

**THE MORGAN LIBRARY & MUSEUM**  
**MASTERWORKS FROM THE MORGAN: PRINTED BOOKS AND BINDINGS**

The Morgan's holdings encompass the entire history of the printed word, from the invention of movable type to the latest digital developments. Influential texts and splendid specimens of typography figure prominently in the collection of incunables, books printed in the fifteenth century. Other collections featured in this exhibition contain fine bindings, children's books, illustrated books, English literature of the nineteenth century, and American literature of the twentieth century. From these diverse holdings have been drawn a number of exceptional copies that could be called "one of a kind." Although printed in quantity, and intended for wide distribution, certain ill-fated publications have almost entirely disappeared, victims of neglect, incompetence, censorship, and changes in taste. Some of the books displayed here are the only copies known, sole survivors of doomed editions. Others are noteworthy for their original artwork, special bindings, or significant annotations. Distinguished by their rarity, importance, and other singular attributes, they demonstrate the principles of selectivity and insistence on quality evident in the private library of Pierpont Morgan and in the public institution that sustains his scholarly objectives and artistic ideals.

*Les Contenances de la table.* [Lyons: Printer of the *Champion des dames* (Jean Du Pré?), ca., 1487].  
PML 63681. Purchase: Elisabeth Ball Fund, 1973.

This rhymed treatise of table manners is one of the first books printed for children, not counting school texts and other books of formal instruction. Each quatrain begins with the peremptory word *enfant*, as if scolding a child whose appearance and comportment needed to be improved. At least seven editions of this slender tract were printed before 1501, and only one copy of each edition survives. This one is thought to be the earliest, although preceding editions may have vanished without a trace. Similar *dos* and *don'ts* appear in vernacular manuscripts, which circulated widely, and in medieval Latin texts dating back to the twelfth century.

**Attributed to Richard Johnson** (1573–1659?). *The History of Tom Thumbe, the Little, for His Small Stature Surnamed, King Arthurs Dwarfe, Whose Life and Adventures Containe Many Strange and Wonderfull Accidents.* London: [A. Mathewes?] for Tho: Langley, 1621. PML 45444. Purchased as the gift of Robert H. Taylor, 1954.

No larger than his father's thumb, Tom cut a brave figure in his cobweb shirt, thistledown coat, and oak-leaf hat—and brave he was in the face of dangers only a person his size might have to overcome: he was cooked into a pudding, mistaken for a frog, and swallowed by a cow. This is the only surviving copy of the first English folktale to appear in a complete printed version. Collectors recognized its importance at an early date and recorded their role in its preservation so scrupulously that ten previous owners can be identified, including the pioneering collector of ephemera, Narcissus Luttrell (1657–1732).

**Lewis Carroll** (1832–1898). *Through the Looking-Glass, and What Alice Found There.* With fifty illustrations by John Tenniel. London: Macmillan and Co., 1872. PML 77537. Purchased as the gift of Julia P. Wightman, 1982.

*Alice's Adventures in Wonderland* was so popular that the Rev. Charles Dodgson (writing as Lewis Carroll) published a continuation a few years later, also illustrated by John Tenniel. This copy of the sequel in its first edition is augmented with twenty-seven proofs recording the artist's corrections of the woodblocks cut for him by the Dalziel Brothers, the most distinguished wood engravers of the day. Tenniel annotated the proofs and sent instructions to the Dalziels in three letters, which are included in this volume.

**A Little Pretty Pocket-Book, Intended for the Instruction and Amusement of Little Master Tommy, and Pretty Miss Polly.** With Two Letters from Jack the Giant-Killer; as also a Ball and Pincushion; the Use of which Will Infallibly Make Tommy a Good Boy, and Polly a Good Girl. . . . The first Worcester edition. Worcester, Mass.: Isaiah Thomas, 1787.  
JPW 5765. Gift of Julia P. Wightman, 1991.

First published around 1744, the *Little Pretty Pocket-Book* was a pioneering attempt to blend amusement and instruction for children. The early editions have all disappeared, but there is an incomplete tenth edition (1760) in the British Library, and this American reprint is fairly common (although highly coveted as the first American book to mention baseball). To our knowledge, this is the only copy to have an original or early version of the combination ball and pincushion, an accessory a

guardian could use to keep a running tally of good and bad behavior. Ten pins on one side brought a penny reward; ten on the other could mean ten strokes of the rod.

**William Blake** (1757–1827). *Songs of Innocence*. [London]: The Author & Printer W Blake, 1789.

PML 58636. Bequest of Tessie Jones in memory of her father, Herschel V. Jones, 1968.

