

The
Morgan
Library &
Museum

Report to Donors 2022



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Mission Statement

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

About the Morgan

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

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Colin B. Bailey

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As of March 31, 2022

† In memoriam

Letter from the Director



Colin B. Bailey

This report covers the period April 1, 2021, to March 31, 2022. This year, I am especially glad to have the opportunity to recognize you, our donors, members, and friends, and to salute all of those who make the Morgan run every day.

In fiscal year 2022, the Morgan's staff persevered through ongoing pandemic complications to mount a remarkable roster of exhibitions. From *Shahzia Sikander: Extraordinary Realities*, to *Imperial Splendor: The Art of the Book in the Holy Roman Empire, ca. 800–1500*, to closing the year with *Holbein: Capturing Character*, the program galvanized the public and exemplified the Morgan's range and dynamism. I trust you had a chance to enjoy them all.

Our educational and public programs contributed much to the cultural life of the city. We offered an expanded presentation of the Morgan Book Project in Gilbert Court, highlighting illuminated manuscripts created by K–12 students from schools in New York's five boroughs. On-site activity grew as Free Fridays returned, the Morgan Café reopened, and researchers came back to the Sherman Fairchild Reading Room and Drawing Study Center.

Collaborating with staff across the institution, we launched a new, two-year Diversity, Equity, Access, and Inclusion (DEAI) Plan in January 2022. Building on our six-month plan launched in October 2020, the new plan articulates our goal to make the Morgan a more welcoming and inclusive place for all.

We also added new and notable works to our collection across departments. Highlights included a triptych by Rashid Johnson; a copy of Blaise Cendrars and Sonia Delaunay's *La prose du Transsibérien et de la petit Jehanne de France*, a masterpiece of the French avant-garde donated by Dr. Gail Levin; and an important collection of 140 nineteenth-century French drawings, photographs, and manuscripts given by Trustee Karen B. Cohen. A full list of acquisitions can be found later in this report.

In 2021 we marked Lawrence R. Ricciardi's tenth anniversary as board president. Larry's leadership has been anchored in a unique combination of erudition, energy, and experience, and the Morgan has benefited enormously from his deep love of literature and art and his great respect for our staff. At our Evening Benefit, we saluted Larry and his wife, Lucy, for their generosity and announced the creation of the Lucy Ricciardi Assistant Curator in the Department of Literary and Historical Manuscripts, a position that is now endowed thanks to the generosity of the Ricciardi family.

I am deeply grateful to our remarkable staff, dedicated board of trustees, and to all of you who support this institution in so many ways. I look forward to seeing you on campus soon.

Dr. Colin B. Bailey
Katharine J. Rayner Director

Letter from the President

Fiscal year 2022 was a time of both optimism and challenge. More than ever, we saw how important the arts and humanities are to society and our own lives. Here at the Morgan, we responded nimbly to ever-changing circumstances to do what we do best: preserve the records of the process of human thought and creativity and share them with a broad audience.

Your generosity has never been more meaningful. Donors like you enabled our dedicated staff to carry out the Morgan's mission to preserve, study, present, and interpret a collection of extraordinary quality and to advance learning and nurture creativity among the public. Thanks to the magnanimity of the individuals and organizations recognized in this report, we have made great progress. The remarkable commitment that so many of you showed throughout the pandemic places the Morgan in a strong position as we look to the future.

Your support, as well as careful expense management, greater-than-anticipated attendance, support from the federal Paycheck Protection Program, and continued help from the Morgan's COVID-19 Relief Fund enabled us to close a significant deficit that was expected when the budget was set in early 2021. As a result, we begin fiscal year 2023 with a brighter outlook. I would especially like to thank my fellow trustees for their dedication, altruism, and expertise.

In 2016 we began the careful restoration of the exterior of J. Pierpont Morgan's Library, the heart of our campus and a jewel in Midtown Manhattan. It is an honor to be the stewards of this great building and to ensure its safekeeping for generations to come, a responsibility that Jack Morgan entrusted to the very first trustees in 1924 when the Morgan became a public institution. In a few short weeks, we will unveil the restoration and new Morgan Garden. We are delighted to share the hard work of so many expert scholars, conservators, engineers, architects, and other team members who put enormous effort and care into preserving and enhancing this landmark library. Once again, I express my gratitude to those whose generosity made this project possible.

The Morgan is sustained by your unwavering belief in our mission, and I look forward to all that we can accomplish together in the years ahead.

Lawrence R. Ricciardi
President



Lawrence R. Ricciardi

Exhibitions

Architecture, Theater, and Fantasy *Bibiena Drawings from the Jules Fisher Collection*

MAY 28 THROUGH SEPTEMBER 12, 2021
THE CLARE EDDY THAW GALLERY

For nearly a century, members of three generations of the Bibiena family were the most highly sought theater designers in Europe. This exhibition, the first in the United States in over thirty years to celebrate these talented draftsmen, marked the promised gift to the Morgan of a group of Bibiena drawings from the collection of Tony Award-winning lighting designer Jules Fisher. The group of drawings, which included imagined palace interiors and lavish illusionistic architecture, demonstrated the range of the Bibienas' output, from energetic sketches to highly finished watercolors, and highlighted the visual splendor of the Baroque stage.

This exhibition was a program of the Morgan Drawing Institute.

Tradition, Innovation, and Response *Stage Designs from the Morgan's Collection*

JUNE 1, 2021 THROUGH SEPTEMBER 12, 2021
GILDER LEHRMAN HALL LOBBY

Designing a theater set presents a unique challenge: How does the artist visually transport live performers into the fictional world of the performance? From the late seventeenth through the eighteenth century, the Bibiena family pioneered and popularized a solution called the *scena per angolo*, or "scene viewed at an angle," using multiple vanishing points beyond either wing of the stage to create the potential for seemingly boundless architecture. Pulled from the Morgan's immense collection of theater drawings, the works shown in this installation offered a brief overview of European stage design from the Renaissance to the nineteenth century.



Shahzia Sikander, *Hood's Red Rider No. 2*, 1997. Vegetable color, dry pigment, watercolor, gold (paint), and tea on wasli paper; 10¼ × 7⅞ in. (26.1 × 18.3 cm). Collection of Susan and Lew Manilow. © Shahzia Sikander, Courtesy of the artist, Sean Kelly, New York; and Pilar Corrias, London.

Shahzia Sikander *Extraordinary Realities*

JUNE 18 THROUGH SEPTEMBER 26, 2021
MORGAN STANLEY EAST GALLERY

Pakistani American artist Shahzia Sikander is internationally celebrated for bringing Indo-Persian manuscript-painting traditions into dialogue with contemporary art practice. This exhibition tracked the first fifteen years of her artistic journey, from her groundbreaking deconstruction of manuscript painting in Pakistan to the development of a new personal vocabulary at RISD; expanded explorations around identity during a fellowship at the Museum of Fine Arts, Houston, Glassell School of Art; and her global outlook during her first years in New York. Throughout this period, Sikander richly interrogated gender, sexuality, race, class,

and history, creating open-ended narratives that have sustained her as one of the most significant artists working today.

This exhibition was organized by the RISD Museum and presented in collaboration with the Morgan Library & Museum.

This exhibition was made possible at the Morgan Library & Museum by lead corporate support from Morgan Stanley.

Morgan Stanley

Additional support was provided by the Terra Foundation for American Art; Cynthia Hazen Polsky and Leon Polsky; Mr. and Mrs. Benjamin M. Rosen; and Sean and Mary Kelly and Sean Kelly Gallery.

This exhibition originated at the RISD Museum with grants from the National Endowment for the Arts, the Scintilla Foundation, and the Robert Lehman Foundation, Inc. Additional publication support from the Vikram and Geetanjali Kirloskar Visiting Scholar in Painting Endowed Fund at the Rhode Island School of Design and Furthermore: a program of the J. M. Kaplan Fund.

Recent Acquisitions *Modern and Contemporary Drawings and Prints*

JUNE 25 THROUGH OCTOBER 3, 2021
MORGAN STANLEY WEST GALLERY

Showcasing the vigor of the Morgan's initiative to expand its collection of drawings and prints into the modern era, this exhibition presented a selection of artworks acquired during the previous five years. At its core was an exceptional group of prints created by American artist Martin Puryear between 2001 and 2014. The exhibition attested to the vitality of the medium of drawing today and paid tribute to the extraordinary generosity of our donors and benefactors, as most of the featured works were acquired as direct gifts or with contributed funds.

This exhibition was made possible by Thomas J. Reid and Christina M. Pae.

