

The Marquand Mansion

DANIËLLE O. KISLUK-GROSHEIDE

Associate Curator, European Sculpture and Decorative Arts, The Metropolitan Museum of Art

ON DISPLAY in the Iris and B. Gerald Cantor Galleries of Nineteenth-Century European Sculpture and Decorative Arts at the Metropolitan Museum is a remarkable settee designed by the Dutch-born English painter Sir Lawrence Alma-Tadema (1836–1912) (Figure 1). Made in 1884–85 by the London firm of Johnstone, Norman and Company, the settee was commissioned as part of a large set for the music room of the residence of Henry G. Marquand in New York City. The process of creating suitable new upholstery for the settee, necessary for installation in the nineteenth-century galleries, prompted interest not only in the piece itself but also in the room and the house it came from and, not least, in its former owner.

Born in New York, Henry Gurdon Marquand (1819–1902) had a varied and successful career in business (Figure 2). After assisting his brother Frederick in the family jewelry firm and later in the management of real estate properties, Marquand worked as a banker, a Wall Street broker, and a railroad executive.¹ He accumulated a large fortune and withdrew from active business in the early 1880s, spending the remaining years of his life as an ardent collector and patron of the arts.

The primary beneficiary of his art patronage was The Metropolitan Museum of Art. Marquand's interest in the arts is said to date back to 1843, when he met an American sculptor named Brown, presumably Henry Kirke Brown (1814–1866), in Rome.² Later he became acquainted with a number of prominent painters who, like George Henry Boughton (1833–1905), gave him advice and assistance on his acquisition of art, which was purchased mostly in Europe.³ Praised for his exalted taste, Marquand was known as a judicious collector who bought "like an Italian prince of the Renaissance."⁴ He also had a reputation for being a kind and gen-

erous man who found it difficult to turn dealers away.⁵

Marquand's acquisitions focused initially on contemporary paintings and later on Old Masters.⁶ He also purchased a large variety of decorative objects, ranging from antiquities, Limoges enamels, Italian maiolica, and European silver and porcelain to Near Eastern carpets and Asian ceramics. Occasionally, Marquand bought an existing collection, such as the Charvet collection of ancient glass, which he donated to the Metropolitan Museum in 1881. Marquand had a long affiliation with this Museum. Having supported the institution from the very beginning, he became a trustee in 1871 and was elected its second president in 1889.⁷ During this time Marquand made generous donations, contributing funds for the acquisition of sculpture casts, for example, and presenting gifts to nearly every department. The most outstanding consisted of thirty-five Old Master paintings, which included Van Dyck's *Portrait of James Stuart, Duke of Richmond and Lennox*, several portraits by Frans Hals and Rembrandt, as well as Vermeer's *Young Woman with a Water Jug*. These paintings, purchased in Europe for his own collection, never entered Marquand's house. Shipped to New York in 1888, they were immediately exhibited at the Museum and were formally donated during the following year, greatly enhancing the Museum's holdings and making it "far and away the finest collection of painting to be seen in this country"⁸ (Figure 3).

In 1881 Marquand commissioned his friend the eminent architect Richard Morris Hunt (1827–1895) to design a mansion for him in New York City. It was Hunt's fourth project for his wealthy patron. Nine years earlier Hunt had built Marquand a summer residence, Linden Gate (Figure 4), in Newport, Rhode Island, which was included in *Artistic Houses, Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States*.⁹ Documenting some of the most

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Figure 1. Settee, part of a large set, designed by Sir Lawrence Alma-Tadema (1836–1912) and executed by Johnstone, Norman and Company for the music room in the Marquand residence. English, 1884–85. Ebony, box- and sandalwood, cedar and ebonized mahogany, ivory, mother-of-pearl, and brass, 90.2 x 148 x 71.1 cm. The Metropolitan Museum of Art, Bequest of Elizabeth Love Godwin, 1975, 1975.219

important interiors at the time, this lavish work, published in two sections in 1883 and 1884, described the painted and carved decoration and stained glass of the house. The decoration was carried out by several of America's most prominent artists, among them John La Farge (1835–1910), Samuel Colman (1832–1920), and Robert Swain Gifford (1840–1905), as well as by the English painter Boughton and the Italian virtuoso sculptor Luigi Frullini (1839–1897).¹⁰ Between 1881 and 1884, while working for his client on a chapel at Princeton University and the Guernsey Building on lower Broadway,¹¹ Hunt built a four-story mansion and two smaller dwellings next to it on the northwest corner of East Sixty-eighth Street and Madison Avenue in New York (Figure 5).¹² The three houses, constructed of brick and sandstone, were erected in a French transitional style incorporating elements from the Gothic and Renaissance periods. The facades between the rusticated basements and the mansard roofs with their picturesque dormers and chimneys were punctuated by variously shaped and unaligned windows, balconies, and a glass conservatory at the corner. By raising the roof-line and cornice of the northernmost house, the architect had cleverly taken into account the sloping level of

Madison Avenue. Finished in 1884, the Marquand mansion was well received and favorably compared to the residence Hunt had designed earlier for William Kissam Vanderbilt.¹³ It took several more years, however, to complete the interior of the mansion. A detailed description, published in *The Decorator and Furnisher* of September 1888, creates the impression that the decoration and furnishings were then mostly ready.¹⁴

In furnishing his house, Marquand was influenced by the prevailing fashion of the period, which was dominated by the Aesthetic Movement. Strongly affected by the efforts in England to improve contemporary design, the movement was dominant in America during the last third of the nineteenth century. Emphasizing the importance of "art" and touching every aspect of life, it took as its guiding principles an opposition to mass production, to excessive ornamentation, and to the use of harsh commercial colors—all of the traits that typified the high Victorian taste.¹⁵ The interiors of many grand houses created during this period were often the result of a collaborative effort. Not only large firms such as Herter Brothers or Associated Artists were responsible for their decorating and furnishing but also at times individual American

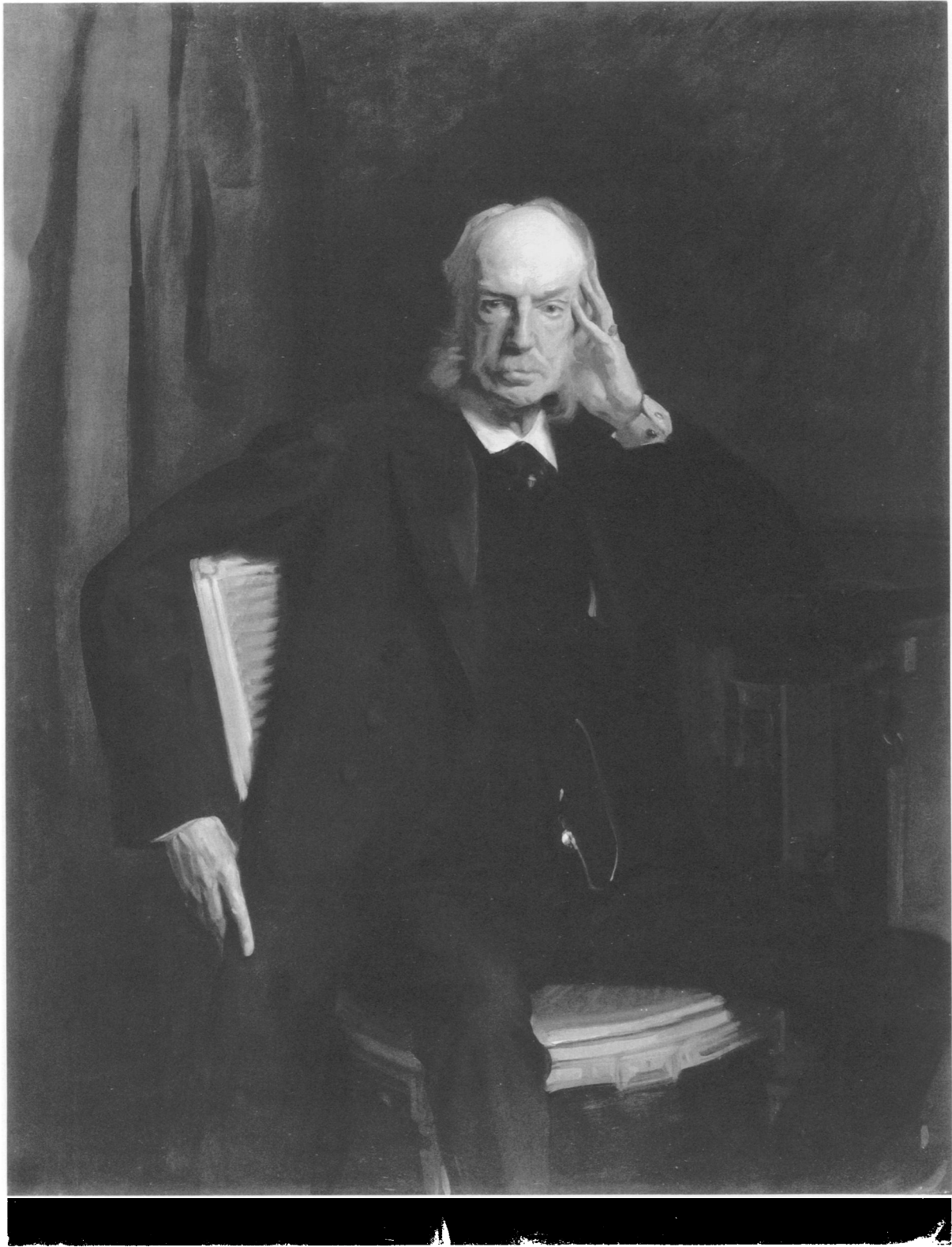


Figure 2. John Singer Sargent (1856–1925), *Portrait of Henry G. Marquand* (1819–1902), 1897. Oil on canvas, 132.1 x 106 cm. The Metropolitan Museum of Art, Gift of the Trustees, 1897, 97.43



Figure 3. View of the Marquand Gallery at The Metropolitan Museum of Art in 1907 (photo: MMA Archives)



Figure 4. Linden Gate, Marquand's summer residence at Newport, Rhode Island, built by Richard Morris Hunt (1827–1895) in 1872–73 (photo: MMA Archives)



Figure 5. The Marquand residence and adjoining houses on Madison Avenue, built by Richard Morris Hunt for Henry G. Marquand, completed in 1884, demolished ca. 1912 (photo from *The Marquand Residence* [New York, 1905])

and European artists, who worked independently under the general direction of Hunt. These were mostly painters but sometimes architects who extended their traditional roles into the realm of interior design. The rooms, individually defined by their decor in a particular style, were harmonious because of the use of subtle and subdued color schemes. Typical for the period were painted and compartmentalized ceilings; densely decorated walls fitted with paneling, tiles, hangings, and gilt leather; the use of stained glass and mosaics; and the profusion of curtains and portieres, as well as the Oriental carpets that covered the floors from wall to wall. The art collections too were important, their display being incorporated into the overall design.

The rooms of the Marquand mansion were arranged in a rectangular plan around the centrally located hall, which was one of the most important spaces in any nineteenth-century home (Figure 6). Extending the full height of the building, the hall was lighted by skylights, and a double staircase gave access to the tiered galleries and floors above. According to current fashion, each room was decorated in a different historical style or embellished with motifs from various exotic cultures, the whole forming an appropriate background for Marquand's eclectic collection.¹⁶ In fact, the art collection was an integral part of the interior decoration.

Widely considered a New York landmark in its day, the mansion did not survive its owner for very long. After Marquand's death, his art collection was

disposed of at a highly successful auction in January 1903.¹⁷ Two years later the house was offered for sale, and an illustrated prospectus was published.¹⁸ Concern for the future of the building was expressed at that time in an anonymous *New York Times* article.¹⁹ The house was sold in 1909 and again in 1912, after which it was torn down to make way for a more profitable apartment building.²⁰ Most of its decorations were destroyed. This article is an attempt to re-create, with the help of contemporary accounts, correspondence, and photographs, some of the mansion's splendor and the process that created it. A number of the very best and most celebrated international artists collaborated on the decoration, with the result that the house contained several extraordinarily beautiful interiors, such as the Greek and the Japanese rooms. The furnishings that survive also attest to the superior quality, originality, and high level of sophistication that were attained. Marquand's correspondence with Hunt, Alma-Tadema, and other

artists is especially valuable, since the owner took an active interest in his commissions, expressing his opinions and even offering suggestions about minute details.²¹

The most important and by far the best-documented room in the mansion was the Greek parlor, or music room, located on the east side of the main hall (Figures 7–9). The classicizing furnishings for this room were designed by Alma-Tadema, who is best known for his genre paintings of the ancient world. Although a painter first and foremost, Alma-Tadema occasionally acted as a designer, as he did for his own London house (Figure 10).²² Working drawings—no longer extant—for the Marquand music room, showing details for inlay, carving, and embroidery, were provided by W. C. Codman under Alma-Tadema's supervision.²³

The artist selected the firm of Johnstone, Norman and Company in London to execute his design. In a letter to Marquand in March 1884 he wrote: "I have asked the people who work generally for me

