

# An Artful Weekend in New York

## The Frick Collection

Open to the public since 1935, The Frick Collection provides intimate encounters with one of the world's foremost collections of European fine and decorative arts, with masterworks ranging from the Renaissance to the early twentieth century. The Frick was founded by the American industrialist Henry Clay Frick (1849–1919), who left his art collection and Gilded Age residence for the enjoyment of the public. The Frick Art Research Library, a leading art history research center, was founded by Henry Clay Frick's daughter, Helen Clay Frick (1888–1984), more than a century ago.



The Frick houses a permanent collection of approximately 1,800 works of fine and decorative art, with less than half coming from the original bequest of Henry Clay Frick and the remaining works from subsequent acquisitions by purchase and donation. Over the past twenty-five years, the Frick has strengthened its holdings through the acquisition of works from major private collections. These include major gifts of clocks and watches, Meissen and Du Paquier porcelain, French faience, European portrait medals, and drawings and pastels.

The historic Frick mansion was commissioned by Henry Clay Frick in 1913 from the architecture firm Carrère and Hastings. Frick always envisioned the building would become a public resource dedicated to “encouraging and developing the study of the fine arts, and of advancing the general knowledge of kindred subjects,” as he wrote in his will. After Frick's death in 1919, a Board of Trustees was established to fulfill his wish. In 1931, architect John Russell Pope was engaged to expand and adapt the building into a museum. He created a series of main-floor galleries, program spaces, an entrance hall, and the interior Garden Court. Pope also designed an adjacent building on East 71st Street to house the Frick Art Research Library. The new museum and purpose-built library building opened in 1935.



To accommodate the institution's growth, the Frick built a two-story pavilion in 1977 and introduced the 70th Street Garden, with landscape design by Russell Page. Another smaller expansion was completed in 2011 to create the Portico Gallery, offering views of Frederick Law Olmsted Jr.'s Fifth Avenue Garden, which is original to the house.

The renovation and enhancement project responded to the continued growth of The Frick Collection's audiences, collections, and programmatic offerings, while maintaining the intimate experience for which the museum is known. While closed for renovation, the Frick temporarily relocated five blocks north to Frick Madison, in the iconic Marcel Breuer–designed building, which was open to the public from March 18, 2021, through March 3, 2024. The Frick reopened in its revitalized home on East 70th Street on April 17, 2025.

The Frick Art Reference Library—renamed in 2024 to the *Frick Art Research Library*—was founded in 1920 by Helen Clay Frick (1888-1984) as a memorial to her father, the industrialist and art collector Henry Clay Frick (1849-1919). Responding to the interest shown by Henry Clay Frick in learning more about the artists whose works he had purchased, Helen Clay Frick conducted research on her father's behalf. After his death, Miss Frick founded the Library to further his goals for The Frick Collection: “to encourage and develop the study of the fine arts, and to advance the general knowledge of kindred subjects.” Until her death, Miss Frick was steadfast in her devotion to the Library and continued to attend to every detail of its development and management.

Helen Clay Frick was inspired by Sir Robert Witt's Library of reproductions, now part of the Courtauld Institute of Art in London. Adapting Witt's systematic classification and detailed documentation of photographs, Miss Frick also collected bibliographic material to establish a research center for the public where image and text could be used together to gain a comprehensive understanding of all aspects of Western art. To achieve this goal, Miss Frick obtained the advice of countless scholars and experts.



From 1920 to 1924 the Library was housed in the bowling alley in the basement of the family residence (now The Frick Collection). For the next decade, it occupied a single-story Indiana limestone structure designed by Thomas Hastings at 6 East 71st Street, the site that had been intended for Frick's sculpture gallery. The Library opened its doors to the public at its present location, formerly 10 and 12 East 71st Street, adjoining the Collection, in 1935. The new structure, which is equivalent to a six-story building, was designed by John Russell Pope, who transformed the residence during the same period as part of an overall project

to create two important public institutions dedicated to the study and appreciation of art. It incorporated the latest technologies. The floors were supported by the shelving pillars. There was air-conditioning in the book stacks. A dumbwaiter lift moved books between floors, and there was a Telautograph, an electrical writing system used to communicate written requests for materials. Unusually and farsightedly, there was room for seventy years growth in the collection. The firm of Buttrick, White, and Burtis renovated the third floor Reading Room and the sixth-floor office spaces in 1996.

(Text and image sources: <https://www.woodlawn.org/blog/the-stunning-courtyard-at-the-frick-collection/>, <https://www.frick.org/about/history>, <https://archive.nytimes.com/www.nytimes.com/interactive/2009/06/10/nyregion/20090611-rooms-pano.html>)

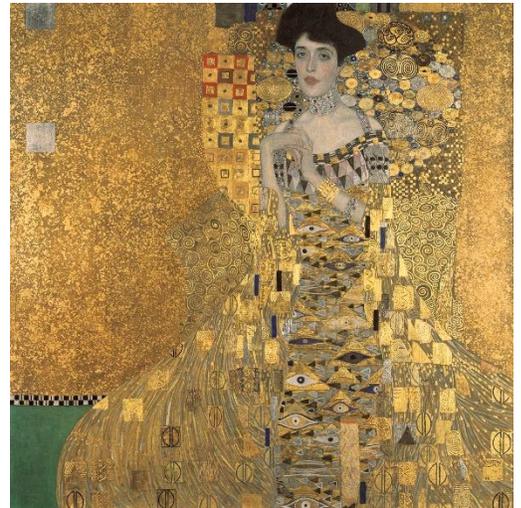
## Neue Galerie

Neue Galerie New York is a museum devoted to early twentieth-century German and Austrian art and design, displayed on two exhibition floors. The collection features art from Vienna circa 1900, exploring the special relationship that existed between the fine arts (of Gustav Klimt, Egon Schiele, Oskar Kokoschka, Richard Gerstl, and Alfred Kubin) and the decorative arts (created at the Wiener Werkstätte by such well-known figures as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by such celebrated architects as Adolf Loos, Joseph Urban, and Otto Wagner).



