

VERMEER MONET REMBRANDT

Forging the Frick Collections
in Pittsburgh & New York

LARGE PRINT LABELS
AND
EXHIBITION TEXTS

THE
FRICK
PITTSBURGH

VERMEER MONET REMBRANDT

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INTRODUCTION

This exhibition marks a once-in-a-lifetime opportunity to unite two iconic collections of Anglo-European art: the celebrated collection of industrialist Henry Clay Frick and the lesser-known collection of his daughter, philanthropist Helen Clay Frick. For the first time, we explore the Fricks' shared passion for art collecting, trace the development of their personal tastes, and explore their influence on one another. By detangling Helen's role, we spotlight how she shaped both The Frick Collection (New York) and The Frick Art Museum (Pittsburgh).

What can we learn about Henry and Helen from what they choose to collect?

From what they choose not to collect?

What do Helen's and Henry's preferences tell us about their times?

How do their preferences continue to impact us today?

HENRY AND HELEN

What words come to mind when you look at these two paintings?

Monumental, imposing, inscrutable, intense...

Elegant, stylized, detailed, refined...

The two works displayed here represent the tastes and personalities of the individuals who collected them: Henry and Helen Clay Frick. The towering, dark self-portrait by Rembrandt is an iconic work purchased by Henry. In contrast, the glowing brilliance of Sassetta's *Virgin Crowned by Two Angels*, initially purchased by Adelaide Frick in 1931, eventually entered Helen's collection and evokes the singular taste she would bring to her father's museum as well as her own.

Just as Rembrandt's self-portrait looms over the Sassetta, the mythology of Henry Clay Frick—the cutthroat industrialist, staunch labor opponent, and world-renowned art collector—overshadows the significant role played by his daughter Helen and his wife Adelaide in building the family's collection. Henry's larger-than-life reputation dominates the family legacy, while Helen and Adelaide, who ensured its continuation, remain in the shadows.

Rembrandt van Rijn

Dutch (1606–1669)

Self-Portrait, 1658

Oil on canvas



When art dealer Charles Carstairs wrote to Henry about this self-portrait by Rembrandt, he exclaimed: “It is most powerful, grand, monumental. If only you could see the picture over your mantel, dominating the entire gallery, just as you dominate those you come into contact with....”

Over his lifetime, Rembrandt depicted himself on paper and canvas over one hundred times. This self-portrait is the largest, depicting the artist at 52 years old during a devastating financial period that resulted in his bankruptcy. Yet, Rembrandt depicts himself on an imposing scale, finely dressed in rich, fantastical clothing—almost enthroned. While scholars debate whether this is an image of defeat or defiance, even in times of crisis and turmoil, Rembrandt presents himself as a grand artist.

The Frick Collection, New York

Henry Clay Frick Bequest, 1906.1.97

Purchased 1906 by Henry Clay Frick

Sassetta (Stefano di Giovanni di Consolo)
Italian (1392-1450)

***The Virgin of Humility Crowned by Two
Angels***, c.1438

Tempera on panel



One of the most important figures in Sienese painting, Sassetta combines the stylized figures and rich ornamentation of the Gothic style with the naturalism of the budding Florentine Renaissance. This brilliant work depicts the Virgin Mary, enthroned and crowned by two angels. The painting is accented with delicate, textured punchwork and a gilded frame. The small size of the painting suggests that it was intended for private devotion rather than a large church altarpiece. Helen owned several medieval and early modern devotional paintings. This was due to the important role religion played in European painting during these periods and does not necessarily reflect Helen's own religious beliefs. This work, initially purchased by Adelaide Frick in 1931, eventually entered Helen's collection and is representative of the extraordinarily fine Italian Renaissance paintings she passionately collected for herself and The Frick Collection.

The Frick Pittsburgh, 1973.29

Purchased 1931 by Adelaide Howard Childs Frick and inherited by Helen Clay Frick

Henry Clay Frick (1849–1919) was born in the village of West Overton, PA, forty miles southeast of Pittsburgh. At the age of 21, after serving as bookkeeper of his grandfather's whiskey distillery Henry started his own enterprise, which built beehive ovens to turn coal into coke, a necessary ingredient in the Bessemer steelmaking process. By the time he was 30, Henry had become a millionaire, with his company supplying almost eighty percent of the coke used by Pittsburgh's iron and steel industries. In 1881, he relocated to Pittsburgh and married, and the following year he partnered with steel manufacturer Andrew Carnegie. Over the next two decades, Henry focused on expanding the H.C. Frick Coke Company and the Carnegie Brothers Steel Company. During the Homestead Lockout and Strike of July 1892, Henry hired armed agents to prevent union laborers from working in a steel mill; in the resulting battle, ten people were killed and sixty wounded.

Henry stepped down from active management and became honorary chairman of the board of Carnegie Steel in 1894. Carnegie abolished Frick's position in 1899, and in 1900 Frick successfully sued Carnegie to receive the full value of his interest in the company—\$30 million. The two men never reconciled. Henry relocated his family to New York in 1905 and resided there until his death in 1919, leaving his Manhattan home and its contents to form The Frick Collection.

Adelaide Howard Childs Frick (1859–1931) was born into an elite family in Pittsburgh. The Childs family owned a flourishing shoe manufactory and were members of Pittsburgh's upper class. Adelaide met Henry, ten years her senior, at a party in the spring of 1881; they were married in December of that year. The couple appear to have shared mutual respect and affection; certainly, Henry's social status was solidified by his marriage to a member of a well-established, wealthy family. Little is known about Adelaide's independent interests outside her role as a wife and mother. Tragically, two of her four children, Martha Howard Frick (1885–1891) and Henry Clay Frick, Jr. (1892), died young, and Adelaide filled her homes with mementos of them both. She participated in renovating and decorating Clayton and the family's other residences, although her role in selecting artworks is not known. In her later years, she enjoyed spending time with her children and grandchildren. She died at Eagle Rock, the family's summer home on Boston's North Shore, in 1931 after a long illness.

The eldest child of Henry and Adelaide, **Childs Frick (1883–1965)** was drawn to natural science more than art. After graduating from Princeton University in 1905, Childs began the first of several expeditions to Africa and the American West to collect animal specimens and fossils for study, many of which were donated to the Carnegie Museum in Pittsburgh and American Museum of Natural History in New York. In 1913, he married Frances Dixon; the couple settled on Long Island in a renovated Georgian mansion which Henry had purchased for the newlyweds. The home, named “Clayton,” is now the Nassau County Museum of Art. Childs and Frances had four children: Adelaide, Frances, Martha, and Henry Clay Frick II. He was named honorary curator of Late Tertiary and Quaternary Mammals at the American Museum of Natural History and served as a trustee until his death in 1965. He was also president of the board of trustees of The Frick Collection beginning in 1921.

From a young age, **Helen Clay Frick (1888–1984)** was actively involved in her parents' collecting, sharing her opinions on purchases with her father and joining him on visits to local artists' studios. After the family moved to New York City when she was a teenager, Helen continued to hold a strong affection for her home in Pittsburgh, even returning in 1908 to celebrate her social debut. Like most young girls from wealthy families, Helen was primarily educated at home by a private governess. As an adult, she continued her arts education by building relationships with prominent experts and dealers, including art historian Bernard Berenson. During World War I, she organized and funded a Red Cross unit overseas. In 1920, she founded the Frick Art Reference Library, a research and photo archive dedicated to the study of European and American art, which she oversaw until the year before her death in 1984. Helen launched many philanthropic efforts based in western Pennsylvania, including the establishment of the Westmoreland-Fayette Historical Society to preserve the West Overton homestead where her father was born; the founding of the Henry Clay Frick Department of the History of Art and Architecture at the University of Pittsburgh; the construction of The Frick Art Museum; and the restoration of Clayton, the Frick family home in Pittsburgh (located on the other side of our museum campus). Her philanthropic spirit and unwavering pursuit to solidify her family's legacy are the reasons The Frick Collection and The Frick Pittsburgh exist today.

Théobald Chartran

French (1849-1907)

Portrait of Henry Clay Frick, 1896

Oil on canvas



Henry met the artist Théobald Chartran through art dealer, tastemaker, and mutual friend Roland Knoedler. In the 1890s, Henry commissioned several portraits from Chartran of family, friends, and business associates, as well as this self-portrait. Throughout history, portraits have been used to convey power and authority. Compare Henry's posture to that of Rembrandt's self-portrait on the opposite wall. What do you think this portrait communicates about Henry Clay Frick? How would you describe him?

The Frick Pittsburgh, 2004.1.1

Purchased 1896 by Henry Clay Frick

Francisco Roseti

Italian (b. 1855, active New York c.
1880-1910)



Portrait of Adelaide with Childs, Martha, and Helen, 1889

Watercolor on glass

This family portrait is painted on white opaque glass in watercolor, a technique typically used for miniatures. Commissioned by Henry in 1889, it is based on a photograph taken in Roseti's photography studio on Fifth Avenue in New York. At a time when enlargements and color photographs (beyond hand tinting) were not options, photographs were sometimes used as the basis for paintings and drawings, as seen in this example. This intimate family portrait typically hung by Henry's bedside at Clayton.

The Frick Pittsburgh, 1988.106

Commissioned 1889 by Henry Clay Frick from the artist

SHEDDING LIGHT ON HELEN'S ROLE

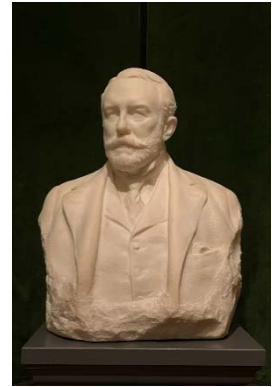
While Henry's purchases are well-documented, less is known about Helen's interests as a collector. Helen carefully crafted her family's public identity while purposefully turning the spotlight away from herself. She championed her father's legacy as a philanthropist, ferociously defending Henry against claims that he was a cold and ruthless industrial tycoon. As a founding trustee of The Frick Collection and longtime chair of its acquisitions committee until her resignation in 1961, Helen assumed a central role in shaping the New York museum. She ambitiously expanded the boundaries of her late father's collection and asserted her own aesthetic ideals, often advocating for works that fell outside the parameters of Henry's taste. She championed now- iconic additions to the collection: the Ingres portrait displayed here, for example, was acquired in 1927, eight years after Henry's death. Helen also deaccessioned gifts and later acquisitions, primarily post-Impressionist paintings that she felt did not align with her father's tastes. What visitors to The Frick Collection might think of as Henry's creation was, in fact, the work of many contributors, including his indomitable daughter. Without Helen, The Frick Collection would look very different, and The Frick Pittsburgh would not exist.

Malvina Hoffman

American (1885-1966)

Portrait Bust of Henry Clay Frick, 1922

Marble



Helen spent much of her adult life honoring her father's legacy and reframing his complicated public image. She commissioned several posthumous portraits of Henry, including this marble bust. After Henry died in 1919, Helen commissioned sculptor Malvina Hoffman to complete a death mask. The cast served as a reference for a series of portrait busts in "slightly varying moods," as Hoffman noted in her memoirs. There are three marble versions; this one owned by The Frick Pittsburgh, one in The Frick Collection, New York, and the third in downtown Pittsburgh in the Frick Building. A bronze version is held at the McKinley Memorial Library in Niles, Ohio.

The Frick Pittsburgh, 1986.251

Commissioned 1921 by Helen Clay Frick from the artist

Walter Gay

American (1856-1937)

The Boucher Room (top left), c. 1928

The Fragonard Room (bottom left),
c. 1926

The Living Hall (right), c. 1928

Oil on canvas



Before The Frick Collection opened to the public, Helen and Adelaide commissioned Walter Gay to paint three views of the family residence. In these three views, he captures the luxury and opulence of The Frick Collection's iconic interiors, rendering objects with identifiable clarity. In his view of the Living Hall, Gay emphasizes the forceful power of the trio of iconic portraits acquired by Frick: Holbein's Sir Thomas More (1527) at left and Thomas Cromwell (1532/33) at right, with El Greco's St. Jerome (1590-1600) in the middle.

The Frick Pittsburgh, 1972.17, 1984.15,14

Commissioned 1926 and 1928 by Helen Clay Frick and
Adelaide Frick

Jean-Auguste-Dominique Ingres

French (1780–1867)

Comtesse d'Haussonville, 1845

Oil on canvas



The Frick Collection continued to grow after Henry's death. Some of the museum's most iconic works were never seen by Henry, including this beloved portrait of Comtesse d'Haussonville by Jean-Auguste-Dominique Ingres, purchased in 1927, eight years after Henry's death. As a founding trustee and chair of the acquisitions committee, Helen shepherded many of the museum's early purchases, sometimes advocating for works decidedly outside her father's taste. This portrait represents a period of French art Henry did not collect.

