

The
Morgan
Library &
Museum

Report to Donors 2024



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Mission Statement

The Morgan Library & Museum celebrates and shares the history and process of human creativity from antiquity to the present day through the preservation, study, and interpretation of a dynamic and growing collection.

About the Morgan

A museum and independent research library located in the heart of New York City, the Morgan Library & Museum began as the personal library of financier, collector, and cultural benefactor J. Pierpont Morgan (1837–1913). The Morgan offers the public close encounters with great works of human accomplishment in a setting treasured for its intimate scale and historic significance. Its collections of manuscripts, rare books, music, drawings, and works of art comprise a unique record of civilization, as well as an incomparable repository of ideas and of the creative process.

Board of Trustees

Lawrence R. Ricciardi <i>President</i>	Mohit Assomull Allison Binns Mrs. Livio Borghese G. Scott Clemons Karen B. Cohen Martha J. Fleischman Frederick J. Iseman Jerker M. Johansson Martha McGarry Miller John A. Morgan [†] Patricia Morton Eric L. Motley Peter Pennoyer Katharine J. Rayner Annette de la Renta Donna Perret Rosen Joshua W. Sommer Robert King Steel Beatrice Stern Rachel R. Stern Alyce Williams Toonk	<div>TRUSTEE EX OFFICIO</div> <div>Colin B. Bailey</div> <div>LIFE TRUSTEES</div> <div>William R. Acquavella Rodney B. Berens T. Kimball Brooker Marina Kellen French Agnes Gund Herbert L. Lucas[†] Janine Luke Charles F. Morgan Diane A. Nixon[†] Cynthia Hazen Polsky[†] Hamilton Robinson, Jr. James A. Runde James Baker Sitrick[†]</div> <div>As of March 31, 2024</div>
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[†] In memoriam

Letter from the Director



Colin B. Bailey

The period covered by this report, April 1, 2023, through March 31, 2024, was pivotal for the Morgan. As we planned and launched the celebration of our 100th anniversary as a public institution, we reflected on our history, set ambitions for the future, and strengthened our foundations. Donors, members, and friends like you have enabled the Morgan to flourish in its first century and your support will continue to shape the organization for the next 100 years.

Our exhibitions and public programs, outlined in this report, celebrated humanity’s inexhaustible creativity, engaging the public through exhibitions in our galleries as well as through lectures, panel discussions, and interactive activities on topics ranging from Bridget Riley’s drawings and the work of Lenape teacher and herbalist Nora Thompson Dean to the role of money in the European Middle Ages and the imaginary worlds of Beatrix Potter. In celebration of our centennial, we also launched a video series featuring contemporary artists, writers, and musicians reflecting on the meaning that works in the Morgan’s collection hold for them. Together, these videos are a testament to the enduring ability of art and literature from the past to speak to the present. Additionally, a refreshed “Collection Highlights” section on our website now showcases 100 objects for our 100th year, and I invite you to enjoy perusing them all.

As always, scholarship and collection stewardship remained at the forefront of our mission, as demonstrated by a new survey of impressive publications, the research and preservation activities of the Thaw Conservation Center, the Drawing Institute’s fellowships and programs, and the Sherman Fairchild Reading Room’s engagement with scholars and students, as well as our ongoing cataloging and digitization projects. Our collection grew in important ways, with the addition of exciting new works including medieval manuscript cuttings, Renaissance and modern bookbindings of exceptional craftsmanship, manuscripts related to the publication of Leonardo da Vinci’s *A Treatise on Painting*, and striking drawings by artists including Georges Seurat and Helen Frankenthaler. You will find the full list of our activities and acquisitions in this report.

Drawing on the talents and expertise of our trustees, staff, and volunteers, we launched the Morgan’s second century with a new strategic plan, which defines our priorities for the next five years. The plan builds on the institution’s strengths and prepares us for the future. At the same time, it remains firmly grounded in our identity as a beloved museum and research library in the heart of New York City.

Effective March 31, 2024, Lawrence R. Ricciardi stepped down as President of the Board of Trustees, concluding thirteen years of leadership and invaluable guidance. He and his family have also been extremely generous, most recently with a significant gift in honor of the centennial to augment the Lucy Ricciardi Family Exhibition Fund. As a colleague and friend, I had the great pleasure of witnessing the board elect him President Emeritus in recognition of his years of outstanding service. I am delighted to continue collaborating with Larry in his role as President Emeritus, and I look forward to working with his successors, Co-Presidents G. Scott Clemons and Robert K. Steel.

The Morgan’s trustees, staff, volunteers, supporters, and friends are drawn together by a shared belief in the power of art, music, history, and literature to enrich lives. As we begin our second century, I remain profoundly grateful to you all.

Colin B. Bailey
Katharine J. Rayner Director

Letter from the President



Lawrence R. Ricciardi

As we embarked on fiscal year 2024, our focus was the 2024 celebration of the Morgan’s 100th anniversary as a public institution. In conjunction with this landmark moment, we launched a \$50 million Centennial Campaign to support the Morgan’s financial future and assist with the realization of the newly-adopted strategic plan. We also invited our community to consider gifts of art in honor of this important milestone. I am delighted to write that, as of March 2024, we raised over \$32 million toward the campaign goal and strengthened the collection with remarkable new acquisitions, which you will see detailed in this report.

Several major gifts deserve special celebration. The Sherman Fairchild Foundation made a significant grant which included endowment support for collection care, education, and infrastructure, as well as spendable funds for general operations. Trustee Katharine J. Rayner also made a generous pledge to the endowment, and, in recognition of her gift, the position of Director of the Morgan will be named the Katharine J. Rayner Director for the next twenty-five years. The Jerome L. Greene Foundation pledged substantial support for the Morgan’s acclaimed exhibition program. Additional generous donors to the campaign and other Morgan initiatives are detailed in the pages that follow. I am deeply grateful to all our donors for their vision and dedication.

Fiscal year 2024 also brought significant leadership transitions on our Board of Trustees. Early in the year, we welcomed three wonderful new trustees: Allison Binns, Martha J. Fleischman, and Rachel R. Stern. After Richard Menschel and I announced our intentions to step down as President and Vice President, the board elected G. Scott Clemons and Robert K. Steel as Co-Presidents and Martha McGarry as Vice President (effective April 1, 2024). Together with the rest of the board, they will lead the institution into its second century and spearhead the execution of the Morgan’s new five-year strategic plan.

We were deeply saddened by the loss of two Life Trustees: Robert M. Pennoyer and Lawrence Hughes. Bob was the great-grandson of J. Pierpont Morgan and served on the Morgan’s board for fifty-three years, twenty-one of those as Secretary. His character, legal acumen, energy, and amiability made him an especially influential and valued member of our community. Together with his late wife, Victoria, Bob made gifts of Morgan family letters and French children’s books, as well as contributions to capital campaigns and exhibitions. Larry served capably as a trustee for thirty-two years. He valued and supported the Morgan’s scholarly and public offerings and was an engaging presence. Both will be profoundly missed.

It has been an honor and a privilege to serve as the Morgan’s President for thirteen years. It is bittersweet to conclude this letter, my last to the Morgan’s treasured community of trustees, donors, staff, and volunteers, but I do so with confidence, secure in the knowledge that this beloved cultural organization is in the very best of hands.

Lawrence R. Ricciardi
President

Exhibitions

Summer 2023

Blaise Cendrars (1887–1961)
Poetry Is Everything

MAY 26 THROUGH SEPTEMBER 24, 2023
THE CLARE EDDY THAW GALLERY

Focusing on the career of Blaise Cendrars as a radical poet, publisher, and instigator in the 1910s and early 1920s, this exhibition centered on Cendrars’s experimental travel poem, *La prose du Transsibérien et de la petite Jehanne de France* (*The Prose of the Trans-Siberian and of Little Jeanne of France*), self-published in a spectacular vertical format with illustrations by the Ukrainian-born painter Sonia Delaunay-Terk (1885–1979).

Blaise Cendrars (1887–1961): Poetry Is Everything was made possible by Beatrice Stern.

Nora Thompson Dean
Lenape Teacher and Herbalist

JUNE 6 THROUGH SEPTEMBER 17, 2023
ROTUNDA AND MORGAN GARDEN

Honoring Nora Thompson Dean (1907–1984), a Lenape teacher and herbalist who worked to preserve Lenape culture, this exhibition was developed collaboratively with The Lenape Center and Hudson Valley Farm Hub. It incorporated letters, photographs, and printed materials to shed light on different aspects of Dean’s life and teaching, complemented by an installation of plants important to the Lenape. This was the first exhibition to use the Morgan Garden as a venue.

This exhibition and garden installation was organized by the Morgan Library & Museum in collaboration with The Lenape Center and the Hudson Valley Farm Hub. It was made possible by the Sherman Fairchild Fund for Exhibitions.



Nora Thompson Dean: *Lenape Teacher and Herbalist*. The Morgan Garden. Photography by Janny Chiu.

Ferdinand Hodler
Drawings—Selections from the Musée Jenisch Vevey

JUNE 16 THROUGH OCTOBER 1, 2023
MORGAN STANLEY EAST GALLERY

Displaying approximately sixty works, primarily on paper, by the modern art pioneer and renowned Swiss painter Ferdinand Hodler (1853–1918), this exhibition focused on the role of drawing in Hodler’s practice, offering a compelling survey of his singular contribution to early modernism.

Ferdinand Hodler: Drawings—Selections from the Musée Jenisch Vevey was organized by the Morgan Library & Museum in collaboration with the Musée Jenisch Vevey.

This exhibition was made possible by Louisa Stude Sarofim, Beatrice Stern, and the Vasari Fund for Exhibitions, with support from the Wolfgang Ratjen Stiftung, Liechtenstein, and the Alex Gordon Fund for Exhibitions.

Into the Woods
French Drawings and Photographs from the Karen B. Cohen Gift

JUNE 16 THROUGH OCTOBER 22, 2023
ENGELHARD GALLERY

This exhibition celebrated the gift of more than 130 drawings and photographs from the collection of Trustee Karen B. Cohen. Combining objects from Cohen’s generous gift with related examples from the Morgan’s collection, this selection of over fifty works on paper by French nineteenth-century artists showed how these artists explored new approaches to the rural landscape and its inhabitants.

