A Finding Aid to the Macbeth Gallery Records, 1838-1968, bulk 1892 to 1953, in the Archives of American Art

Stephanie Ashley, Erin Corley, and Jetta Samulski

Funding for the processing of this collection was provided by the Getty Grant Program. Digitization of the scrapbooks was supported by a grant from the Smithsonian Institution Women's Committee. Correspondence, financial and shipping records, inventory records, and printed material were digitized with funding provided by the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, the Terra Foundation for American Art and The Walton Family Foundation.

2004
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**Collection Overview**

**Repository:** Archives of American Art  
**Title:** Macbeth Gallery records  
**Identifier:** AAA.macbgall  
**Date:** 1947-1948  
1838-1968  
(bulk 1892-1953)  
**Extent:** 131.6 Linear feet  
**Creator:** Macbeth Gallery  
**Language:** English  
**Summary:** The Macbeth Gallery records provide almost complete coverage of the gallery's operations from its inception in 1892 to its closing in 1953. Through extensive correspondence files, financial and inventory records, printed material, scrapbooks, reference and research material, and photographs of artists and works of art, the records document all aspects of the gallery's activities, charting William Macbeth's initial intention to lease his store "for the permanent exhibition and sale of American pictures" through over sixty years of success as a major New York firm devoted to American art. The collection measures 131.6 linear feet and dates from 1838 to 1968 with the bulk of the material dating from 1892 to 1953.

**Administrative Information**

**Provenance**

The bulk of the Macbeth Gallery records were donated and microfilmed in several installments between 1955 and 1966 by Robert G. McIntyre and Estate. Additional Macbeth Gallery printed material was donated by Phoebe C. and William Macbeth II, grandchildren of William Macbeth, in 1974.

**Related Material**

Among the holdings of the Archives of American are a small collection of scattered Robert McIntyre's papers and 9 items of William Macbeth's papers. Macbeth Gallery exhibition catalogs are also available in the American Art Exhibition Catalog collection and the Brooklyn Museum Records, both loaned and microfilmed collections.

An extensive collection of Macbeth Gallery exhibition catalogs are also held by the Frick Art Reference Library and the Watson Library of the Metropolitan Museum of Art.

**Alternative Forms Available**

Digitization of the Macbeth Gallery records began in 2015 is being completed incrementally.
Microfilm is available for portions of the collection on reels NMc1-NMc81, 439-441, 2564-2667, 3091-3092, 3094, and 2820-2823, at Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of the papers no longer matches the arrangement of the microfilm.

Processing Information

The records were partially filmed in the order in which they were received on microfilm reels NMc1-NMc81, 439-441, 2564-2667, 3091-3092, 3094, and 2820-2823. All portions were merged and arranged according to archival standards by Stephanie Ashley, Erin Corley and Jetta Samulski in 2003 and 2004. The archival arrangement does not match the order of the microfilm.

The scrapbooks in Series 5 were digitized in 2005. The digitization of Series 1.1: Correspondence, Series 2: Financial and Shipping Records, Series 3: Inventory Records, and the publication Art Notes, was initiated in 2017.

Preferred Citation


Restrictions on Access

Use of original papers requires an appointment and is limited to the Archives’ Washington, D.C., Research Center. Fragile original scrapbooks are closed to researchers.

Ownership and Literary Rights

The Macbeth Gallery records are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Historical Note

The Macbeth Gallery was established in 1892 by William Macbeth, a Scotch-Irish immigrant who had spent ten years with the print dealer Frederick Keppel before he opened his doors to the art-buying public at 237 Fifth Avenue in New York. Despite the prevailing interest in foreign art at that time, particularly in that of the Barbizon and Dutch schools, Macbeth was determined to dedicate his gallery to "the permanent exhibition and sale of American pictures, both in oil and water colors."

Although some of the gallery’s earliest exhibitions were of work by European artists, the business soon became the only gallery in continuous operation to keep American art permanently on display. In the January 1917 issue of Art Notes, Macbeth recounts those early days remembering that "The opening of my gallery......was a rash venture under the existing conditions, and disaster was freely predicted." Nevertheless, he struggled through the financial crisis of 1893 and persisted with his devotion to American art; slowly the market for his pictures grew more amenable.

Macbeth moved to more spacious quarters at 450 Fifth Avenue in 1906 and two years later undertook what was to become the major event in the gallery’s early history: the 1908 exhibition of "The Eight," featuring work by Arthur B. Davies, William J. Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice Prendergast, Everett Shinn, and John Sloan. "The Eight" were an unlikely combination of social
realists, visionaries and impressionists eager to challenge the dominating influence of the National
Academy. The exhibition received an immense amount of publicity and instantly entered into art history as
a successful assault on tradition.

Despite the splash that the exhibition made and its implications for the future of American art, nothing that
the gallery did subsequently indicated that Macbeth intended to capitalize on its significance. It is true
that Macbeth supported many artists later considered leaders in American art when the public would pay
no attention to them because of their modernist tendencies; Arthur B. Davies, Paul Dougherty, Maurice
Prendergast, Theodore Robinson, and F. Ballard Williams all held their first exhibitions at his gallery.
Nevertheless, neither Macbeth nor the gallery’s two successive proprietors, Robert G. McIntyre (William’s
nephew) and Robert Macbeth (William’s son), who joined the gallery in 1903 and 1906 respectively,
ever developed a true interest in modern art. The November 1930 issue of Art Notes summarizes their
collective disdain for modernism, stating: "We believe that, by and large, modern art is amusing. We are
heretical enough to believe that much of it was started for the amusement of its creators and that no one
was more surprised than they when it was taken seriously by a certain audience to whom the bizarre and
the unintelligible always makes an appeal." So while the Macbeths and McIntyre certainly championed
American artists and insisted they deserved as much recognition as the Europeans, their deepest and
most abiding interest was undoubtedly the established artists of the 18th and 19th-centuries and those of
the early 20th-century who continued in a more conservative style. Artists such as Emil Carlsen, Charles
Harold Davis, Frederick C. Frieseke, Robert Henri, Winslow Homer, Chauncey F. Ryder, Abbot Handerson
Thayer, J. Francis Murphy, A. H. Wyant were the gallery's bread and butter.

When William Macbeth died in 1917 Robert Macbeth took up the reins with the assistance of Robert G.
McIntyre. Although they incorporated the business as William Macbeth, Inc., in 1918 the gallery continued
to be known, as it always would be, simply as Macbeth Gallery. Macbeth and McIntyre continued to show
work in the same vein as the elder Macbeth. They concentrated primarily on oil paintings at this time,
having found by the 1920s that "oils are all that our gallery owners will buy," though they also exhibited an
occasional group of watercolors and pastels in addition to bronzes and other sculpture by contemporary
American artists such as Chester Beach and Janet Scudder.

Of the early American painters the Macbeths and McIntyre were particularly interested in colonial portraits
and miniatures, especially those painted by prominent artists in the latter part of the eighteenth century
such as John Singleton Copley, Gilbert Stuart, Thomas Sully and John Trumbull. In its early years the
gallery also handled the work of a few prominent American etchers including Frank W. Benson, Emil
Fuchs, Daniel Garber, Childe Hassam and Chauncey F. Ryder. The print department was generally
discontinued, however, in the late 1930s although the gallery continued to show prints by contemporaries
such as Stow Wengenroth.

In 1924 relative prosperity allowed the gallery to move uptown to 15 East Fifty-seventh Street. When the
1930s brought new financial hardship for the gallery Macbeth and McIntyre took a variety of approaches
to boosting sales. In 1930 they decided to hold only group exhibitions throughout the season to the
exclusion of one-man shows, and also held some special exhibitions of paintings priced at a hundred
dollars each in the hope that they could tempt those "willing to take advantage of a rare chance to secure
representative examples of good art at a most attractive price." A move to smaller quarters at 15 East
Fifty-seventh Street in 1935 was made with the intention of concentrating their efforts on the work of fewer
contemporary artists, while continuing to handle the work of the older Americans they had long supported.

