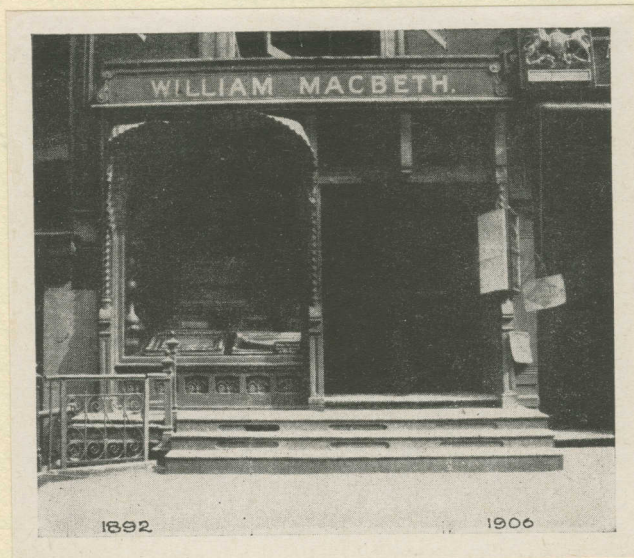


NEW YORK. MACBETH GALLERY.

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1951/53



"1892"

Sixtieth Anniversary Exhibition

April, 1952

MACBETH GALLERY

11 EAST 57th STREET

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NEW YORK 22

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|| N April, 1892, my uncle, William Macbeth, sent the following announcement (deleted here in part for lack of space), to the press (also to hoped-for clients!): "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; in fact, at one time he was obliged to borrow money on his wife's jewelry and from his rich brother.

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, the younger generation had a rough time of it. But 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 '70s, 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.

Taste, slowly changing, did improve the outlook. What, in general, was the taste of the '90s? This sixtieth anniversary exhibition helps to recall many of the favorites of the time. Some of the artists included were then well along in years, and a few had already passed on. They had been more popular, especially after the Civil War, and were now on the wane, yet their work still retained enough interest to be purchased, though at declining prices. A few were "coming" artists who gave promise for the future, but had not as yet set a fashion; still others, like Twachtman, Robinson, Hassam, Davies, Lawson, J. Alden Weir, were of the *avant garde*, and therefore suffered almost complete neglect. Then, as now, it was, to use the Biblical phrase, "... hard to kick against the pricks." In retrospect, then, their presence here is of special interest,—the one anachronistic note in the exhibition.