Ingres presents a casually intimate scene, as if Louise de Broglie (1818–1882), as she was then known, has just returned from a night at the opera. Ingres excels at rendering a wide variety of material goods and luxurious surfaces. She balances her chin on her left hand as if lost in thought. Her unnaturally elongated arm is not anatomically correct but creates a sinuous composition Ingres must have found more pleasing.

The Frick Collection, New York

Purchased by The Frick Collection, 1927.1.81

Bernardo Daddi

Italian (active ca. 1280-1348)

***Madonna and Child with Saint Francis
and a Saint-Bishop; Saints Peter and
Paul; the Crucifixion; the
Annunciation, c. 1330***



Tempera on panel

Unlike her father, Helen developed an interest in early Italian Renaissance pictures. During a 1909 trip to Europe, she recorded in her travel scrapbook that she revisited the 13th- and 14th-century galleries at the Louvre and was “fascinated by Cimabue, Giotto, etc.” This formative trip would shape her independent collecting interests as an adult. She purchased this triptych and several other gold ground paintings for her personal collection in the 1920s and 30s. Under her leadership as chair of the acquisitions committee, The Frick Collection acquired extraordinary examples of early Italian pictures, a category Henry himself did not collect as he generally eschewed religious works in favor of landscapes or portraits.

The Frick Pittsburgh, 1973.27

Purchased 1926 by Helen Clay Frick

Jean-Antoine Houdon

French (1741-1828)

Portrait Bust of Claudine Houdon,

c.1791

Plaster



Houdon gained fame as a portrait sculptor, but it is perhaps unsurprising that he captured the most tender and vibrant expressions in depictions of his family. In this plaster bust, Houdon immortalizes the likeness of his youngest daughter, Claudine, born in 1788. The bust is included in a list of purchases made by Elsie de Wolfe in 1914 for the Fricks' New York home. The sculpture resided in Helen's sitting room, so it's likely the purchase was made for her or at her request.

The Frick Pittsburgh, 1973.1

Purchased 1914 by Henry Clay Frick

Jean-Antoine Houdon

French (1741-1828)

Portrait Bust of Madame Houdon,

c. 1786

Terracotta



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Helen was an avid lifelong scholar of Houdon. Over fifty years, Helen translated his correspondence, wrote an unpublished manuscript of his life, and began a catalogue raisonné of his works. Her research uncovered Madame Houdon's role in managing her husband's business accounts and correspondence. In a 1947 article for *Art Bulletin*, Helen wrote, "Much has been written about the great French sculptor Jean-Antoine Houdon, but not enough has been said about his gracious wife..."

The Frick Pittsburgh, 1973.1

Purchased 1937 by Helen Clay Frick

Jean-Antoine Houdon

French (1741-1828)

***The Comtesse du Cayla*, 1777**

Marble



Houdon portrays the Countess of Cayla (née Élisabeth-Susanne de Jaucourt) as a bacchante, or female follower of Bacchus, the god of wine. Her windswept hair and sidelong glance convey a sense of motion. The grape leaves adorning her shoulders emphasize her Bacchic role, perhaps an allusion to her husband's family name, Baschi. The contrast between this work and the more restrained marble busts Houdon was known for conveys the artist's fluid approach to the classical tradition. Interestingly, this bust served as inspiration for a bust of Helen commissioned by Henry and created by Malvina Hoffman in 1919. The marble version was destroyed; the plaster version is in The Frick Collection.

The Frick Collection, New York

Henry Clay Frick Bequest, 1916.2.77

Purchased 1916 by Henry Clay Frick

SEEDS OF A COLLECTION

Henry Clay Frick's industrial career, forged by workers in the coal fields, coke ovens, and steel mills of western Pennsylvania, made him one of the wealthiest men in Gilded Age America. His fortune allowed him to form one of the most famous art collections in the world.

Henry was interested in art from a young age, although little is known about his earliest collecting. Reportedly, a loan manager from Mellon Bank remarked in 1870 that the young industrialist "may be a little too enthusiastic about pictures, but not enough to hurt." He acquired relatively few works in the 1880s while building H.C. Frick Coke Company and establishing his partnership with Andrew Carnegie. In 1895, however, he began acquiring art at an unprecedented pace, which would continue until his death in 1919.

Henry tended to follow the prevailing tastes of the day and deep pockets made him a formidable competitor on the art scene. He applied the keen eye for investments that had built his business empire to his art collecting, taking works on consignment, negotiating prices, and selling back or trading old paintings for new. During his first twenty-five years of collecting, Henry primarily acquired contemporary European paintings, Barbizon landscapes, and works by American artists. He would collect landscapes and portraits throughout his lifetime, even after his taste turned to European masters from the 17th and 18th centuries.

George Hetzel

American (1826-1899)

***Landscape with River*, 1880**

Oil on canvas



Purchased in 1881, this landscape by George Hetzel is Henry's first documented art acquisition. Hetzel was one of the most popular and well-known painters to work in the Pittsburgh region in the latter half of the 19th century. His intimate and meditative views of nature are characteristic of works by the Scalp Level School, a group of Pittsburgh-based artists led by Hetzel who gathered annually at a mountain retreat in Somerset, Pennsylvania, to sketch and paint the surrounding wilderness. Although much of western Pennsylvania resembled this view in the 19th century, Pittsburgh's landscape was changing drastically. The rapid growth of iron, steel, glass, railroad, and coke industries resulted in numerous mills, plants, forges, and foundries dotting the rivers surrounding Pittsburgh. Views like this were rapidly disappearing.

The Frick Pittsburgh, 1984.33

Purchased 1881 by Henry Clay Frick



A Musical Party after Ferdinand Victor Léon Roybet

The Sheep Stable after Charles Jacque

The Two Families after Mihály Munkácsy

The Dance of “La Pavone” after Florent Willems

Photogravures on satin, 1883

Published by George Barrie & Sons

In 1885, Henry paid \$400 for the four-volume series *Mr. Vanderbilt's House and Collection* by Edward Strahan. For an additional \$100, Henry received twenty prints on silk reproducing paintings in the collection of William H. Vanderbilt, four of which are on view here. He ordered lavish gold frames and hung them at Clayton. They suggest both the level of Henry's ambition—railroad magnate William H. Vanderbilt was America's richest citizen as well as the country's most renowned art collector—and the start of his own nascent collection.

The Frick Pittsburgh, 1986.1065, 1986.1028.1-2, 1986.1119.1

Purchased 1885 by Henry Clay Frick

Jules Dupré

French (1811–1889)

The River, 19th century

Oil on canvas



Jules Dupré was one of the chief members of the Barbizon School, a group of artists working around the village of Barbizon, France, who pioneered the Naturalist movement in landscape painting. Unlike his fellow artists who traveled to Italy or throughout France, Dupré visited England for a short but critical period of study. There, he encountered the work of renowned British landscape artist John Constable, another artist in Henry's collection. Dupré employs a low horizon line and dramatic clouds in this work, demonstrating his admiration for and emulation of Constable's atmospheric effects.

The Frick Collection, New York

Henry Clay Frick Bequest, 1897.1.36

Purchased 1897 by Henry Clay Frick

Jean-Marc Nattier

French (1685–1766)

Elizabeth, Countess of Warwick, 1754

Oil on canvas



Elizabeth Greville, Countess of Warwick (1720-1800), *née* Hamilton, was the wife of Francis Greville, 1st Earl of Warwick in England. As usual with British nobility, Elizabeth had her portrait painted by notable artists of the day. Nattier is most well-known for his portraits of French aristocracy, particularly noblewomen. This portrait is typical of his style—rosy cheeks, powdered hair, demure gaze—which tended to conform to idealized notions of female beauty. Aristocratic portraits appealed to wealthy American collectors in the Gilded Age, who sought to imbue their residences with an air of nobility.

The Frick Collection, New York

Henry Clay Frick Bequest, 1899.1.90

Purchased 1899 by Henry Clay Frick

Follower of Rembrandt van Rijn

Portrait of a Young Artist, 1650s

Oil on canvas



The portrait depicts an unknown artist absorbed in his work. He holds a paintbrush between the thumb and forefinger of his right hand and cradles his sketchbook in both hands; behind him, a pile of paintbrushes lies on the table. Originally thought to be by Rembrandt, it was likely painted by someone in his circle eager to approximate his style. At the turn of the century, works by the Dutch master were in high demand, with a large concentration found in the homes of wealthy American collectors. Henry's purchase of this canvas in 1899 signaled a shift in his development as a collector. Previously he favored the work of contemporary French Academic and Barbizon painters. The Fricks displayed this painting against a rich, velvet backdrop in the parlor at Clayton.

The Frick Collection, New York

Henry Clay Frick Bequest, 1899.1.96

Purchased 1899 by Henry Clay Frick

Emile Friant

French (1863-1932)

Chagrin d'Enfant, 1898

Oil on panel



This painting is an example of Henry collecting the work of living, successful, academically-trained artists. He purchased this painting in August 1899, after it had been exhibited in the Salon of the Société National des Beaux-Arts. This is one of two paintings by Friant that hung at Clayton. The other, *Sweet Thoughts*, appears to have been installed at Clayton but never purchased; Henry returned it to the dealer in 1901. By 1899, the 26-year-old artist had won several important awards and was in the midst of a successful career as both painter and etcher. The subject of the painting, an older sister consoling her sibling, might have particularly appealed to Henry as he was raising his family.

The Frick Pittsburgh, 1984.12

Purchased 1899 by Henry Clay Frick

French

Pair of Andirons, c. 1710

Gilt bronze



Henry Clay Frick worked with many of the leading art dealers of the day to build his incomparable collection. He purchased extraordinarily fine decorative art objects to complement his Old Master paintings. Designed and used as the front of an andiron (the metal support that holds wood in a fireplace), these objects are works of art in their own right. The sculptures represent the story of Zeus, king of the gods, assuming the form of an eagle to abduct the beautiful Greek youth Ganymede and nymph Aegina. These andirons adorned the fireplace in Adelaide Frick's boudoir in their New York home.

The Frick Collection, New York

Henry Clay Frick Bequest, 1918.6.01-.02

Purchased 1918 by Henry Clay Frick

MILLET

Between 1897 and 1908, Henry acquired an exceptional collection of ten works on paper and one oil painting by French Barbizon artist Jean-François Millet. Exhibited here together for the first time, these works present an idyllic vision of labor and landscape that contrasts with Henry's industrial practices, which exploited workers and the land.

The Gilded Age brought unprecedented industrial development and economic growth to America, but it was the industrialists, not the workers, who benefited from this boon. In 1890, the wealthiest 10% of Americans controlled more than 70% of the nation's wealth; by 1900, they would own nearly 90%. Henry was among the many captains of industry who amassed astonishing fortunes by exploiting laborers, busting unions, and risking safety in the name of increased production and efficiency.

Although they seem in direct contrast to Henry's notorious personality as a staunch opponent of labor, he was among many 19th-century industrialists who collected such bucolic scenes. There was a perceived virtuousness in rural life and art historians have posited that these nostalgic, contemplative depictions offered respite in an increasingly industrialized world.

Jean-François Millet

French (1814–1875)

Flight of Crows (La Nuée de Corbeaux or La Fermière), c. 1866

Pastel and conté crayon on blue-gray wove paper



This is the first of the ten Millet works on paper purchased by Henry Clay Frick. Millet's mastery of landscape is on full display. The setting sun glows on the horizon, shedding golden highlights on the figures in the foreground. Millet uses color in an innovative way that precedes the Impressionists—flicks of green, red, and yellow dot the field; touches of mauve are behind the trees.

Although the composition evokes the timeless qualities of an autumn day—leafless trees, withering grass, crows soaring across the sky—it relates to some of Millet's most controversial works. The image of a landless country woman forced to follow her cows around the fringes of cultivated fields occurs frequently in Millet's oeuvre, and was often criticized as "inappropriate."

The Frick Pittsburgh, 1984.6

Purchased 1897 by Henry Clay Frick

Jean-François Millet

French (1814–1875)

Shepherd Minding his Sheep,

c. 1863-66

Pastel, conté crayon, and pen and ink on
dark buff wove paper



Although Millet, like many Barbizon artists, is well known for his shepherds and sheep, his compositions are rarely repetitive. In this example, sheep meander through a gap in an aged stone wall. The animals are remarkably individuated, and this sense of activity in the lower half of the drawing is in marked contrast to the stillness of the shepherd and his dog. Millet used the dark buff paper to his advantage—allowing unworked areas of the sheet to remain in the ground, sky, sheep, and along the back of the shepherd.

