

The
Morgan
Library &
Museum

Report to Donors 2019



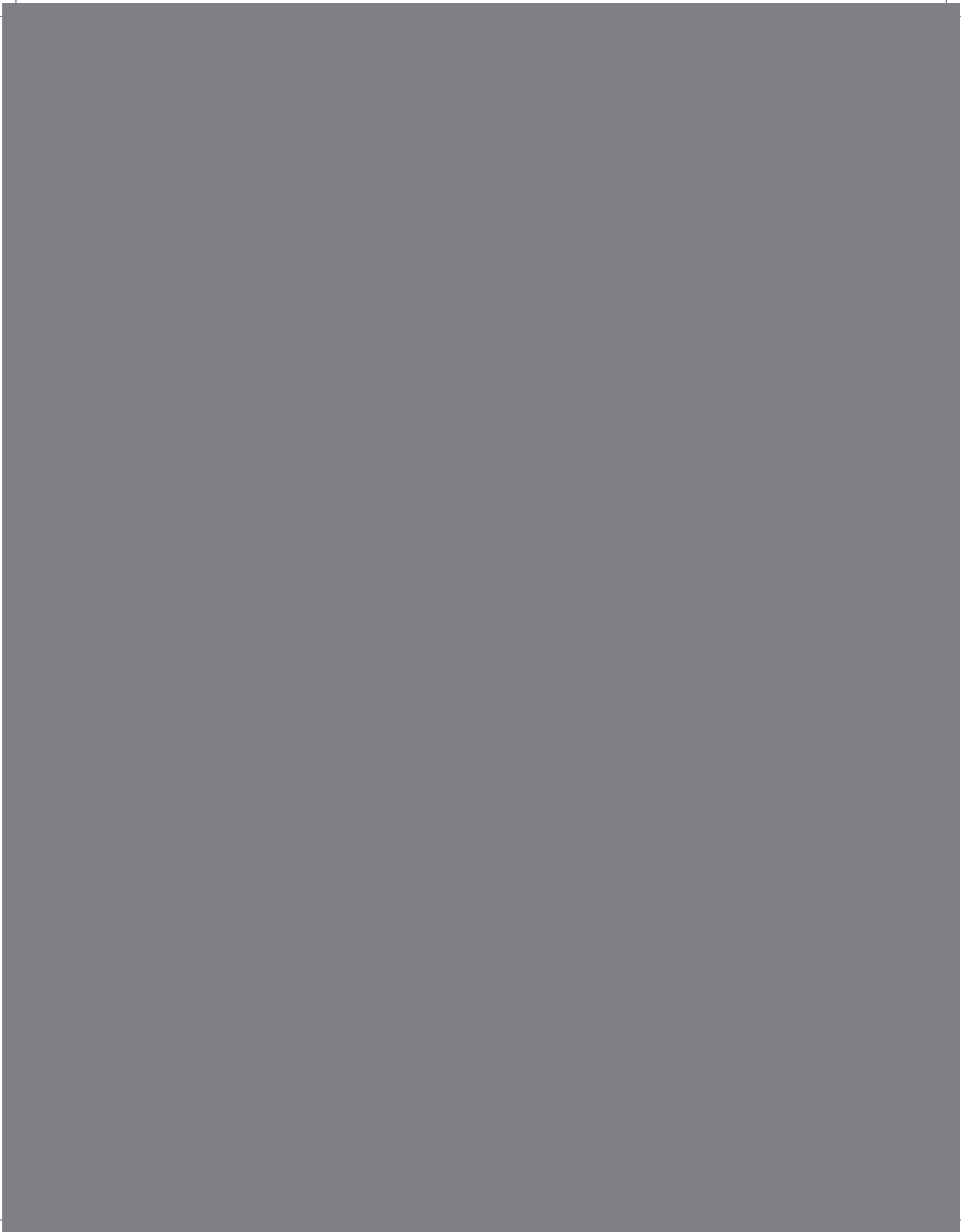


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Mission

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

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

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As of March 31, 2019

Letter from the Director



Colin B. Bailey

The Morgan's commitment to preservation and innovation, and to scholarship and popular engagement, was more evident than ever in fiscal year 2019. We welcomed the greatest number of visitors since our reopening in 2006, inspired over 200,000 social media engagements, facilitated thousands of research inquiries, continued to develop and care for our collection, and undertook important initiatives to reinvigorate our campus inside and out.

I take great pride in the quality of the Morgan's exhibitions. This year, our talented staff mounted and traveled twenty, detailed in this report. I hope you enjoyed them all, from *Medieval Monsters: Terrors, Aliens, Wonders* to *Wayne Thiebaud, Draftsman* and *Tolkien: Maker of Middle-earth*. I am equally proud of our publications this year, including, notably, *Italian Renaissance Drawings at the Morgan Library & Museum*. Twenty years in the making, this catalogue is the first comprehensive survey of our important collection of early Italian drawings.

A rich array of educational programs and outreach initiatives accompanied our exhibitions. In conjunction with *It's Alive! Frankenstein at 200*, we produced our first online curriculum. Supported by the Carnegie Corporation, this important, free teacher resource has already been downloaded by nearly 6,000 users. In partnership with Google and GuidiGO, we also launched an augmented reality tour, which takes visitors through J. Pierpont Morgan's Library, decoding the building's historic interior and revealing its many stories in new, engaging ways.

This year was marked by several important acquisitions, including a large-scale Renoir study of two bathers in red and white chalk, which came as a bequest of Drue Heinz, and a remarkable collection of books by and about Virginia Woolf, given by the estate of Nancy N. Brooker. The LeWitt Family generously donated *Wall Drawing 52D*, in honor of Richard and Ronay Menschel, which now brings a lively burst of color to the space between the Clare Eddy Thaw Gallery and the Morgan Stanley Galleries. In these pages you will find a listing of many more acquired works, all of which strengthen the Morgan's holdings.

By creating and making accessible over 7,000 new catalogue entries and nearly 10,000 digital images, we facilitated the work of students and scholars around the globe. The Drawing Institute provided critical research support through fellowships, publications, and programming; among its many events were a day-long symposium held in conjunction with *Drawing in Tintoretto's Venice* and the annual Thaw Lecture, delivered by Sir Nicholas Penny. The Thaw Conservation Center continued to mentor the next generation of conservators through its fellowships and classes in addition to undertaking technical studies of fascinating parts of our collection, such as our fifteenth-century hand-colored block books.

Meanwhile, we made great strides on our ambitious project to restore the exterior of J. Pierpont Morgan's Library. After more than three years of careful study and fundraising, we began on-site work in January. And we are collaborating closely with landscape designer Todd Longstaffe-Gowan and Linnaea Tillett Lighting Design to develop plans to revitalize and make accessible—for the first time in the institution's history—this part of our campus. Additionally, inside Renzo Piano's Gilbert Court, we have added an elegant new coffee and wine bar.

On behalf of the staff and the many people who benefit from the work of the Morgan, I thank you for your generosity. We are enormously grateful for your support.

Colin B. Bailey
Director

Letter from the President

In last year's report, I was pleased to note that the Morgan had achieved its best operating results in over a decade. This year, I am even more delighted to announce that we have surpassed last year's excellent results. In addition to continued expense discipline, higher-than-expected attendance and increases in other earned income revenue streams were critical to this favorable outcome. *Peter Hugar: Speed of Life* and *Tolkien: Maker of Middle-earth*, the two exhibitions that bookended the fiscal year, both proved to be major draws.

These pages celebrate the many individuals, foundations, and corporations that have contributed to this year's success. Without the dedication, skills, and hard work of our staff and our volunteers, the commitment of our Board, and the magnanimity of our donors, such positive results would not have been possible. Every contribution counts, and I extend my heartfelt thanks to each and every one of you.

As Colin mentioned in his letter, the exterior restoration and enhancement of J. Pierpont Morgan's Library, built in 1906 and the core of the Morgan experience, has been a primary focus. The first comprehensive restoration of the library's exterior in its 113-year history is a major endeavor. This vital initiative would not be possible without the leading support of Mrs. Katharine J. Rayner, Morgan Stanley, Mrs. Oscar de la Renta, the Charina Endowment Fund, the Sherman Fairchild Foundation, Inc., and the Thompson Family Foundation, Inc., along with other generous donors. A full list of fiscal 2019 supporters of this project can be found later in this report. There is still work to be done, but much has been accomplished.

Notable contributions this year included a major endowment gift from the Sheep Meadow Foundation, to establish the Caroline Morgan Macomber Endowment Fund, and an endowment gift from the Estate of Drue Heinz both to support exhibitions and acquisitions. Gifts of \$100,000 or more for a variety of operating needs included those from The Calamus Foundation, Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, the Florence Gould Foundation, Inc., the Jerome L. Greene Foundation, the Indian Point Foundation, the New York City Department of Cultural Affairs in partnership with the City Council, Mrs. Katharine J. Rayner, Jeannette and Jonathan Rosen, Joshua W. Sommer, Beatrice Stern, and the Thompson Family Foundation, Inc.

