



## Artists' Letters and Manuscripts

### Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Homer, Winslow
- **Inclusive Dates:** 1897-1908
- **Identification:**
- **Extent/Quantity:** 5 file folders
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

### Biographical Note:

Winslow Homer (1836-1910) was an American painter, printmaker, illustrator and etcher.

### Scope and Content Note:

0) Letter to Thomas B. Clarke regarding two paintings, one entitled "The Lookout." Typed transcription included.

1) Letter to M. Knoedler & Co. Sending pictures for framing to be shown at the Society of American Artists—The Eastern Point and The Western Point.

2) Letter to M. Knoedler & Co. regarding the "fog" picture for the Century Club meeting and The Gulf Stream picture—urging Co. to sell it at asking price of 4000 dollars. If not sold, it will be shipped to Venice. Homer also writes regarding the showing of the

pictures "The Eastern Point" and "The Western Point" at the Society of American Artists and will sell them for 2000 dollars and 2,400 dollars respectively.

- 3) Letter to M. Knoedler & Co stating that The Western Point picture is not to be let out unless it is sold.
- 4) Letter to M. Knoedler & Co. Confirming his net prices of the pictures sent to Co. Homer refers to Mr. Bruce Crane who may be interested in purchasing The Eastern Point and/or The Western Point.
- 5) Letter to M. Knoedler & Co. regarding a picture to send to the Erie Club; instructions for the pictures for the Society of American Artists and selling same.
- 6) Letter to M. Knoedler & Co in which Homer refuses to sell one of paintings to a certain gentleman and holds firm to his price of \$2400.
- 7) Letter to M. Knoedler & Co. discussing appropriate frames.
- 8) Letter to M. Knoedler & Co. giving permission to sell a picture, reserving the right to exhibit it at the Society of American Artists.
- 9) Letter to M. Knoedler & Co. regarding the framing of 20 watercolors for the Pan American exhibition.
- 10) Letter to M. Knoedler & Co. regarding the framing of a watercolor. Homer refers to "Fog," giving Co. 2 weeks to sell. Otherwise, Homer wants it back to send to a customer "out west".
- 11) Letter to Knoedler & Co. regarding an order placed for 19 frames for watercolors.
- 12) Letter to Homer from G. E. Pfeifer acknowledging receipt of Homer's order for frames and asking for payment.
- 13) Envelope and letter addressed to M. Knoedler & Co. requesting "The Gulf Stream" be shipped.
- 14) Letter to Knoedler & Co. advising Knoedler & Co. that Homer is sending 10 watercolors ready for framing.
- 15) Letter to M. Knoedler & Co. requesting payment of \$1300 for his painting "Cannon Work" bought by Chicago dealer.
- 16) Letter to G. E. Pfeiffer, Knoedler & Co. regarding 2 watercolors to be correctly framed and returned to him as they are not for sale.
- 17) Letter to M. Knoedler & Co. instructing Knoedler & Co. to ship "Fog" to Harry Hayes in Cleveland, OH.
- 18) Letter to G. E. Pfeiffer, Knoedler & Co. in which Homer expresses his disappointment regarding the mix-up with his order for 21 watercolor frames when only 19 were completed.



- 19) Letter to Mr. L. F. Raas regarding two watercolors that are in the hands of others. Homer wants them returned if they are not sold.
  - 20) Letter to M. Knoedler & Co. about the shipment of the Knoedler & Co. six watercolors of fishing subjects for sale.
  - 21) Letter to M. Knoedler & Co. notifying the Co. he is sending them 21 watercolors to frame and hold for the Pan American exhibit.
  - 22) Letter to M. Knoedler & Co. requesting payment for his sold picture of 1,011 dollars.
  - 23) Letter to Knoedler & Co. regarding the paid receipt for the oil painting, "Cannon Work."
  - 24) Letter to M. Knoedler & Co. requesting frames for several watercolors and for the oil painting "Hound & Hunter."
  - 25) Letter to M. Knoedler & Co. regarding his "Northeast" painting. Homer refuses Mr. Hearn's offer, as he wants to net 2000 dollars. Homer later mentions two watercolors that a "party" has on approval and that he wishes to avoid.
  - 26) Letter to M. Knoedler & Co. naming the watercolors sent to the Co. to sell.
  - 27) Receipt to M. Knoedler & Co. for 3769 dollars and 60 cents.
  - 28) Letter to Homer from G. E. Pfeiffer, Knoedler & Co. sending Homer samples of framing for watercolors.
  - 29) Letter to M. Knoedler & Co. asking about how sales of his work are going. Homer wants to know before he paints any new pictures.
  - 30) Letter to M. Knoedler & Co. sending a painting of "High Cliff" to Co. for them to send to Carnegie Institute.
  - 31) Letter to M. Knoedler & Co. regarding the painting "Maine Coast", suggesting it not be shown to the public. Homer asks 2,400 dollars for "High Cliff."
  - 32) Letter M. Knoedler & Co. regarding a new painting he is completing for the Union League Club exhibition.
  - 33) Letter to M. Knoedler & Co. regarding the title for his new painting "Search Light-Harbor Entrance" in Santiago de Cuba.
- 
- 34) Letter to M. Knoedler & Co. regarding Homer's picture in the Edward Range collection he sold for 350 dollars to a man in Connecticut now up for auction. He asks the Co. to bid on it. Homer also refers to a watercolor he sold last summer of a man fishing.

35) Letter to M. Knoedler & Co. regarding a receipt for two check and "High Cliff" picture. Homer requests that they keep it under their control until sold. He also refers to Santiago de Cuba picture he painted in 1898.

36) Letter to M. Knoedler & Co. requesting the return of two watercolors done in Bermuda which Co. sent to O'Brien in Chicago. Homer also refers to "Chicago Big Gan" they can send to O'Brien as the frame will go on a picture Homer has promised to O'Brien.

37) Letter to M. Knoedler & Co. requesting the return of the two Bermuda watercolors and the Fish, which will complete his winter's work of 1898-1899. Homer may put them out in the future for 400 dollars each. He also asks for the return of "Hound & Hunter." Homer later mentions his Gulf Stream picture, which he wants to sell together with the "Gan."

38) Letter to M. Knoedler & Co. sending instructions for cleaning the Gulf Stream and High Cliff paintings.

39) Letter to M. Knoedler & Co. allowing the Co. 20 percent commission on the sale of a picture.

40) Letter to M. Knoedler & Co. in which Homer states that he has no objection to Mr. Hearn giving up the High Cliff purchase.

41) Letter to M. Knoedler & Co. in which the Co. asks for a full description of the Gulf Stream picture, which Homer describes in the letter. Also refers to High Cliff painting, which will net Homer 2000 dollars.

42) Letter to M. Knoedler & Co. in which Homer regrets sending pictures to the Providence Art Club. He requests "Gulf Stream" be sent to O'Brien in Chicago to be photographed. Homer is sending "High Cliff" to O'Brien to be photographed.

43) Letter to M. Knoedler & Co. requesting to pack and ship the oil paintings, "Gulf Stream" and "High Cliff" to O'Brien, Chicago.

44) Letter to M. Knoedler & Co. in which Homer asks Co. if the photo of the High Seas painted in 1894 which Co. sent to him, should be returned to the Co.

45) Letter to M. Knoedler & Co. notifying the Co. that he will be leaving town with no forwarding address while he works.

46) Letter to M. Knoedler & Co. notifying Co. that Homer now has watercolors completed on the Saginary River.

47) Letter to M. Knoedler & Co. offering to sell his Eastern Point picture to Co. for 1000 dollars. Homer then refers to paintings sold to Col. Briggs, "A High Sea" and "Signal of Distress."

48) Letter to M. Knoedler & Co. in which Homer requests an invitation and one of his pictures be sent to the Union League Club for their exhibition of American pictures. Also includes incomplete news clipping re. Homer's Sunrise picture pinned to this letter.

49) Thank you note to Roland Knoedler regarding Mr. Knoedler sending a copy of Art Interchange.

50) Letter to Roland Knoedler requesting again for an invitation to send one of his pictures to the Union League Club's American exhibition.

---

51) Letter to M. Knoedler & Co. regarding a "picture" that is in the hands of O'Brien. Homer informs the Co. that he has telegraphed O'Brien with instructions to ship it to his agent for the Union League. Homer acknowledges receipt of telegrams from the Co. and O'Brien that the picture has been shipped. Homer states he will pay two commissions if the picture is sold at his price.

52) Letter to M. Knoedler & Co. requesting that Homer's new picture not be loaned or sent out on approval or public offer if the American Society of Artists wants it for their next show. He wants to net 3000 to 4000 dollars from the sale. Alludes to the fact that his High Cliff picture has not sold.

53) Letter to M. Knoedler & Co. confirming Homer's net price for the sale of the picture referred to in 1/6 letter. Homer then explains why he cannot answer telegrams.

54) Letter to M. Knoedler & Co. with instructions to mail the picture, "Early Morning," back to Homer in the empty case he is sending the Co. Homer wants to paint on it to finish it.

55) Letter to M. Knoedler & Co. in which Homer refuses to change the arrangement regarding the "Early Morning" picture when there is only one interested party.

56) Letter to M. Knoedler & Co. in which Homer clarifies that he does not want the watercolors shown at Worcester. "High Cliff" can go to Worcester for 2000 dollars net and he will allow a 500 dollar commission.

57) Letter to M. Knoedler & Co. in which Homer encloses a card to be tacked to the back of the "Early Morning" picture and he will pay 10% commission during the exhibition. Homer indicates he has been quite ill the last two weeks.

58) Letter to M. Knoedler & Co. in which Homer acknowledges receipt of two letters from the Co. Asks that the watercolors be returned and he will send 4-5 of the Pan American ones to take their place. Homer states that he is now in good health.

59) Letter to M. Knoedler & Co. in which Homer acknowledges receipt of the watercolors. He plans to provide the Co. a "full line of goods" for the next season related to fishing in the Adirondacks. Alludes to his "drinking."

- 60) Letter to M. Knoedler & Co. in which Homer sends three Bermuda drawings to Co. entitled "Views from Prospect Hill" and "Gallows Island."
- 61) Letter to M. Knoedler & Co. in which Homer informs Co. he has sent "The Fog" picture to a New York dealer who was commissioned by a "certain out of town club" to procure one of his pictures. If the picture is not accepted, the dealer is to send it to the Co. Homer indicates he has made some improvements to the picture since originally painted.
- 62) Letter to M. Knoedler & Co. in which Homer mentions that the Fog picture that was sent out on approval to the Brooklyn Institute. Homer had a \$1000 asking price. The Institute could not afford to pay and have sent the picture to the Co. Homer instructs the Co. to sell it to the Institute (if they still want it) for \$800; but to keep the price at \$1000 to anyone else.
- 63) Letter to M. Knoedler & Co. in which Homer requests Co. to return the "Early Morning" picture to him to "overlook" it before it is sent to the Carnegie Institute in Pittsburgh.
- 64) Letter to M. Knoedler & Co. in which Homer states that he will sell "The Fog" picture for 750 dollars net as it has been on the market for several years.
- 65) Letter to M. Knoedler & Co. in which Homer returns "Early Morning after Storm at Sea" to the Co. for them to send to the Carnegie Institute for the price of 5,000 dollars. Computer printout included.
- 66) Letter to M. Knoedler & Co. in which Homer requests accounting for the sale of "High Cliff" to Mr. Evans for 1,500 dollars net to him.
- 67) Letter to M. Knoedler & Co. including a paid receipt for 1500 dollars from Homer to the Co.
- 68) Letter to M. Knoedler & Co. indicating a receipt for payment on account from Co. to Homer for 331 dollars and 15 cents.
- 69) Letter to M. Knoedler & Co. indicating receipt for payment on account from Co. to Homer for Pallons island for 175 dollars.
- 70) Letter to M. Knoedler & Co. in which Homer writes that he received a letter from Mr. Burton Mansfield, New Harlem, CT, stating he purchased "The Fog". Homer asks the Co. if they have sold this painting and requests an accounting.
- 71) Letter to M. Knoedler & Co. noting receipt for payment of "The Fog" for 750 dollars.
- 72) Letter to M. Knoedler & Co. referring to the watercolors the Co. has had for some time; Homer requests they be "put out" and Homer will advise where they should be sent. He also advises that he is working hard on new paintings.

73) Letter to M. Knoedler & Co. in which Homer agrees to allow the Co. to keep the watercolors longer. Homer requests preapproval on any oil paintings he sends the Co. before sent out on approval, etc. and to show them in the Co. window only. Includes rough sketch of "Kissing the Moon".

74) Letter to M. Knoedler & Co. requesting notification regarding a frame sent to Co. to be gilded.

75) Letter to M. Knoedler & Co. approving the sale of "High Sea" to Columbus, OH or to Tacoma, WA.

76) Letter to M. Knoedler & Co. in which Homer writes Co. regarding the shipment of two pictures, "Cape Trinity" and "Seguanay River".

77) Letter to M. Knoedler & Co. providing his address in Homasassa, FL until further notice.

78) Letter to M. Knoedler & Co. wishing the Co. a happy New Year with a sketch entitled "Harrison S. Morris."

79) Letter to Mr. Roland Knoedler asks that the sketch he did of Mr. Morris, the one that made him out as a hornet, never be shown to Mr. Morris.

80) Letter to Mr. William Patter in which Homer asks him to inform Mr. Halsey that the Carnegie Institute catalog ending 1/1/1904 has a photograph of the "Early Morning" painting and to ask Mr. Beatty for the negative.

---

81) Letter to M. Knoedler & Co. in which Homer responds to a Co. letter stating he will collect the money for a picture sold in St. Louis when he returns. He has not worked yet while in Florida.

82) Letter to M. Knoedler & Co. notifying Co. he is leaving Florida on 1/30/1905.

83) Letter to M. Knoedler & Co. stating that a Mr. Pomroy from the Century Club informed Homer that one of his painting Mr. Pomroy bought has cracked. Homer asks the Co. to fix it.

84) Letter to M. Knoedler & Co. requesting the Co. send his watercolor "Lizzie" to Homer in Maine.

85) Letter to M. Knoedler & Co. in which Homer requests payment on account for 2,500 dollars.

86) Letter to M. Knoedler & Co. in which Homer requests the Co. hold his painting being sent to them from Philadelphia.

87) Letter to M. Knoedler & Co. denoting a receipt of the watercolor "Lizzie."

- 88) Letter to Knoedler & Co. discussing the prices for the “fishy” sketches.
- 89) Letter to M. Knoedler & Co. informing Co. he is sending watercolors and includes an invoice of watercolors sent.
- 90) Letter to M. Knoedler & Co. in which Homer agrees “that picture” to be exhibited at the Worcester Art Museum.
- 91) Letter to M. Knoedler & Co. in which Homer refers to pictures of “different beggars” and for the Co. to do “whatever you think best.”
- 92) Letter to M. Knoedler & Co. confirming the receipt of 275 dollars from the Co. for “Fishing Ouanamche” and “Deep Sea Fishing” with an accompanying letter.
- 93) Letter to M. Knoedler & Co. requesting they return the sketch of fishing on the Seguanay River with a sketch of it on page two of letter.
- 94) Letter to an unidentified person discussing the Seguanay pictures.
- 95) Letter to an unidentified person referring to “Homer Winslow” in a news clipping from the Providence Journal dated 3/26/1905 with copy of the clipping attached.
- 96) Letter to an unidentified person referring to the Channel Bass sketch, explaining items in the picture.
- 97) Letter to an unidentified person referring to the sale of watercolors, stating he could replace them with “higher class goods.”
- 
- 98) Letter to M. Knoedler & Co. acknowledging receipt of payment on account for 375 dollars for “Landing the Pike,” “Sky Line Canada,” and “Fishing in Adorondacks.”
- 99) Letter to M. Knoedler & Co. with enclosed items for sale.
- 100) Letter to M. Knoedler & Co. requesting that the Co. find out which painting of his has been bought by the Academy of Fine Arts in Cincinnati.
- 101) Letter to M. Knoedler & Co. requesting payment on his account be ready when he comes to New York next Thursday morning
- 102) Letter to M. Knoedler & Co. in which Homer signed receipt for payment of watercolors listed from Knoedler & Co. for 967 dollars.
- 103) Letter to M. Knoedler & Co. in which Homer makes clear that he expects watercolors as they have arrived.
- 104) Letter to M. Knoedler & Co. requesting the return of watercolors from Pittsburgh that he has tried to get for two years.

105) Letter to M. Knoedler & Co. acknowledging receipt for six watercolors, listing two he was “after.”

106) Letter to M. Knoedler & Co. requesting return of “certain things” in Cincinnati.

107) Letter to E. Knoedler & Co. (same co. name change) requesting the balance of his watercolors since they are not sold.

108) Letter to E. Knoedler & Co. referring to “Alls Well” picture sent to Co.

109) Letter to E. Knoedler & Co. referring to watercolors Homer is sending to Co. as a “job lot” to net Homer \$100 each.

110) Letter to Mr. E. Knoedler enclosing payment for two frames.

111) Letter to Mr. E. Knoedler regretting that he has no work to send the Co. at present.

112) Letter to Mrs. Laura Marrs from Homer regarding a mutual friend, a summer stay and an invitation for a future visit.

113) Letter to Mr. C. Clackner regarding four of Homer’s etching which Homer states, “etched by myself at the expense of two years time and hard work.”

114) Typed copy of Winslow Homer’s “Study of Trout” by George Van Felson

115) Letter to Mr. Herschel from Martha Homer as a thank you regarding Mr. Herschel’s collection of Homer’s work.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

**Detailed Description of Collection (Container List):**

Box 4	Folder 1	A.L.S. to Mr. Clarke with typed transcription	Mar. 14, 1897
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Jan. 4, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Jan. 8, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Jan. 14, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Jan. 15, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Jan. 25, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Jan. 28, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Jan. 29, 1901

Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Feb. 1, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Feb. 5, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Feb. 20, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Feb. 21, 1901
Box 4	Folder 1	A.L.S. to Winslow Homer	Feb. 23, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Feb. 26, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Feb. 28, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Mar. 2, 1901
Box 4	Folder 1	A.L.S. to G.E. Pfeiffer, Knoedler and Co.	Mar. 10, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Mar. 11, 1901
Box 4	Folder 1	A.L.S. to G.E. Pfeiffer, Knoedler and Co.	Mar. 14, 1901
Box 4	Folder 1	A.L.S. to L. F. Raas	Mar. 14, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Mar. 15, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Mar. 16, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Mar. 20, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Mar. 21, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Mar. 21, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Apr. 7, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Apr. 20, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	May 14, 1901
Box 4	Folder 1	A.L.S. to Winslow Homer	Jul. 6, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Sept. 17, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Sept. 23, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Dec. 7, 1901
Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Dec. 19, 1901



Box 4	Folder 1	A.L.S. to M. Knoedler and Co.	Dec. 30, 1901
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Jan. 8, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Jan. 14, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Jan. 16, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Jan. 24, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Jan. 29, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Jan. 30, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Feb. 16, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Feb. 17, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Feb. 19, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Mar. 15, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Mar. 30, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Jul. 23, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Aug. 27, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Nov. 9, 1902
Box 4	Folder 2	A.L.S. to M. Knoedler and Co.	Dec. 11, 1902
Box 4	Folder 2	A.L.S. to Roland Knoedler	Mar. 14, 1902
Box 4	Folder 2	A.L.S. to Roland Knoedler	Dec. 29, 1902
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Jan. 4, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Jan. 6, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Jan. 8, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Jan. 13, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Feb. 2, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Feb. 22, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Feb. 26, 1903

Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Mar. 20, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Mar. 30, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Mar. 31, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Apr. 1, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Apr. 11, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Sept. 5, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Sept. 9, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co. with computer printout detailing "Early Morning After a Storm At Sea."	Sept. 14, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Sept. 24, 1903
Box 4	Folder 3	A.L.S. to M. Knoedler and Co.	Sept. 29, 1903
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	May 10, 1904
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Aug. 13, 1904
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Aug. 16, 1904
Box4	Folder 4	A.L.S. to M. Knoedler and Co.	Sept. 1, 1904
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Nov. 2, 1904
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Nov. 8, 1904
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Nov. 11, 1904
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Nov. 12, 1904
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Nov. 17, 1904
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Dec. 7, 1904
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Dec. 24, 1904
Box 4	Folder 4	A.L.S. to Roland Knoedler	Dec. 27, 1904
Box 4	Folder 4	A.L.S. to Mr. William Patter	Aug. 4, 1904

Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Jan. 1, 1905
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Jan. 23, 1905
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Mar. 4, 1905
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Mar. 8, 1905
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Mar. 23, 1905
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Mar. 25, 1905
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Mar. 28, 1905
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Mar. 31, 1905
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Mar. 31, 1905
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Apr. 3, 1905
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Apr. 30, 1905
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	May 25, 1905
Box 4	Folder 4	A.L.S. to M. Knoedler and Co.	Sept. 31, 1905
Box 4	Folder 4	A.L.S. to an unidentified person	1905
Box 4	Folder 4	A.L.S. to an unidentified person with news clipping	Apr. 5, 1905
Box 4	Folder 4	A.L.S. to an unidentified person	Apr. 11, 1905
Box 4	Folder 4	A.L.S. to an unidentified person	Apr. 14, 1905
Box 4	Folder 5	A.L.S. to M. Knoedler and Co.	Apr. 12, 1906
Box 4	Folder 5	A.L.S. to M. Knoedler and Co.	Jun. 10, 1906
Box 4	Folder 5	A.L.S. to M. Knoedler and Co.	Aug. 14, 1906
Box 4	Folder 5	A.L.S. to M. Knoedler and Co.	Sept. 14, 1906
Box 4	Folder 5	A.L.S. to M. Knoedler and Co.	Sept. 18, 1906
Box 4	Folder 5	A.L.S. to M. Knoedler and Co.	Oct. 5, 1906
Box 4	Folder 5	A.L.S. to M. Knoedler and Co.	Oct. 18, 1906
Box 4	Folder 5	A.L.S. to M. Knoedler and Co.	Oct. 21, 1906

Box 4	Folder 5	A.L.S. to M. Knoedler and Co.	Nov. 5, 1906
Box 4	Folder 5	A.L.S. to E. Knoedler and Co.	Nov. 30, 1906
Box 4	Folder 5	A.L.S. to E. Knoedler and Co.	Sept. 21, 1907
Box 4	Folder 5	A.L.S. to E. Knoedler and Co.	Mar. 29, 1908
Box 4	Folder 5	A.L.S. to Mr. E. Knoedler	Apr. 19, 1906
Box 4	Folder 5	A.L.S. to Mr. E. Koedler	Apr. 11, 1907
Box 4	Folder 5	A.L.S. to Laura Marrs	Sept. 18, 1907
Box 4	Folder 5	A.L.S. to Mr. C. Clackner	Aug. 4, 1906
Box 4	Folder 5	Typed History of Homer's "Study of a Trout"	Jan. 20, 1930
Box 4	Folder 5	A.L.S. to Herschel	Jan. 22, 1936

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Scarboro Maine

O. K.  
C. H. M.

March 15th/97

Mr J. E. Phaffey

RECEIVED  
MAR 18 1897  
FOR.....  
Answered by.....

My dear Sir

I am glad to  
know how to spell  
Your name -

Please send along  
the mats \_\_\_\_\_

take the two W.C. -

out of the frames -

I send the frames to

(2)  
me • take the two  
Water Colors at \$3  
Your books —

they are not for  
sale from this time  
of view — Put them

~~immediately~~ into the  
~~\_\_\_\_\_~~  
~~\_\_\_\_\_~~  
Pan American Frames that

You have for them —  
Yours for \$4.00

Winston Homer



③ Mar. 10. 1901

95 -

I do not understand  
why I do not receive  
the mats - I wish

to hear from you  
by return of mail  
the Post -

25 - 40 -

O. K.  
C. H. M.

Scabers exam  
March 14<sup>th</sup> 1901

W. Knicker & Co

Mr G. E. Ripper —

Dear Sir

In regard to the frames  
for the W.C. — You  
wrote to me in reply  
to my order that you  
would make 21 frames

I now understand  
you to say that

you have only 19  
—



2

Mar. 14, 1901

You will please order

two more frames

to be made immediately

I wish the full 21 —  
—  
—

frames — I regret —

~~that~~ with the six weeks

notice ~~that~~ you have

had ~~that~~ it still

looks doubtful if

things will be satisfactory

to me —

Mar. 14. 1901

The ~~two~~ Bermuda

Water Colors the names  
for which were ordered  
& included in this

21 - 187 - should not

have been sent away -

If they are not forthcoming

I shall replace them

with others but not

by any means as good

& I am much

disappointed —

4

Mar. 14. 1901

21 - Frames

no more - no less.

I thank Heaven that

I told the caret

to fill them - ~~to~~

Yours truly

Winslow Homer

~~Mr. L. F. Reed~~

O. K.  
C. H. M.

Scarboro Maine  
March 27<sup>th</sup> 40/

~~Mr L. F. Reed -~~

~~My dear Sir~~

~~If I do not get~~

~~the two water colors~~

~~back from your~~

~~customers - I will~~

~~replace them with~~

~~others - I shall~~

~~do no borrowing~~



Mar. 14, 1901

I prefer to have them  
returned to you can  
get them without offending  
anyone — if they  
are sold, I do not  
wish them, as I  
shall own this lot  
without any outside  
interest to bother me.

Please telegraph me  
when you find out  
about this, as time

Mar. 14, 1901

8

is short & I wish  
to return these mats  
with everything complete  
including two new  
W.C. - if I have to.

I do not wish them  
wandering about unless  
they are needed -

Yours very truly

Lincoln Homer

I regret to give you so much  
trouble - but it is not all  
my fault.

RECEIVED

APR 9 1901

FOR

Answered by

W. H. [unclear]

Roberto Chamis  
April 4th 1901

W. Knudsen & Co

Gentlemen —

O. K.  
C. H. M.

I am in receipt  
of your favor of  
April 4<sup>th</sup> —

In regard to the  
Picture Northstar I  
understand that  
Mr. Hearsh will have  
it at a price that  
will net me \$2000.

2 April 7. 1901

I do not wish to  
send ~~the~~ any oil  
painting to Buffalo.

---

I suppose that you  
received & delivered  
the 21 - Water Colors,

but I have had

---

no notice of it

---

either from you or



April 7. 1901

The Pan American  
People -

I now wish to  
know positively when  
I can have the  
oil picture frame  
& please have the  
cover to the case  
put on with screws.  
I leave here very  
soon for the Spring

April 7. 1901

4

John -

Please hurry up the  
mats -

I only wish to say  
that the parties who  
had the two water closets  
& on approval - are -  
The very parties I wish  
to avoid - I have  
done so in Boston by  
shaking the city of  
Boston - Yours

5)

Very truly & with  
a thorough appreciation  
of your favors -  
Sincerely yours

APR 23 1901

OR.....  
answered by.....

April 20<sup>th</sup> 1901

O. K.  
C. H. M.

Wm M Knudsen & Co

Dulles —

In reply to your  
letter — the titles of my W.C.<sup>s</sup>  
I did not think of any consequence.  
The question should be are they good,  
or bad. — the sketch that  
you have made for my guide in  
this matter (the man with an axe)  
shows me that it is good —

You may call it a portrait  
of Paul Smith going out of  
the woods (after a seven mile  
tramp) into "a clearing".

The two fishermen are  
fishing for trout — call



them than Dick or Harry

---

The two log pictures  
are on the Hudson river  
anywhere you chose to  
place them - The  
Trout is a Trout -

Yours very truly  
Sindens Homer

W.C.

Seabrook Maine  
Dec 7<sup>th</sup> 1901

W. Knudsen & Co

O.K.  
C.H.M.

Gentlemen -

If there is any  
delay in answering  
your letter you  
must remember that  
I live four miles  
from the P.O. —

In reply to yours  
of Dec 5<sup>th</sup> in regard  
to the painting "Maine  
Coast" — I should  
suggest that it ~~was~~  
should not be shown

2 Dec. 7. 1901

be shown publicly  
at present, but try  
Public institutions. Be  
state the record of  
this picture. It took  
the Gold medal in  
Paris. etc.

In regard to sending  
anything to you,  
at present (even if  
had it - which I have  
not) I think it  
would be a mistake  
as there are so many

3

Dec. 7. 1901

of my things on the  
market unsold ==

the only thing you  
may expect to the  
Picture now at Pittsburg  
"High Cliff". that you  
will receive at the  
end of their exhibition  
to net me \$2000.

my price there  
is \$2400. \_\_\_\_\_



4 Dec. 7. 1901

What I am about -  
to say in regard to  
the above picture you  
will please consider  
Confidential -

I was recently asked  
by the people at the  
Institute if I would  
take \$1300. for it (no  
commission) if it was  
offered -

I replied that I  
did not know what  
I would take - but  
would be very happy  
to have an offer -

I have not heard from

them since 5 Dec. 7. 1901

& I do not expect  
to.

At present I am in  
a most happy state of  
mind as I am hard  
at work on a fine  
subject that I can  
paint without any  
trouble right here in  
my studio - I have  
been here for four  
days - the last tenderfoot  
having been frozen out  
& now out of gun shot  
of any soul. I  
surrounded by snow  
drifts - I again take  
up my brush after  
nine months of toying.

6 Dec. 7. 1901

I am very well  
& I thank you  
for your kind  
regards —

Yours very truly  
Stanley Moore



RECEIVED

Dec. 19. 1901

DEC 23 1901

FOR  
Answered by

*[Handwritten initials]*  
31601

*[Large handwritten signature]*

My dear Mr. -

Gentlemen -

O.K.  
C.H.M.

Mr T. B. Parker -

writes me that the  
the Union League Club  
exhibitions of American  
pictures will be selected  
during on the 6<sup>th</sup> of  
January & he wishes

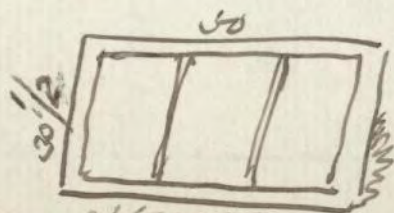
a picture that has  
not been seen in

at noon -

If I find, in  
about a week from  
now that I cannot  
finish the Picture, I will  
write to you - & give you  
all the time you wish  
in which to complete the  
same -

The size of Canvas  
is  $30\frac{1}{2} \times 50$  -

Truly  
yours



Sinslow Homer



Dec. 19. 1901

The same pattern  
name as my  
others \_\_\_\_\_

Winston Howard

Scarboro Me

Dec 30<sup>th</sup> 1901

Chas W. Knudsen &  
Gentlemen -

I will send you  
that picture for the  
Ancient League Club on  
next Friday from  
here - Please have

the same in some  
kind of shape even  
if not finished -

this is

Just- the time to  
show that picture as  
the subject is now  
before the people -

title

Search Light - Harbor Entrance  
Santiago de Cuba -

~~3/10/01~~

Particulars when you  
receive it - & see  
what you can get  
for it -

comes very long

Wardens names

REC  
FEB 8 1901

FOR.....  
Answered by.....

July 1 1901

Messrs Wm Knudsen & Co  
Gentlemen -

O.K.  
C.H.M.

I have of Jan 30<sup>th</sup> received  
of J.G. not understand  
the other letters

but now I will  
say - sell the  
Picture & put the  
owners name in  
place of mine on the  
card on the back of  
the frame - That is  
the only change that



You need to make -

---

In making this sale  
I reserve the right -  
to an exhibition at -  
the Society of Am. Artists.  
I do forbid any  
Glass or "robbery-box"  
Pat- on to the picture.

Yours very truly  
Wendell Homer



RE  
FEB 3 1901  
Of...  
answered by...

Feb 3<sup>rd</sup> 1901

Messrs M - Knudsen & Co  
Gentlemen -

O. K.  
C. H. M.

I have not heard  
from you in regard  
to the moulding for an  
outside support to the  
mat & glass for 20  
water colors that I  
wish to put in order  
for the Pan American  
Exhibition - In

this connection I will  
ask you not to sell  
the two water colors that  
you now have - as I wish  
to include them in this lot  
Yours very truly  
Winslow Homer

RECEIVED

FEB 21 1901

FOR.....

Answered by.....

W. M. Knudsen  
Feb 20 1901

O. K.  
C. H. M.

Wm. M. Knudsen & Co  
Gentlemen -

I have now been  
sory well - but - now  
all right - The  
frames for water colors  
that you sent me  
a return - are just  
what I want & I  
will send a list of  
sizes in about one  
week - there is

my picture of <sup>-2-</sup> ~~the~~ ~~club~~

now that the Boston  
Art Club it is  
over? I wish

to take it out  
of your hands

I send it to

a customer that

I have in the

West - a man



Feb 20. 1901

You never saw  
or heard of &  
to whom I am  
under obligations  
to send a Picture  
as I have had  
an order from  
him for a year  
for any thing I  
care to send him

4

I give you two  
weeks in which  
to sell it - if you  
can & then I  
shall order it -  
sent ~~to~~ not - &  
in my own hands.

Yours Respectfully  
Wm. L. Homer



FEB 23 1901

FÖR.....  
Answered by.....

30523 Scarrero use  
Feb 21 1890/

Dear Mr. Scarrero & Co  
Gentlemen

Please make me  
nineteen frames for  
water colors — the  
round pattern

make them the  
size of the frame  
now on my water  
colors — in your

store — about —  
25 x 31 1/2 — outside

• 2 Feb. 21, 1901

The frames will  
all be one size  
for convenience in  
packing — The  
mats will be  
mostly one size —  
but do not make

The mats until you  
have a positive size  
given you by me  
in about a week  
from now

RECEIVED  
JULY 26 1901

O. R.  
C. H. M.

Carbons in  
July 26 1901

Wm. M. Knudsen & Co

Gentlemen -

SHOW JEP  
RETURN TO R. F. K.

Please have my picture  
only stream carefully  
washed & wiped with a  
damp cloth - & the  
dirt & smoke of Pittsburgh  
taken off - before you  
ship it - to The Shipping  
Co - the address of which  
I gave you some time  
ago - (I think in 23<sup>rd</sup> St)  
You are to send it



March 16<sup>th</sup> — &

---

They are to pack  
it —

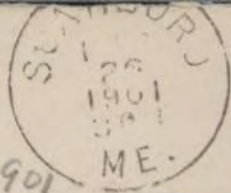
---

I send herewith  
the price of the water  
color frame — I cannot  
make out how to spell  
the name ~~is~~ signed to  
The inclosed letters — or  
I would write direct to  
This polite gentlemen —  
Ours very truly  
Wm. Low Hamer





Give me The Geo. Glass =  
one or two dollars extra  
makes no difference



Feb. 26. 1901

Wm M. Knudsen & Co

355 - Fifth Avenue -

New York City.

