchit on the Hearth (1843), The Battle of Life (1844), and The Haunted Man (1848)—to explore the personal and socio-political sources of inspiration for A Christmas Carol. Dickens’s method of composition, and the motivations behind writing one of the most famous, enduring, and widely adapted stories in all of literature. Curated by Declan Kiely, Robert H. Taylor Curator and Department Head, Literary and Historical Manuscripts. Made possible with generous support from Fay and Jeffrey Elliott, the Parker Gilbert Memorial Fund, Ronay and Richard Menschel, and an anonymous donor, and assistance from Joshua W. Sommers, Susan Jaffe Taine, Susanna Borghese, and Mr. and Mrs. Clement C. Moore II.

Drawn to Greatness: Major Drawings from the Thaw Collection
In the Morgan Library & Museum, New York, and Fundación MAPFRE, Madrid.
Moorhead Fund

SPE WENDY GALLERY
MARCH 26–JUNE 26, 2018
CLARE EDDY THAW GALLERY
This exhibition presented these masterpieces in context for the first time. Among the highlights were the Lindau Gospels and the Berthold Sacramentary Curated by William M. Voelkle, Senior Research Curator of Medieval and Renaissance Manuscripts. Made possible by Caroline S. Bacon, Elizabeth A. R. and Ralph S. Brown, Jr., Salle Werner Vaughn, and other members of the Visiting Committee to the Department of Medieval and Renaissance Manuscripts, Susanna Borghese, and by the B. H. Breslauer Foundation.

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Now and Forever
The Art of Medieval Time

January 26–April 29, 2018
Morgan Stanley East Gallery

Drawing upon the rich holdings of the Morgan’s collection of medieval and Renaissance illuminated manuscripts, this exhibition explored how people in the Middle Ages told time, conceptualized history, and conceived of the afterlife. Bibles, chronicles, genealogical scrolls, and unusual medieval calendars were included. Manuscripts ranged in date from the eleventh to the sixteenth centuries and came from all major countries of Europe. Curated by Roger S. Wieck, Melvin R. Seiden Curator and Department Head, Medieval and Renaissance Manuscripts. Made possible with generous support from Barbro and Bernard Ohlsson, the Janine Lake and Melvin R. Seiden Fund for Exhibitions and Publications, the Eugene V. and Clare E. Thaw Charitable Trust, and the Andrew W. Mellon Research and Publications Fund.

Tennessee Williams
No Refuge but Writing

February 2–May 13, 2018
Englehard Gallery

One of the greatest American playwrights of the twentieth century, Tennessee Williams (1911–1983) was a master of language and a tireless craftsman. Uniting his original drafts, private diaries, and personal letters with paintings, photographs, production stills, and other objects, this exhibition told the story of one man’s struggle for self-expression and how it changed the landscape of American drama. Curated by Carolyn Voge, Associate Curator, Literary and Historical Manuscripts. Organized by the Morgan Library & Museum, New York, in collaboration with the Harry Ransom Center, The University of Texas at Austin. The exhibition was made possible with lead funding from an anonymous donor and generous support from Katherine J. Rayner, Aline Williams Tonkovich, the Franklin Jasper Walls Lecture Fund, and the Charles E. Pierce, Jr. Fund for Exhibitions.

Joseph Cornell
The Saint-Exupéry Dozier

March 20 through June 24, 2018
Gilder Lehrman Hall Lobby

To mark the seventy-fifth anniversary of the publication of Antoine de Saint-Exupéry’s The Little Prince, the Morgan presents five newly discovered drawings by the author as well as intimate memorabilia from his time in New York during the 1940s. The items belonged to the American artist Joseph Cornell (1903–1972).

Treasuries from the Vault

Rotations at Four-Month Intervals

MCKIM BUILDING

Highlights from these installations include: correspondence with Alexander Hamilton, a manuscript poem by 2017 National Youth Poet Laureate Amanda Gorman, William Blake’s illuminated book America: A Prophecy (1793), and César Franck’s Sonata in A major for violin and piano. Funded in perpetuity in memory of Christopher Lightfoot Walker.

Seals and Tablets and Migration-Era Art

ONGOING

MCKIM BUILDING

The North Room in the McKim building 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.

TRAVELING EXHIBITIONS

Peter Max's Speed Of Life
Photomuseum, The Hague, Netherlands, June 6–October 15, 2017

Lure of Nature: Landscape Drawings from the Thaw Collection
The Elizabeth Myers Mitchell Art Gallery, St. John's College, Annapolis, Maryland, August 23–October 12, 2017

This Ever New Self: Thoreau and His Journal
The Hague, Netherlands, June 6–October 15, 2017

The Saint-Exupéry Dossier
Boston, October 19, 2017–January 21, 2018

Henry James and American Painting
Isabella Stewart Gardner Museum, Boston, October 19, 2017–January 21, 2018

Drawn to Greatness: Master Drawings from the Thaw Collection
The Ransom Center, The University of Texas at Austin, October 19, 2017–January 21, 2018

The Lure of Nature: Landscape Drawings

The Morgan Library & Museum, MLC 1889.

