

A Celebration  
*Acquisitions in Honor of  
the Morgan's Centennial*

MAY 9 TO AUGUST 17, 2025

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The  
Morgan  
Library &  
Museum

# A Celebration: Acquisitions in Honor of the Morgan's Centennial

In 2024 we celebrated the hundredth anniversary of the founding of the Pierpont Morgan Library—now the Morgan Library & Museum—which transformed the private collection of J. Pierpont Morgan and J. P. Morgan Jr. into a public institution, under the leadership of Belle da Costa Greene. Though built upon the Morgans' core holdings of historical, literary, and artistic treasures, the collection was never static, and it has grown dramatically over the past century. The Centennial marked an opportunity to not only reflect on the museum's origins and growth but also, through the generosity and support of many donors, further expand the collection.

This exhibition highlights a selection of purchases, gifts, and promised gifts made to commemorate the anniversary. Ranging from the Middle Ages to the present, this survey includes works related to the publication of Leonardo da Vinci's *Treatise on Painting*; Renaissance and modern bookbindings of exceptional craftsmanship; extraordinary manuscripts related to Queen Elizabeth I, Marie de' Medici, Edgar Allan Poe, and John

Coltrane; photographs by Frederick Sommer and Emmet Gowin; and drawings by Parmigianino, Annibale Carracci, Cy Twombly, Helen Frankenthaler, and Bridget Riley. From June 17 to August 24, visit the museum's lower level to see additional drawings gifted to the Morgan by artist Giuseppe Penone.

*A Celebration: Acquisitions in Honor of the Morgan's Centennial* is made possible by the Sherman Fairchild Fund for Exhibitions, the Charles E. Pierce Jr. Fund for Exhibitions, and the Lucy Ricciardi Family Exhibition Fund.

## **A MODERN “MEDIEVAL” MANUSCRIPT**

New York artist Barbara Wolff is one of the few contemporary illuminators whose creations rival the quality of medieval examples. Her images are painstakingly painted and incorporate not only gold leaf but also silver and platinum.

This manuscript consists of a selection of Hebrew poetry from early medieval Spain, including this poem by the eleventh-century prime minister and art patron Shmuel HaNagid. The illustration features earth, with its great tree, surrounded by the signs of the zodiac and the phases of the moon.

**“Be Glad, She Said”**

***A Tent for the Sun***

**Illuminated by Barbara Wolff**

**Jerusalem, Israel; and New York, USA, 2024**

**MS M.1256, fols. 15V–16R**

**Gift of Joshua W. Sommer and Sheilaugh R. Sebastian and  
Jerome Behar and Leslie Fried Behar on the occasion of the  
Morgan’s Centennial, 2025**

## A PRIZED PAPAL PORTRAIT

Giovanni Battista Capocaccia, known for his stucco paintings and medals, was born in the Marche (on the east coast of Italy) around 1540. This skilled relief portrait, signed beneath the chair, is known to be one of two wax portraits by the artist mentioned in the 1568 edition of Giorgio Vasari's *Lives of the Most Excellent Painters, Sculptors, and Architects*. Capocaccia presents Pope Pius V (Antonio Michele Ghislieri, 1504–1572; r. 1566–72) in ordinary dress, rather than papal regalia, with his secretary Teodosio Fiorenzi (1535–1591), who may have been the patron or recipient of the intimate painting. The rare, delicate three-dimensional portrait is housed in an elaborate wooden book box created around the same time by the Vatican bindery that features gilt decorations on red morocco goatskin.

**Giovanni Battista Capocaccia**

**Italian, sixteenth century**

***Portrait of Pope Pius V and Teodosio Fiorenzi, Rome, 1566–68***

**Wax relief**

**Purchased on the T. Kimball Brooker Foundation Book**

**Purchase Fund in honor of the Morgan's Centennial;**

**PML 199041**

## **A RARELY DEPICTED RITUAL**

At funeral masses in the Middle Ages, mourners were offered a rare opportunity. At the offertory, after processing to the altar and donating their coins, they were permitted to kiss the paten. This liturgical plate, held up by the chief celebrant, would later in the mass be used in the consecration of the Communion bread. The congregation considered it a special honor to be able to experience intimate physical contact with a Eucharistic vessel.

The miniature here features this rarely depicted ritual, along with other details of the ceremony, such as the acolytes surrounding the coffin, a spiritedly singing choir, and the altar's chalice, missal, and retable, upon which the Crucifixion is depicted.

***Kissing the Paten***

**Cutting from a book of hours**

**Illuminated by the artist of Morgan 293**

**Besançon, France, 1430s**

**Promised gift of Jean-François Vilain and Roger S. Wieck on the occasion of the Morgan's Centennial**

## **TRIAL BY FLOWER**

The Master of Walters 219 left his native Lombardy in the early fifteenth century, seeking work in Paris. There the illuminator known as the Egerton Master, who was working on a book of hours, gave the Italian a test: to paint a floral border on a page of the manuscript. The Italian painted fifteen different flowers, each easily identifiable. He also depicted the plants' foliage and, often, their flowers in bud and full blossom.

The border displeased the Egerton Master. The Italian's botanical approach differed vastly from the contemporaneous taste of the French, who preferred a field of gilt ivy leaves. Failing his test, the Walters Master was not asked to make any further contributions to the manuscript from which this leaf came.

***Virgin and Child in a Garden with Patron with Flower Border***

**Single leaf from a book of hours**

**Miniature illuminated by the Egerton Master**

**Border illuminated by the Master of Walters 219**

**Paris, France, ca. 1418**

**Promised gift of Jean-François Vilain and Roger S. Wieck on the occasion of the Morgan's Centennial**

## CONNECTIONS BETWEEN THE OLD AND NEW TESTAMENTS

In medieval psalters, Psalm 97, “Cantate Domino canticum novum” (Sing to the Lord a new song), began the group of psalms recited at matins on Saturdays. As such, it received special embellishment in manuscripts. The psalm was customarily illustrated in Gothic psalters with an image of clerics chanting. That iconography was augmented in this manuscript by the inclusion of David, who according to medieval tradition, authored all 150 psalms. In the historiated initial C, the king acts as a kind of royal conductor, assisting the singing clerics.

The artist, the Master of Edward IV, is named for his illuminations in a *Bible historiale* produced for that British king (in the British Library, London).

### ***David Conducting Chanting Clerics***

**Psalter**

**Illuminated by the Master of Edward IV**

**Bruges, Belgium, ca. 1485**

**MS M.1247, fols. 111v–112r**

**Gift of Dr. Scott C. Schwartz on the occasion of the Morgan's Centennial, 2024**



## **FIT FOR A QUEEN**

This fascinating book of hours belonged to Marie de' Medici (1575–1642), queen of France as the second wife of Henri IV. Judging from the decoration, which incorporates her arms and various monograms and devices, along with a miniature of a man and a woman flanking a death's head, the book probably came to her after the assassination of Henri in 1610.

The margins of nearly forty leaves are cut out in incredibly intricate designs to resemble lace, featuring many different patterns and few repetitions, using a technique known as *canivet*. “Lace” prayer books like this are extremely rare.

***Nativity and Journey of the Magi***

**“Hours of Marie de' Medici, Queen of France”**

**Blois, France, ca. 1540(?), with early seventeenth-century additions**

**MS M.1255, fols. 24v–25r**

**Gift of Mary Ann Kraus Folter in memory of Roland Folter  
on the occasion of the Morgan's Centennial, 2025**

## MASTER OF A RARE TECHNIQUE

The Master of the Burgundian Prelates is named after a group of manuscripts commissioned by Catholic officials of the Burgundian towns of Langres, Dijon, and Autun. The artist's most impressive technique is *camaïeu d'or*, in which images are executed solely in varying shades of gold. Here, the technique appears in the margins, in depictions of the Massacre of the Innocents and, at right, the Fall of the Pagan Idols. The main miniature, in full color, shows the Flight into Egypt, in which the Holy Family flees Herod's slaughter of all male children two-years-old and under in Judea, hoping to kill his potential rival.

***Flight into Egypt with Massacre of the Innocents and  
Fall of the Pagan Idols***

**Book of hours (fragment)**

**Illuminated by the Master of the Burgundian Prelates**

**Dijon, France, ca. 1480s**

**MS M.1248, fols. 7v–8r**

**Gift of Dr. Scott C. Schwartz on the occasion of the Morgan's  
Centennial, 2024**

## HUGELY INFLUENTIAL FRENCH ILLUMINATOR

Named after a sixteenth-century owner, the “Hours of Anne de Neufville” is a treasury of gold and rich colors that exemplify the virtuosity of the Bedford Master. This artist, known foremost for manuscripts commissioned by Duke John of Bedford, was *the* most influential French illuminator during the first half of the fifteenth century.

The Adoration of the Magi shown here is a condensed version of the scene that the artist painted in Duke John’s breviary, a much larger book. The present book of hour’s date of circa 1430 can be confirmed by the orange tunic worn by the youngest Magus at the far right: It is less bulky and belted higher on the hips than men’s clothing of the 1420s.

***Adoration of the Magi***

**“Hours of Anne de Neufville”**

**Illuminated by the Bedford Master (Haincelin Hegenau?)**

**Paris, France, ca. 1430**

**MS M.1250, fols. 72v–73r**

**Gift from collection of Marguerite Steed Hoffman on the occasion of the Morgan’s Centennial, 2024**

## EXTRAORDINARY PEN-WORK

Graduals are choir books that were used by singers to chant the mass. Deluxe examples might mark the introits (opening chants) of important feasts with historiated initials, as seen in a nearby example. Churches with shallower pockets might commission a gradual embellished not with illumination but with pen-work, a less expensive type of decoration.

The pen-work in these two initials, however, is quite elaborate and delicate, marking the beginnings of two of the most important feasts of the liturgical year. The *A*, “Ad te levavi animam meam” (To you I have lifted up my soul), begins the introit for the First Sunday of Advent. The *P*, “Puer natus est” (A child is born), marks the introit for the Third Mass of Christmas Day.

***Pen-Worked Initials A and P***

**Two bifolios from a gradual**

**Genoa(?), Italy, fifteenth century**

**MS M.1254.1–2**

**Gift in honor of Madeleine Schwartz and Alexis Ollivier on the occasion of the Morgan’s Centennial, 2024**

## LITURGICAL ICONOGRAPHY

The iconography of choir book illumination is not always straightforward. The O on this gradual leaf, “Omnes gentes plaudite manibus” (Clap your hands, all you people), commences the introit for the Seventh Sunday after Pentecost. The initial features a man identifiable as St. Paul by his bald head and long pointed beard, and the text on his scroll. “Exhibete membra vestra . . .” (Yield your members to serve justice, unto sanctification) comes from Paul’s Epistle to the Romans. While this epistle was indeed read at mass on that Sunday, its text is not to be found within the gradual that this initial decorates.

Flanking Paul are tall cypresses, trees after which the illuminator, Master of the Cypresses, receives his name.

***St. Paul***

**Single leaf from a gradual**

**Illuminated by the Master of the Cypresses (Nicolás Gómez?)**

**Seville, Spain, second half of the fifteenth century**

**MS M.1245**

**Gift of William M. Voelkle in memory of John H. Plummer on the occasion of the Morgan’s Centennial, 2024**

## TESTIMONY TO EARLY NINETEENTH-CENTURY COLLECTING TASTE

This handsome cutting was once part of the collection of Scottish antiquary James Dennistoun (1803–1855), an early disciple of the Gothic revival and one of the first connoisseurs of Italian primitives (Gothic gold-ground panel paintings). In 1847, after twelve years abroad, he returned to his Edinburgh home and adorned it with his large collection of medieval art, including many examples of illumination. A collection of this type and scale was very rare in Great Britain at the time.

