

THE FRICK
COLLECTION
A GUIDE TO
WORKS OF ART
ON EXHIBITION
FRICK MADISON



It is suggested that the rooms be visited in the order indicated by the numbers on the plan, which correspond to numbers preceding the room titles in the following guide.

Some works may be temporarily off view at different times. For descriptions of paintings and sculpture in the collection, see the alphabetical checklist of works on page 32. Works in all other media are described within each room.

The geographic categorizations used in this guide are mostly based on present-day borders. Because of the evolution of national borders over the course of centuries and the crossing of these borders by artists, patrons, sitters, and medals, such simple geographic divisions belie a more complex history of the regions, their artists, and their art.

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Introduction

During the renovation of The Frick Collection's historic buildings at 1 East 70th Street, the museum's home is just five blocks away in the structure designed by Marcel Breuer for the Whitney Museum of American Art. For the first time in almost a century, highlights from the collection are displayed outside the domestic setting of the Frick's Gilded Age mansion. In this temporary location, which we are calling Frick Madison, the rich and varied holdings of the Frick are displayed according to geographic and chronological divisions. Some rooms cut across these boundaries to address the interconnected nature of artistic production. We hope that Frick Madison fulfills Breuer's promise to "transform the vitality of the street into the sincerity and profundity of art." Reconstructing and re-presenting the collection in Breuer's concrete shrine is an unparalleled opportunity to see the Frick's holdings in a new light.

Xavier F. Salomon, *Deputy Director*
and Peter Jay Sharp *Chief Curator*

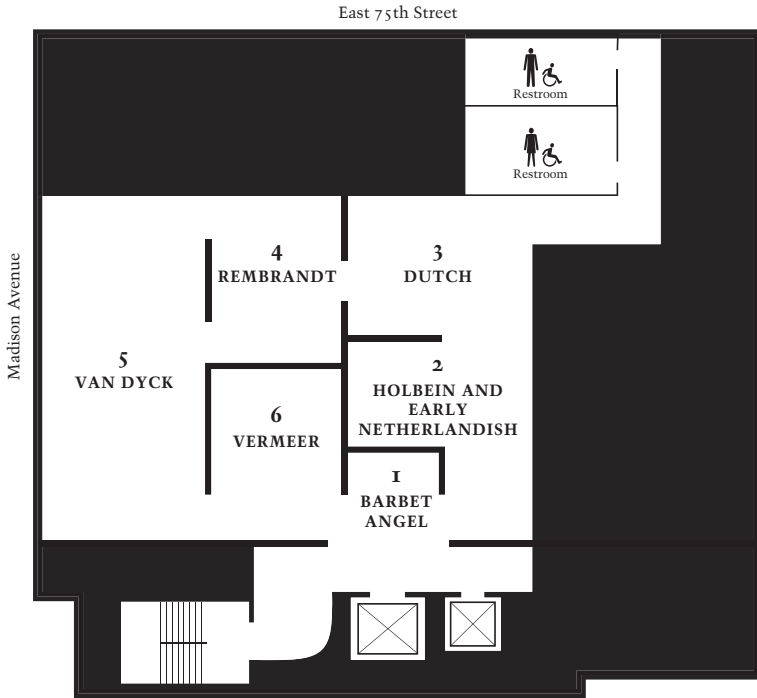
The Breuer Building

Completed in 1966, the granite-clad structure on Madison Avenue and 75th Street is the only building in Manhattan designed by the Bauhaus-trained architect and designer Marcel Breuer (1902–1981). Considered one of this influential architect's most important projects, it is also one of New York's most significant postwar buildings. Breuer's building defies gravity by turning traditional architecture, quite literally, upside down. The dramatic inverted form, punctuated by Breuer's signature angled windows, embodies the modernist principles of minimalism, harmony, and elegance. "New" materials, like concrete, are "humanized"—as Breuer used to say; "old" materials, like wood, find a new role; and traditional forms, while subverted, are also celebrated.

Historical Note

The Frick Collection's permanent home at 1 East 70th Street is the former residence of Henry Clay Frick (1849–1919), the Pittsburgh coke and steel industrialist. Built in 1913–14, the house was designed by the American architect Thomas Hastings in a style reminiscent of European domestic architecture of the 18th century, and the rooms recall British and French interiors of the same period. Henry Clay Frick bequeathed to a Board of Trustees the residence and the art he had collected over a period of forty years for the "use and benefit of all persons whomsoever," permitting the board to add to his collection and make it a center for the study of art and related subjects. Following alterations and additions made by John Russell Pope, the building was opened to the public in 1935. A further extension, including a reception hall, exhibition galleries, and a garden, was completed in 1977. In 2011, the Portico Gallery opened for the display of sculpture and the decorative arts. The current renovation of the historic residence is designed by Selldorf Architects. Adjacent to the collection on East 71st Street is the Frick Art Reference Library, founded in 1920 by Helen Clay Frick as a memorial to her father. The library is one of the foremost resources for the study of European and American art, and its holdings within its fields of concentration are unparalleled. The library is available to the public at Frick Madison, in the Reading Room on the fourth floor.

SECOND FLOOR



SECOND FLOOR

ROOM 1 The Barbet Angel

Cast in 1475 by Jean Barbet, a cannon maker from Lyon, this is a rare, if not unique, example of 15th-century French metalwork, most of which was melted down during the French Revolution. Because of its beauty and rarity, the angel stands as a reminder of the value of preserving material traces of history. A heavenly messenger, as well as one of the Frick's most important sculptures, this angel welcomes you to Frick Madison.

ROOM 2 Holbein and Early Netherlandish Painting (1440–1570)

The northern European paintings in this gallery represent a broad geographic area, including modern-day Germany, Belgium, and the Netherlands, as well as Britain, where the German-born Holbein spent a portion of his career. They share the general characteristics of precision and highly naturalistic depictions of their subjects, ranging from Memling's and Holbein's contemporary sitters to Van Eyck's and David's religious figures to Bruegel's sinewy soldiers.

ROOM 3 Dutch Portraiture and Landscape (1625–65)

Seventeenth-century painters active in the Netherlands worked mainly for the mercantile bourgeoisie based in the wealthy cities of Amsterdam and Haarlem. Frans Hals was among the most celebrated portraitists of the time, while Hobbema and Ruysdael evoked the lyrical beauty of the countryside of the Low Countries.

ROOM 4 Rembrandt

Rembrandt Harmensz. van Rijn (1606–1669) is the most famous of the painters active in 17th-century Amsterdam. Known for his eccentric habits, some of which led to his financial bankruptcy in 1656, he spent the last fourteen years of his life in penury. His large production of self-portraits and portraits is exemplified here by one of his earliest portraits and a late self-portrait. He also painted biblical and historical subjects. The enigmatic *Polish Rider* is one of his most beloved works.

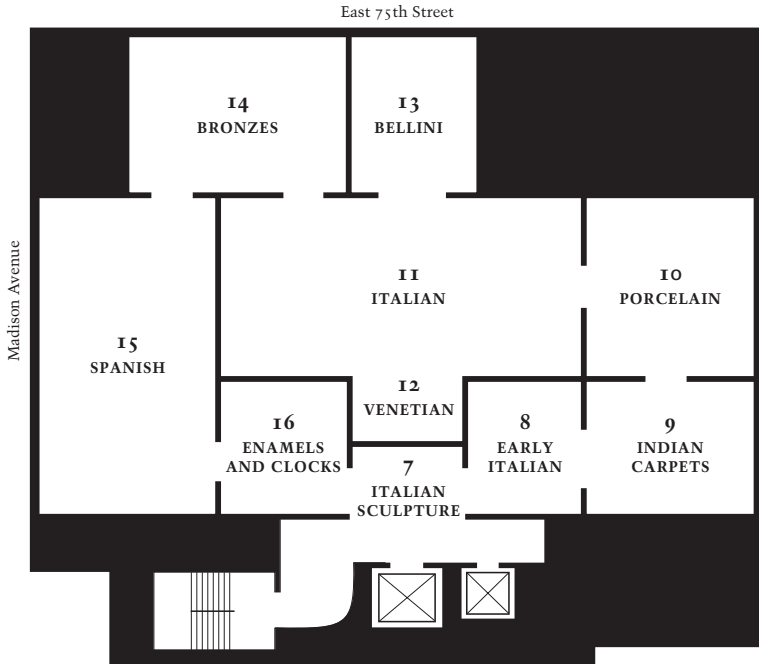
ROOM 5 Van Dyck

Originally from Antwerp, the Flemish painter Anthony van Dyck (1599–1641) was the most gifted artist to emerge from the workshop of Peter Paul Rubens. His short career was spent in Flanders, Italy, and England, where he died in his early forties. Henry Clay Frick owned more works by Van Dyck, who is most celebrated as a portraitist, than by any other European painter. For the first time, the Frick's eight portraits by Van Dyck, spanning all periods of his life, are exhibited together in one room.

ROOM 6 Vermeer

Thirty-four paintings are now widely attributed to Johannes Vermeer (1632–1675), who was active in the city of Delft and is today one of the most celebrated 17th-century Dutch artists. The three paintings in this gallery are of the type for which he is best known: genre scenes of men and women staged in domestic interior spaces. *Mistress and Maid* was the last work that Henry Clay Frick acquired before his death in 1919.

THIRD FLOOR



THIRD FLOOR

ROOM 7 Italian Renaissance Portrait Sculpture (1470s)

This room features three rare pieces dating to the 1470s: one of two surviving female marble busts by Andrea del Verrocchio and two of a handful of female busts by the Dalmatian-born Francesco Laurana. The surviving sculptures of this type—the original polychromy of which has, in many cases, been stripped to meet all-white neoclassical aesthetics—illustrate the stylistic variety of artists of the period, as well as the varying expectations of the clients who commissioned such portraits.

ROOM 8 Early Italian Religious Painting (1280–1470)

A number of important early Italian paintings were acquired after the death of Henry Clay Frick, mostly by his daughter, Helen Clay Frick, who—unlike her father—was very fond of paintings from this period. The precious materials applied to these paintings, which are traditionally referred to as “gold grounds,” evoke a sacred space that lies beyond the natural world. Most of these works were produced for towns in central Italy, such as Siena, Pisa, San Severino Marche, and Borgo San Sepolcro.

ROOM 9 Indian Carpets (1630–50)

Made with silk and pashmina wool in 17th-century northern India, these two extraordinary carpets are the Frick’s most important works of art of Asian origin. Long imported from Persia, carpets began to be woven in India under the Mughal emperors.

Northern India. *Carpet with Trees*, ca. 1630. Silk (warp and weft) and pashmina (pile). Purchased 1916, Henry Clay Frick Bequest. This fragment of what was once a larger carpet, produced for a member of the royal family, reflects the extraordinary quality of carpet weaving during the reign of Shah

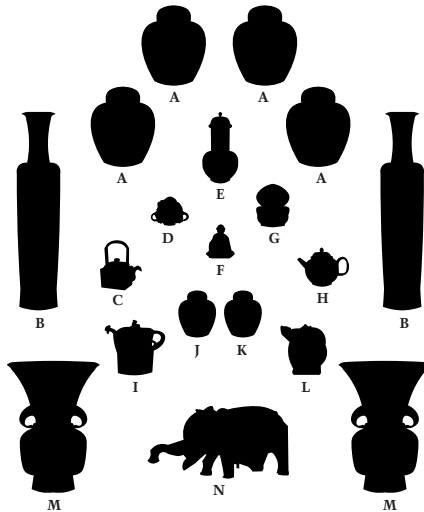
Jahan (r. 1628–58). Against the rich, dark red background are naturalistic depictions of trees, including cypresses and yellow peach-like and pink plum-like trees.

Northern India. *Carpet with Flowers*, ca. 1650. Silk (warp and weft) and pashmina (pile). Purchased 1916, Henry Clay Frick Bequest. Because of their constant use in palaces and mosques, only about five hundred Mughal carpets survive today. This beautiful and rare fragment with elegant floral designs typical of the Mughal court depicts seven species of plants.

ROOM 10 European and Asian Porcelain (ca. 1500–ca. 1900)

Porcelain has been produced in China and Japan since at least the 1st century. Examples that reached Europe in the 13th century were widely admired for their translucence and durability. Considered a luxury material, porcelain continued to be imported from Asia until the early 18th century, when Europeans learned how to produce it, in Dresden, Germany, in 1708. The formula for porcelain-making quickly spread across Europe. In western collections, porcelain is often displayed in aesthetic ensembles, with shapes and colors juxtaposed in what became known as “Porcelain Rooms.”

SOUTH WALL
RIGHT PANEL



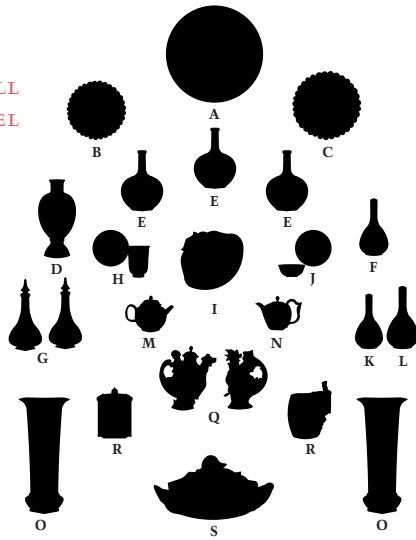
South Wall, Right Panel

- A. **Chinese**, Qing Dynasty (1644–1911). *Four Covered Jars with Blue and White Decoration*, 18th century. Purchased 1915, Henry Clay Frick Bequest.
- B. **Meissen Porcelain Manufactory**, *Pair of Vases*, ca. 1725–30. German. Gift of Henry H. Arnhold, 2014.
- C. **Meissen Porcelain Manufactory**, *Teapot*, ca. 1713–15. German. Gift of Henry H. Arnhold, 2019.
- D. **Meissen Porcelain Manufactory**, *Two-Handled Bowl with Cover*, 1735 or 1738. German. Gift of Henry H. Arnhold, 2019.
- E. **Meissen Porcelain Manufactory**, *Vase with Cover*, ca. 1725. German. Gift of Henry H. Arnhold, 2016.
- F. **Meissen Porcelain Manufactory**, *Incense Burner in the Form of a Seated Buddhist Divinity*, ca. 1715–20. German. Gift of Henry H. Arnhold, 2019.
- G. **Meissen Porcelain Manufactory** after a model by **Johann Gottlieb Kirchner**, 1706–1768, *Snuffbox with Gilt-Metal Mount and Cover*, ca. 1737–40. German. Gift of Henry H. Arnhold, 2019.
- H. **Meissen Porcelain Manufactory**, *Teapot*, ca. 1713. German. Gift of Henry H. Arnhold, 2019.
- I. **Chinese**, Dehua. *Teapot*, ca. 1700. Gift of Henry H. Arnhold, 2019.
- J. **Meissen Porcelain Manufactory**, *Tea Caddy with Cover*, ca. 1715. German. Gift of Henry H. Arnhold, 2019.
- K. **Meissen Porcelain Manufactory**, *Tea Caddy with Cover*, ca. 1715. German. Gift of Henry H. Arnhold, 2019.
- L. **Meissen Porcelain Manufactory**, *Teapot*, ca. 1715. German. Gift of Henry H. Arnhold, 2019.
- M. **Meissen Porcelain Manufactory**, *Pair of “Birdcage” Vases*, after 1730. German. Gift of Henry H. Arnhold, 2014.
- N. **Du Paquier Porcelain Manufactory**, *Elephant-Shaped Wine Dispenser*, 1740. Austrian. Gift of Melinda and Paul Sullivan, 2016.