Bound for Versailles
The Jayne Wrightsman
Bookbindings Collection

JUNE 25, 2021 THROUGH JANUARY 30, 2022
THE ENGELHARD GALLERY

This exhibition celebrated Jayne Wrightsman's 2019 bequest, made in honor of Morgan Trustee Annette de la Renta, of an exceptional collection of books bound for the highest echelons of eighteenth-century French society. Exemplars of fine printing, elegant engraved illustration, and artistic binding, the books on display showcased the important role women had as book owners and collectors and captured the visual ethos of the Ancien Régime.

This exhibition was made possible with support from the Jamie and Maisie Houghton Fund and the Parker Gilbert Fund, and with assistance from Barbara G. Fleischman and the Malcolm Hewitt Wiener Foundation.

Women Artists and Patrons in the
Natural Sciences, 1650–1800

SEPTEMBER 14, 2021 THROUGH
JANUARY 9, 2022
GILDER LEHRMAN HALL LOBBY

As both artists and patrons, women played an important role in the development of the natural sciences in the early modern period. Many women artists not only skillfully recorded specimens but also produced new knowledge about them. This installation explored women's ability to simultaneously inhabit the spheres of art and science through illustration and patronage between 1650 and 1800.

Another Tradition
Drawings by Black Artists from the
American South

SEPTEMBER 24, 2021 THROUGH
JANUARY 16, 2022
THE CLARE EDDY THAW GALLERY

This exhibition celebrated the Morgan's 2018 acquisition of eleven drawings from the Souls Grown Deep Foundation, an

organization dedicated to supporting Black Southern artists and their communities. In addition to the acquired works, comprising drawings by Thornton Dial, Nellie Mae Rowe, Henry Speller, Luster Willis, and Purvis Young, *Another Tradition* incorporated institutional and private loans of drawings by Rowe, Lonnie Holley, Sister Gertrude Morgan, and Bill Traylor. Although each of these artists has a distinctive voice, the intimate exhibition illuminated formal and thematic connections that arose from their shared geographies and experiences.

This exhibition was made possible by Katharine J. Rayner.

Imperial Splendor
The Art of the Book in the Holy Roman
Empire, ca. 800–1500

OCTOBER 15, 2021 THROUGH
JANUARY 23, 2022
MORGAN STANLEY EAST GALLERY

Imperial Splendor offered a sweeping overview of manuscript production in the Holy Roman Empire, one of the most impressive chapters in the history of medieval art. Though little known and rarely seen by the general public, these illuminated manuscripts count among

the most luxurious works of art from the Middle Ages. Designed to edify, to entertain, and above all to embody the sacred, these manuscripts and their spectacular illuminations retain the ability to dazzle and inspire modern audiences just as they did those of the Middle Ages.

This exhibition was made possible by the Janine Luke and Melvin R. Seiden Fund for Exhibitions and Publications, the Ricciardi Family Exhibition Fund, the Christian Humann Foundation, and Katharine J. Rayner. Additional support was provided by the David L. Klein Jr. Foundation; the Andrew W. Mellon Fund for Research and Publications; Caroline Sharfman Bacon; Elizabeth A. R. and Ralph S. Brown, Jr.; Mr. and Mrs. Alain Goldrach; Marguerite Steed Hoffman and Tom Lentz; Professor James H. Marrow and Dr. Emily Rose; Mrs. Andrew C. Schirrmeister; the Samuel H. Kress Foundation; Gifford Combs; Salle Vaughn; William M. Voelkle; Gregory T. Clark; Bob McCarthy; and an anonymous donor.

Van Eyck to Mondrian
300 Years of Collecting in Dresden

OCTOBER 22, 2021 THROUGH
JANUARY 23, 2022
MORGAN STANLEY WEST GALLERY

This exhibition focused on the exceptional drawing collection of the Kupferstich-Kabinett, Dresden. The Morgan served as



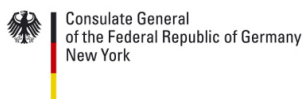
Thornton Dial, *Ladies Stand by the Tiger*, 1991. Watercolor on paper. Gift of the Souls Grown Deep Foundation from the William S. Arnett Collection and purchased on the Manley Family Fund. Photography by Janny Chiu, 2021. © 2021 Estate of Thornton Dial / Artists Rights Society (ARS), New York.

the sole American venue for this exhibition, which celebrated the 300th anniversary of the collection's founding and the pivotal moments and key traditions in the history of European draftsmanship. Highlights included studies by Jan van Eyck, Hans Holbein, Rembrandt, Caspar David Friedrich, Goya, Käthe Kollwitz, Gustav Klimt, and Piet Mondrian.

This exhibition was organized by the Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden and the Morgan Library & Museum, New York.

This exhibition was made possible by an anonymous donor, in memory of Melvin R. Seiden. Generous support was provided by the William Randolph Hearst Fund for Scholarly Research and Exhibitions; the Wolfgang Ratjen Foundation, Liechtenstein; The Christian Humann Foundation; Mr. and Mrs. Clement C. Moore II; Elizabeth and Jean-Marie Eveillard; Jo Carole and Ronald S. Lauder; and the Samuel H. Kress Foundation; with assistance from the Arnhold Family, in memory of Henry H. Arnhold.

This exhibition was also made possible with the kind support of the Consulate General of the Federal Republic of Germany, New York.



The Kasper Collection

JANUARY 11 THROUGH MAY 8, 2022
GILDER LEHRMAN HALL LOBBY

I am not an academic, I am a person with a passion.
—Kasper

Herbert Kasper (1926–2020), known generally as Kasper, was a major figure of twentieth-century American fashion. This display celebrated Kasper's bequest to the Morgan of eleven drawings from his collection, ranging from Italian Renaissance sketches to a Degas study of a dance.

Gwendolyn Brooks *A Poet's Work In Community*

JANUARY 28 THROUGH JUNE 5, 2022
THE CLARE EDDY THAW GALLERY

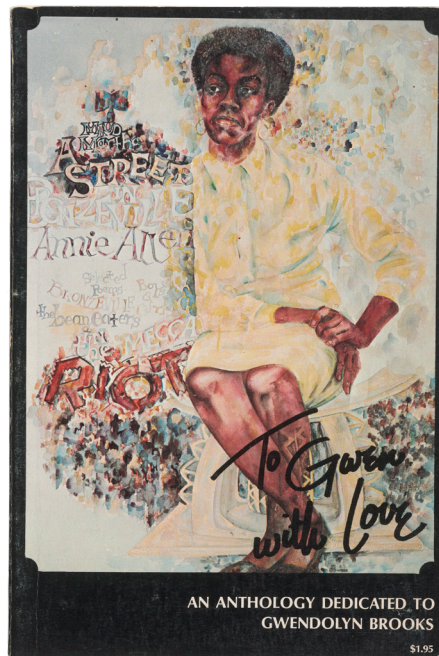
This exhibition celebrated the life and work of American poet Gwendolyn Brooks (1917–2000), the first Black author to win a Pulitzer Prize in any category. Comprising more than forty manuscripts, broadsides, and first editions, it explored Brooks's roles as a poet, teacher, mentor, and community leader.

This exhibition was made possible by Katharine J. Rayner, with generous support from the Caroline Morgan Macomber Fund.

Holbein *Capturing Character*

FEBRUARY 11 THROUGH MAY 15, 2022
MORGAN STANLEY EAST AND WEST GALLERIES

This was the first major exhibition in the United States dedicated to Hans Holbein



Jeff Donaldson (1932–2004), front cover of *To Gwen with Love* (Chicago: Johnson Publishing Company, Inc., 1971). The Estate of Jeff Donaldson, Courtesy of Kravets Wehby Gallery, New York.

the Younger (1497/98–1543), one of the most skilled, versatile, and inventive artists and portraitists of the early 1500s. The varied presentation showcased Holbein's renowned drawn and painted likenesses of his sitters and highlighted his activities as a designer of prints, printed books, personal devices, and jewels, illuminating the artist's wide-ranging contributions to the practice of personal definition in the Renaissance.

This exhibition was organized by the Morgan Library & Museum, New York, and the Getty Museum, Los Angeles.

The Morgan's presentation of Holbein: Capturing Character was made possible by major support from the Drue Heinz Charitable Trust and the William Randolph Hearst Fund for Scholarly Research and Exhibitions, and by a major grant from the National Endowment for the Humanities: Democracy demands wisdom.

