

**The Metropolitan Museum of Art Archives**  
**Henry Gurdon Marquand Papers, 1852-1903**

**Processed by Adrianna Del Collo, Associate Archivist**  
**February, 2011**

**The Metropolitan Museum of Art Archives**  
**Office of the Senior Vice President, Secretary and General Counsel**  
**1000 Fifth Avenue**  
**New York, NY 10028-0198**  
**212-650-2573**  
**[archives@metmuseum.org](mailto:archives@metmuseum.org)**

# Table of Contents

<b>Collection Summary</b> .....	1
<b>Administrative Information</b> .....	1
<b>Restrictions</b> .....	1
<b>Biographical/Historical Note</b> .....	2
<b>Scope and Content</b> .....	8
<b>Arrangement</b> .....	8
<b>Related Materials</b> .....	9
<b>Subject Headings</b> .....	9
<b>Series Descriptions and Container List</b> .....	10

## Collection Summary

**Title:** Henry Gurdon Marquand Papers

**Creator:** Marquand, Henry Gurdon, 1819-1902

**Dates:** 1852-1903, n.d. (bulk, 1868-1903)

**Extent:** 1.083 linear feet (2 standard size boxes, one half-size box)

**Abstract:** New York financier Henry Gurdon Marquand (1819-1902) was a member of the Provisional Committee to establish a museum of art in New York City (1869), an early Trustee of The Metropolitan Museum of Art (1871-1902), Treasurer (1883-1889), and its second President (1889-1902). For over three decades Marquand spent his fortune carefully acquiring artwork to decorate his Madison Avenue mansion and to enlarge the Metropolitan's then modest holdings. The Henry Gurdon Marquand Papers contain correspondence with artists and dealers, receipts, inventories, and notes that document his activity as an art collector and patron of The Metropolitan Museum of Art.

## Administrative Information

**Provenance:** The Metropolitan Museum of Art received the bulk of the Henry Gurdon Marquand Papers as a gift from Elizabeth Love Godwin, Marquand's granddaughter, in 1965. Other papers comprising this collection were transferred from the Office of the Secretary Records during processing, including 60 letters given by Mr. and Mrs. Frederick Godwin, Marquand's grandson, in 1954, 28 letters purchased from Harry T. Friedman (date of purchase unknown), and a letter from John Ruskin. Typed transcripts of the Friedman purchase letters were made by Archivist Patricia Pellegrini in the 1980s. The remainder of typed transcripts in this collection was created by Archives volunteer Karol Pick in 2010-2011.

**Form of citation:** [Title of item], [date], Box [number], Folder [number], Henry Gurdon Marquand Papers, The Metropolitan Museum of Art Archives.

## Restrictions

**Access:** The collection is open for research. Researchers are required to use transcripts and photocopies (Series II.) for their initial access to the collection. Requests for access to original material will be reviewed by Archives staff on a case by case basis.

**Use restrictions:** Material in individual correspondence files is public domain and may be freely quoted. Copyright restrictions may apply to other items in the collection; consult Archives staff regarding permission to quote or reproduce.

## Biographical/Historical Note

New York financier Henry Gurdon Marquand (1819-1902) was a member of the Provisional Committee to establish a museum of art in New York City (1869), an early Trustee of The Metropolitan Museum of Art (1871-1902), Treasurer (1883-1889), and its second President (1889-1902). For over three decades Marquand spent his fortune carefully acquiring artwork to decorate his Madison Avenue mansion and to enlarge the Metropolitan's then modest holdings. Marquand's contributions to the Museum at this early stage of its formation, most notably his 1889 and 1891 gifts of fifty Old Master, English, and Italian Renaissance paintings, set the Metropolitan on its course toward international prominence.