South Wall, Left Panel

- A. **Meissen Porcelain Manufactory**, *Dish from the “Red Dragon” Service*, ca. 1730–35. German. Gift of Henry H. Arnhold, 2019.
- B. **Meissen Porcelain Manufactory**, *Fluted Dish*, ca. 1729–30. German. Gift of Henry H. Arnhold, 2014.

SOUTH WALL
LEFT PANEL



C. **Japanese**. *Fluted Dish*, ca. 1700. Gift of Henry H. Arnhold, 2014.

D. **Meissen Porcelain Manufactory**, *Vase*, ca. 1723. German. Gift of Henry H. Arnhold, 2019.

E. **Meissen Porcelain Manufactory**, *Three Vases*, ca. 1730–35. German. Gift of Henry H. Arnhold, 2014.

F. **Meissen Porcelain Manufactory**, *Bottle Vase*, ca. 1730. German. Gift of Henry H. Arnhold, 2014.

G. **Meissen Porcelain Manufactory**, *Pair of Bottles with Stopper*, ca. 1724. German. Gift of Henry H. Arnhold, 2014.

H. **Meissen Porcelain Manufactory**, *Beaker and Saucer*, ca. 1723. German. Gift of Henry H. Arnhold, 2019.

I. **Meissen Porcelain Manufactory**, *Shell-Shaped Dish*, ca. 1739. German. Gift of Henry H. Arnhold, 2014.

J. **Meissen Porcelain Manufactory**, *Tea Bowl and Saucer*, ca. 1735. German. Gift of Henry H. Arnhold, 2014.

K. **Meissen Porcelain Manufactory**, *Four-Sided Bottle*, ca. 1720–25. German. Gift of Henry H. Arnhold, 2014.

L. **Meissen Porcelain Manufactory**, *Four-Sided Bottle*, ca. 1730. German. Gift of Henry H. Arnhold, 2014.

M. **Meissen Porcelain Manufactory**, *Teapot with Cover*, ca. 1724. German. Gift of Henry H. Arnhold, 2014.

N. **Meissen Porcelain Manufactory**, *Teapot with Cover*, ca. 1725–30. German. Gift of Henry H. Arnhold, 2014.

O. **Meissen Porcelain Manufactory**, *Pair of Vases*, ca. 1725. German. Gift of Henry H. Arnhold, 2014.

P. **Du Paquier Porcelain Manufactory**, *Tobacco Box*, ca. 1730. Austrian. Gift of Melinda and Paul Sullivan, 2016.

Q. **Meissen Porcelain Manufactory** after a model by **Johann Gottlieb Kirchner**, 1706–1768, *Mustard Pot and Cruet*, ca. 1737–39. German. Gift of Henry H. Arnhold, 2016.

R. **Du Paquier Porcelain Manufactory**, *Tankard*, ca. 1730–35. Austrian. Gift of Melinda and Paul Sullivan, 2016.

S. **Du Paquier Porcelain Manufactory**, *Tureen and Stand*, ca. 1730–35. Austrian. Gift of Melinda and Paul Sullivan, 2016.

East Wall

Bernard van Risenburgh II, after 1696–ca. 1766, and **Bernard van Risenburgh III**, active 1764–ca. 1800. French. *Pair of Cabinets*, ca. 1764. Oak with veneered ebony, tulipwood, amaranth, and padouk; lacquer, gilt bronze, marble. Purchased 1918, Henry Clay Frick Bequest. These may be the last two pieces of furniture made by the celebrated cabinetmaker Bernard van Risenburgh II, before he retired and sold his workshop to his son Bernard van Risenburgh III in 1764. The cabinets display eight panels of black-and-gold Japanese lacquer of exceptional quality.

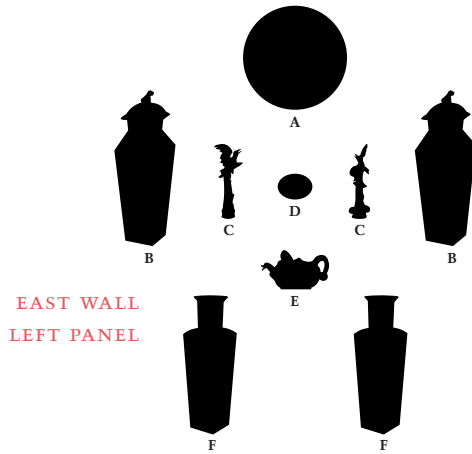
East Wall, Left Panel

A. **Du Paquier Porcelain Manufactory**, *Charger from the Trivulzio Service*, 1735. Austrian. Gift of Melinda and Paul Sullivan, 2016.

B. **Chinese**, Qing Dynasty (1644–1911). *Pair of Square Vases with Covers*, probably 19th century. Purchased 1916, Henry Clay Frick Bequest.

C. **Meissen Porcelain Manufactory** after a model by **Johann Joachim Kändler**, 1706–1775, *Two Birds of Paradise*, ca. 1733. German. Gift of Henry H. Arnhold, 2016.

D. **Meissen Porcelain Manufactory**, *Brush Handle from the Toilette Service Sent to the Queen of Naples*, ca. 1745–47. German. Gift of Henry H. Arnhold, 2016.



E. **Meissen Porcelain Manufactory**, *Teapot*, ca. 1729–31. German. Gift of Henry H. Arnhold, 2014.

F. **Chinese**, Qing Dynasty (1644–1911). *Two Square Vases*, probably 19th century. Purchased 1916, Henry Clay Frick Bequest.

East Wall, Center Panel

A. **Chinese**, Qing Dynasty (1644–1911). *Vase*, probably 19th century. Purchased 1915, Henry Clay Frick Bequest.

B. **Chinese**, Qing Dynasty (1644–1911). *Pair of Vases*, probably 19th century. Purchased 1915, Henry Clay Frick Bequest.

C. **Chinese**, Qing Dynasty (1644–1911). *Quadrilateral Vase*, probably 19th century. Purchased 1915, Henry Clay Frick Bequest.

D. **Chinese**, Qing Dynasty (1644–1911). *Cylindrical Vase*, probably 19th century. Purchased 1915, Henry Clay Frick Bequest.

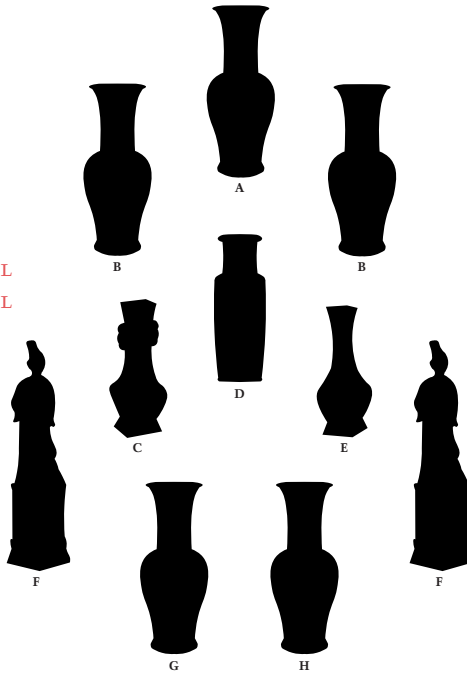
E. **Chinese**, Qing Dynasty (1644–1911). *Quadrilateral Vase*, probably 19th century. Purchased 1915, Henry Clay Frick Bequest.

F. **Chinese**, Qing Dynasty (1644–1911). *Two Figures of Ladies on Stands*, 18th century. Purchased 1918, Henry Clay Frick Bequest.

G. **Chinese**, Qing Dynasty (1644–1911). *Vase*, probably 19th century. Purchased 1915, Henry Clay Frick Bequest.

H. **Chinese**, Qing Dynasty (1644–1911). *Vase*, probably 19th century. Purchased 1915, Henry Clay Frick Bequest.

EAST WALL
CENTER PANEL

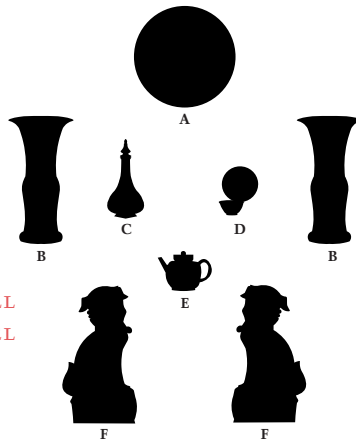


East Wall, Right Panel

A. **Du Paquier Porcelain Manufactory**, *Charger from the Trivulzio Service*, 1735. Austrian. Gift of Melinda and Paul Sullivan, 2016.

B. **Chinese**, Qing Dynasty (1644–1911). *Pair of Vases*, 18th century. Purchased 1916, Henry Clay Frick Bequest.

EAST WALL
RIGHT PANEL



C. Meissen Porcelain Manufactory, *Black-Glazed Bottle with Stopper*, ca. 1711–13. German. Gift of Henry H. Arnhold, 2014.

D. Meissen Porcelain Manufactory, *Black-Glazed Tea Bowl and Saucer*, ca. 1711–13. German. Gift of Henry H. Arnhold, 2014.

E. Meissen Porcelain Manufactory, *Black-Glazed Teapot with Cover*, ca. 1711–13. German. Gift of Henry H. Arnhold, 2014.

F. Chinese, Qing Dynasty (1644–1911). *Pair of Lions*, 18th century. Purchased 1915, Henry Clay Frick Bequest.

North Wall

A. Chinese, Qing Dynasty (1644–1911). *Four Covered Jars with Famille Rose Decoration*, 18th century. Purchased 1915, Henry Clay Frick Bequest.

B. Chinese, Qing Dynasty (1644–1911). *Four Covered Jars with Famille Rose Decoration*, 18th century. Purchased 1915, Henry Clay Frick Bequest.

C. Meissen Porcelain Manufactory, decorated by **Johann Gregorius Höroldt**, 1696–1775, *Four Small Bowls*, ca. 1726. German. Gift of Henry H. Arnhold, 2014.

D. Meissen Porcelain Manufactory, *Tankard with Silver-Gilt Cover and Mounts*, ca. 1725–30. German. Gift of Henry H. Arnhold, 2019.

E. Du Paquier Porcelain Manufactory, *Pair of Flasks with Relief Portraits of Emperor Charles VI and Empress Elisabeth Christine*, 1725–30. Austrian. Gift of Melinda and Paul Sullivan, 2016.

F. Meissen Porcelain Manufactory, *Bowl and Saucer*, ca. 1720. German. Gift of Henry H. Arnhold, 2019.

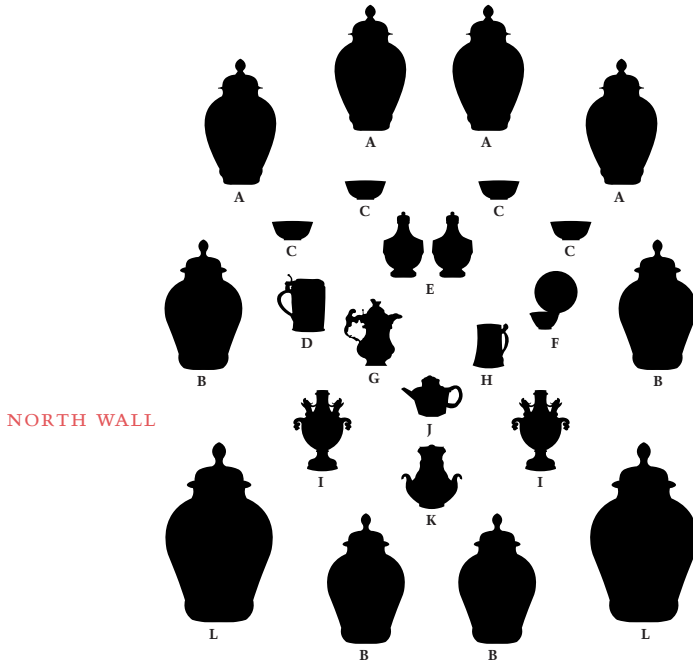
G. Du Paquier Porcelain Manufactory, *Ewer*, 1725–30. Austrian. Gift of Melinda and Paul Sullivan, 2016.

H. Du Paquier Porcelain Manufactory, *Tankard*, 1725–30. Austrian. Gift of Melinda and Paul Sullivan, 2016.

I. Du Paquier Porcelain Manufactory, *Pair of Pot-Pourri Vases with the Arms of Archbishop Imre Esterházy of Galántha*, 1735. Austrian. Gift of Melinda and Paul Sullivan, 2016.

J. Du Paquier Porcelain Manufactory, *Teapot*, 1720–25. Austrian. Gift of Melinda and Paul Sullivan, 2016.

K. Du Paquier Porcelain Manufactory, *Tulip Vase*, 1725. Austrian. Gift of Melinda and Paul Sullivan, 2016.



L. **Chinese**, Qing Dynasty (1644–1911). *Two Large Covered Vases with Famille Rose Decoration*, 18th century. Purchased 1915, Henry Clay Frick Bequest.

West Wall

Attributed to **André-Charles Boulle**, 1642–1732. French. *Pair of Octagonal Pedestals*, after 1686–1715, with possible late 18th-century modifications. Fir veneered with turtle shell, brass, ebony, and ebonized fruitwood; gilt bronze. Purchased 1916, Henry Clay Frick Bequest.

Chinese, Qing Dynasty (1644–1911). *Two Covered Jars with Famille Rose Decoration*, 18th century. Purchased 1915, Henry Clay Frick Bequest.

ROOM 11 Italian Art (1510–70)

This grand gallery displays the Frick's masterpieces of Italian Renaissance painting: portraits by Bronzino and Titian and the allegories of Paolo Veronese. They are juxtaposed with large bronze portraits created in Italy at the same time. The influence of 16th-century Italian art was felt across Europe, as exemplified by Jonghelinck's bust of the Duke of Alba, made for a Spanish patron by a Flemish artist following Italian prototypes. At the center of the room, Francesco da Sangallo's *St. John Baptizing* is placed atop a faithful replica of its original base, the marble holy water font in Santa Maria delle Carceri, in the Tuscan town of Prato.

ROOM 12 Venetian Art (1730–70)

In the 18th century, Venice was one of the focal points of the Grand Tour undertaken by upper-class Europeans as part of their education. Painters like Francesco Guardi produced views of the city for these visitors, while Rosalba Carriera was renowned for producing portraits. Giambattista Tiepolo focused on grand allegorical paintings and decorated a number of European courts, from Würzburg in Germany to Madrid in Spain.

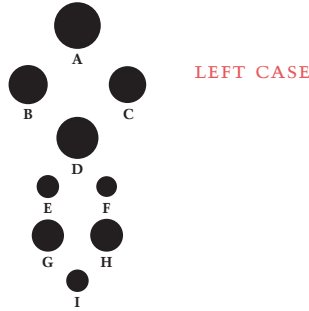
ROOM 13 Bellini's *St. Francis*

Giovanni Bellini's *St. Francis in the Desert*, one of the Frick's most important and beloved works of art, lyrically depicts the relationship between human beings and nature. It was painted in the late 1470s, possibly for the remote church of San Francesco del Deserto, in the Venetian lagoon. It is displayed here in splendid isolation, paired with one of the iconic trapezoidal windows Marcel Breuer conceived for the building. The divine light in the painting merges with the natural light of Manhattan.

ROOM 14 Bronzes (1445–1603)

In 15th-century Italy, small bronzes started to be cast in imitation of, and in competition with, classical prototypes. This room evokes both the widespread production of these sculptures and the manner in which they were displayed in the study rooms of European humanists. These statuettes brought sculpture into a close relationship with the viewer while also evincing the qualities of monumental sculpture. On the south wall

are bronze reliefs flanked by a number of medals drawn from a generous gift of Stephen K. and Janie Woo Scher. At the center of the display is *The Resurrection* by Vecchietta, the only signed work outside of Italy by this most accomplished Sienese artist.



