

THE FRICK COLLECTION

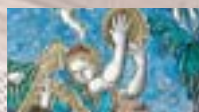
MEMBERS' MAGAZINE FALL 2004 / 2003 ANNUAL REPORT



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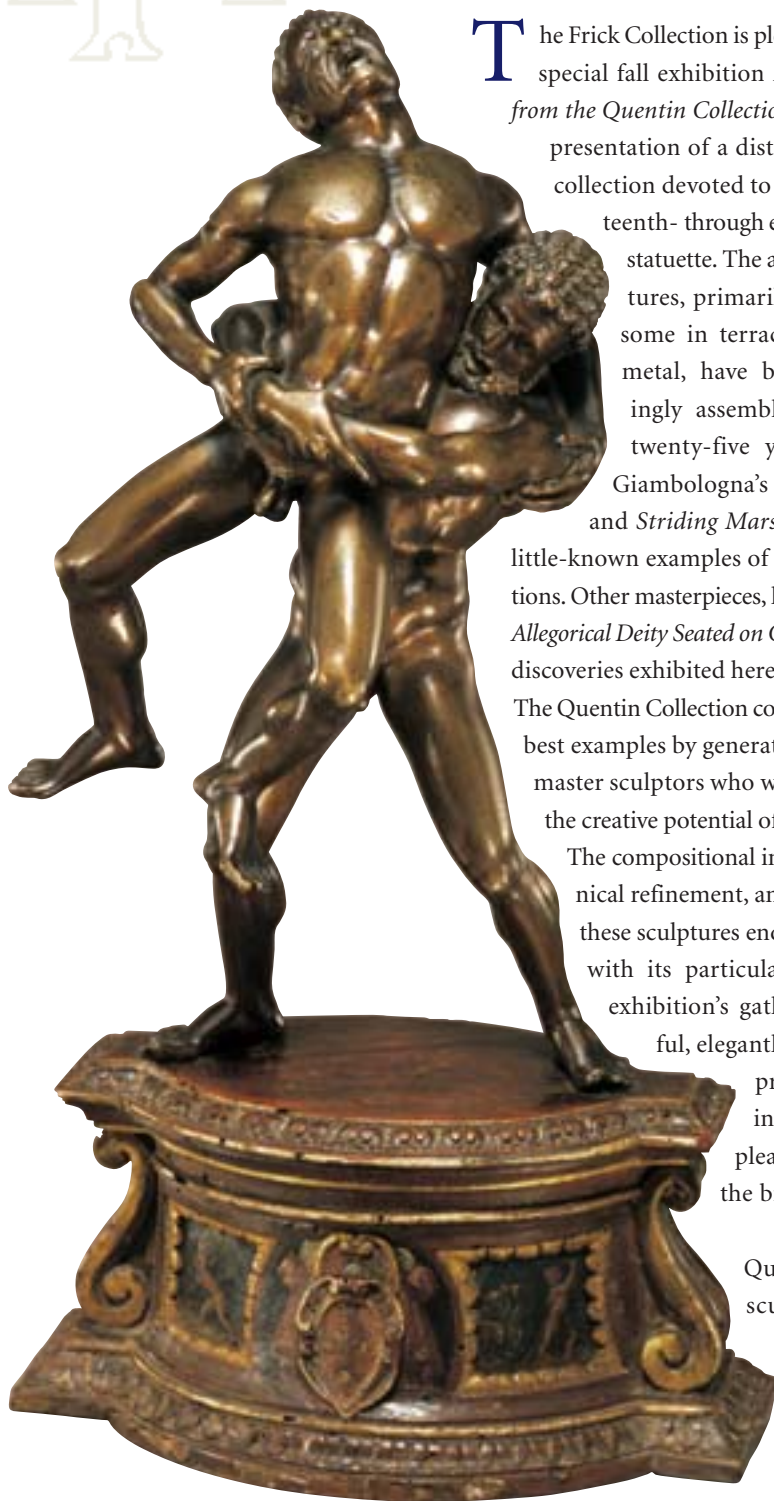
Jean de Court (Master I. C.),
detail of *The Adoration of the Shepherds*,
c. 1555–85, enamel plaque, The Frick Collection

PHOTOGRAPH BY RICHARD DI LIBERTO

EUROPEAN BRONZES

FROM THE QUENTIN COLLECTION

September 28 through January 2, 2005



The Frick Collection is pleased to have as its special fall exhibition *European Bronzes from the Quentin Collection*, the first public presentation of a distinguished private collection devoted to the art of the sixteenth- through eighteenth-century statuette. The almost forty sculptures, primarily in bronze with some in terracotta or precious metal, have been discriminately assembled over the last twenty-five years. Many, like Giambologna's *Sleeping Nymph* and *Striding Mars*, are outstanding little-known examples of famous compositions. Other masterpieces, like the mysterious *Allegorical Deity Seated on Grotesques*, are new discoveries exhibited here for the first time. The Quentin Collection contains some of the best examples by generations of European master sculptors who were challenged by the creative potential of the human form.

The compositional inventiveness, technical refinement, and sheer quality of these sculptures endow the collection with its particular character. The exhibition's gathering of powerful, elegantly idealized nudes provides a focused introduction to the pleasures offered by the bronze statuette.

At the Frick the Quentin Collection sculptures will be displayed so that

visitors can appreciate the union of naturalistic illusion and technical artistry that is the hallmark of the greatest figurative statuettes. Most of the sculptures are shown freestanding and without vitrines. In the instance of Giambologna's *Striding Mars* (opposite page), this freedom of viewpoint allows us to experience how the late sixteenth-century master used the expressive logic of pose to identify the god of war with martial readiness.

His eyes fixed on the enemy, *Mars* halts his stride, exploiting the force of arrested motion to swing his body and sword arm backward in preparation for attack. His free arm sweeps forward to balance his rotating movement, his hand frozen at the instant it most resembles a gesture of command. By depicting *Mars* ready to strike, Giambologna celebrates the power and resolve leaders needed to wage war, or to prevent it. Late Renaissance rulers appreciated this ennobling message, and the *Striding Mars* became a featured addition to their collections. No less coveted by princes and kings for its masterful artistry, Giambologna's *Mars* displays the sculptor's ability to depict the subtle movements of muscles bunching under skin, of eyes tightening in concentration, of lips parting to draw breath. This virtuoso combination of illusionism and technique is even more astonishing when one considers that the *Mars* is only about fifteen inches tall.

The *Mars's* focused compression is typical of statuettes, for these small works were

Hercules and Antaeus, probably northern Italy, 1500–25, bronze on late Renaissance base of painted wood. All works illustrated are from the Quentin Collection.



Like the *Allegorical Deity*, each small bronze was made to evoke multiple associations that captivated the rulers and wealthy educated classes who collected them. The more we know about this history,

LEFT:

Giambologna (1529–1608), *Sleeping Nymph*, bronze modeled before 1584

BELOW:

Giambologna, overall and detail of *Striding Mars*, bronze modeled between late 1560s and early 1570s and cast before 1577, probably by Fra Domenico Portigiani

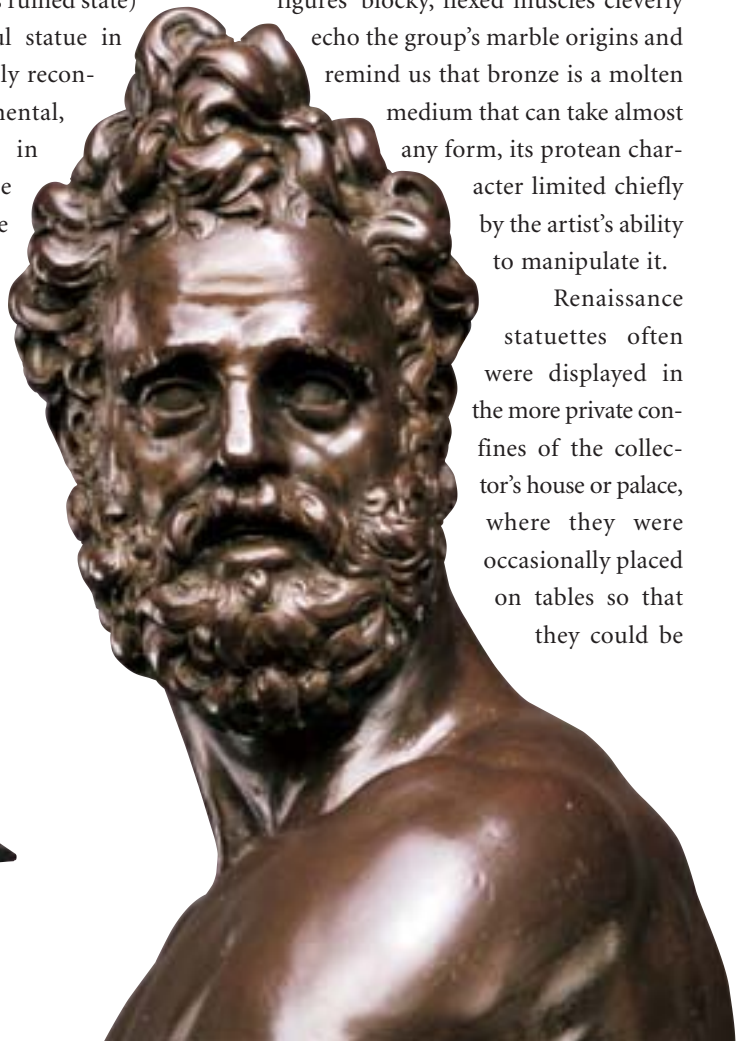
intended to delight and engage their audience over countless viewings. Such is the case of the *Allegorical Deity Seated on Grotesques* (page 4, top), sometimes attributed to the Dutch sculptor Adrian de Vries. Although the subject of this complex group has thus far remained a mystery, it is likely that the deity who sits astride bat-winged monsters represents Saturn, one of the four planetary gods in Renaissance depictions of the cosmos. In this role, Saturn was associated with aspects from other universal quaternary groups: from the four elements, earth; from the seasons, autumn; from the times of day, twilight; from the ages of man, maturity; and from the temperaments, melancholy. As Saturn, the *Allegorical Deity* is depicted as the lord of twilight, carried through the heavens by bat-winged creatures symbolic of that time of day. He is seated on ripened fruit and holds leaf-studded branches to signify that he rules autumn, the harvest season. His robust body and bearded face are signs of maturity, the penultimate stage of life, and his introverted expression conveys his state of melancholy. The *Allegorical Deity's* encompassing conceptual elegance attests to the inspired efforts of sculptors who, like all Renaissance artists, believed their creative powers were engendered under Saturn's influence.

