

Guide to the Patrick Noon papers

S023



YCBA Library Court. Photograph by Richard Caspole, YCBA, 2016.

July 2024

Institutional Archives
1080 Chapel Street
P. O. Box 208280
New Haven, CT 06520-8280
(203) 432-8395

ycba.institutionalarchives@yale.edu

<https://britishart.yale.edu/about-us/departments/institutional-archives>

Table of Contents

Collection Overview	3
Requesting Instructions	3
Administrative Information	3
Immediate Source of Acquisition	3
Conditions Governing Access	4
Conditions Governing Use	4
Preferred Citation	4
Biographical / Historical	4
Scope and Contents	5
Arrangement	5
Collection Contents	6
Series I. Artist files, 1972–2021	6
Series II. Graduate school, 1973–1982	10
Series III. Minneapolis Institute of Art (Mia), 1994–2004	11
<i>American Sublime</i>	11
<i>Crossing the Channel</i>	11
Series IV. Published works, 1976–2015	13
Series V. Richard Parkes Bonington, 1970–2021	14
Series VI. Yale Center for British Art [restricted], 1976–2001	16
Selected Search Terms	17

Collection Overview

REPOSITORY: Yale Center for British Art, Institutional Archives
Institutional Archives
1080 Chapel Street
P. O. Box 208280
New Haven, CT 06520-8280
(203) 432-8395
ycba.institutionalarchives@yale.edu
<https://britishart.yale.edu/about-us/departments/institutional-archives>

CALL NUMBER: S023

CREATOR: Noon, Patrick

TITLE: Patrick Noon papers

DATES: 1972–2021

PHYSICAL DESCRIPTION: 12.09 linear feet

LANGUAGE: English

SUMMARY: The Patrick Noon papers span 1973-2020 and document his life and work as an art historian and museum curator. They include his time as a graduate student at the University of Michigan, artist research, exhibition planning, and published books. His papers related to the Yale Center for British Art document the exhibition *Richard Parkes Bonington: On the Pleasure of Painting*, as well as administrative aspects of the YCBA.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/ycba.s023>

Requesting Instructions

To request items from this collection for use on site, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/ycba.s023>.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Gift of Patrick Noon, 2023.

Conditions Governing Access

Series III. Minneapolis Museum of Art requires permission. Series VI. Yale Center for British Art is restricted.

The rest of the collection is open for research.

Conditions Governing Use

Copyright has been transferred to Yale University. Materials for which copyright has been transferred to Yale may be used for non-commercial purposes without seeking permission from Yale University as the copyright holder. For other uses of these materials, please contact institutional.archives@yale.edu.

Copyright status for other collection materials is unknown. Transmission or reproduction of materials protected by U.S. Copyright Law (Title 17, U.S.C.) beyond that allowed by fair use requires the written permission of the copyright owners. Works not in the public domain cannot be commercially exploited without permission of the copyright owners. Responsibility for any use rests exclusively with the user.

Preferred Citation

Patrick Noon papers, Yale Center for British Art, Archives.

Biographical / Historical

Patrick Noon is one of the three founding curators of the Prints and Drawings department of the Yale Center for British Art (YCBA). He began as the assistant curator in the department (1977–80) before being promoted to senior curator (1981–90). From 1990 to 1997, he served as the senior curator for both the Prints and Drawings department and the Rare Books and Manuscripts department.

Noon was born in 1951 in Philadelphia, Pennsylvania. He attended Brown University from 1969 to 1973 and graduated with a bachelor's degree in art history. He then continued to the University of Michigan for his master's degree in 1973, finishing in 1974. From 1974 to 1976 he interned at the Toledo Museum of Art in Ohio as a part of a National Endowment for the Humanities grant, working with their print collection. Following his time in Toledo, Noon joined the staff at the YCBA.

Noon was instrumental in building the YCBA's Prints and Drawings department. This included overseeing the arrival, accessioning, and storage of drawings initially gifted to the museum by Paul Mellon; curating exhibits; working with donors to expand the collection; and developing opportunities for undergraduate and graduate students to become involved with the museum. He also developed hiring practices for the department, implemented methods of collections management, and partnered with other cultural heritage organizations to expand the reach of the YCBA.