The German art collection represents various movements of the early twentieth century: the Blaue Reiter and its circle (Vasily Kandinsky, Paul Klee, August Macke, Franz Marc, Gabriele Münter); the Brücke (Erich Heckel, Ernst Ludwig Kirchner, Hermann Max Pechstein, Karl Schmidt-Rottluff); the Bauhaus (Lyonel Feininger, Paul Klee, László Moholy-Nagy, Oskar Schlemmer); the Neue Sachlichkeit (Otto Dix, George Grosz, Christian Schad); as well as applied arts from the German Werkbund (Peter Behrens) and the Bauhaus (Marianne Brandt, Marcel Breuer, Ludwig Mies van der Rohe, Wilhelm Wagenfeld).

Neue Galerie New York was conceived by two men who enjoyed a close friendship over a period of nearly thirty years: art dealer and museum exhibition organizer Serge Sabarsky and businessman, philanthropist, and art collector Ronald S. Lauder. Sabarsky and Lauder shared a passionate commitment to Modern German and Austrian art, and dreamed of opening a museum to showcase the finest examples of this work. After Sabarsky died in 1996, Lauder carried on the vision of creating Neue Galerie New York as a tribute to his friend.



GUSTAV KLIMT (1862–1918), Portrait of Adele Bloch-Bauer I, 1907, Oil, gold, and silver on canvas, Neue Galerie New York

Our museum's name (which means "new gallery") has its historical roots in various European institutions, artists' associations, and commercial galleries, foremost the Neue Galerie in Vienna, founded in 1923 by Otto Kallir. All sought to capture the innovative, modern spirit they discovered and pursued at the turn of the twentieth century. Our institution thus reflects a dual commitment: an embrace of the city in which we are located and a focus on the culture upon which our exhibitions and collections are based. Two of the principal goals of the Neue Galerie New York are to bring a sense of perspective back to Germanic culture of this period, and to make the best of this work available to American and other audiences for both scholarly and aesthetic inquiry.

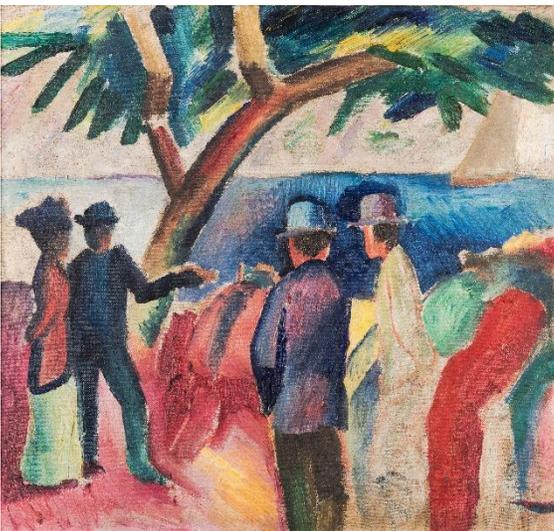


The building housing Neue Galerie New York is located at 1048 Fifth Avenue, at 86th Street, in an area known as Museum Mile. The building was completed in 1914 by Carrère & Hastings, also architects of the New York Public Library. It has been designated a landmark by the New York Landmarks Commission and is generally considered to be one of the most distinguished buildings ever erected on Fifth Avenue. Commissioned by industrialist William Starr Miller, it was later occupied by society doyenne Mrs. Cornelius Vanderbilt III and subsequently by the YIVO Institute for Jewish Research. It was purchased by Ronald S. Lauder and Serge Sabarsky in 1994.

Annabelle Selldorf is the architect for the renovation of the building. Her work for Neue Galerie New York has involved restoring 1048 Fifth Avenue to its original state, while adapting it to the most stringent museum standards with regard to the display and preservation of works of art.

(Text and image sources: <https://www.neuegalerie.org/content/mission-statement>)

### GERMAN MASTERWORKS FROM THE NEUE GALERIE (June 2025 – May 2026)



August Macke, *Strollers at the Lake II*, 1912

“German Masterworks from the Neue Galerie” features highlights from the museum’s extensive collection of German art from the period 1890 to 1940. Simultaneous with the Austrian Expressionist movement, avant-garde initiatives occurred in Germany in the Brücke (Bridge) and Blaue Reiter (Blue Rider) groups with groundbreaking results realized vis-à-vis the use of color and form.

Prominent examples of work by Brücke artists will be on view, including Ernst Ludwig Kirchner’s *Tightrope Walk* (1908-10), Max Pechstein’s *Young Woman with Red Fan* (ca. 1910), and Karl Schmidt-Rottluff’s 1910 *Landscape with Houses and Trees (Dangast before the Storm)*.

For the Blaue Reiter, Vasily Kandinsky’s *Murnau: Street with Women* of 1908 and August Macke’s 1912 *Strollers at the Lake II* are especially noteworthy.