Medals

LEFT CASE

A. **Matteo de' Pasti**, 1420–after 1467. Italian. *Isotta degli Atti of Rimini* (obverse); *The “Malatesta” Elephant* (reverse), 1446. Bronze. Gift of Stephen K. and Janie Woo Scher, 2016. Isotta (1432/33–1474), the wife of Sigismondo Pandolfo Malatesta (1417–1468), ruler of Rimini, is shown here dressed in the highest fashion of the day. Isotta governed the city as regent multiple times.

B. **Pisanello (Antonio di Puccio Pisano)**, ca. 1395–1455. Italian. *Leonello d’Este, Marquis of Ferrara* (obverse); *Allegory* (reverse), ca. 1445. Bronze. Gift of Stephen K. and Janie Woo Scher, 2016. The meaning of the allegory on the reverse is still debated, although it seems to represent the blessings of Peace resulting from the governance of Leonello (1407–1450).

C. **Bertoldo di Giovanni**, ca. 1440–1491. Italian. *The Pazzi Conspiracy with the Head of Lorenzo de’ Medici* (obverse) and *Giuliano de’ Medici* (reverse), 1478. Bronze. Promised gift of Stephen K. and Janie Woo Scher. This “Pazzi” medal was commissioned by Lorenzo de’ Medici (1449–1492) to mark the public grief over the assassination of his brother Giuliano (1453–1478), killed by conspirators close to the Pazzi family as he was attending mass with Lorenzo in the Cathedral of Florence.

D. **Adriano Fiorentino (Adriano di Giovanni de’ Maestri)**, ca. 1450/60–1499. Italian. *Ferdinand II of Aragon as Prince of Capua* (obverse); *Allegory of Abundance* (reverse), ca. 1494. Bronze. Gift of Stephen K. and Janie Woo Scher, 2016. Ferdinand would become king after the death of his grandfather Ferdinand I (1423–1494) and, soon thereafter, his father Alfonso II (1448–1495). Adriano Fiorentino, formerly employed by the Medici family in Florence, was then living at the Neapolitan court.

E. Antico (Pier Jacopo Alari Bonacolsi), ca. 1460–1528. Italian. *Gianfrancesco Gonzaga di Rodigo* (obverse); *Allegory of Fortune* (reverse), ca. 1490. Bronze. Gift of Stephen K. and Janie Woo Scher, 2016. The reverse probably alludes to the military achievements of Gianfrancesco (1443–1496). The male and female figures flanking Fortune are traditionally identified as Mars and Minerva, but they might also symbolize military defeat (the bound youth) and Victory.

F. Girolamo Santacroce, ca. 1502–1537. Italian. *Jacopo Sannazaro* (obverse); *The Nativity* (reverse), ca. 1524. Bronze. Promised gift of Stephen K. and Janie Woo Scher. Isabella d'Este, Marchioness of Mantua (1474–1539), commissioned this medal in 1519 to commemorate the Neapolitan humanist and poet Jacopo Sannazaro (1456/58–1530).

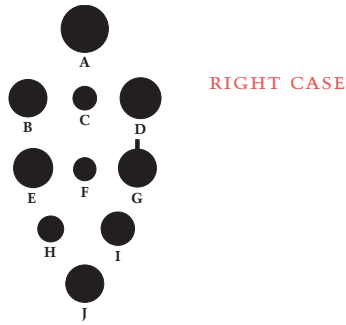
G. Alessandro Vittoria, 1525–1608. Italian. *Pietro Aretino* (obverse); *The Princes of the World Paying Tribute to Aretino, Seated* (reverse), ca. 1550. Bronze. Gift of Stephen K. and Janie Woo Scher, 2016. This medal shows Aretino (1492–1556), whose portrait by Titian is also in the collection, at the age of sixty. The subject of the reverse was obviously meant to flatter him. Aretino liked Vittoria's design but was displeased with the quality of the cast.

H. Danese Cattaneo, ca. 1509–1572. Italian. *Giovanni de' Medici, Known as Giovanni dalle Bande Nere* (obverse); *Thunderbolt Issuing from a Cloud* (reverse), ca. 1546. Bronze. Gift of Stephen K. and Janie Woo Scher, 2016. Giovanni (1498–1526) was a celebrated papal military commander, under his relatives Leo X and Clement VII. Wounded in the Battle of Governolo in 1526, he was assisted by his friend Pietro Aretino, who commissioned this medal. Giovanni was known by the heroic appellation "thunderbolt of war," to which the reverse refers.

I. Jacques Jonghelinck, 1530–1606. Flemish. *Don Fernando Álvarez de Toledo, Third Duke of Alba* (obverse); *An Allegory of Duty and Faith* (?) (reverse), 1571. Silver. Gift of Stephen K. and Janie Woo Scher, 1994. Along with a bust in the collection and the lost full-length statue, this is one of three portraits of the Duke of Alba (1507–1582) produced by Jonghelinck.

RIGHT CASE

A. Hans Schwarz, ca. 1492–after 1527. German. *Conrad Peutinger*, ca. 1517/18. Lead. Gift of Stephen K. and Janie Woo Scher, 2016. A German humanist, Conrad Peutinger (1465–1547) was a friend of such figures as Giovanni Pico della Mirandola and Julius Pomponius Laetus. This is one of the earliest medals produced in modern-day Germany.



B. Pastorino da Siena (Pastorino de' Pastorini), ca. 1508–1592. Italian. *Francesco I de' Medici, Grand Duke of Tuscany*, 1560. Bronze. Gift of Stephen K. and Janie Woo Scher, 2016. Sometimes cast with reverses that do not belong with it, this medal is dated and signed with Pastorino's typical device, a truncated *P* under the sleeve. Pastorino was working for the Este family when Francesco's sister Lucrezia became Duchess of Ferrara by marrying Alfonso II d'Este in 1558.

C. Leone Leoni, 1509–1590. Italian. *Andrea Doria* (obverse); *Leone Leoni's Release from the Papal Galleys* (reverse), ca. 1541. Gift of Stephen K. and Janie Woo Scher, 2016. This medal celebrates Leoni's release, in 1541, from the papal galleys where he had been sent following an assault on Pellegrino di Leuti, jeweler of Pope Paul III. Leoni was released due to the intervention of Andrea Doria (1466–1560), admiral and ruler of Genoa. From Leoni's correspondence with Aretino, we know that soon after his release Leoni produced a portrait of his patron and savior.

D. Leone Leoni, 1509–1590. Italian. *Ferrante Gonzaga*, 1555/56. Lead. Gift of Stephen K. and Janie Woo Scher, 2016. This medal sometimes includes a reverse showing Hercules and the giants, a reference to the resistance of Ferrante (1507–1557) to the accusations of corruption leveled against him during his tenure as governor of Milan under Charles V. Ferrante was eventually acquitted of the charges but by then had already stepped down.

E. Jacopo da Trezzo (Jacopo Nizzola), 1519–1589. Italian. *Ippolita Gonzaga* (obverse); *Riding Aurora* (reverse). Promised Gift of Stephen K. and Janie Woo Scher. Ippolita (1535–1563) was the daughter of Ferrante Gonzaga, whose medal by Leone Leoni is also in the collection. The reverse suggests that Ippolita's beauty will become more magnificent with maturity, much like the beautiful Aurora (the goddess of dawn) precedes the splendor of the day.

F. Antonio Abondio, 1538–1591. Italian. *Ernest of Bavaria* (obverse); *Inscription* (reverse), 1572. Silver. Gift of Stephen K. and Janie Woo Scher, 2016. The son of Albert V, Duke of Bavaria, Ernest (1554–1612) was an ardent supporter of the Roman Church and of the Counter-Reformation. The reverse of this medal features a quote from St. Augustine's *Epistulae*: "The oil of the sinner will not anoint my head."

G. Hans Reinhart the Elder, 1510–1581. German. *Adam and Eve* (obverse); *Crucifixion* (reverse), 1536. Silver gilt. Promised gift of Stephen K. and Janie Woo Scher. This exquisite medal featuring the coat of arms of the Duke of Saxony is of a type often sold on the open market.

H. Matthes Gebel, ca. 1500–1574. German. *Johann Friedrich I, Elector of Saxony* (obverse) and *His Coat of Arms* (reverse), probably 1532. Silver. Gift of Stephen K. and Janie Woo Scher, 2016. This medal was probably cast to commemorate the accession of Johann Friedrich (1503–1554), who succeeded his father, Johann the Constant, as Elector of Saxony.

I. Nickel Milicz, active ca. 1539–before 1575. Bohemian. *Emperor Charles V and King Ferdinand I of Hapsburg* (obverse); *The Battle of Mühlberg* (reverse), 1547. Silver. Promised gift of Stephen K. and Janie Woo Scher. During the Battle of Mühlberg, Johann Friedrich I of Saxony, portrayed in a medal by Matthes Gebel in the collection, was imprisoned. As a consequence, the town of St. Joachimsthal, where Milicz worked, passed to the Hapsburg dominions.

J. Guillaume Dupré, ca. 1579–1640. French. *King Henri IV and Queen Marie de' Medici* (obverse); *The Couple as Mars and Minerva* (reverse), 1603. Silver. Gift of Stephen K. and Janie Woo Scher, 2016. This medal commemorates the second birthday of the dauphin of France, the future Louis XIII (1601–1643). The reverse is based on a Roman coin of Plautilla, wife of Caracalla (ca. AD 202). Dupré was given a ten-year monopoly on this medal, allowing it to be replicated and sold as many times as he pleased.

ROOM 15 Spanish Painting (1575–1825)

All nine Spanish paintings acquired by Henry Clay Frick are displayed in this room. The artists of the Iberian Peninsula looked to foreign examples, especially Flemish and Italian, while developing a distinctive style that is epitomized in the art of Velázquez, one of the most important 17th-century painters. With Goya's dark visions of humanity, Spanish art moved into a modern and radically innovative period.

ROOM 16 Enamels and Clocks (ca. 1530–ca. 1640)

Henry Clay Frick acquired many 16th-century French enamels, most from the collection of John Pierpont Morgan, and created an “Enamels Room” at 1 East 70th Street. Some highlights of the enamels collection are shown here together with contemporary maiolica and ceramics. In 1999, Winthrop Kellogg Edey donated an important collection of watches and clocks, many of which date to the 16th and 17th centuries.

French (probably Lyon). *Dressoir*, ca. 1575, with 19th-century alterations, additions, and restorations. Walnut and beech. Purchased 1916, Henry Clay Frick Bequest. The finely carved decoration of this *dressoir*—a cabinet used to store a household’s most valuable tableware—exemplifies the stylistic decoration that developed at the court of King Francis I in the 1530s and 1540s.

Workshop of **Orazio Fontana**, 1510–1571. Italian. *Dish: Judgment of Paris*, ca. 1565–75. Tin-glazed earthenware. Gift of Dianne Dwyer Modestini in memory of Mario Modestini, 2008. The center of this dish illustrates a narrative scene depicting the Judgment of Paris, the celebrated Greek myth in which the Trojan prince is tasked with giving a golden apple to the fairest of three goddesses: Hera, Athena, and Aphrodite (the winner).

Saint-Porchaire Ware, *Ewer*, mid-16th century. French. Glazed earthenware. Purchased 1918, Henry Clay Frick Bequest.

Saint-Porchaire Ware, attributed to **Bernard Palissy**, 1509–1590, *Ewer*, mid-16th century. French. Glazed earthenware. Purchased, Sidney R. Knafel Fund, 2015.

Saint-Porchaire Ware, *Ewer*, mid-16th century. French. Glazed earthenware. Gift of Alexis Gregory, 2020. Only about seventy pieces of Saint-Porchaire ware survive. The three extraordinary examples display the variety of shapes and decorations that were developed in mid-16th-century France in this medium, described sometimes as “earthenware goldsmiths’ work.” Most objects of this kind were produced for the aristocracy.

Workshop of **Pierre Reymond**, 1513–after 1584. French. *Plaque: The Agony in the Garden*, mid to late 16th century. Painted enamel on copper, partly gilded. Gift of Dr. and Mrs. Henry Clay Frick II, 2005.

Workshop of **Pierre Reymond**, 1513–after 1584. French. *Plaque: Christ Crowned with Thorns*, mid to late 16th century. Painted enamel on copper, partly gilded. Gift of Dr. and Mrs. Henry Clay Frick II, 2005. This pair of

enamels may have once formed a diptych or part of a larger altarpiece. Even though the two plaques were painted by different hands, the two objects came out of the same workshop.

Léonard Limousin (or Limosin), 1505–ca. 1575. French. *Portrait of a Man*, 1542. Enamel on copper. Purchased 1916, Henry Clay Frick Bequest. Limousin was celebrated internationally for his enamel portraits of the aristocracy of the time. The sitter in this portrait is unidentified.

Léonard Limousin (or Limosin), 1505–ca. 1575. French. *Portrait of a Man (Guillaume Farel?)*, 1546. Enamel on copper. Purchased 1916, Henry Clay Frick Bequest. This plaque may depict Guillaume Farel (1489–1565), one of the leading figures of the Protestant Reformation.

Léonard Limousin (or Limosin), 1505–ca. 1575. French. *Portrait of a Man (Antoine de Bourbon?)*, ca. 1560. Enamel on copper. Purchased 1916, Henry Clay Frick Bequest. This portrait most likely depicts Antoine de Bourbon, Duke of Vendôme, father of Henry IV, and King of Navarre from 1555 to 1562.

Léonard Limousin (or Limosin), 1505–ca. 1575. French. *The Triumph of the Eucharist and the Catholic Faith*, 1561–62. Painted enamel on copper, partly gilt. Purchased 1916, Henry Clay Frick Bequest. This is a propagandistic work of art, retelling the shifting religious ideals and political struggles of the aristocratic Guise family. It represents the triumph of the doctrine of transubstantiation, the belief in the transformation of the bread and wine of the Eucharist into the body and blood of Christ, a central issue of the French Wars of Religion.

Jean III Pénicaud, active late 16th century. French. *Ewer: The Trojan Horse; A Cavalry Combat*, late 16th–early 17th century. Enamel on copper. Purchased 1916, Henry Clay Frick Bequest. Pénicaud depicted episodes from the Trojan War, based on prints, on this ewer. The coat of arms held by two standing putti is that of Dominique de Vic, Abbot of Bec–Hellouin, who must have commissioned the piece.

Attributed to the Workshop of **Pierre Reymond**, 1513–after 1584. French. *Casket: Old Testament Subjects*, mid-16th century, with later additions. Painted enamel on copper, partly gilded, and gilt brass. Purchased 1916, Henry Clay Frick Bequest.

Jean II Limousin, early 17th century. French. *Saltcellar: Olympian Deities*, early 17th century. Enamel on copper. Purchased 1916, Henry Clay Frick Bequest.

Suzanne de Court, active ca. 1600. French. *Pair of Saltcellars: Scenes from the Story of Orpheus*, late 16th or early 17th century. Painted enamel on copper, partly gilded. Purchased 1916, Henry Clay Frick Bequest. These saltcellars are marked with the initials of Suzanne de Court, the only known female head of an enamels workshop in 16th-century Limoges. Objects like these were likely intended for display on tables and sideboards during banquets rather than for holding salt.

