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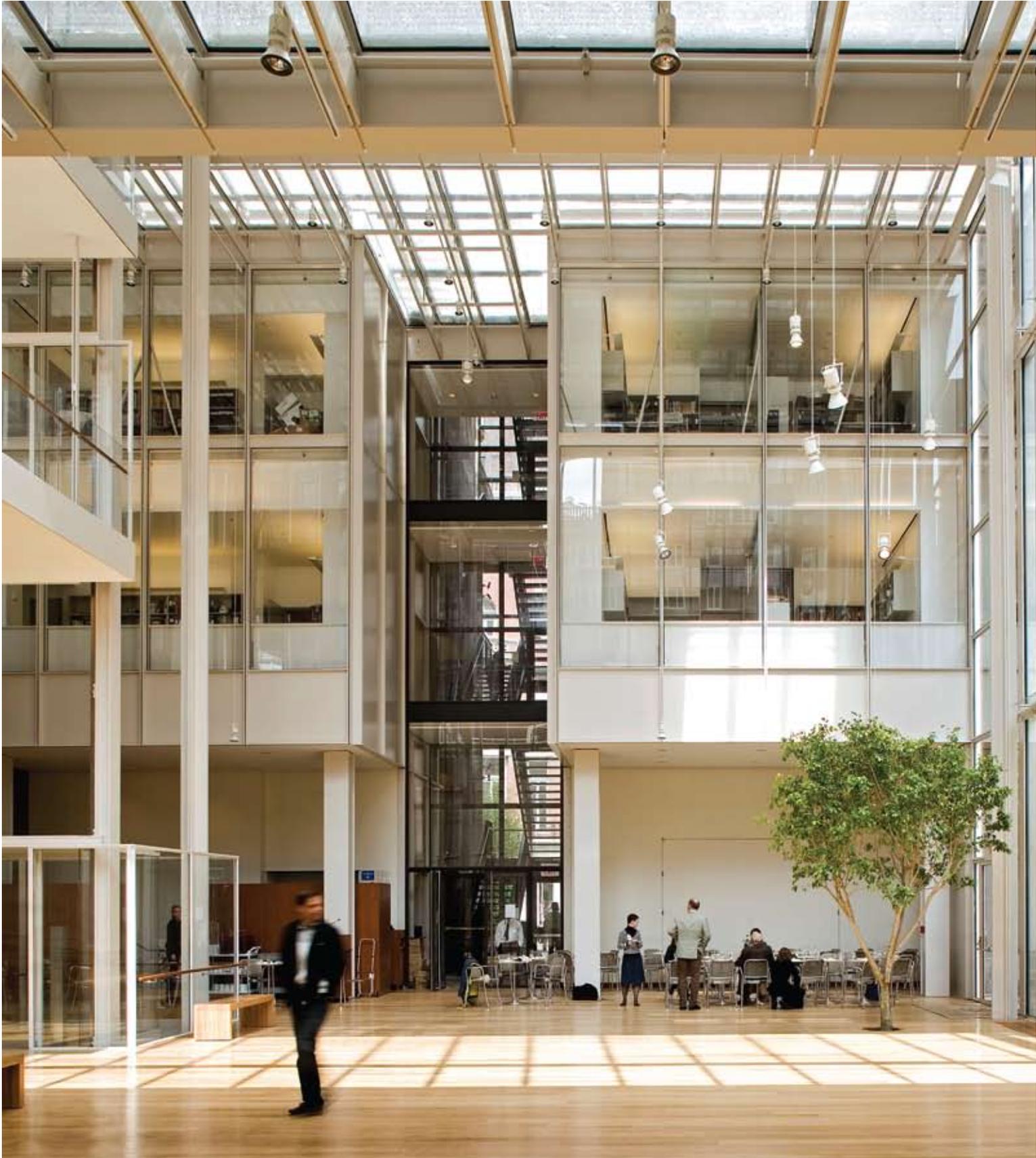
EX OFFICIO

Vivien Ranschburg Clark
Charles E. Pierce, Jr.

TRUSTEES EMERITI

Mrs. Vincent Astor[†]
Haliburton Fales, 2nd

[†] Deceased



Letter from the Director

REPORT TO DONORS 2007

April 1, 2006 – March 31, 2007

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Renzo Piano's bold scheme for the Morgan gave pride of place to our landmarked structures and brought a refined, modernist aesthetic to the new architecture. It has been thrilling to offer our programs and services in the spaces wrought by our collaboration with the preeminent architect.

Although the Morgan's architectural metamorphosis has been truly remarkable, it is only part of the story. The ultimate glory of the expanded and renovated Morgan is the way it advances our essential work as a research library and museum, providing an opportunity for visitors and scholars to encounter what Yeats called "monuments of unageing intellect," works of great beauty, importance, and rarity. We hope that these encounters enrich the aesthetic and intellectual values of our visitors.

This year, such transformations might have occurred when a visitor examined a sublime drawing by Dürer or a wry, provocative work by Steinberg; in hearing a bravura performance of a Mozart sonata or a Jerome Kern song; in reading a letter by George Washington that discloses the aging general's sense of the young republic or a first edition of Rousseau's *Confessions*. Such encounters with the collections occurred this year (as I know they will often in the future) in the Thaw, Engelhard, and Morgan Stanley Galleries, the period rooms, the Sherman Fairchild Reading Room, the Goldsmith Education Center, and Gilder Lehrman Hall.

Cover: A detail of the exterior of The Morgan Library & Museum

Title page: The Gilbert Court

Our exhibitions this year, together with the momentum of reopening, brought a record number of visitors to the Morgan. *Bob Dylan's American Journey, 1956–1966*, was the impetus for a still wider, less traditional audience to come, as was the show *Illuminations*, based on Saul Steinberg's works. It was a special privilege to host *Private Treasures*, a drawings collection of immense beauty and significance. Other exhibitions, lectures by such luminaries as Seamus Heaney and Pete Hamill, and concerts by Thomas Hampson, Harolyn Blackwell, and dozens of other gifted performers raised our educational offerings to a new level of excellence.

In January 2007 I formally announced that I would retire at the end of the year. Having brought the building project to completion and run the institution in its new form for more than a year, I felt that it was time to hand over the reins. I leave knowing that the Morgan will be in the best of hands and with great confidence in its future. My wife, Barbara, and I look forward to living abroad for a while and discovering what we want to do for the rest of our lives! We plan to spend more time with our family and friends, including those we made through our many years at the Morgan.