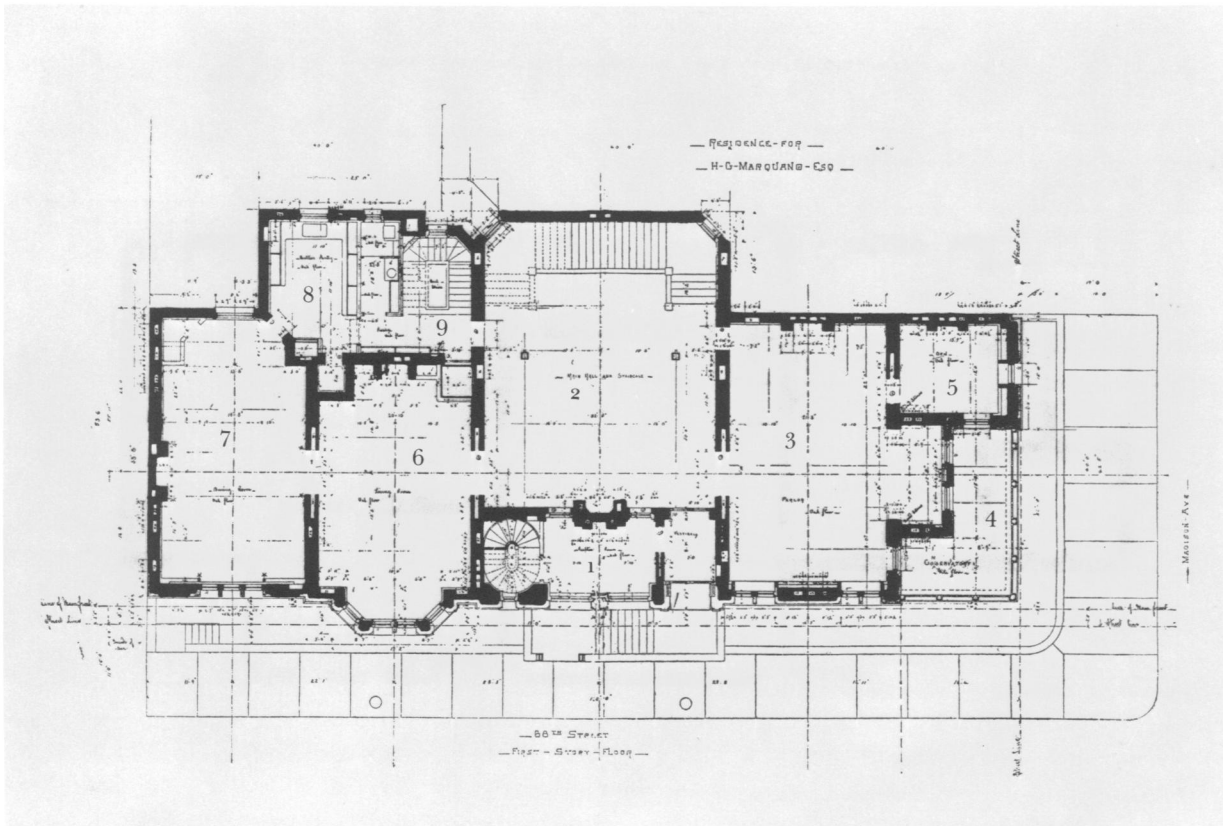


Figure 6. Plan of main floor in the Marquand residence. 1) entrance and cloak room; 2) hall and main staircase; 3) Greek music room; 4) conservatory; 5) Moorish smoking room; 6) Japanese room; 7) dining room; 8) pantry; 9) back stairs and elevator (photo from *The Marquand Residence*)



Figures 7, 8. Music room in the Marquand residence, designed by Lawrence Alma-Tadema. Roslyn Harbor, N.Y., Nassau County Museum of Art (photo: Nassau County Museum of Art)

& understand my wishes Messrs. Johnston [*sic*] Norman & Co. who do every thing amongst others for the Prince of Wales, if such be a recommendation [*sic*], to write to you on the subject of your drawing room. They will execute the things under my direction & according to my sketches if you allow me to mix up with it. I offer this as no firm will be able to do the thing good enough without the advice of a specialist."²⁴ The painter kept his patron regularly informed of the progress made, and by the summer of 1885 the set of furniture was completed.²⁵ Exhibited in July of that year at Johnstone's New Bond Street showroom, the pieces were written up in various contemporary journals. In one article the execution of the furniture was called "as remarkable as the quaintness of its design," and its "Greek style" was thought to be quite characteristic of its author.²⁶

Both the richness of the materials used and the quality of the workmanship were exceptional. The Museum's settee from this set is made of ebony, ebonized mahogany, cedar, box- and sandalwood, ivory, mother-of-pearl, and brass (Figure 1). Its harmonious design includes a carving of a duck's head holding a reed in its bill, which is on the seat rail above the front legs. It must have had even greater effect when covered with the original green-gray silk rep upholstery adorned with colorful embroidered panels on the seat and the back. The embroidery, now replaced by a modern silkscreened adaptation, showed a pattern of scrolls, floral tendrils, inscribed circles, and guilloche motifs partly

repeating the raised inlay work found on the settee's frame.²⁷ The rich but carefully subdued colors were compared at the time to those found in Alma-Tadema's paintings.²⁸ Although the entire suite was offered for sale in 1903, the settee remained in the possession of the family, and in 1975 it came to the Museum as a bequest of Marquand's granddaughter Elizabeth Love Godwin.²⁹ The rest of the set, divided among various private and public collections,³⁰ consisted of a second settee identical to the

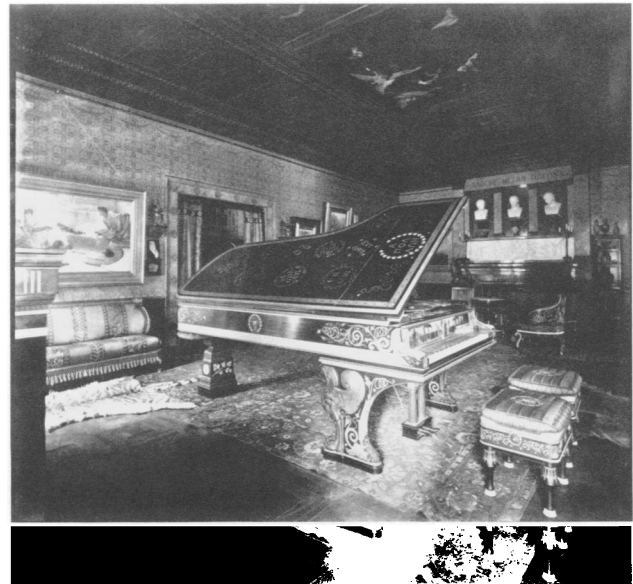


Figure 9. Music room and alcove leading to the conservatory in the Marquand residence (photo: MMA Archives)

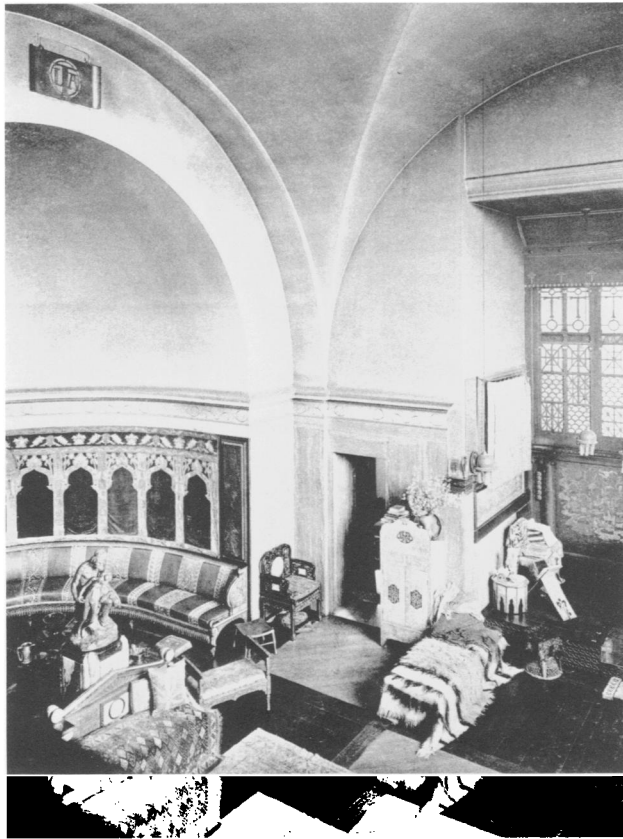


Figure 10. Lawrence Alma-Tadema's studio at 17 Grove End Road, London, with a concave-shaped seat of the same design as the Marquand music room settees (photo from *The Art Journal*, Christmas supplement [Dec. 1910])

Museum's piece, two smaller ones with curved backs to fit the walls in the alcove of the room, a pair of tub-shaped armchairs, and four side chairs (Figures 1, 11–13). These pieces of furniture were all similarly carved with ducks' heads and decorated with scrolled tendrils, rosettes, stylized palmettes, and adaptations of Greek key motifs. The owner's monogram was inlaid on the backs of the chairs. In addition, there were two tabourets, a pair of tables with round onyx tops, a music cabinet, and a pair of corner display cabinets (Figures 11, 14). The curtains of the music cabinet, as well as the portieres and window hangings of the room, were designed to match the upholstery of the seat furniture. Green-gray silk, decorated with a pattern of scrolls and stylized leaves in gold, also covered the walls above the marble dado, and an Indo-Persian rug and several animal skins were placed on the parquet floor (Figures 7–9).

Alma-Tadema, who himself owned a celebrated piano richly inlaid in a "Byzantine" style,³¹ also provided the designs for the grand piano. The Mar-

quand piano, its lid inlaid with the names of Apollo and the Muses spelled in Greek and framed by ribbon-tied laurel wreaths, along with the two matching piano stools (Figures 15–17), took longer to complete than the furniture suite. The inside of the keyboard cover contained *The Wandering Minstrels*, painted by Sir Edward Poynter (1836–1919) at Alma-Tadema's request (Figure 18).³² Alma-Tadema reported to Marquand in February of 1886: "I took the liberty of ordering Poynter as you know one of our very best artists to paint the inside lid of the piano. He is a classic artist who will I am sure make something beautiful of it."³³ There may have been some discussion about the supports for the piano, since Alma-Tadema wrote to New York in July of the same year: "I saw the Norman piano business & have ordered the lion leg to be executed alone & in sending you the piano to add a coloured cast of the project of the whole leg in order that if you should ultimately prefer that they could adapt the simple legs delivered[?] to it."³⁴ On display in London during the summer of 1887, the piano, described as one of the most superb specimens of elaborately artistic workmanship, was widely admired by members of London society.³⁵

Alma-Tadema was also responsible for the design of the fender and firedogs for the fireplace in the same room (Figure 19). In May 1889 he wrote to Marquand, who apparently had suggested that he create andirons in the shape of flaming candlesticks: "I don't like your burning candlesticks at all especially when they have to do service for firedogs. So I propose to replace them by two figures in the style of the beautiful antique piping herms of the British Museum. . . . The masks on [the] fender would represent comedy & tragedy & the shell in the centre which would prevent ladies' dresses coming in contact with the fire would in the same time be usefull [*sic*] to act as a support for the fire irons. I hope sincerely that the price will not be too much for you as I should like so much to know your fireplace in the same caracter [*sic*] as the other furniture in your room."³⁶

Marquand must have agreed on the price, and the firedogs, copied and adapted from a first-century marble term in the British Museum, were executed in bronze by another of Alma-Tadema's talented friends, the sculptor Edward Onslow Ford (1852–1901) (Figure 19).³⁷

In the early stages of his work for the Marquand music room, Alma-Tadema asked Sir Frederick Leighton (1830–1896), then president of the Royal

Figure 11. Settee, table, and side chair: part of a large set designed by Lawrence Alma-Tadema and executed by Johnstone, Norman and Company, for the music room in the Marquand residence. English, 1884–85. Ebony, box- and sandalwood, cedar, ivory, mother-of-pearl, brass, and onyx (photo: sale catalogue, American Art Association, 1927)

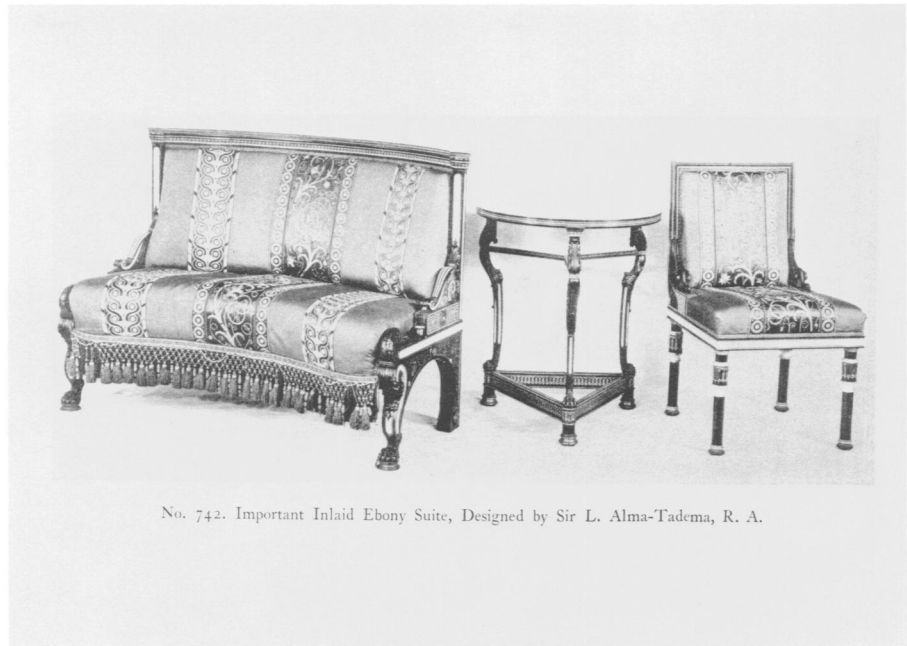


Figure 12. Tub chair: part of a large set designed by Lawrence Alma-Tadema and executed by Johnstone, Norman and Company for the music room in the Marquand residence. English, 1884–85. Ebony, box- and sandalwood, cedar, ivory, mother-of-pearl, and brass, 90.2 x 57.3 cm. Its mate is in the collection of the Victoria and Albert Museum, London. Melbourne, National Gallery of Victoria (photo: National Gallery of Victoria)



Figure 13. Back view of chair in Figure 12 (photo: National Gallery of Victoria)



Figure 14. Music cabinet: part of a large set designed by Lawrence Alma-Tadema and executed by Johnstone, Norman and Company for the music room of the Marquand residence. English, 1884–85. Ebony, box- and sandalwood, cedar, ivory, mother-of-pearl, and brass, 207 x 235 x 45.7 cm. Norfolk, Virginia, The Chrysler Museum (photo: The Chrysler Museum)

Academy and the leading classicizing painter of his day in Great Britain, to create a painting for the room's ceiling. In August of 1884 he wrote to Marquand: "At last I can give you some decided news about the ceiling. Sir Frederic [*sic*] Leighton proposes to paint for you on gold ground or silver if you choose, 7 life size figures, 3 in the big panell [*sic*] & 2 in each of the smaller ones. The distance being small. The spectator seeing every thing clearly. Those figures will have to be carefully executed as he only can do it and he will squeeze your order in for next summer. He will undertake to do so for the sum of £2000."³⁸

