Francis P. Garvan

Collector

Augustus Vincent Tack (1870–1935)
Francis P. Garvan (1875–1937) ca. 1930
Oil on canvas
Bequest of Mabel Brady Garvan, 1980.18.1

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Collector

NEW HAVEN

Yale University Art Gallery

1980

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of the Gift of the Mabel Brady Garvan Collections
to Yale University

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Preface

In June of 1930, Francis P. Garvan, Yale 1897, offered his outstanding collection of early American art to Yale University. This initial gift, which included some 5,000 objects, immediately vaulted the Yale University Art Gallery into a position of prominence among those museums collecting American art. Eventually the Garvan Collection would include approximately 10,000 examples of American silver, furniture, pewter, ceramics, glass, brass, wrought iron, textiles, paintings, prints, and sculpture. As Everett V. Meeks, Dean of the Art School at the time the gift was made, noted in accepting the collection, "the quality and wealth of material placed here by Mr. and Mrs. Garvan are making our Gallery a place of pilgrimage for lovers of early American art." Today, the Gallery remains such a place of pilgrimage.

To observe the fiftieth anniversary of the gift of "The Mabel Brady Garvan Collections," the Art Gallery has organized an exhibition of selected masterpieces from the collection and prepared this small book to accompany the show. Both have a symbolic and a practical purpose. They stand as a commemoration of the first of the many Garvan gifts to Yale University, and as a memorial to the late Mabel Brady Garvan, in honor of whom the collections were given and for whom they are named. Mrs. Garvan died last August after supporting the American arts program at Yale for half a century. This tribute expresses the deep gratitude felt by us all for her loyalty and generosity. They also provide an opportunity to examine in a tentative way the motivations and goals which stimulated Mr. Garvan as a collector, his taste in objects, and the various ways in which he assembled his magnificent collection. Many visitors to the Gallery, especially those who are themselves collectors, are extremely curious about Mr. Garvan, whose name is familiar but who is otherwise a relatively unknown yet vitally important figure in the history of American collecting. Collectors of Mr. Garvan's era are only now beginning to take on an historic dimension, and the brief essays included here are meant to be suggestive rather than definitive studies of this great collector and his time.

Several donors have made this project possible. The exhibition and publication have been subsidized by a generous gift from First Bank, a matching gift from Mr. and Mrs. Carl Selden, and a donation from the Barker Welfare Foundation in memory of Catherine Barker and Charles V. Hickox. We are grateful to each of these friends of the Gallery for their essential support.

Organized by the American Arts Office, this project was carried out by an exhibition team of Gallery staff and Yale graduate students under the curatorial supervision of Patricia E. Kane, Helen A. Cooper, Gerald W. R. Ward, and Barbara McLean Ward. Lisa Jandorf, one of two National Museum Act Interns in the Gallery this year, worked as part of this team, and also acted as coordinator with the designer and director of public relations. Other members of the exhibition team included John Carlin; Sarah Cohen, curatorial assistant, American paintings; Beth Kravitz, National Museum Act Fellow; Thomas S. Michie; Angela Miller; Marc Simpson, Marcia Brady Tucker Fellow; Kevin L. Stayton, Marcia Brady Tucker Fellow; and Esther Thyssen. Each of these individuals conducted research on part of Mr. Garvan's collection, and participated in all phases of the planning and execution of the project. Many thanks are due to Marion Sandquist, Mary Sell, and Olise Mandat for their help in preparing the catalogue manuscript and in numerous other ways as the project developed.

Other members of the Art Gallery staff also materially assisted in the successful completion of this project. As always, Estelle Miehle deftly handled the myriad administrative problems which arise in an effort of this kind, and Robert Soule, Superintendent, and Fred D'Amico, Robert Soule, Jr., and Richard Moore, members of his staff, did a superb job of mounting a complex installation. Fernande E. Ross, Registrar, and her staff, Jane Krieger and Elizabeth Dunn adeptly arranged for the transportation of the works of art. Joseph Szaszfai and Diane Hoose provided assistance in obtaining photographs, and Richard S. Field and Rosemary Hoffmann lent their expertise and advice in the selection of prints. I am also especially grateful to Dick Field, Curator of Prints, Drawings, and Photographs and Associate Director, for assuming directorial guidance of the project while I was on leave during the spring of 1980.

Much credit is also due to Greer Allen, University Printer, for supervising the production of this volume, and to Howard Gralla for his elegant design and typography. Margaret Morton did an excellent job of designing an installation sympathetic to the many different types of objects included in the exhibition, and we are grateful for her efforts. We are also grateful to Mrs. Florence M. Montgomery for her careful and helpful reading of portions of the catalogue manuscript.

ALAN SHESTACK
Director

Francis P. Garvan

Collector

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'A Wide View for American Art'
The Goals of Francis P. Garvan, Collector

GERALD W. R. WARD

"I can only add that for twenty years I have been each day building this monument of love for my wife, and in the happiest moment of my life I dedicate these collections to her."

So ends the letter in which Francis P. Garvan, on the occasion of his twentieth wedding anniversary, offered to Yale University his magnificent collection of early American art, to be known thenceforward as the "Mabel Brady Garvan Collections." In the brief essay which follows, we will attempt to summarize Mr. Garvan's goals as a collector, and to outline his plans for the utilization of his collections by the University. Other essays in this volume will discuss Mr. Garvan's taste as a collector and his collecting methods, focusing on the fascinating and elaborate way in which he assembled one of the best collections of its kind in the world. Thus, in the end, we hope to have a clearer picture of one of the "megaton" collectors (to use Mr. Wendell D. Garrett's term) of the early twentieth century.[1]

I.

Born in East Hartford, Connecticut, on 13 June 1875, Francis Patrick Garvan was the son of Patrick Garvan, a paper manufacturer in Hartford, and his wife, Mary (Carroll) Garvan.[2] A member of the Yale Class of 1897—he was a distinguished member of the track team during his years in New Haven—Mr. Garvan went on to obtain his law degree from New York Law School in 1899. He then worked in New York for several years as an assistant district attorney and in private practice. "Following the entry of the United States into the World War," as Arthur W. Hixson recalled later, "Mr. Garvan was made chief of the United States Bureau of Investigation and manager of the New York office of the Alien Property Custodian. In this work he first glimpsed the importance of chemicals in the whole industrial fabric of the nation and in the health and general welfare of the people. It did not take him long to discover the almost complete dependence of the country upon Germany for its organic chemical supplies." After the war, the government took action to establish an independent chemical industry, and Mr. Garvan was chosen by President Woodrow Wilson to direct The Chemical

Foundation, Inc., toward that end. This work occupied Mr. Garvan for the rest of his life, and his activities as head of the Chemical Foundation were widely recognized in the industry as being of supreme importance. He was the only layman to receive the Priestly Medal, the highest award conferred by the American Chemical Society. Many other awards and honorary degrees, including an honorary master's degree from Yale in 1922, came his way during the 1920s and 1930s. William Haynes, in an obituary published in *Chemical Industries* shortly after Mr. Garvan's death on 7 November 1937, summarized the significance of Mr. Garvan's career: "He was the first American to sense the enormous importance of chemistry in modern civilization and to comprehend that a domestic supply of all chemicals is vital alike to prosperity in peace and to security in war. To the twin tasks of educating his fellow citizens to a true understanding of chemistry's modern meaning and of upbuilding chemical research and chemical manufacture in the United States, he devoted his time and wealth, his heart and head, unstintingly and without recompense for nearly twenty-five years." Haynes also spoke warmly of Mr. Garvan as an individual, affectionately recalling "the firm grip of his hand, . . . the twinkle in his blue eyes, . . . the jut of his jaw and the pound of his fist when he was thoroughly aroused, . . . his confidence in the American people, his loyalty to his friends, . . . the courage with which he backed his convictions and the doggedness with which he followed his ideals, . . . his bright optimism, his Celtic wit, [and] his warm sincerity."

Haynes noted that Mr. Garvan's wife and children were "the very lodestone of his life." Francis P. Garvan and Mabel Brady of Albany, New York, daughter of the late Anthony N. Brady, were married on 9 June 1910. They became the parents of seven children, four girls and three boys.

Merely listing Mr. Garvan's other business interests, hobbies, and philanthropic concerns would easily occupy several pages. What interests us most here, however, is his activity as a collector of American art—an activity which obviously occupied only a small, if enjoyable, part in an extraordinarily busy and productive life.

Moreover, it should be noted that the gift of the Garvan collections which we commemorate this year was only one of many Garvan benefactions to Yale and to a host of other institutions and people. In 1932, Mr. Garvan gave to Yale the "Whitney Collections of Sporting Art" in memory of two of his friends, Harry Payne Whitney, Yale '94, and Payne Whitney, Yale '98. The next year, he presented the University with a library of two thousand books on Ireland, given in memory of his parents. He also acquired and gave to Yale a collection of books on fishing, hunting, and natural history originally collected by Charles Sheldon, Yale '90. Mr. Garvan went to great lengths to outfit the Yale Faculty Club with reproductions of early American furnishings, and he was an important friend of the University in many other ways.

II.

Briefly stated, it was Mr. Garvan's "intention to form a comprehensive, educational collection for the preservation of our early American arts and crafts, and further render them available to the entire country and open up instruction and research upon them."[3] This statement of purpose contains two separate thoughts, and we might examine them individually, beginning with the goal of creating a "comprehensive, educational collection."

Whatever initial reason or reasons motivated Mr. Garvan to begin collecting in the mid-1910s, it is clear that he soon developed a philosophy which emphasized *quality* and *comprehensiveness*. Ordinarily one might think that quality is at one end of the collecting spectrum and comprehensiveness at the other. But, in Mr. Garvan's scheme, both were essential to the forming of a collection which would both delight the eye and instruct the mind. Very early on, Mr. Garvan realized the educational value and potential of American art, and he felt that for his purposes both masterpieces of the highest quality and a representative collection of makers, forms, and materials were needed.

For these reasons, Mr. Garvan assembled a collection of silver, furniture, pewter, ceramics, glass, brass, iron, textiles, coins, prints, and paintings which eventually totaled more than ten thousand objects, including many of the most important and beautiful objects of their kind. Silver was closest to Mr. Garvan's heart, and it is with this collection that the dual aspect of quality and comprehensiveness can perhaps best be illustrated. Mr. Garvan repeatedly expressed his desire to have a "complete" collection of early American silver. For example, in a letter of 23 December 1930 to Mr. Pierre Jay of New York (who owned two silver teapots Mr. Garvan was desirous of obtaining), he wrote: "My American silver collection is the nearest to completion. . . . However, there are many niches to be filled before it is absolutely comprehensive and before it can constitute a complete historical sequence of each object in its varying progressive forms."[4] While he was striving to round out the collection, he also eagerly sought and paid top prices for those masterpieces which came on the market or which were still in private hands. Thus, he spared no effort or expense in obtaining the monumental two-handled cup by Edward Winslow from private hands in 1932.[5] And, in an undated letter to Mr. A. W. Clarke, his principal agent, Mr. Garvan emphasized the desire to have the best that characterized his collecting. Referring to some silver they were hotly pursuing, he wrote in his staccato fashion, "Remember if Met gets silver their collections will always be first whereas if we get [it] ours will always be first. This is its value. Don't let it get away."[6]

What were the sources of the second part of Mr. Garvan's overall plan, his desire to render his collections "available to the entire country and open up

instruction and research upon them"? The underlying roots of his generosity were grounded in a rich soil of strong religious faith. A staunch Irish Catholic, Mr. Garvan believed "that every man, woman, and child in the United States is entitled to participate in the enjoyment of all the achievements of modern civilization and ancient and modern culture, not through Bolshevism or Socialism, founded upon hate and envy or other destructive attempts at compulsory sharing, but through living the teachings of Jesus Christ, which means intelligent sharing." This type of thinking had led in recent years to improvements in communication, health, and other areas of life, and Mr. Garvan felt that "this same feeling—call it religion, true democracy, love of your fellow man, or what you will—demands that we should give to every man, woman, and child in America the inspiration of every work of art which it is our good fortune to possess. The genius which creates all art is from God, and He did not intend that such glories of His power shall be hidden under a selfish bushel."

Alloyed with his religious belief was a strong current of American patriotic zeal, characterized by one writer as a "flaming Americanism."[7] The son of Irish immigrants, Mr. Garvan felt that "the rich heritage of American citizenship is for all alike" and that "every surviving article of historic interest which goes to make up our heritage of patriotism and constitutes our Flag" should be made available to all.

Two key collectors and scholars—Luke Vincent Lockwood (1872–1951) of the Brooklyn Museum and R.T. Haines Halsey (1865–1942) of The Metropolitan Museum of Art—were credited by Mr. Garvan with broadening his viewpoint as a collector. In all likelihood, it was their influence which helped Mr. Garvan find specific ways and means of activating his general belief in the "universality of art." In the 1920s, both Lockwood and Halsey asked Mr. Garvan for loans from his collection for their respective institutions. Halsey, for example, as chairman of the Metropolitan's Committee on American Decorative Art, asked for the loan of several pieces prior to the opening of the American Wing in 1924, including a superb tankard by Peter Van Dyck of New York and the famous chest on chest made for Elias Hasket Derby of Salem by Stephen Badlam with carved allegorical figures by John and Simeon Skillin.[8] Lockwood, in addition, as a member of the Committee on Silver, was no doubt influential in securing the loan of forty-six pieces of Mr. Garvan's silver for the "Exhibition of Early American Paintings, Miniatures, and Silver" assembled by the Washington Loan Exhibition Committee and held at the National Gallery of Art in Washington, D. C., during December of 1925 and January of 1926.[9] "It was the requests of these two men," Mr. Garvan was quoted as saying, "that made Mrs. Garvan and myself realize that our collection did not belong to us."[10] Mr. Garvan went on to add that "the country can never repay these two men for what they have done in the way of stimulating interest in antiques and consequently in

arousing an appreciation of more beautiful house furnishings. Both are pioneers and their knowledge and cultivated instinct for fineness have had a further effect than either will admit or even realize."[11] Both Lockwood and Halsey were also actively involved in the important Girl Scouts Loan Exhibition of 1929, and they and other organizers of the show drew heavily on the Garvan collection for loans. Some twenty-one pieces of furniture, ranging in date from the seventeenth century to Duncan Phyfe's generation, were borrowed for this landmark benefit exhibition.[12]

Although we have no way of knowing exactly, it was probably through discussions with Halsey, Lockwood, and others that Mr. Garvan developed and refined plans for his collection. Currents in the art world at large also had their impact on Mr. Garvan's thinking. For instance, Mr. Garvan stated that his plan for circulating his collection throughout the country was derived from loan exhibitions held in England in 1929. "What first gave me the thought," he explained in 1930, "was the loan of Dutch masters from all parts of the world and the bringing of Italian primitives across the seas on a stormy voyage for the great exhibitions in London last year."[13]

Mr. Garvan was undoubtedly also influenced by his fellow collectors, particularly those who gave their collections to public institutions and those who had plans for their collections beyond furnishing their homes. For example, Judge Alphonso T. Clearwater gave his important collection of more than five hundred pieces of early American silver to The Metropolitan Museum of Art, and the catalogue of this important collection was published by the museum in 1920. As Halsey explained in the preface to the Clearwater catalogue, Judge Clearwater "formulated the project of making a permanent collection [of American silver] in order that . . . he might unmistakably demonstrate the high standard of workmanship maintained by our early craftsmen, as well as the fact that the appreciation of the beautiful existed among our forefathers . . . ."[14] The relationships between Mr. Garvan and other collectors are not yet clear, but it is entirely possible that Judge Clearwater's munificent gift had some impact on Mr. Garvan's thinking.

