

KELLY EDEY

IN LIFE AND IN MEMORIAM

1937-1999

Kelly Edey's installation drawing was used to illustrate the invitation to the exhibition he curated at The Frick Collection in 1983, *French Clocks in North American Collections*. — THE FRICK COLLECTION ARCHIVES

CHECKLIST

3RD FLOOR VESTIBULE

Materials from Edey Bequest (*except as noted*)

- SELECTION OF BOOKS
- PARTRIDGE, SUMMER EXHIBITION 1988
- GILT BRASS TABLE CLOCK CASE WITH LATER MOVEMENT
- CATALOGUE OF IMPORTANT ENGLISH AND CONTINENTAL BRACKET AND LONGCASE CLOCKS, *Sir John Prestige Collection, Sotheby's, London, October 28, 1963*
- WISH LIST
- KELLY EDEY, SCREEN TEST PHOTOGRAPH — *The Andy Warhol Foundation of the Visual Arts*
- DIARY, *first entry dated January 24, 1948*
- DRAWING BY KELLY EDEY — *Collection of Edgar Munhall*
- INK AND PENS
- CIGAR BOX AND MATCHBOXES

1ST FLOOR LOBBY

Interior photographs of Kelly Edey's townhouse

- LIVING ROOM — *photograph by Richard di Liberto*
- KELLY EDEY IN LIVING ROOM — *courtesy of Theodore Dell*

Exhibition - *French Clocks in North American Collections, 1983*

- INVITATION, installation diagram by Kelly Edey — *The Frick Collection Archives*
- EXHIBITION CATALOGUE
- INSTALLATION PHOTOGRAPH — *Richard di Liberto*
- LETTER TO KELLY EDEY FROM EDGAR MUNHALL — *The Frick Collection Archives*

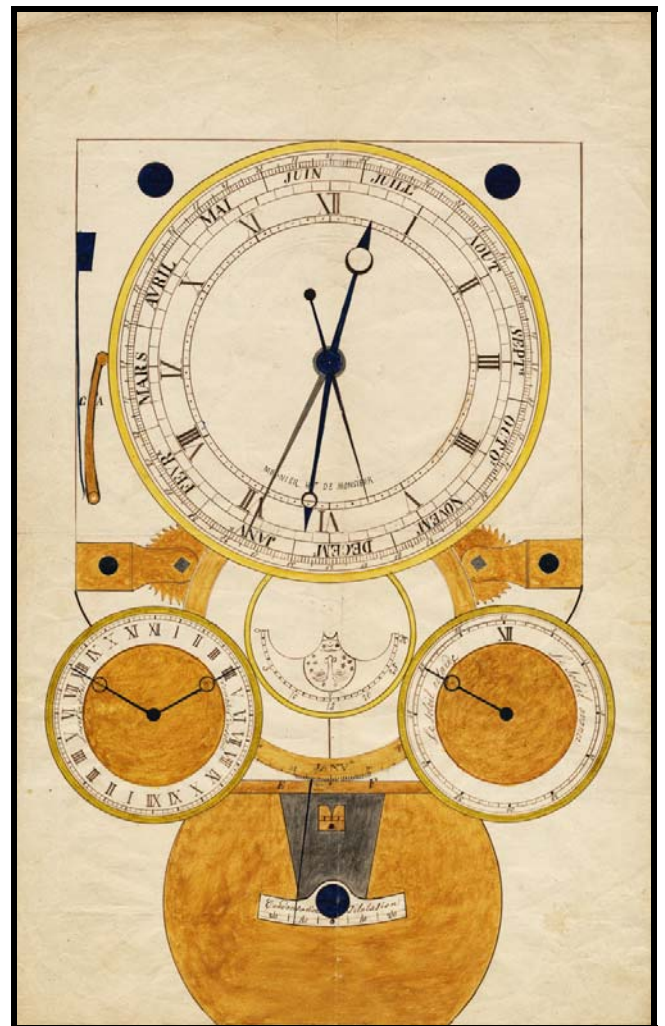
COVER ILLUSTRATION

Drawing of a Mugnier & Lepinte Empire Equation

Mantel Regulator. — *Edey Bequest*

Exhibition designed by Don Swanson and installed by the staff of the Conservation Department.

November 2001



FALL 2001 — SPRING 2002

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Winthrop Kelly Edey, c.1970
– Collection of Theodore Dell

Winthrop Kellogg (Kelly) Edey was one of those rare individuals who could leave an indelible impression after even the briefest encounter. His charm, and the pleasure he derived from his friends, his library, and, above all, his clocks, have fixed his legacy in the minds and hearts of many. Born to a family of New York society that traced its origins in the New World to the eighteenth-century colonization of Barbados, and its twentieth-century wealth to the manufacture of oil industry equipment, Kelly learned early on that, with care, his modest inheritance could allow him to follow his intellectual passions, even if they promised little financial gain. His parents stood as examples of intelligent, well-educated pillars of the community, his father having been the editor of Time-Life Books and co-author of the prize-winning book *Lucy: The Beginnings of Mankind*. For her part, his mother was hailed as an accomplished psychiatrist, whose groundbreaking efforts in the field of women's reproductive rights earned her a place in social as well as medical history. Both parents were active on the boards of philanthropic foundations.

Kelly was different, self-described as “always a great distress to his mother”, and interested in participating in society only on his own terms. In fact one colorful, if brief, episode in Kelly's life was his role in Andy Warhol's *The Thirteen Most Beautiful Boys of 1964*. When not working towards a publishing deadline, Kelly would rise at around four in the afternoon and set out from his West 83rd

Street townhouse for his favorite local restaurant, where he would order orange juice when others were enjoying evening cocktails. Later, he would either gather with friends or spend the evening at home, filling the pages of his life-long journal in a meticulous, miniscule hand, or working on projects relating to his interests in clocks, Egyptology or Classical literature. He abhorred noise, so the dead of night was pure joy to him. Then he could poke around at the mechanisms of his clocks, which gave him as much pleasure as their elaborate cases, or devise new arrangements for his shell collection or other elements of his *Wunderkammer*.

In 1999, The Frick Collection and Frick Art Reference Library were fortunate to be the beneficiaries of Kelly Edey's largesse, as he bequeathed to this institution his unparalleled collection of clocks and watches and his extraordinary personal library and archives. From his childhood onwards, Kelly acquired timepieces from sources as diverse as Sotheby's, Bloomingdale's, Cape Cod museum attics, and private collectors and dealers. Unfortunately, we do not have the first clock Kelly claimed to have acquired – ironically an alarm clock from his grandmother's house – although we must assume that even as a child he had little desire to rise early in the morning. The items exhibited here are intended to offer a glimpse of Kelly Edey in his various guises as scholar, connoisseur and collector.

–Inge Reist