30523 Feb 28 1901

W

Ward

Pittsfield

RECEIVED  
FORWARDED BY  
MAR 2 1901

I have ten water  
Colors all ready on  
the mats & frames -

I will send them  
directly you assure me  
that the ten frames  
& mats are ready for

them - I wish them  
protected by glass directly they  
are used - & not handled or  
rubbed in any way -

Yours truly  
Winslow Homer

O. K.  
C. RECEIVED

JAN 11 1891

AL

Successor to  
Gen 4<sup>th</sup> of

FOR.....  
Answered by.....

Wm M. Knudsen & Co

Gentlemen —

I send to you  
to-day a picture  
that is no ordinary  
affair. —

You will kindly  
notice that I am  
very particular

about it -

It is sent to you  
to frame in one  
of the frames ordered

In a short time  
it will be in your

hands for sale -

at present it is not  
for sale & not to  
be trusted out of  
your hands except -



RECEIVED

3

Jan. 4. 1901

JAN 7 1901

FOH

Registered by

3. Clarke & the  
Union League & be  
returned to you.

The { Eastern Point -  
& the { Northester (Large one)

(I suppose you have received  
them but I have to be  
contented in guessing about it)

West Point Points & etc

are also in your

4  
Hands to name  
I for no other  
purpose —

until I notify  
you —

Yours Respectfully  
Winston Homer

I can see that these things  
are put out a month too soon

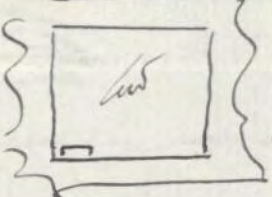
1901/1/2/1901

J. K. C. H. M.

Madam  
Aug 2<sup>nd</sup> 1901 -

Miss M. Knudsen & Co  
Gentlemen -

I have written to the  
Committee on Art at the  
Century Club to send over  
that "Fog picture" for their  
Saturday meeting & they will  
collect on next Friday -

Please put this card in the  
frame showing -  with the title

It will be returned

to you - In regard

to the other things - The



2

My friend I have  
got to send to Venice.

The photo packing & shipping is  
147- E-23 - will want it  
about the 1st of February -  
in the mean time show it  
for all its worth, in the  
window, or out of it. - &  
(if you can sell it under  
the above conditions - to 50  
Price \$4000. Give you 20 per cent -

---

Please let me know when  
you receive the Pittsburg Pictures.  
They will both be returned to you.

---





It is no more than  
fair to you to give you  
some price - although I  
am sorry to be involved  
in the matter.

Still, I think the men  
are stiff enough to give  
me some time yet.

Yours very truly  
Nicolau Home

Jan. 8. 1901 O. K.  
C. H. M.

P. S. -

Please not show publicly  
the two paintings or  
the American Art Society

after they return from

the Union League

L. Homer

I think I ought to  
pay you a salary



RECEIVED

JAN 16 1901

FOR.....  
answered by.....

Barro Jan 14  
1901

O. K.  
C. H. M.

JTK/23/1901

Mrs M. Knudsen

Gentlemen —

I received your  
telegram but  
too late (Sat noon)

I live four miles  
from station &  
mail — & when a  
storm sets in I am  
shut out until I

am dug out — I



have heard from  
 Mr Clarke ~~that my~~  
 things look well  
 at the League —

You are now to  
 be crowded for  
 a day or two  
 with too many  
 pictures by me  
 and I trust I

Jan 14, 1901

hear from you  
Bruce Crane which  
picture he wants for  
his American of 15<sup>th</sup>  
be delivered March  
14<sup>th</sup> I will know  
what to do with  
them if they are  
in your way —

there is only one

REC  
JAN 16 1901  
ANSWERED BY  
J. H. ...  
15th / 1901  
O. K.  
C. H. M.

Mr M Knudsen Esq  
Gentlemen -

I am in receipt of your  
favor of Jan 12<sup>th</sup> - Giving my  
prices - which are correct - You  
will get all you can & charge  
what you please above my  
net price - & if I put these  
things in an exhibition they will  
still be in your care & not  
be offered publicly for sale.

Please send me your  
invoice bill

Yours very truly  
Winston Homer

If you see Mr Bruce Crane



(I have written to him)

find out if he wishes  
either of the League Dictators  
for the Society of American  
Doctors; if not

~~that will leave us free~~

to show these from

The house top —

I hope the Do not want

want them —

W. H. —



RECEIVED  
1001 96  
1091921/27  
1901

Salvo  
80 25 1901  
Jan 25 1901

O. K.  
C. H. M.

Messrs W Knudsen & Co  
Gentlemen

Your letter of Jan 23<sup>rd</sup>  
is at hand - It is a  
good idea to send the <sup>&</sup>Notices  
to the Eric Club - I see that they  
will make one call for it -

Feb 15<sup>th</sup>      Circular Feb. 5

You may put the price on  
to this circular - There with returned  
to you. if any negotiation  
opens the <sup>price</sup> price on my  
part may be elastic - up,  
or down - as you see advisable.

The two for the Society of  
American Artists

we



3  
of selling in New York Jan. 25. 1901

so you cannot ~~sell~~  
sell these during the  
exhibition of the Society  
unless you pay them a  
commission of 10 percent

as I have not given  
any value or offered them  
for sale — that will  
make ~~these~~ <sup>four</sup> out of your