The second youngest of the 11 children of Isaac and Mabel Perry Marquand, Henry began working when he was 15 years old for his family's prestigious jewelry business, Marquand & Co., which was then headed by his older brother Frederick. After the death of their father in 1838, Frederick sold the business and took up real estate investment and other financial ventures. Assisting Frederick in this line of work, Henry developed an aptitude and passion for investments that characterized his professional life. He went on to exceed the reputation of his brother by establishing himself as a banker on Wall Street, Director of the Equitable Life Insurance Company, and by making a fortune speculating on foreign currency exchange and railroads. In 1867 Henry and his brother-in-law, Thomas Allen, bought a chief interest in St. Louis, Iron Mountain and Southern Railway which ran from St. Louis to southeast Missouri and to Arkansas and Texas. The two were ultimately muscled out of their investment by the notorious Jay Gould, whose monopoly on the southwestern railroad system gave them no choice but to sell. With a profit of one million dollars, Marquand effectively retired from the business world in 1880 and focused his energies on the acquisition of art and the management of the fledgling Metropolitan Museum.

Marquand was a member of the Provisional Committee of fifty men assembled in 1869 to establish a museum of art in New York City and he served as Trustee before the Museum had a building or owned a single work of art. He witnessed the physical growth of the Museum from its original temporary quarters in a modest row house at 681 Fifth Avenue, to a larger rental on 14<sup>th</sup> Street, to its permanent home on the eastern edge of Central Park. Successive expansions to the north and south more than tripled the Museum's footprint by 1894. By 1902 an addition designed by Richard Morris Hunt extended and reoriented the entrance east to Fifth Avenue, transforming the look of the Museum with its iconic Beaux-Arts façade. Marquand, a personal friend and client, was in large part responsible for the realization of the project, pushing for the plans to be carried out by Hunt's son after the death of the renowned architect.

While the physical structure of the Museum developed at a rapid pace, its permanent collection of art lagged. The foundation had been laid by the 1871 purchase of 174 mostly Dutch and Flemish paintings from Museum Trustee William Tilden Blodgett, who had acquired the paintings in Brussels and Paris in close consultation with the Museum's first President, John Taylor Johnston. A large collection of Cypriot antiquities assembled by the Museum's first Director, Louis Palma di Cesnola, constituted an idiosyncratic strength of the Museum's early collection. And in 1887 a large group of Modern paintings and drawings bequeathed by Catharine Lorillard Wolfe, a dedicated early member of the Museum, added to the eclectic mix.

The Blodgett collection had been criticized for its unexceptional overall quality, and Marquand may have believed that the acquisition was made too rapidly, without adequate consideration and selection. In correspondence with advisors and dealers, Marquand emphasized his preference to

proceed slowly and acquire only the best things with an eye to providing the Museum with those “gems” of European painting that the collection lacked. His discriminating, labor-intensive method paid off. Marquand’s acquisitions for the Museum received international attention. A series of articles in *The New York Times* characterized his first major gift of Old Master, English, and Italian Renaissance paintings as a “princely” contribution that heralded “the Museum’s new era.”

Especially admired was Marquand’s purchase of paintings from the collection of the British Baron Frederick Methuen at Corsham Court in Wiltshire, which included the celebrated Anthony van Dyck portrait of James Stuart (89.15.16). Other paintings have increased in importance since their acquisition, like Johannes Vermeer’s *Young Woman with a Water Pitcher* (89.15.21). Purchased by Marquand in Paris for only \$800, it was the first Vermeer to enter a United States collection and scholars now agree that it is one of only thirty-seven known works by this artist. Reattributions have also changed the character of the collection. Thought to be a Tommaso Guidi Masaccio at the time of purchase, *Portrait of a Woman with a Man at a Casement* (89.15.19) is now known to be by the hand of Fra Filippo Lippi and is the earliest surviving Italian double portrait in a domestic setting. Other reattributions, some proposed only a short time after the works entered the Museum’s collection, have downgraded the value of works. A painting thought by Leonardo da Vinci is now attributed to Giovanni Ambrogio de Predis and works by Rembrandt, Rubens, and Velazquez, among others, have also been downgraded to copies or attributed to the workshops of these artists. Soon after the gifts were made, Marquand’s prized collection of paintings was displayed in a gallery that bore his name. Today, the paintings that comprise the “Marquand Collection” have been incorporated into the Museum’s general display where they help to tell the complete story of European painting.

