

New at the Morgan: Acquisitions Since 2004

April 17 through October 18, 2009

WALLS

Red Grooms

American, b. 1937

Rudy Burckhardt at Machu Picchu, 1974

Pencil and colored ink

This impressive portrait records Grooms's friendship with photographer and cinematographer Rudy Burckhardt (1914–1999), with whom he collaborated on several films in the 1960s. The drawing was made from a sketch Grooms did during a trip the two artists took to the pre-Columbian Inca site of Machu Picchu, Peru. The mix of humor and tenderness is characteristic of Grooms's style, which relates to the aesthetics of the comic strip. Having started with the head, Grooms eventually ran out of space for the feet and continued on another sheet of paper.

Gift of Lysiane Luong Grooms and Red Grooms; 2008.3

John Singer Sargent

American, 1856–1925

Portrait of Paul-César Helleu, ca. 1882–85

Watercolor in tones of brown, tan, cream, gray, rose, and violet over pencil

This is Sargent's depiction of his close friend, the French painter and printmaker Paul-César Helleu (1859–1927), whom he met in Paris around 1876. A former student of the academic painter Jean-Léon Gérôme, Helleu established his reputation in the 1890s with portraits of fashionable beauties. In 1912 he painted the ceiling of Grand Central Terminal in New York. The present drawing, begun with a pencil sketch and finished with broad strokes of watercolor brush, exhibits an immediacy characteristic of Sargent's portrait style.

Gift of Rose Pitman Hughes and J. Lawrence Hughes in memory of Junius and Louise Morgan; 2005.5

Series of seven photographic portraits of Mark Twain (1835–1910), each inscribed by Twain, 1906

Gelatin silver prints on card

Twain sent with these seven photographs with a cover letter explaining that the series registers “with scientific precision, stage by stage, the progress of a moral purpose through the mind of the human race's Oldest Friend.” The author relaxes in a rocking chair on a porch in Dublin, New Hampshire, chiefly smoking a cigar. To further animate his thought process, Twain inscribed each print with a continuous caption, which concludes with mock self-contentment: “Oh, never mind, I reckon I'm good enough just as I am.” He joked to his friend Mrs.

Benjamin that, this “series of moral photographs” could be displayed in her daughter's room to provide instruction. The portraits are a vivid example of Twain's playful and humorous presentation of his public persona.

Purchased on the John F. Fleming Fund, 2007; MA 7253

Anthony van Dyck

Flemish, 1599–1641

Portrait of Jacques Dubroeuq, ca. 1636–41

Brush and different shades of brown ink, over black chalk; incised for transfer

Jacques Dubroeuq (1500/10–1584) was a sculptor and architect from Mons (in present-day Belgium). The downward-pointing compass he holds is the attribute of a practicing architect; a raised compass refers to the theoretical aspects of architecture. This sheet is preparatory for the engraving by Paulus Pontius included in what is known as van Dyck's *Iconography*, a book of portraits of individuals of note that was published between 1639 and 1641. The tonal modulation of washes is typical of this type of finished drawing intended for engraving.

Thaw Collection; 2004.38

Rembrandt van Rijn

Dutch, 1606–1669

Four Musicians with Wind Instruments, ca. 1638

Pen and brown ink, brown wash, some red and yellow-ochre chalk

Rembrandt may have made this drawing after witnessing a pageant in 1638 that included Africans and troupes of actors. The subject corresponds to descriptions of African musicians made at the time of the event. This work is one of four drawings on the subject; all display the same complex combination of media—atypical of Rembrandt's drawing technique—with red and yellow chalks, subtle tonal shifts from brown to reddish brown, and an impressively bold line.

Thaw Collection; 2004.42

Johannes Brahms, 1833–1897

Program for a concert that included Brahms conducting his Third Symphony and performing his First Piano Concerto; Berlin, Philharmonie, 28 January 1884

Brahms, a successful performing artist, conducted his Third Symphony with the Berlin Philharmonic (formed shortly before, in 1882) scarcely two months after its acclaimed premiere in Vienna under the direction of Hans Richter on 2 December 1883. The composer also appeared as soloist in his First Piano Concerto, a work that completely failed when he performed it in 1859 with Leipzig's Gewandhaus Orchestra, Julius Rietz conducting. In a letter of 28 January 1859 to his friend violinist Joseph Joachim Brahms wrote: "In spite of it all, the concerto will be well liked some day when I have improved its anatomy, and a second one will certainly sound different."¹

James Fuld Collection

1. Translation by Josef Eisinger and Styra Avins.

Wolfgang Amadeus Mozart, 1756–1791

Il dissoluto punito o sia: Il D. Giovanni (The Libertine Punished or Don Giovanni)

Playbill for the first Leipzig performance, 15 June 1788

This playbill, one of only seven to have survived that advertised performances of Mozart's operas during his lifetime, documents the Leipzig premiere of *Don Giovanni* on 15 June 1788, only seven and a half months after the work's world premiere in Prague. The impresario Domenico Guardasoni, who presented *Don Giovanni* in Prague, brought his company to perform the work in Leipzig, using many of the same performers from the first production: Donna Elvira (Micelli), Zerlina (Micelli sen.), Commendatore (Lolli), Leporello (Ponziani), Don Ottavio (Baglioni), and Masetto (Lolli). The other two roles were recast: Don Giovanni (Costa for Luigi Bassi), and Donna Anna (Crespi for Saporiti).

James Fuld Collection

Johannes Brahms, 1833–1897

"Während des Regens" (During the Rain), [Op. 58, no. 2]

Autograph manuscript, [1871?]

Fuller and faster drop around the roof, you drops in the sweet showers of rain; my darling's adorable kisses will increase, the more you keep on dropping!

*While you drop, I'm allowed to embrace her; if you stop she'll dismiss me. Sky, please don't brighten; drops, fall ever faster!*¹

In this second song of his opus 58 collection, published in December 1871, Brahms vividly depicted the raindrops of the August Kopisch poem in the staccato piano accompaniment.

For many years the whereabouts of this manuscript was unknown, and consequently it was not available to scholars for study until it surfaced at a Sotheby's auction in 2005.

The Mary Flagler Cary Music Collection; Cary 674

🎧 Recorded excerpt available at listening station

1. Translation by Eric Sams.

Jean-Baptiste-Marie Pierre

French, 1714–1789

Le Misanthrope, ca. 1750–55

Pen and black ink, brush and gray wash, over black chalk, heightened with white gouache, on blue paper; framing line in black ink

Inscribed at bottom of sheet, in pen and brown ink, *non morbleu, c'est a vous; et vos ris complaisans tirent de son Esprit tous ces traits medisans.*

"No gadzooks! It concerns you; for your complicit laughter draws from her wit all these slanderous remarks."

The inscription on the drawing is from Act 2 of Molière's comedy *Le Misanthrope*, which was first performed in Paris in 1666. The remark is pronounced by Alceste, the title character, who is disgusted by humanity's hypocrisy,

injustice, and corruption. In love with the flirtatious Célimène, he blames her suitors for her malicious discourse. The lively draftsmanship echoes the staged, courtly conversation that was stylish in eighteenth-century salons. Purchased as the gift of Joan Taub Ades and on the Lois and Walter C. Baker Fund; 2006.5

Samuel Richardson (1689–1761)

Autograph letter signed, dated London, 29 March 1750, to Frances Grainger

This four-page letter contains a sustained analysis of Richardson's great epistolary novel *Clarissa* and represents an extended consideration of the moral issues at the heart of his work. The recipient was the daughter of a neighbor, the pawnbroker Thomas Grainger. She had first written to Richardson in 1748, asking him to justify the superior merits of Clarissa's virtuous suitor Hickman over his dashing rival, Lovelace. The novelist relished the ensuing correspondence with his young female admirer, considering it an instance of the sort of moral debate he wished to generate through his fiction. He discoursed at length on the moral duty of a child to obey her parents, arguing that obedience is an absolute principle and explaining that "Clarissa was not perfect."

Purchased on the Fellows Endowment Fund, 2008; MA 7251

Irving Penn

American, b. 1917

T. S. Eliot, London, 1950

Gelatin silver print (printed in 1984)

With the extreme simplicity of its background, this portrait is characteristic of the spare, exacting compositions with which Penn established new standards for modern portrait photography. As he is seated with his arms behind his back, in a pose suggesting almost painful concealment, the reserve and formality of Eliot's "buttoned-up" public image contrasts sharply with the playful spirit of the affectionate, personal letter written twenty years earlier to Howard Morris (displayed nearby).

This portrait is one of sixty-seven photographs by Irving Penn acquired by the Morgan in 2007. Two others are currently on view in the Annex stairwell.

Gift of Irving Penn; Ph 2007.62

Jean Antoine Watteau

French, 1684–1721

Head of a Woman, Turned Three-Quarters to the Right, ca. 1717

Red and black chalks

Watteau's paintings were based on numerous sketches that he mixed and matched in a variety of compositions.

This head, originally part of a larger sheet of similar studies, was used for the woman at the center of *Pilgrimage to Cythera*, one of the artist's most celebrated paintings (known in two versions—one in the Louvre, Paris, and the other in Charlottenburg Palace, Berlin). The subtle rendering of the profile is characteristic of Watteau's style, as is the free, light, and expressive touch of the soft chalk.

