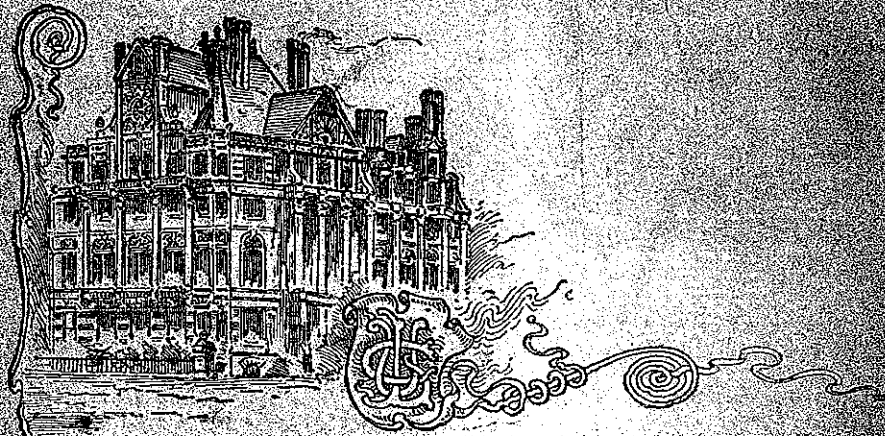


The Union League Club



Exhibition Catalogue of the
Work of the Women Etchers
Of America

With an Introduction by

Mrs. Schuyler van Benselaer

Enchings by

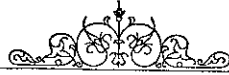
Mrs. M. Nimmo Moran

Mrs. E. Pierce Getchell

New-York, 1888



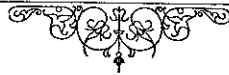
The Union League Club



Catalogue of

The Work of the Women Stickers
Of America

In Exhibition April Twelfth to Twenty-first



The Committee on Art

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MDCCCLXXXVIII



INTRODUCTION.

A peculiar degree of interest attaches to the work of women in the arts — it is so short a time since they entered the lists as genuine workers, displayed more than the passing enthusiasm and feeble accomplishment of the dilettante, and showed their wish and established their right to be judged in the same temper and by the same standards as their brethren. Yet it is not only upon this kind of interest that its organizers rely in believing that this exhibition of the collected works of the women etchers of America will prove attractive and instructive. They believe that it will establish, as regards this branch of art at least, the fact I have just stated,— the fact that woman's work need no longer be tested in any condescending mood — by a display of prints the intrinsic interest and excellence of which would be quite sufficient to win for them careful study, even were the special facts of their origin unknown. Not merely as the result of women's efforts, but as an assemblage of attractive, individual, varied, and in many cases very admirable works of art, this collection is presented to the public.

It has not been gathered in any critical spirit. The desire has been to reveal what the women etchers of America have accomplished — not what, in the belief of any judge, is the best they have accomplished. It was felt that a broadly inclusive collection, one as nearly complete as time and pains could make it, would be the most interesting to the public that could possibly

be formed ; and it was likewise felt that it was but right that a class of workers who had shown such energy in treading a newly opened path should be allowed to say — as many individuals as possible, and each individual as fully as she saw fit — in what manner and to what degree they had achieved success. Every artist whose name could be discovered was therefore asked to send all the works which she was willing to exhibit ; and all that have been received have been catalogued with the dates of their execution as furnished by their makers, and placed on exhibition.

The collection was formed in the first instance by Mr. S. R. Koehler (whose services to the cause of etching in America should never be mentioned without at least a passing word of gratitude) for exhibition by the print department of the Museum of Fine Arts in Boston ; and the Catalogue which Mr. Koehler then carefully compiled has served as the basis for this. But earnest efforts have been made to enlarge the collection, and they have resulted in making it a practically complete exposition of what the women of this country have accomplished with the needle. Several artists are now represented who were not represented in Boston, and the number of plates has been increased by more than a hundred. Thirty-five names now appear in the Catalogue, signing about five hundred plates. It is pleasant to note that no artist who was appealed to failed to answer as desired.

The list of women etchers begins, as Mr. Koehler tells us, with Anna Maria Shurmann, born in 1607, and Elisabetta Sirani, born in 1638. Neither of these artists made a lasting name for herself ; nor can more be said for the considerable number who during the seventeenth and eighteenth centuries experimented with needle and acid. Most of them were but dilettanti in the feeblest meaning of the word, whether they were professed artists in other branches or merely art-loving great ladies like Madame de Pompadour and Queen Christina of Sweden. Even Angelica Kaufmann — perhaps the best of them all — would not be remembered to-day had she not worked with other artistic processes more successfully than with this. During the present century women have continued to etch in Europe ; but even in France, where they have done so well with the brush, their success with the needle has not been frequent or conspicuous. So far as I remember, no woman's name appears in any of the popular treatises on etching which have so frequently been written of late years in foreign lands.

