

FROM THE ARCHIVES OF AMERICAN ART:

THE ROLE OF THE MACBETH GALLERY

ANNOUNCEMENT.

I respectfully call attention to the fact that I have leased the store No. 237 Fifth Avenue for the permanent exhibition and sale of American pictures, both in oil and water colors.

The work of American artists has never received the full share of appreciation that it deserves, and the time has come when an effort should be made to gain for it the favor of those who have hitherto purchased foreign pictures exclusively. As I shall exhibit only that which is thoroughly good and interesting, I hope to make this establishment known as the place where may be procured the very best our artists can produce. An experience of over eighteen years in the picture business will be devoted to the accomplishment of this result.

The location, two doors above 27th Street, is in the immediate neighborhood of the large hotels, and easily accessible from every part of the city.

Visitors will be welcome at all times.

WILLIAM MACBETH.

New York, April, 1892.

An exhibition organized and
circulated by The American Federation of Arts,
October, 1962–May, 1963

AFA Gallery, N.Y., Oct. 11–26, 1962

Tampa Art Institute, Inc. Tampa, Fla. (not in A.F.)

Oklahoma Art Center Oklahoma City, OK

Flint Institute of Arts Flint, Mi.

Columbia Museum of Art & Science, Columbia, S.C.

Memorial Art Gallery of the University of Rochester Rochester, N.Y.

Albany Institute of History and Art Albany, N.Y.

The
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Museum Directory
1973

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(facing page) Frederick W. Wright, **Portrait of William
Macbeth**, oil on canvas, 29½ × 24, The Detroit Institute
of Arts (included in introductory section of exhibition)



THE ROLE OF THE MACBETH GALLERY

Of all the participants in the life of the arts, the art dealer gets the worst press, if he gets any press at all. When he appears on the stage or in books it is usually as a character with as little conscience as the villain in the old-fashioned melodramas. Yet everyone who has been in the art world, in any capacity, knows that the art dealer plays an important role; that it is, in effect, impossible to ignore his contributions. Ignored they are, nonetheless.

The Archives of American Art has been given the papers of the Macbeth Gallery, covering the more than sixty years of its activity in New York City. A selection from these, and from the pictures sold by that gallery, have been assembled by the staff of the Archives and of The American Federation of Arts, with the advice of Mr. Robert G. McIntyre, the last president of the Gallery, and is here presented. The exhibition will we hope make clear, through the long and distinguished record of that gallery, something of what the role of the art dealer is. He makes, as I see it, three main contributions beyond his role as a merchant of quality: by helping the artist to find his audience, he opens the road to reputation and success for the talented; by maintaining a standard of quality he educates collectors and the public, and so helps to shape taste; by rescuing works of art from obscurity and bringing them to attention, he saves them from destruction and thus helps preserve our artistic heritage. Three men headed the Macbeth Gallery. Each played his own role yet their different careers



The Macbeth Gallery at 237 Fifth Avenue,
New York City, 1892.

illustrate all of these functions.

William Macbeth (1851–1917) came to the United States from Ireland in 1871 and began his career with Frederick Keppel and Co., print sellers. In 1892 he opened the Macbeth Gallery at 237 Fifth Avenue, the first gallery at that time to deal solely in American art. He encouraged a number of the younger men and was helpful in establishing the reputations of painters like Arthur B. Davies and Robert Henri. The most famous of his exhibitions was that of *The Eight*, in 1908, which commenced a new period in our art. He established his own publication, *Art Notes*, a combination of house organ and running commentary on the art world, and edited it until his death.

Robert Macbeth (1884–1940), the son of William Macbeth, joined the firm in 1909 and became president in 1917. He established the Gallery as one of the leading firms in New York, showing both contemporary and older American art, and in 1928 was instrumental in organizing the American Art Dealers Association, serving as its first president.

Robert McIntyre, the nephew of William Macbeth, had joined the firm in 1903 and became president on the death of his cousin in 1940. He continued the Gallery's tradition of showing both the work of living American artists and American artists of the past. His standing was more than that of an art dealer; he was an adviser to museums and a scholar whose book, for example, on Martin Johnson Heade is still the only monograph on this rediscovered artist. He closed the Gallery in 1953 and when the corporation was finally dissolved in 1957, turned over its records to the Archives of American Art.

The Archives of American Art, founded in 1954 as a national research institute, has from the first set out to document the art world as a whole. This meant that it has set out to preserve and make accessible to students, the papers of:

1. Artists and craftsmen of all kinds, of every period of our art.
2. Collectors.
3. Dealers.
4. Critics and historians.
5. Museums, societies and institutions of art.

Its collection consists of original and secondary source material (MSS., letters, notebooks, sketch-books, clippings, exhibition catalogues, etc.); other printed material, such as auction sales catalogues, publications of societies, all types of rare and out-of-print material; microfilms; and photographs of works of art.

We are grateful to Mr. McIntyre for his wisdom in securing the preservation of the records of the Macbeth Gallery, which form a major contribution to the history of American art in modern times. We are grateful also to The American Federation of Arts for its recognition of the role of the Macbeth Gallery and for assembling this exhibition with its accustomed skill and care; to the trustees and staff of the Archives who worked on this exhibit, notably Mrs. Otto L. Spaeth, Mr. W. E. Woolfenden, and our two archivists, Mrs. Miriam L. Lesley and Mr. Garnett McCoy. Their joint efforts have created an exhibit that tells a story worth our attention and thought.