Gift of Mr. and Mrs. Bernard Kramarsky in memory of Lola and Siegfried Kramarsky on the occasion of the 75th anniversary of the Morgan Library and the 50th anniversary of the Association of Fellows; 2008.8

Ernst Ludwig Kirchner

German, 1880–1938

Figures on a Busy Street, 1914

India ink, watercolor, gouache, and reed pen

"I must draw at speeds close to racing, just draw," Kirchner wrote. "Then after a time select what is good." The execution of this watercolor inspired by Berlin's streets conveys the fast pace and transience of modern urban life. All the faceless figures look alike. Although the swift strokes of the pen and free handling of watercolors preserve the spontaneity of a drawing made from life, the careful arrangement of the groups of figures and cars at this busy intersection suggests a planned composition rather than a quick recording of visual impressions.

Bequest of Fred Ebb; 2005.140

Leopold Mozart, 1719–1787

Sketch

Autograph manuscript

Although best remembered as the father of Wolfgang Amadeus, Leopold Mozart was himself a prodigious composer, violinist, and theorist whose 1756 violin method, *Versuch einer gründlichen Violinschule* (Treatise on the Fundamental Principles of Violin Playing), is perhaps his only enduring work. He composed symphonies, keyboard and chamber works, and masses as well as other sacred works that survive mostly in manuscript copies.

This manuscript, a sketch for a small, religious aria, notated for violins, violas, and figured bass, was originally thought to be by Wolfgang but more recently has been attributed to Leopold.
James Fuld Collection

Dylan Thomas (1914–1953)

“In the White Giant’s Thigh.” Autograph manuscript draft, ca. 1951.

This is an early draft of one of the last poems Thomas ever wrote. “In the White Giant’s Thigh” was published in his final collection of poetry, titled *In Country Sleep* (1952). The draft reveals Thomas’s careful craftsmanship, demonstrating how he established the basic themes and structure of the poem. Of the thirty-eight lines shown here, only the first sixteen remain in their present order in the published version of the poem. The remaining twenty-two lines, which show signs of considerable further revision, were placed in a different order in the poem, or abandoned. On the verso, Thomas made isolated notes, specifically jotting down various rhymes and reworking a few lines, only a few words of which appear in the finished poem.

Purchased on the Drue Heinz Fund, 2007; MA 6446

Bruce Nauman

American, b. 1941

Untitled (Study for Diamond Mind II), 1975

Graphite on paper

Inscribed at upper left, *Diamond Mind/Circle of Tears/Fallen All Around me/Fallen Mind/Mindless Tears/Cut like a Diamond/Layout -/12 pc. stone 7 1/2• Rhomboids/Granite 15” on a side—*

Nauman’s superb drawings reveal the creative process behind his work in other media, such as sculpture, performance, video, photography, and film. The present sheet is a study for a sculpture composed of twelve rhomboid blocks distributed in concentric circles, now in the collection of the Kröller-Müller Museum in the Netherlands. Arrows, corrections, and erasures document the artist’s thought process through the particular space of the installation. Inscriptions on the drawing include not only practical instructions and dimensions but also a poetic text, which recalls Nauman’s interest in language and wordplay.

Gift of the Modern and Contemporary Collectors’ Committee; 2008.10

Henri de Toulouse-Lautrec

French, 1864–1901

Man Driving a Hack, early 1880s.

Graphite

From his aristocratic upbringing, Toulouse-Lautrec developed a lifelong fascination with horses, which were a frequent subject in his paintings and drawings. In this sheet from an early sketchbook, the wiry line and lively calligraphic style characteristic of the artist’s sketching technique capture with remarkable conviction the animal’s movement as well as the driver’s posture.

Gift of Sonja Kramarsky Binkhorst in memory of Lola and Siegfried Kramarsky, and in honor of Franz Koenigs and Tine Koenigs van der Waals; 2004.36:9

Hyacinthe Rigaud

French, 1659–1743

Studies for the Portrait of Charles Le Brun and Pierre Mignard, 1730

Black chalk heightened with white, on blue-gray paper

This sheet is a study for Rigaud’s double portrait of the French court painters Charles Le Brun (1619–1690) and Pierre Mignard (1612–1695). Both artists were dead by the time Rigaud made the painting, but he adapted the figures from two portraits he had made of them earlier and composed a fictitious sitting. Rigaud was renowned for the formal perfection of his portraits and established a style that remained dominant for court portraiture in France for generations. His working method included the use of numerous, highly detailed studies such as this sheet.

Bequest of Catherine Curran in honor of the 75th anniversary of the Morgan Library and the 50th anniversary of the Association of Fellows; 2008.16

Robert Morris

American, b. 1931

Portable Heater (Los Angeles Project III), 1969

Pencil and ink wash

This drawing is related to the Art and Technology project organized by the Los Angeles County Museum in 1969 to bring artists in contact with the resources of modern industry and technology. Morris proposed to bury giant

heaters and air conditioners in a landscape to affect its climate locally. His proposal, which was not realized, shows the interest of late-twentieth-century artists in nonvisual phenomena in art—in this case a concern with temperature and atmosphere. In such projects, drawings acquire a special value as the main records of the event or its concept.

Gift of the Modern and Contemporary Collectors' Committee; 2007.74

Charles Seliger

American, b. 1926

Interior of a Landscape, 1955

India ink on illustration board

Influenced by Surrealism and stimulated by his readings in physics and biology, Seliger developed a kind of organic abstraction based on natural forms. During the mid-1950s the notions of “particle” and “structure” became central to his art, which evolved toward the elaboration of forms constructed of minute, endless elements. In *Interior of a Landscape*, such an accumulation of meticulously drawn details suggests the inner structures of plants and other natural objects. “My pictures are in a sense all interiors or intimate views,” he wrote in his journal in 1956. (A volume of Seliger’s *Journal* is also on view in this exhibition.)

Gift of Hy Klebanow; 2006.9

Berthe Morisot

French, 1841–1895

Study for The Cherry Tree, 1891

Watercolor over pencil on cream paper

The loose, sketchy brushwork of this watercolor is characteristic of Morisot’s version of Impressionism. Although the scene appears to be a casually observed moment of domestic life, this sheet is one of several studies for an ambitious decorative painting inspired by the work of the Renaissance artist Botticelli. Morisot’s daughter Julie Manet (Morisot was married to Edouard Manet’s brother) posed for the young woman standing on the ladder, while her niece Jeanne Gobillard modeled for the other figure.

A fifteenth-century cherry-picking scene is depicted in the borders of an illuminated manuscript displayed in a case nearby.

Gift of Mr. and Mrs. C. Douglas Dillon; 2004.27

Claude Lorrain

French, 1600–1682

Studies of Deer, 1630s or 1640s

Brush and brown ink and brown and gray wash, heightened with white (partly oxidized)

Although the large landscape paintings for which Claude is best known were made in the studio, they were based on studies made outdoors, such as this drawing sketched in the garden of the Villa Borghese in Rome. Although it was not intended to provide a wealth of scientific detail, it nonetheless demonstrates the artist’s deep sensitivity to the peculiarities of these notoriously shy forest dwellers. He captured them as if he had come upon them in the wild: browsing, crossing a clearing, or sniffing the air with ears pricked.

Purchased on the Lois and Walter C. Baker Fund and the Edwin H. Herzog Fund and as the gift of Salle and James M. Vaughn, Jr.; 2004.31

Alexander Ross

American, b. 1960

Untitled, 2007

Colored pencil on paper

Ross’s fanciful images, derived from microscopic visions of cellular organisms, merge references to Surrealism, Philip Guston, and science fiction. In this drawing the close observation of nature generates an imaginary landscape made of strange, interlocking forms. Combining volume and flatness, nature and artifice, and abstraction and representation, Ross proposes a contemporary vision of nature at once playful and disquieting.

Purchased as the gift of Whitney B. Armstrong and on the Young Associates Fund for Twentieth-Century Acquisitions; 2008.40

Mary Frank

American, b. 1933

Vulture, ca. 2002

Brush and ink on rice paper

Frank's art is infused with her love of nature. Primarily a sculptor, she also draws extensively and has produced many drawings of animals, often made from observation in zoos or in their natural environment. This image of a lone bird of prey strikingly silhouetted above a wide expanse of white recalls the spare aesthetic of Asian art, in which Frank often finds inspiration.

Gift of the artist; 2007.79

Samuel Palmer

British, 1805–1881

Oak Tree and Beech, Lullingstone Park, ca. 1828

Pencil, pen and brown ink, and watercolor, heightened with gouache, on gray paper

After meeting William Blake, who became a friend and mentor, in 1824, Palmer developed a form of Romantic landscape combining naturalist observation with a visionary style. This drawing depicts a view in Lullingstone Park, near the village of Shoreham in Kent. The artist focused on the giant oak in the foreground, suggesting the texture of its bark with a brilliant skein of dots, circles, and tiny scribbles. He conveyed light through an innovative application of yellow watercolor over white gouache, to which he applied gum arabic, imparting shine, and occasional dots of red watercolor.

Thaw Collection; 2006.53

Anthonie Waterloo

Dutch, 1609–1690

A Wooded River Landscape with Distant Mountains

Black chalk and oiled charcoal with brown wash, watercolor, and traces of colored chalks

Although he was also a painter, Waterloo is better known for his drawings and etchings, chiefly of woodland and forest scenes. This sheet is one of a group of about twenty highly decorative and technically innovative drawings in watercolor and colored chalk that demonstrate his ability to create rich and atmospheric landscapes through subtle color variation. It belongs to a new tradition of landscape drawing that previously had been reserved for small-scale oil paintings.

