

Chronology (from *Duncan Phillips: Centennial Exhibition*. Washington D.C.: The Phillips Collection, 1986.)

By Erika Passantino and Sarah Martin

1886

June 26: Duncan Clinch Phillips, Jr., the second son of Major Duncan Clinch Phillips and Eliza Irwin Laughlin, is born in Pittsburgh, Pennsylvania. His older brother, James Laughlin, was born in 1884. Major Phillips, a graduate of Brown University, had served as a volunteer in the Civil War, becoming a manufacturer of window glass upon his return to Pittsburgh. Eliza's father, James Laughlin, who had immigrated to America in 1833, was a banker and co-founder of the Jones and Laughlin Steel Co.

1888

The Phillipses build a country house in Ebensburg, Pennsylvania, in the Allegheny Mountains. Ormsby Lodge becomes the family's summer retreat. In later years, Duncan and Marjorie Phillips live there in the summer, bringing with them some of their favorite paintings.

1895

Mrs. James Laughlin dies. Major and Mrs. Phillips spend the winter of 1895-96 in Washington and decide they prefer the climate to Pittsburgh's.

Duncan and his brother Jim attend the Washington School for Boys on Wisconsin Avenue.

1897

Major Phillips buys property at 21st and Q Streets, Northwest, and builds a house designed by Hornblower and Marshall.

1904

Duncan and Jim are enrolled at Yale University.

1905

Duncan Phillips published his first article, "At the Opposite Ends of Art," (*The Yale Literary Magazine* 70, June 1905). The brief piece of literary criticism deals with Henrik Ibsen and realism, ending with a patriotic flourish, "...may the spirit of their pessimism ... never inoculate ... America, land of good hope and moral health."

1907

Duncan is elected and editor of *The Yale Literary Magazine*, serving from 1907-08. He publishes an article, "The Need of Art at Yale," in the June issue.

Hornblower and Marshall submit plans for the addition of a paneled library (now called the Music Room).

1908

Duncan and Jim graduate from Yale University.

1910

They travel to Japan and China together with their parents and their cousin, Leila Laughlin. Upon their return, they establish residence in New York City.

1911

Summer; Duncan takes a trip to Europe; in Paris he visits the Louvre, the apartment of the great art dealer, Paul Durand-Ruel, and the Musée du Luxembourg.

1912

While Duncan spends the summer in Europe, his brother becomes deeply involved in the presidential campaign of 1912.

1913

In December Duncan Phillips publishes a stinging review of the Armory Show, "Revolutions and Reactions in Painting" (*The International Studio* 51, December 1913), calling it "stupefying in its vulgarity."

1914

Jim and Duncan settle in an apartment at 104 East 40th Street. While Jim is the assistant director of the National Civic Federation, Duncan publishes his first book, *The Enchantment of Art* (New York: John Lane

Company, 1914), a series of 17 essays, including his 1913 review of the Armory show. This essay is again reprinted in the 1927 edition of this book, but substantially changed and amended by a new forward to reflect his more mature views:

Many of the ideas I was then eager to oppose I am now less eager to uphold... To the charge of inconsistency I plead guilty, but it does not trouble my conscience. Consistency from youth to middle age is at best a stiff-necked virtue.

1915

March 15; Phillips becomes a sustaining member of the American Federation of Arts, a Washington-based organization founded in 1909. Phillips later becomes a member of the board of directors.

1915/16

Duncan Phillips becomes of a friend of Frank Jewett Mather, the art historian, critic, and director of the Princeton Art Museum (1920-1948), who influences Phillips' views on art and art criticism during the formative years.

"The American painter, Arthur B. Davies" (*Art and Archeology* 4, September 1916) is the first of numerous essays Duncan writes on this artist.

1916

January 6; James writes to his father about both brothers' enthusiasm for paintings and for collecting; he requests a yearly stipend for art purchases. A fund is duly established, and many of the early acquisitions are made by James as well as Duncan. Writing about his family's art collection in a letter of 1954, Duncan Phillips reports:

My father... would hardly have called himself a collector. He bought a few European moderns for example Fritz Thaulow but his best purchases were English Portraits and two fine English landscapes... by David Cox and a small sketch of Constable.

1917

Jim weds Alice Conyngham Gifford.

September 13; Major Phillips died suddenly.

Upon the United States' entry into World War I, Duncan volunteers for service, is rejected for health reasons, and decides to join the division of Pictorial Publicity, charged with inspiring artists to produce

images of war. Slides are made, lectures prepared, and plans laid for the Allied War Salon (December 9-24, 1918), and exhibition held at the American Art Galleries, New York. Phillips tries, but fails to persuade the government to purchase the entire collection as a nucleus for a war museum.

1918

March 28; Duncan speaks on “Art and the War” at the Metropolitan Museum of Art, New York.

October 21; James Laughlin Phillips dies of Spanish flu in Washington, D.C. – 13 months after his father’s death.

Duncan and his mother decide to found the Phillips Memorial Art Gallery, and Duncan begins to build a collection with this view. He makes numerous purchases so that, by June 1921, he publishes a checklist of the collection comprising some 230 titles. A handwritten note lists his “15 best purchases of 1918-1919,” including one work by Twachtman, two each by Monet and Weir, and Chardin’s *A Bowl of Plums* (c. 1728).

1919

February; in his article, “The Allied War Salon” (*The American Magazine of Art* 10, February 1919), Phillips mentions his co-organizers, the collector Albert E. Gallatin and the artist Augustus Vincent Tack, and explains their reasons for staging the event:

We needed to show how a great theme, purpose, or ideal can dominate and direct the actions of a lot of various-minded men... our American contribution was, of idealism the very essence, with our belated, but indispensable intervention, we ushered in the reign of practical idealism upon Earth.

1920

March 3-31; The Corcoran Gallery of Art shows an “Exhibition of Selected Paintings from the Collections of Mrs. D.C. Phillips and Mr. Duncan Phillips of Washington.” On view are 62 works.

March 20; James Laughlin’s widow, Alice, writes to Duncan Phillips after having learned about his plans to found the Gallery in her late husband’s memory:

I think it is a lovely idea, and one I am sure would have pleased Jim more than anything else. Of course I should love to give the two Lawson pictures...

May; McKim, Mead & White design a second sky-lit story over the north wing of 1600-21st Street. This addition becomes the Main Gallery once the museum opens.

July 23; the Phillips Memorial Art Gallery is incorporated. Documents are signed by Duncan Phillips, Dwight Clark, and Bernard H. Fowle. The bylaws require that a meeting be held by the board of

trustees "... on the third Wednesday of February in each year... at twelve o'clock noon." In an undated manuscript, Phillips will write about his aims for the museum:

The idea to which the unique collection is consecrated is that of a dual function and purpose; the concept of a small intimate museum of the world's best art combined with an experiment station where living and constantly developing artists can show the results of their research and their aesthetic adventures.

November 20 – December 20; Duncan Phillips lends 43 paintings to the Century Club of New York. The exhibition is called "Selected Paintings from the Phillips Memorial Art Gallery." Shown are works by Monet, Daumier, Ryder, Twachtman, and Weir. Correspondence indicates that there may have been an earlier exhibition from the collection, shown at the club in 1919.