way — on

March 14 & 15<sup>th</sup>



4

Jan. 25. 1901

The Gulf Steamer

will go to the

American Packing &

Shipping Co about March

1st I will

~~~~~

if you know or they

will -

Yours Truly

Wm. H. Henshaw



RECEIVED

JAN 30 1907

FOK  
Answered by

Jan 28 1907

O. K.  
H. M.

My dear Sir

I do not like  
your customer

Although perfectly  
willing to meet you  
in any request of  
this nature that

I should consider  
reasonable - I should

say in the present

instance that this

2

This man be allowed  
to wait - until the  
"word of command" & then  
see if he gets the  
picture - or not -

If this was going  
into any Gentlemen's  
house - or club - or  
Public Gallery - I  
should say - go ahead!

but - I think this  
man a speculator

RECEIVED  
JAN 30 1901  
FOR...  
Answered by

Jan. 28. 1901

3

whether a blame on  
this picture - & still  
leaving it in your hands -  
for sale - thinking he  
may make a dollar or  
two - & if at the end  
of the season he finds  
his mistake - will repudiate  
the whole business - I  
have met these people  
before & be D! to  
them -

ask me Richard - about -  
a Dr Dix - ~~the~~ who  
bought two water colors &  
put the prices up in one  
of my shows ~~at~~



again I caution you  
not to let this  
Picture out of your hands  
or out of your store.

In the meantime if  
you have any more  
particulars I will  
be glad to hear from  
you - at present -

I make no change  
in the price (i.e. \$2400, net)  
Yours Truly  
Winslow Homer



305-23  
RECEIVED

JAN 31 1901

Jan 29<sup>th</sup> 1901  
O.K.  
C.H.M.

FOR.....

Answered by.....

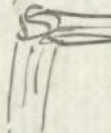
Messrs Wm Knuedler & Co

Gentlemen —

The watercolor  
frames of which you  
sent me a sample  
some time ago — —

I found too heavy —

Please send me an  
up to date small moulding

 Strong enough to

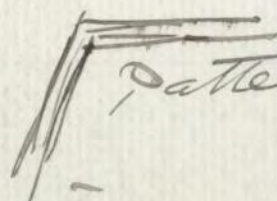
hold the glass & mat

of <sup>2</sup>a 24 x 31 -

mat & glass.

The smaller the  
moulding the better

I know how the  
mat will look. all  
I want is to see

The  pattern of the  
outside glass holder

3

Jan. 29. 1901

& The price of the

Gold mat stiff enough  
~~not to warp.~~

frames A ~~all near~~

~~to one inch or so~~

The water colors are  
 mostly  $14\frac{1}{2} \times 21$  inches

& they will all be  
 $24 \times 31$

~~is that size~~ frames

although some are  
 smaller - These



4 -

are not for you  
but to be sent

to the Pan American Ex  
by me and on my own  
representation  
20 - in number

as they will

be returned to

you after the exhibition

You will please send

me a pattern that



Jan. 29. 1901 5-  
that you would desire  
to have shown on them.

Yours truly

Wm. H. H. H. H.

10/3/21/11  
March 2 1901

Messrs W. Knudler & Co  
Gentlemen

O. K.  
C. H. M.

I think it may  
be about time that  
the Chicago dealer who  
interfered with my  
business in New York,  
in buying Cannon rock  
was called upon to pay  
up - The amount  
due me \$1,300. less

Yours true bill B

2 Mar. 2. 1901 -

\$289.80 - will be quite  
acceptable to me -

& I desire to  
order another frame  
after this bill is  
settled - enclosed  
herewith please send  
the bill -

James S. T. T. T.

Strother Lane



This picture is not sold. The man has never seen it. It is simply taking to the road on my own hook.

RECEIVED

MAR 12 1901

FOR.....  
Answered by.....

*[Handwritten signature]*

MARCH 1901

[11?]

*[Handwritten signature]*

O. K.  
C. H. M.

Gentlemen

Please not to  
clean with lamp  
rag - my picture  
& tag - ship  
it - boxed &  
express paid to



Harry E. Hayes -

1500 - Euclid Ave  
Cleveland, Ohio.

---

Charge it - to me

& if I ever get

any money I

will pay you -

Yours very truly

Wm. H. Homer

RECEIVED

APR 16 1901

FOR.....

Answered by.....

Carboro N.C.  
April 15<sup>th</sup> 1901

Wm. M. Knudsen & Co

Gentlemen -

O. K.  
C. H. M.

I send you by  
the American ex to-day —  
six water colors of fishing subjects.  
They may be of interest to the  
fishermen now turned loose for  
spring fishing — the six will net  
me (all but the trout) \$200. each  
trout \$100. — If you know  
any fishermen call their attention  
to them — I cannot  
send you any oil paintings  
as I have none (only one).

On my way home

9-21-70  
8 the committee to

15 have got through

work I shall be

in New York about

June 1. (I will call

your secretary)

Wm. H. H. H.



For  
sent by

March 16 1891

RECEIVED  
MAY 29 1891

O. K.  
C. H. M.

W. Underhill & Co  
Settlement

I shall ship to

You Monday afternoon

21 Water Colors —

19 — in mats — & two

to take the place of

the Bermuda V.C. —

to you have not

received them back

\_\_\_\_\_

Please frame



Mar. 16, 1901

2  
immediately - before  
they are overhauled  
& damaged by  
some careless handling

I have written with  
this to Mr S. C. Coffin  
Director - Pan Am ex

That they are to be  
boxed by you and  
held subject to  
his order -

3)

Mar. 16. 1901

Yours very truly

Wendell Homer

RECEIVED

MAR 21 1901

March 20, 1901

FOR.....  
Answered by *W. H. N.*

Barbors name

March 20 1901

Wm. H. Knudsen & Co

Gentlemen —

O. K.  
C. H. M.

I can see no

reason why you

should not demand

that the Chicago Park

barrel be opened

& the ~~100~~ \$1000. Tollars

Due me after the

same bill is deduct-

-ed from \$1300. net -

be paid to me.

RECEIVED  
NEW YORK  
JAN 10 1868  
New Bedford  
Wm. C. Homer



RECEIVED

MAY 22 1901

FOR ...

RECEIVED BY ...

March 21 1901

1011/29/01

Miss M. Knudler

Gentlemen -

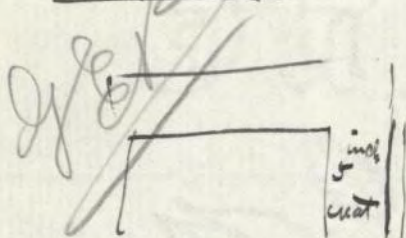
In reply to your  
letter in regard to  
my sending you some  
small pictures. I will  
say that I have  
plenty of water colors -  
some of them mine

they are 14x21 size  
of Sketch block.

2

Mar. 21. 1901

Please make me  
 three frames for water  
 colors — make the mats  
six inches wide.



I will send to you  
 some Adirondack  
 things that I made  
 last Spring —

3

Mar. 21. 1901

Please make me  
immediately a  
frame for Oil Painting  
30 x 38 canvas same  
kind as on "Hound &  
Hunter" rich & dark  
in color —

Send it to me

here as soon as

finished —

Wm. W. Winter Homer



March 21, 1901

Received Readers Name March 21<sup>st</sup> 1901

from Miss M Knudsen & Co —

one thousand & eight-dollars forty-five cents

# 1008-45 — in payment for Cannon

Book "Oil Painting" Andrew Homan

With thanks

RECEIVED

MAR 22 1901

FOR.....  
Answered by.....  
*AM*



RECEIVED

O. K.  
C. H. M.

MAY 14 1901

FOR.....

Answered by.....

With Love's Club  
May 12<sup>th</sup> 1901

Messrs C. Knudsen & Co  
Gentlemen —

I am in receipt of the  
same favor of April 30<sup>th</sup>  
with the enclosed check  
in full to date of

\$ 3769.60 — Many

thanks —

Yours very truly

Sinsen Hansen

O. K.  
C. H. M.

Received Scarborough Maine  
May 12 1901 from  
Messrs W. G. Fiddler & Co  
Three thousand seven hundred  
& sixty dollars — In full  
of all demands to date

Winston Homer

[with letter of May 12, 1901]

Scarcro main

Rec'd  
Lans J

Sep. 20/1911

Sept-20<sup>th</sup> 1911

Miss M. Knudsen & Co

Gentlemen =

I have been  
about next Tuesday

I wish to know

if you are

still overloaded

with my pictures

2  
I am waiting  
until some of them  
get settled for  
good — before I  
paint — any more —

---

I have not painted  
anything this summer

---

but — I have a  
picture that you  
~~never~~ have seen



Sept. 14. 1901

in the shape that  
 it is now in -

& it is very  
 beautiful in my  
 opinion = &

it looks now as  
 if was all  
 76

that I should

put out this

next season —

I have promised  
 to go to Pittsburgh —

for exhibition —



If you would

like to show it

privately to any

possible customers

5-

Sept. 14, 1901

5 net me 2000-

It is better than  
the things sent winter

I will send it

to you & have you  
ship it later - about  
Oct 1<sup>st</sup> to the

Carnegie Institute.

at Pittsburgh -

Please let me know



W<sup>h</sup> stop<sup>6</sup> over for  
your inspection

Yours truly

Wm. W. W. W.

P. S. —

I am on the

Jury at Pittsburg

Institute for that

Season —



rec'd &  
ans'd  
26.

Scarbro,

O. K.  
C. H. M.

Name Sped  
23. 1894

Wm M Knudsen & Co  
Pittmen

I send the  
Picture (High Cliff) to  
you this morning by  
American Exp Co -

I will ask you to  
be very sure & send  
it to Pittsburg by  
The Agent of the -

Sept. 23. 1901

2  
Carnegie Institute

at the proper time

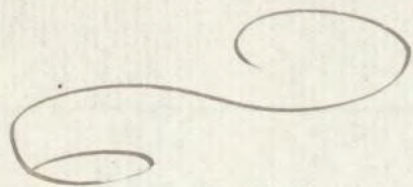
I cannot find out  
when that is, but  
you can do it.

I send it now to you  
that you may see it  
I know that you can  
sell it before it goes  
to the Carnegie Institute &  
you have a customer —

The price I have put on it  
to the Pittsburg people is

Sept. 23, 1901

3  
\$ 2400.00 - twenty-four  
hundred dollars \_\_\_\_\_



but you can sell  
it - to net me \$2000.  
as it stands with frame -

Yours very truly  
D  
Sunderland Homer

This is the only <sup>Oil</sup> picture  
I ~~am~~ have at present  
to put out -



March 14, 97.

Dear Mrs Clarke

Your letter rec'd - I have  
a letter & telegram from  
Mr. Loring asking for  
one or more pictures.

By good luck I happen  
to have one that I have  
not shown & I have  
ordered it sent to N.Y.

The title is "The Lookout"



a moonlight - at - sea



You will be interested  
in it - as it will  
be so unexpected &  
strange

It was one  
of the two that I  
was to send to Pittsburgh  
but I concluded it  
would not be understood  
by any but myself  
& so I only sent one  
and kept this in  
doubt if I would  
show it anywhere

3

but I sent it  
recently to Doll & Richards  
in Boston for them  
to show it privately to  
some Canadian people  
and to find out if it  
was good for anything  
and could be understood.  
They report that they  
greatly admire it.

So I send it to  
La Forge for his  
exhibition. I think  
with you, that your  
pictures have been shown



Enough for the present -

I have another new picture  
now at the Rhode Island School  
of Design, Providence - I  
sent it to them for the  
opening of their new gallery

I have written Mr. Farge  
that he can have that  
early in April -

You will like it, much  
of a coast scene. The  
same old story only  
much better

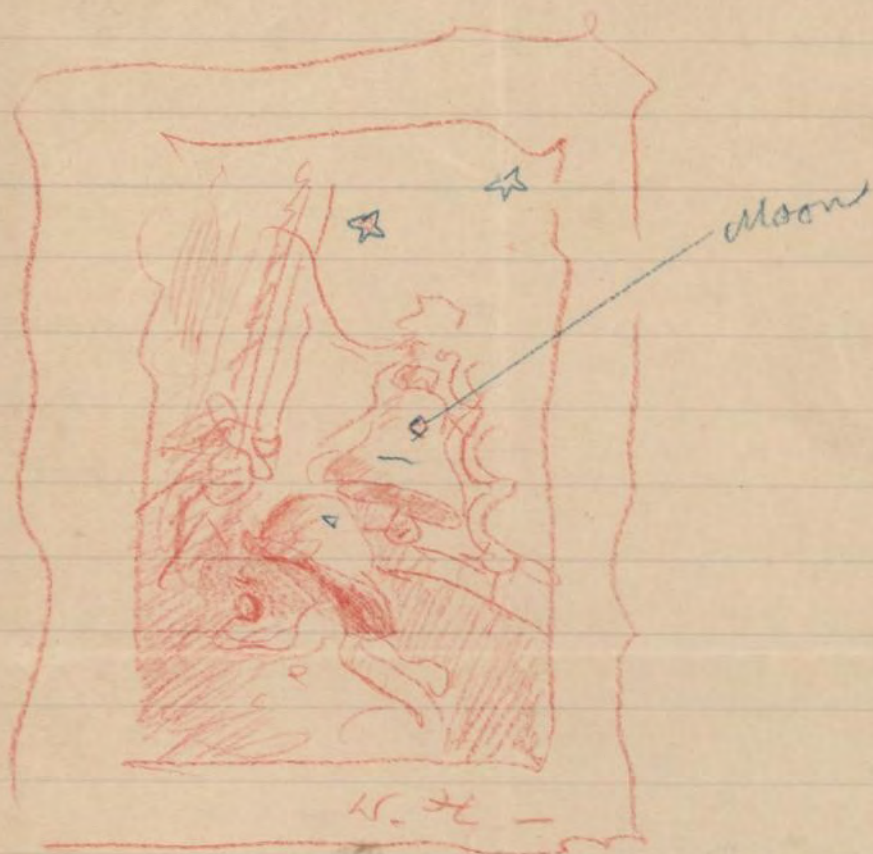
You mention the idea  
 of a group of my  
 work. That is something  
 in this connection that  
 must be postponed for  
 at least ten years,  
 and due notice given  
 me.

I hope that you  
 are well.

Yours very truly

Leicester Leamer





"The Lookout" — "All's Well!"

Lights all up —

31810  
[Homer, Winslow]

March 14, [18]97

Dear Mr. Clarke

Your letter rec'd. I have a letter & telegram from Mr LaFarge asking for one or more pictures. By good luck I happen to have one that I have not shown & I have ordered it sent to N. Y. The title is "The Lookout"

[small drawing]

A moonlight at sea. You will be interested in it as it will be so unexpected and strange.

ie, Doll

It was one of the two that I was to send to Pittsburgh but I concluded it would not be understood by any but myself & so I only sent one and kept this, in doubt, if I would show it anywhere but I sent it recently to Toll ? & Richard, in Boston for them to show it privately to some Cunarder people and to find out if it was good for anything and could be understood. They report that "They greatly admire it."

So I send it to LaFarge for his exhibition. I think with you, that your pictures have been shown enough for the present.

I have another new picture now at the Rhode Island School of Design, Providence. I sent it to them for the opening of their new Gallery. I have written Mr. LaFarge that he can have that earl in April.

You will like it much. "A coast scene". The same old story only much better. You mention the idea of a group of my work. That is something in this connection that must be postponed for at least ten years and due notice given me.

I hope that you are well.

Yours very truly,

Winslow Homer

[half page drawing in red pencil signed W. H. and with a caption "The Lookout" - "All's Well!"  
Lights all up.]



M. KNOEDLER & CO.,  
SUCCESSORS TO GOUPIL & CO.,  
355 FIFTH AVENUE,  
NEW YORK.

CABLE ADDRESSES.  
KNOEDLER — NEW YORK.  
KNOEDLER — PARIS.  
PARIS OFFICE, 2 RUE GLÜCK.

Feb. 23. 1901

Mr. Winslow Homer  
Dear Sir

Your favor of the  
21<sup>st</sup> was duly received.  
We will make 21 frames  
of pattern desired which  
includes two for the  
two water colors there  
that are now in a  
frame of this job. ~~as~~  
As the letter sent you  
giving the cost of the  
frames was through  
oversight not copied  
I will thank you to  
send me the price  
given in same.

Nothing will be done  
in regard to the next  
month we have  
positive series for  
the openings, as requested  
by you.

Yours truly

G. E. Geiffen

for M. C. Worcester

Mar 23/1901




M. KNOEDLER & CO.,  
SUCCESSORS TO GOUPIL & CO.,  
355 FIFTH AVENUE,  
NEW YORK.

CABLE ADDRESSES:  
KNOEDLER — NEW YORK.  
KNOEDLER — PARIS.  
PARIS OFFICE, 2 RUE GLÜCK

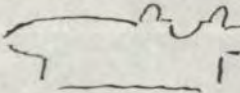
Feb 6/1901

Mr. Winslow Homer  
Searsboro - Me

Dear Sir

We send you by this  
mail two samples of  
moulding which we think  
will be suitable for your  
Water Color sets to be sent  
to the Exhibition +  
the one -  $\frac{3}{4}$ "  Gilded with  
pauzed band mat will  
cost \$ 7.00 Each net - and

---

The one -  $1\frac{5}{8}$ "  Gilded  
with same mat - will cost  
Each \$ 5.00 net. Please let  
us know as early as possible  
when you want these made  
Yours faithfully  
Wm Knoodler & Co  
p 981 Fifth

Scarboro Me  
Aug 27<sup>th</sup> 1902

ansd - L.P.  
Sep. 6.

Miss M. Knudsen & E  
Purcell -

I beg to state  
that I have returned  
to Scarboro & that  
I have some Satellites  
taken on the Saguenay  
river -

Yours Respectfully

Stephen H. Henshaw

Dec. 11. 1902.

RECEIVED

DEC 7 1902

FOR...  
answered by

9/13/1902

Edward M  
Dec 11 1902

Edward M Knicker & Co  
Pittsboro

I wish an invitation  
to send a Picture  
to the Union League  
Club for their annual  
Exhibition of American  
Pictures -

Can you get me  
one & forward it  
to me?

I wish to send



Dec. 11. 1902

is to Chicago for

~~that recent picture~~

I have written O'Brien  
 & son that I expect  
 to notify them to  
 send it to their agent  
 in New York for that  
 purpose - I hope that  
 you are their agent  
 try and be so for  
 this picture -

WINSLOW HOMER,  
 SCARBORO, ME.



In O'Brien's galleries hangs the most important canvas by an American that has been placed on exhibition since the opening of the season. It is the last magnificent marine from the brush of the veteran artist Winslow Homer. Its title, "Sunrise," gives no hint of the splendid quality of the work nor of the tremendous conception nor of the power of expression. It is another interpretation of the ocean along the lines of might such as Mr. Homer revealed in "The Gulf Stream," "The High Cliff" and works of a similar majestic character which have been exhibited here of other years.

Mr. Homer looks upon the sea as a personified force. He translates its fury, its swirls of foam, its grandeur and its cruelty through drawing and color. Beneath the waves and from its raging storms comes a message—"from the uttermost bound of the wind and the foam, cliffs and crags that girdle—tempests that scourge and curdle the sea into foam." Ruskin voiced the dictum that beauty is indescribable, that good color could not be seen in words, that art feeling must be known through the emotions. "Sunrise" is a sea picture of the vasty deep that admits of no description, but looking upon it there steals into the brain all unawares the feeling of awe for the immensity of the ocean, a sense of insignificance of humanity before the powers of nature and an inspiration of reverence for the Creator Whose power lies beyond

setting and rising suns.

Art accomplishes its mission when it touches the spiritual side of man, when it arouses nobler aspirations and spurs the imagination to flights beyond the trivial and the commonplace. In this great picture in which the irradiating light of dawn illuminates the eastern horizon above a turbulent sea and the great waves rolling in and dashing impotently against the rocky shore the mind reads an invocation to energy and action. Through the ear of the imagination one hears the wild song of the wind, the rush of the billows with crisp, foamy manes and the deep-toned roar of the breakers on the reefs. Translated into music Winslow Homer's "Sunrise" would sound the sonorous chords of harmony of another "Ocean Symphony," and set to words it would be an epic of those primeval times when day first dawned upon the face of the waters.

Technically the painting represents the culmination of the freedom and unconscious force of the artist's technical genius. The subject has been treated with great breadth and intense expression of feeling. It is realistically grand rather than ideally beautiful. Its color is the color of the sea and aftermath of the  
the rugged loveliness

*incomplete clipping  
Pinned to letter of Dec 11, 1902*

RECEIVED

FEB 18 1902

FOR.....

Answered by.....

W. B. Calder  
Feb 16<sup>th</sup> 1902

Wm Knudsen & Co

Gentlemen -

I have no  
objections to Mr  
George A. Hearn giving  
up the High Cliff Purchase

Yours truly

Wm Knudsen

RECEIVED  
FEB 17 1902

Feb. 17, 1902

FOR...  
Answered by

Sudoro Mann  
Feb 17<sup>th</sup> 1902

O.K  
C.H.V

Dear Mr. Reader &  
Gentlemen

You ask me for  
a full description of  
my Father of the  
"Only Steam"

I regret very much  
that I have painted



a picture that requires  
any description —

Feb. 17. 1902

The subject of this  
Picture is comprised  
in its title &

I will refer these  
ingenious Schoolmarm  
to Sicut Navis —

I have crossed the  
Cule Stream ten times  
& I should know  
something about it.



Feb. 17. 1902 3

The boat & sharks are  
outside matters &  
very little consequence  
they have been blown  
out to sea by a  
hurricane. You

can tell these ladies  
~~that~~ the unfortunate  
negro who now is so  
dazed & parboiled &  
will be rescued &  
returned to his friends  
and home & ever  
after live happily —

In reply W. W. W.

RECEIVED

Feb. 19. 1902

FEB 19 1902

FOR

Answered by

*[Handwritten signature]*  
Feb 13 1902

Wm. W. Knudsen & Co  
Enterprises

I regret that I  
have not enough  
pictures to send one  
to the Providence St Club

---

Please pack & send  
the only steam to  
W. O'Brien & Sons.  
Wabash and  
Chicago.

Feb. 19. 1902

I will relieve you  
 of any further care  
 of it - from the  
 time on - after it is  
 shipped to O'Brien -

I am in no hurry but  
 notify me when you  
 rent it - I wish it  
 out there to have it

Photographed - as they



Feb. 19. 1902

Have the best man  
in the world at  
that kind of thing -

---

I shall send the  
High Cliff out there  
before taking it home  
here -

Yours Truly

Justin Hannon



RECEIVED

Jan 8<sup>th</sup> 1902

JAN 10 1902  
FOR.....  
PAID BY.....

W. H. Miller  
Merrill & Co

Gentlemen -

I thank you for the notice of that picture in the collection of our Edward Bunge - I sold it for \$350. to some man in town - Someone has had that amount of pleasure out of it. & it is no matter if it

6 now given away by  
 the owner, I care not.  
 If it looks as if it  
 could be put in good  
 order & a fine picture  
 made out of it - I  
 am the man to do  
 it - if you should  
 get stuck in bidding  
 on it - I would

3

Jan. 8. 1902

make it worth all  
the money you  
paid by working  
on it - a Day -  
\_\_\_\_\_

As I understand  
I do not owe you  
anything - this new  
Year . as the

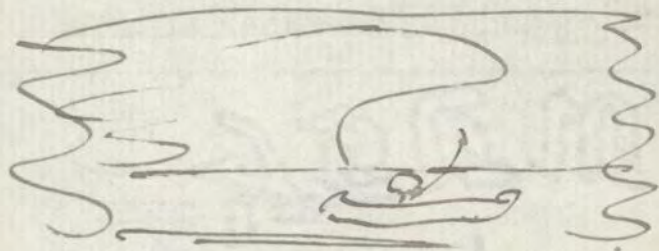


4

Watercolor sold

last Summer

man fishing



Will pay for that  
new frame

---

I should think a month's  
time would be enough for  
you to see if you could place  
this new picture. Then I propose  
sending it to some other  
place —

Yours very truly

Samuel Johnson



RECEIVED

JAN 15 1902

FOR.....  
Answered by.....

Scoville  
Maine

Jan 14<sup>th</sup> 1902

Messrs W. Knudsen & Co  
Gentlemen -

I am in receipt  
of your favor of Jan 11<sup>th</sup>  
also the two checks for which  
please send receipt - & Thanks

I telegraph to-day the  
net price of High Cess - and  
ask you, not to send  
it away - to any outside

expectation <sup>2</sup> but - to keep

it - under your own  
control - until sold.  
By all means do not  
lend it - for approval

I think that if it  
will not sell there  
is little use in my  
putting out any more  
things - (I have nothing  
but - water colors)

truly

Jan. 14. 1902

3

That Santiago de Cuba  
Picture is not  
intended to be beautiful.

There are certain things  
(unfortunately for critics)  
that are stern facts but  
are worth recording as  
a matter of history - in  
this case -

This is a small



~~Nothing~~  
~~nothing~~  
~~in~~

Part of Morris Castle  
& immediately over  
the Harbor entrance  
which is only about  
400 feet wide — &  
from this Point — were  
seen all the stirring  
sights of June & July

1898 — 1

W. Haver  
found it interesting —



Answered by  
M. H. H. H.  
JAN 18 1902

RECEIVED

Scarsboro Me  
Jan 16<sup>th</sup> 1902

O.K.  
C.H.M.

Wm. W. Rindler & Co

Gentlemen -

I have an idea that  
I think of some  
value in & in  
order to put it to  
some use I must  
have have returned to  
me the two water  
colors that I have

<sup>2</sup>  
been so long trying to  
get from you - &  
now find by a  
newspaper cutting that  
they have been sent  
to O'Brien to Chicago

Will you kindly  
order them to  
return them to me

'8

Jan. 16, 1902

They are The Two

scenes in Bermuda

(all you ever had  
of that set)

I regret to trouble  
you in this your  
busy season - but  
it - will lead to  
other business -

4

You can send that  
big gun out to  
Chicago any time  
You want to. As  
the frame will go  
on to a picture that  
I have promised  
Mr. Brien —



5  
Jan. 16. 1902  
but before

ending it out -  
to Chicago - Put it  
in your window

---

I only give  
Chicago big sam  
this order - when you  
get well through  
with it - Yours very truly  
Winston Homer

RECEIVED  
JAN 24 1892

Scissors  
Jan 24<sup>th</sup> 92

Miss M. Knudsen & Co  
Gentlemen -

The two Bermuda  
water colors & that Fish  
I wish returned to me  
here - I shall put  
the Bermuda drawings  
with the others that have  
been returned to me  
from Buffalo. - that  
makes my winters work  
of 1898 & 1899 - complete

Jan. 24. 1902

2

I shall leave them  
boxed as they are  
until such a time as I  
see fit to put them  
out - the price will  
be \$400. <sup>each !!</sup> for choice

I never put them  
out again -

Will you please  
have that Horn & Hunter

returned to me when  
the exhibition is over

in Boston - I wish



Jan. 24, 1902

to use the frame & shall return the painting

---

If my "Gulf Stream" ever comes home — if it is the same size of that Gulf Stream picture — I would look well together — in some show if you hear when the Venice pictures are to be returned please let me know

in the meantime keep the Gun as long as you wish —

over  
Senstons House



C. 20518

Spring of 1900

---

Fish

C. 20510

Bank Landing Assessment of

---

2051

North Road - "

RECEIVED

JAN 31 1902

FOR.....

Answered by.....

Jan 29<sup>th</sup> 1902

J.K. Hall

Wm. Knodler & Co

Gentlemen -

When you receive the  
Painting "Only Dream" will you  
please have it cleaned by  
simply washing it with the  
saddle leather that I now  
send with this letter - &  
Please treat the High Cliff in  
the same way -

No need to take it out  
of the frame - soak the rag  
in clean water - & wipe  
over it so that it will  
not drop water - & keep

Jan. 29, 1902

2.  
doing it - until the picture  
is clean - & that is  
all you will do to

it. If anything more  
is needed I will attend  
to it - Someone put

my name on one of my  
frames without asking  
me if it was agreeable  
to me -

Winston

I think it was old Hayes  
or O'Brien -  
Yours very truly  
Winston House

Jan. 30. 1902

RECEIVED

Sudoro Co

JAN 27 1902

Jan 30th 1902

FOR.....

Answered by.....

W 4/1902

Messrs J. C. Gardner & Co

Gentlemen -

I am in receipt  
of your letter &  
I accept our terms  
offer & allow you  
twenty per cent on  
the amount. - I

have sent telegram with  
this - & another letter

that I wrote yesterday  
as truly,

Wm Low Homes



July 23, 1902

July 23<sup>rd</sup> 1902

rec'd to ans- July 25  
L.H.R.

Dear Mr. Knutson &  
Gentlemen -

I wish to notify  
you ~~that~~ I leave  
here on Monday  
next. ~~& that~~ I shall  
not have any address  
until I notify you  
again - Work!  
now is in order with me.

W.H.

WINSLOW HOMER,  
SCARBORO, ME.

For  
MAR 7 1902  
RECEIVED

March 15th 1902

Mrs. M. Knudsen & Co

I will ask you  
to please pack &  
Ship my two oil  
Paintings "The Gulf Stream"  
& "High Cliff" —

to M. O'Brien & Son  
208 - Wabash Ave.  
Chicago. Ill -

& charge

the same to my  
account —

Thanking you for  
your praiseworthy  
efforts to sell

them. — Believe

me to be most

truly

Wm. L. Howard



RECEIVED  
APR 1 1902

Handwritten initials

March 30<sup>th</sup> 1902

Wm M. Knudsen & Co  
Gentlemen -

O.K.  
C.F.M.

I am in receipt  
of a Photo of the  
"Dietary & High Seas"  
Painted in 1894. &  
signed & dated.

The picture was painted  
by me - over



As I did not receive  
any reason for  
this photo being  
sent -

Shall I return  
it - to you? -

Yours very truly

Winston Howard

RECEIVED  
NOV 7 1902  
FOK  
Answered by

1/3/11

Wm W. Allen  
Nov 9<sup>th</sup> 1902

Mr Knicker & Co  
Gentlemen -

I am willing to let  
you have Eastern Point  
Picture on your own account  
for \$1,000 -

When I saw the picture  
at your place I was  
much disappointed with  
the frame I did not  
say anything about it -

Nov. 9. 1902

but I noticed that  
it was an inch & half  
or two inches too narrow  
& not up to the usual  
mark —————

In regard to the picture  
you wished named —

I sold it to Col  
George G Briggs of  
Grand Rapids, Mich.  
for \$400. — I do

not remember when  
he received it from me



Nov. 9. 1902

but I think it was  
 before 1895 - I sold  
 him at the same time  
 a "Signal of Distress" - of  
 the same size 24 x 38 -  
 & sent the two together

I called the one you  
 are interested in  
"A High Sea"

Mr Briggs would  
 know - but I do not  
 know which barrel



Nov. 9. 1902

To look into our  
my correspondence  
with him it was  
so long ago — &  
everything settled in  
the matter —

I give to inform  
you that I have  
painted a very beautiful  
picture — It will  
go to Chicago next —

Nov. 9. 1902

5

Week 5 on O'Brien

& sons - I shall

try & get an invitation

to the Union League Am

& in January &

I will have it sent -

there without fail

Yours truly

Wm. O'Brien

Dec 29<sup>th</sup> 1902

9 1/3 / 1902

Mr. Robert M. Wood  
my dear -

I suppose that you  
belong to the Union  
League Club - &  
that your request  
to the Ad-Committee  
would have some  
weight - I have  
written to them (Ad-  
Committee)  
some time ago &



2

no answer. I will  
an invitation to send  
a Picture to their  
January Exhibition  
of the American Painter

The Picture is now  
in Chicago & I  
must know immedi-  
ately if you would  
be willing to take  
charge of it-



Dec. 29 1902

3  
I have it exhibited  
No 5 in the hands  
of Mr O'Brien & Son  
at present but  
I will do whatever  
is right in the business  
but I wish to show  
up in New York

Yours Truly

Walter Hemen

Over

4  
P. 5 -

~~that Picture High~~  
Cliff - is a  
fine picture - &  
still unsold it  
is in Chicago - do  
you wish it - again?

W. H. -

RECEIVED  
MAR 15 1902

205 1/2 W 15th St

Mrs Roland F. Knicker

My dear Sir

I thank you  
for the copy of  
the Interchange.

I was much interest-  
ed in that group  
of portraits by  
Richard Hall —

Great Painter

Yours very truly

Wendell Hamer



APR 1 - 1903

WINSLOW HOMER,  
SCARBORO, M.E.

EX 44413  
M. J. Knudsen & Co

Gentlemen -

The picture that I  
got out about three  
years ago - title "The Fog"

I have sent to-day  
to a dealer in New York  
who was commissioned  
by a certain <sup>out of town</sup> Club  
to try and get a  
picture by me -

I wrote to this dealer  
that I only had one  
picture to offer & I  
described it - & he  
ordered it sent on  
for the Committee



Apr. 1. 1903 2

To decide upon it,  
I have instructed  
him that if it  
is not accepted  
by the Club to send  
it immediately to  
you who are my  
only agents in New  
York - & ~~he has~~  
~~will~~ ~~do it.~~

---

I have painted on  
The future since

Apr. 1, 1903

I have <sup>3</sup> had it  
here, & much improved  
it - so I think  
you may be glad  
to have it again.

I write so that  
if you receive this  
"Fog" you will ~~understand~~  
understand it -  
Yours Respectfully

Winston Homer

WINSLOW HOMER,  
SCARBORO, ME.

APR 11 1903

RECEIVED

APR 14 1903

FOR.....  
Answered by

*Check*  
M Knudsen &  
Gentlemen -

By this time

you have received  
the Painting - "Fog".

It was out on  
approval to be  
purchased & Presented



2

to the Brooklyn  
Institute \_\_\_\_\_

Some were for & they  
against - Paying so much  
money as they had so  
little - I have

written that for that  
purpose (Presenting Institute)

I would not be  
particular about the price

and have told them  
that if they really



Apr. 11. 1903

wish the Picture to  
apply to you for  
it- & you will  
arrange the Price

So I now say  
to you to let  
them have it- for  
\$ 800. (Eight-hundred)  
& they will give

if 4

but I doubt if  
you hear from them

---

It was offered to them  
for \$1000. So you

will please hold it  
at that price to  
any others but the  
above Committee

Yours Respectfully  
Wm. B. Foster

RECEIVED

FEB 2 - 1903

FEB 3 1903

WINSLOW HOMER,  
SCARBORO, ME.

FOR.....

Answered by.....

*2/14/1903*

*Wm H. Wheeler 200*  
*355 3*

*Gentlemen*

I am in receipt of  
your favor of Jan 29  
in which you say a  
New York Collector is  
interested in the Picture  
'Early Morning'

If there is any



2 Feb. 2. 1903

One man interested  
in ~~that~~ work. I  
think I will wait  
until the U.S. &  
America can produce  
two men, each of  
which will know a  
good thing when he  
sees it. I  
refuse to make



any change in  
the arrangements  
already made  
with you -

Yours truly,

Wm Low Homer

Return R.F.

FEB 22 1903  
SCARBORO, ME.  
RECEIVED  
SCARBORO, ME.

4

Mr Knudsen

2/11/03

Dear Sir

FEB 24 1903

RECEIVED

I do not wish  
the water colors shown  
at Worcester - In fact  
as you receive these  
I will ask you to  
return them to me -  
They were not sent out

to be shown — but

for a particular  
purpose — send "The  
High Cliff" to Worcester  
I offered it to them  
for \$2000. net            six weeks  
ago — you do the same  
thing now — I will

allow you \$500. Commission

I am not well now & I  
will write later to Homer



RECEIVED

FEB 28 1903

2/19/1903

Feb. 26. 1903

FOR.....  
Answered by.....

Wm M Knudsen & Co

Gentlemen —

I enclose card to be  
tacked on the back of  
Picture "Early Morning"

I will ask you to take  
charge of this picture  
offer it for sale or not —  
& in any case to  
a sale pay them



Ten per cent - commission  
for any customer got  
through their exhibition.

Yours truly

Winslow Homer

WINSLOW HOMER,  
SCARBORO, ME.

I have been quite sick  
for two weeks - but -  
sent off the doctor a  
week ago & I am  
getting better

RECEIVED

JAN 5 1903

JAN 4 = 1903

WINSLOW HOMER,  
SCARBORO, M.E.

FOR.....  
Answered by.....

W.H.H.

Wm M. Knutler & Co  
Gentlemen

Although I commenced  
Dec<sup>11</sup> packing things in train  
for an invitation to  
attend to the union organ  
I only received it  
on Jan 2<sup>nd</sup> -

I immediately  
telegraphed to O'Brien

Jan. 4. 1903

To ship the picture to  
his agent - I do  
not know now who  
his agent is - or where  
to send the enclosed  
Tag which is to go on  
the back of the frame -

The other part of it -  
I sent to the Chairman  
of the Art Committee -  
a league - I hope  
that this has been  
sent to you. -



Jan. 4. 1903 3

Yesterday I received  
your telegram - &  
at the same date  
one from Chicago -  
O'Brien that the Picture  
had been shipped to  
our agent \_\_\_\_\_

I did not care  
to take the Picture  
out of his hands  
so soon, as he had  
waited a year & a half  
for it -

Jan. 4. 1903

4  
I am willing  
to pay two Commences  
as the price that  
I have fixed is  
ample for all hands  
all I care for is  