When Macbeth died suddenly and unexpectedly in August 1940 following an operation for appendicitis,
McIntyre continued to run the gallery with the assistance of Hazel Lewis. During the 1940s McIntyre and
Lewis showed primarily contemporary art in a wide range of media including oil, watercolor, pastel,
drawing and sculpture, while continuing, as always, to show the occasional group of 19th-century
Americans. The great success of the gallery's later years was undeniably Andrew Wyeth whose first
exhibition, held at Macbeth Gallery in 1937, resulted in the sale of all twenty-two paintings cataloged.
Although subsequent Wyeth exhibitions were also successful, McIntyre struggled financially throughout the 1940s and periodically considered liquidating the company. Although "vitaly interested" in contemporary art by people such as Robert Brackman, Jay Connaway, CarlGaertner, JamesLechay, HerbertMeyer and Ogden M. Pleissner he found that, for the most part, it did not pay. McIntyre continued operations until 1953 when he decided that doing so for profit was not only a financial burden but also ran contrary to his desire to spend more time devoted to his first love, early American art. When the lease expired on 11 East Fifty-seventh Street in April 1953 McIntyre did not renew it. After closing the gallery's doors he sold art from his New York apartment and from his home in Dorset, Vermont. He officially dissolved William Macbeth, Inc., in 1957.

The history of the Macbeth Gallery is a long and distinguished one with each successive proprietor making a significant contribution to art in America. William Macbeth helped establish an audience and a market for American art when few were willing to give it serious consideration. Robert Macbeth continued to cement the gallery's reputation as one of the leading firms in New York and was instrumental in organizing the American Art Dealers Association. Robert G. McIntyre claimed in a letter to Lloyd Goodrich, dated 22 June 1945, that the thing of which he was most proud was "the share I have had in the formation of the collection of the Addison Gallery of American Art, at Andover, Massachusetts." McIntyre was widely respected in the art community as a dealer, as an adviser to curators, and as a scholar whose research and book on Martin Johnson Heade helped "rediscover" an important American artist. One of his most significant and lasting contributions to the history of art in America, however, was undoubtedly his gift of the gallery's historical records to the Archives of American Art.

Scope and Content Note

The Macbeth Gallery records provide almost complete coverage of the gallery’s operations from its inception in 1892 to its closing in 1953. The records document all aspects of the gallery's activities, charting William Macbeth's initial intention to lease his store "for the permanent exhibition and sale of American pictures" through over sixty years of success as a major New York firm devoted to American art. The collection measures 131.6 linear feet and dates from 1838 to 1968 with the bulk of the material dating from 1892 to 1953.

The gallery's correspondence files form the core of the collection and illuminate most aspects of American art history: the creation and sale of works of art, the development of reputations, the rise of museums and art societies, change and resistance to change in the art market, and the evolution of taste. Ninety-five feet of correspondence house substantial and informative letters from dozens of important American painters and sculptors, including older artists and younger contemporaries of the gallery in its later years. There are also letters from collectors, curators, other galleries, and critics.

The financial files found in the collection offer insight into the changing economic climate in which the gallery operated. They include information ranging from the details of individual sales and the market for individual artists, to consignment activities and artist commissions, to overviews of annual sales. This information is augmented by the firm's inventory records and the photographs of artwork with their accompanying records of paintings sold. The inventory records provide details of all works of art handled by the gallery, both sold and unsold, and the buyers who purchased them; the photographs of artwork include images of artwork sold with accompanying sales information.

The highlight of the gallery's printed material is the publication Art Notes. Although published only until 1930, Art Notes provides an excellent and detailed view of the gallery's exhibition schedule and the relationship of the gallery owners with many of the artists whose work they handled. It was a house organ that also provided a running commentary on events in the art world. The gallery's 19 fragile scrapbooks, maintained throughout the firm's history, provide further coverage of activities through exhibition catalogs and related news clippings. Printed material from other sources provides a frame of reference for activities
in the art world from the mid-19th to the mid-20th-centuries and includes an almost complete run of the rare and important pre-Civil War art publication *The Crayon*.

Reference files record the interest which the gallery owners took in the work of early portrait painters and in later artists such as George Inness and Winslow Homer. Together with the immense volume of correspondence with buyers and sellers of paintings by the great portraitists and the Hudson River School found in the gallery's correspondence files, these records are still useful sources of information today and underscore the deep interest that the Macbeths and Robert McIntyre took in 18th and 19th-century American art.

The photographs of artists found here are a treasure trove of images of some of the major figures of the 19th and 20th-centuries. There are photographs of artists such as Chester Beach, Emil Carlsen, Charles Melville Dewey, Frederick Carl Frieske, Childe Hassam, Winslow Homer, George Inness, Maurice Prendergast, and Julian Alden Weir, many of them original prints and the majority of them autographed.

With the exception of the "The Eight" and a few of their contemporaries, an important aspect of art history, the modernist movement, is generally represented in the Macbeth Gallery records only in a negative form as the three successive proprietors of the gallery showed very little interest in this area. Nevertheless, the collection is a highly significant source of information on many of the major and minor figures in American art in the period after 1890.

### Arrangement

The collection is arranged into eight series:

- **Series 1:** Correspondence, 1838-1968 (Box 1-95, 163-164, OV 165; 96.2 linear feet)
- **Series 2:** Financial and Shipping Records, 1892-1956 (Box 96-110; 11.8 linear feet)
- **Series 3:** Inventory Records, 1892-circa 1957 (Box 111-113; 3.0 linear feet)
- **Series 4:** Printed Material, 1838-1963 (Box 114-119, 162; 5.0 linear feet)
- **Series 5:** Scrapbooks, 1892-1952 (Box 120-130; 3.3 linear feet)
- **Series 6:** Reference Files, 1839-1959 (Box 131-132; 0.6 linear feet)
- **Series 7:** Miscellaneous Files, 1912-1956 (Box 133-134; 0.8 linear feet)
- **Series 8:** Photographs, circa 1880-circa 1968 (Box 135-161; 12.1 linear feet)

### Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

**Subjects:**
- Art -- Collectors and collecting
- Art dealers -- New York (State) -- New York
- Art directors -- New York (State) -- New York
- Art galleries, Commercial -- New York (State) -- New York
- Art, American
- Artists -- United States
- Curators -- New York (State) -- New York
- Eight (Group of American artists)
Types of Materials:
Daguerreotypes
Photographs
Scrapbooks

Names:
Hartley, Marsden, 1877-1943
Homer, Winslow, 1836-1910
Macbeth, Robert W. (Robert Walker), 1884-1940
Macbeth, William, 1851-1917
McIntyre, Robert G. (Robert George), b. 1885
Stuart, Gilbert, 1755-1828
Weir, Robert Walter, 1803-1889
Container Listing

Series 1: Correspondence Files, 1838-1968

96.2 Linear feet (Boxes 1-95, 163-164, OV 165)

This series forms the bulk of the collection and records the day-to-day transactions of the gallery through correspondence with artists, dealers, curators, and collectors. The correspondence found here documents all aspects of the gallery's activities including relationships with artists, arrangements for loans, consignments, and sales; the development of public and private collections; and the involvement of the gallery owners in the art community.

In addition to general correspondence there is a group of correspondence that pertains directly to requests for gallery publications and a series of letterpress books containing five years of copies of the gallery's outgoing letters.

The series is arranged into three subseries:

- 1.1: Correspondence, 1838-1968, n.d.
- 1.3: Letterpress Books, 1909-1913

Digitization of Series 1.1: Correspondence was initiated in 2017 and is ongoing. Some folders have been identified for further conservation treatment and have not been digitized. Series 1.3: Letterpress Books, has been digitized in entirety.

1.1: Correspondence, 1838-1968

This series contains the gallery's general correspondence with artists, clients, curators, galleries, and art organizations and institutions. Outgoing letters are generally copies on highly-acidic fragile paper and are written by a combination of the gallery's proprietors and employees including William Macbeth, Robert Macbeth, Robert G. McIntyre, Hazel Lewis, Henry Miller, and Marguerite Onderdonk. The correspondence is fairly complete although there is very little outgoing correspondence before 1913 and very little correspondence, both outgoing and incoming, between 1928 and 1931 and 1933 and 1936. Although the gallery closed in 1953 correspondence in this series extends to 1968 documenting Robert G. McIntyre's continued activity as an art dealer operating from his home. Some records, generally from 1915, 1916 and 1923, are damaged by mold. For preservation reasons these have been placed in a separate box at the end of the collection and appear in the container listing at the end of 1.1: Correspondence.

Of particular interest is the substantial body of correspondence with artists. From the late 19th to the early 20th-century period there is significant correspondence with artists such as Cecilia Beaux, Emil Carlsen, John F. Carlson, Charlotte Buell Coman, Arthur B. Davies, Charles Harold Davis, Charles W. Hawthorne, Charles Hazeltine, Robert Henri, Winslow Homer, Jonas Lie, J. Francis Murphy, Henry Rankin Poore, Chaucey F. Ryder, William Sartain and Abbot Handerson Thayer. From the early to mid-20th-century period correspondents include Jay Connaway, Carl Gaertner, Rockwell Kent, James Lechay, Herman Maril, Ivan G. Olinsky, Ogden M. Pleissner, Constance Richardson and Andrew Wyeth.