Into the Woods: French Drawings and Photographs from the Karen B. Cohen Gift was made possible in part by the Charles E. Pierce Jr. Fund for Exhibitions, with additional support from Mr. and Mrs. Clement C. Moore II, Hubert and Mireille Goldschmidt, Wheelock Whitney III, Jon and Barbara Landau, Colin B. Bailey and Alan P. Wintermute, and Alan E. Salz and Brad Whitehurst.

This exhibition was a program of the Morgan Drawing Institute.

Bridget Riley Drawings
From the Artist’s Studio

JUNE 23 THROUGH OCTOBER 8, 2023
MORGAN STANLEY WEST GALLERY

This was the first exhibition in more than fifty years dedicated exclusively to the drawings of Bridget Riley (b. 1931), one of the most celebrated abstract painters of her generation. It included over seventy-five studies from the artist’s collection and provided an intimate view of her studio practice, in which the making of works on paper plays a central role.

Bridget Riley Drawings: From the Artist’s Studio was co-organized by the Art Institute of Chicago, the Hammer Museum, and the Morgan Library & Museum.

The exhibition was made possible in part by Sophia Hudson, Patricia and Thruston Morton, Alyce Williams Toonk, and the Rita Markus Fund for Exhibitions. Support was provided by Mr. and Mrs. Benjamin M. Rosen, The Lunder Foundation—Peter and Paula Lunder Family, and Andrew Kohler and Michael Koch.

Fall 2023

Seeds of Knowledge
Early Modern Illustrated Herbals

OCTOBER 6, 2023 THROUGH
JANUARY 14, 2024
THE CLARE EDDY THAW GALLERY

Highlighting the collection of fifteenth- to seventeenth-century European printed herbals assembled by Dr. Peter Goop of Liechtenstein, this exhibition explored developments in the understanding of the healthful and healing properties of plants as Europe moved away from medicinal folklore toward an increased understanding of the natural world.

Support for this exhibition was provided in part by the Rita Markus Fund for Exhibitions.

Morgan’s Bibles
Splendor in Scripture

OCTOBER 20, 2023 THROUGH
JANUARY 21, 2024
MORGAN STANLEY EAST GALLERY

This exhibition displayed masterpieces collected by J. Pierpont Morgan as a way to express his religious convictions. Works on view included archaeological artifacts, illuminated manuscripts, early printed books, decorative arts, and master drawings.

Morgan’s Bibles: Splendor in Scripture was made possible by the Johansson Family Foundation, the Lucy Ricciardi Family Exhibition Fund, the B.H. Breslauer Foundation, and Mr. G. Scott Clemons and Ms. Karyn Joaquin, with support from T. Kimball Brooker, the Achelis & Bodman Foundation, Martha J. Fleischman, the Samuel H. Kress Foundation, the Themis Anastasia Brown Fund, Roland and Mary Ann Folter, Susan and Eugene Flamm, and Jonathan and Megumi Hill.

Spirit and Invention
Drawings by Giambattista and Domenico Tiepolo

OCTOBER 27, 2023 THROUGH
JANUARY 28, 2024
MORGAN STANLEY WEST GALLERY

This exhibition combined highlights from the Morgan’s collection of drawings by Giambattista Tiepolo (1696–1770) and his eldest son, Domenico (1727–1804)—one of the world’s largest and most important collections of drawings by the Tiepolo—with carefully selected loans to provide a comprehensive look at their work as draftsmen, focusing on the role of drawing in their creative process and the distinct physical and stylistic properties of their graphic work.

Spirit and Invention: Drawings by Giambattista and Domenico Tiepolo was made possible by Peter and Jane Trapnell Marino and Katharine J. Rayner.



Christmas Day, Florence, Italy, ca. 1392–99. The Morgan Library & Museum, MS M.653.1. Photography by Janny Chiu.



Giovanni Battista Tiepolo (1696–1770), *Three Angels in Flight*, ca. 1754. Pen and brown ink, brown wash, on paper. The Morgan Library & Museum, IV, 95a. Photography by Stephen H. Crossot.



Register of Creditors of a Bolognese Lending Society, Italy, Bologna, ca. 1390–1400. The Morgan Library & Museum, MS M.1056, fol. 1v detail. Photography by Janny Chiu, 2019.

Medieval Money, Merchants, and Morality

NOVEMBER 10, 2023 THROUGH
MARCH 10, 2024
ENGELHARD GALLERY

This exhibition charted the economic revolution that took place between the late Middle Ages and early Renaissance. Bringing together some of the most acclaimed manuscripts in the Morgan’s collection with exceptional objects including a Renaissance purse, a brass alms box, and a hoard of coins, it explored the fate of the avaricious, attitudes toward the poor, contentious lending practices, and money management.

The exhibition was curated by Diane Wolfthal, David and Caroline Minter Chair Emerita in the Humanities and Professor Emerita of Art History, Rice University, with Deirdre Jackson, Assistant Curator of Medieval and Renaissance Manuscripts, The Morgan Library & Museum, New York.

Medieval Money, Merchants, and Morality was made possible by the Lucy Ricciardi Family Exhibition Fund, an anonymous donor, and the Andrew W. Mellon Fund for Research and Publications, with support from the Charles E. Pierce Jr. Fund for Exhibitions, the Achelis & Bodman Foundation, the Samuel H. Kress Foundation, the David L. Klein Jr. Foundation, Marguerite Steed Hoffman, Virginia Schirrmeister and Anne Goldrach, and the Themis Anastasia Brown Fund. Assistance was provided by Elizabeth A. R. and Ralph S. Brown Jr., Caroline Sharfman Bacon, Gregory T. Clark, and an anonymous donor.



Joe Rudko (1990–), *Stage* [photograph], 2017. The Morgan Library & Museum, Purchased on the gift of Richard and Ronay Menschel in memory of James M. Smith, 2022.136. © Courtesy of the artist and Von Lintel Gallery, Los Angeles.

Winter / Spring 2024

Seen Together Acquisitions in Photography

JANUARY 26 THROUGH MAY 26, 2024
THE CLARE EDDY THAW GALLERY

This exhibition showcased over forty previously unexhibited works acquired by the Morgan’s Department of Photography since its founding in 2012. The pieces selected, and their thematic arrangements, reflect the department’s two highest priorities: first, to build a photography collection that converses with other collections at the Morgan; and second, to draw from widely varied historical contexts and traditions for photographs that collectively tell larger stories about the medium.

This exhibition at the Morgan was organized by Joel Smith, Richard L. Menschel Curator and Department Head of Photography, with support from Olivia McCall, Edith Gowin Curatorial Fellow of Photography.

Seen Together: Acquisitions in Photography was supported by the Margaret T. Morris Fund for Americana and the J. W. Kieckhefer Foundation, with assistance from Elaine Goldman, Ron Kass, and Peter J. Cohen.

Beatrix Potter Drawn to Nature

FEBRUARY 23 THROUGH JUNE 9, 2024
MORGAN STANLEY EAST GALLERY

This exhibition explored the life and work of Beatrix Potter (1866–1943), the beloved

children’s book author, illustrator, and creator of unforgettable animal characters like Peter Rabbit, Mr. Jeremy Fisher, and Mrs. Tiggy-Winkle. It presented the Morgan’s own collection of Potter’s picture letters alongside artworks, books, manuscripts, and artifacts from several institutions in the United Kingdom, including the Victoria and Albert Museum, the National Trust, and the Armit Museum and Library.

This exhibition at the Morgan was organized by Philip Palmer, Robert H. Taylor Curator and Department Head of Literary and Historical Manuscripts.

Beatrix Potter: Drawn to Nature was created by the V&A – Touring the World.

Beatrix Potter: Drawn to Nature was made possible by major support from the Drue Heinz Charitable Trust, the Drue Heinz Exhibitions and Programs Fund, Susan Jaffe Tane, and an anonymous donor, with generous support from Katharine J. Rayner, the Christian Humann Foundation, the Caroline Morgan Macomber Fund, and Rudy L. Ruggles Jr.

Installations

Sketching among the Ruins

OCTOBER 25, 2022 THROUGH
NOVEMBER 12, 2023
LOWER LEVEL GALLERY

By the mid-eighteenth century, the practice of sketching outdoors with oil paint had become popular among landscape artists. Italy’s cities and countryside, filled with remnants of ancient monuments, offered

stimulating subject matter. While some painters carefully recorded structures’ textures and colors, as well as how light fell upon them, others invented scenes by reimagining remains of the past or envisioning the future deterioration of the present. Whether real or fictional, ruins and their surrounding landscape offer poignant juxtapositions—at once testifying to the majesty of human achievement and to the inevitable triumph of time over our endeavors.

Sketching among the Ruins highlights oil sketches given jointly to the Morgan and the Metropolitan Museum of Art by Eugene V. Thaw, a trustee of both institutions.

In and around Piranesi’s Rome Eighteenth-Century Views of Italy

JANUARY 10 THROUGH JUNE 4, 2023
GILDER LEHRMAN HALL LOBBY

Rome was a meeting place for artists from across Europe in the eighteenth century, and a period of residence there had become a fixture in their training. The city itself was a subject of interest, as there was a demand for paintings, prints, and drawings of Italian views. Giovanni Battista Piranesi (1720–1778) was a pioneer in this genre and influenced many visiting artists, whose drawings are featured in this installation.

A Focus on the Figure Selections from the Karen B. Cohen Gift

JUNE 6 THROUGH OCTOBER 22, 2023
GILDER LEHRMAN HALL LOBBY

This selection of figurative drawings celebrated Karen B. Cohen’s gift to the Morgan Library & Museum of over 130 drawings and photographs. A larger exhibition of works from this collection, *Into the Woods: French Drawings and Photographs from the Karen B. Cohen Gift*, was on view June 16 through October 22, 2023, in the Engelhard Gallery.