The artist apparently kept his promise to start the work in 1885, since *The Athenaeum* for December reported "considerable progress" on the ceiling.³⁹

In January of the following year the painter described his tripartite design for it as follows: "I have thought that in a room dedicated to the performance of music the muses will [be] the proper presiding spirits in as much as with the Greeks music & poetry always went hand in hand. In the central compartment therefore I have introduced two of them: Melpomene, & Thalia, the muses of sacred and of epic poetry—seated between them is Mnemosyne, the mother of the muses, above whom hover two winged genii wandering voices of melody & song; on each side of her are the Delphic emblems the tripod, the python, the laurel and at her feet the dolphin—in this compartment then we have the grave aspects of song—in the side compartments a contrast is offered—in one I represent



Figure 15. Grand piano and pair of stools, designed by Lawrence Alma-Tadema and executed by Johnstone, Norman and Company for the music room in the Marquand residence. English, 1887. Ebony, box- and sandalwood, cedar, coral, mother-of-pearl, and brass. On loan to the Museum of Fine Arts, Boston



Figures 16, 17. Details of Figure 15



Figure 18. Detail of Figure 15, showing part of *The Wandering Minstrels* by Sir Edward Poynter (1836–1919) (photo: Parke Bernet Eighty-Four)

the poetry of love by a fair maiden crowning her head with roses while a winged boy tunes the lyre by her side—in the other I show a Bacchant and a little faun dancing to pipe and tambourine—representing the Bacchic element, the element of revelry in one thing” (Figure 20).⁴⁰

In this letter as well as in a later one Leighton stressed the decorative aspect of his designs. The figures were to be “more or less isolated and very firm in outline and should have no pictorial background . . . they should be of full rich tone on a gold ground—the effect would be rather that of the old mosaics and I think very telling.”⁴¹

Writing to Marquand, Alma-Tadema praised sketches for the ceiling, calling them “one of the happiest things Leighton has ever put together.”⁴² The paintings, exhibited both at the Royal Academy in London and at the Liverpool Autumn Exhibition in 1886, were probably installed toward the end of that year or early in the following year.⁴³ The artist suggested introducing “a little gold somewhere in the cedar framework to ‘carrythro’ that in the background of the paintings,” at least if Hunt did not disapprove or had not already done so.⁴⁴ Perhaps the tiny gold flowers on the frame of a preparatory oil sketch, now in a private collection, illustrate what Leighton had in mind (Figure 21).⁴⁵ Leighton’s

work was included in the 1903 sale as mural paintings and sold at least once since then, and its present location is not known.

Paintings by Thomas Gainsborough (1727–1788), John Crome (1768–1821; known as “Old Crome”), Constant Troyon (1810–1865), Edwin Austin Abbey (1852–1911), and two by Alma-Tadema himself were hung on the music room’s walls.⁴⁶ Alma-Tadema inquired in March 1884 whether his commissioned *A Reading from Homer* (Figure 22) was intended for the music room so that he could have a frame made for it in style.⁴⁷ This celebrated painting caused the artist considerable trouble. Not happy with the results, Alma-Tadema first changed the composition, and when that still did not satisfy him, he started the work anew. In April of 1885 he wrote to Marquand: “. . . I have been especially kept by my painting since several month[s] & was in great distress owing to my losing [sic] more & more ground with the picture I painted for you & which I hoped to make as successful as was in my power. Perhaps overanxiety perhaps missing the point the thing would not do. It did not please me & I put it on side in order to begin afresh. Profiting by all the experience & study spent on the other canvass & by secluding myself thouroughly [sic] & by not receiving & by hard work I have suc-

ceeded in finishing for you what I believe to be & what all my friends say is by far the best big picture I ever painted.”⁴⁸

Also commissioned for the room were several marble reliefs (Figures 23, 24) executed in Rome by the gifted Spanish artist Mariano Benlliure y Gil (1862–1947). It may well have been Boughton rather than Alma-Tadema who recommended Benlliure to Marquand, who was clearly impressed by the sculptor’s talent.⁴⁹ One of the reliefs, displayed on the overmantel, depicted a Bacchanal and was surmounted by copies of three antique busts and by the Greek quotation “A mighty beard of flame” from Aeschylus’s *Agamemnon* (Figure 8). Other works by Benlliure, depicting foot and chariot races and gladiators fighting lions, were used over the door to the hall and in the curved alcove that led to the conservatory behind (Figures 9, 23, 24).⁵⁰

Marquand, like other wealthy American collectors, such as Isabella Stewart Gardner,⁵¹ acquired classical art for the embellishment of his home. At one point he had considered purchasing Wedgwood, probably black basalt or jasperwares, for the music room but, possibly at Boughton’s suggestion, a number of authentic Greek vases were arranged in the two corner display cabinets instead.⁵² The Metropolitan Museum’s Attic black-figured neck amphora attributed to the Pasikles Painter and dating from about 530 B.C. was most likely displayed among them (Figure 25).⁵³ Greek and Roman marble busts and Greek terracottas, as well as copies of antique bronzes, were placed on top of the music cabinet.⁵⁴ These reproductions, readily available at

the time, were obtained with the help of Leighton.⁵⁵ An Augsburg cabinet on a stand was found near the entrance of the alcove leading to the conservatory (Figures 9 and 26). This cabinet, one of the few objects that were purchased by the Museum at the Marquand sale, is veneered with engraved ivory and is mounted on the inside with three silver and silver-gilt reliefs representing Ceres, Bacchus, Venus, and Cupid. They were made by the silversmith Jeremias Sibenbürger (ca. 1583–1659) and bear the Augsburg silvermark for the period 1655–60.⁵⁶ A marble statue, *L’Inspiration*, by the French sculptor Jean Gautherin (1840–1890), was placed in the center of the alcove. Dated 1887, this sculpture of a seated woman playing the harp was reportedly commissioned for Marquand by Hunt (Figure 9).⁵⁷

The Marquand music room was considered one of the most important in the United States. In 1902 the firm of Steinway & Sons asked for permission to include it in a publication on the music rooms of its English royal patrons.⁵⁸

Like many other New York City residences of the period, the Marquand mansion included a room in the Japanese style (Figures 27–29). The opening of Japan for trade with the Western world in the 1850s resulted in a growing interest in all things Japanese and in an increased availability of Japanese art. The passion for Japan also extended into the realm of interior decoration; a notable example was the parlor in William H. Vanderbilt’s Fifth Avenue house, furnished by Herter Brothers between 1879 and 1882.⁵⁹ Marquand’s Japanese living room was designed by the New York architect Manly N. Cutter

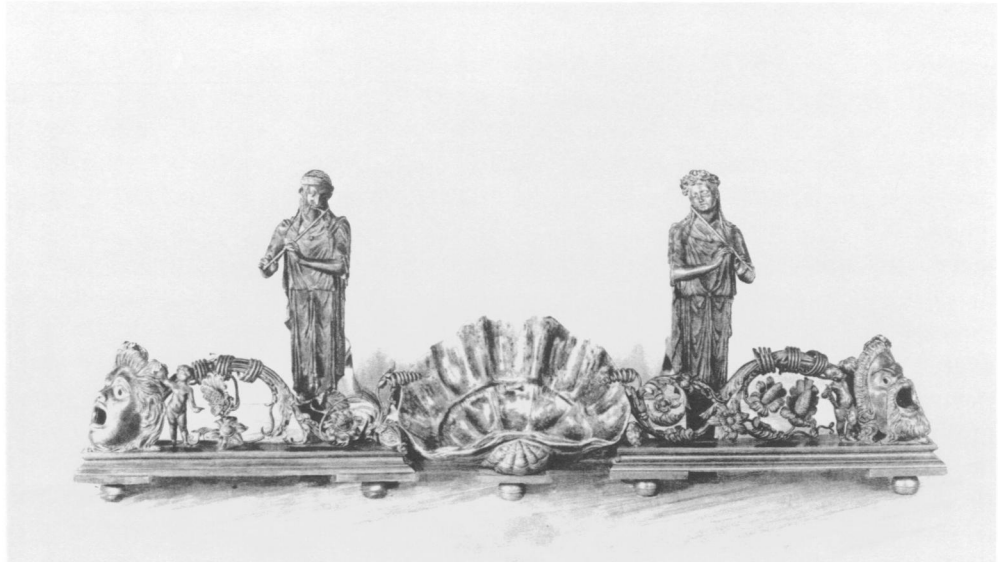


Figure 19. Fender and pair of andirons, designed by Lawrence Alma-Tadema and executed by Edward Onslow Ford (1852–1901) for the music room in the Marquand residence, 1889. Bronze, fender: l. 147.3 cm; andirons: h. 76.2 cm. Present location unknown (photo from *Illustrated Catalogue of the Art and Literary Property Collected by the Late Henry G. Marquand* [New York, 1903])

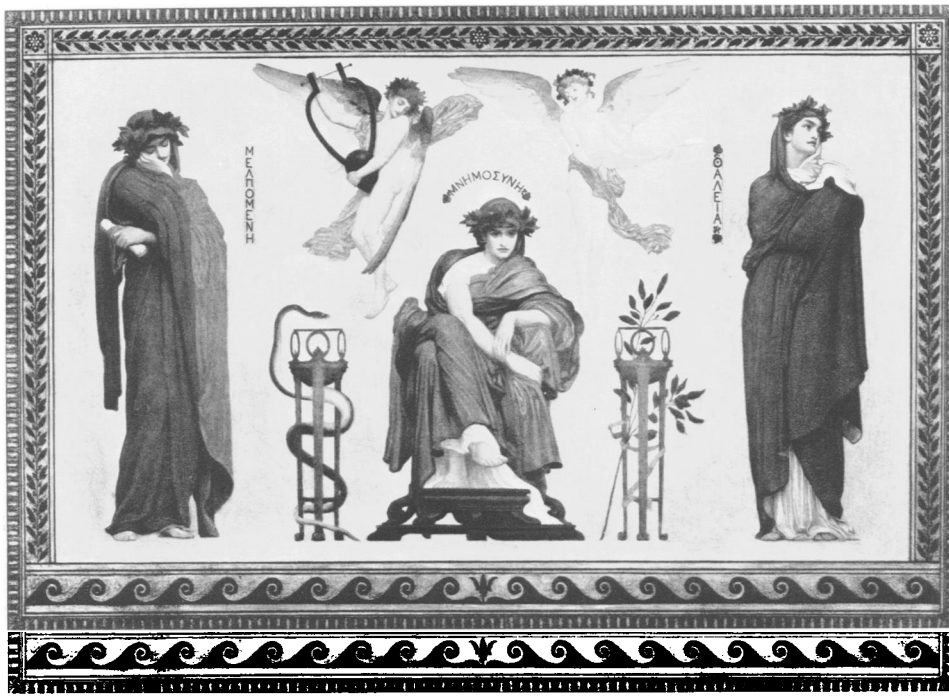


Figure 20. Sir Frederick Leighton (1830–1896), central panel of ceiling decoration depicting Melpomene, Mnemosyne, and Thalia, executed for the music room in the Marquand residence. 1885–86. Oil on canvas, 200.7 x 330.2 cm. Present location unknown (photo from *Illustrated Catalogue of the Art and Literary Property Collected by the Late Henry G. Marquand*)



Figure 21. Sir Frederick Leighton, sketch for ceiling decoration, ca. 1885. Oil on wood, 29.2 x 82.6 cm. New York, private collection

(1851–1931) and was intended to house his collection of Asian art.⁶⁰ It took several years to complete the elaborate interior, which was thought to have been commissioned with the Metropolitan Museum in mind.⁶¹ The walls were covered with embroidered silk specially ordered in Japan. Although a floral pattern had been requested, the silk instead showed a design of flower vases, musical instruments, furniture, braziers, and other household items, embroidered partly in high relief on a purplish-brown ground.⁶² A series of open cabinets with asymmetrically arranged shelving was placed along the walls for the display of Chinese and Japanese porcelain and pottery, ivory netsuke, and lacquer objects, mostly from the nineteenth century.