For two decades I have been committed to providing greater public access to our collections, programs, and spaces. This led to initiatives that abundant and exceptional contributions made possible. It required as well a staff that shared a vision of making the institution more open and welcoming. Looking back, among the developments that I find most gratifying were the acquisition of the Morgan house during my first months here and the renovation and expansion that ensued; traveling exhibitions of our rare materials to institutions throughout America and the world; the creation of the Drawing Study Center and the world-class Thaw Conservation Center; the development of *CORSAIR*, the online, electronic collection catalog; and the development of our holdings through the gift or acquisition of the Eugene and Clare Eddy Thaw Collection, the Carter Burden Collection of American Literature, and the James Fuld Collection of printed music as well as the Paris Review and Matisse archives.

There is no better way to close than to thank you heartily for supporting the Morgan with such extraordinary wisdom, conviction, and generosity.

Charles E. Pierce, Jr.
Director

Reopening

On April 29, 2006, The Morgan Library & Museum reopened to the public after an extensive three-year renovation and expansion. The \$106-million building project, designed by Pritzker Prize-winning architect Renzo Piano of the Renzo Piano Building Workshop, features five exhibition galleries, a 260-seat performance hall, a learning gallery, education center, reading room, spacious central court, enhanced visitor services, and many other public amenities.

Undertaken in collaboration with Beyer Blinder Belle Architects & Planners LLP, this project was the most dramatic expansion and renovation in the Morgan's history and Mr. Piano's first completed commission in New York City. The reconfigured campus now provides many new ways for the Morgan to share its extraordinary permanent collections with a twenty-first-century audience.



The Honorable Kate D. Levin, Commissioner of the Department of Cultural Affairs, and Renzo Piano at the Civic Dedication Ceremony, April 26, 2006



Opening day crowd gathers on Madison Avenue

Visitors view the inaugural *Masterworks of the Morgan* exhibition



Ringing the *Corsair* bell, civic dedication, April 26, 2006: Charles E. Pierce, Jr., Mayor Michael R. Bloomberg, Renzo Piano, S. Parker Gilbert

Visitors in The Gilbert Court

The Gilbert Court during reopening festivities, April 27, 2006

The Morgan at a Glance

April 1, 2006–March 31, 2007



Conservator examining manuscript in the Thaw Conservation Center

REOPENING

- On April 29, 2006, the Morgan reopened to the public after a three-year expansion and renovation project by world-renowned architect Renzo Piano.
- The Morgan welcomed more than 223,000 visitors during its first year of operation in the new facilities.
- The reopening garnered more than 100 media placements in the U.S. and abroad and was commemorated by celebratory activities and the inaugural exhibition, *Masterworks from the Morgan*, which showcased more than 300 objects from the Morgan's distinguished collections.

CAPITAL CAMPAIGN

- Over \$123 million was identified for the campaign in gifts and pledges by the time of the reopening.

- \$106 million was available for the building project; \$17 million was restricted for endowment.

MEMBERSHIP

- 5,101 households were members this year.
- Of these, more than half were new members.
- \$2,585,499 was given in membership dues.

GENERAL OPERATING SUPPORT

- \$1,769,000 was contributed toward general operating support by individuals, corporations, and foundations.

GIFTS TO THE COLLECTIONS

- 54 gifts valued at \$1,000 or more were received.

ACQUISITIONS

- \$4.7 million was spent on acquisitions.



Conservator working with a medieval manuscript in the Thaw Conservation Center

OBJECTS ON LOAN

- 90 objects were loaned to twenty-nine exhibitions in thirty-three cities, both domestic and international.

THAW CONSERVATION CENTER

- The Thaw Conservation Center examined, and in many cases treated, more than 300 works on paper.
- 180 bound items were treated for loan and in-house exhibition and custom-designed mounts for bound materials were created for exhibition.
- The TCC welcomed more than 60 colleagues from institutions around the world and hosted visits from the Art Libraries Society of North America (ARLIS) and the Guild of Book Workers.

PUBLICATIONS

The following catalogues were published during fiscal year 2007:

- *Dutch Drawings in The Pierpont Morgan Library: Seventeenth to Nineteenth Centuries* by Jane Shoaf Turner;
- *Be Merry and Wise: Origins of Children's Book Publishing in England, 1650–1850*, compiled and annotated by Brian Alderson and Felix de Marez Oyens; copublished with the British Library with assistance from the Bibliographical Society of America;
- *Collecting Rembrandt: Etchings from the Morgan* by Anne Varick Lauder of the department of Drawings and Prints; and
- *From Berlin to Broadway: The Ebb Bequest of Modern German and Austrian Drawings* by Isabelle Dervaux of the department of Drawings and Prints with a reminiscence by John Kander.

READER SERVICES

■ A new state-of-the-art reading room opened its doors to readers on May 1, 2006. The new facility has an anteroom with lockers, an office for staff, and a consultation space with natural light and computer connections at the reader tables.

■ 1,159 readers utilized the reading room during the fiscal year.

■ Readers came from 23 countries.

■ Reading room staff assisted scholars working on diverse topics, including the provenance of Giacometti sculptures and de Chirico paintings, early Spanish printing, St. Paul's Cathedral in London, the formation of central banking in the United States, the works of Samuel Barber, and Armenian and Greek manuscripts.