The Frick Pittsburgh, 1984.5

Purchased 1898 by Henry Clay Frick

Jean-François Millet

French (1814–1875)

Gleaner Returning Home with Her

Grain, c. 1857–62

Conté crayon on dark cream laid paper



Silhouetted against a soft evening sky, the young gleaner in this drawing stands with graceful, almost heroic composure. Her poise and calm belies the difficulty of the work she is doing. A glimpse at the physical struggle involved in gleaning is visible in the two figures at the left. The barefoot peasant in the field is an anomaly in Millet's work. He knew well that the sharp stubble of harvested grain would cut bare feet, and no harvester or gleaner would venture into the field without sabots (wooden clogs) for protection.

The Frick Pittsburgh, 1984.7

Purchased 1904 by Henry Clay Frick

Jean-François Millet

French (1814–1875)

Departure for Work (Le Matin), c. 1857-1858

Conté crayon and pastel on cream laid paper



This composition recalls the New Testament's story of Joseph and Mary on their Flight into Egypt. Millet transformed contemporary peasants into religious figures and his audience would not have failed to notice the symbolism. Although this drawing was made before Millet's intense period of working in pastel, his subtlety and control of the medium is apparent. Details of the path, grass, and horizon are suggested with supreme confidence and delicacy, and the weak morning light gently models the figures.

The Frick Pittsburgh, 1984.4

Purchased 1908 by Henry Clay Frick

Jean-François Millet

French (1814–1875)

The Knitting Lesson, c. 1857-58

Conté crayon on dark cream laid paper



Millet made many works based on observations of domestic life with young children. *The Knitting Lesson* treats a theme he visited often. The drawing was undoubtedly inspired by study of his wife, Catherine Lemaire, and one of his six daughters. Millet highlights the intimacy of rural family life and the importance of passing down traditional knowledge and skills. The tiled floor and leaded glass window are probably based on features in Millet's home in the village of Barbizon, southeast of Paris, but they also echo details that appear in 17th-century paintings.

The Frick Pittsburgh, 1984.1

Purchased 1898 by Henry Clay Frick

Jean-François Millet

French (1814–1875)

***Woman Sewing by Lamplight*, 1870– 1872**

Oil on canvas (lined)



Millet created many scenes of peasant women and their families working by lamplight. Similar treatments by Rembrandt and other Dutch painters may have influenced his choice of themes, but ultimately, this picture relates most closely to what the artist was witnessing in his own home. As he wrote to a friend the year the canvas was completed: “I write this, today, November 6th at 9 o’clock in the evening. Everyone is at work around me, sewing, and darning stockings. The table is covered with bits of cloth and balls of yarn. I watch from time to time the effects produced on all this by the light of the lamp. Those who work around me at the table are my wife and grown-up daughters.”

The Frick Collection, New York

Henry Clay Frick Bequest, 1906.1.89

Purchased 1906 by Henry Clay Frick

Jean-François Millet

French (1814–1875)

The Departure (La Sortie), c. 1858-62

Conté crayon and pastel on cream laid paper



This is the last Millet drawing Henry purchased, and it was sold directly to him by the previous owner, Alice Lincoln. Although Millet is known to have said he “abhorred accessories,” this drawing includes various details related to country life—laundry spread out to dry on the fence and bushes, chickens clustered on the pathway, and an interior view of someone at work. Millet’s familiarity with the subject and his accomplishment at figure drawing are revealed through subtle indications of weight and movement. The mother’s body leans slightly to the side to support the child, whose right leg is bent in a way that suggests she is squirming.

The Frick Pittsburgh, 1984.2

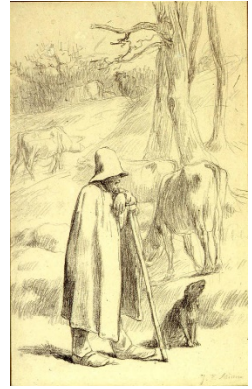
Purchased 1908 by Henry Clay Frick

Jean-François Millet

French (1814–1875)

The Cowherd, c. 1847-49

Conté crayon on buff laid paper



This drawing is one of Millet's earliest with a realistic rural subject. In the 1830s and 40s, most drawings of peasant themes would have been more journalistic—illustrations for agricultural calendars or travel guides. Harkening back to the beggars of 17th-century Dutch paintings, this figure signifies Millet's desire to balance his academic training with his interest in realism.

Although the cowherd is the subject of the composition, and is placed directly in the foreground, he maintains the anonymity that characterizes most of Millet's laborers. His large hat nearly covers his head; what remains visible of his face is shadowed and bearded. His mouth stretches in a yawn, and the arm he rests across the top of his staff appears heavy with fatigue.

The Frick Pittsburgh, 1984.3

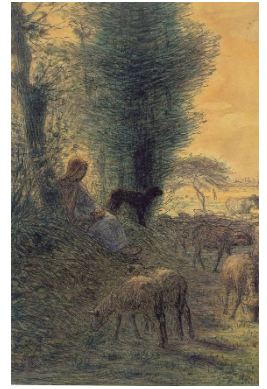
Purchased 1899 by Henry Clay Frick

Jean-François Millet

French (1814–1875)

Resting in the Shade, c. 1860

Watercolor and conté crayon on buff wove paper



During the 1850s and 60s, Millet made several drawings of young women at rest while tending their flocks. What is unusual about this work is its use of color—Millet had been working almost exclusively in black crayon throughout the 1850s. In this drawing, the shepherdess leans against an embankment. Millet's vigorous lines barely distinguish her figure from that of the tree trunk or grass—giving the scene a sense of permanence and inevitability. In the distance, at the right, the village of Barbizon is rendered in miniature.

The Frick Pittsburgh, 1984.85

Purchased 1904 by Henry Clay Frick

Jean-François Millet

French (1814–1875)

Le Puy de Dôme, c. 1866-1868

Conté crayon and pastel on gray wove paper



While Millet and his wife were staying at the spas in Vichy in 1866 for her health, the couple was invited on an excursion to the mountainous Auvergne region. The rugged volcanic peak of the Puy de Dôme, rising 4,800 feet above sea level, dominated the area. In June 1866, Millet wrote to Émile Gavet, his patron and friend: “I have become acquainted with some of the environs of Vichy and have found several very pretty subjects. I make as many sketches as I can, and hope they will supply me with drawings of a different kind from those you already have...” Millet made about 200 working sketches during his three summers at Vichy. This is a finished studio work made for Gavet after the trip.

The Frick Pittsburgh, 1984.8

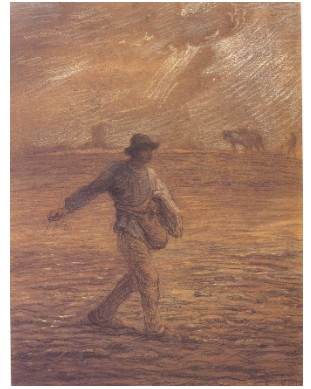
Purchased 1899 by Henry Clay Frick

Jean-François Millet

French (1814–1875)

The Sower, c. 1865

Pastel on tan wove paper



The theme of the solitary sower casting grain in a barren field preoccupied Millet for over twenty years in paintings, drawings, and prints. This is considered to be one of three superb pastel treatments he made of the subject. This sower is set in Barbizon—the tower of Chailly is visible in the background, identifying the setting as the Plain of Chailly. The paper has darkened but was always a rather dark brown, selected to convey an autumnal evening. The figure is less monumental and more naturalistic in its rendering than the celebrated painted version. Millet has used rapid strokes of color to create a dynamic sky, which echoes the gesture of the sower's arm, and warm orange streaks on the horizon to suggest sunset.

The Frick Pittsburgh, 1984.9

Purchased 1899 by Henry Clay Frick

Jean-Charles Cazin

French (1841-1901)

Sunday Evening in the Miners' Village, c.1892

Village, c.1892

Oil on canvas



This contemplative work depicts a couple strolling through a quiet village at night. The mother tenderly cradles her infant. A full moon, partially obscured by a large cloud, lights the scene. The idyllic view sharply contrasts with the reality of the figure's occupancy as a miner. Like Millet's pastels, the work may have held nostalgic appeal for Henry, recalling his upbringing in rural Westmoreland County. Although his name is less familiar today, Cazin was a prominent figure in the late 19th-century artistic world. An 1893 exhibition at the American Art Galleries positioned him as "the giant of modern French painting," and demand for his work soared. Henry purchased at least seven canvases by the artist, three of which are in The Frick Pittsburgh's collection.

The Frick Pittsburgh, 1984.65

Purchased 1895 by Henry Clay Frick

LOVE OF LANDSCAPES

From lush greenery to scenic waterways to pastoral idylls, landscapes captivated Henry throughout his lifetime. This love of landscapes transcended artistic movements and eras. Henry's earliest recorded purchases included views of the local landscape by Pittsburgh-based artists and paintings of the French Barbizon School representing the dense forests of Fontainebleau. As his collection grew, he acquired imposing water scenes by modern British master Turner and quintessential 17th-century Dutch landscapes by Ruysdael and Wouwerman. Henry also collected works by contemporary French and American Impressionist artists, including Monet and Hassam.

While several of these landscapes present people and animals interacting with their environments, their overall mood is serene. Helen once wrote, "My father often rejected pictures that would have caused a discordant note or where the subjects were not pleasing to live with, and because of this, there is a restfulness to the eye and a sense of peace that is felt and enjoyed by all."

Joseph Woodwell

American (1843-1911)

Wagon on a Path at Night, 1895

Oil on canvas



This nocturnal scene was one of several paintings acquired by the Frick family directly from the artist. Born in Pittsburgh, Woodwell studied informally with fellow local artists George Hetzel and David Gilmour Blythe before training at the Académie Julian in Paris, France. While there, he encountered the Barbizon school of landscape painters and developed a love of painting in nature. When he returned to Pittsburgh, he ran a hardware business inherited from his father while continuing to pursue his painting career.

Woodwell was a highly respected figure in the Pittsburgh arts community, exhibiting regularly at the Carnegie Institute. Woodwell was also a neighbor of the Fricks. Henry and Helen would often visit his studio to see his new pictures and listen to stories of his time in France. In her memoirs, Helen wrote, “When my Father and I took walks together, we nearly always headed in the direction of [Woodwell’s] studio and spent hours there looking over his most recent pictures and listening to the tales he told of his early years as a student in Paris.”

The Frick Pittsburgh, 1984.48

Purchased from artist by Henry Clay Frick

Jean-Baptiste-Camille Corot

French (1796–1875)

The Pond, c. 1868–1870

Oil on canvas



Henry expressed an early appreciation for French Barbizon landscapes and he acquired several canvases by Camille Corot. His loosely painted, atmospheric landscapes represented timeless rural views, disconnected from the industrialization and modernization of 19th-century France. Golden light filters through the trees; the leaves appear hazy, formed by Corot's feathery brushstrokes. Flecks of color suggest spring blooms by the side of the pond. Of his approach, Corot wrote: "In nature, seek first of all form; then tones, color, and technique; everything should then be subjected to the sentiment which you experienced. Before any landscape we are moved by a kind of elegant grace."

The Frick Collection, New York

Henry Clay Frick Bequest, 1899.1.26

Purchased 1899 by Henry Clay Frick

Narcisse-Virgile Diaz de la Peña

French (1807–1876)

***Pond of Vipers (La Mare aux Vipères)*, 1858**

Oil on canvas



After meeting Théodore Rousseau in 1837, Diaz joined the group of artists exploring landscape painting around Barbizon, France. His style is defined by weighty brushstrokes and darker, glimpses of wilderness, suggesting the unresolved conflict between man and nature. The Pond of Vipers in the Forest of Fontainebleau was a recurring subject, weighted with a sense of danger and foreboding.

The Frick Pittsburgh, 1984.18

Purchased 1896 by Henry Clay Frick

Charles-François Daubigny

French (1817–1878)

Dieppe, 1877

Oil on canvas



Daubigny spent most of his artistic career capturing the riverscapes and waterways of France from his floating boat studio. The heavy impasto (a painting technique in which the artist applies thick layers of pigment on a surface with visible brushstrokes or palette knife marks) indicates Daubigny's passion for capturing the fleeting effects of color and light. The hazy, atmospheric sky here depicts the industrializing trade city of Dieppe on the Atlantic coast of northern France.

The Frick Collection, New York

Henry Clay Frick Bequest, 1904.1.31

Purchased 1904 by Henry Clay Frick

Philips Wouwerman

Dutch (1619–1668)

***The Cavalry Camp*, 1638–1668**

Oil on oak panel



Dutch artist Philips Wouwerman specialized in military camp scenes. They were highly sought after by 18th-century Parisian collectors. Like most of Wouwerman's camp scenes, this painting offers a placid, picturesque image of war in which compositional unity reinforces a vision of social harmony.

