

THE FRICK COLLECTION

MEMBERS' MAGAZINE WINTER 2007

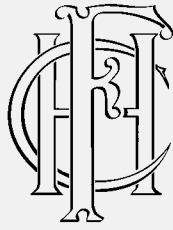
*George Stubbs (1724–1806):
A Celebration*

February 14 through May 27, 2007



ANNUAL REPORT JULY 2005 – JUNE 2006





THE FRICK COLLECTION

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Report of the President

Margot Bogert

It was my great honor this year to succeed my friend Helen Clay Chace as president of The Frick Collection. In my tribute to her in last winter's *Members' Magazine*, I detailed some of the many accomplishments of her tenure from April 2000 to December 2005. In short, she has handed me the reins of an institution that is financially healthy, whose collections are lovingly displayed and cared for, whose exhibitions are vibrant, and whose Library plays an important part in a large and diverse international community. Above all, she set an example of grace and refinement that is a reflection of the institution itself. We are fortunate that Helen Clay will continue to be involved with the Frick as President Emerita.

During the past twelve months, I was pleased to welcome two new members to the board: Martha Loring—Helen Clay's daughter, who will help carry on the family tradition of support for the Collection and Library—and Agnes Gund, who brings a lifetime's passion for the visual arts to the Frick. While both have a deep personal understanding of the qualities that make the Frick special, each brings a fresh perspective to the institution that will help carry us forward as we look to the future.

Having just two years ago made the transition from private foundation to public charity, a status that requires us to raise

a substantial portion of our annual budget from donations, membership fees, and other income beyond our endowment, the Frick now confronts steeply increased needs for fundraising, an art in which our sister institutions in New York have had decades of experience. The overwhelming response to our efforts to secure public support has been an eloquent expression of the extent to which our friends hold the Frick dear.

So it is that this past year has been financially one of the strongest in the Frick's history, with overall growth in contributions amounting to 26 percent. The Autumn Dinner in October 2005 provided an auspicious start to the season: proceeds for the event—pronounced “the most elegant party of the year” by *The New York Times*—totaled more than \$750,000, almost double that of the previous year. Indeed, net proceeds from all of our events (including funds generated by the Young Fellows Ball in March and the International Fine Art Fair in May) increased by 52.9 percent.

While social events bring visibility to the institution, I confess that it is the more quiet philanthropy that I find the most heartening. Unrestricted contributions from individuals grew from about \$770,000 to \$1,025,000, an increase of 33 percent, owing in large part to the success of the Director's Circle, a group of our most supportive friends, informed and discerning advocates of The Frick Collection who are dedicated to maintaining the high standards of the institution. Funding for exhibitions, the jewel in the Frick's crown, grew more than fivefold, from \$218,000 to some \$1,219,000, providing support for the bril-

liantly received Memling, Goya, Liotard, and Veronese shows.

As my inaugural year as president comes to a close, I would like to offer my sincere thanks to my colleagues on the Board of Trustees, who have welcomed me warmly; to Anne Poulet and the dedicated professionals who work at the Frick and give it their all; to the members of the Frick Council and the Young Fellows Steering Committee, who provide expertise and lend their time; and, especially, to those of you listed in the following pages, who have supported the Frick during the past twelve months. You are all part of the extended Frick family, and your generosity makes it possible for the institution to continue to embody the qualities that make it a treasure for New Yorkers and for visitors from all over the world.

Margot Bogert



Report of the Director

Anne L. Poulet

Those who have had the pleasure of visiting The Frick Collection in the past twelve months—or who have read about it in the newspapers and journals that report on art—know that it has been a very special year in the life of the institution. In the pages that follow, you will read about the many exhibitions, educational programs, scholarly activities, and events that took place at the Frick during this period.

Our fall 2005 exhibition of twenty of the surviving portrait paintings by the Netherlandish Renaissance painter Hans Memling—a large number of which had never before been seen on this side of the Atlantic—opened to both popular and critical acclaim. Following the show was a mid-winter exhibition of works by Francisco de Goya, an unflinching look at his brilliant and innovative oeuvre as he grappled with old age, poor health, exile, and family conflict; it was the first in the United States to concentrate exclusively on the final phase of the artist's career. In late June, the Frick opened an exhibition featuring the work of Jean-Étienne Liotard, an eighteenth-century Swiss painter renowned for his portraits and pastels, until then little known and rarely seen in America.

These and other special exhibitions, all inspired by works in our permanent collection, demonstrate that the Frick is not simply

a repository of objects but a living museum that continues to stimulate scholarship, to illuminate our knowledge of art history, and to enliven our experiences. For those who wonder about the future of an institution that focuses on the art of the past, we answer: art shows us where we have come from, who we are, and how we feel about ourselves and the world around us.

This year, three important acquisitions were made by gift and by purchase. The Quentin Foundation gave the Frick *Pietà with Two Mourning Putti*, a superb terracotta by the Florentine sculptor Massimiliano Soldani-Benzi, and Eugene V. Thaw made a promised gift of a magnificent marble portrait bust, *Madame His*, by the great eighteenth-century French sculptor Jean-Antoine Houdon, an artist whose work was admired by both Henry Clay Frick and his daughter Helen Clay Frick. In March, with funds from the Winthrop Edey Bequest, the

Frick purchased *The Dance of Time: Three Nymphs Supporting a Clock* by Lepaute. This masterpiece of terracotta was created in 1788 by the celebrated sculptor Clodion, with the attached mounted clock designed by Jean-André Lepaute. *The Dance of Time* was cleaned in preparation for its debut in the galleries, and the Lepaute clock is now in running order following conservation. These extraordinary objects enrich the visitor's experience while blending seamlessly with our existing collection.