There are letters from Arthur B. Davies in which he writes of his travels in Europe during the 1890s, letters from Robert Henri from Ireland in the 1920s, and a letter from John Sloan to William Macbeth (one of only two in the collection) dated March 4, 1908, thanking Macbeth in the name of the "noble eight" for "all of the innumerable courtesies and kindnesses you have shown us in the long to be remembered exhibition of Feb. 3-18 1908." There are lengthy, detailed epistles from William Sartain written prior to, and during, the outbreak of World War I in Paris, and eighteen letters from Winslow Homer (although
the two dated 1861 and 1876 respectively are copies) including an illustrated letter, an undated price list and notes on Homer paintings. There are also details regarding the settling of the Homer estate, which designated the Macbeth Gallery as sole selling agents of Homer's pictures in 1937, found in correspondence with members of the Homer family.

Although there is no correspondence with Homer D. Martin in the collection there are letters from his widow, Elizabeth, which reveal something of the painter's relationship with the gallery and chart the rise in popularity of Martin's work after his death. Elizabeth Martin's letters also discuss the appreciation of her husband written by her after his death and published by William Macbeth.

Correspondence with Andrew Wyeth reveals Wyeth's original agreement with the Macbeth Gallery and charts the launching of his career and apparently effortless rise to fame. Wyeth's correspondence includes illustrated letters and the original manuscript of the foreword to the catalog for his first exhibition at Macbeth Gallery, written by his father, N. C. Wyeth.

This series also documents the gallery's hand in the development of some of the country's major public and private art collections including those established by the Addison Gallery of American Art, the Albright Art Gallery, Butler Art Institute, Carnegie Institute, the City Art Museum of St. Louis, Dallas Art Association, the Pennsylvania Academy of Fine Arts, and the Rhode Island School of Design.

Obviously, letters from the gallery's proprietors are found throughout the series, but there are also several named files for William Macbeth, Robert Macbeth and Robert G. McIntyre. William Macbeth's correspondence includes a copy of his opening announcement of 1892. A pencil sketch of two cows on the back of the announcement reminds us of his other love - the Macbeth Farm in Suffolk County, New York. Also found here are some letters of recommendation that William acquired prior to his emigrating to the United States from Ireland, and several letters regarding the sale of an Arthur B. Davies picture in which he refers to the need to let Davies know about the sale of the picture as quickly as possible. "You would understand why," writes Macbeth to James Quinlan on 1 February 1898, "if you knew this nervous impatient artist as well as I do."

Robert Macbeth's correspondence deals primarily with gallery business up to 1920 but from that point on relates primarily to personal and family business. His correspondence includes one folder of twenty-seven letters from artists written in response to an invitation to a dinner honoring William Macbeth in 1909. Most are addressed to Augustus Vincent Tack and include letters from Chester Beach, Charles H. Davis, Robert Henri, John La Farge, Jerome Myers, Chauncey F. Ryder and Carleton Wiggins. There is also a copy of a poem written by Albert Pinkham Ryder.

Correspondence with Jessie L. Macbeth and Phoebe K. Macbeth deals with Robert Macbeth's estate and includes correspondence between Phoebe and Robert G. McIntyre discussing the gallery's financial difficulties during the 1940s.

Robert G. McIntyre's correspondence generally relates directly to gallery business. Three of his letters (found in the files of correspondents to which the letters were addressed) are of particular note as they display his lucid and engaging style and reveal details of his friendships with some of the gallery's most important artists: a 1948 letter to Joseph J. Kwiat describes his memories of "The Eight" and recounts in particular his impressions of William J. Glackens, Robert Henri and George Luks; a 1956 letter to Bennard B. Perlman recalls "Tuesday evenings" at Robert Henri's studio; and a 1945 letter to Lloyd Goodrich of the Whitney Museum describes watching Childe Hassam paint and date a picture as if he were "writing a letter." "He was so emphatic that this was the proper procedure" writes McIntyre, "that one may take it for granted that a date on a Hassam is the date it was begun, not finished."

Records relating to McIntyre's research for, and writing of, his book on Martin Johnson Heade, published in 1948, can be found in his correspondence with Maxim Karolik.
Although it is not always possible to determine which gallery member is responsible for an outgoing letter as they are generally unsigned copies, each of the proprietors appeared to enjoy letter writing and discussing their views on art with gallery clients. A good example of this can be found in letters to William Winter Drew in January and May of 1925 which provide a lengthy and detailed discussion of whom the letter writer (probably Robert Macbeth) believes should be included in a representative collection of American art.

The dating and arrangement of undated incoming letters, particularly those written before 1913 which do not have an accompanying response from the gallery, is often based on pencil notations made by Robert G. McIntyre which, while assumed to be reliable, are not necessarily accurate.

While the series is primarily comprised of folders arranged alphabetically by name of correspondent, there are a few folders arranged by subject including several which relate to exhibitions at the gallery. These are interfiled alphabetically by folder title with the exhibition files, for example, being filed under "E."

Although the gallery's financial records are generally found in Series 2: Financial and Shipping records, Series 1: Correspondence does include substantial financial information in the form of correspondence with banks, insurance agents and accountants. Correspondence with Frederic B. Thomason, Inc., for example, consists of over two linear feet of records containing insurance information from 1895 to 1952.

The digitization of Series 1.1. Correspondence was initiated in 2017 and is ongoing. Some folders have been identified for further conservation treatment and have not been digitized.
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Box 1, Folder 29 Adams, H. S. (see also Spur), 1917, 1922
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Box 163, Folder 28  Durham, Knowlton, 1923
Box 163, Folder 29  Duveneck, Frank B. and Mrs. Duveneck, 1923-1925
Box 163, Folder 30  E, Miscellaneous, ca. 1900-1950
Box 163, Folder 31  F. M. Dyer & Co., 1916-1922
Box 163, Folder 32  Fouke, Philip B., 1923
Box 163, Folder 33  Fox, Philip, 1923
Box 164, Folder 1  Frank, Charles Lee, 1923
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Box 164, Folder 3  F, Miscellaneous, ca. 1900-1960
Box 164, Folder 4  Library of Congress, 1916
Box 164, Folder 5  Macbeth Farm, 1923
Box 164, Folder 6  Salmagundi Club and Trainer and Associates, 1936-1937
Box 164, Folder 7  Worcester Art Museum, 1912
Box OV 165  Oversized Material from Culver, Charles, 1949
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1.2: Requests for Publications, 1893-1952, undated
This subseries contains requests for gallery publications such as *Art Notes* and *Biographical Notes* and catalogs for various exhibitions. Requests are often accompanied by a response from the gallery. Correspondence is arranged alphabetically by first letter of the correspondent’s surname and chronologically by year.

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Box 89, Folder 9-10   F, 1898-1919, n.d.
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Box 89, Folder 22-23  H, 1919-1920
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Box 93, Folder 21  Y, 1912-1946, n.d.
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1.3: Letterpress Books, 1909-1913
This series contains twelve volumes of letterpress books of outgoing letters from Macbeth Gallery dated 1909 to 1913. Each volume begins with an alphabetical list of names of recipients; each recipient's name is followed by a list of page numbers indicating the pages in the volume on which copies of letters to that recipient can be found.

The volumes are arranged chronologically.
This series has been digitized in entirety.

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Series 2: Financial and Shipping Records, 1892-1956

11.8 Linear feet (Boxes 96-110)

This series provides a detailed record of the gallery's financial transactions through a variety of ledgers and account books. Although they lack systematic indexing and are somewhat awkward to use, these records provide an intriguing insight into art buying and collecting tendencies throughout the first half of the twentieth century. They also record the effect of fluctuations in the economy including, of course, the devastating Depression of the 1930s. Records in this series can be used more effectively in conjunction with the card files in Series 3: Inventory Records.

A large account book found here contains records dating from ca. 1918 to the 1930s with entries arranged alphabetically by the name of the person, corporate body or function (such as "Accrued Salaries") to which each account applies. The book lists the dates and descriptions of transactions along with debits, credits and balances on accounts. Each alphabetical letter group is preceded by an index of accounts that fall in that section of the alphabet.

