

ELIZA GREATOREX AND HER ART SISTERHOOD IN THE COLLECTION OF MARTHA REED MITCHELL, 1863–1877

KATHERINE E. MANTHORNE

In the course of my research on the visual arts of the 1860s and 1870s I have come upon the names of many female artists, writers, activists, and collectors with whom I was unfamiliar, even after decades of working in the field of American art. During this process, I became increasingly convinced that there existed a vast network composed of women who were widely recognized for their considerable accomplishments immediately after the Civil War but are now all but lost to us. To recover them, I had to rely almost exclusively on nineteenth century sources. How, I asked myself, was it possible that women whose successes were followed regularly in the pages of the *New York Times* or the *Boston Evening Transcript* could have fallen so completely out of sight? The fact that they were highly visible at one moment, and later almost completely invisible, could not be explained by historical amnesia alone. It was instead the result of a deliberate act of negation.

The “Age of Promise” is the chronological window in which these women made their mark, deriving from the fact that it ran parallel to political Reconstruction (1863–1877) and took some of its impetus from the same hope for a democratic society that briefly allowed women as well as blacks to step out into the light before being pushed back into the shadows. In the late 1870s, coincident with the moment that the promise of equal rights for women had been put on hold, these pioneering women, who had blazed a steady course for the previous 15 years, changed direction. The social landscape in the United States altered significantly by the early 1880s, as the country entered the high Gilded Age.¹

¹Eric Foner, *Reconstruction: America's Unfinished Revolution* (NY: Harper & Row, 1988) provides background.

For an earlier, abbreviated profile of the collector, see this author's piece: “Martha Reed Mitchell: Early champion of Women Artists,” *Fine Art Connoisseur* (March/April 2010); 57–61. Permission to reprint received from *Fine Art Connoisseur*.

Address correspondence to Katherine E. Manthorne. E-mail: KManthorne@gc.cuny.edu

Women took a back seat as male corporate culture was on the ascendancy. Another century would go by before the (second) Women's Movement regained the territory lost.

To negotiate the historic terrain of the 1860s and 1870s, I follow the paths of the visual artist Eliza Greatorax and her friend and patron Martha Mitchell, whose friendship was of great importance to both of them, and to the course of American art and culture in this era. Between the Civil War and the Centennial Martha Reed Mitchell (1818–1902) assembled an art collection expressive of her personal taste as well as her cultural agenda for the Midwest.² During these same years her husband Alexander Mitchell came to control the Wisconsin banking and insurance industry, own a railroad line, and serve as a member of Congress. In the wake of this phase of success they hired prominent architect Edward Townsend Mix to transform their Italianate-style residence into the French-Second-Empire mansion, today home to the Wisconsin Club. When her art treasures were not out on loan to benefit some worthy cause, they were displayed in the third-floor gallery, illuminated by a skylight. Entering the gallery, visitors were confronted with a scenic panorama of views in Italy, Egypt, and other foreign land by American and European contemporary artists. In contrast to many collectors of the day, who acquired art via the smorgasbord approach—selecting a single work from each of a series of fashionable figures—she had a definite agenda. First, she pursued the work of women. She commissioned graphics of historic monuments by her friend Eliza Greatorax and also indulged her love of flowers by purchasing colorful floral still life paintings by Theresa Maria Hegg (1829–1911). Second, she utilized her paintings and graphics as a civilizing force in the Wisconsin territory. On June 28, 1875 the *New York Evening Post* called her “a lady who has done very much to cultivate and elevate the taste for art in the West.” Yet her name is barely known today. Since many of the feminist and humanitarian values that drove her collecting were ingrained in her from an early age, we first address her background and education.

²Mitchell does not appear in Dianne Sachko Macleod, *Enchanted Lives, Enchanted Objects: American Women Collectors and the Making of Culture, 1800–1940* (Berkeley: University of California Press, 2008), which is the latest compendium on the subject.