Marquand’s contributions to the Museum were not limited to European paintings. From 1880-1900, Marquand continually donated a range of museum objects to fill gaps in the collection. His larger gifts include ancient Roman and Venetian glass, pre-Columbian artifacts, European metalwork and reproductions, European ceramics and enamels and ancient Greek, Roman and Etruscan bronzes. Marquand was also among the original subscribers to the Museum, giving \$1,000 in 1870, the year of the Museum’s founding. His most generous contributions went toward the general endowment, to support the Art School of the Museum (after termination of all Art School programs except architecture in 1894, the funds were repurposed for the acquisition of paintings), to maintain the collection of reproductions of European metalwork, and to fund the acquisition of plaster casts of classical sculpture.

Marquand’s support of the arts carried over to his private life as well. In the 1880s he commissioned Richard Morris Hunt to construct a mansion on Madison Avenue not far from the Museum and set about coordinating the decoration of its many rooms with ornate woodwork, tapestries, carpets, marble, tiles, stained glass, furniture, decorative art of all kinds, and paintings. A fashion at the time among high society, the rooms of Marquand’s home were styled according to historical and cultural themes—classical Greek, Japanese, Moorish, Byzantine—which posed an exciting challenge to Marquand and those he tasked with scouting for objects in Europe. He was equally comfortable with commissioning reproductions as buying originals and the rooms of his mansion steadily filled with artwork created by or purchased through a network of artists, dealers and agents who often worked in close collaboration on Marquand’s behalf. American and British artists such as Edwin Austin Abbey, Sir Lawrence Alma-Tadema, George Henry Boughton, John La Farge, Frederick Leighton, Francis Davis Milliet, John Singer Sargent, and James Abbott McNeil Whistler, and dealers and art experts across Europe including Thomas Agnew, Martin Colnaghi, Charles Deschamps, Wolfgang Helbig, Robert Jenkins Nevin, John Charles Robinson, and H. Herbet Smith and Thomas Humphrey Ward all counted Marquand as a

client, and in many cases, as a friend. Marquand accessed this same group of individuals to acquire objects for the Museum, putting faith in the connoisseurship of artists over dealers, but trusting his own taste above all.

Marquand died in his home on February 26, 1902, five years after the Trustees of the Museum memorialized him with a portrait painted by John Singer Sargent (97.43). At the time, the Marquand family was contending with financial hardship and the contents of the Madison Avenue Mansion went to auction. Henry Marquand's passion for art and belief in the value of art education in America was passed on to his son, Allan, who served as the first director of the Princeton University's Art Museum and founded Princeton's Department of Art and Archeology.

### **Chronology**

- 1819 Henry Gurdon Marquand (HGM) is born on April 11<sup>th</sup> at 12 Pearl Street, New York, N. Y. to Isaac and Mabel Perry Marquand of Fairfield, Connecticut.
- 1835 HGM begins work in the family jewelry business, Marquand and Co.
- 1838 Isaac Marquand dies and HGM's older brother, Frederick, sells the jewelry business to its partners Ball, Tomkins and Black.
- 1840s HGM joins Frederick in (chiefly) real estate investment. Later HGM establishes himself as a banker on Wall Street, then in Nassau Street, and last at 160 Broadway and develops an expertise in gold and foreign exchange.
- 1851 HGM marries Elizabeth Love Allen of Pittsfield, Massachusetts, on May 20<sup>th</sup>.
- 1852 First child, Linda, is born on May 1<sup>st</sup> in Rome, Italy.
- 1853 Second child, Allan, is born on December 10<sup>th</sup> in New York City.
- 1855 Third child, Frederick Alexander, is born on September 26<sup>th</sup> in Southport, Conn.
- 1857 Fourth child, Henry, is born in New York City on April 5<sup>th</sup>.
- 1860 Fifth child, Mabel, is born in New York City on October 29<sup>th</sup>. (Marries Judge Henry Galbraith Ward, relation of Thomas Humphry Ward).
- 1861 Sixth child, Elizabeth Love, is born on June 16<sup>th</sup> in New York City. (Marries Harold Godwin, executor of HGM estate).
- 1867 HGM and brother-in-law, Thomas Allen, buy controlling share of St. Louis, Iron Mountain and Southern Railway.
- 1869 Gives ½ of total cost of construction of a gymnasium at Princeton College.
- 1869 Named a member of the Provisional Committee to establish a museum of art in New York City on November 23.
- 1870 The Metropolitan Museum of Art (MMA) incorporated on April 13<sup>th</sup>.

