

**MARY HALLOCK FOOTE**  
**Acclaimed American Western Illustrator and Author**

**AN OVERVIEW OF HER ARTISTIC AND LITERARY LIFE**  
**From 1847 until 1938**



Mary Hallock Foote, ca 1895, about 45 years old, just prior to moving to Grass Valley, CA  
Reproduced from *The Land of Sunshine* (April 1898)  
She lived at The North Star Mine from 1895 to 1932.

This portfolio was compiled by Carol Stuart, docent for The North Star House, 2010-2019

## *Mary Anna Hallock Foote*

1847-1938

During the last half of the 1800s, Mary Anna Hallock Foote became very well-known and highly recognized for her portrayal of the American West in her illustrations and writings. Her illustrations were of such high quality that well-known American authors were happy to have her complete illustrations for their books. Her stories and illustrations reflecting American values of the time were published in monthly magazines. Mary wrote about families, situations and events that were of interest to the Easterners who had imagined the West to be a place of stampedes, gun fights, ambushes and robberies.

How did she gain such a following? It is the purpose of this binder to focus on her illustrations and is organized in the sequence of time from the 1870s through 1905. It includes only a small portion of her work! At the back is a bibliography that may guide you in further discoveries.

Mary was born into a Quaker family in Milton, New York on the Hudson River. Education, culture, American patriotism, discussions and art were mainstays of the Hallock farming family. They hosted prominent visitors such as Susan B. Anthony and Fredrick Douglass.

Mary's artistic talents were encouraged by family members and after early schooling at home and The Poughkeepsie Female Seminary (precursor to Vassar), she enrolled at The Cooper School of Design for Women in New York City. She studied fine arts, color, engraving and illustration techniques. She became good friends with Helena DeKay who, with her fiancé Richard Gilder, introduced her to artistic society of the time. Mary's instructors encouraged her artistic development and also introduced her to influential writers that resulted in commissions. Those authors included:

Henry Wadsworth Longfellow

Stephen C. Foster

Alfred Lord Tennyson

Nathaniel Hawthorne

Bret Harte

John Greenleaf Whittier



**In 1876, Mary and Arthur DeWint Foote were married in New York. He was a mining engineer and Mary followed him to various mine sites in the west and also one in Morelia, Mexico. Think of these moves in terms of traveling by stagecoaches and early trains! These included New Almaden, California in 1876, Santa Cruz, California in 1877, Leadville, Colorado in 1879, Mexico in 1881, Boise, Idaho in 1884, and finally to Grass Valley, California in 1895.**

**In each of these locations, Mary pursued her writing and illustrating to augment the family income. Sometimes she illustrated for other authors (famous and not) and other times just for her work. After realizing the difficulties of long distance mail when in Leadville, she decided to focus on her own work to avoid complicated and lengthy assignments of other authors.**

**In Grass Valley, they lived first in the cottage at the North Star Mine where they raised their family and Arthur was the mine Superintendent. They moved into the Julia Morgan-designed North Star House in 1905. The couple continued to live in that house after Arthur retired in 1913. He then tended his roses and gardens and Mary tended her grandchildren and gardens and continued to write. Mary started her autobiography in 1922 which was edited by Rodman W. Paul and published with the title *A Victorian Gentlewoman in the Far West* in 1972.**

**In 1932 Mary and Arthur made their last move to live with their daughter in Hingham, Massachusetts where both Mary and Arthur died. Mary died at the age of ninety.**



**Mary Hallock Foote (c. 1874; about 27 years old)**





Mary Anna Hallock Foote

Women Sketching

*Mary's sketch of lifelong friend Helena DeKay Gilder*

**Mary and Helena became good friends during their time in art school at Cooper Union School of Design in New York. Later, it was Helena's husband, who was editor of Century Magazine, that introduced Mary's work to important people in book publishing.**



*The Hanging of the Crane*

by Henry Wadsworth Longfellow was illustrated in 1876 when Mary was 28 years old and before her marriage to A.D. Foote. These pages show how the illustrators were given recognition for their work in books at that time.

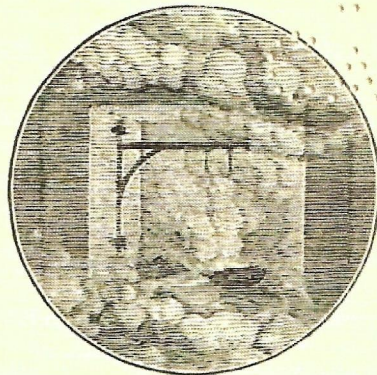
Mary was given this new poem to illustrate. After the publication she was invited to meet a number of the literature luminaries in Boston. This proved to be very valuable to her contracts in future years.

# HANGING OF THE CRANE

BY

HENRY WADSWORTH LONGFELLOW

With Illustrations



UNIVERSITY OF CALIFORNIA

BOSTON

JAMES R. OSGOOD AND COMPANY

LATE TICKNOR & FIELDS, AND FIELDS, OSGOOD, & Co.

1876



In the general timeframe of the mid- to late 1800s, the illustrators were given credit for their work at the beginning of the book. This page is the first page of illustrations in *The Hanging of the Crane*.

Note that Mary A. Hallock is noted as the artist of most of the illustrations listed on this page. Currently, our photographers are given credit at the bottom of their printed picture, but not at the beginning of the article or book.

LIST OF ILLUSTRATIONS.

186  
1871

ENGRAVED BY A. V. S. ANTHONY AND W. J. LINTON.

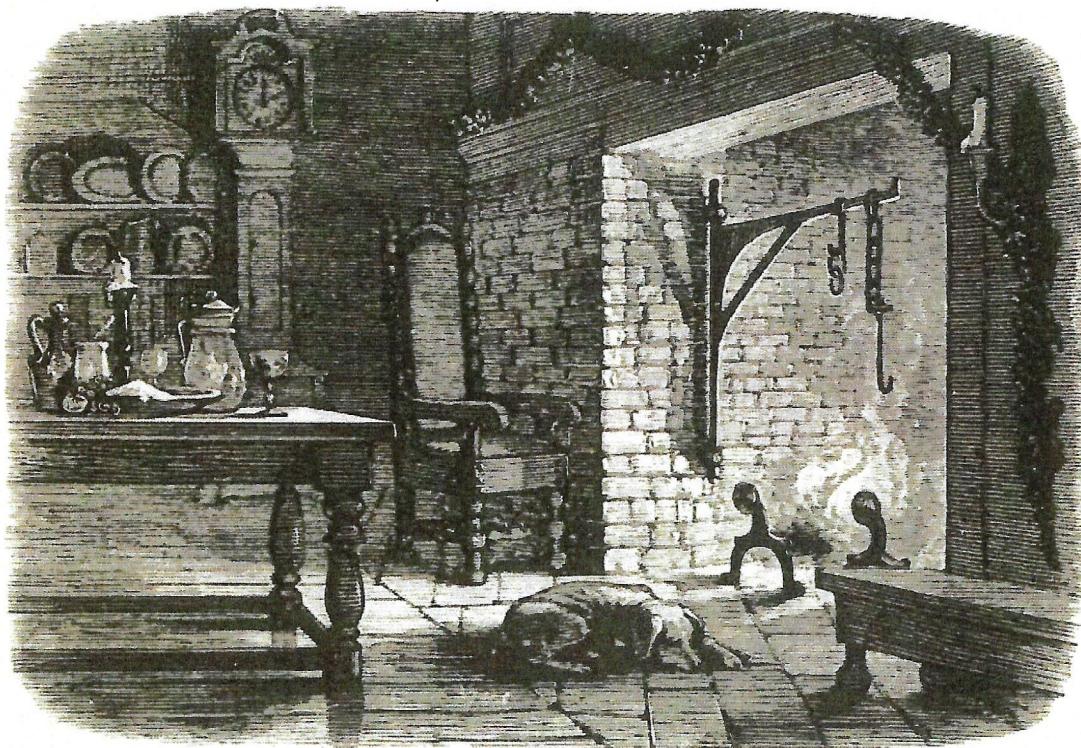
	ARTIST.	PAGE.
THE GOLDEN WEDDING . . . . .	MARY A. HALLOCK.	<i>Front.</i>
“The lights are out, and gone are all the guests, That thronging came with merriment and jests”	“ “	7
“Like a new star just sprung to birth”	“ “	9
“And now I sit and muse on what may be”	“ “	11
“They want no guests; they needs must be Each other’s own best company”	“ “	13
“The picture fades; as at a village fair A showman’s views dissolving into air”	“ “	17
“A royal guest with flaxen hair, Who, throned upon his lofty chair”	“ “	19
“As one who walking in a forest sees A lovely landscape through the parted trees”	THOMAS MORAN	25
“A Princess from the Fairy Tales, The very pattern girl of girls”	MARY A. HALLOCK	27





This is the Frontispiece which has the honor of being the very first illustration of the poem. It is titled *The Golden Wedding*. The poem on the opposite page reflects that there had been a large party and all the happy guests who had come to celebrate the new house had gone home. The "crane" is the metal rack from which to hang pots in the fireplace.