to have it shown  
to the public before  
it is stolen by

at Students — Yours

Sincerely  
Sinclair Homez

JAN 6 = 1903

W. H. K. H. Co.  
answered  
JAN 7 1903

RECEIVED

W. H. K. H. Co.

Gentlemen —

I had mailed  
a letter to you  
just before I rec'd  
your last — with  
enclosure. I  
now acknowledge  
receipt of it —  
I wish



to ask <sup>2</sup> you not  
to loan this present  
Picture - or even send  
it out on approval  
but keep it in  
your hands - for  
sale - & not Publicly  
if The American Society  
of Artists would like  
it for their next  
Show -

3 Jan. 6. 1903

I sent you a tel-  
that the price was  
to net me \$3000. —

I have put to Mc'Brien  
the price for him to  
charge at 5000. &  
net to me 4000. —

So there is a wide  
margin for both

of you to trade

in — the net that

4  
Good Picture High  
Cliff - is unedded  
has been most  
discouraging 5  
me & I have  
only painted  
This one new Picture  
in the last year -  
& only four times  
of two hours each on  
that - (but always from nature)

WINSLAW HOLLAND,  
SCARBORO, M.P.



RECEIVED

JAN 8 - 1903

JAN 10 1903

FOR.....

Answered by.....

H  
M Knudsen & Co  
Furniture

You are quite right  
in charging <sup>what</sup> you  
wish for that picture  
now that you have  
my net figure

I do not see  
what I have  
to say about

\$4000. will do very well for a  
start - But we go up in price  
this time - and I not down

Keep a horse &  
my nearest neighbour  
is half a mile  
away - I am  
four miles from  
Telegram & P.O  
& under a snow  
bank most of  
the time so I  
cannot answer telegrams

WINSLOW HOMER,  
SCARBORO, N.E.

Yours truly  
Winslow Homer

Jan. 13 1903

M B<sup>14</sup> 503

Dear

Mum in Knicker Co  
Gentlemen.

I have sent to you  
by the American Ex-  
press - an empty  
case - Please take

that Picture Early Morning  
out of the frame  
& send it to me  
in this case -

I will return it -



2  
to you inside of  
a week \_\_\_\_\_

I wish to Paint  
on it - about two  
hours - U.C.B  
was in a great  
hurry for this &  
I sent it - off too  
soon

(Take off the paper on the  
case & you will find it  
all directed to me.

Yours Truly  
Winston Homer

MAR 26 1903

RECEIVED  
FOR..... MAR 28 1903  
Answered by *M. B. [unclear]*

*M. Kneller & Co*  
Gentlemen -

I left here on  
March 5<sup>th</sup> -

Have just returned

& find many letters.

In reply to your

two letters of March 11<sup>th</sup>

& 18<sup>th</sup> I wish to

thank you sincerely

for the time showing

that you have given  
me while I have  
been away sick -

I am all right  
now in health -

I think you had  
better return all the  
water colors - I will  
send four or five of  
the Pan American ones - to  
take their place -  
I am very truly  
yours

Wm L. G. Jones



RECEIVED

MAR 31 1903

MAR 30 1903

FOR.....  
Answered by.....

Seabrook, Me.

Wm W Knudsen & Co

Gentlemen \_\_\_\_\_

Water Colors - received  
also your request for  
Fishing subjects in  
Returndacks \_\_\_\_\_

As I shall go up  
for the Spring fishing  
I will take my sketch  
block - I will give  
you a full line of  
goods for next  
Season \_\_\_\_\_ In the

meanwhile I thank  
you for your kind  
congratulations on  
<sup>my</sup> recovery to good  
health -

The trouble was:  
I thought that for a  
change I would give  
up drinking - & it  
was a great mistake  
& although I reduced the  
size of my nose &  
improved my beauty  
my stomach suffered -  
Pardon my particulars -  
but I thought you would  
be glad to know that  
you could not catch  
anything from this  
letter -

WINSLOW HOMER,  
SCARBORO, ME.

RECEIVED  
MAR 21 1908  
MAR 81 1908

W. W. Knowlton & Co  
Gentlemen -

The labels orders received in  
your order - The list  
sent with them - Correct.

I send you to-day  
three Bermuda drawings  
that should just at  
this time (April) attract  
attention as all the  
hotels at Bermuda close  
& the people return to  
New York on their way  
to Spokane. etc -



Mar. 31. 1903

2

WINSLOW HOMER,  
SCARBORO, ME.

I consider them  
very fine - & cheap  
at a figure that  
will net me \$200.

A title  
taken from Prospect Hill  
Bermuda  
C 20863. 64. 65 <sup>ent.</sup>

The color in this water  
of the Gallows Island  
Picture - is highly  
to be commended -

Yours Respectfully

Winslow Homer

SEP 5 - 1908  
WINSLOW HOMER,  
SCARBORO, ME

74  
@ 3052

RECEIVED  
FOR... SEP 8 1908  
Answered by

Wm M Kneller & Co  
Gentlemen -

Please pack in a  
case with a cover put  
on with screws -

the canvas (without frame)  
of "Early Morning"  
Wm

2

I wish to overlook  
this picture once more  
before sending it  
to Pittsburgh. It  
will not take me  
more than one day  
after which I return  
to you by ship to  
the Carnegie Institute -

Wm. S. James  
T. J. M.  
J. S. M.



Sept. 5, 1903

Adress -

Winslow Homer -

Scarboro BeachMaine -

Ames Ex

WINSLOW HOMER,

SCARBORO, Beach

me

SEP 9 - 1903

M. Knudsen & Co  
Gentlemen

The favor of Sept 8  
received -

I shall expect the  
printing today.

In reply to your  
inquiry about -  
the

~~My dear~~

I will say that

after about

nine years &

this picture —

& (I will take

\$750. net — <sup>also</sup> but it

would be in the

form of cash within

a reasonable time)

Yours Respectfully

Wm. W. Home



Check 3950 A  
Account

SEP 24 '1903

M. KNOEDLER & CO.

**PAID**  
SEP 28 1903  
Per *Woods*

Wm M. Knuedler  
Featherman

I appear in

Wall Street should  
look up a little perhaps  
it would be in order  
& convenient for  
you to balance my  
account

2

Sept. 24. 1903

WINSLOW HOMER,  
SCARSDORO, ME.

This is only to remind  
you of the fact that  
the Evans Picture  
has not yet  
been accounted  
for \$1500.00 fifteen  
hundred and 00/100  
If I am right

Sept. 24. 1903

3

You need be in no  
hurry about it -  
unless it be to  
assure me that  
Mr Evans has paid  
for the picture "High Off"  
& that I can draw  
on you if I wish  
the money.

Wm. Lloyd  
Winston Homer



Sept. 29. 1903

Received Scarborough Maine Sept-29  
1903. From W Knickerbocker & Co

Check no 3950A for \$1500. in full

Payment of my account & date

With Thanks Wm Knickerbocker

Fifteen hundred dollars

OK See

SEP 14 1903

M Knudsen & Co  
Gentlemen

I refer to you

the Painting See

Early Morning - after  
Storm at Sea -

I have heightened the

Sept. 14. 1903

2  
please to  
bring it within the  
range of the Public

It's the same thing  
easy to be understood

The price for this  
picture to be  
\$5000. You will

not charge any



3  
more or any less  
for it - & will

Charge me your  
usual Commission.

Please frame &  
ship this picture to

John W. Beatty.

Carnegie Art Institute

Pittsburg

PA

& send me the receipt -

Letter of instruction sent Sept. 1906

b. Invoice of Painting

of my work - after ~~the~~ storm  
at sea -

Price \$5000. —

If you can sell it  
within 24 hours, do so

Yrs. Profly  
Wm. Homer

I shall send notice  
 from town & not  
 put it on sale while  
 at Pittsburg —

so I withdraw it  
 from you saying that  
 time — although  
 it will be returned  
 good truly  
 & you - Wm. W. Jones



4

Sept. 14. 1903

rather than have

this knocking about  
Buchworths shop - I

prefer to have you

ship it - Just from

your store to Pittsburg

Pay the express - for

me - \_\_\_\_\_

Car

Maritime Underwater Nautical Archaeology

---

The Maritime Art of Winslow Homer - "Early Morning After A Storm At Sea"

[Next Picture](#) || [Previous Picture](#) || [Homer Home](#) || [MUNA Home](#)



*(sending it back with "highlighted" color!!!)*

*Sept. 14, 1903*

---

Page URL:

<http://www.munarchaeology.com/munarchaeology/art/homer/earlymorningafterastormats€...> 12/12/2002



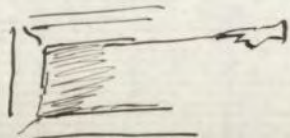
36904

(No 1)

1905?

The frame now hanging in  
the upper front room with  
Sagunay Picture

to have a new flat matting  
up a little smaller on the inside



to overlap—

Homer



3)

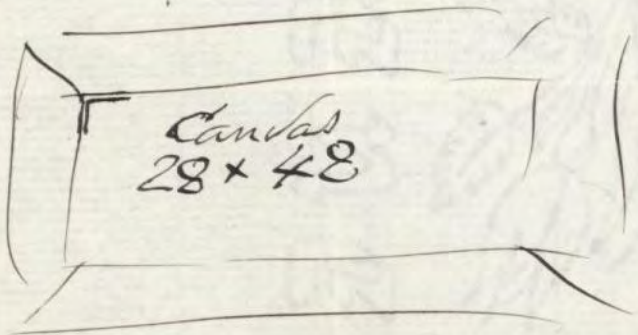
1905?

(no 2)

- Canvas 28 x 48

I should

say make the flat 1/2 inch



one half inch  
wider than now  
on the same

300/4 + 503/4 05  
27 x 47 \$  
Windsor  
Homer

Homer.



x  
x  
x

2

3

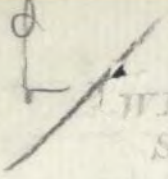
APR. 14. 1905

APR 14 1905

WINSLOW HOMER,  
SCARBORO, ME.

APR 18 1905

RECEIVED



It would not  
 be a bad idea  
 for you to <sup>visit</sup>  
 me of any of  
 the water colors sell.  
 as I could replace  
 them with a higher  
class goods if I  
 had to had any



W. Homer

Mar 28/05  
encouragement

& do so -

So far in New  
York everything  
has been in favor  
of cheapening the  
article - like the  
Cigars - two for five

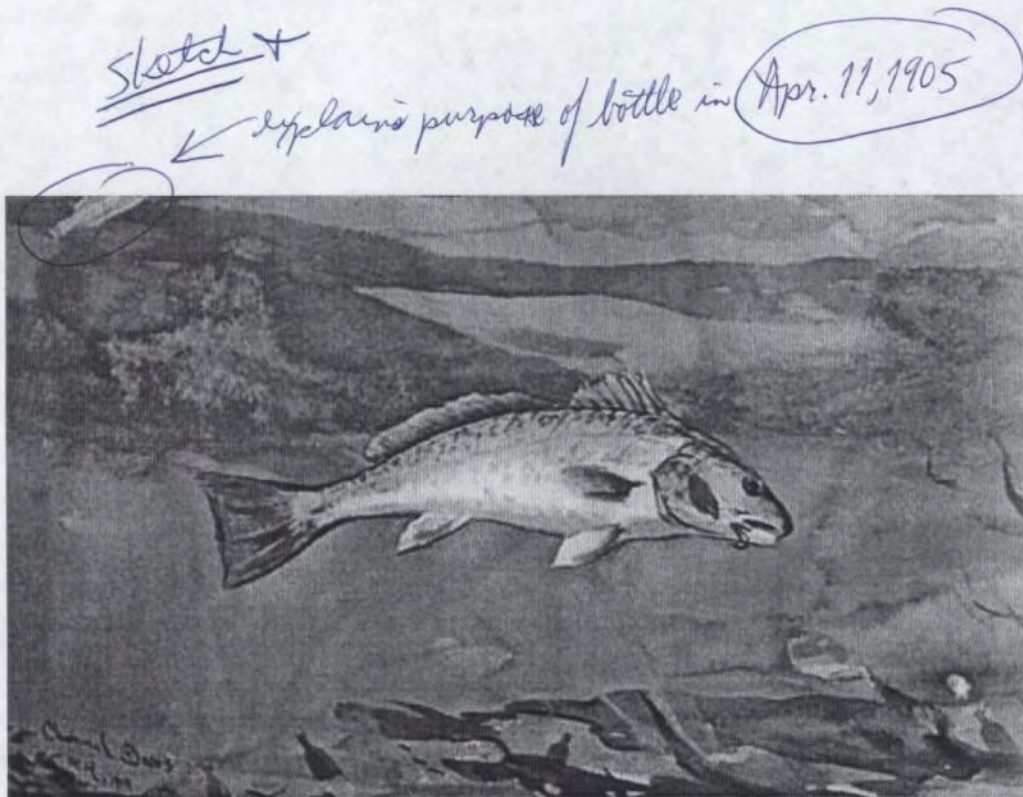
Reply W. Homer

Maritime Underwater Nautical Archaeology

---

The Maritime Art of Winslow Homer - "Channel Bass"

[Next Picture](#) || [Previous Picture](#) || [Homer Home](#) || [MUNA Home](#)



*(the one that got away)*

---

Page URL: <http://www.munarchaeology.com/munarchaeology/art/homer/channelbass.htm>

Webmaster: [admin@munarchaeology.com](mailto:admin@munarchaeology.com)

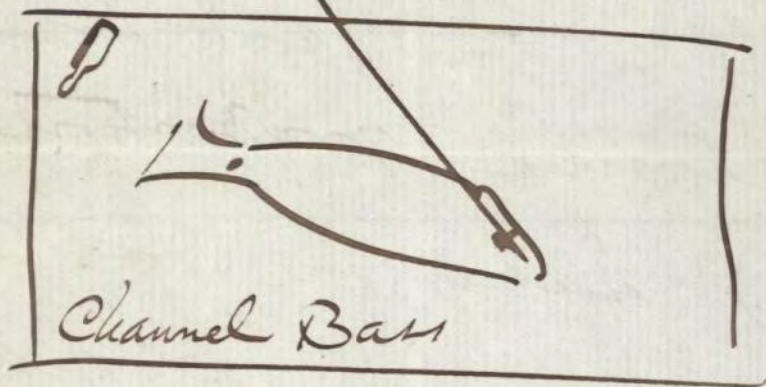
This Page Last Updated: July 14th, 2002



Apr. 11. 1905

APR 11 1905

WINSLOW HOMER,  
SCARBOROUGH



I did not  
explain to you  
the reason for the  
bottle in this drawing

It is to show the  
size of the fish.



Apr. 11. 1905

something had to  
be put down  
there to show the  
relative proportions  
by inches or feet  
to the fish, to make  
it a large fish.

I thought of tomato  
cans - Hoop Skirts -  
old boots. & at  
last the happy thought

(3) Apr. 11. 1905

of bottles. Do  
closely connected  
with a fishermen  
outing — to

You can think  
of anything better  
or of any  
Citizen of Maine  
objects to it —  
I will take it —

out

I write this to  
 assure you that  
 all these things  
 now sent although  
 slight were made  
 in a serious manner

Yours truly  
 Winston Homer



Label of Henry Romeike, Inc.  
 First line of print: INTENDED FOR H. Winslow (in pencil)  
 Clipping from Providence Journal  
 Mar. 26, 1905

Clipping with letter, Apr. 5, 1905

From \_\_\_\_\_  
 Address \_\_\_\_\_  
 Date \_\_\_\_\_

# A CAMERA CLUB EXHIBITION AND

## ART CALENDAR.

Establish

Providence Art Club—General Exhibition by Rhode Island Artists.

Rhode Island School of Design—Exhibition of Miniatures Old and New.

Tilden-Thurber Company—Paintings by John Noble Barlow.

Copley Hall, Boston—Monet Exhibition.

Vose's Galleries—Landscapes by Inness.

In local art circles the event of this week will be the opening of the general exhibition at the Providence Art Club. This exhibition consists entirely of examples of the work of Rhode Island artists, and it is expected that a number of important canvases will be hung. At the Rhode Island School of Design the miniature exhibition is attracting much attention, not only from the intrinsic merit of these "portraits in little," but because of the fact that a number of them are portraits of well-known people in this city, or of their ancestors. A notable addition to the collection of miniatures by Mrs. Florence L. Talfourd is the portrait of Mrs. Julia Ward Howe, on which Miss Talfourd has been at work for several weeks. The paintings by John Noble Barlow are still on view at Tilden-Thurber Company's galleries and a number of important sales have been made. At Copley Hall, Boston, the exhibition of the works of the great Impressionist, Claude Monet, is attracting many art lovers from Providence, as is the exhibition of paintings by George Inness at Vose's galleries.

At the Providence Camera Club there is now on view a fine collection of photographs by three of its members, Messrs. Oliver Greenway, Homer Winslow and D. Howard Thornton. All three of these men rank high in the list of artistic photographers, and the collection is of special interest because of the variety of scenes in printing employed, and the harmonious manner in which the pictures are mounted and framed.

Mr. Greenway's exhibit consists of landscapes, marines and genre studies and is especially noteworthy for the manner in which he illuminates the common things of life. With his keen eye for the artistic, he finds subjects for his lens in the most impossible places, and, as caught by his camera, even the "dumps" at Field's Point suffer a change into "something rich and strange." Some of the finest pictures on the walls are these studies of the Italian women at work on the "dumps" at the point. There are views of groups of the women gathered about a cart in the foreground, and studies of one or two figures turning homeward with their "bunds" in large baskets balanced on their heads. One of these studies, done in sepia tones, reminds one strongly in character of Millet's pictures, made familiar to the general public through photographic reproductions. Of his landscapes, "The Passing Cloud" and the "Round Top" at Field's Point, (one of his medal pictures), "Sassafras Light," "The Hills in Winter," "On the Ten Mile River" and "Leafy June" are among the most noteworthy. They are fine in composition and clear in atmospheric, while the snow scene, which is a study of the hillside at Field's Point covered with snow, with a lone tree here and there etched sharply against the white, is a remarkable piece of technique. Mr. Greenway is considered one of the best artist photographers in New England, and his work has received recognition in England, Canada and wherever he has held exhibitions in America. He is an Englishman, exhibited in England many years before coming to this country, and has received medals and awards, both at home and abroad. One of his latest pictures was hung at St. Louis.

Mr. Winslow's collection consists of flower studies, to which he devotes himself almost entirely. He was awarded a bronze medal at St. Louis for the picture which is shown in the accompanying illustration. These pictures of daffodils, fleur de lys, roses, apple blossoms, narcissus, tulips, and so on, are beautiful alike in composition and treatment, and are invested with a subtle, evanescent charm, as of spirit flowers. There is a decorative study of "Daffodils," depicting two stalks, etched softly on a gray ground; a spray of "Roses," soft and shadowy; a clump of "Iris," swaying against a pearly ground; one single great "Golden Gate Rose," a "Bough of Apple Blossoms," with the light filtering between the leaves, and other delicate flower studies.

Mr. Thornton, of Thornton & Thornton, architects, has won a wide reputation in portraiture, his studies having taken the first prize for four successive years in the annual exhibitions of the Camera Club. Eleven of the portraits in the present exhibition have received medals and awards in various exhibitions, the study of a little colored boy, "Erastus Tem," having taken a silver medal at Danbury, and another, a first prize at Danbury, Me. Among the most noteworthy portraits in his collection

**HENRY ROMEIKE, Inc.**  
 33 UNION SQUARE, BROADWAY  
 NEW YORK

CABLE ADDRESS,  
 "ROMEIKE," NEW YORK



FLOWER STUDY BY HOMER WINSLOW.

INTENDED FOR H. WINSLOW

TELEPHONE 1118-GRAMERCY

Intended for \_\_\_\_\_

"O" "ad some power the giftie gi'e us  
 ic oursel's as ithers see us."



APR 3 - 1905  
WINSTON HOWER,  
AC

9

FOR ANSWERED BY

RECEIVED  
APR 4 1905

W Knudsen & Co  
Gentlemen

The Worcester Art  
Museum can have  
that picture for their  
Summer exhibition  
if it is not sold

Yours Truly  
Winston Homer

Apr. 5, 1905

WINSLOW HOMER,  
SCARBORO, ME.

APR 5=1905

Here is another thing  
~~that~~ that looks a little  
fishy to ~~FOR~~ <sup>RECEIVED</sup> APR 8 1905  
Photographer <sup>Answered</sup> ~~containing~~ endow

If he was baptised with  
the name of Homer it  
would be all right - but  
a very singular chance,  
but if he has changed  
his name ~~completely~~ dropping  
any part, or adding any  
he is a fraud! - - -

As Heller said



Apr. 5. 1905

2)

on his bill poster

"All magicians are Hell  
But Heller is Heller".

---

Now I say all

Photographers ~~are~~ who pose  
as Artists are damn fools

(as they think they do it  
all - forgetting that glorious  
lamp of heaven, the sun -

& this appears the biggest  
one -

If you know any

Providence man  
ask him about it -



Label of Henry Romeike, Inc.  
 First line of print: INTENDED FOR H. Winslow (in pencil)  
 Clipping from Providence Journal  
 Mar. 26, 1905

Clipping with letter, Apr. 5, 1905

From \_\_\_\_\_  
 Address \_\_\_\_\_  
 Date \_\_\_\_\_

# A CAMERA CLUB EXHIBITION AND

## ART CALENDAR.

*Establish*  
 Providence Art Club—General Exhibition by Rhode Island Artists.  
 Rhode Island School of Design—Exhibition of Miniatures Old and New.  
 Tilden-Thurber Company—Paintings by John Noble Barlow.  
 Copley Hall, Boston—Monet Exhibition.  
 Vose's Galleries—Landscapes by Inness.

IN local art circles the event of this week will be the opening of the general exhibition at the Providence Art Club. This exhibition consists entirely of examples of the work of Rhode Island artists, and it is expected that a number of important canvases will be hung. At the Rhode Island School of Design the miniature exhibition is attracting much attention, not only from the intrinsic merit of these "portraits in little," but because of the fact that a number of them are portraits of well-known people in this city, or of their ancestors. A notable addition to the collection of miniatures by Miss Florence J. Telford is the portrait of Mrs. Julia Ward Howe, on which Miss Telford has been at work for several weeks. The paintings by John Noble Barlow are still on view at Tilden-Thurber Company's galleries and a number of important sales have been made. At Copley Hall, Boston, the exhibition of the works of the great impressionist, Claude Monet, is attracting many art lovers from Providence, as is the exhibition of paintings by George Inness at Vose's galleries.

At the Providence Camera Club there is now on view a fine collection of photographs by three of its members, Messrs. Oliver Greenway, Homer Winslow and D. Howard Thornton. All three of these men rank high in the list of artistic photographers, and the collection is of special interest because of the variety of mediums in printing employed, and the harmonious manner in which the pictures are mounted and framed.

Mr. Greenway's exhibit consists of landscapes, marines and genre studies and is especially noteworthy for the manner in which he illuminates the common things of life. With his keen eye for the artistic, he finds subjects for his lens in the most impossible places, and, as caught by his camera, even the "dumps" at Field's Point suffer a change into "something rich and strange." Some of the finest pictures on the walls are these studies of the Italian women at work on the "dumps" at the point. There are views of groups of the women gathered about a cart in the foreground, and studies of one or two figures turning homeward with their "buds" in large baskets balanced on their heads. One of these studies, done in sepia tones, reminds one strongly in character of Millet's pictures, made familiar to the general public through photographic reproductions. Of his landscapes, "The Passing Cloud" and the "Round Top" at Field's Point, (one of his medal pictures), "Sassafras Light," "The Hills in Winter," "On the Ten Mile River" and "Leafy June" are among the most noteworthy. They are fine in composition and clear in atmospheric, while the snowy scene, which is a study of the hillsides at Field's Point covered with snow, with a lone tree here and there etched sharply against the white, is a remarkable piece of technique. Mr. Greenway is considered one of the best artist photographers in New England, and his work has received recognition in England, Canada and wherever he has held exhibitions in America. He is an Englishman, exhibited in England many years before coming to this country, and has received medals and awards, both at home and abroad. One of his latest pictures was hung at St. Louis.

Mr. Winslow's collection consists of flower studies, to which he devotes himself almost entirely. He was awarded a bronze medal at St. Louis for the picture which is shown in the accompanying illustration. These pictures of daffodils, fleur de lys, roses, apple blossoms, narcissus, tulips, and so on, are beautiful alike in composition and treatment, and are invested with a subtle, evanescent charm, as of spirit flowers. There is a decorative study of "Daffodils," depicting two stalks, etched softly on a gray ground; a spray of "Roses," soft and shadowy; a clump of "Lilies," swaying against a pearly ground; one single great "Golden Gate Rose," a "Bough of Apple Blossoms," with the light filtering between the leaves, and other delicate flower studies.

Mr. Thornton, of Thornton & Thornton, architects, has won a wide reputation in portraiture, his studies having taken the first prize for four successive years in the annual exhibitions of the Camera Club. Eleven of the portraits in the present exhibition have received medals and awards in various exhibitions, the study of a little colored boy, "Feastus Jem," having taken a silver medal at the Exposition, and another, a first prize at the same place, and Me. Among the portraits in his collection



FLOWER STUDY BY HOMER WINSLOW.

**HENRY ROMEIKE, Inc.**  
 33 UNION SQUARE, BROADWAY  
 NEW YORK  
 CABLE ADDRESS, "ROMEIKE," NEW YORK

TELEPHONE 1118-GRAMERY

Intended for \_\_\_\_\_

"O" "ad some power the giftie give us  
 ie oursel's as others see us."

INTENDED FOR H. WINSLOW



Apr. 30. 1905

APR 30 1905

RECEIVED

MAY 2 1905

WENLOW HOUSE  
SCARBORO, N.P.

FOR.....  
Answered by.....

*[Handwritten signature]*

Mr Knudsen & Co

Gentlemen

I will let you  
to do whatever you  
think best in this  
private matter of the  
different beavers.

Why should I bother  
myself about it  
there being no



kind of profit - in  
it - & after  
painting these things  
it's a loss of time  
to pay any more  
attention to them

Town, 2/1/5  
Wendell Homer

W. Homer

WINSLOW HOMER,  
SCARBORO, ME.

Aug. 13. 1904

Received Scarboro Maine  
August 13<sup>th</sup> 1904 from  
W. Knudsen & Co One Hundred  
Eighty five Dollars — for  
water color & Gallons Island  
This being in full payment to  
date for accounts rendered  
with Thanks — Winslow Homer



Stall  
any mix

Customers Mr  
Aug 16<sup>th</sup> 1914

Mr Knudsen \$ 00

Gentlemen

I have a letter  
from Mr Burton  
Manfield of New Haven  
Conn - in which he  
asks me some particulars  
in regard to a painting  
that he has bought  
called "The Fog"

I understood when

Aug. 16. 1904

2

I was last in  
New York that that  
picture was in your  
London Gallery.

If you knew of that  
picture being sold by  
your firm within the  
the past two months  
Please send me  
some account of  
its sale —

Yours Truly,  
Winslow Homer

WINSLOW HOMER,  
SCARBORO, ME.





W

Dec 7<sup>th</sup> 1904

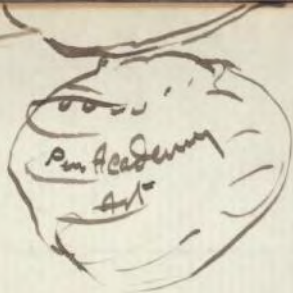
M. Knudsen & Co  
Gentlemen -

RECEIVED  
DEC 9 1904  
FOR...  
Answered by...

My address will be  
Homosassa - Florida -  
until notice -

Yours very truly

Windsor Homer



Harmon S. Morris

FOR  
NOV 15/12/14  
DEC 28 1904

Dec 24<sup>th</sup> 1904

RECEIVED

M. Knedler & Co

Just your time for  
a moment in which  
to receive my best  
wishes that you may  
all have a "Happy New  
Year"

I enclose a Christmas  
card that I find I  
did not send -

Yours very truly

Winston Homer

RECEIVED

JAN 4 1905

FOR.....

Answered by.....

Homosassa

Florida Jan 1<sup>st</sup> 1905

M. Knudsen

Gentlemen

Thanks for your  
letter of Dec 28<sup>th</sup>.

I do not wish you  
to send me the  
money for that picture  
sold at St Louis -

I will collect it  
with other things when  
I return about April  
1<sup>st</sup>



I have not worked  
any yet - but  
expect to soon - &  
& whatever I do  
will be quite different  
from last year

Yours Truly  
Winston D. Jones

Jan 23 1905

RECEIVED

FOR JAN 25 1905

Answered by

1/25/1905

M. Knudsen  
Gentlemen

I notify you  
that I leave  
Homosassa Florida  
on Jan 30<sup>th</sup>.

When I have  
another address I  
will let you know

I am very well  
but have not  
worked any

if- being too cold  
here -

Yours very truly  
Whitlow Hanner



RECEIVED

Mar [4?] 1905

MAR 6 1905

FOR.....  
Answered by.....

W. W. Foster & Co

Gentlemen —

I met at the  
Century Club on  
Saturday night —  
a Mr. Pomroy

who bought at —

The Clarke Sale,

a picture by me.

He tells me that

it has cracked

& I have asked

him to send it

to your store —

knowing that you

Mar [4?] 3 1905

MAR 6 1905

FOR

Answered by

would

let

overlook it - & fix

it - for him -

It - will not take

more than an hour

time - I will

call Monday

afternoon at 2 -

(over time)

Wendell Howard



March 8<sup>th</sup> 1905-

Mr. Knutson & Co

Gentlemen -

I wish to thank you  
for the privilege I  
have had today  
of your rooms

It is also you to  
send to Scarborough  
the water color called  
Lizzie -

Yours truly

Wendell Hamner

Chas. S. K.

Mar. 23. 1905

RECEIVED  
March 23 1905  
FOR... MAR 25 1905  
Answered by

Wm. M. Brewster  
Gentlemen

2-11-1905

I have worked up  
Quite an interest  
in the fishing sketches  
that were talked  
about when I was  
in conversation -  
I now realize  
that before putting

Mar. 23. 1905

(2)

out more things

that - that I

consider of value.

that I should

have some returns  
for what has already  
been out & sold

as I write

to you from

Homosassa I expect

to be paid the money

due me that is



(3)

Mar. 23, 1905

now in your  
hands - on April 1st

|              |         |
|--------------|---------|
| St. Louis    | 2300.00 |
| Summer Goals | 700.00  |
|              | <hr/>   |
|              | 3000 -  |

|                |      |
|----------------|------|
| Credit by Cash | 500. |
|----------------|------|

|        |           |
|--------|-----------|
| Due me | <hr/>     |
|        | \$2500.00 |

Elias P. T. /

Winston Spencer

Mar. 25, 1905

WINSLOW HOMER,  
SCARBORO, ME.

MAR 25 1904 [sic]

RECEIVED

FOR MAR 29 1905  
Authenticated by

94/11905

Miss M. Knudsen  
Gentlemen -

When you receive

~~that painting~~ and  
thea - you will  
please hold it - at  
your store -

Yours truly  
Winslow Homer

RECEIVED

MAR 29 1905

MAR 28 1904 [sic]

INBLOW HOME  
SEABORO, ME.

FOR  
Answered by

Queller & Co

Gentlemen

I hear that  
my water color  
picture is at the  
express office at  
Seaboro Beach

Many thanks.



RECEIVED

My mail only comes  
~~here~~ to me at my  
place twice per week  
Tuesdays, & Fridays,

Yours Truly

Wm. L. Home

WINSLOW HOMER,  
SCARBORO, ME. MAR 31 1904 Sic

Mr Knoodler & Co  
FOR API

RECEIVED

for  
1905

Gentlemen

Answered by  
1905

There are eight  
of these last sketches  
that are of no account  
but put in because  
they looked tricky -  
\_\_\_\_\_

W<sup>o</sup> 5-  
6 On These numbers  
10 you may make  
11 a liberable reduction  
13 in price of called  
15 upon to do so -  
17  
18

W. Homer.

March 31 1905

RECEIVED

FOR API 2 1905

Registered by

Mr. Knickerbocker  
Gentlemen

I send herewith  
~~twenty~~ water color sketches  
at the request of your  
friend - Mr. E. J. Knickerbocker  
who spoke to me about  
water colors & he likes  
any of these will buy  
them if you -

I know no one but  
Mr. Knickerbocker & Co  
in the matter.  
Mrs. P. J. P.  
Whisper House



2)

Mar. 31. 1905

P. 5

Please acknowledge  
receipt of these  
as soon as received

I Oblige

Yours

S. Homer.

Sent by Am Ex on

Sat Afternoon



4)

2 MAR. 31. 1905

Conf. - 1/10

- 23000  
18 - Wink Lake  
19 - Herring Fishing  
20 - in the Rapids

These things are put  
out - only on account  
of the fishing season  
& are mostly old  
& of little account

Wink Lake



W. Homer



Mar 31/04

W. Homer

May 10/04

Scarsboro Que  
May 10<sup>th</sup> 1864

M Kneller & Co  
Gentlemen —

I enclose this  
receipt for money  
with thanks

I live four miles  
from The P. O. &  
send seldom —

Wm Peck's Whisker House



WITH LETTER OF MAY 10. 1904

Peened Seabrook Maine

May 9<sup>th</sup> 1904 From W. Knicker

£ 00, three hundred & thirty-one  
dollars - fifteen cents

\$ 331-<sup>15</sup>

Wm. Knicker

With thanks -

May 25. 1905

May 25<sup>th</sup> 1905

Mr Knicker & Co

Gentlemen -

I receive with  
pleasure this unexpected  
sum of money -

It's not a bad  
idea this looking at  
a little money now  
& then - who knows  
but I may profit -

something more, on  
day

Yours very truly  
Winslow Homer

WINSLOW HOMER,  
SCARBORO, ME.

Winslow Homer  
Aug 25/95





Winslow Homer  
May 25/03-

Nov. 2. 1904

RECEIVED

NOV 4 1904



20

FOR  
Answered by:

11/4/1904

Truller & Co

Pentlance -

I suppose you  
received the frame  
that I sent to  
you to be <sup>6</sup>colored.

When you arrange  
your gallery for the  
fall — will you



7 Nov. 2. 1904

Please put out the  
water colors belonging  
to me & notify me  
& I will tell you  
where I wish them  
sent — I consider  
that you have had  
them in your hands  
long enough —

My things are too  
common & cheap —

What I am now

3

Nov. 2. 1904

Painting is quite  
another order - &

I propose to

have something to

say about the

disposition of my

things - so as to

keep them out of

Public exhibitions when

I wish them kept out -

4

Nov. 2. 1904

I shall be in New York  
in about three weeks,  
on my way South.

I am very well &  
hard at work.

Yours, very truly  
Winslow Homer

WINSLOW HOMER,  
SCARBORO, ME.

NOV 2 - 1904

OVER



Sold & not paid for

Coats Rising

Lizzie out on approval  
to C.M. Morris San Francisco

with  
and  
Chas. K.

NOV 8 - 1904

WEST COAST  
CALIFORNIA

M. H. ...

M. Knudsen & Co  
Portland

I am in receipt  
of your favor of  
Nov 4 in which you  
say that you think  
it advisable for  
me to leave the  
water colors with you  
longer — I am  
quite willing to do  
so & I am very  
grateful to you for

2

Nov. 8. 1904

The good showing that  
has been given them  
to date — — —

You may do what  
you see fit with  
them — But you  
will pardon me  
if I have something  
to say in regard  
to the exhibition of  
any oil paintings  
that I may send  
to you —



Nov. 8. 1904

I shall send nothing  
to you but will be  
under your own observation  
& care until it is returned  
to me - or I direct -  
You where to send it -  
not even is it to be  
sent out on approval.

---

I will not take your  
valuable time with any  
particulars - will simply  
say that I wish you to  
run your own store -  
Employ Art Directors &  
Collections for Public Exhibitions  
to it.

Nov. 8. 1904

I shall send you  
 within three weeks  
 two paintings & I  
 will ask you to show  
 them one at a time  
 in your show window.

That will prevent  
 any their being  
 shown at any of  
 the New York Exhibitions  
 keep them away from  
 critics - & insure their  
 being well hung -

5 Nov. 8, 1904

Your window is  
the only place where  
a picture can be  
seen in a proper  
manner — That is,  
at a point of view  
from which an artist  
paints his picture — To  
look at — & not smell of.

---

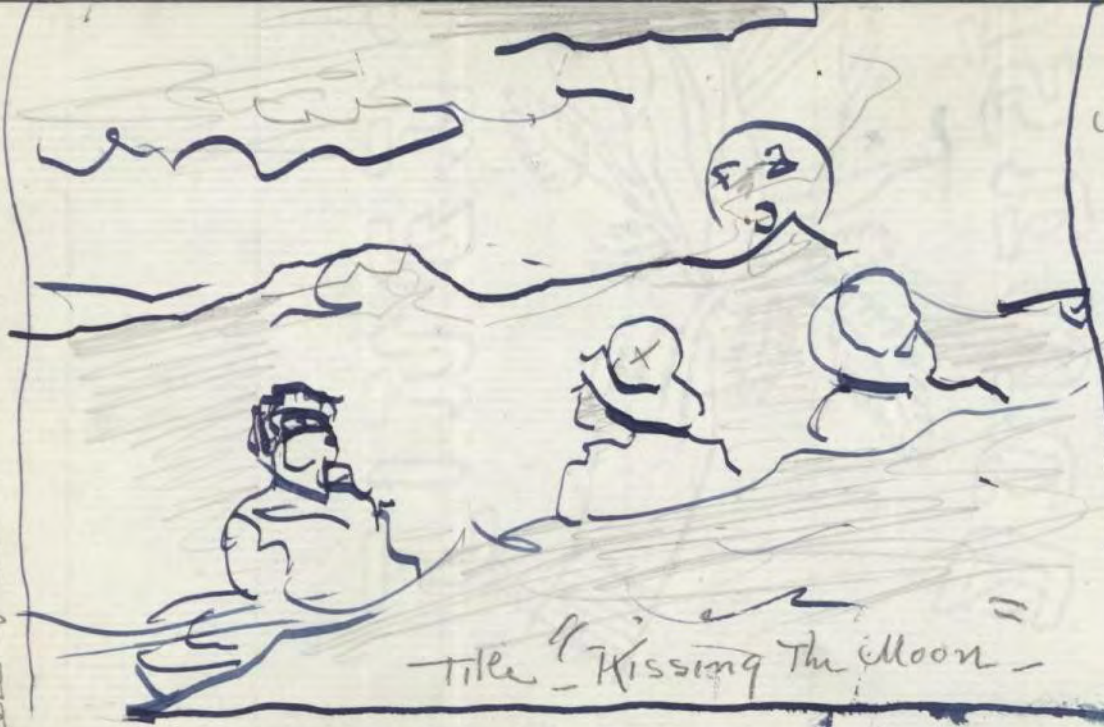
I will not trouble you  
with any more letters —  
Let this dose last you  
all winter —

I congratulate your time  
on his safe return —  
& thank him for his kind  
letter —

W. S. H. Homee



1- Here is one picture I send you



Moon  $3\frac{1}{2}$  inches



This hat is five inches

Title - Kissing The Moon -

WINSLOW HOMER,  
SCARBORO, ME.

Size of Canvas 30 X 40

Frame sent for Gilding

Summit & Seaman

That will give you the size of these Treads

Nov 8, 1904

✓ sketch

Nov. 8, 1904

Page 1 of 1





Nov. 11. 1904.

NOV 11 1904

HOMER, SIMMONS

FORWARDED BY

NOV 12 1904

RECEIVED

Mr. Emmett & Co  
Pittsfield

I have not  
yet heard that you  
received a frame  
sent to you to be  
gilded about two  
weeks ago -

Nothing doing until  
I hear from it -

Yours truly

Simmons Homer



W. Storer

Nov 11/04

Nov. 12. 1904

NOV 13 1904

When will my frame be ready?

W Knicker  
Tullesman

RECEIVED  
FOR NOV 14 1904  
Answered by

In reply to your  
favor of Nov 10<sup>th</sup>

I will say —

By all means send  
that nuisance Le  
a picture "High Sea"  
to Columbus O. or better  
still <sup>to</sup> Vienna wash — get it  
out of sight!

Respectfully W Homer

Do not write here after this date Sat  
I go away for the winter

Nov. 17, 1904

All kindles &  
Gentlemen -

FORWARDED BY  
NOV 19 1904

RECEIVED  
NOV 19 1904

As I have to hurry  
to get out of here  
by Thanksgiving I send  
these two pictures -

This one Cape Trinity -  