The idea of placing his collection on loan to Yale, and perhaps the concept of the gift itself, seems to have been firmly in his mind before 1928. He indicated in an undated letter to A. W. Clarke that he had "made a tentative agreement with [the] University to loan it all our best stuff of every kind." This loan was to include "only the best, only perfect untouched pieces for the present." The objects were to be selected in time to be installed when the new Art Gallery building, designed by Egerton Swartwout, was opened in the fall of 1928 (Fig. 1).[15] Mr. Garvan's plans crystallized over the next year or so, and by early 1930 he was committed to giving his collection to Yale. The gift was officially offered to the University in a letter of 9 June 1930 to George Parmly Day, Treasurer of the University (see Appendix A).

Fig. 1. Views of the Garvan Collection as installed in the Art Gallery at the time of the Garvan gift, ca. 1930.

III.

Mr. Garvan's specific plans for the use of the collections by Yale were imaginative, ambitious, ahead of their time, and in many ways still ahead of our own. His goals, all directed at the basic purpose of sharing the collection with as many people as possible, were to be implemented by the "Mabel Brady Garvan Institute of American Arts and Crafts," in turn supported by the "Mabel Brady Garvan Foundation." As originally conceived, this Institute was to be staffed by trained professional curators who would be charged with administering a program which had at least the following eight components:[16]

In 1930, many of the objects in the Garvan collections were on loan to various institutions and historic houses, including the Addison Gallery of Andover Academy; the Pennsylvania Museum of Art (now the Philadelphia Museum of Art); "Homewood" (the home of Charles Carroll on the grounds of the Johns Hopkins University in Baltimore); the Hammond-Harwood House in Annapolis, Maryland; the Mary Washington House in Fredericksburg, Virginia; Colonial Williamsburg; and elsewhere. The Garvan Institute was to supervise these loans, to supplement them from time to time, and to encourage and assist the staffs of these regional centers. A string of such centers, ranging from Massachusetts to South Carolina, was said to be one of Mr. Garvan's goals, and he was a strong supporter of such a diffusionary or decentralized arrangement.

The Institute would purchase objects to add to the collection, to increase its comprehensiveness. It is also clear that Mr. Garvan hoped that the collections would be continually refined and upgraded. In writing to Dean Meeks on 14 November 1930, he expressed the strong opinion that "this is the type of work that you must do in all collecting for the Art Gallery and the failure to do this work of sorting and sifting and fighting and purifying is what, to my mind, I can see clearly now, destroys collections."[17]

The Institute would be responsible for the restoration and conservation of the collections.

The preparation of traveling exhibitions of parts of the collection was to be a high priority for the Institute. Mr. Garvan insisted that his collection was "not to be selfishly hoarded in Yale's own halls, but [was] to become a moving part in a great panorama of American arts and crafts which, under the leadership of Yale University, shall be made to pass over the years before every man, woman and child in our country." "Putting art on wheels" was one way Mr. Garvan put it, and these "mobile study groups," accompanied by qualified lecturers, would constantly be on the road, visiting universities

and high schools.[18] This mobilization of the collection, Mr. Garvan thought, would enable those in the American West to see objects which for the most part were sequestered in collections on the East coast.

The Institute was to publish catalogues and other books on the collection.

In addition, the Institute was to provide "each year for lectures and research articles which, through publication or by means of the radio, may be made available to all." Mr. Garvan also envisioned that "with television perfected, as undoubtedly it will be in the near future, as radio is now, we shall be able to carry the benefits of these courses to the very fireside."[19]

One important purpose of the Institute was to set up safeguards against the faker and forger, utilizing sophisticated techniques and the scientific examination of objects. In the case of American silver, for example, it was hoped that "measurements by the physics department, tests by the chemistry department and methods of study employed in the determination of forged handwriting will result in establishing a set of marks absolutely authentic." Charles Messer Stow of *The New York Sun* expressed the rather optimistic view that "when the research which Yale is to undertake is completed the selling of fake pieces will be practically stopped."[20]

Finally, Mr. Garvan hoped "to be able in the future to provide for the accurate and proper reproduction of these objects as trophies for contention by the youth of America, and as models for other museums and for use in trade," and presumably the Institute would help him realize this goal.

This ambitious program is entirely consistent with Mr. Garvan's manner of thinking and method of operation. Energetic and dynamic, Mr. Garvan always kept his eye and mind on the "big picture," whether he was dealing with the chemical industry or with decorative arts. Although he could be absorbed in detail, as his correspondence with dealers and others indicates, he never took his eye off the larger purpose, be it chemical independence for the United States or a national program for the interpretation of American art.

Mr. Garvan's faith in the university as an institution and in Yale in particular was profound. He had great hopes for Yale: "I make the contention that with Yale's 25,000 graduates, with the constant new sons of wealth pouring in there each year, there is no reason why Yale's art exhibits should not be the greatest in the world, and I mean that and I do not except any collection in London or Paris."[21] Mr. Garvan's vision extended beyond his Alma Mater as well: "There is a further contention and that is that all art museums should be allied with a University; that the passerby, walking through the museum, observes very little, but our young, studying in the University, with the chance to study and understand, are the hope of art in our country."[22]

IV.

President James Rowland Angell and Dean Meeks responded enthusiastically to the Garvan gift on behalf of the University.[23] Outside of the University, reaction to the Garvan gift was widespread and favorable. Many newspapers, including *The New York Times,* ran feature stories on the collection, and *The New York Sun* carried a series of six detailed, illustrated articles by Charles Messer Stow which presented the collection in depth.[24] Periodicals of the day, such as *The Antiquarian,* devoted articles and editorials to the gift,[25] and *Antiques,* then only eight years old, commented on the event at length.[26] Homer Eaton Keyes, editor of the magazine, noted in his column entitled "The Editor's Attic" that the obligations imposed on the University by the terms of the gift might have a beneficial effect on a rather conservative academic community. "Whatever theory or practice the institution may adhere [to] in other education fields," Keyes observed, "in the domain of early American arts and crafts it is committed to a policy of conducting extension courses. If this new move fails to exercise an enlivening influence upon the entire academic machinery of the place, the Attic will be greatly surprised." Keyes laid great emphasis on the importance of the Mabel Brady Garvan Institute. "Hitherto," as he noted, "our institutions of higher learning have assumed a somewhat supercilious attitude toward American antiquities. It is doubtful that even Yale, until within the past few months, would have admitted that the subject could afford material worthy of graduate, or even undergraduate, consideration." After the Garvan gift, Keyes hoped, "this general pose of academic indifference to early American creative efforts in the arts and crafts can no longer be maintained." Keyes's understanding that the Garvan gift was an exciting breakthrough in the history of American education emphasizes the prescient quality of Mr. Garvan's vision.

In his desire to have his collection used for educational purposes, Mr. Garvan was years ahead of his fellow collectors of American decorative arts. John A. H. Sweeney has noted that Henry Francis du Pont, for example, did not realize until the 1940s "that his collection was more than a personal thing and that it would have value for educational and cultural purposes," and Winterthur did not become a museum until 1951.[27] Other collectors active in the 1920s, such as Mr. and Mrs. Andrew Varick Stout, Mrs. J. Insley Blair, and Mrs. J. Amory Haskell, eventually gave all or part of their collections to institutions open to the public,[28] but to this day, the Garvan gift to Yale University—the gift to a university of a collection of American art of national importance—remains unparalleled.

V.

Mr. Garvan's ambitious plans posed a great challenge to the University, one which it has struggled mightily to fulfill. Although it is not possible here to set forth a detailed history of the American arts department at Yale over the past fifty years, some of the activities which relate to Mr. Garvan's plans might be mentioned here by way of conclusion.

The endowed Mabel Brady Garvan Institute, of course, was to be the means by which the interpretive program of loans, exhibitions, and research was to be implemented. Unfortunately, as Meyric R. Rogers explained, "Mr. Garvan's untimely death [in 1937] indefinitely postponed the actualization of this dream,"[29] although Mrs. Garvan continued her generous and essential support of curatorial activities until her own death in 1979.

The loans, mainly of furniture, to museums and historic houses outside New Haven were maintained and supplemented until the early 1960s, when the objects were recalled for cataloguing and conservation. On the thirtieth anniversary of the Garvan gift in 1960, Rogers announced plans to establish the Garvan Furniture Study, a laboratory and rotating "library" of furniture, in the basement of what was then the new Yale University Press building at 149 York Street, just a few steps from the Art Gallery itself (Fig. 2). This facility, complete with a conservator's workshop, remains in existence and is heavily utilized by students, collectors, and visiting groups.

Fig. 2. Meyric R. Rogers, Curator (left), and John T. Kirk, Assistant Curator, in the Garvan Furniture Study at 149 York Street, ca. 1962.

Fig. 3. The seventeenth-century and William and Mary areas of "American Arts and the American Experience: The Mabel Brady Garvan Galleries," 1973.

Cataloguing of the collection has proceeded slowly and meticulously. To date, catalogues of the pewter collection (published in 1965), silver (1970), clocks (1973), and chairs and beds (1976) have appeared, and work on the last volume of the furniture catalogue, covering case furniture, tables, and looking glasses, is underway.[30]

Although long-term loans have been generally discontinued in keeping with modern museum practice, the Gallery still maintains an open policy of loans to scholarly exhibitions of American art organized by other institutions. The American arts curatorial department has itself organized numerous loan exhibitions, including exhibitions of early Connecticut silver (1935), New England silver (1939), American gold (1963), chairs (1977), and fakes and forgeries (1977). In addition and perhaps most significantly, recent years have seen three exhibitions which come very close to realizing some of Mr. Garvan's hopes. The first of these major projects, begun under the direction of Charles F. Montgomery, who became Curator of the collection in 1970, was a dramatic re-installation of the permanent collection completed in 1973 (Fig. 3). Funded by Mrs. Garvan (Fig. 4) and designed by the firm of Chermayeff and Geismar, this provocative and influential teaching exhibition, known as "American Arts and the American Experience," utilizes innovative display techniques to greatly increase the number of objects on view, and attempts to display American decorative arts as individual works of art, not as components in a traditional period room. Secondly, "American Art, 1750–1800: Towards Independence," an exhibition of

Fig. 4. Charles F. Montgomery and Mabel Brady Garvan at the opening of "American Arts and the American Experience" in 1973.

more than two hundred forty masterpieces of American art assembled from collections all over the country and including many pieces from the Garvan collection, was organized in 1976 as a celebration of the American Bicentennial by the Gallery in cooperation with the Victoria and Albert Museum in London. After setting an attendance record in New Haven, this show traveled to London, where its display at the Victoria and Albert marked the first time that American decorative arts of this period had been exhibited in England. Lastly, in April of 1979, the exhibition "Silver in American Life: Selections from the Mabel Brady Garvan and Other Collections at Yale University," opened at the Museum of Art of the Carnegie Institute in Pittsburgh, Pennsylvania. Organized in cooperation with and circulated through the auspices of The American Federation of Arts, this exhibition of more than two hundred pieces of silver owned at Yale will eventually visit a total of twelve major art museums from coast to coast before it returns home in August, 1982. No exhibition could be more in keeping with Mr. Garvan's idea of "putting art on wheels."

Since 1930, many major pieces have been added to the collection, although funds for acquisitions have been extremely limited. John Marshall Phillips, Curator of the collection from 1935 to 1953, acquired several of the monuments of American silver for which the collection is now best known. Later curators, including Meyric R. Rogers (1958–1964), Jules D. Prown (1964–1968), Charles F. Montgomery (1970–1978), and Patricia E. Kane (1978–present) have continued to add to the collections, expanding them in

recent years with objects made in the late nineteenth and twentieth centuries. Many other collectors, of course, have continued to strengthen and enrich the collection with their generous gifts. In 1973, the Friends of American Arts at Yale were organized to provide support for the American Arts Office. Membership in this organization now totals approximately one hundred fifty collectors, dealers, scholars, and students, who gather several times a year for lectures and workshops.

John Marshall Phillips, in conjunction with Charles Nagel, Jr., also conducted the first decorative arts course to be taught in an American university. Known informally as "Pots and Pans," this popular survey of American art influenced many generations of Yale students during the 1930s and 1940s. Successive curators, members of the faculty, and staff have continued to teach undergraduate survey courses and specialized graduate seminars, many of which have resulted in small exhibitions. Today several Yale graduate students in the History of Art and American Studies departments are preparing doctoral dissertations in the field of American decorative arts. It is hoped that the number of such students will increase in years to come, for in the wake of Charles Montgomery's untimely death in February of 1978, funds were raised for the Charles F. Montgomery Professorship of American Decorative Arts, an endowed chair in the Department of the History of Art and the first of its kind in the country. With this position capably filled, as it will be in the near future, and with a strong American Arts Office and the newly established (1977) Yale Center for American Art and Material Culture in operation,[31] the possibility of achieving more of the goals and challenges laid down by Mr. Garvan fifty years ago is at hand. Perhaps the future will see a further realization of Mr. Garvan's dream that there will be "a wide view for American art," that its study and understanding will go forward, and that the love he had for his objects and the joy he received from them might be shared by all.[32]

Notes

1. Wendell D. Garrett, "Introduction," in Barbara M. Ward and Gerald W. R. Ward (eds.), *Charles F. Montgomery and Florence M. Montgomery: A Tribute* (New Haven: Yale University Art Gallery, 1978), p. 12.

2. Material in this section is drawn from obituaries, reminiscences, and biographical profiles published in the following newspapers and magazines: *The New York Herald Tribune,* 8 November 1937; *Antiques* 32, no. 6 (December 1937): 311–312; *Chemical Industries* 41, no. 6 (December 1937): 561; *Made in America Monthly* 5, no. 5 (November 1941): 2–4; *The Bridgeport Sunday Post,* 14 November 1937; *Yale Daily News,* 9 November 1937; *The New York Times,* 8 November 1937. A lengthy obituary by Dr. Arthur W. Hixson in typescript form is also included in the Yale University Art Gallery files. Various class reports and alumni records are also a valuable source of biographical information. The most recent study of Mr. Garvan is Charles F. Montgomery, "Francis P. Garvan: He Would Educate the Nation," *Arts in Virginia* 19, no. 3 (Spring 1979): 6–17.

3. See Appendix A. Throughout this article, quoted statements by Mr. Garvan are taken from this document unless otherwise noted.

4. Francis P. Garvan to Mr. Pierre Jay, New York, 23 December 1930; Garvan Correspondence, Yale University Art Gallery.

5. Kathryn C. Buhler and Graham Hood, *American Silver, Garvan and Other Collections in the Yale University Art Gallery* (New Haven: Yale University Press, 1970), I, no. 57.

6. Garvan Correspondence, Yale University Art Gallery.

7. Charles A. Mace, "If Francis P. Garvan Were Here Today," *Made in America Monthly* 5, no. 5 (November 1941): 3.

8. R. T. H. Halsey and Charles O. Cornelius, *A Handbook of the American Wing Opening Exhibition,* 2nd ed. rev. (New York: The Metropolitan Museum of Art, 1925), Figs. 30 and 81.