Purchased on the Charles Ryskamp Fund; 2007.104

Jacques de Gheyn II

Dutch, 1565–1629

Studies of a Frog, Dragonfly, and Fantastic Bird, ca. 1600

Black chalk, metalpoint, watercolor and gouache, pen and brown ink, on prepared paper; framing lines in black ink

The precision of this drawing reflects not only de Gheyn's training as an engraver but his fascination with depicting and analyzing the minutiae of the natural world. While two of the studies—the frog and the dragonfly—represent actual animals, the fantastic bird at upper left may be characterized as pure invention, signaling the place on the sheet where the imagination of the artist mingled with his closely observed details of nature.

Thaw Collection; 2004.40

Helen Frankenthaler

American, b. 1928

Mauve Bag, 1979

Acrylic on brown paper

Frankenthaler was one of the first artists to develop the implications of Jackson Pollock's method of pouring paint onto canvas. She became known in the early 1950s for her abstract compositions of floating shapes in soft, transparent colors achieved by staining unprimed canvas. During the 1970s, having switched to acrylic, she introduced richer colors and a new painterliness into her work, as can be seen in the present drawing. A superb colorist, Frankenthaler has been compared to J. M. W. Turner for her luminous palette and sensuous handling of paint as well as for the landscape imagery that her work suggests.

Gift of Ann and Robert L. Freedman in Honor of Helen Frankenthaler's eightieth birthday, December 12, 2008; 2008-138

Theodore Roszak

American, 1907–1981

Specter of Kitty Hawk, 1946

Pen, ink, and wash

Roszak began his career as a constructivist sculptor in the 1930s. At the end of World War II, disillusioned with the use of technology in battle, he turned to a more expressionist mode. Through menacing figures inspired by plants and animals, he explored themes of death, destruction, and ritual violence. With its reference to the Wright Brothers' first flight at Kitty Hawk, North Carolina, this dinosaurlike figure symbolizes the airplane's horrific consequence on modern warfare. The drawing is related to one of Roszack's major sculptures, now in the Museum of Modern Art.

Gift of Sara Jane Roszak, Estate of Theodore Roszak; 2007.118

Pier Francesco Di Jacopo Foschi
Italian, 1502–1567

The Crucifixion with SS. Jerome and Francis Below and Side Panels with SS. Michael and Tobias and the Angel, ca. 1545
Black chalk, pen and gray ink, gray wash, heightened with white, on gray prepared paper

Drawings by the Florentine artist Foschi number fewer than ten, and studies for known works are even rarer. This drawing is a preparatory study for a fresco over the altar of the oratory in the Villa Rosselli del Turco (now Franceschi) at Poggio alla Noce, near Florence. According to an inscription on the wall, the fresco was painted in 1545.

Purchased on the Edwin H. Herzog Fund; 2004.24

Pieter Kempeneer, called Pedro de Campaña
South Netherlandish, ca. 1503–ca. 1580

The Visitation, 1557–62

Pen and brown ink and wash over black chalk on blue paper

Born to a family of tapestry designers, de Campaña left the Netherlands in 1530 for Bologna, where he assisted with decorations for the coronation of Charles V, before continuing to Seville, where he became that city's foremost painter. This sheet is a study for his 1564 altarpiece in the church of Santa Ana de Triana. The influence of Italian Mannerism, specifically that of Parmigianino, is manifest in the fluid, elongated figures of Mary and St. Anne. The hen and chicks in the foreground foreshadow the births of Christ and Saint John the Baptist.

Purchased on the Edwin H. Herzog Fund and as the gift of Hubert and Mireille Goldschmidt; 2007.76

Hendrik de Clerck
Flemish, before 1570–1630

The Martyrdom of Saint Sebastian, ca. 1617

Pen and brown ink and brown wash over traces of black chalk; framing lines in black ink; squared for transfer in black chalk

De Clerck was the foremost artist in Brussels of his time, serving from 1594 as court painter to Ernst, Archduke of the Netherlands. His prolific artistic production is evidenced by the some two hundred fifty drawings known to be by his hand. He belongs to the generation preceding Peter Paul Rubens, and his work is close to that of the late Mannerist Marten de Vos of Antwerp, with whom he is thought to have studied, as can be seen in the elegantly stylized forms in this drawing. It is a study for the central panel of a triptych still in situ in the church of Sint-Martinus, in the small town of Asse, outside Brussels.

Purchased on the Edwin H. Herzog Fund; 2005.226

Paul Cadmus
American, 1904–1999

Jealousy: The Eighth Sin, 1982

Colored crayons and graphite

In the late 1940s, Cadmus made a series of paintings devoted to the seven deadly sins. In 1982 he decided to add an eighth sin, jealousy, which he described as "a combination of all the sins." This drawing is preparatory for the painting, now in the Metropolitan Museum of Art. Cadmus represented jealousy as a green-faced figure sitting on an active volcano, gnawing on its own heart. It is "neither male nor female," he explained, "or a little bit of each."

Bequest of John M. Thayer; 2005.49

Ludovico Cardi da Cigoli
Italian, 1559–1613

The Apparition of Christ to Saint Peter, ca. 1607

Pen and brown ink, brown wash, over black and red chalk on paper; figures at the lower left squared in red chalk
Cigoli was one of the most influential artists working in Florence during the late sixteenth and early seventeenth centuries. This preparatory drawing for a monumental painting executed for the cathedral of San Francesco in

Livorno and now at the Pitti Palace, Florence, depicts one of Christ's apparitions to his disciples after the Resurrection. According to the Gospel of John (21:8–11), the disciples were instructed by Christ to recast their net, even though they hadn't caught anything that night. They were then beckoned to shore, where there was a fire awaiting them. Pulling up their net, now miraculously heavy with fish, the disciples then recognized that it was Jesus who had invited them ashore.

Purchased on the Edwin H. Herzog Fund; 2008.43

Eugène Delacroix

French, 1798–1863

Demosthenes, ca. 1844

Oil on paper laid down on canvas

The ancient Greek orator Demosthenes (384–322 B.C.) reportedly trained his voice by practicing on the seashore, talking over the roar of the waves while rolling pebbles in his mouth. When Delacroix was commissioned to paint the ceiling of the Deputies' Library at the Palais Bourbon, Paris, he chose this subject to represent Eloquence.

This sketch is for a spandrel of a cupola devoted to the theme of Law.

Bequest of Alex Gordon; 2008.29

Henry James (1843–1916)

Autograph letter signed, dated London, 24 February 1898, to Émile Zola

On 13 January 1898, Zola's manifesto "*J'Accuse . . . !*" caused a scandal when it was published—as an open letter to the president of France—on the front page of the newspaper *L'Aurore*. In Henry James's extraordinary unpublished letter he praised the French novelist for his "rare and solitary courage" in reporting the Dreyfus affair. Zola risked his career and life by exposing the miscarriage of justice and anti-Semitism involved in the wrongful conviction for treason of Alfred Dreyfus, a Jewish artillery captain in the French army. James wrote that "all our colleagues of the pen . . . and of the soul" were united in a "communal outcry" and all of England and America were "inflamed and indignant" about Dreyfus's treatment.

Purchased on the Gordon N. Ray Fund, 2004; MA 6152

Hannelore Baron

American, 1926–1987

Untitled, 1982

Paper, fabric, ink, ink on rice paper

Largely self-taught, Baron, who had emigrated from Germany in 1941, became known during the 1970s for her collages and box constructions. In the tradition of Kurt Schwitters and Joseph Cornell, she created poetic works out of found objects that bear traces of the passage of time. Characteristically delicate and poignant, her collages are made of old papers and worn pieces of fabric on which she scrawled suggestions of human or animal forms as well as cryptic inscriptions reminiscent of ancient manuscripts.

Gift of Elise Boisanté and Mark Baron; 2008.13

Egon Schiele

Austrian, 1890–1918

Embrace, 1914

Graphite pencil

In this depiction of the artist in the arms of an unidentified companion, the jagged, seemingly erratic contours suggest a psychological agitation characteristic of Schiele's self-portraits. A feeling of tension derives from the position of the artist's head—turned away from the woman embracing him—as well as from the placement of the couple to the left of the sheet, with the figure of the woman cropped. The resulting asymmetry conveys the artist's emotional unbalance and emphasizes his egocentric character while demonstrating the amazing technical agility he brought to bear to express a wide range of emotions.

Bequest of Fred Ebb; 2005.160

Marisol

American, b. 1930

Untitled, 1957

Colored crayon and graphite pencil

Born in Paris to Venezuelan parents, Marisol moved to New York in 1950. A few years later she established her reputation as a sculptor of witty portraits and multigure ensembles made from wood. The present drawing merges her interest in primitive forms of expression, such as children's drawings and folk art, with her admiration

of Willem de Kooning. The complex figure composition marks an early instance in Marisol's work of the theme of the family, which would remain central to her art in subsequent decades.
Gift of Barbara S. Linhart; 2008.62

James Siena

American, b. 1957

Heliopolis, 2004

Graphite pencil

Siena's work represents an important tendency in American drawings of the 1990s characterized by an accumulation of complex linear patterns. *Heliopolis* is typical of Siena's intricate compositions based on rules that he sets for himself. The title refers to a village on the Ile du Levant, a French Mediterranean island where the artist goes regularly. Siena likened the motif of the drawing, which he had used in earlier works, to the village street plan, with its main road running uphill. The small scale of the work and its labor-intensive technique recall manuscript illuminations.