Along with a full calendar of exhibitions, lectures, concerts, and other events, the Frick began a European travel program to provide greater context to the permanent collection and exhibitions. In early October, guests joined us on a trip, co-organized with the French Heritage Society, to the Loire Valley, where we visited the private and public Renaissance residences and gardens of Charles VIII, Louis XII, François I, and



their contemporaries. A month later, Frick curator Susan Grace Galassi and I accompanied a group of patrons to Madrid and Bordeaux to visit sites where Goya lived and worked at the end of his career. Both of these excursions provided travelers with the opportunity to visit notable private collections and homes and to meet with important curators, collectors, and historians.

I am especially proud of the creation of the Center for the History of Collecting in America, launched with a planning grant from the Gladys Kriebel Delmas Foundation. Building on the strengths of the Frick Art Reference Library and working cooperatively with institutions such as the Institute of Fine Arts of New York University, the Getty Research Institute in Los Angeles, and the Clark Art Institute in Williamstown, the Center will house information on American collectors and collecting and, through symposia and workshops, will foster public

awareness of the importance of art collections as signposts in American cultural and social history. This is an area of study that has been neglected in the United States, and the Center will provide a much-needed forum for such discourse.

As testimony to the Frick's increasing visibility and the extraordinary critical response to its exhibitions and programs, attendance increased to 307,081 from 240,986 for the previous twelve-month period. Membership grew from about 3,200 in 2005 to more than 4,300 by the end of the first half of 2006. These are signs of an appreciative public's enthusiasm for our offerings and a desire to be involved with the institution, a trend that we fully expect to continue.

In one of the many glowing articles to appear in the press this year, one writer asked, "What can the Frick do for an encore?" I can promise you that we will continue to strive to enhance the institution and the visitor's

experience, while at the same time preserving the museum's essential nature. Through exhibitions and programs, we endeavor to represent the highest standards of excellence in connoisseurship, scholarship, and intellectual discourse.

It is not an overstatement to say that the accomplishments outlined in this annual report are a celebration of many: Margot Bogert and the dedicated members of our Board of Trustees, our extraordinary staff, our loyal volunteers, and our many generous supporters. I am very grateful indeed to all of you who have made these activities possible, and I look forward to your continuing involvement in the days ahead.



LEFT TO RIGHT:
Massimiliano Soldani-Benzi (1656–1740), *Pietà with Two Mourning Putti*, probably 1715, terracotta on original ebony base, The Frick Collection, gift of The Quentin Foundation; photographs on these two pages by Michael Bodycomb

Jean-Antoine Houdon (1741–1828), detail of *Madame His*, 1775, marble, The Frick Collection, promised gift of Mr. and Mrs. Eugene Victor Thaw

Claude Michel (1738–1814), known as Clodion, detail of *The Dance of Time: Three Nymphs Supporting a Clock* by Lepaute, 1788, terracotta, brass, gilt brass, silvered brass, steel, and glass, The Frick Collection, purchased with funds from the Winthrop Edey Bequest



Report of the Chief Curator

Colin B. Bailey

The past year has been an exciting and challenging one for the curatorial department, distinguished by exceptional acquisitions and a broad array of exhibitions, often inspired by seminal works in the permanent collection.

In addition to the three acquisitions previously mentioned in the Report of the Director, the Frick was fortunate to receive a plaster statuette of Jean-Antoine Houdon's *Diana*, generously donated by Frederick Koch. This work is one of only two known surviving reductions produced by Houdon during his lifetime; following its donation, a complex conservation treatment was undertaken to remove multiple layers of over-paint from the object. Two enamels, *Christ in the Garden of Gethsemane* and *The Mocking of Christ*, both created in the mid- to late sixteenth century by the workshop of Pierre Reymond, were given by Dr. and Mrs. Henry Clay Frick II and are significant additions to our collection.

We also continue to benefit from the loan of outstanding objects that enhance the permanent collection. On view in the Enamels Room since July 2004 is the panel from the Phillips Family Collection, *Christ on the Cross between the Virgin and Saint John*, painted circa 1340 by Simone Martini and his assistants. Houdon's superb high-relief marble *La Grive Morte* of 1782 has been on

extended loan from the Horvitz Collection since August of 2004.

From October 12 through December 31, 2005, visitors to the Frick could view *Memling's Portraits*, which was co-organized with the Museo Thyssen-Bornemisza, Madrid, and the Groeningemuseum, Bruges. The selection of more than twenty portraits by the celebrated Netherlandish artist Hans Memling (c. 1435–1494) explored the function of portraiture in the Netherlands during the fifteenth century. It was accompanied by a catalogue published in several languages by Ludion. In his review in *The New York Times* (October 14, 2005), Holland Cotter declared that *Memling's Portraits* “will figure on short lists of the year's outstanding small exhibitions, and not only for the rarity of its contents. The show is some kind of ideal experience.” In order to accommodate the public's great interest in this exhibition, gallery hours were extended to 8:00 on Friday evenings.

We followed the success of *Memling's Portraits* with *Goya's Last Works*, on view from February 22 through May 14, 2006. Goya's portrait of María Martínez de Puga, acquired by Henry Clay Frick in 1914, was the inspiration for this exhibition, which concentrated exclusively on the final phase of Goya's long career—the years of the artist's voluntary exile in Bordeaux from 1824 to 1828. Co-organized by the Frick's Curator Susan Grace Galassi and Jonathan Brown of New York University's Institute of Fine Arts, the exhibition featured fifty-one examples of Goya's final production. Borrowed from public and private European and North American collections, the works on view included drawings, paintings, miniatures on ivory, and

lithographs. *Goya's Last Works* was enthusiastically reviewed by Michael Kimmelman of *The New York Times*, who noted, “The compact Frick show is sublime.... I can't recall too many exhibitions on this scale more revelatory.” A study day was held in early May, during which a group of forty curators, conservators, and academics discussed current research on the artist and explored issues raised by the exhibition. A catalogue published in association with Yale University Press accompanied the exhibition.

