

THE MORGAN LIBRARY & MUSEUM
MASTERWORKS FROM THE MORGAN: LITERARY AND HISTORICAL MANUSCRIPTS

The letters and manuscripts on view, from a wide range of time periods and creative traditions, illustrate the many ways people take pen to paper to further their own reflections, communicate information, and compose written works. A scientist looks through a telescope and makes written observations; parents tell a bedtime story about a dapper elephant; a songwriter drafts lyrics on hotel stationery; a blind poet works with a copyist to get his epic poem ready for the printer. From private notes to heavily revised drafts to works on the verge of publication, these primary documents provide insight into the working methods of their creators. The selections are drawn from the department's collection of American and European manuscripts, the core of which was formed by Pierpont Morgan. In recent years, with the acquisition of the archives of the Pierre Matisse Gallery and *The Paris Review*, the Carter Burden Collection of American Literature, and manuscripts of Bob Dylan and others, the collection has grown to include important twentieth-century materials.

Jean de Brunhoff (1899–1937)

L'histoire de Babar, le petit éléphant (*The Story of Babar*).

Autograph manuscript draft; watercolor study; dummy with illustrations, ca. 1930.

MA 6304. Gift of Laurent, Mathieu, and Thierry de Brunhoff, and purchased with the assistance of The Florence Gould Foundation and the Acquisitions Fund, Fellows Endowment Fund, Gordon N. Ray Fund, and Heineman Fund, 2004.

The Story of Babar, published in French in 1931 as *L'histoire de Babar, le petit éléphant*, began as a bedtime story de Brunhoff's wife Cécile told their sons. De Brunhoff expanded and illustrated the tale of the baby elephant who is cruelly orphaned, has adventures in civilization, and grows up to be king of all the elephants. In the pages shown here we see Babar putting on clothes, including his famous green suit, for the first time. The Morgan's collection of *Babar* material includes de Brunhoff's notes on color for his illustrations, draft text and illustrations in pencil, watercolor studies, and the dummy with the original handwritten text. It records the book's journey from idea to publication.

Elizabeth Barrett Browning (1806–1861)

Autograph letter signed, [London, 17 and 18 September 1846], to George Moulton Barrett.

MA 2148.39. Acquired in 1961.

In this letter to her brother George, Elizabeth Barrett announced her marriage to Robert Browning; the two poets had wed in secret just a few days before. "He did not ask me to dance or to sing," she wrote, "but to help him to work and to live—to live a useful life & to die a happy death—that was in my power." The letter is postmarked 19 September, the day on which the couple departed for Paris before settling in Italy.

Jane Austen (1775–1817)

Autograph manuscript of *Lady Susan*, written ca. 1793–94 and transcribed in fair copy soon after 1805.

MA 1226. Purchased in 1947.

Shown here is the only surviving complete manuscript of a novel by Jane Austen. This epistolary novel, or novel in letters, chronicles the affairs of the vibrant and manipulative Lady Susan. It was written when Austen was nineteen years old. She made this fair copy several years later to be read by family and friends, writing out the story in her neat, expansive hand, and possibly adding the "Conclusion" at that time as well. The manuscript remained untitled and unpublished at her death. It was first published in 1871 in the appendix to James Edward Austen-Leigh's second edition of *A Memoir of Jane Austen*.

Ezra Pound (1885–1972)

Sonnets and Ballate of Guido Cavalcanti.

Galley proofs with autograph corrections, ca. 1912.

MA 5036. The Carter Burden Collection of American Literature. Gift of the family of Carter Burden, 1998.

In 1912 Ezra Pound published an edition of work by thirteenth-century Italian poet Guido Cavalcanti, whom he greatly admired. This long sheet is a galley proof from that project; Pound's extensive handwritten corrections and revisions show the young writer at work fine-tuning his translation. Pound's finished product was sharply criticized. One reviewer wrote, "Either Mr. Pound knows very little about the Italian language, or he is totally lacking in that critical judgment necessary to the translator." Pound was not discouraged. In addition to writing his epic poem, *The Cantos*, translation became his chief

literary activity. Pound returned to Cavalcanti in his *Canto XXXVI*, which is in part a translation of Cavalcanti's canzone "Donna mi prega."