*Songs of Innocence* is one of Blake's earliest illuminated books, printed by a relief etching process of his own invention. His novel printing methods assured the artistic integrity of his work, giving him complete control over the production of his limited editions and the configuration of word and image, rendered in the same medium to form an inspired synthesis of his visionary ideas. Twenty-six copies survive. One of sixteen printed in yellow ochre and raw sienna about 1789, this copy was hand-colored by Blake around 1794 for his friends Anna and John Flaxman, a prominent sculptor and illustrator who shared some of his stylistic traits and artistic views.

**Les Trente six figures, contenant tous le jeux qui se peuvent jamais inventer & représenter par les enfans tant garçons que filles**. Paris: Nicolas Prévost, 1589. PML 83633. Purchased on the Fellows Fund, with the special assistance of Julia P. Wightman, 1975.

The first pictorial anthology of children's games, *Les Trente six figures* contains woodcuts by Jean LeClerc II, who died in 1585. Any editions that might have been published during his lifetime have disappeared, but a 1587 edition and an undated edition issued by his widow survive as fragments. Complete and in excellent condition, this is the only recorded copy of the 1589 edition, an essential but little-known resource for the study of Renaissance sports and games. On the right-hand page, boys are playing at *crosse*, an ancestor of field hockey and lacrosse, and *fossette*, a playground pastime similar to chuckie or chuck-farthing—but here the boys are tossing nuts into a hole in the ground.

**Coptic bookbinding**, originally on the Gospels in Coptic, illuminated manuscript on parchment, seventh or eighth century. M. 569. Purchased by Pierpont Morgan in 1911.

Archaeological excavations in Egypt have brought to light the earliest surviving bookbindings. This superb example of Coptic decorative techniques was found in a stone cistern near the village of Hamuli along with other manuscripts, which Pierpont Morgan acquired and sent to be restored at the Vatican Library, where the covers were removed. Originally an upper cover, it is made of goatskin over papyrus boards with a highly ornate red leather tracery pattern sewn over a gilt leather background. On the other side, additional tracery forms the text *the Archangel Michael*, indicating that it once belonged to the monastery of St. Michael of the Desert.

**Gospels in Latin**, written and illuminated in England, 1051–64.

M. 708. Purchased by J. P. Morgan, Jr., in 1926.

Nobly born and deeply devout, Judith of Flanders (d. 1094) enriched the ducal abbey of Bavaria with gifts of luxurious liturgical utensils and four splendid treasure bindings now in the Morgan Library. This one is a masterpiece of Anglo-Saxon craftsmanship, an impressive and unusual composition depicting the Crucifixion and Christ in majesty accompanied with saints and angels cast in silver, gilded, and secured separately to the cover, which is additionally ornamented with gold filigree and mounted jewels. Judith probably brought it with her from England a year or two before her first husband died fighting against his brother King Harold in a Viking invasion preceding the Battle of Hastings.

**Giacomo Barozzi da Vignola** (1507–1573). *Regola delli cinque ordini d'architettura*. Rome: n.p., 1562(?)

PML 51314. Purchased as the gift of the Association of Fellows, 1960.

This early (if not first) edition of Vignola's celebrated architectural treatise is in an excellently preserved morocco binding, an artifact also entitled to a place in the history of design. In the 1560s Parisian binders began to develop a new ornamental scheme now known as the fanfare style, based on Renaissance interlace motifs but rendered more luxuriant with intricate patterns of gold-tooled compartments, leafy sprays, and spiral foliation. This early example is remarkable for its exquisite balance and elegant simplicity. French scholars have recently identified the first owner of this volume, a courtier and ambitious collector of fine bindings named Claude de Laubespine (d. 1570).

**The Bible**. London: Deputies of Christopher Barker, 1599 [i.e., Amsterdam: Jan Fredericksz Stam, ca. 1640].

PML 17197. Purchased by Pierpont Morgan, 1910.

London milliners built up a thriving trade in Bibles, Psalm Books, and devotional works embellished with "rare and curious couers of Imbrothery and needleworke." A professional does not get the credit in this case, however, but rather a member of the Staffordshire gentry, Anne Cornwallis Leigh (1612–1684), who signed her work around 1650. She had every reason to be proud of the technical skill, impressive composition, and delightful details evident in her embroidered Bible, the front cover depicting Adam and Eve in Paradise with the animals of Creation, the rear cover portraying Mary Magdalene and Christ with the Instruments of the Passion.