Two exceptional paintings by Paolo Veronese (1528–1588), *The Choice between Virtue and Vice* and *Wisdom and Strength*, purchased by Henry Clay Frick in 1912, were the centerpieces for the exhibition *Veronese's Allegories: Virtue, Love, and Exploration in Renaissance Venice* (on view in the Oval Room from April 11 through July 16, 2006). The show featured several large and somewhat ambiguous allegories painted by the



Renaissance artist, who enjoyed a career distinguished by commissions from the most prestigious institutions in Venice, both secular and ecclesiastic. Joining the Frick masterworks were *Venus and Mars United by Love*, from The Metropolitan Museum of Art, and two *Allegories of Navigation*, from the Los Angeles County Museum of Art. A catalogue accompanying the exhibition traced the history of the paintings, the different interpretations of their iconography, and their place within the artist's oeuvre. A study day, at which six Veronese scholars presented their current research, was attended by some sixty academics, curators, conservators, collectors, and dealers.

Jean-Étienne Liotard (1702–1789): Swiss Master, which opened on June 13 and remained on view through September 17, concluded the 2006 summer season. Liotard's superb *Trompe l'Oeil*, painted in 1771 and given to the Collection in 1997 by Lore

Heinemann in memory of her husband, Dr. Rudolph J. Heinemann, served as the inspiration for the exhibition. The show included more than fifty paintings, drawings, miniatures, and engravings, largely borrowed from the outstanding repository of Liotard's work in the Musées d'art et d'histoire de Genève, and was accompanied by a catalogue published by Somogy.

In order to deepen the public's understanding and enjoyment of the arts, we continue to present a diverse series of lectures. As part of our *Artists, Poets, and Writers Lecture Series*, author Colm Tóibín discussed "Henry James's New York," which proved to be an intriguing examination of Henry Clay Frick's milieu as well. We were delighted to have artist Elizabeth Murray share her thoughts about her favorite Frick works in the lecture, "Beauty in the Details." Also of great interest was Professor Joseph Koerner's April 2006 Council Lecture, "Dürer's Hands,"

in which he explored the sketches the artist made as a means of personal expression.

Our public programs expanded with the introduction of educational trips. October 1 through 8, 2005, Associate Curator Denise Allen and Director Anne Poulet joined a distinguished group of Frick supporters on a trip to the Loire Valley, which was co-organized with the French Heritage Society. November 8 through 15, Curator Susan Grace Galassi led a tour with Director Anne Poulet as a prelude to the *Goya's Last Works* exhibition. The group visited public and private collections and churches in Madrid to see works by Goya, then explored the beautiful city of Bordeaux, where the artist spent his last four years as a member of the Spanish expatriate community.

Our education department continues its public mission with the school program, which serves more than two thousand students from sixty-nine classes in nearly



LEFT TO RIGHT:

Workshop of Pierre Reymond (c. 1513–after 1584), *Christ in the Garden of Gethsemane*, enamel on copper, mid- to late sixteenth century, The Frick Collection, gift of Dr. and Mrs. Henry Clay Frick II; photograph by Michael Bodycomb

Hans Memling (c. 1435–1494), detail of *Portrait of a Man with a Coin of the Emperor Nero (Bernardo Bembo?)*, c. 1473–74, oil on panel, Koninklijk Museum voor Schone Kunsten, Antwerp

Francisco de Goya y Lucientes (1746–1828), *Man on a Swing*, 1824–28, black crayon on paper, The Hispanic Society of America, New York; photograph by Roberto Sandoval

thirty middle and high schools from the five boroughs. Education staff led sessions for more than fifty teachers at the Collection throughout the 2005–6 school year, with special programs conducted for teachers at the Gilder Lehrman Institute of American History and for art department chairs from independent schools in New York City. The Art of Observation collaboration with New York medical schools is in its sixth year, and the number of partner medical schools has increased to include Mount Sinai, New York University, Albert Einstein, and Weill-Cornell. In July 2005, the program expanded to serve officers of the New York City Police Department, a partnership that was profiled on the front page of *The Wall Street Journal*. We continued to offer museum visitors gallery talks on alternate Friday afternoons, more than half of which were sign-language interpreted, thanks to generous funding by the Cowles Charitable Trust.



The care of collection objects remains a principal concern for the curatorial staff. The Frick Collection maintains a close working relationship with the paintings conservation department at The Metropolitan Museum of Art, which treated several works from the permanent collection: Veronese's *Wisdom and Strength* and *The Choice between Virtue and Vice* were cleaned in preparation for the exhibition; Hans Holbein's portrait of Thomas Cromwell was treated for a hazy surface condition; and Degas's *Rehearsal* had a glossy varnish layer—inappropriate for a work by this artist—removed.

Also charged with the care of the building itself, the department's conservation staff oversaw the second phase of the window restoration project, which was completed during the summer and resulted in restored sash frames and the installation of insulated glass to all of the west-facing windows on the second floor.



Over the course of the past twelve months, we bid farewell to two of our valued colleagues and welcomed new ones. July 2005 saw the departure of Barbara Roberts, who came to the Frick in 2000 as conservator and has now returned to independent consulting. In August, we welcomed her successor, Joseph Godla. Andrew W. Mellon Curatorial Fellow Holly Flora finished her two-year term with us, becoming the curator at the Museum of Biblical Art in New York, and Kristel Smentek joined us as our fourth Mellon Fellow. These talented individuals have proven themselves to be tremendous additions to our staff. I am honored to lead this dynamic department and look forward to an equally remarkable year ahead.

