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**RARE FIRST EDITION OF *THE STAR SPANGLED BANNER* AND
ALBERT EINSTEIN'S ORIGINAL *THEORY OF RELATIVITY* NOTES
AMONG NEW TREASURES ON VIEW IN THE MORGAN'S
RESTORED McKIM BUILDING**

New York, NY, February 1, 2011—The Morgan Library & Museum announced today that a new group of highlights from its permanent collection will go on view February 15 in the newly restored McKim building. The historic original building of the Morgan reopened on October 30, 2010 after several months of renovation aimed at providing enhanced exhibition space for the institution's renowned holdings of art, literature, and music.



The Star Spangled Banner
[Music by John Stafford Smith; words by Francis Scott Key]
Baltimore: Carrs Music Store, [1814]
James Fuld Collection, 2008

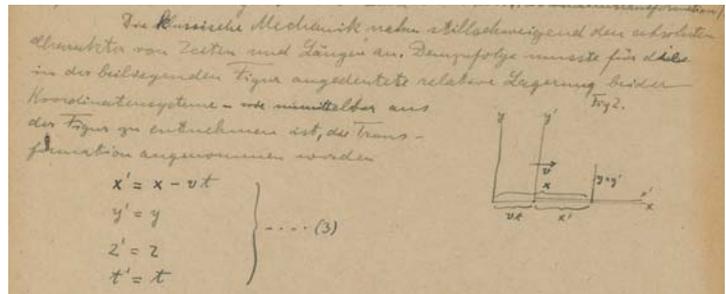
Nearly two dozen exceptional new works will be displayed. The selection of important Americana includes **Thomas Jefferson's "Notes on the State of Virginia (1785),"** one of two hundred copies privately printed in Paris for Jefferson while he was ambassador to France and a great rarity. The Morgan's copy is inscribed by Jefferson to the Comte de Rochambeau, commander of the French forces at Yorktown, where the British army surrendered to George Washington, effectively ending the Revolutionary War. A first edition of "**The Star Spangled Banner,**" one of the few surviving copies of Francis Scott Key's great work, will also be on view. Key's original poem, inspired by the sight of the United States flag flying over Fort Henry after the British attack in September 1812, was set to John Stafford Smith's 1770s melody for "To Anacreon in Heaven." Not until 1931 was "The Star Spangled

Banner" declared the nation's official anthem. This first edition sheet—with *patriotic* misspelled in the subtitle—is one of only a handful of surviving copies.

Among the new literary and historical manuscripts will be **Giovanni da Verrazzano's twenty-one page letter (1524),** purchased in 1911 by Pierpont Morgan. The missive, written in the explorer's native Tuscan

language to King Francis I of France, is the original first account of the Atlantic coast of the United States. The page on display records Verrazzano's discovery of what is now known as New York Bay. Also featured are **poems by Elizabeth Barrett Browning** written secretly during her courtship to Robert Browning in 1845–46 and shared with him only after they were married. They include Sonnet 43 with its famous opening line: "How do I love thee? Let me count the ways." Several pages of the autograph manuscript for **Thorton's Wilder's *Our Town***, one of the most iconic American plays which debuted on Broadway on February 4, 1938, will be shown for the first time at the Morgan. The work reveals the collaborative, if sometimes difficult, relationship between Wilder and the play's director, Jed Harris.

Noteworthy is a page from **Albert Einstein's thirty-five handwritten pages** on the Theory of Relativity that were intended for an article in the British magazine *Nature*. His complex theory was first published in 1916 but was shared among professional colleagues only. Written in Berlin around 1919–20, Einstein sought to share his conclusions with the general public.



Albert Einstein (1879–1955)
 "Grundgedanken und Methoden der Relativitätstheorie, in ihrer Entwicklung dargestellt" (*Fundamentals and Methods of the Theory of Relativity . . .*) (detail), signed, [Berlin, ca. 1919–1920]
 The Dannie and Hettie Heineman Collection

The manuscript, however, proved too long for publication, but in 1920 newspaper articles about his theory started to appear, marking the beginning of widespread awareness of Einstein's importance. The page on display includes equations and texts that reveal the creative process by which he reached his revolutionary conclusions.