We were deeply saddened by the loss of Walter Burke, Trustee since 1989 and Life Trustee since 2008. Walter was as bold and strategic as he was respectful and supportive. The Morgan benefited greatly from his exceptional leadership of the Sherman Fairchild Foundation, grants from which led to the naming of the Sherman Fairchild Reading Room and the Sherman Fairchild Head of the Thaw Conservation Center. In an inspired undertaking of Walter's, a special grant during the financial crisis a decade ago sustained core programs at a critical moment. The Morgan would not be where it is today without his vision and stewardship.

Many things to many people—a research library, a museum, an educational center, a gathering place, a social space, an historic architectural landmark—the Morgan is an institution to be cherished. I remain grateful for the opportunity to serve as its Board President.

Lawrence R. Ricciardi
President



Lawrence R. Ricciardi

Exhibitions

Rivers and Torrents

Oil Sketches from the Thaw Collection

MARCH 27–DECEMBER 9, 2018
GILDER LEHRMAN HALL LOBBY

Rivers and Torrents highlighted works from the collection of oil sketches given jointly to the Morgan and to the Metropolitan Museum of Art in 2009 and 2016 by Mr. and Mrs. Eugene V. Thaw.

Thomas Gainsborough

Experiments in Drawing

MAY 11–AUGUST 19, 2018
CLARE EDDY THAW GALLERY

The eighteenth-century British master Thomas Gainsborough (1727–1788) is celebrated for his portraiture and for his depictions of rural landscapes. Although he was best known as a painter, he was also a draftsman of rare ability. *Thomas Gainsborough: Experiments in Drawing* brought together more than twenty works primarily from the Morgan's collection that reveal the artist's technical innovations, his mastery of materials, and his development of a new and original mode of drawing.

This exhibition was sponsored by Lowell Libson & Jonny Yarker Ltd. and generously supported by Mr. and Mrs. Clement C. Moore II and the Eugene V. and Clare E. Thaw Charitable Trust.

Lowell Libson
& Jonny Yarker Ltd
British Art

Wayne Thiebaud

Draftsman

MAY 18–SEPTEMBER 23, 2018
MORGAN STANLEY EAST GALLERY

California artist Wayne Thiebaud (b. 1920) has been an avid and prolific draftsman since he began his career as an illustrator and cartoonist. Featuring subjects that range from deli counters and isolated figures to dramatic views of San Francisco's plunging streets, Thiebaud's drawings invariably endow the most banal, everyday scenes with a sense of



The Taming the Tarasque, from Hours of Henry VIII, France, Tours, ca. 1500. The Morgan Library & Museum, MS H.8, fol. 191v, detail. Photography by Graham S. Haber, 2013.

poetry and nostalgia. *Wayne Thiebaud, Draftsman* was the first exhibition to explore the full range of the artist's works on paper.

This exhibition was made possible with lead funding from Acquavella Galleries, generous support from Gail A. Gilbert, Allan Stone Projects, and Agnes Gund, and assistance from The Meckler Foundation, the Wyeth Foundation for American Art, Nancy Schwartz, and the Charles E. Pierce, Jr. Fund for Exhibitions.

The Magic of Handwriting

The Pedro Corrêa do Lago Collection

JUNE 1–SEPTEMBER 16, 2018
ENGELHARD GALLERY

This exhibition—the first to be drawn from the Pedro Corrêa do Lago collection—featured some 140 handwritten items, including letters by Lucrezia Borgia, Vincent van Gogh, and Emily Dickinson; annotated sketches by Michelangelo, Jean Cocteau, and Charlie Chaplin; and manuscripts by Giacomo Puccini, Jorge Luis Borges, and Marcel Proust.

The exhibition and catalogue were made possible by a lead gift from The Dillon Fund in memory of C. Douglas Dillon.

THE DILLON FUND

Generous support was provided by Patricia and Antonio Bonchristiano and Levy & Salomão Advogados, with assistance from Pictet North America Advisors, Galeria Almeida e Dale, Susan Jaffe Tane, and Ruy Souza e Silva.

Medieval Monsters

Terrors, Aliens, Wonders

JUNE 8–SEPTEMBER 23, 2018
MORGAN STANLEY WEST GALLERY

Drawing on the Morgan's superb collection of illuminated manuscripts, *Medieval Monsters: Terrors, Aliens, Wonders* explored the complex social role of monsters in the Middle Ages. Whether employed in ornamental, entertaining, or contemplative settings, these fantastic beings were meant to inspire a sense of marvel and awe in their viewers.

This exhibition was generously supported by an anonymous gift in memory of Melvin R. Seiden, the Janine Luke and Melvin R. Seiden Fund for Exhibitions and Publications, the Andrew W. Mellon Research and Publications Fund, the National Endowment for the Arts, the Charles E. Pierce, Jr. Fund for Exhibitions, and Mrs. Alexandre P. Rosenberg.



A Merchant Ivory Production

Highlights from the James Ivory Collection

JUNE 26–OCTOBER 28, 2018
GILDER LEHRMAN HALL LOBBY

This installation explored the extraordinary filmmaking partnership between Ismail Merchant and director James Ivory, as documented in Ivory's annotated film scripts, editing notebooks, and correspondence.



Wayne Thiebaud (b. 1920), *Candy Ball Machine*, 1977, gouache and pastel. Collection of Gretchen and John Berggruen, San Francisco. © Wayne Thiebaud/ Licensed by VAGA, New York, NY

Pontormo

Miraculous Encounters

SEPTEMBER 7, 2018–JANUARY 6, 2019
CLARE EDDY THAW GALLERY

Pontormo: Miraculous Encounters presented Jacopo da Pontormo's (1494–1557) spectacular altarpiece *Visitation*, together with its preparatory drawing and another masterpiece by the artist, the *Portrait of a Young Man in a Red Cap* (Carlo Neroni?). Recently restored, *Visitation* traveled from Carmignano, Italy, for this exhibition, marking the first time the work has been shown in the United States.

This exhibition was made possible with lead funding from an anonymous donor in memory of Melvin R. Seiden and generous support from Mr. and Mrs. J. Tomilson Hill and Mr. and Mrs. Lawrence R. Ricciardi.

Additional support toward the restoration of the parish church of San Michele and former Franciscan friary of Carmignano was provided by the Foundation for Italian Art and Culture (FIAC).



Drawing in Tintoretto's Venice

OCTOBER 12, 2018–JANUARY 6, 2019
ENGELHARD GALLERY

Drawing in Tintoretto's Venice was the first exhibition since 1956 to explore the drawing practice of this major figure of the Venetian Renaissance. It offered a new perspective on Tintoretto's evolution as a draftsman, his individuality as an artist, and his influence on a generation of painters in northern Italy.

This exhibition was made possible with lead support from the Robert Lehman Foundation; major funding from the Wolfgang Ratjen Stiftung, Liechtenstein; generous support from the Christian Humann Foundation, the National Endowment for the Arts, the Ricciardi Family Exhibition Fund, Mr. and Mrs. David M. Tobey, The Gladys Kriebel Delmas Foundation, and Herbert Kasper; and assistance from the Tavolozza Foundation, Diane A. Nixon, Jon and Barbara Landau, Save Venice Inc., and George Wachter.



Tintoretto (1518–1594), *Study of a seated nude*, ca. 1549, black and white chalk on blue paper. Louvre 5385 © RMN-Grand Palais/ Art Resource, N.

It's Alive! Frankenstein at 200

OCTOBER 12, 2018–JANUARY 27, 2019
MORGAN STANLEY EAST AND WEST GALLERIES

In celebration of the two hundredth anniversary of *Frankenstein*, this exhibition traced the origins and impact of the novel, which has been constantly reinterpreted in spinoffs, sequels, mashups, tributes, and parodies. For the first time, it was possible to view art and artifacts (including comic books, film posters, publicity stills, and movie memorabilia) that explain how *Frankenstein* caught the popular imagination.

This exhibition was a collaboration between the Morgan Library & Museum and The New York Public Library.

Lead Corporate Sponsor
Morgan Stanley

The exhibition and catalogue were also made possible with lead funding from Mrs. Katharine J. Rayner, Beatrice Stern, and the William Randolph Hearst Fund for Scholarly Research and Exhibitions; generous support from the Ricciardi Family Exhibition Fund, the Caroline Morgan Macomber Fund, the Franklin Jasper Walls Lecture Fund, Martha J. Fleischman, and The Gladys Kriebel Delmas Foundation; and assistance from The Carl and Lily Pforzheimer Foundation, Robert Dance, and Lisa Unger Baskin.

Beautiful Youths

Dandies from the Read Persian Album

OCTOBER 30, 2018–FEBRUARY 17, 2019
GILDER LEHRMAN HALL LOBBY

This installation presented the leaves of a magnificent album compiled for Husain Khan Shamlu, governor of Herat (r. 1598–1618) and one of the most powerful rulers in Persia in the early seventeenth century.



J.R.R. Tolkien (1892–1973), *Dust jacket design for The Hobbit* (1937), pencil, black ink, watercolor, goache. Bodleian Libraries, MS. Tolkien Drawings 32. © The Tolkien Estate Limited 1937.

