

A tentes plates mais grossièrement broisées  
en pleine pâte les murs, les plaques  
le sol d'un rouge rompu & j'ai les  
chaises & le lit jaune de chrome les oreilles  
et le drap citron vert très pâle la couverture  
rouge sang la table à toilette orangée

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# Mission Statement

**T**he Pierpont Morgan Library 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 collection records and reflects 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 collection and to promote its scholarly study;

**TO PRESERVE** and care for the collection that is 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 collection, 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 collection 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.

# Board of Trustees

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*As of March 31, 2008*

# Letter from the Director



**H**aving begun my tenure as the fifth Director of The Morgan Library & Museum on February 11, 2008, I am honored to take up where Charles E. Pierce, Jr. left off, and to report to our donors on an exceptional year of accomplishments.

It was a pleasure to spend my first few months as Director in conversation with individual Trustees, members of the Council of Fellows, and staff, as well as meeting many of our donors and key support groups, including the Association of Fellows and our members. We have shared ideas about the Morgan's role in the cultural life of New York and beyond, and discussed the many activities that contribute to our success as a library and a museum.

As this report indicates, exhibitions during the past year have been notable for their scope and quality. They have been the subject of lectures, symposia, family days, school programs, and other educational offerings, and have been augmented by a richly varied music program in the expanded Morgan's new Gilder Lehrman Hall. At the same time, we continued to make our holdings available to students and scholars in our Fairchild Reading Room, Drawing Study Center, and, electronically, on the Web.

We have already sketched out a number of initiatives for the near term. We are looking closely at exhibition planning as it relates both to what we present and how we display and interpret the objects we show. With the completion of our recent expansion, we have the opportunity to turn our attention to the way the glorious period rooms of the original McKim library might tell our visitors more about the Morgan and its collection. And we have taken the first steps toward a strategic planning process to assure that the promise of our transformed facility is fully realized.

I am thrilled to be back at the Morgan, to be working again with the Board and the staff, and to be part of a collaborative effort to make available, interpret, and continue to build the collection of one of the world's most important repositories of human creativity. I look forward with the greatest anticipation and excitement to what we will accomplish together.

Thank you, warmly, for your generosity.

William M. Griswold  
*Director*

# Letter from the President

I am delighted to welcome William M. Griswold as Director of The Morgan Library & Museum. Bill was formerly Director and President of the Minneapolis Institute of Arts and, years earlier, head of the Morgan's department of Drawings and Prints. I am confident Bill will lead the institution into a new era of opportunity and challenge.

The generosity of our patrons and friends has helped establish the Charles E. Pierce, Jr. Fund for Exhibitions with gifts totaling more than \$1.3 million. Honoring Charlie Pierce's two decades of service as Director, the fund will provide a reliable stream of support for the principal means of making our holdings and related works from other collections accessible to the public.

Capital campaign pledge payments received during the year made possible a further \$10 million reduction to the bond issue that helped finance the building project, leaving \$30 million remaining to be paid down. We anticipate paying down another \$10 million in fiscal year 2009, to bring the balance to \$20 million. Two key challenge grants, from The Andrew W. Mellon Foundation and the National Endowment for the Humanities, were successfully met, establishing or augmenting endowment for the core activities of the departments of Medieval and Renaissance Manuscripts and Literary and Historical Manuscripts, respectively.

Financial challenges lie ahead for the Morgan. As anticipated when the budget was developed, operating revenues were not sufficient to meet the expenses of running the expanded Morgan complex and its full complement of exhibitions and programs. In addition, turmoil in the credit markets ended the favorable investment environment that had benefited the endowment in recent years. The Board of Trustees is committed to ensuring that expenses are matched with sufficient income to sustain the financial well-being of this institution, without sacrificing the level of excellence that has been synonymous with the Morgan since its founding.

The energy, enthusiasm, and financial support of our donors are gratefully acknowledged. Thank you for giving so generously to The Morgan Library & Museum.

S. Parker Gilbert  
*President of the Board of Trustees*



# Exhibitions

## From Berlin to Broadway *The Ebb Bequest of Modern German and Austrian Drawings*

APRIL 20–SEPTEMBER 2, 2007  
MORGAN STANLEY EAST GALLERY

Forty-three early-twentieth-century German and Austrian drawings by Max Beckmann, Egon Schiele, Otto Dix, George Grosz, Oskar Kokoschka, Ernst Ludwig Kirchner, and other leaders of the German expressionist movement and the Vienna Secession were assembled over many years by Broadway lyricist Fred Ebb (1928–2004) and bequeathed to the Morgan in 2005. A fully illustrated catalogue accompanied the show.

## Highlights from the Morgan's Collections

MAY 25, 2007–APRIL 6, 2008  
THE ENGELHARD GALLERY

This exhibition of a rotating selection of works from the permanent collection demonstrated the nature and scope of one of the world's greatest repositories of music, literature, and art.