An album of a large part of Dennistoun's miniatures—including this cutting—was later owned by famed art historian Sir Kenneth Clark (1903–1983).

***Mystical Lamb of the Apocalypse***

**Cutting, probably from an antiphonary**

**Illuminated by Martino di Bartolomeo?**

**Lucca, Italy, ca. 1400**

**MS M.1252**

**Purchased on the T. Kimball Brooker Foundation Book**

**Purchase Fund in honor of the Morgan's Centennial, 2024**

## MIRACULOUS BLOODY HOST

For Christians in the Middle Ages, bleeding hosts were the most convincing miracles that revealed—literally—the True Presence of Christ in the Eucharist. Of the many medieval Communion wafers that oozed Christ's blood, the Sacred Bleeding Host of Dijon was the most visually arresting. Embossed with an image of Christ flanked by the instruments of his Passion, the host bled at the Savior's hands, knees, and feet, and at the nails, spear, and Cross. A perimeter of blood made the host look as if it had been pierced by its own miniature Crown of Thorns.

French Revolutionaries burned the Host of Dijon in 1794. A mass of reparation is celebrated in the city annually on February 10, the anniversary of the destruction.

***Sacred Bleeding Host of Dijon***

**Single leaf from a book of hours**

**Illuminated by the Master of the Hours of Jean des Bruyères and Jeanne de Recourt (Master Regnault or Oudot Matuchet?)**

**Dijon, France, 1530s**

**Promised gift of Jean-François Vilain and Roger S. Wieck on the occasion of the Morgan's Centennial**

## A COLLABORATIVE CREATION

This handsome miniature, commissioned by the Dijonais lawyer Étienne Berbisey, was likely the frontispiece for a ledger or book of statutes kept by a confraternity devoted to St. Ivo. (Note how Berbisey and Ivo wear identical robes.) The name of the thirteenth-century Breton patron saint of lawyers is inscribed at top. At bottom the inscription reads, “Lord, show me thy ways.”

The illumination is the creation of the Master of the Hours of Jean des Bruyères and Jeanne de Recourt, who also painted the miniature of the Sacred Bleeding Host of Dijon, hanging nearby. The individualized faces of Berbisey and his wife, however, were executed by a different hand, an artist specializing in portraiture.

***St. Ivo Adored by Étienne III Berbisey and Anne Moisson***

**Frontispiece likely from a confraternity ledger**

**Illuminated by the Master of the Hours of Jean des Bruyères and Jeanne de Recourt (Master Regnault or Oudot Matuchet?)**

**Dijon, France, 1530–35**

**MS M.1258**

**Gift of James H. Marrow and Emily Rose on the occasion of the Morgan's Centennial, 2025**



## **ISLAMIC INSPIRATION IN ITALY**

This is one of the earliest Italian bookbindings to incorporate decorative elements from both European and Ottoman traditions, and the first known example to include a relief cameo, or plaque, at the center. The binder, purportedly Felice Feliciano, drew inspiration from Ottoman bindings then circulating in Italy, evident in the layers of blue paper and green silk showing through the pierced leather cover, as well as in the foliate motifs and gold-tooled line decorations. Derived from a Roman cameo, the central relief plaque was gilded and surrounded by red glass beads (only a few of which remain). The current damaged state reflects the delicate materials used in this binding. The illustration of the reconstruction provides an idea of the original condition.

**Perhaps Felice Feliciano, binder**

**Italian, 1433–1479**

**Pierced brown goatskin over blue paper and green silk,  
with gold tooling and relief plaque, on:**

***Codex Lippomano*, ca. 1480**

**Purchased on the T. Kimball Brooker Foundation Book**

**Purchase Fund in honor of the Morgan's Centennial;**

**PML 199044**



Yungjin Shin, Model binding of *Codex Lippomano*,  
New York, 2024.

## **RARE PAGE DESIGN AND ICONOGRAPHY**

This single leaf is one of a handful known to have survived from a book of hours that contained a most unusual layout for its illuminated pages. Instead of square or rectangular miniatures, the manuscript featured circular pictures. In another rarity, the book's Office of the Holy Spirit was illustrated not with the traditional iconography of episodes when the Third Person of the Trinity appeared or exercised his influence, but with scenes of Christ's Passion. Here, the Disrobing of Christ illustrates the hour of sext. The striking crimson border includes the *Arma Christi*, or Instruments of Christ's Passion.

***Christ Disrobed, with a border of the Arma Christi***

**Single leaf from a book of hours**

**Illuminated by a follower of Jean Poyer**

**Tours, France, 1490s**

**MS M.1257**

**Gift of Les Enluminures on the occasion of the Morgan's Centennial, 2025**

## **FANFARE FOR CLAUDE III DE LAUBESPINE**

Claude III de Laubespine (1545–1570) was secretary of state and a diplomat for King Charles IX of France. Although he died very young, Laubespine acquired a library of over 1,200 volumes, many of which were bound to his expensive tastes. The style of decoration here is referred to as fanfare, a symmetrical pattern of compartments and panels framed by single- and double-line fillets and interspersed with small floral ornaments. While the gold flourishing does not relate to the text, it does reflect a popular style in decorative arts that can also be found in metalwork, ceramics, and embroidery. Such ornamentation played an important role in advertising one's aesthetic refinement, which, when applied to books, additionally made the owner appear astute and well-read.

**Atelier au Vase, binder**

**French, act. ca. 1560–70**

**Light brown, powdered-gold goatskin leather with  
gold tooling, on:**

**Vitruvius Pollio (first century BCE)**

***Dell'architettura (On Architecture)*, 1556**

**Purchased on the T. Kimball Brooker Foundation Book**

**Purchase Fund in honor of the Morgan's Centennial;**

**PML 199218**

## TRANSLATING ARCHITECTURE

Pieter Coecke van Aelst excelled as an architect, author, and artist in many mediums. With a talent for languages, he also produced translations, such as this Flemish version of Sebastian Serlio's architectural treatise (a copy in Italian, its original language, is on view nearby).

Coecke was pivotal in spreading Serlio's influence and other Renaissance ideals throughout Northern Europe (although Serlio himself accused Coecke of pirating his works). Coecke adapted not only the text but also the design for local audiences. For instance, he printed Serlio's treatise in Gothic typeface for Germanic readers, rather than the original's italics. These illustrations reflect Serlio's didactic approach, showing both a complete design and corresponding details, which a reader expertly color-coded based upon the architectural elements and materials.

**Sebastiano Serlio**

**Italian, 1475–1554**

***Boeck van architecturen* (Book of architecture)**

**Translated by Pieter Coecke van Aelst (1502–1550)**

**Antwerp: Aegidius Diesth for Pieter Coecke van Aelst and**

**Mayken Verhulst, 1546–53**

**Purchased on the T. Kimball Brooker Foundation Book**

**Purchase Fund in honor of the Morgan's Centennial;**

**PML 199217**

## **BOUND FOR MARGUERITE, DUCHESS DE BERRY**

This binding is an absolute rarity, one of the very few examples of such spectacular quality produced for a woman. Its first owner, Marguerite, Duchess de Berry (1523–1574), was a highly educated literary patron and the youngest daughter of King François I of France. Despite her intellectual reputation, few books from her library are known today.

The binding features a diamond-shaped armorial, which was reserved for unmarried women of the royal house, indicating it predates Marguerite's 1559 wedding to the Duke of Savoy. The silver-tooling around the armorial is composed of the "Cupid's bow" stamp, for which this anonymous bindery is named. Silver naturally oxidizes (turns black) over time, but here, it has retained its original luster.



**Cupid's Bow Binder**

**French, act. ca. 1545–55**

**Light brown morocco with gold and silver tooling and black paint, on:**

**Francesco Vimercati (1512–1571)**

***Aristotelis de naturali* (On Aristotle's *Book of Nature*), 1550**

**Purchased on the T. Kimball Brooker Foundation Book**

**Purchase Fund in honor of the Morgan's Centennial;**

**PML 199370**

## **GIFTS FROM THE QUEEN**

This draft details various payments and gifts from Queen Elizabeth I to her subjects for the year 1592. A small piece of vellum originally attached to the larger document bears a summary of its contents, listing payments of gold and silver plate for “New yeres Guiftes,” “Christenings and Rewards,” “Mendinge of Plate,” and “Artificers & Others.” The queen’s goldsmiths crafted the objects described in each entry, including a bowl with a silver cover for the christening of the child of Sir Horatio Palavicino, a major financier of Elizabeth’s government. There is a gap in the historical record between 1589 and 1594 for the queen’s New Year’s gifts, so this document is the only known account of these expenses in 1592.

**Elizabeth I**

**English, 1533–1603**

**Draft of royal warrant and “Brief Content,” 1592**

**Manuscript, in a scribal hand**

**Gift of Jennifer B. Lee in honor of the Morgan’s Centennial,  
2024; MA 23878**

## GRAND REDESIGNS

This work monumentalizes the house and gardens of Villa Arconati in Castellazzo di Bollate, northwest of Milan. Originally built in the Italian Renaissance manner, the estate was renovated in the seventeenth and early eighteenth centuries to reflect the then-more-popular French style of design. The engraver, Marc Antonio del Ré, had previously illustrated a volume depicting multiple Italian villas, which was so successful that a single volume devoted to Villa Arconati was published, with twenty-four plates by Del Ré and descriptive texts by Domenico Leonardi. The oversized scale of the gardens in relationship to the people walking through them help to emphasize the imposing magnificence of the new design.

**Domenico Leonardi**

**Italian, act. eighteenth century**

***Le delizie della Villa di Castellazzo* (The delights of the villa in Castellazzo)**

**Marc Antonio del Ré (1697–1766), engraver**

**Milan: G. R. Malatesta, 1743**

**Promised gift of Katharine J. Rayner in honor of the Morgan's Centennial**

## **A BATTLE SCENE DRAWN BY A SOLDIER**

Ercole Bazzicaluva was the son of a painter and studied in Florence under the architect, stage designer, and painter Giulio Parigi. While Bazzicaluva could closely emulate the pen-and-ink landscape drawings that had originally brought Parigi fame, he chose not to become a professional artist but instead to pursue a political and military career. He nonetheless continued to create finely detailed landscapes such as this sheet, in which his amateur artistic activities seem to merge with his chosen vocation.

**Ercole Bazzicaluva**

**Italian, 1607–after 1661**

***Landscape with Horsemen and a Fortified Town*, ca. 1635–50**

**Pen and brown ink**

**Gift of Nonnie and George Frelinghuysen in honor of the  
Morgan's Centennial; 2023.124**

## **STUDIES FOR A BACCHANAL?**

Born in Venice and active mainly in nearby Vicenza, Giulio Carpioni specialized in painting bacchanals and other mythological scenes populated with figures who are either nude or wearing classical drapery. While figures like those in this drawing appear in many of his paintings, they do not correspond exactly to those in any surviving works. This could instead be a kind of study sheet, in which the artist quickly sketched ideas that might be incorporated into later compositions.