Generous support was provided by the Lucy Ricciardi and Family Exhibition Fund, the Christian Humann Foundation, T. Kimball Brooker, Joshua W. Sommer, Beatrice Stern, Alyce Williams Toonk, the Robert Lehman Foundation, the Robert Lehman Fund for Exhibitions, and The Gilbert & Ildiko Butler Family Foundation. Additional support was provided by the Berger Collection Education Trust, the Achelis and Bodman Foundation, the Gladys Kriebel Delmas Foundation, Rudy and Sally Ruggles, the Tavolozza Foundation, Barbara G. Fleischman, Robert Dance, the Samuel H. Kress Foundation, and Mr. and Mrs. Randall Barbato. The exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

Woody Guthrie *People Are the Song*

FEBRUARY 18 THROUGH MAY 22, 2022
THE ENGELHARD GALLERY

This exhibition told the story of Woody Guthrie (1912–1967), one of the most prolific and influential songwriters and recording artists in American history, through his artistic explorations of place, politics, family, love, and spirituality. It presented an extraordinary selection of musical instruments, handwritten lyrics,

manuscripts, photographs, books, art, and audiovisual media, assembled from the preeminent holdings of the Woody Guthrie Archive and several private collections.

This exhibition was presented by the Woody Guthrie Center and Woody Guthrie Publications, in collaboration with the Morgan Library & Museum.



This exhibition was made possible by the Sherman Fairchild Fund for Exhibitions, the Charles E. Pierce, Jr. Fund for Exhibitions, Richard and Ronay Menschel, and the Margaret T. Morris Fund for Americana. Additional support was provided by Liz and Rod Berens, and Jon and Barbara Landau.



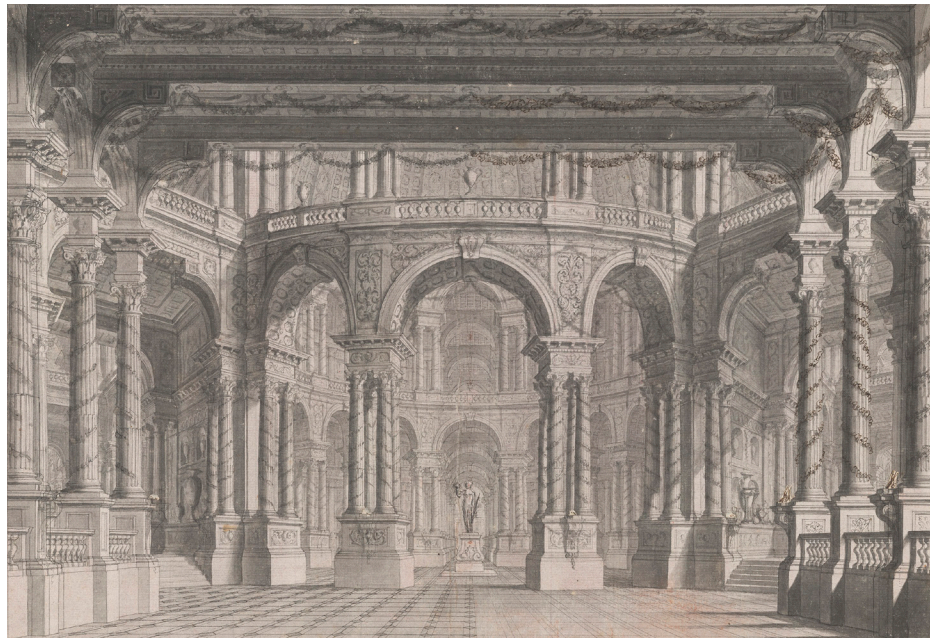
NATIONAL
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Any views, findings, conclusions or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

Collections Spotlight

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

These rotating selections, displayed in the East Room and the Rotunda, provide an opportunity for Morgan curators to spotlight individual items in ways that illuminate their historical and aesthetic contexts, their artistic techniques, and the stories behind them. Highlights from these installations in fiscal year 2022 included "Psyche; or, The Legend of Love," by the Anglo-Irish Romantic poet Mary Tighe, the first epic poem by a woman in English; an autograph manuscript of Amanda Gorman's poem "In This Place (An American Lyric)"; correspondence between Emily Dickinson and her



Carlo Galli Bibiena, *A Colonnaded Stage*, ca. 1750. Pen and brown and black ink and gray wash; 277 × 397 mm. Promised gift of Jules Fisher.

niece; and an 1896 study of Philadelphia's Seventh Ward by W. E. B. Du Bois.

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

Seals and Tablets and Migration-Era Art

ONGOING
J. PIERPONT MORGAN'S LIBRARY

The North Room in J. Pierpont Morgan's Library features over two hundred of the earliest works in the Morgan's 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.

A Christmas Carol

NOVEMBER 11, 2021 THROUGH
JANUARY 9, 2022
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.

Publications

Architecture, Theater, and Fantasy: Bibiena Drawings from the Jules Fisher Collection
Edited by John Marciari and Laurel O. Peterson, with contributions by Arnold Aronson and Diane Kelder; co-published with Paul Holberton Publishing.

Imperial Splendor: The Art of the Book in the Holy Roman Empire, 800–1500
By Jeffrey F. Hamburger and Joshua O'Driscoll; co-published with D Giles Limited.

The Morgan at a Glance

AT A GLANCE

Total Attendance	140,103
Website Visits	7,304,150
Social Media Followers	334,380
Subscribers to <i>The Morgan, Connected</i>	53,022

ON-SITE PUBLIC PROGRAMS

Concert Attendance	713
Lecture, Seminar, and Workshop Attendance	767
Family and Community Programs	415
Total On-Site Public Program Attendance	1,895

VIRTUAL PUBLIC PROGRAMS

Concert Attendance	19,361
Lecture, Seminar, and Workshop Attendance	4,077
Family and Community Programs	573
Tour and Gallery Talk Attendance	2,575
Total Virtual Public Program Attendance	26,586

SCHOOL PROGRAMS

Students Served, "Exploring with the Morgan"	2,605
Students Served, "Morgan Book Project"	450
Educators Participating in Professional Development Events	60
College Student Museum Career Chats	57

MUSEUM SERVICES

Outgoing Loans	21
Cities for Outgoing Loans	14
Reading Room Visits	575
Records Added to Museum Database (CORSAIR)	3,834
Collection Records Created or Updated	17,894
Digital Image Files Created	13,004

Public, Educational, and Scholarly Programs

Virtual Lectures, Discussions, and Symposia

APRIL 6

Painting Portraits: A Conversation with Jordan Casteel

Jordan Casteel, artist
Isabelle Dervaux, Acquavella Curator
and Department Head of Modern and
Contemporary Drawings

APRIL 14

Sonata Mulattica: A Conversation with Rita Dove

Rita Dove, poet, writer, and former
United States Poet Laureate
Robinson McClellan, Assistant Curator
of Music

APRIL 23

Conversations in Drawing: Seven Centuries of Art from the Gray Collection

Rachel Federman, Associate Curator of
Modern and Contemporary Drawings
Austėja Mackelaitė, Annette and Oscar
de la Renta Assistant Curator of Drawings
and Prints

MAY 5

What's Photography Doing at the Morgan?

Joel Smith, Richard L. Menschel
Curator of Photography
Leila Anne Harris, Edith Gowin
Curatorial Fellow

MAY 12

Becoming Morgan: J. Pierpont Morgan's Early Collecting with Colin B. Bailey Colin B. Bailey, Katharine J. Rayner Director

MAY 21

Édouard Vuillard: Sketches and Studies Isabelle Dervaux, Acquavella Curator and Department Head of Modern and Contemporary Drawings



Students in the Reading Room during College Night at the Morgan Library & Museum. Photography by John Calabrese.