George Plimpton (1927–2003)

Typed letter signed, Paris, 16 April 1954, to Ernest Hemingway.

MA 5040. *The Paris Review* Archives. Purchased as the gift of an anonymous donor, 1999.

Paris Review editor George Plimpton wrote to Ernest Hemingway in the spring of 1954 requesting a meeting for an Art of Fiction interview. The *Review*'s first issue in 1953 had featured such an interview with E. M. Forster. Author interviews became a highlight of the literary journal, providing an opportunity for writers to discuss their craft and working methods. The *Review*'s editors allowed interviewees to delete indiscretions, make substantial additions, and rewrite their own words before the interview was published. *The Paris Review* Archives contains drafts and revisions of almost all of the Art of Fiction interviews, some with minor and some with very substantial changes.

Ernest Hemingway (1899–1961)

Autograph letter signed, Venice, 3 May 1954, to George Plimpton.

MA 5040. *The Paris Review* Archives. Purchased as the gift of an anonymous donor, 1999.

In this letter Hemingway declined Plimpton's request for an Art of Fiction interview ("I might say, 'Fuck the Art of Fiction'"). But he did so expansively in four handwritten pages, referring a bit to his own creative process: "For instance I can only write when I am in love. But you can't say that because it complicates your life."

"Ernest Hemingway: The Art of Fiction"

Typed manuscript with autograph corrections by Ernest Hemingway, ca. 1957.

The Paris Review

Spring 1958, issue 18. Printed in the Netherlands by N.V. Drukkerji G.J. Thieme, Nijmegen.

MA 5040 *The Paris Review* Archives. Purchased as the gift of an anonymous donor, 1999.

Plimpton eventually persuaded Hemingway to participate in an interview. They met several times and became friends through an ongoing correspondence. The Hemingway Art of Fiction interview was published in the spring 1958 issue of the *Review*. These three pages are a draft of that interview with pencil corrections and additions in Hemingway's hand. In the published version, the statement crossed out at the top of page 11 was not deleted but moved to a different section of the interview.

The Paris Review

Spring 1958, issue 18. Printed in the Netherlands by N.V. Drukkerji G.J. Thieme, Nijmegen.

MA 5040. *The Paris Review* Archives. Purchased as the gift of an anonymous donor, 1999.

"Toni Morrison: The Art of Fiction"

Toni Morrison (b. 1931)

Typed manuscript with autograph corrections by Toni Morrison, ca. 1993.

MA 5040. *The Paris Review* Archives. Purchased as the gift of an anonymous donor, 1999.

Toni Morrison's Art of Fiction interview, conducted by Claudia Brodsky Lacour and Elissa Schappell, appeared in *The Paris Review*'s fortieth-anniversary issue. Morrison revised her interview extensively, making many additions and corrections to the draft text, as shown in these four pages, in which she discusses American literature's relationship with race. In the same year this interview was published, Morrison was awarded the Nobel Prize in Literature. Currently Morrison is Robert F. Goheen Professor in the Council of the Humanities at Princeton University, a position she has held since 1989.

The Paris Review

Fall 1993, issue 128. Printed by Capital City Press, Montpelier, VT.

MA 5040. *The Paris Review* Archives. Purchased as the gift of an anonymous donor, 1999.

Henry David Thoreau (1817–1862)

Autograph journal, 31 August 1852–7 January 1853.

MA 1302.19. Purchased by Pierpont Morgan, 1909.

On 8 October 1852 Thoreau made this entry in his journal, recounting how a loon engaged him in a cat-and-mouse chase on Walden Pond. This dramatic passage made its way, somewhat refined but essentially intact, into his published memoir, *Walden*. Thoreau revised the original journal entry in pencil and drew a light vertical line through the passage to indicate that he had recycled it for *Walden*, presenting the episode as if it had taken place seven years earlier. (The dark blue lines

were made by an editor of Thoreau's manuscripts). Over the course of a quarter century, Thoreau filled dozens of notebooks with written observations and comments, creating a seminal work of self-documentation.

Richard Doyle (1824–1883)

Two autograph letters signed, July 1843 and undated, to his father, John Doyle.

