

SCHEDULE OF EXHIBITIONS

2008 through 2009

Note to writers and editors: The following information is current as of **July 25, 2008**. Information is subject to change.

Three Gutenberg Bibles

Through September 28, 2008



Biblia Latina, Mainz: Johann Gutenberg & Johann Fust, ca. 1455, The Morgan Library & Museum. Purchased by Pierpont Morgan, 1896, PML 818, ChI. 1.

For the first time in more than a decade, The Morgan Library & Museum displays all three of its Gutenberg Bibles, the largest number of copies in any single collection. Printed in Mainz, Germany, around 1455, the Gutenberg Bible is the first substantial printed book in the Western world, the beginning of a communications revolution with far-reaching implications for all kinds of human thought, including religion, science, politics and literature.

The Morgan's copy on paper is remarkably well preserved, large and fresh, missing only two blank leaves and retaining some untrimmed leaves that can show the layout of the page as originally envisioned by the inventor. The copy on vellum is lavishly illuminated although some decorated initials and ornamental borders were excised at some point and were replaced by nineteenth-century facsimiles (sufficiently cunning to have fooled more than one unwary scholar). The Morgan's second paper copy contains only the Old Testament but could have been issued in that state to use leftover sheets at the end of the press run; indeed, it has twenty-two pages with unique typesettings, as if the printers had to compensate at the last minute for sheets found to be missing or incomplete.

This exhibition is made possible through the generosity of T. Kimball Brooker.

The Prayer Book of Claude de France

Through September 28, 2008



Virgin and Child with St. John the Baptist, with the coat of arms of Queen Claude de France in the lower border and *Annunciation to Joachim*, illuminated by the Master of Claude de France, *Prayer Book of Queen Claude de France*: France, Tours, ca. 1517, MS M.1166 (fols. 15v-16). Gift of Mrs. Alexandre P. Rosenberg in memory of her husband Alexandre Paul Rosenberg, 2008. Photography by Schechter Lee.

The Prayer Book of Queen Claude de France, created around the time of her coronation in 1517 is an extremely rare Renaissance illuminated manuscript. It is the most important single illuminated manuscript acquired by the Morgan in the last twenty-five years and on view in the East Room of the historic McKim building.

The tiny, jewel-like book, measuring just 2 3/4 by 2 inches, is richly illustrated with 132 scenes from the lives of Christ, the Virgin Mary, the apostles, and numerous saints. The work was created by an artist known as the Master of Claude de France and can be characterized as the pinnacle of delicacy in Renaissance illumination. The artist, named after this prayer book and a companion manuscript, was active in Tours during the first quarter of the sixteenth century.

This exhibition is made possible through the generosity of Gifford Combs.

Christie's is the corporate sponsor.

Liszt in Paris: Enduring Encounters

August 29 through November 16, 2008



Franz Liszt, *Piano concerto no. 1 in E-flat*, 1850s, The Robert Owen Lehman Collection, on deposit, The Morgan Library & Museum.

When the twelve-year-old Franz Liszt (1811–1886) arrived in Paris in 1823 with his parents, he had already astounded audiences with his extraordinary musical gifts in his native Hungary, in Germany, and most notably in Vienna, where he met Beethoven who anointed him with a kiss on the forehead. On view from August 29 through November 16, 2008, *Liszt in Paris: Enduring Encounters* celebrates Liszt and the group of musicians whose encounters resonated beyond his Parisian sojourn.

Through manuscripts, first editions, letters and related materials drawn entirely from the Morgan's collections, the exhibition focuses on Liszt's contact with the leading novelists, poets, painters, and musicians of nineteenth-century Paris.

Drawing Babar

Early Drafts and Watercolors

September 19, 2008, through January 4, 2009



Jean de Brunhoff (1899–1937), "The elephants carried Babar, Arthur, and Celeste in triumph," study for *Histoire de Babar, le petit éléphant* (The Story of Babar), 1931, watercolor. The Morgan Library & Museum: MA.6304.9.4. Gift of Laurent, Mathieu, and Thierry de Brunhoff, and purchased with the assistance of The Florence Gould Foundation and the Acquisitions Fund, Fellows Endowment Fund, Gordon N. Ray Fund, and Heineman Fund, 2004.