The Discerning Eye Indian and Persian Illuminations from the William M. Voelkle Gift

OCTOBER 24, 2023 THROUGH
APRIL 21, 2024
GILDER LEHRMAN HALL LOBBY

While J. Pierpont Morgan’s private collection of illuminated manuscripts focused on Christian Europe, he also purchased non-Western items. His personal librarian, Belle da Costa Greene, championed such acquisitions beginning in the 1910s.

The development of the Morgan’s collection of manuscripts from beyond Europe has continued, in no small part thanks to generous gifts from benefactors. The leaves on display showcased one such gift. Donated by William M. Voelkle, Curator Emeritus of Medieval and Renaissance Manuscripts, these strikingly colorful illuminations represent iconographic traditions from Persia and the Indian subcontinent.

A Christmas Carol

NOVEMBER 21, 2023 THROUGH
JANUARY 7, 2024
J. PIERPONT MORGAN’S LIBRARY

Every holiday season, the Morgan displays Charles Dickens’s original manuscript of *A Christmas Carol* in J. Pierpont Morgan’s Library.

Collections Spotlight

ROTATIONS THREE TIMES A YEAR
J. PIERPONT MORGAN’S LIBRARY

These selections, which are displayed in the East Room and the Rotunda and rotate three times a year, provide an opportunity for Morgan curators to spotlight individual items in different ways—to consider their historical and aesthetic contexts, artistic techniques, and some of the stories behind these artifacts and their creators. Highlights from these installations in fiscal year 2024 included an inscribed copy of Ann Petry’s *The Street*; a fourteenth-century copy of an account of the life of Saint Benedict (480–547); a hand-painted binding of William Butler Yeats’s *Poems*,

decorated by his sister Elizabeth Yeats; and a 1908 guidebook to Bayreuth, Germany, printed on the occasion of the premiere of two Richard Wagner operas.

Rotunda Installations are presented in perpetuity by Gary W. Parr. Collections Spotlight is funded in perpetuity in memory of Christopher Lightfoot Walker.

Seals and Tablets and Migration-Era Art

ONGOING
J. PIERPONT MORGAN’S LIBRARY

The North Room in J. Pierpont Morgan’s Library features over two hundred of the earliest works in the Morgan’s collection, including objects from the ancient Near East, Egypt, Greece, and Rome, as well as artifacts from the early medieval period.

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

Publications

Ferdinand Hodler: Drawings—Selections from the Musée Jenisch Vevey

By Isabelle Dervaux, with Oskar Bächtelmann and Emmanuelle Neukomm.

Into the Woods: French Drawings and Photographs from the Karen B. Cohen Gift (brochure)

By Jennifer Tonkovich and Elizabeth Eisenberg.

Medieval Money, Merchants, and Morality

By Diane Wolfthal, with Steven A. Epstein, David Yoon, and Deirdre Jackson. Copublished with D Giles Limited.

The Morgan at a Glance

AT A GLANCE	
Total Attendance	234,559
Website Visits	7,850,920
Social Media Followers	318,215
Subscribers to <i>The Morgan, Connected</i>	67,067

PUBLIC PROGRAMS	
Concert Attendance	3,449
Lecture, Seminar, and Workshop Attendance	2,304
Family, Teen, and Community Programs	1,129
Tour and Gallery Talk Attendance	7,558
Total On-Site Public Program Attendance	14,440
Total Virtual Public Program Attendance	727

SCHOOL PROGRAMS	
Students Served, “Exploring with the Morgan”	6,896
Students Served, “Morgan Book Project”	732
Educators Participating in Professional Development Events	118
College Night, College Sundays, and College Career Chats	829

MUSEUM SERVICES	
Outgoing Loans	28
Cities for Outgoing Loans	18
Reading Room Visits	810
Reading Room Unique Researchers	526
Reading Room First-Time Researchers	357
Records Added to Museum Database (CORSAIR)	3,491
Collection Records Created or Updated	16,862
Digital Image Files Created	11,902

Public, Educational, and Scholarly Programs

Lectures, Discussions, and Symposia

APRIL 27
The 2023 Kenneth A. Lohf Poetry Reading
Jenny Xie

MAY 10
Symposium: Claude Gillot and the Paris Art World ca. 1690–1720
Presented by the Morgan Drawing Institute
Jennifer Tonkovich, Eugene and Clare Thaw Curator of Drawings and Prints
Turner Edwards, scientific collaborator, Musée des arts décoratifs, Paris
Axel Moulinier, independent scholar, Paris
Xavier Salmon, Curator, Département des arts graphiques, Musée du Louvre, Paris
Hélène Meyer, Curator, Département des arts graphiques, Musée du Louvre, Paris
Martin Eidelberg, Margaret Morgan Grasselli, Alan Wintermute, and Mary Tavener Holmes

JUNE 2
Symposium: Piranesi Drawings: New Perspectives
Presented by the Morgan Drawing Institute
John Marciari, Charles W. Engelhard Curator and Department Head of Drawings and Prints
Andrew Robison, former Andrew W. Mellon Senior Curator of Prints and Drawings, National Gallery of Art
John Pinto, Professor Emeritus, Princeton University
Georg Kabierske, Ph.D. student, Ludwig-Maximilians-Universität, Munich
Mario Bevilacqua, Professor of the History of Architecture, Sapienza Università di Roma
Christoph Frank, Professor, Academy of Architecture, Università della Svizzera Italiana, Lugano

JUNE 9
Light and Flow: Liliane Lijn’s *Crossing Map*
Jennifer Mundy, Thaw Senior Fellow, Morgan Library & Museum, and former Head of Art Historical Research, Tate, London

JUNE 23
A Conversation on Nora Thompson Dean
Sal Robinson, Lucy Ricciardi Assistant Curator of Literary and Historical Manuscripts
Joe Baker, Co-Founder, Lenape Center

JUNE 29
Gallery One: Where and How the World Met the Art of Bridget Riley
Thomas Crow, Rosalie Solow Professor of Modern Art, Institute of Fine Arts, New York University

JULY 11
Becoming Morgan: J. Pierpont Morgan’s Early Collecting
Colin B. Bailey, Katharine J. Rayner Director

SEPTEMBER 7
A Life in Landscape: How Artists Worked in the Forest
Elizabeth Eisenberg, Moore Curatorial Fellow

SEPTEMBER 14
Ferdinand Hodler and Mark Rothko: A Passion for the Italian Renaissance
Niklaus Manuel Güdel, Director, Ferdinand Hodler Institute, Geneva, supported by the Consulate General of Switzerland in New York

SEPTEMBER 18
Representation, Synchrome, and Synchromism: Sonia Delaunay, Blaise Cendrars, and Morgan Russell in 1913
Paris
Dr. Gail Levin, Distinguished Professor of Art History, Fine and Performing Arts, American Studies, and Women’s Studies, Baruch College and the Graduate Center of the City University of New York

OCTOBER 6
Printing Plants: Illustrated Herbal Incunabula
John McQuillan, Associate Curator of Printed Books and Bindings

OCTOBER 20
Morgan’s Bibles: An Object Lesson
John Bidwell, Curator Emeritus

OCTOBER 27
A Magical Performance: Drawings by Giambattista and Domenico Tiepolo
John Marciari, Charles W. Engelhard Curator and Department Head of Drawings and Prints

NOVEMBER 7
Seeds of Knowledge—Beyond the Herbal: A Conversation with Gary R. Hilderbrand, Jeffrey Schnapp, and Mikael Jakob
Gary R. Hilderbrand, Chair of the Department of Landscape Architecture, Harvard Graduate School of Design
Jeffrey Schnapp, Chair of the Department of Comparative Literature, Harvard University
Mikael Jakob, Guest Curator of the exhibition *Seeds of Knowledge*

NOVEMBER 10
Medieval Money, Merchants, and Morality: An Introduction to the Exhibition
Diane Wolfthal, David and Caroline Minter Chair Emerita in the Humanities and Professor Emerita of Art History, Rice University, and Guest Curator of the exhibition *Medieval Money, Merchants, and Morality*

NOVEMBER 11
An Evening with Christopher de Hamel: The Manuscripts Club: The People behind a Thousand Years of Medieval Manuscripts
Dr. Christopher de Hamel, author

DECEMBER 1
Hidden Parables: Stories of Representation in Morgan’s Bibles
Jesse Erickson, Astor Curator of Printed Books and Bindings

JANUARY 19
The Culture of Commerce
Deirdre Jackson, Assistant Curator of Medieval and Renaissance Manuscripts

JANUARY 25
Symposium: Tiepolo Drawings: Reconsiderations and Discoveries
Presented by the Morgan Drawing Institute
Reba F. Snyder, Walter and Constance Burke Paper Conservator
John Marciari, Charles W. Engelhard Curator and Department Head of Drawings and Prints
Ian Hicks, former Moore Curatorial Fellow
Catherine Whistler, Research Keeper, Ashmolean Museum of Art and Archeology
William Barcham, Professor Emeritus of the History of Art, Fashion Institute of Technology
Denis Ton, Curator, Castello del Buonconsiglio, Trento

FEBRUARY 5
Mary Burke: Race and Language in Ireland from Joyce to Ó Cadhain
James Joyce Society

MARCH 28
The 2024 Kenneth A. Lohf Poetry Reading
Claudia Rankine



Gilder Lehrman Hall during a music performance. Photography by Graham S. Haber.