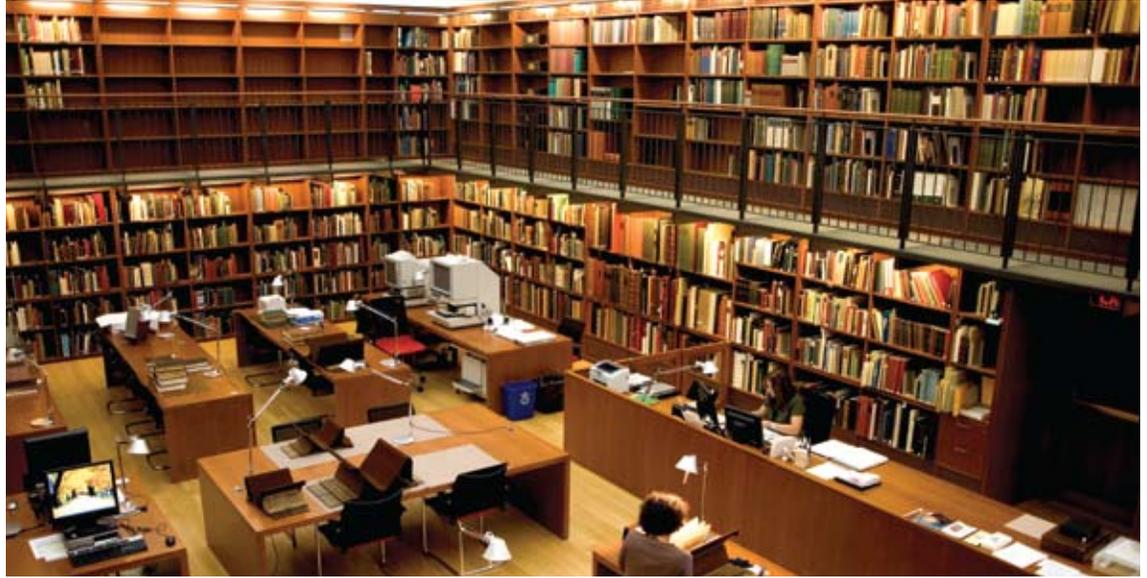
REFERENCE COLLECTION

■ The books and periodicals of the Reference Collection were returned to newly renovated stacks in May 2006, after three years in remote storage during the Morgan's construction project.

■ 2,521 titles were catalogued into CORSAIR, while 5,446 records were updated.

■ Eugene V. Thaw, Werner Kramarsky, and the Pierre and Maria-Gaetana Matisse Foundation contributed hundreds of modern and contemporary art books that support research on the Morgan's growing collection of twentieth-century drawings and prints.

■ Nancy Schwartz continued to donate contemporary and modern art auction catalogues.



The Sherman Fairchild Reading Room

■ Peter Glum generously donated his collection of microfilms of incunables.

■ The Joseph Rosen Foundation continued to support the cataloguing of the reference collection of Dr. Edith Porada.

COLLECTION INFORMATION SYSTEMS

■ The Morgan Library & Museum became a member of OCLC (Online Computer Library Center), the world's largest library consortium, in February. The Morgan will contribute records for its collections to the OCLC database, WorldCat, which contains 84 million records created by 57,000 libraries in 112 countries. Since WorldCat is freely available on the Web, OCLC membership will make information on the Morgan's holdings available to a much wider audience.

■ 2,119 new records for collection items were added to the CORSAIR database, while 12,061 were updated.

■ The image database on CORSAIR for the Morgan's Medieval and Renaissance manuscripts was enhanced with 208 new individual illustrated pages containing 2,443 images.

WEB SITE

■ There were 1,092,925 visits to the Morgan's Web site. This was a dramatic increase over the prior year.

■ A newly designed Web site was launched in April 2006 with home page animation, a powerful new search engine, and new sections and interactive features.

■ Online exhibitions featuring artworks with commentary were added to the Web site this year.

OFFICE OF THE REGISTRAR

■ The Office of the Registrar prepared, tracked, and moved 2,634 objects during the fiscal year.

■ Eight loan exhibitions consisting of 658 objects were received, unpacked, condition reported, and installed.

VISITOR SERVICES

■ As an important public face of the Morgan, the Visitor Services department interacted with and assisted 223,000 visitors during the fiscal year, and at times managed upward of 2,000 daily visitors during the reopening months.

PHOTOGRAPHY AND RIGHTS

■ Requests for images rose this year to more than 600 orders, an approximately 23 percent increase.

Exhibitions

MASTERWORKS FROM THE MORGAN

April 29–November 12, 2006

CELEBRATING REMBRANDT: ETCHINGS FROM THE MORGAN

July 14–October 1, 2006

FROM REMBRANDT TO VAN GOGH: DUTCH DRAWINGS FROM THE MORGAN

July 15–October 1, 2006

BOB DYLAN'S AMERICAN JOURNEY, 1956–1966

September 29, 2006–January 6, 2007

Organized by the Experience Music Project, Seattle, Washington. Chilton Investment Company, Inc. was the lead sponsor of the New York presentation. Major sponsorship was provided by Berens Capital Management, CastleRock Asset Management, and Knott Partners LP. Additional support was provided by Anne H. Bass, Liz and Rod Berens, The M. L. Chen Charitable Trust, Belle and Henry Davis, William W. Donnell, Mr. and Mrs. George L. K. Frelinghuysen, Richard Gilder and Lois Chiles, Agnes Gund and Daniel Shapiro, Marie and George Hecksher, Lawrence and Rose Hughes, International Music and Art Foundation, Mr. and Mrs. Walter C. Klein, H. Fred Krimendahl II and Emilia A. Saint-Amand, Mrs. Garfield L. Miller III, John A. Morgan, and Mr. and Mrs. Pierre J. de Vegh.



Bob Dylan playing bass in a recording studio, 1965, © Sony Music Entertainment Inc.; SN65001.

Jean-Honoré Fragonard, 1732–1806
Interior of a Park: The Gardens of the Villa d'Este



Wolfgang Amadeus Mozart (1756–1791)
Earliest compositions, K. 1a–d
Manuscripts in the hand of Leopold Mozart, 1761

NEW ACQUISITION: ALBRECHT DÜRER'S ADAM AND EVE

October 3–November 19, 2006

FRAGONARD AND THE FRENCH TRADITION

October 13, 2006–January 7, 2007

MOZART AT 250: A CELEBRATION

October 13, 2006–January 7, 2007



Devil Chained in the Abyss and the Dragon
 Beatus of Liébana
Las Huelgas Apocalypse
 Spain, 1220
 MS M.429, fol. 135v (detail).
 Purchased by Pierpont Morgan, 1919.



George Cruikshank (1792–1878)
Last Chance, original drawing for
 Charles Dickens's *Oliver Twist*

**SAUL STEINBERG:
 ILLUMINATIONS**

December 1, 2006–March 4, 2007

This exhibition was organized by the Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, New York, with support from the Horace W. Goldsmith Foundation. The exhibition at the Morgan was made possible by the Charles River Fund, The Margaret T. Morris Foundation, and the National Endowment for the Arts, with additional support from the Charina Foundation, the Kautz Family Foundation, and the Roy J. Zuckerman Family Foundation.



Saul Steinberg (1914–1999)
Three Liberties, 1949–51
 The Steinberg Foundation, New York.

**PRIVATE TREASURES: FOUR
 CENTURIES OF EUROPEAN
 MASTER DRAWINGS**

January 18–April 8, 2007

VICTORIAN BESTSELLERS

January 26–May 6, 2007

This exhibition and related public programs were sponsored by Fay and Geoffrey Elliott.

**APOCALYPSE THEN:
 MEDIEVAL ILLUMINATIONS
 FROM THE MORGAN**

March 23–June 17, 2007

This exhibition was sponsored by Melvin R. Seiden.