the richer our understanding of this art form becomes. During the Renaissance collectors and sculptors often looked to classical antiquity for inspiration. The anonymous early sixteenth-century northern Italian master of the *Hercules and Antaeus* (page 2) based his composition on an over-life-size classical marble fragment, then known (even in its ruined state) as “the most beautiful statue in Rome.” By imaginatively reconstructing the monumental, fragmentary marble in small-scale bronze, the sculptor rivaled the greatest achievements of the past and literally placed those achieve-

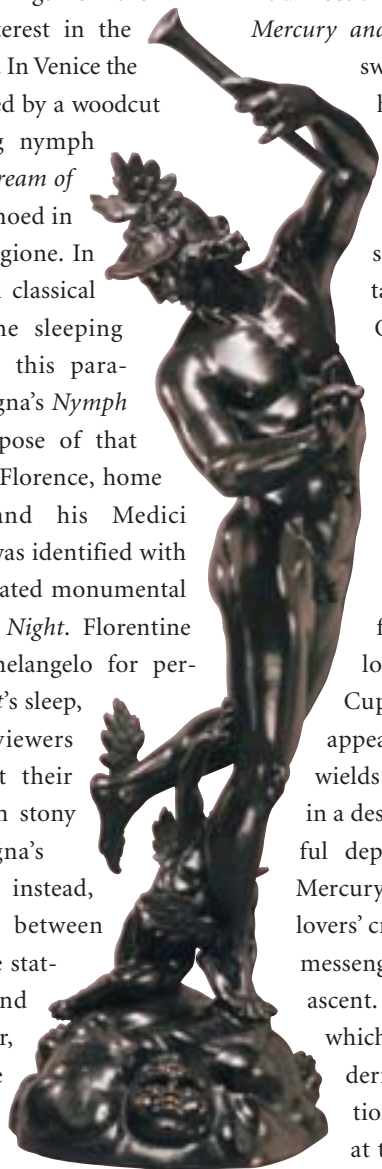
ments, miraculously restored, into the hands of his patrons. The sculptor also masterfully exploited his medium, using the metal's inherent tensile strength to mimic Hercules' strength: as the hero hoists Antaeus into the air, the giant's legs dangle without the strutted supports required by the original marble. The composition's angular geometry and the figures' blocky, flexed muscles cleverly

echo the group's marble origins and remind us that bronze is a molten medium that can take almost any form, its protean character limited chiefly by the artist's ability to manipulate it.

Renaissance statuettes often were displayed in the more private confines of the collector's house or palace, where they were occasionally placed on tables so that they could be



turned, touched, and held. This intimate relationship between viewer and object inspired sculptors. Sometime before 1584 Giambologna crafted the smooth, lacquered surfaces of the voluptuous *Sleeping Nymph* (page 3, top) to beguile the viewer's sense of touch as well as sight. Giambologna's sensual conception springs from the sixteenth-century interest in the sleeping female figure. In Venice the subject was popularized by a woodcut image of a sleeping nymph from the book *The Dream of Poliphilus* and was echoed in the paintings of Giorgione. In Rome a monumental classical marble statue of the sleeping Ariadne represented this paradigm, and Giambologna's *Nymph* adopts the languid pose of that famous antiquity. In Florence, home of Giambologna and his Medici patrons, the subject was identified with Michelangelo's celebrated monumental marble sculpture of *Night*. Florentine writers praised Michelangelo for perfectly capturing *Night's* sleep, noting that her viewers remained silent, lest their voices wake her from stony slumber. Giambologna's *Nymph* wittily plays, instead, on the relationship between touch and the bronze statuette. Though sound might not rouse her, touch—the sense she most provocatively invites—could have



the power to awaken this *Sleeping Nymph* from dreamlike repose.

Baroque statuettes, like Francesco Fanelli's *Mercury and Cupid* (below) were often larger than their Renaissance counterparts.

At almost three feet tall, the *Mercury and Cupid's* size and dramatic, sweeping forms were meant to harmonize with grand public spaces, like the picture galleries typical of the seventeenth century. The sculpture's subject is drawn from Apuleius' tale of the star-crossed lovers Cupid and Psyche and illustrates Mercury about to proclaim that Psyche must be returned to the bondage of Cupid's jealous mother, Venus. Fanelli depicts the winged god with his messenger's trumpet in hand, poised at the instant of flight on cloudy winds that loft him skywards. The little Cupid clutching Mercury's leg appears heavy by contrast, as he wields his weight like a ballast stone in a desperate attempt to halt the fateful departure. Cupid merely earns Mercury's backward glance, and the lovers' cruel separation is sealed by the messenger god's elegant, inexorable ascent. Fanelli's complex storytelling, which was rare in earlier statuettes, derives from the pictorial tradition and challenges it. Displayed at the center of a picture gallery,



elevated and isolated on a pedestal, the *Mercury and Cupid* would have engaged viewers with a directness impossible for paintings. Fanelli creates his narrative with the dramatic compression typical of sculpture. The composition's graceful torsion invites viewers to walk round the work and unfold the tale.

The sculptor's concise language of pose and gesture is movingly expressed by Massimiliano Soldani's *Pietà* (page 5). Made during the early eighteenth century when Soldani was a master medalist to the Florentine grand dukes, the *Pietà* is one of the latest works in the Quentin Collection and one of the few in terracotta (fired clay). Soldani's dead Christ with mourning angels is a *compianto*, an image intended for use during the Catholic devotions, which aroused compassionate empathy for the Savior's passion and death. Christ's body is gently elevated toward the viewer, exposing the bloody lance wound at his side. The crown of thorns and nails lie on the stony ground below. Beside them, closest to the viewer's gaze, Christ's riven hand opens in lifeless supplication. The sorrowful angels, who lovingly gaze at the Savior's face and kiss his wounds, were meant to serve as exempla for the devotee as he knelt before this image in private contemplation. The

loose, masterful freedom with which Soldani modeled the wet clay tempers the harrowing subject and endows the sculpture with a hushed, graceful lyricism that inspires meditation. In Soldani's hands, the *Pietà* is rendered compellingly beautiful. Many larger and more complex versions that include the Virgin accompanied by numerous angels were produced by Soldani both in terracotta and bronze, and in porcelain after his death. The Quentin *Pietà*, however, is the only surviving version of this composition by Soldani in any medium. The *Pietà*'s rarity, refinement, and distilled emotional intensity stand as

hallmarks of the memorably beautiful sculptures in the Quentin Collection.—
Denise Allen, Associate Curator

Presentation of European Bronzes from the Quentin Collection is made possible, in part, through the generosity of The Quentin Foundation with additional support from the Fellows of The Frick Collection. The exhibition is accompanied by a scholarly catalogue co-authored by Manfred Leithe-Jasper, Director Emeritus, Department of Sculpture and Decorative Arts at the Kunsthistorisches Museum Vienna, and

Patricia Wengraf, sculpture dealer. The lavishly illustrated catalogue introduces many previously unknown sculptures and contains new research and technical data. It is available in the Museum Shop.

OPPOSITE PAGE, TOP:

Attributed to **Adrian de Vries** (c. 1556–1626) or to an **anonymous European master**, *Allegorical Deity Seated on Grotesques*, c. 1600, bronze

OPPOSITE PAGE, BOTTOM:

Francesco Fanelli (1577–AFTER 1657?), *Mercury and Cupid*, early seventeenth century, bronze

BELOW:

Massimiliano Soldani-Benzi (1656–1740), *Pietà with Two Putti*, probably 1715, terracotta on original ebony base



A GILDED AGE *STUDIOLO*: THE ENAMELS ROOM IN THE FRICK COLLECTION

In April 1916, legendary art dealer Joseph Duveen invited Mrs. Henry Clay Frick to accompany him to The Metropolitan Museum of Art to see the exhibition of the late J. P. Morgan's renowned collection. Following intense speculation about the fate of this collection, Morgan's heirs had decided to sell most of the objects to cover inheritance taxes. Duveen bought a number of pieces, and he was anxious to facilitate a sale to the Frick family. His note to Mrs. Frick specifically suggested looking at "Limoges, Bronzes, and Majolica," and indeed within two months, Henry Clay Frick purchased a magnificent group of Limoges enamels and bronze sculptures. How were these objects selected, by whom, and how were they displayed in the Frick house?

And what was the Enamels Room before the purchase of the enamels? These questions were raised during the 2003 refurbishment of the room. The resources of The Frick Collection archives, The Morgan Library, and The Metropolitan Museum of Art's Duveen Brothers archives provide some answers and offer a fascinating glimpse into Gilded Age collecting and display.

The enamels prized by Frick were produced in Limoges, France, in the late fifteenth through the early seventeenth century. These so-called painted enamels were made by applying liquid glass to a copper plate and then firing it, often repeatedly, to create multiple layers. Pieces were frequently enriched with gilding, and sometimes colored foils were used under



the enamel to create a shimmering iridescence, as in the Muses' garments in the platter at right. Masterpieces of this medium were specially commissioned by church dignitaries, nobles, and even French monarchs, while lesser-quality enamels were produced in multiples for sale to patrons of more modest means. The Frick's extraordinary plaque by Léonard Limousin, left, is a unique work commissioned by the noble Guise family, in which militant Catholics are depicted crushing Protestant heretics.

Though we are accustomed to seeing many types of enameled objects displayed together as *objets de vertu*, these pieces originally served many different functions. Triptychs with religious scenes were portable

RICHARD DI LIBERTO



ABOVE:

Léonard Limousin, *presumed portrait of Antoine de Bourbon, King of Navarre*, c. 1560–77, enamel plaque. All objects illustrated are in The Frick Collection.

LEFT:

Léonard Limousin, *Triumph of the Eucharist and of the Catholic Faith*, c. 1561, enamel plaque

devotional works for the homes of peripatetic Renaissance nobles and clergy. Lavish tableware—including ewers, bowls, and platters—was displayed, rather than used, on elegant credenzas, while jewel-like enamel portraits offered a virtuoso way of recording a subject’s likeness, such as the snapshot-sized portrait at left. Some enamels were set into wall panels and doors, as in one royal suite designed for Catherine de’ Medici in the Hôtel de la Reine in Paris.

