

THE FRICK COLLECTION

MEMBERS' MAGAZINE WINTER 2008



UPCOMING EXHIBITION

*The Arnhold Collection of
Meissen Porcelain, 1710–50*
March 25 through June 29, 2008

ANNUAL REPORT JULY 2006 – JUNE 2007

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CHRISTINE A. BUTLER



Letter from the Director

The coming year promises to be an exciting one for The Frick Collection. We will be offering a number of superb exhibitions, beginning with *Parmigianino's Antea: A Beautiful Artifice*, which opens on January 29. The show features a masterpiece by Parmigianino that has captivated audiences for centuries, and we are grate-

ful to the Museo di Capodimonte in Naples for lending the work.

The magnificent porcelain bustard featured on the magazine's cover is one of more than one hundred objects that will be presented exclusively at the Frick as part of our second exhibition of 2008, *The Arnhold Collection of Meissen Porcelain, 1710–50*, opening in March. Works such as this bird, from the early years of the Meissen manufactory, are particularly rare and have always been prized. Although well known to specialists, the Arnhold collection has never before been the subject of a major public exhibition, and I am delighted to be able to introduce to our visitors these remarkable and important objects.

Our 2008 exhibition schedule also includes *Masterpieces in Bronze: Riccio, Sculptor of the Paduan Renaissance*, which will be shown at the Frick beginning this fall. This will be the first monographic exhibition ever dedicated to Riccio, one of the greatest—and least known—bronze sculptors of the Renaissance. In late October, we will present five masterpieces of European painting from the highly acclaimed Norton Simon Museum in Pasadena, California, marking the beginning of a series of reciprocal loan exchanges between the two institutions. I am proud that we are able to present these exceptional exhibitions in the coming year, along with an expanded calendar of concerts, lectures, and special events.

This publication serves two purposes: to bring you up to date on our current and future activities and also to provide you with a detailed look back on our many accomplishments of the past fiscal year, July 1, 2006, through June 30, 2007. With seven critically acclaimed exhibitions, the establishment of the Center for the History of Collecting in America, and significant milestones achieved in fundraising—including grants to help endow the positions of chief curator and the new curator of decorative arts—I think you will agree that these twelve months have been particularly dynamic ones for the Frick.

Most recently, our annual Autumn Dinner, held on October 15, raised a record \$1.4 million for the Collection and the Library. We are extremely grateful to the evening's chairmen and especially to Anne and John Marion, our honorees. In recognition of the Marions' significant contributions to the cultural life of the United States, the couple's many friends and colleagues showed overwhelming support for this special evening, helping to make it the Frick's most successful fundraising event to date.

None of the accomplishments detailed here or in the pages that follow would be possible without the generous support of our members. I am deeply grateful for your interest and involvement and look forward to our continuing partnership as we embark on new projects in the year ahead.

Best wishes for a happy 2008,

Anne L. Poulet

Director



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The Fragonard Room of The Frick Collection. Jean-Honoré Fragonard's *Love Letters*, 1771–73, from *The Progress of Love*, can be seen in the background.

ON OUR COVER:

Detail of *Great Bustard*, Meissen porcelain, 1732, modeled by Johann Gottlieb Kirchner (1706–after 1737), the Arnhold Collection of Meissen Porcelain; photograph by Michael Bodycomb

Parmigianino's *Antea*

A Beautiful Artifice

January 29 through April 27, 2008

Parmigianino's beautiful *Antea* (opposite page) will be on view at The Frick Collection beginning in late January, on special loan from the Museo di Capodimonte in Naples. Although a masterpiece of Italian Renaissance female portraiture, little is known about the painting: its date is not firmly established, nor is it clear why or for whom the portrait was painted. And though it is fairly certain that the sitter was not named *Antea*, we cannot identify her or even be sure if the beguiling young woman represents a particular individual. *Antea* could be an ideal female beauty, thus exemplifying a Renaissance tradition of imaginative portraiture that challenged artists to inspire desire in the viewer.

The events of Parmigianino's life provide a broad context for the painting's conception and meaning. Girolamo Francesco Maria Mazzola, known as Parmigianino, was born in Parma in 1503 into a family of painters. In 1524, the gifted young artist traveled to Rome, where he was instantly regarded as "Raphael revived," owing to his imitation of Raphael's painting style and his own elegant demeanor. His success in the Eternal City was cut short by the Sack of Rome in 1527. He fled to Bologna and later returned home to Parma in 1530, probably at the invitation of the confraternity of Santa Maria della Steccata, which commissioned him to paint frescoes in the church's apse, a prestigious assignment. Though the project consumed Parmigianino for the next nine years, he never completed it. His slow progress so angered the confraternity that it dismissed him in 1539 and had him thrown in jail. Following his release, he fled to nearby

Casalmaggiore, where he died of fever in 1540 at the age of thirty-seven. Throughout his brief, peripatetic career, Parmigianino painted dozens of portraits. Most were of illustrious men, and a small number, including the *Antea*, were of beautiful women.

During his final years in Parma (1530–39), Parmigianino's most significant private patrons were members of the noble Baiardi family, who protected and befriended him. Elena Baiardi commissioned Parmigianino's *Madonna of the Long Neck* (page 4), arguably the artist's best-known painting today. Her brother Francesco is mentioned in early sources as Parmigianino's "very good friend," and he provided financial support for the artist during his troubled dealings with the Steccata. An inventory of Francesco's possessions—generally dated to 1561, the year of his death—indicates that he owned twenty-two paintings and more than five hundred drawings by Parmigianino, many inherited upon the artist's death. The *Antea* is among the

works listed, but it is not known if Baiardi commissioned the portrait.

Parmigianino depicted *Antea* standing, gazing out at the viewer with surprising frankness. Her perfect oval face is set on an improbably ample body with wide shoulders and hips. The gold satin dress she wears is embellished with silver bands, while her apron and the cuffs of her underdress are decorated with delicate blackwork embroidery. Rubies and pearls further enhance her sumptuous costume, as does the marten fur draped over her shoulder. The painting contains areas of crystalline detail, such as the shiny enamel links in the gold chain hanging from her shoulders and the light reflecting off the black ribbon entwined in her hair. The almost full-length, frontal standing format, unprecedented in Renaissance female portraiture, evokes the possibility of movement. The gown, billowing gently at her left, suggests that she has turned to face the viewer. *Antea*'s penetrating gaze further conveys the impression that the woman depicted before us is a living, sentient being. Using these contrivances, Parmigianino has created a convincing image of an individual who is compellingly real.

Antea's naturalistic execution and intricate detail have been compared to the works Parmigianino executed some time between 1534 and 1539 (including his *Madonna of the Long Neck*). This has led most art historians to propose a similar dating for the portrait. An overlooked drawing, however, suggests that *Antea* may have been completed by about 1534. The preliminary chalk study of *Antea*'s left hand (left), which captures the general position of her fingers and flexed

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LEFT:

Girolamo Francesco Maria Mazzola (1503–1540), known as **Parmigianino**, *Antea*, c. 1531–34, oil on canvas, Museo di Capodimonte, Naples

OPPOSITE PAGE:

Parmigianino, *Study of a Putto and of a Hand*, c. 1534, pen and brown ink over red chalk, private collection

thumb, lies beneath a pen-and-ink sketch of a putto. This figure, with minor variations, appears in Parmigianino's unfinished painting *Saturn and Philyra* (private collection), executed about 1534. As the putto was drawn over the study for Antea's hand, the sketch of the hand must predate 1534 and, thus,

the finished portrait may as well.

The first identification of Parmigianino's sitter as "Antea" appeared long after the picture was painted. In 1671, in the *Painter's Voyage of Italy*, the writer and artist Giacomo Barri claimed that the portrait depicted a woman named Antea, who was

Parmigianino's mistress. In fact, Antea was the name of a famous sixteenth-century Roman courtesan, and from the eighteenth century onward numerous sources assumed that it was to her that Barri referred. Such imaginative attempts to associate the name of a known courtesan with Parmigianino's portrait have since been dismissed, although the picture retains its romantic title. At various times, others have proposed that the woman in the painting was the daughter or servant of the artist, a member of an aristocratic northern Italian family, or an unidentified noble bride. Parmigianino is not known to have fathered a child, and the claim that the woman is a servant derives from the false assumption that only women from the lower ranks of society wore aprons. Antea's apron, however, with its expensive embroidery, was not an item donned by working women. Nothing about Antea's costume confirms her identity as a bride, and while she may represent a noblewoman, there is no evidence definitively linking her to a specific person.

The unfulfilled, centuries-long quest to identify the portrait's sitter probably has been misguided from the start. *Antea* most likely represents an ideal beauty, a popular genre of portraiture during the Renaissance. In such portraits the beauty of the woman and the virtues she stood for were the primary subject,



GABINETTO FOTOGRAFICO SOPRINTENDENZA SPECIALE PER IL POLO MUSEALE FIORENTINO

while the sitter's identity—and even her existence—were of secondary importance. It is significant in this regard that Parmigianino employed versions of Antea's face in several very different works. These include a recently discovered pen-and-ink drawing of an anonymous young man (opposite page, right) and one of the beautiful angels in his *Madonna of the Long Neck* (left and opposite page, left). His employment of an ideal facial type transcending gender suggests that the woman depicted in the *Antea* was his artistic invention, not the portrayal of a specific person.

With regard to the genre of ideal beauty, the poetry of Francesco Petrarch (1304–1374) was particularly influential. In his sonnets, Petrarch revived the ancient rhetorical tradition of the *paragone*, or competition, between poetry and painting by considering which art form could best capture the beauty of an absent, longed-for beloved woman. He concluded that the challenge was beyond the capabilities of the painter and could only be realized in the words of the poet. Yet, if paintings could not achieve the effect of poetry, they could inspire the poetic act. Petrarch himself expressed his claims for poetry's primacy in sonnets inspired by a portrait of his beloved and ever-absent Laura.

