

**HIGHLIGHTS FROM THE MORGAN'S COLLECTIONS  
OPENS MAY 25, 2007**

**New York, NY, April 20, 2007**—The Morgan Library & Museum opens an ongoing exhibition of its world-renowned collections on May 25, 2007, in the new Renzo Piano–designed Engelhard Gallery.

*Highlights from the Morgan's Collections* presents masterworks from four of the Morgan's six collecting areas—literary and historical manuscripts, medieval and Renaissance manuscripts, music manuscripts and books, and printed books and bindings.

The ongoing exhibition demonstrates the nature and scope of one of the world's greatest repositories of artistic, literary, musical, and historical works. These collections represent the combined and evolving tastes of Pierpont Morgan, his son, J. P. Morgan, Jr., and a succession of directors, curators, and collectors down to the present day.

Objects will change approximately every three months to accommodate the exhibition of as wide an array as possible of the Morgan's vast and eclectic holdings. The exhibition includes objects that the Morgan's curators regard as especially outstanding, as well as representative of the collections' strengths. There will always be a sampling of the Morgan's oldest, rarest, and most valuable items.

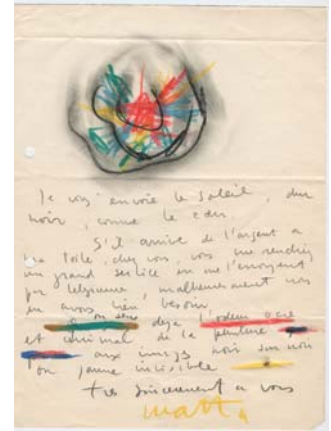
The department of Drawings and Prints is represented in the exhibitions *From Berlin to Broadway: The Ebb Bequest of Modern German and Austrian Drawings* (through September 2, 2007) and *Tales and Travels: Drawings Recently Acquired on the Sunny Crawford von Bülow Fund* (June 29 through September 23, 2007). Ancient Near Eastern seals are still on display in the Marble Hall.

**Literary and Historical Manuscripts**

The literary and historical manuscripts on view span several hundred years, from the 1675 warrant for the arrest of John Bunyan, author of the seventeenth-century bestseller *Pilgrim's Progress*, to contemporary author Elmore Leonard's revised typescript for his popular 1983 novel *Stick*. Two very different works dealing with American usage of the English language are on presented: in a manuscript of revisions to his American dictionary, Noah Webster defined the terms *socialism* and *communism*, while Mark Twain, in the manuscript of *Life on the Mississippi*, described the Southern style of pronouncing words ending in *r*.

The manuscripts of three nineteenth-century works dealing with issues of labor and social organization are also included. They are John Stuart Mill's influential 1848 treatise *Principles of Political Economy*; Nathaniel Hawthorne's near-contemporary novel *The Blithedale Romance*, based on his experience living in an international community in Massachusetts; and William Morris's *News from Nowhere*, which offers a visionary exploration of utopianism and socialism.

Twentieth-century artists are also represented. A letter to a friend from the young American photographer Edward Steichen declared, "There is much in me that never was before—something bigger and nobler I hope as far as the medium of art is concerned. I will do big things—just watch." Another from the Chilean artist Matta to art dealer Paul Rosenberg relates his impressions of Mexico, including a brightly colored drawing of the sun. There is also an assessment by the Spanish-American author and philosopher George Santayana of the work of artist John Marin that also speculates on the future of "'free' art and thought in America."



Matta, autograph letter signed, dated Mexico City, [1941], to Paul Rosenberg, The Pierpont Morgan Library; MA 3500

### Medieval and Renaissance Manuscripts

The medieval and Renaissance manuscripts in the exhibition have been chosen to represent the range and depth of the Morgan's collection. Although Pierpont Morgan acquired medieval and Renaissance manuscripts only during the last dozen years of his life, his collection of some six hundred codices quickly became world renowned. His son, J. P. Morgan, Jr., added two hundred more manuscripts whose quality and importance matched those acquired by his father. The collection, which continues to grow, currently numbers nearly fourteen hundred books and leaves.