MA 3315. Purchased on the Fellows Fund, with the special assistance of Mr. and Mrs. Walter H. Page, 1974.

Doyle embellished his weekly family letters in much the same style that would bring him fame as the principal illustrator of the magazine *Punch* during the 1840s. He sent these two letters to his father, a prominent (though anonymous) political caricaturist. In the top letter, Doyle jokingly searches for a subject: "I desperately depicted small devils playing all manner of games round this very page in the hope of deminishing [*sic*] the space for writing." In the letter below, he depicts visitors to the celebrated Westminster Hall cartoon exhibition of 1843, a competition called by Queen Victoria to promote English historical painting. It was after the exhibition was parodied in *Punch* that the word *cartoon* began to be associated with pictorial satire rather than preparatory drawings.

George Gordon, Lord Byron (1788–1824)

Don Juan. Autograph manuscript, 1818–20.

MA 56–57. Purchased by Pierpont Morgan, 1900.

Byron's manuscript of *Don Juan* reveals a fluid hand, the author often working with minimal revision to achieve a swift, conversational pace despite the complexity of his chosen rhyme scheme, ottava rima. Shortly after composing the first canto, a few pages of which are shown here, Byron added several dozen stanzas to the poem. He then recopied some of the new stanzas crosswise, in a neat and regular hand, directly over the first draft. "The bore of copying it out is intolerable," he told a friend after completing the first canto, "and if I had an amanuensis he would be of no use, as my writing is so difficult to decipher."

Oscar Wilde (1854–1900)

An Ideal Husband. Revised typescript of Act II, 24 January 1894.

MA 3579. Gift of Frederick R. Koch, 1981.

Though he wrote his plays quickly, Wilde revised heavily. This early typescript of *An Ideal Husband* illustrates his working method: he would begin with an autograph draft, send it to a typist (in this case, "Mrs. Marshall's Type Writing" service), add further revisions, and call for a new typed copy. Still more adjustments would be made during rehearsal. By the late 1880s, the typewriter had been developed sufficiently to permit its widespread use. Wilde, Fanny Kemble, Mark Twain, and Henry James were among the first major authors to use typewritten texts as elements of composition.

Alexander Pope (1688–1744)

An Essay on Man. Autograph manuscript, ca. 1731.

MA 348. Purchased by Pierpont Morgan, 1909.

The text of *An Essay on Man* was the result of a tortuous composition process. Pope first made prose notes on the philosophical arguments he wished to put forth, then worked out couplets on scraps of paper and composed a first draft. On fresh sheets, shown here, he neatly copied the verses he had composed thus far and reworked them heavily. Another fair copy with further revisions followed. Even after the poem was published, Pope continued to refine it for later editions. Dr. Johnson, who studied examples of Pope's manuscripts, found them a source of delight for those who wish "to trace the mind from the rudeness of its first conceptions to the elegance of its last."

Dylan Thomas (1914–1953)

"Lament." Autograph manuscript, ca. 1951.

MA 6402. Fellows Acquisition Fund, gift of Annette de la Renta in memory of Carter Burden, 2005.

On both sides of this sheet, Thomas crafted the first stanza of "Lament," in which an old "ram rod" recalls his youthful days of sexual longing. Thomas worked through rhymes and phrases along the right-hand side of the page while composing and revising along the left. He wrote to his friend Marguerite Caetani about the worry and workmanship that went into the composition: "The poem will come: the crotchety poem not quite clean, but worked at, between the willies, very hard." Caetani published "Lament" in her journal *Botteghe Oscure* along with what would become Thomas's best-known poem, "Do Not Go Gentle into That Good Night." They were two of the last poems he completed before his death in New York in 1953.

John Milton (1608–1674)

Paradise Lost. Manuscript of Book I, in the hand of an amanuensis, ca. 1665.

MA 307. Purchased by Pierpont Morgan, 1904.

This 33-page manuscript is all that remains of the many drafts and fair copies that comprised the evolving text of Milton's biblical epic *Paradise Lost*. After he lost his sight, Milton relied on several amanuenses, or copyists, to transcribe the verses he composed in solitude and to assist him as he revised. This manuscript, which has been marked up lightly by at least five different hands, consists of the text of Book I as it was delivered to Samuel Simmons, the printer of the 1667 first edition. Simmons probably retained these sheets and passed them on to later copyright holders because they bear the imprimatur, or publishing license, issued by the English government.