The Frick Collection, New York

Henry Clay Frick Bequest, 1901.1.136

Purchased 1901 by Henry Clay Frick

Joseph Mallord William Turner

British (1755–1851)

***Antwerp: Van Goyen Looking Out for a Subject*, 1833**

Oil on canvas



Turner was 19th-century Britain's greatest land- and seascape artist, depicting both real and imagined landscapes in monumental oil paintings and watercolors. At first glance, this imposing seascape appears to be created from life. However, the title suggests that this was an inventive composition created by Turner. On this canvas, he imagines what the famed 17th-century artist Jan van Goyen would have painted. The choppy sea and gathering grey clouds heighten the drama of the scene. The spires of a city, presumably Antwerp, are visible in the background.

The Frick Collection, New York

Henry Clay Frick Bequest, 1901.1.118

Purchased 1901 by Henry Clay Frick

Salomon van Ruysdael

Dutch (c. 1602–1670)

River Scene: Men Dragging a Net, c.

1667

Oil on canvas



Ruysdael became one of the leading Dutch landscape painters, ushering in the remarkable “tonal” landscapes perfected by Haarlem painters, including Ruysdael and Jan van Goyen (1596-1656) in the mid-17th century. He completed this painting towards the end of his life, showcasing the full scope of his artistic personality. Ruysdael favored river views with trees to one side, often including a realistic cityscape in the background. The composition's idyllic atmosphere belies the arduous task of the men dragging a net through the river to catch fish in the foreground.

The Frick Collection, New York

Henry Clay Frick Bequest, 1905.1.111

Purchased 1903 by Henry Clay Frick

Childe Hassam

American (1859-1935)

***The June Idyll*, 1905**

Oil on canvas



This warm and summery landscape is an outlier in Henry's collection. While he had a lifelong appreciation for Impressionism, he rarely purchased works depicting nude figures. The viewer's eyes are drawn to the sun-dappled nude women at the center of the painting. They play flutes while resting along the banks of a small pond at the end of a lush path through a forest. Hassam spent significant time in Europe, where he encountered the work of the Impressionists. While studying in Paris at the Academie Julian in the late 1880s, he concentrated on figure drawing. Still, Hassam absorbed the Impressionists' love for *plein air* painting (outside in nature), brightening his palette and loosening his brushwork. Henry purchased this painting directly from the artist in 1908, suggesting that he continued to build relationships with artists after the family's move to New York.

The Frick Pittsburgh, 1984.60

Purchased 1908 from the artist by Henry Clay Frick

Claude Monet

French (1840-1926)

Banks of the Seine at Lavacourt, 1879

Oil on canvas



This painting illustrates many typical qualities of an Impressionist work—active, visible brushstrokes, an interest in capturing light effects, and a much brighter palette than was seen in academic painting at the time. In 1879, when Monet made this painting, he was experiencing financial distress and family tensions compounded by his wife's ill health. By the summer of 1879, he was desperate to sell some paintings and worked on a series of views of Lavacourt. His wife's death, financial difficulties, and the gradual disaffection within the Impressionist group led Monet to consider submitting work to the official Salon of 1880. The exhibition featured a larger studio view of Lavacourt, which helped Monet's work gain wider public acceptance. This painting was exhibited at the 1900 Carnegie International exhibition, which may have been where Henry first saw it. He purchased the picture from Durand-Ruel a few months after the exhibition closed.

The Frick Pittsburgh, 1984.61

Purchased 1901 by Henry Clay Frick

Robert Ward van Boskerck

American (1855-1932)

River Landscape, before 1900

Oil on canvas



Henry acquired several paintings by Robert van Boskerck, an American painter who specialized in landscapes and cityscapes. Although he frequently acquired the artist's paintings through art dealer firm Knoedler & Co., he built a relationship with van Boskerck, who inscribed this painting with a friendly message. The bottom right corner reads: "To my friend H.C. Frick, R.W. van Boskerck."

The Frick Pittsburgh, 1984.37

Purchased 1900 by Henry Clay Frick

Childs Frick

American (1883-1965)

House and Piers, c. 1890s

Oil on canvas



One of the most charming landscapes in the Frick family's collection is this view of a house and piers, painted by young Childs Frick. This painting hung over Adelaide Frick's desk in the sitting room at Clayton, adjacent to the landscapes by Monet and Hassam, also in this gallery.

The Frick Pittsburgh, 1984.73

Acquired from the artist by Henry Clay Frick and Adelaide Howard Childs Frick

RISING AMBITION

Around 1900, Henry began to take an interest in paintings by the “Old Masters” (illustrious artists working in Europe before 1800) and in British portraits, both of which were rising in esteem and value. European masterpieces flooded the international art market as cash-strapped aristocrats sold to American collectors eager to acquire cultural capital—by buying up the trappings of noble life in Europe, they legitimized their own newly-acquired wealth. Between 1901 and 1903, Henry significantly altered the character of his collection by returning for credit over a dozen Barbizon and Realist paintings and purchasing in their place his first pictures by Vermeer, Ruysdael, Hobbema, Lawrence, Reynolds, and Gainsborough.

By this time, the walls of Clayton were overflowing, and Henry considered building a larger Pittsburgh house with an art gallery. According to Helen, concern that industrial pollution would harm the paintings influenced the family’s move to New York. In 1905, the Fricks leased the Vanderbilt mansion at 640 Fifth Avenue. The residence had a grand picture gallery, and they filled it with their growing collection. Over the next decade, Henry acquired artworks at an increasingly rapid rate and for prices far higher than he had ever paid before. His purchases often made national newspaper headlines. While Henry relied on his instincts, he developed relationships with many of the most important art dealers of the era, including Roland Knoedler and Charles

Carstairs of M. Knoedler & Co., Durand-Ruel & Sons, L. Crist
Delmonico, and Arthur Tooth & Sons.

Johannes Vermeer

Dutch (1632–1675)

***Girl Interrupted at Her Music*, c.**

1658–1659

Oil on canvas



There are only 36 works attributed to Johannes Vermeer in the world. Henry Clay Frick purchased three. Admired during his lifetime, Vermeer was largely forgotten until the mid-19th century, when he was “rediscovered” by scholars and the art market, notably French art critic and dealer Théophile Thoré (1807–1869). This painting was the first Vermeer to enter Henry’s collection and only the fourth ever Vermeer to enter the United States. The painting was delivered to Pittsburgh and hung for a time in Clayton. Henry purchased it in 1901 from the Paris offices of art dealer Roland Knoedler for \$26,000. He would pay ten times that amount a decade later for his second Vermeer, *Officer and Laughing Girl*.

Vermeer was a master of light, and of delicate, intimate portrayals of domestic interior scenes just like this. *Girl Interrupted at Her Music* displays the qualities that make Vermeer’s paintings so enduringly appealing: the intimate domestic interior, luxurious materials, and enigmatic mood. While the man looks down at the sheet music, the young woman lifts her gaze directly to the viewer, alert and expectant. Light spills in from the window on the left, and shadows fall across the room and its contents, including

sought-after luxury goods like the Chinese porcelain or Delft ewer.

In 1936, The Frick Collection had an opportunity to purchase a fourth Vermeer, which Helen declined, feeling that three sufficed.

The Frick Collection, New York
Henry Clay Frick Bequest, 1901.1.125
Purchased 1901 by Henry Clay Frick

Gabriel Metsu

Dutch (1629–1667)

***A Lady at Her Toilet*, 1648–67**

Oil on canvas



Depictions of a woman at her toilette were popular among collectors, and the topic allowed artists to describe the intimate confines of the Dutch home and its feminine space. Metsu's skilled brushwork and engaging narrative scenes were highly regarded in his lifetime, but the height of his fame came in the 18th and 19th centuries when he was viewed as one of the masters of the Dutch Golden Age. His paintings sold for enormous sums and several of Vermeer's paintings were once attributed to him.

The Frick Collection, New York

Henry Clay Frick Bequest, 1905.1.88

Purchased 1905 by Henry Clay Frick

Jan van Os

Dutch (1744-1808)

Still Life with Fruit, 1769

Oil on canvas



This richly detailed still life is a fine example of the Netherlandish tradition of flower painting. Purchased by Henry in 1896, it marks his first venture into buying Old Masters. It hung in the breakfast room at Clayton, along with two other still lifes. Van Os was a follower of the tradition of Netherlandish flower painting begun by his famous predecessors, Jan Brueghel the Elder (1570-1645) and Ambrosius Bosschaert (1573-1621). Even the smallest details in this painting—insects, flower petals, and water droplets—are perfectly delineated. Typically, Van Os' arrangements show little regard for laws of gravity, illumination, or seasons. He created splendid imaginary arrangements based on individual watercolor studies he made of each specimen.

The Frick Pittsburgh, 1984.29

Purchased 1896 by Henry Clay Frick

Thomas Lawrence

British (1769–1830)

Julia, Lady Peel, 1827

Oil on canvas



This extraordinary portrait of Julia Floyd, Lady Peel (1795–1859), is considered to be Thomas Lawrence’s greatest work of art. The composition was inspired by a Rubens painting known as *Le Chapeau de Paille*, which Peel acquired in 1823. When Lawrence first exhibited at the Royal Academy in 1827, a critic claimed the portrait to be among “the highest achievements of modern art.” Lawrence’s flamboyant and virtuoso style epitomizes the spirit of the Regency period. British portraits of women were extremely popular with Gilded Age collectors.

The Frick Collection, New York

Henry Clay Frick Bequest, 1904.1.83

Purchased 1904 by Henry Clay Frick

Gerard ter Borch

Dutch (1617–1681)

***Portrait of a Young Lady*, c. 1655–70**

Oil on canvas



Ter Borch was famed for his ability to render his sitters' elaborate costumes skillfully. His delicate handling of paint allowed him to deftly recreate the sheen of the young woman's satin dress and the light reflecting off her jeweled earrings. Although her identity is unknown, the rich materials of her outfit and the very fact she was able to commission a painted portrait indicates she was a member of the wealthy Dutch elite.

The Frick Collection, New York

Henry Clay Frick Bequest, 1903.1.113

Purchased 1903 by Henry Clay Frick

FORMING THE FRICK COLLECTION

By 1910, Henry had become the most sought-after collector in the American market and was already considering the future of his collection. In 1913, he commissioned the Beaux-Arts architecture firm of Carrère and Hastings to build a new home on Fifth Avenue at East 70th Street. From the beginning, Henry envisioned the building eventually becoming a public museum.

Henry, Adelaide, and Helen Frick moved into their new home in 1914. That same year, Henry purchased works by Degas, Whistler, Manet, and Renoir, indicating a lifelong interest in Impressionism and contemporary art. From 1915 to 1918, Henry acquired paintings by Titian, Hals, and Van Dyck, and spent millions of dollars on Renaissance bronzes, Chinese porcelains, Limoges enamels, and furniture to complement his collection. He was building a world-class museum to share with the public.

Henry died in December 1919 at the age of 69. In his will, executed in 1915, he dedicated the collection to “encouraging and developing the study of the fine arts...for the use and benefit of all persons.” After his death, a Board of Trustees was established to fulfill his vision. Following Adelaide’s death in 1931, the building was extensively renovated and it opened to the public as The Frick Collection in 1935. The collection has grown over the decades, more than doubling in size since its opening. The works displayed here primarily belong to Henry’s original bequest.

Anthony van Dyck

Flemish (1599–1641)

***Genoese Noblewoman*, 1622–27**

Oil on canvas



Van Dyck was an international star during his lifetime, working for the royal courts in Flanders, Italy, and England. He spent most of his Italian years in Genoa, a thriving Mediterranean port with a significant Flemish community. Trained in the workshop of fellow master artist Peter Paul Rubens, Van Dyck provided the city's noble families with grand portraits. This portrait of an unidentified noblewoman descended in the Cattaneo family of Genoa before being acquired by Knoedler, which sold the canvas to Henry in 1907. Stately portraits of aristocratic men and women were highly desirable to wealthy American collectors in the Gilded Age. Henry purchased no fewer than eight paintings by Van Dyck, more than by any other artist.