JUNE 8

The Second Founding: How the Civil War and Reconstruction Remade the Constitution and Why It Matters Today Eric Foner, DeWitt Clinton Professor Emeritus of History, Columbia University

JUNE 16

Dorothy Wordsworth and the Coleorton Collection Sal Robinson, Lucy Ricciardi Assistant Curator of Literary and Historical Manuscripts

JUNE 24

The Morgan Beatus: Painting the End of Time in Medieval Spain Joshua O'Driscoll, Assistant Curator of Medieval and Renaissance Manuscripts

JULY 7

Architecture, Theater, and Fantasy: Bibiena Drawings from the Jules Fisher Collection John Marciari, Charles W. Engelhard Curator and Department Head of Drawings and Prints; Curatorial Chair

JULY 27

Identity, Literature, and Art Shahzia Sikander, artist Roya Hakakian, author Vishakha N. Desai, Senior Advisor for Global Affairs to the President of Columbia University and author

JULY 28

Bound for Versailles: The Jayne Wrightsman Bookbindings Collection John T. McQuillen, Associate Curator of Printed Books and Bindings

AUGUST 11

Native American Photography, Identity, and Self-Representation Jeremy Dennis, artist Nadiyah Rivera Fella, Associate Curator of Contemporary Art, Cleveland Museum of Art

SEPTEMBER 8

The Secret Library of Marie Antoinette Ronald B. Schechter, Professor in the Harrison Ruffin Tyler Department of History, The College of William and Mary

SEPTEMBER 14

**Then and Now: Shahzia Sikander—
Extraordinary Realities**

Shahzia Sikander, artist

Sadia Abbas, Director of the Center of
European Studies, Rutgers University

Gayatri Gopinath, Director of the Center
for the Study of Gender and Sexuality,
New York University

Fred Moten, Professor, New York University

OCTOBER 4

**Coptic Bookbindings in the Pierpont
Morgan Library**

Cathleen A. Baker, The Legacy Press

Maria Fredericks, Sherman Fairchild

Head of the Thaw Conservation Center

Frank Trujillo, Drue Heinz Book

Conservator and editor of *Coptic*

Bookbindings in the Pierpont Morgan Library

Roger S. Wieck, Melvin R. Seiden Curator

and Department Head of Medieval and

Renaissance Manuscripts

OCTOBER 29

**Curator Talk: *Imperial Splendor: The Art
of the Book in the Holy Roman Empire,
ca. 800–1500: A Virtual Gallery Talk***

Joshua O’Driscoll, Assistant Curator of
Medieval and Renaissance Manuscripts

NOVEMBER 3

**A Convening on the Occasion of
*Another Tradition: Drawings by Black
Artists from the American South***

Kinshasha Holman Conwill, scholar

Valerie Cassel Oliver, scholar

Richard Powell, scholar

NOVEMBER 5

***Van Eyck to Mondrian: 300 Years
of Collecting in Dresden: A Virtual
Gallery Talk***

Austėja Mackelaitė, Annette and

Oscar de la Renta Assistant Curator
of Drawings and Prints

DECEMBER 1

**Belle da Costa Greene:
An Extraordinary Life**

Daria Rose Foner, Research Associate
to the Director

DECEMBER 9

**The Idea and Ideology of Empire
in the Middle Ages**

Jennifer Davis, Catholic University
of America, Washington, DC

Eva Schlottheuber, Heinrich Heine
University, Düsseldorf

Wolfram Drews, Münster University

Alexander Lee, University of Warwick

DECEMBER 14

**In Her Garden: *Women Artists and Patrons
in the Natural Sciences, 1650–1800***

Kate Heard, Royal Collection, Windsor

Catherine Powell-Warren, Ghent University

Joanna Sheers Seidenstein, Harvard Art
Museums, Cambridge, MA

Natania Meeker, USC Dornsife,
Los Angeles

Madeleine Pelling, University of York

JANUARY 20

Käthe Kollwitz: Art and Politics

Louis Marchesano, Audrey and

William H. Helfand Senior Curator

of Prints, Drawings, and Photographs,
Philadelphia Museum of Art

MARCH 1

A Reading Lesson with Lady Guildford

Helen Smith, Professor of English and
Related Literature, University of York

MARCH 22

Queenhood in Continuum:

A Conversation with Angela Jackson

Angela Jackson, 2020 Illinois Poet Laureate

Nicholas Caldwell, Belle da Costa Greene

Curatorial Fellow



A student participates in a drawing workshop hosted by artist and instructor Simon Levenson during College Night. Photography by John Calabrese.

On-Site Lectures, Discussions, and Symposia

SEPTEMBER 29

The 2021 Kenneth A. Lohf Poetry Reading: Charles Bernstein
Charles Bernstein, poet

OCTOBER 15

The City as Signifier: Nuremberg in the Nuremberg Chronicle

Jeffrey F. Hamburger, Kuno Francke
Professor of German Art and Literature,
Department of the History of Art and
Architecture, Harvard University

OCTOBER 22

**The Dresden Kupferstich-Kabinett:
300 Years of Keeping in the Present**
Stephanie Buck, Director,
Kupferstich-Kabinett

JANUARY 13

**Illuminated Hebrew Manuscripts:
From Ashkenaz to America**
Sharon Liberman Mintz, Curator
of Jewish Art, Library of the Jewish
Theological Seminary
Adam S. Cohen, Associate Professor
of Art History, University of Toronto

FEBRUARY 11

Holbein: Capturing Character
Austėja Mackelaitė, Annette and Oscar
de la Renta Assistant Curator of Drawings
and Prints
John T. McQuillen, Associate Curator
of Printed Books and Bindings

MARCH 10

**Woody Guthrie: All You Can Write
is What You See**
Nora Guthrie
David M. Lutken, musician

MARCH 17

**Holbein and Thomas More:
An Intimate Portrait**
Xavier F. Salomon, Deputy Director
and Peter Jay Sharp Chief Curator,
The Frick Collection

Streaming Concerts and Performances

APRIL 7

Young Concert Artists
Randall Goosby, violin
Zhu Wang, piano

APRIL 24

Boston Early Music Festival
Ensemble Correspondances

OCTOBER 8

A Fiddler's Tale
Anthony McGill, clarinet
Ian Morin, bassoon
Billy Hunter, trumpet/cornet
Weston Sprott, trombone
Jauvon Gilliam, percussion
Tai Murray, violin
Xavier Foley, contrabass
Nic Few, narrator
Damien Sneed, piano and conductor

FEBRUARY 22

**The George London Foundation
Competition Finals**

On-Site Concerts and Performances

JULY 1

American String Quartet

JULY 29

Aeolus Quartet

AUGUST 19

Harlem Quartet

NOVEMBER 18

The Dresden Connection

JAN VOGLER, CELLO

Mira Wang, violin

FEBRUARY 16

Young Concert Artists

Harmony Zhu, piano
Jonathan Swensen, cello
Guest Artist: Paul Huang, violin

FEBRUARY 22

**Rush Hour Music in J. Pierpont
Morgan's Library**
Argus Quartet

MARCH 15

**Rush Hour Music in J. Pierpont
Morgan's Library**
Frisson

MARCH 23

Young Concert Artists
Steven Banks, saxophone
Xak Bjerken, piano

Virtual Adult Workshops

NOVEMBER 22

**Deciphering Dickens Workshop:
A Christmas Carol**
Philip S. Palmer, Robert H. Taylor
Curator and Department Head of
Literary and Historical Manuscripts
Douglas Dodds, Senior Curator,
Word and Image Department,
Victoria & Albert Museum
John Bowen, Professor of Nineteenth-
Century Literature, University of York
Emma Curry, Research Fellow,
Victoria & Albert Museum
Research Institute
Aine McNicholas, Research Fellow,
Victoria & Albert Museum
Research Institute



Students at College Night.
Photography by John Calabrese.

Virtual Family Programs

APRIL 11

Greek Out with George O'Connor at the Morgan

George O'Connor, graphic novelist

MAY 23

Maurice Sendak in the Morgan's Collection

Rachel Federman, Associate Curator of Modern and Contemporary Drawings

AUGUST 8

Family Interactive Tour and Storytime: *Roots and Wings* with Shahzia Sikander

Shahzia Sikander, artist
Nicole Leist, Manager of Education Programs

SEPTEMBER 19

Farsi Family and Community Tour
Azi Amiri, educator

SEPTEMBER 19

Family Interactive Tour and Author Talk:

City of the Plague God with Sarwat Chadda

Sarwat Chadda, author
Nicole Leist, Manager of Education Programs

OCTOBER 3

***Another Tradition* Family Sunday**

Juan Donado, educator
Anna Donado, educator

NOVEMBER 14

A Cloud of Outrageous Blue* and *Imperial Splendor

Jessica Pastore, Education Associate
Vesper Stamper, illustrator

MARCH 6

**Portrait Mode: Holbein and Portraits
Fit for a King**

Simon Levenson, artist
Jessica Pastore, Education Associate

On-Site Family Programs

DECEMBER 12

Winter Family Fair

MARCH 6

**Portrait Mode: Holbein and Portraits
Fit for a King**

Simon Levenson, artist
Jessica Pastore, Education Associate

School Programs

Virtual School Programs

Three “Exploring with the Morgan” core programs were presented virtually in fiscal year 2022; they served 2,605 K–12 students, targeting underserved communities in Manhattan, the Bronx, Queens, Brooklyn, and Staten Island. The Education team adapted the “Exploring with the Morgan” curriculum to fit the Zoom format used by educators in school classrooms and family homes. The three core programs, listed below, offered students the opportunity to incorporate primary sources from the Morgan into their study of social studies, art, and science:

- Colors of the World: Illuminated Manuscripts in the Age of Exploration
- Reading a Building: Mr. Morgan and His Library
- Before the Book: Myths from Mesopotamia and Greece

Special tours of the following exhibitions were also offered virtually:

- *It’s Alive! Frankenstein at 200*
- *Another Tradition: Drawings by Black Artists from the American South*
- *Gwendolyn Brooks: A Poet’s Work In Community*
- *Woody Guthrie: People Are the Song*
- *Holbein: Capturing Character*

Morgan Book Project

The Morgan Book Project was offered for the twelfth year, serving 450 students and 10 schools. The Morgan Book Project is collaboratively developed by the Morgan Education staff and the New York City Department of Education. It is supported by a generous grant from Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation and is offered free of charge to participating public schools.