The *Neue Sachlichkeit* (New Objectivity) movement is also addressed with prominent selections, such as Otto Dix’s 1929 *Portrait of Johann Edwin Wolfensberger* and Georg Scholz’s 1922 *Of Things to Come*.

The diversity of the artwork associated with the Bauhaus is vividly illustrated in the canvases of Lyonel Feininger, such as his 1925 *The Blue Cloud*, Paul Klee’s 1925 *Mystical-Ceramic (in the Manner of a Still-Life)*, and László Moholy-Nagy’s *A XI* of 1923. In the decorative arts, iconic designs by Bauhaus artists, such as Theodor Bogler, Marianne Brandt, Marcel Breuer, Ludwig Mies van der Rohe, and Wilhelm Wagenfeld confirm the prestigious legacy of the school, its faculty, and its students.

Finally, Felix Nussbaum’s haunting 1940 *Self-Portrait in the Camp* serves as witness to the terrible tragedy that unfolded under the National Socialist regime.

(Text and Image source: <https://www.neuegalerie.org/exhibitions/germanmasterworks>)

## The Morgan Library

A museum and independent research library located in the heart of New York City, the Morgan Library & Museum began as the personal library of financier, collector, and cultural benefactor Pierpont Morgan. As early as 1890 Morgan had begun to assemble a collection of illuminated, literary, and historical manuscripts, early printed books, and old master drawings and prints.

Mr. Morgan's library, as it was known in his lifetime, was built between 1902 and 1906 adjacent to his New York residence at Madison Avenue and 36th Street. Designed by Charles McKim of the architectural firm McKim, Mead & White, the library was intended as something more than a repository of rare materials. Majestic in appearance yet intimate in scale, the structure was to reflect the nature and stature of its holdings. The result was an Italian Renaissance-style palazzo with three magnificent rooms epitomizing America's Age of Elegance. Completed three years before McKim's death, it is considered by many to be his masterpiece. In 1924, eleven years after Pierpont Morgan's death, his son, J. P. Morgan, Jr. (1867–1943), known as Jack, realized that the library had become too important to remain in private hands. In what constituted one of the most momentous cultural gifts in U.S. history, he fulfilled his father's dream of making the library and its treasures available to scholars and the public alike by transforming it into a public institution.



Over the years—through purchases and generous gifts—The Morgan Library & Museum has continued to acquire rare materials as well as important music manuscripts, early children's books, Americana, and materials from the twentieth century. Without losing its decidedly domestic feeling, the Morgan also has expanded its physical space considerably.

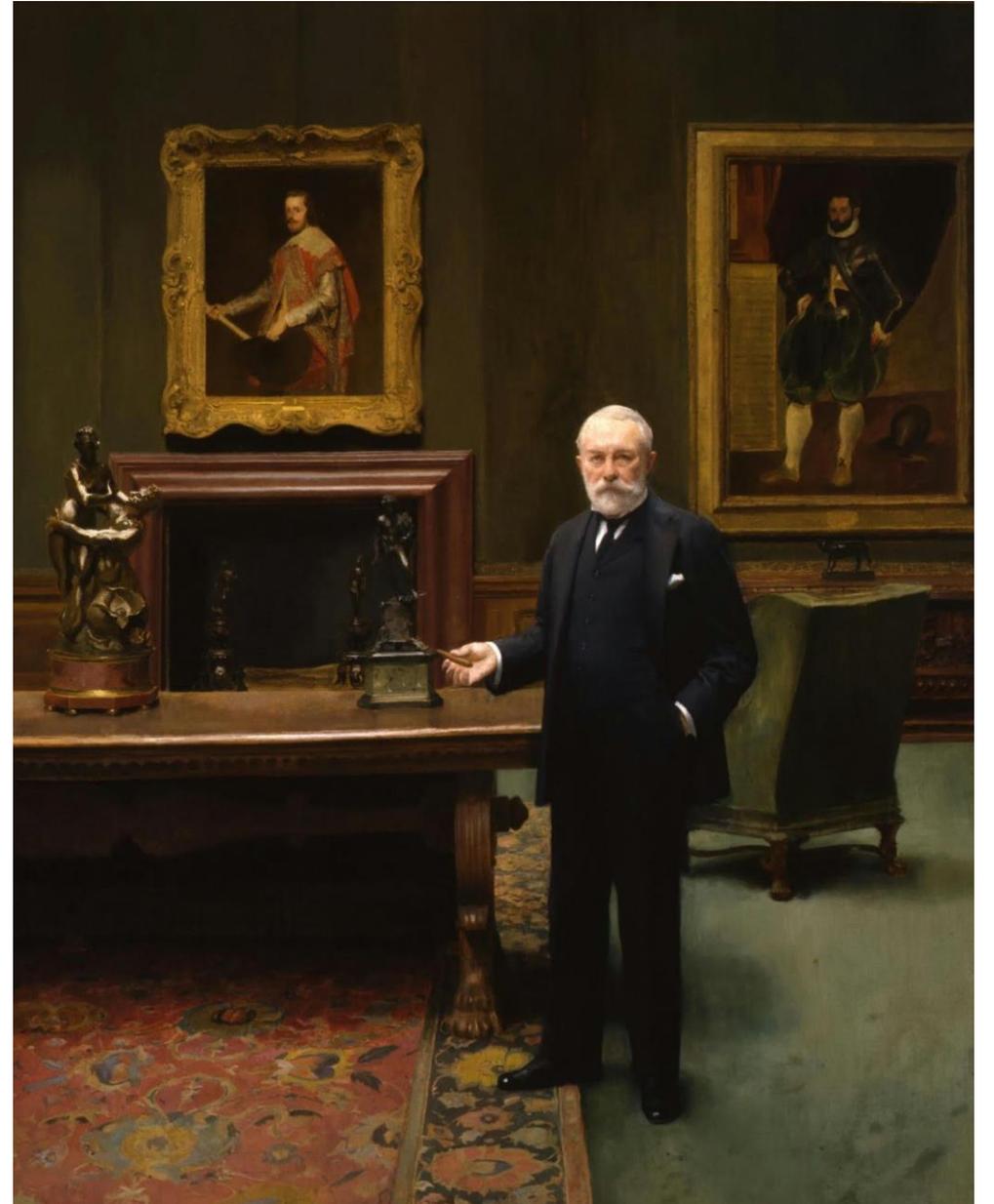
In 1928, the Annex building was erected on the corner of Madison Avenue and 36th Street, replacing Pierpont Morgan's residence. The Annex connected to the original McKim library by means of a gallery. In 1988, Jack Morgan's former residence—a mid-nineteenth century brownstone on Madison Avenue and 37th Street—also was added to the complex. The 1991 garden court was constructed as a means to unite the various elements of the Morgan campus.