*This exhibition was made possible by the Janine Luke and Melvin R. Seiden Fund for Exhibitions and Publications. Additional support was provided by Fay and Geoffrey Elliott.*

## Federico da Montefeltro and His Library

JUNE 8–SEPTEMBER 30, 2007  
CLARE EDDY THAW GALLERY

One of the great libraries of Renaissance Italy and the private study of Federico da Montefeltro (1422–1482), Duke of Urbino, was the subject of this exhibition organized and made possible by the Foundation for Italian Art and Culture.

## Tales and Travels *Drawings Recently Acquired on the Sunny Crawford von Bülow Fund*

JUNE 29–SEPTEMBER 23, 2007  
MORGAN STANLEY WEST GALLERY

More than eighty sheets by French, British, Italian, Dutch, Flemish, and German draftsmen from the sixteenth through the early twentieth centuries and acquired for the Morgan over three decades with funds provided by the Sunny Crawford von Bülow Fund 1978 were the subject of this exhibition and the accompanying catalogue.

## Painted with Words *Vincent van Gogh's Letters to Émile Bernard*

SEPTEMBER 28, 2007–JANUARY 6, 2008  
MORGAN STANLEY EAST GALLERY

Nineteen letters from Vincent van Gogh (1853–1890) to the artist and poet Émile Bernard (1868–1941) as well as twenty-two paintings, drawings, and watercolors provided a rare look at the life and creative process of the legendary master. A fully illustrated scholarly catalogue accompanied the show.

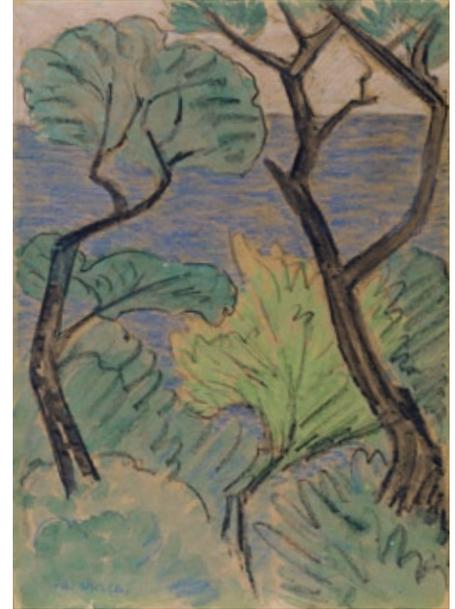
*Major support for the exhibition and its accompanying catalogue was provided by the International Music and Art Foundation. Generous support was also provided by the Robert Lehman Foundation and the National Endowment for the Arts.*

## Apocalypse Then *Medieval Illuminations from the Morgan*

OCTOBER 12, 2007–FEBRUARY 17, 2008  
CLARE EDDY THAW GALLERY

The Book of Revelation, as seen through the eyes of some of the greatest Spanish, French, Flemish and Russian medieval illuminators, was explored in this exhibition drawn from the Morgan's renowned collection.

*This exhibition was made possible by the Janine Luke and Melvin R. Seiden Fund for Exhibitions and Publications.*



Otto Mueller (1874–1930). *Landscape with Trees and Water*, ca. 1923. Colored chalks and gouache on wove paper. 27¾ x 19¾ inches. The Morgan Library & Museum; bequest of Fred Ebb; 2005.149. Photography by Joseph Zehavi.

## Drawing Connections *Baselitz, Kelly, Penone, Rockburne, and the Old Masters*

OCTOBER 12, 2007–JANUARY 6, 2008  
MORGAN STANLEY WEST GALLERY

Linking old and new in unique and unexpected ways, this exhibition and the accompanying catalogue featured artists Georg Baselitz (b. 1938), Ellsworth Kelly (b. 1923), Giuseppe Penone (b. 1947), and Dorothea Rockburne (b. 1932), who chose works from the Morgan's old master drawings to compare and contrast with works from their own hand.

*Major support for this exhibition was provided by the Lily Auchincloss Foundation, Inc. Additional support for the accompanying publication and related programs was provided by Jan Abrams Fine Arts; the Herman Goldman Foundation; Marian Goodman Gallery, New York; Greenberg Van Doren Gallery, New York; Matthew Marks Gallery; Kathleen O'Grady; Michael and Juliet Rubenstein; and Teresa Liszka and Martin Weinstein.*

## Close Encounters

### *Irving Penn Portraits of Artists and Writers*

JANUARY 18–APRIL 13, 2008  
MORGAN STANLEY EAST GALLERY

Showcasing the Morgan's first major acquisition in photography, this exhibition featured sixty-seven portraits of some of the twentieth century's most influential artists, authors, and performers by legendary photographer Irving Penn (b. 1917).