Concerts and Performances

MARCH 12
Zhu Wang, *piano*
Young Concert Artists

MARCH 16
Benjamin Taylor, *baritone*
George and Nora London Foundation for Singers

MARCH 20
David Leisner, *guitar*

MARCH 23
Vivaldi: Forces of Nature
Boston Early Music Festival

MARCH 25
Emi Ferguson, *flute*, and Ashley Jackson, *harp*

MAY 11
Bill’s Garden: A Celebration of William Bolcom at 85
Dennis Russell Davies, *piano*, and Maki Namekawa, *piano*

JUNE 7
Beethoven’s Next Quartet
New Parnassus

SEPTEMBER 9
Touching Leaves Woman
Brent Michael Davids, composer

OCTOBER 11
Camerata Trajectina
Narrated by Dr. Jaap Jacobs, historian; co-presented with the New Amsterdam History Center

OCTOBER 22
Lindsay Kate Brown, *mezzo-soprano*
George and Nora London Foundation for Singers

OCTOBER 31
Cracow Duo

NOVEMBER 12
Young Concert Artists Winners Concert
Young Concert Artists

NOVEMBER 16
I Gemelli
Boston Early Music Festival

JANUARY 24
Ying Li, *piano*
Young Concert Artists

FEBRUARY 1
Opera Prima
Boston Early Music Festival

FEBRUARY 13
Les Arts Florissants

FEBRUARY 16
George and Nora London Foundation Competition Finals
George and Nora London Foundation for Singers

FEBRUARY 20
Frisson

FEBRUARY 23
ARTEK

FEBRUARY 28
Risa Hokamura, *violin*
Young Concert Artists

MARCH 3
Boston Early Music Festival Vocal and Chamber Ensembles
Boston Early Music Festival

MARCH 12
Mak Grgić, *guitar*

MARCH 20
Daniel McGrew, *tenor*
Young Concert Artists

Docent Tours

ONGOING
Virtual docent tours occur once or twice a month and focus on collection highlights and special exhibitions.

On-site docent tours include daily “Highlights of the Morgan” tours, primarily focused on the historic library as well as daily tours focused on special exhibitions, including *Medieval Money, Merchants, and Morality*.

Curator Talks and Tours

JULY 7
Ferdinand Hodler: Drawings—Selections from the Musée Jenisch Vevey
Isabelle Dervaux, Curator of Modern and Contemporary Drawings

FEBRUARY 2
Medieval Money, Merchants, and Morality
Deirdre Jackson, Assistant Curator of Medieval and Renaissance Manuscripts

MARCH 1
Beatrix Potter: Drawn to Nature
Philip Palmer, Robert H. Taylor Curator and Department Head of Literary and Historical Manuscripts

Adult Workshops

MARCH 8
Crafting an Illuminated Letter

Films

JULY 15
La Roue (The Wheel)

Morgan Drawing Institute

In its thirteenth year, the Morgan Drawing Institute continued to support research on drawings through fellowships and programming. The 2023–24 Fellows worked on topics including seventeenth-century Dutch landscapes and sixteenth-century Italian silverware designs. Their research culminated in a colloquium attended by Morgan staff members and the Fellows’ advisors and peers. In addition to the events below, the Morgan Drawing Institute organized and sponsored the public symposia on Gillot, Piranesi, and Tiepolo.

APRIL 3
Graduate Seminar: Claude Gillot and Drawing in Paris ca. 1700
Jennifer Tonkovich, Eugene and Clare Thaw Curator of Drawings and Prints

JUNE 14
Graduate Seminar: Surrealist Drawings at the Morgan
Jennifer Mundy, Thaw Senior Fellow, Morgan Library & Museum, and former Head of Art Historical Research, Tate, London

OCTOBER 2
Study Day: Into the Woods
Jennifer Tonkovich, Eugene and Clare Thaw Curator of Drawings and Prints

OCTOBER 12
Graduate Seminar: Nineteenth-Century French Drawings
Jennifer Tonkovich, Eugene and Clare Thaw Curator of Drawings and Prints

DECEMBER 4
Graduate Seminar: Drawings by the Tiepolo
John Marciari, Charles W. Engelhard Curator and Department Head of Drawings and Prints



Sarah W. Mallory, Annette & Oscar de la Renta Assistant Curator, Elizabeth Eisenberg, Moore Curatorial Fellow & Susanna Blair, Drawing Institute Postdoctoral Fellow, in the Morgan’s Drawing Study Center. Photography by Janny Chiu.

Family and Teen Programs

APRIL 1, MAY 6, JUNE 3, JULY 1, AUGUST 5, SEPTEMBER 2, OCTOBER 7, NOVEMBER 4, DECEMBER 2, JANUARY 6, FEBRUARY 3, MARCH 2
Family First Saturdays

Workshops and Events

SEPTEMBER 10
Family Garden Tour and Seed Mosaic

OCTOBER 15
Seeds of Knowledge: Green Chemistry and Family Bath Fizzie Workshop

OCTOBER 26
Seeds of Knowledge: Teen Tour and Natural Bath Bomb Making Workshop

MARCH 10
Medieval Money Teen Writing Contest

Family Fairs

MAY 7
Spring Family Fair

DECEMBER 10
Winter Family Fair



The Winter Family Fair. Photography by Filip Wolak.

School Programs

School Programs serve K–12 students in Manhattan, the Bronx, Queens, Brooklyn, and Staten Island. Three core programs, presented in the Morgan galleries, in the Horace W. Goldsmith Foundation Education Center, online, and in school classrooms, provide opportunities to explore original artwork, along with primary sources to support and supplement art, science, history, and social studies lessons. These programs are:

- Colors of the World: Illuminated Manuscripts in the Age of Exploration
- Reading a Building: J. Pierpont Morgan and His Library
- Myths and Symbols: Mesopotamia to Modern

Special exhibition tours were offered in conjunction with the following:

- *Into the Woods: French Drawings and Photographs from the Karen B. Cohen Gift*
- *Medieval Money, Merchants, and Morality*
- *Beatrix Potter: Drawn to Nature*

Morgan Book Project

The Morgan Book Project, collaboratively developed by Morgan Education staff and the New York City Department of Education, was offered for the fourteenth year. The program served 732 students from twelve schools. Thanks to a generous grant from Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, the program was offered free of charge to students from public schools.

The Morgan Book Project hosted a Summer Institute for Teachers and the Morgan Book Project Awards Ceremony, held in May 2023 in Gilder Lehrman Hall. The project culminated in a one-day installation featuring all winners.



Jesse Erickson, Astor Curator and Department Head, Printed Books and Bindings, with Baruch College class in the Sherman Fairchild Reading Room. Photography by Maria Isabella Molestina.

In addition, a special selection of student books was placed on display for a summer-long exhibition.

College Programs

NOVEMBER 2
College Career Chats

NOVEMBER 15
College Night

JANUARY 7
Free College Sunday

FEBRUARY 4
Free College Sunday

MARCH 3
Free College Sunday

The Morgan’s concert program is made possible by assistance from the Joan and Alan Ades-Taub Family Foundation, the Esther Simon Charitable Trust, the Witherspoon Fund of the New York Community Trust, the Theodore H. Barth Foundation, and the following endowed funds: the Cynthia Hazen Polsky and Leon B. Polsky Fund for Concerts and Lectures; and the Celia Ascher Endowment Fund.

The Morgan’s education programs are generously supported by Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, Con Edison, the Filomen M. D’Agostino Foundation, and 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.

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 the Office of the Governor and the New York State Legislature.



Museum and Research Services

Thaw Conservation Center

In fiscal year 2024, the staff at the Thaw Conservation Center reviewed, treated, and prepared a wide range of collection materials for exhibition and loan. These materials spanned various departments and media, including drawings, photographs, manuscripts, and printed books. A notable exhibition challenge was the safe mounting and installation of *La prose du Transsibérien et de la petite Jehanne de France*, the stunning centerpiece of *Blaise Cendrars (1887–1961): Poetry Is Everything*. This seminal artist’s book comprises a single foldout leaf measuring over six feet in height, with hand-applied pochoir by Sonia Delaunay-Terk and letterpress text in multiple colors and fonts. The dramatic vertical presentation of this large and fragile work on paper required close collaboration among conservators, preparators, and exhibitions staff.

This fiscal year also saw advance preparation for the upcoming exhibitions *Far and Away: Drawings from the Clement C. Moore Collection*; *Liberty to the Imagination: Drawings from the Eveillard Gift*; *The Book of Marvels: Imagining the Medieval World*; and *Belle da Costa Greene: A Librarian’s Legacy*. Ongoing care of the Morgan’s collections behind the scenes continued; new acquisitions were stabilized and rehoused for safe storage in the vault, while selected worn or outdated housings were replaced. The department’s 2023–24 undergraduate intern completed a long-term project to organize and rehouse over 3,500 miniature books from the Julia P. Wightman Collection. Pine Tree Foundation and Sherman Fairchild Foundation Post-Graduate Fellows jointly surveyed and rehoused a portion of the Morgan’s historical paper dolls, toys, and peep-shows, along with other treatment and research projects.

Senior book and paper conservators continued with technical research into 15th-century Italian *tarocchi*. They also embarked on new projects, examining the drawing techniques of Giambattista and Domenico Tiepolo and investigating the making of Hogarth’s *Four Stages of Cruelty*. Their findings were disseminated through conference presentations and publications, and shared with the many groups and classes visiting the Thaw Center throughout the year.

Sherman Fairchild Reading Room

In fiscal year 2024, the Sherman Fairchild Reading Room fielded research and reference queries in person and virtually from a myriad of individuals, including academics, archivists, artists, curators, historians, independent scholars, musicologists,



Condition photography for *Blaise Cendrars (1887–1961), La prose du Transsibérien*, with illustration by Sonia Delaunay, PML 198726. Sheelagh Bevan, Andrew W. Mellon Curator and Frank Trujillo, Drue Heinz Book Conservator and Janny Chiu, Photographer. Photography by Carmen González Fraile.

undergraduate and graduate students, writers, international scholars, and the general public.

Notable topics included a study on archival practices in the fourteenth and fifteenth centuries and their influence on late-medieval literary writers; studies on poems in the William Holgate manuscript; research and analysis on Russian and Soviet music; and biographical writings on Peter Hujar. Other research areas included the history of the collection of Peruvian antiquities; the exploration of “queer ecology”; thesis work on Uyghur, Karahanli, and Kipchak dialects; and the formation of a class that teaches science through the Morgan’s seals collection.

During the summer, the Reading Room welcomed CUNY Graduate Center Research Fellows. The 2023–24 Fellows supported exhibition work, including *Crafting the Ballets Russes: The Robert Owen Lehman Collection*, in addition to their studies involving the philological analysis of Dante’s *Divina commedia* and the illustrative reimagining of Jane Austen.