For centuries, scholars have been unsure

LEFT:

Parmigianino, *Madonna of the Long Neck* (c. 1534–39), oil on panel, Galleria degli Uffizi, Florence

OPPOSITE PAGE, LEFT TO RIGHT:

Parmigianino, detail of *Madonna of the Long Neck*

Parmigianino, detail of *Antea*

Parmigianino, *Head of a Young Man* (c. 1530–39), pen and brown ink, private collection

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if Petrarch's Laura actually existed or if she represented a poetic ideal. Parmigianino's *Antea* has recently given rise to similar questions. What can be stated for certain is that the painter created a woman with whom the viewer was meant to fall in love. The speculation regarding Antea's identity—that she was a mistress, courtesan, or bride—testifies to Parmigianino's skill in conjuring a woman so alluring she seems to demand a personal history as someone's beloved. This appears to have been Parmigianino's intention. Most of the items worn by Antea—including the marten fur, gold chain, head brooch, ring, earrings, embroidered apron, and golden sleeves of her dress—were gifts commonly presented by lovers. Often, these were gifts given with the hope of erotic fulfillment, and, by wearing them, a woman stated her acceptance of her lover's advances. The idea that we are gazing at the beloved is furthered by Parmigianino's depiction of Antea interacting with these gifts. She fingers the chain and points with her hand to her heart, implying that she is accepting her lover's offer. As she meets our gaze, her pose and gestures create

a dynamic of desire between herself and the viewer, who stands in for her lover.

Antea has removed one of her gloves to pass her fingers along the chain, which encircles her heart and draws attention to her partially exposed left breast. Her bare hand, which contrasts with her gloved—or clothed—one, becomes a focus of sensuous attention. The motif of the bare hand had particular erotic resonance in Renaissance culture as a synecdoche for the unclothed body. This detail suggests that the painter was appealing to his audience's familiarity with Petrarch, for whom the “bella mano” (beautiful hand) of the beloved was a well-established poetic trope. Interest in Petrarch was strong in Parma, especially among the Baiardi family. Andrea Baiardi, Francesco and Elena's father, was a celebrated poet in the Petrarchan style, and Parmigianino himself copied excerpts of Petrarch's sonnets onto some of his drawings.

Parmigianino's *Antea* rivals Petrarch's poetry in its power to evoke desire. By creating an impossibly beautiful woman who, nonetheless, seems real enough to step out of

the picture and speak to us, the artist invites us to dwell on his unrivaled capacity to conjure an illusion transcending nature itself. A painting such as the *Antea* challenges us to consider the relationship between desire and art, for the work inspires an emotion both sensual and elevated. Though the woman's youth is ephemeral, in Parmigianino's painting her beauty endures.—Christina Neilson, Andrew W. Mellon Curatorial Fellow

Parmigianino's *Antea*: A Beautiful Artifice was organized for The Frick Collection by Christina Neilson, Andrew W. Mellon Curatorial Fellow, and by the Foundation for Italian Art & Culture. The exhibition is made possible through the generosity of the Alexander Bodini Foundation. Corporate support has been provided by Fiduciary Trust Company International. Additional support has been provided by Aso O. Tavitian and The Andrew W. Mellon Foundation. The exhibition is accompanied by a fully illustrated catalogue, available in the Museum Shop and online at www.frick.org.

The Arnhold Collection

of Meissen Porcelain, 1710–50

March 25 through June 29, 2008

In March, The Frick Collection will exhibit a selection of Meissen porcelain from the collection of Henry Arnhold. One of the greatest private holdings of early Meissen assembled in the twentieth century, the collection was formed in two phases, the first in Dresden between 1926 and 1935 by Henry's parents, Lisa (née Mattersdorff; 1890–1972) and Heinrich Arnhold (1885–1935); the second, by Henry in New York between 1972 and 2006. Heinrich Arnhold, trained as a lawyer and a member of a powerful banking family in Dresden, and his wife, who had studied medicine, were married in 1914 and became deeply involved in the cultural and intellectual life of the city. With friends in the world of contemporary architecture and design,

they came to love German Expressionism and formed a significant collection of paintings and sculpture by Oskar Kokoschka, Käthe Kollwitz, Ernst Barlach, and Emil Nolde. In addition, they eventually acquired more than five hundred works on paper.

Their interest in collecting porcelain may have stemmed, in part, from the fact that Heinrich served on the boards of thirteen porcelain and ceramic firms with which his bank was affiliated. He and Lisa began by making a few tentative purchases of porcelain, which they later sold, before deciding to focus on the acquisition of pieces from the early period at Meissen, choosing, almost exclusively, wares and vases rather than figures. The collection grew to include large

vases, pieces from table services, and tea, coffee, and chocolate services. An example of Lisa and Heinrich's purchases is the *Cruet and Mustard Pot* (page 11, bottom), modeled in 1737 by Johann Joachim Kändler, one of the most skilled sculptors working at Meissen during the early period. Kändler was named court sculptor at Meissen in 1731 and master sculptor in 1733. These charming vessels in the shape of fanciful Chinese figures riding roosters were created as part of a centerpiece originally commissioned by Heinrich, Count von Brühl (1700–1763), prime minister at the court of Saxony who was one of the most enthusiastic early patrons of the Meissen manufactory.

Founded by Augustus II (1670–1733), elector of Saxony and king of Poland, the porcelain manufactory at Meissen was one of the many brilliant artistic and architectural creations sponsored by the king that made Dresden a major cultural center in the early eighteenth century, as well as one of the most beautiful baroque cities in Europe. Augustus II—called Augustus the Strong because of his legendary physical strength—reigned from 1694 until 1733, and, during this time, one of his passions was collecting Chinese and Japanese porcelain imported to Europe by Dutch merchants. In order to house this enormous collection, in 1717 he commissioned his favorite architect,



LEFT:
Teapot, Meissen porcelain, c. 1725–30, with decoration attributed to Ignaz Preissler (1676–1741). All objects illustrated in this article are from the Arnhold Collection of Meissen Porcelain.

OPPOSITE PAGE:
Coffeepot with Cover, Meissen stoneware, c. 1710–13



Matthäus Daniel Pöppelmann (1662–1737), to transform a palace on the Elbe River. Eventually called the Japanese Palace and destined only for the display of porcelain, not as a residence, the building continued to be enlarged to accommodate new acquisitions—including Meissen porcelain—until Augustus's death.

When Augustus II ascended the throne, the method for making true porcelain was not yet known in Europe. Although there had been many attempts to discover the formula, the correct ingredients eluded ceramicists throughout the Continent. In 1701, Augustus II enlisted the services of Johann-Friedrich Böttger (1682–1719), a

brilliant young man trained as a pharmacist but who was known primarily as an alchemist; purportedly, he had succeeded in changing base metals into gold. Bringing Böttger to Dresden, Augustus II imprisoned him, insisting that he produce the promised gold. By 1706, Böttger—still a prisoner—was collaborating with other scientists, experimenting with ceramics that could be fired at high temperatures. To the king's delight, in 1708, Böttger discovered the formula for making both red stoneware (called red porcelain) and white porcelain. This resulted in his release from captivity along with increased support and rewards from the king, which led to the founding of the

Meissen porcelain factory in 1710. Böttger was named the first director of the factory, and he and his employees were required to keep the formula for porcelain a secret on pain of imprisonment or death.

The early years at Meissen were exciting times of experimentation, not only with the formula for porcelain but also with shapes and decoration. Initially, many of the works produced were direct imitations of Japanese and Chinese objects in Augustus II's famous collection. Others had European forms incorporating Asian decorative motifs. Because initially the manufactory had difficulty firing enamel colors, most of the wares were white or else were painted or gilded after firing. Böttger also had perfected a red stoneware, popular in China, that could be fired at very high temperatures and that was sufficiently hard to be engraved, cut, and polished. Henry Arnhold's collection is particularly rich in red stoneware objects that were produced at Meissen between 1710 and 1713. A handsome example from the first years of the factory is the *Coffeepot with Cover* (left), which has a European form decorated with prunus blossoms in relief. The elaborate cartouche was made to be engraved with the royal owner's armorials but, in this case, it has been left blank.

One of the most ambitious projects undertaken at Meissen was a series of large porcelain animals conceived as a decorative menagerie for the king's Japanese Palace. While it is not known how many Meissen animals Augustus II intended to have made, more than 250 appear in an inventory of his collection. A superb example known as the *Great Bustard* (cover and page 8) was a gift

to Heinrich Arnhold in 1935. The figure was designed by Johann Gottlieb Kirchner, the director of the modeling studio at Meissen in the early 1730s. The bird—which is nearly three feet high—stands with its head gracefully bent back over its wing and is supported by a tree trunk covered with oak branches, leaves, and acorns. To mold and fire a figure of this size was a technical tour de force. Most of the sculptures, as with this one, have a number of firing cracks produced in the kiln. The surface has a clear glaze over which unfired enamel colors were applied. The colors on most of the sculptures, including the *Great Bustard*, were later removed.

Among the most popular Chinese porcelains exported to Europe were those with a cobalt-blue painted decoration under the glaze on a white ground. Many imitations were made at Meissen in the early years. A fine example in the Arnhold collection is the *Vase and Cover* (opposite page, left), with a floral decoration and a whimsical lizard applied around the neck. This vase is listed in the inventory of the Japanese Palace and was one of eight made for the king.

The taste for blue-and-white wares from Japan was also strong. In 1730, Augustus II commissioned the Meissen factory to make one hundred “birdcage” vases (opposite page, right) for the decoration of the Japanese Palace. Copies of an unusual Japanese export confection, these pieces have a trumpet-shaped form with elephant-head handles and a base surrounded by a wire cage with porcelain birds in a landscape. Twenty-one of the Meissen vases were ready for firing in 1731, although it is not known how many were made altogether. The pair acquired by



MAGGIE NIMKIN



Henry Arnold in 2000 are extremely rare survivors of this extraordinary series.

Although Henry Arnhold has generally followed his parents' collecting preference for vases and wares, in recent years he has acquired several significant figural groups made at Meissen. Beginning in the 1730s, the factory produced a series of figures from the Italian *commedia dell'arte*, most of which were modeled by the master sculptor Kändler and often based on prints. The group of *Pantalone and Columbine* (page 10, top) has a theatrical quality, with the figures seemingly in centrifugal movement as Pantalone strides forward, his head turned toward Columbine, her hand on her hip and skirts flying. The group demonstrates the mastery achieved at the Meissen manufactory in the 1720s and 1730s, not only in modeling but also in painting using a broad palette of underglaze enamel colors that required multiple firings.