**André Suarès** (1868–1948). *Cirque*. Illustrated by Georges Rouault. Paris: Ambroise Vollard, 1939 [but unpublished]. PML 76385. Purchased as the gift of Mr. and Mrs. Hans P. Kraus, 1979.

Vollard died before he could publish *Cirque*, although this irresolute perfectionist did succeed in producing a related text, *Cirque de l'étoile filante* (1938), containing some of Rouault's etchings and woodcuts. The project was abandoned during the war, but some of the original sheets fell into the hands of the bookbinder Paul Bonet, who issued a few copies in spectacular bindings with a brilliant sunburst design, à *décor rayonnant*. These copies could be considered variations on a theme, each with different contents and with a different rendition of this blaze of color, which dazzles as if one were looking up at circus lights.

**Biblia Latina**. [Mainz: Johann Gutenberg & Johann Fust, 1455].

PML 12. Purchased by Pierpont Morgan with the Theodore Irwin collection, 1900.

One of three Gutenberg Bibles in the Morgan's holdings, this copy contains twenty-two pages with unique typesettings, probably representing a last-minute attempt to compensate for sheets found to be either missing or incomplete. This laborious procedure bespeaks the expense and difficulty of producing the first book printed from movable type in Europe, an ambitious venture requiring a formidable investment in labor and materials. Indeed Gutenberg could not pay his share of the production costs and was forced out of the Bible business—although not out of business altogether. He engaged in other printing projects and continued to explore the implications of his momentous invention.

**Biblia**. Translated into Italian by Niccolò Malermi. Venice: Vindelino de Spira, 1 August 1471. 2 vols.

PML 26983–4. Purchased by J. P. Morgan, Jr., in 1929.

Professional illuminators supplied borders and initials for some of the first books printed in Venice, a center of the book trade with an affluent clientele prepared to pay handsomely for special copies decorated no less lavishly than the illuminated manuscripts of the day. An anonymous miniaturist known as the Master of the Putti produced this stunning trompe l'oeil frontispiece for the second volume of the Malermi Bible, the first edition of the Bible translated into Italian. In the framed miniature, Solomon reveals the rightful heir to an estate by having him and his heartless brothers shoot at their father's corpse, a task beyond the powers of a truly devoted son.

**Sir Thomas Malory**. *Le Morte d'Arthur*. Westminster: William Caxton, 31 July 1485.

PML 17560. Purchased by Pierpont Morgan in 1911.

Caxton, England's first printer, published about a hundred items at his shop in the precincts of Westminster Abbey, including first editions of Chaucer's *Canterbury Tales* and Malory's *Morte d'Arthur*. Both books play an important role in the development of English literature, yet posterity has treated one more kindly than the other. Copies of the *Canterbury Tales* are comparatively accessible (albeit in various states of disrepair), but the *Morte d'Arthur* survives in only two copies, and only this one is complete. Anyone who studies the stories of King Arthur and wants to know about the text must consult the printed version along with the only known manuscript, discovered in 1934.

**Aesop**. The Fables of Aesop, with a Life of the Author, and Embellished with One Hundred & Twelve Plates. London: Printed for John Stockdale, 1793. 2 vols. PML 17055–6. Purchased by Pierpont Morgan in 1908.

Bookbinders devised ingenious ways of incorporating original artwork in their designs. In addition to the engraved plates, this profusely illustrated Aesop offers landscape views painted under the gilt fore edges and scenes from the life of Aesop in oval paintings inlaid under transparent vellum. The booksellers and binders Edwards of Halifax popularized this style, adapted and elaborated here by Bartholomew Frye, a German immigrant binder who worked in Halifax, where he may have learned the technique while employed by the Edwards firm. Just over a dozen bindings can be attributed to Frye, including two other copies of the Stockdale Aesop with a similar decorative scheme but different paintings in the oval inlays.

**George Croly** (1780–1860). *The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia*. From drawings made on the spot by David Roberts, R.A. With historical descriptions by the Revd. George Croly. L.L.D. Lithographed by Louis Haghe . . . London: F. G. Moon, 1842–[45]. 3 vols. GNR 5800. Bequest of Gordon N. Ray, 1987.

David Roberts said that he brought back from his travels in the Near East a sufficient quantity of sketches to “serve me for the rest of my life.” If not quite his life's work, his monumental *Holy Land* was the most ambitious book of lithographed views published in England. The production took so long and cost so much that it was issued in installments. By paying on time, purchasers did not have to raise a formidable sum all at once, and the publishers received a prompt return on their investment. This publishing tactic ensures that no two sets will be precisely the same, not even sets like this one, unbound as issued with the lithographs still in their original portfolios.