During his tenure at the YCBA, Noon gained a reputation as an expert on the English painter Richard Parkes Bonington (1802–1828). This resulted in the major exhibition *Richard Parkes Bonington: On the Pleasure of Painting* in 1991, which traveled to Paris following its time in New Haven. His work in preparing the exhibition, which included determining which works were properly attributed to Bonington, and his interest in exploring the relationship between English and French art in the 1700s and 1800s led him to become one of the most noted Bonington scholars and set the stage for future exhibitions. In 2009, Noon published *Richard Parkes Bonington: The Complete Paintings* (New Haven: Yale University Press), a catalogue raisonné of Bonington's works. Likewise, his interest in the exchange between French and English art in the nineteenth century led to the exhibition *Crossing the Channel: British and French Painting in the Age of Romanticism*, held at Tate Britain (February–May 2003), the Minneapolis Institute of Art (June–September 2003), and the Metropolitan Museum of Art (October 2003 – January 2004).

Noon joined the Minneapolis Institute of Art (Mia) in 1997 as the Patrick and Aimee Butler Curator of Paintings and Modern Sculpture. He held the position until 2014 when he became the Elizabeth MacMillan Chair of Paintings. During his time at Mia, Noon oversaw the acquisition of new works and the reinstallation of collections and lectured widely. Other major exhibitions he worked on include *Delacroix and the Rise of Modern Art* (October 2015 – January 2016), *Mirror of Nature: Nordic Landscape Painting 1840–1910* (June–September 2007), and *Titian and the Golden Age of Venetian Painting* (February–May 2011). In 2020 he retired from Mia, becoming the emeritus chair of paintings.

Scope and Contents

The Patrick Noon papers span 1973-2020 and document his life and work as an art historian and museum curator. They include his time as a graduate student at the University of Michigan, artist research, exhibition planning, and published books. His papers related to the Yale Center for British Art document the exhibition *Richard Parkes Bonington: On the Pleasure of Painting*, as well as administrative aspects of the YCBA.

There is a significant volume of material related to the artist Richard Parkes Bonington, specifically regarding misattributions and questions of authenticity.

Arrangement

Material is arranged into six series: Series I. Artist files, 1972-2021; Series II. Graduate school, 1973-1982; Series III. Minneapolis Institute of Art (Mia), 1994-2004; Series IV. Published works, 1976-2011; Series V. Richard Parkes Bonington, 1970-2021; Series VI. Yale Center for British Art, 1976-2001.

Collection Contents

Series I. Artist files, 1972–2021

Series I contains research files on individual artists. The files include notes, journal articles, and photographs of individual works of art.

Material is arranged alphabetically by artist surname.

b. 6, f. 1	A-B	1985–2021
b. 1, f. 1	August, Jules-Robert	1972–2010
b. 1, f. 2	Barye, Antoine-Louis	undated
b. 1, f. 3	Bazille, Jean Federic	undated, 2013
b. 1, f. 4	Boilly, Louis	undated
b. 6, f. 9	Bonington, Richard P.	undated
b. 1, f. 5	Brascassat, Jacques-Raymond	undated
b. 6, f. 2	C-D	1980–2021
b. 1, f. 6	Callcott, Sir Augustus Wall	undated
b. 1, f. 7	Callow, William	undated
b. 1, f. 8	Cézanne, Paul	2008–2011
b. 1, f. 9	Chassetian, Theodore	2000–2008
b. 1, f. 10	Cogniet, Léon	undated
b. 1, f. 11	Collins, William	undated
b. 1, f. 12	Cooke, Edward William	2016
b. 1, f. 13	Corot, Jean-Baptise-Camille	2014
b. 2, f. 1	Courbet, Gustave	2008
b. 2, f. 2	Cox, David	undated
b. 2, f. 3	Crome, John	undated
b. 2, f. 4	Daguerre, Louis-Jacques-Mandé	2001
b. 2, f. 5	de Dreux, Alfred	2001
b. 2, f. 6	Delaroche, Paul	undated, 2007
b. 2, f. 7	Degas, Edgar	2008
b. 2, f. 8	Daniell, William, R.A.	undated
b. 2, f. 9	Decamps, Alexandre-Gabriel	2001–2021