**Giulio Carpioni**

**Italian, 1613–1679**

***A Sheet of Studies with a Woman in Profile, and Other Sketches*, ca. 1650**

**Black chalk**

**Gift of Fred and Suzy Bancroft in honor of the  
Morgan's Centennial; 2023.126**

## **TWO SAINTS, PERHAPS FOR AN ALTARPIECE**

This sketch of two women is in the elegant style that the Italian Baroque master Guercino adopted in his late works. Given the costume and attitude of the women and the fact that both face to the right, it was likely a preparatory study for the left side of an altarpiece. The figures could be saints in adoration of a Virgin and Child or situated beneath a Crucifixion, although no corresponding painting is known. Nonetheless, several early copies of this study survive, suggesting that it was an admired work that served as a model for Guercino's assistants.

**Giovanni Francesco Barbieri, called Guercino**

**Italian, 1591–1666**

***Study of Two Female Saints in Prayer*, ca. 1650–60**

**Red chalk**

**Promised gift of Alyce Williams Toonk in honor of the  
Morgan's Centennial**

## AN EIGHTEENTH-CENTURY HEADSHOT

Born into a celebrated dynasty of artists, Charles-Antoine Coypel rose to become the first painter to the king and the director of the Royal Academy under Louis XV. He also wrote around forty plays, many of which he directed and starred in, and thus was no stranger to assuming different guises. In this intimate self-portrait, Coypel presents himself as the titular character in his play *Le précepteur* (The teacher): a long-lost son who returns to his family disguised as an abbé, or secular cleric, to tutor his brother secretly and eventually effect a reconciliation. While Coypel made a pastel and a painting related to this sentimental drama for members of his theater-loving circle, he produced and retained this drawing for himself.

**Charles-Antoine Coypel**

**French, 1694–1752**

***Self-Portrait as an Abbé*, ca. 1730**

**Black chalk, stumped, heightened with white chalk**

**Promised gift of Colin B. Bailey and Alan P. Wintermute  
in honor of the Morgan's Centennial**

## **A VARIATION ON A MYTHOLOGICAL THEME**

This is one of a large series of drawings by Domenico Tiepolo that depict the wrestling match of the Greek hero Hercules and the Libyan giant Antaeus, a contest that Hercules won by lifting Antaeus from the earth, which gave him his strength. The multiheaded Hydra seen behind them references another of Hercules's mythological labors. Because of the way the figures are shown atop a plinth, Tiepolo may have been inspired by a sculptural group that depicted the scene, but as in many of his later works, he seems to have drawn so many variations for the simple pleasure of creation and experimentation.

**Giovanni Domenico Tiepolo**

**Italian, 1727–1804**

***Hercules and Antaeus, with the Hydra Below*, ca. 1770–90**

**Pen and brown ink and gray wash, over black chalk**

**Promised gift of Alyce Williams Toonk in honor of the  
Morgan's Centennial**



## **A DREAMY LOVE STORY**

The moon goddess Diana, or Selene, fell in love with the mortal Endymion. She asked Zeus to put Endymion into an eternal sleep, thus preserving his youth and his love for her, and allowing Diana to visit him every night. Ubaldo Gandolfi's dramatic, taut composition relates to a commission for a series of six large mythological paintings for Palazzo Marescalchi in Bologna. The final painting, today in the Los Angeles County Museum of Art, changes the poses of the figures and seemingly slows the scene but retains the extraordinary nocturnal setting envisioned in this first sketch.

**Ubaldo Gandolfi**

**Italian, 1728–1781**

***Diana and Endymion*, ca. 1770**

**Pen and brown ink with wash over black chalk**

**Promised gift of Angela and William Cruger in honor of the Morgan's Centennial**



Ubaldo Gandolfi, *Diana and Endymion*, ca. 1770. Oil on canvas.  
Los Angeles County Museum of Art, gift of the Ahmanson  
Foundation; M.2004.234.

## **LIVELY CONVERSATION OR ACADEMIC EXERCISE?**

At first glance this work might be read as an animated conversation among elegant young women with fashionable bonnets and elaborate hairdos, but it fits into a large group of drawings by Gaetano Gandolfi that are capricci, invented fantasies, of juxtaposed heads. These, in turn, reflect both the long Bolognese tradition of head studies and contemporary academic discourse about expressions of emotions. Whatever Gandolfi's motivations, the drawing is a technical tour de force of hatched lines and stippled dots, in an unusual and refined combination of brown and red ink.

**Gaetano Gandolfi**

**Italian, 1734–1802**

***A Capriccio of Heads of Seven Young Women in Elaborate Headdress, ca. 1770–90***

**Pen and brown and red ink**

**Promised gift of Angela and William Cruger in honor of the Morgan's Centennial**

## PROMETHEUS MAKES THE MAN

In Greek mythology, the Titan Prometheus carved the figure of a man out of clay, which was then brought to life when the goddess Athena held a butterfly over the figure, giving it a soul. The subject became popular by the early nineteenth century. Prometheus—who also stole fire from the gods and gave it to humankind—came to embody the idea of the lone creative genius whose efforts sought to improve human existence: Only a few years after Pinelli created this drawing, Mary Shelley's novel *Frankenstein* was published with the subtitle *The Modern Prometheus*.

**Bartolomeo Pinelli**

**Italian, 1781–1835**

***Prometheus Creates the First Man*, ca. 1806**

**Pen and black ink and gray and brown wash, over black chalk**

**Gift of Lowell Libson and Jonny Yarker in honor of the  
Morgan's Centennial; 2025.9**

## A LITERARY LIFE IN PROGRESS

As its title suggests, *Memoirs from Beyond the Grave* was originally intended for posthumous publication. To make ends meet, however, the French writer and diplomat François-René de Chateaubriand was obliged, as he put it, “to pawn my tomb” during his lifetime. Written over four decades, the forty-two-volume epic places its author at the center of history-making events and reads in parts like a parallel life of Napoleon Bonaparte. Chateaubriand usually dictated his texts to a secretary, later revising them in his own hand. This densely edited draft survives because his secretary, Hyacinthe Pilorge, ignored Chateaubriand’s instructions to burn it after making a fair copy.

**François-René de Chateaubriand**

**French, b. 1768–1848**

***Mémoires d’outre-tombe (Memoirs from Beyond the Grave)***

**Autograph manuscript, March 13–April 20, 1834**

**Gift of Frédéric Malle in honor of the Morgan’s Centennial,  
2024; MA 23899**

## **BLUE PAPER PRINTING**

Sebastiano Serlio, an Italian architect, produced this illustrated treatise to promote classical building practices among fellow architects and artisans. Earlier works on architecture were, ironically, not illustrated and were read like philosophy, rather than used as instructive manuals. Serlio's reputation attracted the attention of King François I, who in 1540 invited him to Paris to work on the royal Château de Fontainebleau. Printed on large blue paper, this special copy of part of Serlio's treatise was likely intended as a gift for a high-profile potential patron. Although the volume's original owner is unknown, its luxury Parisian binding from about 1550 may indicate Serlio's attempt to gain employment after the death of the king in 1547.

**Sebastiano Serlio**

**Italian, 1475–1554**

***Tutte l'opere d'architettura (On Architecture)*, books 3–4**

**Venice: Francesco Marcolini, 1540**

**Purchased on the T. Kimball Brooker Foundation Book**

**Purchase Fund in honor of the Morgan's Centennial;**

**PML 199043.1–2**

## **A BEAUTIFUL BODY FOR A DEAD CHRIST**

In 1524 Francesco Mazzola traveled from his native Parma to Rome, where he came to be known as Parmigianino (“the little man from Parma”). Like many other young artists then arriving in Rome, he was inspired by the works of Michelangelo and made a careful study of the Vatican *Pietà* (1498–99). This drawing builds on that sketch, reversing and slightly shifting the position of Christ’s body. Contemporaries were amazed by the refined beauty of Parmigianino’s works, and particularly in a red chalk drawing like this, one can see why his Roman peers called him a “reborn Raphael.”

**Francesco Mazzola, called il Parmigianino**

**Italian, 1503–1540**

***Study of the Figure of the Dead Christ*, ca. 1524–27**

**Red chalk over traces of black chalk**

**Promised gift of Roberta J. M. Olson and Alexander B. V.**

**Johnson in honor of the Morgan’s Centennial**

## **A MAJOR BAROQUE DRAWING, REDISCOVERED**

Life drawing was a central activity of the Carracci family's art academy in Bologna. The bold naturalism that arose from this practice helped reform Italian painting, initiating a shift from Mannerism to the Baroque. This sheet is a typical Carracci exercise, adopting an unexpected viewpoint to study a model in an unconventional pose. Such drawings could then be used as the basis for paintings: in this case, for the remarkable early *Lamentation* by Annibale's cousin Ludovico. Formerly in the collections of Jonathan Richardson and the Earl of Burlington, this important study is a rediscovery: It has often been reproduced, but the original has not been shown publicly for nearly fifty years.

**Annibale Carracci**

**Italian, 1560–1609**

***A Boy Lying on His Back*, ca. 1582**

**Red chalk**

**Gift of Susanna and Livio Borghese in honor of the Morgan's Centennial; 2024.157**





Ludovico Carracci, *The Lamentation*, ca. 1582. Oil on canvas.  
The Metropolitan Museum of Art, New York, purchase;  
2000.68.

## LEONARDO DA VINCI ON PAINTING

Compiled by Leonardo da Vinci's longtime assistant Francesco Melzi in the mid-sixteenth century, *A Treatise on Painting* remained unpublished until 1651, when it was printed in Paris with illustrations by Nicolas Poussin and Gasparo Berti. A heavily revised copy of the *Treatise* was owned by Cassiano dal Pozzo, secretary to Cardinal Francesco Barberini, the nephew of Pope Urban VIII. Dal Pozzo set out to publish the work and commissioned the illustrations; he made two copies and gave this volume to Roland Fréart de Chambray, the French translator of the treatise. The drawings shown here, copies of Poussin's originals, illustrate chapters "on forceful movements of human limbs" and "on human movement."

**Leonardo da Vinci**

**Italian, 1452–1519**

***Trattato della pittura (A Treatise on Painting)***

**Manuscript fair copy, produced in the workshop of Cassiano dal Pozzo, ca. 1638–41**

**Purchased on the T. Kimball Brooker Foundation Book**

**Purchase Fund in honor of the Morgan's Centennial, 2023;**

**MA 23865**

## **“POPULAR, YOU’RE GONNA BE POPULAR”**

Leonardo da Vinci’s *Treatise* was first printed in French and then Italian in 1651 in Paris, based in part on the manuscripts nearby. The publication of the first English edition, which did not appear until seventy years later, represented an attempt to relate Leonardo’s scientific analysis of painting light and shadows on the human form with Isaac Newton’s theories regarding color and light published in his *Opticks* of 1704. The illustration of the *Mona Lisa* (*La Gioconda*) did not appear in the manuscripts or Italian edition but was added for the French translation due to the painting’s location in the French royal collection. The English edition, translated from the French, also reproduced the painting and helped to promote its early popularity north of the Alps.