Charles Dickens's *A Christmas Carol*

NOVEMBER 13, 2018–JANUARY 6, 2019
J. PIERPONT MORGAN'S LIBRARY

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

By Any Means *Contemporary Drawings from the Morgan*

JANUARY 18–MAY 12, 2019
CLARE EDDY THAW GALLERY

Artists from the 1950s to the present have pushed beyond the boundaries of traditional draftsmanship through their use of chance, unconventional materials, and new technologies. *By Any Means* brought together twenty innovative works from the Morgan's collection, including many recent acquisitions, by artists such as John Cage, Sol LeWitt, Vera Molnar, Robert Rauschenberg, Betye Saar, Gavin Turk, and Jack Whitten.

This exhibition was made possible with the support of Louisa Stude Sarofim and Nancy Schwartz.

Tolkien *Maker of Middle-earth*

JANUARY 25–MAY 12, 2019
ENGELHARD GALLERY

This exhibition was the most extensive public display of original Tolkien material in several generations. Drawn from the collections of the Tolkien Archive at the Bodleian Libraries (Oxford), Marquette University Raynor Memorial Libraries (Milwaukee), the Morgan, and private lenders, *Tolkien: Maker of Middle-earth* included family photographs and memorabilia alongside Tolkien's original illustrations, maps, draft manuscripts, and designs related to *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*.

The exhibition was made possible through the generosity of Fay and Geoffrey Elliott.

Tolkien: Maker of Middle-earth was organized by the Morgan Library & Museum in collaboration with the Bodleian Libraries, University of Oxford, and with the support of The Tolkien Estate, The Tolkien Trust, and members of the Tolkien Family.

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Invention and Design *Early Italian Drawings at the Morgan*

FEBRUARY 15–MAY 19, 2019
MORGAN STANLEY EAST GALLERY

The Morgan's impressive collection of Italian drawings documents the development of Renaissance drawing. This exhibition focused on material by artists born before 1500, featuring works by Mantegna, Filippo Lippi, Filippino Lippi, Botticelli, da Vinci, Raphael, Fra Bartolomeo, and Andrea del Sarto. In addition, it explored the development of different and overlapping regional traditions in Tuscany, Umbria, Lombardy and Emilia-Romagna, and Venice.

This exhibition was made possible with generous support from the Scholz Family Charitable Trust, the Alex Gordon Fund for Exhibitions, and the Andrew W. Mellon Research and Publications Fund.

The Extended Moment *Photographs from the National Gallery of Canada*

FEBRUARY 15–MAY 26, 2019
MORGAN STANLEY WEST GALLERY

The Extended Moment brought forth around seventy works that reveal the historical, technological, and aesthetic breadth of the collection of the National Gallery of Canada. Artists included Edward Burtynsky, Julia Margaret Cameron, Henri Cartier-Bresson, Lynne Cohen, John Herschel, Richard Learoyd, Lisette Model, Gordon Parks, Edward Steichen, and Josef Sudek.

The Extended Moment: Photographs from the National Gallery of Canada was made possible through the generosity of The Thompson Family Foundation, Inc.

This exhibition was organized by the Canadian Photography Institute of the National Gallery of Canada in collaboration with the Morgan Library & Museum, New York.



Canadian Photography
Institute
Institut canadien
de la photographie



National
Gallery
of Canada
Musée
des beaux-arts
du Canada

Modern and Contemporary Drawings *Recent Acquisitions*

FEBRUARY 26–JUNE 30, 2019
GILDER LEHRMAN HALL LOBBY

This presentation of works created between the 1940s and 2017 paid tribute to the generosity of the collectors and other donors who helped build the collection, thereby expanding the mission of the Morgan to include the preservation, study, and display of drawing up to the present. It included works by the Mexican Surrealist Gunther Gerzso and Conceptual artist Roman Opalka and sheets by Nicole Eisenman, Lee Lozano, and Edda Renouf, among others.

Treasures from the Vault

ROTATIONS AT FOUR-MONTH INTERVALS
J. PIERPONT MORGAN'S LIBRARY

Highlights from these installations included correspondence between Abigail Adams and Thomas Jefferson, illustrated sheet music from the James Fuld Music Collection to commemorate the hundredth anniversary of World War I, the first edition of Newton's *Principia Mathematica* (1687), six hand-painted tarot cards from the fifteenth century, and a first edition of *Winnie the Pooh* (1926).

Funded in perpetuity in memory of Christopher Lightfoot Walker.

Seals and Tablets and Migration-Era Art

ONGOING
J. PIERPONT MORGAN'S LIBRARY

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

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



The Morgan Shop: *Italian Renaissance Drawings*, *Drawing in Tintoretto's Venice*, and *Drawn to Greatness* publications. © The Morgan Library & Museum. Photography by Graham S. Haber, 2019.

TRAVELING EXHIBITIONS

Drawn to Greatness: Master Drawings from the Thaw Collection,

The Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, February 3–April 22, 2018

Peter Hujar: Speed of Life,
The UC Berkeley Art Museum and Pacific Film Archive, Berkeley, California, June 30–November 18, 2018

Peter Hujar: Speed of Life,
Wexner Center for the Arts, Columbus, Ohio, February 2–April 28, 2019

Drawing in Tintoretto's Venice,
National Gallery of Art, Washington, D.C., March 24–June 9, 2019

Publications

Drawing in Tintoretto's Venice
By John Marciari. Co-published with Paul Holberton Publishing.

Inside the Morgan: The Librarian's Office
By Jennifer Tonkovich, Sidney Babcock, and Noël Adams.

Italian Renaissance Drawings at the Morgan Library & Museum
By Rhoda Eitel-Porter and John Marciari, with Jennifer Tonkovich, and contributions by Marco Simone Bolzoni and Giada Damen.

It's Alive! A Visual History of Frankenstein
By Elizabeth Campbell Denlinger. Co-published with D Giles Limited.

Medieval Monsters: Terrors, Aliens, Wonders
By Sherry C. M. Lindquist and Asa Simon Mittman, with a preface by China Miéville. Co-published with D Giles Limited.

Thomas Gainsborough: Experiments in Drawing
By Marco Simone Bolzoni. Co-published with Paul Holberton Publishing.

Wayne Thiebaud, Draftsman
By Isabelle Dervaux. Co-published with Thames & Hudson.

A Demand for Drawings: Five Centuries of Collectors and Collecting Drawings
Edited by John Marciari, with essays by Giada Damen, Diana Dethloff, Evelyn Karet, John Marciari, Andrew Morrogh, Michiel Plomp, Kristel Smentek, and Jennifer Tonkovich. Published by the Drawing Institute.

Rembrandt's "Indian Drawings" and His Later Work
By William W. Robinson. Published by the Drawing Institute.

The Morgan at a Glance

AT A GLANCE

| | |
|------------------------|-----------|
| Total Attendance | 273,917 |
| Website Visits | 6,272,136 |
| Social Media Followers | 227,837 |

PUBLIC PROGRAMS

| | |
|--|--------|
| Concert Attendance | 5,585 |
| Lecture, Seminar, and Symposium Attendance | 4,110 |
| Film Attendance | 1,283 |
| Adult Workshop Attendance | 301 |
| Tour and Gallery Talk Attendance | 10,711 |
| Total Public Program Attendance | 21,990 |

FAMILY PROGRAMS

| | |
|------------------------|-------|
| Number of Participants | 1,557 |
|------------------------|-------|

SCHOOL PROGRAMS

| | |
|--|--------|
| Students Served, "Exploring with the Morgan" | 11,011 |
| Students Served, "Morgan Book Project" | 1,149 |
| Educators Participating in Professional Development Events | 503 |
| College Night Attendance | 187 |

MUSEUM SERVICES

| | |
|--|---------|
| Outgoing Loans | 233 |
| Cities for Outgoing Loans | 26 |
| Reading Room Visits | 1,333 |
| Records Added to Museum Database (CORSAIR) | 7,132 |
| Collection Records Created or Updated | 90,340 |
| Digital Image Files Created | 200,575 |

Public, Educational, and Scholarly Programs

Lectures, Discussions, Symposia

APRIL 7

Peter Hujar: Life and Times

Vince Aletti, photography critic

Cynthia Carr, author

Jonathan D. Katz, Director of the
Doctoral Program in Visual Studies,
State University of New York at Buffalo

Gary Schneider, artist

APRIL 11

Tennessee Williams and James Laughlin Selected Letters

Thomas Keith, Consulting Editor,
New Directions

Peggy L. Fox, former President and
Publisher, *New Directions*

APRIL 25

Imaging Techniques and the Technical Study of Drawings

Louise Rice, Associate Professor of
Art History, New York University

Marjorie Shelley, Sherman Fairchild
Conservator in Charge of Paper
Conservation, The Metropolitan
Museum of Art

