

The image shows the interior of Pierpont Morgan's study, a room with deep red damask wallpaper and a highly ornate, carved wooden ceiling. A large, ornate chandelier hangs from the ceiling. On the left, a red velvet sofa is positioned against a dark wood bookshelf filled with books. In the center, a large, dark stone fireplace with a decorative mantel is the focal point. Above the mantel hangs a framed portrait of a man in a dark suit. The mantel is adorned with two large, colorful figurines. To the right of the fireplace, a red velvet armchair is visible. The floor is covered with a red and white patterned carpet.

GUIDE TO  
Pierpont  
Morgan's  
Study

Please return to holder

In 1902, with his collection of rare books and manuscripts overflowing the basement of his brownstone at the corner of Madison Avenue and 36th Street, Pierpont Morgan (1837–1913) telephoned the architect Charles Follen McKim of the firm McKim, Mead and White to commission a freestanding library adjacent to his home. McKim created a building that is a hallmark of the American Renaissance style and in 1966 was designated a national historic landmark.

Once the building was completed in 1906, Morgan spent much of his remaining years in this richly appointed private study, away from the Wall Street offices of his banking firm. Here, among some of his favorite works of art, Morgan worked, relaxed, and met with art dealers and business associates. It was in this room that he gathered a group of bankers in 1907 to orchestrate a dramatic resolution to a national financial panic. In keeping with the neo-Renaissance style of his new library, Morgan adorned his study with a selection of carefully chosen paintings and sculpture by Italian and Northern Renaissance masters as well as treasured volumes of English literature.

Today, Morgan's presence is embodied by a portrait mounted above the fireplace, depicting the fifty-two-year-old banker in 1888, as he was about to embark on his career as one of the world's leading art collectors. Nearby, between the windows, hangs a portrait of his son, J. P. Morgan, Jr. (1867–1943), painted in 1934, a decade after the founding of the Morgan Library. The younger Morgan was responsible for making the exceptional collections assembled by his father, which he continued to augment, accessible to the public.

Colin B. Bailey  
Director

#### **CEILING**

In 1905 the architect Charles McKim purchased elements of what he believed was a sixteenth-century coffered wooden ceiling for Morgan's study. It was shipped from Florence to New York in sections and reassembled with modern additions to fit the room. American artist James Wall Finn (1852–1913) deliberately distressed the painted ceiling to evoke those of centuries-old Italian villas. He also added two coats of arms based on examples he found in a volume on Renaissance bookplates.

#### **WALLS**

The red silk damask wall covering is based on a design from the Roman villa built for Agostino Chigi, the famed Renaissance banker and patron of the arts. It features the Chigi family insignia: an eight-pointed star and mountain formation. After Morgan's original wall fabric had deteriorated from exposure to pollution and cigar smoke, a replica was woven by the textile house Scalamandré.

#### **STAINED GLASS PANELS**

Morgan began collecting fragments of Renaissance-era stained glass in 1904. It wasn't until 1907, however, that all of the windows in his newly completed library were inset with colorful panes; the work lasted two years. The scenes range in date from the fifteenth through the seventeenth centuries and include works from England, Germany, Switzerland, France, and the Low Countries.

#### **VAULT**

Architect Charles McKim designed a secure chamber for Morgan to house works of particular value. Its walls are lined with solid steel, and the heavy door is secured by a combination lock. The highest shelves were originally accessible by ladder; the mezzanine platform was added after Morgan's death. For many years, Morgan's extraordinary manuscript collection—including medieval and Renaissance works as well as literary and historical texts—was stored here. The shelves now contain a selection of the luxurious volumes Morgan commissioned to document his varied collections as well as art objects and finely tooled cases once used to house manuscripts.

#### **FURNITURE**

Much of the Renaissance-style furniture in this room was commissioned at the time of the library's construction and produced in London by the firm Cowtan & Sons. The lion's paw feet on the desk, chairs, and settee were derived from Renaissance examples in London's South Kensington Museum, including a cassone made for Cosimo I de Medici about 1561–69. Morgan's desk was fitted with a leather top containing his intertwined initials embossed in gold and featured spring-push panels and concealed drawers for storing sensitive material.



