
SCHEDULE OF EXHIBITIONS, THROUGH JANUARY 2007

Note to editors: The following information is current as of **July 1, 2006**. Information is subject to change; please confirm titles, dates, and other pertinent information with The Morgan Library & Museum's Communications and Marketing Department at media@morganlibrary.org.

UPCOMING EXHIBITIONS

Bob Dylan's American Journey, 1956–1966 **September 29, 2006, through early January 2007**



Bob Dylan, with harmonica and guitar, in recording studio, 1963.
© Sony Music Entertainment Inc.

Bob Dylan's American Journey, 1956–1966, is the first comprehensive exhibition devoted to Bob Dylan's formative early career. The exhibition examines this critical ten-year period by charting Dylan's transformation from folk troubadour to rock innovator during a momentous, turbulent time in American history. *Bob Dylan's American Journey, 1956–1966* is organized by Experience Music Project, the music museum in Seattle, Washington.

The exhibit, which includes works from the Morgan's collection of Dylan manuscripts and other material given to the Morgan from 1997 to 1999 by collector George Hecksher, follows Dylan's personal and artistic development from his teenage years in Hibbing, Minnesota, to early live performances in Greenwich Village to the historic "electric" performance at the 1965 Newport Folk Festival.

This ten-year span also encompasses the release of some of Dylan's seminal albums, including *The Freewheelin' Bob Dylan* (1963), *Bringing It All Back Home* (1965), *Highway 61 Revisited* (1965), and *Blonde on Blonde* (1966). The exhibition blends historic artifacts—including handwritten lyrics and letters by Dylan, instruments, rare memorabilia, and photographs—and interpretive films featuring rare performance footage and interviews with Dylan and other artists. Listening stations feature selections from several albums of the period covered by the exhibit.

Fragonard and the French Tradition **October 13, 2006, through January 7, 2007**



Jean Honoré Fragonard, *Portrait of a Neapolitan Girl*, Thaw Collection, 2001.60.

A favorite artist of Pierpont Morgan, Jean-Honoré Fragonard (1732–1806) is well represented among the drawings in the collection formed by Charles Fairfax Murray, which Morgan acquired in 1909. Fragonard has remained popular among later collectors as well, and The Morgan Library & Museum has an outstanding group of his works. The year 2006 marks the two-hundredth anniversary of Fragonard's death and provides an opportunity to reexamine his drawings in relation to those of his contemporaries. *Fragonard and the French Tradition* celebrates the artist's brilliant accomplishments as a draftsman in the context of the prevailing currents of eighteenth-century French art.

Through a selection of approximately forty drawings taken almost entirely from the Morgan's collection, *Fragonard and the French Tradition* chronicles how Fragonard emerged from the academic tradition of his mentors François Boucher (1703–1770) and Charles-Joseph Natoire (1700–1777) to establish himself as an artist with a distinct style of drawing and a highly individual choice of subject matter. The juxtaposition of Fragonard's drawings with those by his contemporaries, especially Hubert Robert (1733–1808), reveals the artist's independent approach to nature, portraiture, and historical subjects. His individualism becomes even more evident through contrast with sheets by his most earnest follower, François-André Vincent (1746–1816), whose drawings show both the appeal and inimitable quality of Fragonard's style. Drawings by Jean-Baptiste Greuze (1725–1805), which reflect the emerging trend of emotionally charged genre scenes, and Jacques-Louis David (1748–1825), which mark the rise of neoclassicism, demonstrate the shift in popular taste away from Fragonard on the eve of the French Revolution.

Mozart at 250: A Celebration

October 13, 2006, through January 7, 2007



Wolfgang Amadeus Mozart, Symphony in D Major, K. 385,
Autograph manuscript of the "Haffner" Symphony [1782–83], The
Mary Flagler Cary Music Collection, 1979, Cary 483.

The Morgan Library & Museum celebrates the two-hundred-fiftieth anniversary of the birth of Wolfgang Amadeus Mozart (1756–1791) with an exhibition that traces Mozart's brief life through manuscripts, letters, and first editions of his works.

Mozart at 250: A Celebration begins with the manuscripts of his earliest surviving compositions—four short keyboard works composed by Mozart at age five and written down by his father, Leopold—followed by his earliest dated letters, to his mother and sister, written when he was thirteen. Also on view are manuscripts of the two earliest Mozart symphonies in the repertoires of major orchestras today—those in G Minor, K. 183, and A, K. 201—composed in Salzburg in the early 1770s.