Saguenay River

appears a very



slight- Performance  
but- at the same  
time it is a most  
truthful rendering of  
this most beautiful  
& impressive Cape.  
& from a point of view  
impossible to take by  
photograph —

This should be in your  
wonder about Christmas  
time

WINSLOW HOMER,  
SCARBORO, ME.

NOV 17 1904

Sept. 31. 1905

SEP 31 1905

RECEIVED

WINSTON HOMER,  
SCARBORO, ME.

OCT. 3 1905

FOR.....  
Answered by.....

Winnell & Co

Gentlemen

Among the fishing  
sketches that I sent  
to you last Spring  
is the enclosed  
copy - I wish  
to refer to it  
in a return  
that I have

now on hand &  
propose to paint -

Please send it  
to me -

Yours Truly  
Winslow Homer

WINSLOW HOMER,  
SCARBORO, ME.



Sept. 31. 1905

41



Brownish yellow  
water

Saguenay River

I wish to use this study immediately  
Please send it to me -

Winslow Home

Oct 2/05

*[Faint, mostly illegible handwritten notes on the left side of the page, possibly including a list or ledger entries.]*

*[Faint, mostly illegible handwritten notes on the right side of the page, possibly including a list or ledger entries.]*



Maritime Underwater Nautical Archaeology

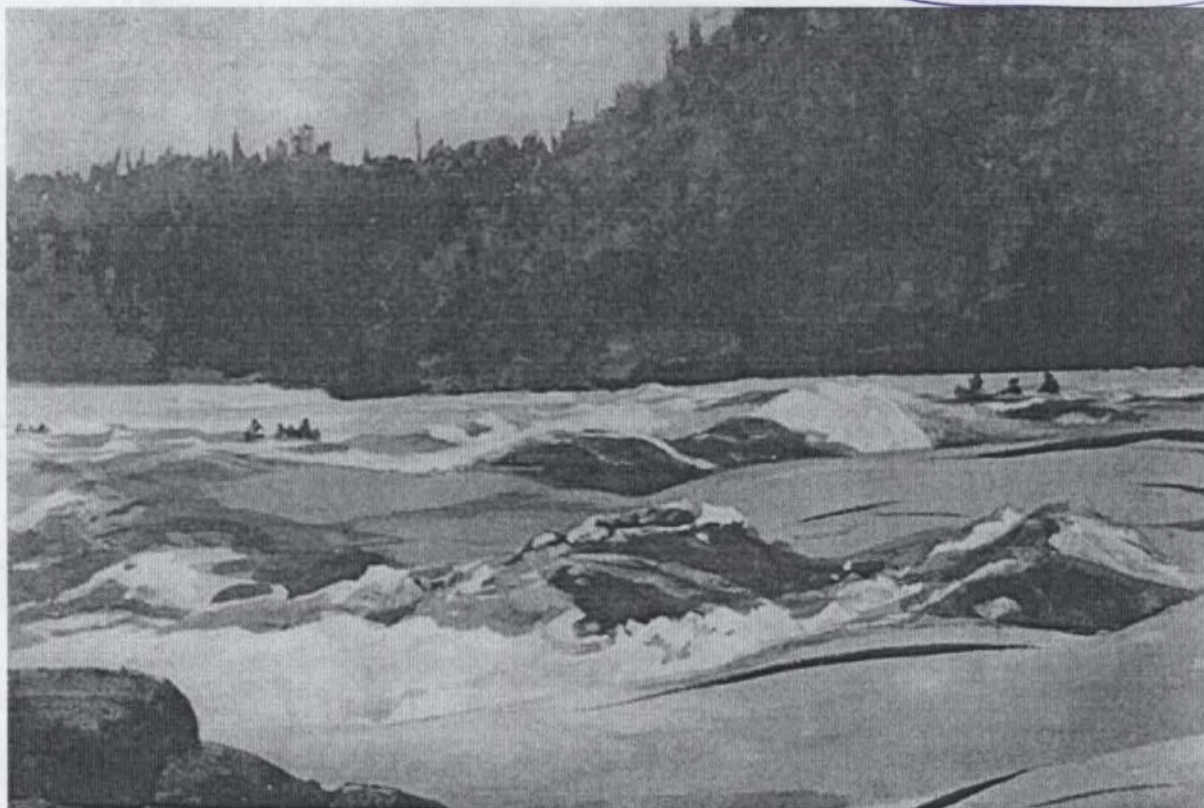
---

# The Maritime Art of Winslow Homer - "Seguanay River, Lower Rapids"

[Next Picture](#) || [Previous Picture](#) || [Homer Home](#) || [MUNA Home](#)

*Sketch & wash for watercolor to be sent back —*

*Sept. 31, 1905*





Scarboro Me

Aug 4<sup>th</sup> 1902

Mr Wm P. Thur

My dear Sir -

If you care to answer  
Mr Halley C Jones - Please  
inform him that in  
the catalogue of The  
Carnegie Institute

ending <sup>(2)</sup> Jan 1<sup>st</sup> 1904

There is a very  
fine reproduction of  
the painting "Early  
morning" - & perhaps  
if he should write

to Mr John W Beatty  
he could secure the  
negative - otherwise

3)

~~#1~~ ~~#2~~ Aug. 4. 1904

his Photographers  
are to let The  
Picture alone —

Yours truly  
Winslow Homer



CPH

RECEIVED

DEC 30 1904

W. M. Morris  
POB. ....  
Answered by

Homasassa  
Florida

Dec 27<sup>th</sup> 1904

Mr. Roland F. Knepper  
My dear Sir -

I have received  
from Mr. Morris  
of Phila a sack a  
beautiful acknowledg-  
ment for my  
giving way to  
his request - for that

Picture ~~that~~ I now  
~~I~~ regret very  
much ~~that~~ I sent  
~~that~~ Christmas Card  
making him out a  
Hornet I trust  
that he will never  
see it — I am  
not working but very  
well — Yours very truly  
Winston Homer

Mar 29, 1908

March 29 1908

Wm J. Knueffer  
Care of -

I have just arrived here  
I am in a hurry  
but I have gathered up  
these water skins that we  
signed & ready although  
old stagers - I  
send them to you



as a "Job lot" - 45

net me one hundred  
dollars (\$100.) each.

---

This is all I can  
send until next  
Season -

Yours truly

Winston Homer

Nov. 30, 1906

Nov 30<sup>th</sup> 1906

W. H. N.

Mr E. S. Knudsen

Dear Sir -

Before leaving here  
I wish to receive the  
balance of my water  
colors -

You reported them on  
Nov 2<sup>nd</sup> & 8<sup>th</sup> so under  
consideration by a  
customer - I

Send them in their frames

Consider that he  
has had ample  
time in which to  
use these, or buy them,  
or return them. —

You will kindly send  
him a peremptory order  
to return these things —

I then send them to  
me —



Nov. 30, 1906

3

I realize that this  
small business is  
of more to you - I  
value to you - I  
from no fault of yours  
I no fault of mine.

You are willing to sell  
I am ready to paint  
but I no longer paint  
for nothing

Yours truly

Winston Homer

Sept. 21. 1907

WAS

Sept. 21 1907

Mr. J. S. Kneller  
Credent

Your favor of Sept. 19

recd —

"Hill" has  
never been reproduced

in any other form

than a newspaper & book

cut -

separate package  
by mail

The enclosed one

I think best as



Jan - 22 - 1906

THREE HUNDRED AND SEVENTY-FIVE  
PARK AVENUE

Dear Mr. Henschel:

I can think of nothing more perfect than this introduction and tribute to Winslow and will you accept my heartiest thanks for your thought and trouble in collecting so many of his best pictures - That it is a great blow that prevents my seeing



them with you.

Thanking you for all including  
the beautiful flowers. I am  
Gratefully.

Martha E. Homer,

Jan 8. C.

Sept 19<sup>th</sup> 57

Mrs Anna & Mary

Dear Anna —

I received your  
letter with pleasure  
also the Pink Mallow  
no longer Pink  
however —

I received a note

2

Miss James B. Brown

Who you know in  
The Robinson Cottage

I showed her  
the house.

She was very much  
pleased with ~~the~~ <sup>arrangement</sup> ~~of~~

I am to notify  
her if she can have

it for next summer



by the <sup>3.</sup> first of April  
1858 — a very nice  
arrangement as it  
leaves me free to sell  
or do anything

And I hear that  
she has a very beautiful  
laughter —

And small children  
to muss up the very

most glad<sup>d</sup> that you  
have left —

Should you ever  
return here at a  
Season in which you  
would like to visit —  
This I have — I  
will certainly turn  
everyone out — & let you  
I am yours & Mrs. Baker  
in — Please give  
my very best regards to  
the Gentlemen —  
Truly Whiston Homer

Apr. 12. 1906

Received Dollars on April 12<sup>th</sup> 1906

from W. Knudsen & Co —

Three hundred & seventy five dollars -

\$375.00

(Landing the Police  
Sky Line Canada  
Fishing in Annapolis)

Winston Homer

With Thanks



Winslow Homer  
Apr 12/06



RECEIVED

AUG 16 1906

FOR.....

Answered by

Sawyer one  
Aug 14<sup>th</sup> 1906

Wm M. Knudsen?

Gentlemen -

A friend here  
from Cincinnati  
tells me that the  
Academy of Fine Arts  
of that City  
has bought

a Picture painted  
by me -

As you are in the  
way of finding out  
what it is, I  
should like to  
know very much.

Please find out for  
me - Yours truly

Winslow Homer



11

~~W. H. H.~~

June 10 1906

W. H. H. RECEIVED  
Schumeler & Co

JUN 13 1906

FORWARDED BY  
Homen

Enclosed items  
of a sale —

W. H. H.

W. Homen

2)

June 10<sup>th</sup> 1906

I do not know by this  
title what this water color  
is - I think it was in  
the Water Color Society.

John Buzzard  
Loved for you -  
(water color)

Do you know anything  
about it? - W. Hunter

Nov. 5. 1906

November 5<sup>th</sup>  
1906

Mr E. D. Kneller  
my dear sir

The three water pots  
received -

You will remember  
that they were in  
your store when I was  
recently in New York

at that date



2)

Nov. 5, 1906

There were certain  
things in Cincinnati  
~~that~~ had not been  
returned —

Where are they? 4

John R. P. /

Wesley House

Sandoro Beach  
American Ex

Oct 3<sup>rd</sup> 1906

RECEIVED

OCT 5 1906

M Knicker

FOR.....  
Answered by.....

*[Signature]*

Intlemen

I expect all

my water boys

as soon as they  
are in

Yours very truly

*[Signature]*

Oct. 18, 1906

RECEIVED

OCT 19 1906

FOR.....

Answered by.....

H. H. ... ..  
Oct-18<sup>th</sup> 1906

...

W. W. ... & Co

Gentlemen

If you think it  
necessary for me  
to write to Pittsburgh  
etc, for the water glass  
to be returned to you.

I think I could



Oct. 18. 1906

2  
Wake them up a  
little -

You have recently  
rec'd from me  
twice what you have  
asked for, in the  
way of pictures sent  
to you \_\_\_\_\_ &

I have been two

3

Oct. 18. 1906

Years in trying to  
Get my water colors  
returned to me by  
you -

I am very well  
indeed.

Yours truly  
Winston Homer

RECEIVED

OCT 23 1906

Oct 21 1906

FOR

Answered by

W. M. Miller 200

I have received  
six water skins -

Two of which are  
skins I was after

"W. M. Miller" &

"Fronza Jungle" -

The others belonged to  
that "lake" lot of stuff

I sent as a special  
opening of the feeding season

two years ago - they





Sept. 14. 1906

RECEIVED

SEP 15 1906

FOR.....  
Insured by.....

Wm Knudsen  
Sept 14<sup>th</sup> 1906

Wm Knudsen & Co  
Gentlemen

I leave here  
immediately for  
certain points north

& I have

arranged<sup>2</sup> to be  
in New York City  
on next Thursday  
morning -

---

I write now to ask  
you ~~that~~ have  
an account of all  
my water colors ready



Sept. 14. 1906

(3)

for me by 10 o'clock  
to me, on that day

If there is anything  
outside in that line  
call it in.

You may have some  
money belonging to  
me ————— which will  
come handy to pay

4

\$280 - taxes on land  
that I cannot sell

trusting I shall

find you all well

as Resp<sup>y</sup>

Wm Cow Spomer

Read + Return



September 18, 1906.

Mr. E. L. KNOEDLER,

To WINSLOW HOMER, Dr.

---

|                                |             |               |
|--------------------------------|-------------|---------------|
| 20776. Inland Waters, Bermuda, | \$175.      |               |
| 23001. Herring Fishing,        | 175.        |               |
| 22093. Building a Smudge,      | 100.        |               |
| 22096. Sharks,                 | 175.        |               |
| 21009. Turkey Buzzard,         | 175.        |               |
| 21015. Hauling in Anchor,      | <u>175.</u> |               |
|                                | 975.        |               |
| LESS PER BILL RENDERED,        | <u>8.</u>   | <u>\$967.</u> |

RECEIVED PAYMENT

SEPTEMBER 20, 1906.

*Winslow Homer*



Aug 42 (1906?)

has for sale

Mr C. Mackner

ALL 4

OR. Answered by

etchings etched by

myself — at the expense of

two years time & hard work.

"The Life Line" — "Devil on the Sea" —

"Eight Bells" — "Mending Tears" —

all of which are very good —

Aug [4] (1906?)

2

and should have been put  
forward long ago - but I  
blacken is waiting for  
me to die - to my idea  
of the matter -

Yours truly

Winston Homer

M.M.

Apr. 19, (1906?)

April 19th (1906?)

Mr. E. Leander

Dear Sir

I regret to say  
that at present  
there is nothing doing  
here I have not  
been well since  
I returned here.

But you bet I  
have ten good years



ahead of me & if

You are patient you  
will yet get something

Dear Sir,

Winston Homer

April 11, 1907

~~5760~~

Seabrook Me.  
April 11<sup>th</sup> 1907

Mr E. C. Knicker

Seabrook

I received the  
sacks of Santiago  
also your bill for  
the two frames -

I enclose with  
payment \$236.00

Courtesy

Wm. W. Jones



copy

1.

HISTORY OF WINSLOW HOMER'S "STUDY OF A TROUT"

---

To make clear the History of this beautiful Study, and how, I, Geo. Van Felson of Quebec, Canada, became its possessor, it is necessary to relate how I became acquainted with America's most famous Artist.

As Founder of the Tourilli Fish & Game Club, I was for 20 years Hon. Secretary and Superintendent I.E. from 1887 to 1908. In the year 1893, Mr. Chs. and Winslow Homer "who had previously visited Quebec, and as I was then interested in the Sale of Sporting Goods, had met both these gentlemen, and arranged trips to Lake St. John and Saguenay" But in the year of 1893, they became members of the Tourilli Fish & Game Club: After selecting a site at Grand Lac Tourilli, I built a log Cabin Camp for their use, and had also made a flat boat 5 x 12 which Winslow travelled about in Fishing at times and sketching Black & White Studies. For several years, they made their annual visit of a month to six weeks to their Camp, as well, taking side trips and in some of these, Winslow painted most of his Canadian Works.

At all times, I was advised of their coming, and arranged for them all the details of their various trips. It is easy to realize that I saw much of Chs. and Winslow Homer on these visits, as well as in their Company on many occasions at the Tourilli Fish & Game Club.

Both Chs. Homer and Winslow showed appreciation for the many acts of friendship I favored them with. In fact we were more than firends. They treated me with the affection of a



father towards a loved son.

It is plain to me that after reading the Biography of Winslow Homer "the Artist" that I was one of the few who knew and could appreciate Winslow Homer "the Man".

In the spring of 1902, I received the following letter from Winslow Homer:

Scarboro, Maine, May 1902.

Mr. Geo. Van Felson,

Dear Georges:-

I shall leave here very soon, that is in ten days, and I start for Cape Breton, Gaspe Coast and Isle Madame or any other old place. I shall keep moving until I find a good working place.

I write now to ask you if you could without too much trouble, give me some card or letter, showing that I am known in Quebec and that I am respectable.

Yours very truly,

Winslow Homer.

My letter of introduction:

Quebec, May 1902.

To whom it may concern:-

This letter will introduce Mr. Winslow Homer, Artist of Scarboro Maine.

Should Mr. Homer require at any time assistance financially or otherwise, I will hold myself personally responsible for such assistance or advances.

Geo. Van Felson,  
Quebec City.



Such a letter could be of great service if Mr. Homer wished to avail himself of its advantages, as I was very well acquainted by all sportmen, Hotels, and business Houses in all these localities.

The following letter will prove how he appreciated it:

Donation of Water Color

Scarboro, Maine. July 15th, 1902

Mr. Geo. Van Felson,

Dear Georges:-

I have received your letter. I am extremely obliged and grateful to you for your reply to my request.

Yours very truly.

Winslow Homer.

I wish to present to you a sketch of a trout. I have sent it to-day by express.

W.H.

During the summer of 1903, Winslow Homer on his way to the Tourilli Fish and Game Club, called to see me and wished to know how I appreciated the Painting and I told him perfect. "I Thought so myself, Georges, but wanted to know if you found it so". As to the mounting with a gold mat, he, said it was just as he would have had it mounted himself.

The following letter from Chs. Homer is a further proof of the great affection both Charles and Winslow had for me:



Donation of Homer's Camp.

New York, May 21st, 1905.

Mr. Geo. Van Felson,  
Quebec Canada.

Dear Georges:-

If my camp needs any repairs, I wish you would tell the proper man to have them done, and send me the bill.

Then I want you to accept it with my blessings. My brother Winslow joins me in this request.

Regretting for your sake that you will not see me this year, I am,

Very truly yours,

Chs. Homer.

In answer to my letter of grateful thanks, Chs. Homer wrote to explain that having a broken leg, caused, by an automobile accident, and Winslow then 90 years of age, being in failing health, neither hoped to be able to return to the camp: Hence the donation *as* a mark of esteem.

The aforesaid details explain the reason why Winslow Homer presented me with his wonderful study in Water Color of a Trout:

In the Biography of Winslow Homer, the Author mentions that an old Lady wrote to Winslow, asking the favour of some work from his hand, and to this request, he sent a souvenir painting, being the only record of a Gift of, Painting by the great artist.



It is clear that inspired by the pleasure, my letter of recommendation gave him, Winslow painted specially for me " The Study of a trout" and signed it:

"To George Van Felson  
From Winslow Homer, Artist"

being without doubt the only unsolicited gift of a painting by Winslow Homer.

Homer never allowed his works to leave his studio until he himself pronounced them finished and perfect.

Winslow knowing my world wide reputation as an authority on Fish & Game, awaited his visit to Quebec to find out what I thought of the Painting, and when I told him perfect, he exclaimed:"I thought so too".

WINSLOW "HOMER'S STUDY OF A TROUT"

True, it may be said that this Water Color is a Study, and not a finished Painting.

It is a recognized fact by connoisseurs in Works of Art, that a study by a great Master is sometimes more valuable than the finished Picture.

And in this case, it is quite apparent that the Great Artist put into his work a true conception of a Trout and nothing else, but such a trout it is?

Homer who was passionately fond of fishing gives in his picture " The Trout" as it emerges from the water, such a conception he had visionized while fishing the waters of the Tourilli Fish & Game Club. The rivers and streams are from the Mountain: Clear, Rapid and cool. The trout there-in are of a superior quality and most brilliantly colored. When emerging from the water, they have a gloss, or, sheen that, fades away a few moments after being landed.



Homer often mentioned this fact to me and, visionized this condition, hence, reproduces a True to Life Conception of the Trout in Life .

To my knowledge, most fish are painted as seen still, such is the case in hundreds of Fish Pictures with scenery.

This is the only Picture of a Trout: True to Life in America, and, possibly in the World.

Geo. Van Felson.

*Quincy January 20th 1930.*

## Crystal Bridges Artists' Letters and Manuscripts

### Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hopper, Edward
- **Inclusive Dates:** 1950
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

### Biographical Note:

Edward Hopper (1882-1967) was a renowned American Realist painter. He was a student of William Merritt Chase, Robert Henri, and Kenneth Hayes Miller.

### Scope and Content Note:

Edward Hopper writes to James Thrall Soby, explaining some of his reservations about showing his work, and thanking him for his positive review of his show at the Whitney Museum.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged



3 Washington Square, New York  
March 7, 1950

Dear Mr. Soby:

I feel that showing my work so extensively at this stage of the game in American painting, is like jumping into the lions den with the only armor on that the lions do not recognize.

You, have however supported me very handsomely in your sympathetic and understanding review in the Saturday Review of Literature. I am very grateful for it.

My fear now is that I may crystalize and consciously repeat certain qualities, that you and other sympathetic critics have found in my work. I watch myself so closely at all times, that I do not believe that will happen.

Your review is most certainly one of the few good ones that have been written about the present show at the Whitney Museum.

Most sincerely,

*Edward Hopper*

Edward Hopper

spatially

**Detailed Description of Collection (Container List):**

|       |          |                             |              |
|-------|----------|-----------------------------|--------------|
| Box 4 | Folder 6 | A.L.S. to James Thrall Soby | Mar. 7, 1950 |
|-------|----------|-----------------------------|--------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

## Crystal Bridges Artists' Letters and Manuscripts

**Descriptive summary:**

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hoppin, Augustus
- **Inclusive Dates:** 1896
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

**Biographical Note:**

Augustus Hoppin (1828-1896) was an American painter and illustrator. He was the brother to Thomas Frederick Hoppin, American painter, sculptor, and etcher.

**Scope and Content Note:**

Augustus Hoppin writes to Mr. Farnum in response to his request for Hoppin's autograph.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged

Prov. 25<sup>th</sup> April 1876.

My dear Mr. Farnum:

I am just returned  
to Town & find your  
note in relation to my  
autograph. It is needless  
to tell you how glad I am  
to find that my name will  
be of use to any Lady. I  
give it with great pleasure,

I am

Yours very sincerely

Aug<sup>a</sup> Hoppin



Augustus Loppin (1828-1896)  
An Illustrator  
(for Holmes)

spatially

**Detailed Description of Collection (Container List):**

|       |          |                      |                |
|-------|----------|----------------------|----------------|
| Box 4 | Folder 7 | A.L.S. to Mr. Farnum | April 25, 1876 |
|-------|----------|----------------------|----------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

## Crystal Bridges Artists' Letters and Manuscripts

**Descriptive summary:**

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hornby, Lester George
- **Inclusive Dates:** 1912
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

**Biographical Note:**

Lester George Hornby (1882-1956) was an American painter, illustrator, and etcher.

**Scope and Content Note:**

Lester George Hornby sends the Edinburgh book which he hopes Mr. Greenslet will see before the paper for the Boston book is chosen. "I am now spending my time in sketching and writing here in what I believe to be, the most beautiful part of Normandie. My room overlooks the Seine, and in a little wooded island opposite, there is a cuck-coo that sings me to sleep at night and wakes me in the morning." On the verso, a fine and delicate pen and ink landscape drawing titled "The Gypsies at Petit-Andely," dated 1 mai

35<sup>00</sup> Art  
**HOTEL DE NORMANDIE**

PRÈS DE LA SEINE

Terrasse et Salle à manger aux bords de l'eau.

**SALLES PARTICULIÈRES**

pour Familles et Touristes

**CHAMBRES CONFORTABLES**

**Louis BOUQUET**

PROPRIÉTAIRE

PETIT-ANDELY (EURE)

Ecuries, Remise, Garage pour Autos

TELÉPHONE 52

CHAMBRE NOIRE

Yes  
My dear Mr. Sudder,

The Edinburgh books are out. I take great pleasure in sending you one and hope that Mr. Greenleaf may see it before the paper for the Boston book is chosen. I think this a perfect tint for pencil lines.

I am now spending my time sketching and writing here in, what I believe to be, the most beautiful part of Normandy. My room overlooks the Seine and in a little wooded island opposite there is a cuckoo that sing me to sleep at night and wakes me in the morning.

Madame H. is in America now visiting her mother in Cambridge



With kindest regards to Mrs.  
Scudder. And hoping to see  
some Boston proofs soo -  
but perhaps this is a little early yet.

Most sincerely yours

Lester G. Horaby



The Gypsies at Petit-Andely.

May 7. '12.

'12. In a clearing by the water's edge, a man seated by his caravan is emptying a basket. Another person fishes in a small craft nearby.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

**Detailed Description of Collection (Container List):**

|       |          |                       |             |
|-------|----------|-----------------------|-------------|
| Box 4 | Folder 8 | A.L.S. to Mr. Scudder | May 7, 1912 |
|-------|----------|-----------------------|-------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hosmer, Harriet Goodhue
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Harriet Goodhue Hosmer (1830-1908), was an American sculptor.

## Scope and Content Note:

- 1) Harriet Goodhue Hosmer reports that Mr. Twombly does not wish to purchase pictures of the collection, but believes that they can be sold in America. She would like to meet with Deschamps to view another collection that she thinks is marketable.
- 2) Harriet Goodhue Hosmer thanks Durant for giving her a ticket to hear Mr. Everett's oration, but was unable to attend because of her illness. She suggests that he "extend his journey to Rome and remain there at least till November when we will go the Vatican together."
3. Picture of Harriet Goodhue Hosmer

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |          |                                   |            |
|-------|----------|-----------------------------------|------------|
| Box 4 | Folder 9 | A.L.S. to Mr. Deschamps           | nd         |
| Box 4 | Folder 9 | A.L.S. to Mr. Durant              | Jun. 6, nd |
| Box 4 | Folder 9 | Picture of Harriet Goodhue Hosmer | nd         |



**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

for that. When  
we meet then are  
some points upon which  
I shall express myself  
further but will leave  
them for an interview.

Will you kindly address  
your reply to me  
Care of Mr Powers

150 Cheapside as

I may be absent from  
Churchside for two

or three days. You will  
see from the above that  
I trust we shall be able  
to meet for an interview before  
Lang. I shall not be further

away has  
five hours  
July 23  
H. G. Home

Churchside,  
Denmark Hill.

Sunday 22

Dear Mr Deschamps

The following message  
has been received from  
Mr Twombly. "Cable  
received. extremely obliged  
for trouble taken. although  
collection is no doubt  
unique I would not care  
to purchase any pictures  
not in perfect condition  
and finest quality."  
So far then as Mr Twombly  
is concerned this clearly

ends the matter. He  
can not clearly see  
the propriety of the  
advice he has received.

If however an  
arrangement you hinted  
at when we last met  
can be carried out  
leaving time for more  
deliberate negotiations  
I have small doubt  
a sale can be effected  
during my visit to  
America about to take

place. as we have  
in view several parties  
who we ~~think~~  
~~think~~ think would be  
very likely to take up such  
a matter if properly  
presented in person.

Since I expect to  
cross the Atlantic  
soon I shall like to  
possibly to take an early  
day to view the other  
collection we have spoken  
of since I am most  
hopeful also of being  
able to find a market



Watertown June 6

Dear Mr Stewart -

I want to thank  
you for your kindness  
in procuring a ticket  
for me, I hear Mr Everett's  
oration - this was so  
as I know how difficult  
it must have been -  
and I tell you how  
disappointed I was  
that I was not able  
to avail myself of  
it. I left Ellen on  
Tuesday night with the  
full understanding that

I was the ready at  
I will the next morning.  
but when the Gleaming  
Fountain arrived I felt  
too ill to venture in -  
being attacked by  
what I the initiated  
is known as the Sick  
Headache and which  
has kept me in the  
House ever since - I mean  
I shall be out & in again  
but it will be too late  
for the Orator's night  
it is not too late for  
me to assume you had  
sensible I was of  
your kindness.

I hear you & your  
parents sail for  
Europe very shortly.  
So let me make one  
suggestion - which is  
that you extend your  
journey to Rome and  
remain there at least  
till November when  
we will go to the  
Lancian together -

With kindest regards  
to Mrs. Brewster and  
Mrs. Fiske pray believe  
me truly  
Yours  
W. J. Brewster





*W. Wilson*

*Likeness from an approved photograph from life*

Johnson, Wilson & Co Publishers New York

Entered according to act of Congress, 1874, by Johnson, Wilson & Co. in the office of the Librarian of Congress at Washington.



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hovenden, Thomas
- **Inclusive Dates:** 1895
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Thomas Hovenden (1840-1895) was an American painter. He was a teacher of Myrtle Townsend Barnitz and Robert Henri.

## Scope and Content Note:

In this letter to Hartley (in response to a request for Hovenden to contribute to his autograph collection), Thomas Hovenden mentions a card (not present) bearing a quotation from a work he is presently writing on art.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                   |              |
|-------|-----------|-------------------|--------------|
| Box 4 | Folder 10 | A.L.S. to Hartley | Jan. 7, 1895 |
|-------|-----------|-------------------|--------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Thomas Howarden

1840-95

Painter (Irish born in America)

Plymouth Meeting  
Montgomery Co  
Pa

Jan 7. 1894

My dear Hartley

Enclosed please  
find the card with my auto-  
graph. which to give me  
great pleasure to do for you

With best wishes

Yours truly

Thos. Hornum  
W.D.

P.S.

What I have written on this card  
is a quotation from something I saw  
writing on ash

T. H.



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Howard, John Galen
- **Inclusive Dates:** 1925
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

John Galen Howard (1864-1931) was an American architect. He is known as the architect responsible for the University of California, Berkeley campus. He was a teacher of architects Lionel H. Pries and Esther Born.

## Scope and Content Note:

Henry Temple Howard will forward Blodgett's letter to John Glen Howard, who is travelling in Europe.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                                                          |              |
|-------|-----------|--------------------------------------------------------------------------|--------------|
| Box 4 | Folder 11 | T.L.S. to Glen Walton Blodgett [typed and signed by Henry Temple Howard] | May 27, 1925 |
|-------|-----------|--------------------------------------------------------------------------|--------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal

course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

JOHN GALEN HOWARD & ASSOCIATES  
ARCHITECTS  
FIRST NATIONAL BANK BUILDING - SAN FRANCISCO

JOHN GALEN HOWARD  
E. GEOFFREY BANGS  
HENRY C. COLLINS  
HENRY TEMPLE HOWARD  
CHARLES F. B. ROETH

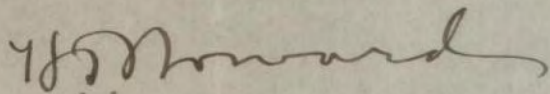
May 27, 1925

Mr. Glen Walton Blodgett,  
5120 Kenmore Avenue,  
Chicago, Illinois.

Dear Sir:

This will acknowledge receipt of your letter of May 22nd. Mr. John Galen Howard is at present traveling in Europe and will not return until about August first. I am, however, forwarding your letter to him there.

Very truly yours,



LVS



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Howard, Justin H.
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Justin H. Howard (active 1856-76) was a comic illustrator.

## Scope and Content Note:

Justin H. Howard writes Benson J. Lossing where in New York he could find information on costumes of the period of Pocahontas and Capt. John Smith.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                             |    |
|-------|-----------|-----------------------------|----|
| Box 4 | Folder 12 | A.L.S. to Benson J. Lossing | nd |
|-------|-----------|-----------------------------|----|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

B. J. Lassing Esq.

Dear Sir:

Can you give me an idea of where the costumes covering the period & persons of the time of Pocahontas or perhaps more correctly - historically speaking of the time of Capt John Smith or Rolfe - of Indians as well as of the white men, women, & children of that period, can be had or seen in New York City

I write you as being better able.

through your vast researches  
in historic fields to be  
able to inform me on the matter  
than any other source  
which comes to my  
mind at this time

You will confer a  
great kindness upon  
me if you can point  
to the place where the  
desired information  
can be obtained, in  
this city

Respectfully,  
Yours,

J. H. Howard  
Artist

17. University Place



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Howells, John Mead
- **Inclusive Dates:** 1929
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

John Mead Howells (1868-1959) was an American architect. He worked with Raymond M. Hood. He went to college at Harvard and designed the Beekman Tower, the Daily News Building, and the Tribune Tower.

## Scope and Content Note:

John Mead Howells writes to Glen Walton Blodgett for his autograph collection and suggests that he obtain the autographs of [Benjamin Henry] Latrobe, [Charles] Bulfinch, and [Thomas U.] Walter, architects of the U.S. Capitol.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                |                |
|-------|-----------|--------------------------------|----------------|
| Box 4 | Folder 13 | A.L.S. to Glen Walton Blodgett | March 28, 1929 |
|-------|-----------|--------------------------------|----------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

JOHN MEAD HOWELLS

ARCHITECT

VANDERBILT 5579

156 EAST 46TH STREET NEW YORK

CHICAGO: TRIBUNE TOWER TRIBUNE SQUARE      HOWELLS AND ALBERTSON : SEATTLE

March 28 '29

Dear Mr. Bodgit

Since you are collecting autographs of architects  
I venture to enc. one of the articles appearing  
each month in the "Architect" and to suggest  
that you try to include the autographs of  
such men as Latrobe - Bulfinch - Walter  
all of whom worked on the Capitol at Washington.

Yours sincerely  
John M. Howells

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hubbard, Richard William
- **Inclusive Dates:** 1861-1875
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Richard William Hubbard (1816-1888) was an American landscape and portrait painter. He was the student of Daniel Huntington and Samuel F.B. Morse.

## Scope and Content Note:

- 1) Richard William Hubbard writes to John Bohler and describes the picture which he painted in two weeks, repainting parts "to secure fine quality of colour."