**PANTHER**

Italy, late sixteenth or seventeenth century  
Bronze

This sinewy bronze animal is probably based on a sixteenth-century model of a panther by the Dutch sculptor Willem van Tetrode. The patina suggests it was cast in the late sixteenth or seventeenth century. The conceptual model for this panther, with its exaggerated musculature, was the *Etruscan Chimera*, a bronze dating to ca. 400 B.C., which during the sixteenth century was in the collection of the Medici family in Florence.

Purchased by Pierpont Morgan, 1911



**HANS MEMLING (FLEMISH, CA. 1433/40–1494)**

*Kneeling Female Donor with St. Anne*, ca. 1470  
*Kneeling Male Donor with St. William of Maleval*, ca. 1470  
Tempera on panel

Among Memling's finest early works in this country, these two panels once formed the wings of a triptych. They depict relatives, along with their patron saints, of Jan Crabbe, the fifteenth-century abbot who commissioned the altarpiece. At left, St. Anne stands behind an older, kneeling woman, who is probably Crabbe's mother, Anna. At right, St. William of Maleval appears in armor behind a young man, probably the abbot's brother or nephew.

Purchased by Pierpont Morgan, 1907



**THE ADORATION OF THE MAGI AND  
THE DORMITION OF THE VIRGIN**

Bohemia (Prague), ca. 1360  
Tempera and gold on linen-covered panels

Crafted at the court of Holy Roman Emperor Charles IV (r. 1347–1378) at Prague, these exquisite panels likely formed a diptych—commissioned perhaps by the emperor himself. In the scene of the three kings adoring the Christ Child, the second magus has the features of Charles and his red cloak bears the imperial eagle. In the panel depicting the Virgin's death, St. Peter wears the three-tiered papal tiara. These details allude to the delicate balance between sacred and terrestrial power.

Purchased by J. P. Morgan, Jr., 1931



**GIOVANNI BATTISTA CIMA DA CONEGLIANO  
(ITALIAN, 1460–1517/18)**

*Virgin and Child with SS. Catherine and John the Baptist*,  
ca. 1515  
Oil on panel

This type of composition, in which the Virgin and Child are shown in the company of saints, is known as a sacred conversation. Such subjects became popular toward the end of Cima's career. The panel formerly belonged to Charles Fairfax Murray, the pre-Raphaelite painter and collector from whom Morgan purchased his collection of old master drawings in 1909.

Purchased by Pierpont Morgan, 1911



**AFTER HENDRICK DE KEYSER (DUTCH, 1565–1621)**  
*Bust of a Crying Child*, late seventeenth century  
Bronze

When Pierpont Morgan purchased this bust, it was believed to be the work of Michelangelo; however, current research suggests that it may be of northern, and not Italian, origin. Crying children were popular elements of seventeenth-century Dutch tomb sculpture. This bronze is reminiscent of such heads, in both marble and bronze, by the sculptor Hendrick de Keyser. The cast may have been made after one of the artist's sculptures during the eighteenth century.

Purchased by Pierpont Morgan, 1909



**WORKSHOP OF SANDRO BOTTICELLI  
(ITALIAN, 1444/50–1510)**

*Madonna of the Magnificat*, ca. 1490  
Oil on panel

This is one of more than a dozen versions made by contemporaries of Botticelli after an original the artist painted ca. 1481. The many versions attest to the immediate success of Botticelli's composition and its appeal to contemporary Florentine collectors. The title derives from the opening words of the Virgin's song of exaltation, *Magnificat anima mea dominum* (My soul doth glorify the Lord), which she is writing in the book before her.