Gift of the artist; 2007.2

William Anastasi

American, b. 1933

Untitled (Subway Drawing to Larry Weiner), 1997

Graphite pencil

Working in the tradition of Marcel Duchamp and John Cage, during the 1960s Anastasi began to create works relying on chance procedures and nonvisual principles. Drawings such as the present one are made while riding the subway, eyes closed, sitting with a drawing board on his lap and a pencil in each hand. The drawing is a record of the movement and vibration of the train. The result is a vibrant linear network with a concentration of marks where the artist's hands were most stable. An inscription indicates that Anastasi made this drawing on the way to visiting fellow conceptual artist Lawrence Weiner.

Gift of the Modern and Contemporary Collectors' Committee; 2008.11

Norman Bluhm

American, 1921–1999

Untitled, 1958

Ink

Bluhm belongs to the second generation of Abstract Expressionist painters who, during the 1950s, developed a gestural abstraction based on the innovations of Jackson Pollock and Willem de Kooning. Extending Pollock's dripping and splashing technique and influenced by Monet's late water lilies, Bluhm investigated the expressive possibilities of rivulets of paint running down the canvas. This typical drawing rests on a balance between such delicate, vertical drips and energetic brushstrokes applied in various directions.

Gift of Whitney B. Armstrong in honor of Charles E. Pierce, Jr.; 2007.102

Erwin Pfrang

German, b. 1951

Lagerplane IV, 2004–5

India ink

Inspired by James Joyce's novels, several of which he illustrated, Pfrang developed a visual equivalent of Joyce's stream-of-consciousness writing technique in drawings that teem with enigmatic figures, objects, and symbols emerging from abstract scrawls. The swirling space, nervous tangle of lines, and odd jumps in scale of the present drawing are typical of Pfrang's highly idiosyncratic compositions. (In correspondence with this work, the first appearance in print of Joyce's *Ulysses* is displayed in a case nearby.)

Gift of David Nolan; 2008.5

Roy Lichtenstein (1923–1977)

Paris Review poster, 1966

Silkscreen, no. 1 of 150

Printed by Chiron Press, New York

In the early 1960s, George Plimpton, a founding editor of the literary journal *The Paris Review*, asked the painter Jane Wilson to oversee the production of a series of posters by notable American artists. The sale of the limited-edition prints raised the journal's profile as well as much-needed funds. The artists included Willem de Kooning, Helen Frankenthaler, and Robert Motherwell, among others. Since the only instruction given was that the words *Paris Review* appear in the work, each artist was free to express his or her distinctive style, as Lichtenstein's bold

colors and geometric shapes demonstrate. The prints complement the Morgan's *Paris Review* Archives holdings, which include correspondence and interviews with most of the major literary figures of the twentieth century. Gift of Mrs. H. J. Heinz II, 2008; MA 7243.19

Andy Warhol (1928–1987)

Paris Review poster, 1967

Silkscreen, no. 1 of 150

Printed by Chiron Press, New York

For his contribution to *The Paris Review* print series, Warhol enlarged a receipt from Regency Wine & Liquor and made it out for two bottles of Blair House scotch and one of vodka. The print illustrates what the first editor of *The Paris Review*, George Plimpton, called Warhol's "notion that the banal is indeed not." The elevation of an everyday item to a work of art, Campbell's soup cans, for example, was a recurring theme of his work. Warhol was one of the many artists and writers who attended Plimpton's legendary parties at his Upper East Side residence, which served as the office of *The Paris Review* for many years and was just around the corner from Regency Wine & Liquor.

Gift of Mrs. H. J. Heinz II, 2008; MA 7243.41

Stephen Antonakos

American, b. in Greece, 1926

Untitled (J #6 Berlin), 1980

Colored pencil on Plastivellum

A sculptor whose work typically includes colored neon light, Antonakos has also devoted prolonged periods throughout his career to drawing. While in Berlin in 1980, he began drawing in colored pencil on Plastivellum, a French synthetic support that lends translucency and smooth texture to his work. The present work, which dates from that period, is a beautiful example of the conceptual relationship between Antonakos's drawings and his neon sculptures. Its simplified composition reduced to a basic geometric form on a deep color field achieves a special luminosity from the shimmering effect of the small, irregular hatch marks of the background.

Gift of Michael and Juliet Rubenstein; 2008.9

Henri Matisse

French, 1869–1954

Still-Life with a Chocolatière, 1900

Brush and black ink

This boldly executed drawing is a study for a painting now in the Hermitage Museum, St. Petersburg. Shortly before 1900, Matisse's drawing style changed radically from its naturalistic origins to the expressive manner of this sheet, in which conventions of line and modeling are abandoned, contours obliterated, and volumes indicated by reserved white areas. Matisse had acquired a drawing by Vincent van Gogh in the late 1890s. The broad, energetically brushed marks in this sheet suggest the influence of van Gogh's reed pen drawings.

Thaw Collection; 2006.57

Vincent van Gogh (1853–1890)

Autograph letter, dated 17 October 1888, to Paul Gauguin

Eagerly anticipating Gauguin's impending visit, van Gogh promised that en route from Pont-Aven to Arles his friend would see "miles and miles of countryside of different kinds with autumn splendors." Van Gogh reported that a recent bout of eyestrain forced him to remain indoors and paint an interior "with a simplicity à la *Seurat*." This painting was *The Bedroom*—sketched and vividly described here—in which he "had wished to express *utter repose* with all these very different tones." Van Gogh expressed his desire to talk with Gauguin about this and other paintings, admitting that "I often don't know what I'm doing, working almost like a sleepwalker." Two months after Gauguin's arrival, their fierce quarrels about art ended the painters' intense friendship.

Gift of Eugene V. Thaw in honor of Charles E. Pierce, Jr., 2007; MA 6447

Georg Baselitz

German, b. 1938

Ism, 2006

Feather pen, watercolor, and India ink

This watercolor belongs to a group of recent paintings and drawings called *Remix*, in which Baselitz revisited earlier themes and compositions. Feet—a recurring subject in his art—are depicted upside down, a device Baselitz adopted in 1969 as a way to avoid the dilemma between abstraction and figuration. Baselitz's spontaneous and

gestural style places his work within the modern Expressionist tradition that began in the late nineteenth century with Vincent van Gogh.

Gift of the Modern and Contemporary Collectors' Committee; 2007.75

Prospero Fontana

Italian, 1512–1597

Battle Scene with a Row of Warships

Pen and brown ink, brown wash, heightened with white, over black chalk on blue paper

A follower of Vasari, Fontana worked in the Mannerist style primarily in Bologna and Rome. Blue paper was commonly used in northern Italy during the sixteenth century. This sheet, which was previously attributed to Giulio Romano, may have been preparatory to a painting or fresco. During the Renaissance, scenes from ancient history, such as this one, were often used in the decoration of secular spaces. Fontana used the row of ships to lead the eye along an arc to the background, which features a faintly drawn landscape.

The Joseph F. McCrindle Collection; 2009

Bernard Picart

French, 1673–1733

Allegory of Peace, 1715

Gouache on vellum

This highly finished drawing was made for the title page of the manuscript written by Don Luis d'Acuña, the Portuguese ambassador to the Netherlands, on the War of the Spanish Succession and the peace of Utrecht. On the cloud Peace is pulled from her carriage and compelled to descend to earth, followed by Abundance, Justice, and Religion. In the foreground, a warrior breaks his weapon in anger, while in the background people rejoice. The ship signifies the freedom of commerce. Festoons on the side are decorated with instruments of the arts, which flourish during peace. The artist represented himself and his father on the double bust at the top.

Purchased on the Charles Ryskamp Fund and the L. W. Froehlich Charitable Fund; 2004.20

Diane Arbus

American, 1923–1971

Frank Stella, N.Y.C., 1966

Gelatin silver print (print by Neil Selkirk)

In 1966 Arbus photographed thirteen prominent artists as part of an assignment from *Harper's Bazaar* for a piece on "The American Art Scene." For Stella's portrait, she chose Central Park as a background, bringing to her portraiture style some of the apparent spontaneity of street photography. Stella's open grin reveals a row of missing teeth, a detail that a photographer less attuned to socially stigmatized features might have taken care to conceal. "You see someone on the street," Arbus once wrote, "and essentially what you notice about them is the flaw."

Purchased on the Horace W. Goldsmith Fund for Americana; Ph 2008.58

Diane Arbus

American, 1923–1971

W. H. Auden and Marianne Moore, N.Y.C., 1964

Gelatin silver print (print by Neil Selkirk)

The two poets had been friends for twenty years when Arbus took this photograph on the occasion of a reading by Auden at the Guggenheim Museum, moments before Moore introduced him to the audience. It was published in *Harper's Bazaar* in April 1964 as part of the article "Affinities," devoted to portraits of creative partners.

Purchased on the Horace W. Goldsmith Fund for Americana; Ph 2008.49

CASES

Book of Hours in French and Latin. Paris: Jean Du Pré or Chablis: Jean Le Rouge for Antoine Vérard, 2 September 1485.

Purchased as the gift of the B.H. Breslauer Foundation and on the B.H. Breslauer Foundation Fund, the Curt F. Bühler Fund, the L.C. Harper C-1 Fund, and the Gordon N. Ray Fund, 2007; PML 129974

A Book of Hours is a personal version reproducing the "hours" or "offices" of prayer common to medieval monastic life. This copy is the earliest illustrated Book of Hours printed in France as well as the first known publication of Antoine Vérard, who produced many subsequent editions of this perennial best seller. It is possible that there were earlier editions, but this one has all the marks of a pioneering

venture in its tentative typography and archaic woodcuts (the origins of which are still undetermined). Following Vérard's example, other printers and booksellers developed new, more sophisticated styles of decorating and illustrating this devotional text, which was a staple of the Paris book trade even before the invention of printing.