- 1870 MMA gift of \$1,000.
- 1871 HGM is elected Trustee of MMA.
- 1871 MMA acquires Blodgett collection.
- 1872-73 Richard Morris Hunt (RMH) builds HGMs summer residence Linden Gate in Newport, Rhode Island [demolished].
- 1875 Around this date purchases portion of the Edward Howe property for a preparatory school.
- 1877 With his brother Frederick, gives “Marquand Pavilion” to Bellevue hospital in memory of their brother Josiah P. Marquand.
- 1877 MMA gift of \$500.
- 1877 HGM goes abroad—France, Italy and Switzerland.
- 1879 MMA gift of Gibbs collection of Peruvian antiquities (79.8.1-.27).
- 1880 MMA moves to building on Central Park.
- 1880 HGM and Thomas Allen sell St. Louis, Iron Mountain and Southern Railway to Jay Gould for one million dollars.
- 1881 MMA gift of Charvet collection of Roman glass (81.10.1-.349) and John Trumbull portrait of Alexander Hamilton (81.11).
- 1881 HGM commissions Richard Morris Hunt to build four-story mansion with two smaller dwellings next to it on the north east corner of East 68<sup>th</sup> street and Madison Avenue [demolished]. (Structure completed 1884, interior completed in several more years.)
- 1882 MMA gift of \$400.
- 1882 MMA gift of Gibbs Collection of Peruvian Antiquities (82.1.1-.31) and Della Robbia Altar [now workshop of], (82.4).
- 1882 Commissions Richard Morris Hunt to design office tower in lower Manhattan (Guernsey Building).
- 1883 MMA gift of \$2,000 for Library Fund and Charvet Collection of Venetian and other glass (83.7.1-.267) and gift of collection of reproductions of European metalwork (83.18.1-.293).
- 1883 Treasurer of MMA until 1889.
- 1884 MMA gift of \$18,000 for collection of reproductions of European metalwork and \$200 for Library fund.

- 1885 HGM's third child, Frederick Alexander, dies in Lawrence, Long Island on December 20<sup>th</sup>.
- 1886 MMA gift of \$10,000 for casts of antique sculpture.
- 1886 HGM visits Corsham Court to inspect Methuen collection in September.
- 1887 MMA gifts of collection of European metalwork (87.11.1-.728) and a Babylonian tablet (87.33.21).
- 1887 John Singer Sargent paints portrait of Elizabeth Marquand (Princeton University Art Museum, accession number y1977-77) in Newport. Exhibited in Boston in 1888, then at the Royal Academy in London.
- 1887 Marquand travels to Europe and purchases Johannes Vermeer's *Young Woman with a Water Pitcher* (89.15.21) from a Paris gallery.
- 1888 MMA gift of \$30,000 for Art School (after 1894 income used for acquisition of paintings), Louis XV wrought iron gate (88.13), collection of German metalwork (88.22.1-.12), and collection of reproductions of Classical metalwork (88.24.1-.5).
- 1889 MMA gift European paintings (89.15.1-37). HGM is elected President of MMA.
- 1890 MMA gifts of German Renaissance metal coffer (90.13.1), collection of Battersea enamels (90.14.1-26), two medals by Augustus Saint-Gaudens (90.18.1-.2), and miniature armor for horse and man (90.4.1-.2).
- 1891 MMA gift of \$50,000 for general endowment, an English 17<sup>th</sup> C. cabinet (91.15), European paintings (91.26.1-.13), and an illuminated manuscript (91.26.14).
- 1892 MMA gift of Greco-Roman stucco sculpture (92.11.1-.10).
- 1893 MMA gift of French Gothic Coffin (93.15).
- 1894 MMA gift of European ceramics (94.4.1-.455).
- 1894 MMA expansion of east wing by Richard Morris Hunt (completed 1902).
- 1895 MMA gift of Pieter de Molijn landscape (95.7).
- 1896 MMA gift of an English medal (96.13) and Chinese box (accession number unknown).
- 1896 HGM's fifth child, Mabel, dies in New York City on November 23.
- 1897 MMA gift of Greek, Roman and Etruscan Bronzes, including 1 Ceylonese ivory (97.22.1-.27). John Singer Sargent paints HGM's portrait (97.43).
- 1900 MMA gift of Van der Helst portrait (00.17.1 [deacc.]), and two Charles Loring Elliott portraits (00.17.2-.3).