Interest in these enamels revived during the nineteenth-century Romantic movement in France, with its emphasis on medieval and Renaissance history and the arts. Several legendary collectors in Paris—including Prince Soltykoff, Frédéric Spitzer, and the Rothschilds—amassed large collections of Renaissance decorative arts, including enamels. Since most French Limoges enamels originally were intended for domestic display, it seems fitting that, centuries later, they again were shown in the grandest domestic interiors; the so-called *goût Rothschild* would be influential for Gilded Age collectors in America, such as Morgan, and later Henry Walters, William Randolph Hearst, and Frick.

The dispersal of the late J. P. Morgan’s extraordinary holdings was an unparalleled opportunity for Frick and others to

augment their collections. The first Morgan objects Frick bought were Chinese porcelains and furniture in March 1915. That sale was made through Joseph Duveen, whom Frick would later accuse of letting a few choice porcelains be sold by his partner, “Uncle Henry” Duveen. Thus in May 1916, when Frick was finalizing the selection of Morgan enamels and bronzes he wished to purchase, he sent Duveen a stinging missive warning, “The essence of our understanding . . . was, I was to have all of the finest bronzes or limoges in the collections purchased by you from the Estate of J. P. Morgan. . . . I do not want to have another experience like I had with the porcelains, and have Uncle Henry slip in and select a few of the finest for one of his customers.” Duveen strenuously assured

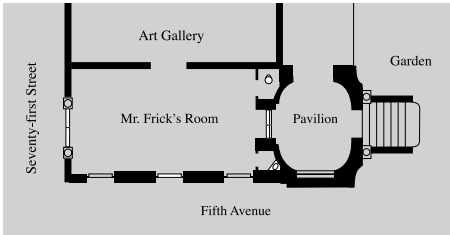
Frick that he had been given first choice. Of course, the dealer was infamous for playing his clients off one another, but it turns out that Frick did procure the prize enamels from Morgan’s collection. In Duveen’s sale records, Frick’s enamel purchase was the first and by far the largest, both in number of enamels and the value of the pieces. Frick bought forty enamels totaling \$1,157,500—an extraordinary sum, nearly as much as the cost of the panels and furnishings of the Fragonard Room, assembled that same year.

Documents reveal that Frick was no simple “checkbook collector” in this affair. Frick’s correspondence details the astonishing array of objects he was offered; those pieces he considered buying were brought to the house on approval, where the selection was further winnowed. Duveen’s sale records provide an interesting example of Frick’s selectivity;

Frick bought a subset of the rich, jewel-colored pieces from Morgan’s collection, leaving behind all of the two-toned grisaille enamels. Many of these grisailles were later acquired by Walters and Hearst and are now in the Walters Art Museum in Baltimore and the Los Angeles



Martial Reymond, *Apollo and the Muses*, late sixteenth century, enamel dish



County Museum of Art. Future research on these and other collectors may reveal more about the appreciation of Limoges enamels at this time. Whether Frick's choices reflected his personal taste is not clear; Duveen's letter to Mrs. Frick raises the intriguing possibility that she played a role in choosing decorative arts, and it is also possible that the Fricks' daughter Helen or another adviser was involved.

From the time the enamels were brought to the Frick house on approval in May 1916, they have been displayed in the same small room at the far end of the West Gallery, now called the Enamels Room. Originally, this intimate, paneled gallery served as a private office for Henry Clay Frick. On early plans, it is alternatively designated "Mr. Frick's Room" (see plan above) or his office. Frick wrote some of his correspondence there, as we know from a letter of November

CLOCKWISE FROM ABOVE:

Schematic based on Thomas Hastings's 1913 blueprint for 1 East Seventieth Street. This detail of the north-west corner of the ground floor shows "Mr. Frick's Room," which is today the Enamels Room.

Photograph of the Enamels Room c. 1931, looking north, showing the 1917 display cases.

Photograph of present-day Enamels Room, looking north.



ALFRED COOK

1914, composed shortly after he moved into the house; Frick complained to Charles Allom, the noted London interior designer who did most of the ground-floor interiors, that many building details remained unfinished, including some in the room from which he was writing, "the office in the rear of the art gallery."

The opportunity to design this space for Mr. Frick had engendered some rivalry. The celebrated decorator Elsie de Wolfe, who designed most of the family quarters upstairs, lobbied Frick to let her handle some of the first floor as well—including his office. In a postscript to one of her chatty notes, she implored, "Oh, how I wish things could work round so that I could do your room at the end of the gallery. I've such a wonderful scheme for this room. Alas, alas!" There is no trace of what her scheme might have been, and the responsibility was given to Allom. The concept for the interior actually came from architect Thomas Hastings, who proposed to Allom that "It might be well to get old panels. . . . We would suggest decorating the frieze and ceiling in polychrome similar to that in Knole Park, Kent." Allom, who deplored "aggressive ornamentation" in the house, vetoed the colorful ceiling



RICHARD DI LIBERTO

and frieze. Documents reveal that he made simplifications to the ornament in several rooms in order to focus attention on the collection, perhaps at Frick's instigation.

The result of this collaboration between architect, designer, and patron was a room much as we see it today, with a monochromatic decorative plaster ceiling and oak paneling. The silver chandeliers designed by Allom still hang there, and the green velvet draperies and plain green wool carpet, though modern replacements, echo the original fittings. The room originally had French doors overlooking Seventy-first Street, as well as a third window in the center of the Fifth Avenue wall. (These openings, now blinded, are still visible on the building's exterior.) Thus, with its original windows, this now dark room was once flooded with daylight. The paneling on the south wall concealed

two tiny lavatories—one just big enough for a sink, the other for a toilet—flanking double glass doors that led to the garden. Whether Frick entered his office through the garden or the West Gallery, it was a private sanctuary, at the end of a long ambulatory.

Although this room originally served as Frick's office, Allom referred to it as the "Small Gallery" as early as March 1913. Interestingly, at this time Frick didn't own any appropriately scaled paintings or objects to fill the room, but perhaps the intent was to collect them. Renaissance princes often had a tiny room in the most private part of their palaces, where they retreated for quiet study and kept precious objects that they showed to select guests. (The intarsiated *studiolo* from the Ducal Palace in Gubbio in The Metropolitan Museum of Art is one such example.) Perhaps Frick's architects originally envisioned such a princely retreat, updated to combine a private office and gallery for a wealthy industrialist collector.

The acquisition of the Limoges enamels and bronzes in May 1916 evidently prompted Frick to convert this room into a full-fledged exhibition space. He moved his office into a reception room at the other end of the West Gallery (on the site of the present-day Oval Room); by late May 1916, Frick referred to his office and the "Limoges Room" as two separate places. Around this time, he was talking to Hastings about designs for a new sculpture gallery to be added



to the house on an adjacent site on Seventy-first Street. Though this plan never advanced beyond the design stage, it is possible that the conversion of Frick's office into a gallery was part of a grand plan to convert the north end of the house into galleries that could be opened to the public through the Seventy-first Street entrance, which had been used to admit select visitors during Frick's lifetime.

In March 1917 the "Limoges Room" was remodeled to display the enamels. The French doors on the north wall were removed, and carved-oak, mirrored cases were built into the north and west walls to house them. The French Renaissance furniture shown in the 1931 photo on page 8 was probably added at that time. The room was altered again in 1935 during the conversion of the house into a museum. The lavatories and the doors to the garden portico were removed, and the central window on the west wall was closed, probably

to provide additional display space for the growing collection of Italian Renaissance paintings. Architect John Russell Pope designed bronze-framed vitrines, which remain in place today.

The room's 2003 refurbishment included the first major reinstallation of the enamels in several decades. The interiors of Pope's cases were redesigned to provide increased flexibility when displaying small-scale objects, and fiber-optic lighting was added, as were temperature and humidity barriers. A series of future installations will focus on



ABOVE:

Jean de Court (Master I. C.), *The Adoration of the Shepherds*, c. 1555–85, enamel plaque

BELOW:

Workshop of Pierre or Jean Reymond, *The Gathering of Manna; The Destruction of Pharaoh's Host*, late sixteenth century, enamel ewer

different aspects of The Frick Collection's rich holdings of Renaissance decorative arts; currently, a selection of Limoges enamels is shown together with bronzes, St. Porchaire pottery, and clocks. The sparer installation encourages viewers to focus on individual pieces and see them on a par with paintings, as Renaissance patrons would have perceived them. The juxtaposition of different media recalls the collections in a princely *studiolo* or the Rothschild homes. Although some questions remain about Frick's intentions for the enamels and this room, by considering the relation between these objects and the building that houses them, we can better understand the unique synthesis that makes The Frick Collection so special.—*Yvonne Elet, Andrew W. Mellon Curatorial Fellow*

RAPHAEL'S *FORNARINA*

ON LOAN FROM THE PALAZZO BARBERINI IN ROME

Sumptuous and enigmatic, Raphael's *Fornarina* stands out among the painter's works for its virtuoso depiction of a nude sitter and the diaphanous material she holds. The Frick Collection is pleased to announce that the celebrated painting, which comes to New York from the National Gallery of Art at the Palazzo Barberini in Rome and has never before been exhibited in the United States, will be on display in the Oval Room from December 2 through January 30, 2005.

Painted around 1520 by Raphael—an artist renowned for his mastery of female beauty—*La Fornarina* is at once an idealized likeness of the unknown woman and an ode to her goddess-like grace. The portrait's three-quarter-length format is typical of Renaissance portraiture, while the placement of the sitter's arms recalls the *Venus pudica* (modest Venus) seen in classical sculpture. This pose draws attention to the parts of her body she ostensibly attempts to conceal, intimating both innocence and seduction.

The ribbon tied around *La Fornarina*'s left arm prominently displays the name "Raphael of Urbino," marking both the work of art and the woman as possessions of the artist. This proprietary signature coupled with the painting's extraordinary sensuousness led to the long-held belief that the model had been Raphael's lover and muse. She was traditionally identified as Margherita Luti, the daughter of Francesco Senese, a baker (*fornaio*) from Siena, though this conjecture is far from certain. But the unknown "little baker girl" and her mythic romance with Raphael hold a special place in the history of art; she has inspired

interpretations and variations by artists from Raphael's contemporaries to Picasso. The ambiguity of expression that underscores *La Fornarina*'s charm also has provoked comparisons to Leonardo da Vinci's *Mona Lisa*.

