

moved by enthusiasm, but his final judgments were down to earth, a characteristic that enhanced the value of his service on the Council of this Society. He was a most devoted and useful member of AAS, and he once said that his election to it honored him more than anything else ever had.

Many a man with fewer gifts than Everett's has become either pompous or autocratic. He himself took great pleasure in what he was able to accomplish, but his sense of humor preserved him from vanity. I remember his delight at the absurdity of being asked to chair a panel on 'Book Collecting for the Impecunious Amateur.' And there was the rainy evening bus ride through the wealthy suburbs of Chicago when he kept peering anxiously through the windows. When I asked him what he was looking for, he replied, 'I'm collecting samples of the "Look! we have arrived!" school of architecture.' Such men we respect for their contributions to the scholarly world but we love them for making human society humane.

Archibald Hanna, Jr.

#### DAVID MILTON KENDALL McKIBBIN

David Milton Kendall McKibbin, librarian and art historian, was born in McConnellsburg, Pennsylvania, on October 15, 1906, the son of Robert W. and Minerva (Kendall) McKibbin. He took his secondary schooling in New England, at Phillips Exeter Academy, graduating with the class of 1928. He subsequently attended the University of Berlin but took no degree. 'Had I stayed a while longer at Berlin,' he later confessed, 'I might have worn some fur on my cap.'

After returning to the United States, McKibbin began his professional life in 1934 as the art librarian of the Boston Athenæum, a post he retained, with time out in World War II for service in the Atlantic, Pacific, and Mediterranean as a

navy yeoman, until his death forty-four years later. From his position at the ancient library on Beacon Street McKibbin made himself a leading authority on the life and work of the painter John Singer Sargent. As such he compiled a catalogue, *Sargent's Boston*, for the Museum of Fine Arts in 1956. Ten years later he received a grant from the Chapelbrook Foundation to begin to prepare a catalogue of Sargent's *œuvre*, a work that remained unfinished at his death. Like so many major projects of that sort, McKibbin's began small, merely as a means to satisfy a bit of curiosity. 'It all started a few months ago,' he told a newspaper interviewer in 1947, 'when I discovered that the cataloguing of Sargent's paintings was spotty and incomplete. I also wanted to know the present location of some of the particularly good portraits, and merely sent out a few letters of inquiry locally and to New York. I had no idea the little project would mushroom to such proportions, nor that there would be such keen interest and cooperation from almost everyone.'

Apart from his involvement with the work of Sargent, McKibbin served since 1951 as secretary of Boston's City Art Commission and was also a member of the board of governors of the Gore Place Society in Waltham, Massachusetts.

The members of the American Antiquarian Society present at the annual meeting in 1974 elected McKibbin to join their ranks. He accepted his election 'with pleasure,' but never took much part in the affairs of the Society. He was nevertheless well acquainted with many of his fellow Antiquarians by virtue of his position at the Athenæum and his memberships in the Colonial Society of Massachusetts and the Club of Odd Volumes, in which clubhouse at 77 Mount Vernon Street he resided in later years.

David McKibbin had not been well in recent years and he succumbed to cancer at Massachusetts General Hospital on March 28, 1978. A lifelong bachelor, he is survived by three

sisters, Mrs. Frederick Eyster of Lakeland, Florida, Mrs. M. O. Robinson and Mrs. Minerva Margaret Lowell, both of Dover, Delaware, and several nieces and nephews.

John B. Hench

### CHARLES FRANKLIN MONTGOMERY

With the Parthenon shaking, Venice sinking, and civilization appearing to do both, it is probably too much to expect there to be any widespread concern about the fate of the museum profession in American decorative arts. Charles Montgomery, however, cared intensely, and, by a maverick quality in his genius, interested and influenced a whole generation of devoted students to care and enter the field. A tall, strongly built man, senatorial (almost Lincolnesque) in structure, informal and friendly in style, he was blunt but shrewdly patient as a mentor. He was an excellent teacher, first at Wintertthur Museum and later at Yale University, because he was eager to communicate his own enthusiasms, as well as an immense, affectionate, yet candid knowledge of the American art and antiques scene. His goal in teaching was always achieved by the force and clarity of his thinking, leading to a precision of formulation.

Because of the unevenness of his career and the unconventional route taken to reach the position of professor of the history of art at Yale and curator of the Mabel Brady Garvan and Related Collections of American Art in the Yale Art Gallery, it has been rather difficult to get him into clear focus so as to take his proper measure. At his death he seemed mammoth. He had the great and unexplainable gift of authority—no doubts, no hesitation, what he had to say he said straight out and well and confidently. Students loved him, and had in preparation a small festschrift in his honor when he

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.