- 2) Hubbard writes that he wishes to hear Bohler's opinion of the painting and cites prices.
- 3) Hubbard had hoped that his first letter would explain the discrepancy between the picture Bohler requested and the one that he received. Hubbard has painted nearly half the canvas over, drawing it in various ways, and ultimately dismissing it. "I truly believe that [the one that I sent in its place] is one of the best interiors I ever painted." He gives news of the recent fundraising of the Artists' Fund Committee.
- 4) Hubbard writes to Mrs. Street wherein he introduces his niece, Mary Adelaide Hubbard, "whom you may be interested in seeing as she is the only granddaughter of your old friend, my father."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                       |               |
|-------|-----------|-----------------------|---------------|
| Box 4 | Folder 15 | A.L.S. to John Bohler | Jul. 26, 1861 |
|-------|-----------|-----------------------|---------------|



|       |           |                       |              |
|-------|-----------|-----------------------|--------------|
| Box 4 | Folder 15 | A.L.S. to John Bohler | Aug. 3, 1861 |
| Box 4 | Folder 15 | A.L.S. to John Bohler | Aug. 9, 1861 |
| Box 4 | Folder 15 | A.L.S. to Mrs. Street | Jun. 4, 1875 |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Saturday.

Studios 15. 10<sup>th</sup> St  
August 3<sup>rd</sup> 1861

My dear Sir

Have been waiting  
to hear your opinion of my  
picture & you, I suppose, may  
be waiting to hear what the  
charges are. You spoke of  
either 50 or 60 dollars. I am  
free to confess myself human  
enough to prefer the latter price  
while the picture is, <sup>really</sup> much larger  
than those pieces \$50 for. The  
price of the frame on the bill of  
the maker is \$9. — Hope you  
received every thing safe.

Very truly yours R W. Hayward

J. P. Allen Esq

in the battle of Stone bridge  
300 to the Young Men's Christian  
Association, a Committee of  
which, (one of them, Colyer, an artist)  
is constantly among the hospitals  
in Washington - 300 to the  
Children's Aid Socy. & 500 to  
the Public Relief Committee  
leaving a small reserve of  
\$360 in the treasurer's hands.

There is a winter ahead of  
us - a season of suffering even  
in peace-times.

Hope you will do me the  
favor to call at my studio  
when you come to town -

Very truly yours  
R. W. Hubbard.

J. Bowen Esq

No 15 West 10<sup>th</sup> St  
Aug 9. 1861.

My dear Sir

Received  
your letter enclosing the  
check for \$70 in due  
course of mail. You  
refer to the difference  
in Subject between the  
picture sent & the one  
you bespoke. I meant  
to explain this in my  
last letter. I sat down  
knowing your preference for  
the Subject you refer to as



having seen in my studio -  
but it was in vain for me  
to try to do anything satis-  
factory to myself with it.

I painted nearly half the  
canvas over with that  
subject drawn upon it -  
but I could not do anything  
with it. I drew it in various  
different ways & at length  
dismissed it - your idea  
of a vista, <sup>at any rate</sup> being by that  
time uppermost in my  
mind - and so you have  
the result, which I wish was  
a thousand times better than  
it is - while I truly believe  
it is one of the best

interiors I ever painted -  
I am happy to hear <sup>that</sup> you  
like it. -

I ought to have acknowledged  
the receipt of your letter before,  
but a good deal of business  
has been just thrown on  
my shoulders within the  
three days past - by our  
Artists Fund Committee having  
appropriated the monies  
they raised for the needy  
families of Volunteers &  
leaving it all for me to  
attend to - We had  
4000 dolls clear & have  
divided \$400 to sub one of  
the six New York regiments



weeks. Have painted &  
repainted parts purposely.  
it is the only way to secure  
fine quality of colour, with  
texture.

If I address the picture  
to your name  
"Chesnut Hill" it will  
suffice, I suppose.

I will read it on Monday.

Yours very truly,  
R. W. Hubbard

J. Bohler Esq

ARTIST

1871  
Studio building July 26

My dear Sir,

A longer apology  
is due you from me for my  
long delay & apparent neglect  
than you would read even  
if I should write. They that  
it may suffice to say, that  
I have been greatly occupied  
& called away from my Studio  
by business connected with  
our Artists' Patriotic Fund  
Association of which I am  
the Secretary, while in  
addition I have suffered  
more from ill-health &



consequent indisposition to  
all application than for  
years before. Besides I knew  
not how the events happening  
around us might affect  
you, possibly disposing you  
to countermand the order  
you gave. Mr Lambdin  
however made me lolly  
by assuring me to the  
contrary -

I am however ready to  
send you your pictures -  
representing a vista  
in a wood opening upon  
an extended distance.

It is a sunny green picture  
with light striking brilliancy  
across the vista where  
the trees intercept the  
sun's rays - producing cool  
intermingled shade &  
sunny light. I have  
endeavoured to secure  
truth of nature in my  
management of the greens,  
always a difficulty, & yet  
agreeable to colour.

I hope it will strike you  
as favourably as it does  
my artist friend who are  
yet here - I have been busy  
over it for the past two



Studio No 55 West 10<sup>th</sup>

June 4<sup>th</sup> 1875

My dear Mrs Street -

I beg to present to  
you my little niece -  
Mary Adelaide Hubbard -  
whom you may be interested  
in seeing as she is the only  
grand-daughter of your old  
friend, my father -

Mamie is an intelligent &  
affectionate little body -  
She is staying for a week or two  
with Mr Munson a friend of

Wm Liffingwell Hubbard

Dear father - I hope I may  
have the pleasure of calling  
on you during the summer  
& finding you in good  
health - I hear from you  
occasionally through our  
Dear Weirs -

With the greatest esteem  
Respect I am very  
truly - your friend &  
obed<sup>t</sup> serv<sup>t</sup>

R. W. Hubbard.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hughes, Robert Ball
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Robert Ball Hughes (1806-1868) was an American sculptor. He modeled the first American statue to be cast in bronze.

## Scope and Content Note:

- 1) Robert Ball Hughes writes to the Honorable Erastus Loring. Presuming that Loring had forgotten about their appointment the night before, he asks him to visit that evening.
- 2) Hughes orders "3½ inches of wood jointed to the end of the accompanying Board as marked by the paper. It will be burnt DARK, so there is no necessity to match it in whiteness, a fine join is all I require."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                  |    |
|-------|-----------|----------------------------------|----|
| Box 4 | Folder 16 | A.L.S. to Erastus Loring         | nd |
| Box 4 | Folder 16 | A.L.S. to an unidentified person | nd |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal



course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Dorchester  
Saturday

My dear Friend

Would you oblige me by  
having  $3\frac{1}{2}$  inches of wood joined to  
the end of the accompanying ~~board~~  
Board as marked by the Paper.

It will be burnt dark so  
there is no necessity to match  
it in whiteness, a line join will  
do all I require.

I will send you it on  
Tuesday in the hope your kind  
= self will add this to the many  
favours already conferred on

Your sincere friend  
& Servant

Ball Hughes  
BALL HUGHES

PS

I see by the Papers you have  
we usual been contributing  
much to render your found  
labour.

Yours ever

Direct Sculptor 1808 - 60 To V. S. 1829  
George W. Alexander (sculptor)  
Washington House, Bishop Hobart (in Trinity Church) etc

Manassas house

Sunday morn -

15  
3 52  
16

Dear Sir

Perceiving the appointment  
of last evening which you did me the  
honor to make escaped (owing to the  
multiplicity of more important  
engagements) your recollection. I take  
the liberty of stating I shall be  
happy to wait your pleasure from  
three o'clock until eight this evening  
at the Manassas house during which  
time I sincerely trust it may please  
you to oblige me with a sitting of  
only half an hour.

I have the honor to be  
Respectfully your servant

Wm. Hall to assist

The Honorable  
Erasmus Corning



Raw Hughes  
Letter

~~Raw~~

1835

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hunt, William Morris
- **Inclusive Dates:** 1858, 1866
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

William Morris Hunt (1824-1879) was an American portrait, genre, and mural painter; and cameo portraitist. He was also a teacher of Elizabeth Boott, Frederick Porter Vinton, and John La Farge.

## Scope and Content Note:

1) William Morris Hunt thanks "Md" for the long letter which arrived via ship. Hunt plans to return sometime in the spring, about the latter part of May, but has not yet set a date. He asks his correspondent to pay Alex Duncan of Duncan & Herman in New York \$24 for his semi-annual interest and to expect a check for about \$50 from Detroit.

2) Hunt offers to sell his portrait of President Lincoln to Nathan Appleton for \$800, but wishes to take it to England for a few months.

3) Hunt asks Mr. Smith to print any photographs Miss Hunt asks to have, at cost.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                           |               |
|-------|-----------|---------------------------|---------------|
| Box 4 | Folder 17 | A.L.S. to "Md"            | Feb. 22, 1858 |
| Box 4 | Folder 17 | A.L.S. to Nathan Appleton | May 5, 1866   |
| Box 4 | Folder 18 | A.L.S. to Mr. Smith       | nd            |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



Fayal Feb 22, 1858 -

Dear Mr. D. I wrote you a few days since by the  
"News Boy" but she has returned in distress having shipped  
a sea which laying to about 5 days out from her  
which carried away a portion of her bulwarks, main boom  
& C. ~~The cargo too~~ So that we have this occasion to  
write another batch of letters & enclose those which  
we have received by the Argos. She made a fine run  
of it - 10 days & some hours, so that we have Boston papers  
of the 10<sup>th</sup> inst. Many thanks for your nice long  
letter of the 5<sup>th</sup> of I for the variety of thoughts you must  
have been at in doing up the various commissions which  
I do speak. I am quite pleased at the success of the  
lithographs & am not at all astonished at the final  
decline of immense rust. I should decidedly pay  
Messrs. Phillips & Sampson the percentage, 5 per cent  
& I should even desire to do it for those already sold  
& I should be much obliged for their kindness &  
attention. As one of your opinion that the price should  
not be raised, & but the commission paid from the  
receipts. I am very glad to hear that the Stocks have  
paid something. Hope that they will continue so to do -  
The things have not come on show from the Argos but  
I doubt not they are all right. & I shall be right glad  
to get them. You have no idea of the excitement of  
receiving letters & packages from home - Lewis says a  
good deal better than they were altho' she has  
occasional little "fill backs". She intended to have written  
you a letter by this boat but I don't know how it is come  
now or other she is not quite up to it & I try to keep her  
from overdoing. She sends many thanks for you



You may receive a letter for me from Detroit - from Walker & Pupil, containing a check for \$240. If you do please open it & keep it safe & inform them of the receipt of the same.

Kindness - as for myself & my work I can't exactly explain what I am about? as it is nothing special except the portraits. I am busy now or less in the mornings & have done a good many odds & ends which I trust may serve me. Always of course regretting that I have not done more or something else beside that which I have done. I should like to talk so many things here with you & yet you know how long it seems to take to make even a little sketch. We will I hope look over the Croquis &c in a little while together & then you will get a much better idea of the sort of work I have been about & perhaps be disappointed but I can't help it. There is no end to ones ambition but there is an end to what one can do in a given time. I shall get great fun unrolling the bundles you have sent me. As to when we return, it will be in the Spring I suppose but owing to some irregularity in the Agor's moon met. I shall not be able to name the day as yet, but will write you by a vessel which will leave probably in a few days - So that if we are not at home on the 1<sup>st</sup> of May I want you to pay Alex. Duncan Esq. (Duncan & Sherman of N.Y.) \$240 for my semi annual int. God man will furnish you the money. Remember me to the Misses Forbes, when you see them & tell them we were very happy to receive their letters. Very glad to hear that all is right at Newport. I think we shall be at home about the latter part of May? if long they goes on as we anticipated. Remember me to your family & to your cousin Andrew & believe me yours truly W. W. Hunt.

17582

May 5. 1866.

To Messrs Appleton

My dear Mr Appleton.

If you would like  
my portrait of President  
Lincoln you will please  
let me know or Mr. J. W.  
Abbott. My price for it  
is \$800. I should  
like the privilege of taking  
it to England with me  
I will return it to you in  
a few months in care



You desire it.

Your truly  
J. M. Abbott,

---

16 Summer St. or

Care of Abbott & <sup>Heward</sup> ~~Heward~~

Kelly St. Boston

The picture was not bought by  
N. A. as was H. wished to keep it.

Mr Smith -

Please print for  
the bearer ~~or~~ Miss Hunt  
any of my photographs  
she may wish and  
furnish them at cost  
of printing -

I obly

J. M. Hunt.

---

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Huntington, Anna Vaughn Hyatt
- **Inclusive Dates:**
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Anna Vaughn Hyatt Huntington (1875-1973) was an animal sculptor. She was a student of Gutzon Borglum and a teacher of Katherine Ward Lane Weems.

## Scope and Content Note:

Huntington sends photographs of her equestrian statue of Andrew Jackson in his youth and statue of Abraham Lincoln (not present). She will also send a couple of books on her work.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                        |               |
|-------|-----------|------------------------|---------------|
| Box 4 | Folder 19 | T.L.S. to Miss Burkett | Jul. 19, 1964 |
|-------|-----------|------------------------|---------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



P. O. Box 245  
Bethel, Conn. 06801

July 19, 1964

Dear Miss Burkett:

In answer to your kind letter of the 16th I am sending you the enclosed photos.

The boy on horse is the last equestrian I have done Andrew Jackson as a teenager, when cast in bronze sometime in 1965 will go to Lancaster S.C.

The Lincoln I did for Illinois is at that State building at the World's Fair at present,

Will send you a couple of books on my other work for your library.

With Best wishes

Sincerely

*Ann H. Huntington*

Oct 176  
5

Anna Hyatt Huntington

Stone Sculptor

lent

to Met Museum  
y ad

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Huntington, Daniel
- **Inclusive Dates:** 1843 - 1895
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Daniel Huntington (1816-1906) was an American painter. He was the student of Samuel F.B. Morse as well as Henry Inman, and was the vice president of the Metropolitan Museum of Art.

## Scope and Content Note:

- 1) Daniel Huntington writes a list of his pupil's names.
- 2) Huntington writes to his father, describing his travel on a steamer from Marseilles to Genoa and Leghorn, and accounts news in Florence.
- 3) Daniel Huntington tells Samuel B. Ruggles that, should a bronze duplicate of H.K. Brown's statue of DeWitt Clinton exist, Union Square would be a perfect place for it.
- 4) Huntington would like to exhibit a portrait of Mrs. Balch, since a large picture has been turned down.
- 5) Daniel Huntington hopes to hear much about the New Hampshire scenery from Conant when he returns, and mentions that he plans to spend the summer in Conway.
- 6) Huntington thanks T. Apolean Cheney for his letter and the publication about American antiquities, and sends in return a carte-de-visite and a catalogue on emigrant painters of the Academy (neither present). "With most of my pictures the photographers have succeeded very poorly. - Rockwood took a good large negative of 'Mrs. Washington's Reception.'" The only large painting he had for sale is of Chocorua Peak ("it's 6 by 9 feet - and the price about \$10,000"), but he also has small pictures of Portia for \$800 and "a Venice, \$500."
- 7) Daniel Huntington informs John Sartain about plans in the works to create a collection of the works of deceased American artists.



- 8) Huntington has no proofs of the Longfellow illustrations that Hart requested, for they were made while he was travelling in Europe. A report of the special committee on the opera house rooms is scheduled for the next day, and Millet things that they are well adapted to their purposes.
- 9) Huntington explains that it was necessary to omit an account of [Rufus?] Choate's speech from the Report of the National Academy of Design banquet because Choate had not submitted it.
- 10) Huntington writes that he will add Hart to the list of nominations for non-resident members of The Century, and will second his nomination.
- 11) Huntington suggests as sources of information on the artist, Clonney, the antiquarian of the Academy, Mr. Addison Richards, and the editor of the ART UNION BULLETIN, William H. Hoppin.
- 12) Huntington thanks Hart for his donation of an album of the Pennsylvania Academy of Art to The Century library and also suggests Prudhomme as an additional source for information on Clonney.
- 13) This letter regards paintings by Stuart and Trumbull, particularly a copy of "General Gates" by the two that Huntington had made twenty years before.
- 14) Huntington writes to Mrs. Ferris. He does not know of any pictures by Gerhard Douw in this country ("it does not follow that there may not be one"), and believes that they should be high-priced in Europe.
- 15) Huntington writes to Ogden regarding the picture he examined of Mrs. Washington.
- 16) Daniel Huntington writes to an unidentified person regarding his painting of Mrs. Washington's reception.
- 17) Daniel Huntington writes to Ashley Tremble Cole about his health and painting. Postmarked envelope included.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

**Detailed Description of Collection (Container List):**

|                |           |                                                     |                |
|----------------|-----------|-----------------------------------------------------|----------------|
| Box 4          | Folder 20 | "Names of Pupils" of Daniel Huntington, in his hand | nd             |
| Oversize Box 1 | Item 22   | A.L.S. to Benjamin Huntington                       | Sept. 21, 1844 |
| Box 4          | Folder 20 | A.L.S. to Samuel B. Ruggles                         | Jan. 20, 1851  |
| Box 4          | Folder 20 | A.L.S. to [George Cochran] Lambdin                  | Apr. 18, 1854  |
| Box 4          | Folder 20 | A.L.S. to C.B. Conant                               | Jan. 25, 1855  |
| Box 4          | Folder 20 | A.L.S. to T. Apolean Cheney                         | Nov. 18, 1867  |
| Box 4          | Folder 20 | A.L.S. to John Sartain                              | Mar. 12, 1876  |
| Box 4          | Folder 20 | A.L.S. to Charles Henry Hart                        | Apr. 10, 1888  |
| Box 4          | Folder 20 | A.L.S. to Charles Henry Hart                        | Feb. 4, 1891   |

|       |           |                                                        |               |
|-------|-----------|--------------------------------------------------------|---------------|
| Box 4 | Folder 20 | A.L.S. to Charles Henry Hart                           | May 18, 1892  |
| Box 4 | Folder 20 | A.L.S. to Charles Henry Hart                           | May 30, 1892  |
| Box 4 | Folder 20 | A.L.S. to Charles Henry Hart                           | Jun. 10, 1892 |
| Box 4 | Folder 20 | A.L.S. to Charles Henry Hart                           | Feb. 17, 1897 |
| Box 4 | Folder 20 | A.L.S. to Mrs. Ferris                                  | May 22, 1889  |
| Box 4 | Folder 20 | A.L.S. to [Willis] L. Ogden                            | Dec. 6, 1893  |
| Box 4 | Folder 20 | A.L.S. to an unidentified person                       | Mar. 5, 1894  |
| Box 4 | Folder 20 | A.L.S. to Ashley Tremble Cole with postmarked envelope | Oct. 15, 1895 |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

10-83

49. E. 20<sup>th</sup> New York  
March 5<sup>th</sup> 1894

My Dear Sir

6753

I suppose the picture  
of "Mr. Washington's Reception"  
sometimes called "The  
Republican Court" would  
be thought by many my best  
work. It belongs now to the  
Hamilton Club of Brooklyn.  
— My own preference is for  
subjects of a serious, or  
sacred class, such as  
"Sowing The Word" belonging  
to Mr. Anson Phelps Stokes.  
— I am not much subject  
to circumstances or moods  
having long formed the habit  
of working regardless of rain  
or shine, if there is light enough  
to see clearly. Truly yours  
D. Huntington

Huntington was  
78 yrs old at  
time of this  
letter

F197-108



Mohonk Lake Mountain House,  
Mohonk Lake, Ulster Co., N. Y.

ALBERT K. SMILEY, Proprietor.



Ashley Trimble Cole Esq  
681 Vanderbilt Avenue  
Brooklyn N.Y.

Daniel Huntington  
R 16-1906  
Am Pauld



LAKE MOHONK MOUNTAIN HOUSE,

MOHONK LAKE, ULSTER CO., NEW YORK.

A. K. SMILEY,  
PROPRIETOR.

Oct. 15<sup>th</sup> 1895

Ashley Trimble Cole Esq  
My Dear Sir

Many thanks  
for your kindly greetings  
and good wishes. I have  
great reason to be grateful  
that my health & strength  
is so good, and that I

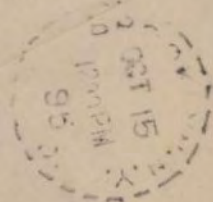
~~What What~~

Daniel Huntington, N. A.

am able to practice my  
art without the difficulties  
and infirmities, which so  
often perplex the old age  
of artists.

With much regard  
Very truly yours  
D. Huntington





Daniel Huntington, N. A.

My Dear Mr. Conant.

From under the shade  
of the White Mountains & the great  
forests, your beautiful lines have  
come, and your painter  
has read them under the boughs  
of trees, dripping with rain (and  
Caterpillars). That last word  
I should not have put in - if  
you had had any chance of  
your not knowing what a  
stinky cobwebby place we  
live in - My mind as a  
the constation of poetry and  
painter, to do nothing of

from a better one.

I shall hope to hear much  
of the Mr. Humphreys & Green  
Mountain - depending on your return  
- We are hoping to spend the  
summer somewhere in that  
region - perhaps at Conway  
again - on Saturday night  
we returned for two days  
west to Providence Brown  
at Newbury - The news  
from their home are very  
pleasing - It is a charming  
home they have, nothing  
wanting but the +, and that  
is every thing wanting -  
I am glad you think

my women are human & worth  
living with. - I would not give  
much for a girl that was  
otherwise -

Yours faithfully  
D. Huntington

Brussels June 25/55



47. E. 20<sup>th</sup> York  
April 10. 1888

Chas Henry Hart Esq  
My Dear Sir

I am sorry to  
say I have no proofs of  
the long fellow illustrations  
The drawings were made  
while I was travelling in  
Europe, and I believe I never  
had anything more than  
the volume. Many thanks  
for your kindly thinking of  
me in procuring a Stewart  
Catalogue. I did not  
find it <sup>at the Academy</sup> ~~there~~ last Spring  
but presume it will arrive  
to-day. Sec Richards  
always sends my letters here

if they are received  
after the Council  
meeting Monday night

There is to be  
a report of the Special  
Comtee to examine  
the Opera House rooms  
to morrow. W. Miller  
tells me he thinks  
they are well adapted  
for our purpose & he  
so informed Secy Gelder  
on Saturday evening at  
the Century.

truly yours

D. Huntington

49. E. 20<sup>th</sup> N York  
Feb 4. 1891

My Dear Mr. Hart.

I am glad to hear  
that you received the  
Report of the N. A. D  
banquet. We waited some  
time for Mr Choate to furnish  
an account of his speech,  
but, ~~but~~, in the pressure  
of his engagements he  
postponed it - again &  
again, until it was  
necessary to leave him  
out. With best wishes

Sincerely yours

D. Huntington  
Chas Henry Hart



Trumbull - or, so far as I know  
to the Hosacks. Mrs Robinson  
values it highly & is afraid  
to lend it to exhibitions.

- It is a gem of art.

<sup>2/9</sup> Jared B. Flagg's address was  
by last year's Academy catalogue  
37. W. 22<sup>nd</sup>. - He can give

you full information about it  
Mr Falconer called here

yesterday & showed me the  
photo of the youthful Webster  
portrait - I could not tell

him anything which might  
lead to discovering the artist's  
name. - Hoping you are

quite well

faithfully yours

D. Huntington

W Chas Henry Hart  
Rosemont  
Pa -

71157 49. E. 20<sup>th</sup> New York  
July 17. 1897

My Dear Mr Hart

The Stuart & Trumbull  
Gen<sup>l</sup> Gates which Mr Silliman  
saw in my studio, is a copy  
which I made twenty years  
ago - When I first saw the  
portrait 40 years since, it  
was in the house of Horatio  
Gates Stevens (uncle of Austin  
Stevens) Mr Stevens owned it  
then, & I think it had been  
painted for his father (Genl S. S.)  
- Mr Stevens told me that Stuart  
left the head only, finished, and  
that Trumbull some time afterwards  
painted the rest of the portrait  
- I had the portrait for a  
month to copy; Mr Gallatin  
lending it to me & his wife was

a daughter of Horatio Gates Stevens  
- The half-length of Gov John Jay  
in citizens dress was treated in  
the same way. Stuart painted  
the head, Trumbull the drapery  
& accessories. - The John Jay in  
the gown, so far as one can  
judge by the handling of the  
drapery, was altogether painted  
by Stuart. Of this I am not sure.

- The original Gen Gates (exhibited  
last year at the Museum)  
has considerably darkened since  
I copied it. The portrait  
of Trumbull by Stuart is a  
very beautiful picture. It is a  
head & bust only. - It belongs  
to Mrs Robinson (a sister of  
Mrs Jared B. Flagg - N.H.)  
Her husband (who died many  
years since) I understood bought  
it - or took it in payment of a  
debt. He was not related to



49. E. 20<sup>th</sup> St. New York  
June 10<sup>th</sup>. 1892

My dear Mr. Hart

Many thanks for  
the Album of the Penn<sup>a</sup>  
Academy of Art, which  
is a very interesting and  
beautiful work, which  
I shall treasure highly  
both for its choice variety  
of illustrations and its  
valuable information about  
the artists... I forget  
to say in my last that  
there are no lodging rooms  
at the Century. The ~~assistant~~  
Librarian, Mr. Tracy thinks  
that the apartment house  
on the opposite side of



of the Street, generally has  
single rooms as well as  
suites for families, and  
I know it is very well  
spoken of. - Have you  
arranged with a friend  
to be your nominator?  
- The Com<sup>l</sup> will not  
meet till Sep - or perhaps  
till Oct, but it would  
be as well to have your  
name entered on the  
list at any time you  
please. I am sorry  
about Clonney. There  
is hardly a member of  
the Academy left who  
would remember anything  
about him. Cummings

does not mention him in  
his "Annals" - Puchomme  
the engraver - in Washington  
might give some information  
about him. Puchomme  
is between 80 & 90, but is  
yet in good health and  
spirits.

Truly yours  
D. Huntington

May 18, 1892

My Dear Mr. Hart

I shall take pleasure  
in procuring for you a copy  
of the Century Reports etc  
for 92. It will be best for  
me to do this personally  
<sup>on my next visit</sup>  
to the Club, which will  
be in a few days to attend  
a meeting of the Trustees.

There are not many  
nominations for non-resident  
members, so far I have heard  
and I shall be glad to  
have your name on the  
list. You should ask  
some friend among the members  
to propose you & I will  
second the nomination & write  
a letter, etc. - There is an  
unwritten law that the President  
shall not nominate, but he can



second a nomination with  
good effect. — You have  
plenty of friends in the  
Club, select one & write  
to him. Mr Gilder for example  
only it should be some one  
not on the Committee on  
Admissions. The Album  
would be an appropriate  
gift to the Club Library.

Truly yours

D. Huntington

Mr. Charles Henry Hart  
Philad<sup>ca</sup>



49, E. 20<sup>th</sup> York

May 30<sup>th</sup> - 92

My dear Mr. Hart

I have waited  
hoping to get more  
information about  
Clonney in reply to  
your enquiry. I remember  
him & the picture you  
speak of, but I can  
not recall other  
works by him. Mr  
admission Richards  
(who is the antiquarian  
of the academy) has  
left for his summer  
vacation. I think

There must be some  
notices of Clonney's  
pictures in the "Art Union  
Bulletin" of the old Art  
Union in N.Y. It was  
Edited by W. H. Hoopier  
now residing in Providence  
R. I. — as Clonney died  
in 1857, & Secy. Addison  
Richards could I think  
furnish information. He  
is now at Dingman's Ferry  
in Penn.<sup>a</sup> at The High Falls  
Hotel. Write him & try  
your luck, in stirring him  
up in his quiet retreat from  
his 40 years of office in  
the academy —  
— Yours truly  
D. Huntington

497 Broadway N.Y.  
April 18 / 54

My Dear Samuel.

The positive no has  
been given I hear we expect  
to be large picture. - Conely  
has sent the architect I  
suppose - There is a head  
of <sup>Mr</sup> Dr Balch at  
Westchester - Chester Co. Tenn.  
- How near that may be  
you & how easy to get I  
don't know - but I should  
like very well to have it  
done. - Please let me  
know when you open  
Yours in truly  
D. Knapp



Answered.

186  
0-63-2

J. Sartain Esq  
Art. Department

Dear Sir

The Committee on Selection  
(N.Y. members) are progressing with  
plans for a collection of works of  
deceased American Artists. We rely  
on the Philadelphia members to procure  
representative works by Chas Wilson Peale  
Thos Sully. Rembrandt Peale and  
J. Tragle! also, (added to what we  
may obtain here) fine works by  
Benj West - Washington Allston  
Henry Inman & Gilbert Stuart.  
C. R. Leslie  
- also Cravens & Sharpless  
Many of the best works of the above  
named are in Philadelphia and  
Baltimore. of deceased Sculptors  
Hendon - Greenough - Ceracchi - Dale-Hughes  
Crawford - Partholomen - Rhenhart  
etc - we hope Philadelphia will  
furnish as fully as possible on account

of the risk and expense of transporting  
from New York or more distant places,  
- I enclose a circular our joint  
Com<sup>tee</sup> is using - the form of which  
altered to suit the difference of  
circumstances, may be useful.

I applied for Two Hundred square  
feet. If I get all the pictures I  
have applied for they will require  
500 square feet - would it  
be allowable to grant that  
additional amt<sup>t</sup> of space?

Respectfully yours

D. Huntington  
49. E. 20<sup>th</sup> New York  
Mar 12, 1876.



49, E. 20<sup>th</sup> New York  
May 22<sup>d</sup> - 1889

Dear Mrs Ferris

I am sorry to say  
that I do not know of a  
picture by Gerhard Douer  
in this Country. It does  
not follow that there may  
not be one. I suppose  
his pictures are comparatively  
few in number, and when  
one comes into the European  
market it would command  
a very high price. Probably  
you are connected with the  
Huntingtons who have Lanman  
blood, especially <sup>with</sup> many of whom  
I have had close acquaintance  
and who were very dear to  
my mothers family. Your  
honored father in law Chancellor <sup>Ferris</sup>  
I knew well - & I have a study



of his head, painted as a  
study for use in the full length  
which John C Green & John  
Taylor Johnston commissioned  
me to paint for the N Y University  
— Regretting that I cannot  
print out a picture of  
her hard down in this  
Country

I am very truly yours