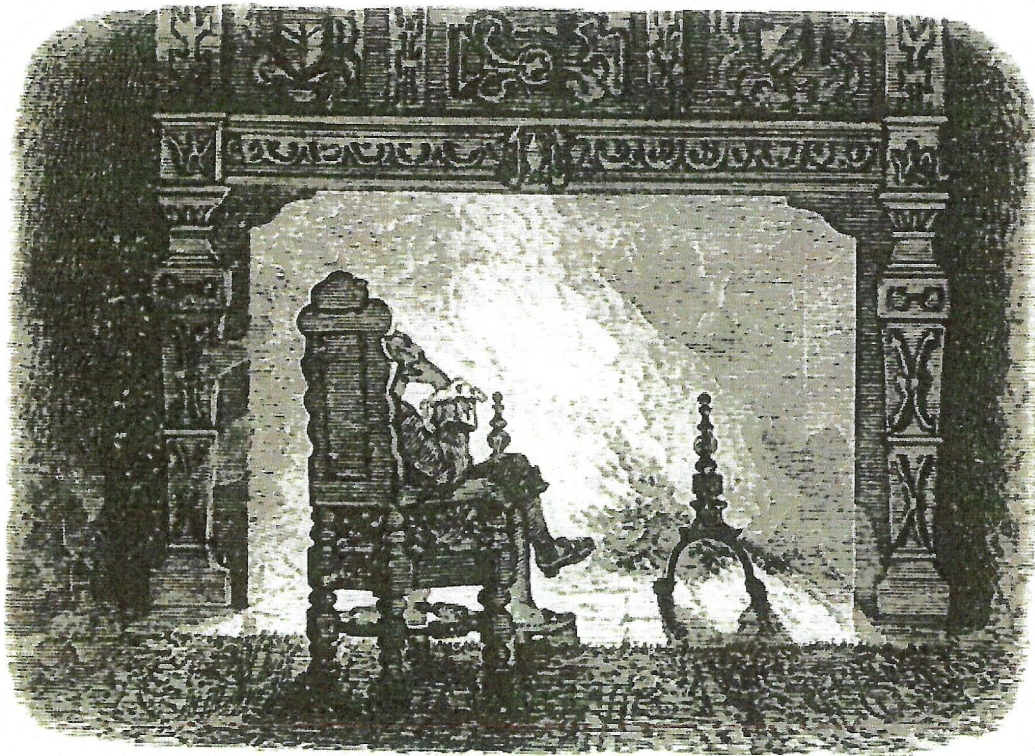


## THE HANGING OF THE CRANE.

### I.

THE lights are out, and gone are all the guests  
That thronging came with merriment and jests  
To celebrate the Hanging of the Crane  
In the new house,—into the night are gone ;  
But still the fire upon the hearth burns on,  
And I alone remain.





II.

AND now I sit and muse on what may be,  
And in my vision see, or seem to see,  
Through floating vapors interfused with light,  
Shapes indeterminate, that gleam and fade,  
As shadows passing into deeper shade  
Sink and elude the sight.



*The Skeleton in Armor*  
by Henry Wadsworth Longfellow



These are examples of the book that was illustrated by Mary Hallock in two editions published in 1877 and 1986 in English and held by at least 151 libraries worldwide. She did the illustrations in New York in 1876 before her wedding.



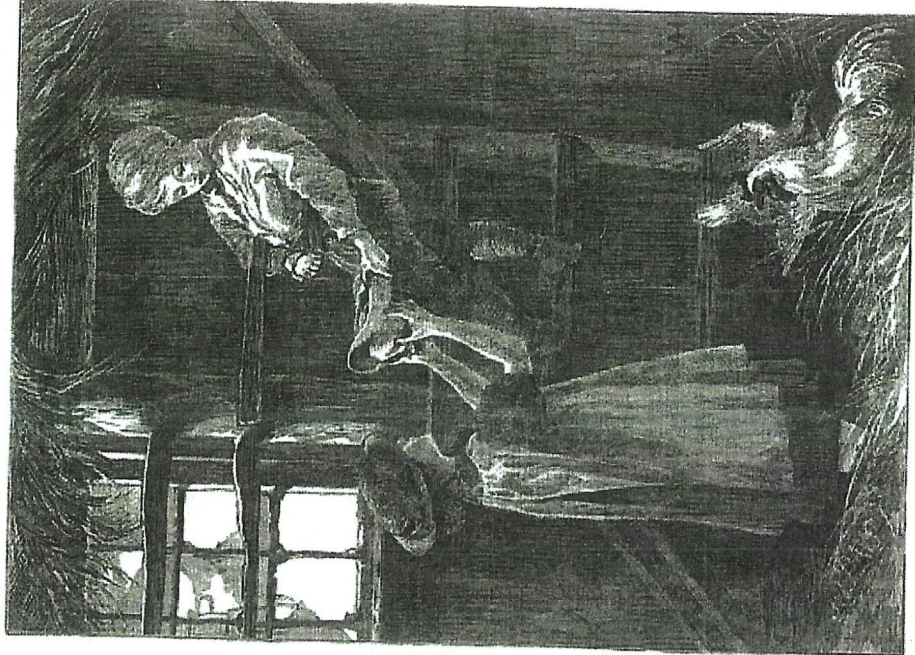
In her autobiography, she said “I was in the midst of a set of illustrations for *The Skeleton in Armor*--not a very Quakerish tale—drawing Vikings in the back parlor where I had been invited to retire when....it became a question of cluttering up the sitting room. I had no studio. The whole house was my studio.”





Showing both the drawing (gift of K. Hale) and the printed version of *Hunting Eggs* was printed in St. Nicholas magazine for Young Folks.

Note that it was drawn by M. A. Hallock so it was drawn before the Foote marriage in 1876. It may reflect an activity she knew from living on the family farm in Milton, New York where she grew up.



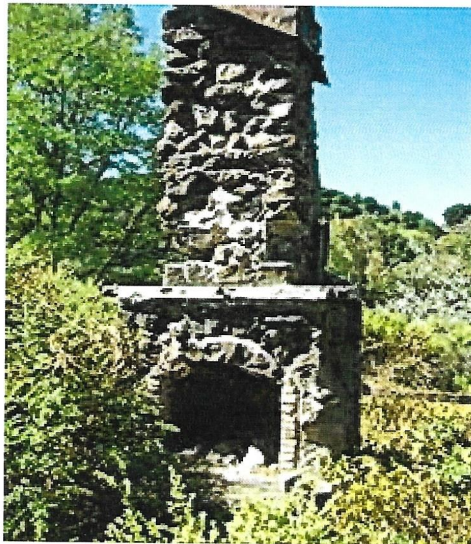
HUNTING EGGS.  
DRAWN BY MISS M. A. HALLOCK.

[See "Our Pictures,"



## First Home in New Almaden, CA 1876-1877

As newlyweds in 1876, Mary and Arthur D. Foote left New York and made their first home mid-July at the New Almaden Quicksilver Mine in northern California, about 12 miles south of Santa Clara. Now Santa Clara County Park, only a few buildings remain. It was here that Mary did the woodblocks for *The Scarlet Letter*.



(Remnants of a cabin in English Camp not known to be the Foote's)

The Foote's lived in English Camp at the top of a hill. She spent time walking up and down the area searching for backgrounds as well as exercise.

*The Scarlet Letter*  
by Nathaniel Hawthorne

In her reminiscences (*A Victorian Gentlewoman in the Far West*), Mary said “I had taken an order, the most preposterous contract yet, to furnish, a year ahead, the illustrations for a Holiday Edition (strange description!) of *The Scarlet Letter*!” Finding a model for her work was a challenge met by Lizzie Griffen, a friend of the family.

“The twenty-nine *Scarlet Letter* drawings were finished by the end of the year. Lizzie as a model proved a rock of endurance and was grand to look at when not starved up in ill-fitting clothes.”





*The Scarlet Letter*  
By Nathaniel Hawthorne



Fig. 17. Mary Hallock Foote, *Standing on the Miserable Eminence*, in Nathaniel Hawthorne, *The Scarlet Letter* (Boston: Osgood, 1878), 65. Wood engraving by A. V. S. Anthony; H.  $4 \frac{1}{8}$ " , W.  $3 \frac{1}{4}$ " .