Reba Fishman Snyder, Paper Conservator,
Thaw Conservation Center

MAY 3

Le Conversazioni: Films of My Life

Patti LuPone, actress and singer

Colum McCann, author

MAY 8

The 2018 Kenneth A. Lohf Poetry Reading

Tracy K. Smith, poet

MAY 15

Treasures from the Vault

**Reading the Object: Parchment in
Medieval and Renaissance Manuscripts**

Frank Trujillo, Drue Heinz

Book Conservator

Lindsey Tyne, Associate Paper Conservator

MAY 18

Artist Talk: A Conversation with

Wayne Thiebaud

Wayne Thiebaud, artist

Isabelle Dervaux, Acquavella Curator
of Modern and Contemporary Drawings

MAY 22

The Written World: The Power of Stories to Shape People, History, Civilization

Martin Puchner, Byron and Anita Wien
Professor of Drama and of English and
Comparative Literature, Harvard University

MAY 31

Handwriting Is Not Dead: A Conversation with Collector Pedro Corrêa do Lago

Pedro Corrêa do Lago, collector

Christine Nelson, Drue Heinz Curator
of Literary and Historical Manuscripts

JUNE 3

The Little Prince: A Filmmaker's Story

Mark Osborne, film director

Christine Nelson, Drue Heinz Curator
of Literary and Historical Manuscripts

JUNE 8

The Monstrous Other in Medieval Art

Sherry C. M. Lindquist, Associate Professor
of Art History, Western Illinois University

Asa Simon Mittman, Professor of Art and
Art History, California State University,
Chico

OCTOBER 24

Pontormo from Drawing to Painting

Davide Gasparotto, Senior Curator of
Paintings, J. Paul Getty Museum

OCTOBER 26

Frankenstein's Dark and Stormy Birth

Gillen D'Arcy Wood, Associate Director,
Institute for Sustainability, Energy, and
Environment, University of Illinois

OCTOBER 29

Living with the Gods

Neil MacGregor, Director, Humboldt
Forum; former Director, British Museum

OCTOBER 30

Treasures from the Vault

Collecting Gershwin

Fran Barulich, Mary Flagler Cary
Curator and Department Head, Music
Manuscripts and Printed Music

OCTOBER 31

Frankenreads

Keats-Shelley Association of America

NOVEMBER 4

Frankenstein and His Monster in Today's World

Charlie Fox, author

Rosalind Williams, Bern Dibner Professor
of the History of Science and Technology,
Emerita, Massachusetts Institute
of Technology

DECEMBER 6

Le Conversazioni: Films of My Life

Julie Mehretu, artist

Jonathan Safran Foer, author

DECEMBER 11

Treasures from the Vault

**Pontormo and the Practice of Drawing
in Sixteenth-Century Florence**

Giada Damen, Research Assistant
to the Director

JANUARY 31

Tolkien and the Visual Image

Wayne G. Hammond, Chapin Librarian,
Williams College

Christina Scull, former Librarian,
Sir John Soane's Museum

FEBRUARY 5

Treasures from the Vault

Photography and the Group

Frances Dorenbaum, Edith Gowin Fellow
Joel Smith, Richard L. Menschel Curator
and Department Head, Photography

FEBRUARY 15

Early Italian Drawings at the Morgan
Rhoda Eitel-Porter, Editor, *Print Quarterly*;
former Charles W. Engelhard Curator
and Department Head, Drawings
and Prints

MARCH 5

Drawing in the Computer Age
Rachel Federman, Assistant Curator,
Modern and Contemporary Drawings

MARCH 16

Tolkien and Inspiration
A Multidisciplinary Symposium
Nicholas Birns, Adjunct Instructor,
New York University
Leslie A. Donovan, Professor, Honors
College, University of New Mexico
John Garth, scholar and author
Kristine Larsen, Professor of Astronomy,
Central Connecticut State University
Chris Vaccaro, Senior Lecturer in
English Language and Literature,
University of Vermont

MARCH 26

Treasures from the Vault
Rolling Stones: Ancient
Mesopotamian Cylinder Seals
Sidney Babcock, Jeannette and Jonathan
Rosen Curator and Department Head,
Ancient Near Eastern Seals and Tablets

Concerts and Performances

APRIL 4

Young Concert Artists
Zorá String Quartet

APRIL 5

Quartets and Quintets
Armida Quartet

APRIL 13

Songs from A Book of Days
Eve Beglarian, composer



Rush Hour Concert, *Call & Response: Chamber Music by African American Composers* Members of the Chamber Orchestra of Philadelphia, March 19, 2019. © The Morgan Library & Museum. Photography by Graham S. Haber, 2019.

APRIL 19

Boston Early Music Festival
Jean Rondeau, harpsichord

APRIL 24

Rush Hour Concert
Le nymphe di Rheno
New York Baroque Incorporated

APRIL 27

Mulligan Plays Bernstein
Simon Mulligan, piano

JUNE 6

St. Luke's Chamber Ensemble
Seasons of Brahms

JUNE 13

St. Luke's Chamber Ensemble
Brahms and the Schumanns
Pedja Muzijevic, piano

JUNE 20

St. Luke's Chamber Ensemble
Brahms and the Search for a Symphony

OCTOBER 16

Boston Early Music Festival
Light and Shadow: Music of
François Couperin
Les Talens Lyriques
Christophe Rousset, conductor

NOVEMBER 6

Silesian String Quartet

NOVEMBER 9

Modigliani String Quartet

NOVEMBER 19

Music from Handel's Rome
William Christie and Juilliard415

NOVEMBER 26, 27

Boston Early Music Festival
Chamber Opera
Francesca Caccini's *Alcina*
Paul O'Dette and Stephen Stubbs,
musical directors
Gilbert Blin, stage director

DECEMBER 2

George London Foundation Recital
Michelle Bradley, soprano
Will Liverman, baritone
Ken Noda, piano

JANUARY 22

Rush Hour Concert
Boyd Meets Girl
Rupert Boyd, guitar
Laura Metcalf, cello

JANUARY 30

Young Concert Artists
SooBeen Lee, violin

FEBRUARY 12

Two Pianos: Stravinsky/Shostakovich
Maki Namekawa, piano
Dennis Russell Davies, piano

FEBRUARY 19

Rush Hour Concert *Frisson*

FEBRUARY 22

**2019 George London Foundation Awards
Competition Finals**

MARCH 3

**American Lyric Theater Alumni
Composers and Librettists in Concert**

MARCH 8

Scharoun Ensemble Berlin

MARCH 19

Rush Hour Concert
Members of the Chamber Orchestra
of Philadelphia

MARCH 24

George London Foundation Recital
Anthony Dean Griffey, tenor
Amy Owens, soprano
Warren Jones, piano

A Long Expected Party (2019). Photography by
Michael Reid, 2019.

Docent Tours

ONGOING

“Highlights of the Morgan” tours, as well
as exhibition tours of *Peter Hujar: Speed of
Life*; *Tennessee Williams: No Refuge but
Writing*; *Medieval Monsters: Terrors, Aliens,
Wonders*; *It’s Alive! Frankenstein at 200*;
Tolkien: Maker of Middle-earth; and
*Invention and Design: Early Italian Drawings
at the Morgan*

Curator-Led Exhibition Tours

APRIL 13

Now and Forever
The Art of Medieval Time

APRIL 20

Tennessee Williams
No Refuge but Writing

APRIL 27

Peter Hujar: Speed of Life

JUNE 1

Wayne Thiebaud, Draftsman

JUNE 8

The Magic of Handwriting
The Pedro Corrêa do Lago Collection

JUNE 29

Medieval Monsters
Terrors, Aliens, Wonders

JULY 6

The Magic of Handwriting
The Pedro Corrêa do Lago Collection

JULY 13

Wayne Thiebaud, Draftsman

JULY 20

Medieval Monsters
Terrors, Aliens, Wonders

OCTOBER 5

Sol LeWitt: Wall Drawing 552D

OCTOBER 26

Drawing in Tintoretto’s Venice

NOVEMBER 2

It’s Alive! Frankenstein at 200

NOVEMBER 16

Drawing in Tintoretto’s Venice



@AJSTETSON

DECEMBER 7

It's Alive! Frankenstein at 200

FEBRUARY 1

Tolkien: Maker of Middle-earth

MARCH 1

Invention and Design

Early Italian Drawings at the Morgan

MARCH 8

The Extended Moment

Photographs from the National Gallery of Canada

Adult Workshops

APRIL 7, MAY 12, JUNE 9, JULY 14,
SEPTEMBER 22, OCTOBER 20, NOVEMBER 3,
DECEMBER 1, JANUARY 26, FEBRUARY 9,
MARCH 9

Sketching in the Gallery

JUNE 15 AND JULY 20

An Evening of Letter Writing

JULY 13

Monstrous Manuscripts

OCTOBER 17

Reading Mary Shelley's *Frankenstein*

NOVEMBER 16

Tintoretto: Drawing in Context

MARCH 29

Figure Drawing Workshop

Films

APRIL 20

The Rose Tattoo

(1955, Daniel Mann)

JUNE 3

The Little Prince

(2015, Mark Osborne)

JUNE 22

Film Screening with Live Music

The Golem

(1920, Carl Boese and Paul Wegener)

Ben Model, piano

JULY 13

King Kong vs. Godzilla

(1962, Ishirô Honda)

JULY 27

Pan's Labyrinth

(2006, Guillermo del Toro)

SEPTEMBER 7

Sol LeWitt: Wall Drawings

(2010, Edgar B. Howard and Tom Piper)

SEPTEMBER 14

Shakespeare Wallah

(1965, James Ivory)

SEPTEMBER 21

The Remains of the Day

(1993, James Ivory)

SEPTEMBER 28

Call Me by Your Name

(2017, Luca Guadagnino)

OCTOBER 21

Frankenstein

(1931, James Whale)

OCTOBER 21

Young Frankenstein

(1974, Mel Brooks)

NOVEMBER 4

Bride of Frankenstein

(1935, James Whale)

NOVEMBER 4

Gods and Monsters

(1998, Bill Condon)

FEBRUARY 8

Invisible Essence: The Little Prince

(2018, Charles Officer)



Augmented reality tour, J. Pierpont Morgan's Library. © The Morgan Library & Museum. Photography by Graham S. Haber, 2019.