*This exhibition was made possible by a generous gift from Richard and Ronay Menschel.*



*Joan Miró and His Daughter, Dolores, Tarragona, Spain, 1948. Gelatin silver print, selenium toned (1983). 10<sup>1</sup>/<sub>16</sub> x 10<sup>9</sup>/<sub>16</sub> inches. The Morgan Library & Museum; gift of Irving Penn; 2007.17. Copyright 1960 Irving Penn.*

## Michelangelo, Vasari, and Their Contemporaries

### *Drawings from the Uffizi*

JANUARY 25–APRIL 20, 2008  
MORGAN STANLEY WEST GALLERY

Nearly eighty masterpieces of Italian Renaissance drawing from the Uffizi were included in this major survey of sixteenth-century Italian draftsmanship celebrating the contribution of artists who worked in Florence's Palazzo Vecchio. A fully illustrated scholarly catalogue accompanied the exhibition.

*This exhibition was made possible by The Alice Tully Foundation, with major support from the Estate of Alex Gordon. CastleRock Asset Management was corporate sponsor. Additional assistance was provided by the Joseph F. McCrindle Foundation and the Italian Cultural Institute of New York.*

## Draftsmen of the Medici Court

### *Drawings from the Morgan*

FEBRUARY 22–MAY 11, 2008  
CLARE EDDY THAW GALLERY

Works by artists active at the court of Duke Cosimo I de' Medici (1519–1574), selected from the Morgan's rich permanent collection of old master drawings, were exhibited to complement *Michelangelo, Vasari, and Their Contemporaries: Drawings from the Uffizi*.

*This exhibition was made possible by Fay and Geoffrey Elliott.*

## Continuing Exhibitions

### Monumental Miniatures

#### *Engraved Cylinder Seals from the Ancient Near East, ca. 3500 B.C.–330 B.C.*

GILDER LEHRMAN HALL LOBBY

The Morgan's collection of seals—among the earliest known pictorial carvings used to communicate ideas—is showcased in this continuing installation examining the development of the iconography of power, from early seals of the late fourth millennium B.C. to those of the great empires of the first millennium B.C.

*This exhibition was made possible by a generous gift from Jeannette and Jonathan P. Rosen.*

*The Joseph Rosen Foundation continues to provide generous underwriting support for the Department of Ancient Near Eastern Seals and Tablets.*

### A Century and a Half of Morgan Architecture

GILDER LEHRMAN HALL LOBBY

Drawings, models, and photographs from the 1850s to the present chronicled the Morgan's remarkable architectural evolution from private library to national treasure.

*The Morgan's exhibitions and programs were supported in part by public funds from the National Endowment for the Arts, New York State Council on the Arts, and New York City Department of Cultural Affairs.*



# Public, Educational, and Scholarly Programs

## Museum Services

- The Morgan welcomed 167,000 visitors to twelve exhibitions.
- The Web site, at [www.themorgan.org](http://www.themorgan.org), hosted 1,130,409 e-visits.
- More than 7,600 visitors attended concerts, lectures, films, and family programs.
- More than 6,000 visitors attended 464 museum tours.
- More than seventy loans from the collection appeared in exhibitions at 24 museums and libraries worldwide.

## Concerts

The year's concerts in Gilder Lehrman Hall featured internationally renowned artists and ensembles, including:

- Academy of St. Martin in the Fields Chamber Ensemble
- Boston Early Music Festival
- George London Foundation for Singers
- Salzburg Festival
- Glimmerglass Opera
- Gotham Chamber Opera
- Orchestra of St. Luke's Chamber Ensemble
- Young Concert Artists
- David Finckel and Wu Han
- Robert Levin and Claude Frank

*Generous partial underwriting of the concert program was provided by Cynthia Hazen Polsky and Leon B. Polsky and the Cynthia Hazen Polsky and Leon B. Polsky Fund for Concerts and Lectures, with additional support by the Orion Foundation, Incorporated.*

*Concerts were also generously supported by the children of Louise Stillman Lehrman.*

## Lectures, Symposia, and Panel Discussions

A variety of presentations complemented the Morgan's exhibitions and fostered public understanding of the collection.

**PEN WORLD VOICES: *Black & Blue: The Mediterranean Noir Novel***  
Alice Sebold, moderator  
Massimo Carlotto, author  
Yasmina Khadra, author  
Alicia Giménez-Bartlett, author  
Carlo Lucarelli

*An Evening with Richard Powers and John Leonard*  
Richard Powers, novelist  
John Leonard, critic

**SYMPOSIUM: *Michelangelo, Vasari, and Their Contemporaries: Drawings from the Uffizi***  
Annamaria Petrioli Tofani, former Director, Uffizi, and keynote speaker  
Janet Cox-Rearick, The Graduate Center, City University of New York  
Rhoda Eitel-Porter, The Morgan Library & Museum  
Larry J. Feinberg, Art Institute of Chicago  
David Franklin, National Gallery of Canada  
Elizabeth Pilliod, WMHEC-Rutgers University