b. 2, f. 10	Devèria, Eugène	2017
b. 2, f. 11	Dauzats, Adrien	undated
b. 2, f. 12	Decaisne, Henri	1999–2001
b. 2, f. 13	Díaz, Narcisse	undated
b. 2, f. 14	Dupré, Jules	2000
b. 6, f. 3	E-F	1988–2010
b. 2, f. 15	Eastlake, Sir Charles Lock	undated
b. 2, f. 16	Enfantin, Augustin	undated
b. 2, f. 17	Etty, William	2001–2004
b. 3, f. 1	Fantin-Latour, Henri	2008–2012
b. 3, f. 2	Fragonard, Alexandre-Évariste	undated
b. 3, f. 3	Francia, François Louis Thomas	undated
b. 3, f. 4	Fromentin, Eugène	undated
b. 6, f. 4	G-K	1981–2010
b. 3, f. 5	Gassies, Jean-Baptise Georges	2001
b. 3, f. 6	Gauguin, Paul	2012–2013
b. 3, f. 7	Girodet, Anne-Louis	undated
b. 3, f. 8	Gilpin, Sawrey	undated
b. 3, f. 9-11	Géricault, Jean-Louis André Théodore	2001–2007
b. 7, f. 1	Géricault, Jean-Louis André Théodore	2007
b. 3, f. 12	Géricault, Jean-Louis André Théodore (Noon Articles)	undated
b. 7, f. 2	Géricault, Jean-Louis André Théodore (Noon Articles)	undated
b. 3, f. 13	Gérard, François	2001
b. 4, f. 1	Gleyre, Charles	undated
b. 7, f. 3	Gros, Baron Antoine-Jean	undated
b. 4, f. 2	Gros, Boron Antoine-Jean	undated
b. 4, f. 3	Granet, François-Marius	undated
b. 4, f. 4	Hayter, George	undated
b. 4, f. 5	Ingres, Jean-Auguste-Dominique	undated
b. 4, f. 6-7	Isabey, Eugène	2000–2021

b. 7, f. 4	Isabey, Eugène	2013
b. 4, f. 8	Johannot, Tony	undated
b. 4, f. 9	Joyant, Jules	1993
b. 6, f. 5	L-Q	1983–2002
b. 4, f. 10	Lami, Eugène	2000–2016
b. 4, f. 11	Landseer, Edwin Henry	2000
b. 4, f. 12	Lawrence, Thomas	undated
b. 4, f. 13	Leprince, Auguste-Xavier	2020
b. 4, f. 14	Leslie, Charles Robert	undated
b. 4, f. 15	Lepoittevin, Eugène	2017
b. 4, f. 16	Lewis, John Frederick	2001
b. 4, f. 17	Martin, John	undated
b. 4, f. 18	Manet, Édouard	2008
b. 5, f. 1	Michel, Georges	undated
b. 5, f. 2	Michallon, Achille	undated
b. 5, f. 3	Monet, Claude	2011
b. 5, f. 4	Monnier, Henry	undated
b. 5, f. 5	Morean, Gustave	2008
b. 5, f. 6	Mozin, Charles	2001
b. 5, f. 7	Prout, Samuel	undated
b. 6, f. 6	R-T	1984–2016
b. 5, f. 8	Reynolds, Samuel William	undated
b. 5, f. 9	Révoil, Pierre	undated
b. 5, f. 10	Redon, Odilon	2010
b. 5, f. 11	Renoir, Pierre-Auguste	2008–2009
b. 5, f. 12	Rousseau, Théodore	undated
b. 5, f. 13	Sheffer, Ary	2001
b. 5, f. 14	Signac, Paul	2008–2010
b. 5, f. 15	Turner, Joseph Mallord William	undated
b. 6, f. 7	V-Z	1987–2021

b. 5, f. 16	Vernet, Horace	undated
b. 5, f. 17	Vernet, Carle	undated
b. 5, f. 18	Ward, James	2001
b. 5, f. 19	West, Benjamin	undated
b. 5, f. 20	Wilkie, David	2000–2001
b. 6, f. 8	Journal of the Belles Lettres, Artists A-Z	undated

Series II. Graduate school, 1973–1982

Material in series II documents Patrick Noon's graduate school work including class papers, thesis research, material from his master's examination, and internship at the Toledo Museum of Art.