Drawing Institute

In its eighth year, the Drawing Institute continued to support research on drawings through fellowships and programming. The 2018–19 fellows worked on topics including the late drawings of Annibale Carracci, drawings by Domenico Campagnola, and graphic arts in late-fifteenth-century Vicenza.

APRIL 25

Imaging Techniques and the Technical Study of Drawings

Graduate Seminar led by John Marciari, Charles W. Engelhard Curator and Department Head, Drawings and Prints; Reba Fishman Snyder, Paper Conservator; and Lindsey Tyne, Associate Paper Conservator

APRIL 25

Imaging Techniques and the Technical Study of Drawings*

Symposium organized with the Thaw Conservation Center

MAY 4

Invention and Observation in Italian Renaissance and Baroque Drawings

Graduate Seminar led by Sir Nicholas Penny, Thaw Senior Fellow

MAY 9

Giovanni Battista Piranesi

Study Day organized in collaboration with the Italian Academy for Advanced Studies, Columbia University, and its Weinberg Fellowship program

MAY 14

Thomas Gainsborough Experiments in Drawing

Study Day with Marco Simone Bolzoni, Moore Curatorial Fellow

MAY 16

Gainsborough Experiments

Cork, Broccoli, Milk, and Drawing the Landscape*

Lunchtime Lecture by Marco Simone Bolzoni, Moore Curatorial Fellow

MAY 29

A Closer Look at Some Italian Drawings at the Morgan

Master Class led by Sir Nicholas Penny, Thaw Senior Fellow

JUNE 12

The Zoomorphic Mask*

Fourth Annual Thaw Lecture, delivered by Sir Nicholas Penny, Thaw Senior Fellow

OCTOBER 12

An Impetuous Genius: Drawings by Jacopo Tintoretto*

Lecture by John Marciari, Charles W. Engelhard Curator and Department Head, Drawings and Prints

OCTOBER 15

Drawing in Tintoretto's Venice

Study Day with John Marciari, Charles W. Engelhard Curator and Department Head, Drawings and Prints

NOVEMBER 1

Drawings in Tintoretto's Venice:

An International Symposium*

Symposium organized by John Marciari, Charles W. Engelhard Curator and Department Head, Drawings and Prints

DECEMBER 7

The Renaissance in France

Graduate Seminar led by Roger Wieck, Melvin R. Seiden Curator and Department Head, Medieval and Renaissance Manuscripts, and Jennifer Tonkovich, Eugene and Clare Thaw Curator, Drawings and Prints

FEBRUARY 5

Drawings by Degas at the Morgan Library & Museum

Master Class led by George Shackelford, Deputy Director, Kimbell Art Museum

FEBRUARY 15

Early Italian Drawings at the Morgan*

Lecture by Rhoda Eitel-Porter, Editor, *Print Quarterly* and former Charles W. Engelhard Curator and Department Head, Drawings and Prints

FEBRUARY 25

Invention and Design

Early Italian Drawings at the Morgan

Study Day with John Marciari, Charles W. Engelhard Curator and Department Head, Drawings and Prints

MARCH 15

Watercolor

Graduate Seminar led by Matthew Hargraves, Chief Curator of Art Collections, Yale Center for British Art

* Public program

Family and School Programs

Family Programs

ONGOING

Morgan Explorers: Family Drop-In
Museum Experience

APRIL 15

Spring Family Fair

OCTOBER 20

Creature Collagraphs

NOVEMBER 3

Amazing Anatomy

DECEMBER 9

Winter Family Fair

FEBRUARY 9

Living Landscapes

Map Your Own Fantasy World
Part One: Ink into Existence

MARCH 23

Extend the Moment with
Pinhole Cameras

School Programs

Three “Exploring with the Morgan” core programs, presented in the Horace W. Goldsmith Foundation Education Center and in school classrooms, offered students the opportunity to incorporate primary sources from the Morgan into their study of social studies, art, and science.

The Morgan Book Project marked its tenth year, serving 28 schools during the 2018-19 school year, and was adapted to include District 75 schools that provide highly specialized instructional support for students with significant challenges. The Morgan Book Project Award Ceremony was held in May 2019, culminating in a one-day installation for all winners followed by a four-week exhibition showcasing a selection of student books. The program, offered free



Morgan Explorers, Family Drop-in Museum Experience, Rotunda.
© The Morgan Library & Museum. Photography by Graham S. Haber, 2019.

of charge to public schools, was made possible thanks to Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation.

With support from the Carnegie Corporation of New York, the Education Department developed its first online curriculum in conjunction with *It's Alive! Frankenstein at 200*. Recommended for grades 9–12 and divided into four thematic sections, the curriculum investigates Mary Shelley’s novel and its legacy. It includes condensed catalogue essays, objects with discussion and activity prompts to facilitate open-ended exploration, high-quality images, and vocabulary. Supplemental resources feature books, films, a timeline and family tree, and biographies. The online curriculum has been accessed over 5,800 times, and remains accessible following the conclusion of the exhibition.

School tours were offered in conjunction with eleven exhibitions.

The Morgan's concert program is generously supported by the Cynthia Hazen Polsky and Leon B. Polsky Fund for Concerts and Lectures and the Celia Ascher Endowment Fund, with assistance from the Witherspoon Fund of the New York Community Trust, Miles Morgan, and the Theodore H. Barth Foundation.

The Morgan's education programs are generously supported by Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, the Carnegie Corporation of New York, the Great Circle Foundation, the May and Samuel Rudin Family Foundation, Inc., MetLife Foundation, the C. Jay Moorhead Foundation, and the Filomen M. D'Agostino Foundation, and by the following endowed funds: The Alice Tully Fund for Art and Music; the William Randolph Hearst Fund for Educational Programs; the Stavros Niarchos Foundation Fund for Education and Technology; and the Herbert and Ann Lucas Endowment Fund.

The programs of the Morgan Library & Museum are made possible in part with public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.



Museum and Research Services

Conservation

The Thaw Conservation Center continued its core activities in collections preservation, including the rehousing of over 100 rare books and manuscripts and an ongoing project to house the 900 items in the Sendak Collection. Books, prints, drawings, and three-dimensional objects were treated and prepared for nine gallery exhibitions and twelve rotations, and many additional items were stabilized for loan travel. Conservators participated in a number of fruitful collaborations and outreach activities, with colleagues both inside and outside the Morgan. Among this year's many visitors were graduate and undergraduate classes from Columbia University, the City University of New York, and Pratt Institute. Thaw Center staff contributed lectures and hands-on demonstrations to the Drawing Institute symposium "Imaging Techniques and the Technical Study of Drawings." The Center also hosted an evening seminar on parchment and conducted sessions on the making of medieval manuscripts for the Education Department's annual Summer Institute for Teachers. Current technical initiatives with scientists at the Metropolitan Museum of Art involve analysis of hand-coloring in fifteenth-century block books and the ongoing study of unusual surface coatings on Gainsborough's drawings.

Reader Services

The Sherman Fairchild Reading Room welcomed academics, students, curators, librarians, writers, artists, musicians, and independent scholars from all over the world. Researchers studied over 9,000 items across every curatorial department, and thousands more made queries by e-mail and telephone. Project topics included ceremonial architecture of the Alevi Muslim minority in Turkey,



Sherman Fairchild Reading Room, The Morgan Library & Museum, Photography by Graham S. Haber. 2018.

disruption of constitutional discourses in U.S. political culture, transgender history in American art, and mental illness and the imagination in nineteenth-century England. The Reading Room also hosted visits from the Brooklyn Public Library high school internship program "Librarians of Tomorrow," CUNY; Macaulay Honors College, CUNY; Uppsala University, Sweden; and the National Museum of Modern and Contemporary Art, Korea.