THIS PAGE, LEFT TO RIGHT:

Jean-Étienne Liotard (1702–1789), *The Archduchess Marie-Antoinette of Austria*, 1762, black chalk, graphite pencil, watercolor, and pastel on white laid paper heightened with color on the verso, Musée d'art et d'histoire, Geneva; photograph by Bettina Jacot-Descombes

Paolo Veronese (1528–1588), *The Choice between Virtue and Vice*, c. 1565, oil on canvas, The Frick Collection; photograph by Michael Bodycomb

OPPOSITE PAGE:

With funding support from Robert H. and Clarice Smith, the Library strengthened its holdings of books on European sculpture and decorative arts, with purchases such as this dictionary of eighteenth-century French cabinetmakers by Pierre Kjellberg, published in 2002.



Report of the Andrew W. Mellon Librarian

Patricia Barnett

This year saw three firsts in the eighty-five-year history of the Frick Art Reference Library, each of which developed aspects of the Library's original mandate to foster research on Western art, collaborate with similar institutions, and complement the study of art in The Frick Collection.

Encouraged by the enthusiastic endorsement of participants at the 2005 colloquium on establishing the Center for the History of Collecting in America, the Library sought and received a planning grant from the Gladys Krieble Delmas Foundation to define the organization of the Center, to be located at the Frick Art Reference Library. DeCourcy E. McIntosh was named consultant in February and, over a period of several months, numerous experts and potential collaborators were interviewed to help articulate the Center's agenda, which will be executed as funding becomes available. The programs will include fellowships, seminars, symposia, and research tools, in particular, an online directory of archives of collectors and dealers. These initiatives build on the Library's successful research program, instituted nine years ago by Inge Reist, director-designate of the Center, with graduate school orientations and workshops, Library exhibitions, and panel discussions. This year's Dialogues on Art, a benefit event for the Library held

in May and co-sponsored with Knoedler & Company, focused on the goals of the Center. The panel discussion, "House Museums: The Intersection of Public and Private Collecting," was moderated by Joseph Rishel, senior curator of European painting and sculpture at the Philadelphia Museum of Art, and was complemented by a Library exhibition, *Home Is Where the Art Is: House Museums*.

Another first for the Library was the establishment of the New York Art Resources Consortium (NYARC), a partnership of the Frick Art Reference Library and the libraries of The Metropolitan Museum of Art, The Museum of Modern Art, and the Brooklyn Museum. With support from the Andrew W. Mellon Foundation, an extensive plan of action was outlined for the four libraries that make up the core of what promises to become a larger collaboration. The plan laid the foundation for ambitious yet cost-efficient programs and services that minimize duplication of effort, offset the increasing subscription rates for electronic resources, and, through swift document and digital delivery, improve access to shared resources for our collective constituencies. The group's first joint effort began this summer with JSTOR (the digital archive of scholarly journals) and a Mellon-funded feasibility study on the digitizing and delivery of rare and unique materials held in these libraries.

For the first time, the Library has expanded its collecting scope to include materials on decorative arts relevant to objects in The Frick Collection. Deborah Kempe, chief of collections management and access, oversaw the development of a core bibliography that provided a tool for the systematic support of

scholarly research in this field and identified important lacunae in the Library's holdings of decorative arts. For this undertaking, the Library was fortunate to receive funding from Robert H. and Clarice Smith for the purchase of books on European sculpture and decorative arts over the next five years. Every effort will be made to avoid duplication of holdings with local institutions and to facilitate access through interlibrary sharing.

The past twelve months saw significant additions to holdings in catalogues, monographs, photographs, and electronic resources. By far, the most important purchase was the cache of eighteenth- to early-twentieth-century auction catalogues acquired in July in Paris at the liquidation sale of the Heim Gallery's library. This purchase was made possible, in part, through the generosity of Melvin R. Seiden. For acquisitions of titles in categories the Library has historically collected, new book funds honoring former



Trustee Walter Curley and Council member Deirdre C. Stam were established, while the Homeland Foundation's pledge of \$200,000 over the next four years will increase the book fund's principal significantly. The Samuel Sachs II fund was increased by \$25,000, thanks to a generous gift from the Malcolm Hewitt Wiener Foundation.

The Trustees Library Committee, led by Melvin R. Seiden, dedicated one of its semi-annual meetings to a single issue: space planning. This was in recognition of the fact that, even with the storage gained through digital conversions, the Library will run out of space by the year 2010. The committee concluded that architectural expansion will be a necessity in order to address the evolving needs and expectations of researchers.

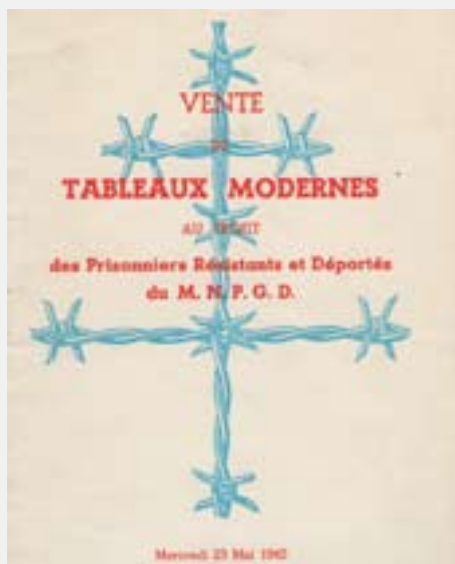
By the end of this reporting period, the Reading Room attendance figures marked a 9 percent increase over those of the previous twelve months, along with a corre-

sponding increase in E-mail queries, book and Photoarchive requests, and the use of electronic resources. With the implementation of an automated circulation system, all books reserved or checked out to staff are more effectively controlled, with their status displayed in FRESKO. New registration cards for readers are now bar-coded.

The preservation of and access to the Library's vast research collections and archives continue to be a priority. This year, digitization of nearly a third of the sixty thousand negatives from the Library's photography campaigns of the 1920s through the 1950s was completed, thanks to funding provided by the Carl and Lily Pforzheimer Foundation, the New York Times Foundation, and a Mellon-funded ARTstor collaboration. In addition, the conservation and digital labs were continuously occupied with the increased demand for materials held in both the institutional and The Helen Clay

Frick Foundation archives. Nearly two hundred historic blueprints were inventoried, treated, and digitally preserved so they could be more easily examined.