In late fall, the Reading Room participated in College Night, hosting students from Barnard College, Baruch College, Columbia University, Fordham University, and other postsecondary institutions, as well as art institutes and cultural organizations in the United States and Europe.



College Night in the Morgan Library & Museum Sherman Fairchild Reading Room. Photography by Filip Wolak.

Visitors viewed paper and printed materials from the collection and received instruction on how to make an appointment and access the Reading Room. Highlights of the presentation included the Morgan Archives, the Peter Hujar Archives, the Pierre Matisse Archives, and the Morgan’s medieval facsimiles.

Reference Collection

The Reference Collection added nearly seven hundred new titles to its holdings and to CORSAIR, the Morgan’s online catalog. A bequest from Nancy Schwartz resulted in the acquisition of 222 monographs related to modern art, while the purchase of sixty monographs for the study of master drawing was made possible by the Robert Owen Lehman Fund.

To the Morgan’s eminent collection of medieval and Renaissance manuscript facsimiles were added six deluxe editions, each little-held by libraries in the United States. Among these were the “Hours of the Seven Deadly Sins,” a lavishly illustrated manuscript copied by the calligrapher Nicolas Spierinc in Ghent, Belgium, around 1475; the “Toulouse Apocalypse,” an Anglo-Norman manuscript produced in London in the 1330s; and the “Codex of Saint George,” produced either in Italy or Avignon, France, between 1325 and 1340.

A public-access catalog of reference monographs from the library of the paleographer E. A. Lowe was created

and made available via CORSAIR. Supplementing the Morgan’s guide to Lowe’s papers, it contains 978 entries with copy-specific details. The John Johnson Collection: An Archive of Printed Ephemera, an online database including scans of more than sixty-five thousand rare items owned by the Bodleian Library, was also acquired. Featuring high-resolution color images, the collection documents everyday life in eighteenth- to twentieth-century Britain; a number of the items present are also held at the Morgan.

Digitization

Digitization highlights from fiscal year 2024 included the Zir Ganela Gospels, Ethiopia, 1400–1401, MS M.828, a fifteenth-century Gospel Book commissioned by Princess Zir Ganela for the monastery of which she was abbess. This was one of Belle da Costa Greene’s last acquisitions, purchased the same year she retired. A digital facsimile is available on the Morgan’s website. Digital images of the “Roman de la rose” manuscript, Rouen, France, ca. 1525, MS M.948, and the “Vita Christi” (Life of Christ), France, perhaps Corbie, ca. 1175, MS M.44, were provided for high-quality facsimile publications. Fiscal year 2024 also saw the digitization of a Coptic manuscript on the early life of the Virgin Mary, MS M.634; numerous Bettina von Arnim letters from the Literary and Historical Manuscripts Department; and a printed book by

William Gilbert of Colchester, physician of London, *On the magnet, the magnetic bodies, and the great magnet of the earth*, printed in London [1600], PML 602240.

Cataloging

Major cataloging accomplishments included 450 records created for letters in the James Ivory collection; over 400 records for the Tabarant collection related to Édouard Manet; close to 200 records for contact sheets by Peter Hujar; 154 records for etchings and aquatints by John Lewis Marks; 132 records for medals in the James Fuld Music Collection; records for 56 drawings and 74 manuscripts by W. S. Gilbert in the Gilbert and Sullivan Collection; 47 records for an Edgar Allan Poe sheet music collection; close to 100 records that completed the cataloging of James Gillray prints in the Peel Collection; and records for over 80 fine press books, prints, and drawings by the artist and illustrator Louis Legrand, placed on deposit as a promised gift by the collector Davida Deutsch. Fiscal year 2024 also saw the completion of the cataloging of a nearly 600-item French sheet music collection with cover art by prominent artists. New acquisitions cataloging highlights included over 100 records created for the Department of Modern and Contemporary Drawings, as well as records for 11 early printed books and manuscripts in historically significant bindings, acquired by the Morgan at auction from the library of collector and trustee T. Kimball Brooker.

Acquisitions

Gifts and Purchases valued at \$5,000 or more,
April 1, 2023–March 31, 2024



Georges Seurat (French, 1859–1891), *Academy Female Nude, seen from Behind*, ca. 1877. The Morgan Library & Museum, 2023.53r. Photography by Janny Chiu.



François Watteau (French, 1758–1823), *A Seated Woman, Shading her Eyes from the Light*, ca. 1780–90. The Morgan Library & Museum, Gift of Janet Mavec in honor of the Morgan’s Centennial, 2023.123r. Photography by Janny Chiu, 2024.

Drawings and Prints

Ercole Bazzicaluva (Italian, 1607–after 1661), *Landscape*, ca. 1635–50. Gift of Nonnie and George Frelinghuysen in honor of the Morgan’s Centennial.

Carlo Galli Bibiena (Italian, 1721–1787), *A Colonnaded Stage*, ca. 1750. Gift of Jules Fisher.

Ferdinando Galli Bibiena, follower of (Italian, 1657–1743), *Stage Set: Palace Courtyard with Columns and Statues*, 1720; *Stage Set: Grand Palace Hall with Columns and Grand Staircase*, 1719. Gift of Jules Fisher.

Giuseppe Galli Bibiena (Italian, 1695–1757), *Entryway Leading to a Courtyard and Two Levels of Galleries, a Design for the Stage*, ca. 1740–50. Gift of Jules Fisher.

Giuseppe Galli Bibiena, attributed to (Italian, 1695–1757), *Three-Story Atrium with Caryatids*, ca. 1730–50. Gift of Jules Fisher.

Giulio Carpioni (Italian, 1613–1678), *A Sheet of Studies with a Woman in Profile, and Other Sketches*, ca. 1650. Gift of Fred and Suzy Bancroft in honor of the Morgan’s Centennial.

Sigismondo Caula (Italian, 1637–1724), *Study of Eight Figures*, ca. 1700. Gift of Linda Holtzschue.

Jean-Baptiste Greuze (French, 1725–1805), *Profile Portrait of Empress Catherine the Great of Russia, in an Oval Frame*, ca. 1782. Purchased on the Fellows Acquisitions Fund and the Gordon Ray Fund.

Hippolyte, called Paul, Delaroche (French, 1797–1856), *Portrait of a Young Man*, 1834. Gift of W. Mark Brady in honor of Neal Fiertag.

Pietro Longhi (Venice, 1702–1785), *A Man Wearing a Cap, Seated on Low Stool* (recto) and *A Smiling Monk* (verso), ca. 1760. Purchased on the General Acquisition Fund.

Johann Elias Ridinger (German, 1698–1767), *Horses and Riders* (album of seven drawings), 1971. Gift of Mary Ann Kraus Folter.

Georges Seurat (French, 1859–1891), *Academy Female Nude, Seen from Behind*, ca. 1877. Purchased on the Fellows Endowment Fund, the Mr. & Mrs. Herbert J. Seligmann Memorial Fund, the Charles Ryskamp Fund, the E. J. Rousuck Fund, the Estate of June Dyson, and the Acquisition Fund.

François Watteau, called Watteau of Lille (French, 1758–1823), *A Seated Woman, Shading Her Eyes from the Light*, ca. 1780–90. Gift of Janet Mavec in honor of the Morgan’s Centennial.

Group of eleven drawings: Pierre-Jean David d’Angers (French, 1788–1856), *Portrait of Napoleon*, 1814; Baron François-Pascal-Simon Gérard (French, 1770–1837), *Battle Scene* (recto) with *Standing Soldier* (verso), ca. 1810; François-Joseph Heim (French, 1787–1865), *Portrait of the Painter Charles Thevenin*, 1824; Benjamin Robert Haydon (British, 1786–1846), *Female Head Study (Study for the Judgment of Solomon)*, 1813; Sir James Thornhill (British, 1675–1734), *Study for a Ceiling Decoration, Perhaps for the Painted Hall at Greenwich*, ca. 1707; George Romney (British, 1734–1802), four studies for *John Howard the Prison Reformer Visiting a Lazaretto*, ca. 1792; Samuel Woodforde (British, 1763–1817), *The Angel at Christ’s Tomb Addressing the Holy Women*, n.d.; Henry Fuseli (Swiss, 1741–1825), *The Witch of Endor* (recto) with *Reclining Woman* (verso), ca. 1791. Gift from the collection of Matthew Rutenberg.

Literary and Historical Manuscripts

James Agate (1877–1947), *Ego 5*, autograph manuscript, ca. 1942. Gift of the Estate of Michael Feingold.

Jorge Luis Borges (1899–1986), manuscript draft table of contents for *El jardín de senderos que se bifurcan* (*The Garden of Forking Paths*), on the verso of a typed letter, signed “from José Babini,” discussing infinity and the Borges story “Los avatares de la tortuga” (“The Avatars of the Tortoise”) (Buenos Aires: n.p., 1940 and later; Babini letter written 22 January 1940). Purchased on the Drue Heinz Twentieth and Twenty-First-Century Literature Fund.



Primer (fragment). Belgium, probably Ghent or Tournai, ca. 1460s. The Morgan Library & Museum, MS M.1241, fol. 3v. Photography by Carmen González Fraile, 2023.

Leonardo da Vinci (1452–1519), *Trattato della pittura*, manuscript fair copy (Rome: workshop of Cassiano dal Pozzo, ca. 1638–41). Purchased on the T. Kimball Brooker Foundation Book Purchase Fund in honor of the Morgan’s Centennial.

John Steinbeck (1902–1968), autograph manuscript signed “John Steinbeck,” his journal for February–March 1938. Purchased on the Drue Heinz Twentieth and Twenty-First-Century Literature Fund.

Medieval and Renaissance Manuscripts

Corpus Christi Procession, historiated initial “C” from a Gradual, in Latin, commencing the Introit for the Feast of Corpus Christi; Italy, Brescia, 1469–74, illuminated by Giovanni Pietro da Birago (act. ca. 1471–1513). Gift of

William M. Voelke in honor of Jonathan J. G. Alexander on the occasion of the Morgan’s Centennial.

