

FOR NPS USE ONLY
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DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC The Pierpont Morgan Library

AND/OR COMMON

Pierpont Morgan Library

2 LOCATION

STREET & NUMBER 33 East 36th Street

CITY, TOWN

New York

___ VICINITY OF

___NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

17

STATE

New York

CODE

36

COUNTY

New York

CODE

61

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> OTHER: Library

4 OWNER OF PROPERTY

NAME Pierpont Morgan Library Association,

STREET & NUMBER 33 East 36th Street

CITY, TOWN

New York

___ VICINITY OF

STATE

New York

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. New York County, Hall of Records

STREET & NUMBER 31 Chambers Street

CITY, TOWN

New York

STATE

New York

6 REPRESENTATION IN EXISTING SURVEYS

TITLE None

DATE

___ FEDERAL ___ STATE ___ COUNTY ___ LOCAL

DEPOSITORY FOR SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

J. P. Morgan commissioned the famous New York architectural firm of McKim, Meade and White in 1900 to design and erect a library adjacent to his house on East 36th Street. The building that the firm completed, largely under the direction of Charles McKim, in 1906 has been described as "... one of the Seven Wonders of the Edwardian World."¹

The Renaissance marble rectangle, built of dry masonry, is centered on a portico in the front (south) facade. Six Doric pilasters on either side frame the pair of double Ionic columns of the entrance. Two flanking marble lionesses, sculpted by Edward Clark Potter, guard the stairs up to the building and the sculpted lunette and panels over the entrance are the work of Andrew O'Connor. Through the double bronze doors, imported from Italy, is the domed entrance hall, richly decorated with marble columns and pilasters, as well as painted panels and frescoes done by Harry Siddons Mowbray. The East Room is entered through a doorway in the entrance hall, which now houses medieval manuscripts in the stacks which line the walls in three tiers. This room is also ornately decorated, especially the ceiling, with the works of Mowbray and other works of art from all ages.

Across the hall from the East Room is Morgan's study, the West Room. The walls are covered with red silk and are hung with many works of art, mainly of the Renaissance period. The wooden polychrome ceiling is actually suspended from a concrete ceiling above. Morgan's massive desk sits near the north wall, across from a large and elaborately carved marble fireplace. Still on the desk are Morgan's silver letter opener, magnifying glass and other of his desk accoutrements. The room bespeaks power, wealth, taste and élan, a unique reflection of Morgan.

In 1927, an annex to the library was built west of the library, on the site of Morgan's house. This three story rectangular building plainly and simply reflects the classic lines of the main library. In 1960, a long cloistered hall was built behind the buildings, connecting them.

The annex presently houses the bulk of the library's stacks, offices, and the exhibit and reading rooms. The basement houses the maintenance facilities. The ground around the two buildings is neatly landscaped and enclosed by the original bronze lattice fence.

¹ Francis Henry Taylor, Pierpont Morgan, as Collector and Patron, 1837-1913 (New York, Pierpont Morgan Library, 1957) p. 37.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input checked="" type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1906

BUILDER/ARCHITECT McKim, Meade and White

STATEMENT OF SIGNIFICANCE

John Pierpont Morgan exemplifies the emergence of the financier as a powerful force in American industry. He pioneered the art of finance capitalism, and eventually assumed a unique position in the history of American commerce and industry.

In 1900, Morgan commissioned the architectural firm of McKim, Meade and White to design and build a library, adjacent to his house, at 33 East 36th Street, in New York City. The Pierpont Morgan Library was completed in 1907, a marble Renaissance-styled edifice which housed Morgan's study and his invaluable collections of manuscripts, paintings, and sculpture. The Library has since been expanded and opened to the public, but the richly ornamented rooms of the original building still continues to reflect the character of Morgan himself.

HISTORY

John Pierpont Morgan was born on April 17, 1837, in Hartford, Connecticut, a son to Junius S. Morgan, a millionaire. Nevertheless, the future colossus of Wall Street was both thrifty and religious as a child. His first hobby, apparently, was collecting the signatures of bishops of the Protestant Episcopal Church.

Because of ill health, Morgan began in 1852 an almost continuous five-year period of residence in Europe. He sailed for the Azore Islands in November, 1852, and subsequently joined his family in England in 1853. Upon concluding the "Grand Tour" in July, 1853, he returned to America. But when his father settled in England in 1854, Morgan returned to the Continent. He attended foreign preparatory schools, and studied at the university in Gottingen during his last two years abroad. By the time he returned to the United States in 1857, he had acquired a European "patina" that he retained until his death.

Morgan between 1857 and 1871 achieved a solid position in the financial world, married and was widowed, and remarried. The large and burly young man worked for a while in his father's firm in London, where he acquired his first lessons in commercial banking, before returning to the United States. Upon his landing in America he quickly established himself, and during the Civil War concluded several profitable undertakings. By 1864 his income was \$53,286. He joined the firm of Drexel, Morgan and Company on July 1, 1871, thus becoming a member of one of the country's leading banking houses. About a decade

9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Frederick Lewis Allen, The Great Pierpont Morgan (New York, 1949).
 S. Sydney Bradford, "The Pierpont Morgan: Library," National Survey of Historic Sites and Buildings form 10-317, 2/20/67.
 John Chamberlain, The Enterprising Americans: A Business History of the United States (New York, 1963).
 Francis Henry Taylor, Pierpont Morgan as Collector and Patron, 1837-1913 (New York, 1957).