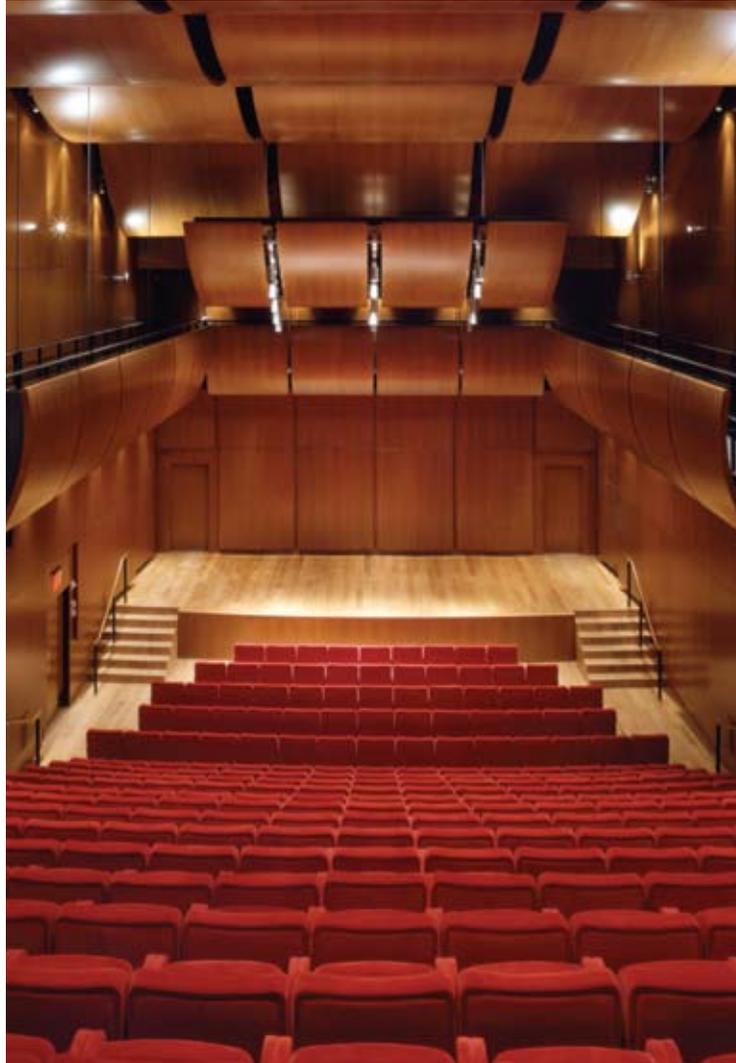
Education

CONCERTS

The Morgan Library & Museum launched the inaugural season of Gilder Lehrman Hall in April 2006 to wide acclaim. The 260-seat concert hall, hailed for its acoustics as well as for its intimate, modern design, hosted some of the most renowned international artists and ensembles performing today. The spring and winter seasons featured performances by:

- Harolyn Blackwell
- Boston Early Music Festival
- George London Foundation for Singers
- Glimmerglass Opera
- Thomas Hampson
- The Orchestra of St. Luke's Chamber Ensemble
- Salzburg Festival
- The Vermeer Quartet

Partial underwriting of the concert program at the Morgan is provided by Cynthia Hazen Polsky and Leon B. Polsky and the Cynthia Hazen Polsky and Leon B. Polsky Fund for Concerts and Lectures. Additional support is provided by the Orion Foundation, Incorporated and the Achelis Foundation. Some performances are generously supported by the five children of Louise Stillman Lehrman, in honor of their mother.



Gilder Lehrman Hall

Harolyn Blackwell



Thomas Hampson and the Vermeer Quartet





Pete Hamill

LECTURES

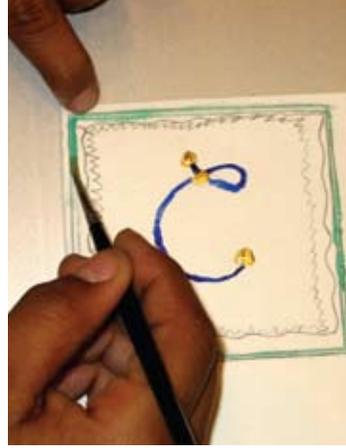
The Morgan's collections and special exhibitions inspire thought-provoking discussions about art, literature, culture, and history. This year it was particularly exciting to engage visitors in our new public spaces.

Ten Decades, Ten Treasures
A focus on ten decades of collecting since the completion of the McKim building.

Old Masters and Modern Masters: Face to Face
Important literary figures, such as Seamus Heaney, Pete Hamill, and Edward Albee, discussed major figures in the Morgan's collections.

Bob Dylan's American Journey, 1956-1966
A five-part lecture series and a series of classic and contemporary documentary films about the legendary singer-songwriter.

Charles Dickens's Christmas Carol and Mozart at 250: A Celebration
An activity-filled family day featuring these exhibitions attracted 1,500 visitors.



Student participating in the Morgan's education program

EDUCATION

The Morgan's school program, *Exploring with the Morgan*, was a great success, as more than 1,500 K-12 students came to learn about and interact with the Morgan's collections. The Morgan offers teachers and students six enrichment courses, which focus on writing, reading, art, history, creativity, and architecture.

Major funding for school programs is provided by the William R. Kenan, Jr. Charitable Trust.

Additional funding is provided by the William Randolph Hearst Endowment Fund and by grants from the May and Samuel Rudin Family Foundation, Sue Erpf van de Bovenkamp, and MetLife Foundation.



Morgan docent, Jack Caldwell, giving a public tour



Family Day festivities

Collections

DRAWINGS AND PRINTS

Ranging from preparatory studies and sketches to finished works of art, the nearly twelve thousand drawings in the collection span the fourteenth through twenty-first centuries and include works by Blake, Degas, Dürer, Pollock, Pontorno, Rubens, and Watteau. In addition, the department's holdings include about twelve thousand prints, among which is the country's largest and finest collection of Rembrandt etchings.

This year the Morgan acquired an exceptionally rare and fine impression of the engraving *Adam and Eve* by German master Albrecht Dürer (1471–1528). The print, purchased by a number of generous donors (see caption at right), was acquired to complement the Morgan's celebrated preparatory drawing.