William Hacke (fl. 1671–1702)

Copy of the journals of Bartholomew Sharpe, William Cowley, and John Wood, after 1686.

MA 3310. Gift of H. P. Kraus, 1979.

Cartographer William Hacke prepared this elaborate copy of the journals of three seventeenth-century pirates and explorers, adding ninety colorful illustrations and maps, some of which he drew from a seized Spanish chart book of the South Seas. The volume, beautifully bound in gold-tooled red morocco, is open to Hacke's transcription of a journal entry of Bartholomew Sharpe, an English buccaneer who undertook a campaign of terror against the Spanish, plundering towns and capturing ships along the Pacific coast of South America. By turning a record of brazen crime and expert navigation into a work of art, Hacke capitalized on the public's fascination with piracy.

Alexander Calder (1898–1976)

Illustrated notes for an exhibition at the Pierre Matisse Gallery, New York, 1941.

MA 5020. Gift of the Pierre Matisse Foundation, 1997.

Calder sent Pierre Matisse these detailed instructions on the assembly and pricing of sculptures for an upcoming gallery exhibition. The prices are indicated in bright red pencil. The illustrations and notes describe the proper installation of the artist's stabiles, which were not intended to be touched, and mobiles, which could gently be put into motion. Calder was one of the few American artists represented by Matisse, whose influential New York gallery generally showed the work of Europeans of the French school, including Balthus, Dubuffet, Giacometti, and Miró. From 1934 to 1943, the Matisse Gallery mounted eight exhibitions of Calder's work.

John Ruskin (1819–1900)

The Stones of Venice. Autograph manuscript, 1851–53.

MA 398–400. Purchased by Pierpont Morgan, 1907.

For his monumental study of Venetian architecture, Ruskin produced sheaves of notes, drafts, and sketches of architectural details. On the text page shown, he drafted a passage declaring that both men and buildings must do their duty in a graceful and pleasing way, then began a list of "architectural virtues." As published, Ruskin's requirements for a successful building are:

1. That it act well, and do the things it was intended to do in the best way.
2. That it speak well, and say the things it was intended to say in the best words.
3. That it look well, and please us by its presence, whatever it has to do or say.

Jean-Jacques Rousseau (1712–1778)

Julie, ou, La Nouvelle Héloïse. Autograph manuscript, [1759–60].

Heineman MS 181A. The Dannie and Hettie Heineman Collection, gift of the Heineman Foundation, 1977.

Rousseau made this neat fair copy of his epistolary novel *Julie* for the publisher in Amsterdam. Instead of leaving Montmorency to see the novel through publication, he submitted a clean, legible manuscript to facilitate the compositor's work. As he copied the text from earlier drafts, Rousseau continued to make some changes. On the small added sheet of paper, for example, he added a postscript to a letter from Madame d'Orbe to Madame de Wolmar and wrote clear instructions as to where the new text should be inserted. Rousseau's publisher sent proofs back to France for the author to correct. When *Julie* was finally published in November 1760, it became one of the best-selling books of the eighteenth century.

Bob Dylan (b. 1941)

"Blowin' in the Wind." First printing, in *Broadside*, no. 6, May 1962, signed and annotated by Dylan on 30 May 1962.

MA 6269. Gift of George Hecksher, 1999.

In 1962, from their apartment on the Upper West Side of Manhattan, Agnes "Sis" Cunningham and her husband, George Freisan, launched the topical song magazine *Broadside*. They printed on a cast-off mimeograph machine from the American Labor Party. "Blowin' in the Wind" made its first appearance in print in the sixth issue; Dylan added his own

pencil embellishments to this copy. The editors included the following note: “‘Blowin’ In The Wind’ . . . is the third song by Bob Dylan which we have published. Only 20 years old, some consider him to be the nearest composer we have had to Woody Guthrie in recent years. He has an album out of his songs, and is scheduled to bring out a song-book soon.”

Bob Dylan (b. 1941)

“It Ain’t Me, Babe.” Autograph manuscript, [1963 or 1964].