If certain sources about Raphael and his beautiful mistress are to be believed, his obsession with her may have led both to the genesis of this work and to the artist's untimely demise at the age of thirty-seven. (Recent conservation studies, in fact, reveal that the painting was left unfinished at the time of his death.) In 1550 Giorgio Vasari wrote in his famous *Lives of the Artists* that "Raphael could not give his mind to his work because of his infatuation for his mistress," further claiming that the artist's sexual exploits caused the fever that killed him. Vasari's account attests to the power beautiful women had over Raphael, a power undeniably expressed in his portrayal of *La Fornarina*. Though her name and the details of her relationship with the artist will never be known, Raphael's brilliant communication of her irresistible allure ensures that the woman herself will never be forgotten.—Holly Flora, Andrew W. Mellon Curatorial Fellow



The presentation of La Fornarina at The Frick Collection is made possible, in part, through the generosity of Hester Diamond, with additional support from the Fellows of The Frick Collection. The loan will be accompanied by an illustrated booklet by Dr. Claudio Strinati, Superintendent of the National Museums of Rome. Following its presentation at the Frick, the work will travel to the Museum of Fine Arts, Houston, and the Indianapolis Museum of Art.

Raphael Sanzio (1483–1520), *La Fornarina*, c. 1520, National Gallery of Art, Palazzo Barberini, Rome

FRICK AWARDS PRIZE

TO STUDENT ESSAYIST FOR EXCELLENCE IN WRITING

In collaboration with ten public high schools throughout the five boroughs, the Education Department inaugurated a writing program emphasizing the connection between the visual arts and literacy, which culminated in an essay contest held last spring. The Collection awarded a five-hundred-dollar prize to junior Qian Qian Zhao, an English-as-a-second-language student at Seward Park High School on the Lower East Side. Originally from China, Zhao was inspired by Turner's *Harbor of Dieppe* to write about the experience of leaving her parents three years ago to come to the United States.

The Frick Collection is grateful to the Michael Tuch Foundation for generously funding this program.—*Meredith Watson, Education Liaison*

The Harbor of Dieppe

Day after day, time passes, time changes everything in the world, and the only thing left is the emotion between family and friends. The sun has almost set. I'm going to live far away from my hometown, going to study abroad to create my own future. It's the first time I will leave my family so my mood is very excited, my heart is a contradiction.

On the pier, people stand to give a send-off to their relatives and friends. The surface of the water is peaceful and quiet, but the sounds of the people are heard very loudly. They are talking, crying, and

yelling. For one reason: they won't let the person who needs to leave go.

I will never forget this dusk; it is a turning point in my life, and I can't control my emotions to remain calm. All the people who are leaving have different situations, different backgrounds. Maybe some of them are moving to another city to make a better life. Others are going off to war. Maybe they will come back in a short time, or maybe they won't come back at all.

Those who come to see their relatives off all worry about their safety, urging them again and again to take care. The time passes quickly. Everyone wants to hold on to this time, a beautiful dusk, but we feel sick at heart. I wish the earth could stop its rotation, the sun could stop setting, stay for a while, let us speak something more, even though we have nothing important to say.

It's time to leave. I say goodbye to my parents, try to make them feel at ease. I promise them I will be back as soon as possible; I promise myself I will make the glory to return home to repay my parents' sacrifice. Let this dusk be full of delight, not regret.—*Qian Qian Zhao*



RICHARD DI LIBERTO

J. M. W. Turner, *The Harbor of Dieppe*, 1826, oil on canvas, The Frick Collection. The painting inspired the winning entry (*above*) in the Education Department's first essay contest.

ARTIST SKETCHBOOKS AND FACSIMILES PROVIDE GLIMPSE INTO ARTISTIC PROCESS

Although twenty-first-century librarians routinely rely on electronic resources, most would confess to retaining a fondness for the book. In particular, there is little that matches the thrill of holding in one's hand an artist's sketchbook. Such volumes are usually small (for portability) and show the artist's mind in an unvarnished (literally) state. The Frick Art Reference Library is fortunate to have a small collection of original notebooks and sketchbooks, a somewhat larger collection of facsimile sketchbooks, and a trove of publications that celebrate the genre.

Sketchbooks are where works of art are born. They contain preliminary studies that may or may not result in finished paintings,



ABOVE:

This watercolor color chart by Thomas Sully (1783–1872) is from a journal in longhand held by the Library, along with original pen sketches by the artist of John Quincy Adams and the Marquis de Lafayette.

TOP RIGHT:

The Library's facsimile of Pablo Picasso's *Carnet de Paris* from 1900 is filled with rapid sketches of figures he encountered during his first visit to the City of Light.

and, for scholars, they play a crucial role in illuminating the artist's working methods. They also can help resolve questions of attribution or authenticity.

Among the Library's collection of original sketchbooks are those by nineteenth- and early twentieth-century painters John Appleton Brown, William E. Clarke, Leon Dabo, Joseph Knowles, and Moses B. Russell. Joseph Knowles of Boston was infamous in his day for plunging naked into the Maine woods intent on surviving by his wits alone, but the two sketchbooks the Library holds show him to be an acute observer and faithful recorder of American flora and fauna. Brown was on firmest ground with alpine landscapes, and Russell was a talented portraitist. One hopes that Clarke was a better organist (his day job) than draftsman, while

Dabo's city and country landscapes are richly atmospheric. In each case, one comes away from the sketchbook feeling a close connection with the artist.

To complement the original material in its collection, the Library has a variety of facsimile editions of sketchbooks. In most cases, publishers go to great lengths to match their facsimile to the original, as evidenced by the facsimile notebooks of Spanish artist José



Gutiérrez Solana, whose *Cuadernos de Paris* of 1937–38 were faithfully recreated down to the spiral wire binding and newspaper clippings that the artist pasted in to document the events and sights of Paris. The Frick holds facsimiles of the sketchbooks of some thirty artists, including Cézanne, Gauguin, and Picasso. Picasso's *Carnet de Paris* is a small (2½ x 4¼ inches) volume covered in red leather that dates from

the painter's first trip to Paris, which he made in 1900 with fellow painter Carles Casagemas. It shows him working in a Nabi-like vein using pencil, pastel, and watercolor. The Library also owns a facsimile of a Picasso sketchbook of 1907 that contains studies for his landmark *Demoiselles d'Avignon* and shows him on the brink of Cubism.

Illustrated notebooks and correspondence offer a particularly rich resource for fleshing out the biographical portrait of the artist. Among the Library's holdings are facsimile volumes of Édouard Manet's *Lettres illustrées*, which provide an excellent example of the spontaneity and generosity with which the artist shared his talent with family and friends through notes personalized by portraits, flower bouquets, or, on Bastille Day 1880, by watercolor sketches of two crossed French flags.

Aside from original sketchbooks and facsimiles, the Library contains a growing collection of books and exhibition catalogues that document artists' preliminary studies. Many focus on the work of amateurs or professional artists who are less well known.

A 2004 publication in the Library's collection, for instance, documents the sketches

of Lutheran minister and traveler Jan Brandes (1743–1808), a man who wasn't a professional artist but rather an astute observer of events and scenes in colonial Indonesia, Sri Lanka, and southern Africa.

Recently the Library purchased on microform a selection of fifteenth- through twentieth-century sketchbooks from the collection of the British Museum, including the works of Blake, Constable, Dürer, Van Dyck, Fragonard, Gainsborough, Moore, Romney, Rubens, Turner, and Whistler, as well as many lesser-known artists. The Frick is one of only four American

libraries that own this set of film and is the sole New York-area repository.

To find these and other similar materials, researchers can consult FRESCO, the Frick Art Reference Library's online catalog, by keyword using the terms "notebooks" or "sketchbooks."—Mark Francis Bresnan, *Head, Bibliographic Records*



TOP:

This collection of facsimile sketchbooks are exact copies of the originals, down to the spiral binding, inserted newspaper clippings, and, in some cases, the ink that bleeds through the paper onto an adjoining page.

RIGHT:

The French marine painter Marin-Marie (1901–1987) lived on the Chausey Islands off the Normandy coast and claimed two solo crossings of the Atlantic. He was interested in "à tout ce qui flotte," and his energetic pencil drawings such as the one illustrated at right from a 2002 facsimile are annotated with ships' names and notes regarding colors.



PROGRAMS AND MEMBER EVENTS: ART DEALERS BREAKFAST, DIALOGUES ON ART, SPRING PARTY

ALL PHOTOGRAPHS BY CHRISTINE A. BUTLER



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The Frick Collection is pleased to offer its members and the art community a wide range of educational and social activities throughout the year. This past spring, the Library hosted three events: an open house to celebrate a decade of accomplishments in programming and special projects; the ninth annual Art Dealers Breakfast, held during the International Fine Arts Fair; and the fifth annual Dialogues on Art, a panel discussion

co-hosted with Knoedler & Company. This year's panel, moderated by Peter Sutton, director of the Bruce Museum of Arts and Science, discussed the role that auctions have played in the history of collecting and how auction houses have adapted to the changing demands of a global art economy.

On May 10, Fellows and their friends gathered to enjoy an evening of champagne, dessert, and dancing at the annual Spring

Party. Peter Duchin and his orchestra entertained more than five hundred guests, as did a jazz trio that played on the portico of the Fifth Avenue Garden. In the Director's Dining Room, partygoers lined up to have instant "vintage" photographs taken to commemorate the night's festivities.

For information about attending the upcoming Autumn Dinner this October 18, please call Sarah Milestone at (212) 547-6873.



1. Philip Isles and Emily T. Frick; Spring Party 2. Christine Scornavacca and Martha Loring; Spring Party 3. Helen Clay Chace and Peter and Bug Sutton; Dialogues on Art Reception 4. Mary Ellen Oldenburg, John Torson, and Joan Washburn; Dialogues on Art Reception 5. Robert Lindgren, Lisa and Philip Gorrivan, Victoria Lindgren, and Louise Schliemann; Spring Party 6. Patricia Barnett, Helen Clay Chace, and Elizabeth and Patrick Gerschel; Library Open House 7. Deirdre Stam, Patricia Barnett, and David Stam; Spring Party 8. Edgar Munhall and Charles Ryskamp; Library Open House 9. Jack and Cynthia Reese; Spring Party 10. Dick McIntosh, Tamara Glenny, Susan Galassi, and Michael Thomas; Dialogues on Art Reception 11. Alan Salz, François Lorenceau, Frances Beatty, Inge Reist, and Per Jensen; Art Dealers Breakfast 12. Anne and François Poulet; Spring Party 13. Stanley and Elizabeth Scott; Spring Party 14. Mimi Stafford, Jere Patterson, June Dyson, and William Davis; Spring Party 15. Natalie Brengle, J. Fife Symington, Jr., and Helen Clay Chace; Spring Party 16. Mary Lou and Nicholas Hall; Spring Party 17. Shawn Stevens, William Barnabus McHenry, Tom Gold, Alan Wintermute, and Bannon McHenry; Spring Party



THE FRICK COLLECTION 2003 ANNUAL REPORT

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REPORT OF THE PRESIDENT OF THE BOARD OF TRUSTEES HELEN CLAY CHACE

CHRISTINE A. BUTLER



and appreciation for this institution's accomplishments during his tenure. On page 24 of this report you can read in greater detail about all that took place under his leadership.