These cabinets were made of Brazilian quebracho, as was all the woodwork in the room. Considering the hardness of this red-brown wood and the difficulty of working it, the decoration of the ceiling, cabinets, overmantel, doors, and their frames, carved by the firm of Robert Ellin & John W. Kitson, was a true tour de force (Figure 29).⁶³ The narrow recess to the left of the elaborately decorated fireplace was fitted with a stained-glass panel by La Farge, whose Japanese-inspired window *Peonies Blown in the Wind* had been previously acquired by Marquand for Linden Gate (Figure 30).⁶⁴

Smoking rooms in the Moorish style were considered de rigueur and were found in many fashionable residences, such as the Cornelius Vanderbilt II

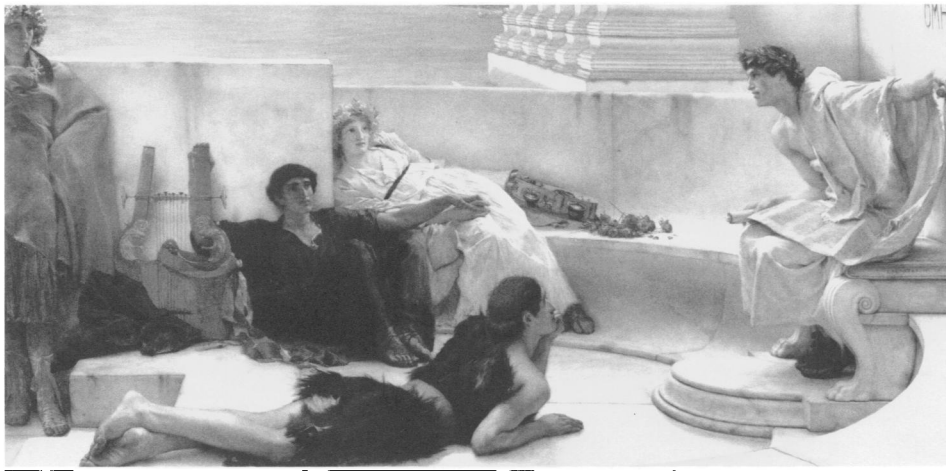


Figure 22. Lawrence Alma-Tadema, *A Reading from Homer*, 1885. Oil on canvas, 91.4 x 183.8 cm. The Philadelphia Museum of Art, George W. Elkins Collection (photo: The Philadelphia Museum of Art)

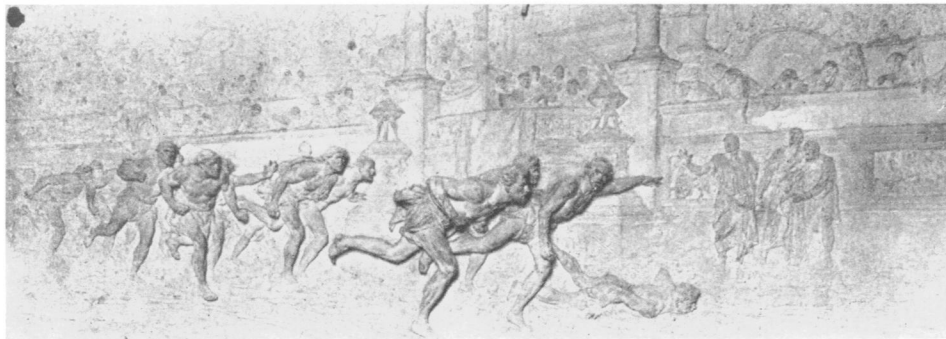


Figure 23. Mariano Benlliure y Gil (1862–1947), relief depicting a foot race, ca. 1885. Marble. From the music room in the Marquand residence, present location unknown (photo from Carmen de Pessanha, *Vida artística de Mariano Benlliure* [Madrid, 1947])



Figure 24. Mariano Benlliure y Gil, relief depicting a chariot race, ca. 1885. Marble. From the music room in the Marquand residence, present location unknown (photo from Carmen de Quevedo Pessanha, *Vida artística de Mariano Benlliure*)



Figure 25. Black-figure neck amphora attributed to the Pasikles Painter, showing Iolaos, Herakles and the Lion, and Athena. Attic, ca. 530 B.C. Terracotta, h. 41.5 cm. The Metropolitan Museum of Art, Gift of Christos G. Bastis, 1967, 67.44.1



Figure 26. Cabinet. German (Augsburg), 1655–59. Wood veneered with engraved ivory, silver (by Jeremias Sibenbürger), silver-gilt, and gilt-brass, 71.8 x 62.2 x 40 cm. The silver by Jeremias Sibenbürger. The Metropolitan Museum of Art, Rogers Fund, 1903, 03.18

mansion at Fifty-seventh Street and Fifth Avenue.⁶⁵ For the Moorish smoking room in Marquand's house, located next to the conservatory, La Farge made an alabaster overdoor panel "in rich Persian style" with floral motifs in "gemlike deeply colored glass" (Figure 31).⁶⁶ The ceiling and frieze consisted of Spanish lusterware tiles, and the upper parts of the walls were embellished with colored plaster ornament in relief.⁶⁷ Similar plasterwork, based on wall decoration found in the Myrtle Court at the Alhambra in Granada, was also used for the overmantel (Figure 31).⁶⁸ Objects of Hispano-Moresque lusterware and Islamic glass were arranged in the three keyhole-shaped niches and the scalloped arched recess of the overmantel, as well as in the wall cabinets flanking the fireplace. A large bowl with blue and turquoise decoration (Figure 33), made in the Turkish town of İznik about 1525–30, may well have been among them. In the center of the room stood a satinwood desk with keyhole-shaped arches, spindle decoration, and fine metal inlay (Figure 32), attributed to Associated Artists of New York, the leading design firm, founded in 1879 by Louis Comfort Tiffany (1848–1933), Colman, Lockwood de Forest (1850–1932), and several

other artists.⁶⁹ When the firm was dissolved in 1883, work in the field of interior decoration was continued by Tiffany and his own studios, the Tiffany Glass and Decorating Company. Tiffany is known to have made mosaic and glass for the hall, and it is possible that he was involved in the furnishing of the Moorish room as well.

Very different in atmosphere from the exotic smoking room was the more solemn dining room, executed in English Renaissance style (Figures 34, 35). The walls, paneled with oak wainscoting, were hung with a series of late-sixteenth-century Flemish tapestries, possibly those secured for Marquand by the London dealer Charles W. Deschamps. The dealer wrote to New York on August 16, 1882: "I think you will be pleased with the tapestries, they have been much admired here. Mr. Henry James, the novelist [*sic*] told me to congratulate you on your purchase."⁷⁰ Two weeks later Deschamps wrote Marquand: "It was very curious to find the tapestries to fit so exactly your room. I am sure you will feel gratified when you see them. They are just suited for a Jacobean Hall."⁷¹ The tapestries illustrated subjects from the Old Testament: the entrance was flanked by *The Visit of the Queen of Sheba*

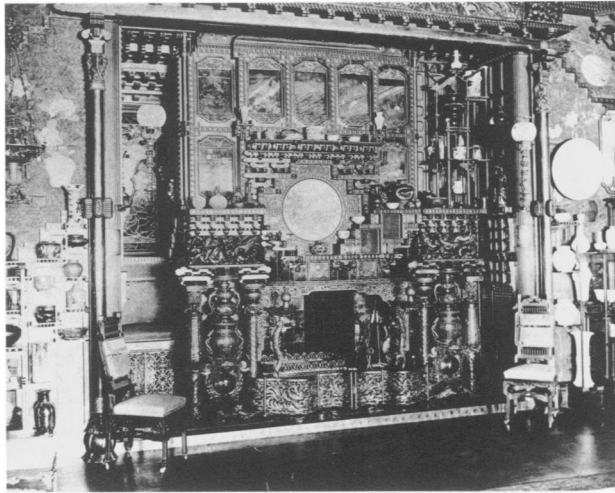


Figure 27. Wall with fireplace in the Japanese room in the Marquand residence, designed by Manly Cutter (photo:

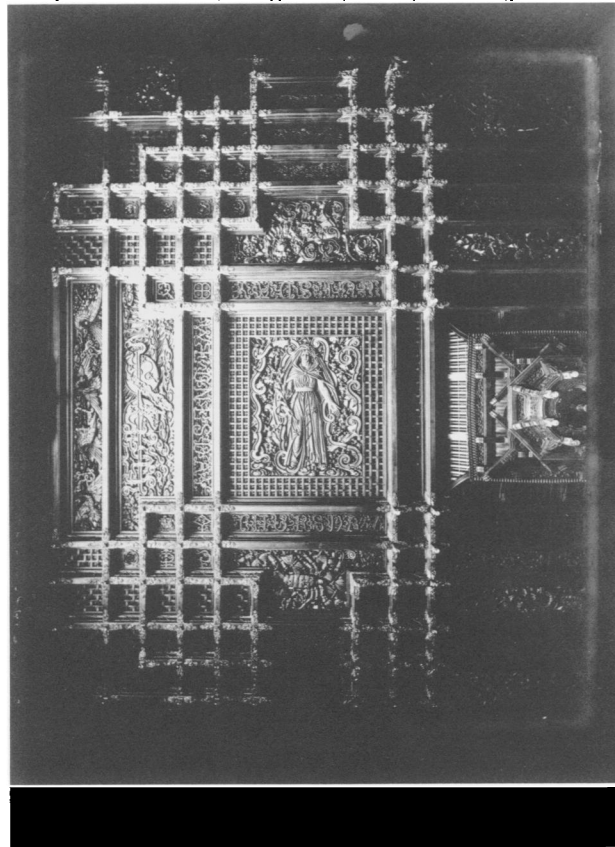


Figure 29. Part of the ceiling in the Japanese room in the Marquand residence, executed by the firm of Ellin and Kitson. The carving incorporates several mottos as well as the signs of the Zodiac and the days of the week (photo: MMA Archives)

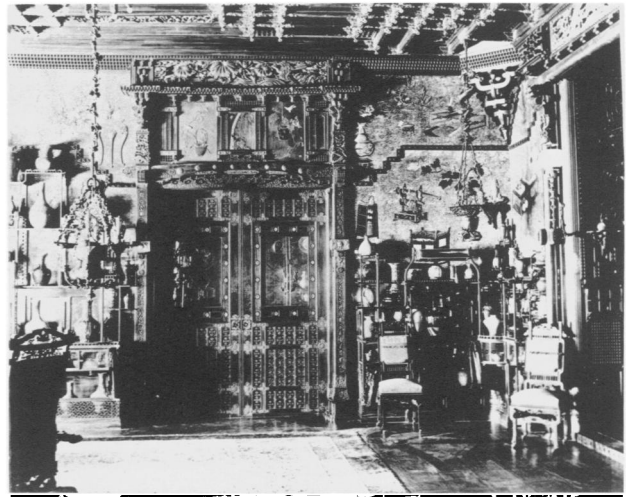


Figure 28. Japanese room in the Marquand residence.



Figure 30. John La Farge (1835–1910), *Peonies Blown in the Wind*, 1878–79. Leaded glass, 190.5 x 114.3 cm. The Metropolitan Museum of Art, Gift of Susan Dwight Bliss, 1930, 30.50



Figure 31. B. Krieger etching depicting the Moorish room in the Marquand residence in 1893 (photo: Nassau County Museum Collection)

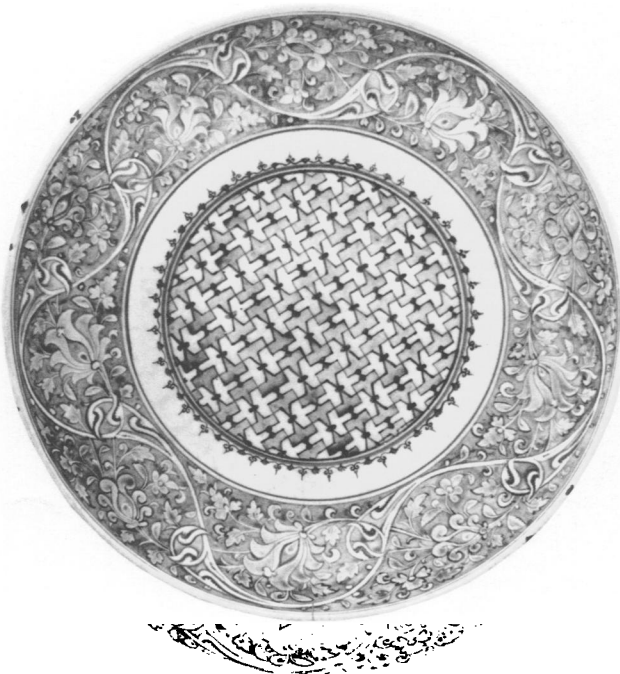


Figure 33. Dish, Turkish (Iznik), ca. 1525–30. Earthenware, diam. 39.4 cm. The Metropolitan Museum of Art, Bequest of Benjamin Altman, 1913, 14.40.727



Figure 32. Desk, attributed to Associated Artists. New York, 1880s. Satinwood inlaid with metalwork and leather, 75.2 x 91.4 x 61.9 cm. Private collection, New York

to *King Solomon* (Figure 34) and *David Returning with the Head of Goliath*. On either side of the fireplace were *David Before Saul* and *The Wrath of Saul* (Figure 35).⁷² Mirrored cabinets and sideboards used for the display of silver, enamels, and English Derby porcelain were arranged around the room.⁷³ The case furniture and the heavy oak table and chairs, which were upholstered with leather, were made in England, where special care had been taken “to follow the old examples in the designs.”⁷⁴

Marquand had apparently sent Alma-Tadema a photograph of this room, because the latter responded in a letter of August 8, 1887: “I never received the photo of your dining room as promised but I dare say it will arrive in due time & will be most welcome here as a means of realizing in our minds [*sic*] eye the interior of a house where we are regarded as friends. I really long to find an opportunity of passing the treshold [*sic*] of it & revel in all its beauties.”⁷⁵

The stately hall would, without a doubt, have been considered among the mansion’s “beauties” by the artist. Its walls of wood paneling and poly-

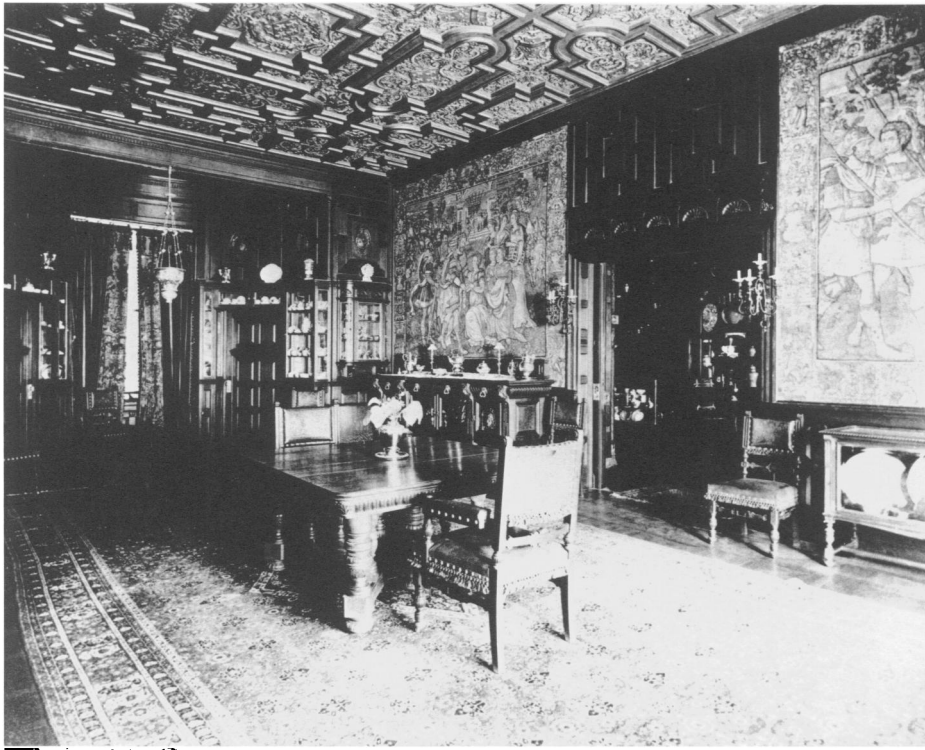


Figure 34. Dining room in the Marquand residence (photo: Nassau County Museum of Art)