Information regarding commissions and commission credits due to artists, businesses or individuals is recorded in three sets of volumes: Artist Credit Books; Purchase Books and Commission Credits; and Artist Commissions, Commission Credits and Purchases. Artist Commissions, Commission Credits and Purchases combine information that was previously contained in the other two types of ledgers. Details of purchases and commissions are arranged chronologically. There are also two unidentified volumes filed here as Artist Registers which appear to record information related to framing dating from ca. 1924 to 1954. The registers are arranged chronologically and then list artists as well as titles and dimensions of artwork and dates received.

Bills and statements consist of copies of outgoing bills and statements from the gallery and are arranged chronologically by year and alphabetically within those years.

Cash Books provide a chronological list of cash transactions and Charge Books, also known as "Order Books" and "Sales Books," contain lists of charges for merchandise and order registers and are arranged chronologically. Miscellaneous incoming bills are arranged chronologically by year and alphabetically by client within each year. Many of the bills were previously folded together with brown paper labels which have been transferred to the folders preceding the records to which they apply.

One item of particular note is a small untitled notebook summarizing annual sales figures from 1892 to 1935. The notebook clearly shows the ongoing economic collapse of the 1930s with annual sales plummeting from $487,283.62 in 1929 to $92,659.02 in 1933.

The series also contains records of consignments from 1933 to 1951 and shipping records from the 1930s to the 1950s.

In general, financial records are arranged chronologically and then alphabetically by client.

The bulk of this series has been digitized. Items not digitized include some routine miscellaneous incoming bills not related to sales of artwork, including bills for utilities, insurance, framing, photo duplication, and advertising. Some folders have been identified for further conservation treatment and have not been digitized.

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Box 107, Folder 1  Artist Registers, circa 1924-1944

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Box 110, Folder 13 Tax Book, 1919-1938
  Image(s)

Box 110, Folder 14 Untitled Notebook of Annual Sales Figures, 1892-1935
  Image(s)
Series 3: Inventory Records, 1892-circa 1957

3 Linear feet (Boxes 111-113)

The information found here supports that found in Series 2: Financial and Shipping Records and consists of card files recording stock disposition and a series of stock books. The card files are an invaluable tool for tracking the artwork that passed through Macbeth's hands. The first file, arranged alphabetically by artist, records the disposition of all pictures sold and unsold and the second, arranged by buyer, provides similar information from a different angle. The cards record information such as inventory numbers, names of artists, titles of pictures, dates received, media, sizes, framing information, owners, and sales prices. Some cards have photographs of pictures attached.

While most of the stock books list gallery stock only, those for 1894-1903 and 1906 contain a record of pictures which were the property of William Macbeth, and for which he assumed liability in the event of loss or damage by, or resulting from fire.

This series has been digitized in entirety.

Box 111 Card Files

Box 111, Folder 1 Pictures Unsold, A, 1892-ca. 1957 Image(s)

Box 111, Folder 2 Pictures Unsold, B, 1892-ca. 1957 Image(s)

Box 111, Folder 3 Pictures Unsold, C, 1892-ca. 1957 Image(s)

Box 111, Folder 4 Pictures Unsold, D, 1892-ca. 1957 Image(s)

Box 111, Folder 5 Pictures Unsold, E, 1892-ca. 1957 Image(s)

Box 111, Folder 6 Pictures Unsold, F, 1892-ca. 1957 Image(s)

Box 111, Folder 7 Pictures Unsold, F, 1892-ca. 1957 Image(s)

Box 111, Folder 8 Pictures Unsold, G, 1892-ca. 1957 Image(s)

Box 111, Folder 9 Pictures Unsold, H, 1892-ca. 1957 Image(s)

Box 111, Folder 10 Pictures Unsold, H, 1892-ca. 1957
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<td>Box 111, Folder 13</td>
<td>Pictures Unsold, K, 1892-ca. 1957</td>
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<td>Box 111, Folder 14</td>
<td>Pictures Unsold, L, 1892-ca. 1957</td>
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<td>Box 111, Folder 15</td>
<td>Pictures Unsold, M, 1892-ca. 1957</td>
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<td>Pictures Unsold, N, 1892-ca. 1957</td>
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<td>Box 111, Folder 17</td>
<td>Pictures Unsold, P, 1892-ca. 1957</td>
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<tr>
<td>Box 111, Folder 18</td>
<td>Pictures Unsold, Q-R, 1892-ca. 1957</td>
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<td>Box 111, Folder 19</td>
<td>Pictures Unsold, S, 1892-ca. 1957</td>
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<td>Box 111, Folder 20</td>
<td>Pictures Unsold, T, 1892-ca. 1957</td>
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<td>Box 111, Folder 21</td>
<td>Pictures Unsold, U-V, 1892-ca. 1957</td>
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<td>Box 111, Folder 22</td>
<td>Pictures Unsold, W, 1892-ca. 1957</td>
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<td>Box 111, Folder 23</td>
<td>Pictures Sold, A, 1892-ca. 1957</td>
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<td>Box 111, Folder 24</td>
<td>Pictures Sold, B, 1892-ca. 1957</td>
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<td>Pictures Sold, C, 1892-ca. 1957</td>
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Box 111, Folder 28  Pictures Sold, F, 1892-ca. 1957
Box 111, Folder 29  Pictures Sold, G, 1892-ca. 1957
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Box 112, Folder 2  Pictures Sold, I, 1892-ca. 1957
Box 112, Folder 3  Pictures Sold, J, 1892-ca. 1957
Box 112, Folder 4  Pictures Sold, K, 1892-ca. 1957
Box 112, Folder 5  Pictures Sold, L, 1892-ca. 1957
Box 112, Folder 6  Pictures Sold, M, 1892-ca. 1957
Box 112, Folder 7  Pictures Sold, N-O, 1892-ca. 1957
Box 112, Folder 8  Pictures Sold, P, 1892-ca. 1957
Box 112, Folder 9  Pictures Sold, Q-R, 1892-ca. 1957
Box 112, Folder 10 Pictures Sold, S, 1892-ca. 1957
Box 112, Folder 11 Pictures Sold, T, 1892-ca. 1957
Box 112, Folder 12  Pictures Sold, U-V, 1892-ca. 1957
Box 112, Folder 13  Pictures Sold, W, 1892-ca. 1957
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Box 112, Folder 15  Buyers, B, 1892-ca. 1957
Box 112, Folder 16  Buyers, C, 1892-ca. 1957
Box 112, Folder 17  Buyers, D, 1892-ca. 1957
Box 112, Folder 18  Buyers, E-F, 1892-ca. 1957
Box 112, Folder 19  Buyers, G, 1892-ca. 1957
Box 112, Folder 20  Buyers, H, 1892-ca. 1957
Box 112, Folder 21  Buyers, I-J, 1892-ca. 1957
Box 112, Folder 22  Buyers, K-L, 1892-ca. 1957
Box 112, Folder 23  Buyers, M, 1892-ca. 1957
Box 112, Folder 24  Buyers, N, 1892-ca. 1957
Box 112, Folder 25  Buyers, O-P, 1892-ca. 1957
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<th>Box 112, Folder 27</th>
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<td>Box 112, Folder 29</td>
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<td>Box 112, Folder 30</td>
<td>Buyers, X-Z, 1892-ca. 1957</td>
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<td>Box 113, Folder 2</td>
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<td>Box 113, Folder 4</td>
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<td>Box 113, Folder 5</td>
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<td>Box 113, Folder 6</td>
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<td>Box 113, Folder 7</td>
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<td>Box 113, Folder 8</td>
<td>Stock Book, 1906-1909</td>
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Series 4: Printed Material, 1838-1963

5 Linear feet (Boxes 114-119, 162)

This series contains printed material published by Macbeth Gallery in addition to exhibition catalogs from other galleries and organizations, art publications, and loose magazine articles and news clippings.

The series is organized into two subseries:

- 4.2: Other Printed Material, 1838-1962, n.d.

The publication Art Notes has been digitized.


Box 114

This subseries contains the Macbeth Gallery publications Art Notes and Biographical Notes in addition to scattered exhibition announcements, catalogs and news clippings. The bulk of the news clippings in the collection and the gallery's exhibition catalogs can be found in Series 5: Scrapbooks.