see inside -

THOMAS P. ANSCHUTZ, 1851-1912

1. Aunt Hannah

ALBERT BIERSTADT, 1830-1902

2. Guerilla Warfare; Civil War
Lent by The Century Association
3. Echo Lake, White Mountains
Lent by Dr. Emil Schnap

WILLIAM VERPLANCK BIRNEY, 1858-1909

4. The Poet

R. A. BLAKELOCK, 1847-1919

5. Wood Interior

EDWIN H. BLASHFIELD, 1848-1936

6. The Story

J. B. BRISTOL, 1826-1909

7. Mountains and Lake
Lent by The Century Association

J. G. BROWN, 1831-1913

8. Rhythm

EMIL CARLSEN, 1853-1932

9. Still Life

WILLIAM M. CHASE, 1849-1916

10. The Bolero

F. E. CHURCH, 1826-1900

11. Moses Looking at the Promised Land

BRUCE CRANE, 1857-1937

12. In the Mohawk Valley

J. F. CROPSEY, 1823-1900

13. Autumn, Chocorua, N. H.

ARTHUR B. DAVIES, 1862-1928

14. In the Woods

CHARLES H. DAVIS, 1856-1933

15. Winter Morning

THOMAS W. DEWING, 1851-1938

16. Head of Young Girl
Lent by Addison Gallery of American Art

ASHER B. DURAND, 1796-1886

17. In the Adirondacks

WILLIAM M. HART, 1823-1894

18. In the Stable
Lent by Mrs. Francis P. Garvan

JAMES M. HART, 1828-1901

19. A Quiet Stream

CHILDE HASSAM, 1859-1935

20. A Walk Around the Island

E. L. HENRY, 1841-1919

21. Library in the Home of W. L. Andrews, N. Y.
Lent by The Century Association

WINSLOW HOMER, 1836-1910

22. Nurse and Child
Lent by The Century Association

23. Boy in Wheatfield
Lent by Dr. C. J. Robertson

WILLIAM H. HOWE, 1846-1929

24. On the Farm

WILLIAM MORRIS HUNT, 1824-1879

25. French Courtyard Scene

GEORGE INNESS, 1825-1894

26. Landscape near Perugia
Lent by Mr. C. H. Morgan
27. Noon Hill, Medfield, Mass.

EASTMAN JOHNSON, 1824-1906

28. The Lord is my Shepherd
Lent by Mrs. Francis P. Garvan

JOHN F. KENSETT, 1818-1872

29. Beach at Newport

JOHN LAFARGE, 1835-1910

30. Avenue to the Temple, Nikko
Lent Anonymously

ERNEST LAWSON, 1873-1939

31. Colorado Scene

HOMER D. MARTIN, 1836-1897

32. Normandy Beach

GEORGE W. MAYNARD, 1843-1923

33. Interior: Self Portrait
Lent by The Century Association

GARI MELCHERS, 1860-1932

34. Ice Sweeper, Holland

THOMAS MORAN, 1837-1926

35. The Canyon
Lent by Dr. C. J. Robertson
36. Venice

J. FRANCIS MURPHY, 1853-1921

37. Morning

R. L. NEWMAN, 1827-1912

38. Mother and Child

F. K. M. REHN, 1848-1914

39. Fisherman's Home

WILLIAM T. RICHARDS, 1833-1905

40. Coast of Jersey
Lent by Mrs. W. P. Compton
41. Along the Atlantic Coast

THEODORE ROBINSON, 1852-1896

42. Valley of the Seine
Lent by Addison Gallery of American Art

ALBERT P. RYDER, 1847-1917

43. The Pasture
Lent by Dr. C. J. Robertson

A. F. TAIT, 1819-1905

44. On the Alert

J. H. TWACHTMAN, 1853-1902

45. Spring in Greenwich

ELIHU VEDDER, 1836-1923

46. "The Fable," Nos. 2 and 3

HARRY W. WATROUS, 1857-1940

47. Madonna
Lent by The Century Association

J. ALDEN WEIR, 1852-1919

48. A Bit of New England

ROBERT W. WEIR, 1803-1889

49. View near West Point

WORTHINGTON WHITTREDGE, 1820-1910

50. The Meadow

THOMAS W. WOOD, 1823-1903

51. Sunday Morning
Lent by Mrs. Francis P. Garvan

A. H. WYANT, 1836-1892

52. Grey Day

The screening and re-screening processes of time present some interesting phenomena: as every dog has its day, so with people, particularly creative workers who in one period receive the applause of critics and the patronage of the public only in another to fall into the depths of obscurity. Then—but in a few instances only, time reverses its verdict and these same artists are once again elevated to a high standing in the art world; others still await their turn, while even more are probably doomed to the dark night. But the screening goes on, though ever slowly. Time has been at work in this exhibition, too, as witness the "return" of such artists as Inness, Johnson, Cropsey, Durand, Moran, Martin, Twachtman, Lawson, Hassam. Homer's light never went out, and he stands today as one of the greatest of all time; so, too, with Ryder, who, though never popular in the ordinary sense, is one of the rarest and most sought for artists of our generation. But Theodore Robinson, who, like Twachtman, Hassam and Lawson, brought to his work a very personalized impressionism, and one of our most sensitive artists, still remains about where he was sixty years ago. Why, it is hard to say. If time makes mistakes, then Robinson is surely one of them.

The pictures in this exhibition are hung cheek by jowl following the approved custom of long ago when collectors lived in houses, not cubicles.

— R. G. McINTYRE

Our thanks are extended to the Art Committee of The Century Association; The Addison Gallery of American Art; to Mr. LeRoy Ireland, the John Levy Gallery, the Milch Gallery, Babcock Gallery; to Mr. Victor D. Spark, and to private owners for their help in assembling this exhibition.

CATALOGUE INSIDE