MA 6274. Gift of George Hecksher, 1999.

This draft of the lyrics to “It Ain’t Me, Babe” includes notes for the first verse and an unrecorded verse (on the second half of the sheet). Dylan wrote on stationery from the London hotel where he stayed briefly during his first trip to England in December 1962 and January 1963. He interrupted his London stay with a brief trip to Italy, where he later said (in liner notes to the album *Biograph*) that he had written the song. This particular sheet may date from that period or from May 1964, when he performed the song at the Royal Festival Hall. He recorded “It Ain’t Me, Babe” in June 1964 for the album *Another Side of Bob Dylan*.

Elizabeth Barrett Browning (1806–1861)

Sonnets from the Portuguese. Autograph manuscript, 1845–46.

MA 933. Purchased by J. P. Morgan, Jr., 1917.

Poems. London: Chapman & Hall, 1850.

PML 30849. Purchased in 1934.

Manuscripts of the first two poems of Elizabeth Barrett Browning’s celebrated sonnet sequence are shown here along with their first printing in an expanded edition of her poems published in 1850. The sonnets were not published in a separate volume; instead, they appear unceremoniously as the final selections in the second of two volumes of *Poems*. The title *Sonnets from the Portuguese* suggested a translation rather than an original composition. The Morgan manuscript, which contains twenty-seven of the forty-four sonnets, is the earliest of three extant versions of the work. A later version was recopied for presentation to Robert Browning, and a third copy was made for the printer.

Charles Dickens (1812–1870)

Our Mutual Friend. Autograph manuscript and preparatory notes, ca. 1862–65, and first edition in original parts (London: Chapman and Hall, 1864–65).

MA 1202–03. Purchased in 1944.

Heineman 689. The Dannie and Hettie Heineman Collection, gift of the Heineman Foundation, 1977.

To plan his intricately plotted novels, Dickens made outlines of the main story elements he wished to address in each chapter. On the page shown on the left, he sketched out the end of the first section of *Our Mutual Friend*, telling himself to “Wind up the book I as skillfully and completely as I can.” He then composed the text, a portion of which is shown to the right. Even before he had completed the novel, Dickens began to publish it in serial “parts,” several of which are shown above. Month by month, readers awaited each successive installment as the author was busy writing the next part of the story.

Charlotte Brontë (1816–1855)

Autograph notebook of prose and poetry, signed, 24 December 1829–May 1830.

Patrick Branwell Brontë (1817–1848)

“Angria and the Angrians.” Autograph manuscript, 1835.

Emily Jane Brontë (1818–1848)

“The Night of Storms Has Past.” Autograph manuscript, 10 June 1837.

Anne Brontë (1820–1849)

Autograph notebook of poems, 25 January 1838–19 August 1841.

MA 2538 and 2696. The Henry Houston Bonnell Brontë Collection. Bequest of Mrs. Bonnell, 1969.

These manuscripts, three in minuscule handwriting, are the work of a group of unusually imaginative teenage siblings. When they were children, the Brontës began inventing characters and scenarios as part of their creative play. Over the years they built a complex web of stories and poems about made-up kingdoms, informed by their extensive reading of literary works and contemporary news. In the notebook on the upper left, Charlotte describes a palace garden with strong echoes from *The Arabian Nights*. Below left, Branwell describes battles and intrigue in the Angrian chronicle. Above right, Anne’s poem is written in the voice of an imprisoned heroine from the kingdom of Gondal. Below right, Emily’s poem describes a dream visit from a ghostly figure.

Benjamin Franklin (1706–1790)

Autograph letter signed, London, 31 January 1769, to Jean-Baptiste Le Roy.

Franklin wrote to a French friend explaining the American colonists' plan to boycott British products as a response to the Townshend Acts, which placed taxes on glass, paper, tea, and other imports. The boycott was an important step on the path to revolution, war, and independence. Despite the fact that Parliament repealed the acts in 1770, the "breach" Franklin feared between the colonists and Parliament grew wider when the British government left one tax in place as a symbolic gesture—the tax on tea. For the colonial revolutionaries, who stood firm on the principle that only their representatives could levy taxes on them, it was still one tax too many.

MA 723.8. Gift of Mr. Bigelow, 1911.