The Frick Collection, New York

Henry Clay Frick Bequest, 1907.1.41

Purchased 1907 by Henry Clay Frick

Frans Hals

Dutch (c. 1581–1666)

Portrait of a Man, c. 1660

Oil on canvas



A celebrated portraitist and genre painter, Hals is known for his distinctive loose, bold brushwork. Based in Haarlem, Hals created portraits for burgomasters and wealthy citizens, including leaders of the local beer and textile industries. Hals was in his seventies when he made this monumental portrait of a now unidentified man. His innovative technique is most apparent in the man's sleeves, where voluminous swaths of white fabric burst from fashionable split sleeves. His paintings were widely collected during the Gilded Age. Henry owned four portraits by the Dutch master, all acquired between 1906 and 1918.

The Frick Collection, New York

Henry Clay Frick Bequest, 1917.1.70

Purchased 1911 by Henry Clay Frick

Titian

Italian (c. 1488–1576)

Portrait of a Man in a Red Cap, c. 1510

Oil on canvas



Henry's first foray into collecting Italian Renaissance paintings was a portrait by Titian in 1905. He acquired this second Titian portrait of an unidentified man with a distinctive red hat in 1915. An early portrait by the Italian artist, the subject's contemplative mood and the diffused, gentle play of light over the broadly painted surfaces evoke the style of Titian's Venetian counterpart, Giorgione. Henry purchased the painting from Alice Creelman, who began working as an art dealer to support herself and her three children after the death of her husband, journalist James Creelman. Along with the Titian portrait, she facilitated the sale of the now iconic portrait of Thomas Cromwell by Hans Holbein to Henry. While women's contributions as art dealers, artists, and collectors are critically understudied, exciting new research illuminates their vital and multifaceted role in the art market.

The Frick Collection, New York

Henry Clay Frick Bequest, 1915.1.116

Purchased 1915 by Henry Clay Frick

El Greco

Greek, active in Spain (1541–1614)

***Purification of the Temple*, c. 1600**

Oil on canvas



The Greek painter El Greco represented the popular Biblical theme of the Purification of the Temple several times. El Greco fills this small painting with his distinctive elongated figures, depicted in bright colors. The color palette and rough brushwork imbue the work with dramatic intensity. El Greco had been recently “rediscovered” when Henry purchased this painting in 1909. Very few of the Greek artist’s works were owned in American collections at the time.

The Frick Collection, New York

Henry Clay Frick Bequest, 1909.1.66

Purchased 1909 by Henry Clay Frick

James McNeill Whistler

American (1834–1903)

Symphony in Grey and Green:

The Ocean, 1866

Oil on canvas



Exhibited in London in 1892, this was one of several seascapes Whistler painted in 1866 during a visit to Valparaíso, Chile. The high horizon and spare, asymmetrical composition demonstrate Whistler's interest in Japanese woodblock prints. The sweeping, horizontal brushstrokes and muted palette reinforce the painting's flattened perspective. The butterfly monogram that appears on the painting and the frame was Whistler's signature.

The Frick Collection, New York

Henry Clay Frick Bequest, 1914.1.135

Purchased 1914 by Henry Clay Frick

Edgar Degas

French (1834–1917)

The Rehearsal, 1878–79

Oil on canvas



Henry continued to acquire contemporary art throughout his lifetime, an interest he did not share with his daughter, Helen, who felt strongly that the Impressionists and Post-Impressionists were not worth collecting. *The Rehearsal* is one of many compositions devoted to dance that Edgar Degas produced in the 1870s, apparently fascinated with the mechanization of the human body that the rigorous discipline of ballet imposed. Henry purchased it from the estate of Degas' close friend, Henri Rouart. Although he rarely loaned his collection, Henry lent this work to an exhibition to support women's right to vote, organized by friend, fellow collector, and ardent suffragette, Louise Havemeyer, in 1915.

The Frick Collection, New York

Henry Clay Frick Bequest, 1914.1.34

Purchased 1914 by Henry Clay Frick

Thomas Gainsborough

British (1727–1788)

Study of a Woman Facing Left, possibly Ann Ford (later Mrs. Philip Thicknesse), c. 1760

Black chalk and pencil on buff laid paper



Landscape with Cattle Crossing a Bridge, c. 1785

Oil over black chalk with white chalk highlights on white laid paper



Henry continued to collect works on paper late in life. These exquisite drawings by Gainsborough complemented his extensive collection of large-scale portraits and paintings by the artist. The picturesque, hilly landscape here evokes England's Lake District, a popular tourist destination Gainsborough first traveled to in 1783. Applying layers of oil paint and varnish, he transforms the sheet into a small painting.

The Frick Collection, New York

Henry Clay Frick Bequest, 1913.3.06, .08

Purchased 1913 by Henry Clay Frick

Arthur Devis

British (1712-1787)

Sir Joshua Vanneck and Family at Roehampton House, Putney, c. 1752

Oil on canvas



This painting depicts the Vanneck family on their estate outside London along the Thames. Arthur Devis specialized in "conversation pieces," group portraits meant to appear more natural than formal portraiture. Sir Joshua Vanneck, a wealthy merchant, is shown on the left. With him are his six children, two sons-in-law, and his sister (Vanneck's wife died two years before the date of this painting). Devis beautifully captures the family's pride in their material success—property, learning, and finery. Conversation pieces often borrowed their scale and spatial relationships from 17th-century Dutch cabinet pictures. Although Devis studied and perfected many of the techniques of the Dutch Old Masters, his work could be somewhat formulaic. He relied on props (like the telescope and table pictured here) and portrayed his subjects in a schematic, doll-like way with little sense of realism.

The Frick Pittsburgh, 1984.24

Purchased 1915 by Henry Clay Frick

Jean-Honore Fragonard

French (1732-1806)

Study for the Pursuit Panel, 1771

Oil on canvas



This small work is a study for Fragonard's painting "The Pursuit," one of four wall-sized panels that form "The Progress of Love," now in The Frick Collection. Fragonard was commissioned by Madame Du Barry, Louis XV's mistress, to paint four large canvases for the Château de Louveciennes, near Versailles. He portrayed the "four ages of love": The Pursuit, The Meeting, The Lover Crowned, and Love Letters. Art historians consider the series to be the artist's masterpiece and one of the greatest decorative ensembles of the 18th century. Henry purchased the four panels in 1915 from the estate of J. Pierpont Morgan. Helen acquired this preparatory oil sketch in 1922 from an unidentified dealer.

The Frick Pittsburgh, 1973.2

Purchased 1922 by Helen Clay Frick

Sèvres Porcelain Manufactory

French (1756–present)



Pot-purri á Vaisseau and Vases á Oreilles, c. 1759

Soft-paste porcelain with later gilt-bronze mounts

This boat-shaped vase is one of the most ambitious models created by Sèvres Porcelain Manufactory, designed in 1757 by artistic director Jean-Claude Duplessis. It was among the factory's largest and most technically challenging vessels to produce. The multiple piercings weakened the overall structure and tended to collapse in the kiln. Only twelve were made, ten of which survive today. The early history of this vase is unknown, but it likely belonged to a wealthy aristocrat or financier. Together, these three works were meant to be showcased on a mantel or a piece of furniture in a grouping called a garniture. The Fricks placed theirs in the Fragonard room of their New York residence.

The Frick Collection, New York

Henry Clay Frick Bequest, 1916.9.07-09

Purchased 1916 by Henry Clay Frick

Bertoldo di Giovanni

Italian (c. 1440–1491)

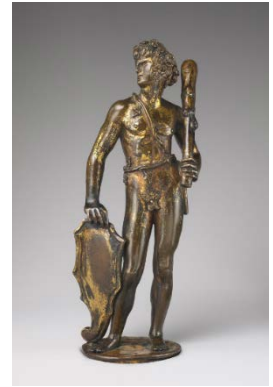
Shield Bearer, c. 1470-80

Bronze with extensive traces of gilding

The Frick Collection, New York

Bequest of Henry Clay Frick, 1916.2.03

Purchased 1916 by Henry Clay Frick



Attributed to Severo Calzetta

Italian, Padua (active 1496–d. before 1538)

Venus with Apple, early 16th century

Gilt bronze

The Frick Pittsburgh, 1991.2

Purchased 1916 by Henry Clay Frick



Renaissance artists revived the ancient Roman bronze casting tradition and small statuettes became quintessential collectors' items in the 15th and 16th centuries. Their intimate scale made them ideal for contemplation or study, often placed on a table or mantle in a *studiolo*—a library or gallery where Renaissance humanists gathered objects that displayed their knowledge of the world. Small-scale replicas of well-known antique sculptures and renderings of mythological figures, including fauns and satyrs (half-human and half-beast), were popular. At the turn of the 20th century, collecting Renaissance bronzes still signified an aura of cultivation and knowledge of

classical subjects. J.P. Morgan had amassed one of the largest collections of Renaissance bronzes in private hands. Henry purchased these two statuettes, along with several others, from Morgan's estate.

Riccio

Italian (1470–1532)

Lamp, c. 1516-24

Bronze

The Frick Collection, New York

Bequest of Henry Clay Frick, 1916.2.18

Purchased 1916 by Henry Clay Frick



Jean Guibert

French, act. c. 1613–1623

Pair of Saltcellars: *The Story of Minos and Scylla, and Allegorical Figures*,
early 17th century

Painted enamel on copper, partly gilded

The Frick Collection, New York

Bequest of Henry Clay Frick, 1916.4.40-41

Purchased 1916 by Henry Clay Frick



Pierre Reymond

French (c. 1513–after 1584)

Plaques: *Christ Crowned with Thorns and The Agony in the Garden*, mid- to late 16th
century

Painted enamel on copper, partly gilded

The Frick Collection, New York

Gift of Dr. and Mrs. Henry Clay Frick II, 2005.4.1-2

Purchased 1916 by Henry Clay Frick



“The essence of our understanding about the bronzes and the Limoges was, I was to have all the finest...”

So wrote Henry to Joseph Duveen in 1916 while negotiating selections from the estate of American financier J. Pierpont Morgan. Because he was more interested in creating a complementary environment for his paintings than individual objects, Henry looked to capitalize on already established collections.

Henry spent millions to acquire large portions from Morgan’s renowned collection of Italian bronzes, Limoges enamels, and Chinese porcelains. These enamels and small bronzes reveal the artistry and craftsmanship of objects that embellished the daily life of wealthy Renaissance nobles and merchants.

HELEN SHAPES A COLLECTION

While Helen's conception of what constituted a first-rate art collection was shaped by her privileged upbringing, she went on to cultivate her own taste and interests. Her lifelong fascination with the art of the early Renaissance in Florence and Siena shaped both The Frick Collection and The Frick Pittsburgh. Unlike her father, Helen was an avid collector of early Italian Renaissance paintings, acquiring several of the finest examples available on the art market in the 1920s and 1930s. Such paintings—regarded as too “Catholic” in subject matter for earlier generations of American collectors—came into fashion as scholarship expanded and paintings came onto the art market after World War I.

Helen cultivated a network of advisors and agents to assist her in acquiring small, luminous fragments of devotional altarpieces for her private collection, sometimes through joint purchases made with her mother, Adelaide. Helen displayed many of the early Italian panel paintings in New York's Frick Art Reference Library before sending them to Pittsburgh in preparation for opening the Frick Art Museum. Here, Helen created a gallery reminiscent of a Florentine palazzo, evoking the warm Italian atmosphere in which these paintings originated. As plans for a museum in Pittsburgh solidified, Helen sought specific acquisitions to fill the gaps in her collection, and added works by Netherlandish and Flemish artists Bellegambe, Vereycke, and Rubens, as well as later Italian Renaissance paintings.

Rainaldo di Rainuccio da Spoleto

Italian (working in Spoleto c. 1265)

***Madonna and Child Enthroned with Four
Scenes of Christ's Passion*, c. 1270**

Tempera on panel with silver leaf



The image on this 13th-century triptych was painted on a silver background, which has turned brown due to the natural oxidation of the metal leaf. Different scenes from Christ's Passion surround the figure of the Virgin Mary. On the left, Judas identifies Christ with a kiss of betrayal leading to his flagellation. On the top right is a scene of the descent from the Cross; the bottom depicts the unusual iconography of the mother of Christ kissing his hand and the entombment.

The Frick Pittsburgh, 1970.52

Purchased 1938 by Helen Clay Frick

Cimabue (Cenni de Peppo)

Italian (c. 1240–c. 1340)

***The Flagellation of Christ*, c. 1280**

Tempera on panel



Helen advocated for the acquisition of Italian Medieval and Renaissance panel paintings as chair of The Frick Collection's collections committee. In 1950, the museum purchased this extremely rare small-scale painting attributed to Cimabue, the forefather of the gold-ground tradition in Italy. This intimate work, depicting the Flagellation of Christ, was originally part of a larger altarpiece used for prayer and contemplation. At some point in its history, the work was cut into panels so the seller could net a larger profit.