**SYMPOSIUM: *The Montefeltro Library and the Urbino Renaissance***

Frank Dabell, Temple University, Rome  
Christian Kleinbub, Ohio State University  
Daniel Zolli, Wesleyan University

*Muses on Dromedary: A Trot with John Donne*  
Paul Muldoon, poet

*Prayer, Patronage, and Piety at Las Huelgas: The Apocalypse Then and There*  
David Raizman, Drexel University

*An Illuminated Life: Belle da Costa Greene's Journey from Prejudice to Privilege*  
Heidi Ardizzzone, author

**SYMPOSIUM: *Letters from Vincent: Correspondence and the Legend of van Gogh***  
Jennifer Tonkovich, The Morgan Library & Museum

Hans Luijten, Van Gogh Museum  
Leo Jansen, Van Gogh Museum  
Nienke Bakker, Van Gogh Museum

*A Terrible Beauty Is Born: Irving Penn and the Photographic Portrait After World War II*  
Colin Westerbeck, former curator of Photography, Art Institute of Chicago

*Close Encounters: Irving Penn Portraits of Artists and Writers*  
Peter Barberie, Princeton University



Bradley Moore and Genia Kühmeier. Photography by Ali Goldstein.

## School Programs

*Exploring with the Morgan* served over 2,600 K–12 students, the vast majority from underserved communities in Manhattan and other boroughs. Six enrichment programs, presented in the Horace W. Goldsmith Foundation Education Center and in classrooms in the city, offered students rare opportunities to incorporate primary resources from the Morgan's collection into their study of local and world history, art, social studies, and some scientific disciplines:

- *Colors of the World*: Illuminated Manuscripts in the Age of Exploration
- *From Cover to Cover*: The Art of the Book
- *Writing Matters*: Writing Tools in Ancient World Communities
- *Write a Picture. Draw a Poem*: Looking at van Gogh
- *Door to Door*: Building the Morgan for a Changing Community
- *Reading a Building*: Mr. Morgan and His Library

The following professional development workshops held at the Morgan served nearly 450 teachers, educators, and school principals in the Tri-State Region:

- Workshops for New York City public schoolteachers and art liaisons, in conjunction with the New York City Department of Education
- Workshop for New York City public schoolteachers, in conjunction with the New York City Art Teachers Association, United Federation of Teachers
- Workshop for New York City public schoolteachers, in conjunction with Studio in a School
- Conference, New York City Museum Educators Roundtable
- Principals Institute, in conjunction with the New York City Department of Education



Student participating in one of the Morgan's school programs. Photography by Robert Speiser.

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

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

## Family Programs

Each year, some one thousand children and their parents participate in programs that promote art appreciation, sharpen observation and analytical skills, exercise creativity, and provide avenues for personal expression in the arts within a supportive family environment.

### *Workshops*

- Drawing Dry and Drawing Wet
- In a Snap: Polaroid Workshop

### *Gallery Programs*

- Mythical Creatures Treasure Hunt
- Drawing Connections
- Family Day: Christmas Present!
- Caroling at the Morgan

*The Morgan's public programs were supported in part by a generous grant from The Achelis Foundation.*

## Scholarly Services

- 1,260 researchers from twenty-six countries used the Reading Room.
- 409 researchers used the Drawing Study Center.
- 5,650 researchers were assisted through telephone and e-mail inquiries.
- 70 professionals and students attended courses in the Thaw Conservation Center.
- 67 high school, college, and graduate classes were hosted by department curators.

## Fellowships and Internships

Themis Anastasia Brown Memorial Internship

*Made possible by the Themis Anastasia Brown Memorial Endowment Fund, established through the generosity of her family.*

Sherman Fairchild Conservation Fellowships

*Made possible by a generous grant from the Sherman Fairchild Foundation*

McCrinkle Internships in Master Drawings  
*Made possible by a generous grant from the Joseph F. McCrinkle Foundation*

Moore Curatorial Fellowship in Master Drawings  
*Made possible by a generous grant from the Indian Point Foundation*

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

# Gifts to the Collection

Gifts valued at \$1,000 or more

April 1, 2007–March 31, 2008

## Drawings and Prints

**Bequest of Richard S. Zeisler** Henri Matisse (1869–1954), *Jazz*, 1947, set of twenty stencils on Arches paper

**Gift of Helen-Mae and Seymour Askin, Jr. in honor of Charles E. Pierce, Jr.**

Girolamo Macchietti (1535–1592), *Charity*

**Gift of W. M. Brady in honor of Charles E. Pierce, Jr.** Julien-Léopold, also known as Jules Boilly (1796–1874) *Young Man Reading Under a Tree*

**Gift of DeCourcy E. McIntosh in honor of Charles E. Pierce, Jr.** Eugène Delacroix (1798–1863), *Raising of the Cross* (?), possibly after Rubens; Paul Delaroche (1797–1856), *View from the Artist's Studio, Nice*, and *Portrait of James Pradier (1792–1852)*; Eugène Fromentin (1820–1876), *Bivouac near Boghari*, ca. 1852–53; and Ary Scheffer (1795–1858), *Léonore—The Return of the Army*, ca. 1834