Gifts to the Department*

Gift of Mr. and Mrs. Eugene V. Thaw

1. Vittore Carpaccio (1460/5–1525/6), *Virgin and Child and Two Female Saints*, ca. 1500–12
2. Rembrandt Harmensz. van Rijn (1606–1669), *The Bulwark De Rose and the Windmill De Smeerpot in Amsterdam*, ca. 1649–52
3. Philips Koninck (1619–1688), *Flat Panoramic Landscape with Scattered Farm Buildings and a Windmill*, ca. 1670s
4. Gerbrand van den Eeckhout (1621–1674), *Seated Youth in a Hat, with His Chin Cupped in His Left Hand*, ca. 1655



Albrecht Dürer, *Adam and Eve*, 1504, engraving, second state. Purchased as the gift of Eugene V. Thaw, S. Parker Gilbert, Rodney Berens, Mrs. Charles Wrightsman, Mrs. Oscar de la Renta, Elaine Rosenberg, T. Kimball Brooker, George L. K. Frelinghuysen, and on the Ryskamp Fund, the Edwin H. Herzog Fund, and the Lois and Walter C. Baker Fund.

5. Lucas Cranach the Elder (1472–1553), *Portrait of a Man in a Black Cap*
6. Albrecht Altdorfer (ca. 1480–1538), *Two Lovers by a Fountain in a Landscape*
7. Joseph Mallord William Turner (1775–1851), *The Pass at Faido, St. Gotthard*, 1843
8. Samuel Palmer (1805–1881), *Oak Tree and Beech, Lullingstone Park*, ca. 1828

9. Ferdinand-Eugène-Victor Delacroix (1798–1863), *Royal Tiger*
10. Paul Gauguin (1848–1903), *Queen of Beauty*, 1896–97
11. Vincent van Gogh (1853–1890), *Two Cottages at Saintes-Maries-de-la-Mer*, 1888
12. Henri Matisse (1869–1954), *Still Life with a Chocolatière*, 1900
13. Pablo Picasso (1881–1973), *Portrait of Marie-Thérèse Walter*, 1936

14. Jackson Pollock (1912–1956), *Untitled [Drawing For P.G.]*, ca. 1943

Gift of the Eugene Victor Thaw Art Foundation

1. Mary Cassatt (1844–1926), *Sewing by Lamplight*, ca. 1883
2. C(hristoffer) W(ilhelm) Eckersberg (1783–1853), *A Man-of-War at Sea, Flanked by Three Smaller Vessels*

Gift of Irving Penn

Irving Penn (b. 1917), thirty-five photographs of artists and intellectuals, taken between 1944 and 1983

Gift of Charles Ryskamp

in memory of Anne Addington
Sir David Wilkie (1785–1841),
Head Studies

Gift of Hy Klebanow

Charles Seliger (b. 1926), *Interior of a Landscape*, 1955

Gift of David and Pamela Chenkin

William Anthony (b. 1934),
Blanche Barrow, Accomplice of Bonnie and Clyde, Apprehended After a Shoot-Out, 2004

Gift of Elizabeth E. Roth in memory of Karl Kup

1. Attributed to Antonio de Pian (1784–1851), *Arcaded Loggia by a River*
2. Attributed to Antonio de Pian, *Women Beside a River, Fountain at Left, Domed Temple at Right, Bridge in Background*

Gift of Dr. Avrum Katcher

Jacques Callot (1592–1635), *Capricci di varie figure*, second edition, Nancy, 1622; forty etchings from a series of fifty (including frontispiece and dedication); Lieure 29 (frontispiece); and Lieure 429–67 (dedication and first 38 prints of the series)

Gift of Cynthia Dunn Fleming

Joseph Farrington, after Jan van Huysum, *A Fruit Piece*, mezzotint, engraved by Richard Earlom, published by John Boydell, London, 1778

Gift of Van A. Burd

1. John Ruskin (1819–1900), A



David Roberts
(1796–1864)
Cairo Looking West.
Purchased on the
Sunny Crawford von
Bülow Fund 1978.

Map of India, 1885

2. John Ruskin, *View of Loch Achray, after Anthony van Dyck Copley Fielding* (1787–1855), 1836
3. John Ruskin, *View of Ben Venue and the Trossachs, After Anthony van Dyck Copley Fielding* (1787–1855), 1836
4. John Ruskin, *A Map of Scotland*, 1829

Gift of Sally and Howard Lepow
Gloria Ortiz-Hernandez (b. 1943),
Plate/Shift #10, 2006

Gift of Melvin R. Seiden
Fifty-four original cartoons for
The New Yorker

Gift of Margot and C. Leonard Gordon
Carlo Bolognini (1662–1704),
Martyrdom of Saint Catherine of Alexandria

Gift of Herbert Kasper
Giorgio Vasari (1511–1574),
Standing Man Holding a Pike and

Four Studies of Heads; verso: Three-Quarter-Length Study of a Standing Youth and a Separate Study of a Right Leg

- Gift of William M. Voelkle*
1. Philip Galle (1537–1612), after Pieter Bruegel the Elder, *Fortitude*, ca. 1560, engraving; first state
 2. Willem van Swanenburg, after Abraham Bloemaert (1566–1651), *The Penitents: Six Biblical Figures of Devotion*, six engravings
 3. Hendrik Goltzius (1558–1617), *The Nine Muses*, 1592, nine engravings
- Gift of James Siena*
James Siena (b. 1957), *Heliopolis*, 2004

The department is grateful to The Indian Point Foundation for underwriting the Moore Curatorial Fellowship.

Gifts for Acquisitions*

William R. Acquavella
Rodney B. Berens

T. Kimball Brooker
Sunny Crawford von Bülow Fund

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S. Parker Gilbert
Mireille and Hubert Goldschmidt

Mr. and Mrs. Ara Hovnanian
Werner Kramarsky
Edward P. Manley
John A. Manley

Estate of Marguerite Manley
Marianne Elrick Manley
Mr. and Mrs. Kenneth Miron
Kathleen O'Grady

Mr. and Mrs. Thomas Purcell
Annette de la Renta
Robbins Foundation
Mrs. Alexander P. Rosenberg

Michael Rubenstein
Louisa Sarofim
Janine Luke and Melvin R. Seiden

Melvin R. Seiden Acquisition Fund

Mr. and Mrs. Michael Steinhart
Mr. and Mrs. Eugene V. Thaw
Mrs. Charles Wrightsman

*Gifts valued at \$1,000 or more

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 Eugene V. Thaw
 Paul Walter



Adoration of the Magi
 from the Hours of
 Guillaume Lambert,
 Lyons, France, 1484.
 MS M.1162, fol. 71v
 Melvin R. Seiden
 Collection, 2007.