In this country it is very different. It would be a singularly incomplete collection of American etchings that should contain no plates with a feminine signature. They would need to be included in the very smallest and choicest portfolio that could be gathered; and if we put Mr. Whistler's name aside as that of one with whom no other—man or woman—can possibly compete, and think of a list of American etchers ranged with strict regard to the virile excellence of their productions, we can easily imagine that a woman's name might lead all the others. I trust it is needless to add that to stand thus high among American etchers implies no unenviable rank even if the widest international comparisons be made.

Mr. Koehler expresses in his catalogue the belief that the first woman to etch in this country was Eliza Greatorex, whose first plate ("The Old Bloomingdale Tavern," included in this collection) was published in 1869. At this time did indeed begin the revival of the art in America, and with Mrs. Greatorex the achievement by women of a solid place among its professors. But it has been discovered that long before Mrs. Greatorex's day—as long ago as 1844—Miss Cole, a sister of the well-known landscape-painter Thomas Cole, experimented with the needle and produced several plates. These plates are still in existence, and prints from them have been obtained for the present exhibition.

If the organizers of this exhibition felt that criticism on their part would be out of place, I certainly feel that no comments on individual works or individual artists can here be permitted me. I must refrain, I suppose, even from that most tempting kind of criticism which means the pointing out of paramount successes, the noting of peculiar difficulties overcome or peculiar excellences secured. But I can at least conclude with a word or two of general application.

All lovers of the etcher's art, whether in its foreign or in its American phases, know what is the greatest danger that menaces it to-day. They know that, partly owing to the public's lack of true discrimination, partly to the eagerness of unintelligent, or at least unsympathetic, workmen to enter a field wherein they deem that popularity may quickly and easily be won, the etcher's serious, beautiful and individual craft is in danger of degenerating into mistaken rivalry with certain other forms of graphic expression. They know that the true charms and virtues which an etching should have—

succinct expression by means of line, clear contrasts of black and white unconfused by over-ambitious attempts to render "full tone," and the preservation of the peculiar quality of the bitten or dry-point stroke — are in danger of being forgotten or despised. They know that there is a growing demand for large, showy, "finished" etchings which try to be as unlike etchings, as like steel-engravings or elaborate drawings as possible; and, alas, that there is a growing supply in answer to the demand. I have no wish to enter here into the vexed question of the extent to which the love for reproductive as opposed to painter etchings has been instrumental in this direction. I only wish to say that, beautiful though reproductive etchings may be, and valuable intrinsically as well as for the sake of the pictures they translate, they are not those which the true lover of etchings loves most truly; and, especially, that the processes they demand and the aims they involve are not those which can serve the painter-etcher best. And saying this, I wish to call the reader's attention to two points: first, to the comparative rarity of reproductive etchings in this collection, and then to the paucity of cases in which the aims and methods of the reproductive etcher have been employed when original work was in hand. Whether great success has been achieved or not, almost all the artists here represented have tried to find it by following the best path. The women etchers of America are certainly responsible to a singularly small degree for any deviations from this path into which their art as a whole has fallen.

M. G. VAN RENSSELAER.





CATALOGUE.



Alexander, F. (Mrs.)

1. Virgin and Child.

Bush-Brown, Margaret Lesley (Mrs.)

2. A Midsummer Day-Dream.
3. A Cathedral Town.
4. In a Wood.
5. A Market in Normandy.
6. Fur and Feathers.

Brown, Mary Cummings (Miss).

See Hatch (Mrs.)

Canby, Louise Prescott (Miss).

7. Landscape Sketch. (First attempt), 1884.
8. View on the Kennebec, 1884.
9. Twilight, 1884.
10. Ice Shipping on the Kennebec, 1884.
11. Creek near Oak Lane, 1884.
12. A Summer Afternoon, 1885.

13. A Road at Colora, Maryland, 1885.
14. Iron Foundries on the Lehigh River, 1885.
15. A Country Lane, Western Massachusetts, 1886.
16. In the Harbor at Oswego, 1887.
17. Prince's Canal, Amsterdam, 1887.
18. Castle of Chillon, Lake Geneva, 1887.
19. An Old Canal, Oswego, 1887.
20. { "And crimson sunset flushes now to-night }
 { Flash all their grays and yellows into gold." } 1887.

Cassett, Mary J. (Miss).

- 21-44. Twenty-four unfinished studies.

Clements, Gabrielle D. (Miss).