**Leonardo da Vinci**

**Italian, 1452–1519**

***A Treatise of Painting***

**London: printed for J. Senex and W. Taylor, 1721**

**Promised gift of Katharine J. Rayner in honor of the  
Morgan’s Centennial**

## COMPILING LEONARDO'S *TRATTATO*

As with the other *Treatise on Painting* manuscript on view nearby, this volume reveals the text's journey from Leonardo da Vinci's notes to the first printed edition of 1651. Copies of Nicolas Poussin's drawings are again present but appear at the end, rather than interspersed throughout. Additionally, this volume features a memoir by the cleric Ambrogio Mazenta about surviving Leonardo manuscripts from the art patron Galeazzo Arconati's family. Arconati extracted from these papers additional materials about painting, which are included as auxiliary chapters to the treatise. The diagrams shown here, visualizing matters of perspective and proportion, illustrate some of the supplemental content.

**Leonardo da Vinci**

**Italian, 1452–1519**

***Trattato della pittura (A Treatise on Painting)***

**Manuscript fair copy, produced in the workshop of Cassiano dal Pozzo, ca. 1639**

**Purchased on the T. Kimball Brooker Foundation Book**

**Purchase Fund in honor of the Morgan's Centennial, 2024;**

**MA 23895**

## A FASHION PLATE, AT HOME

Watteau de Lille is most closely associated with the first fashion periodical, the *Galerie des modes et costumes français*, for which he made over one hundred illustrations of well-dressed women between 1783 and 1786. Though this large and bold drawing was made around the same time, it is a striking departure from his precise delineations of contemporary dress. One of a small group of informal sketches of stylish women, the sheet likely features a member of his family or social group, perhaps even his wife or one of his six sisters. The sitter's relaxed posture and casual house jacket convey a sense of intimacy, as does her gesture: She raises a hand to shield her eyes from a bright light, suggesting she may have been observed outdoors.

**François Watteau, called Watteau de Lille**

**French, 1758–1823**

***A Seated Woman, Shading Her Eyes from the Light,***

**ca. 1785–90**

**Black and white chalk on blue paper, now faded to brown**

**Gift of Janet Mavec in honor of the Morgan's Centennial;**

**2023.123**

## **A PASTEL PORTRAIT FROM THE GRAND TOUR**

Hugh Douglas Hamilton was trained in his native Dublin and enjoyed a successful portrait practice there and in London, working both in oil and pastel. In 1781, however, he traveled to Italy and would spend the next thirteen years in Rome among a circle of Italian and foreign artists, including Antonio Canova, Francesco Piranesi, and John Flaxman. Hamilton received portrait commissions from the exiled Stuart royal family and from aristocrats on the Grand Tour and the scholars and art dealers associated with them. This 1788 pastel of the twenty-year-old Marquess of Lorne, the future Sixth Duke of Argyll, was executed when the artist was at the height of his career. Beautiful and brilliantly preserved, the drawing remained with the sitter's descendants until 2022 and has not been shown in public since 1913.

**Hugh Douglas Hamilton**

**Irish, 1740–1808**

***George William Campbell, Later Sixth Duke of Argyll, 1788***

**Pastel**

**Purchased as the gift of Alyce Williams Toonk in honor of the Morgan's Centennial, and on the Charles Ryskamp Fund, the Herbert J. Seligman Fund, the E. J. Rousuck Fund, and the General Acquisition Fund; 2024.120**

## EARLY CLOUD STUDIES

Thomas Girtin, together with friend and rival J. M. W. Turner, transformed the art of landscape watercolor, adopting a dramatic style that used light and weather effects to evoke moods while also giving a sense of place. These important early cloud studies, quickly sketched in monochrome wash, document the young artist's attempt to capture rapidly changing skies. They thus presage a key element of his mature work and of subsequent British landscape painting. Pointing to the significance of these drawings, scholars have noted that they predate John Constable's well-known cloud studies by twenty-five years.

**Thomas Girtin**

**English, 1775–1802**

***Two Sky Studies*, 1794**

**Watercolor**

**Promised gift of James Krugman and Connie Simmons  
in honor of the Morgan's Centennial**



## **FINDING THE DIVINE IN NATURE**

In the 1820s Samuel Palmer lived in a village in Kent, where his youthful religious fervor inspired bold drawings that ecstatically celebrate the connection between humans and nature. By the mid-1830s, however, he began seeking a new direction and spent the summers traveling west, with excursions along the border between England and Wales. Palmer sensitively depicted sites in rugged, wooded valleys, using a muted palette to render nature truthfully, with an entirely different character than his early work. He often drew outdoors on a medium-gray paper, which evokes the cool, enveloping atmosphere of the woods, adding glints of sunlight daubed in white. A few months after making the present study, Palmer left for Italy, where the Mediterranean light would transform his style yet again.

**Samuel Palmer**

**English, 1805–1881**

***In Cusop Dingle, Hay-on-Wye, June 24, 1837***

**Graphite, black chalk, brown and gray wash, watercolor, and opaque watercolor on gray paper**

**Gift of Clement C. and Elizabeth Y. Moore, through the Baymeath Art Trust, in honor of Lawrence R. Ricciardi, on the occasion of the Morgan's Centennial**

## PICTURESQUE RUINS

The watercolor painter Samuel Prout made a career largely from depicting architecture, especially after he began to visit continental Europe regularly in the 1820s. He painted many modern cityscapes but had a particular talent for describing picturesque ruins. His contemporary John Ruskin praised Prout's ability to capture "that feeling which results from the influence, among the noble lines of architecture, of the rent and the rust, the fissure, the lichen, and the weed," all very evident here. To judge from the dress of the women in the scene, this drawing likely depicts—or was inspired by—a building in Normandy or Brittany, though the actual structure has not been identified.

**Samuel Prout**

**British, 1783–1852**

***Porch of a Continental Gothic Church*, ca. 1820–40**

**Watercolor**

**Gift of Rosemarie Haag Bletter and Martin Filler in honor of the Morgan's Centennial; 2024.133**

## THE PERFECT WOMAN REVIVES A CAREER

After experiencing some initial success in the early 1830s, Octave Tassaert struggled to sell his work for two decades. He finally attained critical acclaim at the 1857 Paris Salon with *Pygmalion and Galatea* (now in the Louvre), for which this is a study. In Greek mythology, the sculptor Pygmalion, a misogynist who preferred to remain celibate, created an ideal woman out of marble and fell in love with his creation, Galatea. Granting Pygmalion's wish, the goddess Aphrodite made Galatea human. Tassaert expertly uses touches of red chalk to capture her transition from stone to flesh and blood. As the couple tenderly embraces, their hands are joined by a winged Cupid, who glances at us conspiratorially.

**Octave Tassaert**

**French, 1800–1874**

***Pygmalion and Galatea*, 1855**

**Black, white, and red chalk on blue paper**

**Gift of W. Mark Brady in honor of Karen B. Cohen, on the occasion of the Morgan's Centennial; 2024.172**

## **MODERN ART IN A MEDIEVAL STYLE**

Joseph Ritter von Führich was born in Bohemia and trained at the Academy of Prague, but especially after moving to Rome in 1827, he fell under the influence of the Nazarene painters. This group of German and Austrian Romantics sought to return to an art infused with spirituality. They rejected modern painting and notions of virtuosity, looking instead to late medieval and early Renaissance art. That impulse is clear in this careful study of St. Gregory the Great receiving inspiration from the dove of the Holy Spirit, drawn in the precise graphic mode adopted by many Nazarenes. While the lunette outline suggests that it could have been preparatory for a fresco or stained-glass window, no related work has yet been identified.

**Joseph Ritter von Führich**

**Bohemian, 1800–1876**

***St. Gregory the Great*, ca. 1827–50**

**Black chalk**

**Gift of Robert Loper in honor of the Morgan's Centennial;  
2024.171**

## REVIVING THE GOTHIC

After training in sculpture and painting, in 1851 Henri Le Secq joined an elite group of four photographers commissioned by the French state to document the nation's ancient and medieval patrimony. His assigned locales included the cathedral towns of Strasbourg, Rheims, Chartres, and Amiens. Le Secq exposed forty-seven views of Amiens's thirteenth-century cathedral on individually sensitized waxed paper sheets—the best means of capturing detail in a negative before the rise of wet collodion on glass. The beheaded figures at left represent the brothers Ache and Acheul, third-century missionaries who, according to legend, rose from the site of their martyrdom and carried their own heads away.

**Henri Le Secq**

**French, 1818–1882**

***Amiens Cathedral facade, sculptures beside the left portal,***  
**1852**

**Salted paper print**

**Gift of Richard and Ronay Menschel in honor of the Morgan's  
Centennial; 2024.140**

## **LETTER FROM A JOYFUL JOURNEY**

In this exquisite letter sent from Rome, Fanny Hensel included a song—a trio for two sopranos and alto with an opening line that translates to “tell me what my heart desires”—before wishing her mother a happy birthday. The document is decorated with drawings by her husband, the artist Wilhelm Hensel, with postscripts by him and their nine-year-old son, Sebastian.

Fanny Hensel was four years older than her brother, the composer Felix Mendelssohn, to whom she was close. A gifted pianist and composer, she rarely performed in public or published her music. On their visit to Rome, the Hensel family enjoyed the lively community around the Académie de France at Villa Medici, where Fanny’s private performances brought her a degree of recognition as a composer.

**Fanny Mendelssohn Hensel**

**German, 1805–1847**

**Music and autograph letter to her mother, Lea, Rome,**

**March 15, 1840**

**Drawings by Wilhelm Hensel (1794–1861)**

**Mary Flagler Cary music Collection, 2024**

# **GREEK ORTHODOX MUSIC NOTATION**

Greek Byzantine chant, a cousin of Gregorian chant in Roman Catholicism, goes back two millennia, originating in the monasteries of Constantinople, Jerusalem, and Mount Athos. It remains a defining element of Orthodox liturgical practice today and is considered among the highest callings within the church. The melodies and accompanying held drone notes sung by the choir are written in an ancient music notation system in which each mark conveys a step between the notes, rather than the notes themselves as in Western European staff notation. This sticherarion, or hymnal, contains the fixed feasts in the Greek Orthodox tradition, beginning September 1 and ending with August.

**Sticherarion**

**Hymn book in Byzantine musical notation**

**Manuscript, late seventeenth or eighteenth century**

**Gift of William M. Voelkle in honor of Mervin R. Dilts and David J. Murphy, 2023, on the occasion of the Morgan's Centennial**

## **AT THE SETTING SUN, EMBRACING THE INEVITABLE**

Composed at age twenty during a productive time in Franz Schubert's life, the song "An die untergehende Sonne" (To the setting sun) radiates fulfillment and repose. The meditative refrain, "Sun, you are sinking," appears three times. Its gradually descending melody evokes the inevitability of dusk, infused with resignation redeemed by gratitude for the world's beauty and goodness. The manuscript's final page contains the beginning of a separate song, in A-minor, still missing the lyrics Schubert must have intended to add. While the melody recalls masterpieces like *Atys* and the *Arpeggione Sonata*, the remaining pages have vanished, leaving only this tantalizing fragment.

**Franz Schubert**

**Austrian, 1797–1828**

**"An die untergehende Sonne" (D. 457), with an unfinished song draft (D. 555)**

**Autograph manuscript, May 1817**

**Mary Flagler Cary Music Collection, 2024**



## **WILSON WALKED SO THEY COULD RUN**

Modern and contemporary literature would look very different without the contributions of such luminaries as Alice Walker and Toni Morrison. Yet the recent literary accomplishments of Black women novelists would not have been possible without the contributions of Harriet E. Wilson and other trailblazers. First published anonymously in 1859, Wilson's *Our Nig* is believed to be among the earliest novels, if not the first, written by a Black woman in North America. In this rare first edition, which Wilson likely had to publish and distribute herself, the story of a young, free Black woman who works as an indentured servant in the North offered a compelling counterpoint to narratives that focused on conditions of enslavement in the South.