**Gift of Mr. and Mrs. George L. K. Frelinghuysen in honor of Charles E. Pierce, Jr.** Tako Hajo Jelgersma (1702–1795), *Portrait of Izaak van der Vinne Drawing at a Table in an Interior*, 1736; and Cornelis van Noorde (1731–1795), etching after Tako Hajo Jelgersma, *Portrait of Izaak van der Vinne Drawing at a Table in an Interior*, 1754

**Gift of Stuart and Beverly Denenberg in honor of William M. Griswold** Louis-Leopold Boilly (1761–1845), *The Montgolfier Brothers*, *Joseph-Michel (1740–1810) and Jacques Etienne (1745–1799)*

**Gift of William M. Voelkle in honor of William M. Griswold** Roy Lichtenstein (1923–1997), *Crak!*, 1963

**Gift of Charles Ryskamp in honor of Charles E. Pierce, Jr., and William M. Griswold** Caspar Wolf (1735–1798), *Near the Zugersee, Switzerland: View of an Estate*; *Near the Zugersee, Switzerland: Landscape with an Estate*; and *Near the Zugersee, Switzerland: Road Leading to an Estate*

**Gift of Mrs. Livio Borghese in honor of Charles E. Pierce, Jr.** Albrecht Dürer (1471–1528), *Madonna by the Wall*, 1514, engraving

**Gift of Whitney B. Armstrong in honor of Charles E. Pierce, Jr.** Norman Bluhm (1921–1999), *Untitled*, 1958; and Thomas Nozkowski (b. 1944), *Untitled*, 1992

**Gift of Patricia and Henry Tang in honor of Charles E. Pierce, Jr.** Charles Fairfax Murray (1849–1919), *Four Studies of a Standing Girl and Separate Studies of Her Arms*; verso: *Baptism of Christ*

**Gift of James Corcoran** Frank Stella (b. 1936), nine drawings, *Untitled*, 1960s

**Gift of Sara Jane Roszak, Estate of Theodore Roszak** Theodore Roszak (1907–1981), eight drawings, 1931–62

**Gift of Jennifer Vorbach** Charles Fairfax Murray (1849–1919), *Raising of Lazarus, After Giotto*; and *Study of Aeneas*

**Gift of the artist** Mary Frank (b. 1933), *Vulture*, ca. 2002

**Gift of Regina and Lawrence Dubin, M.D.** Jane Logemann (b. 1942), *Kaddish 20*, 1996

**Gift of Margot and C. Leonard Gordon and purchased on the Herzog Fund** Aurelio Lomi (1556–1622), *Sheet of Studies*

**Gift of Mr. and Mrs. Bernard Kramarsky in memory of Lola and Siegfried Kramarsky on the occasion of the 75th anniversary of the Morgan Library and the 50th anniversary of the Association of Fellows (completion of fractional gift)** Jean-Antoine Watteau (1684–1721), *Head of a Woman, Turned Three-Quarters to the Right*

**Gift of Martin W. Hutner in honor of his brother Joseph L. Hutner** William Hogarth (1697–1764), *Masquerades and Operas*, February 1723/24, etching and engraving

**Gift of David Nolan** Erwin Pfrang (b. 1951), *Lagerplane IV*, 2004–5

**Gift of Lysiane Luong Grooms and Red Grooms** Red Grooms (b. 1937), *Three Men in a Balloon*, 1956; *Rudy Burckhardt at Machu Picchu*, 1974; and *Study for Entry into a Town*, 2005

**Gift of Henry and Ruth Yancovich in memory of Miss Ruth G. Woodis of Worcester, Massachusetts** Käthe Kollwitz (1867–1945), “Not” (*Misery*), 1897; and *Self-Portrait*, 1912

## Medieval and Renaissance Manuscripts

**Gift of Mrs. Alexandre P. Rosenberg in memory of her husband, Alexandre Paul Rosenberg** Master of Claude de France, *Prayer Book of Claude de France, Tours*, ca. 1517

**Gift of Daniel and Cynthia Buttafuoco** Illuminated manuscript of Nichasius de Planca's *De precepto prudentie*, N. France or Flanders, ca. 1300

**Gift of Jeffrey Hoffeld in honor of John Plummer** The Spanish Forger, two miniatures, France (?), early twentieth century

## Printed Books and Bindings

**Gift of S. Parker Gilbert** Collection of 1890s first editions, including *The Chameleon: A Bazaar of Dangerous and Smiling Chances*, London, 1894, one of one hundred copies; Arthur Conan Doyle, *The Adventures of Sherlock Holmes*, London, 1892, with *The Memoirs of Sherlock Holmes*, London, 1894, and *The Hound of the Baskervilles*, London, 1902; Rudyard Kipling, *Just So Stories*, London, 1902, with the dust jacket; and Oscar Wilde, *The Ballad of Reading Gaol*, London, 1898, one of thirty copies on Japanese vellum