45. A Quiet Corner.
46. A New England Road, 1883.
47. Evening, 1883.
48. The Chimneys.
49. Square-Rigged, 1883.
50. A Tramp, 1883.
51. By the Shore.
52. The Rockport Quarries, 1884.
53. The Mill Race, 1884.
54. At Chester, near the Cathedral.
55. A Beach, 1885.
56. Sardine Fleet, Finistère, 1885.
57. Old Moat, Chartres, 1885.
58. A Sun Dial, Chartres Cathedral, 1885.
59. An old Saint, Chartres Cathedral, 1885.
60. Norman Stair Tower, Mont S. Michel, 1885.
61. Up the Steps, Mont S. Michel, 1885.
62. Church and Castle, Mont S. Michel, 1885.
63. Portrait of Edmondo de Amicis, 1885.
64. The Way of Saint Francis, 1885.

Cole (Miss).

(Deceased.) Sister of the late Thomas Cole.

65. Proofs of plates etched in 1844.

Davis, Georgiana A. (Miss).

See Natt, Miss Phebe D., No. 414.

Dillaye, Blanche (Miss).

66. Salt Marsh, 1882. (First attempt; plate destroyed.)
67. Head of Molière. (After Johannot), 1882.
68. Marsh at Ocean City, 1883.
69. A Bit of Marsh, 1883.
70. On Little Egg Harbor Bay, 1883.
71. F. O. Norton's Warehouses, 1884.
72. John Bartram's House, 1884. (First biting; plate destroyed.)
73. Old Meredith House, Pa., 1884.
74. Norton's Slip. First state, 1884.
75. " Second state.
76. " Third state.
77. Meadow Side, Robert Evans, 1884.
78. Mill at Penllyn, 1885.
79. Edward Foulke's House, 1885.
80. Charlotte Brontë. From a wood-cut, 1885.
81. Old Slide, High Falls. (Plate destroyed.) First state, 1885.
- 81a. " " " Second state.
82. In the Fields, Papandrecht, 1885.
83. Across the Tangle. First state, 1885.
84. " Second state.
85. A Narrow Way, Dordrecht. First state, 1885.
86. " " Second state.
87. " " Third state, 1886.
88. The Last Cargo. First state, 1885.
89. " Second state, 1887.
90. A Corner in Dort. First state, 1886.
91. " Second state, 1887.
92. A Dutch Water Way, 1886.
93. Chew Mansion, Germantown. (After I. L. Williams), 1886.
94. Old Johnson's House, Germantown. (After I. L. Williams), 1886.
95. Old Papen House, Germantown, built 1698, 1886.
96. On the Maas, Holland, 1886.
97. On the Water Front, San Francisco. (After Chris. Jorgensen), 1886.
98. Chinatown, Monterey. (After W. A. Reaser), 1886.
99. Road to Pompey Hill, 1887.

- 100. Hill and Sky, 1887.
- 101. Low Tide on a Dutch River, 1887.
- 102. Commercial Wharf, 1887.
- 103. A Mob of Houses, 1887.
- 104. A Country Road, 1887.

Dixwell, Anna Parker (Miss).

Born, 1847; died, 1885.

- 105. In the Adirondacks.
- 106. Shore View.
- 107. A Road between Trees.
- 108. "Ravenna. Pineta," 1881.
- 109. Tomb of Caius Sestus, Rome, 1881.
- 110. The Propylæa, Athens, 1881.
- 111. The Parthenon, Athens, 1881.
- 112. The Ponte Vecchio, Florence, 1881.

Esté, Florence (Miss).

- 113. Appletree, 1885.
- 114. "Twixt Daylight and Dark, 1885.
- 115. Lake Placid.

Ferris, May Electa (Miss).

- 116. Christmas Offering.
- 117. A Tangled Problem. After a Photograph.

Franklin, Mary (Miss).

- 118. Dancing Children.
- 119. On the Top Rail.
- 120. Portrait.

Getchell, Edith Loring Peirce (Mrs.)

Member of the New-York Etching Club.