Willa Cather (1873–1947)

Autograph letter signed, Pittsburgh, 7 December [1915], to Elizabeth Shepley Sergeant.

Two months after the publication of *The Song of the Lark*, Cather wrote to a friend describing how she missed the company of her fictional heroine Thea Kronborg. *The Song of the Lark*, a story of a young opera singer's growth and achievement, was Cather's third and longest novel. It was also her most overtly autobiographical, explicitly tracing her own gradual development from provincial Midwesterner to cosmopolitan artist.

MA 1602.55. Gift of Elizabeth Shepley Sergeant, 1954.

Galileo Galilei (1564–1642)

Autograph notes on the satellites of Jupiter, 14–25 January 1611.

On this scrap of paper (an unfolded envelope), Galileo recorded the positions of four satellites of Jupiter over a period of several nights. He had observed the moons with the aid of his newly constructed telescope and published his findings in his revolutionary book *The Starry Messenger* (1610). He then worked to define more precisely the periods of the orbits of the Jovian moons, setting up his telescope night after night and making notes such as these. In a radical departure from his university training, Galileo insisted that scientific theory be grounded in observation and physical evidence rather than reliance on ancient authority.

MA 1064. Purchased in 1928.

Beatrix Potter (1866–1943)

Autograph letter signed, Sidmouth, 17 April 1898, to Noël Moore.

In the decade before she began to publish little books about the lives and adventures of animals, Potter sent "picture letters of scribbled pen and ink" to her young acquaintances. In this example, she spun a story for Noël Moore, a friend's son, about the animals she encountered during a seaside vacation. Above, a faceless Potter and the dapper dog Stumpy go shopping in Sidmouth; below, Stumpy takes tea with two four-legged friends and a human servant. Potter transformed stories first told in private, affectionate correspondence into one of the most popular series in the history of children's literature.

MA 2009.4. Gift of Colonel David McC. McKell, 1959.

Bartolomeo Ammannati (1511–1592)

Autograph letter signed, Florence, 18 February 1558 (Julian calendar, 1559 Gregorian), to Cosimo I de' Medici.

In a lovely hand, typical of humanist writers of the Italian Renaissance, architect Bartolomeo Ammannati reports on his progress designing the staircase of the Laurentian Library in Florence. Michelangelo had been commissioned three decades earlier to design a library to house the fine Medici collection of books and manuscripts, but construction was interrupted when he left Florence. Ammannati, who was charged with completing work on the vestibule leading to the reading room, tells his Medici patron that Michelangelo has provided a model "from his own hand" and urged that a fine walnut be used to complement the stonework of the building.

MA 1346.9. Purchased on the Fellows Fund, 1950.

Jonathan Swift (1667–1745)

Letter in the hand of John Gay, signed with the pseudonym Richard Sympson, London, 8 August 1726, to Benjamin Motte. Swift sent this letter to a publisher to introduce his work *Travels into Several Remote Nations of the World*—popularly known as *Gulliver's Travels*. To sell this provocative political satire, Swift used several layers of subterfuge. In the first line, "Mr. Lemuel Gulliver's" story is presented as a true memoir when in fact it was a fictional creation. The letter is signed by Gulliver's cousin "Richard Sympson"—an invented literary agent. Finally, Swift's friend John Gay penned the letter to disguise its authorship. The publisher discovered the true identity of the author, bought the manuscript, and quickly produced a best-seller.

MA 563.7. Purchased by Pierpont Morgan, 1909.

Edgar Allan Poe (1809–1849)

“A Tale of the Ragged Mountains.” Autograph manuscript, ca. 1844.

Poe often wrote neat fair copies of his work on small half-sheets of paper, pieced together with sealing wax to form a continuous scroll. Unfurled, this example extends to a length of approximately twelve feet. Of the more than eighty tales Poe wrote in his lifetime, only ten manuscripts survive; this is one of three in the Morgan’s collection. The story’s protagonist is transported to an unfamiliar place and time, his imagination heightened by morphine and stimulated by mesmerism. With eyes resembling those of “a long-interred corpse,” he is a typical Poe creation—an amalgam of the living and the dead.

MA 324. Purchased by Pierpont Morgan, 1909.