Art Notes was an occasional publication issued during the art season "in the Interest of American Art and the Macbeth Gallery" from 1896 to 1930. The booklets typically contain essays on artists, current exhibitions at the gallery and current events in the art world and are an excellent source of information on the history of the gallery until 1930 and the opinions of the owners on various artistic trends and movements. Of particular note is an essay criticizing the Modernist movement which received attention in the press as well as letters, primarily of support, from many of the gallery's clients. Most of the issues are in bound volumes although there are also some individual copies of the publication. Numbers 14, 24, and 73 are missing. Judging by the number of requests for Art Notes in the Series 1: Correspondence, it was an extremely popular publication, especially with those who artistic tastes tended toward the conservative.

Also found here is the publication Biographical Notes, a collection of short biographies of fifty artists "whose reputations and experience of over twenty years enables us to vouch with some degree of certainty." The publication was intended to satisfy "the natural curiosity of the picture collector to know who the man is who painted the picture, and what he has done in the past that may indicate his position in the future."

Several of the exhibition announcements and catalogs found here are annotated and some are accompanied by news clippings. Catalogs include those for the gallery's fiftieth and sixtieth anniversaries. One catalog for an exhibition organized and circulated by the American Federation of Arts in conjunction with the Archives of American Art is included here because it documented the role of the Macbeth Gallery. The catalog contains an essay written by Robert G. McIntyre for the exhibition entitled "The Macbeth Gallery: A Capsule History."

Also found here is a folder of six scattered news clippings recording milestones in the gallery's history such as the move to 15 East Fifty-seventh Street and the gallery's fiftieth and sixtieth anniversaries. At the end of the series is a box of duplicate copies of Art Notes.

The publication Art Notes has been digitized.

Box 114, Folder 1        Art Notes Nos. 1-12, 1896 October-1900 February
Box 114, Folder 2  
*Art Notes* Nos. 13, 15-23, 1900 April-1903 November  
Image(s): *Art Notes* Nos. 13

Box 114, Folder 3  
*Art Notes* Nos. 25-36, 1904 May-1908 December  
Image(s)

Box 114, Folder 4  
*Art Notes* Nos. 37-48, 1909 March-1913 April  
Image(s)

Box 114, Folder 5  
*Art Notes* Nos. 49-60, 1913 November-1916 May  
Image(s)

Box 114, Folder 6  
*Art Notes* Nos. 61-72, 1916 November-1921 February/March  
Image(s)

Box 114, Folder 7  
*Art Notes* Nos. 74-85, 1922 January/February-1927 June  
Image(s)

Box 114, Folder 8  
*Art Notes* Nos. 86-88, 1928 November, 1929 November, 1930 November  
Image(s)

Box 115, Folder 1  
*Biographical Notes*, 1915

Box 115, Folder 2  
Exhibition Announcements and Catalogs, 1914-1915, n.d.

Box 115, Folder 3  
Exhibition Announcements and Catalogs, 1916-1918

Box 115, Folder 4  
Exhibition Announcements and Catalogs, 1921-1923

Box 115, Folder 5  
Exhibition Announcements and Catalogs, 1926-1929

Box 115, Folder 6  
Exhibition Announcements and Catalogs, 1930-1939

Box 115, Folder 7  
Exhibition Announcements and Catalogs, 1942-1952

Box 115, Folder 8  
Exhibition Announcements and Catalogs, 1948

Box 115, Folder 9  
Exhibition Catalog, *From the Archives of American Art: The Role of the Macbeth Gallery*, 1962-1963

Box 115, Folder 10  

Box 162  
Duplicate Copies of *Art Notes*

Box 116

These folders contain non-Macbeth Gallery printed material including magazine and newspaper articles on a variety of artists as well as exhibition announcements and catalogs from other galleries, museums, and organizations including the American Water Color Society and the National Academy of Design.

One item of particular note is a bound catalog of the exhibition Ten American Painters held at the Durand-Ruel, Inc., in 1898. The catalog is signed by each of the ten painters represented in the exhibition.

Also of note among the art publications is a set of bound volumes of the pre-Civil War American art journal The Crayon. Published monthly in New York The Crayon was the first substantial periodical devoted entirely to the arts and is an indispensable resource for research on developments in the art world of the immediate pre-Civil War period. The volumes comprise an almost complete run of the journal which was published between 1855 and 1861. The Macbeth Gallery set dates from 1855 to 1859.

At the end of the series are two delightful pamphlets concerning Frederick Keppel's relationship with James MacNeill Whistler. The first was "privately printed and copyrighted by Frederick Keppel" in 1904 and entitled The Gentle Art of Resenting Injuries, some "unpublished correspondence addressed to the author of "The Gentle Art of Making Enemies." The second is entitled "One Day With Whistler," published by Keppel in 1908. The first booklet describes an altercation between Keppel and Whistler in the form of reprinted correspondence between the two men and Keppel's commentary on the incident which he describes as a "brilliant specimen of characteristic abusive Whistlerism." There are two copies of the pamphlet, which Keppel published in "very limited edition" solely for a few of his friends, one addressed to "To Robert W. Macbeth from his friend-the author," and another to William Macbeth. The second pamphlet further describes "Whistler's intercourse with me and mine with him."

The complete run of The Crayon in Series 4.2 is available at https://www.jstor.org/journal/crayon.

Box 116, Folder 1-3   Catalog and Magazine Clippings, 1925-1958, n.d.
Box 116, Folder 4-5   Exhibition Announcements and Catalogs, 1839-1877, n.d.
Box 116, Folder 6     Exhibition Announcements and Catalogs, 1878-1908
Box 116, Folder 7     Exhibition Announcements and Catalogs, 1913-1928
Box 116, Folder 8     Exhibition Announcements and Catalogs, 1930-1939
Box 116, Folder 9     Exhibition Announcements and Catalogs, 1940-1951
Box 116, Folder 10    Exhibition Announcements and Catalogs, 1953-1954
Box 116, Folder 11    Exhibition Announcements and Catalogs, 1957-1962
Box 116              Exhibition Catalogs
Box 116, Folder 12   American Water Color Society, 1884
Box 116, Folder 13   American Water Color Society, 1887
Box 116, Folder 14   American Water Color Society, 1888
Box 116, Folder 15   American Water Color Society, 1891
Box 116, Folder 16   National Academy of Design, 1838-1867
Box 116, Folder 17   National Academy of Design, 1868-1869
Box 116, Folder 18   National Academy of Design, 1870-1879
Box 116, Folder 19   National Academy of Design, 1880-1884
Box 116, Folder 20   Ten American Painters, 1898
Box 116, Folder 21-22 Magazine Articles, 1871-1900, n.d.
Box 117, Folder 1    Magazine Articles, 1900-1916
Box 117, Folder 2    Magazine Articles, 1920-1935
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Box 117, Folder 4    Magazine Articles, 1940-1945
Box 117, Folder 5    Magazine Articles, 1946-1947
Box 117, Folder 6    Magazine Articles, 1948-1949
Box 117, Folder 7    Magazine Articles, 1950-1951
Box 117, Folder 8    Magazine Articles, 1952-1954
Box 117, Folder 9    Magazine Articles, 1955-1962
Box 117, Folder 10-11 News Clippings, 1880-1898, n.d.
Box 117, Folder 12   News Clippings, 1900-1939
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<td><em>Art Collector</em>, 1897-1899</td>
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<td><em>Art in America</em>, 1917-1956</td>
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<td><em>Collector and Art Critic</em>, 1899, 1900</td>
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<td><em>Crayon</em>, Volume 1, 1855</td>
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<td><em>Crayon</em>, Volume 4, 1857</td>
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<td>Box 118, Folder 11</td>
<td><em>Crayon</em>, Volume 5, 1858</td>
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<td>Box 118, Folder 12</td>
<td><em>Crayon</em>, Volume 6, 1859</td>
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<td>Box 118, Folder 13</td>
<td>Miscellaneous Publications, 1904-1948, n.d.</td>
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<td>Miscellaneous Publications, 1955-1962</td>
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Series 5: Scrapbooks, 1892-1952

3.3 Linear feet (Boxes 120-130)

The 19 scrapbooks in this series are the collection's main source of Macbeth Gallery exhibition catalogs and related news clippings. Although incomplete, the scrapbooks provide fairly comprehensive coverage of the gallery's history and include material on day-to-day events at the gallery as well as important occasions such as the gallery's fortieth, fiftieth and sixtieth anniversaries, news of the art world in general and some photographs. Some of the scrapbooks also contain printed material related to art, exhibitions and events elsewhere. Many of the exhibition catalogs found here are annotated with prices and other notes. Notably missing is the catalog for the 1908 exhibition, *The Eight*.

See Appendix for a list of Macbeth Gallery exhibitions documented in Series 5: Scrapbooks.