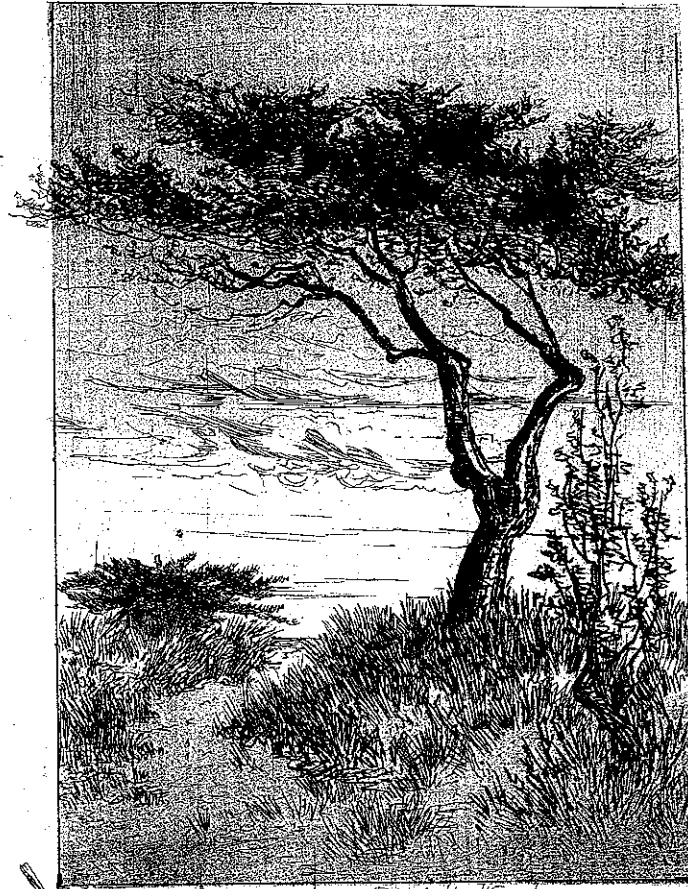
- 121. Old Buildings, 1883.
- 122. Road to Stone Ridge, 1883.
- 123. Willows. First state, 1883.
- 124. " Second state.

125. Road to the Beach, 1883.
 126. Trees, Ocean City. First state. (Plate destroyed), 1883.
 127. A bit of Sunshine, 1883. (Etched out of doors.)
 128. Stony Road. First state, 1883. (Plate destroyed.)
 129. " Second state.
 130. Rolling Mill, Bristol, Pa. First State, 1883.
 131. " " Second state.
 132. " " Third state.
 133. Evening in the Sheepfold, 1883.
 134. The Overflow, 1883. (Unfinished.)
 135. An Orchard Path. First state, 1883.
 136. " Second state, 1883.
 137. " Third state, 1887.
 138. Sewell's Point. First state, 1884.
 139. " Second state.
 140. " Third state.
 141. Solitude. First state, 1884.
 142. " Second state.
 143. Thornton Hall, 1884.
 144. Behind the Sand Dunes. First state, 1884.
 145. " Second state.
 146. " Third state.
 147. " Fourth state.
 147a. Among the Rushes, Holland, 1884.
 148. Up for Repairs. First state, 1884. (Etched out of doors.)
 149. " Second state.
 150. " Third state.
 151. " Fourth state.
 152. Canal at Dordrecht, 1884.
 153. Tomb in St. Bavon, Ghent. First state, 1884.
 154. " Second state.
 155. Morning. After Corot, 1884. (Unfinished; plate destroyed.)
 156. On the Seine, 1884. (Etched out of doors; plate destroyed.)
 157. Lifting Clouds, 1885. (Plate destroyed; only five proofs taken.)
 158. Mt. Hood. After Wm. Keith, 1885.
 159. Donner Lake, Sierras. After Wm. Keith, 1885.
 160. Carmel Mission, near Monterey, Cal., before its restoration. After
 Wm. Keith, 1886.
 161. Path to the Wreck, 1886.
 162. At Moorings, 1886.

- 163. Santa Barbara Mission. After Mrs. Richardson, 1886. (Plate destroyed.)
- 164. Windy Day near Santa Cruz. After Wm. Keith, 1886.
- 165. Mt. Shasta. After Wm. Keith, 1886.
- 166. Santa Barbara Mission, 1886. (Smaller plate. See 163.)
- 167. Mt. Tamalpais. After Wm. Keith, 1886.
- 168. The Spires of Eindhoven, 1886.
- 169. Dutch Impression, 1886.
- 170. Willow, Weed, and Mallow, 1886.
- 171. Beech and White Oak, 1886. (Etched out of doors; unfinished.)
- 172. Moonrise. After Ross Turner, 1887.
- 173. A Pastoral, 1887. (First trial proof; unfinished.)
- 174. Rocky Neck. After Ross Turner, 1887.
- 175. Crompton Loom, 1887. (Unfinished.)
- 176. Title-Page for Etchings, after Ross Turner, 1887.
- 177. Desolation. After Ross Turner, 1887.
- 178. The Old South Church, Worcester, Mass., 1887.

Greatorex, Eliza (Mrs.)