Material is arranged alphabetically. Papers written as a part of Noon's graduate school course work have been grouped together under "graduate school papers."

b. 8, f. 7	Correspondence from the University of Michigan	1973–1977
	Graduate school papers	
b. 8, f. 3	Attic Grave Stele: Problems in Method and Interpretation	undated
b. 8, f. 1	Michelangelo's "Porta Pia"	undated
b. 8, f. 5	A Note on the Rayograph	undated
b. 8, f. 6	Observations on Whistler	1973
b. 8, f. 4	The Palace Style	1972
b. 8, f. 2	The Temple of Apollo Epicurius at Bassae	undated
b. 8, f. 8	Thesis: Supplement 1	1975
b. 8, f. 9	Thesis: Supplement 2	1975–1976
b. 8, f. 10	Masters' Examination Essays	1976
b. 9, f. 2-13	<i>The Print Collector's Newsletter</i> vol.1-vol.12, index	1970–1982
b. 9, f. 1	Toledo Museum of Art	1977–1980

Series III. Minneapolis Institute of Art (Mia), 1994–2004

Subseries 1 contains documentation regarding the 2002 exhibition *American Sublime: Landscape Painting in the United States 1820-1880*, and includes correspondence, publicity, and images. Subseries 2 focuses on the 2003-2004 exhibition *Crossing the Channel: British and French Painting in the Age of Romanticism* held at Tate Britain (2003 February-May), Minneapolis Institute of Art (2003 June-September), and the Metropolitan Museum of Art (2003 October-2004 January). It consists of planning documents, installation photographs, correspondence, and lectures that Noon gave as curator of the exhibition.

Material is divided into two subseries: *American Sublime* and *Crossing the Channel*. Both subseries are arranged alphabetically.

<i>American Sublime</i>		
b. 10, f. 1	American Sublime financial correspondence	2002
b. 10, f. 2	American Sublime images	2002
b. 10, f. 3	American Sublime publicity correspondence	2002
b. 10, f. 4	American Sublime press	2002
b. 10, f. 5	Anglomania photos	undated
<i>Crossing the Channel</i>		
b. 11, f. 10-11	Anglomania organization	1995–2004
b. 11, f. 4	Arts magazine	2003
b. 10, f. 8	Catalogue contract	2002
b. 11, f. 2	Channel series lecture	2003
b. 11, f. 8	Conference	2002–2003
b. 11, f. 12	Congratulations	2003–2004
b. 10, f. 7	Correspondence	1999–2001
b. 11, f. 13	Crossing the Channel attendance report	2003
b. 11, f. 7	Docent lecture	undated
b. 11, f. 3	Fellowships, New Haven/New York	2001
b. 10, f. 12	Installation views	2002–2003
Lectures		
b. 11, f. 1	Met lecture	2003–2004
b. 11, f. 5	Mia lecture	undated
b. 11, f. 6	St. Cloud lecture	undated
b. 10, f. 10	London	2003
b. 10, f. 9	Mia installations, Tate	2003

Crossing the Channel (continued)

b. 11, f. 14	Photoproof sheets	2003
b. 10, f. 11	Press kits, Mia and Tate	2002-2003
b. 10, f. 13	Promotional material, Mia	2002-2003
b. 10, f. 14	Promotional material, Tate	2003
b. 10, f. 6	Romantic Paintings in England and France primary checklist	undated
b. 10, f. 15	Tate floor plans	2002-2003
b. 11, f. 9	Tate photo orders	undated

Series IV. Published works, 1976–2015

Material in Series IV consists of books for which Noon is either one of the main authors or the sole author. Included are publications created in conjunction with exhibitions, as well as texts regarding William Blake and Richard Parkes Bonington.