During fiscal year 2022, the Morgan hosted three Teacher Professional Development events, each focused on the Morgan Book Project. The annual awards ceremony was held virtually on Friday, May 14, 2021, and featured readings by the students who wrote and illustrated the thirteen books that received special exhibition honors. All forty-nine final submissions were included in an expanded summer exhibition entitled *Inspiring and Illuminating the Classroom*, which was highlighted by the *New York Times* and in a television spot on NY1.

Teen Programs

FEBRUARY 24

Teen Virtual Tour and Workshop:

Gwendolyn Brooks: A Poet’s Work In Community

Nicholas Caldwell, Belle da Costa Greene Curatorial Fellow
Alwin Jones, poet and scholar
Nicole Leist, Manager of Education Programs

Virtual College Programs

OCTOBER 7

College Career Chats

Nicholas Caldwell, Belle da Costa Greene Curatorial Fellow
Deirdre Jackson, Assistant Curator of Medieval and Renaissance Manuscripts
Belbelin Mojica, educator

OCTOBER 21

College Career Chats

Peter Gammie, Head of Reference Collection
Ben Moore, educator
Sal Robinson, Lucy Ricciardi Assistant Curator of Literary and Historical Manuscripts
Frank Trujillo, Drue Heinz Book Conservator

On-Site College Programs

NOVEMBER 4

College Night (preceded by a virtual component)

Virtual Docent Programs

Docents gave weekly Friday afternoon virtual interactive tours, including “Treasures from the Permanent Collection” and select exhibition tours.

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

The Morgan’s education programs are generously supported by Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, Con Edison, MetLife Foundation, the C. Jay Moorhead Foundation, the Filomen M. D’Agostino Foundation, The Milton and Sally Avery Arts Foundation, the May and Samuel Rudin Family Foundation, Inc., and by the following endowed funds: The Alice Tully Fund for Art and Music; the William Randolph Hearst Fund for Educational Programs; the Stavros Niarchos Foundation Fund for Education and Technology; and the Herbert and Ann Lucas Fund.

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



Council on the Arts

NYC Cultural Affairs

Museum and Research Services

Thaw Conservation Center

In 2022 the Thaw Conservation Center staff spent most of their time on-site, carrying out treatment and technical examination, providing safe housing for new acquisitions, and preparing collection works for exhibition and loan.

A number of exhibitions generated special research or treatment projects. For *Bound for Versailles: The Jayne Wrightsman Collection of Bookbindings*, book conservators created replicas of eighteenth-century leather book covers elaborately decorated with gold. The plaquettes, shown in the gallery, were complemented by a video demonstrating the historical gold finishing process. *Imperial Splendor: The Art of the Book in the Holy Roman Empire, ca. 800–1500* brought together many of the Morgan's most important medieval manuscripts and bindings, requiring exceptionally careful and creative installation by a team of conservators, preparators, and mount makers. A major treatment for *Imperial Splendor* separated a twelfth-century German gospel book (MS M.565) from an opulent but restrictive nineteenth-century pastiche box binding, now preserved in the collection as an object in its own right. The new conservation binding has allowed the manuscript to be safely handled, displayed, and imaged for the first time since acquisition in 1906.

Along the same lines, twenty drawings by Giovanni Domenico Tiepolo were removed from a later album, making them accessible for treatment and exhibition in 2023. To support curatorial research for *Sublime Ideas: Drawings by Giovanni Battista Piranesi*, paper conservators collaborated with conservation scientists from the Metropolitan Museum of Art to characterize inks used by the artist; analysis showed that in spite of color



Pontifical of Boniface IX, Biblioteca Apostolica Vaticana, MS Vat. Lat. 3747.

differences suggesting the use of sepia (derived from cuttlefish) in certain drawings, all were in fact made with iron gall ink. Another project explored the technology of glitter, a material used by Luster Willis to create *Standing Together*, 1986, shown in *Another Tradition: Drawings by Black Artists from the American South*.

The long-awaited publication of Theodore Petersen's *Coptic Bookbindings in the Pierpont Morgan Library*, edited and with a new introduction by Drue Heinz Book Conservator Francisco H. Trujillo, marked a major milestone in the literature of bookbinding history and the history of collecting at the Morgan.

Reading Room

In the face of the ongoing COVID-19 pandemic, the Sherman Fairchild Reading Room continued facilitating research visits for its diverse readership. In-person operations were modified and services

were provided on-site without interruption despite a reduced schedule and limited capacity.

Noteworthy topics of research undertaken in fiscal year 2022 despite the challenges included talismans in early modern Ottoman Istanbul; techniques and materials for depicting iridescence or sheen in American insects; historical methods of parchment production and new alternatives for contemporary use; Communion wafer presses and their associated material culture; and the media coverage of the Philippine-American War.

CUNY Graduate Center research fellows returned to the Reading Room for the eighth consecutive year. Madison Schindele, a musicologist and soprano pursuing her Ph.D. in Musicology, discovered a ballet beneath the Morgan as she read through countless musical manuscripts and ephemera in preparation for an upcoming exhibition highlighting the Ballet Russes. Madeleine Barnes, a writer, visual artist, and doctoral candidate in English Literature, researched and wrote detailed descriptions of a collection of nineteenth-century letters by Maria Rose Tunno, the daughter of Scottish immigrants, documenting her sorrow, grief, and resilience.

Librarians responded to a myriad of inquiries from students, historians, archivists, artists, academics, curators, writers, and independent researchers regarding collection items across every curatorial department. In addition to strengthening its outreach efforts by creating inclusive and accessible content shining light on innovative research projects in our social media accounts, the Reading Room hosted visitors from the Bahá'í of New York City and students from Brown University.

Reference Collection

The Reference Collection added nearly eight hundred new titles to CORSAIR, the Morgan's online catalog. Through the generous and ongoing support of Robert Owen Lehman, 141 titles were acquired for the study of master drawing. Among these were many monographs on Degas and Renoir, including Guy-Patrice et Michel Dauberville's five-volume *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*.

The Morgan's world-class resources for the study of medieval and Renaissance manuscripts were augmented with numerous monographs, along with several facsimiles that are little held in American libraries. Highlights included lavish facsimiles of the *Ludwig Psalter*, produced at the Abbey of Saint-Bertin in Saint-Omer, France, in the ninth century; the *Codex Biblicus Legionensis*, a Visigothic-Mozarabic Bible produced in the Monastery of Saints Peter and Paul at Valeránica, Spain, in 960; and the *Pontifical of Boniface IX*, a spectacular manuscript used by the pope for ordinations and other rituals. The photo archive of New York bookseller H. P. Kraus (1939–2003), which includes 724 folders of images from illuminated manuscripts and early printed books as well as textual matter, was also inventoried.

An extensive electronic resource page was created for use by visitors to the Morgan's Reading Room, while preservation bindings and cases were ordered for two hundred oversized antiquarian volumes.

Cataloging and Digitization

Cataloging efforts continued to focus on collections of female figures, notable among them nineteenth-century correspondents Maria Tunno (1783–1853), Pre-Raphaelite artist and author Anna Mary Howitt (1824–1884), and notorious murder suspect Madeleine Smith (1835–1928). Cataloging was also completed for significant collections of correspondence addressed to prolific and popular nineteenth-century English novelist Catherine Gore (1799–1861) and print collector Erleigh Budgett (1879–1920).

In preparation for presentation on the Morgan website, special efforts were devoted to the recataloging of over four hundred lantern slides of mostly Native American subjects created by noted photographer Edward S. Curtis (1868–1952). The extensive research and critical cataloging editorial work resulted in considerable updates to the records and the identification of a significant number of previously unidentified photographs.