Noah’s Beasts: Sculpted Animals from Ancient Mesopotamia

On loan from Palazzo Clerici, Milan.

Poussin, Claude, and French Drawing in the Classical Age

By Jennifer Tonkovich (brochure).

Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens

By Iona van Tuijnen. Co-published with Paul Holberton Publishing.

Tennessee Williams: No Refuge but Writing

By John Lahr, Margaret Bradham Thornton, and Carolyn Voge.

Tesla’s Pictorial Imagination: Drawings for Palazzo Clerici

By William Barcham. New York: Drawing Institute

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By William Barcham. New York: Drawing Institute
Public, Educational, and Scholarly Programs

Lectures, Discussions, Symposia

**May 4**
The 2017 Kenneth A. Lohf Poetry Reading
Eileen Myles, poet

**May 4**
Le Conversazioni: Films of My Life
Jay McInerney, author
Francesco Clemente, artist
Antonio Monda, moderator

**May 9**
Minding the Time: New Dialogues with Old Master Drawings
Alexander Nagel, professor, New York University
Steffani Jemison, artist
Katie Anania, Fellow, The Morgan Library & Museum
Lorenzo Clayton, professor emeritus, The Cooper Union

**June 28**
The Writer’s Art
Jean Strouse, author
Colm Tóibín, author

**July 16**
Henry David Thoreau: A Life
Laura Dassow Walls, author

**Sept. 19**
An Evening with Maya Lin: Environmental Artist
Maya Lin, designer, architect

**Oct. 12**
Third Annual College Night

**Oct. 25**
Collecting Drawings in the Twentieth Century: An Insider’s Diary
Noel Annesley, Honorary Chairman, Christie’s Fine Art, London

**Nov. 2**
Meetings with Remarkable Manuscripts
Christopher de Hamel, scholar

**Nov. 7**
Treasure from the Vault: Rubens, Van Dyck, and Jordaens: Looking at Old Masters
Ilona von Tiesen, Annette and Oscar de la Renta Assistant Curator, Drawings and Prints

**Dec. 6**
Hans Calmann and the American Market for Old Master Drawings, 1937–1973
Jennifer Tonkovich, Eugene and Clare Thaw Curator, Drawings and Prints

**Dec. 12**
Treasure from the Vault: Curating Medieval Time
Rogier S. Winc, Melvin R. Seiden Curator and Department Head, Medieval and Renaissance Manuscripts

The Morgan At A Glance

**Total Attendance**: 240,450
**Website Visits**: 6,558,052
**Social Media Followers**: 199,741

**Concert Attendance**: 8,316
**Lecture and Symposium Attendance**: 3,487
**Film Attendance**: 1,618
**Adult Workshop Attendance**: 349
**Tour and Gallery Talk Attendance**: 11,323
**Total Public Program Attendance**: 25,093

**Number of Participants**: 1,964

**Students Served, “Exploring with the Morgan”**: 7,024
**Students Served, “Morgan Book Project”**: 1,166
**Educators Participating in Professional Development Events**: 592
**Special Events (including College Night)**: 470

**Number of Outgoing Loans**: 224
**Number of Cities for Outgoing Loans**: 21
**Reading Room Visits**: 1,529
**Records Added to Museum Database (CORSAIR)**: 6,073
**Collection Records Created or Updated**: 36,141
**Digital Image Files Created**: 13,209

Anthony van Dyck (1599–1641), The Mystic Marriage of St. Catherine, ca. 1618–20, pen and brown ink and brown wash, purchased by Pierpont Morgan in 1909, The Morgan Library & Museum, I, 245a.
MARCH 21 (POSTPONED TO APRIL 9)
Collecting the Past: Pierpont Morgan and Ancient Mesopotamia
Sidney Babcock, Jeanette and Jonathan Rosen Curator and Department Head, Ancient Near Eastern Seals and Tablets

MARCH 22
Treasures from the Vault: Aldred Jarry and the Art of Symbolist Books
Sheelah Bevan, Andrew W. Mellon Associate Curator, Printed Books and Bindings

MARCH 23
Whatever Happened to the Ides of March?
Roger S. Weck, Melvin R. Seiden Curator and Department Head, Medieval and Renaissance Manuscripts; and
Alexander Jones, Leon Levy Director of the Institute for the Study of the Ancient World

Concerts and Performances
APRIL 2
George London Foundation
Oscar de la Renta Assistant Curator, Ilona van Tuinen, Annette and Erica Jong, author
Emma Cline, author
Le Conversazioni: Films of My Life of the Institute for the Study of the Ancient World
Alexander Jones, Leon Levy Director