Not surprisingly, the archives and conservation departments work hand in hand to avail researchers of primary documents and to provide images for forthcoming publications, including Colin B. Bailey's *Building The Frick Collection* and the biographies of Andrew Carnegie by David Nasaw and of Andrew W. Mellon by David Cannadine. Images also were provided for the PBS documentary *Great Museums* and the National Gallery of Art's centennial film on Paul Mellon. In addition, twenty items were loaned to the Pittsburgh exhibition *Possessions, Personalities and the Pursuit of Refinement: A Fresh Look at the Collections of the Frick Art & Historical Center*, and the rare, autographed copy of *Artists in Exile* (Pierre Matisse Gallery, 1943) was loaned to the *Surrealism USA* exhibition held at the



National Academy Museum in New York. Chief Archivist Sally Brazil interviewed and recorded Dr. William Turner Levy's recollections of his close friend Frederick Mortimer Clapp, the first director of The Frick Collection, for the oral history program.

Rarely do library conservation departments take on the challenge of the design and production of exhibitions and brochures, yet this has become an exciting new element of that department's activities. During the year, Don Swanson and his staff designed and installed the *House Museums* exhibit in the Library vestibules and also produced the handsome itinerary booklets for the October trip to the Loire Valley co-organized with the French Heritage Society and for the director's *Goya Promenade* study trip to Madrid and Bordeaux in November.

I cannot overstate the ongoing importance of the information systems department to the institution as a whole. Under the lead-

ership of Floyd Sweeting, this department provides state-of-the-art support and services for communications and for information and image management, including the design and production of the Frick's highly praised website. The website was redesigned this year to make an award-winning virtual destination even more appealing and serviceable for online membership, shopping, and concert ticketing. In addition, all the Collection's works of art are now accessible online and include detailed zoomable images, location updates, and links to the Virtual Tour. As a result of these improvements, visits to the website have more than doubled in the last year.

Consultation with colleagues engaged in comparable projects both in the United States and Europe is ongoing and ensures compatibility among like-minded institutions. To this end, Inge Reist's election in October 2005 to the chairmanship of the

Association of Research Institutes in Art History not only raises the Frick's profile but also elicits useful information about the potential for future collaborations.

As I observe the ever-increasing number of researchers crossing the Library's threshold each year, I marvel at the variety of professional interests represented as well as the diverse ways in which our materials are used. These visitors—be they academics, journalists, collectors, art dealers, curators, connoisseurs, or curious *amateurs*—rarely fail to acknowledge the uniqueness of our resources and the invaluable assistance they receive from the Library's exceptional staff, working with the public both directly and behind the scenes. I consider myself fortunate to be surrounded by such talent.




LEFT TO RIGHT:

In July 2005, the Library purchased 116 rare auction catalogues previously owned by the Heim Gallery, Paris. This catalogue is from a benefit sale held May 23, 1945, to support French prisoners of war.

Since last year, the Library's conservation lab has digitized thousands of vintage photographs from the Helen Clay Frick Foundation Archives, including this one, which shows a young Helen Clay Frick with James Elmore, the Frick family's coachman, and her governess, Marika Ogiz. The photograph was taken at Clayton, the Frick home in Pittsburgh, c. 1895.

Frontispiece and title page of the catalogue for the 1923 auction of the library of Robert de Montesquiou, purchased in honor of Curator Emeritus Edgar Munhall. Montesquiou is the sitter in the Frick's 1891–92 portrait by James McNeill Whistler, *Arrangement in Black and Gold: Comte Robert de Montesquiou-Fezensac*.

Notable Library Acquisitions

Gifts and Exchanges

Dario A. Covi, *Andrea del Verrocchio, Life and Work*, Florence, 2005; gift of the author

Brigitte Langer, *Die französischen Möbel des 18. Jahrhunderts*, Munich and New York, 1995; gift of the Library of The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture

Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, 3 vols., Milan, Paris, and New York, 2005; gift of Wildenstein & Co., through Eliot Rowlands

Verein der Museumsfreunde in Wien, *Katalog der Prinz Eugen Ausstellung*, Vienna, 1933; gift of Blumka Gallery, New York

28 exhibition catalogues; by exchange from the Szépművészeti Múzeum, Budapest

93 European auction catalogues (1895 to 1985); gift of the Library of The Royal Museums of Fine Arts in Belgium

103 photographs of paintings and drawings by Jean-Baptiste Greuze; gift of Edgar Munhall

239 photographs relating to the *Great Age of Fresco* exhibition (1968, The Metropolitan Museum of Art); gift of The Metropolitan Museum of Art, through Keith Christiansen

477 photographs from the estate of art historian Donald Posner; gift of the estate, through William Barcham and Catherine Pugliesi

Purchases

Denise Bazetoux, *Maximilien Luce: Catalogue raisonné de l'oeuvre peint*, vol. 3, Paris, 2005; purchased through the generous support of The Florence Gould Foundation

Emmanuel Bénézit, *Dictionary of Artists*, first English-language ed., 14 vols., Paris, 2006; purchased through the generous support of The Florence Gould Foundation

Denis Diderot, *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers*, facsimile of the first edition of 1751–80, 35 vols., Stuttgart, 1966

John Flaxman, *The Illustrations for Dante's Divine Comedy*, ed. by Francesca Salvadori, London, 2005; purchased in honor of Charles Ryskamp

Lloyd Goodrich and Abigail Booth Gerdt, *Record of Works by Winslow Homer*, vols. 1 and 2, New York, 2005; purchased in honor of Edgar Munhall

Josep de C. Laplana, *La Pintura de Santiago Rusiñol: Obra completa*, 3 vols., Barcelona, 2004; purchased in honor of Nathalie Kaplan and Martha Loring for their leadership of the Young Fellows; gift of Melvin R. Seiden