**Bequest of Edwin V. Erbe, Jr.** Collection of forty-eight items of twentieth-century American and British literature, comprising books and a number of manuscripts, with such highlights as three books owned by Hart Crane; carbon typescripts of short stories by Tennessee Williams; a typed letter from Ezra Pound; and two books by Samuel Beckett inscribed to Edwin Erbe

**Gift of Blanche Cirker** Max Ernst, *Une semaine de bonté; ou, les sept éléments capitaux, roman*, Paris, 1934

**Gift of Elisabeth Hansot and David Tyack in honor of Milbrey W. McLaughlin** François Pierre de La Varenne, *Le cuisinier françois, ou, L'école des ragouts ou est enseigné la maniere d'appréter toutes sortes de viandes, de pâtisseries & confitures*, Lyons, 1699



*Trinity Adored by the Choirs of Angels; Assumption and Coronation of the Virgin* (fols. 24v–25; 23v–24), illuminated by the Master of Claude de France. Prayer Book of Queen Claude de France; France, Tours, ca. 1517. 2¼ x 2 inches. The Morgan Library & Museum; MS M.1166. Gift of Mrs. Alexandre P. Rosenberg in memory of her husband, Alexandre Paul Rosenberg, 2008. Photography by Schecter Lee.

**Gift of Charles Ryskamp** William Cowper, *Autobiography of Cowper*, London, 1835, and *The Diary of Samuel Teedon*, ed. Thomas Wright, London, 1902

**Gift of Hans E. Tausig in honor of Charles E. Pierce, Jr.** *Biblia sacra Veteris et Novi Testamenti*, Geneva, 1583, bound by Williamson of Eton

**Gift of David Alan Richards in honor of Charles E. Pierce, Jr.** William Nicholson, *Types de Londres*, Paris, 1898

**Gift of William M. Voelkle in honor of Charles E. Pierce, Jr.** Thomas Shadwell, *The Volunteers, or The Stock-Jobbers: A Comedy*, London, 1693, with eight other Shadwell plays in three volumes

**Gift of the Visiting Committee of the Department of Printed Books and Bindings in honor of Charles E. Pierce, Jr., and on the Gordon N. Ray Fund** Album of genre scenes by Bartolomeo Pinelli and others, consisting of thirty-seven hand-colored etchings assembled by or for Eugène de Bourbon-Busset with his arms on a binding by Alphonse Giroux, Rome, ca. 1809–38

## Literary and Historical Manuscripts

**Gift of Eugene V. Thaw in honor of Charles E. Pierce, Jr.** Vincent van Gogh, nineteen autograph letters signed to Émile Bernard and one autograph letter signed to Paul Gauguin, dated 1887–89

**Gift of Charles Ryskamp in memory of Brooke Russell Astor** William Cowper, autograph letter signed, dated Weston, 10 September 1793, to General Cowper, and autograph letter signed, dated 10 December 1767, to Mrs. [Judith] Madan

**Gift of Margaret G. Cobb** Voltaire, autograph letter signed, dated Ferney, 6 December 1767, to Adrien Michel Hyacinthe Blin de Sainmore; Frederick II, *Anti-machiavel*, autograph manuscript of the beginning of Chapter 2, with revisions in the hand of Voltaire, dated [1739 or 1740]; Albert Gallatin, autograph letter signed, dated Washington, 9 September 1809, to Thomas Worthington, letter signed, dated Treasury Department, 9 February 1807, to William Macpherson, and an autograph letter signed, dated Boston, 15 September 1828, to William Treble, with an autograph list of “Maps wanted in the Library of Harvard University”; and a facsimile of an autograph letter from Albert Gallatin to Isabelle Pictet, dated 23 May 1844

**Gift of Laurie Valentine through the WB Yeats Society of New York** William Butler Yeats, autograph letter signed, undated, [April 2–10, 1914], to an unidentified correspondent

**Gift of Paul F. Walter in honor of Charles E. Pierce, Jr.** James McNeill Whistler, autograph letters signed (7), four to Marcus Bourne Huish, dated 7, 10, and 14 August 1894 and [30/31 January 1896]; one to Florence Boughton, [1884/1885]; one to Mrs. G. H. Boughton, [5/12 June 1884?]; and one to Ralph Curtis, [3/30 June 1893], with one autograph note by Whistler to an unidentified correspondent, [1886/1887]; and Mortimer Menpes, autograph letter signed, to Thomas R. Way, undated

**Gift of the grandchildren of Guy Brinton Barham** William Randolph Hearst, autograph letter signed, Paris, undated, to his friend Guy Brinton-Barham, with 61 silver gelatin black-and-white photographs pasted on