Purchased by Pierpont Morgan, 1911



**ON VAULT TABLE:**  
**LUCAS CRANACH THE ELDER AND WORKSHOP**  
**(GERMAN, 1472–1553)**

*Portrait of Martin Luther and His Wife,*  
*Katharina von Bora, 1525*  
Oil on panel

Cranach painted this pair of portraits in 1525, the year Martin Luther married Katharina von Bora, a former Cistercian nun who had escaped from her convent with Luther's help in 1523. Luther argued against the practice of celibacy within the church, asserting his belief in clerical marriage with his own union. A friend of Luther's and a witness at his wedding, Cranach thereafter became the principal portrait painter of the couple.

Purchased by Pierpont Morgan, 1909



**GIAN GIACOMO D'ALLADIO,**  
**CALLED MACRINO D'ALBA**  
**(ITALIAN, CA. 1465–1528)**  
*Portrait of a Knight of Malta, 1499*  
Tempera on panel

The sitter wears the white cross of the Order of Malta, one of the oldest lay religious orders whose fifteenth-century members were Catholic, of noble birth, and devoted to works of virtue and charity. He may be Benvenuto San Giorgio of Biandrate, a nobleman, papal ambassador, and knight of the order since 1480. The dated inscription in the border reads *By the hand of Macrino I shall live after death.*

Purchased by Pierpont Morgan, 1909



**AFTER MICHELOZZO DI BARTOLOMEO**  
**(ITALIAN, 1396–1472)**  
*St. John the Baptist, late sixteenth century*  
Bronze

St. John, clad in a hair shirt, holds in his right hand a shell, symbolic of his baptism of Christ. The bronze statue was modeled after the work of the Florentine sculptor and architect Michelozzo di Bartolomeo, who, along with Donatello, was one of the earliest artists of the Renaissance to cast freestanding statues in bronze.

Bequest of Alice Tully, 1996



**FRANCESCO FRANZIA (ITALIAN, CA. 1450–1517)**  
*Virgin and Child with SS. Dominic and Barbara*  
Oil on panel

Although trained as a goldsmith, Francia primarily worked as a painter in and around his hometown of Bologna. Depictions of the Virgin and Child with saints are predominant among his major surviving works. When he painted the present panel, the artist was influenced by the luminous style of his contemporary Perugino, whose work can be seen nearby.

Purchased by Pierpont Morgan, 1907



**FOLLOWER OF CLAUS SLUTER**  
**(CA. 1360–CA. 1406)**  
*St. John the Baptist with a Lamb, ca. 1450*  
Limestone with traces of polychromy

This statue reveals the impact of Sluter, a sculptor who was born in Haarlem and arrived at the Burgundy court in Dijon in 1385. The court was a center of artistic production and patronage, known especially for the naturalism of its art. The careful differentiation of textures and attention to surface detail reflect Sluter's influence and suggest that the statue is the work of a Burgundian sculptor active during the fifteenth century. Gift of Mrs. Felix M. Warburg, in memory of her husband, 1941



**PAIR OF FIREDOG BASES**  
Italy, ca. 1530s  
Bronze

These sphinxlike female figures, which originally would have been connected by a central section, appear to be the work of an Italian sculptor active in Venice or Padua during the 1530s. Such bronzes served as functional objects, meant to hold fireplace utensils; their exact origins often remain unknown.

Purchased by Pierpont Morgan, 1904



**PAIR OF CANDELABRA IN THE FORM OF  
KNEELING ANGELS**

Italy, ca. 1450–1550  
Polychromed wood

These carved and painted figures, with inserted wings, show the influence of the early Renaissance Florentine sculptors Benedetto da Maiano (1442–1492) and Andrea della Robbia (1435–1525). Such angels originally would have decorated an altar or the mantel of a tomb.

Purchased by Pierpont Morgan, 1906



**FRANK HOLL (BRITISH, 1845–1888)**

*Portrait of Pierpont Morgan*, 1888  
Oil on canvas

Already one of the world's most prominent bankers, Pierpont Morgan was fifty-one years old when he sat for this portrait. Holl downplayed Morgan's skin condition, called rhinophyma, which reddened and inflamed his nose. The banker was so fond of the work he gave photographs of it to friends.