9. *Exhibition of Early American Paintings, Miniatures and Silver, Assembled by the Washington Loan Exhibition Committee* (Washington, D.C.; National Gallery of Art, 1925), pp. 51–107.

10. *The New York Sun,* 26 July 1930.

11. *Ibid.*

12. *Loan Exhibition of Eighteenth and Early Nineteenth Century Furniture & Glass . . . for the Benefit of The National Council of Girl Scouts, Inc.* (New York: American Art Galleries, 1929), nos. 501, 504, 510, 512, 527, 573, 611, 627, 633, 634, 638, 642, 643, 651, 698, 699, 723, 727, 774. For the roles of Halsey, Lockwood, and Mr. Garvan in the planning of the Girl Scouts show, see Wendy A. Cooper, *In Praise of America, 1650–1830* (New York: Alfred A. Knopf, 1980), introduction.

13. *The New York Times,* 22 June 1930. Mr. Garvan was undoubtedly referring here to the internationally acclaimed and widely publicized exhibitions of Dutch art and Italian art held at Burlington House, London, during the first few months of 1929 and 1930, respectively.

14. R. T. H. Halsey, "Preface," in C. Louise Avery, *American Silver of the*

XVII & XVIII Centuries, A Study Based on the Clearwater Collection (New York: The Metropolitan Museum of Art, 1920), pp. ix–x.

15. Garvan Correspondence, Yale University Art Gallery.

16. The scope of Mr. Garvan's program is contained in his letter to Treasurer Day (see Appendix A); in the response of Dean Meeks to the Garvan letter, as printed in *The Yale Alumni Weekly* 39, no. 40 (4 July 1930): 1190; and in President James Rowland Angell's report of the Garvan gift to the alumni at the Alumni Luncheon on 18 June 1930, as printed in *The Yale Alumni Weekly* 39, no. 40 (4 July 1930): 1211. Quotations in this section are taken from these three documents unless otherwise noted.

17. Garvan Correspondence, Yale University Art Gallery.

18. *The New York Times,* 22 June 1930.

19. *Ibid.*

20. *The New York Sun,* 19 July 1930.

21. Francis P. Garvan to Mr. Carll Tucker, New York, 22 January 1931; Garvan Correspondence, Yale University Art Gallery.

22. *Ibid.*

23. See note 16.

24. See *The New York Times,* 22 June 1930 and 23 June 1930; *New York Evening Post,* 22 June 1930; and *The New York Sun,* 5 July, 12 July, 19 July, 26 July, 2 August, and 9 August 1930.

25. See, for example, Charles Messer Stow's editorial and article entitled "The Theme of Luxury in the Garvan Collection," in *The Antiquarian* 15 (September 1930): 34–37; and articles in *The Art Digest* 4, no. 18 (July 1930): 11; *The Art News* 28, no. 40 (13 September 1930): 22; and *The Connoisseur* 88 (October 1931): 283–284.

26. *Antiques* 18, no. 3 (September 1930): 207.

27. John A. H. Sweeney, "Henry Francis du Pont: The Growth of a Collector," *Arts in Virginia* 19, no. 3 (Spring 1979): 23.

28. Cooper, *In Praise of America.*

29. Meyric R. Rogers, "Garvan Furniture at Yale," *The Connoisseur Year Book, 1960* (London: The Connoisseur, 1960), p. 52.

30. For full citations of these catalogues see "A Note on Publications about the Garvan and Related Collections of American Art" at the end of this volume.

31. The Yale Center for American Art and Material Culture, which began operation in the fall of 1977, is supported by the Barra Foundation of Philadelphia and is charged with developing a program which teaches faculty and students to interpret objects as culturally evocative artifacts.

32. The term "a wide view for American art" is derived from the headline of the article in *The New York Times* of 22 June 1930 reporting the gift of the Garvan collections to Yale.

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Francis P. Garvan
Collector of American Decorative Arts

PATRICIA E. KANE

By 1916 Francis P. Garvan was a collector who had moved beyond the realm of buying antiques to serve simply as household furnishings. To a cousin in East Hartford, Connecticut, he wrote, "As you perhaps may know I am collecting early Americana. Among the things I am interested in are old American silver."[1] What impulse stimulated Mr. Garvan's collecting in the field of American art is not entirely clear. What is clear is that this interest was to encompass every kind of American art . . . furniture, paintings, ceramics, glass and prints, with silver predominating. Mr. Garvan compiled card files and lists of silver in private hands and wrote to relatives, friends, and associates to ask them to make discreet inquiries about silver owned by people they might know. The availability for purchase of the silver collection of the late George Munson Curtis, one of the pioneer collectors and scholars of American silver who died in 1915, was the subject of one such inquiry. The correspondence reveals the tremendous drive, persistence, and energy of a man determined to find fine examples of colonial American art. Mr. Garvan's collecting was not casual; it was a deliberate, organized campaign in which he drew upon some of the best talents of his time to locate, authenticate, catalogue, and care for his objects.

As early as March 1916, Mr. Garvan engaged as his representative Thomas James Donlon of New York City to scout for him in Baltimore, Philadelphia, Boston and the surrounding areas. Donlon "tramped . . . all over" these cities and sent back reports of silver available from such people as Faris C. Pitt in Baltimore, J. M. Wintrab in Philadelphia, and, in Boston, George C. Gebelein, Francis Hill Bigelow, Teresa V. Carey and Joël Koopman. Donlon sought private individuals, visited museums, and kept Mr. Garvan abreast of the happenings in the antiques world. Despite T. J. Donlon's exertions on Mr. Garvan's behalf, the relationship ultimately proved unworkable. It was a rare instance in which Mr. Garvan did not successfully recruit someone in his cause, and in late 1916 he found another representative, Arthur W. Clarke of Brooklyn. This association was long and fruitful, with Clarke faithfully superintending the organization and details of Mr. Garvan's collecting. But if one figure is to be singled out as most influential in Mr. Garvan's early collecting endeavors, it is Francis Hill

Bigelow of Cambridge. Bigelow, a member of the Walpole Society, a group of collectors of Americana, had been the organizer of the important 1906 and 1911 exhibitions of American silver at the Museum of Fine Arts, Boston. In 1916 he was hard at work on his book, *Historic Silver of the Colonies and Its Makers,* later to become the first comprehensive book on American silver. The organizing principle behind Bigelow's study was to survey each colonial American silver form with a chapter devoted to each form, ranging from standing cups to punch bowls. It is, therefore, not surprising to find him urging Mr. Garvan to shape his collection along those lines, in particular to acquire tankards by every American silversmith, beginning with the then only known example by Robert Sanderson, the earliest American silversmith. What resulted was the most comprehensive collection of American silver tankards, but alas, without the Sanderson example, which after a long history of family ownership was sold to the Museum of Fine Arts, Boston in the year of Mr. Garvan's death. Thus, quite early, in being guided by Bigelow's advice to "have a tankard by every maker, then who could beat it!," Mr. Garvan displayed the tendency to gather objects into "comprehensive" and "representative" groups.[2] This irresistible urge to bring order to a world of objects only just becoming known would emerge in his collecting time and time again.

It is in correspondence with Bigelow that Mr. Garvan most clearly articulates the standards for his collection—standards not to change appreciably throughout his collecting career. He sought the rare, early, and "finest" objects, rejecting ones in poor condition. He favored objects with pedigrees, in part perhaps because an object's history of ownership was a hedge against forgery, but also perhaps because a history gave the object an added dimension of historical association. Mr. Garvan suffered the collector's constant anxiety over frauds. He wrote to Bigelow in December 1917, "Make sure of the mark and of the condition and date of the tankard. Also, I do not want to purchase anything the history of which is not clear unless the piece itself bears positive evidence of its genuineness. I do not want to take any 'newly discovered' marks or 'supposedly genuine' marks. I have seen so much fraudulent American silver lately that a most careful examination is required in every case of the source from which it comes. I am depending upon you personally to protect me in this matter. I feel sure that during the next couple of years we should be able to add a few top notch pieces to our collection, and these are all I am interested in."[3]

Silver was the material Mr. Garvan sought most consistently and energetically, but he applied equally demanding standards to other types of objects. The desk and bookcase (Fig. 5), made in Rhode Island and originally owned by John Brown (1736–1803), is among the great and early furniture acquisitions. In September 1918, soon after this great piece had been found by the

Fig. 5. Desk and bookcase
Newport, Rhode Island, 1765–1785
Mabel Brady Garvan Collection, 1940.320

firm of Collings and Collings, A. W. Clarke wrote to Mr. Garvan, "Collings says it is the finest and most stately-looking of any of those desks.... the finest in existence—much better than #270 owned by Brown & Ives—on account of the interior which is very much superior."[4] To this day the desk and bookcase is acclaimed as a masterpiece of American furniture. It may well have been one of Mr. Garvan's favorites for he had it reproduced by his cabinetmaker Umberto Bongioanni in the 1930s. This copy was also given to Yale University by recent gift of the Garvan family and now stands in the president's house.

His early acquisitions of ceramics reveals the same concern for the rare and fine. When the Pennsylvania Museum, the institution with which Dr. Edwin Atlee Barber was long associated, did not have the means to acquire Dr. Barber's personal collection of ceramics and glass following his death, it was sold at auction by Samuel T. Freemen & Company of Philadelphia in 1917, a sale in which Mr. Garvan reaped a rich harvest. His copy of the sales catalogue offers further insight into his collecting criteria. It is marked throughout with slashing strokes of his blue pencil "All of *Tucker* pieces rare" and "all Rare" noted here and there, and with "Rare" underlined almost every time it appeared in print on the pages. Penciled on the back cover by his agent A. W. Clarke is "Buy everything Bennington/Mexican/ Tucker & Hemphil/Pen German/Letters to B/Manuscripts." Virtually all the Tucker and Hemphill porcelain illustrated is now in the collection. These acquisitions underscore how he sought out what was accepted as rare and proceeded in a decisive manner, often, as in this case, purchasing in volume. The Barber sale was an early, but not isolated, instance of the process.

Then, as now, to secure the finest, the earliest, and the rarest pieces took financial wherewithal. Mr. Garvan had the means, but naturally sought to buy as reasonably as possible. Tersely responding to a query from one of his agents, Mr. Garvan sent this memo, "I do not want any pewter plates at $115. a plate—I wouldn't care if it was made before the Flood."[5] Sellers, on the other hand, had the goods and pressed to charge as much as they could, often subjecting Mr. Garvan's enthusiasm to "very severe strains." He once wrote to Bigelow, "The prices seem terribly high. When we talked it over here, you stated that you considered the high price for the dome tankards to be $1000. and $1500. for the flat-tops. Now, we are paying $2000 for the dome tankards.... The prices are making me feel very uneasy."[6] To which Bigelow responded, "You must not get 'cold feet' on the prices. When I talked domed tankards at $1000 to $1500 I meant the *ordinary* ones of which we will get plenty—but I have been working on the very important ones with inscriptions which are *historically* interesting . . . I always recall Canfield's remark that 'no price is too high for a good thing!'"[7]

An intense, if not frenzied pace of acquisition complemented the vast

scope of Mr. Garvan's collecting interests. Mr. Clarke, who was to keep it all straight, had a difficult assignment. A telegram sent to Mr. Garvan at his parlor car seat on a train going to Utica on 22 November 1918, is an enlightening document of the task he faced. Clarke wired, "Miss Carey can buy tankard you asked her to look up lot two seventy seven Boston silver book [*American Church Silver,* Museum of Fine Art, Boston, exhibition catalogue, 1911] property Mrs. Andrew Robeson. Marked John Coney with question mark. One thousand. Must know today. Please answer."[8] The telegram conveys a sense of urgency and demonstrates how exhibition catalogues listing private lenders served as guides to locate the prey. Miss Carey, one of many employed in the pursuit of silver, had successfully located a lender who would sell. Mr. Garvan, no doubt enroute to a Thanksgiving respite at his Adirondack retreat, Kamp Kill Kare, was enjoined to respond with lightning-bolt decisiveness, lest the piece be lost to another buyer.

The telephone was used for local communication, but contact between cities, such as New York and Boston, was by mail, in letters routinely delivered overnight. Accordingly, a large and frequent correspondence had to be maintained and objects on approval shipped back and forth. A series of letters sent to dealers in 1918 suggest that Mr. Garvan had difficulty keeping track of his purchases. The letters request details about price, date, marks, and history on pieces he had bought. Characteristically, the problem, once recognized, was overcome, and an admirable system developed for cataloguing the collection, a system formalized in 1929 as he made plans to give his collection to Yale.

Certainly important among Mr. Garvan's helpers was Marion Clarke, A. W. Clarke's daughter. Although she operated an antiques business in Brooklyn, it is clear that she spent considerable time working side-by-side with her father, as hers is the handwriting that turns up most frequently in Mr. Garvan's auction catalogues.[9] In the 1920s Marion Clarke scouted in Boston and Philadelphia, visiting the shops and museums. She attended pre-sale exhibitions, sought opinions of Jacob Margolis, Mr. Garvan's adviser on furniture, and then forwarded the annotated catalogues to Mr. Garvan for review. Her reports detail what glass, ceramics, furniture, and silver were available, but also what silver was on loan to the museums from private individuals. In 1922 she went to England and reported on what English furniture, ceramics, silver, and glass were available there. Her cryptic evaluations of objects make intriguing reading and indicate implicitly the standards that guided the formation of the collection. In the *Fifth Sale of Fine Early American Furniture Gathered by Jacob Margolis,* item number 220, a maple and pine chest (purchased for the collection), she described as, "all original—old ball feet—original patina."[10] When A. W. Clarke became seriously ill in August 1929, it was Marion Clarke who carried on the operation at

Mr. Garvan's loft on the upper west side of Manhattan. This was a time of enormous activity prior to the gift to Yale. That Mr. Garvan placed the same trust in the daughter as in the father is indicated by his assigning her the task of carrying on negotiations with Glen Sanders for a silver beaker by Cornelius van der Burch in 1930, an object Mr. Garvan doggedly pursued for more than a decade.[11]

A. W. and Marion Clarke worked closely with Jacob Margolis, who became Mr. Garvan's "expert and cabinetmaker" in 1918. Throughout the 1920s Margolis ran his own shop. He repaired furniture and made reproductions, such as the furnishings Mr. Garvan purchased for the Yale Faculty Club. He also had a series of nine sales between 1922 and 1927 at both the Anderson Galleries and the American Art Association. For Mr. Garvan he authenticated furniture on approval, reviewed upcoming auctions, and did repair work. "Jake" Margolis, who came to the United States from England in 1892 working first for Simons and Stephens in Hartford, Connecticut, before opening his own shop in 1904 on Park Avenue in New York City, brought to these tasks a lifetime's experience with American furniture and an insider's knowledge of merchandise moving through the marketplace.

