

**THE MORGAN LIBRARY & MUSEUM PRESENTS *TREASURES FROM THE VAULT*—A NEW EXHIBITION SERIES  
SHOWCASING HIGHLIGHTS FROM ITS COLLECTIONS**

*WORKS ON VIEW IN THE HISTORIC 1906 MCKIM BUILDING INCLUDE  
A J. R. R. TOLKIEN LETTER DISCUSSING THE HOBBIT, A NINTH-CENTURY  
COPTIC MANUSCRIPT, AND THE EARLIEST SURVIVING COMPLETE OPERA*

**TREASURES FROM THE VAULT**  
*an ongoing series*  
January 15–May 5, 2013

**New York, NY, January 14, 2013**—The Morgan Library & Museum is home to some of the world's greatest collections of medieval manuscripts, printed books and bindings, literary manuscripts, private letters and correspondence, and original music. Now, visitors have the opportunity to view a changing selection of works drawn from these collections in *Treasures from the Vault*, an ongoing exhibition series displayed in the sumptuous setting of Pierpont Morgan's 1906 Library. This season's selection, which includes everything from Machiavelli's warnings of a mercenary revolt to the first complete edition of Alexander Pope's *The Rape of the Lock*, will be on view January 15–May 5, 2013.



*Life, Passion, and Miracles of St. Edmund*, in Latin  
England, Bury St. Edmunds, ca. 1130  
Illuminated for the Abbey of Bury St. Edmunds by  
the Alexis Master  
The Morgan Library & Museum, New York  
All photography, unless noted: Graham S. Haber

## HIGHLIGHTS

Despite its selling over thirty million copies today, *The Hobbit* was not an immediate success when it was first published in 1937. In a letter to his friend G. E. Selby, J. R. R. Tolkien describes—in his ornate handwriting—the genesis of his novel, joking that the manuscript “was discovered (in a nunnery).” Tolkien went on to say that his children, for whom he originally created the story, “do not wholly approve of their private amusements being turned to cash...[That was the hope. Actually I have ear[n]ed £25 so far...].”



St. Cyril of Jerusalem (?)  
*Homily Delivered on Wednesday After Easter*,  
in Coptic  
Egypt, Ptepouhar, 822–914  
The Morgan Library & Museum, New York

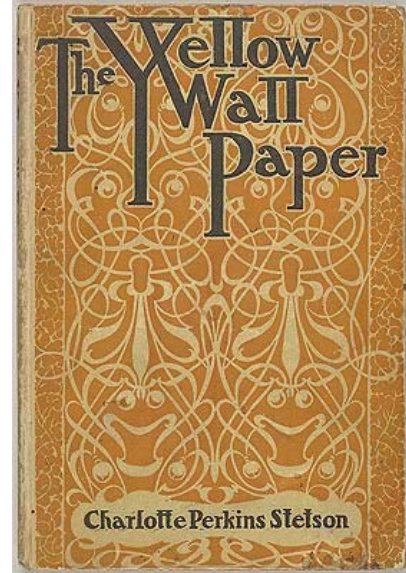
In 1910 villagers digging for fertilizer at the site of the destroyed Monastery of Archangel Michael of the Desert in Egypt uncovered **buried treasure**—a trove of Coptic manuscripts that tenth-century monks had placed in a stone vat for safekeeping. The precious ninth- or tenth-century pages on view mark the beginning of the Homily to be delivered on the Wednesday after Easter.

Opera grew out of the desire to recreate the way in which Greek tragedy was declaimed. On display is Jacopo Peri’s *Euridice*, **the earliest opera** to have survived with all its music. The work, composed for the celebration of the marriage of Maria de’ Medici and King Henry IV of France, dates to 1600.

One year following Tolkien’s letter, in 1938, **John Steinbeck** lamented the state of his current project—the draft of *The Grapes of Wrath*. Writing to his friend, the filmmaker Pare Lorentz, Steinbeck admitted getting “pretty low about this book sometimes. It just seems lousy,” before concluding, “I do hope this god damn book is some good. It’s been hard enough work.”

In *The Yellow Wall Paper*, Charlotte Gilman dramatized the dangers of “restorative” confinement, the cover’s bold printed pattern and grotesque color scheme alluding to the heroine’s afflicted mental state. Gilman’s novel appeared in a decade when eye-catching dust jackets and bindings became selling points for many books, their covers essentially acting as their own advertisements.

On October 17, 1781 **General George Washington** received a letter from Lord Cornwallis that would effectively end the Revolutionary War. In it, Cornwallis proposed “a cessation of hostilities for twenty four hours” in order “to settle terms for the surrender of the posts of York & Gloucester.” The absolute surrender of Yorktown took place two days later, marking the culmination of the Yorktown campaign and the last major land battle of the War.