E. P. Richardson
Director,
Archives of American Art

Gift American Fed. Arts 10/18/62



"The Ten"—1908

(front, left to right) **Edward Simmons, W. L. Metcalf, Childe Hassam, J. Alden Weir, Robert Reid.**

(rear) **William Merritt Chase, Frank W. Benson, Edmund C. Tarbell, T. W. Dewing, Joseph R. De Camp**

(This, and following photographs of artists, are from Archives of American Art)



Theodore Robinson (*this page*);
George Inness (*facing page*)





Winslow Homer

THE MACBETH GALLERY: A CAPSULE HISTORY

In April, 1892, my uncle, William Macbeth, who for many years before this was associated with Frederick Keppel, an internationally known dealer in rare prints and a recognized authority in the field, sent the following announcement (deleted here in part for lack of space), to the press: "I respectfully call attention to the fact that I have leased the store, No. 237 Fifth Avenue, for the permanent exhibition and sale of American pictures . . . The work of American artists has never received the full share of appreciation it deserves, and the time has come when an effort should be made to gain for it the favor of those who have hitherto purchased foreign pictures exclusively . . . I hope to make this establishment *the* place where may be procured the very best our artists can produce . . .".

Since, in 1892, foreign art, particularly the Barbizon and Dutch schools, still held sway here, and since William Macbeth had ventured into the business of selling American art against the advice of his most intimate friends who disclaimed any such cultural distinction for America and, too, since this was a panic year, the above announcement was, to say the least, somewhat rash! But it was made by a man of vision who lived to see his strong faith fully justified. The first few years were almost disastrous, with little prospect of better times for himself or for the American artists he hoped to promote.

Until this time, the relatively few buyers of

American pictures visited the artists' studios, or bought from the National Academy exhibitions; there was no dealer's gallery where their work could be seen at all times. The new venture was intended to fill this need. Gradually, as conditions improved, this small gallery became a convenient stopping place where, on Saturday afternoons (*the* day for looking at pictures), collectors, curious to see if contemporary American art had any merit, could, at their ease, have a look. Too often this cost them nothing! With the strong competition of foreign art, and the favorites among the older established American painters, Inness, Homer and possibly Ryder, for example, the younger generation had a rough time of it. (I must mention here the notable exception to the general opinion that American art was not of much account; Thomas B. Clarke held a different view and was far from timid in expressing it. Beginning in the '70's, he made the rounds of the studios, and many an artist received encouragement as well as profit from these visits. He purchased judiciously and generously, was the first to realize the genius of Inness and Homer, the first to show a buying interest in the "younger painters," as he called them, and the first to form a large collection of exclusively American art. He and William Macbeth had many a chat on the present and future state of native art. In 1899, he sold his collection consisting of 372 pictures by 167 artists, many of them young when he first bought their work.)

In addition to this predominantly foreign taste the contemporary artists had to face there was still another reason why Macbeth had such difficulty in getting started. It is well to remember that many

years previous to this American art had been much in demand especially here in the East, and that such artists as Church, Cole, Durand, Whittredge, Bierstadt and others of the so-called Hudson River School, became financially very prosperous from the sales of their pictures. This was in the Civil War era and for some time afterward. Business men—merchants, wholesale grocers, railroad builders and the like, becoming very rich, enhanced their social status by spending large sums of money on pictures. They lived in city mansions with unlimited wall space, and the bigger the picture the greater the glory. But they loved their pictures, too, and many of them took a personal interest in their favorite artists, and helped them in other ways as well.

But time, in its inexorable processes of screening and re-screening, changed all this and, as a consequence, pictures by these once so popular artists could be had, when wanted at all, for a mere song, while the artists themselves sank deeper and deeper into the shadowy twilight. Thus, by the time Macbeth had arrived on the scene, the once lush pastures of an earlier day had shrivelled up while fresh ones were slow to develop. It was as if he had stepped into a vacuum with little but his own vision and fortitude to fill it.

In time, however, taste, slowly changing, did improve the outlook somewhat for both dealer and artist, but it still was an uphill struggle. Especially was this so for those artists dissatisfied with the emptiness of the *status quo* in the current academic, sterile expression; who were striving to develop their own individualities into a personal and independent approach to art and what seemed

to them to be its function. Mere superficial appearances were not enough; there was something more, something deeper; however indefinable this might be, they wanted to find it, to experience it each in his own way. And so it was that men like Theodore Robinson, Twachtman, Weir, Hassam and a few others, still fairly young at the time, found their way fraught with discouragement and disappointments through lack of appreciation. They were “radicals,” violating all the tenets of a hallowed and well entrenched tradition.

And then, somewhat later, along came, of all things, the “Ashcan School”! And its attendant fury! Henri, Sloan, Luks, Glackens, Shinn, Davies, Lawson, Prendergast, the men, particularly the first four, who for years had been consistently agitating against the genteel, sentimental, salon-type painting ever present in the Academy exhibitions. They were the uncompromising, outspoken realists who came to grips with life in the raw, who felt that the seamy side, as lived in the Bowery, the Haymarket, and other “horrid” places, was just as real, even more so, as the luxury of a Fifth Avenue drawing room. So, for a long time they suffered for their impudence and effrontery, their direct insult to the artistic sensibilities of the collectors of the day. So, too, did Macbeth.

When, in 1908, he gave this group, calling themselves “The Eight,” their one and only “annual” exhibition, he received threatening letters, phone calls, and visits, mostly to the effect that “if this is the kind of art you are going to sponsor, cross us off as clients.” I mention this incident because of its amusing sequel. In the mutations of time which indulges in strange and unexpected happenings, a

number of these self-same, outraged protestants bought into the “Ashcan School”! (and loved it!).