Cataloging and Digitization

Highlights this year included the cataloging of more than 700 letters to prominent art dealers Alexandre and Paul Rosenberg, primarily from French artists such as Braque, Matisse, and Picasso. In addition, a major gift from the estate of Nancy N. Brooker added to CORSAIR over 110 records of first editions of Virginia Woolf's novels, American editions, and autograph letters. Over 1,000 items received full cataloging in the Carter Burden Collection of American Literature, including first editions,

revised galley proofs, and advance copies. Ongoing support from the Leon Levy Foundation enabled the creation and update of 2,771 manuscript records. The Reference Collection received and cataloged a gift of nearly 500 titles from the library of Eugene V. Thaw. Digitization highlights include the manuscript of Charlotte Brontë's *The Professor* for a new scholarly edition and online digital facsimile; Al Taylor's ca. 1990 drawings in *Florentine Art Treasures*; Alfred Jarry's 1895 printed edition of *César antechrjst*; Maurice Ravel's music manuscript of *La Valse*; a printed first edition of Jules Massenet's *Manon*; and all of the Morgan's Indian miniatures.

Fellowships/Internships

Edith Gowin Curatorial Fellowship in Photography
Made possible by a generous grant from Jane P. Watkins

Samuel H. Kress Foundation Predoctoral Fellowship in the Drawing Institute

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 Foundation Post-Graduate Fellowship in Conservation

Pine Tree Foundation Post-Graduate Fellowship in Book Conservation

Themis Brown Internship in the Sherman Fairchild Reading Room
Made possible by the Themis Anastasia Brown Memorial Fund

Acquisitions



Jo Davidson (1883–1952), *Belle da Costa Greene*, 1925, facing right view 7, AZ205. Photography by Graham S. Haber, 2019

Archives

Marjorie Collins, miniature portrait of Jane Norton Grew Morgan (1868–1925), 1938. Gift of Jessie G. Schilling and Jane N. P. Mallinson.

Ring set with sapphire or glass, from the collection of the Morgan family, inscribed on inside of band: *Howard & Co* and *March 15, 1892* (birthdate of Junius Spencer Morgan, Jr.). Gift of Jessie G. Schilling.

Drawings and Prints

Eugène Boudin (French, 1824–1898), *View along the River Touques*, ca. 1880. Gift of Roberta J. M. Olson and Alexander B. V. Johnson.

Jean-Baptiste-Camille Corot (French, 1796–1875), *The Tomb of Publio Vibio Mariano, Rome*, ca. 1826. Gift of Roberta J. M. Olson and Alexander B. V. Johnson.

Jo Davidson (American, 1883–1952), *Belle da Costa Greene*, 1925. Purchased on the Charles Ryskamp Fund.

Prince Hoare (British, 1755–1834), *Acrobats*, ca. 1776–79. Purchased on the Acquisitions Fund.

Hunnish Italy, disk with central cabochon and tear drop and triangular inserts, sixth century. Thaw Collection. Gift of the Eugene V. and Clare E. Thaw Charitable Trust.

Late Medieval, belt buckle with matching strap end, thirteenth to fifteenth century. Thaw Collection. Gift of the Eugene V. Thaw Revocable Trust.

Pierre-Auguste Renoir (French, 1841–1919), *Bathers*, 1884–85. Bequest of Drue Heinz.

Théodule-Augustin Ribot (French, 1823–1891), *Portrait of a Woman Wearing a Necklace*, 1872. Gift of Mark Brady in honor of the 75th anniversary of the Morgan Library and the 50th anniversary of the Association of Fellows.

Gabriel Jacques de Saint-Aubin (French, 1724–1780), two illustrations for Voltaire's *Tancredé: The Challenge* and *Tancredé: The Death of Tancredé*, ca. 1760. Purchased on the Fellows Endowment Fund and the Gordon N. Ray Fund.

Literary and Historical Manuscripts

A Room with a View (1986), screenplay by Ruth Praver Jhabvala, based on the novel by E. M. Forster; directed by James Ivory; this copy is Ivory's shooting script. Gift of James Ivory.

Collection of thirty-two letters, notes, telegrams, and a cabinet photograph, to Dr. William Wilberforce Baldwin (1850–1910), dated 1896–1905, from and related to members of the British royal family, including Princess Victoria Mary (later Mary of Teck, 1867–1953), her parents, Francis, Duke of Teck (1837–1900), and Princess Mary Adelaide of Cambridge (1833–1897), and Sir Alexander Nelson Hood, 5th Duke of Bronté (1854–1937). Gift of Patricia S. Baldwin.

The Lover's Pledge, independent illuminated leaf on vellum containing a double portrait surrounded by flowers, verses, and mottos, France, ca. 1555. © The Morgan Library & Museum, 2019.

Truman Capote (1924–1984), “Books big books small,” autograph manuscript poem, signed [New York, 1935 or 1936]. Drue Heinz Twentieth-Century Literature Fund.

James Joyce (1882–1941), autograph letter signed, dated Trieste, 24 June 1910, to Adolph Mann; with Mann's copy of Joyce's *Chamber Music* (London: Elkin Mathews, 1907). Purchased on the Drue Heinz Twentieth-Century Literature Fund.

Stephen Spender (1909–1995), notebook of thirty-two pages of working drafts of poems and a pencil sketch of a landscape, 1970s. Purchased on the Drue Heinz Twentieth-Century Literature Fund.

Eugene V. Thaw (1927–2018), personal and professional papers, 1950–2017. Gift of the Eugene V. Thaw Revocable Trust.

Medieval and Renaissance Manuscripts

The Joanna S. Rose Illuminated Book of Ruth, manuscript designed and illuminated by Barbara Wolff, written by Izzy Pludwinsk, and housed in a modern “treasure binding” decorated with 24-karat gold lettering hammered by Joshua Marrow, New York and Jerusalem, 2015–17. Gift of Joanna S. Rose.



The Lovers' Pledge, independent illuminated leaf on vellum containing a double portrait surrounded by flowers, verses, and mottos, France, ca. 1555. Purchased as the gift of an anonymous member of the Visiting Committee to the Department of Medieval and Renaissance Manuscripts in memory of Melvin R. Seiden.

St. Catherine, single leaf from the "Knyvett Book of Hours," England, East Anglia(?), late fourteenth century. Gift of an anonymous donor.

The Virgin Mary at Prayer, with a border of angels and birds, single leaf from a Book of Hours illuminated by the Masters of the Delft. Half-Length Figures, The Netherlands, Utrecht and Delft, ca. 1460–70. Purchased as the gift of Professor James H. Marrow and Dr. Emily Rose in memory of Melvin R. Seiden.

The Virgin Mary Offering her Milk to St. Bernard; King David Harping; Two Birds Fighting, single leaf from a Book of Hours illuminated by the Master of Catherine of Cleves, The Netherlands, Utrecht, ca. 1460–70. Gift of an anonymous donor in honor of Roger S. Wieck.



Pierre-Auguste Renoir (1841–1919), *Bathers*, 1884–85, red and white chalk, with smudging and blending on wove paper lined to canvas. The Morgan Library & Museum, Bequest of Drue Heinz, 2018.71. Photography by Graham S. Haber, 2018.

Modern and Contemporary Drawings

Collection of eleven drawings: Thornton Dial (American, 1928–2016), *Life Go On*, 1990; *Posing Movie Stars Holding the Freedom Bird*, 1991; *Ladies Stand by the Tiger*, 1991; and *Posing*, 1996; Nellie Mae Rowe (American, 1900–1982), *Untitled*, 1978, and *Untitled*, 1981; Henry Speller (American, 1900–1997), *Courthouse*, 1986, and *Glory Jean and Her Friends*, 1987; Luster Willis (American, 1913–1990), *Untitled*, 1950s, and *Standing Together*, 1986; and Purvis Young (American, 1943–2010), *Sometimes I Get Emotion from the Game*, early 1980s. Gift of the Souls Grown Deep Foundation from the William S. Arnett Collection and purchased on the Manley Family Fund.

Georges Dornic (French, 1879–1925), *Femme au Turban*, 1913. Gift of the Modern and Contemporary Collectors Committee and purchased on the Manley Family Fund.

Dario Escobar (Guatemalan, b. 1971), *Blue Composition No 12*, 2017. Purchased on the Manley Family Fund.

Arshile Gorky (American, born Armenia, ca. 1902–1948), *Untitled*, 1930s. Thaw Collection. Gift of the Eugene V. and Clare E. Thaw Charitable Trust.

Morris Graves (American, 1910–2001), *Winter Flower*, 1954. Gift of Phillip A. Bruno. Phillip A. Bruno Collection, New York.

Trenton Doyle Hancock (American, b. 1974), *Sketch of Tiled Skin Face Mask*, 2014, and *Moundmeat Shower Unit*, 2007. Gift of Martina Yamin.

Desmond Heeley (British, 1931–2016), twenty-nine scenic and costume designs from productions including *The Winter's Tale*, *Norma*, *A Midsummer Night's Dream*, *King Lear*, and *Oedipus the King*. Gift of William J. Schneider.

Jacqueline Humphries (American, b. 1960), self-portrait, 2002. Gift of Dodie Kazanjian and Calvin Tomkins.

Ellsworth Kelly (American, 1923–2015), *Seaweed*, *Bordrouant*, *Belle-Isle*, August 1949, and *Blue Red*, 1964. Gift of Dorothy Lichtenstein.

Walt Kuhn (American, 1877–1949), *Roses*, ca. 1917. Gift of Phillip A. Bruno. Phillip A. Bruno Collection, New York.