In October 2003 we welcomed Anne Litle Poulet as our seventh Director and the first woman to hold this position; she joins a small sisterhood that heads major museums across this country. Anne comes to us after a distinguished career at the Museum of Fine Arts, Boston, where, for two decades, she was curator of the department of European decorative arts and sculpture, of which she is currently curator emerita. Her breadth of experience, her renowned scholarship and connoisseurship, and her enormous reservoir of enthusiasm are coalescing into a clear vision, which, in concert with the Trustees, will judiciously guide this institution through its continuing and promising evolution. Under Anne's inspired leadership, there is an ever-brightening future for the Frick.

Each Director brings his or her own experiences and perspective to the Collection, and such transitional moments help us to see the institution in a new light, enriching our understanding of its enormous strengths as well as increasing the range of opportunities to build on the achievements of the past. We are on the threshold of such a time. With the close of 2003, we look back on our accomplishments with great satisfaction and pride and eagerly look forward to what lies ahead.

There was much to celebrate in 2003, owing in large part to the dedication and talent of our staff, all of whom are commit-

I am pleased to report to The Frick Collection's donors, members, visitors, and all of our colleagues about the progress we made during a very active 2003. Along with its challenges, it was a period of renewed vitality for us, for the city, and for the country's cultural community as a whole. We all have come to live with a higher level of anxiety in these troubled times, but many also have turned to institutions such as ours, where the historic and aesthetic experience provides a sense of the enduring cultural values we hold so dear. Places like The Frick Collection are more treasured than ever, for all the extraordinary reasons that are recounted for you in the pages that follow.

The past year was one of transition. In September we said good-bye to our outgoing Director, Samuel Sachs II, with gratitude

ted, as are the Board of Trustees and I, to preserving the Frick's high standards. Our special exhibitions program remained as popular as ever with both the critical press and the public, achieving record-breaking attendance at four major shows in 2003, which you can read more about in the report of Chief Curator Colin B. Bailey, on page 20. We are especially proud of *Whistler, Women, and Fashion*, spearheaded by Curator Susan Grace Galassi and shown exclusively at the Frick. This and our other special exhibitions, which so brilliantly complement our permanent holdings, not only further scholarship but provide visitors a compelling reason to return to the Frick again and again.

In 2003 we were pleased to receive a magnificent pair of seventeenth-century bronzes by Giovanni Francesco Susini, the generous gift of Walter A. and Vera Eberstadt. *Lion Attacking a Horse* and *Leopard Attacking a Bull* are extremely rare and are the only pendants belonging to an American public collection that pair a lion and a horse and a leopard and a bull. We are extremely grateful to the Eberstadts for this extraordinary gift.

The Frick Art Reference Library continued its remarkable work in 2003, ensuring its place as one of the most well-respected international art research centers. In the report of the Andrew W. Mellon Librarian, on page 22, Patricia Barnett details just a few of the Library's most outstanding programs and services during the past year.

Restoration work continues on our beautiful building, the demands on which increase as the house passes its ninetieth

anniversary. After nearly two years' work, the sidewalk bordering Seventieth Street and Fifth Avenue was restored with elegant bluestone, and the steps to the main entrance were redone. This restoration, along with work completed in 2002 on the garden architecture and the wrought-iron fence surrounding the Collection, received an award of distinction from the New York Landmarks Conservancy. These improvements were made possible with the generous support of our contributors through their gifts to our Annual Fund and by their patronage at our fundraising events such as the Autumn Dinner, which in 2003 celebrated the Honorable Schuyler G. Chapin for his many contributions to the cultural life of New York City and raised nearly \$300,000. In February, our Young Fellows Steering Committee again orchestrated a successful Winter Ball, raising more than \$200,000 for our education program. We are grateful to Christian Dior, the event's sponsor, for its part in making the evening the enormous success that it was. Our Annual Fund, now in its third year, raised nearly \$100,000—an increase of more than 50 percent. Our corporate sponsors continue to be an important source of support.

The many accomplishments of 2003 were tempered with some difficult realities. Our financial picture was the most challenging in the institution's history, as we struggled to emerge from a sluggish economy, an unfavorable fundraising environment, and a bear market that had eroded our endowment funds in the previous two years. While some of these circumstances were anticipated at the outset of the year,

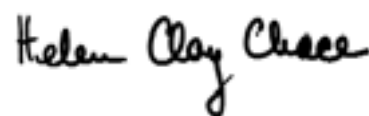
some exceeded our expectations. Though virtually the only loss in our almost seventy-year history, we closed the books on 2003 with an operating deficit of \$869,000.

How do we move forward? We have streamlined our operations in every conceivable way, and over the past few years our staff members have been asked to do more with less. The Board of Trustees is enormously proud of and grateful to a truly gifted and dedicated staff for finding creative ways to meet this challenge and recognizes that any further expense cuts will only erode the programs that are at the heart of our mission.

To pursue the vision of the Collection and the Library and to fulfill the potential we recognize in each of our activities, we must now deepen our personal commitments, engage an ever-widening audience in our plans and in our success, and continue to raise and meet our fundraising goals. The Director and the Board of Trustees are committed to securing the needed support, and I ask you, our devoted members, to join us in this endeavor.

On behalf of the Board of Trustees, I would like to offer my deepest thanks for your generosity this past year and look forward to working with you in the future to ensure the health and vitality of The Frick Collection.

Thank you.





REPORT OF THE CHIEF CURATOR

COLIN B. BAILEY

An institution which shall encourage and develop the study of the fine arts and . . . promote the general knowledge of kindred subjects among the public at large.

The way in which Henry Clay Frick described the mission of the museum that was to bear his name—written in the will he drew up in June 1915, four years before his death—remains a remarkably succinct and accurate definition of the Collection’s curatorial activities today.

The permanent collection is the primary responsibility of the department, and its care and presentation remain our highest priority. During 2003, we completely refurbished the Enamels Room, including the interiors of the cases designed in the early 1930s by John Russell Pope. Directable, low-temperature fiber-optic lighting was installed; small bronzes and other precious objects from the Collection were integrated with the Limoges caskets, ewers, dishes, and devotional panels in an installation that now evokes the mystery and wonder of a late Renaissance *Kunstkammer*.

In March we were delighted to receive Walter A. and Vera Eberstadt’s gift of a magnificent pair of bronzes by the seventeenth-century Italian sculptor Giovanni Francesco Susini (1585–c. 1653). *Lion Attacking a Horse* and *Leopard Attacking a Bull*, executed around 1630–40, display both the energy and technical refinement that are characteristic of works made by the artists who trained under the Florentine sculptor Giambologna at the end of the sixteenth century. Susini’s bronzes were installed in the Living Hall on a pair of late seventeenth-century marquetry pedestals from the workshop of André-Charles Boulle.

Also in March, the Collection published the ninth volume of its comprehensive catalogue, which is devoted primarily to drawings and prints but includes as well paintings acquired since the publication of the first volumes of the series in 1968. *The Frick Collection: Drawings, Prints & Later Acquisitions* was a collaborative effort, many years in the making, with contributions by several scholars, a foreword by Samuel Sachs II, and a preface by Charles Ryskamp.

Two paintings from the permanent collection were conserved in 2003. Jean-Baptiste Greuze’s *Wool Winder* of 1759, which had been on loan to the J. Paul Getty Museum for the exhibition *Greuze the Painter*, remained in Los Angeles for several months to undergo treatment at the Getty’s conservation studio. There, Getty conservator Mark Leonard removed heavy layers of surface dirt that had accumulated on the canvas, corrected the discolored retouches of an earlier restoration, and reconstructed the broken and abraded glazes in much of the background. The result is a subtle transformation and enhanced luminosity in one of Greuze’s most engaging images. François Boucher’s *Presumed Portrait of Madame Boucher* of 1743 was revarnished by Hubert von Sonnenburg, Head of Paintings Conservation at The Metropolitan Museum of Art, rendering its surface once again pellucid and enabling its bright colors to be read with much greater clarity.

Temporary exhibitions—scholarly and focused in nature and moderate in size—have become an increasingly important part of the curatorial program, and in 2003 the department mounted no fewer than five exhibitions featuring paintings, drawings, bronzes, and

even costumes. *Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette* concluded its American tour when it opened at the Frick in late January, following presentations at the National Gallery of Art in Washington, D.C., and the Dallas Museum of Art. This monographic exhibition devoted to the accomplished painter of still lifes who was one of the few female members of the Académie royale was accompanied by a handsome catalogue published by Yale University Press, to which I contributed an essay on the patrons of Vallayer-Coster.

Marking the centennial of James McNeill Whistler’s death and conceived as a way of contextualizing the three great full-length portraits of women in the Collection, *Whistler, Women, and Fashion* was the Frick’s major exhibition for 2003. Running April 22 through July 13, the show was jointly organized by Frick Curator Susan Grace Galassi and Margaret F. MacDonald, Principal Research Fellow of the Centre for Whistler Studies in Glasgow. Some eighty-seven works, shown exclusively at the Frick, included portraits in oil and pastel, prints and drawings, as well as period dresses and fashion plates. A major monograph, also published by Yale, accompanied the exhibition, as did an all-day conference, *Dress and Art*, which brought together specialists from America, Europe, and Japan.

To help celebrate the publication of *Drawings, Prints & Later Acquisitions*, a selection of twelve works on paper from the permanent collection by artists from Pisanello to Whistler was on view in the Cabinet April 29 through June 1.

