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# Mission Statement

**T**he mission of The Morgan Library & Museum is to preserve, build, study, present, and interpret a collection of extraordinary quality in order to stimulate enjoyment, excite the imagination, advance learning, and nurture creativity.

A global institution focused on the European and American traditions, the Morgan houses one of the world's foremost collections of manuscripts, rare books, music, drawings, and ancient and other works of art. These holdings, which represent the legacy of Pierpont Morgan and numerous later benefactors, comprise a unique and dynamic record of civilization as well as an incomparable repository of ideas and of the creative process.

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*As of March 31, 2011*

# Letter from the Director



William M. Griswold.  
Photography by Graham Haber, 2010.

**T**he past year was marked by many highlights for the Morgan. Of these, none is more richly deserving of first mention than the critically acclaimed refurbishment of the interiors of the McKim building.

The aesthetic gains of the project—unveiled in October 2010—are readily apparent. By upgrading the historic building’s electrical infrastructure and installing sophisticated new lighting, we enhanced the illumination of the beautiful interiors of Pierpont Morgan’s library. Several antique lighting fixtures—dating to the McKim’s earliest years and in storage for over half a century—were reinstalled, and period furniture was conserved and reupholstered. The walnut bookcases in the East and West Rooms were improved with nonreflective Plexiglas, and specialists cleaned a century’s worth of dust and dirt buildup in the Rotunda.

The project also provided the means to exhibit more works from the Morgan’s unrivaled collections. The North Room was beautifully adapted for the display of ancient Near Eastern seals and tablets as well as Migration-era gold. Curators thoughtfully reconsidered the placement of art objects in Mr. Morgan’s sumptuous study, the West Room, and its vault was opened for public viewing. The installation of new display cases throughout the building allows for an ongoing rotation of treasures from the permanent collection.

In 2011 the Morgan mounted more than a dozen exhibitions, including superb shows on artists and writers such as Edgar Degas, Roy Lichtenstein, and Mark Twain, and thematic exhibitions on subjects ranging from the diary to romantic era landscape designs. Three sculptures by Mark di Suvero were exhibited in Gilbert Court, in the first of what we hope will be many such installations in this expansive space. A wonderful selection of Gilder Lehrman Hall concerts was also presented, as were an array of engaging lectures, gallery talks, and family programs. This activity resulted in an increase in Morgan attendance over the previous year.

The Morgan audio tour was updated with new information about the McKim building, and we continued to make improvements to our Web site. More than forty outstanding music manuscripts were digitized and made available online as was a version of the Gutenberg Bible. With additional slide shows and curatorial talks, Web site traffic increased thirty percent.

This year we moved forward on the creation of a Morgan Drawing Institute dedicated to fostering and disseminating research in the field of master drawings. The initiative was made possible through a generous gift from Life Trustee Eugene V. Thaw.

Sound management of expenses in 2011 has been coupled with increases in operating revenues and donations from individuals and foundations. We again thank the Sherman Fairchild Foundation for its 2008 multiyear grant, which allowed us to continue with many public offerings and services to scholars during the recent financial crisis.

Of special note, after twenty-three years of outstanding leadership as President of the Board, S. Parker Gilbert stepped down, and the Trustees elected Lawrence R. Ricciardi to succeed him. Parker leaves the Morgan a very different and much stronger institution than he found it, and we are enormously grateful for his guidance, stewardship, and personal generosity.

William M. Griswold  
*Director*

# Letter from the President

The restoration of the interiors of the McKim building was a significant milestone in 2011, and the project would not have been possible without a group of donors who joined my wife, Gail, and me in making gifts to support it. The Morgan is profoundly grateful for the contributions of Louise and Lewis Lehrman, Katharine and William Rayner, Jeannette and Jonathan Rosen, Beatrice Stern, Suzanne and Jeffrey Walker, and a donor who wishes to remain anonymous.

The institution took the important step this year of forming a Development Committee, chaired by board vice president Richard L. Menschel. One of the first actions of the committee will be to consider how best to ensure that the Morgan remains a vital cultural center of national and international significance. Sound finances will of course be key to this effort. To that end, the committee anticipates launching an endowment campaign in the near future to support the Morgan's exhibition program and scholarly initiatives, and to fund important curatorial and conservation staff positions.

The institution is indebted to the Sherman Fairchild Foundation for its ongoing funding of operations and special projects, and to the Thaw Charitable Trust for its support of the new Morgan Drawing Institute. Other foundations generously supporting various aspects of the Morgan's work were the Mary Flagler Cary Charitable Trust, the Anna-Maria and Stephen Kellen Foundation, the Joseph F. McCrindle Foundation, the B.H. Breslauer Foundation, The Indian Point Foundation, The Ambrose Monell Foundation, and the Marc Haas Foundation.

During the fiscal year ending March 31, 2011, the market value of the endowment increased from \$142.8 million to \$154.4 million, and the institution's operating deficit declined to \$484,000, a substantial reduction over 2010. Though times continue to be challenging, the Morgan is making every effort to control expenses while maintaining its high standards and rich and varied programming.