On view from the Morgan's exceptional collection of early rare books will be a copy of the ***Hypnerotomachia Poliphili (1499)***, which was acquired by Pierpont Morgan in 1900. *The Strife of Love in a Dream by the Lover of Polia* is one way of translating the title of this typographical masterpiece, considered the greatest illustrated book of the Italian Renaissance. Partly an erotic fantasy, partly a compendium of classical imagery, this convoluted text leads the reader through a dreamscape of ruins, monuments, and temples described in a strange mixture of Latin and Italian. The double-page spread in the show depicts the triumphal procession of Leda, whose erotic encounter with Jupiter (Zeus), disguised in the form of a swan, occurs atop a vehicle pulled by six bejeweled elephants.

The museum's celebrated holdings of medieval and Renaissance manuscripts will be richly represented in the display, including the famous **Reims Gospel Book** (ca. 860), written in gold and created during the leadership of Archbishop Hincmar (r. 845–82), counselor to Emperor Charles the Bald (r. 840–77). Also on view is the **Bestiary**, a manuscript from the twelfth century on animals and their nature as well as Christian moralizations. Considered one of the Morgan's most important English manuscripts, this medieval treatise

was adapted from Physiologus, a Greek text translated into Latin by the fifth century. The page is illustrated with fish flying out of a boat.

From the collection of music manuscripts, **Franz Liszt's *Flanes de Woronince* (1847)** will be presented. After meeting Liszt in 1847, Princess Carolyne Sayn-Wittgenstein invited him to her Polish-Ukrainian estate for the birthday of her daughter, Princess Marie. On a return visit, he composed three piano pieces based on Polish and Ukrainian songs and dedicated the work, *Flanes de Woronince*, to the younger princess. A liaison between Carolyne and Liszt ensued that would last the rest of his life.

Several key works from the opening rotation will remain on view such as the jeweled Lindau Gospel (ca. 880) from the Abbey of St. Gall and the manuscript of Mozart's famed "Haffner" Symphony No. 35, in its plush presentation box.



Sawfish and Ship
Bestiary, in Latin. England, probably Lincoln, before
1187
MS M.81, fols. 68v-69
Purchased by Pierpont Morgan, 1902

The Morgan Library & Museum

The Morgan Library & Museum began as the private library of financier Pierpont Morgan, one of the preeminent collectors and cultural benefactors in the United States. Today, more than a century after its founding in 1906, the Morgan serves as a museum, independent research library, musical venue, architectural landmark, and historic site. In October 2010, the Morgan completed the first-ever restoration of its original McKim building, Pierpont Morgan's private library, and the core of the institution. In tandem with the 2006 expansion project by architect Renzo Piano, the Morgan now provides visitors unprecedented access to its world-renowned collections of drawings, literary and historical manuscripts, musical scores, medieval and Renaissance manuscripts, printed books, and ancient Near Eastern seals and tablets.

General Information

The Morgan Library & Museum
225 Madison Avenue, at 36th Street, New York, NY 10016-3405
212.685.0008
www.themorgan.org

Hours

Tuesday–Thursday, 10:30 a.m. to 5 p.m.; extended Friday hours, 10:30 a.m. to 9 p.m.; Saturday, 10 a.m. to 6 p.m.; Sunday, 11 a.m. to 6 p.m.; closed Mondays, Thanksgiving Day, Christmas Day, and New Year's Day. The Morgan closes at 4 p.m. on Christmas Eve and New Year's Eve.

Admission

\$15 for adults; \$10 for students, seniors (65 and over), and children (under 16); free to Members and children, 12 and under accompanied by an adult. Admission is free on Fridays from 7 to 9 p.m. Admission is not required to visit the Morgan Shop.