- 179. Old Tavern in Bloomingdale, 1869.
- 180. Harson House, Bloomingdale, 1870.
- 181. Dürer's Grave, Nuremberg, 1880.
- 182. Oberammergau, 1880.
- 183. Oberammergau, 1880.
- 184. Under the Kofel, Oberammergau, 1880.
- 185. Church Yard Gate, Oberammergau, 1880.
- 186. Cernay La Ville, France, 1880.
- 187. The Pond at Cernay La Ville, 1880.
- 188. Castle of Chevreuse, 1881.
- 189. Algiers, from Mustapha, Supérieur, 1881.
- 190. Cherry Trees, Shawangunk Mountains, 1883.
- 191. The Barn Yard, Shawangunk Mountains, 1883.
- 192. A House on the Hudson, 1884.
- 193. Old Post-Office, New-York, 1884.
- 194. Perret Mansion, Bloomingdale, 1884.
- 195. Old City Hospital, New-York, 1884.
- 196. A Bit of Old Bloomingdale, 1884.
- 197. Dutch Church, Bloomingdale, 1884. (First proof.)
- 198. The Dakota, New-York, 1885.
- 199. Cabins in 86th Street, New-York, 1885.



Path to the Wreck



- 200. Old City Hospital, from Pearl Street, 1885.
- 201. Louis Philippe House, Bloomingdale, 1885. (Unfinished.)
- 202. Rapelyea House, New-York, 1885.
- 203. Hamilton Grange. First plate. Unfinished, 1886.
- 204. Hamilton Grange. Second plate. Unfinished, 1886.
- 205. View of Florence, from Maiano, 1886.
- 206. Villa Panattoni, Maiano, 1886.
- 207. Clock Tower, Vallombrosa, 1886.
- 208. Palace of the Cæsars, Rome, 1887.
- 209. St. Peter's, Rome, 1887.
- 210. San Carlo, Rome, 1887.
- 211. Cornice Road, 1887.
- 212. Mont S. Michel, Brittany, 1887.
- 213. Crypt, Mont S. Michel, Brittany, 1887.
- 214. Rue de la Ville, Mont S. Michel, Brittany, 1887.
- 215. St. Malo, from Paramé, Brittany, 1887. (First proof.)

Hale, Ellen Day (Miss).

- 216. The Porte Guillaume, Chartres, 1885.
- 217. Village Street, Mont S. Michel, 1885.
- 218. St. Michael's Dragon, Mont S. Michel, 1885.

Hatch, Mary Cummings (Mrs.)

- 219. Study at Amagansett, 1881.
- 220. Egypt Lane, East Hampton, 1881.
- 221. Study of Trees, East Hampton, 1881.
- 222. Otis Hunting's, East Hampton, 1882.
- 223. Trout Ponds, 1882.
- 224. A Suggestion, 1883.
- 225. Study, Ellenville, 1883.
- 226. Fishermen's Huts, Greenport, 1884.
- 227. Apple Trees, Ellenville, 1884.
- 228. St. Peter's Church, Perth Amboy (Upright), 1885.
- 229. St. Peter's Church, Perth Amboy (Oblong), 1885.
- 230. Trial proof, from an unfinished plate, 1887.

Hurlbut, Gertrude Rummel (Mrs.)

- 231. Landscape, 1880.
- 232. Through the Field, 1880.

- 232a. Landscape with Windmill.
 233. A Glimpse of the Sea.
 233a. A Farmhouse.

Kiliani, Lilian Taylor (Mrs.)

234. Portrait, after Rembrandt.
 235. " Rubens.
 236. " Van Dyck.

Levin, Katherine (Miss).

237. Portrait of an Old Man, 1883. (First attempt.)
 238. The Postmaster at Westport, 1883.
 239. The Stable-boy. After Kauffmann, 1883.
 240. The Clarionet Player. After Kauffmann.
 241. Nonquitt Trees, 1884.
 242. The Double Team. After Kauffmann, 1884.
 243. The Trombone Player. After Kauffmann, 1884.
 244. Grandpa. After Kauffmann, 1885.
 245. The Chicken Thief. After Kauffmann, 1885.
 246. Fort Dumpling, Conanicut, 1885.
 247. The Path to the Woods, 1885.
 248. The Springtime of Love. After Paul Thumann, 1885.
 249. The Bride. After Kauffmann, 1886.
 250. South Dartmouth Wharf, 1886.
 251. Alan, 1886.
 252. Portrait of William Hazlitt. From an engraving, 1886.

Matlack, Eleanor (Miss).

253. An Orchard, 1881.
 254. Autumn, 1882.
 255. Woods at Matlock, England, 1881.
 256. Bridge in Germantown, 1881.
 257. White Clover, 1881.
 258. Beech Woods in Winter, 1882.
 259. Pigeons in a Hayfield. (Plate destroyed), 1882.
 260. Meadow at Manasquan, 1883.
 261. Corner of Orchard, 1883.
 262. On the Brandywine, 1883.
 263. Ruins, 1883.

