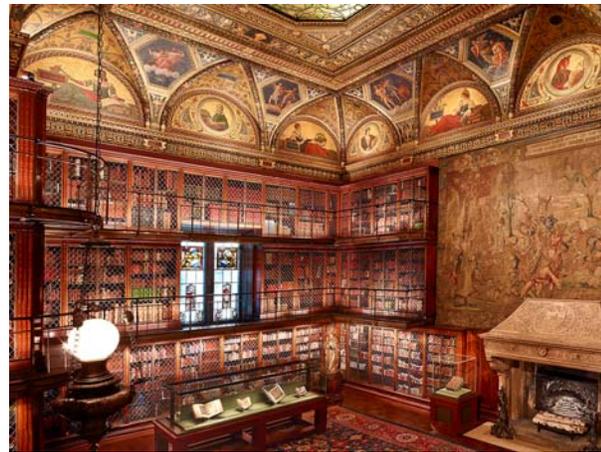


**TREASURES FROM THE VAULT**  
***AN ONGOING EXHIBITION SERIES AT***  
***THE MORGAN LIBRARY & MUSEUM***

October 8, 2013–February 9, 2014

**New York, NY, October 8, 2013**—The Morgan Library & Museum’s fall exhibition season includes touchstones of art, literature, and music—from drawings by Leonardo da Vinci to a survey of Edgar Allan Poe’s works to a reuniting of two manuscript copies of Beethoven’s Ninth Symphony. Complementing these exceptional items will be over twenty diverse works from the Morgan’s permanent collections, presented as part of the ongoing exhibition series, *Treasures from the Vault*.



Pierpont Morgan's 1906 Library  
The Morgan Library & Museum  
Photography: Graham S. Haber

These objects will be on view in Pierpont Morgan’s 1906 Library from October 8–February 9, 2014.

**HIGHLIGHTS**

Typically, **Medieval Gospel Books** featured a portrait of each author—Matthew, Mark, Luke, or John—at the preface to his Gospel. In addition to harking back to antique tradition, such portraits also functioned as bookmarks, since medieval manuscripts were neither foliated nor paginated. The portraits in the twelfth-century English codex on view are unusual as they depict each evangelist riding atop his symbol. Because the symbols derive from the Old Testament, this iconography hints at the New Testament’s dependence upon but superiority to the Old Testament.

The first real images most Europeans saw of the **New World** were maps published three years after Hernán Cortés’s conquest of the Valley of Mexico. Two such sixteenth-century maps are on view, depicting the capital of the Nahuatl (Aztec) civilization, Tenochtitlan—complete with Moctezuma’s palace and a public zoo—and the Gulf of Mexico, marking the first time Florida is named on a map.



Book of Hours, in Latin  
Belgium, Bruges, 1531  
Illuminated by Simon Bening  
The Morgan Library & Museum; MS M.451  
Purchased by Pierpont Morgan, 1911  
Photography: Graham S. Haber

For over three hundred years, **Books of Hours** were a popular means of assisting the faithful with their devotions, teaching children to read, and recording family histories. Some small and precious Books of Hours, however, functioned less like a book and more like a piece of jewelry. The ornamental quality of the sixteenth-century manuscript on view—illuminated by Simon Bening, the last and greatest Flemish illuminator of that century—was enhanced two centuries later when its

owner commissioned its elaborate, detachable gilt silver filigree binding.

**Thomas Cromwell**, chief minister to King Henry VIII, contrived the king’s marriage to Anne of Cleves. In Cromwell’s letter to Sir Nicholas Wotton, the king’s ambassador in Cleves, he urged him to “use therfor ye Wisdom and Dexteritie herin to satisfie his [Majesty] accordingly.” The marriage was a disaster and led to Cromwell’s execution for treason and heresy.

Presented for the first time is a significant recent music acquisition, a newly identified copyist manuscript for the music of **Domenico Scarlatti** and **Antonio Soler**, both of whom were in service to the Spanish court of Maria Bárbara. Because no autograph manuscripts of Scarlatti’s or Soler’s music survive, copyist manuscripts that can be definitively linked



Domenico Scarlatti (1685–1757)  
*Fuga K. 30*, 1756 (?)  
The Morgan Library & Museum; Mary Flagler Cary Music Collection, 2011  
Photography: Graham S. Haber

with the composers carry great importance. The piece on view by Scarlatti was dubbed The Cat's Fugue because the opening, dissonant theme skips about as if a cat were walking upon the keys.