As porcelain from Meissen grew in popularity, the demand for it throughout Europe increased, and the factory learned to produce figures and wares to satisfy specific national tastes. For example, the Arnhold collection contains a number of Meissen objects made for the French market. The charming *Mounted Figural Group* (page 10, bottom) of a bearded Chinese man accompanied by a disproportionately large exotic bird, lemons, berries, and a flower may have been executed for export to France, where the Chantilly porcelain manufactory soon would begin to produce groups in the same taste. The fact that the porcelain group is mounted on a French gilt-bronze base reinforces this supposition. Although the model for the group is not known, it may have been inspired by a Chinese sculpture in the king's collection.

Many Meissen wares were acquired as blanks by independent artists, known as *Hausmaler* (house painters), who, working

outside the factory, painted and gilded them for the market. The Arnhold collection is particularly rich in examples of works by these independent artists, many of whom have distinct styles and are known by name. The *Teapot* (page 6), with its accomplished decoration of a continuous seascape with large ships and a foreground bordered with trees, is painted in a distinct palette of iron red and black that is the hallmark of the independent painter Ignaz Preissler. Master of a technique known as *schwartzlot*, Preissler was commissioned to paint wares by wealthy clients in Bohemia and Silesia. The technique consisted of applying a thin,

ABOVE, LEFT TO RIGHT:
Vase and Cover, Meissen porcelain, c. 1725

Birdcage Vase, Meissen porcelain, after 1730

OPPOSITE PAGE:
Great Bustard, Meissen porcelain, 1732, modeled by Johann Gottlieb Kirchner (1706–after 1737)

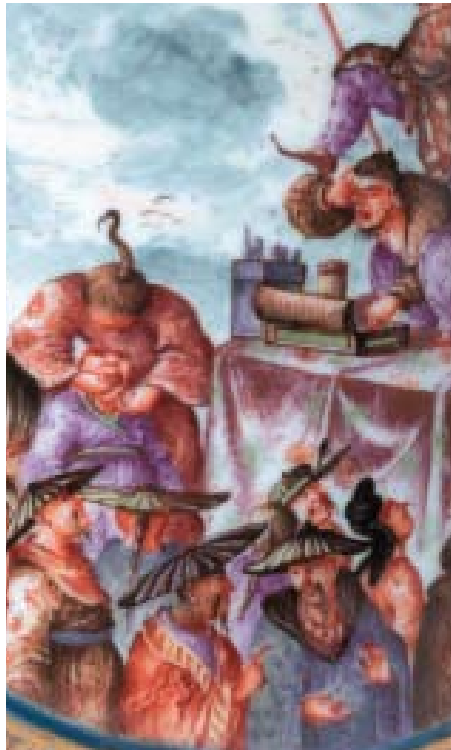


translucent area of black or iron red paint on the surface of the porcelain, then scratching the design through it with a needle before firing, achieving a highly refined image.

In 1720, the porcelain painter Johann Gregorius Höroldt was brought to Meissen from Vienna. He became director and chief painter at the factory and introduced a wide variety of overglaze polychrome enamels, developing a style of painted decoration copied from engravings that included chinoiserie figures, scenes of battle, harbors, hunting, and pastoral subjects as well as fruits and flowers. The Arnhold collection has a number of fine objects decorated by Höroldt, among them the magnificent *Mounted Tankard* (opposite page, top). Here, the artist has depicted a chinoiserie version of a quack doctor on stage before a rapt audience, while two of his assistants work the crowd, selling potions and pulling teeth. The scene is painted in a cartouche outlined in underglaze blue and is framed by a delicate iron red-and-gold filigree design.

Höroldt remained as chief painter at Meissen until his retirement in 1765, and it was under his leadership that the polychrome enamel objects for which the factory is best known today were made. His rival at Meissen was Kändler, who worked until his death in 1775 and whose inventive sculptures and figural groups were equally important in giving the factory its unique identity.

In adding to the collection of his parents, Henry Arnhold continues to follow their taste and preferences in many ways. For example, he shares their appreciation for works by the *Hausmaler*, although he increased the representation of the independent Dutch and



German decorators and deepened the holdings of gold-decorated wares from Augsburg and other specialist workshops. He expanded the range of the collection by adding objects painted by such Meissen artists as Adam Friedrich von Löwenfinck. He took a new direction, however, in acquiring significant blue-and-white objects commissioned by Augustus II for the Japanese Palace, just as he did in acquiring fifteen cabinet and dessert figures in 2006. The result is a rich and profoundly personal collection of exquisite objects from the early, innovative period at Meissen.—Anne L. Poulet, Director



The Arnhold Collection of Meissen Porcelain, 1710–50 was organized for *The Frick Collection* by Director Anne L. Poulet and Maureen Cassidy-Geiger, guest curator of the exhibition. It is made possible, in part, by the generous support of the Arnhold Foundation. The exhibition is accompanied by a fully illustrated catalogue of the entire collection, available online at www.frick.org and in the Museum Shop.

THIS PAGE, TOP TO BOTTOM:

Mounted Tankard, Meissen porcelain, c. 1723–34, with decoration attributed to Johann Gregorius Höroldt (1696–1775), with gilt-bronze mounts, c. 1725. A detail of the tankard appears at right.

Cruet and Mustard Pot, Meissen porcelain, 1737–39, modeled by Johann Joachim Kändler (1706–1775)

OPPOSITE PAGE, TOP TO BOTTOM:

Pantalone and Columbine, Meissen porcelain, c. 1740, modeled by Johann Joachim Kändler

Mounted Figural Group, Meissen porcelain, c. 1728–30, model attributed to Georg Fritzsche (c. 1697–1756), with French gilt-bronze mount

Sir Thomas Lawrence's *Julia, Lady Peel*

Julia Floyd Peel, wife of the Tory minister Robert Peel, was thirty-two in 1827 when she sat for her portrait by Sir Thomas Lawrence (opposite page). The favorite painter of George IV, Lawrence was then president of the Royal Academy and internationally renowned as the greatest British portraitist of his time, successor to Gainsborough and Reynolds. Mrs. Peel's portrait would be exhibited to acclaim at the Academy in 1827, among six other works by Lawrence. That same year, Robert Peel, Lawrence's other major patron, was knighted and would later serve twice as prime minister. He was also the most distinguished art patron and collector of his generation. From Lawrence he commissioned fourteen paintings of family members and well-known contemporaries and displayed them in the gallery of his Shropshire estate, Drayton Hall, with the Frick portrait of Lady Peel at one end between two windows as the focal point of the room. As a collector, however, Peel is more closely connected with seventeenth-century Flemish and Dutch painting; he was advised in this by a leading expert of the day, C. J. Nieuwenhuys of Brussels.

The star of Peel's Old Master paintings was Peter Paul Rubens's *Le Chapeau de Paille* (page 14), which he displayed in his London house, Whitehall Gardens. The subject of *Le Chapeau de Paille* ("the straw hat," as it has been known since the eighteenth century) is thought to be Susanna Lunden, whose sister, Helena Fourment, would later become Rubens's second wife. The portrait may have been painted at the time of Susanna's second marriage, in 1622. It had remained in Rubens's possession during his lifetime and

was passed down through the Lunden family until 1817, when it was bought by Baron Joseph Stiers d'Aertselaer. When the work came on the market in Antwerp in 1822 with the Stiers collection, it had never been copied or engraved; as noted in a catalogue of 1823, it was still the virgin picture. The same catalogue informs us that the sale aroused great consternation in the city, and citizens were urged by the press to step forward to retain the "Idol of Antwerp." When the painting was bought by a Fleming—none other than Nieuwenhuys, working in tandem with an English dealer—and spirited off to London the next day, the city erupted in protest. The painting was exhibited on Bond Street to acclaim, and in 1823 it entered the Peel collection. Sir Robert's Dutch and Flemish collection would be acquired en bloc in 1871 by the National Gallery in London.

In the Frick portrait, Lawrence's second of Mrs. Peel, the subject is depicted frontally and close to the picture plane. She looks straight out at the viewer with a slight tilt of the head and lips somewhat parted, as if about to speak. With her fine, regular features, luminous pale skin, dark brown hair and eyes, long neck, and small head, Lady Peel epitomizes a familiar type of refined English beauty—an area in which Lawrence specialized. The surrounding blue sky and pink clouds enhance her naturalness. Yet her ornate jewelry and fanciful costume seem out of keeping with her unaffected expression and the outdoor setting.

A fountain of garish red feathers erupts from the crown of a black broad-brimmed felt hat and falls to Lady Peel's shoulders, brushing the luxurious swansdown that lines

her purple satin pelisse. Next to her body she wears a white satin Empire-style gown. Through his masterful handling of the oil medium and virtuoso brushwork, Lawrence sets off differences in the texture and weight of the gleaming satin, the fluffy swansdown, and the vaporous clouds—all in shades of white—and juxtaposes areas of high finish with more improvisational passages. For example, the row of rings on her left hand and the fashionable gold, gem-encrusted bracelets clamped over the shiny, wide sleeve of her dress are depicted with great specificity; in contrast, her right arm is sketched in with a few impetuous brushstrokes. In *Sir Thomas Lawrence* (2005), Michael Levey quotes the artist as noting, "the appearance of facility is not undesirable, when the essential details of the work have received obvious care and attention."