MARCH 23 (POSTPONED TO APRIL 5)
Collecting the Past: Pierpont Morgan and Ancient Mesopotamia
Sidney Babcock, Jeanette and Jonathan Rosen Curator and Department Head, Ancient Near Eastern Seals and Tablets

MARCH 28
First Songs: Dawn Upshaw and the Bard College Conservatory Graduate Vocal Arts Program
Dawn Upshaw, soprano
Karo Iwama, piano
Barb Conservatory Singers and Collaborative Piano Fellows

APRIL 4
Juilliard PianoScope
Illuminating Music: Piano Works Inspired by Visual Art

APRIL 3
ALT Alumni: Composers & Librettists in Concert
Alumni of American Lyric Theater’s Composer Librettist Development Program

APRIL 26
George London Foundation
Performances

JUNE 21, JUNE 23
Facets of Shubert: Octet with Readings by Adam Gopnik
St. Luke’s Chamber Ensemble

OCT. 4
Steffani: Duets of Love and Passion
Boston Early Music Festival
Chamber Ensemble

OCT. 11
Drawn to Song:
The Glimmerglass Festival
Michael Hewitt, baritone; Travis Kivارت, mezzo-soprano; Ariana Wehr, soprano; and Lachlan Glen, piano; with Francesca Zambello, Artist & General Director, The Glimmerglass Festival

OCT. 18
Music from the Age of Vermeer
Camrera Trajectina

OCT. 29
George London Foundation
Performances

FEB. 7
Young Concert Artists
Olivier Stankiewicz, oboe; and Jonathan Ware, piano

NOV. 17
Christmas Concerti
Chamber Orchestra of New York

OCT. 5
Steffani: Duets of Love and Passion
Boston Early Music Festival
Chamber Ensemble

OCT. 3
Young Concert Artists
Samuel Hasselhorn, baritone; and Renate Rohlfing, piano

MARCH 21
Rush Hour Concert: CelloX4—The Art of Fugue
Chamber Orchestra of New York

FEB. 7
Young Concert Artists
Remy Genier, piano

FEB. 22
A Song for All Seasons—Instrumental Music and Songs from the Renaissance
Boston Early Music Festival

MARCH 4
George London Foundation
Performances

MARCH 14
Young Concert Artists
Heidi Melton, soprano, Kyle van Schoonhoven, tenor; Craig Rutenberg, piano

FEB. 21
Young Concert Artists
Samuel Hasselhorn, baritone; and Renate Rohlfing, piano

MARCH 25
Flinders Festival
John Snauzawert, saxophone; Nils Matta, bass; and George Dulin, piano

MARCH 25
Flinders Festival
John Snauzawert, saxophone; Nils Matta, bass; and George Dulin, piano

MARCH 4
George London Foundation
Performances

FEB. 9
Young Concert Artists
Astin Pendleton, actor; and Jim Graeck, violin

FEB. 13
Jonathan Ware, piano

OCT. 15
Everyone’s Carol
Chamber Orchestra of New York

FEB. 2
Alphabetical Rubens
David Freedberg, Pierre Matisse

March: Preparing the Garden, from the De Costa Hours, Belgium, Ghent, ca. 1515, illuminated by Simon Bening. The Morgan Library & Museum, MS M. 300, fol. 25v, purchased by Pierpont Morgan, 1910. Image courtesy of akademische Druck-u. Verlagsanstalt, Graz/Austria.

MARCH 3
Drawn to Song:
The Glimmerglass Festival
Michael Hewitt, baritone; Travis Kivارت, mezzo-soprano; Ariana Wehr, soprano; and Lachlan Glen, piano; with Francesca Zambello, Artist & General Director, The Glimmerglass Festival

MARCH 4
George London Foundation
Performances

FEB. 9
Young Concert Artists
Astin Pendleton, actor; and Jim Graeck, violin

FEB. 13
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OCT. 15
Everyone’s Carol
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March: Preparing the Garden, from the De Costa Hours, Belgium, Ghent, ca. 1515, illuminated by Simon Bening. The Morgan Library & Museum, MS M. 300, fol. 25v, purchased by Pierpont Morgan, 1910. Image courtesy of akademische Druck-u. Verlagsanstalt, Graz/Austria.
Docent Tours

ONGOING
“Highlights of the Morgan” Tours, as well as exhibition tours of: Henry James and American Painting, Drawn to Greatness: Master Drawings from the Thaw Collection, Charles Dickens and the Spirit of Christmas, Peter Hujar: Speed of Life, and Tennessee Williams: No Refuge but Writing