Figure 35. Dining room in the Marquand residence (photo: MMA Archives)

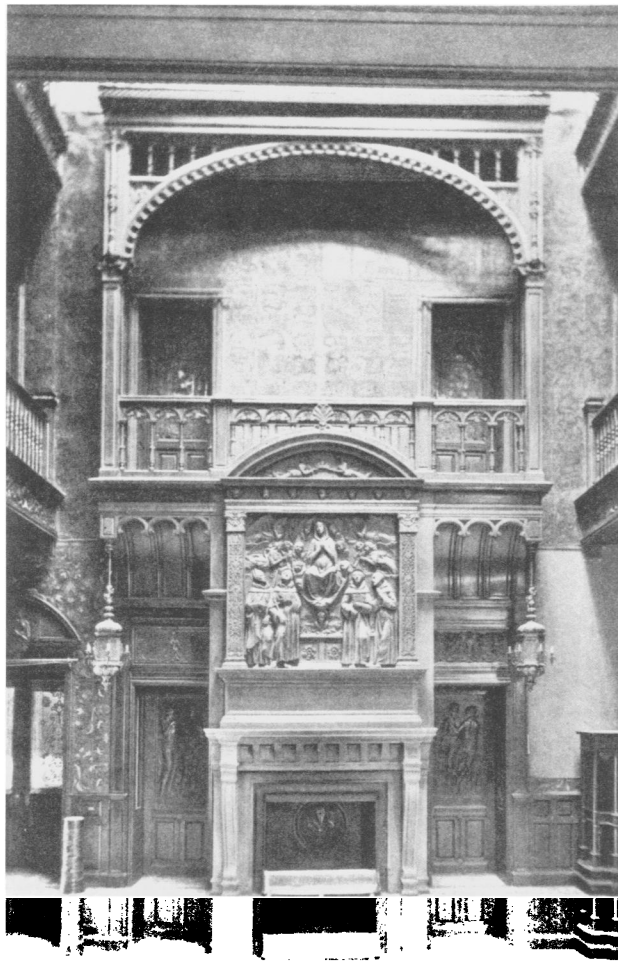


Figure 36. Fireplace in the hall of the Marquand residence photographed in 1903 after the removal of the art works (photo from Harry W. Desmond and Herbert Croly, *Stately Homes in America* [New York, 1903], courtesy The New York Public Library)



Figure 37. Detail of the hall with staircase in the Marquand residence (photo from *The New York Tribune, Illustrated Supplement*, April 6, 1902, courtesy Nassau County Museum of Art)



Figure 38. *Clorinda and Tancred in Combat*, based on a scene in *Gerusalemme liberata* by Torquato Tasso, woven for Pietro, Cardinal Ottoboni. Italian (Roman), 1735. Wool and silk tapestry, 353.6 x 597 cm. Private Italian collection (photo: Sotheby Parke Bernet)

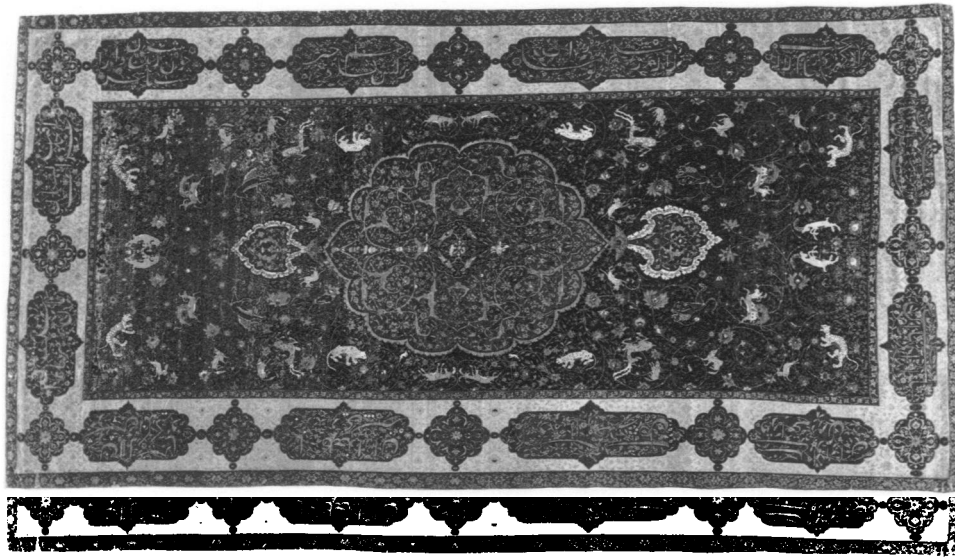


Figure 39. Marquand medallion carpet. Anatolian (Hereke?), mid-19th century. Silk wool, 358.2 x 181.6 cm. It is not known in which room of the Marquand house this carpet was used. The Philadelphia Museum of Art, Bequest of Mrs. John D. McIlhenny, in memory of John D. McIlhenny (photo: The Philadelphia Museum of Art)

chrome tiles were covered with gilt leather and tapestries (Figures 36, 37).⁷⁶ One of the tapestries was based on a scene from Torquato Tasso's *Gerusalemme liberata*. Depicting Clorinda and Tancred in combat, framed by a border of caryatid figures, flowers, masks, and fruit, the tapestry was purchased at the sale of the Hamilton Palace collection in 1882 (Figure 38).⁷⁷ One of a large set woven in Rome for Cardinal Pietro Ottoboni, it was signed by the weaver Nouzou and dated 1735.⁷⁸

The marble floor was covered with one of Marquand's Near Eastern carpets (Figure 39); rugs from his noteworthy collection were found in nearly every room of the house.⁷⁹ A prominent place in the hall was occupied by a large stone fireplace with a reproduction of the *Assumption of the Virgin* by the workshop of Andrea della Robbia above the mantel (Figure 36). The original glazed terracotta altarpiece (Figure 40), which dates from about 1500, was donated by Marquand to the Metropolitan Museum in 1882.⁸⁰ The acquisition of this altarpiece stirred the interest of Marquand's son Allan (1853–1924) in the work of Andrea della Robbia. In fact, Allan later became the foremost expert on the sculpture of the della Robbia family.⁸¹ The *Assumption of the Virgin* was not the only della Robbia in his father's possession. According to the list of suggested illustrations for the 1903 sale catalogue, there must have been at least one other work by this family of artists on display in the hall.⁸² This could have been Andrea's portrait roundel of a young man of about 1470 or the older *Madonna and Child*, made several decades earlier by Luca della Robbia, both now in the Museum's holdings (Figures 41, 42).

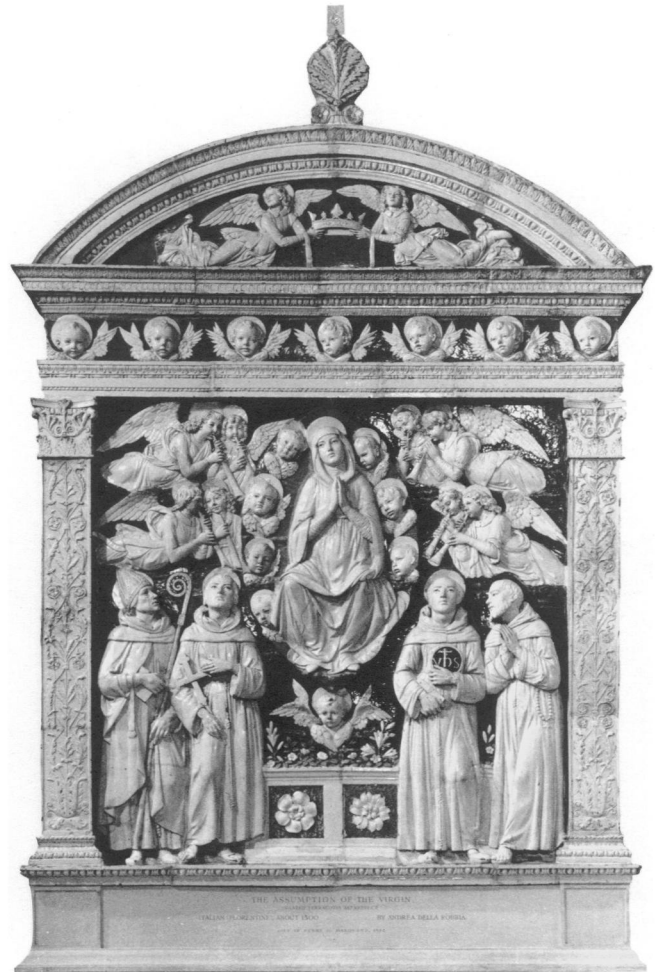


Figure 40. Workshop of Andrea della Robbia (1435–1525), *Assumption of the Virgin*. Florentine, ca. 1500. Enameled terracotta, 300.99 x 223.5 cm. The Metropolitan Museum of Art, Gift of Henry G. Marquand, 1882, 82.4



Figure 41. Andrea della Robbia (1435–1525), portrait roundel. Florentine, ca. 1470. Enameled terracotta, diam. 54.6 cm. The Metropolitan Museum of Art, Rogers Fund,



Figure 42. Luca della Robbia (1399/1400–1482), *Madonna and Child*. Florentine, ca. 1440–60. Enameled terracotta, 48.3 x 38.7 cm. The Metropolitan Museum of Art, Bequest of Susan Dwight Bliss, 1966, 67.55.98

Near the oak staircase stood a metal stand supporting a screen made of twenty-one enameled copper plaques depicting prophets, apostles, and sibyls (Figures 37 and 43). Arranged in the shape of an altar frontal by the nineteenth-century firm of Beurdeley, the enamels were the work of Léonard Limosin and can be dated between 1535 and 1540.⁸³

A bronze fountain of a boy wrestling with a goose, executed by the New York foundry of Henry Bonnard, was placed against the wall on the platform between the double flight of stairs.⁸⁴ This was most likely a copy of the well-known Roman marble sculpture from the first century A.D., based on a Hellenistic original.⁸⁵ Tiffany designed the wall mosaics and mosaic glass windows along the stairs, which were created to harmonize with the polychrome tiles in the hall.⁸⁶ One can only speculate if this was a prelude to Tiffany's celebrated work for the hall of the Henry Osborne Havemeyer residence, executed several years later.⁸⁷

The second floor housed the library and several bedrooms, each furnished in a different style. One of the bedrooms had a finish of bird's-eye maple and a carved mantelpiece of the same wood. It is very likely that a suite of furniture executed in bird's-eye maple and used later by Marquand's youngest daughter, Elizabeth Love Marquand

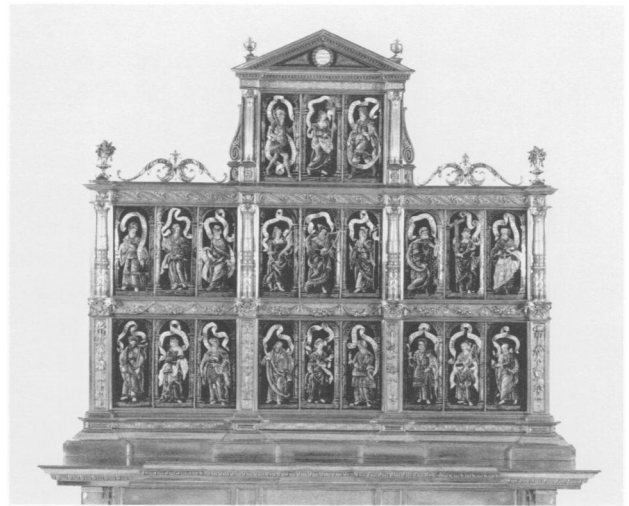


Figure 43. Screen with 21 enamel plaques depicting prophets, apostles, and sibyls. The plaques, by Léonard Limosin (ca. 1503–1577), French (Limoges), ca. 1535–40. The screen, French (Paris), 19th century. Gilt and silvered copper, 108 x 132.1 cm. Baltimore, The Walters Art Gallery (photo: The Walters Art Gallery)



Figure 44. Bedstead, part of a set. New York, ca. 1880–84. Bird's-eye maple, 130.8 x 125.1 x 203.2 cm. The Metropolitan Museum of Art, Friends of the American Wing Fund, 1986, 1986.47.1



Figures 45, 46. Octagonal table and side chair, part of same set as Figure 44. New York, ca. 1880–84. Bird's-eye maple; table: 76.8 x 71.1 cm., side chair: 88.3 x 42.5 x 42.5 cm. The Metropolitan Museum of Art, Friends of the American Wing Fund, 1986, 1986.47.2,3



Figure 47. George Henry Boughton (1833–1905), *Marvell's Last Visit to Milton*, 1884–87. Oil on canvas, 69.9 x 165.1 cm. Present location unknown (photo from *The Henry G. Marquand Collection* [New York, 1903])

(1861–1951), was made for this room.⁸⁸ Several pieces of this set—a pair of side chairs, a table with an octagonal top, and a bedstead—were acquired by the Museum in 1986 (Figures 44–46). The carved bedstead displays classical ornamentation consisting of a winged cupid, curved fluting, urns, paterae, and acanthus-scroll decoration. On the other hand, the chairs, with their slender supports, spindle backs, and scrolled top rails, are reminiscent of Anglo-Japanese designs by the English architect and designer Edward William Godwin (1833–1886).