**Harriet E. Wilson**

**American, 1825–1900**

***Our Nig, or, Sketches from the Life of a Free Black***

**Boston: printed by Geo. C. Rand & Avery, 1859**

**Gift of Katharine J. Rayner in honor of the Morgan's  
Centennial, 2024; PML 199179**

## **“THE GREAT HEIGHT & BEAUTY, & PRACTICAL FIBRE”**

In the wake of the Civil War, as Walt Whitman was composing the essay *Democratic Vistas*, he set down these lines, which express his sense of the complexity of American democracy, as well as the idea that it may be best understood by outsiders. His mention of “one noble Frenchman” refers to the historian Alexis de Tocqueville and his *Democracy in America* (1835–40). For Tocqueville, what began as a fact-finding trip into the conditions of US prisons developed into a work of political philosophy. “I confess that in America I saw more than America,” he wrote. “I sought the image of democracy itself, with its inclinations, its character, its prejudices, and its passions, in order to learn what we have to fear or to hope from its progress.”

**Walt Whitman**

**American, 1819–1892**

**“Democracy”**

**Autograph manuscript, late 1860s**

**Gift of Susan Jaffe Tane in honor of the Morgan’s Centennial,  
2024; MA 23913**

## **A SAVAGE COMEDY**

This rare program for Alfred Jarry's play *Ubu roi* commemorates what may have been the most controversial European performance in 1896: a scabrous comedy about a buffoonish tyrant who usurps the Polish throne. Aurélien Lugné-Poe, the director of Paris's experimental Théâtre de l'Œuvre, where *Ubu* premiered, had forged an unusual arrangement with the magazine *La critique*: In exchange for free advertising on the playbills, *La critique* published the theater's conventional typographic programs as well as collectible lithographed versions. The artists Lugné-Poe enlisted to illustrate these promotional materials included Edvard Munch, Henri de Toulouse-Lautrec, and Édouard Vuillard. Jarry, however, was the only playwright to illustrate his own program; true to the play's aesthetic, Jarry's bold design is enigmatic, cartoonish, and ahead of its time.

**Alfred Jarry**

**French, 1873–1907**

**Program for *Ubu roi*, 1896**

**Lithograph**

**Gift of the Robert J. and Linda Klieger Stillman Pataphysics**

**Foundation in honor of the Morgan's Centennial;**

**PML 199284**

## **A NEW BELLE GREENE LETTER**

Written only five days after J. Pierpont Morgan's funeral in April 1913, this letter shows how Belle da Costa Greene was a stabilizing force at the library after the death of her boss. The message accompanied a book she sent to Pierpont's son, Jack, *Babylonian Records in the Library of J. Pierpont Morgan*, part of a series of publications she oversaw between 1912 and 1923. The letter reveals something of her editorial methods, stating that her "aim has been merely to make the material available to scholars" while producing "the series as cheap as is consistent with good paper and readable type." She felt "extremely proud" of this book, in part because Pierpont had been "keenly interested in this series" and encouraged her work on it.

**Belle da Costa Greene**

**American, 1879–1950**

**Autograph letter to J. P. "Jack" Morgan Jr., April 19, 1913**

**Gift of the Estate of Anne Morgan August in honor of the Morgan's Centennial, 2023; ARC 3306.1**

## CÉZANNE, AFTER CÉZANNE

Paul Cézanne rarely experimented with printmaking. He produced five etchings in 1873 but let twenty years lapse before he returned to the process. After a successful show at Ambroise Vollard's gallery in 1895, Cézanne made color lithographs of three of his paintings for the dealer's projects. This print reproduces one of his best-known canvases at the time, *Bathers at Rest*, painted around 1876 and exhibited in the third Impressionist exhibition the following year. Cézanne drew the outlines in lithographic crayon and pulled a proof impression, to which he added watercolor. His collaborator, the master printer Auguste Clot, rendered the model drawing as a color print that both captures the composition of Cézanne's celebrated painting and reveals his distinctive technique as a watercolorist.

**Paul Cézanne**

**French, 1839–1906**

***The Bathers (Large Plate)*, 1896–97**

**Color lithograph**

**Promised gift of Donna Perret Rosen and Benjamin M. Rosen  
in honor of the Morgan's Centennial**

## **FOUNDATION OF A LIFE'S WORK**

This is among the most significant historical music manuscripts to emerge in recent decades. Béla Bartók is hailed as a founder of ethnomusicology, the study of different musical cultures. After hearing a young woman, Lidi Dósa, sing a Transylvanian song, Bartók began systematically studying the song traditions of Hungary and surrounding countries. Between 1904 and 1918, he gathered over ten thousand melodies; the earliest and latest of those appear in this manuscript. He transcribed and recorded the songs, noting each singer's name, and then analyzed and catalogued the melodies. These studies were foundational to his work, and he incorporated many of their stylistic elements into his music. This manuscript remains unpublished and untouched by modern scholarship, promising new insights into Bartók's creative impetus.

**Béla Bartók**

**Hungarian, 1881–1945**

**Field book of folk song transcriptions and notes**

**Autograph manuscript, 1904–18**

**Mary Flagler Cary MUSIC Collection, 2024**

## **DRAWING THE MODERN CITY**

After serving on the front lines during World War I, Fernand Léger returned to Paris with a transformed perspective on modernity. The year 1918 marked the beginning of his “mechanical period,” characterized by his renewed interest in cityscapes and in evoking the pace and energy of urban development. In addition to depicting the stenciled letters of a billboard, *Scaffolding* presents volumetric steel beams and rows of circular rivets, referencing recent advancements in steel-frame construction that allowed for taller buildings. Indeed, a feeling of vertigo dominates the composition, as if one is looking down from the top of a high platform.

**Fernand Léger**

**French, 1881–1955**

***Scaffolding*, 1919**

**Pen and ink and brush and black wash**

**Promised gift of Linda Lindenbaum in honor of the  
Morgan's Centennial**

## FORM AND FUNCTION

Although best known for his narrative scenes, Thomas Hart Benton also produced studies focused on distilling composition and form. While teaching at the Art Students League in New York, Benton grew dissatisfied with available treatises on modern painting and developed his own. Inspired by the old masters, he devised a method in which each curve, or “bump,” is paired with a corresponding “hollow,” publishing these ideas in an article series in the late 1920s titled *Mechanics of Form Organization in Painting*. Benton’s studies of Renoir’s *The Bathers* (1918) and Rubens’s *Death of Consul Publius Decius* (1616–17) each exemplify his approach. Benton tasked his students with similar studies of European art, helping them to convey space, depth, and volume.

**Thomas Hart Benton**

**American, 1889–1975**

***Analytical Study “Renoir,”* ca. 1920s**

**Graphite**

***Untitled,* ca. 1920s**

**Ink and sepia pencil**

**Gifts of Charles Pollock Archives in honor of the Morgan’s Centennial; 2024.55 and 2024.54**



## **A PORTRAIT OF POE**

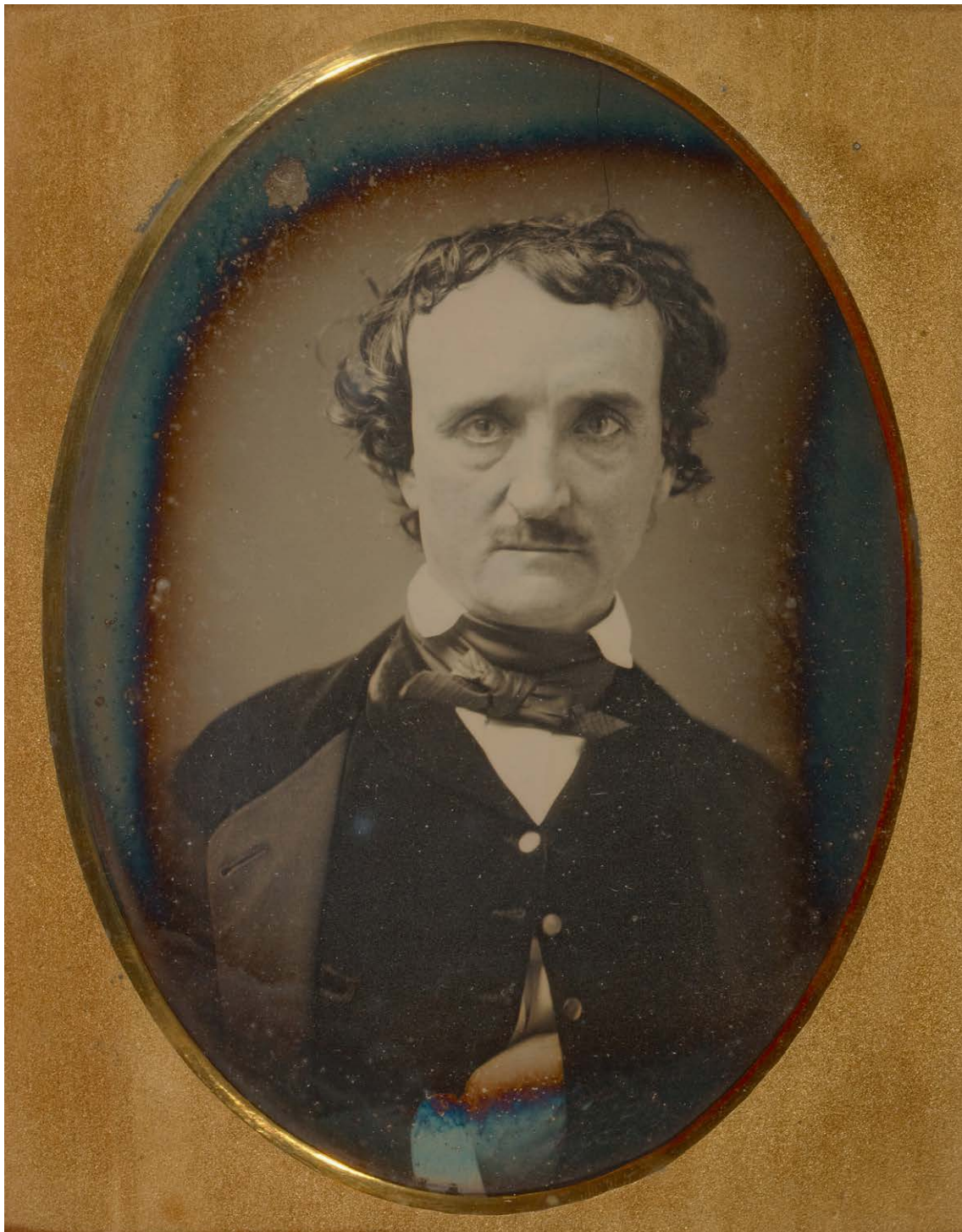
In May or June 1849, Edgar Allan Poe sat for one of his last photographs: The famous “Annie daguerreotype,” the original of which is held at the Getty Museum, was taken in Lowell, Massachusetts, while Poe was staying with Annie L. Richmond, an admirer of his work, to whom he gave the photograph. Their relationship has been described as “the most serious love affair of Poe’s final years.” The photograph displayed here is a laterally reversed copy daguerreotype of the “Annie” image and is the first Poe daguerreotype to enter the Morgan’s collection since 1909.