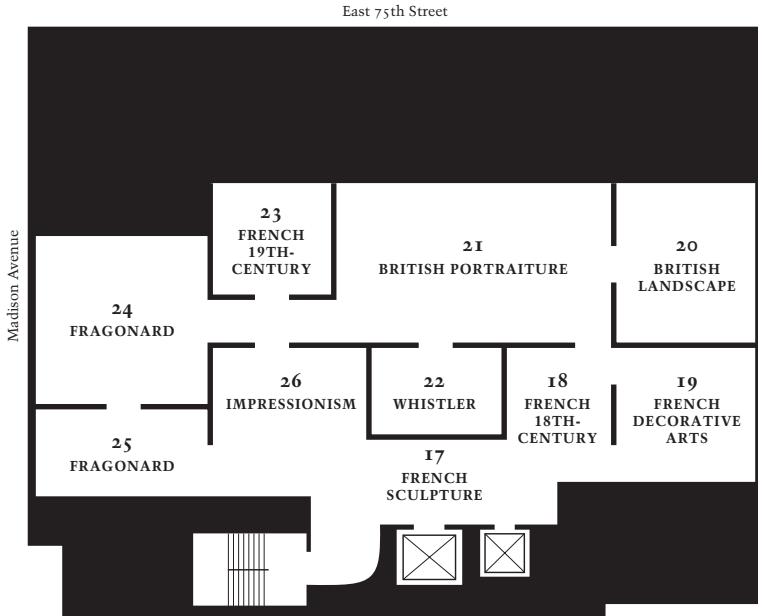
Pierre de Fobis, 1506–1575. French. *Table Clock*, ca. 1530. Gilt brass and enamel. Bequest of Winthrop Kellogg Edey, 1999. Pierre de Fobis was one of the most famous French clockmakers of his time. This clock is among his rare extant pieces and one of the earliest surviving spring-driven timekeepers.

Veyt Schaufel, active 1554. German. *Clock with Astronomical and Calendrical Dials*, 1554. Gilt brass. Bequest of Winthrop Kellogg Edey, 1999. This clock is the earliest known signed and dated “masterpiece,” the name given to the clock completed at the conclusion of an apprentice clockmaker’s training. It is surmounted by a figure, possibly of Minerva, the Roman goddess of wisdom.

Christoph Miller. German. *Automaton Lion Clock*, 1640. Gilt bronze and ebony on oak. Bequest of Winthrop Kellogg Edey, 1999.

David Weber, active 1623/24–1704. German. *Table Clock with Astronomical and Calendrical Dials*, probably 1653. Gilt brass and silver. Bequest of Winthrop Kellogg Edey, 1999. This table clock was most likely made for David Weber’s admission to the Augsburg clockmakers guild. The complex mechanism includes seven dials that provide astronomical, calendrical, and horary information.

FOURTH FLOOR



FOURTH FLOOR

ROOM 17 French Sculpture (1775–90)

The Frick's most important holdings of 17th- to 19th-century sculpture are by French artists. Henry Clay Frick's preference for portraiture extended to sculpture. This resulted in the acquisition of a number of busts, with a taste for Houdon. The so-called "Clodion clock" in the center of the wall is the only known example of an 18th-century timepiece combined with terracotta sculpture.

ROOM 18 French 18th-Century Painting (1710–60)

Paintings by Boucher, Chardin, Greuze, and Watteau—among those active in France during the reign of King Louis XV—represent the range of styles and interests of artists striving to succeed within the ranks of the influential Académie Royale de Peinture et de Sculpture and to satisfy the demands of wealthy patrons decorating their homes.

ROOM 19 French Decorative Arts (1755–90)

In 18th-century France, furniture and porcelain that epitomized the elegance and refined taste of the age were among the most important works of art created for the court and aristocratic families. Henry Clay Frick acquired extraordinary examples of both furniture and porcelain with royal or prestigious provenances from ancien-régime France.

Jean-Henri Riesener, 1734–1806. German. *Commode*, ca. 1780 and 1791. Oak veneered with various woods including ash, bloodwood, and amaranth; gilt bronze, leather, marble. Purchased 1915, Henry Clay Frick Bequest.

Jean-Henri Riesener, 1734–1806. German. *Secrétaire*, ca. 1780, and 1791. Oak veneered with various woods including ash, bloodwood, and amaranth; gilt bronze, leather, marble. Purchased 1915, Henry Clay Frick Bequest. Riesener was appointed cabinetmaker to the king in 1774, the year Louis XVI and Marie-Antoinette ascended the throne. In the early 1780s, he delivered

this secretaire and the matching commode to Marie-Antoinette, possibly for the Château de Saint-Cloud, southwest of Paris. Several years later, Riesener reworked these two pieces for her new apartment at the Tuileries, where the royal family was forced to reside after the revolution began in 1789.

Pierre Gouthière, 1732–1813, after a design by **Jean-François-Thérèse Chalgrin**, 1739–1811, and **François-Joseph Bélanger**, 1744–1818. French. *Side Table*, 1781. Blue Turquin marble and gilt-bronze mounts. Purchased 1915, Henry Clay Frick Bequest. This console table was commissioned by the Duchess of Mazarin for the grand salon of her house on the Quai Malquais in Paris. It remains one of the masterpieces by Gouthière, who worked as the gilder to the king.

Balthazar Lieutaud, active ca. 1749–80 (case), with **Philippe Cafféri**, 1714–1774 (bronze mounts), and **Ferdinand Berthoud**, 1727–1807 (movement). French. *Longcase Regulator Clock*, 1767. Oak veneered with various woods, including tulipwood, kingwood, and amaranth; gilt bronze, enamel, and marble. Purchased 1915, Henry Clay Frick Bequest. This is the most sumptuous French neoclassical longcase clock known. The sculptural group at the apex represents Apollo driving his chariot on his daily journey across the sky.

Pierre Gouthière, 1732–1813, after a design by **François-Joseph Bélanger**, 1744–1818, and **Meissen Porcelain Manufactory**. French and German. *Pair of Candelabra*, 1782. Gilt-bronze mounts and hard-paste porcelain; one vase, Meissen Porcelain Manufactory, ca. 1720; the other, a later replacement. Gift of Sidney R. Knafel, 2016. These candelabra were among the last of Gouthière's commissions from one of his most prominent patrons, the Duke of Aumont. The treatment of the gilding on the bronze surface and its different textures exemplify the artist's superb chasing skills.

Sèvres Porcelain Manufactory, gilded by **Jean-Armand Fallot**, active 1764–90, with **Charles Ouizille**, 1745–1809 (silver-gilt mount). French. *Vase Japon*, 1774. Hard-paste porcelain with silver-gilt mount. Purchase in honor of Anne L. Poulet, 2011. Notwithstanding its name, this vase is an interpretation of a Chinese bronze Yu (or Hu) vase from the Han Dynasty (206 BC–220 AD). Its design and decoration derive from a woodblock published in the catalogue of the vast Chinese imperial collections, compiled between 1749 and 1751. Two vases of the same size, shape, and decoration are now at the Louvre Abu Dhabi.

Sèvres Porcelain Manufactory, Jean-Claude Duplessis, ca 1695–1774 (model), and **Louis-Denis Armand l'aîné**, active 1745–88 (paintings). French. *Potpourri à Vaisseau* and *Pair of Vases à Oreilles*, ca. 1759. Soft-paste porcelain, with later addition of gilt-bronze base. Purchased 1916, Henry Clay Frick Bequest. A set of pieces such as this, known as a garniture, was intended to be displayed on a chest of drawers, pier table, or mantelpiece, often in front of a mirror. The iconic ship shape of the central piece was a particular technical feat of the Sèvres manufactory. Only ten examples of this model survive.

Sèvres Porcelain Manufactory and Jean-Claude Duplessis, ca 1695–1774 (model). French. *Potpourri Feuilles de Mirte* or *à Feuillages* (three pieces), ca. 1762. Soft-paste porcelain, with later addition of gilt-bronze base. Purchased 1918, Henry Clay Frick Bequest. Produced at the Sèvres manufactory from 1761 to 1768, vases of this type were called either *pots-pourris feuilles de mirte* or *à feuillages*, a reference to the entwined myrtle leaves on the sides and the neck of the vases, as well as to their content: myrtle leaves were the essential ingredient in potpourri mixtures of dried flowers, herbs, and spices.

ROOM 20 British Landscape (Turner and Constable)

Turner and Constable were rivals in the London art scene in the first half of the 19th century. Their styles were markedly distinct—with Turner's dramatic depictions, often of foreign places, pitted against Constable's nostalgic views of the British countryside. Together, however, they reshaped the genre of landscape painting.

ROOM 21 Grand British Portraiture (1740–90)

The Frick's extensive holdings of British portraits include works by the most prominent artists of the 18th and early 19th centuries engaged in portraying privileged members of British society. Paintings by Hogarth, Gainsborough, Reynolds, Romney, and Lawrence trace a history of British portraiture over nearly a century.

ROOM 22 Whistler

The American-born, British-based artist James McNeill Whistler traveled widely and was inspired by Japanese prints, as reflected in his adoption of a butterfly monogram to sign his works, in emulation of Japanese artists' signatures. His portraits of London's social elites bear titles that liken the art of painting to musical composition.

ROOM 23 French 19th-Century Portraiture (1810–45)

The fall of the ancien régime and the rise of Napoleon Bonaparte in early 19th-century France were accompanied by changing tastes in art, making way for the neoclassical artists favored by Napoleon and his circle, among them, Chinard, David, Gérard, and Ingres.

ROOM 24 Fragonard's *Progress of Love* (1771–72)

In 1771–72, Fragonard painted four monumental canvases depicting stages in the love affair between a young couple for Madame du Barry, the last mistress of King Louis XV. The canvases were intended to decorate a room in the small pavilion built for her near Louveciennes, her chateau to the west of Paris. Madame du Barry, however, rejected the canvases and replaced them with works by another artist. Fragonard stored the canvases in his studio for the next twenty years.

ROOM 25 Fragonard's *Progress of Love* (1790–91)

In 1790, Fragonard moved with his family to his hometown of Grasse, in the south of France, to escape the violence unleashed by the revolution in Paris. Around this time, he brought the four canvases he had painted for Madame du Barry, which had been rejected, and installed them in the house of his cousin, just outside the city. To complete the scheme of the room, he painted ten more canvases. The canvases later belonged to John Pierpont Morgan and were acquired by Henry Clay Frick in 1915. They are usually displayed together, but on this occasion the two phases have been divided in two separate spaces, between this and the previous room.

ROOM 26 Barbizon School and Impressionism (1860–80)

Plein-air painting and the direct observation of nature were central to the practices of the Barbizon school—named after the French village where this informal group of artists gathered—and to the Impressionists, who applied the study of optics to subjects such as landscape, dancers, bullfighters, and elegantly dressed members of French society. The paintings by Corot, Degas, Manet, Monet, and Renoir are among the most modern works in the Frick's collection.

Works of Art in the Collection

Paintings

B

Barna da Siena, active ca. 1350. Italian. *Christ Bearing the Cross, with a Dominican Friar*, ca. 1350. Tempera on panel. Gift of Miss Helen Clay Frick, 1927. The diminutive monk kneeling at lower left is presumed to have commissioned this painting of a sorrowful Christ as a devotional image for his own use.

Lazzaro Bastiani, documented 1456–1512. Italian. *Adoration of the Magi*, 1470s. Tempera on panel. Purchased 1935. The splendid costumes and jewel-like colors are typical features in Gothic and Renaissance depictions of the Magi's visit to the newborn Christ and of the material wealth of 15th-century Venice.

Giovanni Bellini, ca. 1424/35–1516. Italian. *St. Francis in the Desert*, ca. 1476–78. Oil on panel. Purchased 1915, Henry Clay Frick Bequest. In this masterpiece of Venetian painting, St. Francis of Assisi, founder of the Franciscan order, is shown in a wilderness landscape rich with pictorial details relating to Franciscan literature and thought.

Attributed to **Francesco Botticini**, 1446–1497. Italian. *The Resurrection*, ca. 1465–70. Tempera on panel. Purchased 1939. Christ, draped in a shroud and holding the banner of the Resurrection, rises from the open sarcophagus in a mandorla of gold rays.

François Boucher, 1703–1770. French. *A Lady on Her Day Bed*, 1743. Oil on canvas. Purchased 1937. Shown in a Paris apartment, the woman is surrounded by examples of the fashionable chinoiserie objects that Boucher is known to have collected. The artist's wife may have served as a model for this painting.

François Boucher, 1703–1770. French. *The Four Seasons: Spring, Summer, Autumn, and Winter*, 1755. Oil on canvas. Purchased 1916, Henry Clay Frick Bequest. These four canvases, painted for Madame de Pompadour, were probably designed as overdoors for one of her residences.

Workshop of **François Boucher**, 1703–1770. French. *The Arts and Sciences*, ca. 1760. Oil on canvas. Purchased 1916, Henry Clay Frick Bequest. This series comprises eight canvases: *Fowling and Horticulture*, *Astronomy and Hydraulics*, *Fishing and Hunting*, *Poetry and Music*, *Architecture and Chemistry*, *Singing and Dancing*, *Comedy and Tragedy*, and *Painting and Sculpture*. The figural compositions may have originally served as designs for chair coverings. The depiction of children engaged in adult occupations was a popular conceit in rococo painting. Along with the four modern overdoors, the ensemble was formerly installed in Adelaide Frick's boudoir on the Frick's second floor.

Agnolo Bronzino (Agnolo di Cosimo), 1503–1572. Italian. *Lodovico Capponi*, ca. 1550–55. Oil on panel. Purchased 1915, Henry Clay Frick Bequest. The elegant young aristocrat has been identified as Lodovico Capponi (b. 1533), a page at the court of Duke Cosimo I de' Medici.

Pieter Bruegel the Elder, ca. 1525–1569. Flemish. *The Three Soldiers*, 1568. Oil on panel. Purchased 1965. Charles I and Charles II of England formerly owned this small panel depicting mercenary foot soldiers. It is one of only three extant monochrome paintings by Bruegel and one of just a few examples of the artist's work in the United States.

C

Rosalba Carriera, 1673–1757. Italian. *Portrait of a Man in Pilgrim's Costume*, ca. 1730–50. Pastel on paper. Gift of Alexis Gregory, 2020. Rosalba Carriera was renowned for her portraits of European aristocrats. The identity of this sitter, and of his wife in the pendant portrait, is unknown. The subject's attire may be a costume or a reference to his surname.

Rosalba Carriera, 1673–1757. Italian. *Portrait of a Woman*, ca. 1730–50. Pastel on paper. Gift of Alexis Gregory, 2020. This aristocratic sitter remains unidentified, as does her husband in the pendant portrait.

Jean-Siméon Chardin, 1699–1779. French. *Still Life with Plums*, ca. 1730. Oil on canvas. Purchased 1945. This still life, the first to enter The Frick Collection, was painted by one of the most esteemed masters of the genre. About 1730, Chardin was reducing his compositions to austere simplified forms yet retaining such illusionistic devices as the fractured stone ledge seen here.

Jean-Siméon Chardin, 1699–1779. French. *Lady with a Bird-Organ*, ca. 1753. Oil on canvas. Purchased 1926. The domestic interior with a figure possibly representing Madame Chardin is one of several versions of a composition originally commissioned by Louis XV.

Cimabue (Cenni di Peppo), ca. 1240–ca. 1302. Italian. *The Flagellation of Christ*, ca. 1280. Tempera on panel. Purchased 1950. This panel is a fragment of a larger devotional work. *The Virgin and Child Enthroned with Two Angels*, now in the National Gallery in London, and *The Mocking of Christ*, recently rediscovered and now in a private collection, were part of the same ensemble.