Another bedroom on the same floor had a ceiling painted by Francis Lathrop (1849–1909),⁸⁹ and several of the bathrooms contained stained glass and wall paintings by Frederic Crowninshield (1845–1918), who had earlier been involved with the decoration of the Marquand Chapel at Princeton University.⁹⁰

Little is known about the interior of the library other than that it had *Marvell's Last Visit to Milton* by Boughton above the fireplace (Figure 47). The artist described the subject, of which he painted several versions, in a letter to Marquand on December 23, 1884: "It represents the poet in his poverty and declining years—when his old friends used to visit and talk and read to him—play music now and then and cheer him and help in any kindly way. In my subject he is seated outside his cottage door (in Bunhill fields). One of his daughters has been reading to him. A young musician has been playing to him on the viol and one has been singing. This quiet little

party has been for the moment interrupted by the coming upon the scene of his great poet friend Andrew Marvel [*sic*] bringing with him two young people, one a younger poet and the other a young girl with an offering of flowers."⁹¹ To explain the composition Boughton included a small sketch and promised to execute this work for £800 (Figure 48). The painter kept Marquand informed about the progress of the *Milton*, which he hoped to have finished when the library was ready.⁹² Marquand asked Hunt to have a look at the picture when he would be in London and told him that "it ought to be rich and strong in color."⁹³ The painting was completed in 1887, and the artist saw it at Marquand's home during an overseas visit in the fall of 1890. He wrote

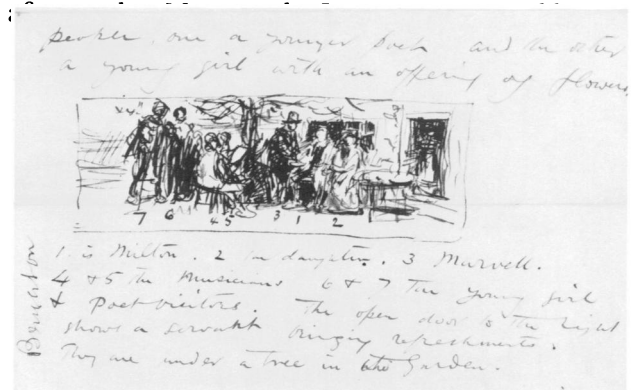


Figure 48. George H. Boughton, sketch for *Marvell's Last Visit to Milton*, drawn in a letter to H. G. Marquand, Dec. 23, 1884 (MMA Archives)

prised with the effect of my Milton overmantel in your library, than [with] any of my works I saw in America.”⁹⁴

Along the stairs leading to the third floor were stained-glass windows with portraits of Michelangelo and Leonardo da Vinci, after a design by the French artist Luc-Olivier Merson (1846–1920) and executed by his countryman Eugène Stanislas Oudinot (1827–1889).⁹⁵ Marquand may have referred either to these windows or to those the artist created for the conservatory on the main floor depicting Renaissance-style architecture, when he wrote to Hunt: “The Oudinot glass [is] not yet up—it needs you to be blowing around in order to get anything done.”⁹⁶

Oudinot not only made stained-glass panels for the Marquand residence but he also decorated the ceiling and frieze of one of the third-floor bedrooms. Marquand referred to this “Byzantine” bedroom in a letter to Hunt of April 23, 1886, which also indicated that he was not only a generous patron but that at times he also lent money to the artists: “I have a long letter from Mr. Oudinot who wants to borrow 4000 \$—I cannot do it as I am now using my income faster than it comes in, & besides every time I have done this sort of thing, it has been to my sorrow. Mignot did me out of 800 \$, Leutze 400, Lafarge 10 or 1500 \$ and so on—I am not a

banker anymore—I would pay Mr. Oudinot 1000 \$ in advance on the Byzantine decoration—& shall write him to that effect.”⁹⁷

Two days later he wrote to Hunt: “I read another hard begging letter from Oudinot. I cabled to him to draw on me for 10,000 francs—my 2000 \$—in advance for his Byzantine room—I want you to ask him what the price will be for the work—no furniture, I shall leave *that* until all is done in decoration.”⁹⁸ From the bill presented by the artist it is known that the total for the painting of the ceiling, frieze, and alcove on canvas came to 37,000 francs.⁹⁹ Oudinot’s work in this room, with its sycamore trim and gilt leather wall hangings, was inspired by ecclesiastical decoration (Figure 49). Interlaced circles inscribed with the signs of the zodiac, resembling mosaic pavements such as those in San Marco in Venice, covered the ceiling.¹⁰⁰ Conveying the impression of Byzantine mosaics, the frieze consisted of figural scenes illustrating events from a man’s life, painted against a gold background. The overmantel panels, which were carved with peacocks, scrolling grapevines, bandwork, and guilloche motifs, recalled church screens and marble partitions, such as the eleventh-century partition in the cathedral of Torcello.¹⁰¹

The designer of the four-poster bed in this room remains unknown. Unlike most of the contempo-



Figure 49. Byzantine room in the Marquand residence with painted decoration by Eugène Oudinot of 1886 (photo from Desmond and Croly, *Stately Homes in America* [New York 1903])

rary furniture that incorporated elements of a certain style or were in the taste of another style, this bed consisted of parts directly copied from existing monuments. The tester was based on the marble canopy erected in the ninth century over the altar in Sant' Apollinare in Classe in Ravenna, and the footboard was derived from the fifth-century sarcophagus of Archbishop Theodore in the same church.¹⁰²

The interior decoration of the Marquand mansion was a true creation of the Aesthetic Era. The rooms were furnished in a variety of historical and exotic styles according to the decorating principles prevailing during the last decades of the nineteenth century. In the Marquand residence, as in the houses of other wealthy patrons, the art collections played an important role. Picturesque arrangements of porcelain, lusterware, glass, enamels, silver, and bronzes—originals as well as reproductions—were found on overmantels and in display cabinets along the walls. In addition, paintings, reliefs, and decorative objects from diverse cultures were specifically acquired, commissioned, or both, to complement the decoration. Modern “art” furniture was used in combination with antiques. It was not unusual for individual European artists to work for American patrons. See, for instance, the Museum’s stained-glass window *La Danse des fiançailles*, designed by Merson and made by Oudinot in 1885 for the apartment of Isaac Bell in the Knickerbocker Building at Fifth Avenue and Twenty-eighth Street in New York.¹⁰³ What truly distinguished the Marquand house, however, was the large-scale transatlantic effort that brought together the very best American and European artists to decorate and furnish it. The interiors of the Marquand residence, like those of so many contemporary houses, have disappeared. However, the contemporary documents and descriptions, a handful of photographs, and most of all the extant furnishings allow us to recreate its lost splendor.

NOTES

1. Biographical sketches of Marquand can be found in Ainsworth R. Spofford, ed., *The National Cyclopaedia of American Biography* VIII (New York, 1898) p. 390, and Dumas Malone, ed., *Dictionary of American Biography* XII (New York, 1933) pp. 292–293. An elegant full-length portrait of H. G. Marquand by the artist John W. Alexander (1856–1915) is in the collection of Princeton University (PP344).

2. E. A. Alexander, “Mr. Henry G. Marquand,” *Harper’s New Monthly Magazine* 94 (1897) p. 563. Henry Kirke Brown is best known for his 1856 equestrian statue of George Washington in Union Square in New York.

3. Ibid., p. 564. This relationship is well documented in the nearly 70 letters written by Boughton to Marquand between Sept. 14, 1868, and Aug. 23, 1894. The painter not only discussed his own work but also informed Marquand about other paintings and objects for sale, gave reports on auctions, and sent him photographs of available artworks. On June 9, 1882, for example, he responded to Marquand’s expressed intent to donate paintings to the Museum: “With this destiny of your pictures in view I shall ever strive to get you the best to be had and to see that your money is well paid out. In fact, I *have* always done that, and as for my own trouble in the matter I delight in it and need no other reward. *Don’t spare me*, I can always find time to do anything for so good a purpose” (MMA Archives).

4. See introduction by Russell Sturgis to the *Illustrated Catalogue of the Art and Literary Property Collected by the Late Henry G. Marquand*, American Art Association/Anderson Galleries (New York, 1903).

5. Marquand’s obituary in *The New York Times* illustrated this well: “It was at his own home that the kindly nature of the man showed itself best. With his gifts to the Metropolitan and the spread of his reputation as a connoisseur and buyer of antiques there came to him an embarrassing popularity among the sellers of bric-à-brac, heirs of old paintings, and brokers who hoped to make something as middlemen between Maecenas and the owners of works of art. At one time the vestibule and hall of his residence on Madison Avenue had the appearance of a bric-à-brac shop by reason of the ‘objects of bigotry and virtue’ which were unloaded upon a gentleman who disliked to say ‘No’. Finally, however, this persecution became so great a nuisance that orders had to be given to receive nothing of the sort, no matter what the pretext might be” (Feb. 27, 1902, p. 9).

6. W. G. Constable, *Art Collecting in the United States of America* (London, 1964) p. 105.

7. Calvin Tomkins, *Merchants and Masterpieces: The Story of The Metropolitan Museum of Art* (New York, 1970) pp. 73–75.

8. Ibid., p. 74. Marquand’s purchases were, however, also viewed in European art circles with a certain trepidation. Humphrey Ward, one of Marquand’s agents, wrote to Marquand concerning the gift of the paintings on Feb. 4, 1889: “Every one here [in London] who cares for art is much interested in this step of yours: but we tremble a little at the thought of what may happen to our old collections if our [?] Old Masters became fashion over there!” Marquand Papers, Princeton University Library.

9. *Artistic Houses* II, part I (New York, 1884) pp. 85–86. See also Paul R. Baker, *Richard Morris Hunt* (Cambridge, Mass./London, 1980) pp. 240–241, 243, 293, 542, fig. 52.

10. Linden Gate, known locally as Bric-a-brac Hall because of the large number of paintings and decorative objects it housed, was destroyed by fire in 1973.

11. Hunt also built a stable for Marquand at 166 East 73rd Street in 1883–84 and designed the family tomb in Newport, Rhode Island. A picture gallery adjoining the Marquand house was planned in 1887 but never constructed. See Baker, *Richard Morris Hunt*, pp. 268–271, 544–546, figs. 58, 59.

12. The blueprints for the house are in the collection of the Nassau County Museum, Long Island Studies Institute. I am grateful to Harrison de Forest Hunt for this information. Baker, *Richard Morris Hunt*, pp. 293, 295–296, figs. 73, 74. On March 26, 1881, *Real Estate Record and Builders' Guide* noted: "On north-west corner of Sixty-eighth street and Madison avenue, H. J. [sic] Marquand is about to erect a house with frontage on street of 100 feet and 50 feet on the avenue" (27, p. 275). Several months later the *Guide* reported the cost of the building to be \$125,000 (28, July 30, 1881, p. 776).

13. *Real Estate Record and Builders' Guide* 31 (Feb. 3, 1883) p. 44; A. A. Cox, "American Construction Through English Eyes—III," *The American Architect and Building News* 33 (Aug. 29, 1891) pp. 131–132; Montgomery Schuyler, "Works of the Late Richard M. Hunt," *The Architectural Record* 5 (1895–96) pp. 131, 165.

14. "The Marquand House," *The Decorator and Furnisher* 12, 6 (Sept. 1888) p. 200.

15. See Elizabeth Aslin, *The Aesthetic Movement: Prelude to Art Nouveau* (New York / Washington, 1969), and MMA, *In Pursuit of Beauty: Americans and the Aesthetic Movement*, exh. cat. (New York, 1986).

16. Marquand clearly acquired art works for display, as is evident from his correspondence of 1886. A letter to Hunt dated April 25, makes reference to the possible purchase of a clock by the French bronze founder Ferdinand Barbedienne: "That clock you sent me photo [of] from Barbedienne is fine, but you have forgotten that I have only 1 shelf suitable in my house—that in my wife's room. The parlor shelf has a marble relief, the dining room shelf is near the ceiling, the library [is] to have Boughton[s] picture and I do not mean to hide the treasures, still I shall see it when I come out." Marquand Papers, Princeton.

17. Marquand sale catalogue, The American Art Association/Anderson Galleries, New York, Jan. 23–31, 1903. The sale, consisting of 2,154 lots, brought \$706,019.75, one of the highest auction results of the day. Among the buyers were such collectors as Henry O. Havemeyer, Benjamin Altman, William M. Laffan, and Charles W. Gould, as well as European dealers such as Jacques and Arnold Seligmann from Paris. See reports on the auction in *The New York Times* and *The New York Herald* between Jan. 24 and Feb. 1, 1903.

18. The Marquand Residence (New York, [1905]). The house was offered for sale at auction at the New York Real Estate Sales-rooms on April 27, 1905.

19. "Heirs of the Eminent Art Collector and Connoisseur Purpose Selling This Madison Avenue Landmark. Will Hunt's Masterpiece, Decorated by American Artists, Be Destroyed?" *The New York Times* (April 16, 1905) p. 8.

20. Jacob Landy, "The Domestic Architecture of the 'Robber Barons' in New York City," *Marsyas* 5 (1947–49) p. 82 n. 47. In 1909 the house was acquired by the 11 East 68th Street Co. and sold in 1912 to Herbert Lucas. *Real Estate Record and Builders' Guide* 89 (March 23, 1912) p. 588.

21. As in his letter to Hunt in 1885, dated Oct. 7: "We are putting the Turkish tiles up & the rear of [the] Hall looks well. I have never been satisfied with the stairway at the foot. The newels ought to be finely carved & of importance. You can set your

brains to work on it and the first step should be marble with the platform also." Marquand Papers, Princeton.

22. See Simon Jervis, "A Painter as Decorator: Alma-Tadema," *House & Garden* 155 (Nov. 1983) pp. 142–147, 201, 206. The domed studio in Alma-Tadema's house at 17 Grove End Road in London had a curved seat covered with yellow leather and embellished with panels of embroidery of the same design as the music-room settees of the Marquand mansion. In fact, the painter had stipulated that Johnstone, Norman and Company would make this fixed seat in return for all the "trouble" he had taken. Alma-Tadema to Marquand, Jan. 16, 1888. Marquand Papers, Princeton. For descriptions and illustrations of Alma-Tadema's house, bought in 1884 and renovated during the following years, see Ethel Mackenzie McKenna, "Alma Tadema and his Home and Pictures," *McClure's Magazine* 8 (Nov. 1896) pp. 32–42; M. H. Spielmann, "Laurence Alma-Tadema, R.A.: A Sketch," *The Magazine of Art* 20 (Nov. 1896–April 1897) pp. 42–50; "Beautiful Homes and Their Designers—III Sir Lawrence Alma-Tadema, R.A., at St. John's Wood," *The House Beautiful and The Home* 3 (London, 1905) pp. 95–99; Rudolf Dircks, "The Later Works of Sir Lawrence Alma-Tadema O.M., R.A., R.W.S.," *The Art Journal*, Christmas supplement (Dec. 1910) pp. 22–23, 27–32; and Lita de Ranitz, "Het huis van Alma Tadema," *Het Huis Oud & Nieuw* 9 (1911) pp. 20–30. Alma-Tadema's house survives in a much altered and mutilated condition.