Mozart traveled extensively during the first twenty-five years of his life. On view is the manuscript of his Symphony in F, K. 112, composed in 1771 during his second trip to Italy, and the dramatic Piano Sonata in A Minor, K. 310, one of his most frequently performed, written in 1778 during his second visit to Paris.

In 1781, Mozart moved from Salzburg to Vienna; except for brief trips back to Salzburg, Prague, Frankfurt, Berlin, and a few other cities, he would remain in Vienna for the last decade of his life. Among the first works he wrote after his arrival in Vienna was the Violin Sonata in F, K. 376/374d. Mozart's celebrated "Haffner" Symphony, K. 385, was performed at his first public concert in Vienna, on 23 March 1783. The autograph manuscript is shown here in the velvet and silver case in which it was housed when it was presented to King Ludwig II of Bavaria in 1865.

Other manuscripts from the Vienna years include those of the somber Fugue for Two Pianos in C Minor, K. 426, Mozart's only keyboard fugue of any distinction; two of his best-known piano concertos—in C, K. 467, and D ("Coronation"), K. 537; *Der Schauspieldirektor* (The Impresario), the only manuscript of a Mozart opera in this country; the Piano Rondo in D, K. 485, known to piano students around the world; the Horn Concerto in E-flat, K. 495, written in four different colors of ink; and the arrangement for voice, violin, and piano of Cherubino's aria "Non so più cosa son" from *Le nozze di Figaro* (The Marriage of Figaro), the only complete arrangement of an operatic number Mozart is known to have made.

The exhibition ends with the exceedingly rare first edition of the Requiem, K. 626, left incomplete at Mozart's death.

Saul Steinberg: Illuminations

December 1, 2006, through March 4, 2007



Saul Steinberg, *Three Liberties*, The Saul Steinberg Foundation, New York, SSF 6470.

Saul Steinberg (1914–1999), an artist whose magic lit up the pages and covers of *The New Yorker* for six decades, is the subject of a major retrospective exhibition on view at The Morgan Library & Museum. *Saul Steinberg: Illuminations* features more than one hundred drawings, printed items, and sculptural assemblages by the artist, whom many regard as not only a comic genius but among the greatest draftsmen of the modern era. The exhibition is the first full-scale review of his career and was organized by the Frances Lehman Loeb Art Center at Vassar College.

Steinberg is best known for his work for *The New Yorker*, including his widely adapted 1976 rendering of a *New Yorker*'s view of the world. The exhibition brings to light the prolific and diverse activity for which Steinberg was known from the time he arrived in New York in 1942. Having studied architecture in Milan, where he gained early fame as a cartoonist, in America Steinberg became a propagandist, illustrator, fabric and card designer, muralist, fashion and advertising artist, stage designer, and tireless creator of image-jammed books. Until his decision, in the 1960s, to concentrate his efforts on gallery art and *The New Yorker*, Steinberg's sleek, barbed, inventive line was seen—and mimicked—everywhere from highbrow journals to Christmas cards, disseminating the look of modernism to a popular Atomic-age audience.

CURRENT EXHIBITIONS

Masterworks from the Morgan: Music Manuscripts **through September 3, 2006**



Gustav Mahler, *Symphony No. 5*,
Autograph manuscript of the full
score [1903], The Mary Flagler Cary
Music Collection, Cary 509.

The Morgan houses one of the finest collections of music manuscripts and books in the country. It also owns a large collection of musicians' letters and a small but growing collection of first and early editions of scores and librettos. The collection spans six centuries and many countries.

This exhibition of music manuscripts and books is drawn from the Morgan's holdings and is organized into five different sections. The Opera section includes a printed libretto with autograph annotations of Giuseppe Verdi's *Aida*. Orchestral and Concerto includes Wolfgang Amadeus Mozart's autograph manuscript of the full score of *Symphony in D Major, K. 385* ("Haffner") as well as Gustav Mahler's autograph manuscript of *Symphony no. 5*. Chamber Music features Ludwig van Beethoven's *Piano Trio, op. 70, no. 1* ("Geister"). *Polonaise in A-flat, op. 53*, by Frederic Chopin is an example of the works in the Keyboard section. Finally, Song and Choral Music includes an autograph manuscript of the full score of Arnold Schoenberg's *Gurrelieder*.

Masterworks from the Morgan: Literary and Historical Manuscripts through September 3, 2006



Galileo Galilei, Autograph notes on the satellites of Jupiter, 14–25 January 1611, Purchased in 1928, MA 1064.

