

*New at the Morgan: Acquisitions Since 2004*

April 17 through October 18, 2009

**List of works that will be exhibited outside the Engelhard Gallery**

ANNEX HALLWAYS AND STAIRWELL

1<sup>ST</sup> FLOOR FACING ELEVATOR

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

Irving Penn

American, b. 1917

*Georgia O'Keeffe*, New York, 1948

Gelatin silver print (printed in 1991)

Among the highlights of Penn's portraits made for *Vogue* are the photographs of celebrities he took in his studio in the late 1940s. Having constructed a temporary corner out of movable walls, he directed his sitters to inhabit the space in whatever manner they chose. This confinement heightened the psychological intensity of the portraits. Georgia O'Keeffe seems to retreat into the corner, her figure dwarfed by the converging panels. She hated the result and wrote to Penn asking him to destroy the negative.

Purchased as the gift of Richard L. Menschel and with the support of The Horace W. Goldsmith Fund for Americana and The Margaret T. Morris Fund; Ph 2007.67

Irving Penn

American, b. 1917

*Pablo Picasso*, Cannes, France, 1957

Gelatin silver print (printed in 2000)

Positioned between the collar of his embroidered bullfighter's cape and the wide brim of

his hat, Picasso's great "cyclopean" eye stares out from the center of the frame. Recalling this encounter, Penn declared, "A great presence, deeply aware of his own image, he peered silently at the reflection of his head in the camera's lens, occasionally altering the attitude."

Purchased as the gift of Richard L. Menschel and with the support of The Horace W. Goldsmith Fund for Americana and The Margaret T. Morris Fund; Ph 2007.69

2<sup>ND</sup> FLOOR FACING ELEVATOR

Jim Dine

American, b. 1935

*Elyria*, 2000

Charcoal on worn etching felt

Like the Pop artists with whom he is often associated, Dine finds inspiration in everyday objects. Tools also have a personal meaning for him because his grandfather owned a hardware store. Dine has said that he used them as a subject "because they felt right . . . like relatives . . . as though their last name was Dine." The title *Elyria*, which the artist liked for its Greek resonance, is actually the name of the town in Ohio where the wrench was made. The support, a piece of felt scavenged from a printing press, brings its own history of fingerprints and smudges to the work.

Promised gift of the artist; 2006

## MCKIM BUILDING – EAST ROOM

Ludwig van Beethoven, 1770–1827  
*Grande Sonate pour le Piano-Forte . . . Oeuvre 106*  
Vienna: Chez Artaria, [1819]  
First edition  
James Fuld Collection

Opening with an upbeat to commanding *fortissimo* chords, Beethoven's *Hammerklavier* Sonata is one of his greatest and most challenging works for the piano. His insistence on using the German designation "Hammerklavier" rather than "pianoforte" led to this sonata being nicknamed the *Hammerklavier*.

Dedicated to his patron and pupil Archduke Rudolph, the work is the only piano sonata to which Beethoven assigned metronome markings. Patented by Johan Nepomuk Maelzel, the metronome was just beginning to come into use to indicate more precisely the speed (or tempo) at which a work was to proceed. Formerly the tempo was communicated with imprecise words, such as *andante* (walking, or moderately slow), *adagio* (slow), or *allegro* (lively).

*Sex humanae vitae aetates* (The Six Ages of Man), in Latin. France, 1432, signed and dated by the scribe Martinus Franti.  
Purchased on the Bühler Fund, 2008; ms m.1168, fols. 12v–13r

Biblical commentators developed various systems of linking the ages of man with biblical and world history from the Creation onward. St. Augustine (a.d. 354–430) was one of the most influential, relating the six days of Creation to the six ages of man, followed by death, the seventh. In the present manuscript, mythological figures are included with biblical and historical ones. The first age begins with Adam and Eve, the second with Noah, and the third with Abraham. The third age, for example, lists Hercules, Helena, Paris, and Aeneas. The fourth age begins with David, the fifth with the Persian king Cambyses (Babylonian Captivity), and the sixth, shown here, with the birth of Christ (Nativitate Domini, written in red letters). The most recent names are Pope Boniface ix (d. 1404) and Tamerlane (d. 1405), the Mongol conqueror.

Book of Hours of Guillaume Lambert, Rome use, in Latin. France, Lyons, 1484, written by Guillaume Lambert and illuminated for him by the Master of Guillaume Lambert.  
Melvin R. Seiden Collection, 2007; ms m.1162, fols. 71v–72r

An inscription in this manuscript indicates that Guillaume Lambert wrote it in 1484 in Lyons at his house *pres le portal* (near the portal—perhaps an entrance to the church of Notre-Dame de Confort, an area favored by the book trade). Since Lambert was not an illuminator, he sought local artists to paint the miniatures. The anonymous artist responsible for the *Adoration of the Magi* shown here was the best illuminator active in Lyons at the time. In 1982 John Plummer, Curator Emeritus at the Morgan, named him the Master of Guillaume Lambert after this manuscript.

Psalter and Processional, Dominican use, in Latin. Northern France, Paris or Poissy, ca. 1320–25, illuminated for a nun at the Royal Abbey of Poissy.  
Melvin R. Seiden Collection, 2007; ms m.1153, fols. 79v–80r

The Royal Abbey of Poissy was founded in 1304 by King Philippe iv Le Bel in honor of his grandfather, Louis ix (later Saint), who was baptized and possibly born in Poissy. The present manuscript was still there in the early sixteenth century, when processional offices were added for St. John the Baptist and the Feast of the Nativity of the Virgin (September 8). The Psalter part contains the normal cycle of historiated initials marking its eight divisions. Shown here, in the large initial *D* beginning Psalm 52, is the fool who said, "there is no God." The club and bread he holds refer to the "workers of iniquity who eat up my people as they eat bread" (Verse 5).