The largest expansion in the Morgan's history, adding 75,000 square feet to the campus, was completed in 2006. Designed by Pritzker Prize–winning architect Renzo Piano, the project increases exhibition space by more than fifty percent and adds important visitor amenities, including a new performance hall, a welcoming entrance on Madison Avenue, a new café and a new restaurant, a shop, a new reading room, and collections storage. Piano's design integrates the Morgan's three historical buildings with three new modestly scaled steel-and-glass pavilions. A soaring central court connects the buildings and serves as a gathering place for visitors in the spirit of an Italian piazza.

(Text and image source: <https://www.themorgan.org/>)

# The Frick Collection

Sir Gerald Kelly  
*Portrait of Mr. Frick in the West Gallery, 1925*  
Frick Art & Historical Center, Pittsburgh





Edmund Charles Tarbell  
*Helen Frick and her father*, c. 1910  
National Portrait Gallery, Washington D.C.

Helen Clay Frick in Belgium, 1920  
Frick Family Albums and Scrapbooks



*“This is the most entrancing of places...  
I nearly went wild over so many pictures that I could have  
remained there forever....  
We stayed till the bell sounded, and even then were so slow to  
leave, that the guards had to hurry us away.”*

Helen Clay Frick about the National Gallery in London  
Travel diary, January 29, 1909

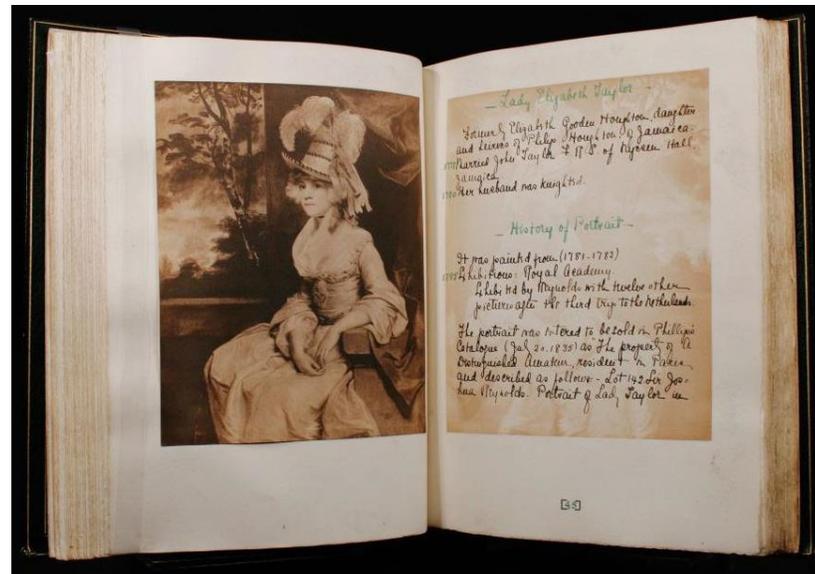
# The Frick Art Reference Library

*“to encourage and develop the study of the fine arts, and to advance the general knowledge of kindred subjects.”*

Helen Clay Frick about the aim of the Frick Art Reference Library



Frick Art Reference Library Reading Room, 1935



Spread from Catalog of Portraits prepared by Helen Clay Frick for her father, 1909