A dignified elephant, dressed in a green suit and wearing a yellow crown, walks upright across the page. This image—both absurd and endearing—has become instantly recognizable to several generations of readers throughout the world. The exhibition *Drawing Babar* returns us to the two essential moments of Babar's creation: when Jean de Brunhoff and, years later, his son Laurent, set down their initial thoughts on paper. Their earliest drafts, shown in juxtaposition with their finished watercolors, allow visitors to track the changes, both subtle and substantive, that both men made as they refined their work, bringing together word and image with elegance and exuberance.

In 2004 The Morgan acquired the working drafts and printer-ready watercolors for *Histoire de Babar, le petit éléphant* (1931), the first book by Jean de Brunhoff (1899–1937), and *Babar et ce coquin d'Arthur* (1946), the first book by Laurent de Brunhoff (b. 1925). Together these two collections—shown virtually in their entirety for the first time—provide an extraordinary record of the working methods of the two men, both painters turned storytellers. From the naming of Babar himself (first called

simply "Baby Elephant") to the introduction of the beloved character Queen Celeste—not present in Jean de Brunhoff's first draft—these early sketches and watercolors provide an intimate look at the creation of an enduring fictional world.

Supplementing the Morgan's important collection of manuscripts and drawings are splendid copies of first editions of the earliest Babar books, notable for their large format and stunning graphic appeal.

Drawing Babar is accompanied by a fully illustrated catalogue by Christine Nelson, the Morgan's Drue Heinz Curator of Literary and Historical Manuscripts, with an essay by *New Yorker* author Adam Gopnik and foreword by William M. Griswold, the Morgan's director.

Drawing Babar: Early Drafts and Watercolors is made possible by The Florence Gould Foundation.

Chilton Investment Company, Inc. is the corporate sponsor.

Generous support is provided by The Grand Marnier Foundation, T. Kimball Brooker, The American Society of the French Legion of Honor, Inc., Hubert and Mireille Goldschmidt, and Barbara and James Runde.

We gratefully acknowledge the cooperation of the Consulate General of France in New York and the Cultural Services of the Embassy of France in New York.

John Milton's Paradise Lost

October 7, 2008, through January 4, 2009



John Milton (1608–1674), *Paradise Lost* (detail). Manuscript of Book I, in the hand of an amanuensis, ca. 1665. The Morgan Library & Museum, Purchased by Pierpont Morgan, 1904; MA 307.

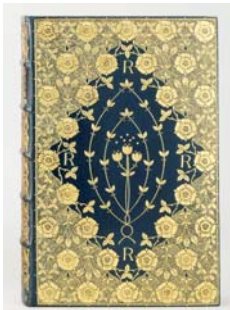
John Milton's Paradise Lost celebrates the 400th anniversary of the poet's birth (1608-1674) with an exhibition drawn from the Morgan's collection of Milton's work, which includes the only surviving manuscript of *Paradise Lost*. This copy of the first book of Milton's epic, transcribed and corrected under the direction of the blind poet, was used to set the type for the first printing of the poem in 1667. Copies of the first and later editions of the poem, including the first edition of Milton's work printed in the United States, will also be on view. The exhibition also features Albrecht Dürer's engraving of Adam and Eve, Richard Westall's watercolor depiction of Satan, and a rarely-seen miniature portrait of John Milton.

This exhibition is made possible through the generosity of Mr. and Mrs. Rudy L. Ruggles.

Protecting the Word

Book Bindings of the Morgan

December 5, 2008, through March 29, 2009



Bindings by Cobden-Sanderson, Dante Gabriel Rossetti, *Poems*, 1891. London: F.S. Ellis, 1870. Purchased by Pierpont Morgan, The Morgan Library & Museum.

One of the Morgan's core strengths is its collection of historically and artistically significant book bindings. Begun energetically by Pierpont Morgan himself before the turn of the twentieth century, it has grown over the decades. The bindings span the ages, over more than the past millennium-and-a half, and from many regions of the globe.

Protecting the Word presents a sampling of the Morgan's extensive collection of bindings. Highlights from the exhibition include an eighth-century binding used on the Lindau Gospels, a fifth-century Coptic work, a late fifteenth-century Parisian textile binding, an English Bible, and Prayer Book in stump work embroidery, among many others.

The Thaw Collection of Master Drawings

Acquisitions since 2002 (working title)

January 23 through May 3, 2009



Ingres, *Portrait of Adolphe Marcellin Defresne*, 1825, pencil, Thaw Collection, The Morgan Library & Museum, New York. EVT 222.