**Gift of Hayden Grant Braine in memory of John Hamilton Braine** Thornton Wilder, autograph letter, dated Lawrenceville, New Jersey, 25 May 1928, to [John Hamilton] Braine, with portrait photograph, undated

**Gift of Melvin R. Seiden** *New Yorker* cartoons by Charles Addams, Peter Arno, Arthur Getz, and Saul Steinberg, consisting of 36 drawings, three engravings, ten lithographs, one notebook, and one painting, with six of the drawings presented in honor of Robert and Lois Erburu, William M. Griswold, Leila Hadley Luce, Richard and Ronay Menschel, Charles Ryskamp, and Eugene and Clare Thaw

## Music Manuscripts and Printed Music

**Gift of Margaret G. Cobb** Claude Debussy, *La mer: trois esquisses symphoniques*, Paris: Durand, ca. 1905, orchestral full score inscribed by Debussy to the conductor D. E. Inghelbrecht, October 1913, and *Cinq poèmes de Ch. Baudelaire*, [Paris?: s.n.], 1890, first edition: “Tirage unique à 150 exemplaires, nos. 1 à 50 sur papier de Hollande,” exemplaire no. 45, inscribed by Debussy to Erik Satie, 27 Oct. 1892

## Archives

**Gift of the Charina Foundation** Berenice Abbott, vintage gelatin silver print of 231 Madison Avenue (former home of J. P. Morgan, Jr.), 27 January 1937

**Gift of Eugene V. Thaw** Static display model of the fourth steam yacht *Corsair* displayed on a pair of brass pedestals within a glass case with a mahogany base and frame, on a matching stand

# Statement of Financial Position

March 31, 2008, with comparative totals for 2007

ASSETS	2008	2007
Cash and cash equivalents	\$15,564,337	\$17,308,345
Investments	72,562,386	81,497,143
Dividends and interest receivable	208,158	155,598
Grants and contributions receivable	12,161,002	19,735,964
Inventory	372,178	340,539
Broker receivable	2,552,051	628,434
Other assets	837,403	589,991
Property and equipment, net of accumulated depreciation	131,997,302	131,822,477
Investments held in perpetuity	76,376,132	74,107,110
Financing costs, net of amortization	701,600	728,759
Restricted cash—proceeds from long-term debt	—	125,677
Collections and books	—	—
<b>TOTAL ASSETS</b>	<b>\$313,332,549</b>	<b>\$327,040,037</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>LIABILITIES</b>		
Accounts payable and accrued expenses	\$1,837,637	\$2,640,595
Broker payable	2,014,987	554,515
Long-term debt	30,000,000	40,000,000
Accrued postretirement health benefits	1,588,816	3,243,727
<b>Total liabilities</b>	<b>35,441,440</b>	<b>46,438,837</b>
<b>NET ASSETS</b>		
<b>Unrestricted</b>		
Investment in property and equipment	131,997,302	131,822,477
Board-designated	15,254,063	19,946,905
<b>Total unrestricted</b>	<b>147,251,365</b>	<b>151,769,382</b>
Temporarily restricted	53,126,776	53,545,299
Permanently restricted	77,512,968	75,286,519
<b>Total net assets</b>	<b>277,891,109</b>	<b>280,601,200</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$313,332,549</b>	<b>\$327,040,037</b>

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ABOVE: *Nichasius Presenting His Work to Bishop William of Utrecht* (Fol. 2v). Nichasius de Planca, *De precepto prudentie* (In Praise of Poetry), Northern France or Flanders, ca. 1300. Ink, gouache, and gold on vellum. The Morgan Library & Museum; MS M.1164. Gift of Daniel and Cynthia Buttafuoco. Photography by Joseph Zehavi.

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Augustin Saint-Aubin (1736–1807). *The Promenade on the Ramparts of Paris* (La Promenade des Remparts de Paris), 1760. Pen and gray ink, with brown wash, over graphite, incised; verso rubbed with red chalk for transfer. 9 $\frac{1}{16}$  x 14 $\frac{3}{4}$  inches. The Morgan Library & Museum; purchased on the Sunny Crawford von Bülow Fund 1978; 2007.107. Photography by Joseph Zehavi.