When the sound and the fury had died down, or at least were greatly modified, as the idea that art is something that does not stand still gradually entered the consciousness of art lovers and collectors, these radicals became “respectable,” even if not wholeheartedly accepted. William Macbeth, too, profited by the changing atmosphere. And if in later years he ever ruminated on the vicissitudes of his career as an art dealer after he had become at least moderately successful (he died in 1917), it must have been with a good deal of satisfaction, and not a little amusement, having in the very beginning been warned against the futility of promoting American art which to so many at the time was a non-existent quantity; then taken to task for his sponsorship of what later became known as the American Impressionists; and, finally, soundly berated for standing solidly back of the “Ashcan School.”

Before bringing this capsule history of the Gallery to a close, I should like to mention that though Macbeth’s interest was primarily concerned with contemporary art, he was also interested in another phase of American art—the late 18th and early 19th century portrait painters. He was a close student of this period, traveled extensively throughout New England and the South, and was active in developing collector interest in this important school.

Though this exhibition evokes within me many nostalgic images, recreating past experiences, I think of it, not so much as the role in American art played by the Gallery itself, but, rather as a

personal tribute to the original vision and idealism of its founder, William Macbeth. During the many years I was associated with him, I was witness to this vision, this idealism. I am deeply grateful for this tribute.

I am grateful, too, to Dr. Edgar P. Richardson, scholar and humanist, who developed this idea with The American Federation of Arts; and to The American Federation of Arts for its ready and willing cooperation in assembling it and circulating it through various art centers; to the many museum directors, trustees and private owners who ungrudgingly lent the pictures that have made the exhibition possible; to Bill Woolfenden of the Archives of American Art; and last, but by no means least, to Miss Virginia Field, Miss Diane Goetz, Miss Margaret Cogswell, for their untiring and, I suspect, sometimes arduous efforts.

R. G. McIntyre

October, 1962

CATALOG

Dimensions are in inches; height precedes width.
Works marked (*) are illustrated.

OILS

GEORGE BELLOWS (1882-1925)

1. **Jeanne With a Doll, n.d.**

oil on canvas, 23¼ × 19¼
Mrs. Carl Tucker

2. **Anne in Purple Wrap, 1921**

oil on panel, 40 × 32
Addison Gallery of American Art
Gift of anonymous donor

GEORGE DEFOREST BRUSH (1855-1941)

3. **The Picture Writer, n.d.**

oil on canvas, 22 × 35
Canajoharie Library and Art Gallery

WILLIAM MERRITT CHASE (1849-1916)

4. **Self-Portrait, 1915**

oil on canvas, 25 × 20¼
The Corcoran Gallery of Art

JAY HALL CONNAWAY (b. 1893)

5. **Monday on Monhegan, n.d.**

oil on canvas, 20 × 30
Canajoharie Library and Art Gallery

JOHN SINGLETON COPLEY (1737-1815)

6. **Dr. Edward Tully, n.d.**

oil on canvas, 50 × 40
Canajoharie Library and Art Gallery

ARTHUR BOWEN DAVIES (1862-1928)

7. **Maya, Mirror of Illusions, 1910**

oil on canvas, 24¾ × 39
The Art Institute of Chicago

THOMAS WILMER DEWING (1851-1938)

8. **The Letter, 1889**

oil on panel, 20 × 16
Canajoharie Library and Art Gallery

THOMAS EAKINS (1844-1916)

9. **Cowboys in the Bad Lands, n.d.**

oil on canvas, 31½ × 44½
Mrs. Francis P. Garvan

RALPH EARL (1751-1801)

10. **Reverend Nathaniel Taylor, n.d.**

oil on canvas, 47½ × 36½
Addison Gallery of American Art

MARSDEN HARTLEY (1877-1943)

11. **Ghosts of the Forest*, 1937-8**

oil on canvas, 22 × 38
The Brooklyn Museum

CHILDE HASSAM (1859-1935)

12. **New Haven Green, n.d.**

oil on canvas, 35¾ × 37¾
Detroit Athletic Club

MARTIN JOHNSON HEADE (1817-1904)

13. **Sunset on Long Beach, 1875-85**

oil on canvas, 10½ × 22
Museum of Fine Arts, Boston

ROBERT HENRI (1865-1929)

14. **Tom Cafferty*, n.d.**

oil on canvas, 24 × 20
The Memorial Art Gallery of
the University of Rochester

JOHN HESSELIUS (1728-1778)

15. **Mrs. Thomas Gough, née**

Sophia Dorsey, 1777
oil on canvas, 30 × 25
Washington County Museum of Fine Arts

WINSLOW HOMER (1836-1910)

16. **Shepherdess and Sheep, n.d.**

oil on canvas, 16 × 23
Canajoharie Library and Art Gallery

17. **The Dinner Horn, 1875**

oil on canvas, 11⅞ × 14¾
The Detroit Institute of Arts

HENRY INMAN (1801-1846)

18. **Portrait of Bishop William Henry**

White, 1834
oil on canvas, 23⅞ × 19½
Munson-Williams-Proctor Institute

GEORGE INNESS (1825-1894)

19. **Pine Grove, Barberini Villa, Albano, 1874**

oil on canvas, 30 × 45
Virginia Museum of Fine Arts

JOHN LAFARGE (1835-1910)

20. **Water Lily*, n.d.**

oil on canvas, 12 × 10
Amherst College

JONAS LIE (1880-1940)

21. **The Young Birches, n.d.**

oil on canvas, 39 × 49½
Mrs. Carl Tucker

GEORGE BENJAMIN LUKS (1867-1933)

22. **Man With Violin, ca. 1910**

oil on canvas, 35½ × 29½
The Montclair Art Museum

SAMUEL F. B. MORSE (1791-1872)

23. **Sidney Edwards Morse, n.d.**

oil on canvas, 29½ × 24¼
Mr. J. J. Ryan

WILLIAM SIDNEY MOUNT (1808-1868)

24. **Ringing the Pig, 1842**

oil on canvas, 24⅞ × 30⅞
New York State Historical Association

OGDEN MINTON PLEISSNER (b. 1905)

25. **Villeneuve Les Avignon, 1952**

oil on canvas, 33 × 29
Mrs. John S. McCormick, Jr.