Missale abbreviatum, in Latin; Germany, Ulm, ca. 1500. Gift of William M. Voelke on the occasion of the Morgan’s Centennial.

Nativity, leaf from a Missal, in Latin, with the Feast of Christmas; Germany, Augsburg, 1484–85, illuminated by Conrad Wagner (d. 1496) for Abbot Johannes von Giltlingen (r. 1482–96). Purchased as the gift of Virginia M. Schirrmeister, James H. Marrow and Emily Rose, Sharon Dunlap Smith, and William M. Voelke.

Primer (fragment), in Latin; Belgium, probably Ghent or Tournai, 1460s, illuminated by the Master of the Ghent Gradual. Purchased as the gift of Virginia M. Schirrmeister and the Driver Family Foundation.

Modern and Contemporary Drawings

Rita Ackermann (Hungarian-American, b. Budapest, 1968), two sketchbooks: *A Midsummer Night’s Dream*, 2019; *Frequencies of Freedom (Double Take)*, 2020. Gift of the artist.

Jennifer Bartlett (American, 1941–2022), two drawings, both *Untitled*, 1971. Purchased as the gift of Katharine J. Rayner.

Walton Ford (American, b. 1960), set of six prints: *Swadeshi-cide*, 1998; *La historia me absolverá*, 1999; *Benjamin’s Emblem*, 2000; *The Tale of Johnny Nutkin*, 2001; *Compromised*, 2003; *Visitation*, 2004. Gift of Susanna and Livio Borghese in honor of Isabelle Dervaux on the occasion of the Morgan’s Centennial.

Mary Frank (American, b. London, 1933), three drawings and three sketchbooks: *Untitled*, 1967; *Untitled (Chimera)*, ca. 1986; *Man Showing Baby the Moon*, n.d.; *Untitled (Chimera)*, ca. 1980s, sketchbook; *Untitled (Nudes, Persephone)*, 1985, sketchbook; *Untitled (Paris)*, 2012, sketchbook. Gift of the artist.

Natalie Frank (American, b. 1980), *Raven IV*, 2022. Purchased as the gift of Kathleen Irvin Loughlin.

Helen Frankenthaler (American, 1928–2011), group of three drawings: *Third Floor, 94th Street, No. IV*, 1960; *Grotto Azura*, 1963; *Skywriting*, 1996. Gift of the Helen Frankenthaler Foundation in honor of the Morgan’s Centennial.

Carmen Herrera (Cuban-American, 1915–2022), *Untitled*, 1966. Purchased as the gift of the Modern and Contemporary Collectors Committee in memory of David M. Wells.

Shirley Jaffe (American, 1923–2016), *Untitled*, ca. 1960. Purchased as the gift of the Modern and Contemporary Collectors Committee in memory of Nancy Schwartz.

Ellsworth Kelly (American, 1923–2015), two drawings: *Untitled*, 1962; *Magnolia (6)*, 1966. Gift of Jack Shear in honor of the Ellsworth Kelly Centennial.

Guillermo Kuitca (Argentine, b. 1961), *Gutter*, 2014. Gift of an anonymous donor.

Guillermo Kuitca (Argentine, b. 1961), two drawings: *Untitled*, 2001; *House Plan*, 2002. Gift of Angela K. Westwater.

Robert Lostutter (American, b. 1939), *The Songs of War 16*, 2022. Purchased as the gift of Mark and Judy Bednar.

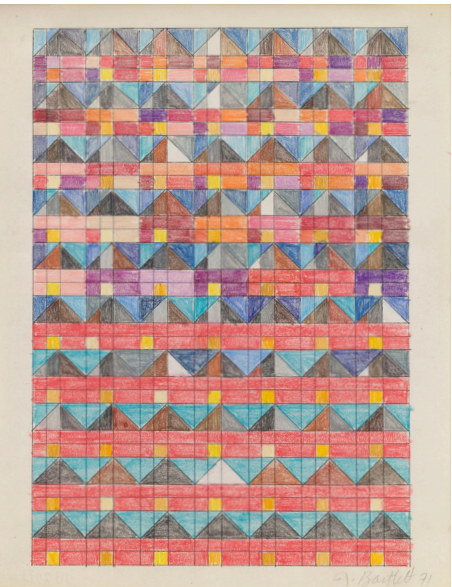
Henri Matisse (French, 1869–1954), *Portrait of Maria Lani*, ca. 1929. Bequest of Martha B. Bernard.

Henri Matisse (French, 1869–1954), *Woman Resting in an Interior*, 1941. Gift of Richard and Mary L. Gray.

Elizabeth Peyton (American, b. 1965), *Tad*, *New York, December 2019*, 2020. Gift of Calvin Tomkins and Dodie Kazanjian.

Pablo Picasso (Spanish, 1881–1973), *Two Dancers*, 1925. Gift of Richard and Mary L. Gray.

Jaume Plensa (Spanish, b. 1955), *Veiled Shadow XXXVIII*, 2012. Gift of Hana J. Ramos.



Jennifer Bartlett (American, 1941–2022), two drawings, both *Untitled*, 1971. The Morgan Library & Museum, Gift of Katharine J. Rayner, 2023.80. Image Courtesy Marianne Boesky Gallery, New York and Aspen. Photography by Lance Brewer © Jennifer Bartlett and the Jennifer Bartlett 2013 Trust.

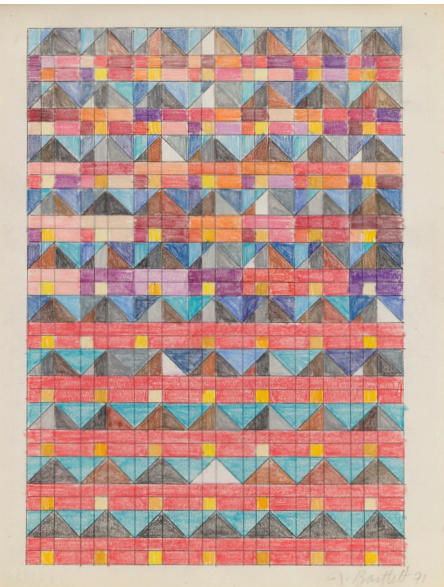
Shahzia Sikander (Pakistani-American, b. 1969), two drawings: *NOW* (original vision for the rooftop sculpture on the Appellate Division Courthouse of New York State, bronze, 8 feet), 2022; *Witness* (original vision for the Madison Square Park sculpture, milled foam, steel, and glass mosaic, 18 feet), 2022. Purchased on the Manley Family Fund.

Nancy Spero (American, 1926–2009), *Color Guard*, 2001. Purchased as the gift of the Modern and Contemporary Collectors Committee.

Salman Toor (Pakistani-American, b. 1983), *Camera Group*, 2022. Purchased as the gift of Lawrence and Lucy Ricciardi.

Édouard Vuillard (French, 1868–1940), two drawings, both *Jos Hessel in the Drawing Room at the Château des Clayes*, ca. 1930s. Gift of Donna Sydney Ender.

Group of five drawings: Mark Greenwald (American, b. 1942), study for *The Need to Understand*, 2002–03; Helmut Federle (Swiss, b. 1944), *Untitled*, 1997; Sylvia Plimack Mangold (American, b. 1938), *Untitled*, 1980; Hanns Schimansky (German, b. 1949), *Untitled*, 2013;



Daniel Zeller (American, b. 1965), *Vapor Trap*, 2003. Gift of John Yau and Eve Aschheim.

Group of six drawings: Joel Shapiro (American, b. 1941), *Untitled*, 1976–77; Christopher Wilmarth (American, 1943–1987), *Given*, 1974, Gift of Patterson Sims and Katy Homans in honor of Isabelle Dervaux; Byron Browne (American, 1907–1961), *Woman with Earring (Pink Face #1)*, 1937; Ellsworth Kelly (American, 1923–2015), [*Self-Portrait: Torso of the Artist after Surgery*], 27 July 1983, and postcard, 17 November 1985; Anne Chu (American, 1959–2016), *Guardian Figure*, 1999, Gift of Patterson Sims and Katy Homans.

Group of twelve drawings: Al Taylor (American, 1948–1999), [no title], ca. 1984–85, and *Untitled (Full Gospel Neckless)*, 1997; Irma Blank (Italian, b. Germany, 1934–2023), *Radical Writings, Pagina doppia, dal libro totale I*, 1986, and *Radical Writings, Exercitium 4 vom 14-11-89*, 1989; Lee Mullican (American, 1919–1998), *Linked Worlds*, 1965; Ignacio Uriarte (German-Spanish, b. 1972), *Sanduhr (Hourglass)* (from the series *Monochrome es without Ink*), 2014, and *Ten Documents*, 2018; Matthew Ronay (American, b. 1976), *01.02.14*, 2014; Meg Webster (American, b. 1944), *Turmeric*, 2000; Aaron Sandnes (American, b. 1980), *Locked and Loaded (Bullseye)* (*Red Then Blue: Red . . .*), 2013; Frank Moore (American, 1953–2002), study for *Nutrition*, 1985; Jared Buckhiester (American, b. 1977), *Ostensibly Avoiding a Fruitless Hold*, 2015. Gift of Michael Koch and Andrew Kohler.

Music Manuscripts and Printed Music

Benjamin Britten (1913–1976), “Corpus Christi Carol” from his choral masterpiece *A Boy Was Born*, autograph manuscript, 1961, signed and inscribed “For John Hahessy” by the composer. Purchased on the Mary Flagler Cary Fund.

Erik Satie (1866–1925), *Parade: Ballet réaliste*, piano reduction for four hands, first edition, first issue (Paris: Rouart, Lerolle & Cie, [1917]), signed “Jean Cocteau” on front cover, inscription to Madame Cocteau signed “Erik Satie” on title page. Purchased on the Mary Flagler Cary Fund.



Nina Katchadourian (American, 1968–), *Jazz*, from the series *Look Who’s Talking*, 2022 Photograph. The Morgan Library & Museum, Purchased as the gift of Richard and Ronay Menschel, 2023.1.1:8. © Nina Katchadourian.