Claude Lorrain (Claude Gellée), 1604–1682. French. *The Sermon on the Mount*, 1656. Oil on canvas. Purchased 1960. Christ, surrounded by the Twelve Apostles, is seen preaching to the multitude from the summit of Mount Tabor. The artist took liberties with the geography, depicting the Sea of Galilee to the right and the Dead Sea and River Jordan at left.

John Constable, 1776–1837. English. *The White Horse*, 1819. Oil on canvas. Purchased 1943. Constable's large exhibition pictures of scenes on the River Stour, in his native Suffolk, were known as the "six-footers." This painting, the first in the series, shows a tow-horse being ferried across the river to the other side, where it will continue to tow the barge, or lighter, along the tow-path. Constable, who bought back the painting in 1829 and kept it for the rest of his life, called it "one of my happiest efforts on a large scale."

John Constable, 1776–1837. English. *Salisbury Cathedral from the Bishop's Grounds*, 1826. Oil on canvas. Purchased 1908, Henry Clay Frick Bequest. Dr. John Fisher, Bishop of Salisbury and a great patron of Constable, requested this sunnier version of the artist's first painting of the cathedral (now in the Victoria and Albert Museum). Many oil sketches, replicas, or variants are known of the composition, one of Constable's most famous.

Jean-Baptiste-Camille Corot, 1796–1875. French. *The Arch of Constantine and the Forum, Rome*, 1843. Oil on paper mounted on canvas. Gift of Mr. and Mrs. Eugene Victor Thaw, 1994. Corot made three trips to Italy, the last in 1843. The artist most likely painted this sketch while at the site, facing northwest along the main axis of the Roman Forum.

Jean-Baptiste-Camille Corot, 1796–1875. French. *The Lake*, 1861. Oil on canvas. Purchased 1906, Henry Clay Frick Bequest. When this painting was exhibited at the 1861 Salon, the prominent critic Théophile Gautier praised its "silvery atmosphere, luminous vapor, calm waters, light trees, and Elysian mood."

Francis Cotes, 1726–1770. English. *The Hon. Booth Grey*, 1764. Oil on canvas. Gift of Robert K. Johnson, 2015. The Honorable Booth Grey was the second son of Harry Grey, 4th Earl of Stamford, and Lady Mary Booth. Born on August 15, 1740, he would have been twenty-four years old when this portrait was painted.

Aelbert Cuyp, 1620–1691. Dutch. *Dordrecht: Sunrise*, ca. 1650. Oil on canvas. Purchased 1905, Henry Clay Frick Bequest. Cuyp's ambitious rendition of light and atmosphere depicts Dordrecht as seen from the north, looking across the River Merwede.

D

Gerard David, ca. 1460–1523. Flemish. *The Deposition*, ca. 1495–1500. Oil on canvas. Purchased 1915, Henry Clay Frick Bequest. This is one of the earliest known northern European paintings executed in oil on canvas rather than on panel. The man holding Christ's feet, in the foreground, may represent the patron of the painting.

Jacques-Louis David, 1748–1825. French. *The Comtesse Daru*, 1810. Oil on canvas. Purchased 1937. This portrait was presented as a surprise gift to the sitter's husband, who was secretary of state and minister of war under Napoleon.

Edgar Degas, 1834–1917. French. *The Rehearsal*, 1878–79. Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. This scene of a ballet rehearsal is probably the canvas titled *École de danse* shown at the Fourth Impressionist Exhibition in 1879.

François-Hubert Drouais, 1727–1775. French. *The Comte and Chevalier de Choiseul as Savoyards*, 1758. Oil on canvas. Purchased 1966. The aristocratic children are dressed as itinerants from Savoy.

Duccio di Buoninsegna, ca. 1255–ca. 1319. Italian. *The Temptation of Christ on the Mountain*, 1308–11. Tempera on panel. Purchased 1927. This small scene of Christ rejecting Satan's offer of the kingdoms of the world was part of Duccio's celebrated *Maestà*, a large altarpiece executed for the high altar of the Duomo in Siena.

F

Jean-Honoré Fragonard, 1732–1806. French. *The Progress of Love*, 1771–72 and ca. 1790–91. Oil on canvas. Purchased 1915, Henry Clay Frick Bequest. *The Pursuit*, *The Meeting*, *The Lover Crowned*, *Love Letters*, *Reverie*, *Love Triumphant*, *Love the Avenger*, *Love the Sentinel*, *Love the Jester*, *Love Pursuing a Dove*, and *Hollyhocks*. Four of these canvases—*The Pursuit*, *The Meeting*, *The Lover Crowned*, and *Love Letters*—were commissioned by Madame du Barry, mistress of King Louis XV, for a new pavilion in the garden of Louveciennes, her chateau on the outskirts of Paris. She ultimately rejected the paintings in favor of a series commissioned from Joseph-Marie Vien. About 1790, Fragonard brought the paintings to his native Grasse,

where he installed them in his cousin's house along with two additional large panels, four overdoors, and four slender panels of hollyhocks. These masterpieces of rococo painting decorated the London residence of John Pierpont Morgan before Henry Clay Frick acquired them.

French (probably Burgundy). *Virgin and Child*, ca. 1390–1400. Oil and tempera on panel. Purchased 1927. This painting may come from Burgundy, perhaps Dijon, but as with many similar works, its origins are uncertain. The frame, with a spiraling vine, is one piece with the painted panel and its tender image.

French. *Pietà with Donor*, mid-15th century. Tempera or mixed technique on panel. Purchased 1907, Henry Clay Frick Bequest. In this later version of the *Pietà* by a painter in the circle of Konrad Witz, a kneeling donor has been added at right.

G

Thomas Gainsborough, 1727–1788. English. *Sarah, Lady Innes*, ca. 1757. Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. The mannered formality of the young woman's pose is characteristic of Gainsborough's early period in Ipswich.

Thomas Gainsborough, 1727–1788. English. *Richard Paul Jodrell*, ca. 1774. Oil on canvas. Purchased 1946. The sitter was a member of Parliament, as well as an antiquarian, philologist, and dramatist.

Thomas Gainsborough, 1727–1788. English. *The Hon. Frances Duncombe*, ca. 1777. Oil on canvas. Purchased 1911, Henry Clay Frick Bequest. The artist painted his sitter, the only daughter of the Honorable Anthony Duncombe, in a costume recalling the styles favored in 17th-century portraits by Van Dyck.

Thomas Gainsborough, 1727–1788. English. *Mrs. Peter William Baker*, 1781. Oil on canvas. Purchased 1917, Henry Clay Frick Bequest. The portrait was painted the year Jane Clitherow married Peter Baker, in whose county seat in Dorsetshire the work hung until Henry Clay Frick acquired it in 1917.

Thomas Gainsborough, 1727–1788. English. *The Mall in St. James's Park*, ca. 1783. Oil on canvas. Purchased 1916, Henry Clay Frick Bequest. The Mall, a fashionable place for strolling near Schomberg House, Gainsborough's London residence, is the setting for this picture, which was believed to have been painted for (though ultimately rejected by) George III.

Thomas Gainsborough, 1727–1788. English. *Grace Dalrymple Elliott*, ca. 1782. Oil on canvas. Purchased 1946. The portrait of Mrs. Elliott, who

retained her married surname after her divorce, was exhibited at the Royal Academy in 1782. It may have been commissioned by the Prince of Wales (later George IV), who was rumored to be the father of her only child.

Thomas Gainsborough, 1727–1788. English. *Mrs. Charles Hatchett*, ca. 1786. Oil on canvas. Purchased 1903, Henry Clay Frick Bequest. Gainsborough's circle of musical friends included this gifted pianist, born Elizabeth Collick, who was about seventeen when the portrait was painted.

Gentile da Fabriano, ca. 1370–1427. Italian. *Madonna and Child, with Saints Lawrence and Julian*, ca. 1423–25. Tempera on panel. Purchased 1966. This richly painted altarpiece, probably executed for a private chapel, bears the artist's signature, dimly visible on the frame.

François Gérard, 1770–1837. French. *Camillo Borghese*, ca. 1810. Oil on canvas. Purchased 2017. In 1803, Prince Camillo Borghese (1775–1832) married Pauline Bonaparte, Napoleon's sister. Gérard was one of the favorite portraitists of the Bonaparte family. In this official portrait, Borghese appears in his role as Governor of Piedmont, with a view of the city of Turin in the background.

Francisco de Goya y Lucientes, 1746–1828. Spanish. *Don Pedro, Duque de Osuna*, ca. 1790s. Oil on canvas. Purchased 1943. Don Pedro (1755–1807) was one of Spain's wealthiest and most prominent noblemen during the reigns of Charles III and Charles IV. After the royal court, he and his wife were Goya's most faithful patrons, commissioning more than twenty-four works from him.

Francisco de Goya y Lucientes, 1746–1828. Spanish. *An Officer (Conde de Teba?)*, ca. 1804 (?). Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. The Spanish officer is tentatively identified as the Count of Teba. The count was active in colonial affairs, and his wife had vast holdings in Mexico.

Francisco de Goya y Lucientes, 1746–1828. Spanish. *The Forge*, ca. 1815–20. Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. This painting of blacksmiths at work, which once belonged to Louis-Philippe of France, is the largest and most powerful of Goya's pictures of working-class subjects.

Francisco de Goya y Lucientes, 1746–1828. Spanish. *Portrait of a Lady (María Martínez de Puga?)*, 1824. Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. The tentative identification of the sitter as Goya's landlady in Bordeaux, or her daughter, suggests that the portrait was painted after the artist exiled himself from Spain in 1824.

El Greco (Doménikos Theotokópoulos), 1541–1614. Greek, active in Spain. *Vincenzo Anastagi*, ca. 1575. Oil on canvas. Purchased 1913, Henry Clay Frick Bequest. El Greco's early mastery of portraiture, before he left Italy for

Spain, is demonstrated by this likeness of Vincenzo Anastagi, Sergeant Major of Castel Sant'Angelo in Rome and one of the defenders of Malta during the Turkish siege of 1565.

El Greco (Doménikos Theotokópoulos), 1541–1614. Greek, active in Spain. *St. Jerome*, ca. 1590–1600. Oil on canvas. Purchased 1905, Henry Clay Frick Bequest. Dressed in the robes of a cardinal, the saint rests his hands on the Vulgate, his Latin translation of the Bible. Several versions of the composition survive; this canvas is considered the best of them.

El Greco (Doménikos Theotokópoulos), 1541–1614. Greek, active in Spain. *Purification of the Temple*, ca. 1600. Oil on canvas. Purchased 1909, Henry Clay Frick Bequest. The theme of Christ driving the traders and money-changers from the Temple, which El Greco first treated in the 1570s, was popular during the Counter-Reformation. After 1600, El Greco returned to the subject and painted this small canvas, probably the model for other versions.

Jean-Baptiste Greuze, 1725–1805. French. *The Wool Winder*, ca. 1759. Oil on canvas. Purchased 1943. The young subject may have been a member of the Babuti family, into which Greuze married in 1759, the year he exhibited the painting at the Salon.

Francesco Guardi, 1712–1793. Italian. *Regatta in Venice*, ca. 1770. Oil on canvas. Gift of Miss Helen Clay Frick, 1984. Guardi was known primarily for his views of Venice, most of them acquired by foreign visitors to the city. This canvas portrays the Grand Canal, looking north toward the Rialto Bridge.

Francesco Guardi, 1712–1793. Italian. *View of the Cannaregio Canal in Venice*, ca. 1770. Oil on canvas. Gift of Miss Helen Clay Frick, 1984. This view depicts the Cannaregio Canal and the Ca' Surian Bellotto, which in the 18th century was the seat of the French embassy to the Venetian Republic. This canvas and its pendant were painted for the diplomat Sir John Strange, who held the position of British Resident in Venice from 1773 to 1788.

H

Frans Hals, ca. 1581–1666. Dutch. *Portrait of an Elderly Man*, ca. 1627–30. Oil on canvas. Purchased 1910, Henry Clay Frick Bequest. The subject of this portrait is thought to be Cornelis Backer (d. 1656), who served as burgomaster in Haarlem in 1633 and again in 1637–38.

Frans Hals, ca. 1581–1666. Dutch. *Portrait of a Woman*, 1635. Oil on canvas. Purchased 1910, Henry Clay Frick Bequest. This portrait is a cheerful likeness of an unidentified woman who, as an old inscription reveals, was fifty-six when she posed for it.

Frans Hals, ca. 1581–1666. Dutch. *Portrait of a Painter*, ca. 1650. Oil on canvas. Purchased 1906, Henry Clay Frick Bequest. This canvas was once considered a self-portrait, but comparison with known likenesses of Hals makes the identification incorrect.

Frans Hals, ca. 1581–1666. Dutch. *Portrait of a Man*, ca. 1660. Oil on canvas. Purchased 1917, Henry Clay Frick Bequest. Hals was renowned for the bravura technique evident in this portrait.

Meindert Hobbema, 1638–1709. Dutch. *Village among Trees*, 1665. Oil on panel. Purchased 1902, Henry Clay Frick Bequest. This painting includes elements Hobbema repeated throughout his career: cottages set among gnarled trees, rutted roads, and a sky with windswept clouds.

Meindert Hobbema, 1638–1709. Dutch. *Village with Water Mill among Trees*, ca. 1665. Oil on canvas. Purchased 1911, Henry Clay Frick Bequest. The influence of Hobbema's master, Jacob van Ruisdael, is apparent in the affinities between this work and a similar painting by Van Ruisdael in the collection.

William Hogarth, 1697–1764. English. *Miss Mary Edwards*, 1742. Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. This painting, one of Hogarth's most impressive portraits, was commissioned by his friend and patron Mary Edwards, reputedly among the richest women in England.

Hans Holbein the Younger, 1497/98–1543. German. *Sir Thomas More*, 1527. Oil on panel. Purchased 1912, Henry Clay Frick Bequest. A great humanist, scholar, author, and statesman, Thomas More (1478–1535) served as Lord Chancellor to Henry VIII before being executed for treason. Holbein stayed with the More family during his first stay in England in 1526–27.

Hans Holbein the Younger, 1497/98–1543. German. *Thomas Cromwell*, ca. 1532–33. Oil on panel. Purchased 1915, Henry Clay Frick Bequest. Henry VIII's Lord Great Chamberlain was largely responsible for Thomas More's execution. He himself was later accused of treason and beheaded.

John Hoppner, 1758–1810. English. *The Ladies Sarah and Catherine Bligh*, ca. 1790. Oil on canvas. Purchased 1915, Henry Clay Frick Bequest. The two youngest children of John Bligh, 3rd Earl of Darnley, are probably represented on the family estate of Cobham Hall overlooking the Thames at Gravesend.

I

Jean-Auguste-Dominique Ingres, 1780–1867. French. *Comtesse d'Haussonville*, 1845. Oil on canvas. Purchased 1927. Ingres struggled with his portrait of the

countess over a period of three years, in the process creating numerous studies and finally experiencing what he described as “a storm of approval” upon its completion. The sitter, born Louise, Princesse de Broglie (1818–1882), was the granddaughter of the celebrated writer Madame de Staël.

J

John C. Johansen, 1876–1964. American. *Henry Clay Frick*, 1943. Oil on canvas. Gift of Miss Helen Clay Frick, 1943. The Danish-born artist who painted this posthumous portrait studied with Frank Duveneck and became an associate of the National Academy of Design in 1911.

L

Workshop of **Georges de La Tour**, 1593–1652. French. *The Education of the Virgin*, ca. 1650. Oil on canvas. Purchased 1948. The authorship of this painting is much debated. The striking use of light imbues a popular genre motif—St. Anne teaching her daughter to read the Bible—with an aura of reverence.