Marjorie Acker, a young artist, visits the exhibition and is deeply impressed by Duncan Phillips. Born in Bourbon, Indiana, on October 25, 1894, Marjorie was the daughter of Alice (Beal) and Charles Ernest Acker, an electro-chemical engineer and inventor. Marjorie began her studies in 1914 at the Art Students League, New York, where her uncle, the painter Gifford Beal, was the president. She was a student of Kenneth Hayes Miller and took composition classes from Boardman Robinson. Her first exhibition was held in Kraushaar Galleries, New York, in 1923.

1921

January 2; "Mrs. D.C. Phillips and Son Announce Intention of Establishing Phillips Memorial Gallery." The article published in *The Washington Star*, states:

Washington is to have a new art gallery of a unique and impressive character. Mrs. D.C. Phillips and her son, Duncan Phillips, the well-known writer and connoisseur, have announced their intention of establishing here at some future time, the Phillips Memorials Art Gallery, a public institution privately endowed for the advancement of art and the benefit of the nation.

The first meeting of the board of trustees may have been held in February of 1921 in accordance with the bylaws, but no recorded date has been found. Letters written by Phillips, however, reflect the board's decision to appoint close friends of Duncan Phillips' who are also prominent specialists in their respective fields, to a Committee on Scope and Plan. Members are asked to meet periodically in New York, exchanging ideas and making suggestions for the development of the Gallery. One such letter, dated May 25, 1921, goes out to Marjorie Acker. Subcommittees, proposed at the first meeting, are made responsible for publications, architecture, memorial donations, financial resources, library, interior decoration, drama music and lectures.

March 24; Duncan Phillips incites members of the College Art Association, convening in Washington, to come to his residence to see the brand new gallery.

May; Marjorie Acker and the Gifford Beals visit the Phillips' house in Washington and see the Main Gallery and North Library hung with paintings.

June; the young couple visit Marjorie's grandmother, Mrs. William R. Beal, at her home on the Hudson above Newburgh, New York. They are engaged to be married.

October 8; Duncan Phillips and Marjorie Acker are married in Ossining, New York. They honeymoon in Asheville, North Carolina.

Late in the fall the Gallery quietly opens to the public; it is the beginning of the first museum of modern art in America.

Early winter; the Phillipses spend a month in New York, using the Park Avenue apartment of Duncan's cousin, Leila Carlisle. They visit artists' studios, including that of Maurice and Charles Prendergast.

Phillips is working on the introductions to the first two books of a projected series entitled Phillips Collection Publications. At the same time he elaborates on his idea for an annual publication, *The Herald of Art*, which he describes in a manuscript submitted to the committee on publications as a book devoted to

the appreciation, interpretation and illustration of what is considered best in the aesthetic realm... In fact all through the formative period in the life of The Phillips Memorial, The Herald will be proclaiming its purposes, and cultivating the soil of public opinion to the end that new art may grow out of it, not as an exotic plan for the delectation of the few but as a natural flowering of the spirit of a great people for their genuine pleasure and in satisfaction of their actual need.

November 10; the board of trustees meets – the first such meeting with a recorded date. The members of the board are:

Duncan Phillips, President
Augustus Vincent Track, Vice President
Bernard H. Fowle, Secretary
Dwight Clark, Treasurer
Augustus C. Downing, Jr.

1922

January 3; Duncan Phillips writes letters to the three leading Washington newspapers announcing the new season:

We believe that the readers of your valuable paper will be interested to know that the PHILLIPS MEMORIAL ART GALLERY, 1608 21st Street, Northwest, after many delays, will open to the public from February 1st to June 1st on Tuesday, Thursday, and Saturday afternoon...

The Gallery has this name for only about one year before being renamed the Phillips Memorial Gallery. In October 1948 it becomes formally known as The Phillips Gallery, finally to be called The Phillips Collection in July 1961.

Phillips Collection Publications Number One and Number Two appear in rapid succession. The first is a collection of essays, Julian Alden Weir (New York: E.P. Dutton & Company, 1922), and the other, a work entitled Honoré Daumier, Appreciations of His Life and Works (New York: E.P. Dutton & Company, 1922).

February 4-15; The Portland Society of Art, L.D.M. Sweat Memorial Art Museum in Portland, Maine, presents and “Exhibition of Oil Paintings by American Artists Loaned by the Phillips Memorial Art Gallery.”

February 15; William Mitchell Kendall, of McKim, Mead & White, and head of the Gallery’s committee on Architecture, submits the committee’s recommendations for a new museum which is to be built in Washington. The report includes:

Finally, in point of beauty – and beauty is the most important consideration – it must be conceded that neither the Colonial nor English Georgian as historical styles can be compared for a moment with that of the Italian Renaissance.

Based on these findings, the firm of McKim, Mead & White submits a plan, elevation, and section dated May 22, 1922. Phillips reaction is expressed in a letter of May 29:

My first impression, however, is that the appearance of the exterior seems too formal, conventional, and institutional and a little lacking in the intimate charm which we seek, instead of the classic majesty of most Memorial buildings.

In earlier notes he had stated:

Our cardinal principle and most clearly marked policy is to make the gallery as American as possible favoring native work whenever it is of really superior quality, as our painting unquestionably is.

The museum is never built; instead, the family later moved to a new residence, leaving the existing building for the collection.

May 16; Duncan Phillips writes to a New York art dealer John F. Kraushaar, urging him to open a branch of his gallery in a new art complex planned to open in Washington on Connecticut Avenue:

Your Washington branch would attract some of the important painters of New York to come here to live... With your help, we could change the atmosphere... and hasten the inevitable day when Washington will be the Paris of America and its true and proper art center.

July 10: daughter Mary Marjorie is born in New York City.

November ; in a press release sent to the Evening Star, Phillips announces the fall exhibition of the Phillips Memorial Art Gallery – 31 works highlighting major new acquisitions.

December 5; for the winter season, the Gallery is open to the public on Sundays, Tuesdays, and Saturdays from two until five o’clock.

1923

January 12; the American Federation of the Arts reports on a major national art project that will “unify the art interest of the country... to secure from Congress an appropriation for erection and maintenance of a building for a National Gallery of Art.” It is not until 1937 that Congress officially names the Mellon gift the National Gallery of Art, and that efforts are made to build the Gallery which opens in 1941.

April; Duncan Phillips and his treasurer, Dwight Clark, explore the idea of opening a branch of the Gallery in New York City; they ask Augustus C. Downing to send them lists of recent property sales between Lexington and Fifth Avenues above 50th Street and approach gallery owner Frank Rehn to head this new enterprise. Lack of funds forces the project to be abandoned, as but as late as January 1926, Phillips writes to Forbes Watson at *The Arts* magazine:

Perhaps someday I will be able to hire a top-lighted gallery in New York and show the work of young artists, selling their pictures without commission and buying from them freely for our Gallery when they reach our standards.

June 6; Duncan and Marjorie Phillips sail from New York for a two-month stay in Europe. During lunch at the Joseph Durand-Ruels, they see Renoir’s *Le déjeuner des canotiers* (*The Luncheon of the Boating Party*). They decide to buy the painting, which is sent to the United States later that year.

Writing to Guy Pène du Bois at International Studio on December 20, 1923, Phillips asks for publicity on this purchase, stating:

I could get lesser examples which would give great satisfaction, but for such an American Prado as I am planning, there must be nothing but the best.