- 264. Water Birches, 1883.
- 265. Set of Four Cards.
- 266. Pennsylvanian Forest, 1883.
- 267. Woodlands, Penn. Univ. in the distance, 1883.
- 268. John Brown's Grave, as it was in 1865, 1884.
- 269. A Wood Road in Pennsylvania, 1884.
- 270. Matunuck Beach. (Plate destroyed), 1885.
- 271. An Orchard in Rhode Island, 1885.
- 272. Willows. (Etched out of doors), 1884.
- 273. Narragansett Country, 1886.
- 274. The Avon, with Stratford Church, 1886.
- 275. Narragansett Coast, 1887.
- 276. Rhode Island Boulders, 1887.
- 277. Early Spring. (Etched out of doors), 1887.
- 278. Winter, 1887.
- 278a. Winter on the Schuylkill, 1888.

McLaughlin, M. Louise (Miss).

- 279. Portrait of a Little Girl, Smiling, 1877.
- 280. Head of a Young Girl, 1879.
- 281. Beeches in Burnet Woods, 1880 or 1881.
- 282. Invitation to Reception of Cincinnati Pottery Club, 1881.
- 283. Beeches in Burnet Woods, 1883.
- 284. Head of a Negro Girl, 1886. (Study from nature drawn directly upon the plate. *Dry Point.*)
- 285. Head of Girl with Flying Hair, 1886. (*Dry Point.*)
- 286. Old Woman telling her Beads, 1886. (*Dry Point.*) First state.
- 287. " " " " Second state.
- 288. Invitation to Reception of Cincinnati Pottery Club. First state.
- 288a. " " " " Last state.

Merritt, Anna Lea (Mrs.)

Member of the Society of Painter-Etchers, London.

- 289. Portrait of Henry Merritt, 1877-1878.
- 290. Souvenir of Henry Merritt, 1877-1878.
- 291. Eleven plates, illustrating two stories, 1878.
- 292. Mary Wollstonecraft (reading). After Opie, 1878. Trial proof.
- 293. " " " " Finished proof.
- 294. Mary Wollstonecraft. After Opie, 1878.

295. View on the Thames. About 1879.
296. John DeWitt. From an old engraving. About 1879. (Done for a book.)
297. Portrait of Sir Gilbert Scott. From a drawing by George Richmond, R. A., 1879. First state.
298. Portrait of Sir Gilbert Scott. Second state.
299. " " Third state.
300. " " Fourth state.
301. Portrait of Louis Agassiz. From a photograph, 1879. First state.
302. " " Second state.
303. Ellen Terry as Ophelia. About 1879. First state (only three proofs in existence).
304. Ellen Terry as Ophelia. About 1879. Second state (plate cut down).
305. Portrait of Miss Annie Evans. From a photograph. About 1880.
306. Ophelia. From an original painting by the etcher, 1880. First trial proof.
307. Ophelia. Trial proof from finished plate.
308. Portrait of Prof. Lewis Diman. From a photograph, 1882.
309. David Wedderburn. From a photograph. About 1883. (*This impression is from the worn plate.*)
310. John Duncan, in his seventy-second year. From a photograph, 1883.
311. Portrait of James Russell Lowell. From a portrait painted by the etcher, 1883. (Plate destroyed by accident.)
First state (only five proofs printed).
312. " " Second state.
313. Portrait of Leighton, the Poet. From a photograph. After 1883.
314. Alaric A. Watts. After Henry Howard, R. A. About 1884.
315. The Wife of Alaric A. Watts. After W. E. West. About 1884.
316. Aleck, an Indian Guide. From a drawing by Miss Saye, 1886.
317. Jock, an Indian Guide. From a drawing by Miss Saye, 1886.
318. Eve. From an original painting, by the etcher, 1887. (Diploma etching, Society of Painter-Etchers). Second state.
319. " " Third state.
320. " " Fourth state.
321. St. Cecilia. From an original painting by the etcher, 1887. (Trial proof).

Moran, Emily K. (Mrs.)

322. A Country Road, 1875?
323. A Country Lane, 1876.

- 324. Belmont on the Schuylkill, 1876.
- 325. The Schuylkill, Columbia Bridge, 1876.
- 326. On the Schuylkill. Two views on one plate, 1877.
- 327. On the Schuylkill, Fall's Bridge, 1878.
- 328. Near the Sea, 1878.
- 329. Frankford Creek, 1883.
- 330. Long Beach, York Harbor, 1883.
- 331. The Road to the Farm, 1885.
- 332. The Ford, 1886.
- 333. A Sketch from Nature, 1887.
- 334. A Road through the Woods, 1887.
- 335. League Island, 1887.
- 336. On the Neschemony Creek, 1887.
- 337. A New England Road. (Etched on zinc.)
- 338. Mill Creek.
- 339. A Bucks County Farm.