Painted a few years after Peel's acquisition of the Flemish masterpiece, the portrait pays homage to it and invites the viewer to consider Lawrence's talent in relation to that of the immortal Rubens. In both portraits, the figures are half to three-quarter length and stand against a blue sky. Representing opposite poles of beauty—dark and refined, blonde and earthy—Julia Peel and her counterpart are attired in shades of crimson and black and wear broad-brimmed felt hats trimmed in feathers. (The hat that shades Susanna Lunden's face is felt [*poil*], not straw [*paille*], and a confusion between the words may have led to the misnomer.) Each sitter reaches across her body, a bare hand

OPPOSITE PAGE:

Sir Thomas Lawrence (1769–1830), *Julia, Lady Peel*, 1827, oil on canvas, The Frick Collection



RIGHT:

Peter Paul Rubens (1577–1640), *Le Chapeau de Paille*,
Portrait of Susanna Lunden (?), probably 1622–25,
oil on oak panel, National Gallery, London

OPPOSITE PAGE:

Élisabeth-Louise Vigée Le Brun (1755–1842),
Self-Portrait in a Straw Hat, after 1782, oil on canvas,
National Gallery, London

drawing her garment closely around her. It is in the play of contrasts with his famous source (which a contemporary viewer would have recognized)—in posture, gaze, light and shadow, and, of course, costume—that Lawrence expresses the character of his subject. Susanna Lunden's head tilts forward and down, and her hat is set at an angle. The wide brim casts a slight shadow over her pale face, while she looks up and sideways, as if responding to the viewer's gaze with a somewhat complicit smile, aware of her beauty and attraction. The slightly veiled light that falls across her face increases to full intensity in the bright sunlight that falls on her breasts, made more emphatic by the constricting corset that compartmentalizes her body. The painting emphasizes fertility and seduction, in keeping with her youthfulness and the work's possible function as a wedding portrait.

In contrast, Julia Peel's face is uplifted and her gaze direct. Her face is bathed in full sunlight, and her dress follows the natural line of her body. The exaggerated décolletage of the seventeenth-century garb is replaced by a V-neck to which a single rose is pinned. Mrs. Peel's modesty and refinement are set off by the seductiveness of her counterpart. The relation of sitter to painter differs markedly as well. The intimate relation of Rubens to his sitter is countered by a more respectful



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distance in the Lawrence portrait, befitting a mature woman, the mother of several children, and the wife of the leading politician of his day, who was also the painter's major patron. When exhibited at the Royal Academy in 1827, the work was hailed as Lawrence's

masterpiece and considered "to be among the . . . highest achievements of modern art."

It is not known whether it was Peel, Lawrence, or the subject herself who suggested yoking these two paintings—or whether, in fact, the conceit was inspired

by Élisabeth Vigée Le Brun's *Self-Portrait in a Straw Hat* (right), itself influenced by Rubens's portrait of his future sister-in-law. In her memoirs, Vigée Le Brun recorded the impact that Rubens's *Chapeau de Paille* had on her when she saw it in Antwerp in 1782:

Its great power lies in the subtle representation of two different light sources, simple daylight and the bright light of the sun. Thus the highlighted parts are those lit by the sun, and what I must refer to as shadow, is, in fact, daylight. Perhaps one must be a painter to appreciate the brilliance of Rubens's technique here. I was so delighted and inspired by this painting that I completed a self-portrait whilst in Brussels in an effort to achieve the same effect. . . . When this picture was exhibited at the Salon, I must say that it did much to enhance my reputation.

Vigée Le Brun follows her source in the angle of the hat and the subtle, veiled light on the face, and, by changing the hat to straw, she "corrects" the misnomer in her version. Placing herself against a blue sky, with her blonde tangled curls and fashionable cotton frock—a type of attire popularized by Marie-Antoinette—she rivals the beauty of her counterpart in an image of even greater naturalness and intimacy. Holding her brush and palette, she seems to offer herself to the viewer as a disciple of Rubens. Lawrence undoubtedly knew either the original work or an engraving, which was widely circulated.

Vigée Le Brun's self-portrait is in a private collection in France, while an autograph



replica of the painting is in the National Gallery, London, along with the Rubens portrait. The Frick portrait remained in the Peel family until 1896, when it was sold—secretly—in Paris by Sir Robert Peel, the third baronet. Although a court case ensued seeking to have it returned, the work passed into the hands of Sigismond Bardac, a dealer in Paris, and then to Knoedler Gallery and, finally, to Henry Clay Frick in 1904. A letter in the Frick archives of August 23, 1904, from Knoedler acknowledges Frick's offer of \$90,000 for *Lady Peel*, an enormous sum for the time.

The Rubens portrait, painted on several pieces of wood panel, is too fragile to travel, and the Frick painting, as part of Henry Clay Frick's bequest, is prohibited from leaving the museum. They can never be reunited. Today, Sir Thomas Lawrence's portrait of Lady Peel hangs in the Library of The Frick Collection, surrounded by other works of the English school: a landscape and seascape by Lawrence's friend J. M. W. Turner and portraits of two other women in plumed hats by his esteemed predecessor Sir Joshua Reynolds.—*Susan Grace Galassi, Curator*

Fall Celebrations

NEH Dinner and Autumn Dinner Honoring Anne and John Marion



On September 26, the Frick hosted a dinner to celebrate the \$750,000 challenge grant awarded by the National Endowment for the Humanities to establish an endowed decorative arts curatorship. Bruce Cole, chairman of the NEH, said that the partnership with the Frick would help to increase the public's awareness of and access to the museum's outstanding collection of decorative arts.

The Autumn Dinner, held on October 15, brought together nearly three hundred

friends of The Frick Collection to pay tribute to the philanthropists and collectors Anne and John Marion. The annual black-tie event raised a record \$1.4 million to support a full range of programs at both the Collection and the Library, making it the Frick's most successful fundraising event to date. Donna and Bill Acquavella, Kay and Ben Forston Jr., and Suzette de Marigny Smith served as the evening's co-chairmen. Following cocktails and dinner, Board Chairman Margot Bogert and Director Anne L. Poulet presented

the Marions with a silver tray, donated by Tiffany & Company, to honor the important and inspirational work done by the couple to promote the arts.

Next year's Autumn Dinner will honor Countess Giulia Maria Mozzoni Crespi, the founder of FAI, the Fund for the Environment in Italy. For information about the Autumn Dinner or other special events at The Frick Collection, including the upcoming Young Fellows Ball on March 13, please contact Colleen Tierney at (212) 547-0705.



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National Endowment for the Humanities Dinner: 1. Colin B. Bailey, Anne L. Poulet, and Bruce Cole *Autumn Dinner:* 2. Gene and Jerry Ann Woodfin
3. Stephen Schwarzman and Janie Woo 4. Amanda Haynes-Dale, Christian K. Keesee, and Douglas and Hope Wu 5. Anne L. Poulet, Anne Marion, Donna Acquavella,
and Suzette de Marigny Smith 6. Guests enjoy dinner in the West Gallery 7. Anne Goldrach and Mark Brady 8. Liz and Damon Mezzacappa 9. Andrew Clunn,
Windi Grimes, and Susan Gutfreund 10. Amalia Lacroze de Fortabat and Gianluigi Quentin 11. Mimi and Chad Stephens 12. Anne and John Marion and Anne L. Poulet





THE FRICK COLLECTION

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Report of the Chairman

Margot Bogert

The past year was marked by a stunning array of exhibitions, the inauguration of the Library's Center for the History of Collecting in America, and notable strides in fundraising. These accomplishments help to advance our mission, part of which is to strive continually toward new levels of excellence in connoisseurship and scholarship. This year also marked the loss of a dear friend of The Frick Collection, Henry Clay Frick II. Dr. Frick, who passed away on February 9, 2007, served as president of the Collection from 1965 to 2000 and as a Trustee since 1953. While he believed strongly in his grandfather's admonition to maintain the Collection as much as possible like the home it had been, he also recognized it as a dynamic institution that could inspire future generations in ways his grandfather might not have anticipated, but surely would have approved. Among his many accomplishments as president were the introduction of the exhibition program; the addition of the Seventieth Street Garden, the Reception Hall, and the Special Exhibition Galleries; the merger of the Library with the Collection; and the acquisition of numerous works of art reflecting the uncompromising level of quality that his namesake had embraced. He was the last surviving member of the Frick family to have lived in the Fifth Avenue mansion that now serves as the Collection's home.

In June, the Board of Trustees elected a new member, Franklin W. Hobbs. Along with a depth of knowledge in the fields of finance and education, Mr. Hobbs, who is the former chairman of UBS Warburg, brings to the Frick a profound appreciation for the standards of excellence reflected in the Collection. We were delighted to welcome him to the Board and know that his talents and experience will serve the Collection effectively in the days ahead.

This past year has been financially one of the strongest in The Frick Collection's history. Of special note was the growth of support from members of the Director's Circle, whose gifts grew by almost 20 percent. And proceeds from the 2006 Autumn Dinner, which honored the distinguished collector and philanthropist Eugene V. Thaw, surpassed all previous records.

At the Frick Art Reference Library, there is much good news to report. We are especially grateful to Trustee Melvin R. Seiden, whose challenge grant provided initial funding for the Center for the History of Collecting in America. The Andrew W. Mellon Foundation awarded a generous grant to support a joint venture by the libraries of the Frick, the Brooklyn Museum, and The Museum of Modern Art to create an integrated library system, to be administered by the Frick. The system will bring together our online catalogues, making possible searches over the broad spectrum of our combined collections. We are extremely proud to be a part of this pioneering collaboration, which will greatly benefit the art history community.

Perhaps even more significant for the long-term health of the Frick was the receipt

of two important gifts for the endowment, which will enhance the work of the institution in perpetuity. In the Director's Report, Anne L. Poulet makes note of an unprecedented challenge grant of \$750,000 from the National Endowment for the Humanities to endow a new curatorship in the decorative arts. In addition, The Peter Jay Sharp Foundation awarded the Frick a challenge grant of \$2 million to endow the position of chief curator, currently held by Colin B. Bailey. I am proud and pleased to write that we met that match in short order through the generosity of several Trustees. We are grateful to the Sharp Foundation for this very significant recognition of the overall excellence of the Frick's curatorial program, made in honor of Dr. Bailey's inspired leadership and scholarship.

My tenure as chairman continues to be one of the most rewarding and stimulating experiences of my life. For this, I am deeply grateful to my colleagues on the Board of Trustees, to Director Anne L. Poulet, to the members of the Frick Council and the Young Fellows Steering Committee, and to all of those listed in the following pages who have supported the Frick during the past twelve months. It is a tribute to all of these individuals who provide their talents, time, and contributions that visitors from around the world often proclaim The Frick Collection their favorite museum.