Prayer Book of Claude de France, in Latin. France, Tours, ca. 1517, illuminated by the Master of Claude de France for Queen Claude de France.

Gift of Mrs. Alexandre P. Rosenberg in memory of her husband Alexandre Paul Rosenberg, 2008; MS M.1166, fols. 24v–25r

Claude de France had just been crowned queen of France when she received this prayer book. It is one of a pair of tiny manuscripts (the companion Book of Hours is in private hands) that the queen might have commissioned as a gift for herself. The work of an artist whose jewel-like style is the epitome of refinement, the queen's manuscripts are the finest creations by an illuminator called the Master of Claude de France. Shown here is the Trinity adored by choirs of angels. Surrounding the Trinity is a girdle with loosely tied knots—an emblem of Claude's husband, King François I. Framing a Trinity in which Christ appears as the pre-Incarnate Son, the girdle alludes to Claude's hopes for a fruitful marriage.

Jean de Brunhoff (1899–1937)

Histoire de Babar, le petit éléphant. Autograph manuscript with watercolor and crayon, 1930 or 1931

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; MA 6304

This handmade booklet is the prototype for *The Story of Babar* (1931), the first installment in the popular series of children's stories about a little elephant who flees his homeland after his mother is killed by a hunter, finds himself in a welcoming big city, and comes of age among humans. De Brunhoff, a painter who had never written or illustrated a book, based the tale on a bedtime story told by his wife, Cécile, to their two young sons. On the pages shown, Babar is depicted pulling his magnificent red car into the great forest to a chorus of jubilant elephant cries. The Morgan holds the complete record of the creation of the first Babar book, including dozens of pencil sketches, manuscript drafts, and watercolors.

Giulio Strozzi (1583–1652). *Feste theatri per la Finta Pazza* (Stage Designs for *The Feigned Madwoman*). Paris, 1645. Bound with: Giacomo Torelli (1608–1678). *Scene e machine preparate alle Nozze di Teti, Balletto Reale* (Sets and Stage Machinery Used in *The Marriage of Thetis*, a Royal Ballet). Paris, 1654.

Purchased on the Gordon N. Ray Fund, 2008; PML 195035

La Finta Pazza, the first Italian opera performed in France (in 1645), was a brilliant success for the Italian stage designer and engineer Giacomo Torelli, who followed up with a prequel, the ballet *Nozze di Teti*, starring Louis XIV in the part of Apollo. For these two commemorative publications, Torelli commissioned the eminent engravers Nicolas Cochin and Israël Silvestre to engrave large double-folding plates after his designs for sets, which had astounded audiences with tricks of perspective and ingenious mechanical devices. This copy is in an elaborate armorial binding, indicating that it once belonged to Henri-Jules de Bourbon-Condé, son of Louis II of Bourbon, “Le Grand Condé,” and proprietor of the magnificent library at Chantilly.

Richard Wagner, 1813–1883

[*Die Meistersinger von Nürnberg*. Acts 2 and 3]

[Mainz: B. Schott's Söhne, 1868]

Corrected proofs of the piano-vocal score

James Fuld Collection

🎧 Recorded excerpt available at listening station

This proof copy of the piano-vocal score of Wagner's *Die Meistersinger* contains markings by the composer himself. The one appearing at the top of page 177 instructs the printer on the placement of the text for the stage direction. Dedicated to King Ludwig of Bavaria, the opera was first performed in Munich on 21 June 1868. In this scene from Act II, by hammering on a shoe and bellowing a tune, Hans Sachs interferes with Beckmesser's attempt to serenade Eva.

Richard Wagner, 1813–1883

Der Ring des Nibelungen

Tickets for each of the four operas performed during the premiere season at Bayreuth, 1876

James Fuld Collection

With the financial aid of his patron Ludwig II of Bavaria, Wagner built a theater in the town of Bayreuth according to his own specifications for the performance of his own works. The Festspielhaus opened in August 1876 with the first complete public performance of the *Ring des Nibelungen* given over four days (13, 14, 16, and 17). Two more complete cycles followed. Wagner's work on the *Ring*, for which he also wrote the text, began in 1848 and did not see completion until 1874.

Oscar Wilde (1854–1900)

Autograph letter signed, ca. 1892, to Lord Alfred Douglas

Gift of Lucia Moreira Salles, 2008; MA 7258

In 1891 Oscar Wilde met a young Oxford undergraduate named Lord Alfred Douglas, known to friends and family as Bosie, the youngest son of the ninth Marquess of Queensberry. This letter—the earliest to survive from the passionate (and tragic) relationship that followed—is displayed here for the first time in over fifty years. Writing on stationery of his London club, Wilde referred to a visiting-card case, his recent gift to Douglas, and expressed candid longing to be together: “I should awfully like to go away with you somewhere where it is hot and coloured.” At the top of the page Wilde scrawled *Love to Encombe*—the young viscount with whom Douglas was lodging at the time.

Oscar Wilde (1854–1900)

Autograph letter signed, 1891, to Bernulf Clegg

Gift of Lucia Moreira Salles, 2008; MA 7258

In the preface to his controversial work *The Picture of Dorian Gray*, Wilde asserted that “All art is quite useless.” He wrote this letter in response to a reader who asked him to elucidate this aesthetic credo: “Art is useless because its aim is simply to create a mood. It is not meant to instruct, or to influence action in any way. . . . A work of art is useless as a flower is useless. A flower blossoms for its own joy. We gain a moment of joy by looking at it.” This important letter, part of the extraordinary Wilde collection donated to the Morgan in the fall, is a fitting companion to one of the institution's greatest treasures, the manuscript of *Dorian Gray*.

Oscar Wilde (1854–1900)

“The Selfish Giant,” manuscript in the hand of Constance Wilde, with revisions by Oscar Wilde

Gift of Lucia Moreira Salles, 2008; MA 7258

This is the only surviving manuscript of any of the stories published in Wilde's 1888 collection *The Happy Prince and Other Tales*, which he called “studies in prose, put for Romance's sake into a fanciful form: meant partly for children, and partly for those who have kept the childlike faculties of wonder and joy.” His wife, Constance, penned this manuscript of “The Selfish Giant,” while Oscar made minor revisions in pencil and signed his name at the end. Additional, more substantive changes were made to the text before publication, suggesting that this is an early draft. The existence of this manuscript in Constance Wilde's hand raises questions about her role in the preparation of the story—was she a simple amanuensis, collaborator, or conceivably a coauthor?

Samuel Barber, 1910–1981

Essay for Strings

Autograph manuscript, 1938(?)

Gift of Robert Owen Lehman, 2009

More commonly known as *Adagio for Strings*, the *Essay for Strings* is Barber's most celebrated work. This arrangement, which Barber made when Arturo Toscanini expressed interest in his music, is for string orchestra of the slow movement from his String Quartet, op. 11, composed in 1936. Toscanini performed the arrangement with the NBC Symphony Orchestra in a concert that was broadcast on 5 November 1938.

In 1947 Barber inscribed the manuscript to Henry-Louis de la Grange (who later became Gustav Mahler's preeminent biographer) as a remembrance of his visit to Capricorn, Barber's home in Mount Kisco, New York, and a gathering place for artists and intellectuals.

Charles Simic (b. 1938). *The Fork*. G. Nama, 2007. Copy number 4 of 7.

Gift of Lawrence and Regina Dubin, 2007; PML 195042

Playing with the conventional structure of the book, this work of art incorporates a handwritten poem by Simic into the illustrations of artist and book designer George Nama (b. 1939), well known for his many collaborations with poets (Simic, in particular) and other writers. Simic was born in former Yugoslavia and immigrated to the United States in 1954. He was appointed poet laureate in 2007. *The Fork* is characteristic of his poetry inspired from everyday life and recalls Simic's fondness of food as a source of imagery. “Honestly,” he once wrote, “what would you rather have, the description of a first kiss or of stuffed cabbage done to perfection?”

James Joyce (1882–1941). *Ulysses*. New York, 1918–20.

Fellows Acquisition Fund, gift of Annette de la Renta in memory of Carter Burden, 2005; PML 129665
Joyceans sometimes forget that *Ulysses* first appeared not in Paris but in New York, and not in book form but in serial installments published by the *Little Review*, the groundbreaking modernist literary magazine founded in 1914. Constantly strapped for cash, Joyce sold the serial rights to sustain him while he was writing this modernist masterpiece, but the censors intervened before he could complete the publication of the last four episodes. Twenty-three installments were published, showing *Ulysses* in the company of kindred avant-garde writings by Wallace Stevens, William Carlos Williams, Wyndham Lewis, and Ezra Pound, who was the foreign corresponding editor of the *Little Review*.

T. S. Eliot (1888–1965)

Typed letter signed, dated London, 24 October 1929, to Howard Morris
With a black and white photograph of T. S. Eliot and Howard Morris in their room at Harvard
Gift of Lewis Morris, 2004; ma 6301

This is the second in a group of six letters from T. S. Eliot to Howard Morris, written between 1928 and 1952. Morris was a schoolmate at Milton Academy and Eliot's roommate at Harvard in 1910. Addressing Morris familiarly as "Fat," Eliot was unusually warm and unrestrained, referring to himself as "Tompo" and sharing gossip concerning their peers. By 1929 Eliot was a highly respected poet, influential critic, editor of the literary magazine *The Criterion*, and a director of the venerable English publishers Faber and Faber Ltd. The comic "sturdy Bolovians" mentioned in the first paragraph are a primitive people Eliot invented at Harvard. The ribald verses, characterized by Eliot's critics as "vigorously scatological" and "scabrous exuberances," are typical of the poetry he circulated privately as an undergraduate.