The Sunday Star of December 30, 1923, recounts the circumstances of the acquisition, reporting that the painting had been displayed in the New York branch of Durand-Ruel during the previous year, that many offers had been made, but all refused,

the owner having decided that if they ever allowed it to leave France, it would have to go to a museum. The Phillips Memorial Gallery made an offer which was accepted.

June 15; the District of Columbia issues a building permit “to make a full fourth story by changing the present roof and making a mansard roof...” Designed by the Washington architect Frank H. Brooke, it provides Marjorie Phillips with studio space and adds a small library as well as nursery.

December; the fall season to 1923 opens with a changed gallery hanging of the permanent collection, including the great Renoir.

1924

January; the catalogue of the first U.S. entry at the Venice Biennale lists the American Federation of Arts as the organizing institution and mentions individual directors of the project, two of whom, Charles

Moore and Leila Mechlin, are members of Duncan's Committee on Scope and Plan. Among the 75 entries are several paintings lent by the Phillips Memorial Gallery.

March 26 – April 26; the Phillips Memorial Gallery presents the "Exhibition of Recent Decorative Paintings by Augustus Vincent Track." The 16 works represent the first museum showing for this artist, who was a fellow-member of The Century Club and Phillips' friend from his days in New York.

April; a permit is issued to the "change [the] entrance of the picture gallery," giving the public direct access to the Main Gallery through a new entrance at 1608 21st Street. On occasion, visitors can also enter the Music Room (North Library).

November 9; *The Sunday Star*, upon reviewing the fall season, reports that

the visitors no longer seek admission at a basement door, but at an imposing entrance on the floor above. This not only dignifies the gallery, but will prevent the constant repetition... of [visitors] mistaking the entrance to the Phillips residence for that of the gallery.

The review continues with the statement that the newly designed installation of works from the permanent collection is

another of those comprehensive and suggestive arrangements of old and new paintings in which Mr. Phillips demonstrates that good pictures of all times and in all manners may hang well together if they are hung according to affinities of tone and temperament.

November 2; the art critic Ada Rainey reviews the exhibition in *The Washington Post*, quoting Duncan Phillips:

Art is a universal language defying classification according to time and place, nation or race, periods or schools or neat chronological sequence. We have already in our catalogue names of three artists who are sources of modern painting: El Greco, a founder of romantic expressionism and rhythmical design; Chardin, a founder of simplified naturalism and the richly harmonious envelopment of objects in space; Guardi, a founder of impressionism or the rapid transcript of elusive appearance.

Duncan Phillips sees Pierre Bonnard's painting, *Woman with Dog* (1922), at the Carnegie International Exhibition in Pittsburgh and purchases it the following year – the first of 16 paintings by Bonnard to enter the collection.

October 20; son Laughlin Phillips is born in Washington, D.C. A publisher and former Foreign Service office, Laughlin Phillips was The Phillips Collection's director from 1972 to 1992.

Phillips Publication Number Three, *Arthur B. Davies: Essays on the Man and His Art* (Washington, D.C.: Phillips Memorial Gallery, 1924) is published in two separate forms, a popular version and a deluxe, limited edition of 50 copies, produced under the supervision of the artist. A number of these volumes are supplemented by original drawings (*hors texte*).

In early January Phillips inaugurates a series of small one artist exhibitions in the newly opened Little Gallery, situated on the second floor at the foot of the stairs that lead from the Main Gallery to the residence. Opening with 10 recent works by Marjorie Phillips, the gallery is henceforth used to focus on the work of American artists. The Main Gallery, meanwhile, continues to feature newly acquired works by Europeans and American masters.

February 7; The Chamber Music Society of Washington presents a concert of Haydn, Stube, and Franck in the Phillips residence.

February 15; *The Sunday Star* announces that the Phillips Memorial Gallery has purchased *The Uprising* (undated) by Honoré Daumier.

April 29; Phillips writes a long letter to his friend Forbes Watson, editor of *The Arts* magazine, expressing his dislike of the National Academy's efforts and those of other groups sponsoring large scale endeavors in the arts:

I do not believe that big unlimited exhibitions like the Independents are anything but interesting and instructive and amusing and tiresome... If art means anything, it means selection and not promiscuous admission with encouragement to all sorts to mediocrity and madness, ignorance and sham.

The letter (published in *The Arts* 7, June 1925) concludes with a call for well-trained, independent critics who are not artists.

May; at the Cleveland conventions of the American Federation of the Arts, Duncan Phillips is unanimously reelected to the board of directors for a term ending in 1928.

1926

January 11 – February 7; a one-artist exhibition of work by Arthur Dove is held at Alfred Stieglitz's The Intimate Gallery of New York. Duncan Phillips buys his first two paintings by Dove, *Golden Storm* (1925) and *Waterfall* (1925), and includes them in his own "Exhibition of Paintings of Eleven Americans and an Important Work by Odilon Redon," opening in February. He will eventually purchase over 48 works by Dove, whom he "discovered" as early as 1922, becoming the first museum director to purchase work by the artist. In his 1958 introduction to an exhibition catalogue on Arthur Dove, Phillips credits the artist with having been "important in my evolution as a critic and collector," and believes that

the trend of abstractionists abroad was toward intellectual analysis and geometrical fragmentation. Dove, on the other hand, hoped to express his inner self with sensuous and lyrical pictographs.

At the time of this exhibition, Phillips and Stieglitz begin to correspond; subsequently, a friendship develops that – barring a period of alienation in 1927/28 which was resolved at Dove's initiative – lasts until the time of Stieglitz's death in 1946.

Duncan Phillips' book, *A Collection in the Making* (New York: E. Weyhe with the Phillips Memorial Gallery, 1926) is published as Phillips Publications Number Five, illustrated in black and white with 200 works from the collection.

Alfred H. Barr, Jr. reviews the book in *The Saturday Review of Literature* (September 10, 1927) calling it

the record of enthusiasm for an ideal, of a generous and in the best sense public-spirited ambition... In the reviewer's estimation it is the most comprehensive and valuable anthology of the last fifty years of American painting thus far produced.

March 17; Phillips writes the first of two letters of resignation from the American Federation of Arts' board of directors. Answering Leila Mechlin's request to speak on modernism, he explains his decision:

I feel that I cannot present the case of modernism in art at the [AFA] Convention. I would only plead for tolerance and open-mindedness and for response to many different kinds of beauty and artistic expression... I no longer believe that you would like to see the Federation's policy made more liberal and less dogmatic.

The cause for this letter is Mechlin's "condemnation of Maurice Sterne." In his final letter of resignation, Phillips stresses his need for independence and his aversion to politics in art.

September; the Phillips meet Bonnard, who visits the Gallery while in the United States as a juror for the Carnegie International Exhibition. Marjorie Phillips remembers that the painter took a particular liking to Twachtman's *The Emerald Pool* (c. 1895).

1927

A revised edition of *The Enchantment of Art as Part of Enchantment of Experience: Fifteen Years Later* (Cambridge, Mass.: Riverside Press, 1927) is published and advertised as Phillips Publication Number Four. Originally the fourth publication was to have been a monograph on Renoir by Albert André, the rights to which Duncan Phillips had purchased in 1923, but this project was abandoned, and this later publication was used to fill the gap in the series.