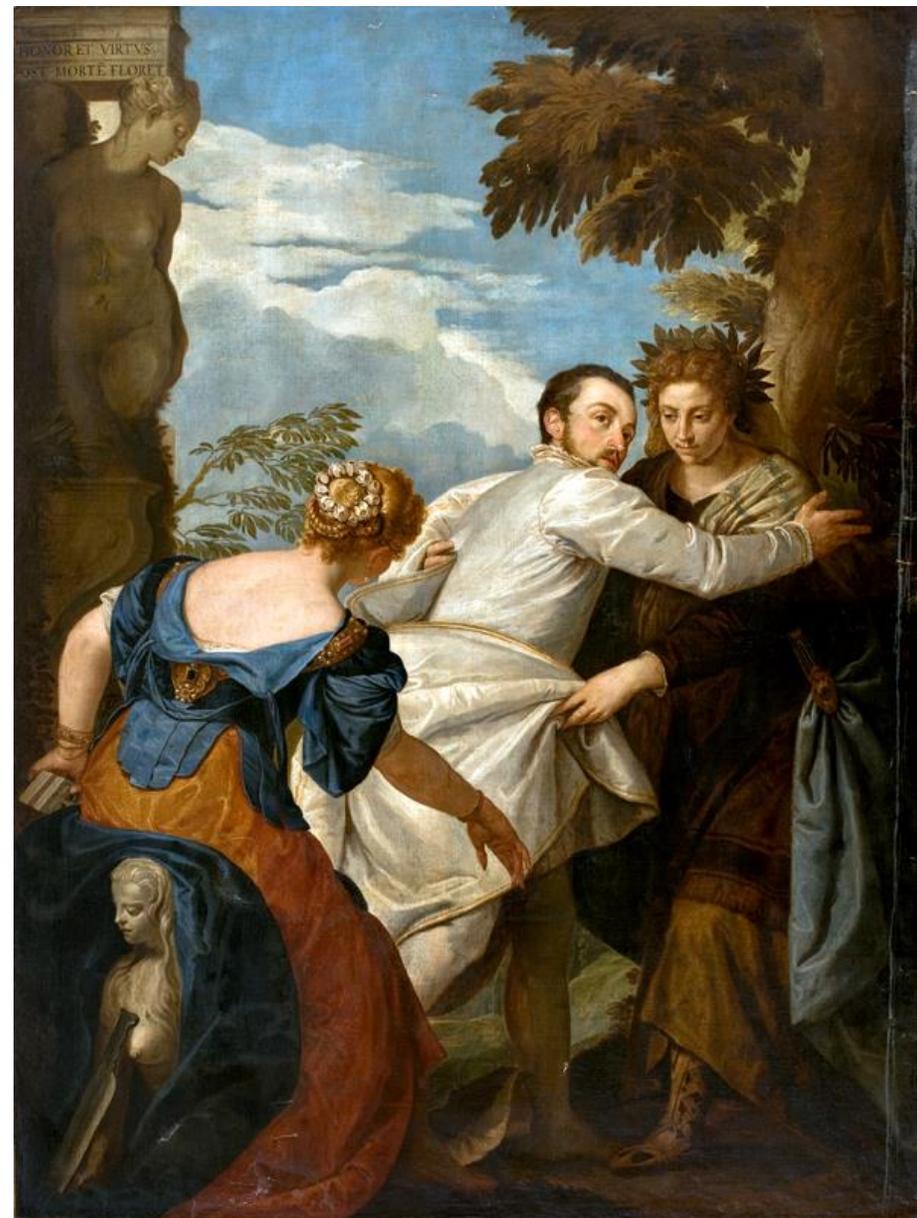




Paolo Veneziano (ca. 1259–1362) and Giovanni  
Veneziano (act. 1333–1358)  
*The Coronation of the Virgin*, 1358  
Tempera on panel  
43 1/4 x 27 inches  
The Frick Collection, New York



Agnolo Bronzino (1503–1572)  
*Lodovico Capponi*, ca. 1550–55  
Oil on panel, 45 7/8 x 33 3/4 inches  
The Frick Collection, New York



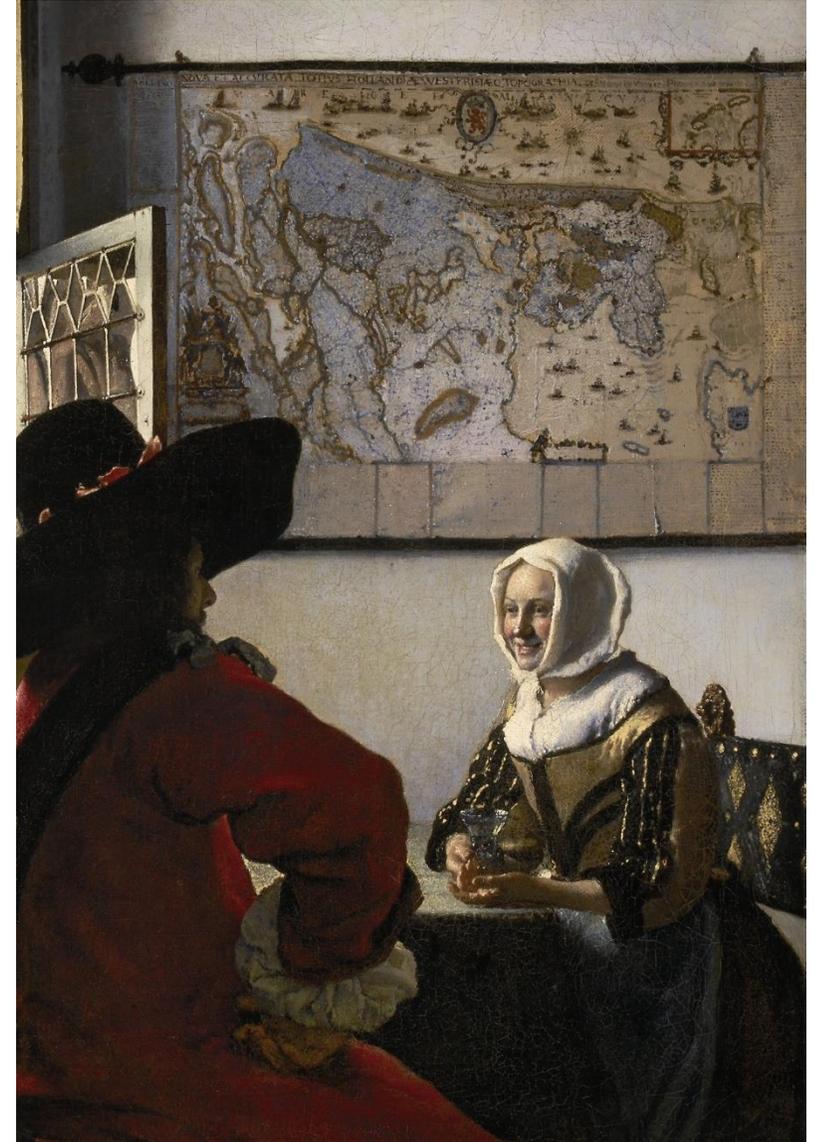
Paolo Veronese (1528–1588)  
*The Choice Between Virtue and Vice*, ca. 1565  
Oil on canvas, 86 1/4 x 66 3/4 inches  
The Frick Collection, New York