A major cataloging project in connection with the 2022 exhibition *J. Pierpont Morgan's Library: Building the Bookman's Paradise* resulted in adding over 1,680 records to CORSAIR for historic photographs in the Archives, depicting J. Pierpont Morgan's Library as well as Morgan family portraits and dwellings.

Fellowships and Internships

Belle da Costa Greene Curatorial Fellowships
Generous support for the Belle da Costa Greene Curatorial Fellowships is provided by a grant from the Carnegie Corporation of New York. Additional support is provided by Mr. and Mrs. Lawrence R. Ricciardi and Christie's.

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

Samuel H. Kress Foundation
Predoctoral Fellowship at 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*

* Positions that were vacant during FY22.

Acquisitions

Gifts and Purchases valued at \$5,000 or more,
April 1, 2021–March 31, 2022

Drawings and Prints

Georges Clairin (French, 1843–1919), *Gondola in the Venetian Lagoon*, 19th century. Watercolor over graphite, 10 × 15 inches. Gift of Roberta J. M. Olson and Alexander B. V. Johnson.

George Cruikshank (British, 1792–1878), *The Worship of Bacchus*, 1864. Engraving, 30 × 46 inches. Gift in honor of Diane L-S Hewat.

Alexandre-Gabriel Decamps (French, 1803–1860), *Seated Arab*, 19th century. Black chalk heightened with white gouache, and tamped on oil on olive-green paper, 11¾ × 8¾ inches. Gift of Roberta J. M. Olson and Alexander B. V. Johnson.

Charles Altamont Doyle (English, 1832–1893), *Haunted House*, 19th century. Watercolor, 6½ × 9 inches. Gift of Roberta J. M. Olson and Alexander B. V. Johnson.

Carl Christian Vogel von Vogelstein (German, 1788–1868), *Double Portrait of the West Sisters*, 19th century. Black and red chalk, 16¼ × 13½ inches. Gift of Roberta J. M. Olson and Alexander B. V. Johnson.

Giuseppe Zais (Italian, 1709–1781/84), *Figures in a River Landscape with Bridge*, 18th century. Black chalk and ink, heightened with white, and with traces of red chalk, 17 × 22 inches. Gift of Michael Flack and Abigail Sloane in memory of Samuel and Rose Polin and Louis and Gussie Gerstein.

Literary and Historical Manuscripts

Collection of drawings for the *New Yorker* by Charles Addams, Arthur Getz, Helen Hokinson, Charles Saxon, and others; cartoons and caricatures (not for the *New Yorker*) by Ingram Pinn and others; two prints by Giuseppe Zocchi; drawing by A. H. Haig; photograph depicting “Old Queen Mary” (Mary of Teck); and facsimile edition of *The Peterborough Bestiary*. The Melvin R. Seiden Collection. Anonymous gift in memory of Melvin R. Seiden.

Collection of ten letters and documents of the Giacometti family, including two letters from Alberto Giacometti (1901–1966) to Diego

Giacometti (1902–1985), 27 May 1952 and undated (ca. 1953); “L’Orlando furioso,” autograph manuscript by Alberto Giacometti, undated (ca. 1916–17); note from Diego Giacometti to Alberto Giacometti, 11 January 1960; four letters and notes from Annetta Giacometti (1871–1964) to Alberto Giacometti, July 1930, 29 December 1960, another from 1960, and undated; and two letters from Jacques Dupin (1927–2012) to Alberto Giacometti, 21 May 1962 and 13 July 1962. Purchased as the gift of The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors.

Jean Cocteau (1889–1963), autograph letter, signed and illustrated, to Pierre Berès, Villa Santo Sospir, 3 October 1961. Purchased on the Drue Heinz Fund for Twentieth-Century Literature.

John Jabez Edwin Mayall (1813–1901), profile portrait (daguerreotype) of Catherine Dickens, July 1852–June 1855. Purchased for The Dannie and Hettie Heineman Collection as the gift of the Heineman Foundation.

Antoine de Saint-Exupéry (1900–1944), [*Appel aux Américains*], autograph manuscript, [New York, ca. 1942]. Purchased on the Drue Heinz Fund for Twentieth-Century Literature.

Antoine de Saint-Exupéry (1900–1944), eleven photographs of or related to Antoine de Saint-Exupéry, 1923–40, with an enclosed booklet of school group photographs from the École Libre Notre-Dame de Sainte-Croix, Le Mans, 1913–14. Purchased on the Drue Heinz Twentieth-Century Literature Fund.

Medieval and Renaissance Manuscripts

Heather Child, *I Sing of a Maiden That Is Makeless*, in Old English, England, London, 1959, 2 leaves, 1 gilt pen-and-ink drawing, 205 × 145 mm. Gift of Caroline F. Schimmel in honor of John Bidwell and Roger S. Wieck.

Hours of Gabriel de Chabannes, in Latin and French, France, Dijon, ca. 1480s, illuminated by the Master of the Burgundian Prelates, 124 leaves, 14 full-page miniatures, and 3 historiated initials, 232 × 160 mm. Gift of Collection of Marguerite Steed Hoffman.



MS M.1200, fol. 20r, Book of hours, France, Burgundy, ca. 1480s. The Morgan Library & Museum, MS M.1200, fol. 20r. Photography by Janny Chiu, 2022.

Leaf from a Bible, in Latin, France, ca. 1310, with an historiated initial “I,” 189 × 130 mm. Gift of Kitty Cox in memory of Dorothy N. Cox.

Leaf from a Book of Hours, France, fifteenth century, with an unpainted underdrawing for a miniature, 122 × 82 mm. Gift of William M. Voelkle.

Leaf from a Shāhnāma, in Persian, Iran, Shiraz, ca. 1570, 1 large miniature, 375 × 235 mm. Gift of William M. Voelkle in honor of Barbara Schmitz.

Leaf from the Oglethorpe *Bible historiale*, in French, France, Tours, ca. 1510–15, illuminated by the Master of Claude de France, 1 large miniature, 310 × 218 mm. Gift of Laura Jereski in honor of Roger S. Wieck.

Psalter-Book of Hours, in Latin, France, Rheims?, fifteenth century, 239 leaves, gilt initials throughout, 120 × 90 mm. Gift of William M. Voelkle in honor of James H. Marrow.

Single leaf from the Psalter section of a Bible, in Latin, The Netherlands, fifteenth

century, with an historiated initial “D,” 335 × 260 mm. Gift of William M. Voelkle in honor of James H. Marrow.

Three leaves from a Book of Hours, in Dutch, The Netherlands, dated 1532, 3 decorative initials and 2 borders, 137 × 97 mm. Gift of William M. Voelkle in honor of James H. Marrow.

Two leaves from a glossed psalter, in Latin, Italy, late twelfth century. Purchased as the gift of Virginia M. Schirrmeister, with additional support from William M. Voelkle.

Modern and Contemporary Drawings

Collection of twelve drawings made by an international group of artists from 1981 through 2010: Ellen Berkenblit (American, b. 1958), *Little Black & White Cat on Horse with Sparkle Tree*, 2000; Tom Burckhardt (American, b. 1964), *Untitled (Jungle Gods)*, 1995; Paul Chan (Chinese American, b. Hong Kong, 1973), *Untitled*, 2006, *Untitled (The Beginning of Love, the End of Law)*, 2006, and *Oh What Glory Wholes 1*, 2009; Benedikt Hipp (German, b. 1977), *Human*, 2009, and *Austauschs im Bezugssystem*, 2010; Robert Lazzarini (American, b. 1965), *Untitled (Hammer)*, 1997; Mitzi Pederson (American, b. 1976), *Untitled*, 2006; Dieter Roth (Swiss, 1930–1998), *Untitled (Für Wolfgang)*, 1981; and Allyson Straffella (American, b. 1969), *Untitled*, 1995, and *Untitled*, 1995. Gift of Martina Schap Yamin.

Collection of twenty-two drawings made by an international group of artists during the 1980s and 1990s: Jack Barth (American, b. 1956), *The Terrace*, 1988, and *Chiaroscuro in the Image I*, 1989; Bryan Hunt (American, b. 1947), *The Dam*, 1980; Win Knowlton (American, b. 1953), *Bird Series #1*, 1986, *Bird Series #19*, 1987, and *Bird Series #27*, 1987; Robert Lobe (American, b. 1945), *Gull Rock*, 1980; Edda Renouf (American, b. Mexico, 1943), *Incised Watercolor Marks #5*, 1982, *Time 2*, 1987, *Letter for Spring #7*, 1988, *Earth - Summer #1*, 1990, *Element 10 Water*, 1991, and *Element 16 Fire*, 1991; José María Sicilia (Spanish, b. 1954), *Line Flower*, 1987, and *Untitled (Gou)*, 1988; Shahzia Sikander (American, b. Pakistan, 1969), *Untitled (drawing figure under cage)*, 1993; Donald Sultan (American, b. 1951), *Cigarette, February 21 1980*, 1980; Hap Tivey

(American, b. 1947), *St. Catherine's*, 1980; Gert Verhoeven (Belgian, b. 1964), *Untitled*, 1995, and *Untitled*, 1995; and Michael Young (American, b. 1952), *Untitled #511*, 1990. Gift of Peter Freeman.