Sol LeWitt (American, 1928–2007), *Wall Drawing 52D: Tilted forms with color ink washes superimposed*, 1987. Gift of the LeWitt Family in honor of Richard and Ronay Menschel.

Roy Lichtenstein (American, 1923–1997), ten collages for Allen Ginsberg's *La nouvelle chute de l'Amérique*, 1991. Gift of Dorothy Lichtenstein.

Roy Lichtenstein, eleven sketchbooks containing drawings from the 1970s, 1980s, and 1990s: *NY Central Marbled Sketchbook [1]*, ca. 1977–78; *NY Central Marbled Sketchbook [2]*, ca. 1977–83; *NY Central Marbled Sketchbook [3]*, ca. 1980; *Piazzesi Romboli Sketchbook*, ca. 1982–90; *Piazzesi Pavone Sketchbook*, ca. 1980–89; *Strathmore 400 Sketchbook [1]*, ca. 1977; *Winsor & Newton Medium Sketchbook [1]*, 1980s; *Hunt Bienfang Sketchbook*, ca. 1983–88; *NY Central Beige Sketchbook [1]*, ca. 1985–91; *NY Central Large Beige Sketchbook*, ca. 1986–94; and *Small Black Sketchbook [2]*, ca. 1971–83. Jointly owned by the Morgan Library & Museum and the Whitney Museum of American Art. Gift of the Roy Lichtenstein Foundation.

Joan Mitchell (American, 1925–1992), *Untitled*, 1992. Bequest of Jane Rosen in honor of Michael and Juliet Rubenstein.

Erwin Pfrang (German, b. 1951), *Circe*, series of nineteen drawings based on James Joyce's *Ulysses*, 1988–90. Gift of Morris Orden in honor of Isabelle Dervaux.

Charles Seliger (American, 1926–2009), fourteen drawings: *Cartoon of Henri Matisse*, 1941; *Untitled*, 1943; *Untitled*, 1945; *Untitled*, 1952; *Untitled*, 1955; *Untitled*, 1955; *Untitled*, 1955; *A Traveling Painting*, 1956; *Canyon*, 1956–57; *Untitled*, 1959; *Untitled*, 1965; *Mark Tobey in his Studio, Basel*, 1965; *Untitled*, 1973; and *Untitled*, 1979. Elaine Graham Weitzen Foundation for Fine Arts.

Al Taylor (American, 1948–1999), *Untitled (100% Hawaiian)*, 1994. Purchased as the gift of Hamish Parker.

Richard Tuttle (American, b. 1941) *Growth and Stasis*, 1971. Purchased as the gift of the Modern and Contemporary Collectors Committee.

Jack Whitten (American, 1939–2018), *Dispersal 'A' #2*, 1971. Purchased as the gift of the Modern and Contemporary Collectors Committee.



Purvis Young (1943–2010), *Sometimes I Get Emotion from the Game*, ca. 1908, ballpoint pen and marker, on paper glued to found book. The Morgan Library & Museum, Gift of the Souls Grown Deep Foundation from the William S. Arnett Collection and purchased on the Manley Family Fund, 2018.106.

Jamie Wyeth (American, b. 1946), *The Gull and the Crab*, 2005. Thaw Collection. Gift of the Eugene V. and Clare E. Thaw Charitable Trust in memory of Clare E. Thaw.

Susan York (American, b. 1951), *1:1 Foundation IV, no. 1 (trans-geometric view) @ The Drawing Center*, 2017. Purchased as the gift of Sally and Wynn Kramarsky.

Music Manuscripts and Printed Music

Pierre Boulez (1925–2016), *Le Soleil des eaux* (1958), text by René Char, autograph manuscript, score (three soloists, chorus, and orchestra), and corrected proofs. Purchased on the Mary Flagler Cary Fund.

Vincent d'Indy (1851–1931), “Trois grandes artistes Belges ou comment je fis connaissance avec la Belgique,” manuscript, undated (ca. 1924); with two letters (d'Indy to unidentified recipient, dated 10 Feb. 1889; d'Indy to unidentified recipient, 10 March 1922). Purchased on the Mary Flagler Cary Fund.

Franz Liszt (1811–1886), arranger, “Lob und Ehre und Preis und Gewalt,” autograph manuscript of his organ transcription of the final chorale and fugue from J. S. Bach's *Cantata 21, Ich hatte viel Bekümmernis, BWV 21*, ca. 1860–66. Purchased on the Mary Flagler Cary Fund.

Photography

Berenice Abbott (American, 1898–1991), *Automat, 977 Eighth Avenue, Manhattan*, 1936. Gift of the Charina Foundation.

Hans Breder (German, 1935–2017), *Chair Dance*, 1969. Purchased on the Charina Endowment Fund.

Harry Callahan (American, 1912–1999), four photographs: *Ivy Tentacles on Glass, Chicago*, ca. 1952; *Highland Park, Michigan*, 1941; *Multiple Exposure Tree, Chicago*, 1956; and *Eleanor*, ca. 1952. Gift of Richard and Ronay Menschel.

Mario De Biasi (Italian, 1923–2013), *Gli italiani si voltano, Milano (The Italians Turn Around, Milan)*, 1954, gelatin silver print. Purchased as the gift of the J. W. Kieckhefer Foundation, Patricia Morton, and Ronald R. Kass.

Louis Faurer (American, 1916–2001) for Saul Steinberg (American, born Romania, 1914–1999), *Woman in Tub*, 1949. Purchased on the Charina Endowment Fund.

Peter Hujar (American, 1934–1987), *Untitled (young man)*, ca. 1980. Gift of Gil Winter in memory and honor of John Brailsford Elliott.

Susan Meiselas (American, b. 1948), *The Dressing Room, Fryeburg, Maine, USA*, 1975, from *Carnival Strippers*, printed 1970s; and *Young Gawker, Essex Junction, Vermont*, 1974, from *Carnival Strippers*, printed 2012. Purchased on the Charina Endowment Fund.

Duane Michals (American, b. 1932), two photographic works: *Certain Words Must Be Said* (one print) and *The Spirit Leaves the Body*, (seven prints), 1969. Gift of Richard and Ronay Menschel.

Duane Michals (American, b. 1932), fourteen works consisting of a total of forty-eight gelatin silver prints: *Warren Beatty*, 1966; *The Illuminated Man*, 1968; *The Human Condition*, 1969; *The Illusions of the Photographer*, 1969; *Something Strange is Happening*, 1975; *Giorgio de Chirico Reading a Newspaper*, 1977; *There Are Things Here Not Seen in This Photograph*, 1977; *Self-Portrait Asleep in a Tomb of Mereruka at Sakkara*, 1978; *I Build a Pyramid*, 1978; *Shopping with Mother*, 1978; *When He Was Young*, 1979; *I Remember Pittsburgh*, 1982; *A Story about a Story*, 1989; and *What Are Dreams?*, 1994. Purchased on the Photography Collectors Committee and Photography Acquisitions Fund, and as the gift of Allen Adler and Peter J. Cohen (*Self-Portrait Asleep in a Tomb of Mereruka at Sakkara*).

W. Eugene Smith (American, 1918–1978), *Maude Callen, Pineville, North Carolina (Nurse Midwife)*, 1951, printed early 1960s. Purchased as the gift of Richard and Ronay Menschel in memory of James C. Kautz and on the Charina Endowment Fund.

Soichi Sunami (American, born Japan, 1885–1971), *Edna Guy, New York*, ca. 1931, gelatin silver print. Purchased as the gift of Douglas Troob.

Jerry L. Thompson (American, b. 1945), five photographs: *Coney Island, July 4, 1972*; *Graffiti Wall: Coney Island, 1972*; *Seven Immortals: Coney Island, 1973*; *Mary Frank, Woodstock, New York, 1976*; and *Lincoln Kirstein, New York, 1986*, gelatin silver prints. Gift of Ann Lawrance Morse.



Sol LeWitt (1928–2007), *Wall Drawing 552D*, Gilbert Court. The Morgan Library & Museum, Gift of the LeWitt Family in Honor of Richard and Ronay Menschel. © 2018 The LeWitt Estate/ Artists Rights Society (ARS), New York. Courtesy Paula Cooper Gallery, New York. Photography by Graham S. Haber, 2018.

Ed van der Elsken (Dutch, 1925–1990), *Hong Kong*, 1961, printed ca. 1980. Purchased on the Charina Endowment Fund.

Photographer unidentified, *Untitled* (thirty-six photographs of montes veneris), ca. 1990. Purchased on the Photography Acquisition Fund.

Printed Books and Bindings

Ritō Akisato (active 1780–1814), *Miyako meisho zue*, Ōsaka: Kawachiya Tasuke, An'ei 9–Tenmei 7 [1780–87, i.e., ca. 1786–87], eleven vols. Gift of William Wyer.

Honoré de Balzac (1799–1850), *Le curé de Tours* [Paris, 1832], one proof sheet annotated by Balzac. Fellows Acquisitions Fund. Gift of Susan Schinitsky.

Batrachomyomachia, translated into Italian by Giorgio Sommariva, Venice: Nicolas Jenson, ca. 1475. Purchased on the Elisabeth Ball and Lathrop C. Harper C–I Funds.