In partnership with the Rijksmuseum, Amsterdam, The Frick Collection served as the

The Curatorial Department of The Frick Collection

Standing: Elaine Koss, Editor; Diane Farynyk, Registrar and Exhibition Manager; and Denise Allen, Associate Curator. *Seated:* Amy Herman, Head of Education; Barbara Roberts, Conservator; Colin B. Bailey, Chief Curator; and Susan Grace Galassi, Curator



single American venue for the monographic exhibition devoted to the bronzes of the Delft-born sculptor Willem van Tetrode (c. 1525–1580), who is documented as Cellini’s assistant in Florence by mid-century. The exhibition, which ran from June 24 through September 7, featured thirty-eight bronze statuettes along with related prints by Goltzius. Referring to Tetrode’s sculptures as “compact masterpieces,” Simon Schama noted in *The New Yorker* that “At a time when cultural elephantiasis seems to be the norm, it’s good to be reminded that high aesthetic voltage can be generated from miniature power packs.” In conjunction with the exhibition, a study day was organized at the Collection to address issues of attribution, chronology, and casting.

Finally, in celebration of the three hundredth anniversary of François Boucher’s birth, The Frick Collection was the opening venue for an exhibition devoted to his drawings, organized by the American Federation of Arts. Running October 8 through December 14, *The Drawings of François Boucher* presented some seventy-five sheets executed in various media from pastel to *sanguine brûlée*, which charted the long and fecund career of an artist whose cabinet pictures and decorative painting are so well represented in the Collection.

Eleven public lectures were given throughout the year and special mention should be made of two speakers from London. Sir Howard Hodgkin spoke on “Painting and

Ourselves” as part of the Artists, Writers, and Poets Series, and Charles Hope, Director of the Warburg Institute, inaugurated a new series sponsored by the Council of The Frick Collection with a lecture titled “Giorgione or Titian? History of a Controversy.” Thanks to the support of the Council, Professor Hope’s lecture was published, as will be all subsequent lectures in the series.

I am glad to report that our Education Department saw the number of New York City public school students who visit the Collection increase by almost a third to some 1,738 participants, representing, for the first time, schools from all five boroughs. The nationally acclaimed Art of Observation, a collaboration with the Weill Cornell Medical School, successfully completed its eighth session, and in the spring we joined forces with our colleagues at the Lower East Side Tenement Museum to launch Two Sides of the Gilded Age, a program for eighth-grade public school students that compares and contrasts the architectural, social, and economic aspects of life in a tenement with those in the Frick mansion, one of the city’s most opulent residences. In 2003 the Education Department also inaugurated two literacy

programs, the first of which serves seven middle school classes in conjunction with City College’s Poetry Outreach Center, while the second offers a prize for excellence in writing to a student from one of four participating high schools.

Lack of space prevents me from expanding on many of these initiatives, but I must mention the arrival of two new staff members who have greatly invigorated the life of the department. Associate Curator Denise Allen, formerly of the J. Paul Getty Museum, was appointed in January 2003; as a specialist in Renaissance painting, sculpture, and the decorative arts, she was invaluable in working with our Mellon Fellow Yvonne Elet in the reinstallation of the Enamels Room, as well as supervising the complex and magisterial display of Tetrode’s bronzes. Thanks to the Andrew W. Mellon Foundation, we welcomed Holly Flora, a doctoral candidate at the Institute of Fine Arts, New York University, as our second Mellon Fellow.

It gives me the greatest pleasure to report on these activities, which have been so well received by our members, our colleagues at sister institutions, the critical press, and the public at large. Thank you for your support.



REPORT OF THE ANDREW W. MELLON LIBRARIAN

PATRICIA BARNETT

Just as Helen Clay Frick sought and enjoyed the support of scholars, collectors, and fellow philanthropists to define the special mission of the Frick Art Reference Library, today's staff looks to an exceptional group of supporters, scholars, and colleagues for intellectual and practical direction. Without this support, the Library's leadership role in the art research community would soon dissipate, for the rapid changes taking place in this field mean that our history as an important international research center, distinguished as it is, cannot alone sustain our reputation. The staff of the Library takes pride in carrying forward the founding mission of Helen Clay Frick and continues to initiate new and valued programs each year as the changing needs and research methods of our patrons drive both our collections and our services.

By now, the members of The Frick Collection are accustomed to reading about the many notable acquisitions the Library makes each year to strengthen its research collections. In 2003 as in past years, our goal was to strike a balance between acquiring important older publications that rarely appear on the market and keeping up with the ever-increasing number of current scholarly publications. Because 2003 saw significant challenges in making ends meet, we were particularly grateful for several grants, notably from Mrs. Charles Wrightsman and from The Helen Clay Frick Foundation, which supplemented our acquisitions budget. I also wish to single out Trustee Melvin R. Seiden for his extraordinary generosity in endowing two new book funds in honor of former

directors Charles Ryskamp and Samuel Sachs II. These and other donations sustained the level of coverage the Library requires, even in the face of a weakening dollar and increased costs of both conventional and online publications. In all, the Library's annual acquisition rate of approximately six thousand books was in keeping with that of past years and brought to our patrons some exceptional items, including rare Eastern European and Russian exhibition catalogues, early twentieth-century catalogues for the Vienna Secession, and nineteenth-century catalogues for auctions held in Paris, Vienna, and London.

In many ways, the Library's Photoarchive and microfiche collections position the institution as unique among New York-area libraries. The Library's reputation for cataloging and caring for these collections has made it the repository of choice for the photoarchives of other institutions, as was demonstrated by substantial gifts of photographs in 2003 from the Art Students League of New York and the Rijksbureau voor Kunsthistorische Documentatie in The Hague. These gifts were supplemented by the acquisition of thousands of photographs of unpublished drawings and recent acquisitions by regional museums of the United States, as well as the microfiche collections from both Sotheby's and Christie's pictorial archives.

The year 2003 marked a watershed for streamlining access to the collections. Owing in large measure to the generosity of the Paul Mellon Estate, our online catalog, FRESKO, now gives access via the Frick

website to all our collections, including the artist files of the Photoarchive and the archives of both The Frick Collection and The Helen Clay Frick Foundation. This not only enables patrons to establish their research plan in advance of a Library visit but also allows researchers at other libraries to identify Frick materials they would like to consult on-site or through interlibrary loan. For its part, the Photoarchive has begun the long and costly process of converting its text and image records from print to digital form: over the next three years, thanks to the support of the Carl and Lily Pforzheimer Foundation and the Andrew W. Mellon Foundation's initiative ARTstor, approximately twenty-five thousand negatives from the Library's collection will be digitized for access worldwide. Much of this work will be done in-house in the newly expanded digital lab, constructed in recognition of the long-term needs of digital conversion. Finding aids to materials held in the Archives increased in number, owing in large part to a two-year grant from the Gladys Kriebel Delmas Foundation.

The Conservation Department faced exceptionally challenging issues that took its responsibilities well beyond the routine book, photograph, and film conservation assignments necessary to preserving our valued holdings. A third round of stack reconfiguration gained the Library enough space to accommodate four more years of growth. Nonetheless, space problems at our Library, as at every other comparable institution in the area, have prompted regular meetings with my counterparts at The

Department Heads of the Frick Art Reference Library

Standing: Lydia Dufour, Chief, Public Services; Floyd Sweeting, Head, Information Systems; and Deborah Kempe, Chief, Collection Management and Access.
Seated: Sally Brazil, Chief, Archives and Records Management; Inge Reist, Chief, Collection Development and Research; Patricia Barnett, Andrew W. Mellon Librarian; and Don Swanson, Chief, Collections Preservation



Metropolitan Museum of Art, the Museum of Modern Art, and the Brooklyn Museum of Art to plan how best to meet the needs of our patrons through shared resources and consolidated storage.

Professional groups as well as distinguished scholars from abroad visited the Library in record numbers in 2003. Just as groups such as the Curators of Dutch Art came to consult our vast resources (in this case the Montias database of primary documents relating to patterns of collecting in sixteenth- and seventeenth-century Holland), European librarians and photoarchivists came to learn our methods and policies, so often viewed as models for other institutions. Authors of the Pissarro and Sargent catalogues raisonnés were regularly seen in our Reading Room, as were curators from the Louvre, Museo Vittoriano in Rome, Stedlijke Musea of Gouda, and Rubenshuis, to name only a few. In equal measure, the Library's staff reached out to other institutions by serving on boards; by organizing and attending professional meetings of, for example, the Association of Research Institutes in Art History, the Visual Resources Association, and the Art Libraries Society of North America; and by spearheading consortial activities such as shared cataloging of

images with the Getty Research Institute and the Biblioteca Hertziana in Rome.

Our research program, together with the scholarly initiatives of the Curatorial Department, is representative of what makes The Frick Collection and Library unique. The staffs of many departments are involved in the exhibitions, panel discussions, professional gatherings, and student orientations that constitute the program, all of which give form to an active approach to research, guaranteeing that patrons of the Library are aware of the ways our materials meet their diverse needs and ensuring that the next generation of scholars will be conversant in the methodology of object-focused research and the study of the history of collecting.

Our 2003 exhibition, *The Twentieth-Century Art Scene Documented at the Frick Art Reference Library*, promoted greater awareness of the breadth and depth of the Library's coverage of a period of art history not normally associated with the Frick. Jackson Pollock's exhibitions of the 1940s, the Pierre Matisse Gallery's stable of artists, and announcements for Leo Castelli's new gallery of modern art were among the items displayed and documented in a handsome

pamphlet produced by members of the staff.

The annual Dialogues on Art panel discussion, a benefit event for the Library, addressed "Special Exhibitions: Politics and Planning." Moderated by John Walsh, Director Emeritus of the J. Paul Getty Museum, the panel consisted of curators and administrators from The Metropolitan Museum of Art, the St. Louis Art Museum, and the American Federation of Arts, as well as *Newsweek* critic Peter Plagens. Two additional benefits, sponsored by Dover Street Gallery and Didier Aaron, Inc., were well attended by scholars and collectors alike.

Many of our activities during 2003 were spurred by initiatives explored at the first Trustee and Council Library Committee meeting, which took place in late 2002. We concluded 2003 with a second meeting filled with energy and ideas that will take us well beyond 2004. With both the intellectual and material support that is forthcoming from our Director, Trustees, Council, and you, our members, we look ahead to exciting days that by no means reflect the views of those skeptics who might question the role of libraries in the twenty-first century.

THE FRICK COLLECTION SALUTES FORMER DIRECTOR

SAMUEL SACHS II

Samuel Sachs II, who ended his tenure as Director on September 30, 2003, has been elected Director Emeritus of The Frick Collection. Sachs made numerous contributions to the Collection during the six years he held the position. Under his leadership, the exhibition program dramatically expanded, continuing to offer visitors the smaller “focus exhibitions” for which the Frick has become known, such as those highlighting works by Velázquez, El Greco, Whistler, and Manet, as well as more comprehensive shows such as *The Medieval Housebook*, *Watteau and His World*, and *Greuze the Draftsman*. In addition, Sachs played a key role in bringing to the Frick *Willem van Tetrode (c. 1525–1580): Bronze Sculptures of the Renaissance*, which ran concurrently with The Metropolitan Museum of Art’s exhibition of works by

Hendrick Goltzius, on whom Tetrode had an enormous influence.