Jackson Pollock (1912–1956)
Untitled [Drawing for P.G.], ca. 1943,
 pen and ink, wash, gouache, and red
 pencil on paper.
 Gift of Eugene V. and Clare E. Thaw.

MEDIEVAL AND RENAISSANCE MANUSCRIPTS

Spanning some ten centuries of Western illumination, the collection includes close to thirteen hundred manuscripts as well as papyri. Notable are the ninth-century bejeweled Lindau Gospels, the tenth-century Beatus, the Hours of Catherine of Cleves, and the celebrated Hours of Cardinal Alessandro Farnese, the best-known Italian manuscript.

Gifts to the Department*

Gift of Melvin R. Seiden Collection

1. *Statues of the Realm*, including *Magna Carta*, in French and Latin. England, first quarter of the fourteenth century, MS M.1150.

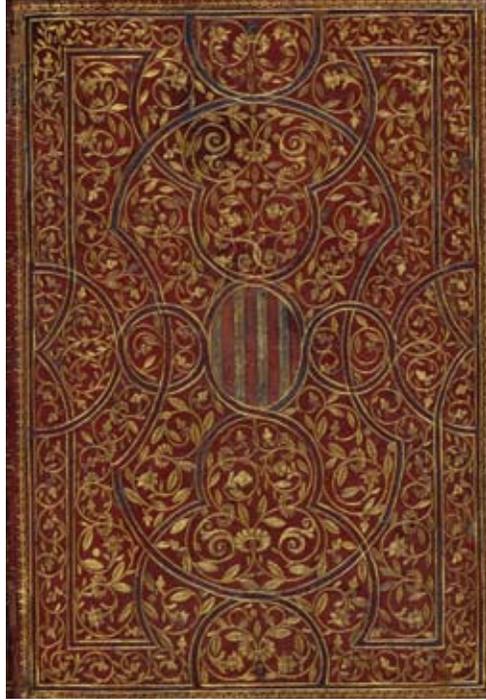
2. *The Death of Christ and the Veil of the Temple Rent*, a cutting illuminated by Simon Bening (1483–1561). Southern Netherlands, Ghent, ca. 1509–10, MS M.1151.

3. Gospel of Mark and the Canonical Epistles, glossed, in Latin. Northern France, probably Paris, ca. 1170–80, MS M.1152.

4. Psalter and Processional, Dominican use, in Latin. Northern France, Paris, or Poissy, ca. 1320–25, MS M.1153.

5. Book of Hours, Besançon use, in Latin and French. Eastern France, Besançon, mid-fifteenth century, MS M.1154.

6. *Liber Amicorum of Humbertus Johannes Mauritius Czernin, Freiherr von Chudenitz*, on paper with additional miniatures on vellum. Entries made from 1646 to 1648, MS M.1155.



7. Gregory the Great, *Homiliarum Evangelia Libri Duo* (Homilies on the Gospels), in Latin. Rhineland, second half of the twelfth century, MS M.1156.

8. Genealogical and chronicle roll, in French, vellum. Northern France, ca. 1470–75, MS M.1157.

9. Book of Hours, Rouen use, in Latin and French. Rouen, ca. 1470–75, MS M.1158.

10. Peter Comestor, *Historia Scholastica*, in Latin. France, second half of the twelfth century, MS M.115.

11. Book of Hours, Evreux use, in Latin and French. Rouen, ca. 1460–70, MS M.1160.

12. Book of Hours, Paris use, in Latin and French. Paris, ca. 1500, MS M.1161.

13. Book of Hours of Guillaume Lambert, Rome use, in Latin. Lyons, 1484, MS M.1162.

Giacomo Alberici (1554–1610)
Catalogo breve de gl'illustri et famosi scrittori venetiani
In Bologna: Presso gli heredi di Giovanni Rossi, ad istanza di Giacomo Zoppini, e fratelli, 1605.
Dedication copy with the arms of the Doge Marino Grimani. Purchased as the gift of the B. H. Breslauer Foundation, 2006.

14. Pseudo-Phalaris, *Epistolae*, in Latin. Naples, ca. 1465–70, MS M.1163.

Gift of an anonymous donor in honor of Don Emerson
MS M.1147, Altar Card, in Latin, France, Paris, ca. 1520, illuminated by a follower of Jean Pichore.

Gifts for Acquisitions*

Purchased as a gift of Professor Mervin R. Diltz
Bonino Mombrizio, Epithalamium, Milan, ca. 1460–66, by the Master of Ippolita Sforza or workshop, MS M.1148.

PRINTED BOOKS AND BINDINGS

Diversity and quality have been the hallmarks of this collection of close to one hundred

thousand rare printed books and fine bindings, which includes particularly fine examples from all periods but especially from the fifteenth century. Among the highlights are three Gutenberg Bibles and classic early children's books. The Morgan houses the country's most comprehensive collection of bookbindings from the seventh century to the present.

Gifts to the Department*

Bequest of William S. Lieberman

Collection of books by and about the novelist Norman Douglas, including first editions of his best-selling novel *South Wind* (1917) and his autobiography, *Looking Back* (1933). Some volumes are inscribed or annotated by Douglas; approximately 145 items in all.

Bequest of John Elliott, Jr.

Charles Dickens, *A Christmas Carol in prose, being a Ghost Story of Christmas, with Illustrations by John Leech*, London: Chapman and Hall, 1843.

Gift of Dr. Jan van der Marck

Collection of fine bindings, illustrated books, and publications of notable typographers in France and the Netherlands, featuring bindings by Josef Hofmann and Alain Lobstein, books printed by Léon Pichon and Charles Nijpels, and books illustrated by Jean Emile Laboureur and Chas Laborde, among others; 27 items, 1913–2006.

*Gifts valued at \$1,000 or more

Gift of Charles Ryskamp in honor of Marianne and Paul Gourary
The Wit's Magazine; or, Library of Momus being a compleat repository of Mirth, Humour, and Entertainment, London: Printed for Harrison and Co., 1784–85. With plates engraved by William Blake.

- Gift of Werner H. Kramarsky*
1. Carl Andre, *America Drill: Red Cut, White Cut, Blue Cut*, Brussels: 2002
 2. Carl Andre, *Stillanovel*, New York: Paula Cooper Gallery, 1992
 3. Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol Lewitt, Robert Morris, Lawrence Weiner, *Xerox Book*, New York, 1968
 4. Scot Borofsky, [Eleven retouched views of Pompeii], [Brattleboro?], 1986

Gift of David Alan Richards
 Charles Hamilton Sorley, *Marlborough and Other Poems*, Cambridge University Press, 1916; and *Letters of Charles Sorley: with a Chapter of Biography*, Cambridge University Press, 1919.