Charles Seliger

American, b. 1926

Interior of a Landscape, 1955

India ink on illustration board

Influenced by Surrealism and stimulated by his readings in physics and biology, Seliger developed a kind of organic abstraction based on natural forms. During the mid-1950s the notions of "particle" and "structure" became central to his art, which evolved toward the elaboration of forms constructed of minute, endless elements. In *Interior of a Landscape*, such an accumulation of meticulously drawn details suggests the inner structures of plants and other natural objects. "My pictures are in a sense all interiors or intimate views," he wrote in his journal in 1956. (A volume of Seliger's *Journal* is also on view in this exhibition.)

Gift of Hy Klebanow; 2006.9

Bernard Malamud (1914–1986)

Autograph notes and typed draft of the short story "Idiots First" [first published 1961]

Purchased on the Young Associates Fund, 2004; MA 6142

The child of struggling Russian immigrants who ran a small grocery in Brooklyn, Malamud rose to prominence as a master storyteller, winning the Pulitzer Prize in 1967.

In "Idiots First," the protagonist, Mendel, is pursued by Death, "a bulky, bearded man with hairy nostrils and a fishy smell" named Ginzburg. Before Ginzburg arrives, Mendel must gather money for a train ticket, so that Isaac, his mentally disabled son, can stay with relatives. Malamud's belief that "revision is one of the true pleasures of writing" is evident in these remarkable records of the writing process. The numbered notes detail the episodes of the story, and the themes are outlined: *TO FEEL OR COMPREHEN[D] MAN'S SUFFERING*. Mendel appears as "Meyer" in the notes, and the draft title, "Ginzburg," is discarded.

George Frideric Handel, 1685–1759

Signed, autograph letter to Charles Jennens, dated London, 13 September 1744

James Fuld Collection

From 23 August to 23 October 1744, Handel worked on the composition of *Belshazzar* (the story of the taking of Babylon by Cyrus) to a libretto by Charles Jennens. Handel received the text in installments and started composition before receiving the final act. On 13 September, he wrote this letter (one of only four surviving letters between them relating to their collaboration on the oratorio), entreating Jennens to send the third act. When it arrived, however, Handel, though delighted, complained of its length and consequently did not set some of its text to music. The work premiered in London at the King's Theatre, Haymarket, on 27 March 1745.

Johann Sebastian Bach, 1685–1750

Signed, autograph receipt, dated 26 October 1742

James Fuld Collection

Mr. Martin Simon Hille, mentioned several times previously, as present Inspector of the Nathan legacy, has on this date once again duly paid me the usual 5 Gulden from the said legacy for the Thomas-Schule in respect to the memorial service sung in the said church; in witness whereof I hereby acknowledge receipt by signing with my own hand. Leipzig, October 26, 1742.

Joh. Seb. Bach
Royal Court Composer¹

From 1723 until his death, Bach was cantor of the Thomasschule and director of music in Leipzig's principal churches. Performing at special events provided extra income as this receipt and the one on the reverse attest.

1. Translation from *The Bach Reader*.

Genealogical and Chronicle Roll, in French. Northern France, ca. 1470–75.

Melvin R. Seiden Collection, 2007; MS M.1157, roundels 37 and 38

This fifty-five-foot-long scroll contains sixty-six roundels tracing the history of the world from the Creation to the reign of King Louis XI (d. 1483). Such rolls were demonstrations of the monarch's right to rule and emphasized his authority to do so. Here the ancestry of Louis XI is traced directly back to Clovis and, less directly, to Adam and Eve. At its most expansive, the roll contains five lines of descent side by side: popes, Holy Roman emperors, and the kings of England, France, and the Latin Kingdom of Jerusalem. Since the roll names Louis XI's son, Charles, it must date after the dauphin's birth in 1470. One roundel depicts the murder of Julius Caesar (44 B.C.) and the other, the pope as Christ's vicar on earth.

Frederick II, King of Prussia ("Frederick the Great," 1712–1786)

Anti-machiavel. Autograph manuscript of the beginning of Chapter 2, with corrections in the hand of Voltaire, 1739 or 1740

Gift of Margaret G. Cobb, 2007; MA 6424

This is a single leaf of the manuscript of Frederick II's *Anti-machiavel*, a treatise that refutes the precepts of Machiavelli's *The Prince*. Frederick argued that an enlightened leader should take moral responsibility for the happiness, prosperity, and welfare of his people. He asked the great French writer Voltaire to edit the text. Imposing a heavy hand, Voltaire rewrote Frederick's first paragraph and eliminated the rest of the page. While Voltaire was preparing the work for publication, Frederick acceded to the Prussian throne upon his father's death and proceeded (arguably in Machiavellian fashion) to invade the Austrian province of Silesia. This manuscript joins the Morgan's extraordinary collection of thirty-eight first drafts of Voltaire's letters to Frederick, spanning thirty-seven years.

Pseudo-Phalaris. *Epistolae* (Letters) in the Latin translation of Francesco Griffolini of Arezzo dedicated to Malatesta Novello, lord of Cesena (1429–66). Italy, Naples, ca. 1465–70, written by Giovanmarco Cinico and illuminated by Cola Rapicano.

Melvin R. Seiden Collection, 2007; MS M.1163, fol. 1r

This classical text purported to be the correspondence of King Phalaris, the sixth-century-B.C. tyrant of Agrigento whose practice of roasting his victims in a hollow brazen bull made him known in antiquity as a monster of cruelty. An Alexandrian, perhaps during the second century A.D., composed the present letters in Greek to emphasize other legendary traits of the king's character—magnanimity, generosity, learning, and intelligence. Since this fictitious account embodies qualities of an ideal Renaissance prince, the work circulated during the Renaissance in both manuscript and printed editions. The text was regarded as authentic until the late seventeenth century.

Book of Hours in French. Paris: Germain Hardouyn, ca. 1526.

Purchased on the Lathrop Colgate Harper Fund and Carl L. Selden Fund, 2006; PML 129731

This tiny "agenda format" Book of Hours has the distinction of being printed in a size and shape not otherwise represented in American library collections. The publisher issued several miniature editions around 1526 but none as small as this, no doubt a selling point in the hotly competitive market for devotional books—which were, after all, intended to enhance an intimate reading experience. The woodcuts are attributed to the workshop of Jean Pichore, one of the most sought-after manuscript illuminators in Paris; the miniaturist who painted over them is known to have worked on several Hardouyn editions.

Book of Hours, use of Rome, in Latin and French. France, Bourges(?), ca. 1522.

Purchased on the Fellows Endowment Fund, 2003; MS M.1135, fols. 155v–56r

Although this Book of Hours might appear unfinished, it is not. Its unusual grisaille miniatures are subtly executed in sepia and pen and wash (occasionally set against a blue ground and heightened with white). Appreciation of the

black-and-white image is a Renaissance aesthetic that is based, in part, on the influence of prints and the printed book. The scene marking the Office of the Dead is shown here. Personified as a skeleton holding an hourglass and a scythe, Death strides across a group of his recent victims. A raven, Death's mascot, quietly observes the destruction.

Lower embellished cover. Armenia, eighteenth century. On: Gospel Book, in Armenian, Armenia, late seventeenth or early eighteenth century.

Purchased on the Herzog Fund, 2006; MS M.1149, lower cover

The covers of Armenian Gospel Books are sometimes decorated with offerings from the pious, donated as memorials to themselves or their families or as votive offerings. This repurposed eighteenth-century binding—it was originally used on a smaller manuscript—is embellished with many unusual objects. The cover displayed here includes a large cross surrounded by earrings, two semiprecious stone pendants, and—most notably—thirty inscribed personal seals from rings, nineteen of which are in Armenian. These are all inscribed with phrases that can be translated “Servant of Christ” or “Servant of God,” along with the owner's name. One seal is dated 1716. Two seals are in Greek, and nine others are inscribed in Arabic, Turkish, or Persian.

Jehan Boulaese. *Le thresor et entiere histoire de la triomphante victoire dv corps de Dieu sur l'esprit maling Beelzebub, obtenue à Laon l'an mil cinq cens soixante six* (The Treasury and Complete History of the Triumphant Victory of the Sacred Host over the Devil Beelzebub, Achieved at Laon, in 1566). Paris: Chez Nicolas Chesneau, 1578.

Purchased on the Curt F. Bühler Fund, 2008; PML 195068

This book is the definitive account of the ritual exorcisms performed on Nicole Obry Pierret, a poor butcher's daughter and newly married young woman who was believed to have been possessed by Beelzebub, prince of demons, and thirty of his minions. Huguenot ministers failed to dislodge the evil spirits, which were finally routed after being confronted with the consecrated Host. Boulaese claimed that about 150,000 people witnessed the proceedings, presented on a stage erected in the cathedral of Laon. The large folding plate shows the exorcists in action and the vanquished devils in flight.