February 5 through April; the museum presents the first of five installations referred to as a Tri-Unit Exhibition (Two installations follow in 1928/29, with two final exhibition in 1929/30). The three galleries now open to the public feature exhibitions that form self-contained units, entitled "Sensibility and Simplification in Ancient Sculpture and Contemporary Painting" (Main Gallery); "A Period in Art: Portraits, Ideal Heads and Figures in Praise of Girls and Women" (Little Gallery), and "Great Painters: 15th to 20th Centuries" (Lower Gallery). Phillips is especially proud of this first installation, and on February 9, he writes to the artist John D. Graham, then living in Baltimore:

Come over some day with your friends... to see our remarking Tri-Unit Exhibition featuring the ancient Egyptian head in stone... But that is not all. There is a whole wall of Marin and it is simply thrilling. And there is another wall of French Moderns including new works by Matisse, Bonnard, Utrillo, and Segonzac and others... and please let me have a list of... people... interested in the Moderns. I have heard so much about Miss Cone but she is not on our mailing list and [I] would like to have her address.

On January 15 Phillips had written to Alfred Barr (soon to be the first director of The Museum of Modern Art) about showing several Marins: "In February and March I will give Washington a bracing

shock in the work of this stimulating creator, with his incisive brain, his flashing eye, his startling intuition and magic with his medium.” His admiration for the artist eventually grows into friendship, confirmed during the artist’s numerous visits to Washington.

In conjunction with his exhibition, the first of five Phillips Collection bulletins containing exhibition announcements and catalogs is published. Subsequent bulletins appear in 1928, 1929, 1931, and 1941.

Two loan exhibitions open in Baltimore, Maryland: April 8 – May 1, The Baltimore Museum of Art, W. Mount Vernon Place, “An Exhibition of Expressionist Painters from the Experiment Station of the Phillips Memorial Gallery”; and another, April 12 – May 3, at the Friends of Art, 8 East Pleasant Street, “American Themes by Painters.”

1928

John Graham received two payments of \$200.00, a stipend that is to continue sporadically over the course of several years during which the two men correspond and Phillips purchases numerous works. In 1929 he gives the artist his first one-man exhibition in a museum, “Exhibition of Paintings by John Graham,” March 6-31.

November; The Art Gallery of Toronto presents “an Exhibition of Paintings Lent by the Phillips Memorial Gallery, Washington: French Paintings from Daumier to Derain and Contemporary American Paintings.”

Duncan Phillips reviews Leo Stein’s book, *The A.B.C of Aesthetics* (*The Yale Review* 18, September 1928). He praises Stein’s intention “to clarify and to unify a mass of knowledge [by]... thinking through to the true diagnosis of just what constitutes the aesthetic experience and the aesthetic object.” He bemoans, however, how the author

drills his reader through sitting-up exercises of logic... draining a work eventually of its power to please by learning it too well – reducing it, through this important diagrammatic knowledge of it as a whole, to such a finality of formal character that the doctor admits the pure aesthetic object cannot live thereafter.

1929

February 2; an exhibition of watercolors by John Marin is installed in the Little Gallery. At the same time the Gallery presents its first retrospective in the Lower Gallery – “A Retrospective Exhibition of Paintings of Arthur B. Davies.”

October 25: Duncan Phillips is elected to the board of trustees of the Museum of Modern Art, New York, on which he serves until October 1935, when he becomes “Honorary Trustee for Life.” The Museum of Modern Art, chartered in the summer of 1929, opens to the public on November 8.

C. Law Watkins, an artist, former Yale classmate, and friend of Duncan Phillips, becomes Associate Director in Charge of Education. He gives free lessons in painting at the Gallery, and the classes grow from a handful of students in 1929 to an enrollment of approximately 200 pupils by 1931.

A series of small loan exhibitions is hung in the D.C. Central Public Library. Displayed are five works; a checklist and artists' biographies are provided for the visitors.

November; *Art and Understanding*, the first of a projected series of journals, is published by the Phillips Memorial Gallery. In addition to an introduction by Duncan Phillips, the book contains several essays, among them "Vague Thoughts on Art" by John Galsworthy.

December; "An Exhibition of Recent Paintings by Karl Knaths" is the first of numerous solo exhibitions. Phillips bought his first painting by Knaths in 1926, eventually accumulating the largest museum collection of works by the artist. The relationship of artist and patron soon grows into a lasting friendship, and Knaths joins the faculty of the art school as a guest instructor in 1938, continuing his visits and informal master classes until 1950.

By 1930, Duncan Phillips begins to refer to the Phillips Memorial Gallery as "a museum of modern art and its sources." The first time the term appears in print is on a flier published in 1930 featuring Chardin's *A Bowl of Plums* (c. 1728), followed by an exhibition, "Sources of Modern Art," which is part of the last Tri-Unit installation of May 1930.

1930

January; Phillips is a member of the advisory committee of *Creative Art* together with Alfred Stieglitz, Albert Gallatin, Katherine Dreier, and Frank Jewett Mather among others. He remains on the committee through 1933; the following year, the journal becomes *The American Magazine of Art*.

With Stieglitz acting as intermediary, Duncan Phillips begins paying Arthur Dove a monthly stipend in return for a first choice of paintings from the annual Dove exhibitions organized by Stieglitz. Although he carries on an active correspondence with Dove and remains his most faithful supporter, Phillips meets the artist only once in the spring of 1936.

March; the second volume of *Art and Understanding* is published with two essays, "Modern Art 1930" and "Art and the International Mind" by Duncan Phillips and one by C. Law Watkins entitled "Art and the Business Man."

May; J.B. Neumann, a New York gallery owner, sends three paintings by Paul Klee on approval. Phillips purchases *Tree Nursery*, the first of 13 paintings by Klee to enter the collection.

Fall; two sales exhibitions, "Important Paintings from the Phillips Memorial Gallery" and a group of 16 works by American artists begin a national tour of major museums and university galleries under the auspices of the American Federation of Arts in a major effort to raise funds for the Gallery. By 1931, these exhibitions have splintered into several groups, eventually reaching six separate touring shows. In July 1932 one section consisting of seven paintings ends with a showing at the Yale University Art

Gallery, Gustav Courbet's *The Glen at Ornans* (1866) among them. These paintings are left at Yale on permanent loan and eventually conveyed as a gift.

Fall; the Phillips family moves to a new house at 2101 Foxhall Road, Northwest. "Dunmarlin" (for Duncan, Marjorie, and Laughlin) was designed by the architect Nathan Wyeth. Phillips and C. Law Watkins work on the conversion of the former residence into galleries, offices, and storage space. A press release announces the expansion:

A new museum of Art for Washington opens on October 5... The first two floors of the former residence of Mr. and Mrs. Duncan Phillips have been made ready for changing exhibits and eight rooms converted into new picture galleries... In three bedrooms on the second floor paintings have been hung, each room representing an intimate exhibition of modern art. On the top floor study rooms and studios will ultimately be equipped.

Notice of the expansion is carried by such out-of-town newspapers as the *New York Evening Post*, the *Brooklyn Daily Eagle*, and the *Boston Evening Transcript*.

September 26; Henri Matisse, a member of the European jury of the Carnegie International Exhibition, visits the Phillips Memorial Gallery. According to Marjorie Phillips, he "was especially interested in seeing American paintings and he reacted with enthusiasm to a great many of them."

October 5, 1930 – January 25, 1931; to celebrate the new season, Phillips installs eight exhibitions and gallery hangings. In subsequent seasons he continues his practice of interpreting the works from his collection through changing gallery hangings.