Curator-led Exhibition Tours

APRIL 7
Count Tessin’s Italian Drawings
JUNE 2
Noah’s Beasts: Sculpted Animals from Ancient Mesopotamia
JUNE 16
This Ever New Self: Thoreau and His Journal
JUNE 23
Poisson, Claude, and French Drawing in the Classical Age
JUNE 30
Henry James and American Painting
JULY 7
This Ever New Self: Thoreau and His Journal
JULY 14
Noah’s Beasts: Sculpted Animals from Ancient Mesopotamia
JULY 21
Henry James and American Painting
JULY 28
Poisson, Claude, and French Drawing in the Classical Age

SEPT 22
Magnificent Gems: Medieval Treasure Bindings

Drawing Institute

In its seventh year, the Drawing Institute continued to support research on drawings through fellowships and programming. The 2017–18 fellows worked on topics including the history of ornament, drawings by British spiritualists of the nineteenth century, and the first study devoted to Cesare da Sesto’s sketchbook in the Morgan’s collection.

APRIL 21
The Drawings of Rembrandt and His School
Graduate Seminar led by William Robinson, Thaw Senior Fellow

APRIL 28
Materials and Meaning in French Avant-Garde Drawings of the Late Nineteenth Century
Graduate Seminar led by Jodi Hauptman, Senior Curator of Drawings and Prints, Museum of Modern Art, and Karl Buchberg, former Senior Conservator, Museum of Modern Art

SEPTEMBER
Minding the Time: New Dialogues with Old Master Drawings*
Symposium organized with The Drawing Center

* Indicates event was a public program.

Films

MAY 18
Emily Dickinson: My Letter to the World (2017, Sol Papadopoulos)

JULY 14
The Golden Bowl (2000, James Ivory)

JULY 20
Henry David Thoreau, Surveyor of the Soul (2017, Huay Coleman)

JULY 28
The Portrait of a Lady (1996, Jane Campion)

AUGUST 11
The Heiress (1949, William Wyler)

OCT. 20
Edgar Allen Poe: Busted Alive (2016, Eric Stange)

NOV. 14
The Man Who Invented Christmas (2017, Bharat Nallori)

DEC. 8
A Christmas Carol (1951, Brian Desmond Hurst)

FEB. 2
A Streetcar Named Desire (1951, Elia Kazan)

MARCH 2
Pink Flamingos (1972, John Waters)

Drawing Power and Grace: Live Model Drawing Workshop

READER CONFERENCE 2018

Henry D. Thoreau’s journal notebook (1858–April 7, 1859) (open to the entry for November 9, 1858) is on display in the Carter-Styles Gallery on the ground floor, with its contents on view in the Thaw Senior Fellow’s Reading Room on the second floor. This notebook, containing Henry D. Thoreau’s journal for November 9, 1858–April 7, 1859, is open to the entry for November 9, 1858, and is on display in the Carter-Styles Gallery on the ground floor, with its contents on view in the Thaw Senior Fellow’s Reading Room on the second floor.
Family and School Programs

Ongoing

Morgan Explorers: Family Drop-In
Museum Experience

April 15
Spring Family Fair

October 21
Feats of Fabulousness

November 18
Old Masters Rock: How to Look at Art with Children

December 3
Winter Family Fair

February 10
What’s Your Sign?
Family Calendar Design

March 3
On a Roll... Myths and Monsters

School Programs

Three “Exploring with the Morgan” 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 into their study of social studies, art, and science.

Colors of the World: Illuminated Manuscripts in the Age of Exploration

Reading a Building: Mr. Morgan and His Library

Mythical Creatures: Myths and Symbols All Around

The Morgan Book Project, collaboratively developed by Morgan Education Staff and the New York City Department of Education, was offered for the ninth year, serving 27 schools. The program, offered free of charge to public schools, was made possible thanks to a generous grant from Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation. The Morgan Book Project hosted two Summer Institutes for Teachers, a Technical Support Meeting, and the Award Ceremony held in May 2018 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.

Tours were offered in conjunction with the following exhibitions:

“I’m Nobody! Who are you?” The Life and Poetry of Emily Dickinson

Delirium: The Art of the Symbolist Book

Treasures from the Nationalmuseum of Sweden: The Collections of Count Trönö’s Beasts: Sculpted Animals from Ancient Mesopotamia

This Ever New Self: Thorou and His Journal

Henry James and American Painting

Poussin, Claude, and French Drawing

Magnificent Gems: Medieval Treasure Bindings

Drawn to Greatness: Master Drawings from the Thaw Collection

Charles Dickens and the Spirit of Christmas

Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens

New and Forever: The Art of Medieval Time

Pete Hujar: Speak of Life

Trumeter Williams: No Room but Writing

The Morgan’s education programs are generously supported by Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, the Carnegie Corporation of New York, the Altman Foundation, the Great Circle Foundation, the May and Samuel Rudin Family Foundation, Inc., Con Edison, MetLife Foundation, the C. Jay Mothford Foundation, the Milton and Sally Avery Arts Foundation, the Filomen M. D’Agostino 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.