Moran M. Nimmo (Mrs.)

Member of the New-York Etching Club and the Society of Painter-Etchers of London.

- 340. On the St. John's River, 1879. (First experiment. Only proof in existence. Plate lost.)
- 341. Bridge over the Bushkill, 1879.
- 342. Bridge over the Delaware, 1879. (Printed with oil paint, Vandyke brown, and color dragged on parts of surface with a brush. Printed by the artist.)
- 343. East Hampton, Barrens, 1879.
- 344. Newark, from the Passaic, 1879.
- 345. On the Passaic Meadows, 1879.
- 346. Springtime, East Hampton.
- 347. Three Mile Harbor, 1880.
- 348. Solitude, 1880.
- 349. Twilight, 1880. (Tints of Scotch stone and roulette.)
- 350. Sandy Paths, East Hampton, 1880. (Unfinished.)
- 351. An Old Homestead, East Hampton, 1880.
- 352. Near the Beach, East Hampton, 1880.
- 353. The Cliff Dwellers of New-York, 1881.
- 354. A City Farm, New-York, 1881.
- 355. A Goose Pond, East Hampton, 1881. (Diploma etching, Society of Painter-Etchers, London.)
- 356. From a Hilltop, East Hampton, 1881.

395. A California Forest. After a drawing by T. Moran.
 396. Landscape. After Th. Rousseau.

Morley, Alice E. (Miss).

397. Twilight. First state, 1887.
 398. " Second state.
 399. Rural Scenery. First state, 1887.
 400. " Second state.
 401. Midsummer. First state, 1887.
 402. " Second state.
 403. A Meadow Stream. First state, 1887.
 404. " Second state, 1887.

Natt, Phebe D. (Miss).

405. San Giorgio Maggiore, Venice, 1885.
 406. Street Corner, Berne, 1885.
 407. Old Bridge, Fribourg, 1885.
 408. Old Spanish Mission, San Antonio, 1885.
 409. Shakespeare's Birth-place, 1885.
 410. On the Avon, 1885.
 411. Ann Hathaway's Cottage, 1885.
 412. Interior of Ann Hathaway's Cottage, 1885.
 413. Dona Nobis Pacem, 1886.
 414. Miserere Nobis. From a drawing by Miss Georgiana A. Davis.

Etched by Georgiana A. Davis and Phebe D. Natt, 1886.

415. The Child Musician, 1886.
 416. An Old Oak Tree, 1886.
 417. The Recessional, 1886.
 418. On the Pegnitz, Nuremberg, 1886.
 419. On the Brandywine, 1886.
 420. Across the Fields, 1887.
 421. Yesterday, 1887.
 422. Citoyenne Jeanne, 1887.
 423. Maud Müller, 1887.

Oakford, Ellen (Miss).

424. Female Head in Profile, 1882. (First attempt. Done directly on the plate from life).

- 425. Study of an Old Woman's Head, 1882.
- 426. Landscape Sketch, 1883.
- 427. Spring, 1885.
- 428. In the Woods, 1885.
- 429. Portrait, 1886. Unfinished proof.
- 430. Portrait, 1886. Finished proof.
- 431. Professor Thacher. First state, 1886.
- 432. Professor Thacher. Second state.
- 433. Portrait, 1886.
- 434. President Porter, 1886.
- 435. Sketch of a Lady, 1887. (Directly on the plate from life.)
- 436. Study of an Old Man's Head, 1887. (Directly on the plate from life.)
- 437. Evening in the Fields, 1887.
- 438. Child's Head, 1887.
- 439. Unfinished plate, 1887.
- 440. Yale Campus, 1887.
- 441. Portrait of Dr. Burton of Hartford, 1887.
- 442. Woods, 1888.
- 443. Sketch on the Docks, 1888.
- 443a. Sketch from a Caste.]

Osborne, H. Frances (Miss).

- 444. Danvers River, 1880. (First attempt.)
- 445. Woman Ironing, 1880.
- 446. Old Tree, Salem, 1880.
- 447. Maples at Jefferson, 1880. (Plate destroyed.)
- 448. Marblehead Neck, 1880.
- 449. A little Puritan, 1880.
- 450. Shepherds (1880).
- 451. Sunset, 1880.
- 452. A Windy Afternoon, 1880.
- 453. Derby Wharf, Salem, 1880.
- 454. Pennsylvania Pier, from Derby Wharf, Salem, 1880.
- 455. Late Autumn, Beverly, 1880.
- 456. The Musicians, 1880.
- 457. Sketch made at a lecture, to illustrate the process of etching, 1880.
- 458. Moonlight, 1882.
- 459. Twilight, 1883.
- 460. After the Storm, Marblehead Neck, 1884.