Commissioned by Pierpont Morgan, 1888



**ANTONIO ROSSELLINO (ITALIAN, 1427–1478)**

*Bust of the Christ Child*, ca. 1460–70  
Marble, with nineteenth-century metal halo

Rossellino was one of the most talented Florentine sculptors of his generation. This sculpted bust of the Christ Child may once have been coupled with one of a young St. John the Baptist; such pairings were popular in mid-fifteenth-century Florence.

Purchased by Pierpont Morgan, 1906



**PIETRO VANNUCCI, CALLED PERUGINO  
(ITALIAN, 1450–1523)**

*Virgin and Saints Adoring the Christ Child*, ca. 1500  
Tempera on panel

Known for his graceful figures, Perugino, the leading Umbrian painter of his day, was Raphael's principal master. Using harmonious jewel-like tones, the artist depicted the Virgin flanked by St. John the Evangelist and an unidentified female saint, perhaps Mary Magdalene. The inscription on the frame, referring to the Christ Child, is from Psalm 45: *Fairer in beauty are you than the sons of men; grace is poured out upon their lips; thus God has blessed you forever.*

Purchased by Pierpont Morgan, 1911



**BUST OF A WOMAN, PERHAPS MARIETTA STROZZI  
Italy (Florence), ca. 1450–75**

Marble

Acquired by Morgan as the work of Desiderio da Settignano (1428–1464), one of the most skillful sculptors of his age, this bust—possibly depicting Marietta Strozzi, a member of a powerful Florentine banking family—may instead be by one of his contemporaries. The genre of secular portrait busts emerged around 1450 in Florence, where they became popular among the city's prominent families.

Purchased by Pierpont Morgan, 1908



**FOLLOWER OF DONATELLO  
(ITALIAN, 1386/87–1466)**

*Standing Virgin and Child*, ca. 1470

Terra-cotta bas-relief with polychrome and gilding

This rare depiction of the standing Virgin holding the Christ Child was inspired by Donatello's late style and was probably produced by one of his workshop assistants.

Purchased by Pierpont Morgan, 1904



**STEMMED CUP WITH TWO HANDLES**  
Italy (Deruta), sixteenth century  
Majolica

This stemmed cup bears the scale ornamentation characteristic of pottery from Deruta, a center in Umbria of Renaissance majolica. The light-colored earthenware is covered with opaque lead glaze, here set off by brilliant copper-luster borders. Greek deities of fertility—Artemis, Demeter, and Triptolemus—and their serpent attendants are depicted on the interior at the base of the cup.

Purchased by Pierpont Morgan, 1906



**ANTOINE-LOUIS BARYE (FRENCH, 1796–1875)**  
*Candelabrum with Figures of Juno, Minerva, and Venus, Chimeras, and the Three Graces*, model ca. 1840,  
cast post-1875  
Bronze

Barye originally designed this candelabrum in 1840 as part of a chimney mantel decoration commissioned by the duke of Montpensier, the youngest son of the French king Louis-Philippe (r. 1830–48). The graceful composition and alluring figures rendered it a success; multiple casts were subsequently made for the market.

Purchased by Pierpont Morgan, 1908



**PAIR OF ALTAR CANDLESTICKS**  
Italy, sixteenth century  
Bronze

Sphinxes structure the base of each candlestick, one of which bears the winged man symbolic of St. Matthew, while the other bears the ox representing St. Luke. These bronzes are part of a larger ensemble, which includes two further pairs of candlesticks, one in the Victoria and Albert Museum, London, and the other in the Metropolitan Museum of Art, New York. Collectively these would have formed an impressive and extensive set of Renaissance altar furniture.

Purchased by Pierpont Morgan, 1904 and 1906



**FRANK OWEN SALISBURY (BRITISH, 1874–1962)**  
*Portrait of J. P. Morgan, Jr. (1867–1943) in a Cambridge Robe*, 1934  
Oil on canvas

This portrait depicts J. P. Morgan, Jr., Pierpont Morgan's son and founder of this institution, wearing the robes of a Doctor of Laws, an honorary degree conferred by Cambridge University in 1919. The degree was a gesture of gratitude to the younger Morgan, who, as head of the firm J.P. Morgan & Co., provided financial support to the Allies during the First World War.