**Edward S. Curtis** (1868–1952). *The North American Indian: Being a Series of Volumes Picturing and Describing the Indians of the United States, and Alaska*. [Seattle, Wash.]: E.S. Curtis; [Cambridge, Mass.: The University Press, 1907–30]. 20 text vols. and 20 portfolios. PML 18131. Purchased by Pierpont Morgan and J. P. Morgan, Jr., 1907–1930.

Curtis's photogravure portraits of Native Americans are an extraordinary artistic achievement despite whatever cultural preconceptions may have skewed his views of a "Vanishing Race." Pierpont Morgan and his son, J. P. Morgan, Jr., helped to pay for the field research and production of *The North American Indian*, contributing around \$400,000, about a third of the total project cost. Their support encouraged Curtis to increase the size and scope of his work and to sell it by subscription, although the price was beyond the means of most libraries and collectors. The Morgan set has the distinction of being copy number 1.

**Leon Battista Alberti** (1404–1472). *De re aedificatoria*. Edited by Bernardo Alberti. Florence: Niccolò di Lorenzo Alemanno, 29 December 1485. PML 44056. Collection of Mrs. J. P. Morgan, Jr.; gift of Junius S. Morgan and Henry S. Morgan, 1952.

This first edition of the first printed book on architecture appeared without illustrations in deference to the wishes of the author, who no doubt believed that his admirably lucid and systematic treatise should stand on its own. Nevertheless an anonymous artist has supplied a running visual commentary throughout this volume along with marginal notes, some of which refer to classical precedent as codified in the 1511 definitive edition of Vitruvius. Architectural historians attribute the notes to an unidentified associate of Fra Giocondo, editor of the 1511 Vitruvius and designer of its woodcut illustrations.

**Jean Baptiste Poquelin Molière** (1622–1673). *Oeuvres de Molière*. A Paris: Par la Compagnie des libraires associés, 1773. 6 vols. PML 18970–75. Purchased by Pierpont Morgan, ca. 1909.

Anyone seeking an ideal illustrated Molière will have to contend with this copy, containing original pen-and-ink and watercolor drawings by a master of the high rococo style, Jean-Michel Moreau (1741–1814). Moreau's designs convey an expert interpretation of plot and character while losing nothing in grace and charm. Critics complain that his later work was stiff and formal, but here he was at the height of his powers and in the perfect position to deploy his skills in depicting scenery, costume, physiognomy, dramatic expression and the telling gesture. A drawing for a scene in *Les Fâcheux* is on the left; a plate illustrating *Le Misanthrope* is on the right.

**Jonathan Swift** (1667–1745). *Voyages de Gulliver dans des contrées lointaines*. Paris: Furne et cie.; H. Fournier aîné, 1838. 2 vols. PML 60999–61000. Purchase: Elisabeth Ball Fund, 1970.

This edition of Swift is a meeting of the minds, a masterpiece of English satire interpreted by one of the great French satirical illustrators, J.-J. Grandville (1803–1847). Swift's savage indictment of human folly stirred the imagination of this prolific artist, who designed such a profusion of vignettes that seventeen of them serve to elucidate a single sentence. In this copy the vignettes are colored in a contemporary hand and are accompanied with thirteen of the original pen-and-ink drawings, some of them marked up for transfer to woodblocks—wooden in more ways than one. Confronted with the originals, the printed versions confess how much of Grandville's exuberance, delicacy, and wit were lost in translation.

**Mary Wollstonecraft Shelley** (1797–1851). *Frankenstein, or, The Modern Prometheus*. London: Printed for Lackington, 1818.

pml 16799. Purchased by Pierpont Morgan in 1910.

The seed of Mary Shelley's masterpiece came to her in a dream of a young scientist patching together a new being from dead bodies. This copy preserves her autograph changes to the first edition, making the volume an important witness to her creative process. It is also a memorial to grief. After the drowning of her husband, the poet Percy Bysshe Shelley, in July 1822, Mary Shelley turned to everyone she could for sympathy, and gave this copy of *Frankenstein* to a woman now known only as Mrs. Thomas, who describes its writer as "helpless, Pennyless, and broken hearted."

**Oscar Wilde** (1854–1900). *Vera, or, the Nihilists*. New York: Privately printed, 1882.

PML 129596. Purchased on the Gordon N. Ray Fund and the Carl Selden Fund, 2004.