- 1901      Around this date the investment firm owned by HGM's son (Henry Marquand & Co.) to which HGM had lent over \$100,000 goes bankrupt.
- 1902      HGM dies in his home at 11 East 68<sup>th</sup> Street on February 26<sup>th</sup>.
- 1903      Sale of collection through the American Art Association at Mendelssohn Hall and the American Art Galleries, January 23<sup>rd</sup>-30<sup>th</sup>.
- 1906      HGM is elected Benefactor of MMA.

### **Works Consulted**

Heckscher, Morrison H. "The Metropolitan Museum of Art: An Architectural History." *The Metropolitan Museum of Art Bulletin* 53, no. 1 (Summer 1995): 1-80.

Kisluk-Grosheide, Danielle O. "The Marquand Mansion." *Metropolitan Museum Journal* 29 (1994): 151-181.

Saltzman, Cynthia. *Old Masters, New World: America's Raid on Europe's Great Pictures, 1880-World War I*. New York: Viking, 2008.

## Scope and Content

The Henry Gurdon Marquand Papers contain correspondence with artists and dealers, receipts, inventories, and notes that document his activity as an art collector and patron of The Metropolitan Museum of Art. The bulk of the correspondence is with the British artists George Henry Boughton and Frederic Leighton, and dealers, Martin Colnaghi, Charles W. Deschamps, Wolfgang Helbig, Robert Jenkins Nevin, John Charles Robinson, H. Herbert Smith, and Thomas Humphry Ward from 1868-1898, his most active period of commissioning and collecting works of art for his home and for eventual donation to the Metropolitan. The papers also include material relating to the disposition of his collection in 1902-1903, and an 1852 letter from John Ruskin to Mr. McCracken discussing the merits of Joseph Turner's *Saltash with the Water Ferry* (89.15.9), which was sent to Marquand by the dealer Charles Deschamp in 1887, although the original cover letter is not in this collection. The papers include third-party correspondence, which is filed by sender, and correspondence from Marquand, which is filed by recipient. The correspondence reveals the close collaboration through which Marquand's acquisitions were made, often involving several individuals acting as dealers, agents, and advisors on a single purchase. Documentation regarding Marquand's acquisition of paintings from the Methuen collection is particularly strong. Some correspondence is in German, French, and Italian.

To aid researchers and protect fragile original material, a complete set of photocopies and typed transcripts of English-language material has been created. This material constitutes Series II and is the primary access point to the collection. Requests for access to original material will be reviewed by Archives staff on a case-by-case basis only after photocopies have been consulted. Since Series II is intended for primary use by researchers, this series only is indexed with notes and cross-references.

## Arrangement

The Henry Gurdon Marquand Papers are arranged in two series:

Series I: Originals

Series II: Transcripts

Each series is arranged alphabetically by correspondent, followed by "various correspondence," "receipts and inventories" and "posthumous correspondence." Some files contain third-party correspondence, which is filed under the sender. Letters written by Marquand are filed under the recipient. The material within Series II exactly replicates the arrangement of material in Series I. Within Series II, transcripts follow directly after the photocopied source. Since Series II is intended for primary use by researchers, this series only is indexed with notes and cross-references.

## Related Materials

Henry Gurdon Marquand files, Office of the Secretary Records, Metropolitan Museum of Art Archives.

Allan Marquand Papers, Series 8: Papers of Others, Subseries 8B: Henry Gurdon Marquand, Department of Rare Books and Special Collections, Princeton University Library.

## Subject Headings

### Corporate Names

Metropolitan Museum of Art (New York, N.Y.)