Margot Bogert



Report of the Director

Anne L. Poulet

Planning for the future is the nature of life at a museum. Exhibitions, symposia, conservation projects, and a number of other activities are conceived and developed years in advance to accommodate the necessary research, arrangement of loans, writing of publications, coordination of schedules, and raising of funds. Thus, it is a special pleasure to step back for a few moments to review the year that has passed, reflecting on how much has been accomplished.

The 2006–7 season was an extraordinary time for The Frick Collection, not simply for the noteworthy exhibitions and public programs that are our hallmark but also for the realization of several important initiatives, long in planning, that will have critical bearing on the institution in the years to come.

The Center for the History of Collecting in America, inaugurated last year, received a significant challenge grant from Trustee Melvin R. Seiden that will guarantee funding for the next two years. These funds have enabled Inge Reist, the Center's director, to implement a variety of programs that explore the profound interconnections between art and collectors in our culture. The Center is an important extension of the Library, and we are extremely grateful to Mr. Seiden for his generous support.

This year we learned that the National Endowment for the Humanities awarded the

Frick a challenge grant of \$750,000 to help enable the museum—after we have raised \$3 million in matching funds—to appoint our first curator of decorative arts. The creation of this position has been a dream of mine since arriving at the Frick in 2003. The Frick Collection's holdings in the decorative arts—furniture, porcelain, enamels, silver, textiles, and clocks—represent more than half of the objects in Henry Clay Frick's bequest to the public. The new curator will help to ensure that the founder's decorative arts collections will continue to be a source of enjoyment, contemplation, and study for the public.

As in past years, we presented a diverse array of special exhibitions that received high praise from both the press and public; you can read more about these offerings in Colin B. Bailey's curatorial report.

In bequeathing his exceptional collection to the public, Henry Clay Frick left us with a challenge that is not easily met: to build

on his legacy with acquisitions that meet the unsurpassed standards of connoisseurship that his own represented. Many of you will recall our happy announcement last year that the Frick had acquired Clodion's terracotta *The Dance of Time: Three Nymphs Supporting a Clock by Lepaute*. This superb work has interested me since I first saw it in 1984, and I am delighted that, having been restored, it made its debut in our galleries in the fall of 2006, when it was placed on view in the Fragonard Room. Another important acquisition last year was Jean-Antoine Houdon's *Diana the Huntress*, the gift of Frederick R. Koch. This plaster statuette is a reduced version of the sculptor's life-size terracotta *Diana*, which was acquired by the Frick in 1939. Although many copies and reductions of that *Diana* were made, only two small-scale plasters bear the wax seal of Houdon's studio: this one and the one in the Musée Lambinet in Versailles. It is now on



view in the Fragonard Room, having been treated by Jack Soutanian, objects conservator at The Metropolitan Museum of Art, who removed a coat of modern brown paint from the plaster's surface.

To my mind, one of the great milestones of 2006–7 was the publication of *Building The Frick Collection*, by Peter Jay Sharp Chief Curator Colin B. Bailey. Part architectural study and part family biography, it is the first book focused on the history of Henry Clay Frick's great home at One East Seventieth Street. In addition to being a marvelous art historian, Dr. Bailey demonstrated his skill as both sleuth and storyteller, and the volume is a significant contribution to our knowledge about the Frick.

Colin Bailey joined me in accompanying Frick donors on two international trips: the first to Switzerland in October, followed by one to Argentina in March. The Swiss excursion, organized as a follow-up to the Liotard

exhibition in the spring of 2006, began in the artist's home city of Geneva and included tours of private collections and house museums in Basel, Bern, and Zurich. During the South American trip, we saw the Frick's many friends and supporters in Buenos Aires and visited a number of extraordinary collections of European paintings and decorative arts. These trips provide a wonderful opportunity to strengthen existing relationships and establish new ones. Often, trip alumni become members of our Director's Circle, an important group of individuals who are committed to supporting the activities and initiatives that further our mission. These distinguished friends of the Frick meet several times a year; in January, they attended a dinner in the Fragonard Room, at which Kate D. Levin, New York City's cultural affairs commissioner, was an honored guest and featured speaker. The program also included a discussion of the

gallery's imminent renovation and relighting, funded in part by contributions made by the Director's Circle. In June, the group traveled to Long Island to tour and to have dinner at Old Westbury Gardens, the former home of John S. Phipps, the uncle of Trustee Howard Phipps Jr. Events such as these reinforce the connection between the history of the Collection and those who are committed to ensuring that the founder's vision is carried forward.

As is the case in all great communities, these recent accomplishments were the work of many: the Board of Trustees, led by our inspired chairman, Margot Bogert; our extraordinary staff; our loyal volunteers; and our generous supporters. To all of these individuals, I am deeply grateful.




LEFT TO RIGHT:

Jean-Antoine Houdon (1741–1828), *Diana the Huntress*, probably 1777–93, tinted plaster, The Frick Collection, gift of Frederick R. Koch; photograph by Michael Bodycomb

Domenico Tiepolo (1727–1804), *The Apostles Delivered from Prison*, c. 1786–90, pen, ink, and wash over black chalk on paper, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

George Stubbs (1724–1806), *Haymakers*, 1785, oil on panel, Tate Britain, London



Report of the Peter J. Sharp Chief Curator

Colin B. Bailey

The twelve months from July 2006 through June 2007 have been particularly active ones for the curatorial department. We have presented seven critically lauded exhibitions, offered a diverse roster of public lectures, published several scholarly books and catalogues, and expanded our educational outreach.

Jean-Étienne Liotard (1702–1789): Swiss Master, which closed on September 17, concluded the 2006 summer season. Inspired by Liotard's *Trompe l'oeil*, Lore Heinemann's generous 1997 bequest, the exhibition included more than fifty paintings, drawings, miniatures, and engravings, mostly from the collections of the Musée d'art et d'histoire in Geneva.

Two Mughal carpets dating from the mid-seventeenth century, purchased by Henry Clay Frick in 1918 and restored by textile conservator Nobuko Kajitani, were on display from July 25 to October 1, 2006. Their reinstallation coincided with the publication of *Two Seventeenth-Century Mughal Carpets in The Frick Collection*. Co-authored by specialists Steven Cohen and Ms. Kajitani, it documents the history and four-year restoration of these marvelous carpets and was touted as "a book not to be missed" (*Hali*, Winter 2006).

Cimabue and Early Italian Devotional Painting, on view from October 3 through

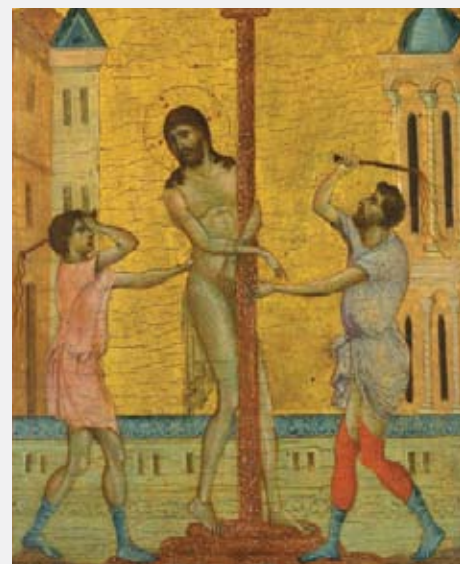
December 31, 2006, juxtaposed the Frick's *Flagellation of Christ* with the recently discovered *Virgin and Child Enthroned with Two Angels* from the National Gallery, London. These two paintings by Cimabue, once part of the same altarpiece, were seen alongside other examples of early Italian Renaissance devotional art. Writing for *The New York Sun* (October 5, 2006), Lance Esplund called the reunion at the Frick "a momentous event and cause for celebration." A catalogue by Andrew W. Mellon Curatorial Fellow Holly Flora accompanied the exhibition.

Domenico Tiepolo (1727–1804): A New Testament, which opened on October 24, 2006, and ran through January 7, 2007, presented fifty-nine drawings from Tiepolo's most extensive but least-known graphic narrative cycle. More than thirty lenders contributed to the exhibition, which coincided with the publication of the entire series of 313 sheets by Adelheid M. Gealt, director of the Indiana University Art Museum, Bloomington, and George Knox, professor emeritus of the University of British Columbia, Vancouver.

In keeping with the Frick's tradition of presenting exemplary Old Master paintings from American institutions outside the New York area, we hosted *Masterpieces of European Painting from The Cleveland Museum of Art* from November 8, 2006, through January 28, 2007. Featuring fourteen paintings, the show presented artists represented in the permanent collection alongside examples by masters not typically seen at the Frick. It was accompanied by a catalogue written by members of the Frick's curatorial department and library staff.

George Stubbs (1724–1806): A Celebration, on view from February 14 through May 27, 2007, honored the bicentenary of the death of George Stubbs, the most esteemed painter of animals and scenes of country life in late eighteenth-century England. The exhibition represented the full range of Stubbs's painted subjects and featured Tate Britain's *Haymakers* and *Reapers*, two icons of British painting, on view for the first time in New York. A publication by Alex Kidson, curator of British art at the Walker Art Gallery, National Museums Liverpool, accompanied the exhibition.

Rococo Exotic: French Mounted Porcelains and the Allure of the East opened March 6 and remained on view in the Cabinet until September 9, 2007. The museum's first ceramics exhibition in fifteen years, it featured two Chinese porcelain jars with French gilt-bronze mounts that were purchased by Henry Clay Frick in 1915. Displayed alongside



the jars were French drawings and prints as well as seashells and corals from New York collections. The show was accompanied by a catalogue written by Andrew W. Mellon Curatorial Fellow Kristel Smentek.

Paul Cézanne's superb still-life *Bouilloire et Fruits*, painted about 1890, was lent from a private collection and was a splendid addition to our galleries. It was on view in the North Hall from August 2006 until July 2007.