In the field of silver, Mr. Garvan relied on the expertise of E. Alfred Jones, a Welshman by birth. In 1906, Mr. Jones published the first of what would become an impressive series of books on major English silver collections, such as the plate at Windsor Castle, the Cambridge Colleges, and the Tower of London. In that year when he learned of the first large exhibition of American silver, organized at the Museum of Fine Arts by Francis Hill Bigelow, Mr. Jones came from London to Boston to see it. Thus began his involvement with American silver and his establishment as a pioneer authority. His first work on American silver, brought forth only seven years later, *The Old Silver of American Churches* (1913), remains to this day, a peerless work in the field. In the 1920s Mr. Jones became associated with Mr. Garvan. When silver was sent on approval, Mr. Jones would inspect it and report on its suitability for acquisition. In regard to a lot of silver, consisting of a tankard by Jonathan Goldthwaite, a caster by Nathaniel Morse, and strainers by W. Gurley and Daniel Henchmen, submitted for consideration in 1929 by the New York and London silver dealers, Crichton Brothers, Marion Clarke reported, "Mr. Jones thinks they are a very good lot, that the tankard and caster would be decided additions to the collections and that at the price you might consider the strainers thrown in. You have nothing by Goldthwaite and Mr. Jones does not recall any tankard by him. He also considers the shape of the caster exceptionally rare."[12] As was often the case, Mr. Garvan agreed with Mr. Jones's advice and bought the pieces. Mr. Garvan anticipated that Mr. Jones would publish the catalogue of his silver collection, and in the fall of 1929, Mr. Jones started this task. In 1930 writing

to Judge A. T. Clearwater, who ten years previously had given his silver collection to The Metropolitan Museum of Art, Mr. Garvan said, "when Jones gets through I am going to print the catalogue of my silver but it is growing so rapidly that I do not like to print before I know I am through."[13] Later that summer Mr. Garvan reported to Luke Vincent Lockwood, "I have a young man named [John Marshall] Phillips of Philadelphia who is going to assist Mr. Jones as Curator."[14] At Yale, Mr. Jones was first Curator, then from 1933–1934, Honorary Curator of Silver, yet despite the assistance of John Marshall Phillips, the catalogue of the collection, still rapidly changing and growing, was not to see completion until 1970, over 40 years later, with the publication of *American Silver* by Kathryn C. Buhler and Graham Hood.

In the field of glass Mr. Garvan turned to Rhea Mansfield Knittle, who with her husband, Earl, ran an antiques business in Ashland, Ohio. In 1917, she wrote to Mr. Garvan offering her services if he should want to search out Ohio antiques, saying "I've just discovered that quite a bit of glass ware the East labels Stiegel is in reality old Franklin—Its colour is absolutely exquisite."[15] Mrs. Knittle, a well-respected authority in the field, published articles in *Antiques* and in 1927 brought out *Early American Glass,* the first comprehensive book on the subject. Mr. Garvan first sought her advice in 1924 when he had her appraise the 333 pieces of glass in the William Montague Collection prior to his purchase of it. The task, she later reported, took one entire day.[16] In December 1929, when Mr. Garvan contemplated buying the 5,500 pieces of glass in the George S. McKearin Collection, they discussed the need for a similar appraisal, which she estimated would take a month. Mrs. Knittle sent glass to Mr. Garvan for his consideration, always with an eye to the comprehensiveness of his collection. She catalogued it in 1929 and made the selection for exhibition at Yale. The gift to the University was not the final step in Mr. Garvan's plan. He guided the utilization of it for teaching as well. Mrs. Knittle drew up an outline for a course of instruction in glass, and at Mr. Garvan's request compiled a list of the most important pieces to be photographed as slides for this purpose. Until Mr. Garvan's death in 1937, she continued to serve in an advisory capacity and kept him informed of fine pieces as they came on the market.

Mrs. Knittle is one more name among the advisers Mr. Garvan enlisted with the same enthusiasm as he collected works of art. R. W. Symonds, author and dealer in English antiques, had been helpful from the early 1920s. In preparation for a visit by Mr. Symonds in 1929, Miss Greves, Mr. Garvan's secretary, forwarded these instructions to Marion Clarke, "Mr. Garvan would like you to meet Mr. Symonds tomorrow. He wants you and Mr. Thorpe to take care of him. Mr. Garvan wants Mr. Symonds to see Yale, Pennsylvania Museum and Metropolitan and then go up to the camp [Kamp Kill Kare], Sunday or Monday night. . . . Mr. Garvan also wants Mr.

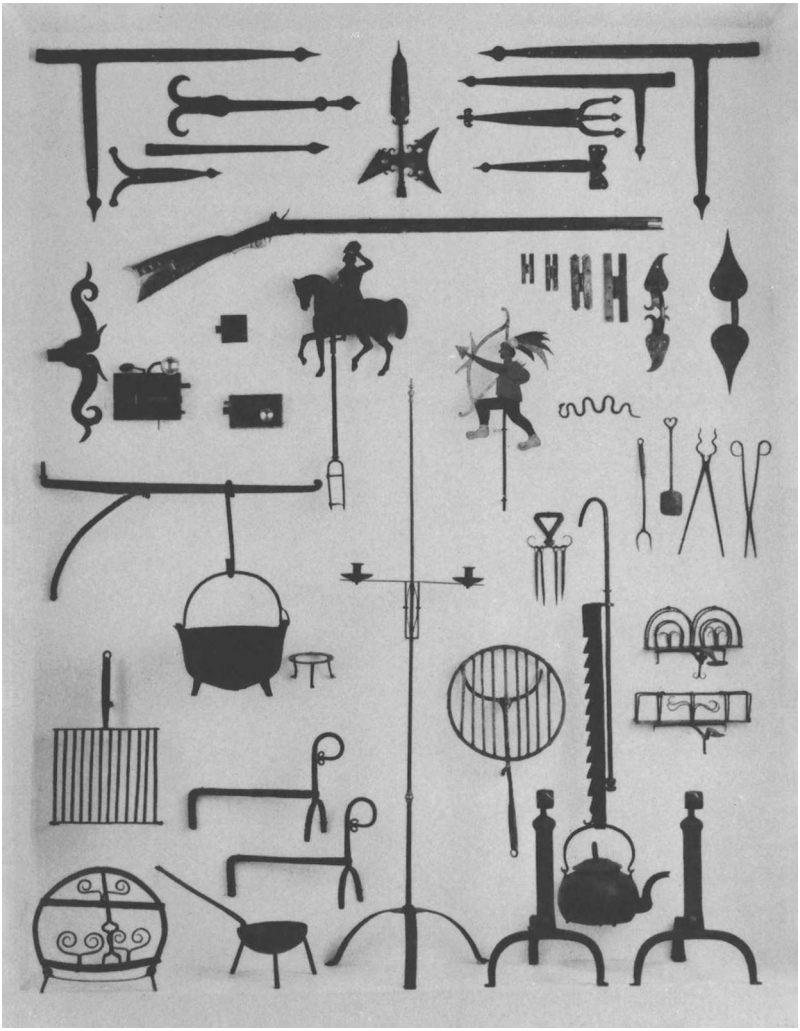

Fig. 6. A wall of wrought iron on display in "American Arts and the American Experience: The Mabel Brady Garvan Galleries," 1973.

Symonds to see what he terms 'so-called sample chairs'. He wants him to go to the loft also. Find out from Mr. Symonds how long he is going to stay and make him stay as long as possible."[17] Through generous hospitality, Mr. Garvan insured that expert advice was brought to bear on his collection.

In the late 1920s two other individuals formed part of the regular group of advisers, Henry Hammond Taylor of Bridgeport, Connecticut and Frank MacCarthy of Longmeadow, Massachusetts. Taylor's articles in *Antiques,* "The Restoration of Early American Furniture" later appeared as a book, *Knowing, Collecting, and Restoring Early American Furniture* (1930). He sought out furniture, silver, and occasionally other types of objects for Mr. Garvan. The principal task assigned to him, however, was to negotiate with New England churches for the purchase of their silver. Frank MacCarthy, for his part, located some furniture, silver, and pewter, but he seems to have specialized in iron, and secured for Mr. Garvan the original drawings for Albert H. Sonn's monumental three-volume book, *Early American Wrought Iron* (1928) (Fig. 6). Through the years Mr. Garvan patronized a vast number of dealers in American art, but in addition to the advisers retained on an ongoing basis there were a number of particular dealers—Henry V. Weil, Charles Morson, Israel Sack, Crichton Brothers—all of whom regularly offered objects for sale.

In addition to purchases made from the antique sections of department stores, such as Altman's and Wanamaker's, the collection grew through purchases made at auction, particularly of furniture. As early as 1919 from the sale of *Rare and Beautiful Antique Treasures Collected by the Late Mrs. F. H. Bosworth,* Mr. Garvan purchased one of the featured items, a small Phyfe-type sofa with Grecian-cross legs. In general, Margolis's sales included less distinguished pieces; however, from them Mr. Garvan regularly bought the finer objects. The two major New York auction houses at this time were the American Art Association founded in 1883, and The Anderson Galleries founded by John Anderson, Jr. in 1900. These two firms merged in 1929 to become the American Art Association-Anderson Galleries. Although both firms held sales of historical china and early American furniture just prior to World War I, it was in the 1920s that large, important sales of American decorative arts collections took place.

Glass came from two outstanding sales held in 1923, one the collection of Herbert Lawton, "the widely known connoisseur of Boston" and the other that of Jacob Paxson Temple, an employee of the Pennsylvania Railroad who specialized in Pennsylvania arts. Mr. Temple noted in the introduction to his catalogue, "I started collecting in the time of Dr. Barber and Mr. [Frederick] Hunter and have assembled a collection of Early American glass which has a reputation of which I am justly proud." He also stated somewhat prophetically, "the public in general is becoming so alive to the worth and beauty of

our Early Americana that it will demand some of the large space in our museums now occupied by mummies, coats of mail and such. . . ."[18] Frederick Hunter's book, *Stiegel Glass* was a founding work in American glass scholarship, a field well-developed in the 1920s. People collected and wrote about American glass in part because of its romantic associations with the beginnings of America's industrial growth. In the preface to the Lawton sales catalogue, J. B. Kerfoot, Frederick Hunter's brother-in-law wrote, "The history of American Glass collecting, like the history of the settlement of America, is the story of successive pushings-out into unoccupied territory."[19] Undoubtedly, Mr. Garvan shared this perception of American glass as an embodiment of America's development.

Mr. Garvan has been quoted as saying that the requests for loans from his collection for the exhibition held at the National Gallery of Art during December of 1925 and January of 1926 "made Mrs. Garvan and myself realize that our collection did not belong to us."[20] This realization is critical for an understanding of Mr. Garvan's motivation as a collector. The recognition that he was the custodian of a key part of America's artistic heritage must have contributed to the quickened pace of acquisition in the latter part of the decade. This new pace began with the sale of the Alexander M. Hudnut Collection in November 1927. Hudnut, once a partner in a brokerage firm with R. T. Haines Halsey, like his partner, collected fine furniture of the Duncan Phyfe school. In the 1920s Phyfe was the best-known name in American furniture and pieces attributed to his shop frequently realized the highest auction prices. At the Hudnut sale Mr. Garvan successfully bid for a Phyfe-type card table, but the record price for the sale was the $6,900 he paid for the set of Chippendale chairs (Fig. 7) attributed to the Philadelphia cabinetmaker, Thomas Tufft, an event immediately celebrated in the press.[21]

The thirteen months from January 1929 to January 1930, beginning with Gertrude Camp's "Hayloft" sale through the Philip Flayderman sale, are historically the watershed for the appearance of great objects of American decorative art in the marketplace. In this market Mr. Garvan acquired aggressively. The idea taking shape of giving his collection to his alma mater, Yale University, where it would form a foundation for teaching and interpreting the American past, gave energy, direction, and purpose to his purchasing. This vision of the educational potential of his collection in a university setting became a goal that distinguished Mr. Garvan from all other collectors of his era. To achieve it he moved forcefully. Important in making his collection "complete" were the purchases of outstanding objects at various auctions: the chest of drawers and dressing glass by Philadelphia cabinetmaker Jonathan Gostelowe from the "Hayloft" sale; Baron von Steuben's sword and his gold freedom box made by Samuel Johnson of New York from the sale of von Steuben's "personal relics" on January 30; a

Fig. 7. Side chair
Probably by Thomas Tufft (ca. 1740–1788)
Philadelphia, 1770–1780
Mabel Brady Garvan Collection, 1930.2242b

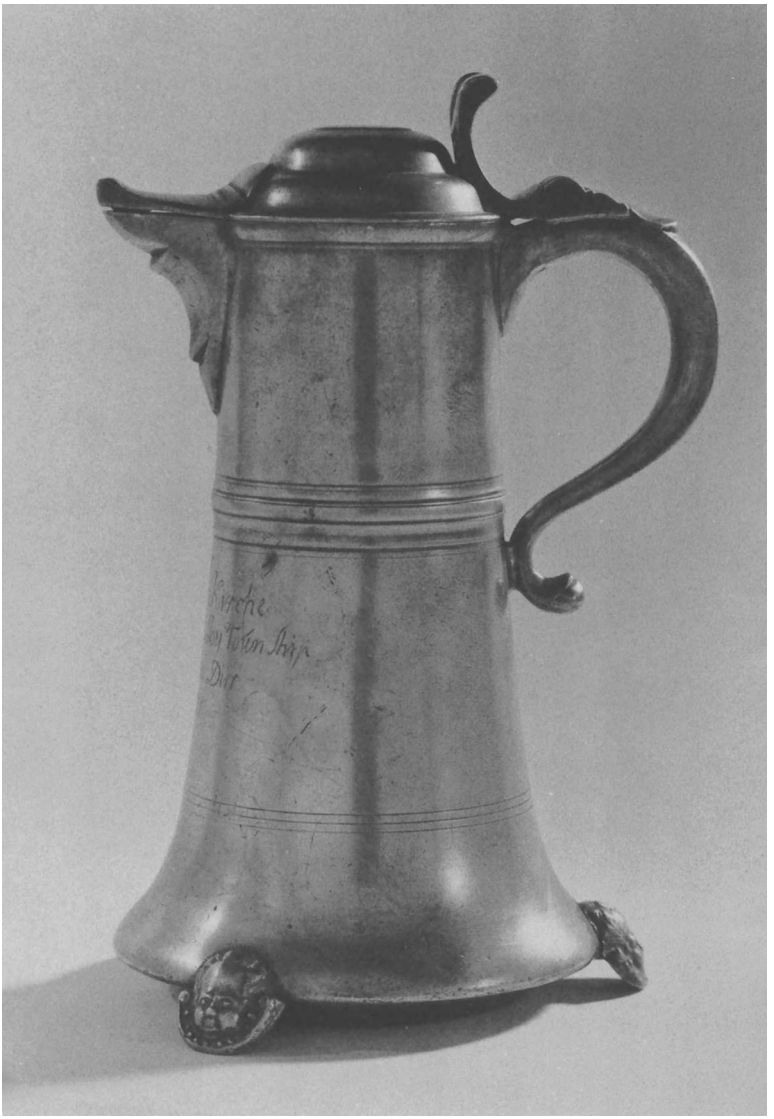

Fig. 8. Pewter flagon
Made by Johann Christoph Heyne (1715–1781)
Lancaster, Pennsylvania, 1771
Mabel Brady Garvan Collection, 1930.725

nursing bottle and a flagon (Fig. 8) by the Lancaster pewterer Johann Christoph Heyne from the Howard Reifsnyder sale on April 29; a Massachusetts card table from the Fred Wellington Ayer sale on May 3–4; and a silver strainer made for Jabez Bowen by Jonathan Clarke, and Paul Revere's anvil from the Philip Flayderman sale.