Richard Artschwager (American, 1923–2013), *Running Nude*, 2003. Gift of Ann Artschwager.

Robert Colescott (American, 1925–2009), *that enigmatic smile*, 1979. Gift of a member of the Modern and Contemporary Collectors Committee.

Bethany Collins (American, b. 1984), *The Odyssey: 1961/1967*, 2021. Gift of the Modern and Contemporary Collectors Committee.

George Condo (American, b. 1957), eleven drawings, 1976 through 2017: *Entrance to the Mind*, 1976; *Portrait Study*, 1986; *Mental States 4*, 2000; *Madonna and Child*, 2002; *Study for Jean Louis' Girlfriend*, 2003; *Study for the Seated*

Woman, 2005; *Study for Seated Woman in Armchair*, 2007; *Untitled*, 2009; *Portrait of a Woman with Pearls*, 2013; *Multifaceted Portrait*, 2016; and *Untitled*, 2017. Gift of Blake and Courtney Johnson, Los Angeles, CA.

George Condo (American, b. 1957), seventeen drawings, 1975 through 2018: *Mind and Matter*, 1975; *Back in Paris*, 1989; *Untitled*, 1993; *Hand Study 1*, 1994; *Study for Standing Blue Figure with Cape*, 1994; *Mechanical Man*, 1995; *Untitled*, 1998; *The Awakening*, 2003; *Female Portrait*, 2003; *Presences*, 2003; *Rodrigo and De Chirico*, 2004; *French Maid Studies*, 2005; *Jean Louis*, 2005; *Multiple Figure Composition*, 2009; *Smiling Sailor*, 2013; *The Businessman*, 2014; and *Study for Billy the Kid*, 2018. Gift of Anna Nikolayevsky.

Roy De Forest (American, 1930–2007), nine drawings for *A Journey to the Far Canine Range and the Unexplored Territory Beyond Terrier Pass*, 1987. Gift from the Collection of Peter and Kirsten Bedford.



George Condo (b. 1957), *Portrait of a Woman with Pearls*, 2013, drawing. The Morgan Library & Museum, Gift of Blake and Courtney Johnson, Los Angeles, CA, 2021.114. © George Condo, Courtesy the artist and Hauser & Wirth. Photography by George Condo Studio.

Beauford Delaney (American, 1901–1979), *Untitled*, 1959. Gift of the Modern and Contemporary Collectors Committee.

Rackstraw Downes (British, b. 1939), *Studio Interior Looking East (II)*, 2016. Gift of the artist.

Melvin Edwards (American, b. 1937), *Untitled*, ca. 1974. Gift of the Modern and Contemporary Collectors Committee.

Sam Gilliam (American, born 1933), *Untitled (Sketch 1968)*, 1968. Gift of Agnes Gund in honor of Katharine J. Rayner.

Shara Hughes (American, b. 1981), *Leafy Green*, 2015; and *Out on the Farm*, 2016. Gift of Morris Orden.

Rashid Johnson (American, b. 1977), *Untitled Anxious Red Drawings*, 2020. Gift of Jonathan and Wendy Grad.

Jennie C. Jones (American, b. 1968), *Score for Sustained Blackness #3*, 2016. Gift of the Modern and Contemporary Collectors Committee.

Glenn Ligon (American, b. 1960), *Untitled (I remember the very day that I became colored)*, 1992. Gift of Laurence Shopmaker and purchase on the Manley Family Fund.

Robert Lostutter (American, b. 1939), *The Songs of War*, 2020, series of nineteen drawings. Gift of Mark and Judy Bednar.

Wardell Milan (American, b. 1977), *Untitled*, 2021. Gift of Gail Monaghan.

George L. K. Morris (American, 1905–1975), *Totems #2*, 1937. Gift of Andrew Kohler and Michael Koch.

Robert Motherwell (American, 1915–1991), *Untitled*, 1942. Gift of Laura Kuhn.

Martin Puryear (American, b. 1941), *Untitled (First state)*, 2001; and *Three Holes*, 2002. Gift of the artist and purchase on the Manley Family Fund.

Larry Rivers (American, 1923–2002), *Untitled (Portrait of John Ashbery)*, 1962. Purchased on the Manley Family Fund.

Miriam Schapiro (American, b. Canada, 1923–2015), twenty-four collages for *Rondo*, 1988. Gift from the Collection of Peter and Kirsten Bedford.

Fran Siegel (American, b. 1960), *Terrain 3 Ostia*, 2008–10; and *Contraction 4*, 2015. Gift of Lesley Heller.

Music Manuscripts and Printed Music

Claude Debussy (1862–1918), manuscript fragment from the unfinished opera *The Fall of the House of Usher*, 1 page, 7 × 11 inches. A rare autograph fragment, sixteen measures for voice with accompaniment, including the end of Roderick Usher's monologue in scene 2; title, inscription to violist Alice Merckel, and signature in the hand of the composer's second wife, Emma Bardac Debussy. Purchased on the Mary Flagler Cary Acquisition Music Fund.



Hazel Larsen Archer (1921–2001), *Ray Johnson at Black Mountain College*, 1948, gelatin silver print. The Morgan Library & Museum, Purchased as the gift of David Dechman and Michel Mercure, 2021.56. © Estate of Hazel Larsen Archer.

Photography

Four announcements and checklists for exhibitions at the Photo-Secession Galleries, New York, 1906–08; announcement and checklist for an exhibition at the Anderson Galleries, New York, 1923; nine invitations for exhibitions at the Julien Levy Gallery, New York, 1931–36; and announcement for an exhibition at An American Place, New York, hand lettered by Alfred Stieglitz, 1932. Gift of Peter C. Bunnell.

Three photographs of Alfred Stieglitz, by Paul Strand (ca. 1917), Lotte Jacobi (1938), and Henri Cartier-Bresson (1946); and photographs by Edward Steichen (1928), Harry Callahan (1954), and Emmet Gowin (1978). Gift of Peter C. Bunnell.

Berenice Abbott (American, 1898–1991), *Multiple Exposure of a Swinging Ball*, 1958–61, gelatin silver print. Purchased as the gift of Ronald R. Kass.

Hazel Larsen Archer (American, 1921–2001), *Ray Johnson at Black Mountain College*, 1948, gelatin silver print. Purchased as the gift of David Dechman and Michel Mercure.

Chargesheimer (Carl-Heinz Hargesheimer, 1924–1971), *Untitled*, ca. 1959, gelatin silver print, 23½ × 19½ inches. Purchased as the gift of Richard and Ronay Menschel, Richard and Ronnie Grosbard, and Elaine Goldman.

“An exhibition of photography by Alfred Stieglitz: 145 prints, over 128 of which have never been publicly shown, dating from 1886 to 1921,” announcement and checklist for an exhibition at the Anderson Galleries, 489 Park Avenue, New York, NY, 1921, inscribed by Konrad Cramer. Formerly in the Collection of Peter C. Bunnell. Purchased on the Photography Collectors Committee Fund, Gordon N. Ray Fund, and Heineman Fund.

Peter Hujar (American, 1934–1987), *Blanket in the Famous Chair*, 1983, gelatin silver print. Purchase on the Photography Collectors Committee Fund.



Blaise Cendrars (1887–1961), *La prose du Transsibérien et de la petite Jehanne de France*, with illustration by Sonia Delaunay (1885–1979), section 4. The Morgan Library & Museum, gift of Dr. Gail Levin, 2021; 198726. Photography by Janny Chiu, 2021.

Printed Books and Bindings

Robert S. J. Bellarmine (1542–1621), *[Disputationes] Primi tomi tertia controversia generalis, de summo pontifice, quinque libris explicata* (Ingolstadt: David Sartorius, 1587). Purchased on the Lathrop C. Harper D-1 Fund.

Rupert Brooke (1887–1915), *The Venture*, nos. 1 and 2 ([Rugby]: printed by A. J. Lawrence, 1905–06); and *The Vulture*, June 1905 (Rugby: J. H. Pepperday, 1905). Purchased on the Kenneth A. Lohf Fund for Poetry.