Thomas Lawrence, 1769–1830. English. *Julia, Lady Peel*, 1827. Oil on canvas. Purchased 1904, Henry Clay Frick Bequest. Julia Floyd married the eminent British statesman Robert Peel in 1820. In 1823, Peel acquired Peter Paul Rubens’s *Le Chapeau de paille* (National Gallery, London), the portrait of Susanna Lunden that inspired Lawrence’s portrait of Lady Peel.

Jean-Étienne Liotard, 1702–1789. Swiss. *Trompe l’Oeil*, 1771. Oil on silk transferred to canvas. Bequeathed by Lore Heinemann in memory of her husband, Dr. Rudolph J. Heinemann, 1997. Well known for his pastel portraits, Liotard also produced a number of small still lifes and trompe l’oeil works, such as this.

Filippo Lippi, ca. 1406–1469. Italian. *The Annunciation*, ca. 1440. Tempera on panel. Purchased 1924. These two panels represent the angel Gabriel and the Virgin Mary, placed in a simple Tuscan setting. It is unclear if the pair originally formed a diptych or were the wings of a small altarpiece, the central panel of which has been lost.

M

Édouard Manet, 1832–1883. French. *The Bullfight*, 1864. Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. *The Bullfight* originally formed the upper part of a painting Manet exhibited in the Salon of 1864 under the title *Incident in a Bullfight*. The lower, larger section, known as *The Dead*

Toreador, is in the National Gallery of Art, Washington. Not satisfied with the work, Manet cut the canvas into two smaller paintings.

Hans Memling, ca. 1430–1494. Flemish. *Portrait of a Man*, ca. 1470–75. Oil on panel. Purchased 1968. This panel may be one of Memling's earliest known portraits with a landscape background. The calm, luminous skies and peaceful countryside are motifs he would employ in later works.

Jean-François Millet, 1814–1875. French. *Woman Sewing by Lamplight*, 1870–72. Oil on canvas. Purchased 1906, Henry Clay Frick Bequest. The lamplight theme recalls the 17th-century Dutch genre paintings that inspired Millet's paintings.

Claude Monet, 1840–1926. French. *Vétheuil in Winter*, 1878–79. Oil on canvas. Purchased 1942. In 1878, Monet moved down the Seine from Argenteuil to Vétheuil, a small town that he painted in all seasons and from many different vantage points. This landscape records a particularly harsh winter in France.

Bartolomé Estebán Murillo, 1617–1682. Spanish. *Self-Portrait*, ca. 1650–55. Oil on canvas. Gift of Dr. and Mrs. Henry Clay Frick II, 2014. This is one of only two self-portraits that Murillo painted. The other is in the National Gallery in London. Murillo represents himself as a gentleman, in an elegant black outfit with a typical Spanish collar, confronting the viewer with a powerful gaze.

P

Jean-Baptiste Pater, 1695–1736. French. *The Village Orchestra*, 1713–36. Oil on canvas. Purchased 1918, Henry Clay Frick Bequest.

Jean-Baptiste Pater, 1695–1736. French. *Procession of Italian Comedians*, 1713–36. Oil on canvas. Purchased 1918, Henry Clay Frick Bequest.

Piero della Francesca, ca. 1415–1492. Italian. *St. John the Evangelist*, 1454–69. Tempera on panel. Purchased 1936. One of the few major works by the master in the United States, this painting originally formed a lateral panel of an altarpiece painted for the church of Sant'Agostino in Piero's hometown of Borgo San Sepolcro. The Frick holds three other fragments of the same ensemble; the other panels are in Lisbon, London, and Milan. The central section of the altarpiece is lost.

Piero della Francesca, ca. 1415–1492. Italian. *Saint Leonard (?)*, 1454–69. Tempera on panel. Purchased 1950.

Piero della Francesca, ca. 1415–1492, or workshop. Italian. *Saint Monica*, 1454–69. Tempera on panel. Purchased 1950. This image of a nun and that

of a friar nearby, identified as saints Monica and Leonard, came from the same altarpiece as the large standing figure of St. John the Evangelist.

Piero della Francesca, ca. 1415–1492. Italian. *The Crucifixion*, 1454–69. Tempera on panel. Bequest of John D. Rockefeller Jr., 1961. Like the panels of a nun and friar, *The Crucifixion* comes from the same altarpiece as Piero's large image of St. John the Evangelist. It was part of the *predella*, the base of the polyptych.

R

Henry Raeburn, 1756–1823. Scottish. *James Cruikshank*, ca. 1805–8. Oil on canvas. Purchased 1911, Henry Clay Frick Bequest. A Scottish businessman, Cruikshank made a large fortune from sugar plantations in the territories then known as British West Indies.

Henry Raeburn, 1756–1823. Scottish. *Mrs. James Cruikshank*, ca. 1805–8. Oil on canvas. Purchased 1905, Henry Clay Frick Bequest. Margaret Helen Gerard (d. 1823), daughter of an Aberdeen minister, married James Cruikshank in 1792.

Rembrandt Harmensz. van Rijn, 1606–1669. Dutch. *Nicolaes Ruts*, 1631. Oil on panel. Purchased 1943. A merchant who traded with Russia is the subject of this superb early work, possibly Rembrandt's first Amsterdam portrait commission.

Rembrandt Harmensz. van Rijn, 1606–1669. Dutch. *The Polish Rider*, ca. 1655. Oil on canvas. Purchased 1910, Henry Clay Frick Bequest. This compelling picture has stimulated extensive discussion about its meaning and attribution. In the late 18th century, the painting was in the collection of Stanisław August Poniatowski, the last king of Poland.

Rembrandt Harmensz. van Rijn, 1606–1669. Dutch. *Self-Portrait*, 1658. Oil on canvas. Purchased 1906, Henry Clay Frick Bequest. Of the more than sixty self-portraits painted by Rembrandt, this vision of himself is one of the most moving and impressive for its combination of psychological penetration and monumental design.

Pierre-Auguste Renoir, 1841–1919. French. *La Promenade*, 1875–76. Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. Renoir submitted this painting of a fashionable group of two sisters and a young woman strolling in a public park to the Second Impressionist Exhibition in 1876.

Joshua Reynolds, 1723–1792. English. *General John Burgoyne*, ca. 1766. Oil on canvas. Purchased 1943. This portrait may have been painted to commemorate the Portuguese campaign of 1762, well before Burgoyne's surrender to American forces at Saratoga in 1777.

Joshua Reynolds, 1723–1792. English. *Elizabeth, Lady Taylor*, ca. 1780. Oil on canvas. Purchased 1910, Henry Clay Frick Bequest. The identity of the sitter has long been uncertain, but she is thought to be Elizabeth Goodin Houghton, who married Sir John Taylor in 1778.

Joshua Reynolds, 1723–1792. English. *Selina, Lady Skipwith*, 1787. Oil on canvas. Purchased 1906, Henry Clay Frick Bequest. Painted two years after Selina Shirley's marriage to Sir Thomas Skipwith, this portrait is exemplary of Reynolds's late style. Lady Skipwith would live to the age of eighty.

George Romney, 1734–1802. English. *Lady Hamilton as "Nature,"* 1782. Oil on canvas. Purchased 1904, Henry Clay Frick Bequest. A favorite subject of the painter, Emma Hart (1765–1815), later Lady Hamilton, was the mistress of Charles Greville, who commissioned this portrait years before her notorious relationship with Lord Nelson, the British military hero who died at the Battle of Trafalgar. It is the first of many paintings in which Romney used her as his model.

George Romney, 1734–1802. English. *Henrietta, Countess of Warwick, and Her Children*, 1787–89. Oil on canvas. Purchased 1908, Henry Clay Frick Bequest. Henrietta Vernon, the second wife of George Greville, Earl of Warwick, posed for Romney with two of her nine children, probably Henry Richard and Elizabeth.

Théodore Rousseau, 1812–1867. French. *The Village of Becquigny*, ca. 1857. Oil on panel. Purchased 1902, Henry Clay Frick Bequest. Rousseau's representation of a village in Picardy recalls the 17th-century Dutch landscapes that he admired.

Jacob van Ruisdael, 1628/29–1682. Dutch. *Landscape with a Footbridge*, 1652. Oil on canvas. Purchased 1949. This landscape, unusually hilly for a Dutch painting, suggests the rolling terrain near the Dutch-German frontier.

Salomon van Ruysdael, ca. 1602–1670. Dutch. *Landscape with Farmhouse*, 1628. Oil on panel. Gift of Kathleen Feldstein in memory of Martin Feldstein, 2020. Salomon, like his nephew Jacob, was celebrated for his lyrical landscapes of the Dutch countryside.

S

Gabriel de Saint-Aubin, 1724–1780. French. *The Private Academy*, ca. 1755. Oil on panel. Gift of Irene Roosevelt Aitken, 2008. A prolific draftsman who produced relatively few paintings, the artist was a celebrated chronicler of Parisian life.

Gilbert Stuart, 1755–1828. American. *George Washington*, 1795. Oil on canvas. Purchased 1918, Henry Clay Frick Bequest. Executed by Stuart for John Vaughan of Philadelphia, this is a copy of his celebrated portrait of George Washington as president, the earliest of Stuart's surviving portraits of the president.

T

Giambattista Tiepolo, 1696–1770. Italian. *Perseus and Andromeda*, ca. 1730–31. Oil on canvas. Purchased 1918, Henry Clay Frick Bequest. The rescue of the Ethiopian princess Andromeda by Perseus astride the winged horse Pegasus is the subject of this oil sketch. It is the artist's study for a ceiling fresco in Palazzo Archinto, Milan, destroyed during World War II.

Titian (Tiziano Vecellio), 1488–1576. Italian. *Portrait of a Man in a Red Hat*, 1510s. Oil on canvas. Purchased 1915, Henry Clay Frick Bequest. This pensive portrait of an unidentified young man, painted early in Titian's career, reflects his emancipation from Giorgione's influence.

Titian (Tiziano Vecellio), 1488–1576. Italian. *Pietro Aretino*, ca. 1537. Oil on canvas. Purchased 1905, Henry Clay Frick Bequest. Known as the "scourge of princes," Aretino (1492–1556) was the author of scurrilous verses, as well as comedies, tragedies, lives of the saints, and innumerable letters. He was portrayed by Titian in at least three independent portraits. This one was commissioned by Aretino's publisher, Francesco Marcolini.

Joseph Mallord William Turner, 1775–1851. English. *Fishing Boats Entering Calais Harbor*, ca. 1803. Oil on canvas. Purchased 1904, Henry Clay Frick Bequest. This romantic scene of wind-tossed boats was based on sketches Turner made during his first visit to continental Europe in 1802.

Joseph Mallord William Turner, 1775–1851. English. *Harbor of Dieppe: Changement de Domicile*, exhibited 1825 but subsequently dated 1826. Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. This canvas is one of Turner's three large exhibition pieces representing ports in northern Europe. The others depict Cologne (also in The Frick Collection) and Brest (Tate Britain, London).

Joseph Mallord William Turner, 1775–1851. English. *Cologne, the Arrival of a Packet-Boat: Evening*, 1826. Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. The high-keyed coloring and luminosity of this painting, now so admired in Turner's paintings, were criticized as gaudy when this canvas was exhibited at the Royal Academy in 1826.

Joseph Mallord William Turner, 1775–1851. English. *Mortlake Terrace: Early Summer Morning*, 1826. Oil on canvas. Purchased 1909, Henry Clay Frick Bequest. The site of this painting and of a companion view in the National Gallery of Art, Washington, is an estate at Mortlake, on the Thames just west of London.

Joseph Mallord William Turner, 1775–1851. English. *Antwerp: Van Goyen Looking Out for a Subject*, 1833. Oil on canvas. Purchased 1901, Henry Clay Frick Bequest. The Dutch seascape painter Jan van Goyen is depicted wearing a turban and standing in the nearest boat, inscribed with the letters *van g*.

V

Anthony van Dyck, 1599–1641. Flemish. *Frans Snyders*, ca. 1620. Oil on canvas. Purchased 1909, Henry Clay Frick Bequest. A painter of still lifes, animals, and hunting scenes, Frans Snyders was a close friend of Van Dyck's. This portrait and that of Snyders's wife are among the finest Van Dyck painted in his native Antwerp.

Anthony van Dyck, 1599–1641. Flemish. *Margareta de Vos*, ca. 1620. Oil on canvas. Purchased 1909, Henry Clay Frick Bequest. Henry Clay Frick reunited this portrait with its pendant of the sitter's husband, Frans Snyders, from which it had been separated since 1793.

Anthony van Dyck, 1599–1641. Flemish. *Genoese Noblewoman*, 1622–27. Oil on canvas. Purchased 1907, Henry Clay Frick Bequest. This portrait was believed to represent Giovanna, the daughter of Giovanni Battista Cattaneo of Genoa, whose family included doges, cardinals, scholars, and statesmen, but that identification is doubtful.

Anthony van Dyck, 1599–1641. Flemish. *Genoese Noblewoman*, ca. 1625–27. Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. Once thought to be the Duchess of Savoy and later Paola Adorno, the sitter remains unidentified. The richly decorated dress and opulent setting enhance her patrician demeanor and elegant stance.

Anthony van Dyck, 1599–1641. Flemish. *Ottaviano Canevari*, ca. 1627. Oil on canvas. Purchased 1905, Henry Clay Frick Bequest. Canevari studied in Milan and graduated from the law faculty of the College of Brera. He held several magistracies in his native city and became a senator, an honor passed on to his son Giovanni Battista, who, like his father, had a law degree.

Anthony van Dyck, 1599–1641. Flemish. *James Stanley, Lord Strange, Later Seventh Earl of Derby, with His Wife, Charlotte, and Their Daughter*, ca. 1636. Oil on canvas. Purchased 1913, Henry Clay Frick Bequest. This

grand group portrait, typical of the artist's English period, represents the ardently royalist earl, who was later executed by Commonwealth forces, with his wife, Charlotte de la Trémoille, and one of their daughters.

Anthony van Dyck, 1599–1641. Flemish. *Lady Anne Carey, Later Viscountess Claneboye and Countess of Clanbrassil*, ca. 1636. Oil on canvas. Purchased 1917, Henry Clay Frick Bequest. Lady Anne Carey, daughter of the 2nd Earl of Monmouth, was married in 1635 to James Hamilton, 2nd Viscount Claneboye, later Earl of Clanbrassil.

Anthony van Dyck, 1599–1641. Flemish. *Sir John Suckling*, ca. 1638. Oil on canvas. Purchased 1918, Henry Clay Frick Bequest. Suckling, a poet, wit, soldier, and gallant at the court of Charles I, holds a volume of Shakespeare in tribute to the writer who influenced his own work. The volume, the first representation of Shakespeare's works in a painting, is opened to the play *Hamlet*.

Jan van Eyck and workshop, active 1422–41. Flemish. *The Virgin and Child, with St. Barbara, St. Elizabeth, and Jan Vos*, ca. 1441–43. Oil on masonite, transferred from panel. Purchased 1954. The Virgin and Child are flanked at left by St. Barbara and at right by St. Elizabeth of Hungary; the kneeling Carthusian monk is Jan Vos, prior of the Charterhouse of Genadedal, near Bruges, who commissioned the painting. Begun in the last year of Van Eyck's life, the work was completed in his workshop.

Diego Rodríguez de Silva y Velázquez, 1599–1660. Spanish. *King Philip IV of Spain*, 1644. Oil on canvas. Purchased 1911, Henry Clay Frick Bequest. Philip IV had Velázquez paint this portrait of him in campaign dress while his army paused in the Aragonese town of Fraga after a victory over the French on May 15, 1644.