The announcement of the new season carries the following note under the heading "Work Rooms":

The Gallery does not conduct a school, but there are a few studios on the fourth floor where facilities are offered to professional or amateur painters to carry on their studies, either in groups or as individuals.

Instruction remains informal until the fall of 1931 when regular classes are offered.

November; Phillips publishes an article, "A Collection Still in the Making" (*Formes* 9, November 1930).

1931

March 20; Duncan Phillips delivers the Trowbridge Lecture, "The Artist Sees Differently," at Yale University form the nucleus of the book *The Artist Sees Differently: Essays Based Upon the Philosophy of the Collection in the Making* (New York: E. Weyhe, 1931).

October: The Phillips Gallery Art School begins a regular program of classes that called "Special Courses in Drawing and Painting."

By November, The Washington Room, one gallery accessible from the Q street entrance, opens for exhibition and sale of works by local artists.

December 27; the Phillips Memorial Gallery publishes a leaflet announcing that

there will be music in the lower Gallery on Sunday afternoons from three until four o'clock... when there are no concerts by the National Symphony Orchestra. There is no charge of Admission.

This first program features music by Tchaikovsky and Beethoven as well as contemporary compositions by Marie Howe and J. Alden Finckel. Throughout the decade, individual concerts, and music lectures are scheduled intermittently, with the formal concert program beginning in 1941/42 with 14 events.

1932

January 7; Harold Weston lectures on the theme "Beyond the Known: The Artist's Abnormality of Vision," in conjunction with an exhibition of his work.

February; two exhibitions, "Daumier and Ryder" and "American and European Abstractions," open at the Phillips Memorial Gallery. Included for comparison are four paintings by Arthur Dove, two each by Georges Braque and Pablo Picasso, and one painting each by Juan Gris and Karl Knaths.

The Phillipses, accompanied by the son Laughlin, embark on the first of three "Giorgione trips" as part of Phillips' research on the artist which eventually leads to a publication in 1937. In June Phillips writes his first letter to Bernard Berenson a correspondence that lasts for several years and deals with issues of attribution and interpretation of works by Giorgione.

In a letter dated October 19, Phillips declines the request of the Yale University Art Gallery to give the entire Phillips Collection to Yale. He does so in spite of temporary financial limitations, but confirms instead his intention of leaving the seven paintings already at Yale on permanent loan.

Fall; the Phillips Gallery Art School closes through the summer of 1933 due to the Depression; beginning in October, the gallery is only open Saturdays from 11 a.m. to 6 p.m. not to resume its full schedule until October 1933.

1932-33; Duncan Phillips is chairman of the Regional Committee No. 4, Public Works of Art Project. The region covers Maryland, Virginia, and the District of Columbia. C. Law Watkins becomes of the chairman of the District of Columbia Federal Art Project. Artists are commissioned to paint murals and easel paintings representing the American scene.

1933

May 20; Phillips delivers an address, "Nationalism or Peace?" to the Friends of the International League for peace and Freedom, Washington, D.C.

October 14 – November 15; Studio House, a combination of sales gallery and art school established by C. Law Watkins, opens its doors at 1614 21st Street, Northwest, with an "Opening Exhibition of Recent American Painting." Art classes previously conducted at the museum move to Studio House and are expanded to life classes, anatomy classes, and advanced courses in painting. Conferences on comparative criticism are conducted at the Gallery under the guidance of Duncan Phillips.

November 5, 1933 – February 15, 1934; the exhibition “Freshness of the Vision of Painting” features a re-hanging of all galleries. Included are: “Pictures of People”, and exhibition installed in three galleries; works by Louis Eilshemius and Charles Burchfield hung in two separate galleries; a theme exhibition, “Classic and Romantic”; and other paintings gathered under the subject “Modern Idioms – Lyrical and Impersonal.”

1934

The first annual “Exhibition of Paintings and Drawings by Students of the Phillips Memorial Art School and of Artists Associated with Studio House” is held at Studio House. These annual exhibitions continue until 1938.

April 1; Studio House opens a print department, offering prints for sale as well as reproductions of works by old and modern masters. The event is celebrated with an opening exhibition, “Prints of Old Masters and Modern Print –Makers,” (April 4 – May 31).

June 20; Duncan Phillips received an Honorary M.A. degree from Yale University.

December 29; in the course of her speaking tour of the United States, Gertrude Stein delivers her lecture “Pictures” at the Phillips Memorial Gallery.

1935

November; Phillips delivers an address on the Public Works of Art Project. Pleading for extension of the program and continued funding, he cites the successes:

Seventeen projects have been approved, including eight fresco panels and two decorations for the auditorium of Eastern High School.

November 16, 1935 – January 1, 1936; “Autumn Exhibition Selected from the Work of Artists from Washington, Virginia, Maryland.” Announced as the first sales exhibition held at the Phillips Memorial Gallery, it was selected by Duncan Phillips, C. Law Watkins, and Olin Dows. Two previous exhibitions had presented works by former members of the PWAP – the first, a showing at the Corcoran Gallery of Art in 1934, and the second, an unjuried Independents exhibition placed in nine department stores in the Washington area.

1937

Beginning with the 1937/38 season, the exhibition program at the Phillips Memorial Gallery becomes very active. Eighteen exhibitions are installed in all galleries and special drawing shows are presented in The Print Rooms.

March 23- April 18; the Gallery presents “Retrospective Exhibition of Works in Various Media by Arthur G. Dove.” This exhibition of 57 works is Dove’s first major retrospective at the Gallery – the only during the artist’s lifetime.

June 1; the art school and gallery conducted at the Studio House are formally consolidated with the educational activities of the Phillips Memorial Gallery.

Duncan Phillips publishes *The Leadership of Giorgione* (Washington, D.C.: American Federation of Arts, 1937). In his foreword, the author reiterates his conviction about historic roots of modern artistic concepts by writing:

Giorgione was the first single-minded Independent in the history of pictorial art and the first proponent of art for art’s sake.

October 26 – November 15; The Washington Room, formerly in the basement of the Gallery, opens at the Studio House with an exhibition of paintings and drawings by 14 area artists.

1938

January 27; Phillips delivers a lecture – the first of many versions – on the topic. “The Expression of Personality Through Design in the Art of Painting.”

March 10; The Print Rooms feature a small exhibition from the permanent collection, supplemented by loans, “An Exhibition of Watercolors and Oils by Paul Klee.”

John Marin receives a stipend of \$100.00 per month, payable through Alfred Stieglitz.

Fall; Studio House closes permanently. The Phillips Gallery Art School moves to the top floor of the Phillips Memorial Gallery. The staff remains the same, but the exhibition program is discontinued, and paintings by students are occasionally displayed in the reading room on the fourth floor. Duncan and Marjorie Phillips, together with C. Law Watkins, are on the advisory committee.

November 13; John Dewey lectures on “The Philosophy of the Arts.”

1939

January 1 – 20; “Toulouse-Lautrec: Exhibition of Drawings, Lithographs, Posters” is held in The Print Rooms.

By 1939, the exhibition program has increased to 25 separate exhibitions and gallery hangings, among them 19 paintings by Edouard Vuillard and portraits by C. Law Watkins.

In the late 1930s, the columnist Walter Lippmann moves to Washington. Phillips and Lippmann exchange ideas about art and politics and their relationship eventually grows into a friendship.