The contemplated gift of his collection to Yale further strengthened Mr. Garvan's resolve to purchase several collections in order to make his gift as comprehensive and complete as possible. Having purchased the entire Montague Collection of glass in 1924, buying whole collections was not new to him. What was new was the rapid rate with which he acquired others in 1929.

First came the collection of Dr. Irving W. Lyon from Lyon's children, Charles W. Lyon, Irving P. Lyon, and Mamie Lyon Penney. This collection included approximately twenty-five pieces of furniture and approximately 600 pieces of china, many of which are important for their early histories of ownership. In June Mr. Garvan bought Luke Vincent Lockwood's silver collection which included the important Simeon Soumain sugar bowl, and during that summer, he acquired almost the entire collection of about 375 pieces of pewter from Louis Guerineau Myers, a splendid collection begun in 1904. Simultaneously, Mr. Garvan began negotiating with R. T. Haines Halsey for his large collection of furniture, miniatures, prints, ceramics, and silver, including the handsome Peter van Dyck tankard with embossed lid. In December 1929, negotiations were in progress to acquire the George S. McKearin Collection of glass. The following February Mr. Garvan wrote to Dwight Blaney, the Boston collector: "I am particularly anxious to acquire your collection and add it to the representative collection I am making for Yale University. . . . I hope to . . . provide for lectures and instruction, and am anxious to fill in every historical sequence if possible. Of course I do not want to acquire any more duplicates than I can help, at the same time I am helping Andover, Annapolis, Homewood, and Fiske Kimball, and therefore duplicates are not an insuperable obstacle."[22] Mr. Blaney replied, "I am certainly full of admiration for the great work you are doing in saving these fine collections . . . ."[23] The designation of Yale as the overseer of the collections obviously facilitated these negotiations.

Much to be respected are Mr. Garvan's constant efforts to up-grade his holdings and weed out forgeries. He applied as much energy to refining as he did to acquiring. Despite his alertness to frauds and the counsel from advisers, mistakes were inevitable. In the process of selecting the pieces—"the best"—to be sent to Yale, Mr. Garvan determined to sell duplicates and other superfluous material at auction. To do this required that the collection, being prepared for donation to Yale, be scrutinized during the fall of 1930 in preparation for the sale at the American Art Association-Anderson Galleries

Fig. 9. Two-handled silver cup
Made by Jacob Hurd (1703–1758)
Boston, 1744
Mabel Brady Garvan Collection, 1932.48

Fig. 10. Silver sugar box
Made by Edward Winslow (1669–1753)
Boston, 1700–1710
Mabel Brady Garvan Collection, 1935.152

on January 8, 9, and 10, 1931. The "Margolis reports," undertaken to exclude furniture forgeries from the collection at Yale and the sale, survives from this evaluation. In a prefatory note to the auction catalogue, Mr. Garvan wrote, "Each and every piece offered is worthy of the standards of any Museum or collection in America. I know of no consequential restoration in any piece except No. 398 [a seventeenth-century 'sunflower' cupboard], which has a new drawer and spliced feet, but it is of such excessive rarity that I felt I ought to offer it!"[24] Despite this effort, scholarship over the years has revealed a few pieces in the collection that were not up to Mr. Garvan's standards. In the spring of 1931, he persuaded Mrs. Knittle to continue to work on the glass, and as she recounts it, he asked her to "go home and if you can do so from memory, write an article or treatise on my glass collection. Rip it up the back. Shoot it full of holes. Give it hell! Point out all the deficiencies and gradually list the various items or groups or types which we haven't got, then when the depression lets up [we] will start in to fill up the gaps and will end up by Yale having one of the tiptop collections in the country."[25] Many a collector could take a lesson from Mr. Garvan's example to pursue only objects of excellence.

The severe economic depression continued, however, and Mr. Garvan's rate of acquisition slowed. Faced with diminished financial resources, he chose to narrow his focus. When an Isaac Doolittle clock was offered in 1934, John Marshall Phillips replied to the vendor, "I have talked to Mr. Garvan . . . but for the present he is interested in silver and prints."[26] The depression might also be said to have worked for Mr. Garvan as much as it worked against him. The hard times contributed to the decisions of some owners to part with family treasures. Assisted by John Marshall Phillips, Mr. Garvan purchased, among other American silver masterpieces, the two-handled cup by Jacob Hurd (Fig. 9), the teakettle by Joseph Richardson, and the pear-shaped octagonal teapot by Peter van Dyck. With the acquisition of these objects Yale's collections would be second to none. Of these monuments "the most important single addition . . . made since the initial gift in 1930," John Marshall Phillips asserted in 1935, was the sugar box by Edward Winslow (Fig. 10), a prize pursued for many years, which Mr. Garvan added to the Mabel Brady Garvan Collections in honor of his wife on their twenty-fifth wedding anniversary.[27]

To this day the collection of more than ten thousand objects given to Yale by Mr. Garvan inspires awe—awe not only for the munificence of the gift and the beauty and rarity of the objects, but also for the sheer number assembled through the effort of one man. The task of assembling them was accomplished with patriotic fervor, careful planning and organization, unrelenting drive, financial means, and a vision of their potential to teach Americans about their national heritage.

Notes

1. Francis P. Garvan to Miss May Carroll, East Hartford, Connecticut, 22 June 1916; Garvan Correspondence, Yale University Art Gallery. Hereafter cited as Garvan Correspondence.

2. Francis Hill Bigelow, Cambridge to Garvan, 14 January 1917; Garvan Correspondence.

3. Garvan to Bigelow, 22 December 1917; Garvan Correspondence.

4. A. W. Clarke to Garvan, 21 September 1918; Garvan Correspondence.

5. Garvan to Marion Clarke, 21 June 1930; Garvan Correspondence.

6. Garvan to Bigelow, 28 December 1916; Garvan Correspondence.

7. Bigelow to Garvan, 29 December 1916; Garvan Correspondence.

8. A. W. Clarke to Garvan, 22 November 1918; Garvan Correspondence.

9. *Antiques* 5, no. 4 (April 1924): 192 advertisement.

10. *Fifth Sale of Fine Early American Furniture Gathered by Jacob Margolis Cabinet Maker of New York City.* New York: Anderson Galleries, 12–15 November 1924, sale number 1872.

11. Garvan to Marion Clarke, 12 November 1930; Garvan Correspondence.

12. Marion Clarke to Garvan, 22 October 1929; Garvan Correspondence.

13. Garvan to A. T. Clearwater, 23 April 1930; Garvan Correspondence.

14. Garvan to Luke Vincent Lockwood, 15 July 1930; Garvan Correspondence.

15. Rhea Mansfield Knittle to Garvan, 24 June 1917; Garvan Correspondence.

16. Rhea Mansfield Knittle to Garvan, 3 December 1929; Garvan Correspondence.

17. Katherine Greves to Marion Clarke, 22 August 1929; Garvan Correspondence.

18. *Early American Glass, Dutch Pottery, Lustre, Historical China, Lowestoft, Pewter, Tucker China, Early American Furniture from the Collection of Jacob Paxson Temple.* New York: Anderson Galleries, 1–3 March 1923, sale no. 1716.

19. *A Remarkable Gathering of . . . Early American Glass Belonging to . . . Mr. Herbert Lawton of Boston.* New York: American Art Galleries, 1–2 February 1923.

20. *The New York Sun,* 26 July 1930.

21. *The New York Times,* 20 November 1927.

22. Garvan to Dwight Blaney, 3 February 1930; Garvan Correspondence.

23. Dwight Blaney to Garvan, 30 June 1930; Garvan Correspondence.

24. *Furniture and Silver By American Master Craftsmen of Colonial and Early Federal Times . . . Sold by Order of Francis P. Garvan.* New York: American Art Association-Anderson Galleries, 8–10 January 1931, sale no. 3878.

25. Rhea M. Knittle to Charles Nagel, Jr., 23 May 1931; Garvan Correspondence.

26. John Marshall Phillips to Ben David, 28 December 1934; Garvan Correspondence.

27. *Bulletin of the Associates in Fine Arts at Yale University* 6, no. 3 (June 1935): 43.

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Francis P. Garvan
Collector of Paintings, Prints & Sculpture

HELEN A. COOPER

Conspicuous by their absence from Francis P. Garvan's initial gift to Yale University in June 1930, of the "Mabel Brady Garvan Collections" of silver, prints, furniture, pewter, ceramics, brass, textiles, coins, iron and other metal work, were significant numbers of paintings and sculpture. It was not because Mr. Garvan was uninterested in these art forms; at the time he possessed a substantial number of paintings and some pieces of sculpture, and was actively seeking more. His major donations to Yale in these areas began two years later, and while they never matched in numbers the decorative arts, they nonetheless formed an important part of the collection. His gift in 1932 of the "Whitney Collections of Sporting Art" in memory of his college friends Harry Payne Whitney '94 and Payne Whitney '98, included paintings, prints and sculpture. Following this gift, Mr. Garvan gave additional paintings, prints and sculpture to the Gallery as part of the Mabel Brady Garvan Collections. What interested Mr. Garvan primarily in the visual arts was subject matter, and despite the differences in these two collections, they are linked by his intention to teach and celebrate the American heritage.

THE WHITNEY COLLECTIONS OF SPORTING ART

In the first two decades of the twentieth century there was a burgeoning public enthusiasm for athletic. The modern revival of the Olympic Games in Greece in 1896, the year before Mr. Garvan graduated from Yale, helped to establish a bond between national pride and competitive sports. Concurrently, there was an increased interest in athletic themes in art, reflected in the large exhibition of sporting art at the 1928 Olympics in Amsterdam, which was acclaimed widely when it later traveled around the United States, and which may have given Mr. Garvan the idea for the Whitney Collections of Sporting Art. Mr. Garvan was personally enthusiastic about sports and had participated in college athletics. At the time he made the gift, he articulated his conviction that athletics should be an important part of American education: "culture include[s] the cultivation of the body to its highest perfection, . . . sport is more than play, . . . it is a proving ground for the exemplification of the laws of right living and fair play."[1]

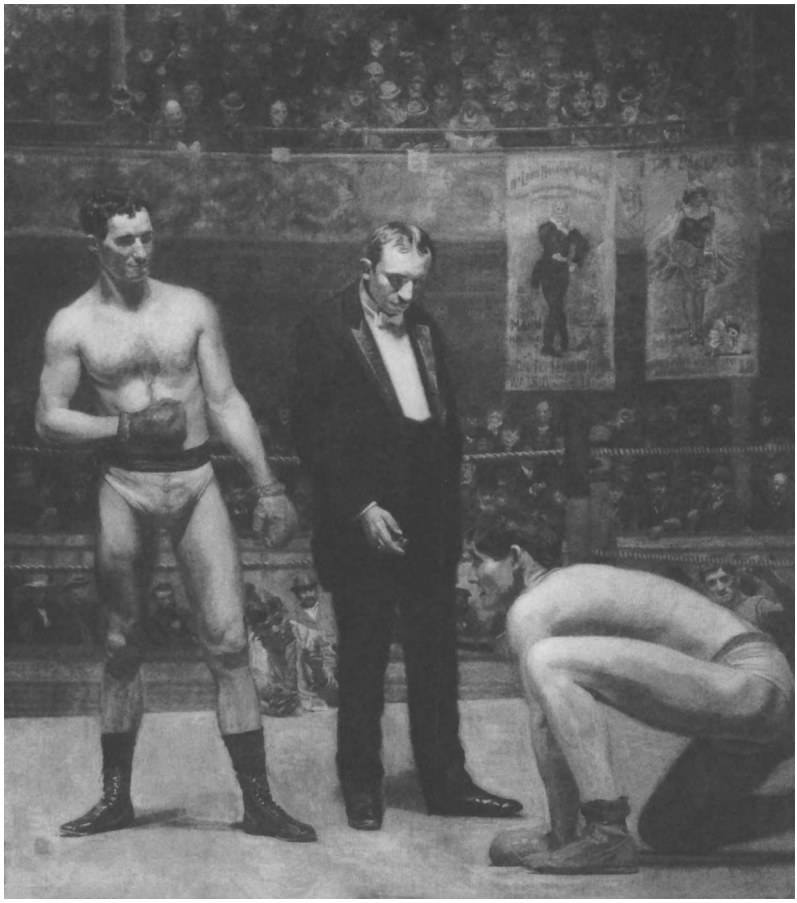

Fig. 11. Thomas Eakins (1844–1916)
Taking the Count, 1898
Oil on canvas
Whitney Collections of Sporting Art, 1932.262

The Whitney Collections of Sporting Art are perhaps the finest collection of their kind ever assembled in this country. Almost every sport is represented through a large and varied group of prints, paintings and sculpture: football, baseball, track, bicycling, swimming, rowing, wrestling, boat racing, yachting, hunting and fishing, horses, horse racing, and even billiards and card playing. Chiefly the work of artists of the second half of the nineteenth century, the forty-nine paintings, twenty sculptures and close to nine hundred prints include important works by Thomas Eakins, George Bellows, Frederic Remington, Paul Manship, and Currier and Ives. Eakins's *Taking the Count*, 1898 (Fig. 11) and *John Biglin in a Single Scull*, 1874 (Fig.

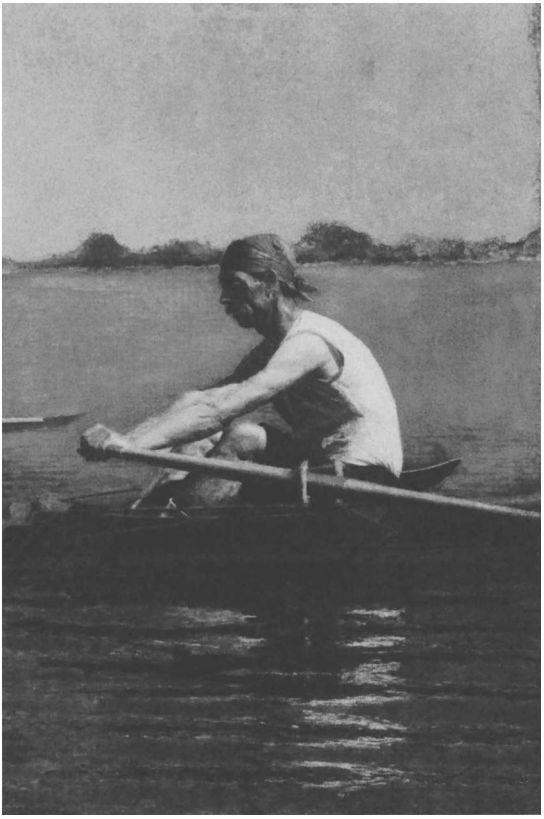

Fig. 12. Thomas Eakins (1844–1916)
John Biglin in a Single Scull, 1874
Oil on canvas
Whitney Collections of Sporting Art, 1932.263

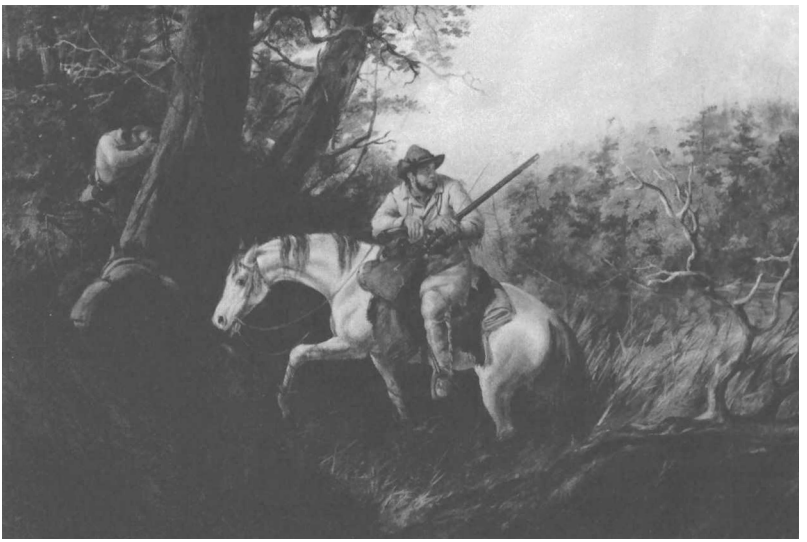

Fig. 13. Arthur Fitzwilliam Tait (1819–1905)
American Frontier Life, 1852
Oil on canvas
Whitney Collections of Sporting Art, 1932.253

Fig. 14. Edward Troye (1808–1874)
Self-Portrait, 1852
Oil on canvas
Whitney Collections of Sporting Art, 1932.236

12), one of the masterpieces in the Yale University Art Gallery, were the first paintings by this great artist to enter the Yale collections.