As some of the dates of the scrapbooks overlap, they were numbered 1-19 for clarity. The scrapbook cover for #3 is housed in Box 120, and the contents are housed in Box 122.

The scrapbooks have been digitized in entirety.

Appendix: Macbeth Gallery Exhibitions Documented in Scrapbooks

This chronological list of Macbeth Gallery exhibitions is extensive, but incomplete. While an attempt has been made to establish the accuracy of the information provided here, dates and titles of exhibitions are not guaranteed to be accurate. Most of the exhibitions listed here are documented in the scrapbooks through exhibition catalogs and/or invitations, lists of artwork and news clippings. The list is annotated with AAA microfilm reel and frame numbers to assist researchers in locating material on specific exhibitions.

- **Dec. 7-21, 1892**  
  Water Colors by American Artists (NMc1: 273-275)
- **Jan.23-Feb.11, 1893**  
  Landscapes in Oil (NMc1: 276-277)
- **Feb. 27-Mar. 18, 1893**  
  Landscapes in Oil by William Keith (NMc1: 278-279)
- **Mar. 20-Apr. 8, 1893**  
  Watercolors by Dutch Artists (NMc1: 281-282)
- **Nov. 8-29, 1893**  
  Second Annual Exhibition of Watercolors by American Artists (NMc1: 283-285)
- **Dec. 2-16, 1893**  
  Drawings in Watercolors and in Black and White by C. R. Grant and Wilson De Meza (NMc1: 287-290)
- **Jan. 20-Feb. 3, 1894**  
  Pictures and Sketches by Anton Mauve (NMc1: 291-292, 311-313)
- **Feb. 6-17, 1894**  
  Paintings by Henry W. Ranger (NMc1: 295-296)
- **Feb. 23-Mar. 8, 1894**  
  Paintings by Gaylord Langston Truesdel (NMc1: 299-300)
- **Mar. 16-29, 1894**  
  Figure Subjects by Seven American Artists (NMc1: 302-303)
- **Apr. 13-May 6, 1894**  
  Landscapes by American Artists (NMc1: 304-305)
- **Dec. 1-22, 1894**  
  Paintings and Drawings by D.A.C. Artz (NMc1: 315-316)
- **Feb. 2-16, 1895**  
  Paintings and Sketches by Theodore Robinson (NMc1: 318-319)
- **Mar. 15-30, 1895**  
  Pictures and Sketches by Anton Mauve (NMc1: 321-323)
- **Feb. 17-29, 1896**  
  Paintings in Oil by Philip Zilcken (NMc1: 329-330)
- **Mar. 9-21, 1896**  
  Paintings by Arthur B. Davies (NMc1: 329-331)
- **Mar. 6-20, 1897**  
  Paintings by Robert C. Minor (NMc1: 343-344)
- **Apr. 24-May 8, 1897**  
  Paintings by Arthur B. Davies (NMc1: 348-349)
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<tr>
<th>Date</th>
<th>Event Description</th>
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<td>Jan. 17-29, 1898</td>
<td>Portrait Drawings in Pastel and Chalk by Sergeant Kendall (NMc1: 356-357)</td>
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<td>Jan. 31-Feb. 12, 1898</td>
<td>Expressions of New England Landscape by Leonard Ochtman (NMc1-358-359)</td>
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<td>Jan. 9, 1898</td>
<td>Exhibition of Pictures and Sketches by Anton Mauve (NMc1: 362)</td>
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<td>Nov. 7, 1898</td>
<td>Exhibition of Watercolors by Mr. Ozawa of Tokyo, Japan (NMc1: 363)</td>
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<td>Jan. 9-21, 1899</td>
<td>Paintings by Willbur A. Reaser (NMc1: 366-367)</td>
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<td>Feb. 1-14, 1899</td>
<td>Paintings by H. M. Rosenberg (NMc1: 368-369)</td>
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<td>Feb. 17-Mar. 9, 1899</td>
<td>Paintings by Charles Walter Stetson (NMc1: 370-371)</td>
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<td>Jan. 8-20, 1900</td>
<td>Twenty-seven Drawings by Childe Hassam (NMc1: 376-377)</td>
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<td>Mar. 9-24, 1900</td>
<td>Watercolors and Monotypes in Color by Maurice B. Prendergast (NMc1: 379-380)</td>
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<td>Nov. 19-Dec. 1, 1900</td>
<td>Pictures by Rosina Emmet Sherwood (NMc1: 383-384)</td>
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<td>Jan. 21-Feb. 2, 1901</td>
<td>Pictures and Portraits by Willbur A. Reaser (NMc1: 385)</td>
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<td>Feb. 25-Mar. 9, 1901</td>
<td>Frederick Ballard Williams (NMc1: 394-395)</td>
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<td>Feb. 4-16, 1901</td>
<td>Landscapes by Alexander H. Wyant and George Inness (NMc1: 390-391)</td>
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<td>May 9-31, 1901</td>
<td>Paintings by Arthur B. Davies (NMc1: 400-402)</td>
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<td>Nov. 29-Dec. 14, 1901</td>
<td>Watercolors, Color Prints from Wood Blocks and Etchings Printed in Color by Helen Hyde (NMc1: 405-406)</td>
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- Primarily news clippings.
| Feb. 3-15, 1902 | Private Collection of American Pictures (NMc1: 2-5)                            |
| Mar. 17-29, 1902 | Some Phases of London When the Lamps Are Lighted, Done in Pastel by Fernand Lungren (NMc1: 10-13) |
| Mar. 31-Apr. 5, 1902 | Group of Pictures by Sidney Starr (NMc1: 13)                                  |
| Apr. 1-12, 1902  | Pictures by Robert Henri (NMc1: 15-16)                                         |
| Apr. 14-26, 1902 | Drawings by Jane Erin Emmet (NMc1: 21-22)                                      |
| Apr. 28-May 11, 1902 | Landscapes by W. L. Lathrop (NMc1: 20)                                        |
| Jan 19-31, 1903  | Drawings and Sketches by Homer D. Martin, 1836-1897 (NMc1: 27)                |
| Jan. 27-Feb. 11, 1905 | Pictures by William Sartain (NMc1: 37-39)                                     |
| Feb. 23-Mar. 8, 1905 | Paintings by Arthur B. Davies (NMc1: 62-64)                                |
| May 1-6, 1905    | Oil Paintings by American Artists from the Macbeth Gallery (at the Galleries of George D. Brodhead, Rochester, NY) (NMc1: 69-72) |
| Jan 29-Feb. 10, 1906 | Abbot H. Thayer and Gladys Thayer (NMc1: 77-78)                            |
| Feb. 19-Mar. 3, 1906 | Pictures by Charles H. Davis (NMc1: 79-80)                                  |
| Mar. 10-24, 1906  | Stephen Parrish (NMc1: 81-82)                                                 |
| Nov. 9-24, 1906   | A Group of American Paintings (NMc1: 91-92)                                   |
| Jan. 11-26, 1906  | Paintings by William Sartain (NMc1: 100-101)                                 |
| Feb. 1-16, 1907   | Paintings by Paul Dougherty (NMc1: 105-106)                                   |
Feb. 23-Mar. 9, 1907  Paintings by Charles H. Davis (NMc1: 107-108)
Mar. 11-23, 1907  Portraits by Ellen Emmet (NMc1: 112-113)
Mar. 28-Apr. 3, 1907  Paintings by William Keith (NMc1: 115-117)
Nov. 11-23, 1907  Paintings by Augustus Vincent Tack (NMc1: 124-125)
Nov. 27-Dec. 12, 1907  Paintings by John La Farge (NMc1: 127-131)
Jan. 6-18, 1908  Paintings by Jerome Myers (NMc1: 133-134)
Jan. 20-Feb. 1, 1908  Paintings by Paul Dougherty (NMc1: 137-138)
Feb. 3-15, 1908  Exhibition of Paintings by Arthur B. Davies, William J. Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice B. Prendergast, Everett Shinn, John Sloan (NMc1: 142-143 Catalog missing from scrapbook)
Feb. 19-Mar. 7, 1908  Forty Selected Paintings by Living American Artists (NMc1: 147-149)
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1908  Kwaunon Meditating on Life by John La Farge (NMc1: 155)
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- Primarily news clippings.

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Series 6: Reference Files, 1839-1959

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This series consists of reference and research files relating to American artists and containing material gathered over time by the Macbeths and Robert G. McIntyre. Several references are made in the gallery's outgoing correspondence to the fact that the gallery was compiling a summary of ownership of paintings by the best known American artists. Documentation related to this endeavor can be found here in a folder of collection lists of artwork in private and public collections.