1940

The February annual report of the National Gallery of Art lists Duncan Phillips as a trustee and a member of the acquisition committee.

April 7 – May 5; C. Law Watkins develops an education exhibition, “Emotional Design in Painting,” presenting 72 works grouped under 28 motifs and design concepts. Works by old masters on loan from museums nationwide are hung with contemporary works in a didactic sequence, exploring the expressive function of diagonals, organic forms, motion, and shape.

April 18; Henri Focillon lectures on “Goya to Daumier” at the Phillips Memorial Gallery. An exchange scholar at Yale University from occupied France, Focillon is professor in residence at Dumbarton Oaks. In her book, *Duncan Phillips and His Collection*, (rev. ed., New York: W.W. Norton and Washington, D.C.: The Phillips Collection, 1982), Marjorie Phillips remembers that her husband revered Focillon’s book *The Life of Forms in Art* (New York: Wittenborn, Schultz, Inc., 1948), and shared with him a great admiration for Daumier’s painting *The Uprising* (undated). In his 1952 introduction to the collection catalogue, Phillips credits his friend:

To Henri Focillon I am indebted for the clearest statement on the transitional stages in the life of forms... Focillon also listed the most significant families of artists: the builders... the mannerists, the virtuosi, and the visionaries.

December 15; “George Rouault: Retrospective Loan Exhibition” opens at the Gallery. The 33 works were selected and sent on national tour by James S. Plaut, director of the Institute of Contemporary Art, Boston, which sends numerous loan exhibitions to the Phillips Memorial Gallery in years to come. Phillips writes an essay, “Rouault in America,” for the 1941 bulletin of the Phillips Memorial Gallery, calling Rouault “perhaps the greatest artist now living and characterizing this showing as the artist’s first comprehensive exhibition in America.

1941

The Museum of Modern Art, New York, receives a painting, Arthur Dove’s *Willows* (1940), as a gift from Duncan Phillips.

February 16 – March 23; “The Functions of Color in Painting,” the second educational exhibition organized by C. Law Watkins, opens at the Phillips Memorial Gallery with 184 works installed throughout the museum. The introduction to the catalogue, a joint effort by Phillips and Law Watkins, stresses the authors’ reluctance to classify and categorize any work of art, while explaining their desire to make the expressive possibilities and symbolic nature of color understandable by means of comparisons.

March 17; the new building of the National Gallery of Art, designed by Alexander R. Pope, opens to the public.

May 9; Nadia Boulanger lectures “A Propos Stravinsky.” At the request of Boulanger, the Music Room is re-hung with paintings that she believed would enrich the experience – works by Cézanne, Rouault, and Braque. In 1942, Boulanger returns to speak on “Pelleas et Mélisande’ by Debussy.”

June; Phillips buys a painting by Honoré Daumier, *Advice to a Young Artist* (probably after 1860), with the intention of presenting it to the National Gallery of Art. He writes to the Bignou Gallery, New York, about his hopes that the acquisitions committee will accept the offer for,

I am most anxious to help the National Gallery with this picture to build a bridge in its collection between the Old Masters and the Moderns. With such an artist they can go on to bolder and freer uses of color and form in the 19th century.

In offering his gift, Phillips writes to David Finley, the Gallery’s Director:

I would rather give a Daumier than the work of any other artist because of my deep affection and reverence for this great master.

1942

From about January to September 26, 1944, thirty-three works from the Phillips Memorial Gallery go to the Colorado Springs Fine Arts Center for safe exhibition and storage during the period of possible air raids. Other works go to the William Rockhill Nelson Gallery of Art in Kansas City where they are exhibited for approximately the same time.

February 14 – March 3; the Phillips Memorial Gallery is the first museum to exhibit Jacob Lawrence’s series, “The Migration of the Negro,” in an exhibition entitled “And the Migrants Kept Coming.” At the end of this show, Duncan Phillips purchases the 30 odd-numbered panels. The even-numbered ones enter the collection of The Museum of Modern Art which, from 1942 to 1944, circulates the entire series on a nationwide tour.

Spring; Phillips purchases his first two works by Morris Graves, eventually developing a Graves Unit. He includes paintings by Graves in his exhibition “Cross Section Number One of a Series of Specially Invited American Paintings and Water Colors with Rooms of Recent Works by Max Weber, Karl Knaths, and Morris Graves,” March 15 – 31.

“Paul Klee: a Memorial Exhibition” opens in June and part of the exhibition remains on view at the Gallery through the fall.

Fall; the Phillips Memorial Gallery and The American University join forces by establishing undergraduate and graduate programs in the arts entitled “Creative Courses in Creative Painting.” During the summer the Phillips Memorial Gallery had lent 22 works for display at the University.

1943

During the spring and fall seasons the gallery presents 29 exhibitions, among them numerous one-artist exhibitions showing the work of Milton Avery, Augustus Vincent Track, and Arthur Dove as well as several exhibitions of drawings, photographs, and students' work.

The Phillips Gallery Art School, which continues to schedule classes at the Gallery, now has C. Law Watkins, Robert Gates, William Calfee, and Marguerite Burgess on its faculty. Marjorie and Duncan Phillips are on the advisory committee.

August 1 – September 20; "John Marin: a Retrospective Loan Exhibition of Paintings" features 20 works. The exhibition was organized by the Phillips Memorial Gallery.

1944

May 28; Martha Graham lectures on "The Dance."

Phillips writes the forward to Katherine S. Dreier's book, *Burlinck* (New York: The Société Anonyme, 1944). Later he writes the introductory essays on John Marin and Arthur Dove for Dreier's catalogue, *Collection of the Société Anonyme: Museum of Modern Art 1920*, ed. George Heard Hamilton (New Haven: Yale University Press, 1950).

1945

January 14 – February 26; the exhibition "Eugène Delacroix: A Loan Exhibition" presents 13 works from Wildenstein Galleries, New York. In his introduction to the catalogue, Phillips writes of the artist:

For me Delacroix is a perfect example of controlled energy in the art of painting, that dynamism of curvilinear design which a disciplined mind keeps curbed and poised and in classic balance.

January 21 and 28; Otto Bensch lectures on "The Influence of Rembrandt on Modern Art."

February 4; Walter Pach speaks on the subject "Delacroix: Romantic and Classic" at the Gallery.

October 21 – November 17; "A Loan Exhibition of Fifty-two Drawings for Ariosto's 'Orlando Furioso' by Fragonard" is shown in The Print Rooms. Phillips purchases two drawings, No. 93 and No. 110, for the collection.

1946

Phillips is chairman of the committee appointed to select an exhibition of contemporary American paintings to be sent to The Tate Gallery, London.

February 2; in a letter to Harry S. Truman, Phillips urges international understanding, especially of the political and psychological position of Russia. He asks for reevaluation of U.S. policies in view of the

realities of atomic warfare. Calling for a world conference that would make a start at a world government, he concludes that “there can be an atomic age of permanent peace and unprecedented prosperity, but only under universal law.”

July 13; Alfred Stieglitz dies. Three years later, in 1949, Georgia O’Keefe sends 19 gelatin silver prints from the photographer’s *Equivalents* series, created between 1925 and 1931. Phillips thanks her in a letter:

I am honored, and very, very happy to accept the group... The fact that he wanted us to have them and that you are fulfilling his expressed intention gives us a deeper appreciation of the gift as the bequest of a great friend and a great artist.