The Frick Collection, New York

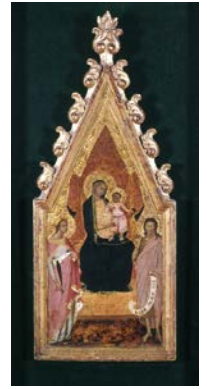
Purchased by The Frick Collection, 1950.1.159

Biagio Goro Ghezzi

Italian (1325-1384 or 1389)

Madonna and Child with Saint Catherine and Saint John the Baptist, c. 1360-1384

Tempera on panel



In this depiction of the popular theme of the Virgin and Child, Ghezzi deviates by depicting Christ as a toddler rather than as an infant. The Sienese artist, who trained in the studio of Pietro (1276-1348) and Ambrogio (1290-1348) Lorenzetti in the 1340s, excelled at minutely rendered details, such as the delicate polka dot pattern on the Virgin's dress. In addition to his impressive miniaturist technique, he was known for his distinctive figural types, which feature elongated necks, almond-shaped eyes, slim noses, and slightly protruding chins. Helen purchased this panel after it was displayed at the inaugural exhibition at the Henry Clay Frick Fine Arts Building at the University of Pittsburgh. At the time, it was attributed to the "Sieneese School." It was reattributed to Ghezzi in the late 20th century, after the artist was rediscovered by scholars in the 1980s.

The Frick Pittsburgh, 1970.68

Purchased 1965 by Helen Clay Frick

Filippo di Memmo, called Lippo Memmi

Italian (1317–1350)

Saint Agnes; Saint Anthony of Padua, 14th
century

Tempera on two panels



These two panels were originally designed for the pinnacle of a large, now-destroyed altarpiece commissioned around 1330 by the Franciscan convent of San Francesco near Siena. Saint Anthony of Padua wears the Franciscan robe and carries a book of his sermons. Saint Agnes, a Roman martyr, holds a lamb, the traditional iconographic symbol of Jesus Christ. It also acts as her saintly attribute, as “Agnes” comes from the Latin *agnus*, meaning “lamb.”

It is certain that Memmi painted the Saint Anthony panel. However, there is doubt about his authorship of the portrait of Saint Agnes. The tonalities of the face and draperies do not appear in other panels by Memmi. This portrait is likely by the hand of an assistant. The overall conception of the altarpiece belongs, nevertheless, to Lippo Memmi.

The Frick Pittsburgh, 1970.38

Purchased 1965 by Helen Clay Frick

Francesco di Vannuccio

Italian (1337–1380)

St. Catherine of Alexandria, 14th century

Tempera on panel



Saint Catherine is shown holding her traditional iconographic attributes—a spiked wheel representing her torture and the palm of her martyrdom. The severe intensity of expression in the figure, characteristic of Francesco di Vannuccio's style, is accentuated by her bold face-on pose. The superb quality of the embossing on the crown, halo, and the Saint's dress is proof of the tremendous craft skills of 14th-century Siennese artists.

This panel was certainly a part of a large polyptych (a painting with many panels). The incised decorative border at the top and sides of the panel is missing on the bottom edge, indicating that the lower portion of the painting has been removed. Differences in the color, shape, and pattern indicate that the frame is a later addition.

The Frick Pittsburgh, 1970.35

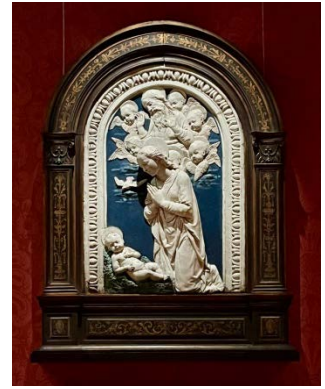
Purchased 1927 by Helen Clay Frick

Studio of Andrea Della Robbia

Italian (c. 1435–1525)

Adoration of the Christ Child, 16th century

Glazed terracotta



The Della Robbia family workshop flourished in Florence for nearly a century, producing expressive sculptures and ceramics. Andrea della Robbia continued the popular and lucrative production of terracotta sculpture covered with enamel glaze, a technique developed by his uncle Luca in the 1430s. These reliefs were often used in churches, homes, and outdoor shrines. This relief is typical of their work—a simple composition placed within an architectural context, in this case a lunette. This relief was previously owned by J. Pierpont Morgan and donated to the Metropolitan Museum of Art. The Met deaccessioned the work in the 1970s; Helen purchased it in 1976 from New York dealers Rosenberg and Stiebel. It was one of the last artworks she would buy for The Frick Art Museum.

The Frick Pittsburgh, 1976.1

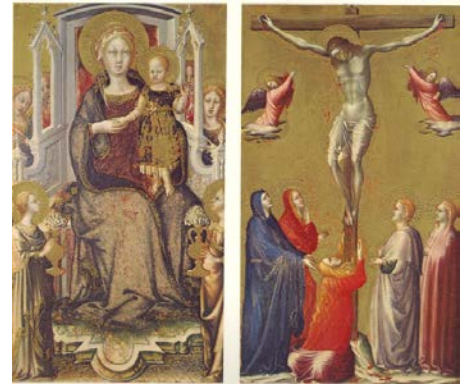
Purchased 1976 by Helen Clay Frick

Arcangelo Cola da Camerino

Italian (active 1416-1429)

The Madonna and Child, Enthroned and Crucifixion, c. 1420-22

Tempera on panel



These panels demonstrate the stylistic dualism found in Florentine art of the early 15th century. On the right, the Crucifixion scene exemplifies the traditional Gothic canons: long vertical lines of the cross and the attending subjects are accentuated by the figure of Mary Magdalene. Her body forms a continuation of the cross and is further extended by her cloak, which falls in a splendid mass at her feet. On the left, one can see Arcangelo di Cola's attempts to integrate the new stylistic principles of the Renaissance: rounded faces of the Virgin and Child reflect a new concern with volume. Nevertheless, the artist still displays a hesitant use of perspective in the depiction of the throne.

The Frick Pittsburgh, 1973.28

Purchased 1930 by Helen Clay Frick

Apollonio di Giovanni

Italian (1415–1465)



Scenes from Homer's Odyssey: Story of Penelope,

c. 1440

Tempera on panel

Apollonio di Giovanni's workshop specialized in producing *cassones* (wedding chests) for wealthy Florentine families. This long and damaged wood panel, cut on its left side, was part of a *cassone*. The panel illustrates the adventures of Homer's Greek hero Ulysses in the famous *Odyssey*—an epic journey through the Mediterranean ending with his return home to Ithaca and his wife, Penelope. Episodes in the story unfold from the left, where the muse Calypso watches as Ulysses (not shown) fells a tree to build a raft for his return to Ithaca. Subsequent scenes show Ulysses being taken in a triumphal chariot to the palace of King Alcinous by the king's daughter and her maids. A banquet at the palace follows. In the next scene, in a setting framed by a Renaissance interior, we see Penelope weaving and unraveling her cloth while awaiting his return. In the last scene, the nurse Eurycleia recognizes Ulysses.

The Frick Pittsburgh, 1973.31

Purchased 1924 by Helen Clay Frick

Sassetta (Stefano di Giovanni di
Consolo)
Italian (1392-1450)

Annunciation, 1400-1450
Tempera on two panels



These two charming panels once formed the upper part of a small altarpiece. Although they have been modified, they are representative of the compositional sense of Sassetta, the leading Siennese painter of the 15th century. Helen purchased this pair of panels in 1925 from advisor and art historian Edward Hutton. She would later inherit Sassetta's *The Virgin of Humility Crowned by Two Angels* from her mother, Adelaide.

The Frick Pittsburgh, 1973.25
Purchased 1925 by Helen Clay Frick

Giovanni di Paolo

Italian (active c. 1420, died 1482)

Nativity, c. 1450

Tempera on panel



Giovanni di Paolo was a master of the Sienese tradition of decorative and precious painting. While many of his Renaissance contemporaries favored a more realistic rendering of spatial relationships, employing accurate linear perspective, Giovanni opted for a narrative composition, loaded with traditional symbols of Christianity to portray the Nativity. At the top of the painting are the wise men leaving Jerusalem in search of Bethlehem, following the star. To the right are two shepherds listening to an angel tell them the news of Christ's birth. A long road leads us to the cave where the same shepherds contemplate the baby with Mary and Joseph. Over the cave, a dove (symbol of the Holy Spirit) and God the Father (surrounded by a crowd of angels) convey the mystical dimension of the scene. Smaller details allude to Christ's arrest and death. Giovanni's training as a miniaturist is reflected in the exquisite details, like the fruit trees, and the meticulously painted peacock.

The Frick Pittsburgh, 1973.30

Purchased 1925 by Helen Clay Frick

Master of the Scrovegni Chapel

Presbytery

Italian (active first quarter of the 14th century)



Madonna and Child with Saints, Scenes from the Life of Christ and the Life of the Virgin, c. 1308

Tempera on panel

Helen and her mother, Adelaide, jointly purchased this altarpiece in 1922. Helen would later reimburse her mother, acquiring the work outright. When consulting Harvard art historian Edward Forbes about this painting, Helen wrote, “Do you consider it as a good little cornerstone on which to build up something worthwhile...and to cultivate an appreciation for the Early Italian Pictures, something which has not yet come my way?” She must have been persuaded as she purchased several other devotional artworks in the following years. The paintings in this section represent some of the earliest artworks Helen bought for herself. Originally thought to be by Giotto (c. 1266–1337), many art historians now believe this work to be painted by an unknown assistant to the master.

The Frick Pittsburgh, 1970.50

Purchased 1922 by Helen Clay Frick
and Adelaide Howard Childs Frick

Matteo di Giovanni

Italian (ca. 1430-1495)

***Madonna and Child with St. Jerome, St. Sebastian, and Angels*, 1452-1495**

Tempera on panel



The Virgin and Child are flanked by Saint Jerome, wearing the traditional red coat of Church cardinals, and Saint Sebastian, recognizable by the arrow protruding from his shoulder. Although the surface of the painting is damaged, the artist's skill at rendering luxurious materials—the Madonna's dress and the crown in Saint Sebastian's hand—is still apparent. The exceptional quality of the gold background is evidence of Matteo di Giovanni's training as a gilder in Siena.

The Frick Pittsburgh, 1970.37

Purchased 1924 by Helen Clay Frick

Master of San Sepolcro

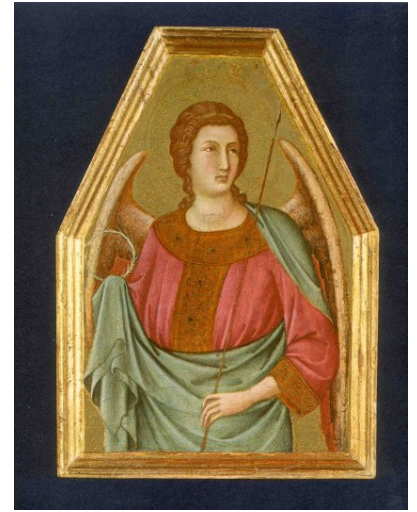
(Follower of Duccio)

Italian (active c. 1330–1350)

Angel with Crown of Thorns and Spear,

14th century

Tempera on panel



This angel is holding a crown of thorns and a spear, two symbols of the Passion of Christ. These attributes, and the direction of the angel's gaze, suggest that the panel was part of a larger composition that was disassembled and dispersed to different collections. The tenderness of the figure, the sinuous lines and richly saturated colors make this painting one of the most seductive works by the Master of San Sepolcro. A late follower of Duccio, in Siena, many of his works have in the past been mistakenly attributed to Duccio himself.

The Frick Pittsburgh, 1973.26

Purchased 1926 by Helen Clay Frick

Hans Vereycke

Flemish (active 1534-1558, died 1561)



Madonna and Child with Angel, Saint

Catherine and Saint Barbara, mid-15th century

Oil on panel

At the time Helen purchased this triptych, it was attributed to the Master of Hoogstraeten. The style of the figures and landscape background have led scholars of Netherlandish art to re-attribute it to the so-called “Master of the Female Half-Lengths.” Evolving scholarship suggests that this invented name represents a group of painters or a workshop active in the Low Countries during the 16th century. Hans Vereycke is one of the artists now associated with this group. This group is known for their small-scale panels that depict female figures with a consistent, stylized beauty. In genre scenes and religious compositions, women frequently appear reading, writing, or playing music, in splendid, early 16th-century dress, with faces partially turned toward the viewer. In religious scenes by Vereycke and his counterparts, the Madonna appears with the same schematic elegance. She is often seated before a luxurious scenic background of the type in the Frick triptych.