In March 2011, I stepped down as President of the Board of Trustees after twenty-three years, and Lawrence R. Ricciardi was elected to succeed me. He will be a strong and effective leader. It has been my privilege to oversee two expansions of the Morgan's campus as well as the restoration of its historic McKim building. Importantly, the last two decades have also seen broad growth in the Morgan's exhibition schedule and in its educational and music programs. The cumulative result of this activity is a more visible and public institution that has nevertheless stayed true to its history and traditions.

It has been an honor to work with the Morgan's superb staff over the years, and I am deeply grateful to all who have supported this extraordinary institution during my tenure.

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



S. Parker Gilbert.  
Photography © John Abbott

# Exhibitions

## Letters by J. D. Salinger

MARCH 16–MAY 9, 2010  
EAST ROOM

As a tribute to J. D. Salinger (1919–2010), the Morgan held a pair of exhibitions of ten of his letters to Michael Mitchell, who was commissioned by Salinger to create the dust jacket for *The Catcher in the Rye*. The letters cover a forty-year period and constitute an extraordinarily rare and revealing correspondence.

## Palladio and His Legacy

### *A Transatlantic Journey*

APRIL 2–AUGUST 1, 2010  
ENGELHARD GALLERY

This exhibition featured thirty-one original Palladio drawings from the Royal Institute of British Architects. These exquisite drawings, exhibited only once before in America and never in New York, were on view to the public for the first time in over thirty years. They were presented with rare architectural texts to illustrate the journey of Palladio's design principles of proportion, harmony, and beauty from Italy to North America.

*The exhibition was organized by the Royal Institute of British Architects Trust, London, in association with the Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza, and The Morgan Library & Museum, New York. Plaster models were by Timothy Richards. The exhibition was made possible by the generous support of the Regione del Veneto, Dainese, Richard H. Driehaus Charitable Lead Trust, British Architectural Library Trust, Gladys Krieble Delmas Foundation, Samuel H. Kress Foundation, Center for Palladian Studies in America, Richard Wernham and Julia West, Andrew D. Stone, William T. Kemper Foundation, Anne Kriken Mann, and Sir John Soane's Museum Foundation. Related public programs at the Morgan were made possible in part by the Italian Cultural Institute, New York.*

RIGHT: Albrecht Dürer, folio from *Four Books on Human Proportion* (detail), Nuremberg; Agnes Dürer, 1532, 1534. Gift of John P. Morgan II in memory of Mrs. Junius S. Morgan, 1981; PML 77029.2.

## Written in Stone

### *Historic Inscriptions from the Ancient Near East, ca. 2500 B.C.–550 B.C.*

APRIL 13–SEPTEMBER 5, 2010  
GILBERT COURT

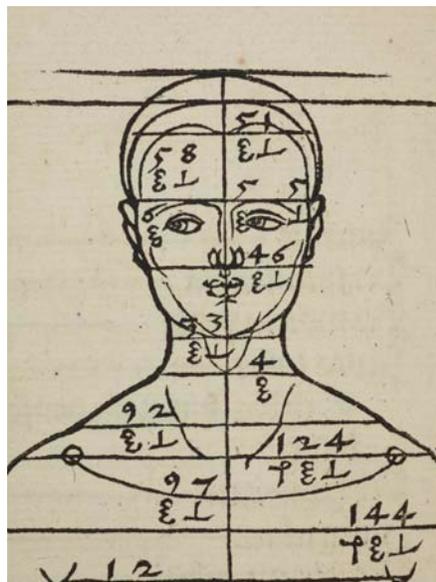
This exhibition explored the development of writing in Mesopotamia—the wedge-shaped system that we call cuneiform—that was in use for over three thousand years. Among ancient Mesopotamian objects on view was an inscribed tablet from the Middle Assyrian period of Mesopotamia that records and commemorates the restoration of the temple of the goddess Ishtar in the capital city of Assur.

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

## Magna Carta

APRIL 21–MAY 30, 2010  
EAST ROOM

One of the earliest original manuscripts of Magna Carta dating to 1217 was on display in the McKim building's East Room. The manuscript, one of four original versions of Magna Carta held by the Bodleian Library at the University of Oxford, had never before left Britain since being issued almost eight hundred years ago.



## Defining Beauty

### *Albrecht Dürer at the Morgan*

MAY 18–SEPTEMBER 12, 2010  
CLARE EDDY THAW GALLERY

Albrecht Dürer (1471–1528), preeminent master of the German Renaissance, transformed drawing in northern Europe. The exhibition included eight extraordinary drawings by Dürer that demonstrate the variety and dynamism of his draftsmanship. Prints and treatises by the artist were also included.

*This exhibition was made possible by the William C. Bullitt Foundation.*

## Romantic Gardens

### *Nature, Art, and Landscape Design*

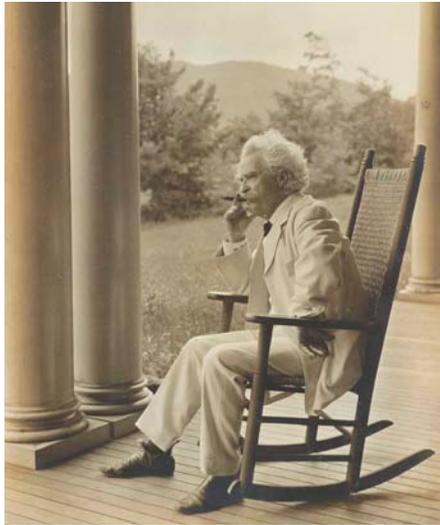
MAY 21–AUGUST 29, 2010  
MORGAN STANLEY GALLERIES

The exhibition featured approximately ninety highly influential texts and outstanding works of art from the Romantic era, providing a compelling overview of ideas championed by the Romantics and implemented by them in private estates and public parks in Europe and the United States, notably New York's Central Park.