George Frideric Handel, 1685–1759

Messiah, an oratorio

London: Thos. Wood, 1743

Wordbook for the first London performance on 23 March 1743

James Fuld Collection

🎧 Recorded excerpt available at listening station

Composed in little more than three weeks during the summer of 1741, Handel's enduring *Messiah*, using a text compiled from the Bible by Charles Jennens, traces the life of Christ from prophecy through birth, crucifixion, resurrection, and ascension. Although the work includes all the major festivals of the Christian year, Handel associated it with Easter.

Premiered in Dublin on 13 April 1742, *Messiah* debuted in London at Covent Garden on 23 March 1743 with Handel at the keyboard. This is the only known copy of the libretto for that London premiere.

Johann Sebastian Bach, 1685–1750

Signed, autograph document, dated 27 October 1744

James Fuld Collection

The provisions of the annual legacy, called the Nathan legacy, have been completely fulfilled by the present Inspector Mr. Christoph Eulenberg, after the death of the former Inspector Mr. Hille, by the payment of the five Meissen Gulden provided for in respect to the singing of a funeral song on St. Sabina's Day [Aug. 29]. In witness whereof I hereby testify and acknowledge receipt. Leipzig October 27, 1744.

Joh. Seb. Bach¹

The Nathan legacy, established in 1612 by Sabine Nathan in her will, provided funds for a musical performance in her memory on her saint's day. In 1723 until his death, while he was cantor of the Thomasschule and director of music in Leipzig's principal churches, Bach fulfilled this service and kept two gulden for himself; the remaining three were paid to the performers.

1. Translation from *The Bach Reader*.

Book of Hours, use of Besançon, in Latin and French. France, Besançon, ca. 1450.

Melvin R. Seiden Collection, 2007; MS M.1154, fols. 23v–24r

This Book of Hours is unfinished. There are numerous blank spaces for miniatures that were never painted, and few of its decorative letters were executed. The opening shown here is from the only section of the book in which the decorative initials were colored and gilt and a miniature was sketched in. The drawing reveals the high degree of attention that medieval illuminators paid in laying out not only the main miniature but also the

surrounding foliate borders. Differences between the light-handed approach of the outermost border and the more assured technique of the inner border and the miniature indicate that there were probably two artists at work. Such a division of labor is also often seen in finished codices.

Ludwig van Beethoven, 1770–1827

[*Siebente grosse Sinfonie, in A dur, 92tes Werk* (Seventh Symphony in A major, op. 92)]

Vienna: S. A. Steiner, [1816]

James Fuld Collection

🎧 Recorded excerpt available at listening station

Composed from 1811 to 1812 and first performed on 8 December 1813, Beethoven's Seventh Symphony was published by Steiner in Vienna in 1816. Scholars disagree about the place this particular, unique edition holds in the publication history of the work. On the one hand, it has been thought to be the first printed edition; on the other, because of its many printing errors (corrected in the next printing), it is deemed to be a proof copy. The score is open to the beginning of the second movement with its initial wind chord and hypnotic repeated rhythmic pattern in the strings, both of which are alluded to in the nearby sketch.

Ludwig van Beethoven, 1770–1827

Sketch for the second movement of the Symphony no. 7, op. 92

Autograph manuscript, 1812

James Fuld Collection

This sketch comes from the lower part of a leaf from the Petter Sketchbook, named after Gustav A. Petter (1828–1868), one of its former owners. It contains musical ideas for the second movement of the Seventh Symphony—the opening chord and the reiterated bass figure (see the printed full score nearby). Undoubtedly the popularity of this movement made it desirable to admirers and collectors and led to the dismemberment of the sketchbook and dispersal of several of its leaves.

Ernest Hemingway (1899–1961)

Autograph manuscript of untitled story, 1947

Purchased on the Fellows Acquisition Fund, 2005; MA 6404

The protagonist of this unpublished ten-page draft is an expatriate writer living in Cuba and trying to chronicle his war experiences. He is distracted by “buzzing” in his ears, a condition alleviated only after enjoying a three martini lunch. Hemingway's fourth wife, Mary Welsh, a fellow war correspondent whom he met in London in 1944, suggests the “buzzing” reflects Hemingway's own experience of “abnormally high blood-pressure, which, at that time, was 215 over 125.” Hemingway began the sketch while living at the Sun Valley Lodge in Idaho, as the letterhead on the reverse of the first three pages indicates. The to-do list on the back of the third page reveals Hemingway's more mundane activities: “Send laundry” and “Hang up clothes.”

Arthur Getz (1913–1996)

New Yorker cover idea sketchbook, 1948–58

Gift of Melvin R. Seiden in honor of William M. Griswold, 2007; MA 7159.38

Getz's first cover for *The New Yorker* appeared on 23 July 1938. Over the next 50 years, he was a prolific contributor, producing 210 covers. This sketchbook, which spans a ten-year period, reveals the careful thought and numerous drafts that went into the final version. On these two pages, Getz brainstorms ideas for a Fourth of July cover. Sketches are interspersed with doodles and text suggesting possible themes, such as baseball, parades, and firecrackers. The changing placement and context of the flag indicates Getz's inventiveness and openness to experimentation. He often presented the art editor at *The New Yorker* with numerous final versions from which to choose.

The Preceptor: containing a general course of education wherein the first principles of polite learning are laid down in a way most suitable for trying the genius and advancing the instruction of youth. London: Printed for R. Dodsley . . . , 1748.

Purchased on the Gordon N. Ray Fund, 2007; PML 87288

Even during the eighteenth century, great minds—in this case Samuel Johnson—worried about the quality of education. For this two-volume work devoted to the study of geometry, geography, astronomy, science, history, chronology, rhetoric and poetry, drawing, logic, natural history, morality, religion, and government, he wrote an extensive introduction and provided the tale “The Vision of Theodore, the Hermit of Teneriffe, Found in his Cell.” The work is illustrated with copious folding plates. This one shows the passions, which are discussed in the section on drawing, with particular emphasis on the relationship between eyebrows and mouths.

Johan Jakob Roschi (1752–1794). *Vorschrift zum Nutzen der Bernerischen Jugend* (Lessons for the Edification of the Children of Bern). Wädischwyl: Heinrich Brupbacher, 1789.

Purchased as the gift of Mrs. Paul Gourary, in memory of her husband, 2008; PML 87312

This handsome book of plates for teaching the children of Bern handwriting, polite letter writing, and some math is a fine survivor of the only edition. Roschi, who was writing master at the Kunstinstitute in Bern, thought eight years the optimum age for such instruction. In some instances, individual plates mounted on cardboard were issued separately for class use. The boy at his writing desk demonstrates the proper posture and holding of the pen.

Charles Dickens (1812–1870)

Autograph manuscript of the preface to *Evenings of a Working Man: Being the Occupations of His Scanty Leisure* by John A. Overs, 1844

Purchased on the Gordon N. Ray Fund, 2006; ma 6412

In 1839 John Overs, a London cabinetmaker and aspiring author, sent Dickens some poems that he hoped to have published. Dickens recognized their literary merit and began a correspondence with Overs, reading and commenting on his work and introducing him to editors. Dickens even provided practical and financial assistance, finding employment for Overs and arranging free medical treatment for his tuberculosis. When Overs—in rapidly declining health—collected his writings into a small volume, *Evenings of a Working Man*, Dickens wrote this preface. The draft manuscript comprises the title, dedication, and the heavily revised preface with numerous deletions, alterations, and additions. From his deathbed, in September 1844, Overs sent Dickens a copy of the just-published *Evenings of a Working Man* inscribed “With his devotion.”

Kinder- und Haus Märchen (Children’s Stories and Household Tales). Gesammelt durch die Brüder Grimm. Berlin: Gedruckt und verlegt bei G. Reimer, 1825.

Purchased on the Elisabeth Ball Fund and with the special assistance of Mr. and Mrs. Paul Gourary, 2004; PML 86464

Known as the *Kleine Ausgabe*, this small edition contains only fifty of the folktales originally collected by the brothers Jakob and Wilhelm Grimm. It was specifically compiled to be a popular edition aimed at children. The engraving of Little Red Riding Hood (Little Red Cap as translated from German) discovering the wolf in Grandmother’s bed is by another of the brothers Grimm, the artist Ludwig Emil.

Nichasius de Planca, *De precepto prudentie* (On the Command of Knowledge), in Latin. Northern France or Belgium, Flanders, ca. 1300, illuminated most likely for William of Mechelen.

Gift of Daniel and Cynthia Buttafuoco, 2007; MS M.1164, fols. 2v–3r

De Planca’s treatise in praise of poetry was previously little known before this unique manuscript copy of it was given to the Morgan. The subject of the text itself is quite rare for the Middle Ages: a defense of the study of poetry by such ancient authors as Socrates, Ovid, Horace, Aristotle, and Seneca. The work is dedicated to William, bishop of Utrecht; this is probably William of Mechelen, who was Utrecht’s bishop from 1296 to 1301. The historiated initial shows the tonsured author Nichasius presenting a copy of his work (probably this very manuscript) to Bishop William, dressed in chasuble and miter. In the lower border a musician entertains a rabbit on a portable organ.

Dante Gabriel Rossetti (1828–1882)

Autograph letter signed, London, [1847] to Leigh Hunt

Purchased on the Gordon N. Ray Fund, 2008; MA 7244

At age nineteen the painter and poet Rossetti wrote this letter to introduce himself, his poetry, and his translations to Leigh Hunt, the poet, radical journalist, and friend of Keats, Shelley, and Byron. He enthused that Hunt’s writing had “delighted me, strengthened me, instructed me: you do so still.” Rossetti declared his aspiration to write as well as paint: “The study to which I have devoted myself is that of painting; It has been my choice since childhood. Lately, however, my mind has been directed also toward another object whose attainment, I confess, has sometimes interfered with my steadier purpose; this object is the power of expressing my thoughts in poetry.” After receiving this letter, Hunt went on to champion Rossetti’s poetry.