### Personal Names

Alma-Tadema, Lawrence, Sir, 1836-1912  
Boughton, George Henry, 1834-1905  
Colnaghi, Martin H.  
Deschamps, Charles  
Godwin, Harold, 1857-1931  
Helbig, Wolfgang, 1839-1915  
Leighton of Stretton, Frederic Leighton, Baron, 1830-1896  
Marquand, Henry Gurdon, 1819-1902  
Methuen, Paul Sanford Methuen, Baron, 1845-1932  
Nevin, Robert Jenkins, 1839-1906  
Robinson, J. C. (John Charles), Sir, 1824-1913  
Ruskin, John, 1819-1900  
Smith, H. Herbert  
Ward, Thomas Humphry, 1845-1926

### Subjects

Art--Collectors and collecting--United States.  
Art--Private collections--New York (State)--New York  
Old master paintings and works of art.

## Series Descriptions and Container List

### Series I. Originals

One box.

<u>Box</u>	<u>Folder</u>	<u>Title</u>
1	1	Boughton, George Henry. 1868-1876, 1882-1887.
	2	Boughton, George Henry. 1888-1891.
	3	Boughton, George Henry. 1892-1894, n.d.
	4	Colnaghi, Martin H. 1890.
	5	Deschamps, Charles W. and Henry Gurdon Marquand. 1882.
	6	Deschamps, Charles W. and Henry Gurdon Marquand. 1883-1884.
	7	Deschamps, Charles W. and Henry Gurdon Marquand. 1886-1888, n.y.
	8	Helbig, Wolfgang. 1887-1896, n.d.
	9	Leighton, Frederic. 1886, 1894, n.d.
	10	Nevin, R. J. (Robert Jenkins). 1888-1890.
	11	Robinson, J. C. (John Charles). 1889-1892.
	12	Ruskin, John to Mr. McCracken. Nov. 22, 1852.
	13	Smith, H. Herbert to Charles W. Deschamps. 1886-1888, n.d.
	14	Ward, Thomas Humphry. 1887-1889.
	15	Ward, Thomas Humphry. 1890.
	16	Ward, Thomas Humphry. 1891-1896, n.d.
	17	Various correspondence: A-P. 1884-1894.
	18	Various correspondence: R-W and unidentified. 1883-1898, n.d.
	19	Receipts and inventories. 1883-1895, n.d.
	20	Posthumous correspondence. 1902-1903.

### Series II. Transcripts

One standard and one half-size box.

**Note:** This series consists of photocopies of all the material in Series I. and typed transcripts of English-language material.

<u>Box</u>	<u>Folder</u>	<u>Title</u>
2	1	Boughton, George Henry. 1868-1876, 1882-1887. Note: Contains correspondence relating to: Tommaso Guidi Masaccio, reattributed to Fra Filippo Lippi, <i>Portrait of a Woman with a Man at a Casement</i> (89.15.19) and Joseph Turner, <i>Saltash with the Water Ferry</i> (89.15.9).
	2	Boughton, George Henry. 1888-1891. Note: Contains correspondence relating to: William Hogarth, <i>Miss Rich Building a House of Cards</i> , reattributed as Attributed to Thomas Frye, <i>Girl Building a House of Cards</i> (91.26.1).
	3	Boughton, George Henry. 1892-1894, n.d.

