



**A Camino Pilgrims Reunion at The Morgan Library & Museum  
Sunday, October 20, 2019**

- What? A Most Famous Library Museum, A Luncheon, A Reunion
- Where? 225 Madison Avenue at 36th Street, New York City, NY 10016
- Why? A Reunion of The Pilgrims from Camino de Santiago May 2018
- Itinerary? 8:00am depart home  
 Get parking pass  
 9:05am Academy Bus to Port Authority arriving 9:50am  
 1:00pm Luncheon Reservations at Restaurant in Morgan Library  
 6:30pm Academy Bus to Cheesequake or later one at 8:30pm arriving 7:15 or 9:15pm
- Participants Beryl, Rebecca, Carol and Scott

Me? I arrived at the Museum's opening so I could see more of the exhibits. I took the opportunity to attend a docent tour of the library and Morgan's office area.



Our group gathering for lunch with Beryl's friend Scott taking the picture. Middle: Us at the end of the May 2018 Camino. Right: The Pilgrims pretending to hold our trekking poles.

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

The Morgan Library & Museum – formerly the Pierpont Morgan Library – is a museum and research library located at 225 Madison Avenue at East 36th Street in the Murray Hill neighborhood of Manhattan, New York City. It was founded to house the private library of J. P. Morgan in 1906, which included manuscripts and printed books, some of them in rare bindings, as well as his collection of prints and drawings. The library was designed by Charles McKim of the firm of McKim, Mead and White and cost \$1.2 million. It was made a public institution in 1924 by J. P. Morgan's son John Pierpont Morgan, Jr., in accordance with his father's will.

## **Special exhibits:**

### **Verdi: Creating Otello and Falstaff—Highlights from the Ricordi Archive**

After *Aida* in 1871, except for occasional projects, Giuseppe Verdi (1813–1901), Italy's pre-eminent composer, retired from opera at the age of 58. This, however, did not prevent constant pleas from his publisher, Giulio Ricordi (1840–1912), and his future librettist, Arrigo Boito (1842–1918), for the maestro to return to the operatic stage. Reluctantly coaxed out of retirement, Verdi composed what would become the crowning achievements of his career: *Otello*, premiered in 1887 and *Falstaff*, in 1893. This exhibition, based on *The Enterprise of Opera - Verdi, Boito, Ricordi* created by Bertelsmann/Ricordi and curated by Gabriele Dotto is the first in the United States to present rare documents and artifacts from Milan's Ricordi Archive and will offer visitors insight into the production of these two operas as well as the complex enterprise of bringing an opera to life. Set designs, costumes from Milan's Teatro alla Scala, autograph manuscripts, contracts, publications, publicity, video excerpts from recent productions, and other objects in many media will permit visitors to experience the tremendous collaborative efforts behind an operatic production.

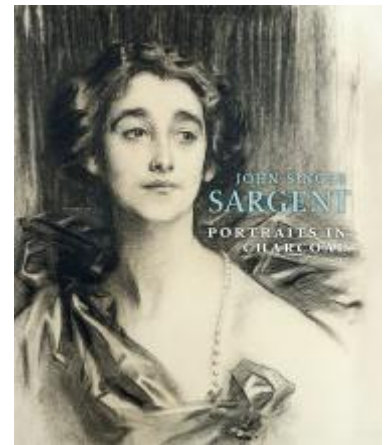


Verdi: Creating *Otello* and *Falstaff*—Highlights from the Ricordi Archive is organized by the Morgan Library & Museum, New York in collaboration with the Bertelsmann/Ricordi Archive. Lead funding for this exhibition was generously provided by Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation.

Pietro Tempestini (1843–1917). "Verdi a Montecatini Terme," 1899. Courtesy of Bertelsmann / Archivio Storico Ricordi, Milan, and Giuseppe Verdi (1813–1901) sketches for *Otello*, act 3, scene 5, 1885(?). The Morgan Library & Museum, Mary Flagler Cary Music Collection, 1968.