D. Huntington

SAML. B. RUGGLES 1840-1881

Responsible for the creating of Gramercy Park & Union Square, NYC  
(see DAB)

DANL. HUNTINGTON, 1816-1906

painter, student of Morse & Brown.

IN NYC 1845-51 pursuing his major work, portraiture.

Recd New York July 20<sup>th</sup> 1831  
of Saml B Ruggles Esq One  
hundred & fifty Dollars in full  
for a portrait of his Son J W Ruggles  
\$150 = (D Huntington)

Dear Sir -

It is not my custom  
to be so long in keeping promises  
but the duty is now accomplished.  
- I have been several times  
wishing to ask you, whether  
a duplicate of the bronze Statue  
of Genl Clinton, <sup>now</sup> being designed  
(or rather already modeled in sand)  
by H K Brown, and which is to be  
placed over the Statesman remains  
in Greenwood, would not be a noble

D Huntington



ornament for the open air  
in Union Square. — The amt  
of Subscriptions for the statue  
has now reached nearly fourteen  
thousand dollars — lacking <sup>say</sup> ~~only~~  
1500 of the sum required and will  
no doubt soon be in place. —

I long to see the beginning  
of a series of colossal bronze  
Statues Commemorative of our  
great men in the public  
Squares of this City. — Do you  
not think that if the project was  
set on foot a great many would  
be glad to push it forward? ~~and~~  
~~The~~ Casting of two would lessen  
the cost of each — the artist labor  
in modelling being the same for two  
as for one. — I believe that  
if such a plan should interest  
you, and you should determine

that it must be done — it would  
be and that without much delay.  
— I believe I could touch some  
Springs myself that would help  
somewhat. — Many of those  
persons who have already subscribed  
to the Greenwood Statue and who  
reside in the region of the Sq<sup>rd</sup> would  
entirely their subscriptions readily  
with the prospect of having one of the  
Statues near & in sight — a noble  
ornament. — Excuse my harping  
on you at such length & believe me I

Very respectfully & truly  
your slave

L. Huntington

Hon. Saml B. Ruggles

Union Square



Shakespeare

49. E. 20<sup>th</sup> New York  
Nov 18. 67

J. Apolen Cheney Esq.

Dear Sir.

I recd your other  
letter and the interesting publications  
relating to American Antiquities  
for which please accept my  
sincere thanks. - You do me  
much honor to desire I will  
visit & I take pleasure in  
enclosing one which is thought  
good. - The two small photographs  
from "Miranda & The Climatic  
Wrath" are all I have suitable  
to send & they are for you  
satisfactory. - but they will serve  
for memorandums. - With most  
of my pictures the photographs

thanks for your valuable  
and instructive paper  
and for your friendly  
invitation which some  
day it may be in my  
power to accept Dear  
Dear Sir - yours with  
great regard

D. Huntington

have succeeded very poorly  
- Rockwood took a very good  
negative of "Mrs Washington's  
Reception" of a large size for  
the use of the engraver Mr Ritchie.  
- The only picture of large size  
of me for sale, is the picture  
of Choconia Peak - with lake - et  
now at McHaven gallery. - It is  
6 1/2 by 9 feet - and the price about  
\$10,000 - I have a small picture  
of "Portia" \$800 & a "Venice" 500  
- these are all recent pictures  
and have not been offered for sale  
- Messrs J. Q. A. Ward, Henry A. Brown  
Laird <sup>Dorchester, 5 av.</sup> Thompson <sup>St. Louis</sup> <sup>John Rogers</sup>  
Index building 10 <sup>St. Louis</sup> <sup>5 av. N.Y.</sup>  
are all eminent collectors & members  
of the Academy. - I will forward  
Catalogue by our address. - I  
read your paper with pleasure.  
The subject is fascinating. With hearty



49. E. 20<sup>th</sup>

New York Dec 6/93

Willis L. Ogden Esq

Dear Sir.

I examined the picture of "Mrs Washington Reception" at the Hamilton Club this morning in company with Mr Falconer and find the picture much improved by what he has already done.

There are some places which need to be carefully restored, and I am confident that Mr Falconer fully understands what is needed and can restore the



parts requiring it skillfully  
and satisfactorily.

- The light (electric) is  
very good and in a good  
place — but if the reflector  
that is brought down  
was extended <sup>4</sup> or six inches  
in front so as to screen  
the light from the eyes of  
spectators it would be  
more agreeable, and  
the painting would appear  
more illuminated.

truly yours

D. Huntington

The reflector as it is now  
add enough to hide the  
burners from the eye



Names of pupils

H. P. Gray 1838  
 W. Field 1838  
 Couperthwaite - 1848  
 C. Curtis 1841  
 Tho. H. Smith 1841  
 J. A. Richards 1842  
 Edw H May 1842  
 R.W. Hubbard 1842  
 J. W. Gaff (died in NY 1835) 1846  
 Juan. Currie. - April 1847 -  
 A. W. Ruttenford - Sep. 1848  
 (died at St. George's Hospital. 1850)  
 J. G. Green. - Dec - 1849.  
 Wm R. Simpson. Sep. 1848  
 R. S. Dunning. June 1848  
 S. C. Platt April 1849  
 Nelson A. Moore 1849  
 Samuel. S. Mills Dec 1849

Miss Le Roy 1847  
 Miss M. Leeds 1847 -  
 Miss Sadgum 1848  
 Miss Wray - 1849 -  
 Miss Pierson 1849  
 Miss J. A. Field 1849  
 Oct. Miss L. K. Lee d  
 " " C. C. Ludlow d  
 Miss A. Sands  
 Dec. Miss Jane P. Hart 1849 -

Class of ladies closed in May 1850

~~Mr Washburn came about Dec 1. 1850~~  
 Mr Washburn came Aug 5 - 1850

Miss Wilde - Georgia 1857  
 Miss Merritt - Mohk - 1857



John A. Elder, November 9<sup>th</sup> - 1850

Stanz, M. Cullough, April 17<sup>th</sup> - 1850,

Mr Williams - of Providence - 1830,

Mr Robertson - sent to Washington - 1837 -



**Crystal Bridges Artists' Letters and Manuscripts**

**Crystal Bridges Museum of American Art  
600 Museum Way  
Bentonville, Ar. 72712**

---

**OVERSIZE ITEM RELOCATED TO OVERSIZE BOX \_1\_**

**Item Note:** Huntington, Daniel

Huntington writes to his father, describing his travel on a steamer from Marseilles to Genoa and Leghorn, and accounts news in Florence.

**Item Date:**

Sept. 21, 1844

**Arrangement:** Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

---

**\*DO NOT REMOVE THIS PAGE FROM FOLDER\***

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hurd, Peter
- **Inclusive Dates:** 1953, 1954
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Peter Hurd (1904-1984) was a painter, illustrator, and etcher. He was the spouse of Henriette Wyeth and a student of N.C. Wyeth.

## Scope and Content Note:

- 1) Peter Hurd's letter discusses Bloch's comprehensive collection of prints and drawings. Includes postmarked envelope.
- 2) In Bloch's retained copy of his letter to Hurd, he discusses acquiring one of Hurd's drawings, saying that it has been a long time since he has heard from Hurd.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                               |                |
|-------|-----------|-----------------------------------------------|----------------|
| Box 4 | Folder 21 | A.L.S. to Leonard Bloch                       | [Dec. 4, 1953] |
| Box 4 | Folder 21 | Retained copy of Bloch's letter to Peter Hurd | Apr. 20, 1954  |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal

course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



My Dear Mr. Bloch:

Thank you for your interesting letter and this reply is to say I think you have a very good idea. I have often advised collectors & would-be collectors whose budgets were limited to collect lesser works, i.e. small in scale or scope of good artists. Mrs. Cornelius J. Sullivan who was my first dealer 20 years ago in N.Y. and one of the founders of the museum of modern art in N.Y. did just that and after her death her collection of little works of big masters (mostly 19th Century French) sold for over \$100,000.00 - ~~about~~ over twice what she paid for it. It included some wonderful

things for her taste was of the best: a small drawing - a study - by Degas. A rare lithograph by Renoir - a watercolor by Cézanne drawings by Van Gogh &c.

Only one thing strikes me - I think your 8" x 10" limit a little small. By limiting the size of your individual items you may be carrying some worthy tho larger eligible items. My own wash drawings are priced at \$25.00 - \$75.00 but I'd have to look around to find me 8" by 10" or smaller - But let me know how this price strikes you and I'll try to find something we will both be proud of.

Sincerely  
Peter Hurd.

Mr. Leonard Bloch  
405 West 57th St-  
New York City 19  
N. Y.





Mr. Peter Hurd  
Santiago Rauche San Patricio, N.M.

Dear Mr. Hurd:

It has been a long time since I last heard from you, with regard to my plan for a small collection of drawings by outstanding Americans, which would include yourself. Your last note to me indicated an enthusiastic interest in assisting me in acquiring one of your drawings, and I replied advising you what I could afford to expend out of my present budget.

I do hope that you have not forgotten, and that I may hear from you in the near future -

With best wishes,

KWZU. 57 St.

4/20/54

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hutt, Henry
- **Inclusive Dates:** 1903
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Henry Hutt (1875-1950) was an illustrator.

## Scope and Content Note:

- 1) "Allow me to thank you for wishing me to enter your prize offer for cover designs. I shall be glad to do so and to have my name in your announcement of the offer."
- 2) Picture of Henry Hutt

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                |                |
|-------|-----------|--------------------------------|----------------|
| Box 4 | Folder 22 | A.L.S. to [Edward William] Bok | Jul. [9?] 1903 |
| Box 4 | Folder 22 | Picture of Henry Hutt          | nd             |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

198  
0-63-2

Am Illustrating

My Dear Mr. Bok, 204  
63

Allow me to thank  
you for wishing me  
to enter your prize  
offer for cover designs.  
I shall be glad to do  
so, and to have my  
name in your announce-  
ment of the offer.

Sincerely yours

Henry Dutt

July 9<sup>th</sup> 1903





HENRY HUTT

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ingham, Charles Cromwell
- **Inclusive Dates:** 1834
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Charles Cromwell Ingham (1796-1863), was an Irish portrait and miniature painter active in the U.S.

## Scope and Content Note:

Charles Cromwell Ingham writes that he received his letter and check of \$121 for the pictures

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                           |               |
|-------|-----------|---------------------------|---------------|
| Box 4 | Folder 23 | A.L.S. to Erastus Corning | Jan. 28, 1834 |
|-------|-----------|---------------------------|---------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Erastus Corning

New York Jan<sup>y</sup> 28<sup>th</sup> 1834

Dear Sir

on Saturday I received  
your letter containing a check <sup>for \$121</sup> <sub>x</sub> for which I  
am much obliged to you - It gives me pleasure  
to hear that the Pictures are approved of -

I am my dear sir most respectfully Yours -

Charles Ingham

C. Ingham



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Inman, Henry
- **Inclusive Dates:** 1844-1845
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Henry Inman Inman (1801-1846) was an American painter, teacher of Daniel Huntington, and was vice president of the National Academy from 1820-30 and 1838-44.

## Scope and Content Note:

- 1) Henry Inman writes to C[ephas] G. Childs in Philadelphia regarding the purchase of the Reed collection.
- 2) Inman writes regarding his question "as to the propriety of copying one of the heads on figures in Huntington's group," he answers, "I think there would be no objection made by Huntington himself. - If Carey is willing I should admit James to go on and copy it 'sans ceremonie.'" He must delay their visit on account of "two fat portrait jobs which will bring me \$400."
- 3) Letter of introduction for C. Edwards Lester, U.S. Consul, Genoa, "whom I have referred to you for information touching poor Carey and his honorable connection with the Fine Arts."
- 4) Steel engraved, half-length portrait of Henry Inman

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                              |               |
|-------|-----------|------------------------------|---------------|
| Box 4 | Folder 24 | A.L.S. to C[ephas] G. Childs | Apr. 10, 1844 |
| Box 4 | Folder 24 | A.L.S. to James              | Jul. 19, 1844 |

|       |           |                                                            |              |
|-------|-----------|------------------------------------------------------------|--------------|
|       |           | McMurtrie                                                  |              |
| Box 4 | Folder 24 | A.L.S. to [A.M.]<br>Cozzens                                | Oct. 7, 1845 |
| Box 4 | Folder 24 | Steel engraved, half-<br>length portrait of<br>Henry Inman | nd           |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

7<sup>th</sup> Oct. 45.  
13 Murray St

My dear Sir:

N. York.

Please let me make known  
to you C. Edwards Lester Esq, U.  
States Consul at Genoa, whom I  
have referred to you for information  
touching John Carey and his honorable  
connection with the Tim Acts.

May I hope for your obliging  
assistance in this matter?

Yours  
of. obliged friend  
and servt.

W. J. May

Major Cozzens.



N. York April 10<sup>th</sup> 1844.

My dear Sir

Yr. favour of 8<sup>th</sup> I rec<sup>d</sup>. yesterday.

I believe that there is no doubt of the Reed collection being purchased by the new society for the establishment of a permanent City Gallery of Arts. — Should any thing occur, which will give yr. friend an opportunity to obtain any of Mr Reed's pictures I will let you know. — The other Landscape, (a little larger than yours, was bought by my brother John ~~and~~ for \$50 and immediately resold for \$100. I fear that our own academy will want it. Should I find any portraits of the class you speak of I will get on or two for you. But I can promise nothing very certainly. — Is not the picture of Mrs Knox in yr. city? Huntington's picture of the Creator is to be put in an Exhibition at his particular request. —

C. G. Childs Esq

Very truly yours

W. Inman.

R



C. G. Childs. Esquire  
Philadelphia.

1821 1/2



Henry Inman 1801-1846

Born in New York.

Studied with Jarvis

Painted portraits of Chal-  
mer, Wordsworth and

Macaulay 1844

Large painting of Daniel  
Boone in the Capitol at Wash-  
ington, unfinished at his death.

Vice-president of Academy of  
Design

Died

1846.



489 Greenwich St

N. York. Feb 19<sup>th</sup> 1844

My dear Mr. Mountai,

It strikes me that I owe you a letter  
or two... I am afraid I never answered a question  
in one of y<sup>rs</sup> as to "the propriety of copying  
one of the heads or figures in Huntingdon's Group."  
- "I think there ~~is~~ would be no objection  
made by Huntingdon himself." If Cann is willing  
I should advise James to go on & copy it "sans  
ceremonie" - Again touching my coming on  
to y<sup>r</sup>. town, I am just now delayed by two  
great portrait jobs, which will bring me \$400 &  
you will admit the force of this excuse, I  
am sure. - But the weather looks so tempting  
and as I shall have somewhat to show you  
when I do run on, that I shall be down  
upon you very suddenly one of these days.  
With my best respects to Madame, Mrs  
Hannover & James. I am as ever  
y<sup>r</sup>. very sincerely,

Jas. W. Mountai Esq.

W. Inman

1844

M  
10,

Single.  
79



James W. Mustoe Esq.  
Philadelphia.  
Pa.





Your most sincerely  
W. Luman.



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Inman, John O'Brien
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

John Inman (1828-1896) was a portrait and genre painter.

## Scope and Content Note:

John O'Brien Inman writes that he is sending "a scarce and curious book" for Knight's collection.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                     |             |
|-------|-----------|---------------------|-------------|
| Box 4 | Folder 25 | A.L.S. to E. Knight | Oct. 11, nd |
|-------|-----------|---------------------|-------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

57 William St.

Dear Sir

The Book which I send with  
this, is both scarce & curious & as  
such it is worth adding to your already  
valuable collection -

Yours will be accepting it oblige

Yours &c

J. Inman

E. Knight Esq.

50 Walker St.

Tuesday Oct. 11<sup>th</sup>

E. Knight Esq

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Jarves, Deming
- **Inclusive Dates:**
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Deming Jarves (1790-1869) was an American glass manufacturer and inventor.

## Scope and Content Note:

Deming Jarves writes to E.L. Converse regarding an appointment.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                            |               |
|-------|-----------|----------------------------|---------------|
| Box 4 | Folder 26 | A.L.S. to J.L.<br>Converse | Mar. 18, 1859 |
|-------|-----------|----------------------------|---------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



Boston March 18/59

Dear Sir

Your note of  
17th is at hand In  
reply I believe next  
Monday at one O'clock  
will be most convenient  
for the committee to

meet  
Respectfully  
Yours  
Deming Jarvis

L. S. Converse Esq

83 Pearl Street

Boston

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Jenney, William Le Baron
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

William Le Baron Jenney (1832-1907) was an American architect. He was employed by Martin Roche.

## Scope and Content Note:

Autograph of William Le Baron Jenney

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                      |    |
|-------|-----------|--------------------------------------|----|
| Box 4 | Folder 27 | Autograph of William Le Baron Jenney | nd |
|-------|-----------|--------------------------------------|----|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

W. A. B. Sumner  
architect.



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – John, Augustus
- **Inclusive Dates:** 1921
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

**Biographical Note:** Augustus John (1878-1961) was a British painter and etcher, as well as the father of Gwyneth Johnstone.

## Scope and Content Note:

John Augustus writes to Blodgett in regards to his autograph collection.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                  |                |
|-------|-----------|----------------------------------|----------------|
| Box 4 | Folder 28 | A.L.S. to [Glen Walton] Blodgett | Sept. 16, 1921 |
|-------|-----------|----------------------------------|----------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Alberny Manor  
nr Parsonage Dorset.

Sept 16  
1921

Mr Secm<sup>r</sup>: Blodgett, I willingly send you my  
autograph in response to your request.

It is a great joy & encouragement to me to know that  
my work has given you & Mrs Blodgett so real  
pleasure & you are very good to have expressed your  
appreciation. I am very fortunate in having some  
of your countrymen & women among my closest friends  
and I look forward to crossing over before long  
to see & know more of them.

I am,

Yrs. sincerely

Augustus John

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Johnson, David
- **Inclusive Dates:** 1904
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

David Johnson (1827-1908) was an American painter.

## Scope and Content Note:

David Johnson writes to Howes Norris, Jr. for his autograph collection.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                                          |                |
|-------|-----------|----------------------------------------------------------|----------------|
| Box 4 | Folder 29 | A.L.S. to Howes Norris, Jr. for his Autograph Collection | April 25, 1904 |
|-------|-----------|----------------------------------------------------------|----------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



THE AUTOGRAPH COLLECTION OF

HOWES NORRIS, JR.

New York April 25<sup>th</sup>

My Dear Sir

1904.

I regret your  
letter has been misplaced  
which forgive. I gladly add  
my name to your collection  
and thank much for the  
honor you have conferred  
upon me in being found  
in such distinguished  
company

Respectfully

David Johnson.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Johnson, Eastman
- **Inclusive Dates:** 1882-1896
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Eastman Johnson (1824-1906) was a genre and portrait painter.

## Scope and Content Note:

- 1) Eastman Johnson refers his correspondent to Tuckerman's "Book of the Artists" (1867) for any biographical information he may need about him.
- 2) Two content notes regarding a series of three letters between Eastman Johnson and Melville Ezra Ingalls.
- 3) Letter to Melville Ingalls stating that he must let his portrait dry before varnishing it and that it should be ready to ship Monday or Tuesday. Johnson states his concern regarding the ship date and his work's possible late arrival in Cincinnati.
- 4) Letter to Melville Ingalls stating that upon receipt of a telegram from Ingalls, he will ship the painting a day earlier to ensure it arrives by Thursday.
- 5) Letter to Melville Ingalls thanking him for a received check and expressing astonishment that there could be a "defect in the left hand."
- 2) Eastman Johnson writes about his upcoming trip to Nantucket.
- 3) Johnson encloses the portraits that they requested and a printed slip with corrections. "I do not think it necessary to add anything except that for the last four or five years I have done scarcely anything but portraits, among whom were many distinguished or noted people but whose names would no doubt make the article too sultry."
- 4) Eastman Johnson writes to Mr. Knox regarding the purchase of frames at Wilmart's. "I miss the roar of the sea in the twilight hour, and the salt breeze."
- 5) He sends a letter retrieved from the dead letter office and plans to visit in a week or so after he returns to town. "We are sitting by a cozy fire, all the light and frivolous creatures of the summer gone, the roads and moors all our own."

6) Johnson writes that he believes that he has already sent the revised print.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

**Detailed Description of Collection (Container List):**

|       |           |                                   |               |
|-------|-----------|-----------------------------------|---------------|
| Box 4 | Folder 30 | A.L.S. to an unidentified person  | nd            |
| Box 4 | Folder 30 | Content notes                     | nd            |
| Box 4 | Folder 30 | A.L.S. to Melville Ingalls        | Jun. 17, 1882 |
| Box 4 | Folder 30 | A.L.S. to Melville Ingalls        | Jun. 19, 1882 |
| Box 4 | Folder 30 | A.L.S. to Melville Ingalls        | Jun. 30, 1882 |
| Box 4 | Folder 30 | A.L.S. to an unidentified person  | Jun. 26, 1882 |
| Box 4 | Folder 30 | A.L.S. to Charles Scribner's Sons | May 18, 1886  |
| Box 4 | Folder 30 | A.L.S. to Mr. Knox                | Jul. 22, 1889 |
| Box 4 | Folder 30 | A.L.S. to Mr. Knox                | Oct. 6, 1890  |
| Box 4 | Folder 30 | A.L.S. to an unidentified person  | Jun. 13, 1896 |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



Eastman Johnson  
June 13

Dear Sir

I think I revised  
the printed card to  
me and returned it  
to your address.

If I am mistaken  
I will attend to it  
at once. Please  
return enclosed photo  
as soon as you have  
done with it.

Yours truly  
Eastman Johnson  
June 13/96  
65 W. 53.

65 - Mr. 55<sup>th</sup> St

New York June 26  
1882

My dear Sir

It will be two  
weeks from this time before  
I can be at Nantucket,  
and I will on doubt  
be ready for you by  
that time. Or I will let  
you know when I leave  
if you desire. I hope  
the temperature of the  
Island will be sufficiently

attractive and beneficial  
to your health to induce  
you out to be in a  
hurry when once  
there. Very truly  
yours  
Eastman Johnson

225

Eastman Johnson  
(artist)



Dear Sir.

Your circular  
addressed to Mrs Ornstone since  
Her mistake and has just turned  
up, (which must be my excuse  
for this tardy response) -

I would refer you to The Biograph-  
ical book of the Artists by Mrs.  
Tuckerman for all that I presume  
is inquired concerning myself  
and am

Very Truly yours  
Eastman Johnson.

65 W. 53<sup>rd</sup> St.

May 18-1886

Charles Scribner's Sons

New York

I regret the delay  
in replying to your note of the  
4<sup>th</sup> inst. - and enclose herewith  
the portraits requested, also the  
printed slip with a correction.

I do not think it necessary  
to add anything except that for  
the last four or five years I  
have done scarcely anything  
but portraits, among whom were  
many distinguished or well  
known names and  
no doubt make the article too  
bulky - I add the ~~names~~ titles  
of four other of my largest  
portraits, or more important ones,  
if they are wanted -

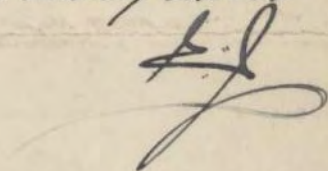
Very truly yours

Eastman Johnson

The Pensive agent  
The Wandering Fiddler  
Consuelo  
The Symposium

---

of course I could  
name many others



Eastman Johnson



65 W. 55<sup>th</sup> St

June 17-82

M. E. Ingalls Esq

Dear Sir

The portrait is quite finished. I have however been at work on it within a day or two and want it to dry a little more before delivering it. I can send it on Monday or Tuesday. Prof of Judge Hoadly is to be here

Within a few days  
I would like him to see  
it here and would retain  
it for that purpose  
unless that would bring  
it in Cincinnati too late  
for you to make the  
presentation before the  
departure of Mr. West.

Will you kindly drop  
me a line and say  
by what day you desire  
it to be in Cincinnati  
and oblige  
Your truly  
Robertson Adams



65 N. 55th  
June 19. 1882  
New York

Mr. E. Ingalls Esq.

My dear Sir

I was intending to send the portrait on Wednesday but on receipt of your telegram tonight have made arrangements to forward it tomorrow (Tuesday) so that, without delay, it will reach you in time for Thursday as you desire -

I trust that as portrait and picture it will give satisfaction to those much interested - I have done my



best to make it worthy of  
its honorable destination  
& of the admirable man  
whom it represents -

I wish to say what I should  
have said before in reply  
to a former note from  
you that it was not necessary  
for you to take the frame  
unless you wanted it.

I ordered it in my own respon-  
-sibility as it would serve  
me as well for one or two  
other portraits I have of the  
same size. But I am glad  
to have the picture properly

presented when it reaches you -

It will give me much pleasure to  
see you at any time in New York  
and I should be very glad to see you  
from our side of the water.

Very truly  
Yours

Wm. D. Smith

65 W. 35<sup>th</sup> St.

June 30, 1882

W. E. Ingalls Esq

My dear Sir

Thanks for check  
received. I can hardly  
understand how there can  
be such a defect as you  
describe in the left hand.

I was not conscious of  
anything of the kind  
however. I am quite  
ready to give time  
and attention to your



Suggestions in this  
or any other particulars.

I wish you would  
kindly present my regards  
to Mr. West and

Believe me

Very sincerely  
yours

Eastman Johnson



24  
100  
Eastman Johnson

66 W. 55<sup>th</sup> St. July 22. 89

Dear Mr. Knox

I called at Wilmarth's  
on my way up, saw the  
frame, which is a good  
one - He could do nothing  
but I can turn it in on  
one of my larger pictures  
I think, so that it will  
net you fifty or sixty  
dollars anyway - It would  
have to be cut down &c -

I ordered a frame  
and the price he told  
me would be about  
\$30 = I miss the roar of  
the sea in this twilight  
hour, and the salt breeze.

Thanks for what I  
had yesterday and  
day before and  
for the other unalloyed  
pleasures

Yours truly  
Edman Johnson



<sup>24</sup>/<sub>100</sub> Eastman Johnson  
Kentucky, Oct. 6-1890

Dear Mr. Trow

Your letter of the  
3<sup>d</sup>-inst. came tonight, and  
singularly enough by the same  
mail the enclosed from  
the Dead letter office, written  
in answer to one from  
you while you were at  
Ashville, on the 2<sup>d</sup> of  
last May - It has undergone  
enough, I think, to merit  
your interest - But what  
the Dead letter Office has  
been about all this time  
I can't imagine - But  
you will observe the gist  
of the letter - You see I



am still at our Summer  
quarters, so I cannot  
so handily "drop in" of an  
evening, just yet, but  
will give myself that  
pleasure soon after  
returning to town, which  
will be, probably, a week  
or ten days hence. Then  
we will hear that violin -

We are sitting by a  
cozy fire, all the  
light and frivolous  
creatures of the Summer  
gone, the roads and moors  
all our own - I note  
the printed slip you enclose.  
We can try another some  
day, the one I began  
from the small suggestion -

Mrs. Johnson joins me in kindest  
 regards to you and

Very truly  
Yours

Wm. Johnson

I trust your voice appreciates  
the music of my unlettered -

## Eastman Johnson Messages a Patron

Johnson, Eastman: [ THREE AUTOGRAPH LETTERS, SIGNED, FROM AMERICAN ARTIST, EASTMAN JOHNSON, TO RAILROAD EXECUTIVE AND PATRON, MELVILLE EZRA INGALLS]. New York. 1882. [2]; [3]; [2]pp. Faint fold lines. Bright and clean. Fine.

An trilogy of letters from the important American portrait painter, genre artist, and founder of the Metropolitan Museum of Art, Eastman Johnson, to his Cincinnati-based patron, Melville Ezra Ingalls. Ingalls was a founder of the Cincinnati Art Museum in 1884, and president of its board of directors from 1884 until his death in 1914. All pertain to a commissioned portrait, apparently of William H. West, formerly Ohio Attorney General, Supreme Court judge, and unsuccessful gubernatorial candidate in 1884. The letters are quoted, in part, below: ^1) June 17, 1882: "The portrait is quite finished. I have however been at work on it within a day or two and want it to dry a little before varnishing it. I can send it for Monday or Tuesday. But if Judge Hoadly is to be here within a few days I would like him to see it here and would retain it for that purpose unless that would bring it in Cincinnati too late for you to make the presentation before the departure of Mr. West." ^2) June 19, 1882: "I was intending to send the portrait on Wednesday, but on receipt of your telegram tonight have made arrangements to forward it tomorrow (Tuesday) so that, without delay, it will reach you in time for Thursday as you desire. I trust that as portrait and picture it will give satisfaction to those most interested. I have done my best to make it worthy of its honorable destination & of the admirable man it represents."

^3) June 30, 1882: "Thanks for check received. I can hardly understand how there can be such a defect as you describe in the left hand. I was not aware of anything of the kind. However, I am quite ready to give time and attention to your suggestions in that or any other particulars." ^By 1882, Johnson was a mainstream artist of note who had, two years prior, turned his attention almost exclusively to commissioned portrait painting. It is interesting to witness here the extent to which he was willing to satisfy a customer, especially in the wake of criticism. ^A fine collection of Johnson correspondence, illuminating the relationship between artist and patron.

ANB 12, pp.62-63.

\$2500.

ART, MSS, OH

34096

25m

HAUXMP

          
2

[Johnson, Eastern]



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Johnson, L.
- **Inclusive Dates:** 1861
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Johnson lists that he is involved with Messrs. Johnson Booksellers of La Fayette, Indiana. No other biographical information is available.

## Scope and Content Note:

L. Johnson writes to the office of Harper's Weekly with information regarding several sketches he is sending along.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                          |               |
|-------|-----------|--------------------------|---------------|
| Box 4 | Folder 31 | A.L.S to Harper's Weekly | Jul. 15, 1861 |