Prayer Book of Anne de Bretagne, in Latin and French (detail), 1492–95, illuminated by Jean Poyer for Queen Anne de Bretagne, The Pierpont Morgan Library, purchased by Pierpont Morgan 1905; MSM 50, fol. 10v–11r

Written by hand and often sumptuously painted and illuminated with gold (and sometimes silver) leaf, these manuscripts reflect the religious, intellectual, and artistic life of their time. Often commissioned by leaders of church and state, they were frequently made of rare and precious materials, requiring the combined skills of parchment makers, scribes, editors, illuminators, and binders. Protected by bindings, the vivid colors of the miniatures have changed little, making them among the best preserved of medieval and Renaissance paintings. Serving pious or practical functions, the manuscripts are windows into both the sacred and secular worlds.

Also on view is a late-sixteenth-century calendar composed of sheets of bone or ivory and written in runes. The runic alphabet was used by the ancient Germans and, in medieval and later times, in England and Scandinavia. Also included is the Prayer Book of Anne de Bretagne illuminated by Jean Poyer. Queen of France to Charles VIII, she commissioned this book in order to teach her firstborn, the dauphin Charles-Orland, his catechism.

### Music Manuscripts and Books

The department of Music Manuscripts and Books houses one of the finest collections of music manuscripts in the country and also owns a large collection of musicians' letters and a small but growing collection of first and early editions of scores and librettos. The Morgan has the world's largest collection of Mahler manuscripts and substantial holdings of Brahms, Chopin, Debussy, Mozart, Schubert, and Richard Strauss. The collection spans six centuries and many countries. The Morgan's holdings of materials relating to the lives and works of the dramatist William S. Gilbert and the composer Arthur S. Sullivan is the most extensive archive of its kind in the world.



Franz Schubert (1797–1828), *Winterreise*, D. 911, autograph manuscript of the song cycle (1827), The Pierpont Morgan Library, The Mary Flagler Cary Music Collection; Cary 215.

On view is the original manuscript and first printed edition of Franz Schubert's great song cycle *Winterreise*; a manuscript of Christoph Willibald Gluck's *Iphigénie en Tauride*, which was hand-copied by Gluck's admirer, Hector Berlioz—a great composer in his own right—and a letter from the conductor Arturo Toscanini to Claude Debussy that was written just after Toscanini led the first performance of the composer's *Pelleas et Mélisande* at the Italian opera house La Scala.

### Printed Books and Bindings



*Ars moriendi* (detail), 1494, bound with Henricus de Vimaria, *Praeceptorium divinae legis*, The Pierpont Morgan Library, purchased on the Harper Fund, 2006; PML 129786.

The curators of the Printed Books department have chosen books demonstrating the strengths of the collection in early printing, modern literature, illustrated editions, and historical children's books. Some of their selections are recent acquisitions, including the only American copy of a pocket-size medieval treatise on the art of dying well (1494) and a profusely illustrated anticlerical satire (1558), which earned the artist a stint in jail and a place in history as one of the best-documented victims of censorship during the Reformation era. A classic feminist novel by Charlotte Perkins Gilman can be seen in juxtaposition with two copies of Ernest Hemingway's *Across the River and into the Trees* (1950), one of them bearing an inscription to his

wife, the other in the dust jacket designed by his mistress. Gustave Doré's harrowing illustrations for *London, A Pilgrimage* (1872) address problems of child labor and urban poverty, treated no less eloquently in rare broadsides recounting the plight of chimney sweeps. Also displayed are fairy tales by the Brothers Grimm with the first published illustrations (1819) and *Beauty and the Beast* in a verse rendition (1811) attributed to Charles Lamb.

### **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 reopening of its newly renovated 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**

The Morgan Library & Museum

225 Madison Avenue, at 36th Street, New York, NY 10016-3405

212.685.0008

[www.themorgan.org](http://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 Monday, 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.

### **Press contacts**

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