Material is arranged alphabetically by title.

b. 13, f. 1	Book review in <i>Drawing</i> , Vol. VI no. 2	1984
b. 12, f. 1	<i>Crossing the Channel: British and French Paintings in the Age of Romaniticism</i>	2003
b. 12, f. 2	<i>Delacroix and the Rise of Modern Art</i>	2015
b. 13, f. 2	<i>The Human Form Divine: William Blake from the Paul Mellon Collection</i>	1997
b. 13, f. 3	<i>In Honor of Paul Mellon: Collector and Benefactor</i>	1986
b. 12, f. 5	<i>Richard Parkes Bonington: the complete drawings</i>	2011
b. 12, f. 4	<i>Richard Parkes Bonington: the complete paintings</i>	2008
b. 12, f. 3	<i>Richard Parkes Bonington "Du plasie de peindre"</i>	1992
b. 13, f. 4	<i>The Toledo Museum of Art European Paintings</i>	1976

Series V. Richard Parkes Bonington, 1970–2021

The material in the Richard Parkes Bonington series primarily consists of correspondence between Patrick Noon and others regarding attributions of works to Bonington. Most of this correspondence was filed under the heading "Bonington misattributions," although there is a discreet group of alphabetically arranged documents that are organized by the collecting institution, as well as a group of subject files of potential Bonington works.

Material is arranged alphabetically by title, with correspondence given further chronological arrangement.

b. 14, f. 1	Bonington collections - A	1970–1987
b. 14, f. 2	Bonington collections - B	1984–1988
b. 14, f. 3	Bonington collections - C	1981–1988
b. 14, f. 4	Bonington collections - D	1980–1987
b. 14, f. 5	Bonington collections - F	1980–1988
b. 14, f. 6	Bonington collections - G	1987–1988
b. 14, f. 7	Bonington collections - H	1987
b. 14, f. 8	Bonington collections - K	1987–1988
b. 14, f. 9	Bonington collections - L	1986–1987
b. 14, f. 10	Bonington collections - M	1980–1988
b. 14, f. 11	Bonington collections - N	1985–1987
b. 14, f. 12	Bonington collections - P	1987
b. 14, f. 13	Bonington collections - R	1986–2009
b. 14, f. 14	Bonington collections - S	1984–1988
b. 14, f. 15	Bonington collections - T	1982–1987
b. 14, f. 16	Bonington collections - U	1987–1988
b. 14, f. 17	Bonington collections - V	1987
b. 14, f. 18	Bonington collections - W	1987
b. 14, f. 19	Bonington collections, French	1986–1987
b. 14, f. 20-25	Bonington misattributions	undated, 1982-1992
b. 15, f. 1-8	Bonington misattributions	1993–2000
b. 16, f. 1-16	Bonington misattributions	2001–2016
b. 17, f. 1-3	Bonington misattributions	2017–2019
b. 17, f. 5-20	Bonington misattributions, figures	undated, 1985-2008

b. 18, f. 1-3	Bonington misattributions, figures	2016–2021
b. 18, f. 4-25	Bonington misattributed, published	undated, 1981-2008
b. 19, f. 1-7	Bonington misattributed, published	2010–2021
b. 17, f. 4	Bonington opinions, negative	1991–1992
b. 19, f. 10-23	Bonington works to see	undated, 1991-2006
b. 20, f. 3	Interior figures in Venetian dress, 1827	undated
b. 19, f. 8	Lewis Brown problems	1998–2019
b. 19, f. 9	Opinions, works to be seen	1989–1994
b. 19, f. 24-27	Possible attributions	undated, 2018-2020
b. 20, f. 1-2	Possible attributions	1997–2011
b. 20, f. 5	Tour and Archives Vernon, 1824	1992
b. 20, f. 4	Wagon Near Paris, 1824	undated

Series VI. Yale Center for British Art [restricted], 1976–2001

Subseries 1 consists of extensive research, documentation, and implementation for the Richard Parkes Bonington exhibition *On the Pleasure of Painting* held first in New Haven (1991 November-1992 January) and then in Paris (1992 March-May.) In addition to loan inquiries, financial agreements, and installation correspondence, the documents record the earliest traces of Noon's planning such as his National Endowment for the Arts grant in the mid 1980s that resulted in the exhibition. Subseries 2 contains subject files related to administrative aspects of the Yale Center for British Art.

Access to this series is restricted.

Series VI is arranged into two subseries, subseries 1. Richard Parkes Bonington "On The Pleasure of Painting" exhibit; subseries 2. Subject files. Both subseries are arranged alphabetically.

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Art historians
Art historians -- United States -- 20th Century
Art museums -- United States
College art museums

Occupations

Art museum curators -- United States -- 20th Century

Corporate Body

Yale Center for British Art

Names

Bonington, Richard Parkes, 1801-1828