*This exhibition was underwritten by the Johansson Family Foundation.*

*Generous support was provided by Janine Luke and Melvin R. Seiden, as well as by The Bodman Foundation, Charles C. Butt, The Chilton Foundation, the Heineman Foundation for Research, Educational, Charitable and Scientific Purposes, Inc., and Deutsche Lufthansa AG.*

*The catalogue was made possible by The Foundation for Landscape Studies; the Graham Foundation for Advanced Studies in the Fine Arts; Patrick and Elizabeth Gerschel; Furthermore, a program of the J. M. Kaplan Fund, Inc.; the German Consulate General in New York; the Consulate General of the Republic of Poland in New York; and the Andrew W. Mellon Fund for Research and Publications.*



### Mark di Suvero at the Morgan

JUNE 16–SEPTEMBER 12, 2010  
GILBERT COURT

In the first exhibition of contemporary sculpture ever held at the Morgan, three works by the celebrated sculptor Mark di Suvero were installed in the lobby and multi-story, glass-enclosed atrium designed by architect Renzo Piano. The works included one large piece, *Homebody*, created in 2004, and two smaller works, *Heraldic Bourgogne* (1995) and *Sandwich 1* (2007).

*This installation was made possible through the generosity of Richard and Ronay Menschel.*

### Anne Morgan's War *Rebuilding Devastated France, 1917–1924*

SEPTEMBER 3–NOVEMBER 21, 2010  
ENGELHARD GALLERY

This exhibition brought to life the extraordinary work undertaken by a small team of American women volunteers, led by Pierpont Morgan's daughter Anne Morgan, who left comfortable lives in the United States to devote themselves to relief work in France during and after World War I. Works on view included silent films, photographs, and letters drawn from the Franco-American Museum at the Château de Blérancourt in France and the Morgan.

*This exhibition was made possible through the generosity of The American Friends of Blérancourt.*

### Mark Twain *A Skeptic's Progress*

SEPTEMBER 17, 2010–JANUARY 2, 2011  
MORGAN STANLEY EAST GALLERY

The Morgan and The New York Public Library—which hold two of the world's great collections of manuscripts, rare books, letters, and other items related to the life of Mark Twain (1835–1910)—presented a major exhibition at the Morgan exploring a central, recurring theme throughout the author's body of work: his uneasy, often critical, attitude towards a rapidly modernizing America. The exhibition included more than 120 manuscripts and rare books, as well as letters, notebooks, diaries, photographs, and drawings associated with the author's life and work.

*This exhibition was generously supported by the Margaret T. Morris Fund for Americana and Mr. and Mrs. Jeffrey C. Walker, with additional assistance from The Gladys Kriebel Delmas Foundation, The Carl and Lily Pforzheimer Foundation, and the F. M. Kirby Foundation.*

### Roy Lichtenstein *The Black-and-White Drawings, 1961–1968*

SEPTEMBER 24, 2010–JANUARY 2, 2011  
MORGAN STANLEY WEST GALLERY

This exhibition presented for the first time an important series of large-scale, black-and-white Lichtenstein works as a group and examined Lichtenstein's less known exploration of the medium of drawing. Created during the early and mid-1960s, the fifty-five drawings offered a revealing window into the development of Lichtenstein's art.

### TERRA FOUNDATION FOR AMERICAN ART

*This exhibition was underwritten by the Terra Foundation for American Art.*

*Major support was provided by an anonymous donor, The Broad Art Foundation, Doris Fisher, Agnes Gund, and Larry Gagosian, with additional assistance from Barbara Bertozzi Castelli, the Dedalus Foundation, Inc., and David Nash and Lucy Mitchell-Innes.*

### Degas *Drawings and Sketchbooks*

SEPTEMBER 24, 2010–JANUARY 23, 2011  
CLARE EDDY THAW GALLERY

This exhibition featured some twenty exceptional drawings by Degas, along with two of his sketchbooks, demonstrating the artist's characteristic daring and inventiveness. The show included works depicting quintessential Degas subjects—from his earliest portraits of himself, family members, and friends to his later intensive studies of dancers and performers.

*This exhibition was made possible by the William C. Bullitt Foundation.*

### Highlights from the Morgan's Collection: Americana

OCTOBER 30, 2010–ONGOING  
ROTUNDA

New display cases were installed in the Rotunda to house the first substantive display of the Morgan's outstanding collection of Americana, including such great works as autograph letters by Thomas Jefferson and Abraham Lincoln, the life mask of George Washington, copies of the first Bible printed in America, and the Declaration of Independence.

### Rare Books and Manuscripts

OCTOBER 30, 2010–ONGOING  
EAST ROOM

Highlights of the approximately one hundred works to be on rotating display each year in the McKim building's East Room include examples of some of the Morgan's finest literary and historical manuscripts, medieval and Renaissance illuminated texts, music manuscripts, and printed books and bindings.