Blaise Cendrars (1887–1961), *La Prose du Transsibérien et de la petite Jehanne de France; couleurs simultanées de Mme Delaunay-Terk* (Paris: Éditions des hommes nouveaux, 1913). Gift of Dr. Gail Levin.

Blaise Cendrars (1887–1961) and Fernand Léger (1881–1955), *La Fin du monde filmée par l'ange N.-D.* (Paris: Éditions de la Sirène, 1919). Purchased on the Gordon N. Ray Fund.

Council of Constance (1414–1418), *Concilium Constantiense: Acta et decreta*, edited by Jacob Locher and Konrad Summenhart (Hagenau: Heinrich Gran for Johann Rynman, 11 April 1500). Purchased on the Lathrop C. Harper C-1 Fund.

Lancelottus Decius (1444–1500), *In secundam infortiati partem* (Pavia: Christophorus de Canibus, 8 November 1496). Curt F. Bühler Fund.

Gaspere Fossati (1809–1883), *Aya Sofia, Constantinope, as Recently Restored by Order of H. M. the Sultan Abdul-Medjid. From the Original Drawings by Chevalier Gaspard Fossati. Lithographed by Louis Haghe, Esq.* (London: Colnaghi & Co., 1852). Gift of Georgia A. Fraleigh in honor of Mr. and Mrs. William Norman Fraleigh.

Peter Hujar (American, 1934–1987), twenty-four gelatin silver prints: *Girl Getting Dressed*, *Florence*, 1958; *Ray Johnson Twice*, ca. 1966; *Flowers in Back Seat of Car*, 1968; *Cows in Field*, 1969; *Rock Couples: Jay Black and Kathy Black*, 1969; *Charlene Dash for Harper's Bazaar*, ca. 1969; *Deborah Hay*, ca. 1969; *Jackie Curtis*, 1970 (five variants); *Edgar Winter and White Trash*, ca. 1971; *James Waring, John Herbert McDowell, and Arthur Williams*, ca. 1973; *Larry Ree in Costume*, 1974; *Sheila Lima Baykal in Bellevue Hospital*, 1974; *Adrian Desmond*, 1976; *Lotte Eisner in Paris (2)*, 1980; *Pascal Imbert's Feet, Paris*, 1980; *Penny*, 1981 (three variants); *Quentin Crisp*, 1982; and *Felicity Mason*, 1986. Gift of Stephen Koch.

Kenneth Josephson (American, b. 1932), *Chicago*, 1963, gelatin silver print, 5 3/8 x 9 inches, signed, titled, dated, editioned 1/5, and annotated "63-2-2-8" in pencil on print verso. Purchased as the gift of Richard and Ronay Menschel and Christopher Scholz.

Herbert Matter (1907–1984), three photographs of the work of Alberto Giacometti: *Man Pointing*, 1947, *Bust of Diego, Profile*, 1957, and *Dog*, 1951, all silver gelatin prints, printed late 1960s; and *Giacometti Triptych*, three silver prints, printed mid-1960s. Purchased as the gift of The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors.

Peter Sekaer (Danish, 1901–1950), sixty-three photographs. Gift of Christina Sekaer.

Isocrates, *Scripta, quae nunc extant, omnia, per Hieronymum Wolfium Oetingensem, summo labore & diligentia correctata, & de integro conuersa: utq[ue] studiosorum usui magic accommodata essent, non omnium duntaxat orationum argumentis, sed & marginum annotationibus adornata: Latinis & Graecis eregione collocates* (Base: Joannes Oporinus, 1553). Purchased on the Gordon N. Ray Fund.

Alfred Jarry (1873–1907) and Claude Terrasse (1867–1923), *Ubu roi: Drame en cinq actes en prose restitué en son intégrité tel qu'il a été représenté par les marionettes du Théâtre des Phynances en 1888 et la Théâtre de l'Oeuvre la 10 décembre 1896, avec la musique de Claude Terrasse* (Paris: Édition du Mercure de France, 1897); with eight autograph letters and one print. Purchased on the Gordon N. Ray Fund.

Thomas à Kempis (1380–1471), *Imitatio Christi*; with Jean Gerson, *De meditatione cordis* (Venice: [Johannes Leoviler, de Hallis] for Franciscus de Madiis, 1486). Purchased on the Curt F. Bühler Fund.

Henry Currie Marillier (1865–1951), *Dante Gabriel Rossetti: An Illustrated Memorial of His Art and Life* (London: George Bell and Sons, 1899). Purchased on the Gordon N. Ray Fund.

Claude McKay (1889–1948), *Banjo: A Story without a Plot* (New York: Harper & Brothers, 1929). Offered by Between the Covers, Gloucester City, NJ, \$7,650. Purchased on the Edwin Erbe Fund.

Humbertus de Romanis (ca. 1200–1277), *Liber eruditionis religiosorum* ([Paris]: Henri Estienne I, 1512). Purchased on the Lathrop C. Harper D-1 Fund.

Pierre de Ronsard (1524–1585), *Le Bocage de P. de Ronsard, Vandomoys* (Paris: Chez la veuve Maurice de la Porte, 1554), bound with *Les Quatre premiers livres des odes de P. de Ronsard, Vandomois* (Paris: Chez la veuve Maurice de la Porte, 1555) and *Le Cinquieme des odes de P. de Ronsard, augmenté* (Paris: Chez la veuve Maurice de la Porte, 1553). Purchased on the T. Kimball Brooker Sixteenth-Century Fund and as the gift of T. Kimball Brooker.

Sammelband of six incunabula and one sixteenth-century imprint (1495–1508) in original German binding: Gregory the Great (ca. 540–604), *Expositio in septem psalmos poenitentiales* (Mainz: Jacob Meydenbach, 30 March 1495); Bernard of Clairvaux (1090–1153), *Floretus* (Cologne: [Heinrich Quentell], 1499); Conrad Summenhart (act. 1476–1502), *Tractatus bipartitus de Deo homine facto* ([Tübingen: Johann Otmar, ca. 1498]); *Libellus de modo confitendi et poenitendi* (Cologne: Martin de Werden, September 1508); Nicodemus, *Evangelium* ([Cologne: Cornelis de Zierikzee, ca. 1499–1500]); Girolamo Savonarola (1452–1498), *Expositio in Psalmum L (51) "Miserere mei Deus"* (Augsburg: Johann Froschauer, [15]00); and Girolamo Savonarola (1452–1498), *Expositio in Psalmum XXX (31)* ([Augsburg: Johann Froschauer, 1500]). Purchased on the Curt F. Bühler Fund.

Wiener Kalenderl auf das Jahr 1789 (Vienna: Heirs of Edlen von Ghelen, 1788). Purchased on the Carl L. Selden Fund.



Georges Clairin (1843–1919), *Gondola in the Venetian Lagoon*, 19th century. The Morgan Library & Museum, Gift of Roberta J.M. Olson and Alexander B.V. Johnson, 2021.133r. Photography by Janny Chiu, 2023.

Statement of Financial Position

March 31, 2022, with comparative totals for 2021

ASSETS	2022	2021
Cash and cash equivalents	\$11,480,766	\$17,876,120
Grants and contribution receivable	\$1,748,165	\$2,263,248
Inventory	\$261,246	\$307,618
Broker receivable	\$116,179	—
Prepaid expenses	\$13,142,467	\$8,157,269
Other assets	\$1,777,340	\$1,707,424
Property and equipment, net of accumulated depreciation	\$86,467,679	\$89,075,327
Investments	\$301,338,324	\$299,050,014
TOTAL ASSETS	\$416,332,166	\$418,437,020
LIABILITIES AND NET ASSETS		
LIABILITIES		
Accounts payable and accrued expenses	\$4,333,732	\$3,394,933
Deferred membership revenue	\$356,353	\$290,056
Conditional advance – Paycheck Protection Program	—	\$1,952,381
Long-term debt	\$14,678,622	\$14,651,463
Accrued postretirement health benefits	\$1,404,075	\$1,469,969
Total Liabilities	\$20,772,782	\$21,758,802
NET ASSETS		
Without donor restrictions		
Property and equipment	\$71,409,357	\$73,958,686
Board designated	\$23,147,258	\$22,755,786
Other	\$920,711	\$ 467,384
Total without donor restrictions	\$95,477,326	\$97,181,856
With donor restrictions	\$300,082,058	\$299,496,362
Total Net Assets	\$395,559,384	\$396,678,218
TOTAL LIABILITIES AND NET ASSETS	\$416,332,166	\$418,437,020

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