The Frick Pittsburgh, 1970.42

Purchased 1970 by Helen Clay Frick

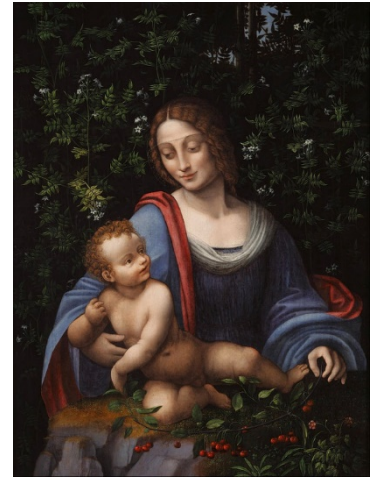
Francesco Melzi

Italian (1493–1570)

Madonna and Child in a Jasmine Bower,

16th century

Oil on panel



Francesco Melzi was a friend and student of Leonardo da Vinci. He specialized in painting half-length female figures in lush natural settings. Like many Renaissance artists, Melzi used a rich symbolic vocabulary to convey meaning. The jasmine bower symbolizes the purity of the Virgin Mary. With its red fruit, the cherry branch alludes to the Passion of Christ and the blood shed to save humanity. The infant Christ has already eaten two cherries, attesting further to his future sacrifice.

The Frick Pittsburgh, 1970.33

Purchased 1965 by Helen Clay Frick

Francesco Bacchiacca

Italian (1494–1557)

Madonna and Child with Saint Elizabeth and Saint John the Baptist, c. 1523- 1530

Oil on panel



In this composition, Bacchiacca, a Florentine artist of the 16th century, is cleverly quoting from paintings by the most influential artists of his time—the head of the Madonna is very similar to those of Leonardo da Vinci, and Saint Elizabeth is modeled after a figure by Andrea del Sarto. The vibrant, saturated colors indicate that Bacchiacca was aware of the development of Mannerism, a late-Renaissance style characterized by a move away from realism towards stylish and artful exaggeration.

The Frick Pittsburgh 1970.51

Purchased 1969 by Helen Clay Frick

Circle of Tintoretto

Italian (1519-1594)

Susannah and the Elders, 16th

century

Oil on canvas



For years, this painting has been consigned to the vault and rarely comes out on view. When Helen purchased this painting in 1965, it was attributed to the Italian master Tintoretto. However, most art experts agree that it is not by Tintoretto, citing the awkward composition and perspective. Scholars have mused that it could be the work of Tintoretto's daughter, Marietta, or a member of his studio. Our knowledge of art and history is constantly evolving, meaning that scholarship is always changing.

The Frick Pittsburgh, 1970.47

Purchased 1965 by Helen Clay Frick

Peter Paul Rubens

Flemish (1577-1640)

Portrait of Charlotte-Marguerite de Montmorency, Princess of Condé, c. 1610

Oil on canvas



Helen acquired this large Rubens portrait later in her life, at a time when American and European collectors and museums eagerly vied for works by the famed artist. This portrait was probably made while the Princess of Condé was in Brussels after her wedding around 1609. Rubens had recently returned from Italy and would become the quintessential Baroque artist of the Counter-Reformation period. Richly dressed in a fashionable low-cut red satin gown with gold embroidery and bedecked with pearls, Charlotte-Marguerite stares directly out at the viewer. She was considered exceptionally beautiful during her lifetime and had fled to Brussels after her marriage to escape the advances of King Henri IV of France. A highlight of this sumptuous portrait is Rubens' gorgeously painted luminous skin.

The Frick Pittsburgh, 1970.49

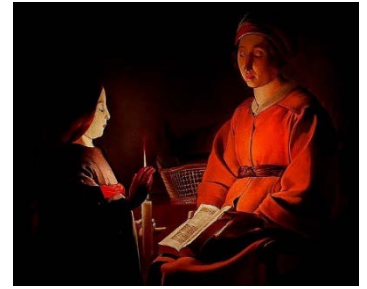
Purchased 1969 by Helen Clay Frick

(Studio of) Georges de la Tour

French (1593–1652)

***The Education of the Virgin*, c. 1650**

Oil on canvas



This painting was attributed to La Tour when it was acquired by the Frick Collection in 1948. Scholars are still divided as to whether this is by the artist, or a replica of a lost original created by La Tour's studio or his son, Étienne (1621 - 1692). La Tour was famed for his dramatic use of lighting in largely austere genre and devotional scenes. His work is clearly influenced by Caravaggio's deft handling of light and shadow, which was adopted by painters in Northern Europe, even those who never made the journey to Italy. The painting's striking use of light imbues the popular theme of St. Anne teaching her daughter, Mary the Virgin, to read the Bible with a hushed aura of reverence.

The Frick Collection, New York

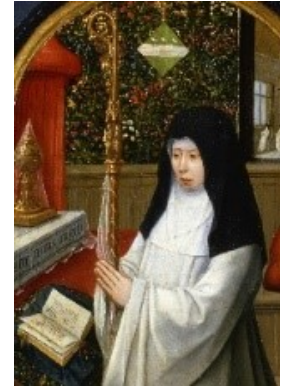
Purchased by The Frick Collection, 1948.1.155

Jean Bellegambe

Flemish (1466/77–1534)

The Virgin and Child with Rosary, Saint Bernard and a Cistercian Monk, and Guillaume Bollart with the Abbess of Flines, Jeanne de Boubais on the reverse, after 1507

Oil on two panels



Bellegambe, the son of a furniture maker, spent his life in Douai where his family home still stands. His patrons were largely the local churches and abbeys that commissioned from his workshop designs for almost every art form, from church furnishings to picture frames and tapestries. An outstanding exponent of the Franco-Flemish style, Bellegambe's work combines the mysticism of the Middle Ages with the sensitive observation of nature and people characteristic of the Renaissance.

The Frick Pittsburgh, 1970.36

Purchased 1965 by Helen Clay Frick

Francesco Guardi

Venetian (1712-1793)

View on the Grand Canal at San Geremia, Venice, 1760-1765

Oil on canvas



Inspired by the success of Canaletto's (1697–1768) images of Venice, Venetian artist Guardi produced picturesque *vedute* (cityscapes) for the tourist trade. Although the artist was little known in his day, his views of 18th-century Venice are now greatly appreciated. Having learned from Canaletto's structured, highly delineated approach, Guardi created a more lyrical style, characterized by his interpretation of Venice as a fairy tale city, bathed in humid light. His paintings incorporate atmospheric qualities and an expressive, animated brushwork. Guardi's mature style is evident in this painting, which captures the spectacle of Venetian life. The area around the Cannaregio—the canal that opens up in the painting's center—is not one of the more popular tourist views of the city, but Guardi's choice of site may have been inspired by Canaletto's earlier painting of the same scene. Henry purchased three Guardi paintings in the last six years of his life. Helen inherited all three, gifting two to The Frick Collection and retaining one for her museum.

The Frick Pittsburgh, 1984.26

Purchased 1918 by Henry Clay Frick

Jean-Baptiste Pater

French (1695-1736)

Rest in the Park (Le Repos dans le Parc),

c. 1728

Oil on canvas



This style of painting, known as *fêtes galantes*, typically features beautifully costumed figures in idyllic landscapes. Pater was noted for his sense of color and *Le Repos dans le Parc* is a fine example, with delicately shaded silk fabrics and a fresh, light touch. Scenes like this, popularized by Jean-Antoine Watteau (1684–1721), exemplify the Rococo period. Domestically scaled, they were made for the apartments and private collections of the wealthy. The subjects, which may seem contrived today, had many references in their social world of garden parties, theatrical entertainments, and balls.

The Frick Pittsburgh, 1970.44

Purchased 1966 by Helen Clay Frick

Jean-Marc Nattier
French (1685-1766)

***Portrait of Marie Leczinska (Leszczyńska),
Queen of France, 1753***
Oil on canvas



Here we see the Queen of France in ordinary dress, without any attributes identifying her as royalty. Marie Leszczyńska (1703–1768) was the daughter of King Stanislas of Poland and wife of Louis XV of France. Nattier was a portraitist of the Royal Family and had completed a full-length portrait of the Queen in 1748. A few years later, the Queen requested another picture. She requested Nattier depict her in “ordinary dress.” The sitter's luminous skin is accented by a black lace scarf looped under her chin. A ladder of red ribbon knots climbs the front of her gown. When Nattier presented this portrait at the Salon in 1753, it was met with unanimous approval from the critics. What is striking with Nattier is less the importance of the royal sitter and more the considerable sensitivity he paid to the woman he represents.

The Frick Pittsburgh, 1977.1
Purchased 1977 by Helen Clay Frick

Attributed to Michel Garnier

French (1753-1819)

A Young Woman Playing a Guitar,

c. 1780

Oil on canvas



This genre scene shows the charm of a Parisian apartment from the 18th century. On the table are books, a globe, rolls of sheet music, and a curious draped object (which may be an instrument). This painting was formerly attributed to Louis-Leopold Boilly. Current scholarship, however, suggests a more convincing attribution to Michel Garnier, known for his views of domestic interiors that convey the pleasures of learning, music, and poetry in the lives of the urban leisure class.

The Frick Pittsburgh, 1970.69

Purchased 1970 by Helen Clay Frick

SHARED PASSION: THE FRICKS AND FRENCH ART

Growing up surrounded by exquisite examples of French 18th-century painting and decorative artworks left an indelible impression on Helen. In addition to inheriting several artworks from her parents, she strategically purchased works that would complement the existing collection. Whereas Helen's Italian paintings are generally restrained, contemplative, and religious, her French art is comparatively light-hearted, exuberant, and focused on romantic love. For The Frick Collection, she advocated for acquisitions that harmonized with her father's collection and gallery spaces. As she began to plan for a museum in Pittsburgh, she selected works of academic distinction and created complementary environments for their display. She detested—and never collected—Impressionist and post-Impressionist art.

Included in her inheritance of objects from her parents was an extraordinary selection of rare Chinese porcelains made for export and the imperial courts. Henry purchased these ceramics in the early 1900s, when he actively sought decorative artworks that matched the superb quality of his paintings.

François Boucher

French (1703–1770)

***A Lady on Her Day Bed*, 1743**

Oil on canvas



This painting was acquired by the Frick Collection two years after it opened to the public in 1935. Boucher depicts an elegantly dressed woman, reclined on a sofa bed, looking provocatively out at the viewer. While it was initially believed to be a portrait of Madame de Pompadour, partly because of Boucher's status as the *Premier peintre du Roi* (First Painter to the King), the work is now considered a small genre scene. Boucher's wife, Marie-Jeanne Buzeau (1716-d. after 1786), may have modeled for her husband. Boucher's clever touches—including the woman's outstretched foot and seductive gaze—aid in his playful take on the classic Renaissance subject of the nude Venus.

The Frick Collection, New York

Purchased by The Frick Collection, 1937.1.139

Jean-Siméon Chardin

French (1699–1779)

Lady with a Bird-Organ, c. 1753

Oil on canvas



In this calm interior scene, a wealthy woman in fashionable attire turns to the right as she rotates the handle of a bird-organ (a device that taught melodies to birds). Her gaze is directed at the barely visible yellow canary in its metal cage by the window. This work was likely commissioned by King Louis XV as a gift for the brother of his mistress, Madame de Pompadour. Chardin's paintings, particularly his genre scenes, were sought by bourgeois, aristocratic, and royal collectors across Europe. This was an early acquisition by The Frick Collection after Henry's death and is quite unlike his typical taste.

The Frick Collection, New York

Purchased by The Frick Collection, 1926.1.22

Carle van Loo

French (1705-1765)

The Arts in Supplication, 1764

Oil on canvas



The various arts—painting, sculpture, music, and architecture—are shown beseeching Fate to save Madame de Pompadour, a favorite mistress of Louis XV and an avid patron of the arts. At the top left, Fate rests on the world; nearby is the urn from which he draws the fortunes of humans. In Roman mythology, the Parcae (goddesses Nona, Decima, and Morta) were thought to control human and divine destinies. Here, they hold the thread of Madame de Pompadour's life: one has the distaff, another spins, and the third holds an open pair of scissors. Fate attempts to intervene and the scene is suspended at this dramatic moment. Madame de Pompadour's brother, the Marquis de Marigny, was Superintendent of the Arts under the King when his sister fell ill. He commissioned the painting in 1764, when Van Loo was First Painter to the King. She died soon after the painting was completed.

