

sylvania presented Morgan an award for his work in aiding excavations in Tikal, Guatemala. Morgan served for a time as president of the Worcester Archaeological Society.

Morgan was elected a member of AAS at the April meeting in 1966. He attended most meetings of the Society thereafter and served as a member of the Committee on the Hall at the critical time (in the early 1970s) when the latest of the additions to Antiquarian Hall was constructed. His wife, Mary Helen (Barrett) Morgan, was also keenly interested in the welfare of the Society and presented it with several interesting, unusual, and useful gifts, including an 1859 letter to Abraham Lincoln from an ancestor of hers, four attractive crystal candelabra for the director's residence, a large American flag to fly from the new flagpole installed at 185 Salisbury Street, and later the money to buy a new star-spangled banner when the old one had worn out. Mary Helen Morgan survives her husband, as do their two children, Barrett Morgan and Rebecca (Morgan) Hedgecock, and four grandchildren.

John B. Hench

### EDGAR PRESTON RICHARDSON

Edgar Preston Richardson, a member of this Society since 1973, a distinguished museum director, and one of the leading scholars of his generation on the history of American painting, died in Philadelphia on March 27, 1985, at the age of eighty-two.

Ted Richardson was born in Glens Falls, New York, on December 2, 1902. He graduated summa cum laude from Williams College in 1925, and subsequently was a student of painting at the Pennsylvania Academy of Fine Arts for three years. In 1931, he married Constance Coleman, who became a nationally known painter of the American landscape. In 1930,

Richardson began a thirty-two year association with the Detroit Institute of Arts, first as secretary for education, then as assistant director from 1934 until 1945, and succeeding Dr. Wilhelm R. Valentiner as the director from 1945 until 1962. Valentiner and Richardson had shared the very difficult years of the Depression in Detroit, and the latter was always unswerving in his loyalty to his friend and mentor. Ted's particular contribution to the museum was the acquisition, with the generous and enthusiastic patronage of Dexter Ferry, of one of the most comprehensive collections of American painting to be found in an American museum. He was a founder and an editor of the *Art Quarterly*, published by the Institute, from 1938 until 1967. He was also cofounder and the initial director of the Archives of American Art, which was established in Detroit, and subsequently became, under the auspices of the Smithsonian Institution, a national archival resource for the study of American art.

In 1962, Richardson was appointed director of the Henry Francis du Pont Winterthur Museum, serving in that capacity until 1966. During this period, he also became active in the affairs of the Smithsonian Institution, serving as a member of the Smithsonian Art Commission, and then as its chairman from 1963 to 1966, and subsequently as a member of the Commission for the National Portrait Gallery. In 1968, he was the recipient of the James Smithson medal from the Smithsonian.

Following his retirement from Winterthur, the Richardsons moved to Philadelphia where Ted took on an active and influential role in the cultural life of the community. He served as a trustee of the Pennsylvania Academy of Fine Arts and as its president from 1968 to 1970. He was also a member of the Library Company of Philadelphia, the Historical Society of Pennsylvania (serving as vice-president in 1975), and the American Philosophical Society (as curator from 1973 until 1982). In addition to all these activities Ted was one of the hosts for the spring meeting of AAS held in Philadelphia in 1976, as he had been at Winterthur a decade earlier.

During these later years, Richardson served as adviser to Mr. and Mrs. John D. Rockefeller III in the formation of their outstanding collection of American painting, subsequently presented by them to the M. H. de Young Museum in San Francisco. To assemble a collection of such quality and dimension during the 1970s was an extraordinary achievement, a tribute both to Richardson's connoisseurship and broad knowledge of the subject and to the imaginative perception and great generosity of the collectors.