The programs of the Morgan Library & Museum are made possible 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.

Conservation

This year the Thaw Conservation Center provided examination, treatment, and preparation for eleven gallery exhibitions from the Morgan’s collections, in addition to ongoing rotations and loans. Notable treatments included transformative washing and stain reduction on Gainsborough’s Landscape with a Doryx Willow over a Pool, and stabilization of manuscripts for New and Forever: The Art of Medieval Time and Medieval Monsters: Tweens, Aliens, Wonders (a number of the manuscripts had been inaccessible due to their fragile condition).

Technical research resulted in publications and conference papers on topics as varied as the conservation history and codicology of the Morgan’s Coptic manuscripts and Thomas Gainsborough’s drawing methods. The Thaw Conservation Center hosted a graduate intern and two post-graduate fellows, and conducted classes on “close looking” and technical examination of works on paper for NYU’s Institute of Fine Arts and fellows of the Drawing Institute.

The Morgan Library & Museum’s conservation and post-conservation work includes restoration of objects, protection of objects, and preparation for exhibitions. The Morgan Library & Museum’s conservation staff provides examination, treatment, and stabilization of objects for all exhibitions. A special selection of student books was placed on display for a four-week exhibition.

The Morgan’s conservation programs are made possible with support from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Assembly.

Special Thanks

The Morgan thanks the New York State Education Department’s Office of Cultural Education for sponsoring the Thaw Conservancy Conference.

Museum and Research Services

Cataloging and Digitization

The records added to CORSAIR this year include notable new collections, such as the Robert J. and Linda Kliger Stillman Paraphysics Collection of documents relating to Alfred Jarry, and the Sean and Mary Kelly Collection of books and manuscripts by and about James Joyce. This fiscal year also marks the completion of major cataloging projects, such as over 900 drawings records for Maurice Sendak’s theater productions, and over 1,500 records of musician photographs, complete with images, in the Lewis Hall Collection. Beyond updating over 350 records for the Thaw Collection of drawings, 300 new drawings records were added to CORSAIR. Ongoing support from the Leon Levy Foundation enabled the creation and update of 2,418 records. The Reference Collection received the gift of Sean and Mary Kelly’s library of James Joyce reference materials. Digitization highlights include the three-volume first edition of Frankenstein, or, The Modern Prometheus, with Mary Shelley’s annotations; The Picture of Dorian Gray, by Oscar Wilde, for a limited edition facsimile produced by Editions des Saints Péres, France; complete digitization of three Coptic manuscripts; and six boxes of Giacometti correspondence from the Pierre Matisse Gallery Archives. A complete digital reproduction of Edme Bouchardon’s three-volume sketchbook, Yule Mecum, was made available on the Morgan’s website.

Fellowships/Internships

Moores Curatorial Fellowships in Drawings and Prints

Made possible by a generous grant from The Indian Print Foundation

Samuel H. Kress Predoctoral Fellowship in the Drawing Institute

Rudin CUNY Undergraduate Internships

Made possible by a generous grant from the May and Samuel Rudin Family Foundation, Inc.

Sherman Fairchild Foundation Post-Graduate Fellowship in Conservation

Pine Tree Foundation Post-Graduate Fellowship in Book Conservation

Themsis Brown Internship in the Sherman Fairchild Reading Room

Made possible by the Themis Anastasia Brown Memorial Fund
Acquisitions

Gifts and Purchases valued at $5,000 or more, April 1, 2017-March 31, 2018

Archives

William Cullen Bryant (1794–1878), autograph letter, signed, dated February 1844, to Jonathan Sturges, with additional material from the family of Amelia Sturges (first wife of Pierpont Morgan), including a family photograph album and diary of Amelia’s brothers Henry and Arthur.

Purchased for The Dante and Henri Heimann Collection as the gift of the Heimann Foundation.

Drawings and Prints

Collection of 267 drawings, including Paul Cézanne (French, 1839–1906), Bathers, ca. 1900, and Bee Trees by River, ca. 1900–1904; Filippo-Germain Edgar Degas (French, 1834–1917), Study for the Figure of the Woman with a Guitar, 1902; Paul Gauguin (French, 1848–1903), Crouching Tahitian Woman Seen from the Back, ca. 1902; Jean-Auguste-Dominique Ingres (French, 1780–1867), Portrait of Adolphe-Marcellin Delarue, 1825; Pablo Picasso (Spanish, 1881–1973), Pipe and Wineglass, 1924; and Rembrandt Harmensz van Rijn (Dutch, 1606–1669), Three Studies for a Dwarf from the Care, ca. 1654, and The Finding of Moses, ca. 1655.