Pierre Jean Mariette, *Catalogues de la collection d'estampes de Jean V, roi de Portugal (Fundação Calouste Gulbenkian)*, 3 vols., Paris and Lisbon, 2003; purchased in honor of Paul G. Pennoyer Jr., chairman of the Library Committee, 1984–2001; gift of Melvin R. Seiden

A. P. F. Robert-Dumesnil, *Le Peintre-Graveur français, ou Catalogue raisonné des estampes gravées par les peintres et les dessinateurs de l'école française: Ouvrage faisant suite au "Peintre-Graveur" de M. Bartsch*, 11 vols., Paris, 1835–71; purchased through the generous support of The Florence Gould Foundation

Pierre Sanchez, *Dictionnaire des céramistes, peintres sur porcelaine, verre et émail, verriers et émailleurs... 1700–1920*, 3 vols., Dijon, 2005; purchased through the generosity of Robert H. and Clarice Smith

Catalogue d'une riche collection de tableaux de l'école espagnole et des écoles d'Italie et de Flandre (Condesa de Quinto Collection), Paris, 1862

Vincent van Gogh: Erste grosse Ausstellung seiner Zeichnungen und Aquarelle, Dezember 1927, Berlin, 1927; purchased in honor of Samuel Sachs II

9 catalogues from the Vienna, Berlin, and Munich Secession exhibitions, 1908–33

19 auction catalogues featuring decorative arts; purchased through the generosity of the J. and H. Weldon Foundation

116 rare auction catalogues, mostly French, formerly owned by the Heim Gallery, Paris

135 photographs of works in a Scottish private collection purchased as part of the subscription to the Scottish National Portrait Gallery Photographic Survey

Public Programming

Lectures

October 14, 2005

Memling and the Art of Portraiture

Till-Holger Borchert, Groeningemuseum, Bruges

October 26, 2005

Memling's Influence on Italian Portraiture from Leonardo to Raphael

Barbara G. Lane, Queens College and The Graduate Center of the City University of New York

November 16, 2005

Face to Face with Memling's Portraits

Maryan W. Ainsworth, The Metropolitan Museum of Art, New York

November 30, 2005

Henry James's New York

Colm Tóibín, author

This lecture, part of the Artists, Poets, and Writers Lecture Series, was made possible through the generous support of the Drue Heinz Trust.

December 7, 2005

Memling's Italian Patrons

Paula Nuttall, Victoria and Albert Museum, London

January 11, 2006

Pilgrims, Martyrs, and Mosaics: Cardinal Pietro Aldobrandini and the Jubilee of 1600

Xavier F. Salomon, Andrew W. Mellon Curatorial Fellow, The Frick Collection

February 1, 2006

Beauty in the Details

Elizabeth Murray, artist

This lecture, part of the Artists, Poets, and Writers Lecture Series, was made possible through the generous support of the Drue Heinz Trust.

March 1, 2006

The View from Bordeaux:

Looking Back on Goya's Life

Janis A. Tomlinson, University Museums, University of Delaware, Newark

April 13, 2006

Dürer's Hands

Joseph Leo Koerner, Courtauld Institute of Art, London

This lecture was the fourth in an annual series sponsored by the Council of The Frick Collection.

April 26, 2006

Prelude to Exile:

Goya's Theater(s) of the Absurd

Priscilla E. Muller, The Hispanic Society of America, New York

May 2, 2006

"Plumbing the Depths of the Human Heart" in Goya's Graphic Work

Juliet Wilson-Bareau, independent scholar

June 14, 2006

Liotard beyond the Exhibition

Marcel Roethlisberger, Université de Genève

June 28, 2006

Liotard, the "Turkish Painter"

Kristel Smentek, Andrew W. Mellon

Curatorial Fellow, The Frick Collection

Concerts

July 13, 2005

Ilya Gringolts, Russian *violinist*, in New York recital debut, and Itmar Golan, *pianist*: Mozart; Bartók; Schumann, *Fantasiestücke*

August 10, 2005

Jean-Efflam Bavouzet, *pianist*: Haydn; Beethoven; Ravel, *Gaspard de la nuit*

October 9, 2005

Trio Jean Paul, German *piano trio*, in New York debut: Haydn; Schoenberg/Steuermann, *Transfigured Night*, Opus 4; Brahms, Trio in B Major, Opus 8

October 30, 2005

Mandelring Quartet: Schubert, Quartet in G Minor, D. 173; Shostakovich, Quartet No. 4 in D Major, Opus 83; Beethoven, Quartet in C-sharp Minor, Opus 131

November 13, 2005

Newberry Consort, *vielles, lutes, harp, countertenor*, and *tenor*: Renaissance and medieval vocal, instrumental, and dance music from the period of Hans Memling, the subject of the fall exhibition, *Memling's Portraits*. A talk given by composer Joelle Wallach before the concert explored parallels between Franco-Flemish painters and composers of the fifteenth century.