Commissioned by J. P. Morgan, Jr., 1934



**PAIR OF SALTCELLARS**  
France, ca. 1520–40  
Lead-glazed white clay, inlaid with dark clay

These elaborate saltcellars, one decorated with salamanders, the emblem of the French king François I (1494–1547), and the other with interlaced crescents, the insignia of Henri II's mistress Diane de Poitiers (1499–1566), are a rare example of the extremely fine, complex ceramics produced during the mid-sixteenth century in France, perhaps at Saint-Porchaire, a town in the southwest. Only about sixty known examples of this so-called Saint-Porchaire ware survive.

Purchased by Pierpont Morgan, 1906



**ROBERTUS DE BAILLY (FRENCH, FL. 1530)**  
*Verrazano Globe*, 1530  
Gilded copper

One of the earliest dated globes, this gilded sphere depicts the world as known from the explorations of Giovanni da Verrazano, who journeyed to the New World in 1524. He sailed along the coast from South Carolina to Newfoundland, becoming the first European since the Norse colonizers of ca. 1000 to visit New York and Narragansett Bay. The globe, executed by sculptor Robertus de Bailly in 1530, was based on a 1529 map by Verrazano's brother, Gerolamo. Like the map, it identifies the newly charted North American continent as Verrazana.

Purchased by Pierpont Morgan, 1912



**ANTONIO ROSSELLINO (ITALIAN, 1427–1478)**  
*Virgin and Child with Cherubim*, ca. 1450s  
Marble

Rossellino executed this work in “flattened relief,” a technique he adopted as his specialty. The composition suggests that he looked at paintings as well as three-dimensional sculpture in creating a play of light and shade in the low, carved surface of the relief.

Purchased by Pierpont Morgan, 1913



**GIOVANNI FRANCESCO RUSTICI (ITALIAN, 1474–1554)**  
*St. John the Baptist*, ca. 1495–1500  
Marble

A contemporary of Michelangelo and collaborator of Leonardo, the Florentine-born aristocrat Rustici was an accomplished dilettante sculptor. This statue was inspired by contemporary depictions of the saint—young and wearing his customary hair shirt—executed by the sculptors Donatello and Benedetto da Maiano.

Purchased by Pierpont Morgan, 1909



**ATTRIBUTED TO MARCO BELLO (ITALIAN, CA. 1470–1523)**  
**AFTER GIOVANNI BELLINI (ITALIAN, D. 1516)**  
*Virgin and Child with Four Saints and a Donor*, ca. 1500  
Tempera on panel, transferred to canvas

Attributed to Marco Bello, a member of Bellini’s prolific Venetian workshop, this painting was likely based on different models developed by the master, which would account for the lack of consistency in scale among the beautifully conceived figures. The saints depicted include (left to right) Paul, George, an unidentified female saint, and an unidentified martyr with wreath and palm.

Purchased by Pierpont Morgan, 1910



**GIORGIO ANDREOLI, CALLED GIORGIO DA GUBBIO (ITALIAN, CA. 1465/70–1553)**  
*Plate with Tree and Arms*, 1519  
Majolica, with green, blue, pink, orange, and ochre glazes

A central green tree divides the roughly symmetrical composition of military trophies on this plate, produced in the workshop of Giorgio da Gubbio, one of the masters of Italian Renaissance majolica ware. Trophies, military arms, armor, musical instruments, and other objects captured after a battle were popular decorative motifs chosen by sixteenth-century majolica painters.

Purchased by Pierpont Morgan, 1910



**WORKSHOP OF GIORGIO ANDREOLI, CALLED GIORGIO DA GUBBIO (ITALIAN, CA. 1465/70–CA. 1553)**  
*Plate with a Woman in Profile*, 1529  
Majolica

Signed and dated 1529 on the back by the artist, this plate—depicting a woman identified by the inscribed scroll simply as Giustina—is typical of those produced in Italy during the Renaissance and may have been part of a larger service that commemorated a special occasion, perhaps a wedding.