Program for the sixteenth season of the Ballets Russes, 1923, featuring the premiere of Igor Stravinsky’s ballet *Les noces*, inscribed in ink by Diaghilev on the first page, illustrated in black and white throughout; original printed wrappers with Pablo Picasso’s stage design in color on the cover, original cord tie. Purchased as the gift of Katharine J. Rayner.

Eliza Langham (b. 1842), *Charity, an Ode by J. Sampson* 1842, n.d. Civil War–era embroidered sampler. Purchased on the Mary Flagler Cary Fund.

Franz Schubert (1797–1828), first and early editions of the songs Opp. 1–8, 12–14, and 20 (Wien: Cappi & Diabelli et al., 1821–22). Purchased on the Mary Flagler Cary Fund.

Sticherarion in Greek with Byzantine ecphonetic musical notation, music manuscript. Gift of William M. Voelkle in honor of Mervin R. Dilts and David J. Murphy, 2023, on the occasion of the Morgan’s Centennial.

Cantus Gregoriano-Moguntinus: Breviario Romano accomodatus, pars hiemalis, 1667. Gift of J. David Jackson, 2024.

Photography

Eugène Atget (French, 1857–1927) and Berenice Abbott (American, 1898–1991), *Boutique journaux, rue de Sèvres, Paris*, 1910. Purchased on the Charina Endowment Fund.

Roger Catherineau (French, 1925–1962), *Untitled*, 1952. Purchased as the gift of David Dechman and Michel Mercure.

Edward S. Curtis (American, 1868–1952), two photographs: *The Oath—Apsaroke*, 1908 or earlier, photogravure printed as frontispiece to *The North American Indian*, vol. 4, captioned with a handwritten statement of purpose, composed for submission to the Modern Historic Records Association in 1913; *Black Man—Arapaho*, 1927, in *The North American Indian*, vol. 19. Gift of Jacob Loewentheil.

Eugène Cuvelier (French, 1837–1900), *Franchard, Fontainebleau*, 1863, in mahogany frame carved by John Chandler Bancroft, 1873. Purchased on the Photography Collectors Committee Fund.

Walker Evans (American, 1903–1975), *General Store, Moundville, Alabama*, 1936. Purchased as the gift of David Dechman and Michel Mercure.

Don Herron (American, b. 1952), two gelatin silver prints: *Robert Mapplethorpe—Photographer*, 1978, signed lower right “© Don Herron,” inscribed lower left “Robt. Mapplethorpe—Photographer / San Francisco Feb 1978”; *Peter Hujar—Photographer*, 1979, signed lower right “© Don Herron,” inscribed lower left “Peter Hujar—Photographer / NYC Jan 1979.”

Peter Hujar (American, 1934–1987), five gelatin silver prints: *Janet Flanner Close-Up*, 1974; *Robert Levithan at Rehoboth Beach*, 1977; *David Schorr in Bathing Suit Seated on Balcony*, 1978; *Evaristo*, 1982; *Giovanni Forti*, 1985. Gift of the Estate of David Schorr.

Nina Katchadourian (American, b. 1968), fourteen works from the series *Look Who’s Talking*, 2022, from the “Sorted Books” project, 1993–ongoing: *Battle of Angels*; *Big Sur*; *The Case of the Worried Waitress*; *Chilly Scenes of Winter*; *Exterminator!*; *Jazz*; *Johnny Panic*; *A Letter Explaining Why He Could Not Write an Introduction for This Book*; *Remember to Remember*; *The Sergeant Says*; *Two-Character Play*; *The Ways of White Folks*; *Who’s Afraid of Virginia Woolf?*; *Winter Insomnia*. Purchased on the Menschel Fund for Acquisitions of Contemporary Photography.

Robert Macpherson (Scottish, act. Rome, 1814–1872), *View over Rome, Taking in the Vatican, from Monte Pincio*, before 1863; *View of the Piazza del Popolo, the Flaminio Obelisk Flanked by Santa Maria in Montesanto and Santa Maria dei Miracoli*, before 1863. Purchased on the Photography Collectors Committee Fund.

Peter Moore (American, 1897–1984), *Yayoi Kusama Installation, Castellane Gallery, New York*, 1966. Purchased on the Photography Collectors Committee Fund.

Hans Namuth (American, b. Germany, 1915–1990), *Jackson Pollock Painting*, 1950. Purchased on the Photography Collectors Committee Fund.



Giovanni Battista Capocaccia (16th century), *Portrait of Pius V and Teodosio Fiorenzi Rome, 1566–68*. The Morgan Library & Museum, Purchased on the T. Kimball Brooker Foundation Book Purchase Fund in honor of the Morgan’s Centennial, PML 199041. Photography by Janny Chiu, 2025.

Dennis Oppenheim (American, 1938–2011), *Reading Position for Second Degree Burn*, 1970. Gift of Amy V. Oppenheim in honor of Dennis Oppenheim.

John O’Reilly (American, 1930–2021), twelve collages: *Victorian Self-Portrait*, 1978; *Drawn by Matisse*, 1984; *Painter and Model*, 1984; *Spanish Studio with Dancer*, 1985; *Before a Velazquez*, 1986; *Dutch Child*, 1990; *Night’s Kiss*, 1990; *Rural Embrace*, 1990; *Youth (as a Roman Youth)*, 1994, from the series *Death in Venice*; *To Patrick #1*, 1998; *Muybridge in a War Torn Interior*, 2003; *Music Lesson*, 2004. Gift of John Pijewski.

Circle of Alphonse Louis Poitevin (French, 1819–1882), *Stream in a Wooded Scene*, 1860s. Purchased on the Photography Collectors Committee Fund.

Andrew J. Russell (American, 1829–1902), *High Bluff, Black Buttes*, 1868, in *The Great West Illustrated* (The Union Pacific Railroad Company, 1969). Purchased on the Photography Collectors Committee Fund.

Gary Schneider (South African, b. 1954), twenty-three photographic holiday cards, 1998–2023, in folding sleeves and the envelopes in which they were mailed to the donor. Gift of Denise Bethel in honor of Gary Schneider and John Erdman.

Annegret Soltau (German, b. 1946), *Selbst 4 (Self 4)*, 1975, signed and dated on the support cardboard. Purchased as the gift of the Charina Foundation Inc.

Carleton Watkins (American, 1829–1916), *View from the Property of Ira Cook, San Rafael, California*, 1878–81. Purchased as the gift of friends in honor of Michael R. Bloomberg.

Group of four photographs: Mary Ellen Bartley (American, b. 1959), *Untitled 48*, 2009, from the series *Paperbacks*; Zanele Muholi (South African, b. 1972), *Nhlanhla Ester Mofokeng, Thokoza, Johannesburg*, 2010, from the series *Faces and Phases*; PajaMa (Paul Cadmus, Jared French, and Margaret Hoening French) act. [c. 1937–1950], *Untitled (Fire Island)*, 1937–45; Paul Mpagi Sepuya (American, b. 1982), *Mirror Study (A5A3505)*, 2016. Gift of Michael Koch and Andrew Kohler.

Printed Books and Bindings

Alphonse Allais (1854–1905), *Album primo-avrilesque* (Paris: Paul Ollendorff, [1897]). Purchased on the Gordon N. Ray Fund.

Miklós Barabás (1810–1898), *Ira Aldridge (1807–1867)*, *African Tragedian* (Vienna: J. Rauch lith., ca. 1857). Purchased on the Gordon N. Ray Fund.

William Blake (1757–1827) and Michael Phillips (b. 1940), *Jerusalem: A Selection of Plates* (Edinburgh: Michael Phillips, 2021). Purchased on the Gordon N. Ray Fund.

Benigno Bossi (1727–1792), *Fisonomie possibili parte prima* (Parma: n.p., 1776), bound with *Raccolta di teste, pensieri, trofei e prove varie d’acqua forte* (Parma: Appresso Benigno Bossi, 1776). Purchased on the Gordon N. Ray Fund.

Pierre-Joseph Buc’hoz (1731–1807), *Collection precieuse et enluminée des fleurs . . . que se cultivent tant dans le jardins de la Chine, que dans ceux de l’Europe* (Paris: Chez Lacombe, 1776). Gift of Peter Goop.

Christ Carrying the Cross (Southern Germany, ca. 1440). Purchased on the Lathrop C. Harper C-1 Fund.

Thomas Clarkson (1760–1846), *An Essay on the Impolicy of the Slave Trade* (London: James Phillips, 1788), pencil annotations by Lindley Murray (1745–1826). Purchased on the Fleming and Gordon N. Ray Fund.

Jean Gerson (1363–1429), *De consolation theologiae* (Cologne: Arnold Ther Hoernen, ca. 1472). Purchased on the Curt Bühler Fund.

Leonardo da Vinci (1452–1519), *Traitté de la peinture* (Paris: de l’imprimerie de Jacques Langlois, 1651), translated by Roland Fréart Sieur de Chambray, engravings by René Lochon after Nicholas Poussin. Purchased on the Lathrop C. Harper D-1 Fund.

Alfred Jarry (1873–1907), autograph manuscripts and printed material related to *Pantagruel* (1897–1911). Purchased on the Gordon N. Ray Fund and the Drue Heinz Fund, 2024.

Louis Legrand (1863–1951), collection of sixty-one books, prints, ephemera, and original drawings for *Cours de danse fin de siècle* (1892) and other works. Promised gift of Davida Deutsch in memory of Alvin Deutsch.

Russell Maret (b. 1971), *Character Traits* (New York: Russell Maret, 2019). Purchased on the Henry S. Morgan Reference Fund.

Delita Martin (b. 1972), *This Side of Night* (Houston: Black Box Press Studio, 2023). Purchased on the Henry S. Morgan Reference Fund.

Raoul de Montfiquet (d. 1501), *Exposition de l’Ave Maria* (Paris: Pierre Levet and Jehan Alissot, 28 February 1485/86), bound with *L’exposition de l’oraison dominicale* (Paris: Pierre Levet, 29 November 1485). Purchased on the Lathrop C. Harper C-1 Fund.