Paolo and Giovanni Veneziano, Paolo ca. 1295–1362. Italian. *The Coronation of the Virgin*, 1358. Tempera on panel. Purchased 1930. This panel is the last dated work by Paolo Veneziano, the leading figure of 14th-century Venetian painting. Done in collaboration with his son Giovanni, it is the central panel of a large polyptych made for the Dominican church of San Severino Marche.

Johannes Vermeer, 1632–1675. Dutch. *Officer and Laughing Girl*, ca. 1657. Oil on canvas. Purchased 1911, Henry Clay Frick Bequest. Of about thirty-four paintings accepted as original works by Vermeer, the Frick owns three, this magically illumined interior being the earliest.

Johannes Vermeer, 1632–1675. Dutch. *Girl Interrupted at Her Music*, ca. 1658–59. Oil on canvas. Purchased 1901, Henry Clay Frick Bequest. The musical interlude, a recurring subject in Vermeer's work, had amorous associations in the 17th century, here reinforced by the picture of Cupid dimly visible in the background.

Johannes Vermeer, 1632–1675. Dutch. *Mistress and Maid*, ca. 1666–67. Oil on canvas. Purchased 1919, Henry Clay Frick Bequest. The subject of writing and receiving letters recurs frequently in Vermeer's work. This evocative treatment of the theme, with its sense of dramatic tension, is the latest in date of the three Frick Vermeers and the last painting acquired by Henry Clay Frick.

Paolo Veronese (Paolo Caliari), 1528–1588. Italian. *The Choice between Virtue and Vice*, ca. 1565. Oil on canvas. Purchased 1912, Henry Clay Frick Bequest. The popular theme of Hercules at the Crossroads was transformed by Veronese into an encounter among fashionably dressed 16th-century figures. The artist depicts the moment when the hero turns away from the personification of Vice, whose claw-like fingernails have torn at his left leg, and flees into the arms of laurel-crowned Virtue.

Paolo Veronese (Paolo Caliari), 1528–1588. Italian. *Wisdom and Strength*, ca. 1565. Oil on canvas. Purchased 1912, Henry Clay Frick Bequest. The moralizing, biblical inscription at lower left—*Omnia Vanitas* (All is Vanity)—is personified by the figure of Divine Wisdom, with her traditional attribute of the sun, triumphing over brute force in the figure of Hercules. The two works by Veronese in the collection were once owned by such important collectors as the Emperor Rudolph II, Queen Christina of Sweden, and the Duke of Orléans.

W

Jean-Antoine Watteau, 1684–1721. French. *The Portal of Valenciennes*, ca. 1710–11. Oil on canvas. Purchased with funds from the bequest of Arthemise Redpath, 1991. Watteau's early reputation was based on his military scenes, of which this is a rare surviving example. Here the artist depicts soldiers idling away the hours at a portal of his native city during the long and demoralizing War of the Spanish Succession.

James McNeill Whistler, 1834–1903. American. *Symphony in Grey and Green: The Ocean*, 1866. Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. Whistler painted this seascape, one of the earliest 19th-century works to show the influence of Japanese woodcuts, during a visit to Valparaiso, Chile. It is signed on both the canvas and the frame with the artist's butterfly monogram.

James McNeill Whistler, 1834–1903. American. *Symphony in Flesh Color and Pink: Portrait of Mrs. Frances Leyland*, 1871–74. Oil on canvas. Purchased 1916, Henry Clay Frick Bequest. This portrait of the wife of a Liverpool shipping magnate, wearing a dress designed by Whistler himself, was exhibited in 1874.

James McNeill Whistler, 1834–1903. American. *Arrangement in Brown and Black: Portrait of Miss Rosa Corder*, 1876–78. Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. This portrait shows a fellow painter who was also the mistress of Whistler's unofficial agent, Charles Howell.

James McNeill Whistler, 1834–1903. American. *Harmony in Pink and Gray: Portrait of Lady Meux*, 1881–82. Oil on canvas. Purchased 1918, Henry Clay Frick Bequest. Susan Langdon rose from humble origins to become an actress and, through her marriage to a future baronet, Henry Bruce Meux, one of the wealthiest women in England. She was one of the first to help Whistler reestablish his reputation as a portraitist after his disastrous bankruptcy in 1879 by commissioning three portraits of herself, of which this is one. In later life, she formed a collection of Egyptian art.

James McNeill Whistler, 1834–1903. American. *Arrangement in Black and Gold: Comte Robert de Montesquiou-Fezensac*, 1891–92. Oil on canvas. Purchased 1914, Henry Clay Frick Bequest. The sitter, a French poet and dandy, is considered one of the sources for Baron de Charlus, a character in Proust's *In Search of Lost Time*.

Circle of **Konrad Witz**, ca. 1400–ca. 1447. German. *Pietà*, ca. 1440. Tempera and oil on panel. Gift of Miss Helen Clay Frick, 1981. The intense mourning figures and the coldly illuminated landscape, with snowcapped mountains and a Gothic city representing Jerusalem, suggest that the author of the panel knew the work of Konrad Witz. Only two or three other paintings have been attributed to this unknown gifted artist who may have worked in Savoy.

Sculpture

A

Alessandro Algardi, 1598–1654. Italian. *Pietà*, ca. 1630. Bronze. Purchased with funds from the bequest of Arthemise Redpath, 1992. Algardi was Bernini's principal rival in Rome. The original destination of this elegantly finished bronze remains unknown.

Antico (Pier Jacopo Alari Bonacolsi), ca. 1460–1528. Italian. *Hercules*, probably 1499. Bronze, partial gilding and silvering. Gift of Miss Helen Clay Frick, 1970. A highly classicizing work, both in subject and technique, this statuette was likely made in Mantua for Bishop Ludovico Gonzaga (1460–1511).

Tiziano Aspetti, 1565–1607. Italian. *Mars*, ca. 1590. Bronze. Purchased 1916, Henry Clay Frick Bequest. This very fine statuette probably once formed a

pair with a figure of Venus in the Accademia Carrara, Bergamo. The coat of arms may belong to someone in the circle of the Grimani family in Venice.

B

Jean (Jehan) Barbet, d. 1514. French. *Angel*, 1475. Bronze. Purchased 1943. The signed bronze, cast by the Lyonnais cannon founder Jean Barbet, may have originally come from the Sainte-Chapelle in Paris. It is a rare example of 15th-century French metalwork, most of which was melted during the French Revolution. The angel probably held a staff or a cross in his left hand.

After **Bartolomeo Bellano**, 1434–1496. Italian. *David*, late 15th to 17th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. This figure recalls the bronze *David* by Donatello, in whose workshop Bellano was employed.

Bertoldo di Giovanni, ca. 1440–1491. Italian. *Shield Bearer*, ca. 1470–80. Bronze, with extensive traces of gilding. Purchased 1916, Henry Clay Frick Bequest. Bertoldo was a favorite sculptor of Lorenzo the Magnificent in Florence. This statuette has a companion in the Princely Collections, Liechtenstein. The shield, formerly bearing the arms of a family, is a modern replacement.

Louis-Simon Boizot, 1743–1809. French. *Peter Adolf Hall*, probably 1775. Terracotta. Purchased 1915, Henry Clay Frick Bequest. Hall (1739–1793) was a Swedish-born miniature painter who worked mostly in Paris. Also in the collection is a terracotta portrait of his wife, Marie-Adélaïde, by Augustin Pajou.

Attributed to **Federico Brandani** (?), ca. 1522/23–1575. Italian. *Antonio Galli*, probably 1561–62. Bronze. Purchased 1916, Henry Clay Frick Bequest. Under Guidobaldo II della Rovere, Duke of Urbino, Galli (1510–1561) served as ambassador to popes Paul III and Julius III and to the Venetian Republic. A poet and noted humanist, he was also responsible for the education of Guidobaldo's son Francesco Maria II. Although generally attributed to Brandani, this bust reflects knowledge of Milanese casting techniques in and around Leone Leoni's workshop.

C

Attributed to **Camelio (Vittore Gambello)**, 1455/60–1537. Italian. *Faun Playing the Flute*, early 16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. The Venetian sculptor Camelio was known for his classicizing sculpture, coins, and medals, of which local humanist elites were particularly fond. This bronze is a fine cast of a model known in a number of examples.

Attributed to **Danese Cattaneo**, 1509–1573, or **Agostino Zoppo**, ca. 1511–1572. Italian. *Bust of a Jurist (?)*, mid-16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. A faint inscription identifying the subject as Titian is an inaccurate 18th-century addition. The bust may portray a scholar at the University of Padua.

After **Benvenuto Cellini**, 1500–1571. Italian. *Ganymede*, 17th century (?). Bronze. Purchased 1916, Henry Clay Frick Bequest. This is a bronze copy after an ancient marble statue restored by Cellini, now in the Museo Nazionale del Bargello in Florence.

Joseph Chinard, 1756–1813. French. *Étienne Vincent de Margnolas*, 1809. Terracotta. Purchased 2004. Vincent de Marniola (1781–1809) was a young member of the Conseil d'État, the French empire's supreme legislative body. He died the year this bust was modeled. A posthumous marble version of this work was recently discovered.

Clodion (Claude Michel), 1738–1814, and **Jean-Baptiste Lepaute**, 1727–1802. French. *The Dance of Time: Three Nymphs Supporting a Clock*, 1788. Terracotta, brass, gilt brass, silvered brass, steel, and glass. Purchased through the Winthrop Kellogg Edey Bequest, 2006. This is likely the only extant example of an 18th-century timepiece combined with terracotta sculptures.

Clodion (Claude Michel), 1738–1814. French. *Zephyrus and Flora*, 1799. Terracotta. Purchased 1915, Henry Clay Frick Bequest. Flora, the goddess of plants and flowers, is locked in an embrace with Zephyrus, the personification of the west wind. This group shows Clodion's classical inspiration and extraordinary ability in modeling clay.

Antoine Coysevox, 1640–1720. French. *Robert de Cotte*, early 18th century. Bronze. Purchased 1945. A personal friend of Coysevox, De Cotte (1656–1735) was among the most influential French architects of his day. In 1708, he was appointed *premier architecte* to Louis XIV.

Antoine Coysevox, 1640–1720. French. *Louis XV as a Child of Six*, 1716. Marble. Gift of Dr. and Mrs. Ira H. Kaufman, 1990. Considered the first of Coysevox's several portrait busts of the child monarch (1710–1774), this marble sculpture strikes a balance between the spontaneity of a child's expression and the grandeur befitting a king.

Attributed to **Antoine Coysevox**, 1640–1720. French. *Henri de la Tour d'Auvergne, Maréchal Turenne*, early 18th century. Bronze. Purchased 1918, Henry Clay Frick Bequest. One of multiple versions, this bust may be the portrait of the famous French military leader Henri de la Tour d'Auvergne (1611–1675) that was first exhibited in the Salon of 1704.

F

Attributed to **Francesco Fanelli**, ca. 1580/90–ca. 1661. Italian. *Meleager*, 17th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. This work depicting Meleager, a youth loved by Venus, is one of many versions. The figure is sometimes accompanied by a pendant bronze representing the goddess.

French. *Hercules and the Hydra*, mid-17th century. Bronze. Purchased 1915, Henry Clay Frick Bequest. The destruction of the many-headed Hydra, one of the Twelve Labors of Hercules, is the subject of this bronze, loosely derived from a composition by Giambologna (Jean de Boulogne).

G

After **François Girardon**, 1628–1715. French. *The Grand Dauphin*, 18th century. Bronze. Purchased 1915, Henry Clay Frick Bequest. Louis, the Grand Dauphin (1661–1711), was the son of Louis XIV (1638–1715) and Marie-Thérèse of Spain (1638–1683). His grandson reigned as Louis XV (1710–1774). Both this bust and *Marie-Thérèse, Queen of France* are based on marble originals of about 1700.

After **François Girardon**, 1628–1715. French. *Marie-Thérèse, Queen of France*, 18th century. Bronze. Purchased 1915, Henry Clay Frick Bequest. Marie-Thérèse (1638–1683) was the daughter of Philip IV of Spain (1605–1665) and the wife of Louis XIV (1638–1715). Both this bust and *The Grand Dauphin* are based on marble originals of about 1700.

Vincenzo Grandi, 1493–1577, and **Gian Girolamo Grandi**, 1508–1560. Italian. *Hand Bell*, probably before 1539. Bronze. Purchased 1916, Henry Clay Frick Bequest. The Grandi family workshop in Padua supplied their humanist patrons with decorative bronze objects, such as buckets, bells, firedogs, and door knockers. Probably made for Bernardo Cles, Prince-Bishop of Trent (1484–1539), this bell is a very fine example of its kind.

Gabriël Grupello, 1644–1730. Flemish. *Eve*, ca. 1700–5. Purchased 1916, Henry Clay Frick Bequest. This statuette, possibly cast by Heinrich Charasky (1656–1710), might have been produced in a pair with Adam.

H

Malvina Cornell Hoffman, 1887–1966. American. *Helen Clay Frick*, 1919. Plaster. Gift of Lillian and Derek Ostergard in honor of Margo Donahue dePeyster, 2016. When commissioning this work, Henry Clay Frick asked Hoffman to look at the Houdons in his collection and “do [my] daughter in

the eighteenth-century French manner." Painted to imitate terracotta, this plaster was made in preparation for the marble version, which seems to have been destroyed by Helen Clay Frick herself.

Malvina Cornell Hoffman, 1887–1966. American. *Henry Clay Frick*, 1922–23. Marble. Gift of Miss Helen Clay Frick, 1935. A student of Rodin (1840–1917) and on friendly terms with the Frick family, Malvina Cornell Hoffman carved this bust several years after the sitter's death.

Jean-Antoine Houdon, 1741–1828. French. *Madame His*, 1775. Marble. Gift of Mr. and Mrs. Eugene Victor Thaw, 2007. Houdon was a friend of Marie Anne de Vastre and her husband, Pierre-François His, a prominent German banker. This bust was exhibited at the Salon of 1775.

Jean-Antoine Houdon, 1741–1828. French. *Diana the Huntress*, 1776–95. Terracotta. Purchased 1939. One of a handful of life-size terracottas by Houdon, this sculpture, poised on the tiptoes of one foot and fired in at least ten different sections, is a masterpiece of technical virtuosity. Houdon and his workshop also produced several bronze and marble versions of the subject, a smaller example of which is at the Frick.

Jean-Antoine Houdon, 1741–1828. French. *The Comtesse du Cayla*, 1777. Marble. Purchased 1916, Henry Clay Frick Bequest. Élisabeth-Susanne de Jaucourt (1755–1816), married to François de Baschi, Count of Cayla, is here portrayed in the guise of a bacchante (a reference to the coat of arms of her husband's family). The bust was exhibited in the Salon of 1777 and was probably meant as a companion to the understated bust of the countess's mother, now at the Louvre.

Jean-Antoine Houdon, 1741–1828. French. *Armand-Thomas Hue, Marquis de Miromesnil*, 1777. Marble. Purchased 1935. Louis XVI's minister of justice is shown in the robes and wig of a magistrate. An earlier, flawed version of this bust is in the Victoria and Albert Museum. A later one is at the Musée Fabre, Montpellier.

Jean-Antoine Houdon, 1741–1828. French. *Diana the Huntress*, before 1793. Tinted plaster. Gift of Frederick R. Koch, 2006. This is a reduced version of the life-size statue also in the collection. A similar piece belonged to Thomas Jefferson.

I

Italian. *She-Wolf*, 16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. A lion-like head has been substituted for the conventionalized wolf head of the Etruscan bronze that inspired this work.

Italian. *She-Wolf*, 16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. This work derives from an Etruscan bronze in Palazzo dei Conservatori, Rome.