23. On July 24, 1885, *The Building News and Engineering Journal* reported in an article titled "Furniture Designed by L. Alma-Tadema, R.A." that all the working drawings were made by a Mr. Coduon. One week later, on July 31, 1885, the journal published a letter to the editor by W. C. Codman stating that he had made the drawings (49, pp. 122 and 188).

24. Alma-Tadema to Marquand, March 2, 1884. Marquand Papers, Princeton. For information about the firm of Johnstone, Norman and Company, act. ca. 1880–1900, upholsterers to the Queen and the Prince of Wales, see Elizabeth Aslin, *Nineteenth-Century English Furniture* (London, 1962) p. 86; "Modern Artistic Furniture Made by Johnstone, Norman and Co.," *Decoration* (July 1884) pp. 6–7. Possibly owing to the success of the Marquand furniture, the firm also opened a branch in New York City during the late 1880s. See "Decoration Notes," *The Art Age* 7 (April 1888) p. 59 and (June 1888) p. 91.

25. "The furniture progresses. I have looked at it several times. We have succeeded in making the corner of [the] sofa most comfortable as also the easy chair & I am convinced that it will turn out a success, which is of course necessary." Alma-Tadema to Marquand, Sept. 29, 1884. MMA Archives. On April 10, 1885, he wrote to Marquand: "The furniture is progressing favorably. I hope they will soon send you something. They seem to be pleased with it & as workmanship I really believe you could not get anywhere anything better. I hope for goodness sake it may please you." Marquand Papers, Princeton.

26. "Furniture Designed by L. Alma-Tadema, R.A.," *The Building News and Engineering Journal* 49 (July 24, 1885) p. 122; see also *The Art Journal* (1885) p. 290; *The Magazine of Art* 8 (1885) p. lxiii; "Furniture for New York Millionaires," *Cabinet Making and Upholstery* (Sept. 1885) p. 104; "Classic Furniture for an American Mansion," *The Furniture Gazette* 23 (Aug. 1, 1885) p.

355. See also J. Moyr Smith, *Ornamental Interiors Ancient and Modern* (London, 1887) pp. 95–96.

27. The new silkscreened panels were specially made by Gwenlin Goo after designs of Kathryn Gill, former associate conservator in charge of upholstery at the MMA.

28. “Furniture for New York Millionaires,” *Cabinet Making and Upholstery* (Sept. 1885) p. 104.

29. Marquand sale, lot 1364 B. The settee was used in the parlor of Cedarmere, the Roslyn, L.I., house that had been the home of William Cullen Bryant and then of his grandson, Harold Godwin, who had married Elizabeth Love Marquand, daughter of H. G. Marquand. See the 1958 list of furniture compiled by their daughter, Elizabeth Love Godwin, in the Nassau County Museum, Long Island Studies Institute. I am grateful to Margaret Caldwell for telling me about the existence of these papers.

30. Marquand sale, lots 1364–1368. Most of the furniture and the curtains went to G. M. Haan, with the exception of one settee, which was bought by Mrs. Henry Siegel. The piano and stools were purchased by William Barbour. See *The New York Herald* (Feb. 1, 1903) 1st section, p. 7. One of the display cabinets remained in the family. In Elizabeth Love Godwin’s 1953–55 lists of her mother’s property she mentions that her brother Frederick Marquand Godwin took from 11 East 68th Street “a vitrine” that had been designed by Alma-Tadema. Nassau County Museum, Long Island Studies Institute. Nearly the whole suite was sold again at the American Art Association, New York, Oct. 15, 1927, lot 742. The piano, seat furniture, and round tables were used in the lobby of the Martin Beck Theatre in New York before being sold at Sotheby’s Parke Bernet Eighty Four, March 26, 1980, lots 535–539. Several pieces of seat furniture were later at Garrick C. Stephenson, Antiques, in New York.

31. Alma-Tadema’s “Byzantine” piano and its matching bench, completed in 1878 and destroyed during World War II, were designed by the architect George E. Fox. See Michael I. Wilson, “The Case of the Victorian Piano,” *Victoria and Albert Museum Yearbook* 3 (London, 1972) pp. 137–138.

32. Poynter used nearly the same composition for a painting entitled *Horae Serenae*. See Cosmo Monkhouse, *Sir Edward J. Poynter, President of the Royal Academy, His Life and Work* (London, 1897) pp. 23, 30.

33. Alma-Tadema to Marquand, Feb. 26, 1886. Marquand Papers, Princeton. Nearly a year later, on Feb. 12, 1887, Alma-Tadema wrote to Marquand: “The piano is getting on famously. Poynter’s picture is nearly finished it is simply a jewell [sic] & I am delighted that you allowed him to paint it for you.” Marquand Papers, Princeton. The instrument was made by Steinway & Sons in New York. On Jan. 16, 1888, Alma-Tadema inquired: “How is the soul of our piano? I hope they have succeeded in the instrument as we have succeeded in the case.” Marquand Papers, Princeton.

34. Alma-Tadema to Marquand, July 7, 1886. Marquand Papers, Princeton.

35. It was on display in the New Bond Street showroom of Johnstone, Norman and Company. See *The Furniture Gazette* 24 (Feb. 1, 1886) p. 37, and “A Magnificent Piano,” *ibid.* 25 (June 1, 1887) p. 190; “A Grand Pianoforte,” *The Building News and Engineering Journal* 52 (May 27, 1887) pp. 792–793; “A Royal Pianoforte,” *The British Architect* 28 (July 1, 1887) p. 6.

36. Alma-Tadema to Marquand, May 29, 1889. Marquand Papers, Princeton. On Jan. 16, 1888, the artist wrote to Marquand: “. . . I am looking forward to helping you with the fireguard of which Mr. Norman has already spoken to me & for which you had promised to send us dimensions. Please do so & I will do my best to give you satisfaction.” Marquand Papers, Princeton.

37. A. H. Smith, *A Catalogue of Sculpture in the Department of Greek and Roman Antiquities, British Museum* III (London, 1904) pp. 28–29. In a letter to Alma-Tadema, dated March 23, 1889, Edward Onslow Ford promised to execute the terminals and corners of the fender for the sum of 350 guineas. Marquand Papers, Princeton. The fender and firedogs were sold at the Marquand sale as lots 1375, 1376.

38. Alma-Tadema to Marquand, Aug. 6, 1884. Marquand Papers, Princeton.

39. “Fine Art Gossip,” *The Athenaeum* 3034 (Dec. 19, 1885) p. 813. “Sir Frederick Leighton has made considerable progress with the decorations for the ceiling of the Music Room in the New York mansion of Mr. Marquand. . . .” A full description of the design is given. *The Furniture Gazette* 24 (Jan. 1, 1886) p. 2, also reported considerable progress.

40. Leighton to Marquand, Jan. 17, [1886]. MMA Archives. The figure of Melpomene was identified as Euterpe and the figures in the side panel as Erato and Terpsichore in Leonée and Richard Ormond, *Lord Leighton* (New Haven / London, 1975) pp. 124, 168, cat. no. 323, and in Christopher Newall, *The Art of Lord Leighton* (Oxford / New York, 1990) p. 108. Newall states that the iconographic content was perhaps suggested by Marquand and that the poet Swinburne was consulted about the roles of the depicted muses.

41. Leighton to Marquand, May 23, [1886]. MMA Archives.

42. Alma-Tadema to Marquand, Feb. 26, 1886. Marquand Papers, Princeton. Boughton wrote to Marquand on May 5, 1886: “The Leighton ceiling looks splendid, I think, and it will look still better in its proper place.” MMA Archives.

43. The ceiling was definitely in place by February of 1887, since Leighton wrote on Feb. 12 of that year to a friend, John Hanson Walker, who had visited New York: “I am glad that Mr. Marquand has made you welcome to his house, which I understand is very beautiful . . . I am glad, too, you thought my ‘ceiling’ looked well. I hope he has introduced a little gold in the rafters, to bind the paintings to the ceiling itself.” Mrs. Russell Barrington, *The Life, Letters and Work of Frederic Leighton* I (New York, 1906) pp. 276–277.

44. Leighton to Marquand, April 2, [1887]. Marquand Papers, Princeton. See also note 43 above.

45. Newall, *The Art of Lord Leighton*, pp. 108–109, figs. 73, 74, illustrates sketch and preparatory drawing for the ceiling. Ormond, *Lord Leighton*, p. 168, nos. 324–327, figs. 157–159, shows the sketch and replicas of the ceiling’s two side panels and mentions replicas of figures from the central panel.

46. See list of suggested illustrations for the Marquand sale catalogue in the letter of Allan Marquand to Harold Godwin, June 6, 1902. MMA Archives. See also the Marquand sale catalogue.

47. Alma-Tadema to Marquand, March 2, 1884. Marquand Papers, Princeton. The other painting was *Amo Te Amo Me* of 1881.

It was exhibited at the Museum in 1973, but its present location is not known. See Vern G. Swanson, *The Biography and Catalogue Raisonné of the Paintings of Sir Lawrence Alma-Tadema* (London, 1990) pp. 216, 409, cat. no. 273.

48. Alma-Tadema to Marquand, April 10, 1885. Marquand Papers, Princeton. Earlier the artist described the changed composition in a letter to Marquand on Sept. 29, 1884. MMA Archives. Alma-Tadema was reportedly able to finish the work in six weeks, just in time for the 1885 summer exhibition of the Royal Academy, where the painting was scratched. See letter of Alma-Tadema to Marquand on May 26, 1885. Marquand Papers, Princeton. See also Swanson, *Biography and Catalogue Raisonné*, pp. 228, 425, cat. no. 305, and Jennifer Gordon Lovett and William R. Johnston, *Empires Restored, Elysium Revisited: the Art of Sir Lawrence Alma-Tadema*, exh. cat., Sterling and Francine Clark Art Institute (Williamstown, Mass., 1991) pp. 90–91, no. 34.

49. "If you can get an original bronze or marble [for your Greek room] by some clever young sculptor—there are such—you would do well. I have been on the lookout for those who work in the true classic spirit—only those do you want." Boughton to Marquand, Aug. 22, 1885. MMA Archives. Impressed by Benlliure's work, Marquand wrote to Hunt on Oct. 7, [1885]: "That Spaniard who made the bas relief is a very talented fellow. . . . He has more skill 10 times over than S." Marquand Papers, Princeton. Three reliefs, said to have been made in 1885, are illustrated by Carmen de Quevedo Pessanha in *Vida artística de Mariano Benlliure* (Madrid, 1947) pp. 57–60.

50. *The Foot Race* is not visible in all existing photographs but can be seen in situ in the background of a photograph of the piano in the Nassau County Museum Collection, Long Island Studies Institute. It was in the music room over the door leading to the hall. See *The Marquand Residence*, p. 5. Another relief by Benlliure, depicting a victorious gladiator, is also described as having come from the Marquand residence. See de Quevedo Pessanha, *Vida artística*, p. 58.

51. *Wealth of the Ancient World: The Nelson Bunker Hunt and William Herbert Hunt Collections* (Fort Worth, 1983) pp. 33, 40–41, mentions other collectors of antiquities such as William Randolph Hearst and Henry Walters, as well as the vase collector Joseph Clarke Hoppin.

52. Boughton wrote to Marquand on Aug. 22, 1885: "I went to the sale of the Wedgwood articles for you, but there was absolutely nothing that you would have cared for to occupy the place you designed for it." Boughton continued by saying he almost bought an antique marble head for Marquand. "I hope to turn up some such thing—or an old bronze—that would go better in your Greek room than any Wedgwood. Failing this you will find that the modern reproductions of the old bronzes from the Naples Museum . . . would be the best you can have." MMA Archives.

53. *MMAB* 26 (Oct. 1967) pp. 73–74. It was sold at the Marquand sale as lot 973. See also J. D. Beazley, *Attic Black-figure Vase-painters* (Oxford, 1956) p. 328, no. 5, and Mary B. Moore and Dietrich von Bothmer, *Corpus Vasorum Antiquorum* IV (New York, 1976) pl. 34. A large kalpis-hydria, lot 971 of the Marquand sale, is now at the Tampa Museum of Art in Florida. See Suzanne P. Murray, *Collecting the Classical Past, Antiquities from the Joseph Veach Noble Collection* (Tampa, 1985) p. 41, no. 28.

54. A Roman marble portrait head, listed as lot 986 of the Marquand sale, for instance, stood at one point on top of the music cabinet. At the sale the MMA bought two terracottas, lots 989 and 995, which are no longer thought to be genuine (acc. nos. 03.3.4–5).

55. In a letter of Oct. 18 [n.d.] to Marquand, Leighton discussed bronze reproductions, including a dancing faun, a tripod, and Victory. MMA Archives. See also letter of Eustace Nolfe or Rolfe to Marquand on Jan. 5, 1888. MMA Archives. Marquand sale, lots 1045, 1047–1049. Several Naples firms published catalogues offering these and other reproductions for sale. See, for instance, *Catalogue illustré de Sabatino de Angelis & fils* (Naples, 1900) and G. Sommer & Figlio, *Catalogue illustré bronzes-marbres* (Naples, n.d.). I would like to thank Joan Mertens for showing me these catalogues.

56. Helmut Seling, *Die Kunst der Augsburger Goldschmiede 1529–1868 III* (Munich, 1980) pp. 145–146, no. 1263.

57. Marquand sale, lot 1214. It was exhibited at the Paris Salon of 1887, no. 4008. According to the list of suggested illustrations for the Marquand sale catalogue, there was also a Roman mosaic in the room (lot 1207) as well as German stained glass (probably lots 946, 947). Allan Marquand to Harold Godwin, June 6, 1902. MMA Archives.