Named artist files contain important information regarding the provenance of paintings, including some by Gilbert Stuart and Winslow Homer. The Gilbert Stuart file includes detailed histories of some of Stuart's work as well as legal documentation relating to their sale. The Homer files include photographs of five Winslow Homer paintings with signed notations on the backs of the photographs by Charles L. Homer and Martha E. Homer testifying to the authenticity and provenance of the paintings. The Homer D. Martin file includes a copy of the book *Homer Martin: A Reminiscence* by Elizabeth Gilbert Martin, published by William Macbeth in 1904. There is also a print of the photograph used in the book, and a photograph of Homer Martin's gravestone.

Other material found here includes photographs of artwork, biographical information on the artists listed, scattered correspondence, clippings, notes, and copies of reference material from printed sources. Dates provided in the inventory of individual artist files apply only to original material, and do not include copies of documents found here from the early 1800s.

Files relating to various artists contain material similar to that found in the named artist files and also house a group of records, alphabetically arranged by artist, providing details of publications in which information about the artists listed can be found. Also found here is a 1916 compilation by William Macbeth of "Records of Portraits by Early American Artists" which contains notes on the provenance of various portraits. The last box in this series is housed in box 164 with other documents separated from the collection due to suspected mold problems.

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<td>n.d.</td>
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<tr>
<td>14</td>
<td>Connaway, Jay</td>
<td>n.d.</td>
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<td>15</td>
<td>Copley, John Singleton</td>
<td>n.d.</td>
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<td>16</td>
<td>Davies, Arthur B.</td>
<td>n.d.</td>
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<td>17</td>
<td>Deas, Charles</td>
<td>n.d.</td>
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<tr>
<td>18</td>
<td>Doughty, Thomas</td>
<td>1940, n.d.</td>
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<td>19</td>
<td>Dummer, Jeremiah</td>
<td>1921-1923, n.d.</td>
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<tr>
<td>20</td>
<td>Duveneck, Frank</td>
<td>n.d.</td>
</tr>
<tr>
<td>21</td>
<td>Earle, Ralph</td>
<td>n.d.</td>
</tr>
<tr>
<td>22</td>
<td>Feke, Robert</td>
<td>n.d.</td>
</tr>
<tr>
<td>23</td>
<td>Fulton Robert</td>
<td>n.d.</td>
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<tr>
<td>24</td>
<td>Groll, Albert L.</td>
<td>n.d.</td>
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<tr>
<td>28</td>
<td>Inman, Henry</td>
<td>n.d.</td>
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<td>29</td>
<td>Inness, George</td>
<td>n.d.</td>
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<td>30</td>
<td>Jarvis, John W.</td>
<td>n.d.</td>
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<td>31</td>
<td>Johnson, Eastman</td>
<td>n.d.</td>
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<td>32</td>
<td>Malbone, Edward G.</td>
<td>n.d.</td>
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<td>Moran, Thomas, n.d.</td>
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<td>Morse, Samuel Finley Breese, 1900, 1920, n.d.</td>
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<td>Box 132, Folder 2</td>
<td>Peale Family, 1916-1918, 1940, n.d.</td>
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<td>Box 132, Folder 3</td>
<td>Remington, Frederic, n.d.</td>
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<td>Box 132, Folder 4</td>
<td>Ryder, Albert Pinkham, n.d.</td>
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<td>Box 132, Folder 5</td>
<td>Sharpless, James, n.d.</td>
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<td>Box 132, Folder 6</td>
<td>Stuart, Gilbert, 1916-1927, n.d.</td>
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<td>Box 132, Folder 7</td>
<td>Sully, Thomas, 1916, n.d.</td>
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<td>Box 132, Folder 8</td>
<td>Trumbull, John, 1916, n.d.</td>
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<td>Box 132, Folder 9</td>
<td>Ward, Charles C., n.d.</td>
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<td>Box 132, Folder 10</td>
<td>West, Benjamin, 1915</td>
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<td>Woolaston, J., n.d.</td>
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<td>Blakelock, Ralph A., 1923, n.d.</td>
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<td>Box 164, Folder 9</td>
<td>Cole, Thomas, n.d.</td>
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<td>Box 164, Folder 10</td>
<td>Harding, Chester, n.d.</td>
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<td>Waldo, Samuel Lovett, n.d.</td>
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Series 7: Miscellaneous Material, 1912-1956.

0.8 Linear feet (Boxes 133-134)

This series contains transcripts of several lectures and essays written by Robert Macbeth, and an essay on Winslow Homer which he wrote for Living American Art. Also found here is a folder containing notes for a lecture on Israeli art by Robert G. McIntyre; an original drawing and a print by Robert W. Weir; and a transcript allegedly of excerpts from the journal of Marsden Hartley apparently transcribed by an unknown member of the Macbeth Gallery staff. The remaining materials found here are miscellaneous business records of Robert G. McIntyre.

The series is arranged alphabetically by folder title.

Box 133, Folder 1  Hartley Journal Transcript, ca. 1929-1940
Box 133, Folder 2  McIntyre, Automobile Receipts, 1951-1956
Box 133, Folder 3-4  McIntyre, Bank Statements, Check Stubs and Miscellany, 1895-1956
Box 133, Folder 5-7  McIntyre, Insurance Records, ca. 1923-1956
Box 133, Folder 8  McIntyre, Medical Bills
Box 134, Folder 1-3  McIntyre, Stock Records, 1932-1956, n.d.
Box 134, Folder 4  McIntyre, Tax Records, 1934-1949
Box 134, Folder 5  McIntyre, Telephone and Utility Bills, 1953-1956, n.d.
Box 134, Folder 6  Unidentified Drawing, n.d.
Box 134, Folder 7  Weir Print and Drawing, n.d.
Box 134, Folder 8  Writings, Robert Macbeth, 1912, 1939, 1940, n.d.
Box 134, Folder 9  Writings, Robert G. McIntyre, n.d.
Box 134, Folder 10  Writings, Miscellaneous, n.d.
Series 8: Photographs, circa 1880-circa 1968

12.1 Linear feet (Boxes 135-161)

The series is organized into three subseries:

- 8.1: Photographs of Artists, ca. 1880-ca. 1968
- 8.2: Photographs of Macbeth Gallery and Others, ca. 1892-1900, 1954-1955
- 8.3: Photographs of Artwork and Records of Paintings Sold, ca. 1900-1952

8.1: Photographs of Artists, ca. 1880-ca. 1968

Box 135

This subseries contains a rich collection of photographs of many of the artists whose work was handled by the Macbeth Gallery. As revealed in the gallery's correspondence files, artists occasionally wrote to the gallery enclosing pictures for what was known as Macbeth's "Rogue Gallery," presumably a file of photographs maintained for publicity purposes. A substantial number of the photographs are original silver gelatin and platinum prints; there are also several daguerrotypes and an original photo postcard. Many of the photographs are autographed and some are addressed to the gallery. Many of the photographs were taken by commercial studios such as Alman & Co., De Vos, Haeseler, and Peter A. Juley, and several were taken by Gertrude Käsebier.

The photographs are arranged alphabetically by artist with two group photographs at the end of the subseries showing a group of artists in the Sherwood Studio Building in 1889 (Willard Allen, Carleton Chapman, Herbert Denham, Sam Isham, Willard Metcalf, Robert Reid, Robert Van Boskerck, Thomas Sullivant, and Harry Watrous); and the group of artists known as "The Ten" (Frank W. Benson, William Merritt Chase, Joseph R. DeCamp, T. W. Dewing, Childe Hassam, W. L. Metcalf, Robert Reid, Edward Simmons, Edmund C. Tarbell and Julian Alden Weir) taken in 1908 on the occasion of their exhibition at Durand-Ruel, Inc. Folders may contain original prints in addition to copy prints and any accompanying or identifying information. The photographs of artists have been digitally scanned and may be viewed on the AAA Digital Collections Database.