Hunting subjects held a special attraction for Mr. Garvan, particularly those by Arthur F. Tait, whose pictures he hung in his office and at Kamp Kill Kare, in the Adirondacks. Eighteen Taits were included in the Whitney Collections, of which *American Frontier Life*, 1852 (Fig. 13) is one of the finest examples. Mr. Garvan began buying these paintings in the late 1920s from the New York dealers Robert Fridenberg and Ackerman and Co., and at auctions at the Anderson Galleries, New York City. Mr. Garvan also owned a large collection of horse portraits by Edward Troye (Fig. 14), gathered with the help of Harry W. Smith who was paid a yearly retainer to travel through the South looking for paintings by Troye. Although Troye is today well-recognized, he was virtually unknown at the time Mr. Garvan bought his pictures.

Like the paintings and the prints, the sculpture in the Whitney Collections of Sporting Art depicts athletic activities, but whereas the paintings and prints are primarily works of the nineteenth century, the sculpture was executed during the first three decades of the twentieth century. This was a period of growing public interest in modern American sculpture, intensified by newly-awakened patriotism. An exposition of contemporary sculpture, held in San Francisco in 1929, was widely popularized for its "all-American" artistic contribution, a sentiment that undoubtedly would have appealed to Mr. Garvan, himself a strong patriot with a philosophy to "buy American."

Robert Tait McKenzie, one of the most popular sculptors of his day, is represented by fifteen bronze figures in the Whitney Collections. McKenzie was famous for depicting athletes in a scientifically exact manner. Considered America's foremost sculptor of athletes, McKenzie exhibited work in the United States and Europe, and his popularity was so great that some of his bronze medals and sculptures were distributed as awards. One of his earliest works was the *Athlete*, 1903 (Fig. 15) exhibited in the Paris Salon in 1903. Seen as the embodiment of the Greek ideal, the sculpture received much contemporary praise. McKenzie, an athletic teacher and therapist as well as an artist, wrote that it was inspired by his "mission" to explore the new field of physical education; copies were awarded as prizes by the New York Public Schools beginning in 1906. A collection of American art shown at the 1911 Roman Exposition and intended to be characteristic of the prevailing tastes and ideals in the United States, included McKenzie's *Athlete*. Considering Mr. Garvan's own enthusiasm for athletics, his attraction to the work of McKenzie is understandable.

One of the most fashionable American sculptors of the 1920s whose work Mr. Garvan acquired was Paul Manship. Praised by critics when he won first place in the 1929 San Francisco "Exhibition of Contemporary Sculpture" as

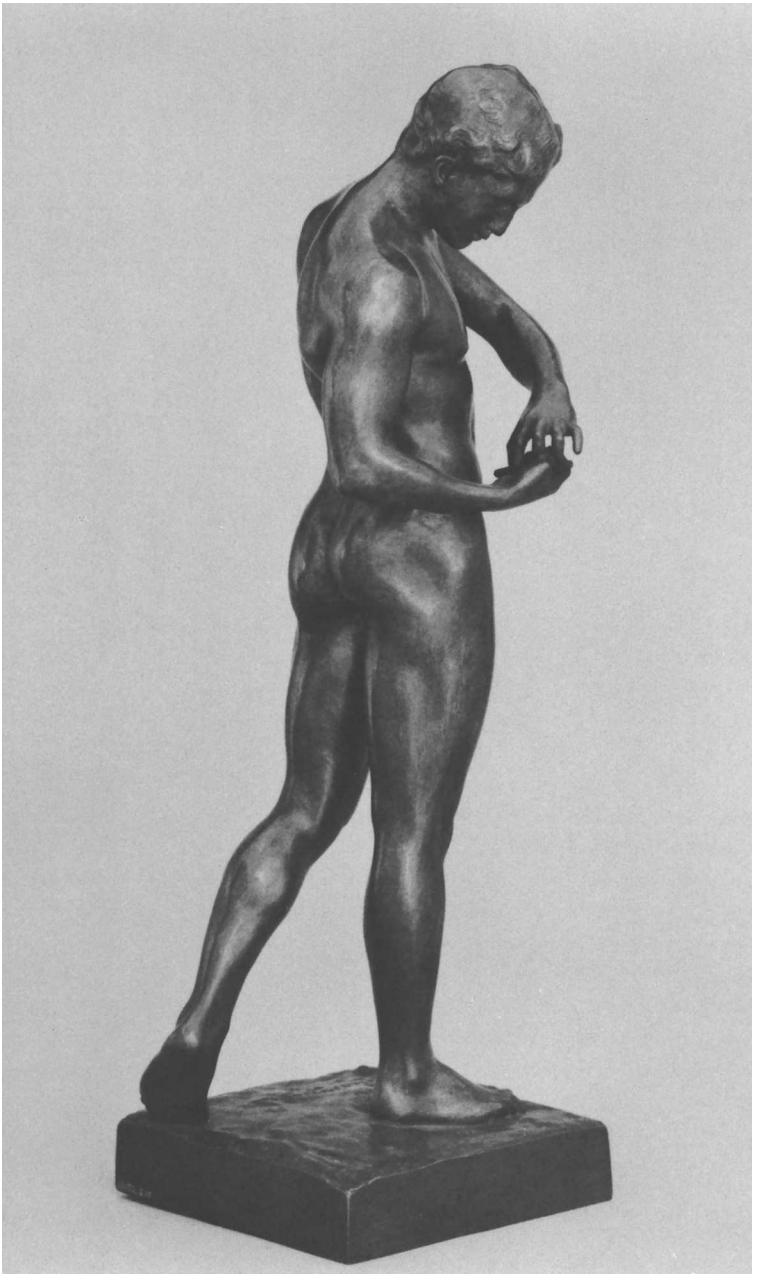

Fig. 15. Robert Tait McKenzie (1867–1938)
The Athlete, 1903
Bronze
Whitney Collections of Sporting Art, 1932.217

Fig. 16. Paul Manship (1885–1966)
Spear Thrower, 1921
Bronze
Whitney Collections of Sporting Art, 1932.203

being "part of America already,"[2] Manship executed many public commissions and achieved great success with his sleek, classically-based sculptures of mythological figures, animals and historical characters. Like McKenzie, Manship was influenced by the "Greek revival," and drew freely upon ancient Roman, Egyptian and Asian sources in creating his own highly personalized stylizations. The *Spear Thrower*, 1921 (Fig. 16) was one of the most popular of Manship's pieces, its appeal attested to by a 1921 issue of *House and Garden* in which it was prominently featured in "Garden Statuary of Paul Manship: in Which Archaic Forms are Modernized in a Pleasantly Sophisticated Manner."[3]

THE MABEL BRADY GARVAN COLLECTIONS

The Mabel Brady Garvan Collections include eighteenth-, nineteenth-, and twentieth-century paintings and miniatures, a large number of prints ranging from rare copies of eighteenth-century mezzotints to widely-available nineteenth-century lithographs, and nineteenth- and twentieth-century sculpture.

The paintings presently at Yale form less than ten percent of the total number of paintings Mr. Garvan originally gave or deposited on loan to the Gallery. After Mr. Garvan's death in 1937, many of the paintings on loan were dispersed or sold, but in any discussion of Mr. Garvan as a collector of paintings, the collection as a whole must be considered.

The 1920s and early 1930s were the most active years of Mr. Garvan's collecting. Concurrently, it was a period of growing awareness and respect among historians and critics for "native" art and for what they perceived as the continued development of a non-derivative American idiom. Typical were the comments by Eugen Neuhaus in 1931 in his *The History and Ideals of American Art:* "American art has come into its own and has received merited attention not only abroad but also at home, where many Americans are experiencing a new pride in . . . the achievements of the art of their own countrymen."[4] Interest in painting and sculpture of the late nineteenth and early twentieth centuries was high, and the period was called the "golden age in American painting."[5] Among the artists named as representative of this glowing period were Abbott Thayer, George Fuller, George deForest Brush, Thomas Eakins, Childe Hassam, Mary Cassatt, Frederic Remington, George Luks, George Bellows, John Sloan, and Robert Henri, all of whom were represented in Mr. Garvan's collection. In addition, Mr. Garvan collected paintings by earlier masters such as John Smibert, Ralph Earl, John Trumbull, Charles Willson Peale (Fig. 17), and Thomas Sully. Several fine miniatures, including examples by John Singleton Copley, and the arresting *Harriet Mackie* (The Dead Bride), 1804 by Jean Francois de la Vallée are among the highlights of the miniature collection. There were also major mid-nineteenth-century genre pictures such as David G. Blythe's *January Bills,* c. 1859, and *Post Office,* c. 1862–64, (Museum of Art, Carnegie Institute), George Caleb Bingham's *Raftsmen Playing Cards,* 1847, (The St. Louis Art Museum), and *Shooting for the Beef,* 1850, (Brooklyn Museum), J.G. Brown's *A Sure Shot,* c. 1875, (Brooklyn Museum), in addition to paintings by Winslow Homer, Eastman Johnson, Worthington Whittredge, sixteen paintings by Edward Lamson Henry (Fig. 18), and watercolors and drawings by Jerome Myers and Howard Pyle, among others, all of which suggest Mr. Garvan's strong interest in 'documentary' scenes of American history.

Mr. Garvan bought from dealers and at auction. He selected his paintings with care, writing once that "I never buy anything unless I have the full opportunity to study it."[6] He was also an active visitor to exhibitions, as the pattern of his purchases makes evident, often buying paintings by an artist whose work had recently been shown: for example, three George deForest Brush paintings bought shortly after their 1930 exhibition at the Grand Central Art Gallery, New York City. Although Mr. Garvan did not buy

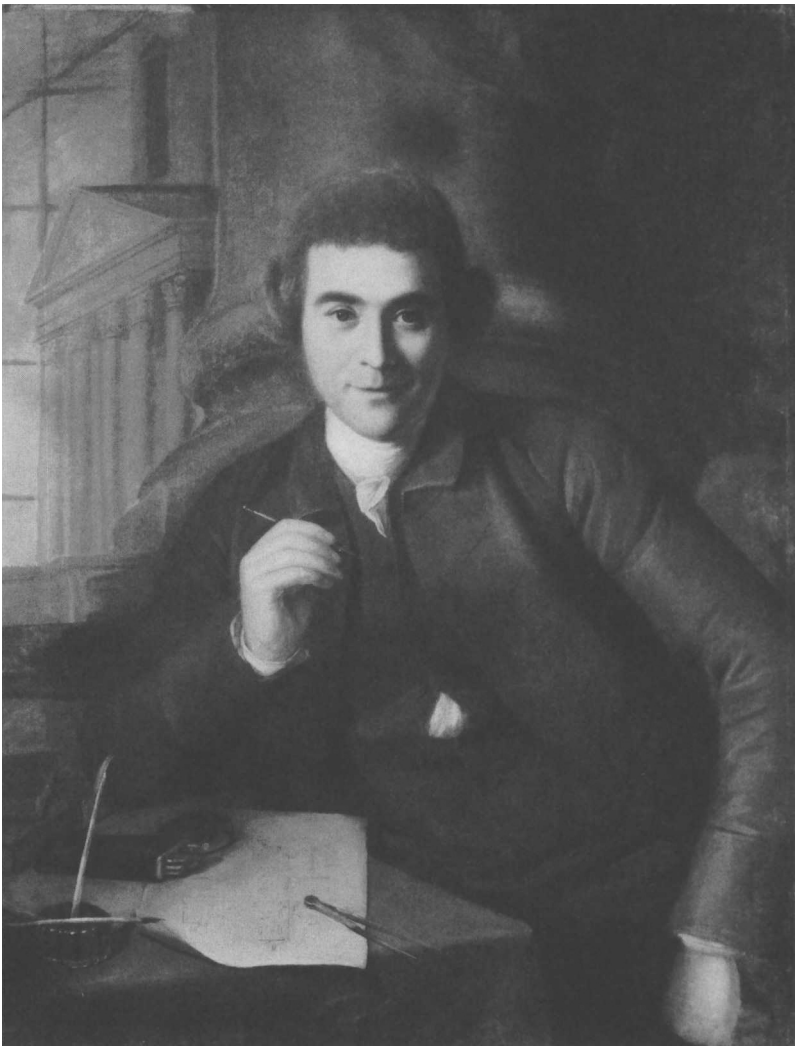

Fig. 17. Charles Willson Peale (1741–1827)
William Buckland, 1789
Oil on canvas
Mabel Brady Garvan Collection, 1934.303

Fig. 18. Edward Lamson Henry (1841–1919)
Country School, 1890
Oil on composition board
Mabel Brady Garvan Collection, 1948.98

Fig. 19. Robert Henri (1865–1929)
West 57th Street, New York, 1902
Oil on canvas
Mabel Brady Garvan Collection, 1947.185

paintings that could be considered "modern" in that they were directly influenced by the 1913 Armory show, he did buy a substantial number of paintings by contemporary American artists, especially those of the so-called "Ash Can" school, a group of early twentieth-century realists, whose work was being exhibited regularly in New York City during the late 1920s and early 1930s: Robert Henri and George Luks at the Macbeth Gallery, Jerome Myers at the Babcock Gallery, John Sloan at the Kraushaar Galleries.

Mr. Garvan undoubtedly read art journals—he sent an urgent memo once to John Marshall Phillips requesting him to get ten copies of *Art in America* to give to the "Painting Department" at Yale so the faculty could read a particular article[7]—and his paintings purchases reflected certain contemporary opinions. For instance, immediately after Robert Henri's death in 1929, he was the subject of several articles which stressed his achievements as an original artist, and especially as a teacher who emphasized an American approach; said one editorial, "He gave his followers complete respect for an American outlook."[8] Given Mr. Garvan's commitment to American art, it is not surprising that, in addition to responding to Henri's qualities as a painter, Mr. Garvan would have been in accord with Henri's "American" philosophy of realism and free expression. Within a short time there were three Henri paintings in Mr. Garvan's collection: *West 57th Street, New York*, 1902 (Fig. 19), *Johnnie Manning*, 1928, and *Little Girl* ("Cissie"), 1928.