Oscar Wilde is remembered for his witty comedies, but his playwriting career began with this resounding failure, an overlong melodrama with an inauspicious plot: the Nihilists forfeited public sympathy after they assassinated the czar in 1879. The London production had to be canceled, but Wilde decided to open *Vera* in New York, where he could count on his popularity and on American-style publicity stunts, such as a display of the costumes in the window of Lord & Taylor. Wilde used this privately printed interleaved prompt copy to jot down revisions during rehearsals. Ultimately, however, his changes were not enough to save the play, which closed in a week.

**Ernest Hemingway** (1899–1961). *Three Stories & Ten Poems*. [Paris]: Contact Publishing Co., 1923.

PML 128140. Gift of Susan L. Burden, S. Carter Burden III, and Flabelle Burden Davis, 1998.

This copy of Hemingway's first book claims singularity by its provenance: it was this volume that Hemingway sent to Edmund Wilson in November 1923, asking for a review in *The Dial*. The book had appeared in Paris, where Hemingway

was already well known in expatriate circles but had made little noise in the United States. Wilson read it immediately and responded warmly with a review that helped to make the young writer's reputation.

**William Morris** (1834–1896). *Love Is Enough, or the Freeing of Pharamond: A Morality*. London: Ellis & White, 1873. PML 77075. Gift of John A. Saks, 1981.

Proponents of the arts and crafts movement sought to beautify homes and souls. This volume combines the talents of two of the movement's leaders, the author William Morris and the bookbinder Thomas James Cobden-Sanderson. The initials *FSE* on the front cover designate Frederick Startridge Ellis (who published the book and commissioned the binding and possibly the floral borders by Beatrice Pagden). Cobden-Sanderson is said to have produced his most sumptuous work for the books he most admired, and clearly he admired his friend William Morris's tale of King Pharamond, who gives up all for love and finds that love is enough.

**William Shakespeare** (1564–1616). *King Richard II*. Cambridge: At the University Press, 1907. PML 128899. Purchased on the Drue Heinz Fund, 2002.

"To say that we *read* the books gives no idea of what really happened. It was the entering into possession of a new world, a widening and enlargement of life." This annotated Shakespeare can be explained in these terms, the recollections of Jessie Chambers, D. H. Lawrence's first love and the model for Miriam Leivers in his breakthrough novel, *Sons and Lovers* (1913). They wrote comments for each other's guidance in this copy of *Richard II*, a unique survivor of their difficult but fruitful relationship. Chambers acquired this copy in 1908, the same year she launched Lawrence's literary career by sending his poems to Ford Madox Hueffer, editor of the *English Review*.

**John Weever** (1576–1632). *An Agnus Dei*. London: Printed by Val. Sims for Nicholas Lyng, 1601. JPW 2452.

*The Whole Booke of Psalmes*. London: Printed for the Companie of Stationers, 1614. PML 129248.

*The Whole Booke of Psalmes*. Cambridge: Printed by Cantrell Legge, 1623. JPW 5750.

**John Taylor** (1578–1653). *The Booke of Martyrs*. London: Printed . . . by Joh. Beale, 1633. JPW 4793. Bequest of Julia P. Wightman, 1994.

Thumb Bibles were printed in quantity during the seventeenth century, but these ingenious novelties were so negligible, so easy to ignore, that many editions survive only in a single copy. The earliest known example is John Weever's 1601 *Agnus Dei*, a life of Christ in verse, possibly the smallest book printed in England up to that time. John Taylor, "the Water Poet," picked up on the craze for Thumb Bibles and produced a spin-off, this compact version of John Foxe's *Book of Martyrs*. The copies displayed here are the only evidence for the existence of Taylor's 1633 edition and of the 1614 and 1623 miniature editions of the Psalms.

**William Blake** (1757–1827). *Visions of the Daughters of Albion: The Eye Sees More than the Heart Knows*. [Lambeth]: Printed by Will[ia]m Blake, 1793 [i.e., ca. 1794]. PML 63138. Gift of Mrs. Landon K. Thorne, 1972.

During the revolutionary years at the end of the eighteenth century, Blake composed and illustrated a series of prophetic books expressing some of his most outspoken political ideas. Here he has devised an elaborate allegory concerning oppression of various kinds, centering on the victimization of women but also alluding to British colonial depredations and the American slave trade. This is one of nineteen known copies and one of only two surviving copies printed in color, although it also contains three extra plates printed in green and colored by hand. Every copy exhibits significant differences, but the color-printed copies have a darker cast suitable for these bleak and distressing themes.