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Box 135, Folder 2  Beauley, William Jean, n.d.
Box 135, Folder 3  Benson, Frank W., n.d.
Box 135, Folder 4  Betts, Louis, ca. 1919
Box 135, Folder 5  Blakelock, Ralph A., n.d.
Box 135, Folder 6  Bohm, Max, n.d.
Box 135, Folder 7  Browne, George Elmer, 1919
Box 135, Folder 8  Butler, Howard Russell, n.d.
Box 135, Folder 9  Carlsen, Emil, n.d.
Box 135, Folder 10  Carlson, John F., n.d.
Box 135, Folder 11  Chase, William Merritt, n.d.
Box 135, Folder 12  Church, Frederick Stuart, n.d.
Box 135, Folder 13  Cole, Thomas, undated
Box 135, Folder 14  Coman, Charlotte Buell, n.d.
Box 135, Folder 15  Connaway, Jay H., 1938
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Box 135, Folder 17  Couse, E. Irving, n.d.
Box 135, Folder 18  Davis, Charles H., 1914
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Box 135, Folder 35  Gifford, Robert Swain, n.d.
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Box 135, Folder 47  Ingham, Charles Cromwell, n.d.
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Box 135, Folder 50  Keith, William, 1909
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Box 135, Folder 58  Lockwood, Wilton, n.d.
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Box 135, Folder 61  Martin, Homer Dodge, 1892
Box 135, Folder 62  McComas, Francis, 1909
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Box 135, Folder 64  Melchers, Gari, n.d.
Box 135, Folder 65  Miller, Kenneth Hayes, ca. 1910
Box 135, Folder 66  Miller, Richard Emil, n.d.
Box 135, Folder 67  Minor, Robert Crannell, ca. 1900
Box 136, Folder 1  Mora, Francis Luis, n.d.
Box 136, Folder 2  Moran, Edward, n.d.
Box 136, Folder 3  Moran, Thomas, 1912
Box 136, Folder 4  Morgan, Patrick, undated
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<td>Box 136, Folder 8</td>
<td>Myers, Jerome, 1910</td>
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<td>Box 136, Folder 9</td>
<td>Newman, Robert Loftin, ca. 1900</td>
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<td>Box 136, Folder 10</td>
<td>Ochtan, Leonard, n.d.</td>
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<td>Box 136, Folder 11</td>
<td>Orr, Elliot, n.d.</td>
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<td>Box 136, Folder 12</td>
<td>Parcell, Malcolm Stevens, n.d.</td>
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<td>Box 136, Folder 13</td>
<td>Parrish, Stephen, n.d.</td>
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<tr>
<td>Box 136, Folder 14</td>
<td>Pennell, Joseph, ca. 1917</td>
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<td>Box 136, Folder 15</td>
<td>Ranger, Henry, n.d.</td>
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<td>Box 136, Folder 16</td>
<td>Rehn, Frank Knox Morton, n.d.</td>
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<td>Box 136, Folder 17</td>
<td>Rhind, John Massey, n.d.</td>
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<td>Box 136, Folder 18</td>
<td>Richards, William Trost, n.d.</td>
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<td>Box 136, Folder 19</td>
<td>Ripley, A. Lassell, n.d.</td>
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<td>Box 136, Folder 20</td>
<td>Robinson, Theodore, ca. 1880</td>
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<td>Box 136, Folder 21</td>
<td>Russell, Charles M., n.d.</td>
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<td>Box 136, Folder 22</td>
<td>Santo, Patsy, n.d.</td>
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<td>Box 136, Frame 23</td>
<td>Sartain, William, n.d.</td>
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<td>Box 137, Folder 1</td>
<td>Scudder, Janet, ca. 1915</td>
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<td>Box 137, Folder 2</td>
<td>Spencer, Robert, ca. 1916</td>
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<td>Box 137, Folder 3</td>
<td>Sully, Thomas, n.d.</td>
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<td>Box 137, Folder 4</td>
<td>Symons, George Gardner, n.d.</td>
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Box 137, Folder 6  Twachtman, John Henry, ca. 1905  
(taken by Nicholas Murray)

Box 137, Folder 7  Tyler, Bayard Henry, 1908

Box 137, Folder 8  Van Laer, Alexander T., 1909

Box 137, Folder 9  Volk, Douglas, 1917

Box 137, Folder 10  Walker, Horatio, n.d.

Box 137, Folder 11  Waugh, Frederick, n.d.

Box 137, Folder 12  Weir, Julian Alden, n.d.

Box 137, Folder 13  Wiggins, Carleton, n.d.

Box 137, Folder 14  Wiggins, Guy, n.d.

Box 137, Folder 15  Williams, Frederick Ballard, n.d.

Box 137, Folder 16  Wyant, Alexander H., n.d.  
(includes photo of portrait of Wyant)

Box 137, Folder 17  Wyeth, Andrew, ca. 1940s

Box 137, Folder 18  Yates, Cullen, n.d.

Box 137, Folder 19  Artists in Sherwood Studio Building, 1889

Box 137, Folder 20  "The Ten," 1908

Box 137, Folder 21  Photostats on Plastic, n.d.

Box 138, Folder 1  Beach, Chester, ca. 1908  
(taken by Gertrude Käsebier)

Box 138, Folder 2  Davies, Arthur B., ca. 1900

Box 138, Folder 3  Kronberg, Louis, ca. 1914
8.2: Photographs of Macbeth Gallery and Others, ca. 1892-1900, 1954-1955

This subseries contains an exterior photograph, and a negative, of the gallery's first location at 237 Fifth Avenue; three photographs of the gallery's interior during an Albert Pinkham Ryder exhibition in January 1955 and a photograph thought to be of a group of people attending a Macbeth Galler "Smoker," ca. 1921. Also found is an interior photograph of the Lilienfeld Galleries in 1954 and an undated interior of an unidentified gallery.

8.3: Photographs of Artwork and Records of Paintings Sold, ca. 1900-1952

At the beginning of this subseries is a disbound record book maintained by the gallery to record purchases of early American miniatures. The book contains photographs of each miniature, arranged alphabetically by artist, and includes notations on the portrait subject, and from whom and when it was purchased.

The subseries also contains a group of scrapbooks of photographs of works sold by the gallery, and stating the date of sale and buyer. Each scrapbook has an index, arranged alphabetically by artist, of the photographs included. Books 1 to 4 and 16 to 18 are complete while books 5 to 15 have had the majority of the images removed. Scrapbook 9 is completely empty except for the index and Scrapbook 7 is missing.

The rest of the series is comprised of photographs of artwork, many of which were removed from the scrapbooks described above. These photographs are arranged alphabetically by artist. The majority of the photos are undated; however, those that come from the scrapbooks in the collection are arranged at the back of the folders chronologically by date of sale in order to link them to the scrapbook indices.
The artist most heavily represented in the photograph files is Winslow Homer. The gallery evidently maintained separate scrapbooks recording sales of Homer's work (labeled here for clarity as Scrapbooks One to Four) and these can be found here in addition to four folders containing photographs of Homer's work and related records. The first of these four folders contains miscellaneous photographs from scrapbooks. Those with dates of sale linking them to the scrapbooks in the collection are in chronological order in the back of the folder. The second folder contains photographs of works that are of questionable origin or are merely attributed to Homer. The third folder contains unidentified or unlabeled works by Homer. The fourth folder contains miscellaneous information on Homer exhibits and gallery collections of his work including photographs and lists of his work owned by galleries and museums.

The Homer Book One contains loose scrapbook pages with attached photographs of artwork which are arranged alphabetically by title; Homer Book Two is a scrapbook of photographs of watercolors only, arranged alphabetically by title. The pages also include details about ownership and sales of the works. Some of the photographs are missing.

Box 14 contains loose pages from a third scrapbook of photographs of oil paintings in the same alphabetical arrangement as Book Two. Book Four contains loose scrapbook pages with attached photographs of drawings by Homer, again arranged alphabetically by title.

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Box 139, Folder 3  Scrapbook 2 , 1912-1914
Box 139, Folder 4  Scrapbook 3 , 1914-1916
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Box 141, Folder 3  Scrapbook 15, 1944-1946
Box 141, Folder 4  Scrapbook 16, 1946-1948
Box 141, Folder 5  Scrapbook 17, 1948-1950
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Box 142, Folder 4  Adams, Wayman, ca. 1910-ca. 1952
Box 142, Folder 5  Alexander, John W., ca. 1910-ca. 1952
Box 142, Folder 6  Allston, Washington, ca. 1910-ca. 1952
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Box 142, Folder 18  Bastida, Joaquin Sorolla y, ca. 1910-ca. 1952
Box 142, Folder 19  Bates, Kenneth, ca. 1910-ca. 1952
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Box 143, Folder 9  Brown, John George, ca. 1910-ca. 1952
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Box 143, Folder 11  Brown, Roy, ca. 1910-ca. 1952
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