ABOVE: Number 4 (detail) in a series of seven photographic portraits of Mark Twain, each inscribed by Twain, taken by Albert Bigelow Paine, 1906, gelatin silver prints on card. Purchased on the John F. Fleming Fund, 2008; MA 7253. Photography by Graham Haber, 2010.



### Seals and Tablets and Migration-Era Art

OCTOBER 30, 2010–ONGOING  
NORTH ROOM

The North Room was transformed to feature 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. More than two hundred objects are now on permanent view in this new exhibition space.

### Charles Dickens’s *Christmas Carol*

NOVEMBER 30, 2010–JANUARY 9, 2011  
EAST ROOM

Every year, Dickens’s manuscript, on view in the East Room of the historic McKim building, serves as the centerpiece of the Morgan’s holiday programming and winter family day celebration.

### Great European Libraries *Photographs by Massimo Listri*

DECEMBER 8, 2010–JANUARY 9, 2011  
ENGELHARD GALLERY

Large-format photographs by Massimo Listri, almost five feet wide and four feet high, dramatically captured the beauty of libraries ranging from the fifteenth to nineteenth centuries. The works represented an array of private, public, ecclesiastical, and academic institutions.



*This exhibition was made possible through the generosity of Regione Toscana in collaboration with Centro per l'arte contemporanea Luigi Pecci-Prato.*

### Mannerism and Modernism *The Kasper Collection of Drawings and Photographs*

JANUARY 21–MAY 1, 2011  
MORGAN STANLEY GALLERIES

The Morgan presented over one hundred drawings and photographs from the collection assembled by American fashion designer Herbert Kasper—known simply as Kasper. This was the first time the collection, exceptional for its distinctive character and superb quality, was exhibited to the public.

### The Diary *Three Centuries of Private Lives*

JANUARY 21–MAY 22, 2011  
ENGELHARD GALLERY

This major exhibition of over seventy works documented the practice of diary keeping by writers, artists, and other celebrated figures. The centerpiece of the exhibition was the seminal journal of Henry David Thoreau. Also included were diaries by Tennessee Williams, John Steinbeck, Charlotte Brontë and Sir Walter Scott.

#### CASTLEROCK MANAGEMENT

*This exhibition was sponsored by CastleRock Management.*

*Generous support was provided by Liz and Rod Berens and by The William C. Bullitt Foundation.*

### The Changing Face of William Shakespeare

FEBRUARY 4–MAY 1, 2011  
CLARE EDDY THAW GALLERY

The Cobbe portrait, together with a recently identified sixteenth-century portrait of Shakespeare’s patron Henry Wriothesley, the 3rd Earl of Southampton, was presented in the U.S. for the first time in this exhibition. Also on view were three additional portraits of the playwright, an original copy of the 1623 First Folio, and a copy of Shakespeare’s 1593 poem *Venus and Adonis*, dedicated to the Earl.

*This exhibition was supported by Cynthia Hazen Polsky and Leon B. Polsky.*

The following exhibitions were on view in the Gilder Lehrman Hall lobby:

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

THROUGH SEPTEMBER 5, 2010  
GILDER LEHRMAN HALL LOBBY

The Morgan’s collection of ancient seals—among the earliest known pictorial carvings used to communicate ideas—was showcased in this 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

ONGOING  
GILDER LEHRMAN HALL LOBBY

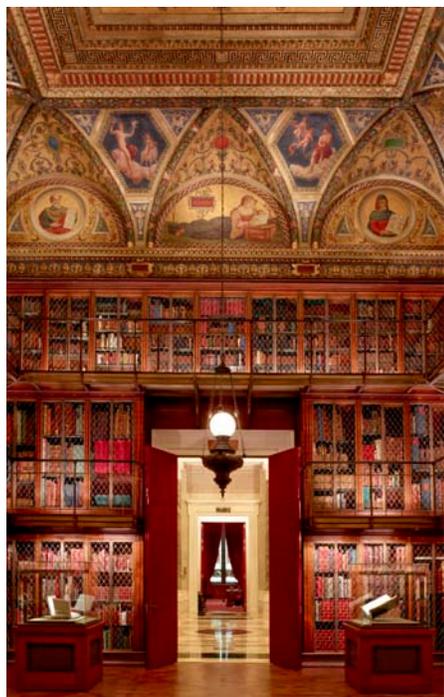
Drawings, models, and photographs from the 1850s to the present chronicle the Morgan’s remarkable architectural evolution from private library to national treasure.

*The programs of The Morgan Library & Museum were made possible in part with public funds from the New York City Department of Cultural Affairs in partnership with the City Council and from the New York State Council on the Arts.*



ABOVE: Diary of Sophia Peabody Hawthorne (1809–1871), 1862. Gift of Lorenz Reich, Jr., 1980. Photography by Graham Haber, 2010.

# Public, Educational, and Scholarly Programs



## Museum Services

- The Morgan welcomed over 161,000 visitors to twenty-one exhibitions.
- The Web site, at [www.themorgan.org](http://www.themorgan.org), received 2,110,039 visits.
- A total of 11,021 visitors attended concerts, lectures, films, and family programs.
- Docents gave 274 walk-in gallery tours of the Morgan campus and special exhibitions to over 2,100 visitors.
- More than 102 works from the collection appeared in exhibitions at twenty museums and libraries worldwide.