MAURICE PRENDERGAST (1859-1924)

26. **The Idlers, ca. 1916-18**

oil on canvas, 20 × 30

Randolph-Macon Woman's College

THEODORE ROBINSON (1852-1896)

27. **Bridge at Giverny, n.d.**

oil on canvas, 18 × 22

The Hackley Art Gallery

ALBERT PINKHAM RYDER (1847-1917)

28. **The Barnyard*, n.d.**

oil on panel, 11 $\frac{5}{8}$ × 12 $\frac{1}{4}$

Munson-Williams-Proctor Institute

THOMAS SULLY (1783-1872)

29. **Mrs. Edward Hudson, 1814**

oil on canvas, 29 × 23 $\frac{3}{4}$

The Detroit Institute of Arts

ABBOTT HANDERSON THAYER

(1849-1921)

30. **Head of a Young Man*, ca. 1900**

oil on canvas, 27 × 25

The Brooklyn Museum

JOHN TRUMBULL (1756-1843)

31. **Reverend Jonathan Mayhew**

Wainwright*, 1820

oil on canvas, 23 $\frac{1}{2}$ × 29

New Britain Museum of American Art

JOHN HENRY TWACHTMAN (1853-1902)

32. **The Hemlock Pool, 1902**

oil on canvas, 30 × 25

Addison Gallery of American Art

WATERCOLORS AND PASTELS

ARTHUR BOWEN DAVIES (1862-1928)

33. **Castles in Spain, n.d.**

watercolor, 11 $\frac{1}{2}$ × 18 $\frac{1}{2}$

University of Georgia, Georgia Museum of Art

CHILDE HASSAM (1859-1935)

34. **Newfield, New Hampshire*, 1917**

watercolor, 10 × 14

Herron Museum of Art

WINSLOW HOMER (1836-1910)

35. **The Garden Wall, 1880**

watercolor, 8 × 12

Daywood Art Gallery, Inc.

36. **Palm Trees, Bahamas, 1898-99**

watercolor, 16 $\frac{1}{2}$ × 14

The Toledo Museum of Art

37. **Ship's Boat, ca. 1883**

watercolor, 15 $\frac{1}{2}$ × 28 $\frac{3}{4}$

New Britain Museum of American Art

GEORGE INNESS (1825-1894)

38. **Impression of Venice, 1870-73**

gouache, 5 × 9

Williams College Museum of Art

39. **Landscape and River, n.d.**

watercolor, 13 × 19 $\frac{3}{4}$

Mrs. Bartlett Arkell

JOHN LAFARGE (1835-1910)

40. **Bowl of Flowers, n.d.**

watercolor, 11 × 13 $\frac{1}{2}$

Washington County Museum of Fine Arts

41. **Suffer the Little Children to Come unto Me, n.d.**

watercolor, 7 $\frac{1}{2}$ × 5 $\frac{1}{2}$

Williams College Museum of Art

REGINALD MARSH (1898-1954)

42. **On the Bowery, 1948**

watercolor, 27 × 40

Southern Vermont Art Center

OGDEN MINTON PLEISSNER (b. 1905)

43. **The Ramparts, St. Malo, 1950**

watercolor, 18 × 26

Worcester Art Museum

EVERETT SHINN (1876-1953)

44. **Docks, New York City, 1901**

pastel, 15 $\frac{3}{4}$ × 21 $\frac{3}{4}$

Munson-Williams-Proctor Institute

45. **New York Harbor, n.d.**

pastel, 7 $\frac{1}{2}$ × 12 $\frac{3}{8}$

Brooks Memorial Art Gallery

THOMAS SULLY (1783-1872)

46. **The Wayfarers*, ca. 1825**

watercolor, 9 $\frac{1}{4}$ × 11

Lyman Allyn Museum

JULIAN ALDEN WEIR (1852-1919)

47. **White Roses in a Green Vase, n.d.**

watercolor, 10 $\frac{1}{2}$ × 13

Mrs. Bartlett Arkell

ANDREW NEWELL WYETH (b. 1917)