- 4 Colnaghi, Martin H. 1890.  
Note: Contains correspondence relating to: Gabriël Metsu, *A Musical Party* (91.26.11) and Frans Hals, *Portrait of a Woman* (31.26.10).
- 5 Deschamps, Charles W. and Henry Gurdon Marquand. 1882.  
Note: Contains correspondence relating to: Lawrence Alma-Tadema *A Reading from Homer* (Philadelphia Museum of Art, accession number E24-4-1) and Diego Velazquez, reattributed to workshop of, *Prince Baltazar Carlos* (89.15.31 [deacc.]).
- 6 Deschamps, Charles W. and Henry Gurdon Marquand. 1883-1884
- 7 Deschamps, Charles W. and Henry Gurdon Marquand. 1886-1888, n.y.  
Note: Contains correspondence relating to: Lord Methuen Purchase and Anthony van Dyck *James Stuart, Duke of Richmond and Lennox* (89.15.16) and Joseph Turner, *Saltash with the Water Ferry* (89.15.9).  
*See also: Ruskin, John, 1852 for Ruskin letter referred to in Deschamps to Marquand, March 10, 1887.*
- 8 Helbig, Wolfgang. 1887-1896, n.d.  
Note: Contains correspondence relating to: Purchase of Greek, Roman, and Etruscan antiquities (97.22.1-.27), including the bronze statuette of Cybele on a cart drawn by lions and the bronze statue of a Camillus (97.22.24; .25). Includes correspondence from Francesco Martinetti and Arthur Lincoln Frothingham. Helbig correspondence (the bulk of the material in the file) is in German; Martinetti correspondence is in Italian; Frothingham correspondence is in English. Foreign-language material has not been translated or transcribed (with a few exceptions).
- 9 Leighton, Frederic. 1886, 1894, n.d.  
Note: Includes correspondence to G. H. Boughton.
- 10 Nevin, R. J. (Robert Jenkins). 1888-1890.  
Note: Includes correspondence to J. H. Ward.
- 11 Robinson, J. C. (John Charles). 1889-1892.
- 12 Ruskin, John to Mr. McCracken. Nov. 22, 1852.  
Note: Contains correspondence relating to Joseph Turner *Saltash with the Water Ferry* (89.15.9).  
*See also: Deschamps, Charles W. and Henry Gurdon Marquand, 1886-1888, n.y. Deschamps to Marquand, March 10, 1887 for reference to this letter as an enclosure in previous correspondence.*
- 13 Smith, H. Herbert to Charles W. Deschamps. 1886-1888, n.d.  
Note: Contains correspondence relating to Lord Methuen purchase.

- 3 1 Ward, Thomas Humphry. 1887-1889.  
Note: Contains correspondence relating to: Leonardo da Vinci, *Portrait of a Lady*, reattributed as Attributed as Giovanni Ambrogio de Predis, *Girl with Cherries* (91.26.5) and Jan Van Eyck, *The Deposition from the Cross*, reattributed as Petrus Christus, *The Lamentation* (91.26.12) and Peter Paul Rubens, reattributed to workshop of, *Susanna and the Elders* (91.26.4) and Rembrandt, *Portrait of a Man* (91.26.7).
- 2 Ward, Thomas Humphry. 1890.  
Note: Contains correspondence relating to: William Hogarth, *Miss Rich Building a House of Cards*, reattributed as Attributed as Thomas Frye, *Girl Building a House of Cards* (91.26.1) and Frans Hals, *Portrait of a Woman* (91.26.10) and Hans Holbein (the Younger), *Portrait of Archbishop Cranmer*, reattributed as Netherlandish Painter, *Portrait of a Man, Possibly Jean de Langeac (died 1541), Bishop of Limoges* (91.26.3).
- 3 Ward, Thomas Humphry. 1891-1896, n.d.  
Note: Contains correspondence relating to: Giovanni Battista Moroni, *Portrait of a Man*, reattributed as Italian (Lombard) Painter, *Portrait of a Man in a Fur-Trimmed Coat* (91.26.2) and Albert Cuyp, reattributed to Jacob van Strij, *Landscape with Cattle* (91.26.8).
- 4 Various correspondence: A-P. 1884-1894.  
Note: Includes correspondence from Thomas Agnew, Lawrence Alma-Tadema and Eugene Benson, and correspondence relating to Peter Paul Rubens, reattributed to Andries Lens, *Pyramus and Thisbe* (89.15.12 [deacc.]) and Johannes Vermeer, *Young Woman with a Water Pitcher* (89.15.21). Also contains one letter in French, not translated or transcribed.
- 5 Various correspondence: R-W and unidentified. 1883-1898, n.d.  
Note: Includes correspondence from Charles Sedelmeyer, William T. Walters and John J. Wigzell and correspondence relating to John Crome, *Hautbois Common, Norfolk* (89.15.14) and Johannes Vermeer.
- 6 Receipts and inventories. 1883-1895, n.d.
- 7 Posthumous correspondence. 1902-1903.  
Note: Mostly relating to the sale of the Marquand collection through the American Art Association.