As part of our continuing Artists, Poets, and Writers Lecture Series and certainly among the highlights of our public lecture program this past year, noted author and historian David Cannadine presented in October three talks on Andrew Mellon, which coincided with the publication of his biography *Mellon: An American Life*. Another participant in our Artists, Poets, and Writers Series was Avigdor Arikha, an artist who shared his insights on what he termed "The Modernist Disconnection." Other fascinating

lectures included Susan Foister's presentation on Hans Holbein's portraiture—the Frick's first annual Alex Gordon Lecture in the History of Art—and Jennifer Montagu's discussion of how Roman baroque sculptors adapted their art to fit specific sites and how their work should be viewed today. Ms. Montagu's lecture was the fifth in a series sponsored by the Council of The Frick Collection.

As care for the permanent collection is a primary concern, several objects were treated this year. Conservators at The Metropolitan Museum of Art cleaned the surface of Houdon's marble *Madame His* as well as the recently purchased terracotta by Clodion, *The Dance of Time*. In preparation for its September debut in the galleries, the Clodion terracotta also was fitted with a new socle that was designed to replicate the original, which is known through descriptions in eighteenth-century documents. The

Lepaute clock that sits atop the terracotta was conserved as well. Other improvements abounded: the installation of a task-exhaust system in the Frick's conservation lab enables staff members to conduct a wider range of conservation treatments, while the purchase of a polarizing microscope helps us to undertake more complex technical studies. As part of our continued efforts to renovate the galleries, damaged wall coverings were replaced and updated exhibition lighting was installed in the Cabinet. Additionally, an improved lighting system was installed in the Oval Room, greatly enhancing the display of artworks there.

Our education program continues to expand its outreach, this year serving more than nineteen hundred students from sixty-four classes in thirty-four middle and high schools throughout the five boroughs. Thanks to special funding from the Filomen M. D'Agostino Foundation, our partnerships



LEFT TO RIGHT:

Cenni di Pepo (c. 1240–c. 1302), known as **Cimabue**, *The Flagellation of Christ*, c. 1280, tempera on poplar panel, The Frick Collection; photograph by Michael Bodycomb

Georges de La Tour (1593–1652), *Saint Peter Repentant*, 1645, oil on canvas, The Cleveland Museum of Art

Chinese porcelain, first half of the eighteenth century, with French gilt-bronze mounts, 1745–49, The Frick Collection; photograph by Michael Bodycomb

expanded to include a number of classes with physically and emotionally challenged students. More than sixty educators participated in development sessions, which included specially designed tours for high school teachers from Queens and a session for New York City's Leadership Program for Teachers from private and parochial schools. To augment the students' Frick experience, a thousand sets of five educational posters featuring works from the Collection were distributed to our partner schools.

Over the past twelve months, the education department conducted more than twenty sessions of The Art of Observation for medical students, faculty, residents, and fellows from our five partner medical institutions. In addition, fifteen sessions were held for members of the New York City Police Department, the Department of Homeland Security, the United States Secret Service, the New York State Auditors, and the New York

State National Guard. The Frick's head of education, Amy Herman, received first prize in the American Association of Museums' Brooking Paper Competition for her article about the program's partnership with the NYPD, titled "The Art of Observation: How the Long Arm of the Law is Reaching The Frick Collection."

To enhance our visitors' experience, the education department presented sixteen gallery talks given by staff from the Collection and the Frick Art Reference Library. In the spring, members of the curatorial department recorded new entries for the ArtPhone audio guide. These additions reflect new attributions and updated existing information. The handheld ArtPhone equipment also was upgraded.

Our department said goodbye to Andrew W. Mellon Curatorial Fellow Dr. Xavier Salomon, who finished his two-year fellowship and returned home to England to

become the curator at the Dulwich Picture Gallery in London. Christina Neilson, a doctoral candidate at Johns Hopkins University and a Verrocchio specialist, began her Mellon fellowship in September and former curatorial intern David Pullins returned to the Collection as curatorial assistant, after receiving a Master's degree from the Courtauld Institute in London.

It goes without saying that none of the above-mentioned initiatives could have taken place without the unfailing energy and assistance of my talented staff and supportive colleagues throughout the institution. It is with great anticipation that I look forward to the coming year's programs, on which we are already hard at work.




LEFT:
Paul Cézanne (1839–1906), *Bouilloire et Fruits*, c. 1890, oil on canvas, private collection; photograph by Michael Bodycomb

OPPOSITE PAGE, LEFT TO RIGHT:
Invitation to the first symposium of the Center for the History of Collecting in America

Funds designated by Robert H. and Clarice Smith for the purchase of materials related to European decorative arts and sculpture allowed the Library to acquire dozens of books, including this two-volume catalogue of an important collection of French eighteenth-century silver.

Illustration from a 1933 book of etchings by Finnish artist F. Nyberg, acquired in 2006

our colleagues by presenting a paper at the Getty-Biblioteca Hertziana conference, held in June at the American Academy in Rome.

The Center is an outgrowth of the Library's more comprehensive research program, which continues to offer important methodology workshops and orientations. These sessions for graduate students, as well as our ongoing internship program, ensure that the next generation of scholars will be able to use the Frick's exceptional, often unique, resources to best advantage. Particularly now, with the Library's growing collection of materials related to the decorative arts, we can reach an even broader spectrum of young art historians. Our ambitions could not be realized without financial support, and we are grateful to Robert H. and Clarice Smith for providing the resources that enable us to fill important gaps in our existing collection of decorative arts and sculpture publications.

The ways in which researchers access information continue to change as new technologies are developed and refined. As the demand increases for off-site access to information via the World Wide Web, we can expect to see the consolidation of resources among like-minded institutions. This is the underlying *raison-d'être* for the New York Art Resources Consortium (NYARC), which comprises the libraries of the Frick, The Museum of Modern Art, the Brooklyn Museum, and The Metropolitan Museum of Art. The Andrew W. Mellon Foundation was quick to recognize the need for local resource sharing by underwriting the first of NYARC's collaborative ventures: to develop a combined online catalogue for the libraries of the Frick, MoMA, and Brooklyn. The project, funded with \$669,000 over two years, will enable researchers to consult more easily the resources of these three libraries. It also will help us to make decisions regarding

the prioritization of digital text and image projects, interlibrary services, and the planning of off-site storage. Deborah Kempe, the Frick's chief of collection management and access, is overseeing the project's implementation with the support of the Frick's information systems department, which will host and administer the shared system.

The Library's archives are used increasingly by outside researchers and our own curators to locate information relating to the history of both the institution and the Frick family. During the past twelve months, our archivists assisted Colin B. Bailey in researching his book *Building The Frick Collection* and also provided help to David Cannadine for his definitive biography of Andrew W. Mellon. In addition, the archives staff guided students through research projects for Jonathan Brown's Institute of Fine Arts seminar "Henry Clay Frick and Collecting in the Gilded Age."



The Library continues its service to an international community of researchers. Readership this year was up 10 percent and topped the six thousand mark for the first time in recent years. Queries, interlibrary loans, and use of both electronic and conventional resources also saw marked increases. Through purchase and by gift, important new acquisitions were made, notably a cache of monographs on Scandinavian artists, as well as exhibition and auction catalogues that were deaccessioned from a library in Helsinki, further strengthening the Library's holdings in Scandinavian art literature. Director Emeritus Charles Ryskamp made donations from his personal library, including, most significantly, the otherwise unaffordable publications by and for members of the famed Roxburghe Club.

Since I began here twelve years ago as the Andrew W. Mellon Chief Librarian, I have taken great pleasure in seeing the increased

collaboration between the various departments of The Frick Collection and the Frick Art Reference Library. This was manifest in a myriad of ways, but two stand out most obviously to me. The first is the catalogue entries that two members of the Library staff prepared for the Collection's exhibition *Masterpieces of European Painting from The Cleveland Museum of Art*. Louisa Wood Ruby, head of photoarchive research, and Inge Reist wrote respectively on Cleveland's paintings by Frans Hals and Valentin de Boulogne. The second example is the ongoing work that Don Swanson does in his capacity as graphic designer for the Library and, as of January, for the institution as a whole. His artful designs and creative solutions were in evidence in the brochures for the Director's patrons' trips, numerous invitations to special events, gallery labels, and the beautiful invitation and program for the Center's first symposium.

In closing, I would like to thank the remarkable group of individuals who constitute the Trustees' Library Committee. Owing to their guidance and the extraordinary support we receive from our Trustees, members, and numerous foundations, I am confident that the Frick will continue to be a leader among art libraries not only in New York, but well beyond.




OPPOSITE PAGE, LEFT TO RIGHT:
Coat of arms in *The Maps and Text of the Book of Idrography*, a 1981 facsimile of the sixteenth-century original in the British Library, printed for members of the Roxburghe Club; gift of Charles Ryskamp

With the assistance of Melvin R. Seiden, the Library acquired a collection of Scandinavian art books that were deaccessioned from a library in Helsinki. These include, left to right, a 1945 monograph on Swedish artist Kurt Jungstedt; the catalogue from the 1923 Jubilee Exhibition of Nordic Art, held in Gothenburg, Sweden; a 1929 monograph on Finnish sculptor Albin Kaasisen; and the catalogue from the 1907 Exhibition of the Art Society of Finland.

Statement of Financial Position

June 30, 2007, and 2006

	2007	2006
<i>Assets:</i>		
Cash and cash equivalents	\$ 4,137,218	\$ 3,600,393
Contributions receivable	3,287,537	1,623,866
Due from broker for securities sold	631,744	595,514
Prepaid pension cost	1,273,334	58,893
Inventory	831,646	748,998
Other prepaid expenses, receivables and other assets	1,062,067	1,283,590
Investments in real estate, at cost	2,661,298	2,661,298
Investments in securities	271,134,070	234,245,566
Fixed assets, net	17,808,244	17,179,569
Total assets	\$ 302,827,158	\$ 261,997,687
<i>Liabilities and Net Assets:</i>		
Accounts payable, accrued expenses	2,244,644	2,093,327
Accrued postretirement health and other benefits	4,555,000	5,252,000
Total liabilities	6,799,644	7,345,327
Net assets		
Unrestricted	257,369,644	222,584,040
Temporarily restricted	7,052,871	5,208,526
Permanently restricted	31,604,999	26,859,794
Total net assets	296,027,514	254,652,360
Total liabilities and net assets	\$ 302,827,158	\$ 261,997,687

Note 1

For purposes of brevity, the June 30, 2007, financial information presented here is excerpted from our audited financial statements as prepared by the independent accounting firm of PriceWaterhouseCoopers, L.L.P., which rendered an unqualified opinion as to those statements' conformance with accounting principles generally accepted in the United States of America. This excerpted information does not include the Statement of Cash Flows or the footnotes, which are integral to a full presentation of the Collection's financial statements. 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 spending rate (see Note 3, below) and excludes investment return in excess of, or less than, the spending rate. The spending rate was 4.25% and 4.5% for fiscal years 2007 and 2006, respectively. The measure of operations also excludes depreciation of fixed assets; permanently restricted contributions; purchase and sale of Collection items; unsolicited, individual unrestricted contributions of \$50,000 or more, which contributions are board designated for long-term investment as funds functioning as endowment; and releases of net assets from restrictions related to non-operating items.