**Unknown photographer**

**Edgar Allan Poe, ca. 1850s–70s**

**Daguerreotype**

**Gift of Susan Jaffe Tane in honor of the Morgan’s Centennial,  
2024; MA 23906**



Unknown photographer, Edgar Allan Poe, late May–early June 1849. Daguerreotype. J. Paul Getty Museum, Los Angeles; 84.XT.957.

## MUSIC ON POE

Edgar Allan Poe wrote “The Raven” while renting rooms in a farmhouse at what is now 84th Street and Amsterdam Avenue in Manhattan. First published in 1845 in the *New-York Evening Mirror*, the poem soon appeared in many other publications, sparking a wave of parodies and adaptations. As Poe’s fame grew in the decades after his death in 1849, musical settings of his poems proliferated, forty of which feature in the collection of Susan Jaffe Tane. Here, examples include sheet music by various composers published through the late nineteenth and early twentieth centuries.

**George Barker**

**English, 1812–1876**

***The Raven: A Descriptive Poem, Arranged as a Recitative Chant***

**New York: J. L. Peters, [1866]**

**Creighton Allen**

**American, 1900–1969**

***To the River***

**New York: G. Schirmer, [1928]**

**John Philip Sousa**

**American, 1854–1932**

***Annabel Lee***

**Philadelphia: Theodore Presser, [1931]**

**Morgan Music Collection**

**Gifts of Susan Jaffe Tane in honor of the 100th Anniversary of  
the Morgan Library, 2022**

## **EDGAR ALLAN POE, LITERARY CRITIC**

In 1846 Edgar Allan Poe published a series of biographical sketches of American writers titled “The Literati of New York City.” He later revised and collected the texts for two unfinished projects, “The Living Writers of America” (1846–47) and “Literary America” (1848). This manuscript contains two of these revised sketches, both of which include previously unpublished material. In the first, about the poet Mary E. Hewitt (1818–1884), Poe bemoans “poetic license” in preference for “directness of expression,” declaring, “the more prosaic a poetical style is, the better.” His account of the religious writer George Bush (1796–1859) also has an unpublished passage, marked by a large pencil X, in which Poe registers his skepticism of the writer and his followers, denigrated as “Bushites.”

**Edgar Allan Poe**

**American, 1809–1849**

**“Mary E. Hewitt” and “George Bush”**

**Autograph manuscript, ca. 1848**

**Gift of Susan Jaffe Tane in honor of the Morgan’s Centennial,  
2024; MA 23904**

## **POE'S ECHOES**

From the 1850s onward, successive generations of French poets paid homage to the work of the American writer Edgar Allan Poe (1809–1849) through translations of his fiction and poems. Charles Baudelaire's translations, primarily of the stories, were followed by those of the Symbolist poet Stéphane Mallarmé, and then by those of Mallarmé's disciple, Paul Valéry. Mallarmé chose to translate Poe's rhymed verse, dense with sonic effects, into prose. In this passage Mallarmé comments on the difficulty of translating "The Bells" while attempting to preserve the original's "impalpable richesse."

**Stéphane Mallarmé**

**French, 1842–1898**

***Les poèmes d'Edgar Poe***

**Autograph manuscript, ca. 1869–75**

**Gift of Susan Jaffe Tane in honor of the Morgan's Centennial,  
2022; MA 23849**

## OTHERWORLDLY GLIMPSES

Born in Italy and raised in Brazil, Frederick Sommer settled in 1931 in the American Southwest. In his art as in life, he bridged two creative milieus: European Surrealism (Max Ernst was an Arizona neighbor and friend) and large-format black-and-white photography of the kind pioneered by Edward Weston in early twentieth-century California. In all media, Sommer's rigorous compositions are characterized by self-containment. His horizonless, infinitely receding desert view suggests an outtake from the life of the mind, rather than geography, while his abstract figures inhabit a two-dimensional world all their own—in this case, a sheet of X-ray film packaging.

**Frederick Sommer**

**American, b. Italy, 1905–1999**

***Arizona Landscape, 1943***

**Gelatin silver print**

***Untitled, 1944***

**Glue color on black paper**

**Richard and Ronnie Grosbard for the acquisition of The  
Richard Landis Collection in honor of the Morgan's  
Centennial; 2024.98.1 and 2024.198:17**

## **AN INTIMATE PORTRAIT**

Frida Kahlo is best known for her self-portraits, but children were also an important artistic subject for Kahlo, who was unable to carry a pregnancy to term due to sustained health complications from a trolley accident in 1925. In Mexico, children were commonly portrayed in a Social Realist style promulgated by muralists like Kahlo's husband, Diego Rivera. These murals were both didactic and progressive, upholding the youth as symbols of the country's bright future. While Kahlo often addressed political themes, her depictions of children are more intimate. In this sheet, Kahlo portrays her nephew Antonio (Toño) Pinedo Kahlo, the son of her sister Cristina. Although the sheet reads 1949, Antonio is depicted at age ten, which would date the work to the early 1940s.

**Frida Kahlo**

**Mexican, 1907–1954**

***Antonio Kahlo Niño, ca. 1940***

**Graphite and crayon**

**Promised gift of Katharine J. Rayner in honor of the  
Morgan's Centennial**



## **COLTRANE'S EARLY BEBOP EXPERIMENTS**

This manuscript, which belonged to John Coltrane's family, is a glimpse into the formative years of one of jazz's great innovators. It does not relate to any known compositions but rather, as jazz scholars Lewis Porter and Henry Martin believe, shows Coltrane's early explorations with bebop, a complex new style that emphasized virtuosic improvisation, intricate harmonies, and rapid tempos. The eighth-note runs and dissonances show an artist testing his technical limits and absorbing the revolutionary language of the genre. These fragments capture a pivotal moment when Coltrane was evolving into composer with a singular voice.

**John Coltrane**

**American, 1926–1967**

**Fragments and drafts for incomplete compositions**

**Autograph manuscript, ca. 1945–55**

**Gift of Jacob and Yael Samuel in honor of the Morgan's  
Centennial, 2024**

## IN GOOD COMPANY

Karl Bissinger's widely reproduced group portrait preserves an idyllic vision of the early postwar years, when new generations of talent in dance, poetry, painting, drama, and fiction converged in Manhattan. The elites of literature and the arts gathered at the café Johnny Nicholson opened on East 57th Street in 1948. Chef and co-owner Edna Lewis is credited with the café's most enduring innovation: introducing Southern cooking to American haute cuisine.

**Karl Bissinger**

**American, 1914–2008**

***Tanaquil Le Clercq, Donald Windham, Edna Lewis, Buffie Johnson, Tennessee Williams, and Gore Vidal at Café Nicholson, New York, 1949***

**Gelatin silver print**

**Gift of Robert Dance in honor of the Morgan's Centennial;  
2024.136**

## **BIRDSONGS THROUGH TIME**

Artist and filmmaker Joseph Cornell, known for his “shadow boxes” and found-object sculpture collages, followed *Maria*, his privately printed 1954 book from Salamander Editions, with *The Bel Canto Pet*. Completed around 1955, this rare artist’s book celebrates the nineteenth-century Italian soprano Giulia Grisi—similar to *Maria*’s reverence for the Spanish opera singer Maria Malibran. Cornell included an excerpted description of Grisi by Nathaniel Parker Willis, who attended a dinner where she was said to have imitated her pet mockingbird’s renditions of the other singers in the room. Cornell produced *The Bel Canto Pet* in a small run of about a hundred copies. Seen here is an altered version that the artist gave to his assistant Alexandra Anderson.

**Joseph Cornell**

**American, 1903–1972**

***The Bel Canto Pet***

**[New York]: First Day of Locust Song, 1955**

**Gift of Thomas Lecky in honor of the Morgan’s Centennial,  
2024; PML 199281**

## THE FAMILY OF A MAN

The defining photographic exhibition of the mid-twentieth century was *The Family of Man*, launched on its world tour in 1955 at the Museum of Modern Art in New York. Its curator, Edward Steichen, chose 503 photographs by 273 photographers to represent what he saw as universal phases and facets of human experience. Prominently placed at the start of a section on fertility and birth was Paul Himmel's portrait of his pregnant wife, fellow photographer Lillian Bassman, strolling amid potted flowers before a picture window. Simple and intuitive though the image may appear, Himmel's contact sheet reveals that it was born of preconceived—and aptly collaborative—trial and error.

**Paul Himmel**

**American, 1914–2009**

***Lillian Pregnant with Eric, New York, 1951***

**Contact sheet for *Lillian Pregnant with Eric, New York, 1951***

**Gelatin silver prints**

**Gift of Lizzie and Eric Himmel in honor of the Morgan's**

**Centennial; 2024.141 and 2024.142**

## **MATERIALS OF THE PHOTOGRAPH**

In most instances, the printing of a photograph simply finishes a process that is mainly concerned with representing a scene in the external world. Naomi Savage was one of several camera artists in the 1960s and '70s who moved printmaking to the center of their creative work. She usually rendered her photographs in the form of thick, chemically etched plates of metal. The plates could also be inked, as this one was, and used to transfer an image to paper.

**Naomi Savage**

**American, 1927–2005**

***Mask*, 1960s, printed 1967**

**Line-cut photoengraving on silver-plated copper**

**Gift of the Estate of Robert B. Menschel; 2024.100**

## **AN “INNOCENT” PORTRAIT**

In the 1960s and '70s the enigmatic French Polish artist known as Balthus produced hundreds of drawings that feature dreaming young girls, often nude or in vulnerable poses. The girls are typically shown on the cusp of adolescence: According to Balthus and some other artists at the time, a child is “innocent” before puberty. Here, the feeling of having intruded on a private moment of reverie is enhanced by the nearly closed circuit made by the girl’s gently crooked arm and inclined head, and by the soft shadows that envelop her face. In recent years Balthus’s work has raised questions regarding consent between artists and their models. In cases like this, museums grapple with issues of censorship. The Morgan presents *Nu endormi* as an opportunity to reflect on a challenging topic in contemporary discourses about art, and culture at large.

**Balthasar Klossowski de Rola, called Balthus**

**French, 1908–2001**

***Nu endormi (Sleeping Nude)*, 1974**

**Graphite on vellum**

**Promised gift of Brook Berlind in honor of the Morgan’s Centennial, 2024**

## **STIRRING A REACTION**

Before taking up the camera, Deborah Turbeville worked first as a model and then as an editor at *Harper's Bazaar*. This image, printed as a spread in the May 1975 issue of *Vogue*, earned her both fame and controversy. Some early viewers read it as an allusion to concentration camps; others saw it as an exercise in lesbian chic. The reactions, however far-fetched, reflected Turbeville's preference for ambiguous narrative scenarios over the task of representing "fashion." The cinematic feeling of *Bath House* is emphasized in this unique Fresson print, a laborious, multilayer printing method that echoes the extreme contrast ratios of early silent film.