## Johannes Vermeer (1632–1675)

*Mistress and Maid*, ca. 1664–67  
Oil on canvas, 35 1/2 x 31 in. (90.2 x 78.7 cm)  
The Frick Collection, New York

*Girl Interrupted at Her Music*, ca. 1658–59  
Oil on canvas, 15 1/2 x 17 1/2 in. (39.4 x 44.5 cm)  
The Frick Collection, New York

*Officer and laughing girl*, ca. 1657  
Oil on canvas, 19 7/8 x 18 1/8 in. (50.5 x 46 cm)  
The Frick Collection, New York



**Jean-Honoré Fragonard (1732–1806)**  
*The Progress of Love: Love Letters, 1771–72*  
Oil on canvas, 124 7/8 x 85 3/8 inches  
The Frick Collection, New York



**Jean-Auguste-Dominique Ingres (1780–1867)**  
*Louise, Princesse de Broglie, Later the Comtesse d'Haussonville, 1845*  
Oil on canvas, 51 7/8 x 36 1/4 inches  
The Frick Collection, New York

# The Morgan Library

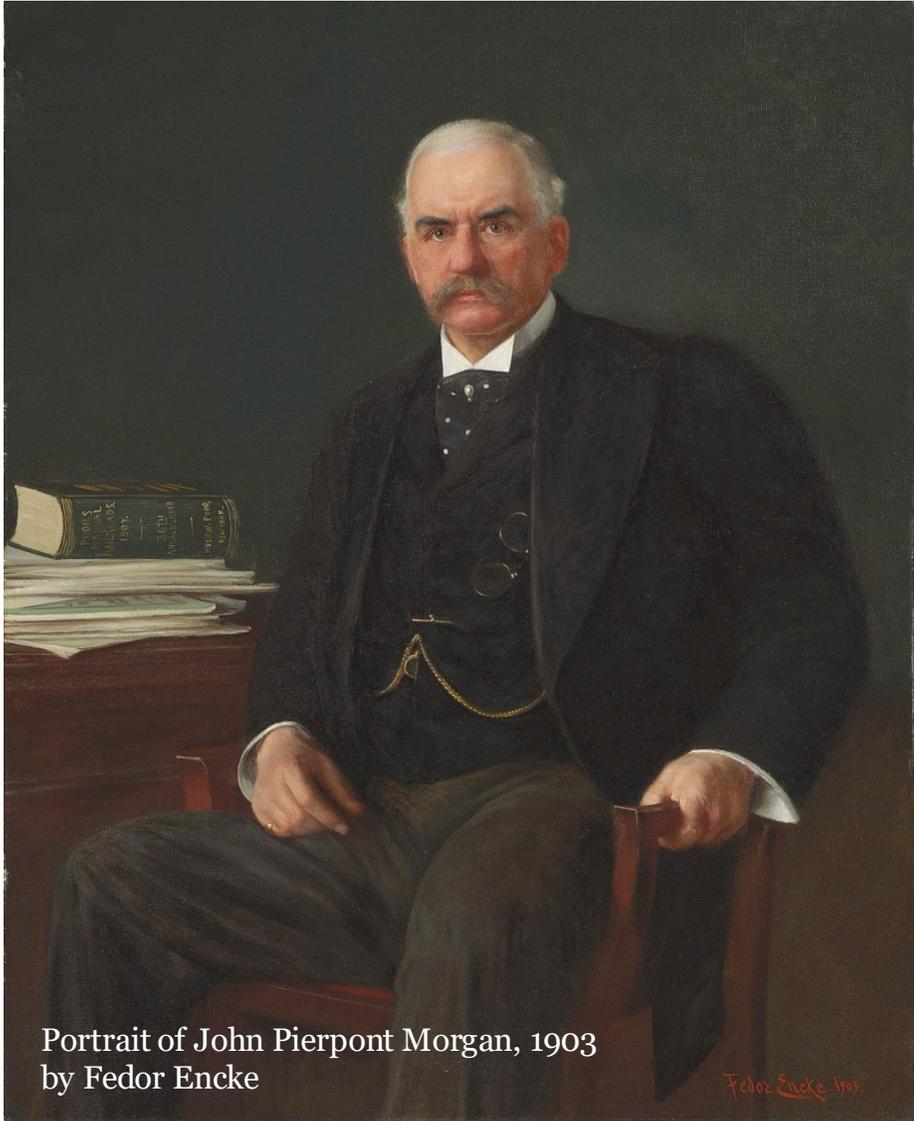


Hughson Hawley (1850–1936) for McKim, Mead & White  
J. Pierpont Morgan's Library, 1902  
Watercolor  
The Morgan Library & Museum; 1958.24