### **John Singer Sargent: Portraits in Charcoal**

John Singer Sargent (1856–1925) was one of the greatest portrait artists of his time. While he is best known for his powerful paintings, he largely ceased painting portraits in 1907 and turned instead to charcoal drawings to satisfy portrait commissions. These drawn portraits represent a substantial, yet often overlooked, part of his practice, and they demonstrate the same sense of immediacy, psychological sensitivity, and mastery of chiaroscuro that animate Sargent's sitters on canvas. The first major exhibition to explore the artist's expressive portraits in charcoal, *John Singer Sargent: Portraits in Charcoal* will recognize the sheer scale of Sargent's achievement as a portrait draftsman. Important international loans, from both public and private collections, will showcase Sargent's sitters, many of them famous for their roles in politics, society, and the arts. The exhibition will also explore the friendships and the networks of patronage that underpinned Sargent's practice as a portrait draftsman in Edwardian Britain and Progressive Era America.



*John Singer Sargent: Portraits in Charcoal* is organized by the Morgan Library & Museum, New York and the Smithsonian's National Portrait Gallery, Washington, D.C.



### **Guercino: Virtuoso Draftsman**

Giovanni Francesco Barbieri, known as Guercino (1591–1666), was arguably the most interesting and diverse draftsman of the Italian Baroque era, a natural virtuoso who created brilliant drawings in a broad range of media. The Morgan owns more than twenty-five works by the artist, and these are the subject of a focused exhibition, supplemented by a handful of loans from public and private New York collections, to be held at the Morgan in the autumn of 2019. The exhibition will include sheets from all moments of the artist's career. His early awareness of the work of the Carracci in Bologna is documented by figures drawn from everyday life as well as brilliant caricatures; two drawings for Guercino's own drawing manual are further testament to his interest in questions of academic practice. Following his career, a range of preparatory drawings includes studies made in connection with his earliest altarpieces as well as his mature masterpieces, including multiple studies for several projects, allowing the visitor to see Guercino's mind at work as he reconsidered his ideas. The Morgan's holdings also include studies for engravings, as well as highly finished landscape and figure drawings that were independent works. While some of the Morgan's Guercino drawings are well known, they have never been exhibited or published as a group, and the selection includes a number of new acquisitions.



Guercino: Virtuoso Draftsman continues a series of exhibitions focused on highlights from the Morgan's collection. An accompanying catalogue will be written by the exhibition's curator, John Marciari, the Charles W. Engelhard Curator and Head of the Department of Drawings and Prints at the Morgan. It will include an introductory essay on Guercino's work as a draftsman followed by entries on the Guercino drawings in the Morgan's collection. Like the previous exhibitions in this series (*Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens* and *Thomas Gainsborough: Experiments in Drawing*), the catalogue will be published by Paul Holberton.

The exhibition is made possible with generous support from the Eugene V. and Clare E. Thaw Charitable Trust.

Giovanni Francesco Barbieri, called Il Guercino (1591–1666), *Vision of St. Philip Neri*, 1646–47, pen and brown ink, with brown wash. The Morgan Library & Museum, gift of János Scholz, 1977.49.

### **My pictures**







A Morgan family member painted by John Singer Sargent before he gave up oils and lengthy sittings to take up pencil and charcoals.

Beryl, in the middle, brought her photo album from her June 80<sup>th</sup> birthday gathering. Our other pilgrims had been able to attend this fabulous event of dinner and opera. I was very distressed to miss it for having already committed to a Photo Hike in California and Oregon. This picture is a picture from her photo album. Everyone wore Fascinators. The birthday cake had a Fascinator as decoration.



The Morgan Library and Museum was chosen as our gathering point by Beryl who knows her opera and wanted to see this special collection about Verdi. It helped us to tour the exhibit with her.

The Morgan has a notable collection of Illuminated Manuscripts, not all of them on display.



The Pilgrims and Beryl's young friend Scott from Jersey City.



This would be the end for our Pilgrim Reunion for now, though we are making a date for next June 2020.