Gift of Eugene V. Thaw.

Collection of six oil sketches: Johann Jakob Frey (Swiss, 1818–1886), Rocky Outcrop by a Stream in the Roman Campagna, 1839–40; Attributed to François-Marius Granet (French, 1775–1849), View of the Colosseum, and German Painter (Anonymous German School, sixteenth century), View of Interior of the Colosseum, and German Painter (Anonymous German School, sixteenth century), The Ruins of the Palace of Cestio, Rome.

Thane Collection, Jointly Owned by The Metropolitan Museum of Art and the Morgan Library & Museum.

Gift of Eugene V. Thaw.

Collection of six oil sketches: Johann Jakob Frey (Swiss, 1818–1886), Rocky Outcrop by a Stream in the Roman Campagna, 1839–40; Attributed to François-Marius Granet (French, 1775–1849), View of the Colosseum, and German Painter (Anonymous German School, sixteenth century), View of Interior of the Colosseum, and German Painter (Anonymous German School, sixteenth century), The Ruins of the Palace of Cestio, Rome.

Thane Collection, Jointly Owned by The Metropolitan Museum of Art and the Morgan Library & Museum.

Gift of Eugene V. Thaw.

Giuseppe Bernardino Bison (Italian, 1762–1844), Ruins of the Palace of Cesar, Rome.

Gift of The Rosenwald and Mrs. Edward G. Miller.

William Fraser Garden (British, 1896–1924), View of a Tree at Sunset, 1918.

Gift of Patricia Poit in memory of Eugène V. Thaw.

Théodore Géricault (French, 1791–1824), A Keeping Man Seen from Behind (recto), Farm Buildings on an Italian Landscape and a Study of a Horse’s Leg (verso), ca. 1818.

Purchased in honor of Eugène V. Thaw with the Faifbury Murray Society Fund, with additional contributions in memory of Melvin B. Stein, and from Seymour Askin, the Gilbert & Eloise Butler Family Foundation, Diane & Norm Adair and Frances Beeny, Elizabeth and Jean Marie Ehrlich, George L. Roodhuyzen, Merrell and Helen Goldbichten, Julie and Daniel Tobey, and Janet Mancuso.

Claude Gilliot (French, 1813–1872), Harlequin, False Commissioner, at the Notary.

Purchased on the Rosenkranz Fund and Rythym Fund.

Attributed to Jan Harmans. Muller (Dutch, 1815–1868), Arum Playing the Harp, ca. 1838–90.

Gift from the Kravis Collection.

Martin Schongauer (German, ca. 1435/50–1491), Death of the Virgin (B. 35), 1489.

Gift of David Rockefeller in honor of the 75th anniversary of the Morgan Library and the 70th anniversary of the Association of Fellows.

Literary and Historical Manuscripts

Frederick Douglass (1818–1895), autograph letter, signed, to Elizabeth Buffum Chase, Washington, dated Sept. 1894.

Purchased for The Dante and Henri Heimann Collection as the gift of the Heimann Foundation.


Purchased for The Dante and Henri Heimann Collection as the gift of the Heimann Foundation.


Purchased for The Dante and Henri Heimann Collection as the gift of the Heimann Foundation.


Gift of James Ivory.


Gerold N. Ray Fund.


Gift of the artist in honor of the security guards of the Morgan Library & Museum, courtesy of Edwynn Houk Gallery.

Marcel Proust (1871–1922), autograph letter, signed, to Madame Michel Peter, dated Paris, (October–November 1903), and Walter Benjamin, autograph letter, signed, to Léon-Pierre Quentin, dated Berlin, 25 January 1933.

Gifts of an anonymous donor in memory of Robert Myszarowicz.

Medieval and Renaissance Manuscripts

Leaf with a large illuminated initial “S,” from an Antiphonary, probably made for the church of San Domenico, Perugia, first quarter of the fourteenth century, leaf with a large historiated initial “H,” with the Adoration of the Magi, from an Antiphonary, Bologna, ca. 1319; leaf with a large historiated initial “R,” with St. Michael, from a Gradual, possibly Bologna, ca. 1310; and leaf with a large historiated initial “C,” with a man fishing, from an Antiphonary, probably Bologna, late fourteenth century.

Gift of Lucy Adams in memory of George B. Adams.

Master of Jacques de Luxembourg, Parliament of Huesen, single leaf from a Book of Hours, northeastern France or Paris, ca. 1260.

Purchased on a grant provided by the Bernard B. Breslauer Foundation and with a gift from Magnasco-Roth Foundation, member of the Young Committee to the Department of Medieval and Renaissance Manuscripts.

Modern and Contemporary Drawings

Shiva Ahmadi (Iranian, b. 1975), Tower, 2017.

Purchased with funds provided by Judy Jaremko and Carl Shangraw, and on the Modern Family Fund.