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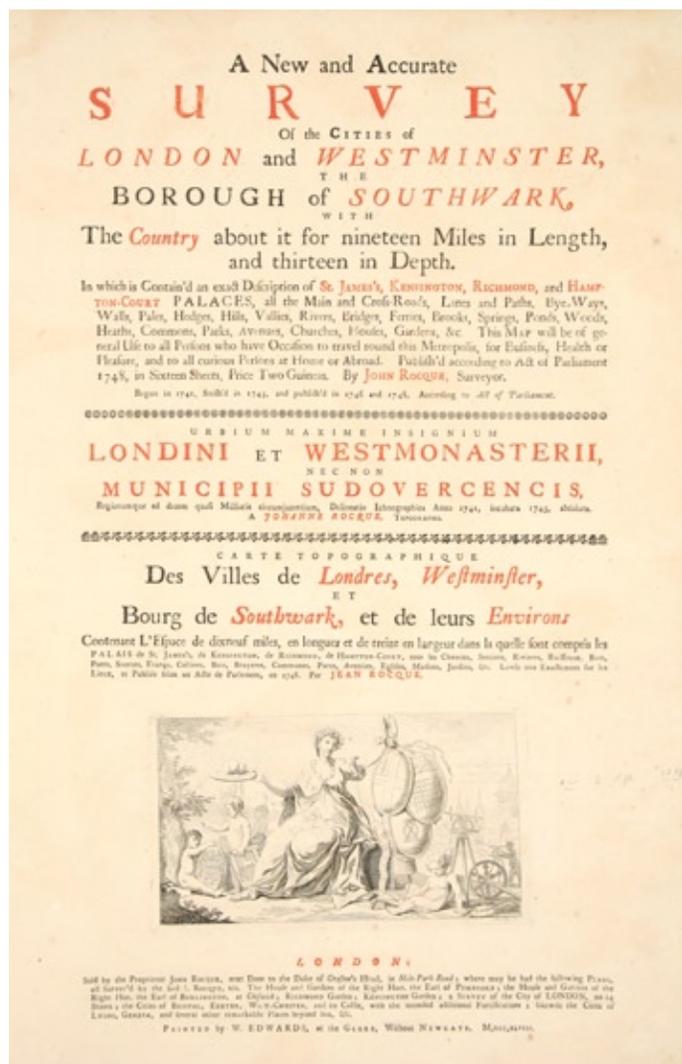
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Title page. John Rocque (d. 1762). *A New and Accurate Survey of the Cities of London and Westminster*. London: John Rocque, 1748. Purchased on the Henry S. Morgan Fund, 2007. The Morgan Library & Museum; PML 129921. Photography courtesy of Ursus Books & Prints, Ltd.

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*Saint James the Greater*, woodcut in *Horae ad usum Romanum*. Paris: Jean Du Pré or Chablis; Jean Le Rouge for Antoine Vêrard, 2 September 1485. Purchased as the gift of the B. H. Breslauer Foundation and on the B. H. Breslauer Foundation Fund, the Curt F. Bühler Fund, the Lathrop C. Harper Fund, and the Gordon N. Ray Fund, 2007. The Morgan Library & Museum; PML 129974. Photography by Joseph Zehavi.

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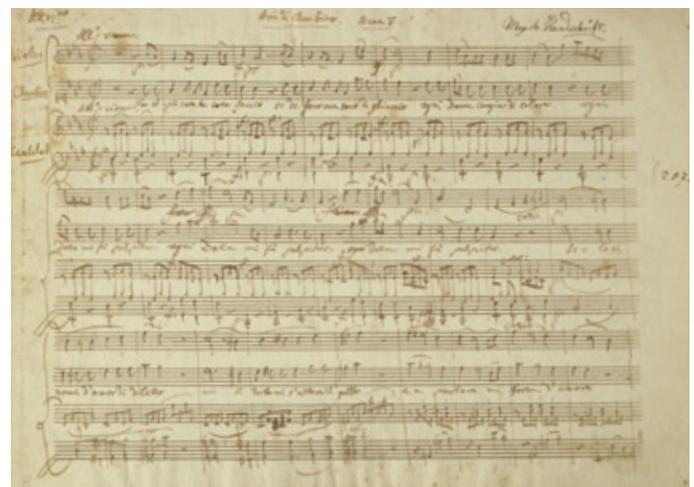
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Wolfgang Amadeus Mozart (1756–1791). *Nozze di Figaro*. “Non so’ piu’ cosa son”; arr. The Morgan Library & Museum; Dannie and Hettie Heineman Collection. Photography by Schecter Lee.

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*Lion Attacking a Fallen Mouflon.* Height: 2.8 cm.; diameter: 1.2 cm. Mesopotamia, Middle Assyrian period (ca. thirteenth century B.C.); banded agate. The Morgan Library & Museum, Seal no. 602.

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Georg Baselitz (b. 1938). *Ism (21.IV.2006) [Ismus (21.IV.2006)]*, 2006. Feather pen, watercolor, India ink on paper. 26 1/8 x 20 inches. The Morgan Library & Museum. Gift of the Modern and Contemporary Collectors' Committee; 2007.75. Photography by Joseph Zehavi. © Georg Baselitz.

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*Street Scene by the Colosseum.* Hand-colored etching in an album of thirty-seven Italian genre scenes by Bartolomeo Pinelli and others. Rome: n.p., ca. 1809–38. Purchased as the gift of the Visiting Committee of the department of Printed Books and Bindings in honor of Charles E. Pierce, Jr., and on the Gordon N. Ray Fund, 2008. The Morgan Library & Museum; PML 195028. Photography by Joseph Zehavi.

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\* As of July 31, 2008

† Deceased



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