Of equal value to our visitors were many physical improvements. The reconfiguration of the Entrance Hall made it more welcoming and enabled the implementation of an Acoustiguide tour of the Collection, which was introduced in 1998. Its printed counterpart followed soon after and, in recognition of the fact that a high percentage of our visitors come from well beyond the metropolitan area, both are available in six languages. The Fifth Avenue Garden walls and wrought-iron fences underwent complete restoration, and a new bluestone sidewalk was installed. The Director’s Dining Room on the second floor of the Collection was redecorated, providing a congenial site for various special programs for Fellows. The *Members’ Magazine*, which won a design

FERNANDO BENGOCHEA



award from the American Association of Museums shortly after its launch in 2001, was seen by Sachs as key to keeping members aware of their critical role in preserving the health and vitality of the institution. Similarly, the appointment of the first Communications Officer, Heidi Rosenau, developed new audiences.

An award-winning website, www.frick.org, was launched in 1998 and continued to expand under Sachs’s guidance, both in its content and its usefulness. The website’s virtual tour of the galleries, one of its most popular features, was championed by Sachs. He was also a proponent of creating an online shop as well as offering online memberships to virtual visitors.

During Sachs’s tenure, changes at the Frick Art Reference Library reinforced its stature as a world-class research center. Some \$600,000 was designated for the completion of the electronic conversion of the Library’s holdings, providing access to users beyond New York City. In 2001 the Library saw the arrival of The Helen Clay Frick Foundation Archives, whose care is now shared by the Collection and the University of Pittsburgh. This collaboration will make possible



for the first time access to this enormous trove of archival material from Henry Clay Frick and his descendants, including photographs, architectural and business records, and documentation of works of art they owned.

The involvement and contributions of Frick support groups—ranging from education volunteers to the Council and the Young Fellows Steering Committee—grew markedly during Sachs’s tenure, owing in no small part to his belief that support is not only welcome but essential to the Frick, particularly as it makes the transition from a private operating foundation to a public charity that must raise one-third of its annual support from outside sources.

During Sachs’s tenure as Director, event-based fundraising broke new ground. In 1998, the Collection inaugurated the Autumn Dinner, which annually raises approximately \$300,000 for the institution. The Young Fellows Winter Ball, also begun under Sachs, has proven year after year to be one of the Frick’s most popular events as well as one of its most successful fundraising endeavors. Attended annually by upwards of eight hundred Young Fellows and repeatedly heralded by the *New York Times* as one of the season’s best parties, the event in 2003 raised more than \$200,000 for the Frick’s education program.

Sachs’s commitment to membership development encouraged a 50 percent increase in membership between 1998 and 2003. During that time, the Collection staff saw significant changes. Following the retirement of Edgar Munhall, Colin B. Bailey joined the Collection as Chief Curator in October 2000. In June of that year, Conservator Barbara Roberts came on board, dramatically expanding that department.

In a move to develop the next generation of museum professionals, Sachs saw the reinstatement of the curatorial fellows program, now funded by the Andrew W. Mellon Foundation. In 2002 the Frick welcomed the first of five Mellon Fellows, all of whom will serve a two-year residency with the Curatorial Department.

In 1999, under Sachs’s administration, the Frick received a generous endowed bequest of watches and clocks from Winthrop Kellogg Edey, the first large-scale addition to the Collection in more than thirty-five years. Paul Mellon, perhaps the single most important American patron of the arts in the second half of the past century, bequeathed \$1.5 million to the endowment of the Frick Art Reference Library. In 2003 Walter A. and Vera Eberstadt gave the Collection *Lion Attacking a Horse* and *Leopard Attacking a Bull*, a magnificent pair of bronzes by the seventeenth-century sculptor Giovanni Francesco Susini. We are grateful to Sachs for his role in obtaining these and other gifts.

Working with the staff and Board, Sachs



helped to define the institution’s priorities and needs in preparation for future transformations. These accomplishments continue to contribute to plans for the evolution of the Collection.

ABOVE:

Balthazar Martinot II (1636–1714; clockmaker) and **André Charles Boulle** (1642–1732; attributed casemaker), marquetry-veneered wall clock with ivory-twist pillars, c. 1675; bequest of Winthrop Kellogg Edey

OPPOSITE PAGE:

Giovanni Francesco Susini (1585–c. 1653), *Lion Attacking a Horse*, c. 1630–40, bronze; gift of Walter A. and Vera Eberstadt

NOTABLE 2003 LIBRARY ACQUISITIONS

Below are a few of the most significant acquisitions.

Arte y Documento = *Art and Document*,
Fundación Espigas 1993–2003, Buenos Aires,
2003; gift of Fundación Espigas through
Mauro Herlitzka

*Brâncuși la apogeu: noi perspective: colocviul
international*, Bucharest, 2001; gift of the
Istitutul de Istoria Artei “G. Oprescu”

Roger Benjamin, *Orientalist Aesthetics: Art,
Colonialism, and French North Africa*,
Berkeley, 2003; gift of the author

Olivier Berggruen and Max Hollein, eds.,
*Henri Matisse: Drawing with Scissors,
Masterpieces from the Late Years*, Munich,
2002; gift of the author

Heide Grape-Albers, ed., *Das Nieder-
sächsische Landesmuseum Hannover:
150 Jahre Museum* in Hannover, 100 Jahre
Gebäude am Maschpar: Festschrift zum
Jahr des Doppeljubiläums, Hannover,
2002; gift of the Niedersächsische
Landesmuseum Hannover

Hans Peter Hanson (album of photographs
of the artist’s work assembled by the artist);
gift of the Art Students League

David Langeois et al., *Quelques chefs-
d’oeuvre de la collection Djahanguir Riahi:
Ameublement français du XVIIIe siècle*,
Milan, 1999; gift of Djahanguir Riahi

Antoine Salomon and Guy Cogeval,
*Vuillard: The Inexhaustible Glance: Critical
Catalogue of Paintings and Pastels*, 3 vols.,
Milan and Paris, 2003; gift of Wildenstein
& Company

450 catalogues for auction sales of prints;
gift of Leslie J. Garfield

336 photographs, primarily of works by
Julio González; gift of Professor Josephine
Withers, University of Maryland

Laura Alidori, ed., *Bibbie miniate della
Biblioteca medicea laurenziana di Firenze*,
Florence, 2003; purchased through the
Homeland Fund

*Catalogue of the Duke of Marlborough’s
Collection of Limoges Enamels at Blenheim
Palace*, June 14, 1883

Auction sale catalogue of the paintings
collection of Ignaz Theodor Reichsritter
von Pachner Edlen von Eggenstroff (1820;
clerk’s annotated copy)

Gustave Geffroy, *Auguste Brouet: Catalogue
de son oeuvre gravé*, 2 vols., Paris, 1923 (in-
cludes original signed prints by Brouet);
purchased through the Gerschel Fund in
memory of André Meyer

Alden R. Gordon, *The Houses and
Collections of the Marquis de Marigny*,
Los Angeles, 2003; purchased through
the Florence Gould Fund

Wolfgang Henze, *Die Plastik Ernst
Ludwig Kirchners: Monographie mit
Werkverzeichnis*, Bern, 2002

Christian Lenz, *Deutsche Künstler von
Marées bis Slevogt* (Neue Pinakothek,
Munich), 3 vols., Munich, 2003; purchased
through the generosity of the J. and H.
Weldon Foundation

Ulrike Lorenz, *Otto Dix: Das
Werkverzeichnis der Zeichnungen
und Pastelle*, 8 vols., Weimar, 2003

Rembrandt Peale, *Graphics, The Art of
Accurate Delineation: A System of School
Exercise for the Education of the Eye and
the Training of the Hand, as Auxiliary to
Writing, Geography and Drawing*,
Philadelphia, 1853

John K. G. Shearman, *Raphael in Early
Modern Sources, 1483–1602*, 2 vols.,
New Haven, 2003; purchased through
funds donated by The Helen Clay Frick
Foundation

Thirty-five catalogues for exhibitions
of Russian art held in Russia, 1912–31;
purchased through the generosity of
Melvin R. Seiden

Twenty-seven catalogues for exhibitions
held at the Kester-Gesellschaft, Hannover,
1930–36

Nine rare Vienna Secession catalogues,
early twentieth century; purchased through
the Heinemann Fund

Thirty-one Finnish exhibition catalogues,
1894–1934; purchased through the
Heinemann Fund

Sotheby’s Pictorial Archive (microfiche)

994 photographs of paintings in four
private collections in Great Britain, by
subscription to the Courtauld Institute
of Art Photographic Survey

GIFTS AND GRANTS

We deeply appreciate the generosity of the following individuals, foundations, and corporations who made substantial contributions to the Collection and Library during the course of the past year.

Roughly 40 percent of the Frick's funding for its operations must be found annually from sources other than the endowment.

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Capital projects and special programs require additional resources as well. These listings reflect gifts and grants that provide vitally needed general operating funds, as well as support for special exhibitions and publications, Library acquisitions and its endowment, services to scholars, the education program, conservation equipment and materials, land-

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scaping, seminars, the Photoarchive, and the annual Symposium on the History of Art. In addition, the demands of our beautiful but aging building require an increasing investment of capital.

We are most grateful to our growing group of supporters for their generous help in funding our programs and services.