Education and the Inculcation of Feminist Values

In March 1818 in Westford, Massachusetts a daughter Martha was born to Seth and Rhoda Reed. They must have been individuals of some means and culture, since they provided their female child with what was the best education possible in their day. At age thirteen Martha was sent Miss Fiske's School in Keene, New Hampshire, which had been founded in 1814 to offer young ladies instruction in:

... Reading, Writing, English, Grammar, Composition, Arithmetic, History, Geography, with the use of maps and globes, drawing and painting in the various branches, plain and ornamental needlework.³

Although it must have been lonely to be away from her large family at a young age, the experience of girl's boarding school fostered her independence and ability to negotiate a largely feminine domain. By the time she was 17 she was well-prepared for Miss Emma Willard's Seminary "where the happiest days of her life were passed."⁴

Emma Willard's, or the Troy Female Seminary, was the first permanent institution offering American women a curriculum equivalent to that of a contemporary men's college. Called "the incubator of a new style of female personality,"⁵ it offered demanding classes in mathematics, science, modern languages, Latin, history, philosophy, geography, and literature. There she also found a role model in the imposing Emma Willard: a wife, mother, school founder, and administrator, as well as author of best-selling textbooks and scientific theories. Her first generations of students, which included Women's Rights activist Elizabeth Cady Stanton, demonstrated distinct patterns in adulthood that ran counter to prevailing notions of true womanhood: desire for an intellectual life, a seriousness of purpose beyond the domestic

³Gardner C. Hill, M.D., "A Famous Institution: Miss Catherine Fiske's Boarding School of the Early Days," *The Granite Monthly: A New Hampshire Magazine* 39(1907): 337.

⁴Mary A. Livermore and Frances E. Willard, eds., *A Women of the Century: Fourteen hundred-seventy biographical sketches* (Buffalo, NY: Charles Wells Moulton, 1893): 510-511, provides the most complete biography I have found to date.

⁵Anne Firor Scott, "The Ever Widening Circle: The Diffusion of Feminist Values from the Troy Female Seminary 1822-1872," *History of Education Quarterly* v. 19, no. 1 (Spring 1979): 3-25.

and religious spheres, and a degree of personal aspiration. The description aptly fits our subject. Her strong sense of self comes through in a later photograph, in which she wears her eye glasses in defiance of contemporary conventions of female vanity (Figure 1).



FIGURE 1 Photograph of Martha Reed Mitchell. Collection Wisconsin Club, Milwaukee.

Who was Martha Reed Mitchell?

In 1838 Martha Reed left her native Massachusetts with her family bound for what was then the backwoods of the Wisconsin territory and three years later married Scotsman Alexander Mitchell, whose dealings in railroad and real estate helped turn Milwaukee into a major city of the Midwest. Wisconsin archives bulge with materials about Alexander Mitchell, their son John, and especially their grandson William “Billy” Mitchell, known as the father of the U.S. Air Force. Shockingly, there is barely a trace of the cultural and philanthropic trail blazed by their matriarch.

Yet she enjoyed a life in the cultural realm as rich and full as her husband’s in business. Alongside her philanthropic work for orphanages and support for destitute women, she took great interest in the arts, as a friend recalled: “She was a woman of much culture, a world traveler, and quite artistic.”⁶ How then do we recover this woman, who if she is referred to at all is identified as “Auntie Mitchell—General Billy Mitchell’s Grandmother”?⁷ And how do we get beyond the sentimental Victorian rhetoric that pervades the few accounts we do have of her to arrive at an understanding of Mitchell’s achievements and motivations? Evidence suggests that in her persona, like her mentor Emma Willard, the proto-feminist co-existed with the “true woman.” Described as “very dignified in her manner and speech,” she always observed proper standards of decorum and appeared on the surface to be a kindly and conventional Midwestern woman of the upper middle class⁸. Yet in an era and a location where few women became serious art collectors she atypically provided liberal patronage to a select group of painters. And going further against the grain, she mounted a comprehensive agenda to support women artists.

⁶Mrs. Charles LeNoir, “Villa Alexandria, Mrs. Alexander Mitchell, South Jacksonville,” *American Life Histories*. Manuscripts from the Federal Writers Project, 1936-1940. Website.

⁷On the Wisconsin Club website, her photograph is identified as “Auntie Mitchell-General Billy Mitchell’s Grandmother.” See www.wisconsinclub.com

⁸LeNoir, np.

Mitchell's Art Activism

Mitchell did not purchase art for status or decoration. She had a strong conviction in the positive force of the arts:

In art circles [Mitchell] has been prominent for many years, encouraging a love for it at home by supporting schools and giving exhibits of works imported from Europe entirely at her own expense, so that in all the studios of Italy and France, as well as in America, her name is synonymous with all that is good and ennobling in art.⁹

When her protégé Frank Waller painted *Interior View of the Metropolitan Museum of Art when in Fourteenth Street* in 1881 he might well have imagined Mitchell as the female gallery visitor scrutinizing a Barbizon landscape (Figure 2). For she shared with Waller—one of her companions on her Egyptian travels in 1875 and later the first Director of the Art Students League of New York—a belief in the didactic and moralizing benefits of the study of art.