Abraham Cowley (1618–1667). *The Works of Mr Abraham Cowley*. Fourth edition. London: Printed by John Macock for Henry Herringman, 1674.

Purchased on the Harper D-1 Fund, 2005; PML 129650

The popularity of Cowley, a leading seventeenth-century English poet, made his works a favorite vehicle for ambitious bindings of the Restoration period. Bound in black morocco and elaborately tooled in a

complex panel design, this fourth edition displays the virtuoso craftsmanship and stylistic ingenuity of Thomas Dawson the Elder of Cambridge, who used the exact same design in at least one other binding.

Robert Frost (1874–1963)

Autograph letter signed, dated Sugar Hill, New Hampshire, 28 August 1926, to Conrad Aiken

Purchased on the John F. Fleming Fund, 2008; ma 7261

Frost shared literary gossip with fellow poet Conrad Aiken in this jocular, intimate, unpublished letter. Promising to visit Aiken in England and play a game of tennis with him, he explained that, “Tennis is neither my vocation nor my avocation; it is my weakness and I am very weak at it, but I will not desist.” Frost’s relish of rivalry and competitiveness is further revealed by his disclosure that he had “recently had an entire re-inflammation of my ambition to be a great letter writer . . . with a view to posthumous publication.” He went on to issue a future challenge to Aiken to one day engage in “a stately correspondence such as that of Adams and Jefferson in their old age.”

Claudio Monteverdi, 1567–1643

Basso part book

Il quinto libro de madrigali a cinque voci . . . Col basso continuo per il clavicembalo, chittarone od altro simile istromento, fatto particolarmente per li sei ultimi, et per li altri a beneplacito (The fifth book of madrigals for five voices . . . with basso continuo for the harpsichord, lute, or other similar instrument, made particularly for the last six [pieces], and for the others as desired)

Venice: Ricciardo Amadino, 1608

James Fuld Collection

🎧 Recorded excerpt available at listening station

Monteverdi’s fifth book of madrigals, dedicated to his employer Duke Vincenzo Gonzaga, marks a major turning point in the history of music. It illustrates the shift in style from the polyphonic music of the late Renaissance, in which the text is subservient to the music, to the aesthetic of the early Baroque, in which the music serves the text and the bass line assumes organizational importance.

First issued in 1605 in six part books (each performer having only his or her own music), this bass voice copy is a third printing of Book 5 and dates from 1608.

William Butler Yeats (1865–1939). *The Wind Among the Reeds*. London: Elkin Mathews, 1899.

Purchased on the Kenneth Lohf Poetry Fund, 2008; PML 195036

This work marks the end of the 1890s and touches on literary themes of the period but is probably more important as a key text of the nineteenth-century Celtic movement in literature and the arts. Celtic motifs appear in the binding design by Althea Gyles, who shared Yeats’s interests in Irish culture and occult philosophy and was closely associated with authors and publishers of the 1890s. One of a very few deluxe copies bound in vellum, this is the best example of her work displayed to the best advantage.

Book of Hours, in Latin and Dutch. Belgium, perhaps Ghent, ca. 1490, illuminated by the Master of the First Prayer Book of Maximilian and another artist for Sister Katherina van Herck of Diest.

Melvin R. Seiden Collection, 2008; MS M.1167, fols. 118v–19r

Most of the illumination in this book is by an anonymous Dutch artist whose style was strikingly idiosyncratic. Characteristic of his work is this Holy Family, which illustrates a prayer to the Virgin; the miniature exhibits the artist’s exaggerated physiognomies and busy drapery folds. Typical of late medieval Netherlandish illumination is the attention paid to the elaborate borders; here, among the traditional flowers and acanthus, are depicted a jester, a picnic, and an unusual harvesting of cherries.

Charles Darwin (1809–1882)

Letter signed, Down, Bromley, Kent, 13 December [1867], to Charles Kingsley

Purchased on the Gordon N. Ray Fund, 2007; MA 6420

Eight years after publishing *On the Origin of Species by Means of Natural Selection*, Darwin wrote this letter to Charles Kingsley at Cambridge, expressing confidence that “views closely akin to those which I have advocated will ultimately be universally admitted.” Amid the controversy engendered by his groundbreaking study, Darwin noted with pleasure that “the younger working naturalists are almost all coming round” and that one paleontologist had declared “that he did not know a single rising man who did not largely adopt my view. . . .” Indeed, 150 years after its publication, Darwin’s theory has—as he predicted—become a cornerstone of modern science.

Ted Hughes (1930–1998). *Animal Poems*. Devon: Richard Gilbertson, 1967.

Bequest of Edwin V. Erbe, Jr., 2007; PML 129995

Hughes, husband of Sylvia Plath, is consistently regarded by critics as one of the greatest poets of his generation. As was the case with much of his earlier work, this volume focuses on the beauty and savage innocence of nature. This is one of twenty copies that include a poem written out by Hughes in hand—in this case “The Jaguar.”

The Venerable Bede (673–735). *Opuscula cumplura de temporum ratione* (A Little Work on the Reckoning of Time). Cologne: Printed by Johannes Prael for Peter Quentel, 1537. Bound with Sebastian Münster (1489–1552), *Organum uranicum* (An Astronomical Instrument). Basel: Heinrich Petri, 1536.

Purchased as the gift of Rudy L. Ruggles, Jr., and on the Lathrop C. Harper Fund, 2008; PML 195039

Two astronomical treatises are bound together in this volume: the first a collection of tracts by the Venerable Bede on dating systems and calendar reform, the second a mathematical account of planetary motions by Sebastian Münster. Readers could calculate the position of heavenly bodies by using Münster’s elegantly designed and brilliantly colored volvelles—rotating dials and pointers calibrated like slide rules and attached by threads to the leaves, which contained the instructions. This copy was owned by two famous astronomers, Peter Crüger (1580–1639) and then Johannes Hevelius (1611–1687), who built the most advanced observatory of his day and used it to make lunar maps of unprecedented detail and accuracy.

William Randolph Hearst (1863–1951)

Autograph letter signed, undated Evora, Portugal, to Guy [Brinton-Barham]

Gift of the grandchildren of Guy Brinton-Barham, 2007; ma 7149

This forty-six-page letter, probably written in 1905, is a travelogue of Hearst’s extensive summer automobile tour of Spain and Portugal with his wife, Millicent, and their traveling party. An accomplished amateur photographer, Hearst illustrated his letter with sixty-one silver gelatin photographs of castles, bridges, ruins, and encounters with “fellow wayfarers,” including a group of gypsies and their dancing bear. Hearst arranged his photographs in the order in which they were taken, city by city, and then, in one long sitting en route to Lisbon, composed his vivid and witty narrative to match the scenes depicted. The document provides a candid glimpse of Hearst’s lifestyle and personality at the peak of his fame as a newspaper magnate.

John Rocque (d. 1762). *A New and Accurate Survey of the Cities of London and Westminster, the Borough of Southwark, with the Country About It for Nineteen Miles in Length, and Thirteen in Depth*. . . . London: Sold by the proprietor John Rocque . . . printed by W. Edwards, 1748.

Purchased on the Henry S. Morgan Fund, 2007; PML 129921

Topographer to George III, John Rocque built up a thriving business in large-scale maps of London, most notably a survey of the downtown area 26 inches to the mile and this scenic bird’s-eye view of the city and environs, 5 1/2 inches to the mile. In these sixteen sheets, bound in their original marbled wrappers, he depicted rustic locales soon to be engulfed by the growing metropolis as well as the grounds and gardens of Kensington Palace, Hampton Court, and other estates he surveyed while employed as a *dessinateur des jardins*. He was the first to embellish county maps with motifs used in landscape design.

Giovanni Pierluigi da Palestrina, 1525?–1594

Gloria from the *Missa Papae Marcelli*

in *Missarum liber secundus*

Rome: Valerio and Luigi Dorico, 1567

First edition of the *Missa Papae Marcelli*

James Fuld Collection

🎧 Recorded excerpt available at listening station

The Council of Trent convened in 1545 to discuss church reforms in response to the charges of the Reformation. In 1562 the subject of sacred music was addressed, specifically its lack of textual intelligibility and its use of secular tunes. Palestrina’s *Missa Papae Marcelli* shows a change in style wherein the texts, particularly of the Gloria and Credo, are set in a less florid, declamatory manner, which made them comprehensible.

This second volume of Palestrina’s masses, published in choirbook format, is large enough to accommodate all the voice parts on each opening so that the entire choir—about twenty singers—could perform from it at one time.

Edgar Degas

French, 1834–1917

Sketchbook, ca. 1880

Blue chalk

Thaw Collection; 2004.35

This book is one of two large sketchbooks that belonged to the playwright and librettist Ludovic Halévy (1834–1908). Every Thursday evening the Halévys hosted dinner for a few of their closest friends, including Degas. After dinner Degas, who rarely participated in the conversation, would sketch on little scraps of paper. Halévy finally decided to buy the albums for his friend's use on these occasions. (The large size of the sketchbook indicates that it was not meant to be carried about, unlike the artist's other sketchbooks, most of which are small enough to be portable.) This page contains two sketches of a ballet dancer, a familiar type in the artist's depictions of modern life.