Italian or German. *Paris*, 1st half of 16th century. Bronze, partial gilding. Purchased 1916, Henry Clay Frick Bequest. This work is difficult to position, both chronologically and geographically. Arguments have been advanced to associate it with either Germany or with Tuscany, but no consensus has been reached.

Italian. *Casket*, ca. 1517–37. Bronze. Purchased 1916, Henry Clay Frick Bequest. The arms on the lid of this fine bronze casket—decorated with putti, sphynxes, busts, and centaurs—are those of Cardinal Paolo Emilio Cesi (1481–1537). This casket was formerly attributed to Severo da Ravenna, but it seems too deficient, technically, to have originated from his workshop.

Italian (Florence or Siena). *Hercules in Repose*, early 16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. This statuette may have originated partly in response to Michelangelo's design of a lost bronze David sent to France in 1508–9. Some scholars, however, believe it to be related to, or even by, Francesco di Giorgio Martini (1439–1501).

Italian (Florence). *Virtue Overcoming Vice*, 2nd half of 16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. One of many copies, this group originally formed the lid of an inkstand, possibly the missing component of a lid-less example at the Victoria and Albert Museum, London.

Italian (Florence?). *Two Harpies Bestriding Grotesque Fish*, late 16th to early 17th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. These two bronzes, which have a different provenance, are two versions—of rather uneven quality—of a single model.

Italian (Mantua?). *Nude Female Figure (Shouting Woman)*, early 16th century. Bronze with silver inlays. Purchased 1916, Henry Clay Frick Bequest. Neither the iconography nor the maker of this work are known. Its dependence on both classical sources and Mantegna's prints associate it with statuettes produced in Mantua by Antico in the late 15th and early 16th centuries.

Italian (Rome?). *Head of an Angel*, 2nd half of 17th century. Terracotta, coated with dark brown paint flaked with copper. Gift of Mr. and Mrs. Eugene Victor Thaw, 1996. This head is modeled after a famous prototype circulating in Bernini's workshop.

Italian (northern?). *Horse*, early 16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. This bronze recalls the classical horses on the facade of St. Mark's in Venice.

Italian (northern?). *Naked Youth with Raised Arms*, 16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. This figure is based on an ancient Greek bronze that arrived in Venice from Rhodes in 1503. It was formerly attributed to Francesco da Sant'Agata.

Italian (Venice). *Two Female Figures with Cornucopias*, mid-16th century. Bronze, partial gilding. Purchased 1916, Henry Clay Frick Bequest. Many details of these two figures originally serving as candelabra, of which many other versions are known, can be connected with the work of Riccio, Aspetti, and Sansovino. It is difficult, however, to find a convincing attribution for them.

J

Jacques Jonghelinck, 1530–1606. Flemish. *Don Fernando Álvarez de Toledo, Third Duke of Alba*, 1571. Bronze. Purchased 1916, Henry Clay Frick Bequest. Jonghelinck also made a full-length statue of Don Fernando (1507–1582) in Antwerp, which was destroyed after his death as a reaction to his ruthless repression as Spanish Viceroy and Captain General in the Netherlands. In technique, this bust is closely associated with works by Leone Leoni, with whom Jonghelinck had worked in Milan.

K

After **Johann Gottlieb Kirchner**, 1706–1768, and **Meissen Porcelain Manufactory**. German. *Great Bustard*, 1732. Gift of Henry H. Arnhold, 2013. This unusually large porcelain is a technical tour-de-force produced as part of a porcelain menagerie of life-size animals and birds created for King Augustus II, “the Strong,” to be housed in the so-called “Japanese Palace” in Dresden. Fewer than three hundred such animals were fired before the project was abandoned.

L

Francesco Laurana, ca. 1420/30–ca. 1502. Italian (Dalmatian). *Bust of a Woman*, ca. 1470s. Marble. Purchased 1916, Henry Clay Frick Bequest. This is one of a group of three similar works. While many of Laurana’s female portrait busts are often suspected to be 19th-century forgeries, the authenticity of this bust, found at the Marseilles port by the early 18th century, has never been disputed. The identity of the sitter remains unknown.

Francesco Laurana, ca. 1420/30–ca. 1502. Italian (Dalmatian). *Beatrice of Aragon*, probably 1472–74. Marble. Bequest of John D. Rockefeller Jr., 1961. The bust represents Beatrice (1457–1508), daughter of Ferdinand I, King of Naples, before her marriage to the King of Hungary in 1476.

Attributed to **Robert Le Lorrain**, 1666–1743. French. *Head of a Girl* and *Head of a Boy*, early 18th century. Bronze. Purchased 1915, Henry Clay Frick Bequest. This pair may represent Mars and Venus as children, which was a popular subject. Several other casts are known, though they are, for the most part, of lesser quality.

Jean-Louis Lemoyne, 1665–1755. French. *Garden Vase*, 1727–28. Marble. Purchased 1914, Henry Clay Frick Bequest. Henry Clay Frick's first purchase of a sculpture, this vase is decorated with an emblematic representation of Summer. Lemoyne also made sculptures for the gardens of Versailles, Trianon, and Marly. This vase was formerly in the garden of the royal chateau of La Muette.

After **Battista Lorenzi**, ca. 1527–1574, or **Giambologna (Jean de Boulogne)**, 1529–1608. Italian (?). *Triton Blowing a Trumpet*, 2nd half of 16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. The upward flowing spiral of the bronze is magnificent, but the design of this cast surpasses its execution. Cast after a marble sculpture now at the Museo Archeologico in Palermo, Sicily, where it was sent from Florence, this model is known in several versions.

After **Stoldo Lorenzi**, 1534–1583. Italian. *Marine Nymph*, probably 18th century. Bronze, partly gilded. Purchased 1916, Henry Clay Frick Bequest. The original bronze of 1573, of which this is a later, inferior reproduction, is preserved in the *studiolo* of Palazzo Vecchio, Florence.

M

After **Maso di Bartolomeo**, 1406–1456, or **Giovanni di Bartolomeo**, after 1406–ca. 1472. Italian. *Ignudo della Paura (Frightened Naked Youth)*, 2nd half of 15th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. This statuette is considered one of the finest examples of a popular model, probably repurposing a classical prototype representing Marsyas playing the flute. It also appears in a number of paintings and drawings from the late 15th century.

After **Michelangelo Buonarroti**, 1475–1564. Italian. *Samson and Two Philistines*, probably mid-16th century. Bronze. This is the finest surviving version of several bronzes based on a lost sketch model by Michelangelo, who was asked to produce a monumental group of this subject by the Florentine Republic in 1528. The model became a source of inspiration for later generations of Florentine sculptors, who competed to sculpt ever more dynamic sculpture groups.

Attributed to **Hans Multscher**, ca. 1400–1467. German. *Reliquary Bust of a Female Saint*, ca. 1460. Bronze, partial gilding. Purchased 1916, Henry Clay Frick Bequest. A rare example of 15th-century bronze sculpture from southern Germany, the bust was a reliquary for a saint's relics, as evidenced by the opening on top of the head. The conspicuous *K*-shaped button may indicate that it is an image of St. Catherine of Alexandria.

N

Netherlandish. *Triton and Nereid*, 17th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. Although this piece is not fitted as a fountain, the group may have been originally designed with water emerging from the Triton's mouth and the conch shell.

Netherlandish (?). *Venus*, 17th century (?). Bronze. Purchased 1916, Henry Clay Frick Bequest. The goddess of beauty may originally have held a mirror in her left hand.

Nurembergian. *Satyr Mother with a Child Satyr*, probably last quarter of 16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. The extended shell may indicate that the bronze, perhaps made in Nuremberg in the circle of Wenzel Jamnitzer, was intended as a piece for a table service, possibly a saltcellar.

P

Augustin Pajou, 1730–1809. French. *Marie-Adélaïde Hall*, 1775. Terracotta. Purchased 1915, Henry Clay Frick Bequest. The daughter of a Versailles merchant, Marie-Adélaïde Gobin (1752–1832) married the painter Peter Adolf Hall, whose portrait by Boizot is also in the collection.

R

Riccio (Andrea Briosco), 1470–1532. Italian. *Lamp*, ca. 1516–24. Bronze. Purchased 1916, Henry Clay Frick Bequest. This extraordinary lamp, one of three attributed to Riccio, held oil in its oval well and would have offered light from its spout. The flickering flame would have appeared to animate the long tendrils curling around the lamp's body. Such objects were often bought from Riccio by scholars in Padua for use in their private studies.

Workshop of **Riccio (Andrea Briosco)**, 1470–1532. Italian. *Naked Youth with Raised Left Arm*, late 15th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. This expressive nude youth, shown in an attitude of fear, reflects the Tuscan type of the *Ignudo della Paura*, an example of which is also in the collection.

Workshop of **Riccio (Andrea Briosco)**, 1470–1532. Italian. *Satyr with Drinking Bowl, Inkstand, and Candlestick*, early 16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. This ingenious design by Riccio combines the practicality of functional objects with a classicizing, and paganizing, design that would appeal to humanists at the University of Padua, Riccio's main clientele for this kind of bronze.

Workshop of **Riccio (Andrea Briosco)**, 1470–1532. Italian. *Satyr with Inkstand and Candlestick*, early 16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. This bronze is less complex in its design than a similar work in the collection in that the satyr is not holding a drinking bowl in his hands.

Workshop of **Riccio (Andrea Briosco)**, 1470–1532. Italian. *Triton and Nereid*, early 16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. Many examples of this imaginative marine pair are known.

Attributed to **Giovanfrancesco Rustici**, 1475–1554. Italian. *Hercules*, ca. 1515. Bronze. Purchased 1916, Henry Clay Frick Bequest. This bronze statuette may have been cast after a wax model for a statue commissioned by the Medici family for their palazzo in Florence. This would also explain its unusually high pedestal. With the exception of the lion pelt, the attributes of this Hercules are obscure.

S

After **Jacques-François-Joseph Saly**, 1717–1776. French. *Bust of a Young Girl*, 19th century. Marble. Gift of Miss Helen Clay Frick, 1934. The original bust, of which this is one of many later copies, was executed about 1750. A version of it appears in Boucher's canvas *Painting and Sculpture*, part of the *Arts and Sciences* ensemble.

Francesco da Sangallo (Francesco Giamberti), 1494–1576. Italian. *St. John Baptizing*, 1534–38. Bronze. Purchased 1916, Henry Clay Frick Bequest. This statuette, which was originally gilded, once stood atop a marble baptismal font in Santa Maria delle Carceri, a church in Prato designed by the sculptor's father, Giuliano da Sangallo. It was commissioned by the city's guild of grocers and watermelon vendors.

Severo da Ravenna (Severo Calzetta), 1465/75–ca. 1538. Italian. *Neptune on a Sea-Monster*, early 16th century (probably before 1511). Bronze. Purchased 1916, Henry Clay Frick Bequest. One of the most outstanding small bronzes in the collection, this group is the best of several variants in which Neptune rides the monster.

Severo da Ravenna (Severo Calzetta), 1465/75–ca. 1538. Italian. *Queen Tomyris with the Head of Cyrus*, 1500–35. Bronze. Purchased 1916, Henry Clay Frick

Bequest. Severo made several statuettes of little-known figures from ancient legend and history. The widowed Tomyris, queen of the Scythians, defeated and had beheaded the Persian king Cyrus, who had captured her son.

Severo da Ravenna (Severo Calzetta), 1465/75–ca. 1538. Italian. *Sea-Monster*, ca. 1510. Bronze. Gift of Eugene and Clare Thaw in honor of Charles Ryskamp, Director of The Frick Collection, and in memory of Ruth Blumka, 1997. A signature inscribed below the seashell, which serves as an inkwell, first identified the previously anonymous sculptor of many small bronzes such as this. This expressive little monster was the model for countless variants, including that for the group of Neptune also at the Frick.

Workshop of **Severo da Ravenna (Severo Calzetta)**, 1465/75–ca. 1538. Italian. *Atlas Supporting the Globe of Heaven*, late 16th century. Bronze. Purchased 1915, Henry Clay Frick Bequest. This bronze, which functioned as both lamp and inkstand, is a particularly fine example of a model produced in many versions.

Workshop of **Severo da Ravenna (Severo Calzetta)**, ca. 1465/75–ca. 1538. Italian. *Spinario*, late 15th or early 16th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. This bronze statuette is cast after a popular ancient statue of a boy pulling a thorn (*spina* in Italian) from the sole of his foot.

Attributed to **Massimiliano Soldani-Benzi**, 1656–1740. Italian. *Virtue Triumphant over Vice*, late 17th or early 18th century. Bronze. Purchased 1916, Henry Clay Frick Bequest. A modified reduction of the large marble of *Florence Triumphant over Pisa* by Giambologna (Jean de Boulogne), this bronze may be one of a series of reduced copies Soldani-Benzi made of famous statues in his native Florence.

Massimiliano Soldani-Benzi, 1656–1740. Italian. *Pietà with Two Mourning Angels*, probably 1715. Terracotta. Gift of The Quentin Foundation, 2006. Soldani-Benzi may have exhibited this group in 1715 at the Florentine Academy. Although this group could be seen as a model for a larger sculpture, no such work is known to exist.

Giovanfrancesco Susini, 1585–ca. 1653. Italian. *A Lion Attacking a Horse*, ca. 1630–40. Bronze. Gift of Walter A. and Vera Eberstadt, 2002. This bronze is a later cast of a model produced by the sculptor's uncle, Antonio, with whom Giovanfrancesco ran a workshop.

Giovanfrancesco Susini, 1585–ca. 1653. Italian. *A Leopard Attacking a Bull*, ca. 1630–40. Bronze. Gift of Walter A. and Vera Eberstadt, 2002. Unlike *A Lion Attacking a Horse*, which derives from a model by his uncle, this more innovative bronze is Giovanfrancesco Susini's own design.

T

Attributed to **Pietro Tacca**, 1577–1640. Italian. *Nessus and Deianira*, late 16th to early 17th century. Bronze. Purchased 1915, Henry Clay Frick Bequest. The bronze is an enlarged variant of a well-known group designed by Giambologna (Jean de Boulogne). This version may have been executed by his most gifted assistant, Pietro Tacca, perhaps after the death of the master.

Attributed to **Willem van Tetrode**, ca. 1525–ca. 1580. Netherlandish. *Mercury with the Head of Argus*, ca. 1560. Bronze. Purchased 1916, Henry Clay Frick Bequest. Van Tetrode was a pupil of Benvenuto Cellini in Florence and probably designed this statuette after the Mercury that adorned the original pedestal of his master's *Perseus*, in the Piazza della Signoria, Florence. (The pedestal is now in the Museo Nazionale del Bargello.) While far less monumental in scale, it anticipates many elements in the design of the celebrated *Mercury* by Giambologna (Jean de Boulogne) in the Museo Nazionale del Bargello.

V

Vecchietta (Lorenzo di Pietro), 1410–1480. Italian. *The Resurrection*, 1472. Bronze. Purchased 1916, Henry Clay Frick Bequest. Cast in the same year as his monumental ciborium for the Cathedral at Siena, this relief was listed in Cardinal Flavio Chigi's collection. Even though exquisite bronze reliefs such as this abounded in 15th-century Siena, their original function remains unclear.

Andrea del Verrocchio (Andrea di Michele de' Cioni), 1435–1488. Italian. *Bust of a Woman*, ca. 1460–70. Marble. Bequest of John D. Rockefeller Jr., 1961. This bust is one of only two surviving female marble busts by Verrocchio. The sitter has been variously identified as Medea Colleoni, Albiera degli Albizzi, and Ginevra de' Benci.

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