Tebbs & Knell, New York  
The West Room of J. Pierpont Morgan's Library, 1923–ca. 1935  
Gelatin silver print  
The Morgan Library & Museum Archives; ARC 1619

# John Pierpont Morgan (1837-1913)



Portrait of John Pierpont Morgan, 1903  
by Fedor Encke

**MORGAN'S RARE BOOKS**

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Costliest Collection in the  
United States.

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**EARLIEST OF PRINTS**

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**POSSESSES THE MAZARIN BIBLE  
AND THE 1459 PSALTER.**

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Recent Sale of Five Volumes in London  
for \$100,000—Mr. Morgan the  
Supposed Purchaser.

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BY WM. E. CURTIS.  
Special Correspondence of The Star and the Chicago  
Record-Herald.

NEW YORK, June 6, 1905.  
Most great men have fads, and Mr. Pierpont Morgan's is rare books. There are

"Morgan's Rare Books"  
Evening Star (Washington, D.C.)  
June 7, 1905

# Belle da Costa Greene (1879-1950)

*“She knows more about rare books than any other American,”*  
said the *Chicago Tribune* in 1912.

*“She runs to Europe on secret missions, and [she’s] the terror of continental collectors’ agents.”*



Belle Greene's 1915 portrait at home  
Paul Thompson photo for a news story on NYC high-salaried women





Belle da Costa Greene at J.P.  
Morgan's desk in his library, circa  
1948-1950

Bernard and Mary Berenson  
Papers/Harvard University Center for  
Italian Renaissance Studies

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Johann Gutenberg and Johann Fust  
Printer of the 42-line Bible, c. 1454-  
1455

2 vols. of [324] and [319] leaves ;  
(fol.)

Purchased with the Irwin collection,  
1900.





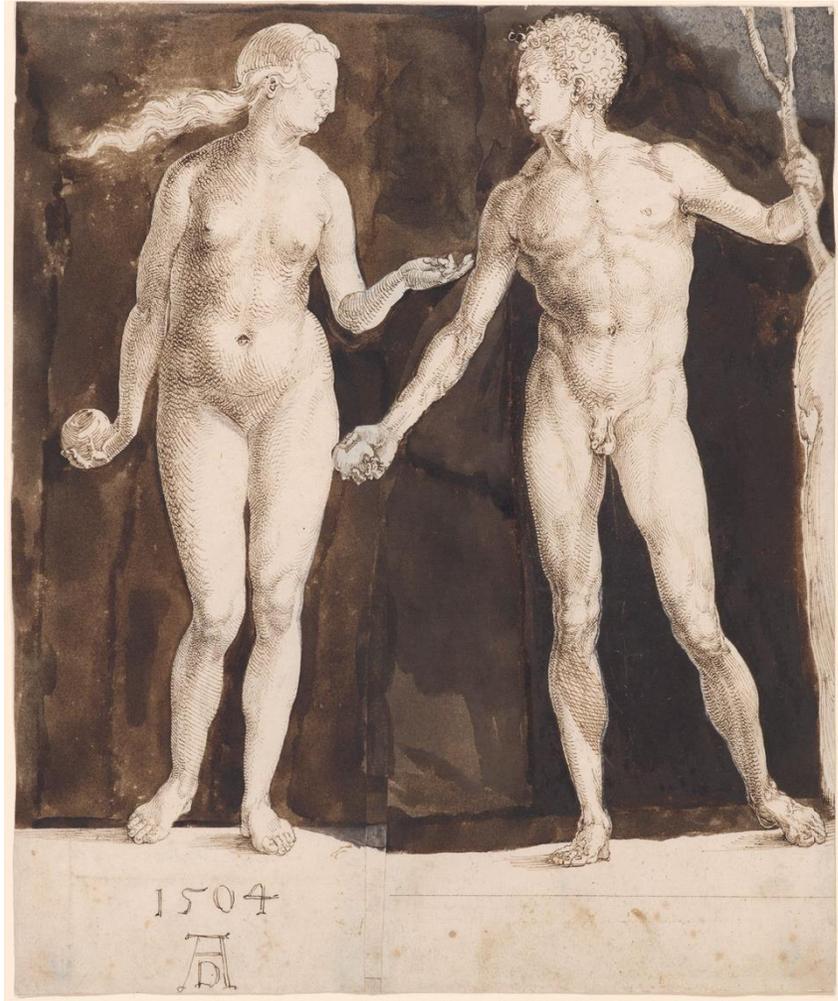
Farnese Hours  
Italy, Rome, 1546  
M.69, fol. 38v-39r



*Catherine of Cleves Praying to the Virgin and Child*  
*Annunciation to Joachim*  
 Hours of Catherine de Cleves, ca. 1440  
 The Netherlands, Utrecht  
 MS M.917/945, ff. 1v-2r



*St. Bartholomew*  
 Hours of Catherine de Cleves, ca. 1440  
 The Netherlands, Utrecht  
 MS M.917/945, pp. 228