Gift of Ellen Guttin.

Mark Dion (American, b. 1961), three drawings: Number 9, Number 19, Number 22, and Number 27, following paintings:

Gift of Whitney B. Armstrong.


Gift of Constance R. Caplin.


Gift of William and Norma Anthony.


Purchased as the gift of Woody and Stanley Sloan.

Vera Molnar (French, b. 1924), Interruputions, 1968.

Purchased as the gift of Agron Gadu.


Gift of Paula Cooper.

Wangchi Mkuts (Kenyan, b. 1972), Untitled (Flower Series), 2016.

Purchased as the gift of the Modern and Contemporary Collection Committee.


Gift of Woody and Stanley Sloan.


Gift of Woody and Stanley Sloan.


Gift of Ellen Guttin.


Gift of Marina Tarras.

Nicole Eisenman (American, b. 1959), Summerbell, 2017.

Purchased as the gift of Hamilton Robinson, Jr., and on the Modern Family Fund.

Cai Guo-Qiang (Chinese, b. 1957), Untitled, 2008.

Gift of Jonas Ludwig.


Gift of Whitney B. Armstrong.

Jackson Pollock (American, 1912–1956), portfolio of six silkscreen reproductions of the following paintings: Number 7, Number 8, Number 9, Number 10, Number 12, and Number 25, 1951–printed posthumously, 1964; edition of 50, printed by Bernard Steffen.

Gift of The Pollock-Krasner Foundation in honor of Eugène V. Thaw.
Music Manuscripts and Printed Music

Collection of French illustrated music, ca. 1820–1899, comprising approximately 600 editions of music illustrated by eminent artists, engravers, and lithographers.

Purchased on the Mary Harriman Cary Fund.

Ludwig van Beethoven (1770–1827), autograph working manuscript of parts of the one-act opera Chöre (1806), 13 pages.

Purchased on the Mary Harriman Cary Fund.

Igor Stravinsky (1882–1971) and Vera Stravinsky (1888–1984), autograph signed correspondence (eight items) to violinist Samuel Dushkin (1899–1957) from 1931 to 1946.

Gift of an anonymous donor.


Purchased on the Mary Harriman Cary Fund.


Étienne Méhul (1763–1817), autograph working manuscript of parts of the one-act opera Uranie, (1806), 23 pages.

Purchased on the Mary Harriman Cary Fund.

April 1906, edited by Émile Soubré.

Purchased on the L.C. Harper C‒1 Fund.

Le grant blason de la roy de Brabant de Cuzco, 1974–76; 1974–75; 1975; 1976.

Purchased on the Gordon N. Ray Fund.

Guillaume Apollinaire (1880–1918), Calligrammes: poèmes de la paix et de la guerre, 1913–16, with a portrait of the author by Pablo Picasso, Paris: Mercure de France, 1918, with seven other books by Apollinaire, Marcel Proust, Marcel Duchamp, Walter Benjamin, and Claude Cahen.

Gifts of an anonymous donor in memory of Robert Ephraim.


Purchased on the L.C. Harper D‒1 Fund.


Purchased on the Gordon N. Ray Fund.


Purchased on the Gordon N. Ray Fund.


Purchased on the Gordon N. Ray Fund.

Crona mystica bieatar Mariæ regnia, [Paris: Pierre Le Cuvier, not before 1541].

Purchased on the L.C. Harper C‒1 Fund.


Purchased on the L.C. Harper D‒1 Fund.


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Crona mystica bieatar Mariæ regnia, [Paris: Pierre Le Cuvier, not before 1541].

Purchased on the L.C. Harper C‒1 Fund.

Charles Antoine Coypel (1694–1752), d'estampes des principaux sujets des comédies de Molière gravées sur les esquisses de Charles Coypel, Lyon: Gaspard
Statement of Financial Position