In the days before the Museum Movement sprinkled institutions across the middle of the country, Mitchell conducted a one-woman artistic mission. By 1876 Midwesterners felt they were playing second fiddle to Philadelphia, host to the big exposition. Since art culture in Milwaukee was still fledgling, Mitchell threw her support to Chicago and lent a substantial portion of her collection to its Interstate Industrial Fair, thus presenting the city as one of culture and artistic prowess.¹⁰

In these efforts she found an ally in Eliza Greatorex, known as the first woman artist nominated to the National Academy of Design. In June 1875, Greatorex held a reception for the ladies and gentlemen of the press in her studios and art gallery, 115 East Twenty-third Street in New York. There, alongside her work and that of her daughters, hung Mitchell's latest acquisitions:

Mrs. Greatorex's rooms were also graced by some fine paintings, just unpacked, from Europe, owned by Mrs. Alexander Mitchell of Milwaukee.

⁹Livermore and Willard, p. 511.

¹⁰The Exposition Building, constructed in 1873 on the future site of the Art Institute, housed the Interstate Industrial Exposition each fall; Carleton Putnam, *Theodore Roosevelt: The Formative Years 1858-1886* (New York: Charles Scribner's Sons, 1958). Opened in 1873, the building was razed in 1891, replaced by the Art Institute of Chicago.



FIGURE 2 Frank Waller, *Interior View of the Metropolitan Museum of Art When in Fourteenth Street*, 1881. Oil on canvas, 24 × 20 in. Metropolitan Museum of Art, N.Y.

. . . Her pictures from the easels of Staigg, of Rome, Mr. F. Waller (who was of her party in a lengthened tour of Egypt, the Nile, the Bosphorus, & c), Swaine [sic] Gifford . . .¹¹

Relying on the fact that journalists regularly reviewed Greatorex's receptions, Mitchell generated positive press for her artworks. Using this age-old strategy, she brought the collection back to Milwaukee with the stamp of approval of the New York critics.

Mitchell's collection was apparently dispersed without a trace: a pattern all too common with even the most prominent of collectors, male and female. Earl Shinn tells us that by 1879 she held about 90 pictures—oils and watercolors—but fails to

¹¹"An Artistic Reunion" June 28, 1875, *The Evening Post*, New York, 4:8

enumerate them. From exhibition records and newspaper reviews, it is possible to begin to reconstruct her holdings (see Appendix I). Her choices related to two themes close to her heart: the art of travel, and women's art.¹²

Art of Travel

A great strength of the Mitchell collection lies in the art of travel. Some provide visual itineraries of her Old World travels, from Costa's *Garden of the Villa Medici, Rome, in Spring* to the American John Rollin Tilton's *Ruins at Kom Ombo, on the Nile*. She had also seen much of the United States, and reinforced her experiences via Jervis McEntee's *View on the Hudson* and Thomas Moran's *Azure Cliffs of Green River, Utah*. As the wife of a railroad tycoon, Mitchell knew more than most about the business of transportation, and must have thought deeply about its potential impact on the nation, both positive and negative. We must understand this recurrent theme in more complex terms than mere tourism. Like the many female artists she knew, Mitchell looked to travel for escapism and a degree of freedom beyond that which she enjoyed at home in Milwaukee. Collectively her artworks speak to the personal and educational benefits of these experiences from the female perspective.

Artistic Sisterhood

Seeking out and purchasing art by women in the 1860s and 1870s, Mitchell acted out of a sense of solidarity with her gender. This is the hallmark of her collection, which distinguishes her from her contemporaries, even the rare female collectors Catherine Lorillard Wolfe and Mrs. Paran Stevens. Her support of women artists was conjoined to their struggles for women's rights. This sisterhood of artists for whom she served as matron (a feminized alternative to the term patron) spanned two continents and several media (see Appendix II).

¹²Earl Shinn [Edward Strahan], *The Art Treasures of America* (1879), vol. 3: 66; *The Catalogue of the Art Gallery of the Inter-State Industrial Exposition of Chicago* (Chicago, 1876).