Henry Caupain, *Le desert de deuotion: Qui est un traicte plaisant utile et profitable a toutes manieres de gens deuotz ou curieux seculiers ou reguliers*, Paris: Jean Bonfons, ca. 1543–66. Purchased on the Lathrop C. Harper D–I Fund.

Charles de Secondat, Baron de Montesquieu (1689–1755), *Lettres persanes, illustrées d'eaux-fortes en couleurs et de vignettes en noir de Ch. Martin, et précédées d'un avant-propos de Paul Valéry*, Paris: Jean Terquem, 1926. Binding designed by Robert Bonfils. Purchased on the Gordon N. Ray Fund and as the gift of Jamie Kamph.

Oswald Egger (b. 1963) and Christiane Löhr (b. 1965), *Nichts von dem, was ich gesehen habe*, Prato, Italy: Edizioni Canopo Prto, 2004. Gift of Jason McCoy in memory of Eugene V. and Clare E. Thaw.

Paolo Emili (d. 1529), *Frantzösischer und anderer Nationen Historien*, Basel: Sebastian Henricpetri, 1572; bound with: Jean de Serres (1540–1598), *Frantzösische History*, Basel: Samuel Apiarius, 1574; bound for Johann Günther I von Schwarzburg-Sonderhausen (1532–1586). Purchased on the Lathrop C. Harper D–I Fund.



Duane Michals (b. 1932), *The Illuminated Man*, 1968. Gelatin silver print. Purchased on the Photography Collectors Committee Fund 2018.37. © Duane Michals, Courtesy of DC Moore Gallery, New York.

Robert Gaguin (1433–1501), *Compendium super Francorum gestis*, Paris: Thielman Kerver for Jean Petit, 1507; bound for Toussaints Denis (active 1488–1529). Purchased on the Lathrop C. Harper D–I Fund.

Claude Gillot (1673–1722), *Oeuvres de Gillot*, Paris, various dates but mainly ca. 1730; collection of 586 etched and engraved prints by and after Claude Gillot. Purchased on the Gordon N. Ray Fund.

Allen Ginsberg (1926–1997) and Roy Lichtenstein (1923–1997), *La nouvelle chute de l'Amérique, dix gravures de Roy Lichtenstein*, Paris: Les Éditions du Solstice, 1992. Gift of Dorothy Lichtenstein.

Conrad Grahle (d. 1630), *Ein nau Schrifftenn Buch darinnen allerley Schrifftten, jedtwedern seiner beliebung nach, mit der Feder sich zu exerciren, zu befinden*, Leipzig: s.n., ca. 1610; bound with: Johann Neudörffer (1497–1563), *Appendix oder kurtzer Begriff etlicher schönen Hand, und anderer Schrifftten zu der Neudörfferischen Schreibkunst gehörig*, Nuremberg: Johann Pfann, 1631. Purchased on the Henry S. Morgan Fund.

Lafcadio Hearn (1850–1904), *Japanese Goblin Poetry, Rendered into English by Lafcadio Hearn, and Illustrated by his Own Drawings, Compiled by his Son, Kazuo Koizumi*, Tokyo: Oyama, 1934; with twenty-three books by Salman Rushdie, V. S. Naipaul, and other authors. Gift of Anna Lou Ashby.

John William Hill (1812–1879), *Philadelphia, From Camden—1850*, New York: Smith Brothers & Co., 1850. Purchased on the Edwin V. Erbe, Jr. Acquisitions Fund.

L'histoire de preux & vaillant Chevalier Galien Rethore, Paris: Jehan Bonfons, ca. 1550. Formerly owned by William Morris. Purchased on the Curt F. Bühler Fund.

James Weldon Johnson (1871–1938), ed., *The Book of American Negro Poetry*, New York: Harcourt, Brace and Company, 1922. Inscribed by Johnson to George Gershwin. Purchased on the Carter Burden Fund.

James Joyce (1882–1941), *Gens de Dublin, traduit de l'anglais par Yva Fernandez, Hélène du Pasquier [et] Jacques-Paul Reynaud; préface de Valéry Larbaud*, Paris: Plon-Nourrit et Cie, 1926. Inscribed by Joyce to Pierre de Massot. Purchased on the Gordon N. Ray Fund.

Thomas à Kempis (1380–1471), [*Imitatio Christi* (Armenian)], Rome: Congregatio de Propaganda Fide, 1674. Purchased on the Henry S. Morgan Fund.

Thomas à Kempis (1380–1471), *Opera, aucta & diligentius recognita*, Paris: Jodocus Badius Ascensius, 13 June 1523. Binding and ownership inscription of the Carthusian Charterhouse of St. Barbara in Cologne. Purchased on the Curt F. Bühler Fund.

Federico García Lorca (1898–1936), *Poet in New York and Other Poems*, New York: W. W. Norton & Co., 1940. Purchased on the Edwin V. Erbe, Jr. Fund.

Jean-François Lyotard (1924–1998), *Duchamp's TRANS/formers: A Book*, Venice, CA: Lapis Press, 1990. Special edition, with a paper stereoscope of Duchamp's *Étant donnés* and eight pieces of correspondence from Alexina Duchamp, Jean-François Lyotard, Pontus Hultén, and Björn Springfeldt. Anonymous gift in memory of Robert Shapazian.

Francesco Marcolini (ca. 1500–1559), *Le sorti di Francesco Marcolini da Forlì intitolate Giardino di pensieri*, Venice: Francesco Marcolini, 1540; bound by Anthoni Lodewijk. Purchased on the T. Kimball Brooker Sixteenth-Century Fund.

William Morris (1834–1896), vellum proof of a leaf for “The Knight’s Tale” in *The Works of Geoffrey Chaucer*, Hammersmith: The Kelmscott Press, 1896. Gift of T. Peter Kraus in honor of the 75th anniversary of the Morgan Library and the 50th anniversary of the Association of Fellows.

Gisèle Prassinós, Man Ray, et al., *La collection “Douze,”* Paris: Éditions G.L.M., 1935–38. Purchased on the Gordon N. Ray Fund.

Sallust (86–34 BC), *Opera*, Venice: Baptista de Tortis, 25 Dec. 1481; bound with: Ovid (43 BC–17 or 18 AD), *Epistolae Heroidum*, Venice: Baptista de Tortis, 15 Dec. 1481; bound by Paulus R. of Heidelberg. Purchased on the Henry S. Morgan Fund.

Louis Senault (active 1669–1680), *Heures nouvelles tirées de la Sainte Écriture*, Paris: Louis Senault and Claude de Hansy, ca. 1689–1715. Gift of William Wyer.

Virginia Woolf (1882–1941), collection of books by and about Virginia Woolf, including first editions of the author’s novels, reprints, American editions, autograph letters, ephemera, and secondary works, as well as early editions of Wallace Stevens and Dylan Thomas. Altogether eighty-nine printed items, thirteen manuscript items, and one photograph, 1908–87. Gift from the estate of Nancy N. Brooker.



Francesco Marcolini (ca. 1500–1559), *Le sorti di Francesco Marcolini da Forlì intitolate Giardino di pensieri*, Venice: Francesco Marcolini, 1540; bound by Anthoni Ludewijk. Front cover. Photography by Graham S. Haber, 2019.

Statement of Financial Position

March 31, 2019, with comparative totals for 2018

| ASSETS | 2019 | 2018 |
|---|----------------------|----------------------|
| Cash and cash equivalents | \$11,179,256 | \$8,103,367 |
| Dividends and interest receivable | \$47,372 | \$34,116 |
| Grants and contribution receivable | \$5,756,972 | \$4,132,457 |
| Inventory | \$280,761 | \$204,182 |
| Broker receivable | \$133,868 | \$1,095,302 |
| Prepaid expenses | \$3,229,996 | \$1,291,268 |
| Other assets | \$1,595,471 | \$1,107,149 |
| Property and equipment, net of accumulated depreciation | \$94,627,385 | \$97,795,453 |
| Investments | \$253,639,725 | \$254,082,705 |
| TOTAL ASSETS | \$370,490,806 | \$367,845,999 |
| LIABILITIES AND NET ASSETS | | |
| LIABILITIES | | |
| Accounts payable and accrued expenses | \$3,836,747 | \$2,314,694 |
| Broker payable | \$116,120 | \$705,377 |
| Long-term debt | \$14,597,146 | \$14,569,987 |
| Accrued postretirement health benefits | \$1,283,053 | \$1,256,164 |
| Total Liabilities | \$19,833,066 | \$18,846,222 |
| NET ASSETS | | |
| Without donor restrictions | | |
| Property and equipment | \$79,394,100 | \$82,795,453 |
| Board designated | \$18,620,441 | \$19,438,886 |
| Other | \$1,406,690 | \$1,033,586 |
| Total without donor restrictions | \$99,421,231 | \$103,267,925 |
| With donor restrictions | \$251,236,509 | \$245,731,852 |
| Total Net Assets | \$350,657,740 | \$348,999,777 |
| TOTAL LIABILITIES AND NET ASSETS | \$370,490,806 | \$367,845,999 |

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