This exhibition is drawn from the Morgan’s collection of complete manuscripts and working drafts of poetry and prose, correspondence, journals, and other documents of major British, American, and European authors, artists, scientists, and historical figures from the fifteenth to the twentieth centuries. It is organized with particular attention to what manuscripts reveal about the creative process.

The items on view are grouped to illustrate the role of manuscripts in the development of finished works. Notes and sketches that precede composition include Charles Dickens’s outlines for *Our Mutual Friend* and Galileo’s research notes for an astronomical treatise. Private writings include juvenile works of the four Brontë siblings and Elizabeth Barrett Browning’s *Sonnets from the Portuguese*. Manuscript drafts that show works in progress include Oscar Wilde’s play *An Ideal Husband* and Bob Dylan’s lyrics for the song “It Ain’t Me, Babe.” Manuscripts that made their way to the printer include Edgar Allan Poe’s “Tale of the Ragged Mountains,” Jane Austen’s *Lady Susan*, and Ezra Pound’s *Guido Cavalcanti*, shown in corrected proof. Sketches and

manuscripts of the beloved children’s story about the elephant Babar illustrate the entire composition process from early drafts to finished product. Private letters reveal Willa Cather’s nostalgia for a character in *Song of the Lark* and Renaissance architect Bartolomeo Ammannati’s role in Michelangelo’s design for the Laurentian Library in Florence.

Masterworks from the Morgan: Medieval and Renaissance Manuscripts through September 10, 2006



Queen of Swords, Bonifacio Bembo or family, Visconti-Sforza Tarot Cards, Purchased by Pierpont Morgan, 1911, MS M.630 (no. 23).

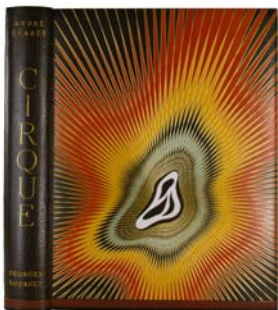
Approximately two dozen items represent the quality, range, and importance of The Morgan Library & Museum’s collection of medieval and Renaissance manuscripts. These works are among the core of manuscripts on which the Morgan’s reputation is based.

Arranged chronologically, the installation forms a concise history of manuscript illumination, or what could be called the “age of vellum,” sandwiched between that of papyrus and paper. Examples will represent the main periods of art history, starting with the Carolingian and continuing with the Ottonian, Romanesque, Gothic, and Renaissance.

Highlights include the Reims Gospel Book, the Morgan’s finest Carolingian manuscript, written in gold and made about 860 at the Abbey of St. Remi in Reims; the Mont-Saint-Michel Sacramentary (ca. 1060), the most lavishly illuminated surviving manuscript from the French island abbey; the Berthold Sacramentary, possibly the finest and most luxurious thirteenth-century manuscript produced in Germany; the Hours of Catherine of Cleves, painted about 1440 by the artist known as the Master of Catherine of Cleves and regarded as the most gifted and original artist of the “golden age” of Dutch

manuscript painting; and the Farnese Hours, completed in 1546 after nine years of work by the great illuminator Giulio Clovio and regarded as the last great Italian manuscript. Also on view for the first time in many years are the Morgan’s thirty-five hand-painted tarot cards from the Visconti-Sforza deck, one of the earliest and most beautiful, made in Milan (ca. 1450).

Masterworks from the Morgan: Printed Book and Bindings through September 10, 2006



Binding by Paul Bonet, 1959. On: André Suarès, *Cirque*, Paris: Ambroise Vollard, 1939 [but unpublished], Purchased as the gift of Mr. and Mrs. Hans P. Kraus, 1979, PML 76385.

This exhibition showcases the Morgan's diverse and exceptional collection of printed books and bindings. Some of the books on view are noteworthy for their original artwork, special bindings, or manuscript additions that show the author at work. Others have been included because they are so rare that they could be called "one of a kind." Although printed in quantity and intended for wide distribution, some books have almost entirely disappeared, victims of neglect, incompetence, censorship and evolving tastes. For example, the first edition of Malory's stories of King Arthur (1485) survives in only two copies. Only one—that is in this exhibition—is complete. The Morgan has the only known copy of a number of children's books, miniature books, and chivalric romances. Some are better known than others, but all deserve special recognition for their artistic merit, literary resonance, and scholarly value.