- 461. Mickelham Downs, Surrey, 1886.
- 462. Corner of an Old Inn, Surrey, 1886.
- 463. Banqueting Hall, Kenilworth, 1887.
- 464. Portrait of Sylvester Morris, 1887.

Penmann, Edith (Miss).

- 465. Chicken Barn.
- 466. Loading up.
- 467. Near Cape Cod.
- 468. Outward Bound.
- 469. Orchard.
- 470. Cedars.
- 471. Water Course.
- 472. Mill.

Richardson, Clara V. (Miss).

- 473. Mee Run.
- 474. Bushkill.
- 475. Darby.
- 476. Atlantic City.
- 477. Gloucester, N. J.
- 478. Kirby's Barn Yard.
- 479. A Quiet Nook.
- 480. Bend of the Loyalsock.
- 481. Hooper's Valley.
- 482. Road to the Loyalsock.
- 483. The Milkmaid.
- 484. Watt Glen.

Ruff, Margaret (Miss).

- 485. Fish Hawk's Nest.
- 486. Gloucester Fish Houses.
- 487. Old Comrades.
- 488. Sea Drift.

Shaw, Annie C. (Miss).

Born, Troy, N. Y., 1852, died Aug. 31, 1887, in Chicago.

- 489. Hillside.
- 490. From Gloucester.
- 491. The Hoosac Road.

Taylor, Lilian Bayard (Miss).

See Kiliani (Mrs.)

Taylor, Margaret M. (Miss).

- 492. Twilight, 1884.
- 493. The Pasture Land, 1884.
- 494. Shark River, 1885.
- 495. Near Darby, Pa., 1885.
- 496. An Old House at Key East, 1885.
- 497. Going to Pasture, 1885.
- 498. Near Germantown, 1885.
- 499. Mount Pleasant, 1886.
- 500. The Evening Hour, 1886.
- 501. Six plates illustrating Goldsmith's "Deserted Village," 1887.
- 502. The Berry Gatherers, 1887.

Twachtman, Mattie S. (Mrs.)

- 503. A Ruin on Mill Creek, Cincinnati, 1880.
- 504. A Dordrecht Canal, 1881.
- 505. A Side Street of Dordrecht, 1881.
- 506. A View on the Meuse, 1881.

Received too late for alphabetical insertion.

Greatorex, Eleanor (Miss).

Three Etchings.

Parrish, Annie (Mrs.)

Four Etchings.



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OF ETCHERS WHOSE WORKS ARE EXHIBITED.

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CASSETT, MISS M. J.	Paris, France.
CLEMENTS, MISS G. D.	1010 Spruce St., Philadelphia, Pa.
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DILLAYE, MISS B.	1430 South Penn Square, Philadelphia, Pa.
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ESTÉ, MISS F.	Philadelphia, Pa., now abroad.
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FRANKLIN, MISS M.	Mount Carroll, Illinois.
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GREATOREX, MRS. E.	77 Rue Notre Dame des Champs, Paris.
GREATOREX, MISS E.	Paris.
HALE, MISS E. D.	5 Park St., Boston, Mass.
HATCH, MRS. M. C.	94 Clinton Ave., Newark, N. J.
HURLBUT, MRS. G. R.	3 East 14th St., New-York.
KILIANI, MRS. L. T.	Meckelstr' Halle, Germany.
LEVIN, MISS K.	558 North 16th St., Philadelphia, Pa.
MCLAUGHLIN, MISS M. L.	125 Park Ave., Cincinnati, Ohio.
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MERRITT, MISS A. L.	Tite St., Chelsea Embankment, London, England.
MORAN, MRS. E. K.	1322 Jefferson St., Philadelphia, Pa.
MORAN, MRS. M. N.	37 West 22d St., New-York.
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NATT, MISS P. D.	1334 Chestnut St. Philadelphia, Pa.
OAKFORD, MISS E.	240 Columbus Ave., New Haven, Conn.
OSBORNE, MISS H. F.	97 Federal St., Salem, Mass.
PARRISH, MRS. A.	Colorado Springs, Colorado.
PENMANN, MISS E.	963 Prospect Ave., New-York.
RICHARDSON, MISS C. V.	3256 Chestnut St., Philadelphia, Pa.
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TWACHTMAN, MRS. M. S.	228 Court St., Cincinnati, Ohio.