October 11; Kenneth Clark gives lecture, “Romantic Painting in Contemporary British Art.” Clark returns to speak at the Gallery in 1951 and 1956.

November 3 – 24; the Phillips Memorial Gallery shows “Pioneers of Modern Art in America,” a traveling exhibition of 64 works, circulated by the American Federation of the Arts.

November 22; Arthur Dove dies in Huntington, Long Island. In October he had written his last letter to Duncan and Marjorie Phillips:

After fighting for an idea all your life I realize that your backing has saved it for me and I meant to thank you with all my heart and soul for what you have done.

1947

March 30 – April 30; “Loan Exhibition of Drawings and Pastels by Edgar Degas,” an exhibition of 36 works, is shown in The Print Room.

April 18 – September 22; “A Retrospective Exhibition of Paintings by Arthur C. Dove” is installed at the Phillips Memorial Gallery in tribute to Arthur Dove. Included are 59 works. In the course of the year Duncan buys three watercolors and two paintings by Dove from the Downtown Gallery, increasing the Dove unit to over 40 works.

1948

Duncan Phillips is made an Officer of the French Legion of Honor.

October 17 – November 7; “Sixty Drawings by Matisse,” a selection from a large drawing exhibition held in Philadelphia, is shown in The Print Rooms and subsequently circulated by the American Federation of Arts. Included are 60 works.

December 7, 1949 – January 17, 1949; “Oskar Kokoschka: A Retrospective Exhibition,” organized and circulated by the Institute of Contemporary Art, Boston, is held at the Gallery. On view are 126 works. The artist visits Washington on January 11 and lectures on his work.

1949

March 8; Duncan writes to Charles Sawyer, director of the Yale University Art Gallery, that Marcel Duchamp, of the founders of The Société Anonyme, will visit him to select “his choice of several paintings by Arthur Dove, any one of which I will be willing to add to The Société Anonyme Collection in New Haven.” Responding to Katherine Dreier’s request, he gives a work each by Marin and Dove; Marjorie Phillips presents one of her recent paintings. The Phillipses had met Dreier in 1941 at the opening of Marjorie’s exhibition at the Bignou Gallery and over the years had carried on an intermittent correspondence.

March 23 – May 2; “Paintings, Drawings, and Prints by Paul Klee from the Klee Foundation, Berne, Switzerland, with Additions from American Collections.” The exhibition, comprising of 202 works, includes a major loan from the foundation’s holdings, never before exhibited in the United States. Five paintings from the Phillips Gallery are lent to this exhibition.

May 8 – June 9; a loan exhibition of 31 works, “Paintings by Grandma Moses,” is shown in The Print Rooms. Duncan Phillips purchases the painting *Hoosick Falls in Winter* (1944).

June; The Phillips Gallery presents works created by the Gallery staff. In previous years the staff had exhibited together with the art school.

Phillips writes an article, “Pierre Bonnard” (*The Kenyon Review* II, Autumn 1949).

November 6 – 29; Alfred Stieglitz’s *Equivalent*s series is exhibited in The Print Rooms.

December 11, 1949 – January 10, 1950; “Jacques Villon, Lyonel Feininger,” organized by the Institute of Contemporary Art, Boston, is shown at The Phillips Gallery.

1950

January 15; Clive Bell speaks on “Foundations of the Great Age.” He returns to deliver a second lecture in 1952.

May 28 – June 20; a traveling exhibition, “Edvard Munch,” organized by the Institute of Contemporary Art, Boston opens at The Phillips Gallery. Included are 171 paintings.

June 25 – September 16; Phillips installs nine works by Augustus Vincent Track in the Main Gallery for the “Memorial Exhibition: Abstractions by A.V. Tack.” The artist, and extraordinarily successful portraitist, muralist, and painter of abstract compositions, had died on June 21, 1949.

Summer; Phillips writes a review, “Seven Americans Open in Venice: Marin” (*Art News* 49, Summer 1950).

1951

Kenyon College bestows the degree of Doctor of Humane Letters on Duncan Phillips.

1952

March 29; Katherine S. Dreier dies, leaving part of her private collection to be dispersed by her executors. On May 7, Marcel Duchamp announces his visit to Washington, and upon arriving, he informs Phillips of the executors' decision to make a major bequest to The Phillips Gallery. Phillips chooses 17 works, including major paintings by Braque, Klee, Mondrian, and Kandinsky. Duchamp's own work, *Small Glass*, although originally offered to The Phillips Gallery, goes to The Museum of Modern Art at the urging of Alfred Barr, who travels to Washington, D.C., to please his museum's need for the work. At Phillips' suggestion, 14 works from the Dreier Bequest are sent to the fledgling Watkins Gallery at the American University.

April 2; Duncan Phillips presents the Watkins Gallery with six additional paintings on behalf of The Phillips Gallery, stating:

I have special reasons for giving these particular paintings because I remember that they had been admired and used for his teaching by my close friend and colleague C. Law Watkins.

1952

The first comprehensive catalogue of the collection is published, *The Phillips Collection: A Museum of Modern Art and Its Sources* (New York and London: Thames and Hudson, 1952). In the introduction, Phillips explains his long delay in publishing such a formal record, stating that over the years he preferred to stress the formative and malleable nature of the collection. Referring to the book's subtitle, he writes that it has

never been accurately descriptive. We are not exclusively modern. In fact, the first impression on entering is apt to be decidedly un-modern... Our sources of twentieth century painting are great painters from the late fifteenth century up to the portals opening on today and tomorrow. Our Modernists, in other words, our heroes of evolutionary progress in art, include Giorgione, El Greco, Chardin, Goya...

Phillips once again reiterates his earlier view of art as a form of individual expression by describing his criteria for acquisition:

I select works which seem to add to my well-being by completing my satisfaction when the color is integrated with the line or form. For me an artist's unique personality must transcend any imposed pattern which otherwise becomes an academic stencil adaptable to mass production.

November; Duncan Phillips gives a painting by Edgar Degas, *Ballet Rehearsal* (c. 1885), to the Yale University Art Gallery on the occasion of the laying of the cornerstone for the new gallery.

Duncan and Marjorie Phillips become increasingly involved in the presidential campaigns of Dwight D. Eisenhower and Adlai Stevenson. Although they had expressed their sympathies for Stevenson in letters to the candidate, Phillips writes to the editor of *The Washington Post* on November 3: "... [the voters] should know that the free world will have a great leader no matter who wins the race."

1953

By January 5, however, Duncan joins John Steinbeck, Louis Mumford, Marshall Field, Eudora Welty, Mark Van Doreen, and Elmer Rice in writing a group of essays entitled "What Stevenson Started" (*New Republic*, January 5, 1953):

As Adlai Stevenson retires to the private life millions of Independents in the United States are comforting themselves with the thought that his campaign of 1952 was not an end but a magnificent beginning. In or out of office he is now our spokesman, for he has spoken as we had never dared to hope a candidate could speak.

February 1 – 23; "Milton Avery," an exhibition of 39 works from an earlier show by The Baltimore Museum of Art, opens its tour in Washington, D.C.

November 27; Germaine Basin, the noted French art historian, lectures on the subject "Tradition and Revolution in French Art" at the Phillips Gallery.

1954

February 24; the radio station WCFM holds a radio talk in which Duncan speaks on "The Pleasures of an Intimate Art Gallery."