Eliza Pratt Greatorex

The Irish-born Eliza Greatorex (née Pratt, 1819–1897) emigrated at about age 20 to New York City, where she became one of the most internationally-renown of the women artists. She was hailed as the only women member of the Artists Fund Society, a pioneer of the etching revival, a founding member of important art colonies in Cragmoor, NY and Colorado Springs. Little wonder that she became close friends with Mitchell, whom she visited in Milwaukee on her way out West in 1873. Mitchell relied on her counsel, and acquired watercolors from a cross-section of her projects: from Bavaria she had Albrecht Dürer's Home, Nuremberg (Figure 3) and Falken Thurm, Munich; from Italy and France, Via di San Giovanni, Coliseum in the Distance, St. Clement on the Right; and from her signature book and series Old New York,¹³ she chose Church of the Puritans, New York. Mrs. Mitchell was also supportive of Eliza's two aspiring artist-daughters. In London in 1879 "a large figure-piece of Scotch fisher wives, by Miss Eleanor Greatorex, was bought by [Mrs.] Alexander Mitchell, of Milwaukee."¹⁴

Sarah Freeman Clarke

In late spring 1877 a critic reported seeing some artwork destined for Mitchell's Milwaukee home: "It was my privilege on Saturday May 19, at the studio of Mrs. Greatorex and her daughters, to see the very beautiful and unique copy of Pen and Ink Sketches of the Homes of Dante during His Wanderings in Exile by Miss Clarke of Rome."¹⁵ The writer refers to Sarah Freeman Clarke (1808–1896), one of the first American women to take up art as a professional. One reporter described a book of Clarke's sketches bought by Martha Mitchell:

The sketches were taken from nature, Miss Clarke having visited the places herself, which of course involved a great deal of time, study, and research. They are exquisitely done, and in fineness cannot be excelled. . . .

¹³Katherine E. Manthorne, "Eliza Greatorex and old New York," *The Magazine Antiques* 176 (Nov. 2009): 94-99.

¹⁴M.B.W., "Eleanor and Kathleen Greatorex," *The Art Amateur* 13 (Sept. 1885): 69.

¹⁵Joan Alice Kopp, *Sarah Freeman Clarke (1808–1896): A Woman of the Nineteenth Century* (Marietta, Ga: Clarke Library, 1993).



FIGURE 3 From the East Window of Dürer's House, Nuremberg. Collotype by Rockwood after a drawing made c. 1870 by Eliza Pratt Greatorex for her *Nuremberg: An Album of Six Sketches*, 1874. Graphic Arts Collection, National Museum of American History, Smithsonian Institution.

There are sketches in Venice, Rome, Bologna, Paris, etc. There are sketches of towers, convents, ruins, places and houses, only made famous by being the home of the wanderer. In front of each picture, beautifully lettered, are a few lines descriptive of it, from Longfellow's translation of Dante, which add to the beauty and grace of the book. The book is owned by Mrs. Alice [sic] Mitchell of Milwaukee, to which the Northwest owes much for the promotion and cultivation of the arts.¹⁶

The volume (current whereabouts unknown) was based on sketches made during a pilgrimage "to the cities, convents, and

¹⁶*Daily Evening Transcript* (Boston) (late Spring, 1877)

castles that gave Dante refuge in exile, and some other places known to have been visited by the poet, or that are mentioned in his verses.”¹⁷

It must have been handsome indeed, as precious as a medieval manuscript, to judge by contemporary descriptions:

As there is no other copy, I give you a full description. It is very large, three feet by four or thereabouts, bound in vellum, inlaid on one side with mosaics set in silver, and the word Dante, also in mosaic and silver, running down the cover. White moiré antique with medallions in gold and black with heads of Dante, and other designs, are inside the cover. The title page is illuminated in brilliant colors, which blend with one another and that, with the mosaics, was the work of Mrs. Conolly of Rome.¹⁸

An attendee of Margaret Fuller’s famous “conversations,” organized to cultivate confidence and learning among women, Clarke was just the kind of artist that Mitchell would have treasured.

