

The
Morgan
Library &
Museum

Press
Release

**INAUGURAL MASTERWORKS EXHIBITION
DEMONSTRATES QUALITY AND SCOPE OF
THE MORGAN LIBRARY & MUSEUM'S COLLECTIONS**

DRAMATIC NEW CUBE GALLERY SHOWCASES MEDIEVAL TREASURES

**SPECIAL EXHIBITION ILLUSTRATES DESIGN PROCESS BEHIND
RENZO PIANO BUILDING PROJECT**

New York, NY, April 25, 2006—The Morgan Library & Museum reopens April 29, 2006, with double the exhibition space for its world-renowned collections. To inaugurate its new Renzo–Piano–designed campus, the Morgan presents a major exhibition of treasures from its permanent collection, a special exhibition about the Morgan’s historic expansion project and Renzo Piano’s design, and a new installation of some of Pierpont Morgan’s favorite medieval masterpieces.

MASTERWORKS FROM THE MORGAN

*April 29–November 12, 2006**

*(*please note: the closing dates of some of the presentations in the exhibition vary)*

Masterworks from the Morgan presents more than three hundred masterworks drawn from all six of the Morgan’s collection areas, including new acquisitions and works that have never been seen or have not been exhibited for many years. On view will be the finest, rarest, and most beautiful examples of master drawings and prints from the past five centuries; medieval and Renaissance illuminated manuscripts; literary, historical, and music manuscripts; rare printed books; and ancient Near Eastern pictorial seals.

**Drawings (*through July 2, 2006*)
Morgan Stanley Gallery East**

The drawings exhibition comprises approximately one hundred works from the fifteenth to twentieth centuries, highlighting the breadth and depth of the Morgan’s holdings. The exhibition chronicles the history of the Morgan’s collection, as it contains works from the initial group of drawings purchased by Pierpont Morgan in 1909 to notable acquisitions and gifts since the institution’s founding in 1924 to works acquired in the last several years.

Most of the works in the exhibition are to be presented by school, with large sections dedicated to Italian, French, and Netherlandish and Flemish drawings and a smaller contingent of works by British, Spanish, and German artists. The concluding section will consist of modern drawings by late-nineteenth- and early-twentieth-century artists. Works on view include drawings by sixteenth-century Italian artists, such as Leonardo, Raphael, and Michelangelo; seventeenth-century Dutch and Flemish masters Rembrandt and Rubens; eighteenth-century French and Italian artists, such as Watteau and Tiepolo; and nineteenth- and early twentieth-century artists, such as Cézanne, Delacroix, Degas, Picasso, and Pollock.

Important examples include one of only four Jacopo da Pontormo drawings in America, *Standing Male Nude Seen from the Back and Two Seated Nudes* (1517–21); Albrecht Dürer's *Adam and Eve* (1504), one of the most important drawings by this seminal German artist; Hendrick Goltzius's *Young Man Holding a Skull and a Tulip* (1614), an iconic drawing by the draftsman and engraver and one of the most requested by visitors; and Rembrandt Harmensz. van Rijn's *The Bulwark de Rose and the Windmill de Smeerpot* (ca. 1649–52), by far the most important landscape by Rembrandt in the collection and one of the finest of his existing Amsterdam views.

Other works include Jean-Antoine Watteau's *Two Studies of the Head and Shoulders of a Little Girl* (ca. 1717), a masterpiece in the *trios-crayon* technique by the most influential of eighteenth-century French draftsmen, whose name is synonymous with the rococo; Thomas Gainsborough's *Study of a Lady* (ca. 1785), a complex and technically virtuosic study by one of the most significant English portrait painters of the eighteenth century; Pablo Picasso's *Portrait of Marie-Thérèse Walter* (1936), an emotionally insightful and technically brilliant pen and ink study of the artist's lover; and two recent acquisitions never before seen at the Morgan—Erich Heckel's *Seated Man (Self-Portrait)* (1912), and Juan Gris's *Man with Opera Hat* (1912).

This portion of the exhibition is organized by Rhoda Eitel-Porter, Charles W. Engelhard Curator and Department Head, Drawings and Prints, The Morgan Library & Museum.

Literary and Historical Manuscripts (through September 3, 2006) **The Engelhard Gallery**

The installation of literary and historical manuscripts presents a wide range of items—from complete manuscripts and working drafts of poetry and prose to correspondence, journals, and other documents—by major European and American authors, artists, scientists, and historical figures from the fifteenth to twentieth centuries. It is organized with particular attention to what manuscripts reveal about the creative process.

The items on view in this presentation are grouped to illustrate the role of manuscripts in the development of finished works. Notes and sketches that precede composition include Charles Dickens's outlines for *Our Mutual Friend* and Galileo's research notes for an astronomical treatise. Private writings include juvenile works of the four Brontë siblings and Elizabeth Barrett Browning's *Sonnets from the Portuguese*. Manuscript drafts that show works in progress include Oscar Wilde's play *An Ideal Husband* and Bob Dylan's lyrics for the song "It Ain't Me, Babe." Manuscripts that made their way to the printer include Edgar Allan Poe's "Tale of the Ragged Mountains," Jane Austen's *Lady Susan*, and Ezra Pound's *Guido Cavalcanti*, shown in corrected proof. Private letters reveal Willa Cather's nostalgia for a character in *The Song of a Lark* and Renaissance architect Bartolomeo Ammannati's role in Michelangelo's design for the Laurentian Library in Florence.