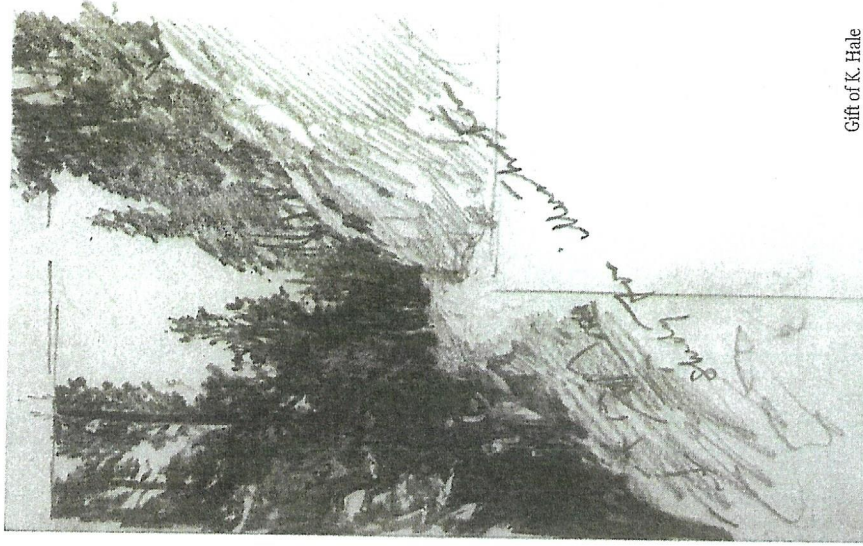
Fig. 18. Photograph of Mary Hallock Foote's drawing on the woodblock for *Standing on the Miserable Eminence*. (M115, box 11, folder 10, Department of Special Collections, Stanford University Libraries.)

By **Mary Hallock Foote**, for **The Scarlet Letter** by Nathaniel Hawthorne (Boston: Osgood, 1878)

On the right is a photograph of Mary Hallock Foote's original drawing on a block of wood. This was sent to the engraver who carved away the parts of the drawing to remain white in the final printing for the book.

Note that the print is the mirror image of the drawing.  
The size on the left is the actual size of the woodblock and also the illustration in the book.  
This was done while living at the mine in Almaden, California.





Gift of K. Hale



Gift of K. Hale



Gift of K. Hale

### Evolution of a Sketch

Preliminary sketching is an inevitable part of illustration. These three sketches appear to be for the same illustration, perhaps *The Led-Horse Claim*. This book was based on experiences while living in Leadville, Colorado (1878-1890) although it wasn't actually published until 1882-1883. There are 33 editions of *The Led-Horse Claim* published from 1883 to 1982. They are held in 622 WorldCat member libraries worldwide.

The following sketch and illustration are from *The Story of a Mine* by Bret Harte. The picture is titled *When Can I Leave this Place?*





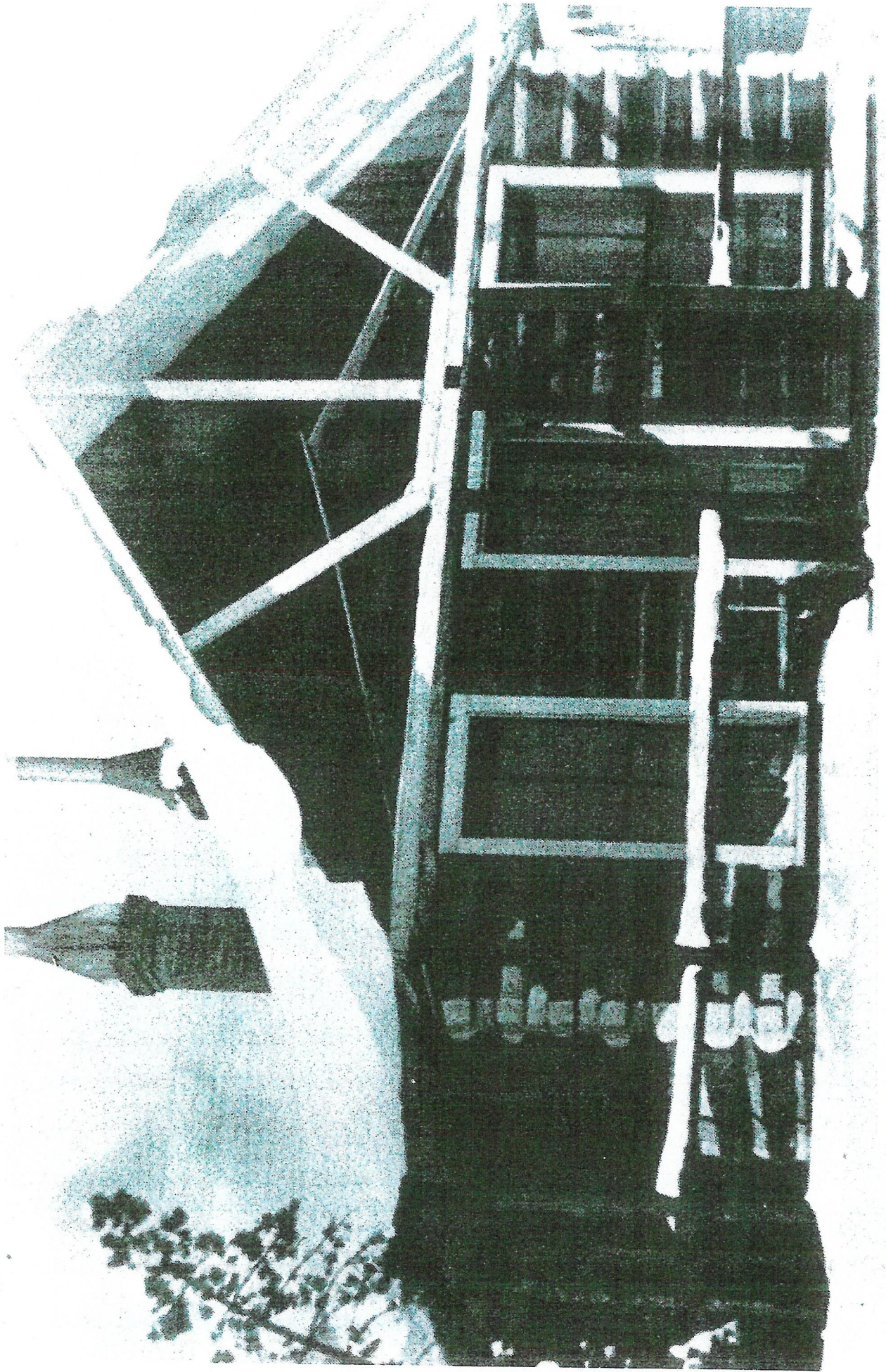
Gift of K. Hale

Preliminary Sketch



When Can I Leave this Place?  
Published in *The Story of a Mine*  
by Bret Harte, 1877





The Foote's Leadville, Colorado Home  
1879-1881



exertion at ten thousand feet of altitude is fatiguing; to climb a perpendicular ladder anywhere is a breath-wasting operation, put the two together, and you have as fine

group, ready to follow our conductor's lead. It was a fine-looking lot of judicial and literary men—red canvas coats, too short, hats slouched over the eyes, trousers rolled

*From Camp of the Carbonates: Ups and Downs in Leadville*

by Edward Ingersoll

Scribner's Monthly Magazine 1879



AS COMFORTABLE AS CIRCUMSTANCES WILL ADMIT.

a set of conditions to make you dissatisfied with the disgusting lack of proportion between your weight and your lung-power as you can well find.

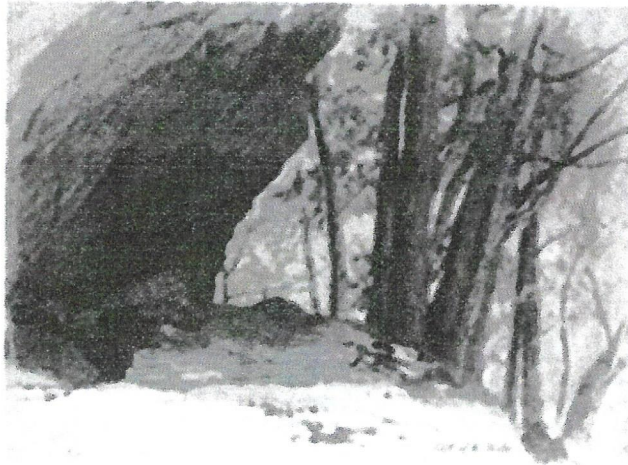
I remember a little excursion down into one of the finest and most famous of

up over muddy boots, and wet hands spattered with tallow drippings. Then we ducked our crowns and plunged into a subterranean labyrinth where the ermine became a weasel. On either side stood rows of posts six feet high and twelve inches in

**The Foote's Leadville home.**

Of the one room Leadville cabin she said in her autobiography "Our cabin was built of round logs at a dollar apiece, and were not very long logs either. It was all in one room, lined with building paper which had an oak-grained side and a reverse of dark brown; one with of the brown we used as a wainscot, and the walls were covered with the oak side put on like wallpaper, and where the edges joined, pine strips painted black were nailed over them with an effect of paneling. The open beamed ceiling to the ridge pole was papered between the unbarked log rafters, like the walls." (From *A Victorian Gentlewoman in the Far West*) In this illustration, Mary possibly used her husband and herself as the models.