48. **Clam Diggers of Turkey Cove, ca. 1938**

watercolor, 21 $\frac{1}{4}$ × 29

Davenport Municipal Art Gallery

49. **Door to the Sea*, pre-1954**

watercolor, 28 $\frac{3}{4}$ × 20 $\frac{7}{8}$

Mr. and Mrs. Charles H. Morgan

50. **The General Knox Mansion, 1941**

watercolor, 17 $\frac{1}{4}$ × 29

The Butler Institute of American Art

51. **Mr. River's Garden, pre-1943**

watercolor, 17 $\frac{3}{4}$ × 29 $\frac{1}{2}$

Museum of Fine Arts, Boston

52. **The Road to Friendship, 1941**

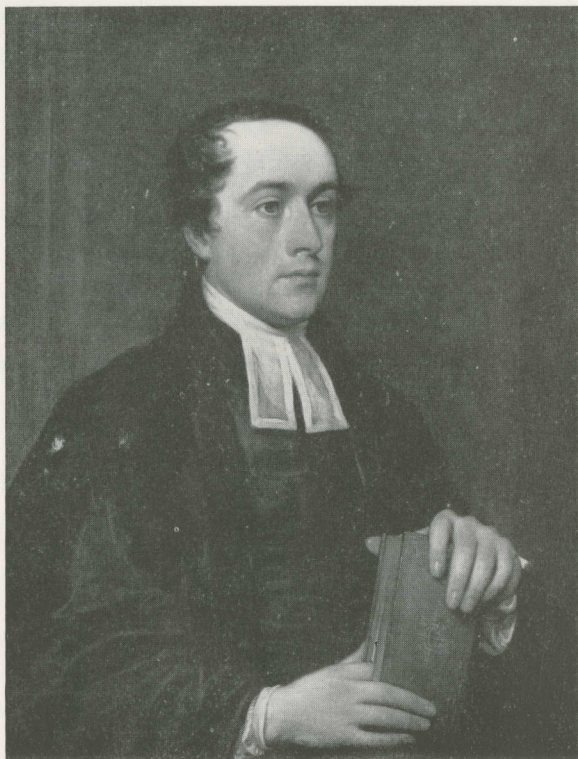
watercolor, 23 $\frac{1}{2}$ × 30 $\frac{1}{4}$