A few years earlier Mitchell had invited Clarke to join her entourage for a three-month journey on the Nile. In December 1873 they left Rome for Cairo, where they engaged a local guide to handle their travel arrangements, which included all the provisions necessary to set luxurious tables for the group. One of the last things they did before departing was to tour Cairo’s Museum of Egyptian Antiquities, and on January 1, 1874 they set sail. This mode of travel allowed ample opportunity for making land excursions into the riverside towns and surrounding desert, places that the artist sketched and painted. In her diary she recounted a plethora of experiences, including a meeting with a governor of one of the local towns:

Presently two distinguished personages arrived—one gentleman was presented to us as the Governor of Assonan. He wore a black broadcloth European dress and very tight boots and patent leather tips. . . . With him came the U.S. Consul who looked a veritable Turk in a wonderful turban.

¹⁷Clarke later published some related material in Sarah Freeman Clarke, “Notes on the Exile of Dante,” *Century Magazine* 27 (1884): 734-52; 833-48; quote, p. 734. “The illustrations are nearly all from Miss Clarke’s drawings, which have been redrawn for engraving by Mr. Harry Fenn.” – editor’s note, *ibid.*

¹⁸*Daily Evening Transcript* (Boston) (late Spring, 1877).

... The scene was very curious. The variety of costumes extraordinary—at last we took leave of these silent dignitaries and returned to our boat.¹⁹

Clarke's experience of traveling with her female patron provided her with the opportunities not always open to women artists. She was able to fill her sketchbooks with new subjects, to satisfy her dream of visiting these sites of antiquity, and to achieve a new-found taste of freedom. As an early female practitioner of landscape painting and a creator of art books, she was likely to have served as a model and an inspiration to Greatorex and to her friend and sketching companion Julie Beers.

Julie Hart Beers

Displayed in the same exhibition with Clarke's Sketches of the Homes of Dante were works by "some home-keeping artists, which were much admired. Among the latter was a charming study of mountain woodland scenery by Mrs. Julia H. Beers, which showed a very marked advance on her previous work."²⁰ Julie Hart Beers (1834–1913) was one of America's first professional female landscape painters. Contemporary history has paid Beers little attention, except to note that she was the younger sister of Hudson River painters William and James McDougal Hart. While the status of her "charming study of mountain woodland scenery" acquired by Mitchell remains uncertain, pictures such as *Hudson River at Croton Point* (Figure 4) demonstrate her considerable abilities. Like Greatorex, she was widowed at a young age and turned to art to support herself and her children. The insertion of the figure of the mother and child in the foreground of this painting, which replaces the usual masculine presence utilized in paintings by male landscapists, speaks to the personally distinctive dimension of her art.²¹

¹⁹Sarah Freeman Clarke, "Journey on the Nile," Feb. 10, 1874, Photocopy of original in private collection; quoted in Joan Alice Kopp, p. 82.

²⁰Op. cit.

²¹Katherine E. Manthorne, *Home on the Hudson: Women & Men Painting Landscapes, 1825–1875* (Garrison, N.Y.: Boscobel House and Gardens, 2009), pp. 7–8.



FIGURE 4 Julie Hart Beers, *Hudson at Croton Point*, 1869. Oil on Canvas, 12 ¼ × 20 ¼ in. Collection Nicholas V. Bulzacchelli.

Teresa Hegg

The Swiss-born Teresa Hegg was represented by seven works, all watercolors of flowers. While this might be dismissed as the typical feminine production, Mitchell's love of flower paintings was an extension of horticultural interests, which she pursued vigorously after they acquired a second home near Jacksonville, Florida:

A farmer's daughter at heart, she planned to cultivate tropical fruit-bearing trees that would have found the cold Wisconsin winters as inhospitable as she herself was beginning to find them as she grew older. She spoke excitedly of the many rare species she had ordered from foreign lands, including camphor and cinnamon from Ceylon, tea plants from China. She wanted some sacred trees of India too, she wasn't sure which ones yet or how to obtain them.²²

Surrounding herself with Hegg's decorative panels of roses, heliotropes, and chrysanthemums at home in Milwaukee was a way of bringing nature indoors.

²²Ibid.