Charlotte Perkins Gilman (1860–1935)  
*The Yellow Wall Paper*  
Cover by Elisha Brown Bird (1867–1943)  
Boston: Small, Maynard & Company, 1899  
The Morgan Library & Museum, New York  
Purchased on the Gordon N. Ray Fund

A **magnificent twelfth-century illuminated manuscript** on display depicts the life, passion, and miracles of St. Edmund, who was crowned king of East Anglia before being tortured and ultimately decapitated by the Danes in 870. The manuscript’s thirty-two illustrations are executed in the distinct Romanesque style characterized by attenuated figures and two-dimensional space.



Ludwig van Beethoven (1770–1827)  
Violin and Piano Sonata, op. 96 in G major,  
1815  
The Morgan Library & Museum, New York  
Photography: Anthony Troncale

Pierpont Morgan was not an avid music collector, but he was always on the look-out for amazing finds. When Morgan was alerted to book dealer Leo Olschki’s acquisition of **Beethoven’s long-lost tenth, and last, violin and piano sonata** manuscript, he seized the opportunity and purchased the score.

**Edward Curtis’s *The North American Indian***, one of the most ambitious ethnographic and photographic projects of modern American publishing, was financed in part by Pierpont Morgan and his son. For more than a quarter century, Curtis studied, photographed, and recorded the languages,

history, and customs of native North Americans. The pages on view represent a fraction of Curtis's final output of twenty volumes of texts and twenty portfolios of photogravures.

## COMPLETE WORKS ON VIEW

### Americana

Conrad Beissel's *Paradisische Wunder-Spiel*, 1754

Charles Cornwallis's letter to George Washington, October 17, 1781

Edward S. Curtis's *The North American Indian*, 1907-1930

Alexander Hamilton's letter to Martha Washington upon the death of her husband, January 12, 1800

Jean Antoine Houdon's *George Washington's Life Mask*, 1785

### Illuminated Manuscripts

Book of Hours, in Latin, ca. 1530–35

Gospel Lectionary, in Latin, 1070–90

Hours of Hawisia DuBois, in Latin and French, ca. 1325–30

*Life, Passion, and Miracles of St. Edmund*, in Latin, ca. 1130

*Lindau Gospels*, 880 and 899

St. Cyril of Jerusalem (?), *Homily Delivered on Wednesday After Easter*, in Coptic, 822–914

### Literary and Historical Manuscripts

Ludovico Buonarroti's letter to his son, Michelangelo Buonarroti, November 5, 1516

Niccolò Machiavelli's letter to the government of Florence, July 9, 1499

Percy Bysshe Shelley's *On Life* manuscript, 1819

John Steinbeck's letter to Pare Lorentz, October 17, 1938

J. R. R. Tolkien's letter to G. E. Selby, December 14, 1937

Virginia Woolf's letter to E. McKnight Kauffer, April 23, 1931

### Music Manuscripts

Ludwig van Beethoven, Violin and Piano Sonata, op. 96 in G Major manuscript, 1815

Wolfgang Amadeus Mozart's "Non so più cosa son" from *Le nozze di Figaro*, 1786 (?)

Jacopo Peri's *Euridice* manuscript, 1600

Giacomo Puccini's *Le Villi* manuscript, 1883

Giuseppe Verdi's "Odi il voto, o grande Iddio" manuscript, 1844

Richard Wagner's *Der Ring des Nibelungen*, 1853

### **Printed Books**

*Anthologia Graeca Planudea*, August 11, 1494

*Ars memorandi* (The Art of Memory), ca. 1470

Johann Amos Comenius's *Orbis sensualium pictus*, 1658

Charlotte Perkins Gilman's *The Yellow Wall Paper*, 1899

*Hore Beate Virginis Marie secundum usum Sarum*, ca. 1520

Alexander Pope's *The Rape of the Lock*, 1714

### **ORGANIZATION AND SPONSORSHIP**



The programs of The Morgan Library & Museum are made possible with public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

### **The Morgan Library & Museum**

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

drawings, literary and historical manuscripts, musical scores, medieval and Renaissance manuscripts, printed books, and ancient Near Eastern seals and tablets.

**General Information**

The Morgan Library & Museum

225 Madison Avenue, at 36th Street, New York, NY 10016-3405

212.685.0008

[www.themorgan.org](http://www.themorgan.org)

**Just a short walk from Grand Central and Penn Station**

**Hours**

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

**Admission**

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