58. Letter of Fanny(?) Morris Smith of Steinway & Sons to Mrs. H. S. Marquand, May 14, 1902. MMA Archives.

59. See Edward Strahan (pseud. of Earl Shinn), *Mr. Vanderbilt's House and Collection I* (New York, 1883–84) pp. 59–74. Illustrated in *In Pursuit of Beauty*, pp. 120–122, fig. 4.9.

60. An obituary of Manly Cutter was published in *Pencil Points* 12 (May 1931) pp. 379, 392.

61. Russell Sturgis, "The Famous Japanese Room in the Marquand House," *The Architectural Record* 18 (1905) pp. 192–201. See also *The New York Times* (April 16, 1905) p. 8, where the following appeared: "The Japanese room has always been the most curious and noteworthy among all the various apartments. It is the design of Manly N. Cutter, who was three years in finishing it at a cost of about \$150,000. Apparently, Mr. Marquand intended at first to make a present of this room to the Metropolitan, at least one may guess it in the absence of direct testimony because he ordered that every part of the woodwork should be so fitted as to be detachable. Possibly he was waiting for the addition of a wing to the Metropolitan in which a room might be planned having the exact measurements necessary. But his death supervened before this could be arranged."

62. Sturgis, "The Famous Japanese Room," p. 193.

63. The firm of the Englishmen Ellin and Kitson, architectural sculptors, located at 519 West 21st Street in New York, specialized in carving wood and stone and making papier-mâché. They also executed the carved satinwood panels for the dining room of Samuel J. Tilden's mansion on Gramercy Park, New York. In *Pursuit of Beauty*, pp. 425–426.

64. La Farge had decorated the ceiling of the reception room at Linden Gate and created windows for the Marquand Chapel at Princeton University. For the *Peonies* window, see *In Pursuit of Beauty*, pp. 188, 191, 447, fig. 6.6, and Patricia Joan Lefor, "John Lafarge and Japan: An Instance of Oriental Influence in American Art," Ph.D. diss., Northwestern University, Evanston, 1978,

pp. 118–119. Several versions of this window were known. One of them was in the collection of Lawrence Alma-Tadema, who apparently received it for having designed the Marquand music room furniture. See letter of Alma-Tadema to Marquand, Jan. 16, 1888. Marquand Papers, Princeton. The window, now in the Museum of Fine Arts, Boston, can be seen in a photograph of the artist's house published in Dircks, "The Later Works of Sir Lawrence Alma-Tadema," p. 29.

65. The Moorish, or Persian, room in the Cornelius Vanderbilt II mansion is illustrated by Henry A. La Farge, "John La Farge's Work in the Vanderbilt Houses," *The American Art Journal* 16 (Autumn 1984) p. 65, fig. 43.

66. *The Marquand Residence*, p. 6. *The New York Times* (April 16, 1905) p. 8. The etching by B. Krieger, fig. 31 in this article, was most likely published in the international edition of *The American Architect and Building News* 43 (March 10, 1894) p. 118. A photograph of the room taken after the removal of the artworks and furnishings was published by Harry W. Desmond and Herbert Croly in *Stately Homes in America* (New York, 1903) p. 103.

67. *The Marquand Residence*, p. 6; *The Decorator and Furnisher* 12 (Sept. 1888) p. 200. The floral pattern of the upper walls resembles the window decoration in the Hall of the Two Sisters at the Alhambra. See Albert Champdor, *L'Alhambra de Grenade* (Paris, 1952) p. 84.

68. Champdor, *L'Alhambra*, p. 57.

69. *In Pursuit of Beauty*, pp. 159–160, 163, fig. 5.21. See also pp. 474–475 for information about Tiffany and Associated Artists. The desk remained in the possession of the Marquand family and was later used in the schoolroom of Cedarmere House, Roslyn, L. I., from which it was sold in 1984. See the list of furniture at Cedarmere compiled by Elizabeth Love Godwin in 1958. Nassau County Museum, Long Island Studies Institute.

70. Charles W. Deschamps to Marquand, Aug. 16, 1882. MMA Archives. See also his Aug. 1, 1882, letter to Marquand. MMA Archives.

71. Deschamps to Marquand, Aug. 30, 1882. MMA Archives.

72. Marquand sale, lots 1325–1330. Two smaller panels belonging to the same series were used to flank the window. A tapestry, *The Wrath of Saul*, was sold at Sotheby Parke Bernet, N.Y., on Feb. 21, 1975, lot 128, possibly the same as lot 1330 from the Marquand sale. Another tapestry, *David Before Saul*, was formerly in the D. Samuel Gottesman Collection and subsequently at French & Co. I am grateful to Tom Campbell for this information.

73. The list of suggested illustrations for the Marquand sale catalogue gives an idea of the additional art in the dining room. There were at least nine unidentified paintings, a terracotta infant by Duquesnoy, lot 1201, Saracenic plaques, ancient jewelry, Delft vases, and a Persian glass lamp. Letter of Allan Marquand to Harold Godwin, June 6, 1902. MMA Archives.

74. *The Decorator and Furnisher* 12 (Sept. 1888) p. 200.

75. Marquand Papers, Princeton.

76. Some of this gilt leather is in the collection of the MMA (1973.180.2). It is not known if this particular piece was used in the hall or elsewhere in the house. The leather was allegedly removed from the painter Titian's home in Pieve di Cadore,

Italy. See George Leland Hunter, *Decorative Textiles* (Philadelphia / London, 1918) pp. 416–418, pl. 1. Included in the Marquand sale as lot 1362, it remained in the possession of the family and was later installed in the dining room of Marquand's son Allan, at Guernsey Hall in Princeton.

77. See list of suggested illustrations for the Marquand sale catalogue, Allan Marquand to Harold Godwin, June 6, 1902. MMA Archives; Hamilton Palace Collection sale, Christie's London, July 18, 1882, lot 1914; Marquand sale, lot 1332. The tapestry is now in a private Italian collection. I am grateful to Edith Standen for this information.

78. The MMA has four tapestries of this set, acc. nos. 94.1.14–17. See Edith A. Standen, *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art* (New York, 1985) II, pp. 776–785, nos. 143a–d. See also idem, "Tapestries for a Cardinal-Nephew: A Roman Set Illustrating Tasso's *Gerusalemme liberata*," *MMJ* 16 (1981) pp. 149, 151–152, fig. 4, and pp. 162–163. Gobelin weavers are known to have worked at the Rome factory. See Anna Maria de Strobil, *Le arazzerie romane dal XVII al XIX secolo* (Rome, 1989) p. 61.

79. The Marquand carpets were described as "the first of any importance to be sold at auction in the United States" in Wesley Towner, "The Pasha and the Magic Carpets, part I," *Hali* 2, 3 (1979) pp. 183–184, 189, figs. 1, 8. Marquand sale, lot 1284, now in the Ashmolean Museum, Oxford. See Victoria and Albert Museum, *The Indian Heritage, Court Life Under Mughal Rule*, exh. cat. (London, 1982) p. 76, no. 204. Marquand sale, lot 1285, was sold again at Sotheby's, London, April 14, 1976, lot 1. I am grateful to Daniel Walker for these references. Marquand sale, lot 1305, was sold for \$38,000 to the rug dealer Vitall Benguiat. *The New York Herald* (Feb. 1, 1903) p. 7, and Charles Grant Ellis, *Oriental Carpets in the Philadelphia Museum of Art* (Philadelphia, 1988) pp. 110–115, no. 37.

80. The taking of a cast may account for the widespread loss of glaze on the original.

81. *Dictionary of American Biography* XII (New York, 1933) p. 292. Allan Marquand, who became professor in Art History at Princeton University, a chair his father endowed, wrote extensively on the della Robbia family. See, for instance, his "Andrea della Robbia's Assumption of the Virgin," *American Journal of Archaeology* 7 (1891) pp. 422–431, pls. xxii–xxiii, *Della Robbias in America* (Princeton, 1912), and *Andrea della Robbia and His Atelier* (Princeton, 1922).

82. The list of the suggested illustrations for the Marquand sale catalogue included two della Robbias in the hall. Allan Marquand to Harold Godwin, June 6, 1902. MMA Archives. In addition to the portrait roundel, which was sold as lot 1199, the sale catalogue also listed a *Boy with Dolphin*, lot 1200. In 1899 Marquand sent a copy of the *Madonna and Child* by Luca della Robbia to the archbishop of New York, Michael A. Corrigan. See Winifred E. Howe, *A History of the Metropolitan Museum of Art* (New York, 1913) p. 268.

83. From the collection of the cabinetmaker Alfred Beurdeley (1847–1919) and sold in Paris on April 9, 1883, lot 98, Marquand sale, lot 1061. See Philippe Verdier, *The Walters Art Gallery, Catalogue of the Painted Enamels of the Renaissance* (Baltimore, 1967) pp. 160–169, pls. 83–103.

84. *The Marquand Residence*, p. 4. The firm of Henry Bonnard, located at 430–436 West 16th Street in New York, specialized in “artistic and architectural bronze work,” according to its advertisement in *The Art Age* 6 (Dec. 1887) p. 75.

85. A copy of this statue was included in the MMA exhibition and catalogue *The Vatican Collections: The Papacy and Art*, exh. cat., MMA (New York, 1982) p. 125, no. 60. Marquand wrote to Hunt on Oct. 7, 1885: “We must keep in mind a small figure for the fountain.” Marquand Papers, Princeton.

86. *The Marquand Residence*, p. 9. See letter of Lockwood de Forest, one of the founders of Associated Artists, to Harold Godwin of July 11, 1902. MMA Archives. He used the then-fashionable term *Rhodian* to describe polychrome ware now known as Iznik.

87. See *In Pursuit of Beauty*, pp. 189, 192–193, figs. 6.6, 6.7, and Alice Cooney Frelinghuysen, “The Havemeyer House,” *Splendid Legacy: The Havemeyer Collection*, exh. cat., MMA (New York, 1993) pp. 175, 177, 180, figs. 27, 28.

88. *In Pursuit of Beauty*, pp. 160, 164–165, figs. 5.22, 5.23; *The Marquand Residence*, pp. 9–10. The bedroom set was not included in the Marquand sale and remained in the possession of the family. It was described in a 1952 appraisal of the property of the Godwin family at Cedarmere, vol. II, p. 36, as a suite of Victorian maple bedroom furniture from the Marquand collection. It comprised a three-quarter bed, a chest in Elizabethan style, an octagonal table, and four side chairs. Under this entry was a note written by Elizabeth Love Godwin: “from Mommee’s room in 68th street.” Nassau County Museum, Long Island Studies Institute.

89. *The Marquand Residence*, p. 10. Lathrop was known for “a peculiar decoration” consisting of “ornament modeled in composition” executed “with the brush and overlaid with color.” Lathrop decorated a ceiling in this manner in Charles J. Osborne’s country home at Mamaroneck. “Decoration Notes,” *The Art Age* 2 (Jan. 1885) p. 81.

90. Frederic Crowninshield, *Mural Paintings and Stained Glass* (n.p., 1883) pl. 1, illustrates a study for St. Michael, painted with wax color, in the Marquand Chapel at Princeton.

91. MMA Archives. An earlier version of this painting was completed in 1885. For an illustration, see Alfred Lys Baldry “George H. Boughton, R.A.: His Life and Work,” *Art Annual* (Christmas 1904) p. 32. Boughton also made stained glass for the dining room of Linden Gate. See letters by Boughton to Marquand of Feb. 25, 1873, Feb. 24, 1874, June 20, 1874, and Feb. 26, 1876. MMA Archives. See also *Artistic Houses*, II, p. 86.

92. Letters of Boughton to Marquand of Jan. 31, Aug. 22, Nov. 29, and Dec. 21, 1885; May 5 and Nov. 6, 1886; Jan. 11, April 28, and Sept. 20, 1887. On Feb. 28, 1885, Boughton wrote to Marquand: “I am glad to get the *tone* of my surrounding wood carving—and a very good tone it is. The key in which I have pitched my picture will be just the thing for it—warm and *bright* and solid—but of course when I say *bright* I don’t mean garish—but a *glow* if I can keep it up—and I am confident in that respect, at least, I keep advancing it gradually—so that you may not be kept waiting for *me*—whenever your room is ready.” All letters are in the MMA Archives.

93. Marquand to Hunt, Feb. 27, [1886]. Marquand Papers, Princeton.

94. In a letter of Sept. 20, 1887, Boughton wrote to Marquand: “. . . by this time you will have the Milton, . . .” and in his letter to Marquand of Jan. 28, 1891, he described his visit to New York. MMA Archives. This painting, one of four by Boughton in Marquand’s collection, was sold as lot 86 in the Marquand sale. Its present location is not known.

95. *The Marquand Residence*, p. 9. Another window depicting Leonardo da Vinci, executed in 1889 by Oudinot after a design by Merson, has been in the collection of the Musée National Adrien Dubouché in Limoges since 1891, inv. no. 23.

96. Marquand to Hunt, April 25, [1886]. Marquand Papers, Princeton. See also *The Decorator and Furnisher*, p. 200, and *The Marquand Residence*, pp. 5–6.

97. Marquand to Hunt, April 23, [1886]. Marquand Papers, Princeton.

98. Marquand to Hunt, April 25, [1886]. Marquand Papers, Princeton.

99. Oudinot’s bill to Marquand, dated Jan. 4, 1887. Marquand Papers, Princeton.

100. Xavier Barral I Altet, *Les mosaïques de pavement médiévales de Venise, Murano, Torcello* (Paris, 1985) pp. 46–47, 154, 156, figs. 87, 88, 92.

101. Renato Polacco, *La cattedrale di Torcello* (Venice, 1984) p. 31, fig. 29.

102. Mildred Brenner, “Richard Morris Hunt Architect,” master’s thesis, New York University (New York, 1944) pp. 65–66. The sarcophagus and canopy are illustrated in Giuseppe Bovini, *Ravenna, an Art City* (Ravenna, n.d.) pp. 157–158.

103. This window is installed in the Iris and B. Gerald Cantor Galleries of Nineteenth-Century European Sculpture and Decorative Arts. Bequest of Adelaide Mott Bell, 1906, 06.292a–c.