Elisabeth Jerichau-Baumann

Occasionally and subtly Mitchell acquired artworks that questioned some aspect of the era's gendered social relations. Standing in stark contrast to the scenic views of the Nile she acquired from Waller is *Egyptian Water Carrier* by the Danish/Polish Elisabeth Jerichau-Baumann (1819–1881), who enjoyed some popularity with high-ranking families in Europe, Turkey, and Egypt. She did several versions of the subject showing a scantily-clad female water-carrier, with breasts bared and a diaphanous mini-skirt covering her lower torso.²³ How did she get away with this degree of nudity, startling for a woman painter of the 1860s and 1870s? The costume details were coded for Western audiences as Eastern, and therefore far removed in place and time. Filled with pseudo-scientific detail, and bolstered by her authority as an eye witness, Jerichau-Baumann's semi-naked women were praised for her "pronouncedly ethnographical" style and accurate rendering of "nationality."²⁴ Artistic justifications aside, however, Mitchell must have found deep satisfaction in supporting a woman artist who traveled to a lands considered male preserves and taking such evident pleasure in depicting the female body.

Conclusion

How can we separate out Martha Mitchell the woman and collector from the flowery prose of nineteenth-century descriptions of her, how can we penetrate her motivations as a collector? In spite of her wealth and position, she must have been as unpretentious as people claimed. At least that is the impression one gets from a nineteenth-century portrait print, where we see an intelligent face looking out of the picture frame with a slight, sly smile, as if to say we have to look elsewhere if we really want to understand her. Reconstructing Mitchell's collection provides a window onto

²³Elisabeth Jerichau-Baumann, *Brogede Rejsebilleder* (Copenhagen: Thieles Bogtrykkeri, 1881). See also Nicholaj Bøgh, *Elisabeth Jerichau-Baumann: En Karakteristik* (Copenhagen: Trykt hos. J. Jørgenson and Co., 1886).

²⁴*The Art Journal* (June 1866): 194; quoted in Reina Lewis, *Gendering Orientalism. Race, Femininity and Representation* (London and New York: Routledge, 1996), p. 119, which provides the most complete account of this artist. For illustrations of the works mentioned see *Ibid*, plate 24 and 26.

Martha Reed Mitchell—as distinct from Mrs. Alexander Mitchell—and onto the significant impact she exerted on her artistic sisterhood. One journalist’s remarks provide our coda:

Verily, I said, it is good to be rich when one can add so much to the beauty of a home and encourage the work of ‘God’s best gift to man’—a woman.²⁵

**Appendix I. Artworks known to be in the Collection
of Martha Reed Mitchell (alphabetical by last name as
cited in exhibition records)**

- She lent 55 works, a mix of oil paintings and watercolors, to 1876 Chicago exhibit

Amici, Dom, Ruins of Caesar’s Palace (watercolor, no. 518, Chicago, 1876)

Bartolini, F. (address: Rome), Boats on the Nile (watercolor, no. 513, Chicago, 1876)

_____, Donkey and Driver (watercolor, no. 522, Chicago, 1876)

_____, Fagot Gatherers (watercolor, no. 526, Chicago, 1876)

_____, Arab Sais, or Runner (watercolor, no. 531, Chicago, 1876)

Buzze (no 1st name or address), Italian Shepherd (watercolor, no. 511, Chicago, 1876)

Cammarano, Michele (address: Rome), The Grandmother (painting, no. 158, Chicago, 1876)

_____, The Fortune Teller (painting, no. 139, Chicago, 1876)

Casilear, J.W. (address: New York), Landscape (painting, no. 157, Chicago, 1876)

_____, Landscape (painting, no. 183, Chicago, 1876)

Chapman, J. G. (address: Rome), Castel Di Leva, Near Rome, Festa Divino Amore (Pentecost) (painting, no. 149, Chicago, 1876)

Chapman, J. Linton (address: Rome), St. Gervasio, Venice (painting; no. 151, Chicago, 1876)

²⁵ “Art and Artists,” *Daily Evening Transcript* (Boston), June 6, 1877, 6:4.

Clarke, Sarah Freeman (address: Boston), Castel Fusano, Italy (watercolor, no. 515, Chicago, 1876)

_____, Castel Fusano, Italy (watercolor, no. 516, Chicago, 1876) [must have been a pair, assigned 2 different, consecutive numbers]

_____, The Dante Album Costa (no address or 1st name), Garden of the Villa Medici, Rome, in Spring (painting, no. 156, Chicago, 1876)

DeBylandt, A., Count (address: Holland), Landscape (painting, no. 145, Chicago, 1876)

Gilbert, John, Sir, Cavalier (watercolor, no. 508, Chicago, 1876)

Greatorex, Eleanor, Scotch fisher wives

Greatorex, Eliza (address: New York), Albrecht Durer's Home, Nuremberg (watercolor, no. 506, Chicago, 1876)