At least one of Mr. Garvan's purchases was probably directly sparked by an article in *The Arts*, October 1929. Thomas Eakins's *Taking the Count*, 1898 (Fig. 11) was shown on the frontispiece of the issue with an accompanying article by Lloyd Goodrich which described the artist as "perhaps the most neglected of American painters of the first rank."[9] Two months later, Mr. Garvan purchased the painting through the Babcock Gallery, New York City, and had it sent to his storage warehouse where it remained until it came to Yale in 1932 as part of the Whitney Collections of Sporting Art.

Mr. Garvan occasionally bought paintings for their relationship to other objects in his collections, particularly silver. In this way, he acquired John Smibert's portrait of Edward Winslow, the silversmith, whose sugar box is one of the treasures of the silver collection. The portrait by an unknown artist of Commodore Edward Tyng was acquired for its relation to the "Tyng Cup," a two-handled covered cup by Jacob Hurd (Fig. 9) presented in 1744 to Commodore Tyng by the grateful merchants of Boston upon his successful routing of French privateers from the Massachusetts coast. By 1937, before Mr. Garvan's death, close to 250 paintings, miniatures, and watercolors were in the Mabel Brady Garvan Collections.

In prints, as in the other arts, Mr. Garvan sought to teach American history through subject matter. He was an early protagonist of the interest in

"Americana," which was described by Carl Drepperd in 1930 as "originally a cult, [which] became a nationwide vogue shortly after the Armistice in 1918."[10] Mr. Garvan was collecting prints by 1916 and continued until as late as 1936, although the major part of the 5,000 prints he gave to Yale in 1934 was assembled in eight years, between 1924 and 1932. (The collection was later edited to 2,000 prints.) Forming a pictorial history of the United States up to the Civil War, most of the prints are American in origin. Almost half are lithographs by Currier and Ives; among the rest are aquatints, line engravings, and mezzotints.

Mr. Garvan's collection is of interest for views of historical events, especially military and naval engagements commemorating battles from the Revolutionary War, the War of 1812, and the Civil War. Among the Revolutionary prints of importance are the *North American Atlas*, published in London by William Faden in 1777, showing maps of the Colonies and of Canada, and the first aquatint made in America, the plate engraved by E. Savage and published in 1779, depicting the battle between the *Constellation* and *l'Insurgent*. Such documentary items brought the highest prices, suggesting that the market for these prints was more developed than other areas of American print collecting. One group of prints deals with themes reflecting the cult of George Washington as a national hero and includes nineteenth-century re-issues after eighteenth-century prints, such as Gilbert Stuart's bust portrait of Washington. Prints illustrating this early to mid-nineteenth-century fascination with Washington and the heroic Revolutionary generation interested Mr. Garvan because of their intrinsic appeal and their value in documenting a particular phase in the development of a national mythology. There are political and satirical broadsheets by Paul Revere II, such as the famous *The Bloody Massacre*, 1770, and others, as well as more official versions of events of the Revolution such as the series by John Trumbull. There are also later idealized reconstructions of Revolutionary events, part of the nineteenth-century's nostalgic return to an age of heroic sacrifice and high national ideals, such as F.O.C. Darley's romanticized version of the by then legendary tale of Nathan Hale.

A substantial portion of the collection is composed of eighteenth- and nineteenth-century portraiture, among which are some particularly fine mezzotints and stipple engravings of George III, William Pitt, Benjamin Franklin, and others. Among the rarest prints in the collection are a likeness of Col. Sir Bannastre Tarleton engraved by John Raphael Smith after a portrait by the English artist, Sir Joshua Reynolds, and Peter Pelham's portrait *Cottonus Matherus*, 1728 (Fig. 20) which was the first mezzotint produced in America. There is a complete set of Charles B.J.F. de Saint-Mémin's engraved portraits of 232 prominent Americans, which includes many of Saint-Mémin's own proofs. (Other complete series are owned by the

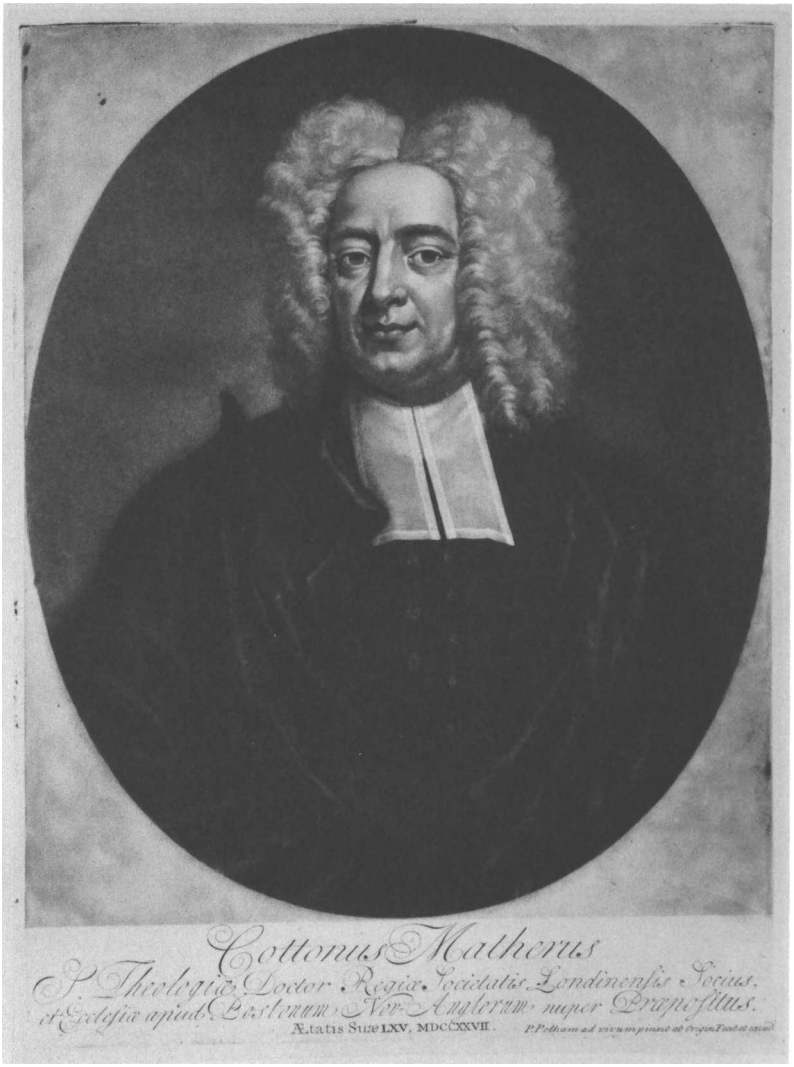

Fig. 20. Peter Pelham (1697–1751)
Cottonus Matherus (Cotton Mather), 1728
Mezzotint
Mabel Brady Garvan Collection, 1946.9.200

Morgan Library of New York City and the Corcoran Gallery, Washington, D.C.)

Topographical scenes such as the *View of the Natural Bridge* constitute one of the largest categories of Mr. Garvan's print collecting. He seems to have been less interested in acquiring prints on the basis of quality alone than he was in acquiring a comprehensive set of American views from a variety of sources, ranging from the crudely executed early lithographs produced in this country while the medium was still young, to the more finished ones published abroad. The single largest series is the group executed by French lithographers after drawings by Jacques Gerard Milbert for the French publication *Amerique Septentrionale* and bought by Mr. Garvan in 1926 as a set from Robert Fridenberg. The production of American scenes was international, and Mr. Garvan collected English, French, and German versions as well; the range of technical proficiency, date, and medium, as well as place of publication, is therefore wide. Urban perspectives include not only Eastern seaports and older cultural centers, but the growing centers of the Midwest, and the nascent towns of the Far West, San Francisco and Los Angeles. Many of these prints date from the 1840s and 1850s, a period of growing urban self-consciousness, while prints of buildings date from the early Federal period primarily, signifying the interest in the educational, commercial, banking, and religious life of the new nation. Images of American colleges, dating from the late eighteenth- and early nineteenth-centuries, document the expansion of American education.

Mr. Garvan also bought extensively in the field of sentimental genre and nostalgic views of American life in the ante-bellum period. Idealized versions of pastoral work scenes (Fig. 21), images commemorating the virtuous and simple existence of agrarian life, and depictions of the enterprise and optimism of the nation expanding westward, all figure prominently. There are humorous, moralizing and satirical treatments of urban, domestic and social issues. There are also prints made after paintings by George Caleb Bingham, William S. Mount, and others.

Judging from the prominence of the galleries from which Mr. Garvan bought and the prices he paid, it would appear that there was a resurgence of interest in the 1920s and 1930s in popular prints of the Victorian period, an enthusiasm that may have been part of the wider appeal of a period regarded as exceptionally tranquil and socially cohesive from the perspective of the turbulent post-war years.

In addition to subjects commemorating the culturally conservative and tradition-bound life of the East are Western views, among them a set of four prints by John James Audubon from the "Illustrated Notes of an Expedition through Mexico and California," published by the artist in 1851; single prints by George Catlin from "Hunting Scenes and Amusements of the

Fig. 21. Barfoot, published by Darton
Progress of Cotton No. 1: Cotton Plantation, n.d.
Lithograph
Mabel Brady Garvan Collection, 1946.9.614

Rocky Mountains and Prairies of America" of 1844, as well as twenty-two of the twenty-five prints of his *North American Indian Portfolio* of 1844; and aquatints of Karl Bodmer, produced for the "Illustrations from Maximillian, Prince of Weid—Travels in the Interior of the U.S.," from their trip of 1832–34. Among the various prints on Indian life, a series of mezzotints engraved by John Simon after paintings by John Verelst of Indian Chieftains is one of the first closely observed studies of Indian tribes of the North East.

The Garvan gift also included a number of important bound books, such as a copy of the rare *Birds of America*, 1827–1838, by John James Audubon, Henry Thomas Laken's *Illustrations to Popular Songs*, 1822, and William Guy Wall's *Hudson River Portfolio*, 1821–1825.

Mr. Garvan bought his prints largely from established New York City firms such as Kennedy and Co., M. Knoedler and Co., Dutton's, Inc., and Ackerman and Co., from shops in London and Lucerne, and from private dealers such as Robert Fridenberg of New York City, Charles Goodspeed of Boston, and Russell W. Thorpe of Long Island who also acted as Mr. Garvan's adviser and often served as his scout and print agent. A sizeable

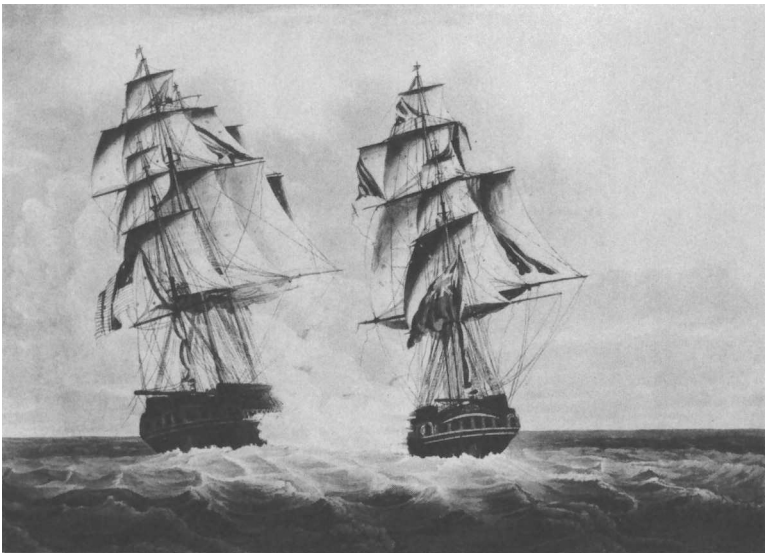

Fig. 22. John Hill (1770–1850)
To the captain . . . of the frigate Endymion . . . with the United States ship President, 1814
Colored aquatint
Mabel Brady Garvan Collection, 1946.9.401

number of prints were acquired at auction. The prices paid by Mr. Garvan ranged from as little as $2 for one mezzotint engraving by William Sartain to as much as $6,850 for a set of four prints of *The Constitution and Java*, engraved in 1814 by R. and D. Havell. Although some prints were bought in sets, most were bought singly. The highest price Mr. Garvan paid for a single print was $2,500 in 1929 for a hand-colored aquatint engraved by John Hill in 1814, *To the captain . . . of the frigate Endymion . . . with the United States ship President*, showing an engagement between the two ships during the War of 1812 (Fig. 22).

The sculpture in the Mabel Brady Garvan Collections consists of two distinct groups: a large number of works by the nineteenth-century sculptor John Rogers, whose plaster figures had long been out of favor, and contemporary marbles executed around 1910 by one of the most prominent sculptors at the time, Elie Nadelman.

It is not known when Mr. Garvan first became interested in Rogers's sculpture. By 1931 he already owned at least five pieces and was shortly purchasing many more. In the latter part of the nineteenth century, no

Fig. 23. John Rogers (1829–1904)
The Council of War, 1868
Painted plaster
Mabel Brady Garvan Collection, 1932.162

American sculptor remotely approached John Rogers in popularity. Between 1860 and 1893 the American public bought over eighty thousand of his putty-colored plaster statuettes at an average price of about fourteen dollars, but after his death his work was soon forgotten. Not until the mid-1920s did the importance in the development of American art of these mass-produced sculptures begin to be perceived. Mr. Garvan's early acquisition of Rogers's sculpture anticipated the interest shown later by other collectors. His gift to Yale in 1932 of forty-four Rogers Groups coincided with the first major Rogers exhibition, held at the New-York Historical Society in 1932 and preceeded by three years the first published book on the sculptor.

Rogers modeled about eighty groups which in a general way fall into four classes of subjects—Civil War scenes, (Fig. 23) domestic life of the period, popular legends, and Shakespearean subjects. Mr. Garvan's collection of just over half the number of groups is representative of the range of subject matter. Many of Rogers's subjects closely parallel those in Currier and Ives prints and in the work of a number of genre painters who came into prominence at about the same time—George Caleb Bingham, J.G. Brown, and E.L. Henry, all of whom were represented by major works in Mr. Garvan's painting collection. Mr. Garvan bought the Rogers Groups in bulk, rather than piece by piece, paying $25 to $200 for each, from his fine arts dealer, William Macbeth, New York City, and from Russell W. Thorpe, the dealer in Americana. Mr. Garvan's interest in Rogers may have been enlivened by an article on the sculptor published in *Antiques* in 1926 which warned that Rogers groups were not yet accepted as "antiques" (the dealers, however, were already gathering them), but that they had "very real value as representing historically, one productive period of American art, . . . [supplying] a record of . . . the mental and moral viewpoint of the American people of its day."[11] The fact that through American ingenuity thousands of people had been able to own examples of native American art would in all likelihood have appealed to Mr. Garvan, whose own goal for his collection was that it "not be selfishly hoarded . . . but be made to pass over the years before every man, woman and child in our country."[12]

The well-known contemporary sculptor Elie Nadelman was represented in Mr. Garvan's collection by three works. Nadelman was considered "modern . . . with no distortion," appealing to both avant-garde and more conventional tastes.[13] *Classical Head*, c. 1909–10 came from Mr. Garvan's collection and was given to the Gallery after his death. It is one of many such heads that Nadelman created, which were exhibited in shows in 1909 and 1911 and were praised for their high polish and their embodiment of the spirit and technique of ancient Greece. Mr. Garvan owned at least one other Nadelman *Classical Head* as well as a commissioned posthumous portrait of his young daughter, Patricia, which was recently given to the Gallery.