Preliminary Sketch

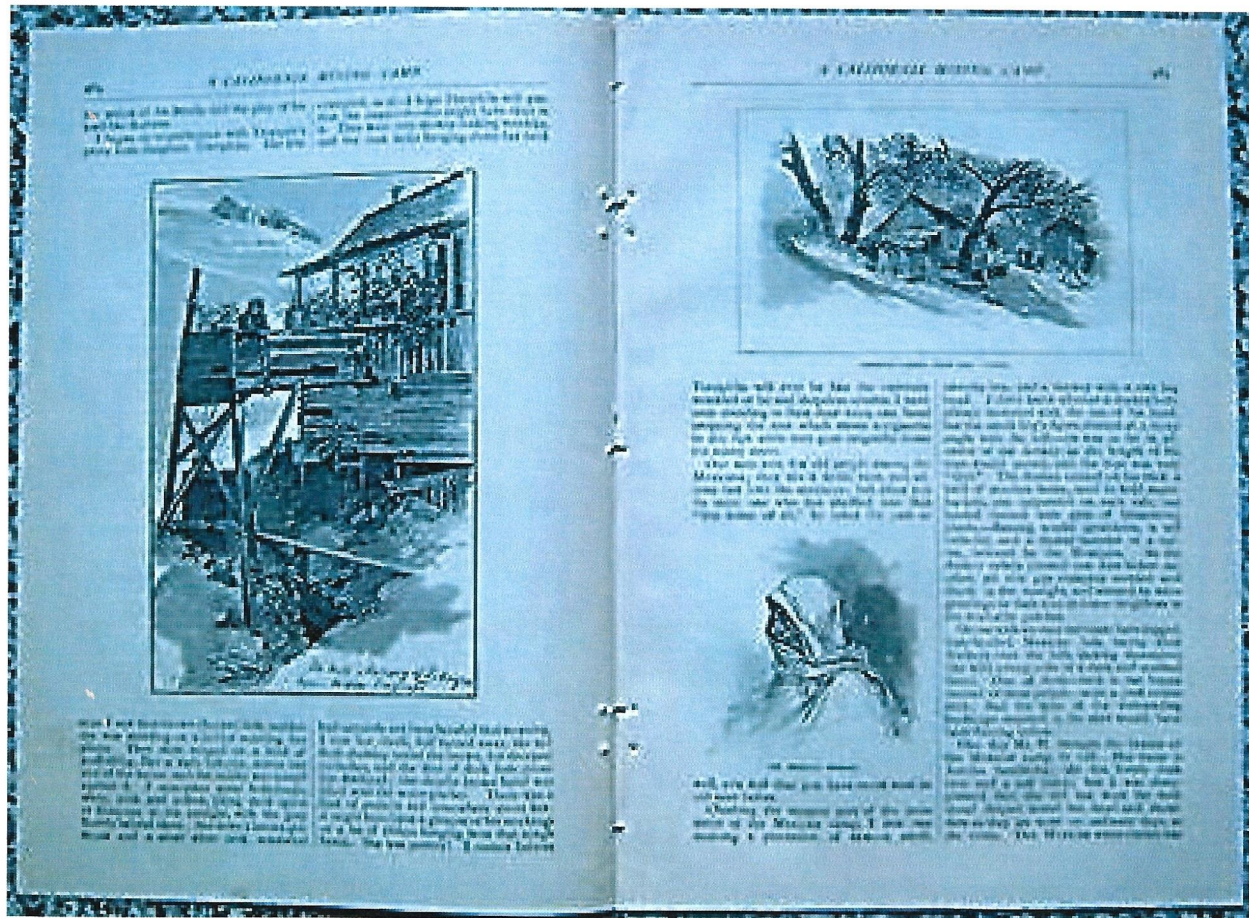


Published picture in  
*The Lead-Horse Claim*  
1882-1883

*"When Can I Leave this Place?"*  
Published in *The Story of a Mine*  
By Bret Harte, 1877



Following their time in Leadville, Colorado, Mary and her husband went to Santa Cruz, CA for less than a year. This story, "A California Mining Camp" was published in February 1878 in Scribner's Monthly magazine.





*A Dream of Fair Women*  
by Alfred Tennyson



Fair Rosamond 1880

from *A Dream of Fair Women*  
by Alfred Tennyson

Mary Hallock Foote illustrated the 1880 edition of *A Dream of Fair Women* by Alfred Tennyson. Originally written in 1833 and published multiple times, the dreaming poet has a phantasmagoria of scenes through the ages where women have been strong, perhaps suffered and men have fought over and for them. Mary interpreted the writings she illustrated. Fair Rosamond and Queen Eleanor are two of the many strong historical women in the poem.





## Queen Eleanor 1880

from *A Dream of Fair Women*  
by Alfred Tennyson

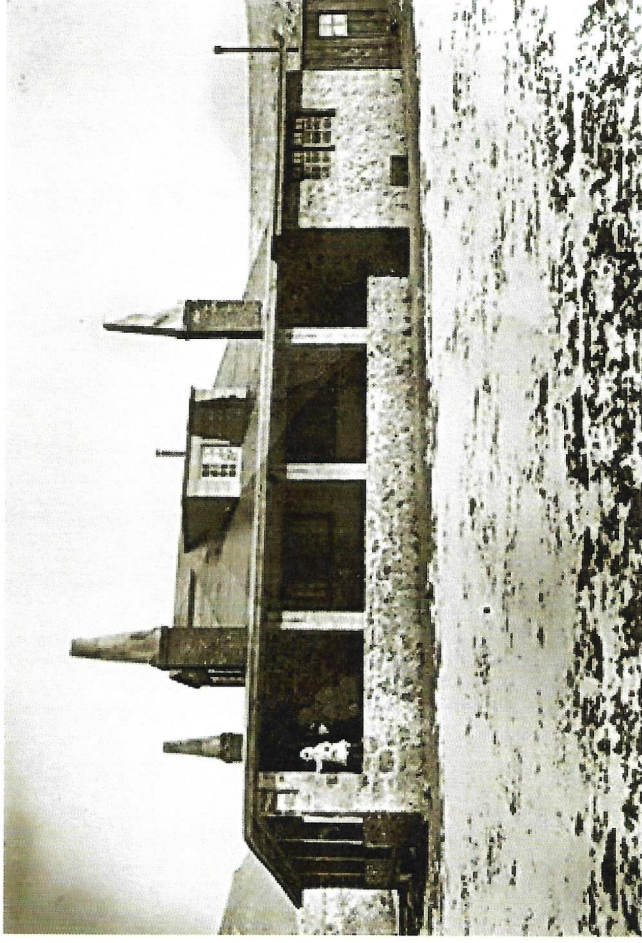
In the 1100s, Fair Rosamond was the mistress of King Henry II and Queen Eleanor was his wife. Fair Rosamond was poisoned and Queen Eleanor was blamed. In anger against her husband, the Queen and her three sons with King Henry started a rebellion against Henry's reign.



The 1876 edition of *Mabel Martin* by John Greenleaf Whittier is the illustrated edition of the poem that was originally published in 1857 titled “The Witch’s Daughter”. Whittier agreed to republish an illustrated edition of the poem saying he would add about 80 lines and many pictures. Mary had met him when she studied and lived in New York City. (Woodwell 398). He actually added 50 illustrations with 26 of them by Mary Hallock.





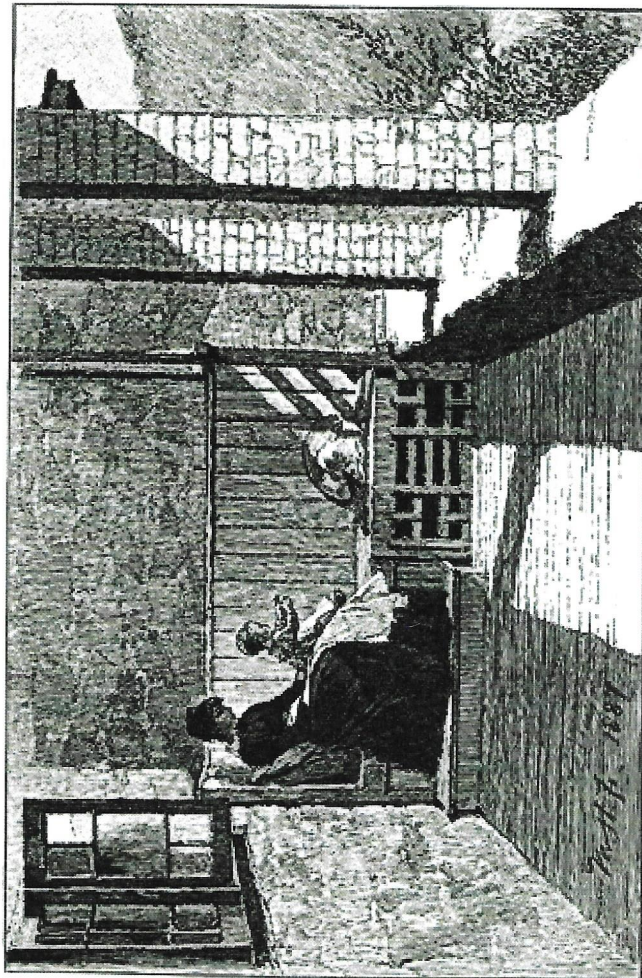


### **The House in the Canyon 1884-1895**

This is the Foote home outside Boise, Idaho for Mary, Arthur, Elizabeth (Betty), Arthur Jr. and newly born Agnes. It was located in a canyon above the Boise River. Mary described the area as dry, barren, and dusty. They lived in the Boise area from 1884-1895. During that time Mary wrote and illustrated several of her own books and stories. They were published as chapters in monthly magazines such as Harper's, Century and St. Nicholas prior to being published as individual books.