Note 3: Spending Rate

The Collection manages its pooled investments on a total return basis. To preserve the investments' long-term purchasing power, the Collection makes available to be spent each year a percentage of the investment portfolio's average market value for the twelve quarters ending the March prior to the beginning of the fiscal year, net of applicable investment and custodial fees. The spending rate was 4.25% for fiscal year 2007 and 4.5% for fiscal year 2006.

Statement of Activities

Year ended June 30, 2007 (with comparative totals for June 30, 2006)

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board Designated	Total			2007	2006
Operating support and revenues							
Net investment return: 4.25% and 4.5% spending policy for 2007 and 2006	\$ 9,458,642	\$ —	\$ 9,458,642	\$ —	\$ —	\$ 9,458,642	\$ 8,357,770
Other interest income	68,327	22,373	90,700	115,050		205,750	87,293
Contributions	2,826,028		2,826,028	1,798,991		4,625,019	4,873,951
Admission fees	2,588,892		2,588,892			2,588,892	2,909,920
Membership	1,882,592		1,882,592			1,882,592	1,625,637
Bookstore sales and miscellaneous	1,214,946		1,214,946			1,214,946	1,451,656
	18,039,427	22,373	18,061,800	1,914,041	—	19,975,841	19,306,227
Net assets released from restrictions	1,827,992		1,827,992	(1,827,992)		—	—
Total operating support and revenues	19,867,419	22,373	19,889,792	86,049	—	19,975,841	19,306,227
Operating expenses							
<i>Museum programs:</i>							
Operations	4,870,668		4,870,668			4,870,668	4,562,648
Special exhibitions, concerts, and lectures	1,360,406		1,360,406			1,360,406	1,604,071
Bookstore, including cost of sales	1,121,942		1,121,942			1,121,942	1,119,121
Total museum programs	7,353,016		7,353,016		—	7,353,016	7,285,840
<i>Library programs:</i>							
Operations	3,379,621		3,379,621			3,379,621	3,275,492
Special programs	408,002		408,002			408,002	317,547
Total library programs	3,787,623		3,787,623		—	3,787,623	3,593,039
Total programs	11,140,639		11,140,639		—	11,140,639	10,878,879
<i>Supporting services:</i>							
General and administrative	6,200,878		6,200,878			6,200,878	6,250,656
Fundraising	1,457,897		1,457,897			1,457,897	1,365,482
Total supporting services	7,658,775		7,658,775		—	7,658,775	7,616,138
Total operating expenses	18,799,414		18,799,414		—	18,799,414	18,495,017
Excess of operating support and revenues over operating expenses	1,068,005	22,373	1,090,378	86,049	—	1,176,427	811,210
Non-operating support and revenues							
Contributions		156,248	156,248	263,300	4,745,205	5,164,753	601,467
Depreciation		(1,172,681)	(1,172,681)			(1,172,681)	(1,119,045)
Acquisition of collection item	(1,745)		(1,745)			(1,745)	(1,203,937)
Reduction in commitments	33,000		33,000			33,000	295,017
Net investment return designated for long-term investment		31,434,807	31,434,807	2,756,939		34,191,746	9,521,940
Assets designated for renewal and replacement reserves	(1,000,000)	1,000,000	—				
Net assets released from restrictions for investment		1,261,943	1,261,943	(1,261,943)		—	—
Total non-operating support revenue and expenses	(968,745)	32,680,317	31,711,572	1,758,296	4,745,205	38,215,073	8,095,442
Change in net assets before adoption of accounting principal	99,260	32,702,690	32,801,950	1,844,345	4,745,205	39,391,500	8,906,652
Cumulative effect of adoption of FASB Statement No. 158	1,983,654	—	1,983,654	—	—	1,983,654	—
Change in net assets	2,082,914	32,702,690	34,785,604	1,844,345	4,745,205	41,375,154	8,906,652
Net Assets							
Beginning of year	\$ 5,600,258	\$ 216,983,782	\$ 222,584,040	\$ 5,208,526	\$ 26,859,794	\$ 254,652,360	\$ 245,745,708
End of year	\$ 7,683,172	\$ 249,686,472	\$ 257,369,644	\$ 7,052,871	\$ 31,604,999	\$ 296,027,514	\$ 254,652,360

Public Programming

Exhibitions

Jean-Étienne Liotard (1702–1789):

Swiss Master

June 13 through September 17, 2006

*Two Seventeenth-Century Mughal Carpets
in The Frick Collection*

July 25 through October 1, 2006

*Cimabue and Early Italian Devotional
Painting*

October 3 through December 31, 2006

Domenico Tiepolo (1727–1804):

A New Testament

October 24, 2006, through January 7, 2007

*Masterpieces of European Painting from
The Cleveland Museum of Art*

November 8, 2006, through January 28, 2007

George Stubbs (1724–1806): A Celebration

February 14 through May 27, 2007

*Rococo Exotic: French Mounted Porcelains
and the Allure of the East*

March 6 through September 9, 2007

Lectures

September 13, 2006

Liotard's Last Laugh

Edgar Munhall, Curator Emeritus,
The Frick Collection

Artists, Poets, and Writers Lecture Series

Andrew W. Mellon: An American Life

David Cannadine, Director, Institute of
Historical Research, London University

October 17, 2006

Mellon and Frick: Business and Art

October 18, 2006

Mellon in Washington: Politics and Pictures

October 19, 2006

*Mellon and Roosevelt: The New Deal and the
National Gallery*

*This three-part lecture was made possible
through the generous support of the Drue
Heinz Trust.*

October 25, 2006

The Tiepolo Code

Adelheid M. Gealt, Director, Indiana
University Art Museum, Bloomington
*Presentation of this lecture was made possible
by the Italian Cultural Institute of New York.*

November 8, 2006

Cimabue's Virgin and Child: Lost and Found

Dillian Gordon, Consultant Curator of
Early Italian Paintings, National Gallery,
London

*Presentation of this lecture was made possible
by the Italian Cultural Institute of New York.*

November 29, 2006

Rembrandt's Misfortune and Frick's Fortune

Paul Crenshaw, Assistant Professor of Art
History and Archaeology, Washington
University in St. Louis

December 6, 2006

Frick and Rembrandt: A Passion for Genius

Nancy T. Minty, independent scholar

January 17, 2007

Our Old Masters in Context: The Cleveland

Museum of Art, Past, Present, and Future

Timothy Rub, Director, The Cleveland
Museum of Art

January 31, 2007

Artists, Poets, and Writers Lecture Series

The Modernist Disconnection

Avigdor Arikha, artist

*This lecture was made possible through the
generous support of the Drue Heinz Trust.*

February 14, 2007

George Stubbs and the Political Art

of Making Hay

Alex Kidson, Curator of British Art, Walker
Art Gallery, National Museums Liverpool

March 7, 2007

Alex Gordon Lecture in the History of Art
“Not so perfect as Mr. Hans could make it”:

Hans Holbein as Portraitist

Susan Foister, Director of Collections and
Curator of Early Netherlandish, German,
and British Painting at the National Gallery,
London

April 11, 2007

Artists, Poets, and Writers Lecture Series

Beckett's Last Words

John Banville, writer

This lecture was made possible through the generous support of the Drue Heinz Trust.

April 18, 2007

Cézanne in Provence

Philip Conisbee, Senior Curator of

European Paintings, National Gallery of Art,

Washington, D.C.

May 2, 2007

George Stubbs and the Image of the Horse

Malcolm Warner, Senior Curator,

Kimbell Art Museum, Fort Worth

May 16, 2007

Why François Du Quesnoy Should Have

"Dy'd Mad": The Intentions of Roman

Baroque Sculptors

Jennifer Montagu, Honorary Fellow,

The Warburg Institute, London

This lecture was the fifth in the annual

series sponsored by the Council of The Frick

Collection.