ABOVE: Pierpont Morgan's 1906 Library. Photography by Graham Haber, 2010.  
RIGHT: Israeli Chamber Project. Photography by Richard Blinkoff.

## Concerts

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

- New York Philharmonic – Stravinsky's Russian-American Odyssey
- St. Luke's Chamber Ensemble
- Boston Early Music Festival
- The George London Foundation for Singers
- Young Concert Artists
- Double Take
- The American Brass Quintet
- Parthenia and Stamford Schola Gregoriana
- New Trad Octet
- Wolfgang Holzmaier
- A Christmas Carol Concert
- Dawn Upshaw and the Bard Graduate Vocal Arts Program
- Israeli Chamber Project

*Partial underwriting of the concert program was generously 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 was provided by The Theodore H. Barth Foundation and by Miles Morgan.*

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



## Lectures, Dramatic Readings, Symposia, and Panel Discussions

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

PEN WORLD VOICES FESTIVAL OF INTERNATIONAL LITERATURE

*New York Stories*

Colm Tóibín, author

Roxana Robinson, author

Darryl Pinckney, author

Quim Monzó, author

Edwin Frank, moderator

*Le Conversazioni: An Evening with*

*Michael Cunningham and Gay Talese*

Michael Cunningham, author

Gay Talese, author

Antonio Monda, moderator

*Palladio Oggi: Palladio and the Present*

Guido Beltramini, Centro internazionale di studi di architettura Andrea Palladio

James Ackerman, Mohsen Mostafavi,

Preston Scott Cohen, K. Michael Hays,

Sanford Kwinter, George L. Legendre,

and Erika Naginski, Harvard University

Graduate School of Design

Irena Murray, Royal Institute of

British Architects

*How Romantic is Now? Spotlight on Contemporary Landscape Design*

Douglas Reed, Reed Hilderbrand

Michael Van Valkenburgh, Michael Van Valkenburgh Associates

Thomas Woltz, Nelson Byrd Woltz Landscape Architects

Patrick Cullina, The High Line

Elizabeth Barlow Rogers, Foundation for Landscape Studies, and moderator

*Reading Mark Twain: A Conversation with Fran Lebowitz, Toni Morrison, and Frank Rich*  
Fran Lebowitz, author  
Toni Morrison, author  
Frank Rich, author and moderator

*Washington: A Life*  
Ron Chernow, author

*Lichtenstein in Context: Drawing in the 1960s*  
Bernice Rose, The Menil Drawing Institute and Study Center  
Michael Lobel, Purchase College, State University of New York  
Robert Hobbs, Virginia Commonwealth University  
Gary Panter, Artist  
Thomas Crow, Institute of Fine Arts, New York University

“Originally of Missouri, Now of the Universe”:  
*Mark Twain and the World*  
Shelly Fisher-Fishkin, Stanford University

*Living the Wired Life*  
Gordon Bell, Microsoft

*Photographer’s Eye Gallery Discussion*  
Clifford Ross, photographer  
Tze Tsung Leong, photographer  
Andy Grundberg, Corcoran College of Art and Design

*Shakespeare and Southampton*  
Stephen Greenblatt, Harvard University  
Richard Easton, actor  
Michael Cumpsty, actor

## School Programs

*Exploring with the Morgan* served 5,164 K-12 students, the majority from underserved communities in Manhattan, Queens, and Brooklyn. Seven 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*
- *Writing Matters: Writing Tools in Ancient World Communities*
- *Write a Picture, Draw a Poem* was offered in conjunction with the exhibitions: *Roy Lichtenstein: The Black-and-White Drawings, 1961–1968* and *Mannerism and Modernism: The Kasper Collection of Drawings and Photographs*
- *Door to Door: Building the Morgan for a Changing Community*
- *Reading a Building: Mr. Morgan and His Library*
- *Mythical Creatures*
- *Exhibition Tours* were offered in conjunction with the following exhibitions: *Degas: Drawings and Sketchbooks*, *Anne Morgan’s War: Rebuilding Devastated France, 1917–1924*, *The Diary: Three Centuries of Private Lives*, and *The Changing Face of Shakespeare*

The outreach efforts of the school program were extended through out-of-school-time programs offered in collaboration with The New York City Department of Parks and Recreation, the Brooklyn Bureau of Community Service, Lower Eastside Girls Club, Partnership with Children, and Publicolor. Out-of-school-time programs served 489 children from underserved city neighborhoods.



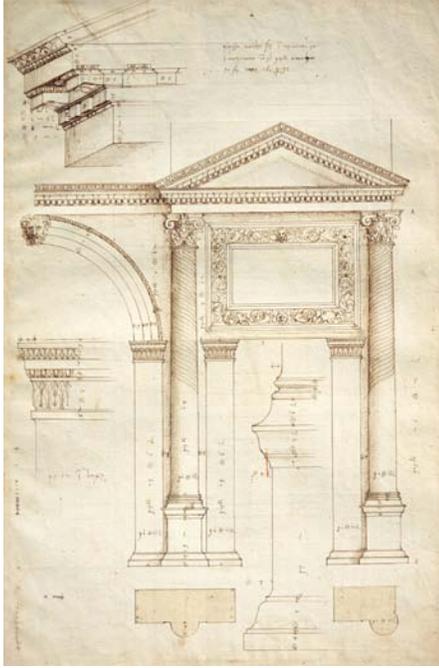
The following professional development workshops held at the Morgan served 192 teachers, principals, and educators in the city:

- April 20, 2010: Principal Institute (NYCDoE)
- April 24, 2010: Teachers Tours (NYCDoE)
- May 15, 2010: Teachers Tours (NYCDoE)
- May 21, 2010: Teachers Workshop (NYCDoE)
- October, 23, 2010: Teachers Workshop (ArtWorks Annual Conference, NYACATA/UFT)
- February 4, 2011: Teachers Workshop (English Speaking Union)
- March 15, 2011: Principal Institute (NYCDoE/Center for Arts Education)

A team of consultants including administrators from the New York City Department of Education, curriculum specialists, and a book artist worked with Morgan education staff on the development of a Summer Institute for Teachers, which was implemented in July 2010. It served 22 teachers from 11 NYC public schools. The program directly served 275 school children, and was extended to an additional 200 students through participating teachers’ independent initiatives.

*Support for the Morgan’s school programs was generously provided by the William Randolph Hearst Fund for Educational Programs and by grants from the May and Samuel Rudin Family Foundation, Great Circle Foundation Inc., MetLife Foundation, and The Armand G. Erpf Fund.*

ABOVE: Photo courtesy of PS/IS 268 Q.



Andrea Palladio, *Measured drawing of the Arch of Jupiter Ammon, Verona*, ca. 1540, RIBA British Architectural Library.

## Family Programs

Children and their parents participated in programs that promoted art appreciation, sharpened observation and analytical skills, exercised creativity, and provided avenues for personal expression in the arts within a supportive family environment:

- Play Date with Palladio:  
Fun with Arches and Columns
- Julliard Plays the Morgan:  
A Family Concert
- Story in the Garden
- Dot Dot Dot: Do Pop Art
- Honky-Tonk to Ragtime: Toe Tappin' Tunes
- Winter Family Day Celebration
- Tear it Up and Stick it Down:  
Create with Collage
- Bound to Write: Build Your Own Journal

*Family programs were generously underwritten by Great Circle Foundation Inc.*

## Films

The Morgan screened documentary and feature films related to several exhibitions:

- *The Perfect House: The Life and Work of Palladio* (2008, Tim Kirby)
- *A Man Named Pearl* (2006, Scott Galloway)
- *North Star: Mark di Suvero* (1977, François de Menil)
- *Roy Lichtenstein* (1976, Michael Blackwood)
- *GLASS: a portrait of Philip in twelve parts* (2007, Scott Hicks)
- *Black White + Gray: A Portrait of Sam Wagstaff and Robert Mapplethorpe* (2007, James Crump)
- *The Story of Adele H.* (1975, François Truffaut)

## Scholarly Services

- The Reading Room had 1,267 reader visits, 143 of which were for the study of drawings and prints.
- The readers came from thirty-two countries, and 24,484 items were consulted, a 25 percent increase from the previous year.
- Nearly 7,000 researchers were assisted through telephone and e-mail inquiries.



Mark di Suvero, *Sandwich I*, 2007, Photograph courtesy of the artist and Spacetime C.C., © J. Price.

## Thaw Conservation Center

The Thaw Conservation Center continued to be directly involved with every aspect of the physical well-being of the collection from the moment an item was acquired to its examination, analysis, treatment, storage, exhibition and travel. The technical expertise and manual skills of the book and paper conservators were challenged by the conservation needs of treasures ranging from Mark Twain manuscripts, drawings by Dürer, Degas, and Lichtenstein to bulky oversized volumes of English landscape design.

## Fellowships and Internships

Joseph F. McCrindle Internships in Drawings and Prints  
*Made possible by a generous grant from the Joseph F. McCrindle Foundation*

Moore Curatorial Fellowship in Drawings and Prints  
*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.*

Sherman Fairchild Post-Graduate Fellowship in Conservation  
*Made possible by a generous grant from the Sherman Fairchild Foundation, Inc.*

# Gifts to the Collection

Gifts valued at \$1,000 or more  
April 1, 2010–March 31, 2011

## Drawings and Prints

**Gift of Joana Simões Alpuj, Estate of Julio Alpuj** Julio Alpuj (1919–2009), three sketchbooks: *Sketchbook*, 1946–49; *Sketchbook*, 1950; *Sketchbook*, 1950–51

**Gift of Whitney B. Armstrong** Konrad Cramer (1888–1963), *Woodstock Landscape*, ca. 1919; Burgoyne Diller (1906–1965), *Third Theme*, 1947

**Gift of the Marvin Bileck and Emily Nelligan Trust** Marvin Bileck (1920–2005), five drawings for *Rain Makes Applesauce*, 1964, and two drawings: *Early Landscape*; *Rocks*; Emily Nelligan (b. 1924), four drawings: *26 Oct 98 (2)*, 1998; *29 Sept 99 (2)*, 1999; *25 July 01 (2)*, 2001; *7 Oct 08*, 2008

**Gift of Karen B. Cohen in memory of Charles A. Ryskamp** Charles-François Daubigny (1817–1878), sketchbook containing 47 drawings, ca. 1847