Although much of Nadelman's work achieved high levels of abstraction, it is significant that Mr. Garvan was attracted to only the most "classical" examples of his style.

Considered as a whole, the paintings, prints and sculpture in The Whitney Collections of Sporting Art and in the Mabel Brady Garvan Collections show the remarkable cohesiveness of Mr. Garvan's interests in the visual arts. Gathering together works that showed the variety and texture of American life, he succeeded in creating a unique pictorial history of his beloved country.

Notes

1. See Appendix B.
2. Joseph Pijoan, "Exposition of Contemporary Sculpture at San Francisco," *Parnassus* 1, no. 5 (May 1929): 10.
3. "Garden Statuary by Paul Manship," *House and Garden* 39, no. 6 (June 1921): 62.
4. Eugen Neuhaus, *The History and Ideals of American Art* (Stanford: Stanford University Press, 1931), p. vii.
5. Royal Cortissoz, *American Artists* (New York: Scribner and Sons, 1923), p. 25.
6. Francis P. Garvan to Mr. E. C. Babcock, 8 December 1930; Garvan Correspondence, Yale University Art Gallery.
7. Garvan to Phillips, 13 November 1930; Garvan Correspondence, Yale University Art Gallery.
8. *The Arts* 16, no. 1 (September 1929): 3.
9. *The Arts* 16, no. 2 (October 1929): 72.
10. Carl W. Drepperd, *Early American Prints* (New York: The Century Co., 1930), p. 171.
11. *Antiques* 11, no. 1 (January 1926): 24.
12. See Appendix A.
13. Helen Appleton Read, "New York Exhibitions," *The Arts* 7, no. 4 (April 1925): 228.

Appendices

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Appendix A

Letter of 9 June 1930 from Francis P. Garvan to George Parmly Day, Treasurer of Yale University, presenting the "Mabel Brady Garvan Collections" to the University. From a copy of the letter in the Garvan Correspondence, Yale University Art Gallery.

June 9, 1930.

Mr. George Parmly Day, Treasurer,
Yale University,
New Haven, Conn.

Dear George:

As you know from many talks with me, I believe that every man, woman and child in the United States is entitled to participate in the enjoyment of all the achievements of modern civilization and ancient and modern culture, not through Bolshevism or Socialism, founded upon hate and envy or other destructive attempts at compulsory sharing, but through living the teachings of Jesus Christ, which means intelligent sharing.

Today, under great leadership, attempts are being made by enlightened modern business to place under the hand of every man in this country a button, through which he can turn on all the powers of our Niagaras, our coal mines, our oil and gas wells to develop the natural resources of his property or the Godgiven resources of his mind. The genius of modern business is also aiming at universal communication, by means of radio, telegraph, cable and television, through which all may have available opportunities of university education or up-to-the-minute world news and intelligence.

Universal good roads are an accomplished fact. As manifested by the enlightenment of all modern sciences in aid of medicine, the establishment by the Congress of the United States of the National Institute of Health, the development of your own "Human Welfare Group," and other coordinations, it is evident that so far as lies with the Will of God universal health must be accomplished.

This same feeling—call it religion, true democracy, love of your fellow man, or what you will—demands that we should give to every man, woman

and child in America the inspiration of every work of art which it is our good fortune to possess.

The genius which creates all art is from God, and He did not intend that such glories of His power shall be hidden under a selfish bushel.

The same is true as to every surviving article of historic interest which goes to make up our heritage of patriotism and constitutes our Flag. My father and mother, Patrick Garvan and Mary Carroll, took refuge here at the time of the famine in Ireland in 1848. My wife's father, Anthony N. Brady, came here about the same time, while on her mother's side, the original male line recipient of the bounty of this land, Nicholas Maes, came here from Holland to Rhode Island about 1650.

Early or late at the vineyard gate the rich heritage of American citizenship is for all alike.

It is in this spirit of gratitude and in honor of the twentieth anniversary of my marriage that, on this anniversary, I today beg to present to Yale University, for the benefit of its Gallery of the Fine Arts, in honor of my wife, my collections of American silver, prints, furniture, pewter, china, crockery, glass, coins, iron and other metal work, and so forth, to be hereafter known as the "Mabel Brady Garvan Collections."

And I plan to establish in Yale University an Institute of American Arts and Crafts for instruction, based upon such collections, to be known as the "Mabel Brady Garvan Institute of American Arts and Crafts." My love for and understanding of Yale University assures me that these gifts will be received in the same spirit, not to be selfishly hoarded in Yale's own halls, but to become a moving part in a great panorama of American arts and crafts which, under the leadership of Yale University, shall be made to pass over the years before every man, woman and child in our country.

These collections are far from complete, but my six children ask me to assure you that throughout their lives they will seek to render more adequate this tribute to their mother. That they may equip themselves to carry on this work is one of the reasons why I have changed this gift from a provision in my Will to the present transfer.

Many of the objects in these collections are at present on loan at Andover, the Pennsylvania Museum of Art, "Homewood," the home of Charles Carroll on the grounds of the Johns Hopkins University at Baltimore, the Harwood House at Annapolis, and at Williamsburg, Fredericksburg and Charleston. These loans have been made to the shrines of the struggles of early America at Andover, where Mr. Thomas Cochran is establishing high standards of culture for our secondary schools, at the Pennsylvania Museum of Art, under the direction of Mr. Fiske Kimball, and at Baltimore and Annapolis under the leadership of Mr. Richard T.H. Halsey, that great pioneer of the preservation of Americana; at Williamsburg and Jamestown,

where the cradles of our history are being so carefully restored by Mr. John D. Rockefeller, Jr., and at Fredericksburg and Charleston, where the ladies of the south are struggling to preserve what remains of our early associations.

It is my wish that these articles, though transferred to the ownership of Yale University, shall remain in their natural shrines as loans from Yale University, so long as they are adequately cared for, and it is my wish that these loans be supplemented and the endeavors of these gentlemen and ladies be further encouraged and their aims assisted.

In establishing the Mabel Brady Garvan Foundation in Yale University for the endowment of the Institute of American Arts and Crafts, it is my intention to provide funds for proper curators and maintenance of the collections, for the addition thereto of objects selected by the University, for the travel of the collections and their proper publication, and to provide each year for lectures and research articles which, through publication or by means of the radio, may be made available to all.

It is my hope, also, to be able in the future to provide for the accurate and proper reproduction of these objects as trophies for contention by the youth of America, and as models for other museums and for use in trade.

Delivery of the collections and of the records of the items comprised in these will be made by me to such officer or officers of the University as may be designated by the President and Fellows in their formal acceptance of my gift, and at such time and under such conditions as your Committee and I may determine. Public announcement of the gift may be made by the President at the Alumni Luncheon on Commencement Day, June 18, 1930, prior to which you may, on June 14, 1930, present this letter of mine to the Yale Corporation at its meeting on that date.

I can only add that for twenty years I have been each day building this monument of my love for my wife, and in the happiest moment of my life I dedicate these collections to her.

Yours,

Francis P. Garvan

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Appendix B

Letter of 15 June 1932 from Francis P. Garvan to Dr. James Rowland Angell, President, Yale University, presenting the "Whitney Collections of Sporting Art" in memory of his two friends, Harry Payne Whitney, '94, and his brother, Payne Whitney, '98. From a copy of the letter in the Garvan Correspondence, Yale University Art Gallery.

June 15, 1932

Dr. James Rowland Angell
President, Yale University
New Haven, Connecticut

Dear Mr. Angell:

By this letter I beg to present to The School of Fine Arts of Yale University my collections of sporting art of all countries, consisting of paintings, prints, sculpture and other articles, to be known as "The Whitney Collections of Sporting Art," in memory of my two friends, Harry Payne Whitney, '94, and his brother, Payne Whitney, '98. In doing so I rejoice to commemorate a great friendship, characteristic in its unselfishness and steadfastness of the many great friendships formed among Yale men.

In doing so I also memorialize two great gentlemen and sportsmen, men who carried the ideals of friendship and of sportsmanship not only through their college life, but on into their civic relations, their business relations and their family relations.

In creating "The Whitney Collections of Sporting Art" it is not my purpose to celebrate in itself the playing of games. Both Harry and Payne Whitney believed and exemplified that true culture meant the cultivation of body and mind and soul, of manners, of taste and of honor.

They believed, to repeat, that culture included the cultivation of the body to its highest perfection, and that this could only be accomplished in competition with the highest physical perfection wherever it could be found. They believed in athletic competition as wide as the nation and as wide as the earth and as wide as life. Payne Whitney captained a crew at Henley and Harry Whitney brought back to this country, for the first time, the international championship of polo.

They believed, too, that sport is more than play—that it is a proving ground for the development and exemplification of the laws of right living and fair play. They believed that most of the ills of our business life and our public life and our private life would speedily improve if the individuals could be taught to play the games of life according to the ideals of Yale sport.

I believe that in the comprehension of all her facilities—the traditions of her past athletes, the examples of her present teams, the experience of her coaches, the adequacy of her fields and gymnasium, the inspiration of her historic sporting libraries and sporting trophy and art collections—Yale has the opportunity to become a great model research laboratory or institute of sport for the improvement and culture of the body and of the spirit of every boy and girl in the country. Here the great examples of bodily development may be studied and proper principles of exercise and physical care worked out and demonstrated for the benefit of our children and our children's children. Here great discussions on the principles of fair play may well result in their formulation and expression and their relation to every phase of our national life, for every man, woman and child either is now or should be on the all-American team, striving for a noble victory.

Therefore, it is to this great laboratory of sport and fair living that I present this collection, and with it goes the inspiration and the memory of Payne and Harry Whitney.

Yours very truly,

Francis P. Garvan

A Note on Publications about the Garvan and Related Collections of American Art

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Since 1965, major catalogues of portions of the American art collection at the Yale University Art Gallery have been published. These include Graham Hood, *American Pewter: Garvan and Other Collections at Yale* (New Haven: Yale University Art Gallery, 1965); Kathryn C. Buhler and Graham Hood, *American Silver: Garvan and Other Collections in the Yale University Art Gallery*, two volumes, (New Haven and London: Yale University Press, 1970); Edwin A. Battison and Patricia E. Kane, *The American Clock, 1725–1865: The Mabel Brady Garvan and Other Collections at Yale University* (Greenwich, Connecticut: New York Graphic Society Limited, 1973); and Patricia E. Kane, *300 Years of American Seating Furniture: Chairs and Beds from the Mabel Brady Garvan and Other Collections at Yale University* (Boston: New York Graphic Society, 1976).

An introduction to the silver collection can be gained from a small picture book written by John Marshall Phillips (edited, with introduction and notes, by Meyric R. Rogers) and entitled *Early American Silver Selected from the Mabel Brady Garvan Collection* (New Haven: Yale University Art Gallery, 1960). Many of the masterpieces of the collection and several recent acquisitions are included in Barbara McLean Ward and Gerald W.R. Ward (eds.), *Silver in American Life: Selections from the Mabel Brady Garvan and Other Collections at Yale University* (New York: The American Federation of Arts; Boston: David R. Godine, 1979), the catalogue accompanying the traveling exhibition of the same name. In addition, Yale silver is featured in Graham Hood's survey *American Silver: A History of Style, 1650–1900* (New York: Praeger Publishers, 1971). Similarly, more than one hundred pieces of Yale furniture are included in John T. Kirk, *Early American Furniture: How to Recognize, Evaluate, Buy, & Care for the Most Beautiful Pieces, High-Style, Country, Primitive, & Rustic* (New York: Alfred A. Knopf, 1970). Meyric R. Rogers, "Garvan Furniture at Yale," *The Connoisseur Year Book, 1960* (London: The Connoisseur, 1960), pp. 52–63, provides a brief look at several masterpieces in the collection.

Objects in Yale collections have played a prominent role in many temporary exhibitions organized by the Art Gallery. Foremost among these was the Bicentennial exhibition, organized by the Art Gallery in cooperation with the Victoria and Albert Museum in 1976. A major book entitled *American Art, 1750–1800: Towards Independence* (Boston: New York Graphic Society, 1976), edited by Charles F. Montgomery and Patricia E. Kane, was published in conjunction with this exhibition, and remains a valuable introduction to the period. Also of interest, although out of print, is Gerald W.R. Ward (ed.), *The Eye of the Beholder: Fakes, Replicas, and Alterations in American Art* (New Haven: Yale University Art Gallery, 1977), the cata-

logue of a student exhibition which included several of the "problem" pieces in the Yale Study Collection. Also out of print is Peter J. Bohan, *American Gold, 1700–1860* (New Haven: Yale University Art Gallery, 1963), an exhibition catalogue which includes the gold in Yale's collection and which still remains the best study of its subject. Many other exhibition catalogues, too numerous to list here, have been published in the last half century. Some of these, such as Marc Simpson, *All That Glisters: Brass in Early America* (New Haven: Yale Center for American Art and Material Culture, 1979), provide an introduction to parts of the collection which have yet to be formally catalogued.

PAINTINGS, PRINTS, & SCULPTURE

Many American works are included in Andrew Carnduff Ritchie and Katharine B. Neilson, *Selected Paintings and Sculpture from the Yale University Art Gallery* (New Haven: Yale University Press, 1972). Other American paintings are listed in *Yale University Portrait Index, 1701–1951* (New Haven: Yale University Press, 1951), and in the *Collection of the Société Anonyme: Museum of Modern Art 1920* (New Haven: Yale University Art Gallery, 1950). An updated and more complete catalogue of this latter collection of twentieth-century art is in preparation under the direction of Professor Robert L. Herbert.

A checklist of American paintings and miniatures at Yale, including listings for nearly two thousand works of art, has been compiled and written by Galina Gorokhoff and Theodore E. Stebbins, Jr., and is in press as of this writing. Yale-owned works, including photographs and drawings, have also been featured in many Art Gallery exhibition catalogues over the years.

The paintings by John Trumbull form the core of the American collections at the Gallery, and they are discussed most thoroughly in the revised edition of *The Works of Colonel John Trumbull, Artist of the American Revolution* (New Haven: Yale University Press, 1967), by Theodore Sizer, with the assistance of Caroline Rollins. The Gallery is currently planning a major exhibition on Trumbull, to be held in 1982 as part of the events commemorating the sesquicentennial of the Art Gallery.

Brief articles on objects in the collection and listings of new acquisitions can be found on a regular basis in the *Bulletin of the Associates in Fine Arts at Yale University* (also known as the *Yale University Art Gallery Bulletin*), which has been published several times a year since volume one, number one, was issued in March of 1926.

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