Gifts and Grants

November 27, 2005

Christian Immler, German *baritone*, in New York recital debut, and Sylvia Fraser, *piano*: Schumann, *Dichterliebe*, Opus 48; Eisler; Ravel; Rankl; Wolf

January 15, 2006

Ronald Brautigam, Dutch *pianist*, in New York recital debut: Mozart; Mendelssohn, *Variations Sérieuses*, Opus 54; Beethoven, Sonata in C Major, Opus 53, “Waldstein”

February 19, 2006

Auryn Quartet: Haydn; Bartók; Dvořák, Quartet No. 12 in F Major, Opus 96, “American”

March 5, 2006

Mihaela Ursuleasa, Romanian *pianist* in New York debut: Beethoven, *Eroica* Variations, Opus 35; Shostakovich; Rachmaninoff, *Études tableaux*, Opus 39

March 19, 2006

Richard Egarr, British *harpsichordist* in New York recital debut: J. S. Bach, Goldberg Variations, BWV 988

April 16, 2006

Il Dolcimelo, *recorder*, *baroque violin*, *baroque cello*, and *harpsichord* in New York debut: Telemann, Scarlatti, Vivaldi, Corelli

April 23, 2006

David Owen Norris, *fortepiano*, and Trio Sonnerie with Monica Huggett, *violinist*: J. C. Bach, Mozart, and eighteenth-century Hungarian music in the virtuoso folk tradition

Publications

Exhibition Catalogues

Till-Holger Borchert, with contributions by Maryan W. Ainsworth, Lorne Campbell, and Paula Nuttall, *Memling's Portraits*, Ludion, Belgium, 2005

Jonathan Brown and Susan Grace Galassi, *Goya's Last Works*, The Frick Collection, published in association with Yale University Press, 2006

Xavier F. Salomon, *Veronese's Allegories: Virtue, Love, and Exploration in Renaissance Venice*, The Frick Collection, 2006

Isabelle Félicité Bleeker, Cäsar Menz, Marcel Roethlisberger, Claire Stoullig, and Fabienne Xavière Sturm, *Jean-Étienne Liotard (1702–1789): Masterpieces from the Musées d'Art et d'Histoire of Geneva and Swiss Private Collections*, Somogy Éditions d'Art, Paris; English-language edition, 2006

Council Lecture Series

Theodore Reff, *Manet's Incident in a Bullfight*, The Frick Collection, 2006

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The Frick Collection makes every effort to recognize gifts as requested. Corrections may be directed to Rosalie MacGowan at (212) 547-0709.

Financial Statements

Statement of Financial Position

June 30, 2006, and 2005

<i>Assets:</i>	2006	2005
Cash and cash equivalents	\$ 3,600,393	\$ 2,888,890
Contributions receivable	1,623,866	1,338,849
Accrued interest and dividends	244,246	288,876
Due from broker for securities sold	595,514	377,762
Prepaid pension cost	58,893	284,589
Other assets	1,039,344	1,003,061
Inventory	748,998	793,322
Investments in real estate, at cost	2,661,298	2,657,820
Investments in securities, at fair value		
Museum	184,280,987	176,921,288
Library	49,964,579	49,118,430
Fixed assets, net		
Museum	15,311,005	15,165,707
Library	1,868,564	1,898,790
Total assets	261,997,687	252,737,384
 <i>Liabilities and Net Assets:</i>		
Accounts payable, accrued expenses, and deferred income	2,093,327	2,042,953
Due to broker for securities purchased		51,723
Accrued postretirement health and other benefits	5,252,000	4,897,000
Total liabilities	7,345,327	6,991,676
Net assets		
Unrestricted	222,584,040	213,675,537
Temporarily restricted	5,208,526	5,811,844
Permanently restricted	26,859,794	26,258,327
Total net assets	254,652,360	245,745,708
Total liabilities and net assets	\$ 261,997,687	\$ 252,737,384

Note 1

For purposes of brevity, the June 30, 2006, financial information presented here is excerpted from our audited financial statements as prepared by the independent accounting firm of PriceWaterhouseCoopers, L.L.P., which rendered an unqualified opinion as to those statements' conformance with generally accepted accounting principles. This excerpted information does not include the Statement of Cash Flows or the footnotes that are integral to a full presentation of the Collection's financial position. A complete report of the Independent Auditors is available by writing to the development office of The Frick Collection or can be found online at www.frick.org.

Note 2: Measure of Operations

The Collection includes in its definition of operations all revenues and expenses that are an integral part of its programs and supporting activities. The measure of operations includes investment income equal to the 4.5% spending rate (see Note 3, below) and excludes investment return in excess of, or less than, the 4.5% spending rate. The measure of operations also excludes depreciation of fixed assets; permanently restricted contributions; purchase and sale of Collection items; unsolicited individual unrestricted contributions of \$50,000 or more that are board designated for long-term investment as funds functioning as endowment; and releases of net assets from restrictions related to non-operating items.

Note 3: Spending Rate

The Collection manages its pooled investments on a total return basis. To preserve the investment's long-term purchasing power, the Collection makes available to be spent each year 4.5% of the investment portfolio's average market value for the twelve quarters ending the March prior to the beginning of the fiscal year, net of applicable investment and custodial fees.

Statement of Activities

June 30, 2006 (with comparative totals for the year ended June 30, 2005)