**Gift of Marianne Elrick-Manley** Jacob El Hanani (b. 1947), *Horizontal Line No F*, 1999

**Partial and promised gift of Howard Karshan** Marlene Dumas (b. 1953), three drawings: *I Don't Have an Anal Fixation*, 1989; *Mother in Panic*, 1990; *Baby with Big Feet*, ca. 1998

**Gift of the artist** Alain Kirili (b. 1946), *Terre et feu, Number 2*, 2008

**Gift of Dr. Werner Muensterberger** Jacopo Ligozzi (1547–1627), *Vincetoxicum Officinale: A Botanical Specimen from the Giardino dei Semplici, Florence*, ca. 1577–87

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**Gift of the Eugene Victor Thaw Art Foundation** German School, sixteenth century, *Three of Seven Maidens Placing a Wreath on the Knight Freydal*, ca. 1515; Johann Georg von Dillis (1759–1841), *Cloud Study*, ca. 1810–20; Jim Dine (b. 1935), *Blind Owl*, 2000; Joseph Fischer (1769–1822), *Moonlit Landscape with Two Figures*, 1815; Paul Gauguin (1848–1903), *Study for Breton Girls Dancing*, Pont-Aven, 1888; Ellsworth Kelly (b. 1923), *White Curve*, 1976; Claude Monet (1840–1928), *Figure of a Woman (Camille)*, 1865; Kenneth Noland (1924–2010), *Colors*, 1979; Georgia O'Keeffe



Jean-Auguste-Dominique Ingres, *Frau Johann Gotthard Reinhold and Her Two Daughters, Susette and Marie*, 1815, graphite. Thaw Collection, The Morgan Library & Museum, acc. no. 2010.112.

(1887–1986), *Untitled (Antelope Horns)*, ca. 1952; Heinrich Reinhold (1788–1825), *Two Trees with a View of the Gulf of Naples in the Distance*, 1820; David Smith (1906–1965), *Untitled*, 1953; Jamie Wyeth (b. 1946), *Portrait of Andy Warhol*, 1976

**Gift of the Eugene V. and Clare E. Thaw Charitable Trust** Jackson Pollock (1912–1956), *Untitled (Abstract Ram)*, ca. 1944

## Printed Books and Bindings

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Bequest of Charles A. Ryskamp Nathaniel Cotton, compiler, *Visions in Verse: For the Entertainment and Instruction of Younger Minds*, The tenth edition, revis'd and enlarg'd, London: Printed for J. Dodsley, in Pall-mall, [1782]

Bequest of Charles A. Ryskamp Bookplate of William Cowper, original engraved copperplate in a frame

Gift of Stella Robinson in memory of Herbert Robinson *Magna Carta in F. Wherunto is Added More Statut[es] than euer was Imprynted in Any One Boke Before This Tyme*, Imprynted at Lond[on]: By me Robert Redman, 1539

Gift of Marilyn and Jay Koslow in memory of their grandson, Benjamin Alexander Stephanian Thomas Worlidge, *A Specimen of a Select Collection of Drawings, from the most Curious Antique Gems, Etched in a Peculiar Manner by T. Worlidge, Painter. To which are Prefixed Observations on the Art of Engraving on Gems, with their Nature, Composition, and Subjects in General*, London: Printed by Dryden Leach, for the Author, 1766, three volumes, each with double fore-edge paintings

Gift of Christine Valentine, in memory of Eric Valentine W. H. Auden, *The Age of Anxiety: A Baroque Eclogue*, New York: Random House, 1947, annotated with textual corrections by Edward Mendelson

Gift of William M. Voelkle Vincent of Beauvais, *Speculum naturale*, Strasbourg: Printer of the *Legenda aurea*, not after 13 Dec. 1481. A single leaf, chapters 1–4, book 24

Gift of Charles Simic George Nama and Charles Simic, *The Spoon*, New York: [The Artists], 2009, and *The Knife*, New York: [The Artists], 2010, two handwritten and hand-painted artists' books, with original watercolors by George Nama

## Literary and Historical Manuscripts

Bequest of Charles A. Ryskamp William Cowper, autograph letter signed, Temple [London], to Chase Price, February 21, 1754

Bequest of Charles A. Ryskamp Ted Hughes, autograph letter, unsigned, undated; and autograph poem, untitled, unsigned, undated

Gift of Dr. Gerda Panofsky Erwin Panofsky, unpublished autograph manuscript of his lectures on "Gothic and Late Medieval Manuscripts," with special reference to the Morgan's collection of medieval manuscripts, [ca. 1935]; with two typescripts of the lectures and a syllabus for the class at New York University where the lectures were given