Albrecht Dürer (1471-1528)  
*Adam and Eve*, 1504  
Pen and brown ink and wash  
9 5/8 x 7 15/16 inches (242 x 201 mm)



Albrecht Dürer (1471-1528)  
*Adam and Eve*, 1504  
Engraving on paper  
plate mark: 9 13/16 x 7 9/16 inches (250 x 192 mm)



Running Eros, Holding a Torch  
2nd or 1st century BC [200–0 BC?]  
Bronze  
23 3/16 inches (589 mm)  
Purchased by Pierpont Morgan, 1902



Foundation figure of Ur-Namma, MLC 2628.  
between 2112 B.C. and 2095 B.C.  
Department of Ancient Western Asian Seals and  
Tablets. Morgan Library & Museum.  
Pierpont Morgan acquired this sculpture before  
1908, probably from the Parisian dealer in Assyrian  
and Babylonian antiquities, Elias Gejou.



Michelangelo Buonarroti (1475-1564)  
*David and Goliath*. Verso: Ruled Architectural Studies, ca. 1550-1556  
2 x 2 11/16 inches (50 x 68 mm)  
Black chalk on paper; verso: black chalk.  
I, 32c

Antoine Watteau (1684-1721)  
*Two Studies of the Head and Shoulders of a Little Girl*, ca. 1717-1718  
7 3/8 x 9 5/8 inches (187 x 245 mm)  
Black, red, and white chalk on buff paper; drawn over black chalk sketch of legs.  
I, 278b





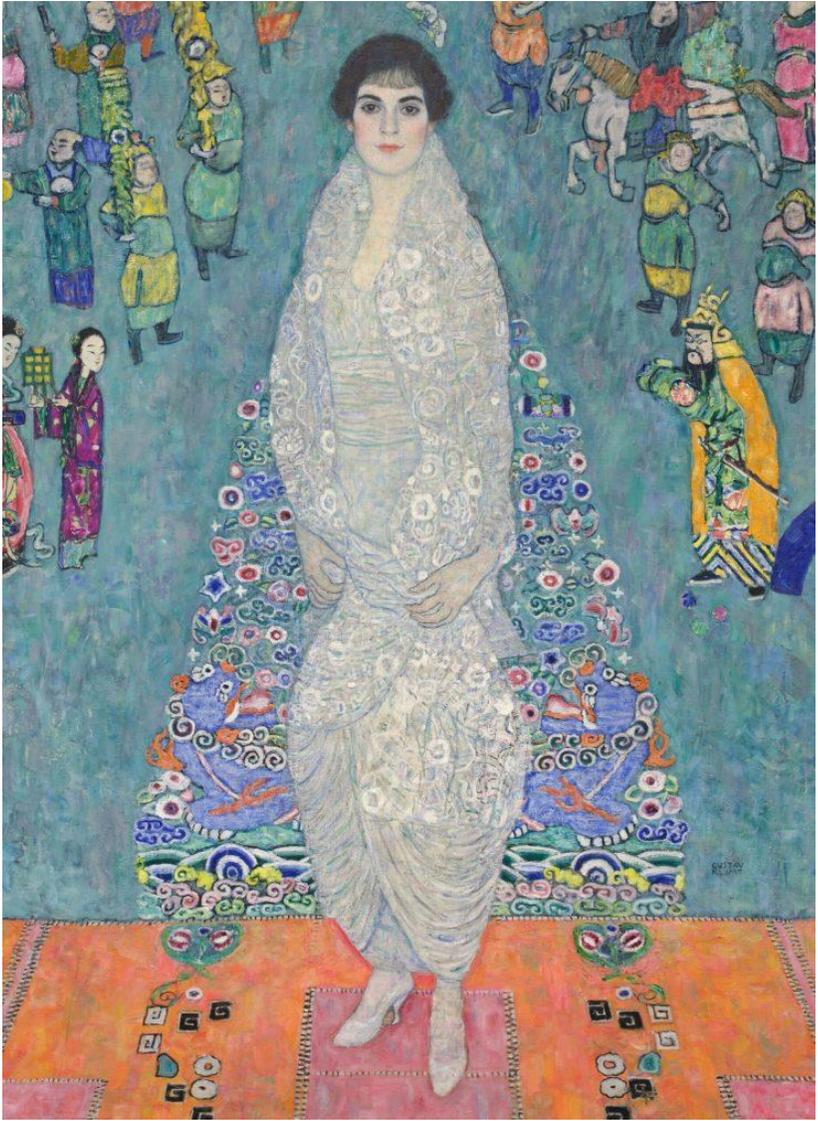
# Klimt's Women: Patronage, Loss, and Legacy



Moriz Nähr (1859-1945)  
Gustav Klimt with a cat in front of his studio at  
Josefstädter Strasse 21, 1911



*Gustav Klimt (1862-1918)*  
*Portrait of Adele Bloch-Bauer I*, 1907  
Oil on canvas  
Neue Galerie, New York



*Portrait of Elisabeth Lederer, 1914-1916*  
Sold at Sotheby's New York, November 18, 2025  
for \$236.4M



Serena Lederer in her Vienna apartment, behind her Gustav Klimt's  
*Portrait of Elisabeth Lederer, c. 1930*



Erich Lederer, son of Serena and August Lederer, in front of his portrait by Egon Schiele, undated. © Archive Ralf Jacobs