March 31, 2018, with comparative totals for 2017

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$18,103,387</td>
<td>$7,104,540</td>
</tr>
<tr>
<td>Dividends and interest receivable</td>
<td>$54,115</td>
<td>49,843</td>
</tr>
<tr>
<td>Grants and contributions receivable</td>
<td>$4,135,497</td>
<td>5,248,421</td>
</tr>
<tr>
<td>Inventory</td>
<td>$3,064,182</td>
<td>2,489,269</td>
</tr>
<tr>
<td>Broker receivable</td>
<td>$1,096,302</td>
<td>797,817</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>$1,291,268</td>
<td>797,578</td>
</tr>
<tr>
<td>Other assets</td>
<td>$1,107,149</td>
<td>967,088</td>
</tr>
<tr>
<td>Property and equipment, net of accumulated depreciation investments</td>
<td>$977,795,453</td>
<td>101,015,542</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$367,845,999</strong></td>
<td><strong>$348,319,163</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$2,316,694</td>
<td>$2,143,982</td>
</tr>
<tr>
<td>Broker payable</td>
<td>$705,377</td>
<td>1,195,612</td>
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<tr>
<td>Long-term debt</td>
<td>$14,969,087</td>
<td>14,542,848</td>
</tr>
<tr>
<td>Accrued postretirement health benefits</td>
<td>$1,258,164</td>
<td>1,267,622</td>
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<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>$18,848,222</strong></td>
<td><strong>$19,549,734</strong></td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment in property and equipment</td>
<td>$182,795,495</td>
<td>$86,015,342</td>
</tr>
<tr>
<td>Board-designated</td>
<td>$16,428,850</td>
<td>17,401,144</td>
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<tr>
<td>Other</td>
<td>$3,051,586</td>
<td>1,561,718</td>
</tr>
<tr>
<td><strong>Total Unrestricted</strong></td>
<td><strong>$202,275,931</strong></td>
<td><strong>$105,978,738</strong></td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>$103,267,925</td>
<td>104,978,354</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>$149,599,049</td>
<td>148,383,336</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>$354,999,777</strong></td>
<td><strong>328,999,449</strong></td>
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</tbody>
</table>

<table>
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<tr>
<th>TOTAL LIABILITIES AND NET ASSETS</th>
<th>2018</th>
<th>2017</th>
</tr>
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<td></td>
<td><strong>$367,845,999</strong></td>
<td><strong>$348,319,163</strong></td>
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</table>

You may request copies of the three most recent annual information returns by contacting the Morgan Library & Museum or the New York State Department of Law Charities Bureau, 120 Broadway, New York, NY 10007. The Morgan Library & Museum is a nonprofit organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code.
We are immensely grateful to our donors, who make it possible to build, preserve, and interpret one of the world’s great collections. The following gifts, grants, pledges, pledge payments, and matching gifts of $500 or more during fiscal year 2018 (April 1, 2017 through March 31, 2018) supported general operations, exhibitions, concerts and lectures, education and scholarship, special projects, acquisitions, endowment, and the Campaign for the Morgan.

**Tribute and Memorial Gifts**

In honor of Anna Lou Ashby: Abraham Samuel Shiff

In honor of Norval Gulanier: Janet A. Kandoian

In honor of Jesus: Lance O. Emilo

In honor of Lowell Libon and Jenny Yarker: Pam Schaffer

In honor of Lucy and Larry Richarz: Mr. and Mrs. Philip T. Reeker

In honor of Marshall Weinberg: Kathy Weil

In honor of Margaret Saki: Susan Hendrie-Marais

In honor of Michael T. Sillerman: Paul L. Herring and John Herring

In honor of internacional: Robert B. Kay

In honor of Mrs. Mary H. Ottaway: John P. Johnson

In honor of Melissa M. Meyer: Michael G. Cown

In honor of Cecilia Drubner: Susan Hendrie-Marais

In honor of Andrew Klaber: Alejandro Espinoza and Janie Randall

In honor of Robert M. Pennoyer: John A. Lindseth

In honor of Donald Hardy: Costa D. Andriotis

In memory of Eugene V. Thaw: Joanna B. Dean


Report to Donors
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CORPORATE SPONSOR

CORPORATE PARTNER

CORPORATE PATRON

CORPORATE DONOR

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Printed Books and Photographs Visiting Committee

Young Fellows Steering Committee

Young Fellows

Cynthia Hazen Polsky Chair

Sotheby’s

Thaw Drawing Institute

Margaret T. Morris Fund

E. J. Rousack Fund

Charles Rykspak Fund

Charles Rykspak

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The Annette and Oscar Astor/Elizabeth M. Weitzman Fund

Daniele and J. Oscar Astor/Elizabeth M. Weitzman Fund

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Christine Burgin

Harold Augenbraum

David Gilbert, Chair

Cynthia Hazen Polsky, Chair

Constance Caplan

Whitney B. Armstrong

Tanya Wells

Diana Allen Nixon

Robert J. Maloof

Samuel H. Kress

Caroline Sharman Bacon

Barbara Brattle

Hilaire-Germain-Edgar Degas (1834–1917), Seated Dancer, 1871–72,
Hilaire-Germain-Edgar Degas (1834 - 1917), Seated Dancer, 1871-72,

Morgan Library & Museum, 2017.34
Staff

(As of March 31, 2019)

THE MORGAN LIBRARY & MUSEUM

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Alison Reinhardt, Special Collections Cataloger

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Pamela Abernathy, Curatorial Assistant

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Alexandra Contini, Head of Department

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Gloria Cargill, Curatorial Assistant
Esperanza Ayala, Curatorial Assistant
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Marina Mugnano, Curatorial Assistant
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Melvin R. Seiden Curator and Assistant to the Deputy
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