Her books written here include *The Led-Horse Claim*, *John Bodewin's Testimony*, *The Last Assembly Ball*, *The Chosen Valley*, *A Cup of Trembling*, and *In Exile and Other Stories*. She continued to illustrate other authors' work.





THE BABY'S SUNNY CORNER.  
DRAWN BY MARY HULLOCK FOOOTE.

This picture is from St. Nicholas, ca. 1889,  
“The Baby’s Sunny Corner”. It resembles the Foote home outside Boise, Idaho.  
Drawn in 1887, it wasn’t published until 1889.



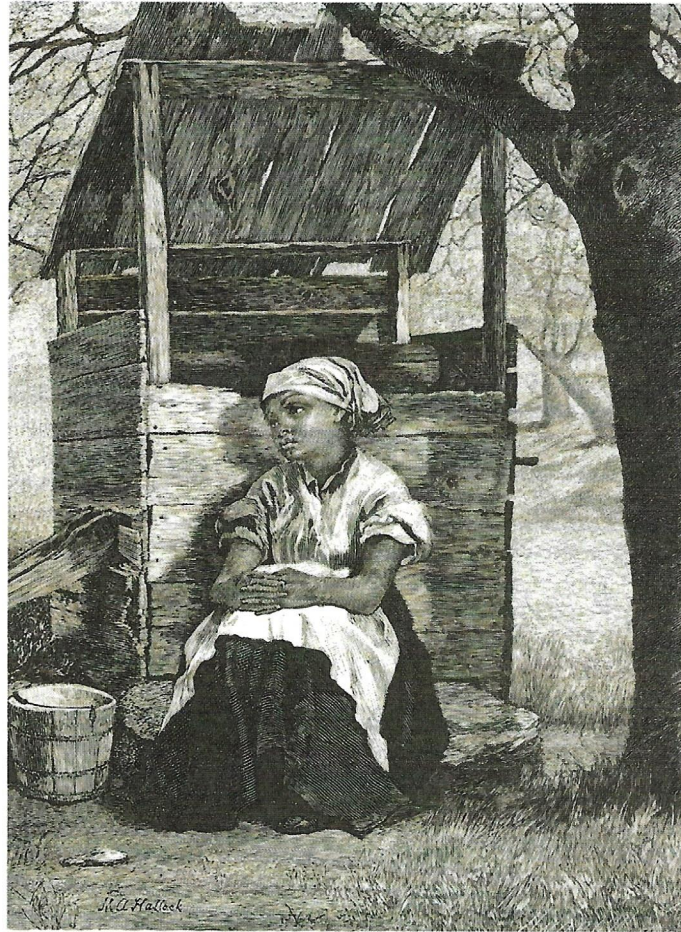


A Pretty Girl in the West (1889)

Mary illustrated scenes that she was familiar with as a young wife and mother on the prairies of the newly settled West. Most of her pictures showed life of a domestic family in their new world. They also were her attempt to educate the Easterners that there was civility in the west. These contrasted with the rough and ready illustrations of other illustrators showing gun fights, stampedes, and male dominated scenes. This is a scene based on the Foote home outside Boise, Idaho.



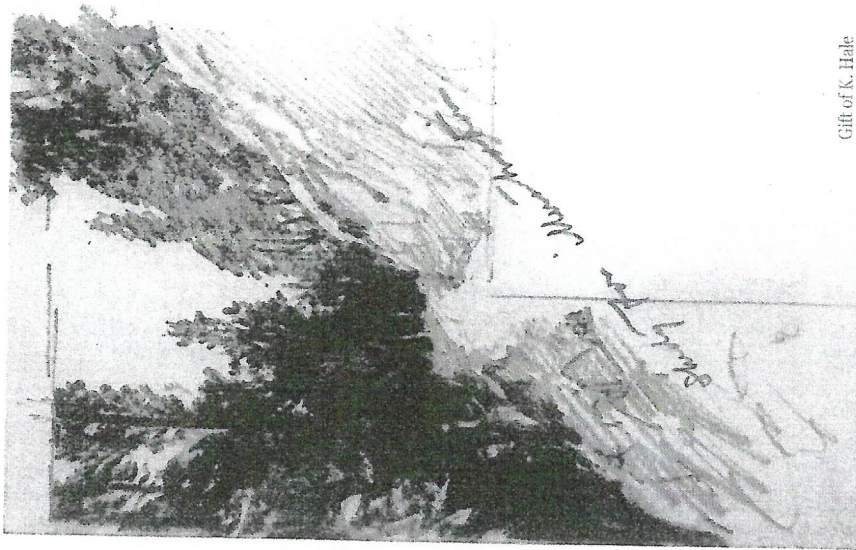
*My Old Kentucky Home*  
by Stephen Foster



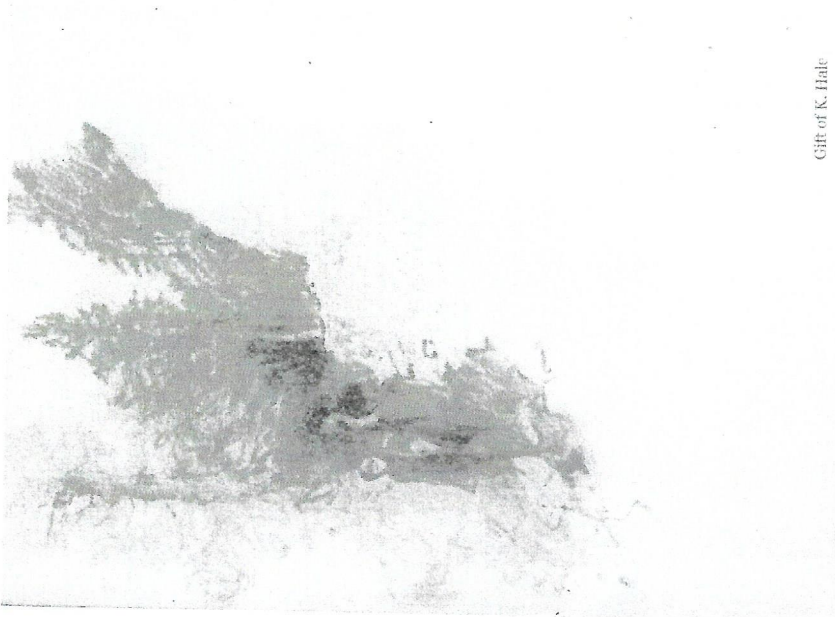
*My Old Kentucky Home*, 1888  
by Stephen Foster

Most of us are familiar with the song titled *My Old Kentucky Home* which is traditionally sung at the opening of the annual Kentucky Derby in May. Written and composed by Stephen C. Foster, Mary did this illustration for the 1888 book that was published by Tichnor and Company that eventually became Osgood and Company. The Foote family was living in Boise, Idaho.





Gift of K. Hale



Gift of K. Hale



Gift of K. Hale

### Evolution of a Sketch

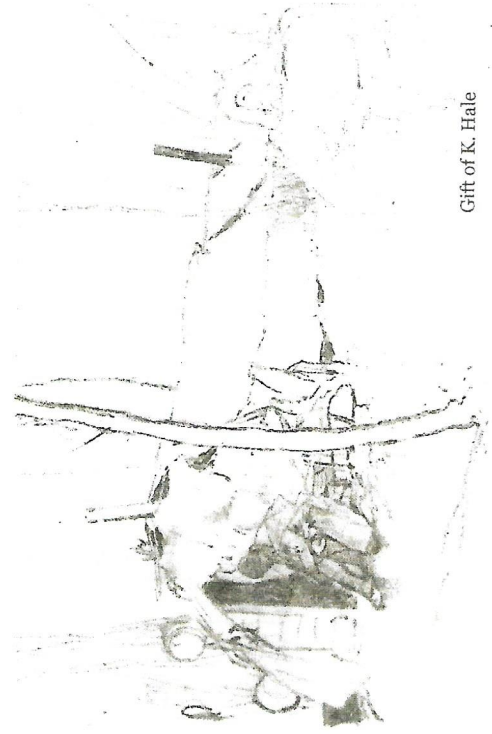
Preliminary sketching is an inevitable part of illustration. These three sketches appear to be for the same illustration, perhaps *The Led-Horse Claim*. This book was based on experiences while living in Leadville, Colorado (1878-1890) although it wasn't actually published until 1882-1883. There are 33 editions of *The Led-Horse Claim* published from 1883 to 1982. They are held in 622 WorldCat member libraries worldwide.