William A. Farnsworth Library and Art Museum

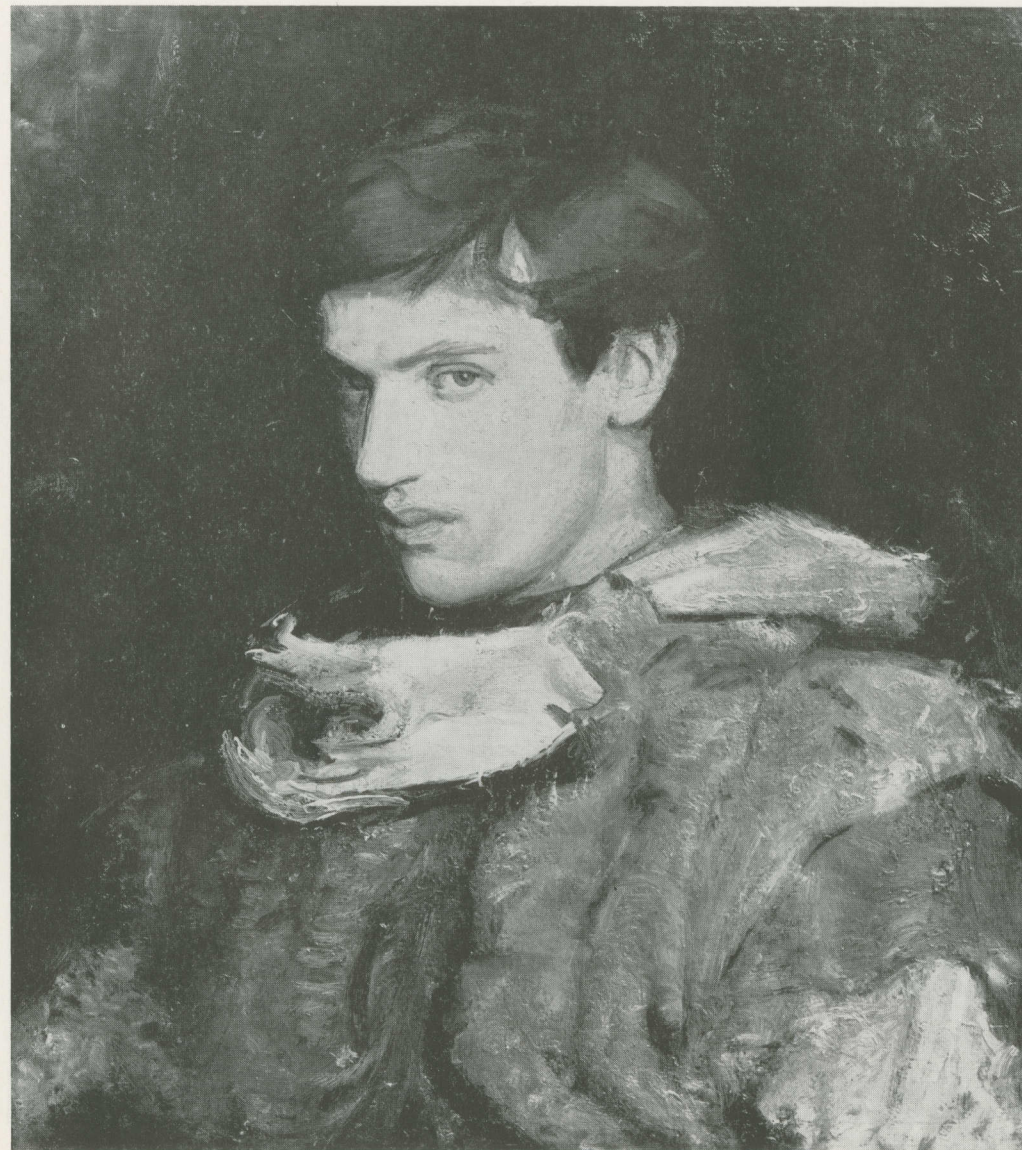
53. **Royal Palms, ca. 1949**

watercolor, 29 $\frac{3}{4}$ × 28 $\frac{1}{2}$

Mr. and Mrs. Lamot du Pont Copeland

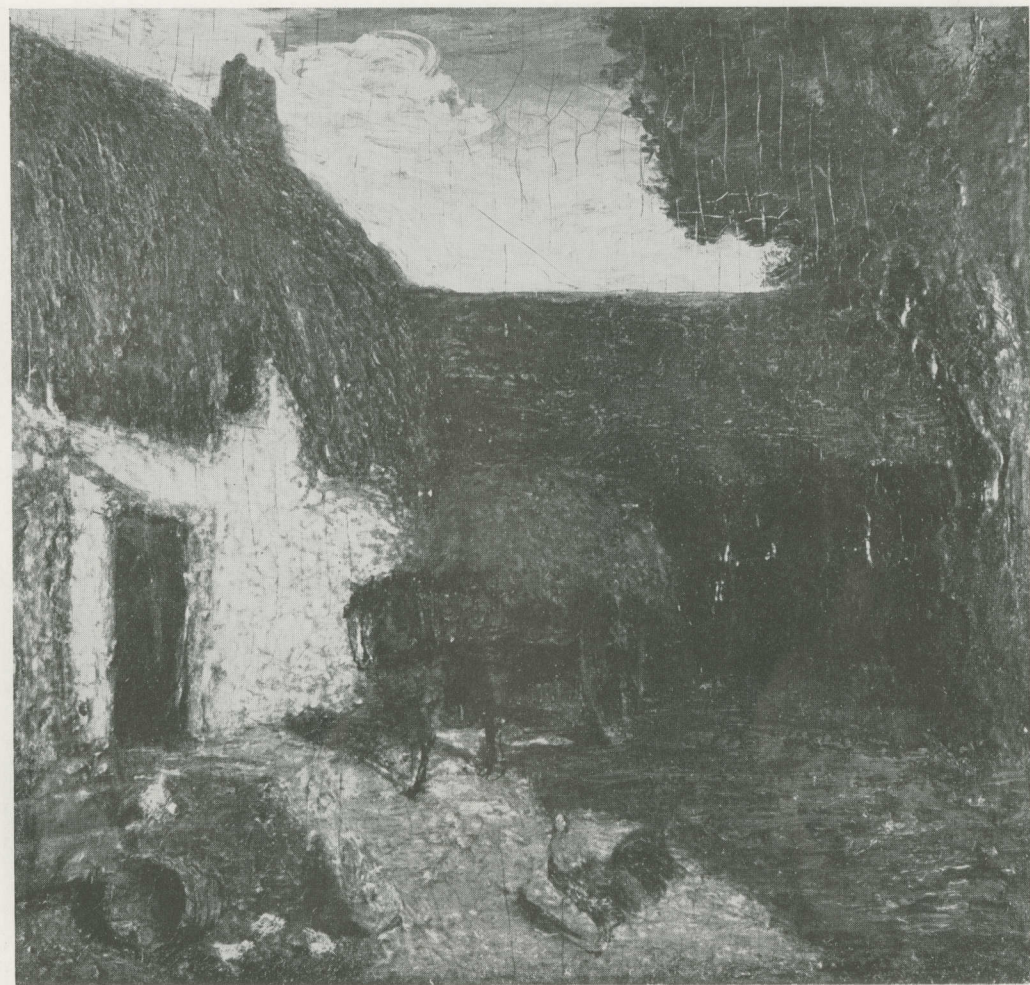


1 (above) 31. John Trumbull, **Reverend Jonathan Wainwright**
 14. Robert Henri, **Tom Cafferty**
 (opposite page) 30. Abbott Handerson Thayer, **Head of a Young Man**

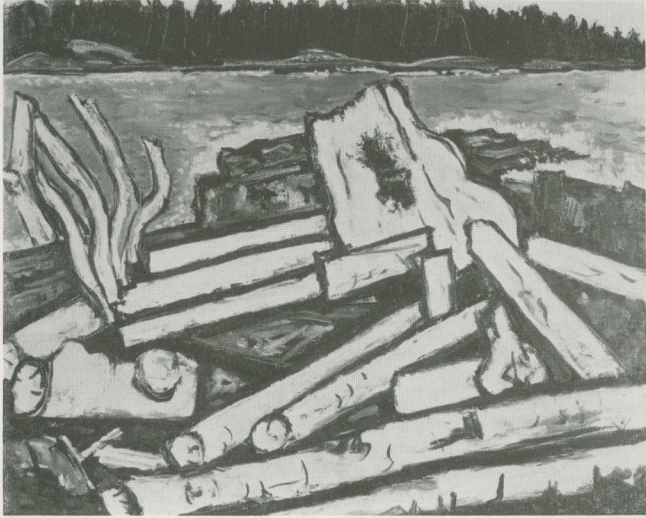




(above) 11. Marsden Hartley, **Ghosts of the Forest**
20. John La Farge, **Water Lily**



28. Albert Pinkham Ryder, **The Barnyard**



(above) 11. Marsden Hartley, **Ghosts of the Forest**
20. John La Farge, **Water Lily**



28. Albert Pinkham Ryder, **The Barnyard**



(above) 46. Thomas Sully, **The Wayfarers**
 49. Andrew Newell Wyeth, **Door to the Sea**



34. Childe Hassam, **Newfield, New Hampshire**

The American Federation of Arts, with headquarters at 41 East 65th Street, New York City, is a national, non-profit, educational organization, founded 1909 in Washington, D.C. and incorporated 1916 in the State of New York. It is composed of chapter, individual, and corporate members. The purpose of the Federation is to cultivate the appreciation and foster the production of art in America. This is carried out through a program of activities including traveling exhibitions, publications, national and regional conferences and consultation services.