June 20, 2007

The Collector's Cut, or Why Pierre-Jean

Mariette Tore Up His Raphael and Put It

Back Together Again

Kristel Smentek, Andrew W. Mellon

Curatorial Fellow, The Frick Collection

Symposia

April 20–21, 2007

A Symposium on the History of Art

Presented by The Frick Collection and

the Institute of Fine Arts of New York

University

May 19, 2007

Turning Points in Old Master Collecting,

1830–1940

Presented by the Center for the History

of Collecting in America

Publications

Books on the Collection

Colin B. Bailey, *Building The Frick*

Collection: An Introduction to the House and

Its Collections, published in association with

Scala Publishers, 2006

Steven Cohen and Nobuko Kajitani, *Two*

Seventeenth-Century Mughal Carpets in

The Frick Collection, 2006

Exhibition Catalogues

Holly Flora, *Cimabue and Early Italian*

Devotional Painting, 2006

Margaret Iacono (editor), *Masterpieces*

of European Painting from The Cleveland

Museum of Art, 2006

Kristel Smentek, *Rococo Exotic: French*

Mounted Porcelains and the Allure of the

East, 2006

Council Lecture Series

Joseph Leo Koerner, *Durer's Hands*, 2006

Notable Library Acquisitions

Concerts

July 13, 2006

Vienna Piano Trio: Mozart, Schumann, Schubert

August 24, 2006

Trio Settecento, *violin, cello*, and *harpichord*, in New York debut: Corelli, Veracini, J. S. Bach, Handel

October 8, 2006

Leon McCawley, *piano*, in New York debut: Mozart, Schubert, Gal, Rachmaninoff

October 22, 2006

Ysaÿe Quartet: Haydn, Debussy, Schumann

November 19, 2006

Ralph Kirshbaum, *cello*, and Peter Jablonski, *piano*: Debussy, Prokofiev, Rachmaninoff, Shostakovich

December 3, 2006

Yevgeny Sudbin, *piano*, in New York debut: Scarlatti, Chopin, Debussy, Scriabin

January 14, 2007

Calefax, *reed quintet*, in New York debut: Ockeghem, Byrd, Rameau, Debussy, Nancarrow

February 4, 2007

Music of the Spheres, *violin, cello*, and *harpichord*, in New York debut: Biber, Gabrielli, Handel, J. S. Bach, Pandolfi

March 11, 2007

Susan Platts, *mezzo-soprano*: Brahms, Clara Schumann, Fraser, Britten, Quilter, Robert Schumann

April 1, 2007

Talich Quartet: Haydn, Mendelssohn, Janáček

April 22, 2007

Dang Thai Son, *piano*: Debussy, Fauré, Chopin, Ravel

Gifts and Exchanges

Genius: Zeitschrift für werdende und alte Kunst, 3 vols., Leipzig, 1919–21; gift of Brigitte D. Linz

Judit Gesko, ed., *Van Gogh in Budapest*, Budapest, 2007; by exchange from Szépművészeti Múzeum, Budapest

Amy Golahny, Mia Mochizuki, and Lisa Vergara, eds., *In His Milieu: Essays on Netherlandish Art in Memory of John Michael Montias*, Amsterdam, 2006; gift of the editors

Margaret Morgan Grasselli et al., *Private Treasures: Four Centuries of European Master Drawings*, Washington, D.C., 2007; gift of the Morgan Library & Museum

Mark Alan Hewitt, *Carrère & Hastings Architects*, 2 vols., New York, 2006; gift of the author

Alexander W. Katlan, *The Black and White Exhibitions of the Salmagundi Sketch Club 1878–1887*, New York, 2007; gift of the author

Catherine Lampert et al., *Rodin* [exhibition held at the Royal Academy of Arts], London and New York, 2006; by exchange from the Royal Academy, London

Franziska Lentzsch, *Fuseli: The Wild Swiss*, Zurich, 2005; gift of the Consul General of Switzerland

Mary Tomkins Lewis, ed., *Critical Readings in Impressionism and Post-Impressionism: An Anthology*, Berkeley, 2007; gift of Fundación Santander Central Hispano

Hans Ottomeyer, *Biedermeier: The Invention of Simplicity*, Milwaukee and Ostfildern, 2006; gift of the Milwaukee Art Museum

Odile Poncet, *Claude Monet (1840–1926): A Tribute to Daniel Wildenstein and Katia Granoff*, New York, 2007; gift of Wildenstein & Co., Inc.

Robert Rosenblum, Phillip Dennis Cate, et al., *The Kogod Collection*, Washington, D.C., 2004; gift of Robert P. and Arlene R. Kogod

Marieke de Winkel, *Fashion and Fancy: Dress and Meaning in Rembrandt's Paintings*, Amsterdam, 2006; gift of the Amsterdam University Press through Chantal Nicolaes

Nine important publications by and for the Roxburghe Club; gift of Charles Ryskamp

More than 400 photographs of work by or related to Sebastiano Ricci; gift of Michael Milkovich

Purchases

Judith Bronkhurst, *William Holman Hunt: A Catalogue Raisonné*, London, 2006

Peter Cherry, *Luis Meléndez: Still-Life Painter*, Madrid, 2006; purchased through the Jonathan Brown Fund

Ahmet Ertug, *Sacred Art of Cappadocia: Byzantine Murals from the 6th to 13th Centuries*, Istanbul, 2006; purchased through the Homeland Fund

Klaus Ertz, *Josef van Bredael, 1688–1739: Die Gemälde mit kritischem Oeuvrekatalog*, Lingen, 2006; purchased through the Edgar Munhall Fund

Francesc Fontbona, ed., *El Modernisme*, 4 vols., Barcelona, 2002–

Pierre Kjellberg, *Les Bronzes du XIXe siècle: Dictionnaire des sculpteurs*, Paris, 2005; purchased through the generosity of Robert H. and Clarice Smith

M. A. Katritzky, *The Art of Commedia: A Study in the Commedia dell'Arte 1560–1620, with Special Reference to the Visual Records*, Amsterdam and New York, 2006; purchased through the Robert Lehman Fund

Emilio Fernandez Miró and Pilar Ortega Chapel, eds., *Joan Miró, sculptures: Catalogue raisonné, 1928–82*, Paris, 2006

Josef Rutter, ed., *Kunst in Österreich: Österreichischer Almanach und Künstler-adressbuch*, 1934, Leoben, 1933; purchased through The Heinemann Fund

Pierre Sanchez, *Dictionnaire du Salon d'Automne: Répertoire des exposants et liste des oeuvres présentées, 1903–1945*, 3 vols., Dijon, 2006 ; purchased through the Gould Fund

Lawrence Saphire, *Fernand Léger: The Complete Graphic Work*, New York, 1978; purchased through the Gould Fund

Birgit Schumacher, *Philips Wouwerman (1619–1668): The Horse Painter of the Golden Age*, 2 vols., Doornspijk, 2006; purchased through the generosity of Nanne Dekking and Frank Ligtoet

Katlijne van der Stighelen, ed., *Munuscula amicorum: Contributions on Rubens and His Colleagues in Honour of Hans Vlieghe*, 2 vols., Turnhout, 2006

Fourteen Austrian and German auction catalogues, 1905–27; purchased through The Heinemann Fund

Twenty-eight Australian auction and exhibition catalogues, 1918–67, and 121 auction catalogues, 1940s to 1970s, from James Lawson's, Sydney

Approximately 6,000 photographs of Old Master paintings in New York galleries and private collections made by Angelo Lomeo and Sonia Bullaty, 1950s to 1980s

Gifts and Grants

Major Contributions

We deeply appreciate the generosity of the individuals, foundations, and corporations that made substantial contributions to the Collection and Library in 2006–7. These gifts and grants provided vitally needed general operating funds, as well as support for a range of projects, including special exhibitions and publications, Library acquisitions, conservation equipment and materials, services to scholars, and the education program. We are most grateful to our supporters for their help in funding these important programs and services.

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January

SPECIAL LOAN *January 29–April 27, 2008*
Parmigianino's *Antea*: A Beautiful Artifice

LECTURE *Wednesday, January 30, at 6:00*
Painting Desire: Parmigianino's *Antea*
 Christina Neilson, Andrew W. Mellon
 Curatorial Fellow, The Frick Collection
 Presentation of this lecture is made possible
 by the Italian Cultural Institute of New York.

February

CONCERT *Sunday, February 10, at 5:00*
Trio Wanderer, French piano trio in New
 York debut: Liszt, Tristia; Mendelssohn, Trio
 No. 2 in C Minor, Op. 66; Ravel, Trio in A

CONCERT *Sunday, February 24, at 5:00*
Markus Groh, piano: Schulhoff, Five Études
 de Jazz; Kurtág; Ligeti; Ginastera, Sonata
 No. 1, Opus 22; Liszt, Sonata in B Minor

March

SPECIAL EVENT *Thursday, March 13, at 8:30*
Young Fellows Un Ballo in Maschera

CONCERT *Sunday, March 16, at 5:00*
Szymanowski Quartet: Beethoven, Quartet
 No. 18; Shostakovich, Quartet No. 8, Op.
 110; Haydn, String Quartet in G Major,
 Op. 77, No. 1; Szymanowski, Nocturne and
 Tarantella

LECTURE *Wednesday, March 19, at 6:00*
Parmigianino and Portraits
 David Ekserdjian, Professor of History of Art
 and Film, University of Leicester
 Presentation of this lecture is made possible
 by the Italian Cultural Institute of New York.

SPECIAL EXHIBITION *March 25–June 29, 2008*
**The Arnhold Collection of Meissen
 Porcelain, 1710–50**

LECTURE *Wednesday, March 26, at 6:00*
**Portraying Beauty: Parmigianino and His
 Contemporaries**
 Elizabeth Cropper, Dean, Center for
 Advanced Study in the Visual Arts, National
 Gallery of Art, Washington, D.C.

CONCERT *Sunday, March 30, at 5:00*
Kate Royal, British soprano, in New York
 recital debut, with **Roger Vignoles**, piano:
 Rodrigo, Madrigales Amatorios; Granados;
 Debussy, from Cinq Poèmes de Baudelaire;
 Strauss, Mädchenblumen, Op. 22

April

LECTURE *Wednesday, April 2, at 6:00*
**Porcelain Pleasures and Royal
 Treasures: Meissen Porcelain, 1710–50**
 Maureen Cassidy-Geiger, Guest Curator,
 The Arnhold Collection of Meissen
 Porcelain, 1710–50

CONCERT *Sunday, April 13, at 5:00*
Harmonie Universelle, international
 period instrument ensemble with two
 violins, viola, cello, and harpsichord, in New
 York debut: seventeenth-century German
 music, including Scheidt, Pachelbel, Rauch,
 Grabbe, Rosenmüller, Johann Michael Bach

LECTURE *Wednesday, April 30, at 6:00*
Mr. Frick's Palace
 Hilary Ballon, Professor and Associate Vice
 Chancellor, New York University
 This lecture is the sixth in the annual series
 sponsored by the Council of The Frick
 Collection.

*For descriptions of the lectures and more com-
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 ted. The program also can be heard in the
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*All sales are final; programs, artists, and
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LECTURES *Lectures are open to the public
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**Parmigianino's
Antea: A Beautiful
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 80 pages;
 softcover \$15.95



**The Arnhold
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Sir Joshua Reynolds (1723 – 1792),
Elizabeth, Lady Taylor, c. 1780, oil on canvas,
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