The following sketch and illustration are from *The Story of a Mine* by Bret Harte. The picture is titled *When Can I Leave this Place?*





The Winter Camp -- A Day's Ride From the Mail  
Published in Century Magazine, 1888-1889



Early sketch for  
the published  
picture

Gift of K. Hale





DRAWN BY MARY HALLOCK FOOTE.

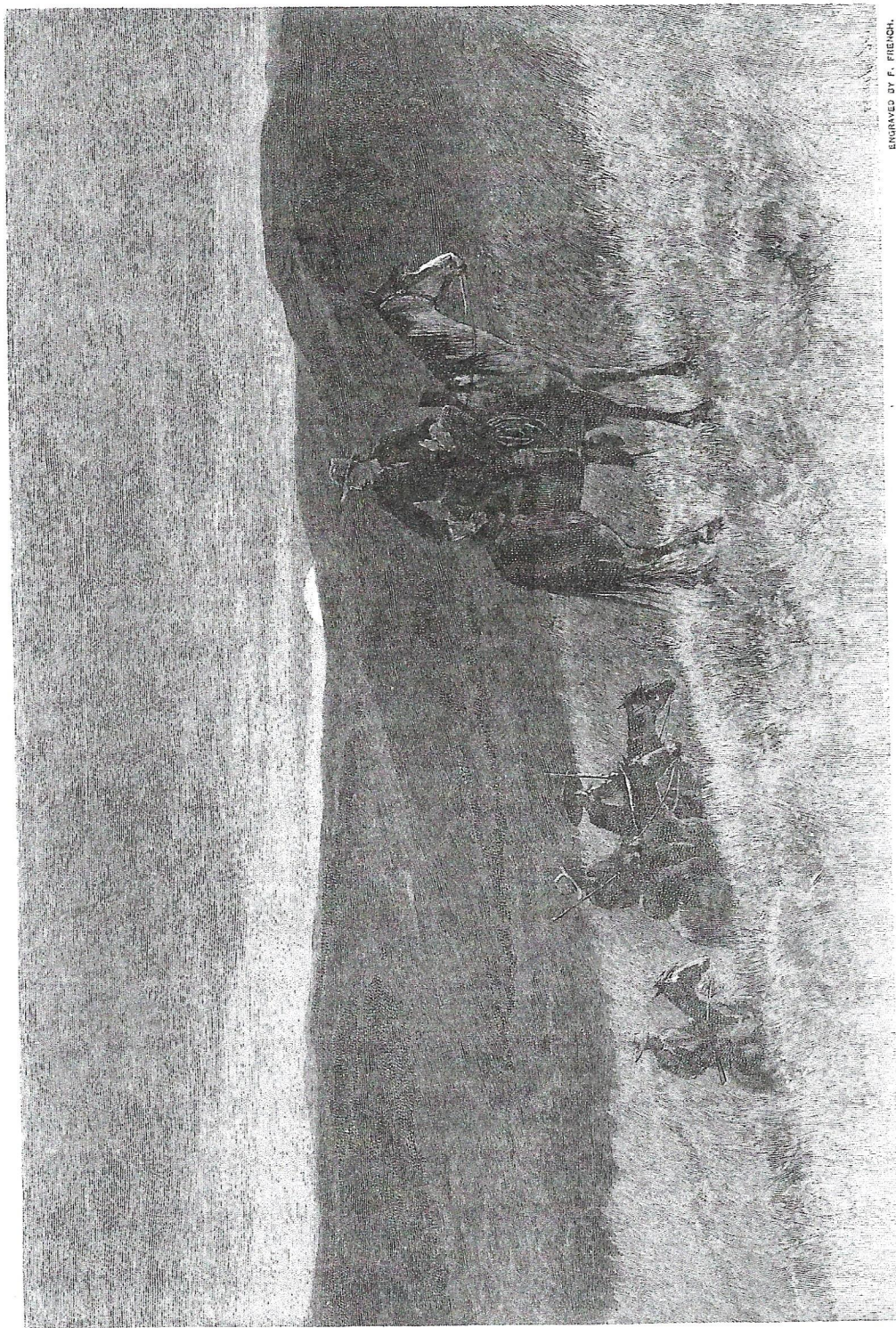
LOOKING FOR CAMP.

ENGRAVED BY F. S. KING.

The following three pictures are from her series called Pictures of the Far West. These were published in a sequential series of Century Magazine in 1888-1889.

With the first illustration titled The Sheriff's Posse Mary commented that she had never seen a sheriff's posse and wasn't sure how to draw it. She wanted to draw pictures of scenes that were familiar to her.





ENGRAVED BY F. FRIEDICH.

THE SHERIFF'S POSSE.

DRAWN BY MARY HALLOCK FOOTE.





DRAWN BY MARY HALLOCK FOSTER.

THE COMING OF WINTER.

ENGRAVED BY J. H. E. WHITNEY.





DRAWN BY MARY HALLOCK FOOTE

Although Mary drew this illustration for the Far West series, it was engraved by JHE Whitney and signed by him. This often happened at the time as it was the engraver who interpreted the artist's rendering.



Mary illustrated for authors not as well known. This example was published in *St. Nicholas: An Illustrated Magazine for Young folks* (Vol. XVII: Part II, 1890)

## A STUDY-HOUR.

BY LAURA E. RICHARDS.



Oh! what a mystery  
The study is of history!  
How the kings go ravaging  
And savaging about!  
Plantagenet or Tudor,  
I can't tell which was ruder;  
But Richard Third,  
Upon my word,  
Was worst of all the rout.

Alfred was a hero,  
Knew nor guile nor fear, oh!  
Beat the Danes and checked the Thanes,  
And ruled the country well.  
Edward First, the Hammer,  
Was a slaughterer and slammer;  
And Bruce alone  
Saved Scotland's throne,  
When 'neath his blows it fell.

Edward Third was great, too,  
Early fought, and late, too.  
Drove the French from Cressy's trench  
Like leaves before the blast.  
But Harry Fifth, the glorious,  
He, the all-victorious,  
He's the one  
I'd serve alone,  
From first unto the last.

Oh! what a mystery  
The study is of history!  
Queens and kings,  
And wars and things,  
All shut within the book.  
Though sometimes a trifle bloody,  
'T is our best-beloved study.  
If you want to see how good are we,  
Why, only come and look!



In 1893, while in Boise, Mary was selected to be an art juror for the Columbian Exposition also known as the Chicago World's Fair. Additionally, her illustration **The Wood Dove** was selected to be exhibited. She was in the best of company with other well-known artists such as Mary Cassatt.



"THE WOOD DOVE."  
MARY HALLOCK FOOTE. UNITED STATES.  
(By permission of the Century Company—  
Copyrighted.)



This page with Mary's illustration is from the Columbian Exposition booklet. The article acknowledges that the field of illustration for women was opened by Mary.

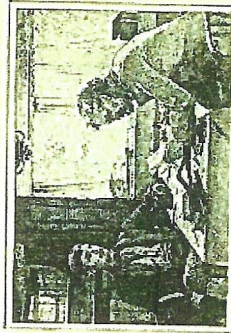
### WOMEN ILLUSTRATORS.

CONTRASTING the Columbian Exposition with our Centennial, the thoughtful observer is impressed with the great advance in art sentiment, in all phases of its expression, since that time.

Women have not been left behind in the march of events, and that their advance along the lines of progress and culture has been phenomenal is the only conclusion that can be arrived at after studying the subject. If this be true, speaking generally—and the most casual observer will hardly deny the statement—it is particularly pertinent in regard to their hold on art.