**Deborah Turbeville**

**American, 1932–2013**

***Bath House, New York, 1974***

**Fresson print**

**Gift of Paul Tevrow-Sinclair in honor of the Morgan's  
Centennial; 2024.121**

## **AN ICON DRAWS AN ICON**

Among the Morgan's key music acquisitions in the past decade is a manuscript by the composer and conductor Pierre Boulez: *Soleil des eaux* (Sun of the waters), his 1948 cantata on poems by René Char. A 1968 article about Boulez in *The New York Review of Books* by composer and critic Virgil Thomson (whose work is also in the Morgan's music collection) was illustrated with this portrait of Boulez by the renowned caricaturist David Levine. The Morgan holds more than fifty of Levine's drawings of other twentieth-century icons, including Gandhi, James Joyce, Charlie Chaplin, Churchill, FDR, Truman, Mao, MLK, JFK, Fidel Castro, Ronald Reagan, the Beatles, Bella Abzug, and Jimmy Carter.

**David Levine**

**American, 1926–2009**

***Pierre Boulez, 1968***

**Pen and black ink**

**Morgan Music Collection**

**Gift of Sara Fishko in honor of the Morgan's Centennial, 2024**



## **A BESPOKE CITY HALL**

Tim Gosling collaborates with clients to conceive bespoke furnishings and interiors that reflect their personalities and architectural environments—whether their space is a Victorian mansion or Venetian penthouse. The conventional scale of Gosling’s designs was disrupted by his client Neale Albert, who commissioned a series of doll house–sized rooms for tiny artifacts and miniature books. One of their collaborations resulted in this book stand modeled on Barcelona’s city hall, with bronze details inspired by the Catalan architect Antoni Gaudí (1852–1926). The sycamore structure serves as a monument to Barcelona’s greatest modern bookbinders: Emilio Brugalla and his son Santiago, whose versatility ranged from ultramodern designs to pastiche bindings, such as those shown here, that emulate a range of styles from centuries past.

**Tim Gosling, designer**

**British, b. 1966**

**Sycamore and bronze book stand, 2017, with:**

**Six volumes bound by Santiago Brugalla (1929–2021)**

**Miniature volume bound by Emilio Brugalla (1901–1987)**

**Promised gift of Neale and Margaret Albert in honor of the Morgan’s Centennial**

## **A CABINET OF DOMESTICITIES**

Both in its content and its design, Jamie Kamph's binding for Hannah Woolley's *The Queen-Like Closet* honors the historically underrecognized domestic labor of women. As a writer, Woolley helped to pioneer the domestic advice genre in England.

Marketed specifically to women, this publication, her third, first appeared in 1670. Subsequent editions would follow over the next fifteen years. Kamph bound the work in linen embroidered with cotton floss thread. Reminiscent of the embroidered bindings of England's Restoration period (1660–88), this volume is decorated with fruit and kitchen scenes modeled from the work's frontispiece. A small, expertly constructed cabinet made from silk-covered book board directly invokes the work's title.

**Jamie Kamph, binder**

**American, b. 1946**

**Cream linen, embroidered with colored threads, in miniature cabinet, on:**

**Hannah Woolley (ca. 1622–1675)**

***The Queen-Like Closet*, 1670**

**Gift of Jamie Kamph in honor of the Morgan's Centennial,  
2024; PML 199100**



Frontispiece of *The Queen-Like Closet* (1670).

## **MORE THAN JUST A ROOM**

Based in Lambertville, New Jersey, Jamie Kamph's Stonehouse Bindery has been in operation for nearly fifty years and, as such, stands as a beacon for bookbinders in training. Kamph advocates that designer bindings should be crafted in close, contemplative conversation with the texts they house. Her binding for *A Room with a View*, E. M. Forster's classic novel, handsomely exemplifies this school of thought. Many of Kamph's bindings also contain autobiographical features that merge with the design in subtle ways. The window view seen on the front cover here does just that: It references Kamph's monthlong stay in Florence in an apartment on the uppermost floors of a palazzo.

**Jamie Kamph, binder**

**American, b. 1946**

**Green goatskin binding, with multicolor onlays and gold tooling, on:**

**E. M. Forster (1879–1970)**

***A Room with a View*, 1908**

**Gift of Jamie Kamph in honor of the Morgan's Centennial, 2024; PML 199099**

## **WORLDS WITHIN A WORLD**

This volume of twelve double-page colored maps is a facsimile of the miniature atlas of the British Empire commissioned in the early 1920s for Queen Mary's Dolls' House at Windsor Castle. Originally issued in a limp red leather cover, this copy was afforded the royal treatment in 2004 by the designer and binder George Kirkpatrick. His goatskin binding is onlaid with a leather map of the world; countries associated with the British Empire in the 1920s are indicated in pink, while vertical longitudinal lines suggest the rotation of the Earth and passage of time. Kirkpatrick enclosed the book in a leather-covered globe, which is weighted to match the tilt of the Earth's axis.

**George Kirkpatrick, binder**

**British, b. Northern Ireland, 1938**

**Goatskin leather, with leather onlays and gold and blind tooling, in matching globe-shaped enclosure and calfskin-lined rosewood box, 2004, on:**

***Atlas of the British Empire*, ca. 1928**

**Promised gift of Neale and Margaret Albert in honor of the Morgan's Centennial**

## THE BARD, THE BINDER, AND THE COLLECTOR

Michael Wilcox's pervasive use of gold and color onlays can sometimes make his book covers resemble cloisonné or stained glass. Key to his design philosophy was an emphasis on recognizable imagery. For Wilcox, depictions of human figures and everyday objects are important reminders of "what we are, where we belong and what is of permanent value." His design for "*The Poet of Them All*" is as literal and figural as it is playful: Anthropomorphic books emerge "naked" from a volume in Shakespeare's hands; once clothed in ornate alphabetic bindings, they escape the front cover and, as the Bard looks on, reappear on the back with a portrait of Neale Albert, whose famed collection of miniature Shakespeare books in designer bindings is the subject of the publication.

**Michael Wilcox, binder**

**Canadian, b. Britain, 1939–2023**

**Goatskin binding, with multicolor leather onlays and gold tooling, 2019, on:**

***“The Poet of Them All”: William Shakespeare and Miniature Designer Bindings from the Collection of Neale and Margaret Albert, 2016***

**Promised gift of Neale and Margaret Albert in honor of the Morgan’s Centennial**

## **CELEBRATING A CRITIC'S CAREER**

In 2011 the Whitney Museum of American Art honored the critic Calvin Tomkins, best known for the illuminating profiles of contemporary artists that he has published in *The New Yorker* since the 1960s. In a gift organized by the museum's then-director Adam Weinberg and a benefactor, Donna Rosen, the Whitney presented "Tad" with a portfolio of works by twenty-two leading visual artists. The tributes range from inscribed photographs by George Condo, Jeff Koons, and Cindy Sherman to original drawings by sculptor Siah Armajani and painter Julie Mehretu. Jasper Johns's striking contribution, a watercolor, includes playful references to Marcel Duchamp, one of Johns's great inspirations and the subject of multiple books by Tomkins.

### ***Our Turn: A Gift for Tad***

**Portfolio with twenty-two artworks**

**[New York: Whitney Museum, 2011]**



Clockwise, from top left:

**Siah Armajani**

**American, b. Iran, 1939**

***Untitled*, [2011]**

**Ink, crayon, stamps, and wax seals**

**Christo**

**American, b. Bulgaria, 1935–2020**

***Drawing for Over the River: Project for Arkansas River,  
State of Colorado (1992–2017)*, October 5, 2011**

**Graphite, charcoal, wax crayon, and fabric**

**Julie Mehretu**

**American, b. Ethiopia, 1970**

***Untitled*, [2011]**

**Graphite on Mylar**

**Jasper Johns**

**American, b. 1930**

***Untitled*, [2011]**

**Watercolor, graphite, and printed text**

**Gift of Calvin Tomkins and Dodie Kazanjian in honor of the  
Morgan's Centennial, 2024; MA 23881.1, 23881.7, 23881.13,  
and 23881.11**

## THE FEEL OF COLOR

Best known for his figurative sculptures in plaster, George Segal also created many works in pastel—a medium that he likened to plaster. In both cases he worked from life, but whereas his sculptures focus on multigure scenes executed with a hyper-realist attention to detail, his pastels offer intimate images of single figures that verge on the abstract.

“I love [pastel],” Segal told curator Constance Glenn in 1977, “the dryness, the powderiness, the feel of color.” Reminiscent of a bather by Edgar Degas (1834–1917), the softly abstracted figure in *Untitled Series I* bends toward the viewer, emphasizing the curves of her back and buttocks. The smooth gray of the paper shows through the rough pastel, underscoring the tonal variations in each mark.

**George Segal**

**American, 1924–2000**

***Untitled Series I*, 1964**

**Pastel on gray paper**

**Gift of the George and Helen Segal Foundation in honor of the Morgan’s Centennial; 2022.372**

## **DRAWING WITHOUT RULES**

Helen Frankenthaler rose to prominence in 1950s New York through her pioneering soak-stain technique. This involved applying swaths of oil paint onto unprimed canvas and allowing the color to seep in. *Third Floor, 94th Street* showcases this approach: She first demarcated areas in charcoal before saturating the sheet with pools of color. While Frankenthaler's canvases tend to be larger, she appreciated the intimacy of working on a smaller scale, which brought her closer to the surface. The more compact size also allowed her to enact free-form, fluid marks, such as the subtle twist of blue gouache in the center of this page. Frankenthaler's virtuosic application of color and form established her as a pivotal link between Abstract Expressionism and the burgeoning Color Field movement.

**Helen Frankenthaler**

**American, 1928–2011**

***Third Floor, 94th Street, No. IV, 1960***

**Gouache and charcoal**

**Gift of the Helen Frankenthaler Foundation in honor of the Morgan's Centennial; 2023.182**

## COLOR AND RHYTHM

In 1985 Riley introduced the “zig” into her compositions, explaining that she “wanted more”:

A way of working which allowed me to get to grips with plastic issues. . . . I crossed the vertical register with a strong diagonal, upsetting the balance of the canvas. . . . I could work against those directional forces, counteracting them through color and rhythm.

In the late 1970s Riley had adopted a new production approach. She would create and notate study drawings before arriving at a final composition. Then she would turn the composition over to her assistants, who would make the painting. Here, her pencil notes include instructions: “All original colors” and “paint up to this line,” as well as letters indicating the various colors.

**Bridget Riley**

**British, b. 1931**

***Zig/Rhomboids*, 1987–88**

**Opaque watercolor over graphite**

**Gift of Bridget Riley in honor of the Morgan’s Centennial;  
2024.169**

## HUE AND HARMONY

In the 1960s and '70s, Bridget Riley gained recognition for her monochromatic paintings as she increasingly embraced color's generative possibilities and its capacity to create ever greater visual complexity. This gouache study is for the series *Orphean Elegies/Song of Orpheus*. Complete with pencil notations, the drawing illustrates her process of refining color and composition to achieve what she described as "the particular hues and shades that could best generate an envelope of colored light." The title references the mythic figure Orpheus, whose ethereal music was said to charm even rocks. Similarly, Riley's drawing induces a hypnotic mood through waves of soft pastel tones, suggesting a gentle, rippling motion.