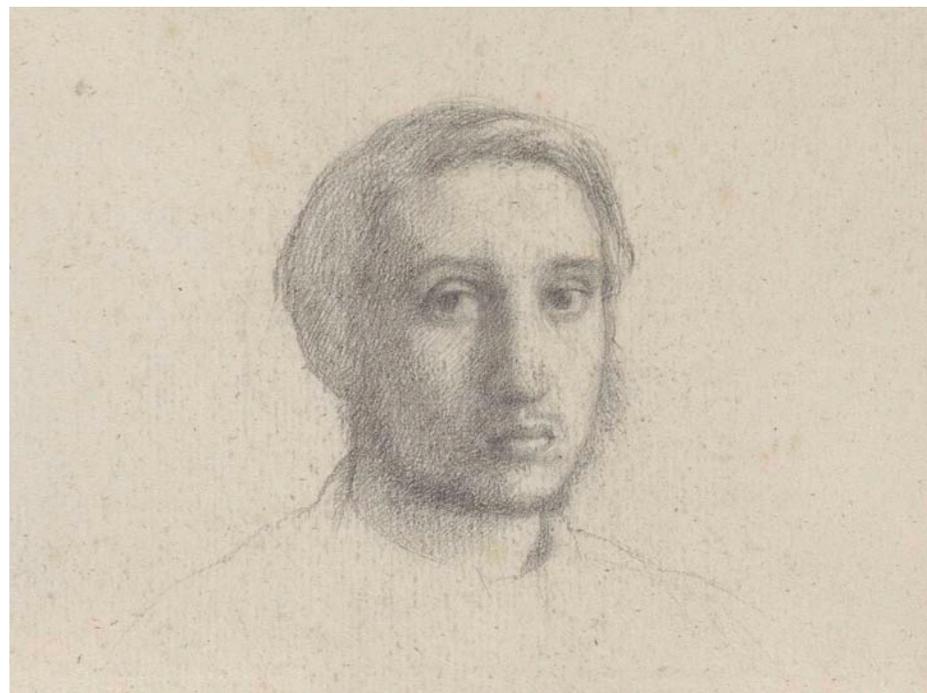
Gift of Richard A. Berman Miniature blank sketchbook, bound in wine velvet with gilt-tooled border and metallic embroidered floral design and initials "CK," likely German, nineteenth century

## Medieval and Renaissance Manuscripts

Gift of Mr. and Mrs. Ladislaus von Hoffmann Rose Book of Hours, Northern Italy, ca. 1470, written on rose vellum in a humanistic script, eight historiated initials

## Archives

Gift of Patricia and Pete Michaels Creamer from J. Pierpont Morgan's yacht *Corsair III*



LEFT: Edgar Degas, *Self-Portrait*, ca. 1856–57, black chalk. Thaw Collection, The Morgan Library & Museum, acc. no. 2010.116.

# Statement of Financial Position

March 31, 2011, with comparative totals for 2010

ASSETS	2011	2010
Cash and cash equivalents	\$17,657,093	\$14,424,454
Dividends and interest receivable	173,742	223,528
Grants and contributions receivable	3,111,408	5,367,742
Inventory	235,972	285,784
Broker receivable	1,061,289	623,479
Other assets	813,492	809,330
Property and equipment, net of accumulated depreciation	124,118,693	125,173,458
Investments	157,088,991	142,843,105
Financing costs, net of amortization	620,123	647,282
Collections and books	—	—
<b>TOTAL ASSETS</b>	<b>\$304,880,803</b>	<b>\$290,398,162</b>
<b>LIABILITIES AND NET ASSETS</b>		
<hr/>		
<b>LIABILITIES</b>		
Accounts payable and accrued expenses	\$1,705,542	\$1,462,589
Broker payable	3,885,696	757,205
Long-term debt	20,000,000	20,000,000
Accrued postretirement health benefits	1,277,383	1,200,580
<b>Total liabilities</b>	<b>26,868,621</b>	<b>23,420,374</b>
<b>NET ASSETS</b>		
<b>Unrestricted</b>		
Investment in property and equipment	124,118,693	125,173,458
Board-designated	12,689,502	9,016,909
<b>Total unrestricted</b>	<b>136,808,195</b>	<b>134,190,367</b>
Temporarily restricted	51,178,150	46,260,608
Permanently restricted	90,025,837	86,526,813
<b>Total net assets</b>	<b>278,012,182</b>	<b>266,977,788</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$304,880,803</b>	<b>\$290,398,162</b>

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ABOVE: Edgar Degas, *Three Studies of a Dancer* (detail), ca. 1880, black, pink, and white pastel, on blue paper faded to light brown. Gift of a foundation in honor of Eugene and Clare Thaw, acc. no. 2001.12.

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Edgar Degas, *Mlle Bécot at the Café des Ambassadeurs*, 1877/1885, pastel over lithograph. Thaw Collection, The Morgan Library & Museum, acc. no. 1997.88.

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William Callow, *The Garden at Versailles with the Fishing Temple*, 1837, watercolor, heightened with gouache.  
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For further information, please call or write to:

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The Morgan Library & Museum  
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# Staff

(as of March 31, 2011)

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Brian Regan, *Deputy Director*  
Kristina W. Stillman, *Director of Finance and Administration*  
Deborah Winard, *Executive Assistant to the Director*  
Lauren Ely, *Assistant to the Deputy Director and Director of Finance and Administration*

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Jennifer Tonkovich, *Curator*  
Justine Pokoik, *Frank Strasser Administrator and Curatorial Assistant*  
Esther Bell, *Moore Curatorial Fellow*

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Roger S. Wieck, *Curator*

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Sheelagh Bevan, *Assistant Curator*

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Clara Drummond, *Assistant Curator*  
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Anna Culbertson, *Project Cataloger*

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Rebecca Brauer, *Archivist*

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Reba Fishman Snyder, *Conservator*  
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Sandra Carpenter, *Gordon Ray Cataloger*  
Robert DeCandido, *Database Coordinator*

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Paula Pineda, *Assistant Registrar for Exhibitions*  
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