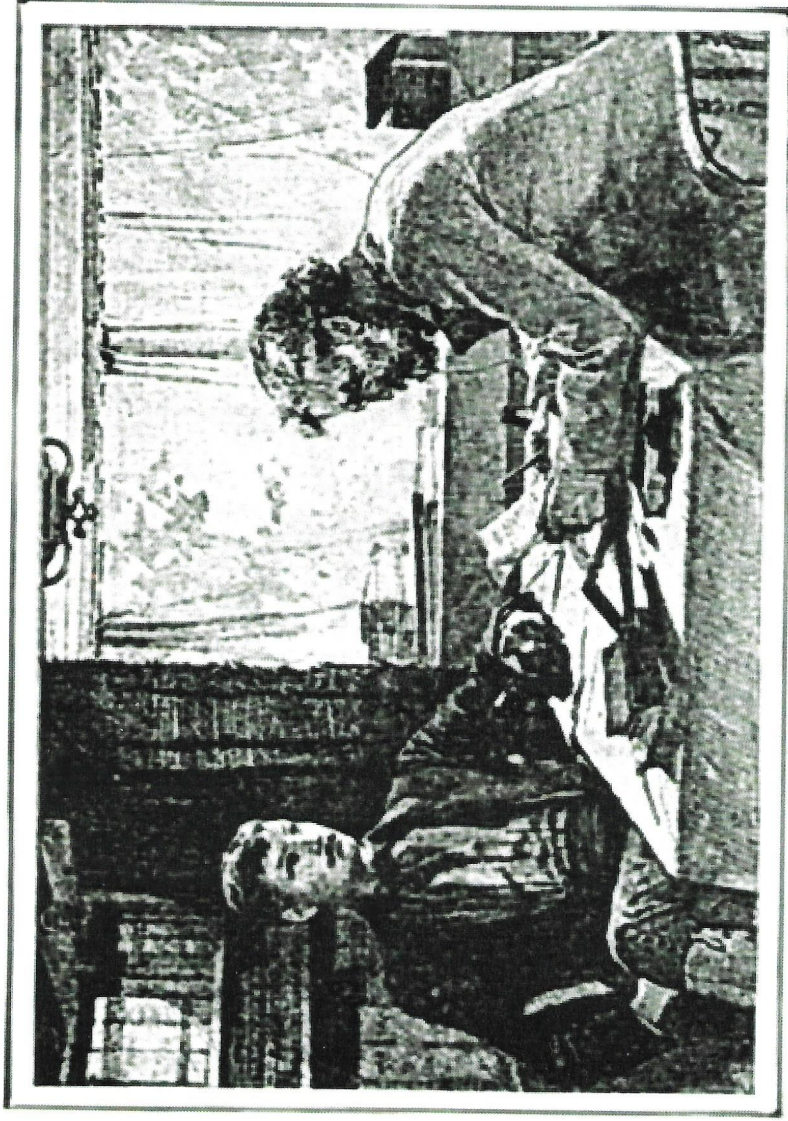
There is no branch of art that shows more conclusively the higher standards demanded from its devotees among all classes of people than illustration. About twenty years ago, we could

count on the fingers of one hand all the women seriously engaged in this work; nor was it until the advent of Mrs. Mary Halleck Foote in the field, as the illustrator of her own charming stories, that illustration seemed to present an opening for women. Having obtained an entering wedge, they were not long in availing themselves of their opportunity, and now it is an acknowledged fact that any woman possessing the requisite talent, training, and practical experience in working for reproduction, is assured a profitable return for her labor. The feminine mind has ceased to view a professional career as a thing of a few years only, a mere incident in her life to bridge over some financial crisis, or gratify a whim; nor is she following art in a dilettante spirit. She enters our schools and



"THE LETTER OF RESIGNATION."  
MARY HALLOCK FOOTE, UNITED STATES.  
By permission of the Century Co.  
(Copyrighted.)

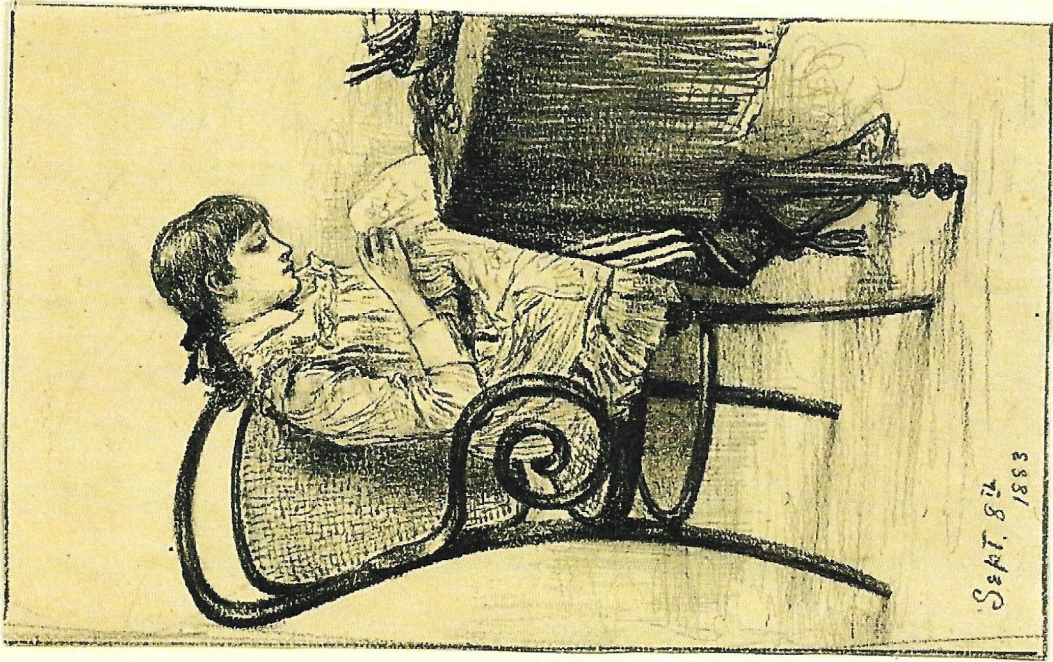




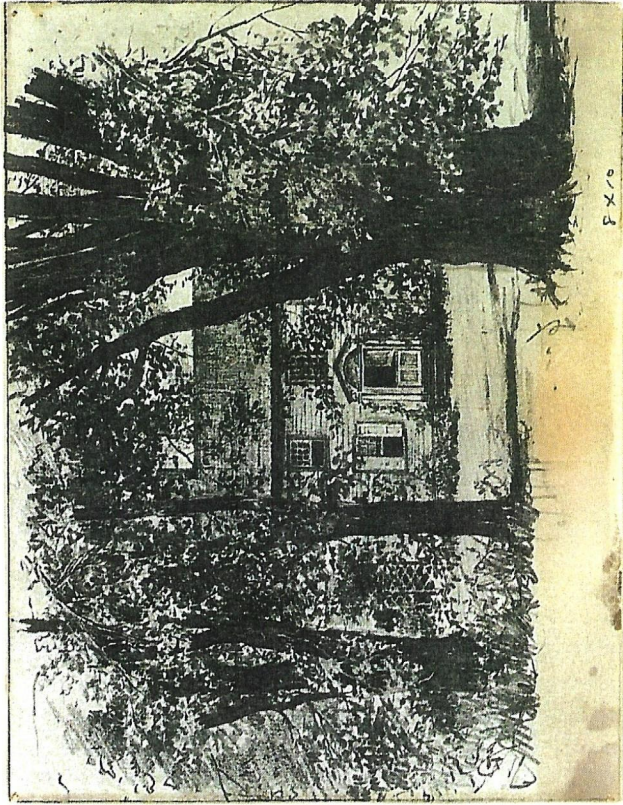
**"THE LETTER OF RESIGNATION."  
MARY HALLOCK FOOTE, UNITED STATES.**

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These three informal and very personal illustrations were, to our knowledge, not used in any publications. It is thought that family members were used as models which she did throughout her career. The upper illustration was most likely drawn in Milton, New York, where she was staying while Arthur explored Boise, Idaho. (Gifts of K. Hale)





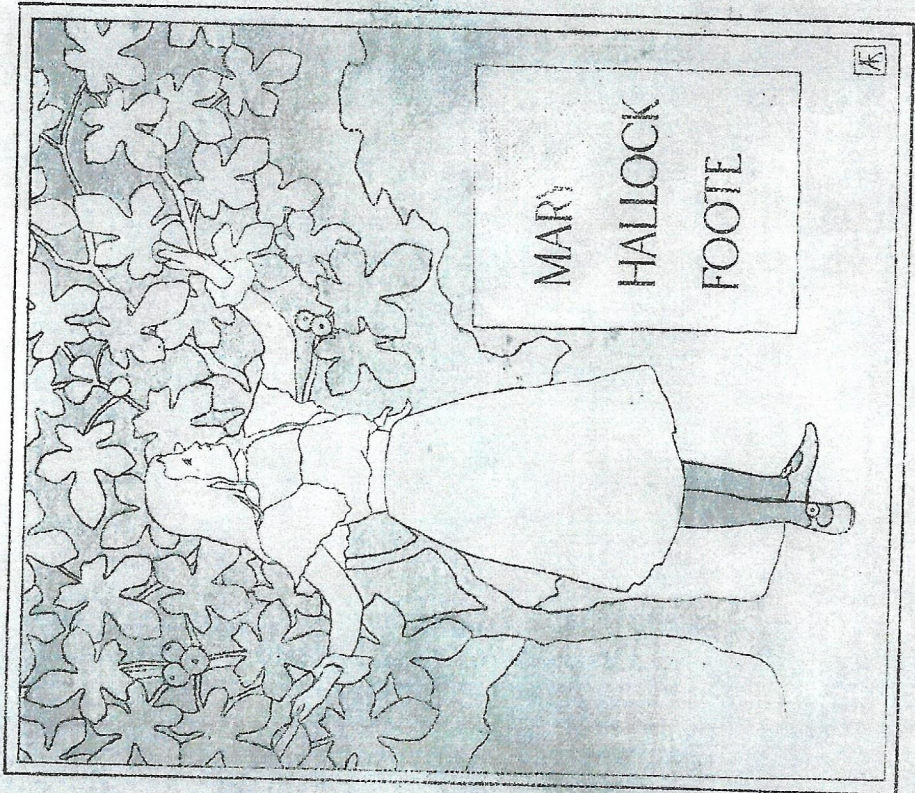
### **The North Star Cottage, Grass Valley, California, 1895-1905**