Among the works that will be on view for the first time at the Morgan are notes and author-corrected galleys of interviews with Ernest Hemingway and Toni Morrison from *The Paris Review Archives*; watercolor studies and drafts from Jean de Brunhoff's *The Story of Babar*, which was in the hands of the de Brunhoff family and not available to scholars or the public until it was acquired by the Morgan in 2004; and Dylan Thomas's heavily corrected manuscript of "Lament," one of his greatest and last poems, also recently acquired.

This portion of the exhibition is organized by Robert Parks, Robert H. Taylor Curator and Department Head; Christine Nelson, Drue Heinz Curator; and Leslie Fields, Associate Curator, Literary and Historical Manuscripts, The Morgan Library & Museum.

Medieval and Renaissance Manuscripts (through September 10, 2006) Morgan Stanley Gallery West

Medieval and Renaissance manuscripts are a cornerstone of the Morgan's collection. Spanning some ten centuries of Western illumination, this area of the collection includes more than eleven hundred manuscripts as well as papyri. Arranged chronologically, the installation of approximately two dozen works will form a concise history of manuscript illumination, or what could be called the "age of vellum," sandwiched between that of papyrus and paper. Examples will represent the main periods of art history, starting with the Carolingian and continuing with the Ottonian, Romanesque, Gothic, and Renaissance.

The exhibition includes such unrivaled works as the Reims Gospel Book, the Morgan's finest Carolingian manuscript, written in gold about 860 at the Abbey of Saint-Rémi. Also on view is the Mont-Saint-Michel Sacramentary (ca. 1060), the most lavishly illuminated surviving manuscript from the French island abbey; the Hours of Catherine of Cleves, painted about 1440 by the artist known as the Master of Catherine of Cleves and regarded as the most gifted and original artists of the golden age of Dutch manuscript painting; and the Farnese Hours (1546), the most famous Renaissance manuscript by Giulio

Clovio, a Croatian praised by Vasari as a Michelangelo of smaller works. Also on view are the Morgan's thirty-five hand-painted tarot cards from the Visconti-Sforza deck by Bonifacio Bembo and family (ca.1450). The cards form the most complete and one of the earliest and most important fifteenth-century sets known. They will all be on display together at the Morgan for the first time in more than twenty years.

This portion of the exhibition is organized by William M. Voelkle, Curator and Department Head, Medieval and Renaissance Manuscripts, The Morgan Library & Museum.

Music Manuscripts and Books (through September 3, 2006)
The Engelhard Gallery

The Morgan's collection of autograph music manuscripts is unequalled in diversity and quality in this country. The Morgan also owns a large collection of musicians' letters and a small but growing collection of first and early editions of scores and librettos. The collection spans six centuries and many countries, with particular strengths in the eighteenth, nineteenth, and early twentieth centuries.

The composers represented in the installation range from Johann Sebastian Bach to John Cage. The manuscripts show the diversity and depth of the Morgan's music collection and are organized into five different sections. Visitors can hear recordings of selected works at music listening stations throughout the exhibition.

The Opera section includes a printed libretto with autograph annotations of Giuseppe Verdi's *Aida*. Orchestral and Concerto includes Wolfgang Amadeus Mozart's autograph manuscript of the full score of Symphony no. 35 in D ("Haffner"), as well as Gustav Mahler's autograph manuscript of Symphony no. 5. Chamber Music features Ludwig van Beethoven's Piano Trio, op. 70, no. 1 ("Geister"). Polonaise in A-flat, op. 53, by Frédéric Chopin is an example of the works in the Keyboard section. Song and Choral Music includes an autograph manuscript of the full score of Arnold Schoenberg's *Gurrelieder*.

This portion of the exhibition is organized by J. Rigbie Turner, Mary Flagler Cary Curator and Department Head, Music Manuscripts and Books, The Morgan Library & Museum.

Printed Books and Bindings (through September 10, 2006)
Morgan Stanley Gallery West

The installation of printed books and bindings showcases the Morgan's diverse and exceptional collection. Some of the books on view are noteworthy for their original artwork, special bindings, or manuscript additions that show the author at work. Others have been included because they are so rare that they could be called one of a kind. Although printed in quantity and intended for wide distribution,

some books have almost entirely disappeared, victims of neglect, incompetence, censorship, and evolving tastes.