Purchased by Pierpont Morgan, 1907



**WORKSHOP OF FERRER BASSA (SPANISH, FL. 1324–48)**  
*Polyptych with Scenes from the Life of Christ, the Life of the Virgin, and Saints*, ca. 1345–50  
Tempera on panel

An excellent example of Gothic painting from Catalonia, this polyptych has been recently attributed to the workshop of Ferrer Bassa. It may have been executed by Bassa’s son Arnau based on Ferrer’s design. Evocative of contemporary Italian painting, the four panels of this altarpiece depict scenes from the life of the Virgin (at the top), the Passion of Christ (in the center row), and saints (at the bottom). The lunettes above depict the instruments of the Passion, the mourning Virgin, Christ as the Man of Sorrows (one of the earliest examples in Spanish painting), and the mourning St. John.

Purchased by Pierpont Morgan, 1907



**PLATE WITH PROFILE BUST OF A WOMAN**

Italy (Deruta), 1519

Majolica, with beige, copper, gold, and blue glazes

Produced in large numbers during the first half of the sixteenth century, majolica plates and shallow basins with profile busts of women were probably presented as betrothal or wedding gifts. This plate, dated 1519 on the back, is related to basins produced in Deruta, one of the major Italian centers of majolica production during the Renaissance.

Purchased by Pierpont Morgan, 1906



**ANTOINE SYJALON (FRENCH, CA. 1524–1590)**

*Pilgrim Flask*, ca. 1581/90

Tin-glazed earthenware, with modern metal cap

This flask is one of the few known examples of faience ware (tin-glazed pottery) from the southern French city of Nîmes. A Huguenot (French Protestant) deacon, Syjalon often satirized the Catholic Church in his pottery. Here, two fantastic creatures with asses' heads carry the palms of Catholic martyrs while defecating and vomiting.

Purchased by Pierpont Morgan, 1906



**WORKSHOP OF DOMENICO TINTORETTO**

(ITALIAN, 1560–1635)

*Portrait of a Man*, ca. 1600

Oil on canvas

The unidentified subject of this portrait, painted in Venice in the workshop of Domenico Tintoretto, son of the more famous Jacopo, is believed to be a Moorish ambassador to the Venetian court.

Purchased by J. P. Morgan, Jr., 1929



**LEONE LEONI (ITALIAN, 1509–1590) OR**

**ANNIBALE FONTANA (ITALIAN, 1540–1587)**

*Bust of Alfonso D'Avalos (1502–1546)*, ca. 1560–80

Bronze

Alfonso D'Avalos, the marquis del Vasto, wielded considerable power as the governor of Milan and commander of imperial forces in Italy under the Holy Roman Emperor Charles v. This portrait bust may be the work of Leoni, who held the post of engraver at the Milan mint, or of the younger sculptor Annibale Fontana, based on a funerary mask of D'Avalos molded by Leoni in 1546.

Purchased by Pierpont Morgan, 1907



**HANS MEMLING (FLEMISH, CA. 1433/40–1494)**

*Portrait of a Man with a Pink*, ca. 1475

Tempera on panel

This is one of the finest paintings in the Morgan collection. The sitter may have been a member of the Italian merchant colony in Bruges, where Memling was the leading painter. The pink, or carnation, in the young man's hand is likely a symbol of betrothal, suggesting that the painting may be one of a pair of wedding portraits.

Purchased by Pierpont Morgan, 1907



**WORKSHOP OF GIORGIO ANDREOLI,**

**CALLED GIORGIO DA GUBBIO**

(ITALIAN, CA. 1465/70–CA. 1553)

*Plate with Putti Dancing and Winged Putti Playing a Double Flute*, 1525

Majolica

The design of this plate is loosely based, in reverse, on *Dance of Cupids*, Marcantonio Raimondi's print traditionally considered to be after a drawing by Raphael (now lost) made ca. 1515. The plate, which bears on the reverse the initials *MG* and the date 1525, demonstrates artists' use of prints as a decorative source.

Purchased by Pierpont Morgan, 1907



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