The Thaw Collection, one of the most spectacular privately held groups of old master and modern drawings in this country assembled by Morgan Trustee Eugene V. Thaw and his wife Clare, was made a promised gift to the Morgan in 1975 when it numbered fewer than one-hundred sheets. Now numbering more than three-hundred-fifty drawings, the collection continues to grow. Showcasing works acquired since 2001, the majority of which have not previously been on public view, the exhibition features sheets by Federico Barrocci, Willem Buytewech, Willem van de Velde the elder, Wenceslaus Hollar, François Boucher, Jean-Baptiste Greuze, Julius Schnorr von Carolsfeld, Adolph Menzel, Paul Gauguin, Juan Gris, and Oskar Kokoschka, among others.

On the Money

Cartoons from The New Yorker

January 23 through May 3, 2009

Since 1925 *The New Yorker* magazine has served as the leading forum for American cartoonists to document with humor the social and cultural environment of this country, including the many ways in which money defines us. The work of these artists provides not only amusement, but also a mirror of social conventions that have not lost their relevance over time. This exhibition celebrates the art of the cartoonist, featuring more than 60 original drawings by some of *The New Yorker's* most talented and beloved artists who have tackled the theme of money in its many guises.



Joseph Farris, "A Very special interest to see you, Senator," Siden Collection, The Morgan Library & Museum.

The drawings reveal the eloquent and efficient draftsmanship needed for a successful cartoon, as well as the artists' revisions in the process of creating an incisive vignette whose humor is quickly apprehended. Together with the images, the captions offer pithy encapsulations of thoughts and sentiments that often produce a frisson of delight to see articulated. Included in the show are designs for published and unpublished cartoons by such luminaries as Lee Lorenz, Charles Barsotti, Dana Fradon, William Hamilton, and J.B. Handelsman, among others.

The Modern Stage ***Set Designs 1900–1970***

April 17 through August 28, 2009



Alexandra Exter, *Construction for a Tragedy*, ca. 1925, The Morgan Library & Museum.

Drawn from the Morgan's collection, *The Modern Stage* examines the origins of modern scenic design and chronicles the evolution of stage sets during the highly innovative period of ca. 1900–1970. The exhibition opens with works seminal to the foundation of modern scenic theory by Adolphe Appia and Edward Gordon Craig, with a selection of Craig's set designs that visually document the implementation of his radical principles. The spread eastward of such experimental approaches to stage design is followed through Germany, Austria, and Russia, in the works of Alfred Roller, Karl Walser, Alexandre Benois, and Leon Bakst among others. The dramatic break from aesthetic tradition occasioned by the first world war is documented in dramatic designs by German expressionists including Ludwig Sievert, and Emil Orlik, and those of the formally inventive Russian constructivists such as Alexandra Exter, and Natalia Goncharova. The influence of these European trends, the influx of immigrant designers and their impact on

the American stage is chronicled alongside the significant accomplishments of American-born designers that contributed to an incredible diversity of scenic artistry through the 1970s.

On view will be about 40 drawings including numerous designs for pivotal performances that emphasize advances in stagecraft and new approaches to the role of set design in productions. The selection will be augmented by related works from the Morgan's collections, including libretti and manuscript material relating to performances depicted in the drawings. Included will be first editions of several critical texts including Craig's *The Art of the Theatre*, Clare Luce's stage notes for the adaptation of Steinbeck's *Of Mice and Men*, with a set design by Donald Oenslager, and the manuscript score and vocal scores by Gian-Carlo Menotti shown alongside Eugene Berman's set design for *Amahl and the Night Visitors*.

Masterworks from the Morgan ***Near Eastern Seals***

ongoing



A Winged Hero Pursuing Two Ostriches (detail), cylinder seal impression, The Pierpont Morgan Library; seal no. 606.

Pierpont Morgan took great interest in ancient Near Eastern seals, as is evident from his collection, dating 3500–330 B.C. This installation displays a number of the best examples of these objects, which are among the earliest known pictorial carvings used to communicate ideas. Carved in great detail on the seal surface, these miniature masterpieces represent the largest body of visual information to survive from the ancient Near East. The cylinder seal designs precede the illuminations of

the Morgan's great medieval manuscripts because of their symbolic content and the record that they provide of their own time and place.

This exhibition has been made possible by a generous gift from Jeannette and Jonathan P. Rosen.

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 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 opening of its expanded campus, designed by renowned architect Renzo Piano, the Morgan reaffirmed 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

225 Madison Avenue at 36th Street
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www.themorgan.org

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. The Morgan closes at 4 p.m. on Christmas Eve and New Year's Eve.

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 is not required to visit the Morgan Shop.