Examples on view include one of only two surviving copies of the first edition of Malory's stories of King Arthur (1485); an embroidered binding made in England in 1599 for a printed Bible; Paul Bonet's 1959 designer binding for André Suarès's *Cirque*; one of the Morgan's three Gutenberg Bibles (ca. 1455), the first book printed from movable type; Lewis Carroll's *Through the Looking-Glass* (1872) with proofs of Tenniel's annotations; Mary Wollstonecraft Shelley's *Frankenstein* (1818), annotated by the author; a 1907 printing of William Shakespeare's *King Richard II* annotated by D. H. Lawrence and Jessie Chambers; and Oscar Wilde's *Vera, or the Nihilist* (1882) with additions and revisions in the hand of the author—a new acquisition on view at the Morgan for the first time.

This portion of the exhibition is organized by John Bidwell, Astor Curator and Department Head, Printed Books and Bindings, The Morgan Library & Museum.

Near Eastern Seals (through November 12, 2006)

Marble Hall

Pierpont Morgan took great interest in ancient Near Eastern seals, as is evident from his collection, dating 3500–330 B.C. This section of the reopening exhibition displays a number of the best examples of these objects, which are among the earliest known pictorial carvings used to communicate ideas. Created for about three thousand years in the region the ancient Greeks called Mesopotamia, or “the land between two rivers,” the function of seals was both practical, as a means of identification, and amuletic, intended to protect or benefit the owner in some way. They are among the smallest pictorial objects ever produced—often just one inch in size—intricately detailed by sculptors who carved them with simple tools in semiprecious stones.

This is the first time that the Morgan's collection of seals will be the focus of a theme-based exhibition—examining the development of the iconography of power as represented in the cylinder seals from their beginnings in the late fourth millennium B.C. with the emerging temple states through to the great empires of the first millennium B.C. The exhibition will end with the absorption of Mesopotamia into the Persian Empire, along with its ancient iconography, which was subsequently used by the Achaemenid kings until the arrival of Alexander the Great.

In addition to the cylinder seals, a larger-scale statue from the ancient Near East is on view to demonstrate the close relationship between seals and other major artworks. Highlights of the works on view include *Nude Bearded Hero Wrestling with Water Buffalo*; *Bull-Man Fighting Lion* (ca. 2334–2154 B.C.), an Akkadian period seal depicting two heraldic pairs and emphasizing the concepts of force and power, and

A Winged Hero Pursuing Two Ostriches (ca. 12th–11th century B.C.), one of the most striking of the Morgan’s Middle Assyrian seals.

This portion of the exhibition is organized by Sidney Babcock, Curator and Department Head, Ancient Near Eastern Seals and Tablets, The Morgan Library & Museum.

**THE MORGAN–RENZO PIANO BUILDING WORKSHOP PROJECT WITH A BRIEF HISTORY
April 29–ongoing**

The Morgan’s expansion project is the subject of a special exhibition of drawings, models, and photographs that begins with a historical survey of the site from the 1850s through today. Featuring materials from the conceptual design phase to the finished scheme, this exhibition chronicles the Morgan’s remarkable architectural evolution and is on view in the special exhibition space located in the lobby of The Gilder Lehrman Hall.

This special exhibition is organized by The Morgan Library & Museum and the Renzo Piano Building Workshop.

**PIERPONT MORGAN’S MEDIEVAL TREASURY
The Clare Eddy Thaw Gallery**

The Clare Eddy Thaw Gallery—a glass-enclosed 20 x 20 x 20 foot “cube” inspired by Renaissance chambers Renzo Piano encountered in Italy—includes some of Pierpont Morgan’s favorite objects. The greatest collector of medieval art in America during the Gilded Age, Morgan amassed more than three thousand objects and six hundred manuscripts between 1899 and his death in 1913. J. P. Morgan, Jr., presented the institution with his father’s entire collection of manuscripts and in 1943 bequeathed this extraordinary group of medieval objects, some of which adorned his father’s study.

The works on display in the Thaw Gallery include the splendid twelfth-century Stavelot Triptych (from the Abbey of Stavelot in Belgium), one of the outstanding masterpieces of medieval goldsmithing; the gold and jeweled binding of the Lindau Gospels, one of the Morgan’s most important acquisitions, which incorporates finely worked gold, star sapphires, garnets, emeralds, and other stones; the fourteenth-century portable shrine of Cardinal Basin; the highly ornamented twelfth-century Malmesbury Ciborium, a vessel for eucharistic wafers; and the twelfth-century Lichtenthal Casket, which contains some of the finest and most important Middle-Rhenish translucent enamels of the period.

Pierpont Morgan also assembled a collection of precious objects of personal adornment from the Migration period, a selection of which is presented along with early medieval ornaments from the collection of Eugene and Clare Thaw.

The Morgan Library & Museum

225 Madison Avenue at 36th Street

New York, NY 10016-3405

For more information, call (212) 685-0008 or visit www.themorgan.org.

Hours

Tuesday–Thursday, 10:30 a.m. to 5 p.m.

Extended Friday Hours, 10:30 a.m. to 9 p.m.

Saturday, 10 a.m. to 6 p.m.

Sunday, 11 a.m. to 6 p.m.

Closed Monday, Thanksgiving Day, Christmas Day, and New Year's Day

Admission

\$12 for adults

\$8 for students, seniors (65 and over) and children (under 16)

Free to Members and children 12 and under accompanied by an adult

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