Examples of the extraordinary bindings in the collection include an embroidered binding made in England around 1652 for a printed bible and Paul Bonet's 1959 designer binding for André Suarès's *Cirque*. On view is one of the Morgan's three Gutenberg Bibles—the first books printed from movable type in the fifteenth century. Illustrated books in the exhibition include David Roberts's *The Holy Land: Syria, Idumea, Egypt & Nubia* (1842) and Edward Curtis's photographic portfolio *The North American Indian* (1907–1930), based on field research financed by Pierpont Morgan. Lewis Carroll's *Through the Looking-Glass* (1872), annotated by the illustrator, is one of the charming children's books in this exhibition. A copy of Oscar Wilde's *Vera, or, the Nihilists* (1882) and Mary Wollstonecraft Shelley's own copy of her *Frankenstein* (1818) are examples of printed editions with notes and revisions in the hand of the author.

Celebrating Rembrandt: Etchings from the Morgan through October 1, 2006



Rembrandt Harmensz. van Rijn, *Self-Portrait in a Cap*, acc. no. RvR 442.

To celebrate the four-hundredth anniversary of the birth of Rembrandt Harmensz. van Rijn (1606–1669), The Morgan Library & Museum presents highlights from its exceptional collection of Rembrandt etchings. The exhibition showcases some of the most celebrated etchings from the collection along with a few lesser-known and rarely exhibited examples.

Celebrating Rembrandt opens with a selection of Rembrandt's early portraits, created mostly while he was still a student in Leiden. His own face was often the focus of these spirited works, primarily exercises in lighting, technique, and, above all, expression. Sensitive renderings of the artist's own family—his elderly mother; first wife, Saskia; and son, Titus—are also on display. Biblical depictions, the largest and arguably most important category of Rembrandt's etched work, are also featured. Subtle shifts in mood and meaning will be illustrated by the different states of *Christ Presented to the People* and *Christ Crucified Between Two Thieves* ("The Three Crosses"). Other highlights, such as *Adam and Eve*, *Jacob Caressing Benjamin*, *Abraham Entertaining the Angels*, and *Abraham's Sacrifice*, will demonstrate the unique perspective Rembrandt brought to these biblical accounts. Also showcased is the Morgan's pristine impression of one of Rembrandt's most ambitious compositions, *Christ Preaching*, popularly known as "The Hundred Guilder Print."

Rembrandt was fascinated with the social outcast and those on the fringes of Dutch society. Key examples of this genre on view include *Beggar Man and Woman Behind a Bank* and *Beggars Receiving Alms at the Door of a House*. Among the depictions of individuals participating in everyday activities are *The Skater* and an example of a more earthy nature, *The Monk in the Cornfield*. In his later years, Rembrandt continued to produce striking, often introspective portraits, such as *Self-Portrait*, *Etching at a Window*, of which the Morgan possesses

the rare first and second states. Etchings of friends and contemporaries include *Jan Six*, a portrait of the Dutch patrician and collector, reclining gracefully against a windowsill, reading by sunlight. A section on landscape etchings illustrates how Rembrandt captured the spirit of the Dutch countryside—often inserting charming hidden details—in works such as *The Three Trees*, *Cottages and Farm Buildings with a Man Sketching*, and *Landscape with Trees, Farm Buildings, and a Tower*.

***From Rembrandt to van Gogh: Dutch Drawings from the Morgan*
October 1, 2006**



Willem van Mieris, *Joseph and Potiphar's Wife*, purchased on the Sunny Crawford von Bülow Fund, acc. no. 2001.46.

From Rembrandt to van Gogh: Dutch Drawings from the Morgan presents highlights from The Morgan Library & Museum’s outstanding collection of Dutch drawings from the seventeenth through nineteenth centuries. Comprising approximately forty drawings spanning three centuries, the exhibition celebrates the contemporaneous publication of the catalogue raisonné of the Morgan’s Dutch drawings from the period.

From Rembrandt to van Gogh opens with drawings by seventeenth-century artists active in Holland. Principal themes of Dutch art emerge in portraits by David Bailly and Jan Lievens, marine views by Hendrick Avercamp and Ludolf Bakhuizen, and pastoral scenes by Nicolaes Berchem. A concern for natural history is revealed in a drawing of tulips by Anthony Claesz. II and a study of a camel by Samuel van Hoogstraten. Genre scenes of alehouse interiors by Adriaen van Ostade reveal the humorous aspect of Dutch art. Rembrandt’s achievement as a draftsman is represented by four sheets, accompanied by selections from the Morgan’s rich collection of drawings by the artist’s pupils, that serve to illustrate the master’s influence. The Dutch landscape is a recurrent subject in exhibited drawings by Rembrandt, Jacob van Ruisdael, Abraham Rutgers, and Anthonie Waterloo.