Effie Lee Newsome (1885–1879) and James Lesesne Wells (1902–1993), unpublished manuscript and original artwork for *Child and Nature, A Children’s Reader*, with Effie Lee Newsome (1885–1879) and Lois Mailou Jones (1905–1998), *Gladiola Garden* (Washington, D.C.: Associated Publishers, 1944). Purchased on the Elisabeth Ball Fund, the Edwin V. Erbe Jr. Acquisitions Fund, and the Drue Heinz Twentieth and Twenty-First-Century Literature Fund.

John Ogilby (1600–1676), *Africa: English Atlas, Tome the First* (London: Thomas Johnson, 1670). Purchased on the Gordon N. Ray Fund.

Pedro de Padilla (1540–after 1599), *Grandezas y excelencias de la Virgen señora nuestra*, (Madrid: P. Madrigal, 1587). Purchased on the Lathrop C. Harper D-1 Fund.

Leonard E. Seastone (b. 1950), *A Long Hill Homeward* (West Sayville, NY: Tideline Press, 2022). Purchased on the Henry S. Morgan Reference Fund.

Adélaïde Verneuil de Marval (1898–1998), *Kaléidoscope: Ornaments abstraits: Quatre-singt-sept motifs en vingt planches; composes par Ad. Et M. P.-Verneuil; pochoirs de J. Saudé* (Paris: Éditions Albert Lévy, [1926?]). Gift of Linda Holtzschue.

Janus Vitalis (ca. 1485–1560), *Imperiae panegyricus* ([Rome]: [Johann Beplin], [1512]). Purchased on the Lathrop C. Harper D-1 Fund.

Eight books bound by Jamie Kamph (b. 1944): Joseph Conrad (1857–1924), *Youth* (Kentfield, CA: The Allen Press, 1959), and *Victory, An Island Tale* (Garden City, NY: Doubleday, Page, 1915); Mark McMurray, *Lecons de livre pour Calyban* (St-Zotique, Quebec, Cat’s Head Press, 2008); Joseph Robertson (1726–1802), *Essay on Culinary Poisons* (London: G. Kearsly, 1781); Oscar Wilde (1854–1900), *The Picture of Dorian Gray* (London, New York, and Melbourne: Ward Lock & Bowden, 1891[?]); William Makepeace Thackeray (1811–1863), *Vanity Fair* (New York: Harper & Brothers, 1848); E. M. Forster (1879–1970), *A Room with a View* (London: Edward Arnold, 1908); Hannah Wolley (1622–1675), *Queen-Like Closet* (London: R. Lowndes, 1670). Gift of Jamie Kamph in honor of the Morgan’s Centennial.

Nine books for the Ramey Collection: Herman Bode, *Unio dissidentium* (Base: Bartholomaeus Westheimer and Nikolaus Brylinger, 1537); Philip Melanchthon (1497–1560), *Grammatica* (Paris: Robert Estienne, 1548); Jean Bouchet (1476–ca. 1558), *Les anciennes et modernes genealogies des roys de France* (Poitiers: Jacques Bouchet, 1531); Pierre Poisson, *L’harmonie chronologique des histoires de la quatriesme monarchie* (Paris: Thomas Périer and Pierre

Le Voirier, 1587); Johann Funck (1518–1566), *Chronologia* (Nuremberg: printed by Georg Wachter for Cyriacus Jacob, 1545); Ludovico Ricchieri (Caelius Rhodiginus; 1469–1525), *Antiquarum lectionum* (Paris: Josse Bade and Jean Petit, 1517); Guillaume Budé (1468–1540), *Annotationes in quatuor et viginti pandectarum libros Postremum auctae, et recognitae* (Paris: Claude Chevallon, 1536); Paolo Emili (Paolo Emilio da Verona; ca. 1455–1529), *De rebus gestis Francorum* (Paris: Michel de Vascosan and Galliot du Pré, 1544). Gift of Dennis and France Bark.

Fourteen sixteenth-century French and Italian books in their original bindings: Berosus the Chaldean (fl. ca. 340–ca. 270 BC), *De antiquitate Italiae ac totius orbis* (Lyons: Jean Temporal, 1555); Dogale, ducal commission from Lorenzo Priuli to Melchiorre Salamon, 1557; Leonardo da Vinci (1452–1519), *Trattato della pittura* (Rome: Workshop of Cassiano dal Pozzo, ca. 1638–41); Giovanni Battista Capocaccia (fl. ca. 1568–1581), wax relief portrait of Pius V (Rome, 1566–68); Giovanni Pontano (1426–1503), *Opera* (Naples: Sigismondo Mayr, 1505); Sebastiano Serlio (1475–1554), *Il terzo libro; Regole generali* (Venice: Francesco Marcolini, 1540); Jacopo Tiraboschi, Carmina, manuscript on vellum (Padua, ca. 1480); Xenophon (430–355 or 354 BC), *La Cyropédie* (Lyon: Jean I de Tournes, 1555); Appianus Alexandrinus (ca. 95–ca. 165), *Delle guerre civili* (Venice: Pietro Nicolini sa Sabbio, 1538); Calepino (Ambrosiu Calepinus; ca. 1440–1510), *Dictionarium* (Venice: heirs of Aldo Manuzio, 1562); Francesco Cei (1471–1505), *Sonecti, capituli, canzoni* (Florence: Filippo Giunta, 1503); Cicero, *Epistolae ad Atticum* (Venice: Paolo Manuzio, 1540), and *Orationum volume primum* (Venice: Paolo Manuzio, 1540); Pietro Crinito (1474–1507), *Libri de poetis Latinis* (Florence: Filippo I Giunta, 1505). Purchased on the T. Kimball Brooker Foundation Book Purchase Fund in honor of the Morgan’s Centennial.

Statement of Financial Position

March 31, 2024, with comparative totals for 2023

ASSETS	2024	2023
Cash and cash equivalents	\$16,259,633	\$11,781,119
Grants and contributions receivable	14,262,475	807,866
Federal relief grant—Employee Retention Tax Credit receivable	2,180,040	2,180,040
Inventory	268,999	200,600
Broker receivable	735,261	373,226
Prepaid expenses	1,262,085	809,103
Other assets	1,943,451	1,620,873
Property and equipment, net of accumulated depreciation	93,646,204	97,006,705
Investments	305,106,823	272,291,356
TOTAL ASSETS	\$435,664,971	\$387,070,888
LIABILITIES AND NET ASSETS		
LIABILITIES		
Accounts payable and accrued expenses	\$3,443,584	\$3,226,971
Deferred membership revenue	406,979	342,158
Long-term debt	14,732,939	14,705,780
Accrued postretirement health benefits	1,221,973	1,187,993
Total Liabilities	19,805,475	19,462,902
NET ASSETS		
Without donor restrictions		
Property and equipment	78,646,204	82,006,705
Board designated	25,659,210	19,910,629
Other	3,592,562	3,763,047
Total without donor restrictions	107,897,976	105,680,381
With donor restrictions	307,961,520	261,927,605
Total Net Assets	415,859,496	367,607,986
TOTAL LIABILITIES AND NET ASSETS	\$435,664,971	\$387,070,888

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Samantha Mohite, Belle da Costa Greene Fellow
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Eileen Curran, Director of Events
Mary Mairowitz, Director of Individual Giving
Stacy Welkowitz, Director of Membership
Kirsten Teasdale, Assistant Director of Institutional Giving
Annie Gamez, Manager of Events and Corporate Membership
Hannah Lowe, Development Associate in Institutional Giving
Hadassah Penn, Development Assistant in Membership
Caroline Mierins, Development Assistant in Individual Giving
Mirabelle Cohen, Development Assistant

THAW CONSERVATION CENTER
Maria Fredericks, Sherman Fairchild Head of Thaw Conservation Center
Reba Snyder, Walter and Constance Burke Paper Conservator
Rebecca Pollak, Paper Conservator
Francisco Trujillo, Drue Heinz Book Conservator
Ian Umlauf, Exhibition Preparator
Michael Caines, Senior Art Preparator
Jonathan Johansen, Conservation Assistant
Elizabeth Gralton, Sherman Fairchild Foundation Fellow
Yungjin Shin, Pine Tree Fellow
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Catherine Leist, Manager of School, Youth and Family Programs
Jessica Pastore, Assistant Manager of School and Youth Programs
Esme Hurlburt, Public Programs Associate
Mary Camp, Docent Supervisor
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William Ambler, Educator
Azadeh Amiri Sahameh, Educator
Lauren Ball, Educator
Juan Donado, Educator
Dina Gerasia, Educator
Nadja Hansen, Educator
Rukhshan Haque, Educator
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Sarah Harris Weiss, Educator
Catherine Hernandez, Educator
Lauren Kaplan, Educator
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Helen Lee, Educator
Lisa Libicki, Educator
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Emily Long, Educator
Deborah Lutz, Educator
Laura McGowan, Educator
Belbelin Mojica, Educator
Benjamin Moore, Educator
Luned Palmer, Educator
Denise Rompilla, Educator
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Erika Hernandez Lomas, Exhibition Registrar
Anne Manalo, Collections Registrar and Project Manager in Collection Survey
Sholto Ainslie, Collections Technician
Nicholas Bastis, Collections Assistant
Alexandra Felix, Exhibition Coordinator
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Lauren Clark, Art Handler
James Cullinane, Art Handler
Heather Donahue, Art Handler
Storm Harper, Art Handler
Junichiro Ishida, Art Handler
Thomas Kotik, Art Handler
Christopher Lesnewski, Art Handler
Michael McBride, Art Handler
Kate McKenzie, Art Handler
Travis Molkenbur, Art Handler
Carolyn Morris, Art Handler
Gary Olson, Art Handler
Yoshinari Oshiro, Art Handler
David Peterson, Art Handler
Anibal Rodriguez, Art Handler
James Sheehan, Art Handler
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Meghan Magee, Project Registrar
Beverly Parsons, Project Registrar

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Sandra Carpenter, Gordon Ray Cataloger
Lenge Hong, Special Collections Cataloger
Robert Decandido, Project Coordinator
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Alaina Poppiti, *Reference Collection Library Assistant*

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Stephany Zuleta, *Shop Supervisor*
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