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board Designated	Total			2006	2005
Operating support and revenues							
Net investment return – 4.5% spending policy	\$ 7,008,641	\$ —	\$ 7,008,641	\$ 1,349,129	\$ —	\$ 8,357,770	\$ 8,482,930
Other interest income	36,915	9,056	45,971	41,322	—	87,293	19,563
Contributions	2,388,467	—	2,388,467	2,485,484	—	4,873,951	4,020,774
Admission fees	2,909,920	—	2,909,920	—	—	2,909,920	2,081,108
Membership	1,625,637	—	1,625,637	—	—	1,625,637	1,520,790
Bookstore sales and miscellaneous	1,451,656	—	1,451,656	—	—	1,451,656	1,538,954
	15,421,236	9,056	15,430,292	3,875,935	—	19,306,227	17,664,119
Net assets released from restrictions	3,183,675	—	3,183,675	(3,183,675)	—	—	—
Total operating support and revenues	18,604,911	9,056	18,613,967	692,260	—	19,306,227	17,664,119
Operating expenses							
<i>Museum programs:</i>							
Operations	4,562,648	—	4,562,648	—	—	4,562,648	4,226,653
Special exhibitions, concerts, and lectures	1,604,071	—	1,604,071	—	—	1,604,071	996,623
Bookstore, including cost of sales	1,119,121	—	1,119,121	—	—	1,119,121	866,585
Total museum programs	7,285,840	—	7,285,840	—	—	7,285,840	6,089,861
<i>Library programs:</i>							
Operations	3,275,492	—	3,275,492	—	—	3,275,492	2,992,267
Special programs	317,547	—	317,547	—	—	317,547	291,207
Total library programs	3,593,039	—	3,593,039	—	—	3,593,039	3,283,474
Total programs	10,878,879	—	10,878,879	—	—	10,878,879	9,373,335
<i>Supporting services:</i>							
General and administrative	6,250,656	—	6,250,656	—	—	6,250,656	5,669,293
Fundraising	1,365,482	—	1,365,482	—	—	1,365,482	1,326,915
Total supporting services	7,616,138	—	7,616,138	—	—	7,616,138	6,996,208
Total operating expenses	18,495,017	—	18,495,017	—	—	18,495,017	16,369,543
Excess of operating support and revenues over operating expenses	109,894	9,056	118,950	692,260	—	811,210	1,294,576
Nonoperating support and revenues							
Contributions	—	—	—	—	601,467	601,467	327,000
Depreciation	—	(1,119,045)	(1,119,045)	—	—	(1,119,045)	(1,053,118)
Acquisition of collection item	—	(1,203,937)	(1,203,937)	—	—	(1,203,937)	(400,000)
Reduction in commitments	295,017	—	295,017	—	—	295,017	108,000
Net investment return designated for long-term investment	4,159	9,613,359	9,617,518	(95,578)	—	9,521,940	12,686,904
Net assets released from restrictions	—	1,200,000	1,200,000	(1,200,000)	—	—	—
Total nonoperating support revenue and expenses	299,176	8,490,377	8,789,553	(1,295,578)	601,467	8,095,442	11,668,786
Change in net assets	409,070	8,499,433	8,908,503	(603,318)	601,467	8,906,652	12,963,362
Net assets							
Beginning of year	\$ 5,191,188	\$ 208,484,349	\$ 213,675,537	\$ 5,811,844	\$ 26,258,327	\$ 245,745,708	\$ 232,782,346
End of year	\$ 5,600,258	\$ 216,983,782	\$ 222,584,040	\$ 5,208,526	\$ 26,859,794	\$ 254,652,360	\$ 245,745,708

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Devaindranauth Jamunaprasad
Herve Jean-Baptiste
Billy Jean-Elysee
Marlene Joseph
Joanel Legiste
Joseph Levasseur
James LoBosco
Guerline Loiusdor
Jean Mayard
Riviere Moreau
Anthony Neverson
Ameela Padarat
Edward Peana
Rambarakh Ramkirath
Enil Santiago
Antoine Smallwood
James Smith
Richard Spencer
Guards

Patricia Barnett
Andrew W. Mellon Librarian

Mary Ann E. Kelly
*Assistant to the Chief Librarian/
Coordinator for Library Administration*

Vanessa Jones
Assistant for Library Administration

Public Services Department

Lydia Dufour
Chief, Public Services

Suzannah Massen
*Associate Reference Librarian for Electronic
Resources*

Jacqueline L. Rogers
Reference Associate

Carol Yoshimura
Library Associate for Public Services

Keisha Hernandez
Eddie Jones (p.t.)
Receptionists

Ian Titus
Manager of Pages

Lorenzo De Los Angeles III
Anthony Redding
Senior Page/Technicians

Sean Clarke (p.t.)
Jay Lemire (p.t.)
Dean Smith
Page/Technicians

Conservation Department

Don Swanson
Chief, Collections Preservation

Jerilyn Davis
Conservator

Kelli Piotrowski
Assistant Conservator

Felix Esquivel
Lok-Yan Fung (p.t.)
Amanda T. Wheeler (p.t.)
Conservation Assistants

Donald David
Manager of Digital & Reprographic Services

George Koelle
Manager of Digital Projects

Jake Ehlund (p.t.)
Justin Sohl
Digital Technicians

Luciano Johnson
Stack Reconfiguration Coordinator (p.t.)

Book Department

Deborah Kempe
Chief, Collections Management & Access

Mark Bresnan
Head, Bibliographic Records

Rodica Tanjala Krauss
Head, Cataloging Projects

Paul Schuchman
Associate Cataloger

Christina Peter
Assistant Cataloger for Acquisitions

Jesse Sadia (*Auction Sale Catalogues*)
Amy Schwarz (*Periodicals*)
Cataloging Associates

Anthony Jones
Acquisitions Associate

Scott Calhoun
F. Eric Fabianich
Acquisitions & Cataloging Assistants

Charles Basman
Cynthia Biber (p.t.)
Erin Elliot (p.t.)
Cataloging Assistants

Liam Considine
Andrea Young
Cataloging Assistants for the Edey Project (p.t.)

Photoarchive Department

Inge Reist
Chief, Research Collections and Programs

Kerry Sullivan
Head, Photoarchive Records

Louisa Wood Ruby
Associate Photoarchivist

Angela Campbell
Project Manager for Digital Photoarchive

Dorothy Devenney
Ellen Prokop
Britta Von Campenhausen
Assistant Photoarchivists (p.t.)

Valeria Kondratiev
Caroline Lagnado
Margaret Rose
Photoarchive Assistants (p.t.)

Archives & Records Management Department *(Institution-wide)*

Sally Brazil
Chief, Archives & Records Management (p.t.)

Susan Chore
Julie Ludwig
Associate Archivists

Anne H. Young
Archives Assistant (p.t.)

Information Systems Department

(Institution-wide)

Floyd Sweeting III
Head, Information Systems

Brian Nichols
Manager of Information Technology

Vivian Gill
Manager of Digital Information

Julie Shean
Database Coordinator

Lindsay Calkins
Digital Imaging Coordinator

John Ng
Network & PC Support Technician

Randy Du
Help Desk Technical Assistant (p.t.)