The continuing tradition of draftsmanship through the eighteenth and nineteenth centuries is chronicled by a selection of sheets, including Italian landscape views by Isaac de Moucheron, a genre scene by Cornelis Troost, a powerful head study by Jacob de Wit, pastoral scenes by Aert Schouman and Jacob van Strij, and a watercolor view of the interior of the Oranjezaal (a room in the royal château Huis ten Bosch) by Tieleman Cato Bruining. A luminous *vanitas* image on vellum by Herman Henstenburgh and a robust study of flowers by Jan van Huysum are characteristic of the ongoing interest in still-life subjects. The exhibition concludes with landscapes by Johan Barthold Jongkind and by Vincent van Gogh, the greatest Dutch artist of the nineteenth century.

***Masterworks from the Morgan: Near Eastern Seals*
through November 12, 2006**



smallest objects ever produced by sculptors, who carved intricate details with simple tools on a variety of semiprecious stones. Comparatively soft stones, such

This installation focuses on the Morgan’s world-renowned collection of Near Eastern cylinder seals. Carved for about three thousand years in the region the ancient Greeks called Mesopotamia, or “the land between two rivers,” Near Eastern cylinder seals first appeared in the latter half of the fourth millennium B.C., just before the emergence of writing. Among the earliest known objects that used pictorial symbols to communicate ideas, cylinder seals are among the

A Winged Hero Contesting with a Lion for a Bull, Cylinder seal and impression, Neo-Babylonian period (ca. 1000–539 B.C.), Cylinder no. 747.

as serpentine or marble, were used in the early periods, while harder materials, such as hematite, prevailed in the first part of the second millennium B.C., followed by jasper and chalcedony, among others. The choice of materials was governed not only by the technical abilities of the engraver but also by the magical qualities considered inherent in some stones.

The function of seals was both practical, as a means of identification, and amuletic, intended to protect or benefit the owner in some way. Furthermore, once engraved, seals impressed soft material—often wet clay—which would harden into an imprint. This impression was then used for securing goods kept behind doors or in jars, baskets, or boxes and later for sealing clay tablets in which records were inscribed or to authenticate administrative documents.

This is the first time that the Morgan's collection of seals will be the focus of a theme-based exhibition examining the development of the iconography of power as represented in the cylinder seals from their beginnings in the late fourth millennium B.C. with the emerging temple states through to the great empires of the first millennium B.C. The exhibition will end with the absorption of Mesopotamia into the Persian Empire, along with its ancient iconography, which was subsequently used by the Achaemenid kings until the arrival of Alexander the Great.

The Morgan–Renzo Piano Building Workshop Project with a Brief History ongoing



Photography by Michel Denacé.

The Morgan expansion project is the subject of a special exhibition that begins with a historical survey of the site from the 1850s through today. The expansion project is represented by drawings, models, and photographs.

The exhibition is organized by The Morgan Library & Museum and the Renzo Piano Building Workshop and features materials from the conceptual design phase to the finished scheme.

ABOUT THE MORGAN LIBRARY & MUSEUM

A complex of buildings in the heart of New York City, The Morgan Library & Museum began as the private library of financier Pierpont Morgan, one of the preeminent collectors and cultural benefactors in the United States. Today it is a museum, independent research library, musical and performing arts venue, architectural landmark, and historic site. Nearly a century after its founding, the Morgan maintains a unique position in the cultural life of New York City and is considered one of its greatest treasures. With the 2006 reopening of its newly renovated campus, designed by renowned architect Renzo Piano, the Morgan reaffirms its role as an important repository for the history, art, and literature of Western civilization from 4000 B.C. to the twenty-first century.

GENERAL INFORMATION

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Hours

Tuesday–Thursday, 10:30 a.m. to 5 p.m.
Extended Friday hours, 10:30 a.m. to 9 p.m.
Saturday, 10 a.m. to 6 p.m.
Sunday, 11 a.m. to 6 p.m.
Closed Mondays, Thanksgiving Day, Christmas Day, and New Year’s Day

Admission

\$12 for adults
\$8 for students, seniors (65 and over) and children (under 16)
Free to Members and children 12 and under accompanied by an adult
Admission is free on Fridays from 7 to 9 p.m.
Admission to the McKim rooms is without charge during the following times: Tuesday, 3 to 5 p.m.;
Friday, 7 to 9 p.m.; Sunday, 4 to 6 p.m.
Admission is not required to visit the Morgan Shop

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