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than 1 acre

UTM REFERENCES

A	1 8	5 8 5 9 8 0	4 5 1 1 6 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION Beginning at the northeast intersection of 36th Street and Madison Avenue, proceed north along the east curb of Madison Avenue for 98.9', thence east along the rear property line of the library for 216.6' to the eastern property line of the library, thence south along said property line 98.9' to the north curb of 36th Street, thence east 216.6' to the point of origin. These boundaries enclose the library properties within the boundaries of their lot.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Richard Greenwood, Historian, Landmark Review Task Force

ORGANIZATION

Historic Sites Survey

DATE

7/18/75

STREET & NUMBER

1100 L. Street

TELEPHONE

202-523-5464

CITY OR TOWN

Washington

STATE

D.C.

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION
 ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

Landmark Designated: Nov 13, 1966
 Boundary Certified: 3/14/77
 date

(NATIONAL HISTORIC LANDMARKS)

(NATIONAL HISTORIC LANDMARKS)

(NATIONAL HISTORIC LANDMARKS)

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before, he had married Amelia Sturges; on October 7, 1861, who succumbed to tuberculosis less than five months after her wedding. Morgan remarried on May 31, 1865, Frances Louisa Tray.

Fourteen years after his second marriage, Morgan effected a financial transaction of notable importance in the history of American banking, and of great significance to his own career. By 1879, American industry had reached a point in its trend toward consolidation that forced industrialists to turn increasingly to banks for capital and credit to underwrite the growing number of mergers in industry. That development thus stimulated the rise of investment houses, which assumed greater and greater control over industry as they financed the rise of trusts. One of the first instances of the new process occurred in 1879, when Morgan sold \$250,000 shares of New York Central Railroad stock. That financial coup enabled the Vanderbilt family to retain control of the railroad. But Morgan, in addition to earning \$3,000,000 from the sale, demanded and received a seat on the railroad's board of directors. Morgan thus emerged from the transaction enriched, empowered to help control the New York Central, and enthroned as a power in American capitalism.

Morgan's New York Central triumph ushered in the "era of Morgan." Concentrating on railroads, the financier as a historian observes, "...essayed the role of a private Interstate Commerce Commission."² Whenever Morgan turned his attention to a railroad, he became the dominant voice in its management. He not only insisted on certain financial remedies affecting the line, but retained sufficient influence in order to enhance the beneficial management of the railroad. The panic years of the early 1890's witnessed one Morgan reorganization after another--the Erie, New Haven, Reading, Southern Railway System, Norfolk and Western, and Baltimore and Ohio, all felt the hand of the master. By 1900, it is estimated that Morgan controlled about 100,000 miles of track. Only the Federal Government curbed Morgan's power when it prosecuted a mammoth combination of railroads that was dominated by the New Yorker. As a result, the Supreme Court ordered the dissolution of the combine on March 14, 1904.

² John Chamberlain, The Enterprising Americans (New York, 1963), p. 165

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Although restrained by the government apropos of railroads, Morgan had already fathered a mighty steel organization. In 1901, Morgan, then 65 and the leader of a syndicate, paid Andrew Carnegie \$492,000,000 for the Carnegie Steel Company and then organized the United States Steel Company. The new company had all the legality of many smaller concerns, was capitalized at \$1,402,000,000, and controlled 70 per cent of America's iron and steel industry.

Three years after Washington had forced the demise of the giant railroad complex, Morgan averted a national panic. His marshalling of New York's leading bankers and financiers in his new library on November 2, 1907, led to an agreement to raise \$25,000,000 in order to support weak financial institutions in New York. The success of Morgan's move helped to restore confidence in the country's financial state, and calm replaced terror in the market place.

Six years remained for Morgan after 1907. During them, he paid less and less attention to business. His interest in art remained strong, though, as it had been for years. For decades, Morgan had spent much time in Europe, frequently sailing across the ocean on his yacht, the Corsair, a 165-foot steam yacht that he had bought in 1882. Through those trips, as well as through dealers, Morgan amassed an outstanding art collection. When he died on March 31, 1913, he had an assured position in history as both a financier and collector. The library's collections continued to be expanded by Morgan's son, who in 1924, endowed the library with \$1,500,000 and conveyed it to a board of trustees, who administer its use by the general public.

The collected treasures of the Morgan Library are far too extensive to enumerate here. Outstanding among these however are the manuscripts of the Middle Ages and the Renaissance. One of the most extensive and choice collections of its kind in the world, it includes the ninth century Ashburnham Gospels with its jeweled Carolingian cover, the Greek Lectionary made in Constantinople in the eleventh century, as well as the ancient papyri, Dioscorides' De Materia Medica in Greek, and illustrated manuscripts from Armenia, Persia, and Egypt. Morgan's collecting also extended into autograph letters and modern literary manuscripts, early printed books and bookbindings and one of the most important collection of drawings in the United States.

The Pierpont Morgan Library testifies to the fact that its creator was perhaps the greatest American patron of the arts. As he stated in his will:

I have been greatly interested for many years in gathering my collections

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. . .and it has been my desire and intention to make some suitable disposition of them . . . which would render them permanently available for the instruction and pleasure of the American people.³

³ quoted by Francis Henry Taylor, Pierpont Morgan as Collector and Patron, 1837-1913, p. 39.