The first edition of Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman*, was published in nine volumes, two of which are on view. As Sterne himself noted in a letter to actor David Garrick, the first two volumes had "made a great noise" and the author tried to compete against pirated editions by signing some volumes of the genuine edition as a mark of authenticity.

**Charles Dickens** enjoyed great success in America, a fact confirmed by a letter from his wife, Catherine, to her sister-in-law. Written shortly after the couple's arrival in Boston, the letter describes the author as being "perfectly worshipped, and crowds follow him in the streets even." She goes on, "The people are most hospitable, and we shall both be killed with kindness."

More than fifteen years passed after the premiere of Giuseppe Verdi's *Aida* before he debuted a new opera, *Otello*, to great acclaim at Milan's Teatro alla Scala in 1887. Verdi would have been seventy or seventy-one years of age when he quickly sketched the early draft of the scene between Cassio and Iago on view.

Despite his description of James Joyce's *Ulysses* as "a depressing book" that "no one in their right mind could possibly enjoy," **E. M. Forster** believed "it is, possibly, a masterpiece." Around 1934 he drafted the article on display in support of *Ulysses*, which was first published in Paris in 1922 but banned in the United States and England until the 1930s. In it, Forster calls on fellow authors to support the novel's publication and to fight censorship.

## COMPLETE WORKS ON VIEW

### Literary and Historical Manuscripts

Thomas Cromwell's letter to Sir Nicholas Wotton, urging him to help bring about King Henry VIII's marriage to Anne of Cleves; October 27, 1539

Catherine Dickens's letter to her sister-in-law, Frances Burnett, describing her husband's positive reception in Boston; January 30, 1842

E. M. Forster's *The Censor Again?* manuscript, defending James Joyce's *Ulysses*; ca. 1934

Sociologist Harriet Martineau's *Society in America* manuscript; ca. 1837

Queen Elizabeth I's letter to her cousin, Henry III, King of France; August 2, 1589

Fair copy of William Wordsworth's poem "There is an Eminence, — of these our hills," written in the hand of his sister, Dorothy; 1799–1800

### **Medieval Manuscripts**

Book of Hours and eighteenth-century gilt silver filigree binding; Belgium, 1531

Calendar illustrations for October and November, Italy, Bologna, 1324–28

Portrait of St. John riding his eagle, from the Mostyn Gospels; England, ca. 1130

Initial *C*, from a Psalter; Belgium, 1255–65

Feast of SS. Peter and Paul, from the Sacramentary of Mont-Saint-Michel; France, ca. 1060

### **Music Manuscripts**

Pablo Minguet é Irol's *Arte de danzar a la francesa*, one of the earliest dance manuals to be published in the Iberian Peninsula; Madrid, 1758(?)

Witold Lutosławski's manuscript for *Chain I*; 1983

Autograph manuscript of Wolfgang Amadeus Mozart's Horn Concerto in E-flat Major, K. 495; 1786

Newly identified copyist manuscript of Domenico Scarlatti's *Fuga* K. 30; 1756(?)

Early draft of Giuseppe Verdi's Sketches for *Otello*, (act 3, scene 5); 1884(?)

Richard Wagner's "Attente" (Anticipation), presented as a birthday gift to Franz Liszt's daughter, Cosima, who was pregnant with Wagner's child; 1868

### **Printed Books**

Oliver Byrne's *The First Six Books of the Elements of Euclid, in Which Coloured Diagrams and Symbols Are Used Instead of Letters for the Greater Ease of Learners*; printed in London, 1847

Hernán Cortés's *Praeclara Ferdinandi Cortesii de noua maris oceani Hyspania*, containing maps of the New World; printed in Nuremberg, 1524

Jacques Gohorry's *Hystoria Iasonis Thessaliae principis de Colchica velleris aurei expeditione* in a sixteenth-century presentation binding

First edition of the complete Hebrew Bible in all three parts; printed in Soncino, April 22, 1488

Iliazd's *Lidantiu Faram*, with a cover by Naum Granovskiĭ; printed in Paris, 1923

Two first edition volumes of Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman*; printed in York and London, 1760–67

## **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**

\$18 for adults; \$12 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 and Café.