April 3; Herbert Read, the British writer and critic, speaks on the subject of "Fundamental Conflicts in Modern Art." He returns for a second lecture in 1957.

1955

May 15 – June 30; "John Marin Memorial Exhibition," a touring exhibition organized by the Art Galleries, University of California, Los Angeles. The catalogue, commemorating the artist's death in 1953, has a foreword by Phillips, appreciations by Williams Carlos Williams, and an essay by Frederick S. Wight.

June 12; The American University bestows upon Duncan Phillips the degree of Honorary Doctor of Letters.

1956

The journal *Art in America* asks Phillips in his capacity as a member of the editorial board to serve on the committee for the New Talent annual.

May 13 – June 4; “Paintings by Nicolas de Staël,” an exhibition circulated by the American Federation of Arts, is shown at the Gallery. In 1950 Phillips had bought *North* (1949), the first work by this artist to be acquired by an American museum. During the early 1950s, Phillips had established a de Staël unit, a representative block of works that offers a survey of the artist’s stylistic development.

1957

January 6 – February 26; a small exhibition entitled “Paintings by Tomlin, Rothko, Okada,” is held in The Print Rooms, the first showing of Rothko’s work at the Gallery.

1959

Duncan Phillips receives an Honorary Ph.D degree from Yale University.

June 5; Duncan and Marjorie Phillips jointly receive the Award of Merit for lifetime devotion to art, bestowed by the Philadelphia Museum School of Art. In his acceptance speech, Duncan pays tribute to Marjorie’s work:

We are happy to be honored jointly – to have our partnership in the Collection recognized. I am always eager to acknowledge my indebtedness to my partner’s creative perceptions as a professional painter.

April 24; as part of its 50th anniversary, the American Federation of Arts makes awards for outstanding contribution to art and artists in America. Honorees are Duncan Phillips, Robert Woods Bliss, Alfred Bar, and Paul J. Sachs. René d’Harnoncourt, director of the Museum of Modern Art, reads the citation to Duncan Phillips:

Devotion to the arts and profound belief in their spiritual potentialities have inspired you to form one of the outstanding collections of our time... Independent judgment, rare perception and deep feeling have guided you in acquiring work of a consistently high quality, often by men who were then little known or recognized, thereby contributing notably to the encouragement and development of the art of your time.

The Friends of the Whitney Museum of American Art unanimously reelect Duncan Phillips to its Board of Directors, stating:

Your name, and all that it stands for in the encouragement of contemporary American art, means a great deal to us.

1960

February 16; The Royal Society of Arts informs Duncan Phillips that its Council has elected him as a Benjamin Franklin Fellow of this British organization.

November 5; the new wing of the museum opens to the public. Designed by the New York architect Frederick R. King of Wyeth and King, the annex at 1612 21st Street, Northwest, allows ample space for the permanent collection's key units, for temporary loan exhibitions, and for the display of sculpture. The Braque unit is displayed downstairs, and a small room is designated to display the three paintings by Mark Rothko now in the collection. A fourth painting is added to the Rothko Room in 1964. Marjorie Phillips recalls in her book that "Duncan derived untold pleasure from this room."

A review of the new building in the April 9, 1961, issue of *The Sunday Star* calls it a

Small masterpiece of modern museum design and a rare example of quiet brilliance in the installation of art for public view.

1961

André Malraux, the writer, art historian, and French minister of cultural affairs, visits The Phillips Gallery and tours the newly installed annex.

March 5; The Junior League sponsors a television program on The Phillips Gallery. In his introduction, Phillips reiterates his avowed belief that

Art is personal not only to the creative artist but no less to the creative collector who conceives and composes a Collection of artistic personalities even as a painter conceives and composes his painting.

Duncan Phillips continues his practice of introducing the work of contemporary artists in small, one-artist exhibitions in The Print Rooms.

March 12 – April 12; "Vieira da Silva," includes 25 works, and *Easels* (1961) is purchased for the collection.

May 19 – June 26; a loan exhibition, "Richard Diebenkorn," also shown in The Print Rooms, includes 18 works.

In July of this year the museum's name is officially changed to The Phillips Collection.

1962

January 28 – February 28; "Paintings by Josef Albers," a loan exhibition of 20 works, is installed in The Print Rooms.

March 11 – April 30; with the showing of "David Smith: An Exhibition of Abstract Sculpture: A Survey of the Artist's Development in the Last Two Decades," organized by The Museum of Modern Art, The Phillips Collection begins a series of large, important sculpture exhibitions.

May 6 – July 1; the entire museum is given over to an exhibition of the work of Mark Tobey. Organized by the Phillips Collection, the loan exhibition presents 45 works dating from 1935 to 1961.

November 4 – 25; “Kurt Schwitters.” Portions of this exhibition, organized and first shown by the Pasadena Art Museum, are selected for a national tour by The Museum of Modern Art and do not include the 19 works from the Kate Steinitz Collection.

1963

February 7 – May 18; The Phillips Collection presents the exhibition entitled “Giacometti,” comprising 37 sculptures. *Monumental Head* (1960) is purchased for the collection. In his introduction to the catalogue, Phillips writes:

Out of all this creative exploration there emerges one constant – one single ‘artistic personality’ – Berenson’s sine qua non. It is to be found in his every period. It is the image of a human being, miniature or massive, the image of a lonely estranged presence beyond specific description.

1964

For the spring and fall seasons, the museum embarks on an active program of exhibitions. As has been his practice since the early days of the Gallery, Phillips purchases one or more works from most exhibitions while, at the same time, adding the works of younger artists to his “Encouragement Collection.”

January 12 – February 24; “Seymour Lipton.”

March 14 – April 16; “Manessier.”

October 3 – November 17; “The Cubist Period of Jacques Lipchitz.”

November 14 – December 27; “Etienne Hajdu.”

Duncan Phillips’ last unpublished writings on record are two essays entitled “Mark Rothko,” dating from 1963 and 1964. Marjorie recalls how Phillips asked Rothko: “Am I right that in your approach to your work *color* means *more* to you than any other element?” She remembers the artist answering: “No, not color but *measures*,” and quotes from Phillips’ writing on Rothko:

These canvases... cast a spell, lyric or tragic, which fills our existence while the moments linger. They not only pervade our consciousness but inspire contemplation.

1966

April 9 – May 30; The Phillips Collection installs an exhibition of 36 works, “Painting by Arthur G. Dove from the Collection.”

May 9; shortly after having supervised the installation of the Dove exhibition, Duncan Phillips falls ill and dies at his home in Washington, D. C.

May 12; Hilton Kramer writes an appreciation, published in *The New York Times*:

The career of Duncan Phillips resists the usual categories and comparisons. He was an art collector of the greatest distinction, a man of subtle sensibility and taste in whom a devotion to esthetic quality was combined with an exceptional civic vision. He was also a gifted writer on art, as esthete, a connoisseur who brought to bear on the modern art of both Europe and America a passionate discrimination.

In early 1965 the great collector and patron of art had written down his vision of the museum’s future in “A Statement of My Wish for the Future of The Phillips Collection”:

The Collection is to carry on as an intimate comfortable unique place for artistic pleasures of mind and spirit in a residential neighborhood... It must be kept vital as it always has been, as a place for enlightenment, for enjoyment, for rediscovery, by frequent rearrangements of the collection and for the enrichments of new acquisitions.