An AFA Publication



CATALOG LIST

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1962

The American Federation of Arts • 41 East 65th Street • New York 21

FROM THE ARCHIVES OF AMERICAN ART:
The Role of the Macbeth Gallery

Exhibition number: 62-17

Cat. Artist No.	Title & Description (height precedes width)	Courtesy of
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INTRODUCTORY SECTION

A. Wright, Fred William b. 1880	PORTRAIT OF WILLIAM MACBETH oil on canvas 29. 1/2 x 24"	The Detroit Institute of Arts Detroit, Michigan
B. Photographic panel	Information about The Archives of American Art	
C. Photographic panel	Early Macbeth Gallery material	
D. Photographic panel	Photographs from Macbeth Gallery records	
E. Photographic panel	Macbeth Gallery correspondence with critics, collectors and institutions	
F. Photographic panel	Macbeth Gallery correspondence with artists regarding paintings to be exhibited, together with photographs of the artists	

Cat. Artist No.	Title & Description (height precedes width)	Courtesy of
OILS		
1. Bellows, George 1882-1925	JEANNE WITH A DOLL oil on canvas 23.1/4 x 19.1/4"	Mrs. Carl Tucker New York, New York
2. Bellows, George 1882-1925	ANNE IN PURPLE WRAP 1921, oil on panel 39.1/2 x 31.3/4"	Addison Gallery of American Art Phillips Academy Andover, Massachusetts
3. Brush, George De Forest 1855-1941	THE PICTURE WRITER oil on canvas 22 x 35"	Canajoharie Library and Art Gallery Canajoharie, New York
4. Chase, William Merritt 1849-1916	SELF PORTRAIT 1915, oil on canvas 25 x 20.1/4"	The Corcoran Gallery of Art Washington, D. C.
5. Connaway, Jay Hall b. 1893	MONDAY ON MONHEGAN oil on canvas 20 x 30"	Canajoharie Library and Art Gallery Canajoharie, New York
6. Copley, John Singleton 1737-1815	DR. EDWARD TULLY oil on canvas 50 x 40"	Canajoharie Library and Art Gallery Canajoharie, New York
7. Davies, Arthur Bowen 1862-1928	MAYA, MIRROR OF ILLUSIONS 1910, oil on canvas 24.3/4 x 39"	The Art Institute of Chicago Chicago, Illinois
8. Dewing, Thomas Wilmer 1851-1938	THE LETTER 1889, oil on panel 20 x 16"	Canajoharie Library and Art Gallery Canajoharie, New York
9. Eakins, Thomas 1844-1916	COWBOYS IN THE BAD LANDS oil on canvas 31.1/2 x 44.1/2"	Mrs. Francis P. Garvan New York, New York

Cat. No.	Artist	Title & Description (height precedes width)	Courtesy of
10.	Earl, Ralph 1751-1801	REVEREND NATHANIEL TAYLOR oil on canvas 47.1/2 x 36.1/2"	Addison Gallery of American Art Phillips Academy Andover, Massachusetts
11.	Hartley, Marsden 1877-1943	GHOSTS OF THE FOREST 1937-38 oil on canvas 22 x 38"	The Brooklyn Museum Brooklyn, New York
12.	Hassam, Childe 1859-1935	NEW HAVEN GREEN oil on canvas 35.3/4 x 37.3/4"	Detroit Athletic Club Detroit, Michigan
13.	Heade, Martin Johnson 1817-1904	SUNSET ON LONG BEACH 1875-85, oil on canvas 10.1/2 x 22"	Museum of Fine Arts Boston, Massachusetts
14.	Henri, Robert 1865-1929	TOM CAFFERTY oil on canvas 24 x 20"	The Memorial Art Gallery of The University of Rochester Rochester, New York
15.	Hesselius, John 1728-1778	MRS. THOMAS GOUGH, NÉE SOPHIA DORSEY 1777, oil on canvas 30 x 25"	Washington County Museum of Fine Arts Hagerstown, Maryland
16.	Homer, Winslow 1836-1910	SHEPHERDESS AND SHEEP oil on canvas 16 x 23"	Canajoharie Library and Art Gallery
17.	Homer, Winslow 1836-1910	THE DINNER HORN 1875, oil on canvas 11.7/8 x 14.1/4"	The Detroit Institute of Arts Detroit, Michigan
18.	Inman, Henry 1801-1846	PORTRAIT OF BISHOP WILLIAM HENRY WHITE 1834, oil on canvas 23.7/8 x 19.1/2"	Munson-Williams-Proctor Institute Utica, New York

Cat. No.	Artist	Title & Description (height precedes width)	Courtesy of
19.	Inness, George 1825-1894	PINE GROVE, BARBERINI VILLA, ALBANO 1874, oil on canvas 30 x 45"	Virginia Museum of Fine Arts Richmond, Virginia
20.	La Farge, John 1835-1910	WATER LILY oil on canvas 12 x 10"	Amherst College Amherst, Massachusetts
21.	Lie, Jonas 1880-1940	THE YOUNG BIRCHES oil on canvas 39 x 49.1/2"	Mrs. Carl Tucker New York, New York
22.	Luks, George Benjamin 1867-1933	MAN WITH VIOLIN ca. 1910, oil on canvas 35.1/2 x 29.1/2"	The Montclair Art Museum Montclair, New Jersey
23.	Morse, Samuel F. B. 1791-1872	SIDNEY EDWARDS MORSE oil on canvas 29.1/2 x 24.1/4"	Mr. J. J. Ryan Arrington, Virginia
24.	Mount, William Sidney 1808-1868	RINGING THE PIG 1842, oil on canvas 24.7/8 x 30.1/8"	New York State Historical Association Cooperstown, New York
25.	Pleissner, Ogden Minton b. 1905	VILLENEUVE LES AVIGNON 1952, oil on canvas 33 x 29"	Mrs. John S. McCormick, Jr. Manchester Depot, Vermont
26.	Prendergast, Maurice 1859-1924	THE IDLERS ca. 1916-18, oil on canvas 20 x 30"	Randolph-Macon Woman's College Department of Art Lynchburg, Virginia
27.	Robinson, Theodore 1852-1896	BRIDGE AT GIVERNY oil on canvas 18 x 22"	The Hackley Art Gallery Muskegon, Michigan