- Gift of Lawrence and Regina Dubin*
1. Samuel Taylor Coleridge, *Rime of the Ancient Mariner*, Los Angeles: Tamarind Lithography Workshop, 1964
 2. Alfred Brendel, *Von Teufeln/ Devils' Pageant*, Montauk, NY: Monument Press, 2001
 3. Philip Appleman, *The Faith-Healer Speaks: a Poem*, New York: [Hermetic Press], 2001

Gift of Bruce McKittrick
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Boisset, *Catalogue des tableaux & desseins précieux des maîtres célèbres des trois écoles*, Paris: Chez Musier, père, Pierre Remy, C. F. Julliot, Charriot, Thomas Major à Londres, Pierre Fouquet à Amsterdam, Danoot à Bruxelles, 1777.

Gifts for Acquisitions*

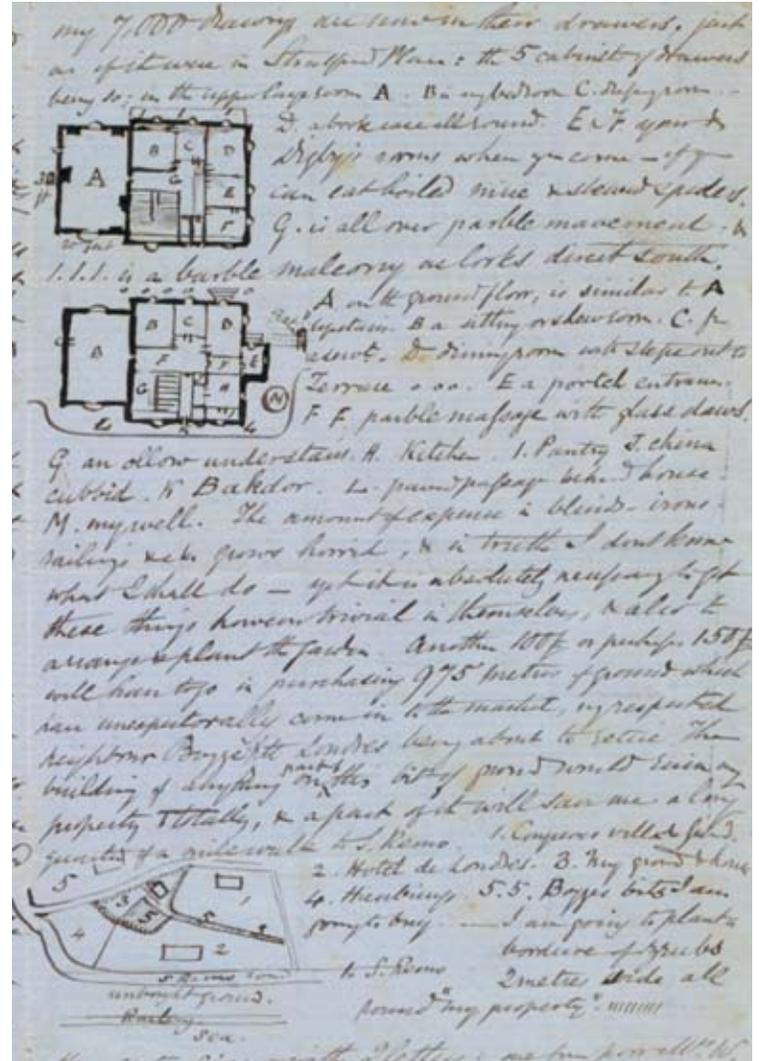
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LITERARY AND HISTORICAL MANUSCRIPTS

The collection of well over ninety thousand literary and historical manuscripts includes correspondence, diaries, and drafts of works by major British, European, and American authors, artists, scientists, and historical and political figures. Highlights are



Charles Dickens's *Christmas Carol*, Henry David Thoreau's journals, and Thomas Jefferson's letters to his daughter Martha. Other significant holdings are manuscripts and letters of Jane Austen, Charlotte Brontë, Albert Einstein, Abraham Lincoln, John Steinbeck, and Voltaire.

Gifts to the Department*

Gift of Damian Atkinson
 William Ernest Henley, eight letters to various recipients,

Edward Lear (1812–1888)
 Autograph letter signed, dated San Remo, 4 (altered to 11) December 1870, to Lady Wyatt. Purchased on the Gordon N. Ray Fund, 2007.



Griffin-Demon Tearing Branch from Tree
Mesopotamia, Middle Assyrian period, ca. twelfth/eleventh century B.C. Modern impression of Seal no 609.

1890–97.
Gift of Talton R. Embry
Sir Walter Besant, *The Story of King Alfred*, autograph manuscript and corrected galley proofs, undated, interleaved with typed notes on Besant’s sources.

Gift of Ellin Kalmus
Illustrated typescript of a BBC television adaptation of Jean de Brunhoff’s book *Babar at Home* [after 1958].

MUSIC MANUSCRIPTS AND PRINTED MUSIC

The Morgan’s collection of autograph music manuscripts is unequalled in this country. Begun by Pierpont Morgan with

the manuscripts of Beethoven’s Violin Sonata no. 10 in G Major, op. 96, and two of Mozart’s earliest surviving letters, the holdings now include original handwritten works by Bach, Brahms, Mozart, Schubert, and Stravinsky along with the world’s most comprehensive collection of Gilbert and Sullivan scores, memorabilia, and ephemera.

Gifts to the Department*

Gift of Lilian M. C. Randall
1. Wolfgang Amadeus Mozart, *Arie, In diesen heil’gen Hallen kennt Man die Rache nicht; für das Klavier; aus der neuen Opera Die Zauberflöte von Herrn Mozart, Wien und*



Wolfgang Amadeus Mozart (1756–1791)
Zauberflöte. In diesen heil’gen Hallen. Vocal score. In Wien; und Mainz: Bey Artaria, [1791]. Gift of Lilian M. C. Randall, 2006.



Tribute from the New York Yacht Club to Commodore J. Pierpont Morgan and Captain C. Olive Iselin for their defense of the American’s Cup upon the occasion of the challenge of the Royal Ulster Yacht Club. Calligraphic manuscript by Tiffany & Co., New York, February 8, 1900.