**Bridget Riley**

**British, b. 1931**

***Orphean Elegies/Song of Orpheus*, 1978–79**

**Graphite and gouache**

**Gift of Bridget Riley in honor of the Morgan's Centennial;  
2024.168**

## THE UNBOUND UNIVERSE

Yayoi Kusama has worked in a wide range of media, including painting, sculpture, performance, installation, and drawing. *Nets (105)* is a rare early exploration into what would become her renowned *Infinity Net* paintings, which she began after moving from Japan to New York in 1958. Motivated by recurring hallucinations of being suffocated by nets, Kusama materialized these visions in her work, methodically rendering individual curved marks into a seemingly endless web of interconnected dots and lines. Unlike her later *Infinity Nets*, which are generally uniform across the surface, *Nets (105)* includes a halo of diluted black pigment that concentrates attention on the center of the composition.

**Yayoi Kusama**

**Japanese, b. 1929**

***Nets (105)*, 1957**

**Gouache and pastel**

**Promised gift of Agnes Gund in honor of the  
Morgan's Centennial**

## THE VIEW INSIDE

In his *Genetic Self-Portrait* series, Gary Schneider uses the output of medical imaging technology to question contemporary notions of selfhood. A scanning electron micrograph of a hair follicle, a chemical map of a DNA strand, retinal scans: Such registrations of bodily data are intimate, even intrusive, but seemingly unrelated to the “inner person” sought by portraitists. Schneider, however, adapts these and other medical images to create prints that share the aesthetic vocabulary of fine art photography and biomorphic abstraction, thus bridging clinical and subjective versions of interiority.

**Gary Schneider**

**South African, b. 1954**

***Genetic Self-Portrait: Retinas*, 1998**

**Pigmented ink on paper**

**Gift of Victoria Newhouse in honor of the Morgan's  
Centennial; 2024.159**



## REVISITING A MOMENT OF WITNESS

Each work in the series *Icons* portrays a tabletop diorama in which a famous photograph is re-created. Many of the images referenced derive their power from photography's uncanny ability to freeze action, stopping history in its tracks. In their own studio shots, however, Cortis and Sonderegger expose the crude materials of their handiwork (tape, cotton, etc.), thus underlining the difference between their laboriously crafted still life and the instantaneous image to which it pays homage. Complicating matters further, in this case, is an enduring controversy: Did the photojournalist Robert Capa truly bear witness as a Spanish Republican soldier fell to a sniper's bullet, or did he stage a reenactment, some miles and days removed from the scene of battle?

**Jojakim Cortis and Adrian Sonderegger**

**Swiss, b. Germany, 1978; Swiss, b. 1980**

***Making of "Death of a Loyalist Militiaman, Córdoba front, Spain, early September 1936" by Robert Capa, 2016, from the series *Icons****

**Digital chromogenic print**

**Gift of the artists in honor of the Morgan's Centennial;  
2024.104**

## **RISING FROM THE ASHES**

Richard Minsky is a book artist, scholar, and founder of the Center for Book Arts in New York. As the inaugural piece in his limited-edition *Bill of Rights* set, this “book art object” contemplates the high stakes of the freedom of speech and the dangers of writing and publishing. It contains a burnt copy of Salman Rushdie’s *The Satanic Verses*. Upon its publication in 1988, the novel sparked intense controversy over its presentation of Islam, leading to calls for Rushdie’s death and forcing him into hiding. Composed of gold leaf, ink, and lacquer over bookbinders’ board, the reliquary housing the ashes is boldly decorated in an interlaced geometric motif. Combined, the burnt book and reliquary are transformed into material representations of the obstacles to freedom of speech.

**Richard Minsky**

**American, b. 1947**

***The Bill of Rights: The First Amendment: (Reliquary for the ashes of Salman Rushdie’s “Satanic Verses”)***

**New York, issued February 19, 2001**

**Purchased as the gift of Karen B. Cohen in honor of the Morgan’s Centennial, 2024; PML 199112**

## TOPOLOGICAL INVESTIGATIONS

Over the past four decades, Terry Winters has developed a unique pictorial language rooted in nature and technology. While ostensibly abstract, his work is not distinct from the real world. On the contrary, he modifies found images—often seemingly objective data from scientific renderings—to reveal how they “can be torqued or tweaked, made more poetic and expressive.” This drawing comes from a series that explores the intersection between geometric patterns and topological, mathematically derived shapes known as knot-forms, lines that can be intertwined and looped within three-dimensional space without breaking or crossing. By translating these scientific figures into drawings, Winters tests the medium’s role in introducing and developing different spatial systems and morphological relationships.

**Terry Winters**

**American, b. 1949**

***Inflection, Vector, Frame/2*, 2009**

**Graphite and gouache**

**Gift of Audrey and Zygmunt Wilf in honor of the Morgan’s Centennial; 2024.2**

## **BETWEEN TWO WORLDS**

American artist Lee Bontecou began developing her groundbreaking sculptures and soot drawings in the late 1950s. These drawings were created by controlling the oxygen flow on an acetylene torch and moving it across paper to produce rich black fields. In 1988 Bontecou shared her drawing philosophy with students at the Skowhegan School of Painting and Sculpture: “You can travel miles within a drawing. . . . You can work from your inner world rather than always the external world.” Bontecou’s depictions of her “inner world” transcend the familiar, often blurring the boundary between technology and nature. This sheet portrays ambiguous cosmological forms, suggesting asteroids or spaceships seemingly beyond the limits of the knowable universe.

**Lee Bontecou**

**American, 1931–2022**

***Untitled, 1987***

**Pastel**

**Promised gift of Kate Ganz and Daniel Belin in honor of the Morgan’s Centennial**

## **THERE'S NO PLACE LIKE HOME**

Born in rural Georgia, Nellie Mae Rowe worked in the fields to help support her family. She left the farm at age sixteen and was primarily occupied as a domestic worker for most of her adult life. Rowe devoted herself to making art after the death of her second husband, turning the front yard of her Atlanta home into a space she called the Playhouse. She began suspending stuffed animals, ornaments, and household objects from trees and clotheslines. Though homemade lawn decorations have been a staple within Black communities in the US South, Rowe's yard was more elaborate than others in her neighborhood. In 1981 Rowe was diagnosed with terminal cancer. In this drawing, one of her last, she reflected on and took pride in the world she created.

**Nellie Mae Rowe**

**American, 1900–1982**

***My Little House Is Not So Bad*, 1982**

**Crayon and graphite**

**Gift of the Judith Alexander Foundation in honor of the  
Morgan's Centennial; 2024.108**

## **DON'T HAVE A COW, MAN**

Joyce Pensato is known for her unsettling reinterpretations of American icons, especially cartoon characters. Mentored by Abstract Expressionist Joan Mitchell in the 1970s, Pensato adopted an energetic approach to mark-making grounded in the lineage of the New York school. Through her hand, familiar figures such as Batman, Mickey Mouse, and Daffy Duck are transformed into strung-out, nervous, and vaguely menacing personages. Bart Simpson, from the long-running animated TV show *The Simpsons*, was a favorite subject. “I think *The Simpsons* are drawn so well,” Pensato explained. “As a structure, it’s just great . . . the simplicity draws you in.” This formal simplicity also allowed Pensato to experiment with materials. Here, she repeatedly erased and reapplied pigment until the paper became raw and abraded.

**Joyce Pensato**

**American, 1944–2019**

***Untitled*, n.d.**

**Charcoal**

**Gift of the Joyce Pensato Foundation in honor of the  
Morgan’s Centennial; 2025.5**

## THE (DIS)ORDER OF NATURE

In their 1992 book *Finders, Keepers*, Rosamond Purcell and writer Stephen Jay Gould explore the labors of scientific collectors who gather the samples that researchers use to define the range of variation in a species. Taxonomists compare individual examples in numbers that rival the profusion of natural selection itself. The 42 million specimens at Leiden's Naturalis Biodiversity Center include many thousands donated by the widely traveled Dutch collector Willem Cornelis van Heurn (1887–1972), whose “uncurated jar” of preserved organisms drew Purcell's attention. She photographed it in the institution's courtyard, thus fortuitously capturing the building's roofline in reflection.

**Rosamond Purcell**

**American, b. 1942**

***The Uncurated Jar, Collection of Willem Cornelis van Heurn,  
Naturalis Biodiversity Center, Leiden, 1985***

**Dye destruction print**

**Gift of Robert Sherwood Thill in honor of L. A. Angelmaker's  
Dear History Correspondence; 2024.17**

## **A POET REIMAGINED**

In his photographic collages, John O'Reilly—an arts educator by day—often inserted himself into Baroque paintings or studio tableaux where he could interact with the iconography of art and literature. Here the artist shelters beneath the wing of a stern-looking bird of prey. The image is dedicated to the visionary English writer Gerard Manley Hopkins, whose sonnet “The Windhover” (1877) celebrates the ecstasy of watching a “dapple-dawn-drawn Falcon” masterfully dive, wheel, and hover in the wind over freshly plowed fields.

**John O'Reilly**

**American, 1930–2021**

***For Gerard Manley Hopkins, 1996***

**Collage of black-and-white instant photographs (Polaroids)**

**Gift of John Pijewski in honor of the Morgan's Centennial;**

**2024.202**



## LOVE, OUTLINED

Recognized for his masterful prints on the commercial gelatin silver paper of his era, Emmet Gowin also has often explored processes dating from photography's earliest years, including the unpredictable salted paper process. This work reflects his deep, lifelong bond with his wife, Edith—a devotion which parallels the reverence he feels toward the natural world. While photographing nocturnal moths in a rainforest in Panama, Gowin found himself missing Edith, so he brought her close by creating a paper cutout of the two of them together.

**Emmet Gowin**

**American, b. 1941**

***Edith in Panama, Double Portrait, Holding, with Leaf***

***Predation, 2003***

**Salted paper print**

**Gift of Edith and Emmet Gowin in honor of the Morgan's centennial; 2024.73**

## **AN ELEGIAC ABSTRACTION**

A key figure in post–World War II American art, Cy Twombly is known for integrating motifs from mythology and the ancient world into his abstractions. Swaths of color often coexist alongside handwritten text. The title of this drawing, *Naumackia* (or Naumachia), which appears on the paper along with the word “Jupiter”), refers to the staged naval battles in ancient Rome: bloody events that commonly ended in the death of the losing team. A vessel with its rowers is suggested at the bottom by the black mass graced by daubs of bright pink, and Twombly’s visceral, energetic marks evoke the violence of his subject. Similar boat shapes appear in three panels of Twombly’s renowned *Four Seasons* painting suite, executed a year later.

**Cy Twombly**

**American, 1928–2011**

***Naumackia*, 1992**

**Tempera and graphite**

**Gift of Agnes Gund in honor of the Morgan’s Centennial;  
2024.154**

## MATERIAL MEDITATIONS

Artist and filmmaker Julian Schnabel played a pivotal role in introducing Neo-Expressionism in the United States. In the late 1970s his exuberant and emotive use of mixed media—including painting on broken ceramic plates affixed to canvases—marked a departure from Minimalism’s nearly two-decade dominance of the art scene. Since then he has continued to experiment with a variety of materials, such as paper, velvet, and tarpaulin. *From the Names of Our Children (#1)* exemplifies Schnabel’s distinctive approach with its collaged map pieces and varied applications of paint, ranging from thick impasto strokes to precise blocks of color. The title references a scene from *Last Tango in Paris* (1972) in which Marlon Brando’s character reflects on his mortality and the children he’ll never have.

**Julian Schnabel**

**American, b. 1951**

***From the Names of Our Children (#1), 1980***

**Oil and paper on paper**

**Promised gift of Julian Schnabel in honor of the  
Morgan’s Centennial**