Mary, Arthur, Elizabeth, Arthur Jr. and Agnes lived in this cottage on the property for almost ten years before The North Star House was built. During that time, Mary aggregated stories for *The Little Fig Tree Stories* and wrote *The Prodigal, The Desert and the Sown, A Touch of Sun and Other Stories*. Most were illustrated. The cottage was used as a practice burn several years ago, but the chimney and foundation can be seen as you make the left curve down the driveway when exiting.



In 1899, while living here at the North Star Mine in the cottage that was about 500 yards from the current North Star House, Mary aggregated several children's stories that had been printed over time in St. Nicholas magazines for young folks. The grouping was published as one book:  
*The Little Fig Tree Stories.*

# THE LITTLE FIG TREE STORIES



HOUGHTON MIFFLIN & CO.





One story in St. Nicholas Magazine for Young Folk (published in 1889) and The Little Fig Tree Stories book (published in 1899) was The Lamb That Couldn't Keep Up. Mary wrote it while living in Boise and it is based on an incident when the Basque shepherders left a lamb at the Foote home because it was not healthy. In the St. Nicholas version, this was the illustration. The children are based on Betty and Arthur Jr., the Foote children.

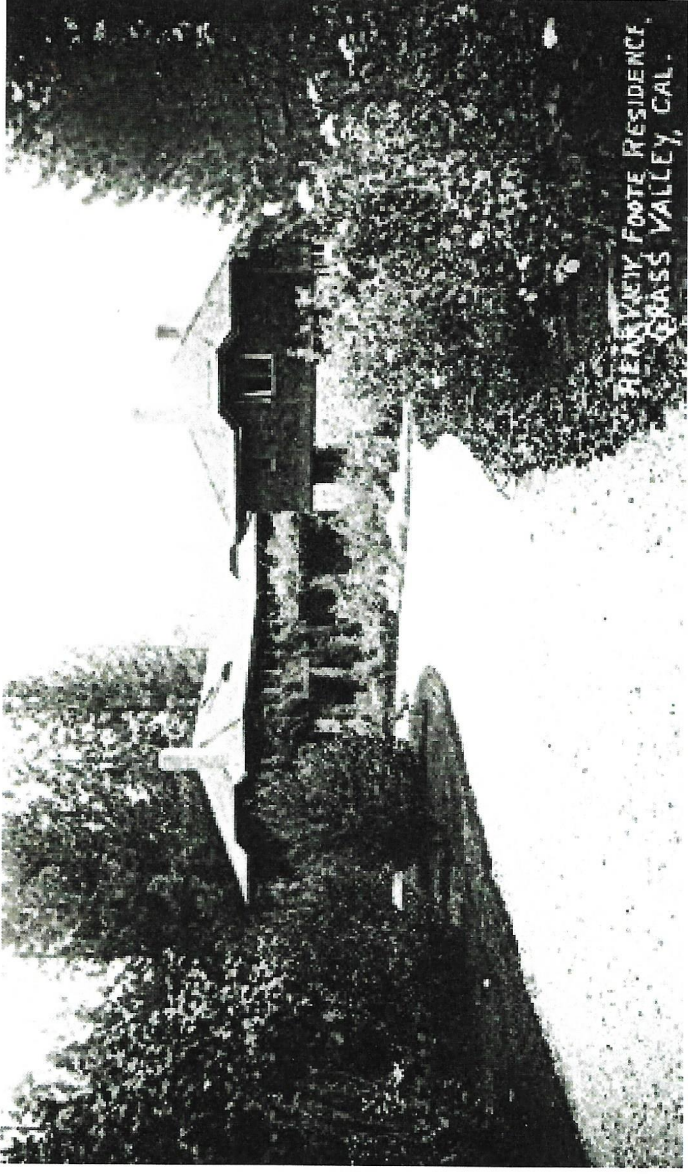




The Lamb That Could n't Keep Up  
Story published in 1889  
Included in *The Little Fig Tree Stories* 1899

In contrast, this is the illustration for the book. It has only the lamb. The proceeds from the book were given to the Children's Hospital in San Francisco.





### **The North Star House at Grass Valley, CA, 1905-1932**

Designed and built by Julia Morgan, this was home to the Foote family from 1905 until Mary and Arthur moved to Hingham, Massachusetts in 1932. During that time, Mary wrote *The Royal Americans*, *A Picked Company*, *The Valley Road*, *Edith Bonham*, and *The Ground Swell*. These books contain no illustrations. She also started her reminiscences that became the foundation for *A Victorian Gentlewoman in the Far West* edited by Rodman W. Paul. Their son and extended family continued to live in the house until 1968.



By Barbara Taylor Cragg, 1980, University of Montana;  
Landscape perception and imagery of Mary Hallock Foote

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## Mary Hallock Foote

By Lee Ann Johnson, 1980, Twayne Publishers, G.K. Halle Co., Boston

### Chronology

- 1847 Mary Anne Hallock born November 19 on a farm near Milton, New York; youngest of four children of Nathaniel and Ann Burling Hallock. Quakers.
- 1864 Begins three years of studies at the Cooper Institute School of Design for Women in New York City. Studies illustration under William James Linton. Begins lifelong friendship with Helena de Kay, who later marries Richard Watson Gilder.
- 1867 Publishes four black-and-white drawings in A.D. Richardson's *Beyond the Mississippi*, marking her debut as a professional illustrator.
- 1873 Meets Arthur De Wint Foote, of a distinguished family from Guilford, Connecticut.
- 1875 Initiates her literary career with "The Picture in the Fire-place Bedroom." Meets Longfellow and Howells, gaining entrée to Boston's select circle of authors and artists.
- 1876 Marries Arthur Foote. Moves to New Almaden, California, where Arthur works as a mining engineer.
- 1877 Illustrates Longfellow's *The Skeleton in Armor* and Hawthorn's *The Scarlet Letter*. After birth of son, Arthur Burling, moves to Santa Cruz, California, to be near Arthur's new assignment.
- 1878 Returns to Milton while Arthur pursues field engineering. Her prose first appears in *Scribner's Monthly*.
- 1879 Makes summer-long visit to Arthur in Leadville, Colorado.
- 1880 Moves to Leadville; in September, the Foote's return to Milton.
- 1881 Accompanies Arthur on business trip to Mexico.
- 1882 Remains in Milton while Arthur begins Idaho irrigation venture. Birth of daughter, Elizabeth ("Betty").
- 1883 Publishes *The Led-Horse Claim*, her first novel.
- 1884 Moves to Boise, Idaho, to rejoin Arthur.
- 1886 *John Bodewin's Testimony*. Birth of daughter, Agnes.
- 1889 "Pictures of the Far West" (illustrations). *The Last Assembly Ball*.
- 1892 *The Chosen Valley*.
- 1893 Selected as an Art Juror for the Columbian Exposition (Chicago World's Fair).
- 1894 *Coeur d'Alene. In Exile, and Other Stories*.
- 1895 *The Cup of Trembling, and Other Stories*. Moves to Grass Valley, California, where Arthur has accepted a mining position.
- 1899 *The Little Fig-Tree Stories*.
- 1900 *The Prodigal*.
- 1902 *The Desert and the Sown*.
- 1903 *A Touch of Sun and Other Stories*.
- 1904 Death of Agnes
- 1910 *The Royal Americans*.
- 1912 *A Picked Company*.
- 1915 *The Valley Road*.
- 1917 *Edith Bonham*.
- 1919 *The Ground-Swell*.
- 1922 Begins *Reminiscences*, published posthumously in 1972.
- 1932 Moves with Arthur to Hingham, Massachusetts, to live with Betty.
- 1933 Death of Arthur, August 24.
- 1938 Dies June 25.