Beyond the accomplishments of his career as an administrator, Ted Richardson will be remembered as a productive scholar, a pioneer of his generation in the detailed study and reassessment of the history of American painting. During a period when American art and culture were being largely ignored in academic institutions, Richardson maintained without apology his belief in the importance of American painting as a reflection of American civilization. In an earlier tribute to his scholarship, the late Aline B. Saarinen, referred to his dedication to the subject as 'a love affair conducted with an almost Calvinist respect for truth.' In his study *American Romantic Painting* (1944), he brought back into focus the tradition of romanticism in America, and in his *Washington Allston, a Study of the Romantic Artist in America*, he rescued from obscurity one of the major American artists of the nineteenth century. *Painting in America*, with a broad and detailed historical sweep extending over 450 years, will remain Richardson's crowning achievement. Many years of preparation preceded its publication in 1956. With the recent burgeoning of concern for American art, *Painting in America* (now in its third edition) remains an indispensable source of information on the subject.

Toward the end of his life, Ted was still promoting the study and interpretation of American painting. In 1982, he was one of the initiators of a definitive exhibition of the work of Charles Willson Peale organized by the National Portrait Gallery. He also contributed an essay to the catalogue for the exhibit,

which was subsequently shown at the Amon Carter Museum in Fort Worth and at the Metropolitan Museum of Art.

During his lifetime, Richardson was the recipient of six academic honors and was awarded decorations from the governments of France and Belgium. Personally, for one rather constantly in the public eye, he gave the appearance of a rather shy and somewhat aloof man. His friends and those who shared his confidence saw quite a different side of him. His professional colleagues, who sought his counsel on many occasions, found his judgments perceptive, and to those who worked with him, he was unfailingly kind and helpful. His critical standards were high and essentially conservative, with a distaste for the fashionable or the whims of the moment, but as he grew older Richardson made a conscientious effort to understand and encompass aspects of contemporary art that were not especially congenial to him.

He had become aware of the American paintings in the Society's collections in the early years of his research, when, with his characteristic thoroughness, he explored the basements and attics of historical societies, research libraries, as well as regional museums and private collections in search of examples for his study. His correspondence with Georgia Bumgardner of AAS in 1975 is revealing of his continued enjoyment in the chase and the excitement and satisfaction of discovery. She had sent him a photograph of a cartoon from the AAS collections entitled *Liberty Triumphant*, dated January 3, 1780, and inquired whether it might be copied from a 1776 cartoon *The Yankee Doodles Intrenchment*, which he had illustrated in an article in *The American Art Journal*. In confirming that this was indeed the case, Richardson added, 'Cartoonists have always borrowed from earlier work: indeed a cartoon can gain pungency by echoing a familiar image, as well as saving the cartoonist a lot of time and effort.' He also suggested that, from a British perspective, 'a London satirist was hard put to find any very glorious event to celebrate in a satire of the

Americans at New Year's, 1780.' While not active in its affairs, Ted Richardson obviously took pride in his association with AAS.

Charles H. Sawyer

### ROBERT HILL TAYLOR

Robert Hill Taylor, who joined the Society in 1972, died at his home in Princeton, New Jersey, on May 5, 1985. He was born on September 12, 1908, in Gloucester, Massachusetts, the son of William Hill Taylor and May Dyckman Andrus Taylor. He attended the Riverdale Country School before entering Princeton University in the class of 1930, majoring in architecture. For many years he lived in Yonkers, New York, before moving to Princeton in 1960. In 1971 he moved his library into a specially built room in the Princeton University library.

His affiliations with bibliophilic organizations extended over many years. He served as president of the Grolier Club, the Keats-Shelley Association of America, and the Bibliographical Society of America, as chairman of the Council of Fellows of the Pierpont Morgan Library, and, for twenty-six years, as chairman of the Friends of the Princeton University Library. In 1975 he received Princeton's Donald F. Hyde Award for Distinction in Book Collecting and Service to the Community of Scholars; in 1981 he was awarded the Sir Thomas More Medal for book collecting from the University of San Francisco. He also wrote and talked frequently on books and book collecting. He was a member of The Century Association (New York) and a director of the Surdna Foundation, established by his grandfather, John E. Andrus.

But such a listing of facts, expected and necessary though it be at the opening of an obituary, does not evoke the spirit of Bob Taylor. A modest and self-deprecating man, Bob was also

Copyright of Proceedings of the American Antiquarian Society is the property of American Antiquarian Society and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.