The Frick Pittsburgh, 1970.32

Purchased 1966 by Helen Clay Frick

François Boucher

French (1703–1770)

***Pastorale: A Peasant Boy Fishing*, 1732**

Oil on canvas



When he painted this pastoral scene, Boucher was a young man at the start of an illustrious career. The idyllic composition, grand scale, and verdant coloration combine to create a fantastical realm populated by a flirtatious peasant couple. This type of romanticized vision of country life was popular among the French aristocracy and celebrated in poetry, theater, and the visual arts. The painting fully reveals the freshness of Boucher's brushwork and his mastery of textures, evident in the straw basket, lush foliage, soft fabrics, and airy clouds. Boucher received all the honors of the century, including First Painter of the King and Director of the Royal Academy. He applied his talents to various disciplines, designing tapestries, stage sets, and decorations for the royal Parisian interiors. Boucher's work is often regarded as the epitome of French Rococo.

The Frick Pittsburgh, 1972.3

Purchased 1972 by Helen Clay Frick

China, Qing Dynasty

***Display cabinet with miniature vases, bowls,
and snuff bottles***, 18th and 19th century

Porcelain



In 1906, Henry Clay Frick purchased a collection of miniature porcelains from the estate of ceramics connoisseur George B. Warren (1828–1905). He displayed them in two matching cases (one shown here) at Eagle Rock, the Frick family’s summer home in Massachusetts. Warren’s collection of Chinese porcelain was highly regarded among his contemporaries as “an incomparable collection of the highest grades of porcelain in miniature and cabinet sizes.” These miniatures demonstrate the discriminating eye of a knowledgeable collector, which Henry was able to capitalize on. Helen inherited the miniatures and display cases from her parents and moved them to the reception room at Clayton after Eagle Rock was demolished.

The Frick Pittsburgh, 1985.320.1, 1986.557-628

Purchased 1906 by Henry Clay Frick

Chinese, Qing Dynasty

Qianlong Period (1736–1795)

Vases, 18th century

Porcelain with enamel
decoration



Qing Dynasty porcelain rose to an unprecedented level of technical skill in the 1700s, due in large part to developments in enamel technology and an expanded color palette. The addition of a lead-based opaque white expanded the available pigments to an infinite variety, enhancing the painterly quality of the decoration. The ornamentation on this pair of vases is masterful—the flowers and leaves of the peach tree, fruit, and chrysanthemum blossoms are naturalistic and delicately expressive. The peaches hold particular significance as a symbol of longevity and good fortune in China.

The Frick Pittsburgh, 1970.12-.13

Purchased 1965 by Helen Clay Frick

Chinese, Qing Dynasty

Yongzheng Period (1723–1735)

Vase, c. 1730

Porcelain with enamel decoration



The delicate floral decoration on this imperial vase is emblematic of the period. The central medallion depicts two joined bats encircled by seven more. They form a rebus, or visual pun, with a hidden message. The Chinese word for bat is *fu*, a homophone (sounds the same) for the word “happiness.” The pronunciation for “nine” is the same for “long-lasting.” The emblem was most likely intended as wedding wishes for a happy marriage. Henry purchased this vase from Cottier and Company in 1903, along with other furnishings for Clayton.

The Frick Pittsburgh, 1970.11

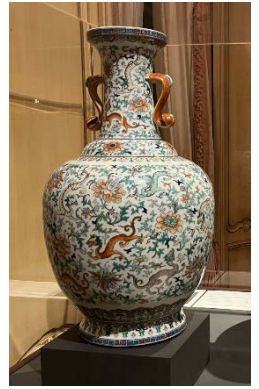
Purchased 1903 by Henry Clay Frick

Chinese, Qing Dynasty

Qianlong Period (1736–1795)

Vase, 18th century

Porcelain with enamel decoration



This superb vase represents the high quality of decoration achieved by ceramic artists during the reign of the Qianlong emperor. Sixteen enameled dragons soar amidst the flowers of the four seasons. The colors are slightly transparent with a lustrous sheen. A six-character seal mark on the bottom indicates that this large vase was made under imperial patronage, possibly for a royal family member or a high-ranking official. The vase was part of the furnishings at Eagle Rock, purchased from an unknown dealer.

The Frick Pittsburgh, 1970.16

Purchased by Henry Clay Frick

FASHIONING ARISTOCRACY AT EAGLE ROCK

Completed in 1906, the Frick family's 104-room summer home at Prides Crossing on Boston's North Shore was more than four times the size of Clayton. The house, named "Eagle Rock," provided the Frick family with near-aristocratic grandeur on a much larger scale than their Pittsburgh home. Henry hired Cottier & Company to furnish the interiors, with input from art dealer and decorator Joseph Duveen. 18th-century British portraits by Gainsborough, Reynolds, Lawrence, and others gave an illusion of noble ancestors. Historic rooms purchased from economically faltering English estates created a sense of the landed gentry.

Henry purchased the 17th-century English paneling in this room from the English decorating firm White, Allom, and Co. in 1919. He intended to use it in his billiard room at Eagle Rock but died before it shipped. In 1924, Adelaide and Helen, with assistance from Duveen, had it installed in the morning room at Eagle Rock.

Helen inherited Eagle Rock and its contents after her mother's death in 1931. In 1938, she took down a wing of the house; in 1969, she had the remainder demolished. Many of the furnishings and artwork once housed in Eagle Rock are now in The Frick Pittsburgh's collection.

William Hogarth

British (1697-1764)

Portrait of Honorable John Hamilton,

c. 1740

Oil on canvas



William Hogarth is best known for his satirical paintings and prints lampooning 18th-century society. Most of his portraits are dated between 1738 and 1743, when he found a ready market for individual likenesses, and display the same keen sense of observation that made him an excellent satirist. The subject of this portrait, John Hamilton (1714-1755), was a captain in the Royal Navy who campaigned for better conditions for his men. Hamilton's informal pose, accented by his unbuttoned coat, creates a lively presence. Henry acquired this portrait as part of a group of works from the estate of art collector and socialite, Virginia P. Bacon (1853-1919). It was then installed in the Frick's summer home, Eagle Rock, and brought to Pittsburgh by Helen Clay Frick in 1952.

The Frick Pittsburgh, 1984.23

Purchased 1919 by Henry Clay Frick

Thomas Gainsborough

British (1727–1788)

Portrait of Sir Richard Brinsley

Sheridan, c. 1785

Oil on canvas



Although Gainsborough preferred creating landscapes, he painted society portraits to earn a living. His full-length portraits set in imaginary landscapes were fashionably elegant and left the artist in high demand. This is the last of seven Gainsborough portraits purchased by Henry Clay Frick between 1903 and 1919. Richard Brinsley Sheridan (1751–1816) was an eminent English lawyer, Member of Parliament, and playwright. He was part of a circle of writers and artists, including Gainsborough, Reynolds, and John Constable. Gainsborough's unorthodox sketchy technique and vigorous brushwork are evident in this work.

The Frick Pittsburgh, 1984.25

Purchased 1919 by Henry Clay Frick

William Beechey

British (1753-1839)

Portrait of a Lady, c. 1795-1800

Oil on canvas



Like other Gilded Age industrialists, Henry was particularly interested in English portraits of young women. Many became available on the art market at the turn of the century, when a series of factors led to cash-strapped aristocrats selling the contents of their English country houses. Henry purchased this portrait from the estate of art collector and dealer Virginia P. Bacon in 1919, along with nine other paintings. Initially thought to be a portrait of Princess Sophia, daughter of George III, by John Hoppner, it is now attributed to William Beechey. The artist uses a formula devised by Sir Joshua Reynolds and George Romney in the late 18th century to express a young lady's simplicity and sensibility. Delicate brushstrokes delineate her white cotton chemise and turban, adorned with strings of pearls, massive pearl drop earrings, and gold jewelry. Her outfit was the height of fashion during the final decade of the 18th century.

The Frick Pittsburgh, 1970.154

Purchased 1919 by Henry Clay Frick

EPILOGUE

As single-collector institutions, The Frick Pittsburgh and The Frick Collection are invariably linked to their individual founders. Both museums originate from a place of privilege, built on the backs of laborers in western Pennsylvania.

Although genuine in the impetus to create something for the public good, many of the principles that guided the founding of our institutions no longer ring true. Today, museums strive to be centers of creativity, thought and conversation, rather than temples of objects chosen by (and to represent) an elite few.

Chinese, Qing Dynasty
Kangxi Period (1662–1722)

Vases, c. 1700

Porcelain with enamel decoration



Henry Clay Frick purchased these vases from the collection of American financier J. Pierpont Morgan in 1915. Slight differences in the decoration indicate that they are not an exact pair. The bright enamel images adorning each jar are typical of Chinese export porcelain. The rich blue ground features fan- and circular-shaped panels of birds, butterflies, and flowers. Motifs like these were copied by European manufacturers in the early 1700s.

The Frick Pittsburgh, 1970.3-4
Purchased 1915 by Henry Clay Frick

Meissen Porcelain Manufactory

Germany (Meissen, 1710–present)



Vases, c. 1735

Porcelain with enamel and gilded decoration

Henry purchased these vases in 1907 through Duveen Brothers from the collection of Rodolphe Kann, a renowned connoisseur of Old Master paintings. Henry would later collect several examples of Sèvres porcelain, but this is the only known example Meissen purchased by him. Europe's first successful porcelain manufactory was established in Meissen, Germany in 1710. Early Meissen products were designed to mimic Chinese and Japanese export ware.

The Frick Pittsburgh, 1970.9-10

Purchased 1908 by Henry Clay Frick

Chinese, Qing Dynasty

Qianlong Period (1736–1795)

Vase, 18th century

Porcelain with enamel decoration



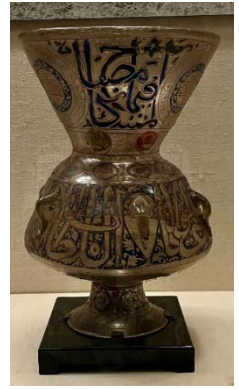
Two pheasants squawk at one another under towering peony blossoms on this tall vase; a pair of magpies, a common symbol for a happy marriage, perch on the opposite side. This was one of many objects Henry purchased from the estate of J.P. Morgan through Duveen Brothers in 1915. The display of his porcelain treasures was important to Henry. In 1918, he spent more than \$24,000 on gilded display stands, some of which could rotate so the viewer could see the object from all angles.

The Frick Pittsburgh, 1987.552

Purchased 1915 by Henry Clay Frick

Syrian

Mosque Lamp, 14th century
Glass with enamel decoration



In the 14th century, colorful enameled glass lamps were commissioned by sultans and elite aristocrats to decorate mosques and public buildings. This lamp was likely made by Persian artists in Syria. It eventually entered the Charles A. Dana collection and was purchased by Islamic antiquities dealer Dirkran Kelekian in an 1898 auction. Kelekian sold it in 1903 with other Islamic objects to the design firm Cottier & Company. When the Fricks hired Cottier to redecorate the interior of Clayton, this lamp was included in the list of objects purchased for the parlor. It eventually moved to Eagle Rock. In this photo, the lamp is displayed atop the piano, surrounded by other objects also in this case.

The Frick Pittsburgh
Purchased 1904 by Henry Clay Frick

Selection of books from the Frick family's library at Clayton



As a wealthy, educated family, the Fricks kept a well-stocked library at all of their residences. The library at Clayton was filled to the brim with novels, biographies, children's books, travel guides, historical texts, and an extraordinary collection of art books. Perusing the titles housed in the family library indicate Henry's early interest in French and British artists, including Millet, Breton, Turner, and Gainsborough. Texts on artists and their output offered opportunities for Henry to educate himself, as well as track which artists were popular with collectors. This informal education was bolstered by his flourishing relationships with art dealers, who would play an increasing role in helping Henry, and later Helen, fill out their collections.

The Frick Pittsburgh

Elizabeth Shoumatoff

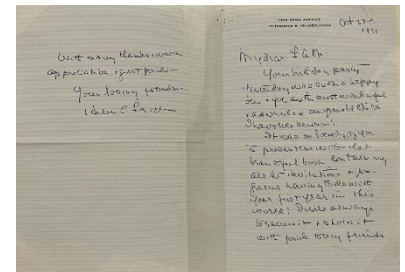
Russian-American (1888-1980)

Portrait of Helen Clay Frick, 1973

Watercolor on paper



Helen Clay Frick's First Birthday Letter to The Frick Art Museum, October 21, 1971



Public Invitation to the Opening of The Frick Art Museum, October 21, 1970 The Frick Pittsburgh

“My Dear F.A.M.,

Your birthday party yesterday was such a happy one & you are the most wonderful & advanced one-year-old child I have ever known! It was so lovely of you to present me with that beautiful book containing all the invitations & programs having to do with your first year in this world! I will always treasure it & show it with pride to my friends.

...

With many thanks & warm appreciation & great pride.

Your loving founder,

Helen C. Frick”