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* *Benefit event co-sponsored with
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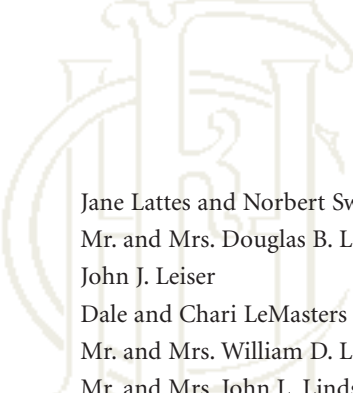
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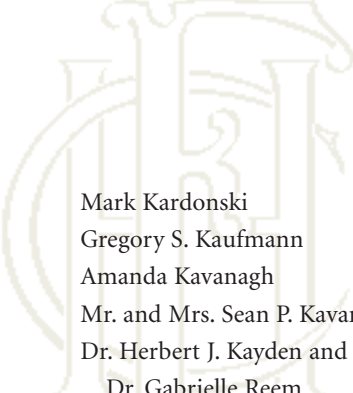
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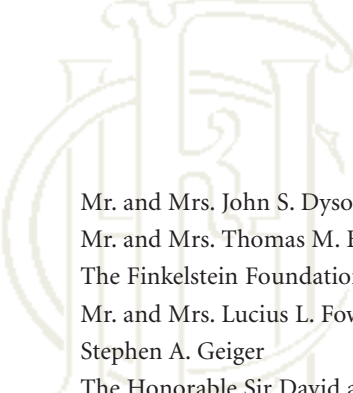
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OCTOBER 20, 2003

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

* deceased

STATEMENT OF FINANCIAL POSITION

December 31, 2003, with comparative December 31, 2002, totals (*Note 1*)

Assets:	2003	2002
Cash and cash equivalents	\$ 2,141,377	\$ 2,806,868
Contributions receivable	537,433	685,749
Accrued interest and dividends	288,736	224,143
Due from broker		
for securities sold	358,626	641,443
Other assets	910,588	1,123,035
Inventory	785,663	837,329
<i>Investments, at market:</i>		
Museum	163,880,031	144,206,076
Library	46,627,395	40,792,098
<i>Fixed assets, net:</i>		
Museum	17,906,663	17,532,541
Library	1,954,728	1,888,497
Prepaid pension cost	794,471	1,345,239
	_____	_____
Total assets	\$ 236,185,711	\$ 212,083,018
	_____	_____
Liabilities and Net Assets:		
Accounts payable and accrued expenses	\$ 2,753,546	\$ 1,590,271
Due to broker for securities purchased	708,945	1,187,524
Accrued postretirement health and other benefits	4,422,935	4,089,000
	_____	_____
Total liabilities	7,885,426	6,866,795
<i>Net assets:</i>		
Unrestricted	198,332,037	171,061,655
Temporarily restricted	4,099,246	8,369,566
Permanently restricted	25,869,002	25,785,002
	_____	_____
Total net assets	228,300,285	205,216,223
	_____	_____
Total liabilities and net assets	\$ 236,185,711	\$ 212,083,018
	_____	_____

Note 1

For purposes of brevity, the December 31, 2003 and 2002 financial information presented herein is excerpted from our audited financial statements as prepared by the independent accounting firm of PriceWaterhouseCoopers, LLP, 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.

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 and depreciation of fixed assets. The measure of operations also excludes unsolicited, unrestricted contributions of \$50,000 or more, as these contributions are board designated for long-term investment as funds functioning as endowment.

Note 3: Spending rate

The Frick Collection's investments are pooled to facilitate their management. The Collection manages its pooled investments on a total return basis. To preserve the investments' 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 September prior to the beginning of the year, net of related fees and taxes.

STATEMENT OF ACTIVITIES

For the year ended December 31, 2003, with comparative totals for 2002

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board Designated	Total			2003	2002
Operating support and revenues							
Net investment return – 4.5% spending policy	\$ 8,867,874	\$ –	\$ 8,867,874	\$ –	\$ –	\$ 8,867,874	\$ 9,191,102
Other interest income	9,291	6,518	15,809	7,494		23,303	39,678
Contributions	1,192,373		1,192,373	652,375		1,844,748	3,848,196
Admission fees	2,275,433		2,275,433			2,275,433	1,915,386
Membership	1,112,473		1,112,473			1,112,473	1,160,470
Bookstore sales and miscellaneous	1,215,885		1,215,885			1,215,885	1,050,985
	14,673,329		14,679,847	659,869	–	15,339,716	17,205,817
Net assets released from restrictions	1,577,145		1,577,145	(1,577,145)			
Total operating support and revenues	16,250,474		16,256,992	(917,276)	–	15,339,716	17,205,817
Operating expenses							
<i>Museum programs:</i>							
Operations	4,138,283		4,138,283			4,138,283	4,178,556
Special exhibitions, concerts, and lectures	1,643,532		1,643,532			1,643,532	932,899
Bookstore, including cost of sales	884,660		884,660			884,660	825,656
Total museum programs	6,666,475	–	6,666,475	–	–	6,666,475	5,937,111
<i>Library programs:</i>							
Operations	2,871,954		2,871,954			2,871,954	2,941,263
Special programs	321,235		321,235			321,235	240,877
Total library programs	3,193,189	–	3,193,189	–	–	3,193,189	3,182,140
Total programs	9,859,664	–	9,859,664	–	–	9,859,664	9,119,251
<i>Supporting services:</i>							
General and administrative	6,299,619		6,299,619			6,299,619	5,099,119
Fundraising	959,764		959,764			959,764	1,053,517
Total supporting services	7,259,383	–	7,259,383	–	–	7,259,383	6,152,636
Total operating expenses	17,119,047	–	17,119,047	–	–	17,119,047	15,271,887
Excess (deficiency) of operating support and revenues over operating expenses	(868,573)	6,518	(862,055)	(917,276)	–	(1,779,331)	1,933,930
Nonoperating							
Contributions					84,000	84,000	30,000
Depreciation		(1,174,875)	(1,174,875)			(1,174,875)	(986,221)
Commitments and Contingencies	(1,200,000)		(1,200,000)			(1,200,000)	
Reclassification of unrealized gains		5,007,704	5,007,704	(5,007,704)		–	
Net investment return designated for long-term investment		25,499,608	25,499,608	1,654,660		27,154,268	(23,688,694)
Total nonoperating support revenue and expenses	(1,200,000)	29,332,437	28,132,437	(3,353,044)	84,000	24,863,393	(24,644,915)
Change in net assets	(2,068,573)	29,338,955	27,270,382	(4,270,320)	84,000	23,084,062	(22,710,985)
Net assets, beginning of year	\$ 7,663,998	\$ 163,397,657	\$ 171,061,655	\$ 8,369,566	\$ 25,785,002	\$ 205,216,223	\$ 227,927,208
Net assets, end of year	\$ 5,595,425	\$ 192,736,612	\$ 198,332,037	\$ 4,099,246	\$ 25,869,002	\$ 228,300,285	\$ 205,216,223

See accompanying notes.



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Deputy Director

Martha Hackley
Executive Assistant to Deputy Director

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Chuyon Yi
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SEPTEMBER

Opening Reception for *European Bronzes from the Quentin Collection*

Fellows Event *Monday, September 27, at 5:30*

Learning by Doing: Cataloging European Old Master Bronzes in the Quentin Collection

Lecture *Wednesday, September 29, at 6:00*

Manfred Leithe-Jasper, Director Emeritus, Department of Sculpture and Decorative Arts, Kunsthistorisches Museum Vienna

The experiences gained from cataloging bronze statuettes often provide new insights into the works of even well-known sculptors such as Giambologna. In conjunction with the Frick's special fall exhibition, Dr. Leithe-Jasper will discuss the process, progress, and surprises afforded by cataloging the Quentin bronzes, focusing on two of Giambologna's most famous compositions, the *Striding Mars* and *Sleeping Nymph*.

Cocktails on the Garden Terrace

Young Fellows Event

Thursday, September 30, at 6:30

Sponsored by Ralph Lauren Home

OCTOBER

The Mozartean Players, *violin, cello, forte-piano: Mozart; Haydn; Beethoven, Trio in G Major, Opus 1, No. 2*

Concert *Sunday, October 3, at 5:00*

This concert is part of the New York Early Music Celebration.

Fretwork, *consort of five viols with soprano Emma Kirkby: Byrd, Gibbons, Dowland, Tye*

Concert *Sunday, October 17, at 5:00*

Autumn Dinner

Fellows Event *Monday, October 18, at 7:00*

Robert Hughes will be honored.

Joseph Duveen: Kingpin of Art

Lecture *Wednesday, October 20, at 6:00*

Meryle Secrest, biographer

Henry Clay Frick bought a number of works in his collection from Joseph Duveen, arguably the most important art dealer of the twentieth century. The lecturer, author of a new biography of Lord Duveen, will discuss his life, career, and relationship with Mr. Frick.

NOVEMBER

Gaede Trio in New York debut: Mozart, Beethoven, Ysaÿe, Dohnanyi

Concert *Sunday, November 14, at 5:00*

La Fornarina: Raphael's Last and Most Surprising Masterpiece

Lecture *Tuesday, November 30, at 6:00*

Claudio Strinati, Superintendent of the National Museums of Rome

In conjunction with a special loan to The Frick Collection from the Palazzo Barberini in Rome, this lecture will examine the legend surrounding Raphael's celebrated portrait and place it in an artistic and historical context.

DECEMBER

Gauguin's Paradise Lost

Lecture *Wednesday, December 1, at 6:00*

George Shackelford, Museum of Fine Arts, Boston

George Shackelford, co-curator of the recent international exhibition *Gauguin Tahiti*, will discuss the artist's voyage to the South Seas and his creation of a dream vision of a new Paradise.

Eduardus Halim, *piano: Liszt; Schumann; Granados, Goyescas*

Concert *Sunday, December 5, at 5:00*

JANUARY

Aston Magna, *two violins, viola, cello, with Eric Hoepfich, classical clarinet: quintets by Weber and Mozart; Onslow, Quartet in G Minor*

Concert *Sunday, January 9, at 5:00*

Jean-Claude Pennetier, *piano: Ravel; Fauré; Debussy, 12 Preludes, Book 1*

Concert *Sunday, January 23, at 5:00*

MUSEUM SHOP

The Museum Shop offers a wide selection of scholarly and popular titles, stationery, prints, and special gift items related to the Frick's exhibitions and collections. You can visit our shop during regular Collection hours or purchase items online at www.frick.org.

Members receive a 10 percent discount on all shop purchases.



European Bronzes from the Quentin Collection

360 pages;
cloth \$125

Lectures are open to the public without charge thirty minutes before the event.

Concert tickets, limited to two per applicant, are issued in response to written requests received on the third Monday before the concert. Please direct requests to the Concert Department and enclose a stamped, self-addressed envelope. Each request should be for only one concert. No hand-delivered or telephone applications will be accepted. Children under ten are not admitted.

Ticket holders must be seated at least five minutes before the concert, at which time unoccupied chairs are made available to persons on the waiting line. The program also will be transmitted in the Garden Court, where no tickets are required.

Fellows of The Frick Collection may request concert tickets by telephone. To become a Fellow, please contact Mary Emerson at (212) 547-6870.