Cat. No.	Artist	Title & Description (height precedes width)	Courtesy of
28.	Ryder, Albert Pinkham 1847-1917	THE BARNYARD oil on panel 11.5/8 x 12.1/4"	Munson-Williams-Proctor Institute Utica, New York
29.	Sully, Thomas 1783-1872	MRS. EDWARD HUDSON 1814, oil on canvas 29 x 23.3/4"	The Detroit Institute of Arts Detroit, Michigan
30.	Thayer, Abbott Handerson 1849-1921	HEAD OF A YOUNG MAN oil on canvas 27 x 25"	The Brooklyn Museum Brooklyn, New York
31.	Trumbull, John 1756-1843	REVEREND JONATHAN MAYHEW WAINWRIGHT 1820, oil on canvas 23.1/2 x 29"	New Britain Museum of American Art New Britain, Connecticut
32.	Twachtman, John Henry 1853-1902	THE HEMLOCK POOL 1902, oil on canvas 30 x 25"	Addison Gallery of American Art Phillips Academy Andover, Massachusetts

WATERCOLORS AND PASTELS

33.	Davies, Arthur Bowen 1862-1928	CASTLES IN SPAIN watercolor 11.1/2 x 18.1/2"	The University of Georgia Georgia Museum of Art Athens, Georgia
34.	Hassam, Childe 1859-1935	NEWFIELD, NEW HAMPSHIRE 1917, watercolor 10 x 14"	Herron Museum of Art Indianapolis, Indiana
35.	Homer, Winslow 1836-1910	THE GARDEN WALL 1880, watercolor 8 x 12"	Daywood Art Gallery, Inc. Lewisburg, West Virginia
36.	Homer, Winslow 1836-1910	PALM TREES, BAHAMAS 1898-99, watercolor 16.1/2 x 14"	The Toledo Museum of Art Toledo, Ohio

Cat. No.	Artist	Title & Description (height precedes width)	Courtesy of
37.	Homer, Winslow 1836-1910	SHIP'S BOAT ca. 1883, watercolor 15.1/2 x 28.3/4"	New Britain Museum of American Art New Britain, Connecticut
38.	Inness, George 1825-1894	IMPRESSION OF VENICE 1870-73, gouache 5 x 9"	Williams College Museum of Art Williamstown, Massachusetts
39.	Inness, George 1825-1894	LANDSCAPE AND RIVER watercolor 13 x 19.3/4"	Mrs. Bartlett Arkell New York, New York
40.	La Farge, John 1835-1910	BOWL OF FLOWERS watercolor 11 x 13.1/2"	Washington County Museum of Fine Arts Hagerstown, Maryland
41.	La Farge, John 1835-1910	SUFFER THE LITTLE CHILDREN TO COME UNTO ME watercolor 7.1/2 x 5.1/2"	Williams College Museum of Art Williamstown, Massachusetts
42.	Marsh, Reginald 1898-1954	ON THE BOWERY 1948, watercolor 27 x 40"	Southern Vermont Art Center Manchester, Vermont
43.	Pleissner, Ogden Minton b. 1905	THE RAMPARTS, ST. MALO 1950, watercolor 18 x 26"	Worcester Art Museum Worcester, Massachusetts
44.	Shinn, Everett 1876-1953	DOCKS, NEW YORK CITY 1901, pastel 15.3/4 x 21.3/4"	Munson-Williams-Proctor Institute Utica, New York
45.	Shinn, Everett 1876-1953	NEW YORK HARBOR pastel 7.1/2 x 12.3/8"	Brooks Memorial Art Gallery Memphis, Tennessee
46.	Sully, Thomas 1783-1872	THE WAYFARERS ca. 1825, watercolor 9.1/4 x 11"	Lyman Allyn Museum New London, Connecticut

Cat. No.	Artist	Title & Description (height precedes width)	Courtesy of
47.	Weir, Julian Alden 1852-1919	WHITE ROSES IN A GREEN VASE watercolor 10.1/2 x 13"	Mrs. Bartlett Arkell New York, New York
48.	Wyeth, Andrew Newell b. 1917	CLAM DIGGERS OF TURKEY COVE ca. 1938, watercolor 21.1/4 x 29"	Davenport Municipal Art Gallery Davenport, Iowa
49.	Wyeth, Andrew Newell b. 1917	DOOR TO THE SEA pre-1954, watercolor 28.3/4 x 20.7/8"	Mr. and Mrs. Charles H. Morgan Amherst, Massachusetts
50.	Wyeth, Andrew Newell b. 1917	THE GENERAL KNOX MANSION 1941, watercolor 17.1/4 x 29"	The Butler Institute of American Art Youngstown, Ohio
51.	Wyeth, Andrew Newell b. 1917	MR. RIVER'S GARDEN pre-1943, watercolor 17.3/4 x 29.1/2"	Museum of Fine Arts Boston, Massachusetts
52.	Wyeth, Andrew Newell b. 1917	THE ROAD TO FRIENDSHIP 1941, watercolor 23.1/2 x 30.1/4"	William A. Farnsworth Library and Art Museum Rockland, Maine
53.	Wyeth, Andrew Newell b. 1917	ROYAL PALMS watercolor 29.3/4 x 28.1/2"	Mr. and Mrs. Lammot du Pont Copeland Wilmington, Delaware

PLEASE NOTE: Photographs may be taken of individual works included in the exhibition for publicity purposes only, for reproduction in newspapers, magazines and bulletins. Gallery views or publicity shots of visitors viewing works are also permissible.