Mainz: Bey Artaria, [1791].
2. Franz Schubert, *Der Musensohn; Auf dem See; Geistes Gruss: drei Gedichte von Göthe, op. 92; in Musik gesetzt für Gesang mit Begleitung des Pianoforte . . . von Franz Schubert, Wien: M.J. Leidesdorf, [1828].*

ANCIENT NEAR EASTERN SEALS AND TABLETS

Engraved seals are among the smallest objects ever produced by sculptors. Generally only an inch in height, they were carved in great detail with simple tools on semiprecious stones. Through its extensive collection of cylinder seals and cuneiform tablets, the Morgan can trace a continuous artistic sequence from the end of the fifth millennium B.C. to the time of the Persian Empire in the fifth century B.C.

The department is grateful to the Joseph Rosen Foundation for its continued underwriting support.

ARCHIVES

The Archives documents the history of the Morgan, the Morgan family, and the Morgan banking houses. Correspondence, diaries, documents, photographs, books, and selected artifacts provide a record of the influence of several generations of Morgans in the worlds of art, commerce, and philanthropy.

Gifts to the Department

Gift of Alfred Calais in memory of Andrew Cochrane
Carl Hovey, *The Life of J. Pierpont Morgan*, London: William Heinemann, 1912. Inscribed by Pierpont Morgan.

Gift of Mary Pierpont Hall and William C. Hall

1. Family Bible of John and Mary Lord Pierpont containing the Old and New Testaments, together with the Apocrypha, translated out of the original tongues, and with the former translations diligently compared and revised; with marginal notes and references, and the explanatory notes of Ostervald; to which are added, an index, an alphabetical table of all the names . . . John Brow’s Concordance, Inc., New-York: Printed and sold by Collins and Co., 1814.
2. Mary Lord Pierpont Crosby, autograph letter signed, to Juliet Powell, undated, describing the last day in the life of her grandfather the Rev. John Pierpont and his funeral, noting that Pierpont Morgan was in attendance.

*Gifts valued at \$1,000 or more

Letter from the President



During its first full year operating in its redesigned campus, The Morgan Library & Museum experienced tremendous growth and increased exposure. New exhibitions, reopening festivities, and a full schedule of public programs in Gilder Lehrman Hall attracted record numbers of visitors. In addition, membership doubled, growing from 2,500 members at the beginning of the fiscal year to more than 5,000 by the end.

The Campaign for The Pierpont Morgan Library grew as well. By the end of the fiscal year, nearly \$123 million had been identified, with \$106 million toward the building project and reopening activities and \$17 million restricted for the endowment.

Due to the generosity of our patrons and friends, the spring benefit on March 5, 2007, exceeded its fund-raising goal by nearly 18 percent. The Morgan's new space was a boon to corporate entertaining as earned income from fees passed the million-dollar mark by year end.

While there was much to celebrate during this historic year, the Morgan has also confronted some of the same challenges that other cultural institutions have faced after an expansion project. Operating expenses continue to climb, and attendance has reached a plateau. I am confident, however, that through the Morgan's expanded exhibition schedule, greater public outreach, and increased visibility, it will continue to draw new audiences and broaden vital relationships with donors and sponsors.

In January Charles E. Pierce, Jr., announced that after more than twenty years as director of The Morgan Library & Museum, he would be retiring. During his tenure as director, Charlie has contributed immensely to the growth of this institution. I would like to extend my thanks to him, on behalf of the Board of Trustees, for his leadership and vision, which have positioned the Morgan as one of the finest cultural institutions in the country.

In May 2007 the Board of Trustees announced that William M. Griswold will succeed Charlie as director of The Morgan Library & Museum. We are confident that he will be a wonderful successor.

Finally, The Morgan Library & Museum would not be possible without the generous support of our donors. Thank you for your unyielding enthusiasm and for believing in the Morgan's illustrious future.

S. Parker Gilbert
President of the Board of Trustees

Statement of Financial Position

March 31, 2007, with comparative
totals for 2006

ASSETS	2007	2006
Cash and cash equivalents	\$17,308,345	\$20,297,992
Investments	81,497,143	78,911,216
Dividends and interest receivable	155,598	181,810
Grants and contributions receivable	19,735,964	25,297,859
Inventory	340,539	271,764
Broker receivable	628,434	8,025,328
Other assets	589,991	696,999
Property and equipment, net of accumulated depreciation	131,822,477	110,082,451
Construction in progress	-	18,610,391
Investments held in perpetuity	74,107,110	68,137,776
Restricted cash—proceeds from long-term debt	125,677	1,342,715
Financing costs, net of amortization	728,759	755,918
Collections and books	-	-
TOTAL ASSETS	\$327,040,037	\$332,612,219
LIABILITIES AND NET ASSETS		
Liabilities		
Accounts payable and accrued expenses	\$2,640,595	\$6,845,887
Broker payable	554,515	734,847
Long-term debt	40,000,000	50,000,000
Accrued postretirement health benefits	3,243,727	3,144,648
Investments sold short	-	761,781
Total liabilities	46,438,837	61,487,163
Net Assets		
Unrestricted		
Investment in property and equipment	131,822,477	110,082,451
Board-designated	19,946,905	30,267,587
Total unrestricted	151,769,382	140,350,038
Temporarily restricted	53,545,299	60,874,329
Permanently restricted	75,286,519	69,900,689
Total net assets	280,601,200	271,125,056
TOTAL LIABILITIES AND NET ASSETS	\$327,040,037	\$332,612,219

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the three most recent annual
information returns by
contacting The Morgan Library
& Museum at 212.685.0008 or
the New York State Department
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Mili Narayan
 Young Associate of the Morgan

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The Morgan Library & Museum was incorporated in 1924 as an educational institution dedicated to fostering a greater knowledge, understanding, and appreciation of primarily Western history and culture. Originally formed by Pierpont Morgan (1837–1913), the permanent collections record and reflect achievements of European and American literature, music, art, and history. The Morgan is one of the very few institutions in the United States that collects, exhibits, and sponsors research in the areas of illuminated manuscripts, master drawings, rare books, fine bindings, and literary, historical, and music manuscripts.

To realize its purpose, The Morgan Library & Museum has four goals:

TO FUNCTION as a center and source for research and publication in the permanent collections and to promote their scholarly study;

TO PRESERVE and care for the collections that are held in trust for the American people;

TO ACQUIRE, through purchase and gift, significant works in the fields established by Pierpont Morgan;

TO PRESENT the collections, related exhibitions, and interpretive programming to the general public, students, collectors, and scholars in a manner consistent with the highest educational and artistic standards.

The significance of the collections mandates a national and international role for the institution, both as an educational resource for the general public and as a research center for the scholarly community.