_____, Falken Thurm, Munich (watercolor, no. 512, Chicago, 1876)

_____, Church of the Puritans, New York (watercolor, no. 519, Chicago, 1876)

_____, Via di San Giovanni, Coliseum in the Distance, St. Clement on the Right (watercolor, no. 530, Chicago, 1876)

Hegg, Teresa (address: Vevay), Violets (watercolor, no. 505, Chicago, 1876)

_____, Flowers (watercolor, no. 506, Chicago, 1876)

_____, Roses and Heliotrope (watercolor, no. 514, Chicago, 1876)

_____, Roses and Pomegranates (watercolor, no. 521, Chicago, 1876)

_____, Chrysanthemums (watercolor, no. 524, Chicago, 1876)

_____, Flowers (watercolor, no. 525, Chicago, 1876)

_____, Rose (watercolor, no. 527, Chicago, 1876)

Jerichau, Elisabeth (address: Rome), Egyptian Water Carrier (painting, no. 150, Chicago, 1876)

Klombeck, J. B. (address: Brussels), Belgian Landscape (painting, No. 154, Chicago, 1876)

- L'Enfant DeMetz (address: France), Brittany Peasant Boy (painting, no. 142, Chicago, 1876)
- McEntee, Jervis (address: New York), View on the Hudson (painting, no. 148, Chicago, 1876)
- Moran, Thomas (address: Philadelphia), Azure Cliffs of Green River, Utah (painting, no. 161, Chicago, 1876)
- Nicolson, G.W. (address: Philadelphia), Coast Scene (painting, no. 152 Chicago, 1876)
- Porcelli, A. (address: Rome), Reading News (watercolor, no. 510, Chicago, 1876)
- _____, The Astrologer (watercolor, no. 517, Chicago, 1876)
- _____, Fortune Teller (watercolor, no. 523, Chicago, 1876)
- _____, Violin Player Amusing a Family (painting, no. 140, Chicago, 1876)
- Preziosi (no 1st name or address given), Arabs (watercolor, no. 504, Chicago, 1876)
- Staigg, Richard M. (address: Boston), Italian Chestnut Gatherer (painting, no. 160, Chicago, 1876)
- Tilton, J.R. (address: Rome), Ruins at Kom Ombo, on the Nile (painting; no. 153, Chicago, 1876)
- _____, Village on the Nile (painting, no. 146, Chicago, 1876)
- VanElten, Kruseman (address: New York), A Belgian Home (painting, no. 147, Chicago, 1876)
- Vertunni, Achille (address: Rome), Italian Pines (painting, no. 159, Chicago, 1876)
- _____, View at Boulat, on the Nile, opposite Cairo (painting, no. 138, Chicago, 1876)
- Von Lichtenfels (no 1st name or address), Bavarian Highlands (painting, no. 141, Chicago, 1876)
- Waller, Frank (address: New York), Tomb of the Caliphs, Cairo (painting, no. 155, Chicago, 1876)
- _____, Storm on the Nile (watercolor, no. 507, Chicago, 1876)
- _____, Palms on the Nile (watercolor, no. 520, Chicago, 1876)
- _____, Statue of St. Francis, at Florence (watercolor, no. 532, Chicago, 1876)

- Welsch, F.C. (no address), Scene in Switzerland (painting, no. 162, Chicago, 1876)
- Williams, Penry, Drying Figs in Ischia (watercolor, no. 528, Chicago, 1876)
- _____, Wayside Café, Ischia (watercolor, no. 529, Chicago, 1876)
- Wust, Alex (address: New York), Camp Fire (painting, no. 143, Chicago, 1876)
- Yewell, Geo. H. (address: Rome), Pulpit in St. Mark's, Venice (painting, no. 144, Chicago, 1876)

Appendix II. Women Artists Collected by Martha Reed Mitchell

- Beers, Julie Hart (1835–1913)
- Clarke, Sarah Freeman (1808–1896)
- Greatorex, Eleanor Elizabeth (1854–1908)
- Greatorex, Eliza (1819–1897)
- Greatorex, Kathleen Honora (1851–1942)
- Hegg, Maria Teresa (1829–1911).
Swiss-born; later known as Madame Teresa Hegg de Lauderset.
- Jerichau-Baumann, Elisabeth (1819–1881)