|-------|-----------|--------------------------|---------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Beverly Va July 15<sup>th</sup> 1861

Office of Harper's Weekly  
N. Y.

Gentlemen:

Enclosed I send you a few sketches which I had occasion to take and which I think will be of interest to your readers. You must excuse the rough manner in which they are drawn and remember that they were made partly during a drenching rain, after a hot day of battle and partly at the different resting places on our marching route.

Having taken part in the battle of the Rich Mountain Pass myself and gotten up diagrams of the battlefield for Generals Mc Clellan and Rosserans. You will find the plan of the battle accurate and correct. Major Wilson of the 10<sup>th</sup> Ind. Regt., who was wounded in the action has obliged me by writing the enclosed report of the battle. As Major Wilson was the commanding Major of the 10<sup>th</sup> Ind. Regt. which did all the fighting, (of which I am a member) You can rely on its accuracy. No artist has been here yet for any of the Ill. papers and you can therefore boldly claim to have the only authenticated Report and correct Illustrations of the battle. I did not finish the sketches but very roughly, in order to have you get them as quick as possible.

General Rosserans, Colonel Manson and Major Wilson will vouch for the accuracy and truthfulness of the sketches. As soon as I can get a chance I shall finish a larger drawing representing the most exciting scene during the battle (The Regiments charging down the hill and dispersing the Rebels.) Any money, which you will find fit to pay for these sketches remit to my brothers:

Messrs. Johnson & Bro. L. Johnson  
P. S. As Major Wilson's wound has Booksellers,  
made it necessary for him to keep in bed he could not finish this report, which I shall send in my next letter. La Fayette Ind.



JOHNSON, L.

Beverly, Va, July 15th, 1861

Office of Harpers Weekly N.Y.

Gentlemen:

Enclosed I send you a few sketches which I had occasion to take and which I think will be of interest to your readers. You must excuse the rough manner in which they are drawn and remember that they were made partly during a drenching rain, after a hot day of battle and partly at the different resting places on our marching route.

Having taken part in the battle of the Rich Mountain Pass (?) myself and gotten up diagrams of the battlefield for Generals McClellan and Rosecrans (?) you will find the plan of the battle accurate and correct. Major Wilson of the 10th Ind. Regt who was wounded in the action has obliged me by writing the enclosed report of the battle. (Not enclosed) As Major Wilson was the commanding Major of the 10th Ind Regt. which did all the fighting (of which I am a member) you can rely on its accuracy. No artist has been here yet for any of the Ill. papers and you can therefor (sic) boldly claim to have the only authenticated Rrpoty and correct Illustrations of the battle. I did not finish the sketches but very roughly, in order to have You get them as quick as possible. General Rosecrans, Colonel Manson and Major Wilson will vouch for the accuracy and truthfulness of the sketches. As soon as I can get a chance I shall finish a larger drawing representing the most exciting scene during the battle (the Regiment charging down the hill and disposing the Rebels.) Any money, which you will find fit to pay for these sketches remit tomy brothers:

Messrs. Johnson + Bro.  
Booksellers L. Johnson  
La Fayette  
Ind.

P.S. As Major Wilson's wound has made it necessary for him to keep in bed he could not finish the report, which I shall send in the next letter.



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Johnson, Ray
- **Inclusive Dates:** 1989 – [1992]
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Ray Johnson (1927-1995) was an American painter, draftsman, and performance artist. He committed suicide in 1995, and was known primarily as a correspondence artist.

## Scope and Content Note:

1) 17pp. plus postmarked autograph envelopes. With five postmarked autograph envelopes. Contents vary: most include photocopy pages with inscriptions in ink, crayon, or marker in Johnson's hand. Also, approximately 10pp. of additional pieces, mostly photocopied collages, including 2pp. photocopied in colored ink, with notes in ink or crayon in Johnson's hand on 3pp.; and one large postmarked autograph envelope addressed to Pincus-Witten.

2) One typed envelope addressed to Pincus-Witten, containing twenty plastic "circles and crescents;"

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                                 |                 |
|-------|-----------|-------------------------------------------------|-----------------|
| Box 4 | Folder 32 | Mail art by Ray Johnson to Robert Pincus-Witten | [various dates] |
| Box 4 | Folder 32 | Typed envelope to Robert Pincus-Witten          | Jul. 13, 1989   |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

*Johnson*  
COUNCIL FOR THE NASSAU MUSEUM OF FINE ART  
1 Museum Drive, P.O. Box 346  
Roslyn Harbor, N.Y. 11576



RAY JOHNSON  
84 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11569

MR. ROBERT PINCUS-WITTEN  
860 U.N. PLAZA  
NYC, NY  
10017







MR. GOSIAN

PLEASE

SEND

TO

MR.

GAGOSIAN



2.3.92



Ray Johnson (American, b.1927)  
*Lucky Strike*, 1991  
Ink drawing, 2 9/16" Diameter  
Collection of the Artist

Postcard published by ANGEL Diversified Art Services

**RICHARD FEIGEN GALLERY  
226 E. ONTARIO STREET  
CHICAGO, ILLINOIS 60611**

**RAY JOHNSON  
SEPTEMBER 16 — OCTOBER 17**

RAY JOHNSON  
14 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11508

13F

**DO  
NOT  
FOLD**

FIRST  
CLASS



PINCUS -  
WITTEN,

to - Mr. Robert Pincus - Witte

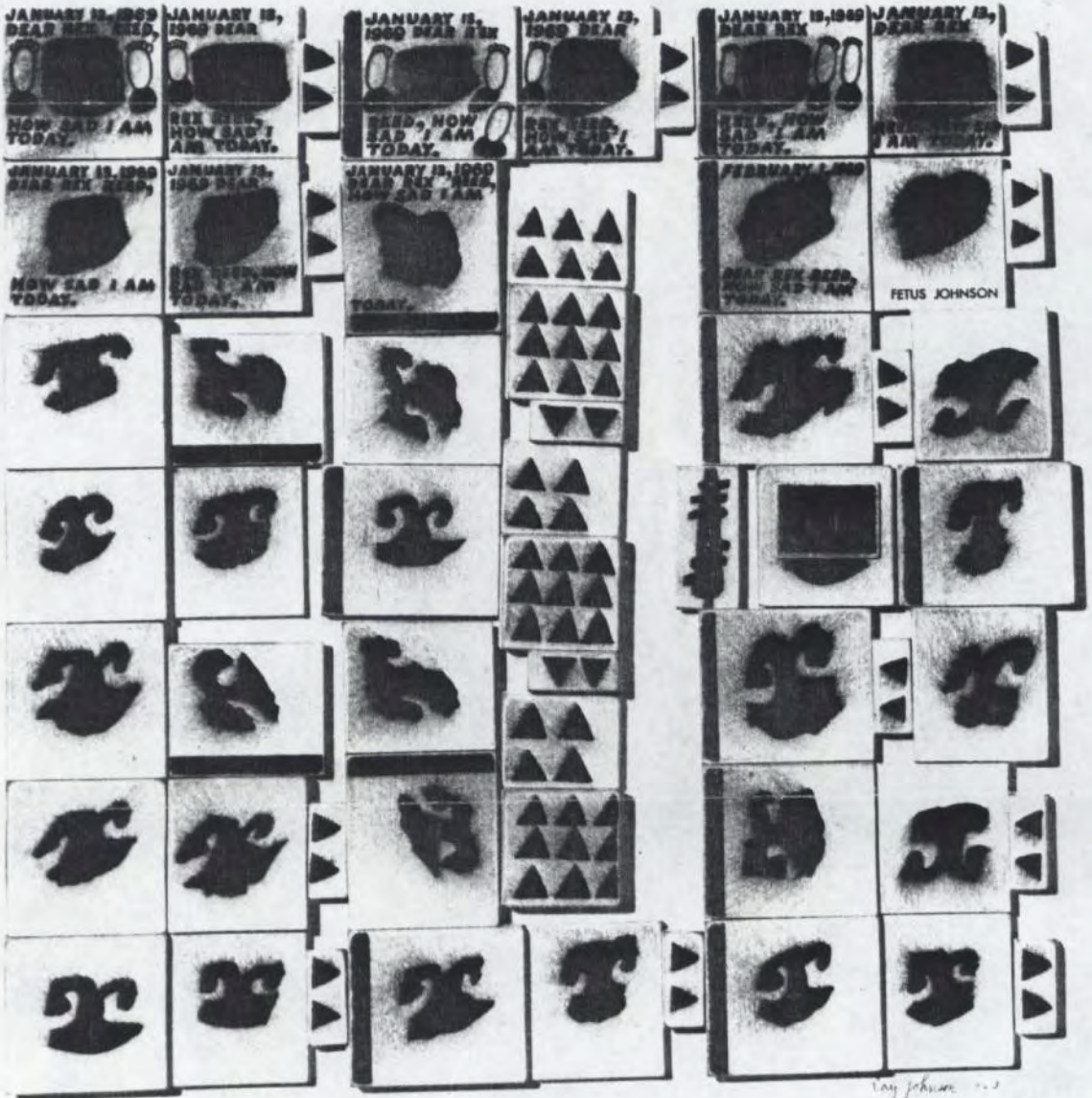
860 U.N. Plaza

NYC, NY

10017

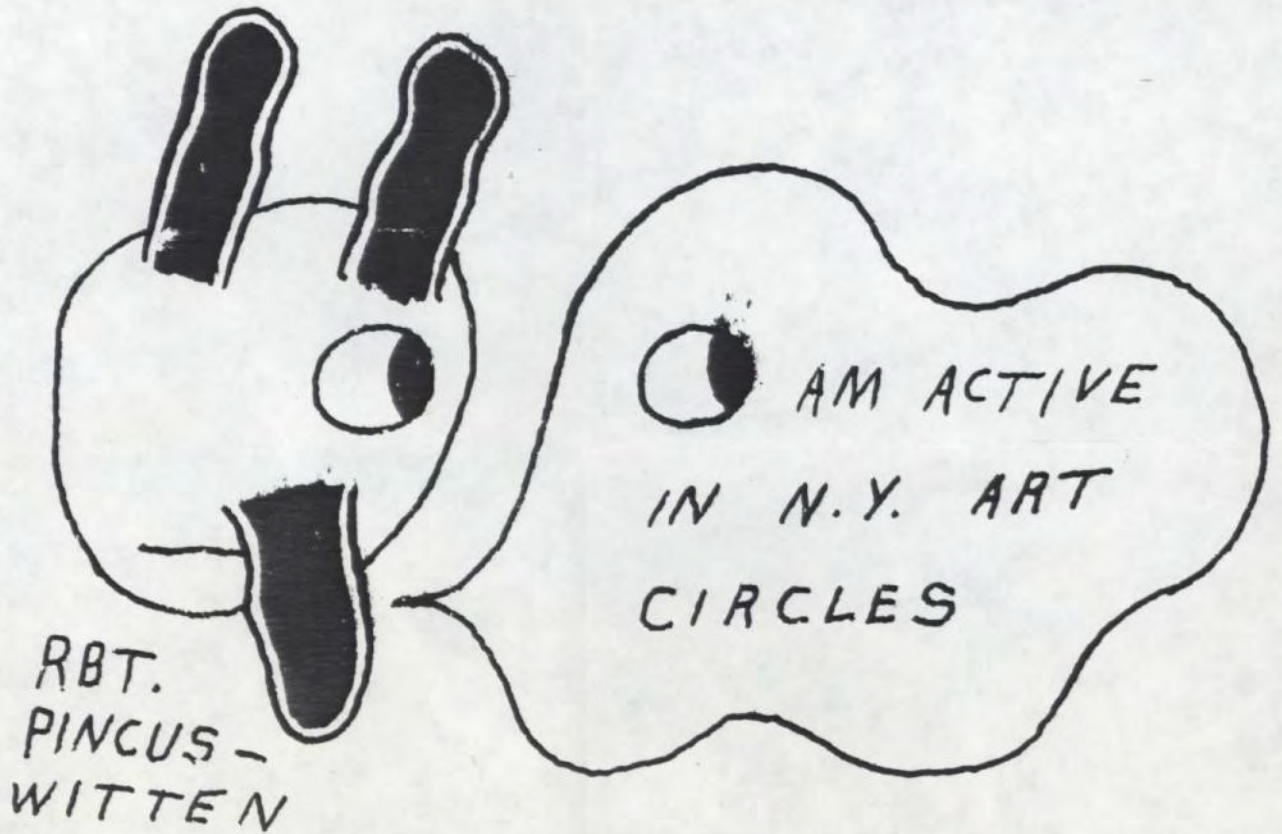
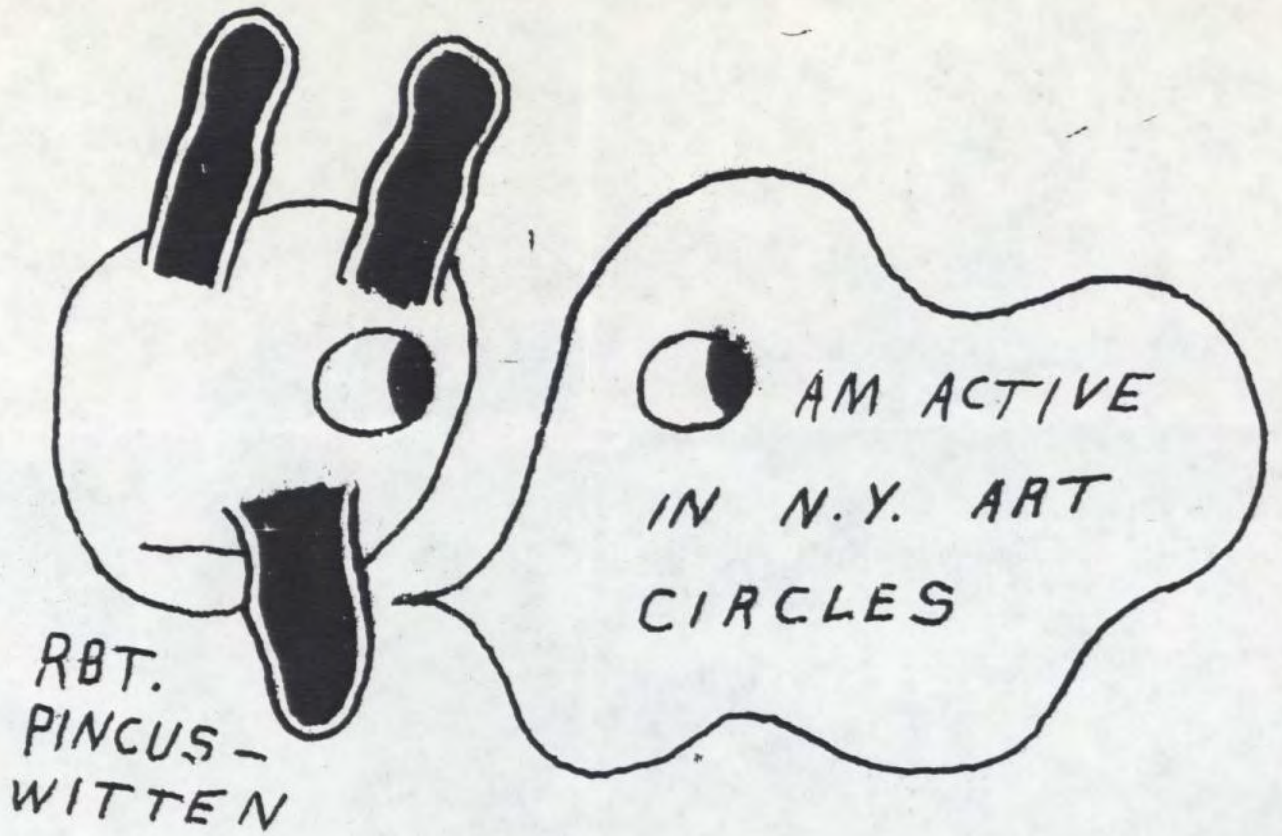




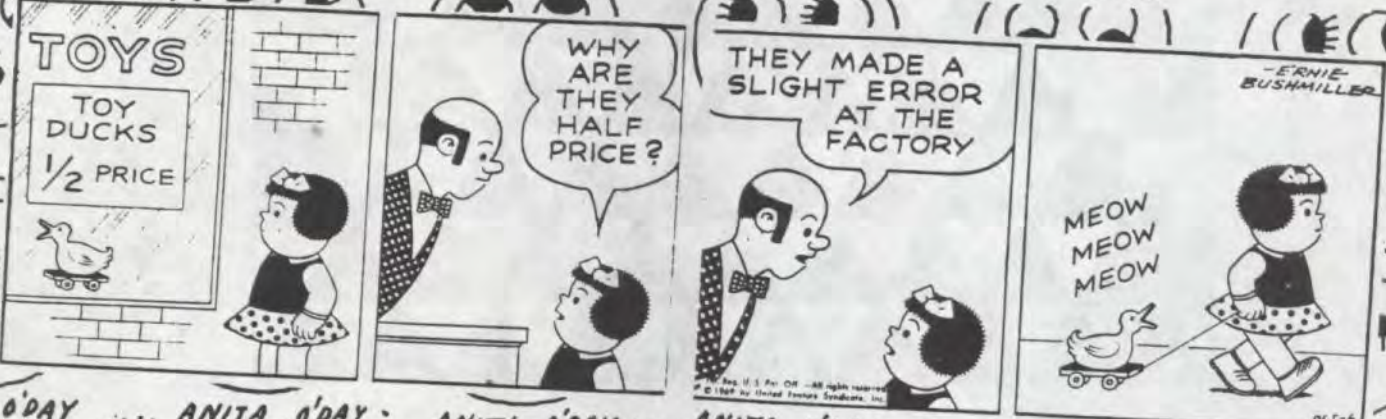
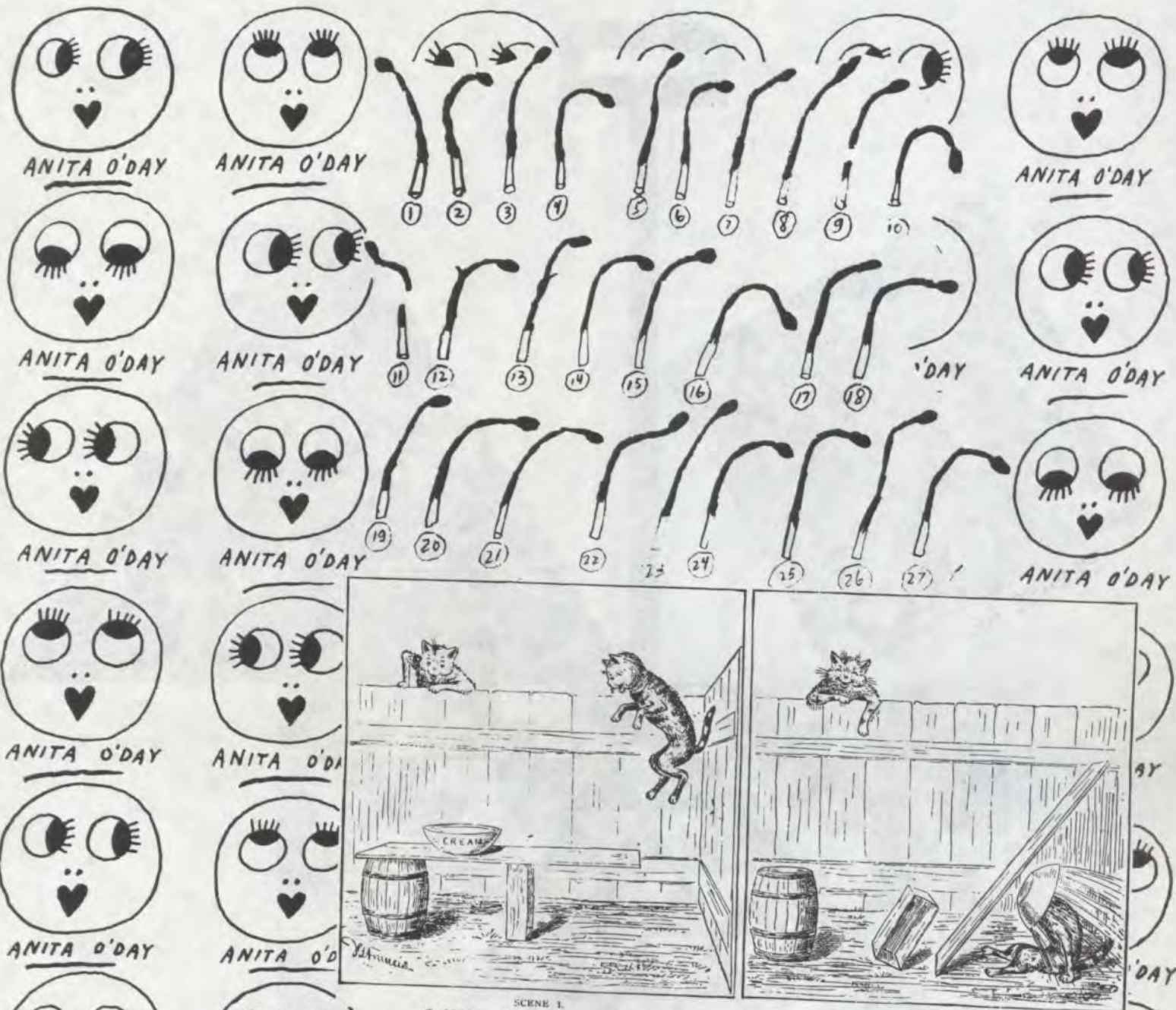


Ray Johnson 1969









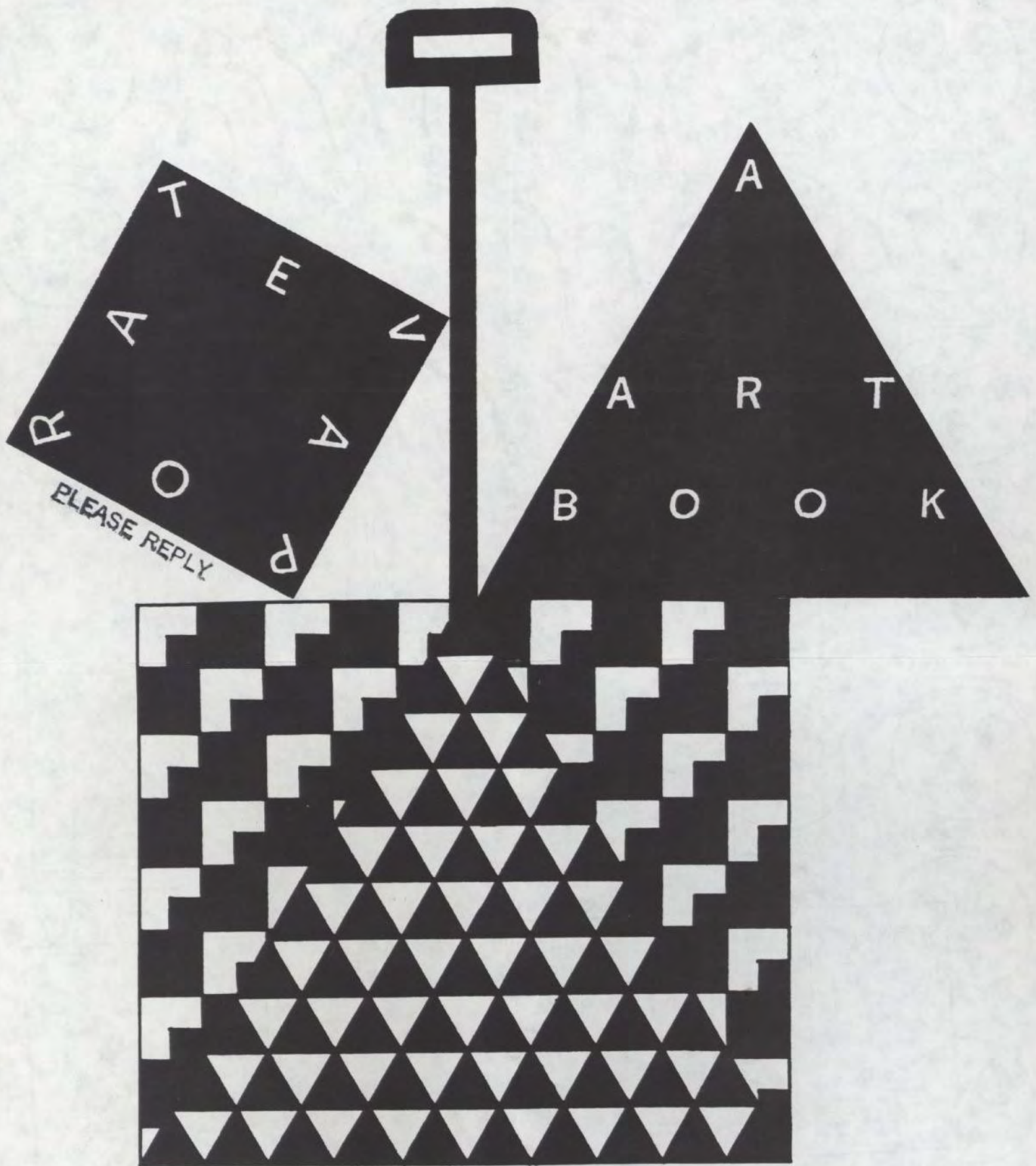
ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY

RAY JOHNSON MOUNT BERRY COLLEGE, GEORGIA, JANUARY 17, 1977

SONNY ... CHER ... SONNY ... CHER

DEAR JOHN WILLENBE  
CHER





RAY JOHNSON EGYPTIAN SNOW SHOVELS



CORRESPONDENCE

ART

REDEFINED

SEND LETTERS, POSTCARDS,  
DRAWINGS & OBJECTS TO  
MARCIA TUCKER, NEW  
MUSEUM, 65 FIFTH AVE.,  
N.Y.C. 10003

EVAPORATIONS BY RAY JOHNSON

SEND LETTERS, POST CARDS,  
DRAWINGS AND OBJECTS TO  
MARCIA TUCKER, NEW YORK  
CORRESPONDANCE SCHOOL  
EXHIBITION, WHITNEY  
MUSEUM, MADISON AVE.  
AND 75 ST., N.Y.C. 10021

EVAPORATIONS BY RAY JOHNSON



The Goldie Paley Gallery at Moore College is showing the work of Ray Johnson, probably the most famous unknown artist alive today. As the patriarch of mail art emanating from the New York Correspondence School (his invention), he is a hero to thousands. His signature bunny head has appeared in homage to him in works by many other artists. Yet he seldom permits an exhibition of his iconoclastic cartoonish poetic collages and mail art mis-sives.

Art is Ray Johnson's life in a way that few people can claim. Aside from various media confusions (his death was announced a couple of years ago and in 1973 he was listed — erroneously — in a dictionary of *Afro-American Art-*

*ists.*), he constantly uses art as a personal Duchampian form of communication in appropriated print images, drawing and words.

Mail art is the most subversive form of art in the world today. It bypasses the art systems of buying and selling and judging art. Mail art exhibitions always show *all* the art that is submitted.

Johnson's personal practice of mail art does not bypass self-promotion. A lot of his mail is directed to famous, influential people. A favorite ploy is to mail something to one person with instructions to forward it to someone else. On the other hand, John-

son's mail art, is brutally satirical. Some people must hate it. Johnson is related to the pop artists who find their identities in exposing our cultural feet of clay: mocking our heroes (James Dean and Elvis) and our susceptibility to advertising. He is of the macho branch of that school, exhibiting a manly interest in phallic-looking objects (his bunny head signature, for one), a disdain for effete sorts of things, and a commitment to sneering in general.

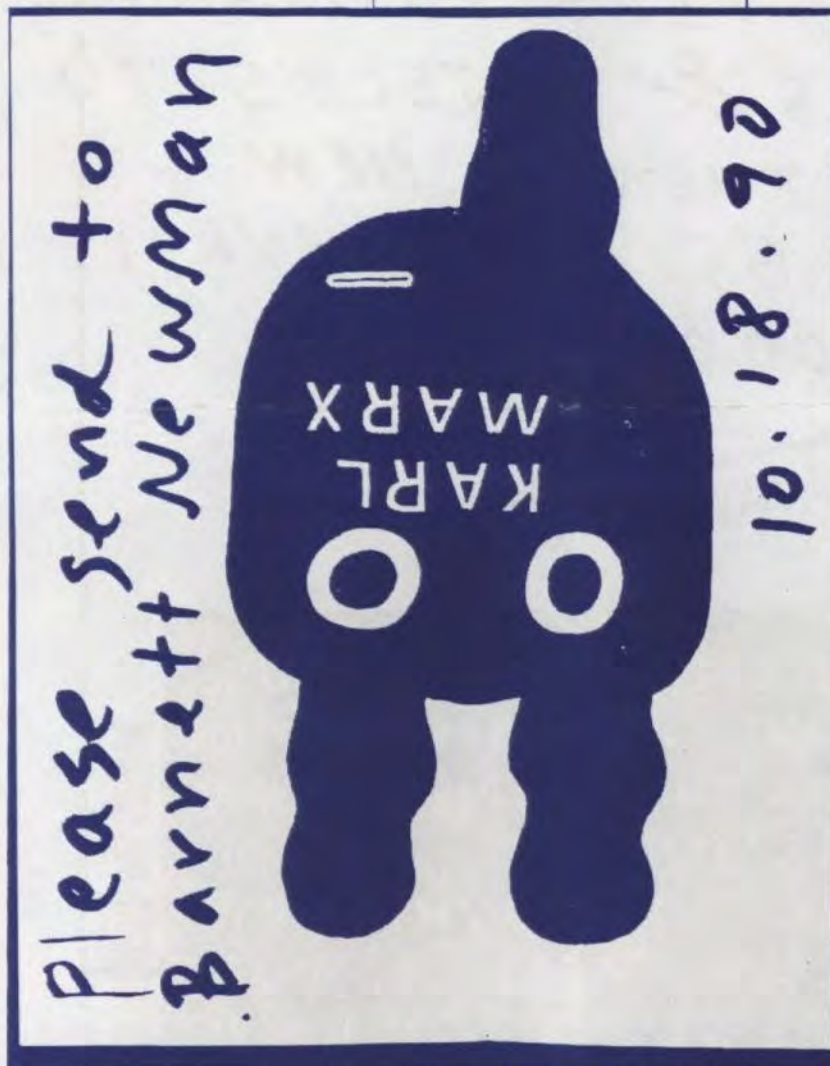
That might get old if he weren't so endlessly inventive. He understands *everything* (so it actually seems) about art in the 20th century. Somewhere in his prolific output you will find a parody, or a reference, or a borrowing from every important artist that you have ever heard of. Many of his art-historical works are from his *Book About Modern Art*, a mail art project. His use of op art, minimalist, and serial images is so on target that it is educational — even at its most savage.

His rubber stamp *Collage* by Sherrie Levine, which appeared on many mailed items, effectively turns the work of Levine, whose schtick is to make perfect copies of famous art "masterpieces," back upon itself. What does it mean when an original piece of art — though it perhaps employs a photocopier — is stamped with a false signature of a professional forger?

Johnson's own signature cartoon bunny face (and to a lesser extent his valentine-lipped female face) are serial objects evolving throughout his oeuvre. He takes the bunny apart — even draws diagrams telling how to draw it — and puts it together. Few serial objects have had the career of this little face. It's beginning to challenge Albers' *Homage to the*

*Square* as a long-term subject.

This show is ultimately indescribable. The closest parallel I can come up with is the novel *Tristram Shandy*. Like that book, the show is utterly personal, wildly funny, and opens lots of unexpected doors — many of which are funhouse mirrors, many of which are enlightening.



RAY JOHNSON, KARL MARX, CORRESPONDENCE SENT TO CLIVE PHILLPOT, THE MUSEUM OF MODERN ART LIBRARY, NEW YORK, OCT. 18, 1990.

MY  
PARIS  
NO



What is so great about Ray Johnson? Everything. He is one of those rare individuals in the history of art who has synthesised so much in his work he can truly be seen as a one-man school. Since the 1940's he has used the postal system the way previous artists used canvas. This child of the age of technology has done and continues to do works full of youthful awareness, mature perception and joyful innovation. At one time it was claimed he was the most famous unknown artist in New York. His influence has gone far beyond his name. To encounter his work is to be changed forever. His genius has been to use parsimony on a lavish scale. "Correspondance" his invention. Note the spelling. All his work has been as profoundly surreal as dancing and precisely as engaging. Who does he correspond with? Everyone. Like a sage he points out relations with such mysterious simplicity that it is only after the fact that the poetry grows. The stuff he communicates is as timely as now and as fun to get as letters.

LAVISH  
SCALE  
PARSIMONY

What is so great about Ray Johnson? Everything. That's why it is such a pleasure to welcome his show and his visit to Hamilton College.



SHELLEY  
DUVALL



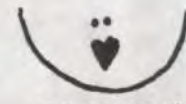
SHELLEY  
DUVALL



SHELLEY  
DUVALL



SHELLEY  
DUVALL



SHELLEY  
DUVALL



SHELLEY  
DUVALL



SHELLEY  
DUVALL



ATTEND, BECOME CONTRIBUTIVE,  
DISTRIBUTE ENVELOPES, BE FRIEND,  
GIVE HANDSHAKES, IDENTIFY, JOIN  
KEY LETTERS, MEET OLD PEOPLE,  
QUESTION READABILITY, SUDDENLY  
TURN UPSIDE-DOWN, VERBALIZE,  
WAIT & EXCHANGE YOUR ZIP.

**RAY JOHNSON, Correspondence Artist**

"Ray Johnson thinks with resemblances as in homonyms, synonyms, coincidences, analogies, and identities. He develops his ideas with mirrorings, reflections, symmetries, and repetitions. . . . [He] plays the U.S. mails like a harp. His art is not of social comment, but of sociability. . . . Ray Johnson is a moderator, a mediator, a man in the middle. He decides on an image that refers concretely and idiosyncratically to someone he meets, and he sends references to the image to the person. . . . He is the mean between contrary extremes, and he himself is extreme and contrary. But he is peculiar as an artist in that his work mediates between the artist and ordinary people by enabling an ordinary person to participate in the work of art." (William S. Wilson.)  
Originator of the New York Correspondance (sic) School, Mr. Johnson, "the most famous unknown artist in New York," will speak/perform on Saturday, May 8. Examples of Mr. Johnson's work will be on display in the gallery.



SHELLEY  
DUVALL



SHELLEY  
DUVALL



SHELLEY  
DUVALL



RAY  
JOHNSON  
THE PARIS  
CORRESP  
ONDENCE  
SCHOOL

Eva BRAUN

Eva Hesse

Eva Gabor

Eva Marie

Saint

Eva Bartok

Eva Legauer

Eva Montand

Eva

Harrington

Wanda Gag

Eva Arden

VIEIRA DA SILVA

Donald TRUMP

**CONFIDENTIAL**

Personnel Material to be  
Opened by Addressee Only

**CONFIDENTIAL**

Personnel Material to be  
Opened by Addressee Only



# ART NEWS

## Cover



Jasper Johns, who painted *Target* in encaustic on newsprint, and added a boxed shelf of plaster heads, is the newest member of a movement among young American artists to turn to a sort of neo-Dada—pyrotechnic or lyric, earnest but sly, unaggressive ideologically but covered with esthetic spikes. Johns first one-man show [at Castelli; see review on p. 20] places him with such better-known colleagues as Rauschenberg, Twombly, Kaprow and Ray Johnson.

351 NEO-DADA: A label applied in 1958 by *Art news*, *Newsweek*, and *Time* to the work of Jasper Johns and later extended to cover the work of Robert Rauschenberg. Johns painted banal images—flags, targets, maps, and numbers—filling the whole surface of the canvas, thus raising a question in the spectator's mind as to the identity of the object he was confronting. Rauschenberg incorporated industrial refuse into his Combine Paintings in a manner which reminded critics of Kurt Schwitters' collages. These works were thought to be Anti-Art like Dada, hence the label 'Neo-Dada'. However, the comparison was superficial because the Americans had little in common with the pre-war European movement, and much of their work retained certain mannerisms of Abstract Expressionism, for example, splashy paint and emphasis on facture, while at the same time reacting against it by focusing on popular imagery. For this latter reason Neo-Dada heralded the arrival of Pop Art, and was called 'Proto-Pop'.

In Europe the equivalent to Neo-Dada was the movement orchestrated by Pierre Restany (see *Nouveau Realisme*). The work of this group of artists was also categorised as 'Neo-Dada', but in this instance there was more justification because the first Paris exhibition of the group held in 1961 was given the title '40 degrees above Dada'.

## Cover



Jasper Johns, who painted *Target* in encaustic on newsprint, and added a boxed shelf of plaster heads, is the newest member of a movement among young American artists to turn to a sort of neo-Dada—pyrotechnic or lyric, earnest but sly, unaggressive ideologically but covered with esthetic spikes. Johns first one-man show [at Castelli; see review on p. 20] places him with such better-known colleagues as Rauschenberg, Twombly, Kaprow and Ray Johnson.



DON'T PINK ON ME



COUNCIL FOR THE NASSAU MUSEUM OF FINE ART  
1 Museum Drive, P.O. Box 346  
Roslyn Harbor, N.Y. 11576

**RAY JOHNSON**  
**44 WEST 7 STREET**  
**LOCUST VALLEY**  
**NEW YORK 11568**



Mr. Robert Pincus-witten  
860 U.N. Plaza  
NYC, NY  
10017

~~SAW~~  
THEY ~~SEE~~ GOD

MARINA ABRAMOVIC  
DAVID ASKEVOLD  
FRANCESCO CLEMENTE  
SUSAN HILLER  
MIKE KELLEY  
EVAPORATIONS BY RAY JOHNS  
JUNE 3 - JULY 1, 1989

*Pat Hearn Gallery*

*39 Wooster Street, New York, New York 10013*

*941-7055*

KAY JOHNSON  
44 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11601



Mr. Robert Pincus - Witten  
860 U.N. PLAZA  
NYC, NY 10017





June 9, 1989

Robert,

OR DID YOU ALREADY  
KNOW THAT ROBERTA  
GAG WAS GRETA  
GARBO?

Ray





Robert - I enclose "Bill de Koonin 6's  
House", purchased by him from me,  
these are Bill's remarks  
about the house.





THE NEW YORK CORRESPONDANCE SCHOOL RABAT, MOROCCO FEBRUARY 21, 1969

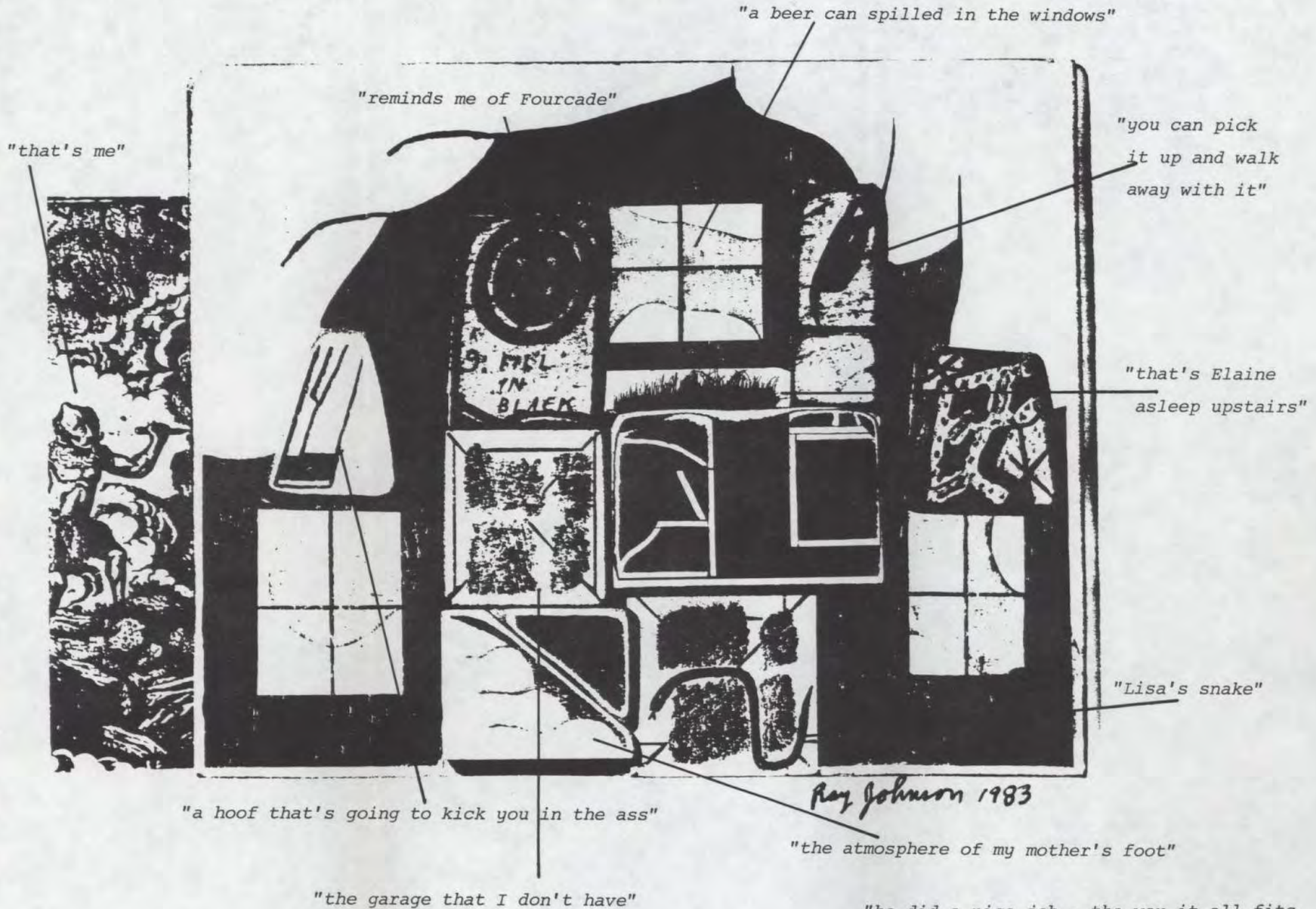


RAY JOHNSON  
144 WEST 7 STREET  
LOCUST VALLEY,  
NEW YORK 11560



Mr. Robert Pincus - Witten  
860 U.N. PLAZA  
NYC, NY  
10017

"it has a winter light and that's good because it keeps the paintings from getting scattered around the neighborhood"





# CENTRAL HALL ARTISTS NEWSLETTER / 5

52 Main Street, Port Washington, New York 11050 / 516-883-9700

1975

## Mail Event

by Ray Johnson

Artist and Dean of the New York Correspondence School,  
44 7th Street, Locust Valley, NY 11560

Please send one of the following messages to Grace Glueck,  
New York Times, 229 West 43 St., New York City 10036:

1. This poor dead ant was killed by me August 7, 1975.
2. I had a dream. In the dream, someone I know did something very nice.  
The following night I dreamed again. In the second dream, I encountered the person who did something very nice in the first dream and I told them they "had done something very nice in a dream". "Oh", they said, "What did I do?"
3. I hereby resign the Office of Vice President of the United States, effective immediately. Sincerely, /a/ Spiro T. Agnew.
4. I did not telephone Ruth Ford. Salt shaker.
5. Poem for bartender: The moon is in the sky. July 23.
6. The blue and light of summer skies  
Are mirrored in thy quiet eyes.
7. Snakes escape.
8. A shopping center Santa Claus, 66 years old, collapsed as a child was talking to him here and was pronounced dead at Mary's Help Hospital.
9. The living were made of cardboard - Ezra Pound.
10. Today I wore perfume but nobody noticed.
11. Viva is sick of marriage, tired of bringing up a child in the city, wants a divorce and is broke.
12. Oh, not an oh!
13. June 1. N.Y. Times reports that Adelle Davis dies.  
June 2. A blue rose is found on the beach.
14. If you can't read "Wafers", then read Proust.
15. May I be the first to wish you a very happy Hallowe'en?
16. This is the top curl off Shirley Temple's childhood head.
17. A Long Island artist, Ray Johnson, just sends people letters
18. What is your favorite color and why?
19. U B Iwerks, Artist with Disney, Dead.
20. Ralph di Padova has Frank Sinatra's teeth knocked out in Los Vegas Ralph was working as a valet at the Sands at the time & he is now working in his father's bathing suit factory in south long island.
21. Grace Glueck interviewed me for the New York Times at the time of my first One-Man show at the Willard Gallery in 1965. I decided ten years later, to interview her.  
She answered my letter by saying she "would be delighted to be interviewed" but "on her own turf". So I arranged by telephone to meet her at the well-guarded New York Times Building on 43rd in Manhattan. I arrived at eight o'clock one hot summer evening and she wanted to go to the Times cafeteria to eat. We talked for over an hour. It was a friendly "interview". I was very impressed by the way she ate Times cafeteria barbecued swan with string beans and noted that she had the same initials as Gael Greene.
22. . . . . O . . . . . O . . . .  
. . . . . O . . . . . O . . . . .  
O . . . . . O . . . . . O . . . .  
. . . . . O . . . . . O  
play this little tune  
on your float
23. Lillian St. Cyr lives at 458 West 35 Street, New York City 10001.
24. Did you receive your 800 cucumbers yet?
25. I received in the mail today from Sacramento, California in a cardboard box a large elephant turd.
26. It is very nice here in heaven. We sing and dance a lot.
27. Thanks again for David Hockney's leg. It is quite a fine one. I have a hard time, tho, explaining to people that it's actually David Hockney's. They want to know how he gets around now. I explain that he's in Europe.
28. "Come again, folks. I'm here every night."  
-Anne Baxter, "The Razor's Edge"
29. The jam is for Sam, and the ham is for the man.  
A fan is by the jam. Jam is on the fan.
30. The ashes of Veronica Lake, who succumbed to acute hepatitis at 53, will be flown to the Virgin Islands and scattered at sea.
31. I attached the small bell you gave me when first we met to a hair pin.  
and then I attached a magnet to the clapper.

WAGSTAFF  
SAM





**FILE**

## "PICK OUR KNOWS"

says Ray Johnson, as he looks through the latest issue of FILE Magazine.

*FILE invites you to regain control of the Ivory Tower. FILE invites you to be cause and effect in the decentralized comfort of your own home. FILE invites you to plug in with the International postal network. FILE would like to make a point of putting you on the map.*

Got the picture? Now request the image of your choice in the Image Bank Image Request Lists included in every FILE. Image is virus. Get hooked on your image habit now:

*Dr. Brute, New Era Residence, 44 West 6th Avenue, Vancouver, B.C., Canada, requests pictures of Brutopia, leopard skin, fayhaye neighhaye pics, anything brutiful.*

*Ray Johnson, 44 W, 7th Avenue, Locust Valley, N.Y. 11560, U.S.A., requests your vote for the Meanest Man in Manhattan.*

*Helicopter Art Coy, 41 Monaro Ave., Kingsgrove N.S.W. 2208, Australia, requests images of gymboots, garden gnomes, and firecracker labels.*

*Marcel Idea of Image Bank, Miss General Idea 1971-83, 358 Powell St., Vancouver, B.C., Canada, requests piss pics for Barbara Rrose.*

*Marion Lewis, A Space, 85 St. Nicholas St., Toronto, Canada, requests fingernail clippings of Dennis Oppenheim, Vito Acconci and Marcel Idea.*

### Send FILE to

name \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_

country \_\_\_\_\_

ONE YEAR (4 issues), \$2 for individuals, \$5 for business and institutions. Make checks payable to ART-OFFICIAL, 87 Yonge St., Toronto M5C 1S8, Canada.



Outstanding in the Art Department is Ray "Baldy" Johnson. Those who know him say he illustrates the horrible example of the brush cut.



Ray is president of the Advertising Art Club, and has recently won a scholarship to the Art Students' League in New York.

**RAY**

His hobbies are fishing, painting, Gene Tierney, and June Allyson.

"My greatest ambition," offered Ray wistfully, "is to buy a farm, live on it, and paint for the rest of my life."

DEC. 16, 1958

AMIS UP ARIIA of press 2500 pl  
please send to WIEIRA da SILVA

RAY JOHNSON  
24 WEST 7 STREET  
LOCUST VALLEY  
NEW YORK 11569

FRAGILE



Mr. Robert Pincus - Witten

860 U.N. Plaza

NYCITY,

N.Y. 10017



# Leverly Pepper

Large Sculpture

**André Emmerich Gallery**

5th floor / 41 East 57

# David Hockney

with Graphics

EXHIBIT and SALE  
**EIZAN-EISEN**  
and other Bin Prints



**Ray Johnson**  
(Detroit, Michigan, 1927)

# André Emmerich G

9th floor / 41

Chinese Jades

# Asia House

112 East 64th

# USA!

Receiv

Thr

# ACA

21 E.

# VID GOLIS

PAINTINGS  
SCULPTURE

through Oct. 11

**ISKY**  
**ES, LTD.**

1 Avenue  
K 489-1020

- Theresa Bern...
- Byron Browne
- Harry Gottlieb
- Louis Lozowick
- William Meyerowitz
- Alice Neel
- Judith Shahn
- Joseph Solman
- and others

**SUMMIT GALLERY**  
101 W 57 St./2nd Floor  
586-6734

# SIDNEY JORDIN

SCULPTURES OF THE 50's  
DRAWINGS OF THE 40's  
THROUGH OCTOBER 11

**SID DEUTSCH**  
43 EAST 80 ST. 861-4429

ANTIQUES  
AND ART

**EN**  
one prints

Unlimited

1 N.Y. N.Y. 10013  
/Tues-Sat 11:00-5:00

**GALLERIES INC.**

21 East 70th Street, New York 10021-(212) 535-8810  
Tuesday-Friday: 9:30 to 5:30, Saturday: 9:30 to 5

# TSURU GALLERY

PRESENTS AN EXHIBIT OF  
FINE JAPANESE PRINTS

# BEAUTIES OF EDO

1765-1844

Harunobu • Eisen  
Kiyonaga • Eizan  
Utamaro • Eishi  
Kunisada

CATALOG \$5.00

Tuesday thru Saturday 10 to 6  
- 61st Street, N.Y., N.Y.  
- 888-7142



# EORGES JEANCLOS

Sculpture

First exhibition in the United States

THROUGH OCTOBER 30

# FORUM GALLERY

1018 MADISON AVENUE

*Ray Johnson  
nothing  
no gallery*

Photographs:  
Time and the City

# SANDRA BAKER

Oct. 16 thru Oct 31, 1980

70th Art Gallery Ltd.  
130 East 70th Street

# JORGE HUGO

Recent Works

Sept. 17 - Oct. 18

Wastings Gallery  
THE SPANISH INSTITUTE

684 Park Ave. at 68th St.  
New York, N.Y. 10021

Mon.-Sat. 10 AM - 6 PM

**ARW COLLECTIBLES  
& ANTIQUES**

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_

Charles Cowle

Joe Go

120 West Br

Oct. 11 '80 to Apr. 25,  
Fordham University  
Robert Moses Plaza  
62nd St. West of Col

# DAVID S

Oct. 11 to Nov. 1:

# Richar

October

Brooke /  
20 West 57 New

# Sue Sencer

Paintings  
Thru October 1

# David Findlay

984 Madison at 7

17  
incan







SHIRLEY  
TEMPLE




CHARLES  
OLSON




MICKEY  
MOUSE



JAMES  
DEAN



SANDRA  
DEE  
MENIL



TROY  
DONAHUE




HOLLY  
SOLOMON




GEORGE  
MAHARIS




MILES  
DAVIS



JAYNE  
MANSFIELD




JEAN  
HARLOW




JOAN  
CRAWFORD'S  
MOTHER




MARION  
DAVIES



TUESDAY  
WELD



VICKI  
DOUGAN



AUDREY  
HEPBURN




STEVE  
MCQUEEN



SABU



TAB  
HUNTER



JUDY  
GARLANT



A New York Correspondence School Meeting for Anna May Wong will be held at the New York Cultural Center, 2 Columbus Circle, New York 10019 on June 3rd from 1-3 p.m. The role of Anna May Wong will be played by Naomi Sims.

- 
- ANNA MAY WONG  
 NAOMI SIMS  
 MICHAEL FINDLAY  
 TOBY SPIELMAN  
 MAY WILSON  
 MARIO AMAYA  
 HAPPY BIRTHDAY TED CAREY  
 HAPPY BRIMBERG  
 JOHN IOZIA  
 BETSY BAKER'S KISSABLE RIGHT SHOULDER  
 JOHN WILLENBECHER  
 RICHARD LIPPOLD  
 BETTY PARSONS  
 HERMAN COSTA  
 BILL CATS  
 PARTY CRASHER  
 MARK LANCASTER  
 HAPPY BIRTHDAY BEAUTIFUL KARLA MUYNGER A-2  
 TOBY THE BOY  
 LARRY HAGER  
 ROBYN EVANS  
 JOHN EVANS  
 MARGARET RUTHERFORD  
 RUTH FORD  
 CLETUS JOHNSON  
 SARI DIENES  
 ROBERT MAPLETHORPE  
 J.J. MITCHELL  
 JOE BRAINARD  
 CHARLES ALAN  
 DAVID WHITNEY  
 JOCK TRUMAN  
 JIM BOHN  
 LAURA BOHN  
 DR. BRUTE  
 BERRY BERENSON  
 LINDA KODOLITZ  
 SUZI GABLIK  
 MARION JAVITS  
 MR. DOTY CURATOR  
 CHARLES FODOR  
 ALBERT M. FINE  
 PER-DLOF ODMAN  
 AMY SULLIVAN  
 RICHARD BERNSTEIN  
 ERIC EMERSON  
 JIM ROSENQVIST  
 BILLY BARTH  
 LUCILLE VALENTI CHASEN  
 RICHARD C  
 JANE FORTH  
 RAIN-RIEN,  
 219 SERENADE,  
 SAN ANTONIO,  
 TEXAS 78228






SHIRLEY  
TEMPLE




CHARLES  
OLSON



MICKEY  
MOUSE



JAMES  
DEAN




SANDRA  
DEE  
MENIL




TROY  
DONAHUE




HOLLY  
SOLOMON



GEORGE  
MAHARIS




MILES  
DAVIS



JAYNE  
MANSFIELD



JEAN  
HARLOW



JOAN  
CRAWFORD'S  
MOTHER




MARION  
DAVIES



TUESDAY  
WELD



VICKI  
DOUGAN



AUDREY  
HEPBURN




STEVE  
MCQUEEN



SABU



TAB  
HUNTER



JUDY  
GARLANT



DEAR JUDITH VAN WAGNER,



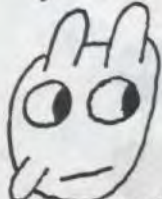
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1983



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1982



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1981



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1980



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1979



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1978



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1977



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1976



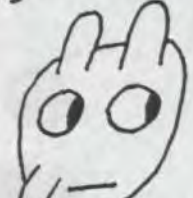
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1975



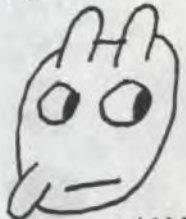
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1974



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1973



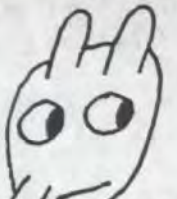
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1972



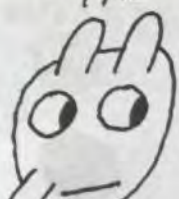
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1971



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1970



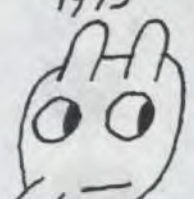
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1969



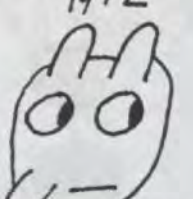
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1968



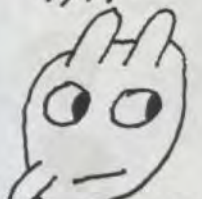
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1967



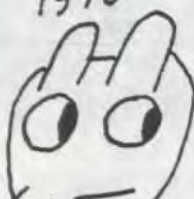
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1966



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1965



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1964



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1963



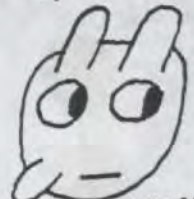
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1962



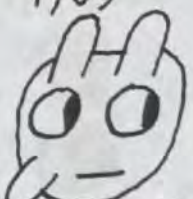
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1961



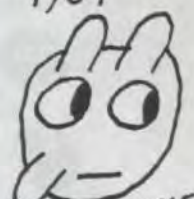
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1960



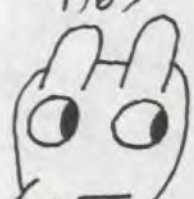
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1959



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1958



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1957



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1956



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1955



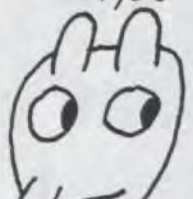
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1954



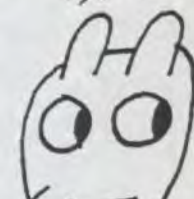
RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1953



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1952

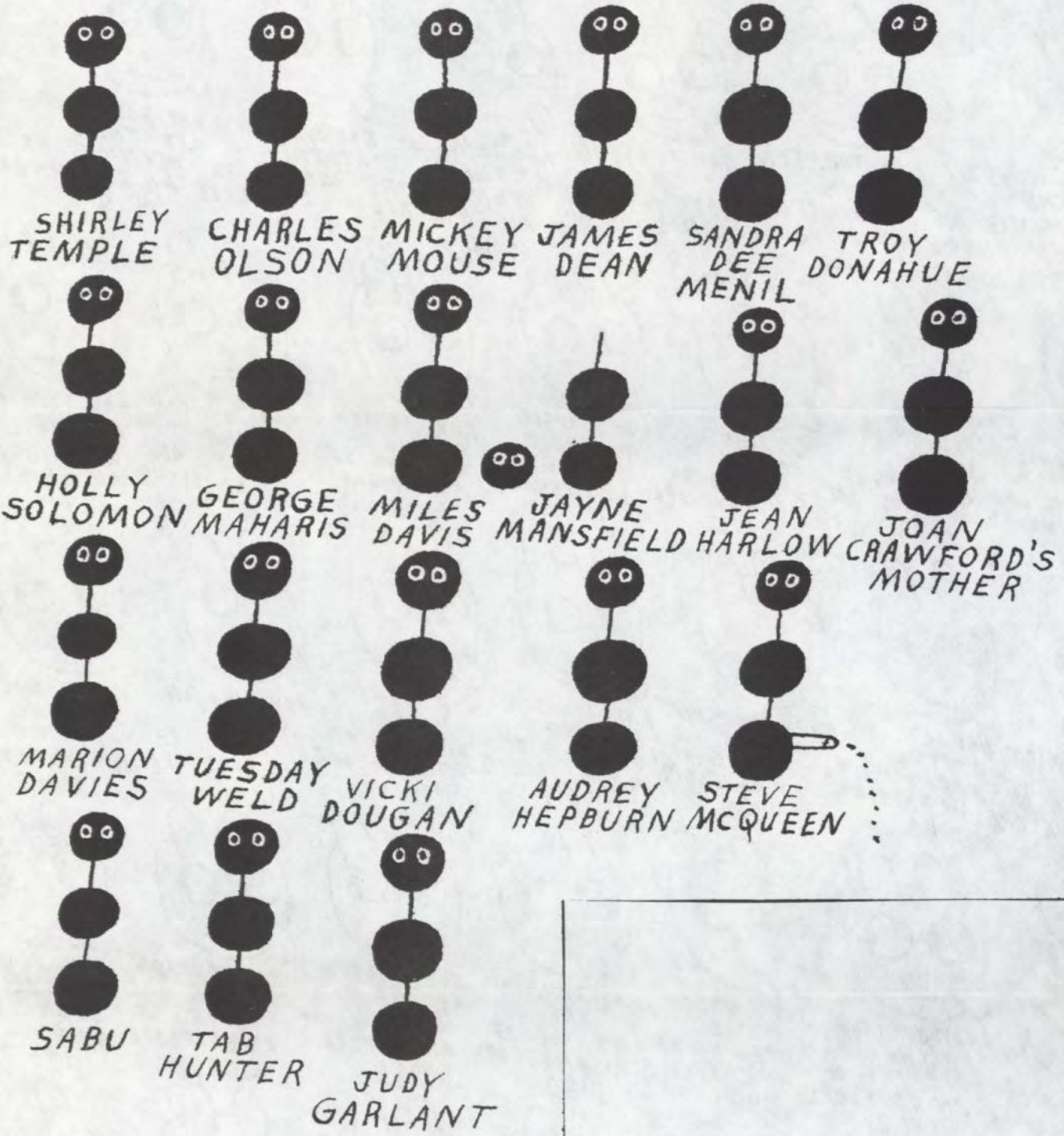


RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1951



RAY JOHNSON AT THE OPENING OF AN ENVELOPE 1950





SHIRLEY  
TEMPLE

CHARLES  
OLSON

MICKEY  
MOUSE

JAMES  
DEAN

SANDRA  
DEE  
MENIL

TROY  
DONAHUE

HOLLY  
SOLOMON

GEORGE  
MAHARIS

MILES  
DAVIS

JAYNE  
MANSFIELD

JEAN  
HARLOW

JOAN  
CRAWFORD'S  
MOTHER

MARION  
DAVIES

TUESDAY  
WELD

VICKI  
DOUGAN

AUDREY  
HEPBURN

STEVE  
MCQUEEN

SABU

TAB  
HUNTER

JUDY  
GARLANT





# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Jones, Alfred
- **Inclusive Dates:** 1897
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Alfred Jones (1819-1900) was an English line engraver, as well as a portrait and genre painter.

## Scope and Content Note:

Alfred Jones writes to Charles Henry Hart discussing Jones' recent work.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                |               |
|-------|-----------|--------------------------------|---------------|
| Box 4 | Folder 33 | A.L.S. to [Charles Henry] Hart | Oct. 18, 1897 |
|-------|-----------|--------------------------------|---------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

have any comments to make I  
would be pleased to hear from  
you — I have aimed to  
make a likeness and express the  
Character according to my  
Ideal — I beg of you not  
to look at it as a specimen of  
Bank Note Engraving — for of  
things else I would have avoided  
that.

I understood talking with  
W. Avery some little time ago  
that you had met with an  
accident on the rail way.

hoping you are yourself again

I am

Yours Truly

Alfred Jones  
151 Woodworth Av  
Yonkers NY

Alfred Jones - Engraver.

Album



10/22  
11/11  
Yonkers

Oct 16. 97

My dear Mr Hart

I have read with much  
interest your excellent article in  
McClure's Mag. on the various  
portraits of Washington and have  
availed myself of the material  
you have collected and acknowledged  
the service it has been to me while  
I have been Engraving a portrait  
of G. W. — and thinking you  
might like to see what I have  
been doing. I have taken the liberty  
of forwarding to you by <sup>mail</sup> Express a  
proof of the same — if you



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Jones, Thomas Dow
- **Inclusive Dates:** 1865
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Thomas Dow Jones (1811-1881) was an American portraitist, sculptor, and medallionist

## Scope and Content Note:

- 1) Thomas Dow Jones writes to L[ewis] J. Cist about his plans to go to Washington for the winter and mentions a few of his artist friends.
- 2) News clippings of contemporary articles regarding Jones.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|                |           |                                       |               |
|----------------|-----------|---------------------------------------|---------------|
| Oversize Box 1 | Item 23   | A.L.S. to L[ewis] J. Cist             | Jan. 23, 1865 |
| Box 4          | Folder 34 | News clippings about Thomas Dow Jones | nd            |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



**Thomas D. Jones, the Sculptor.**

We are glad to see the public attention drawn so fully to the works of this meritorious artist. His group of figures for the Welsh contribution to the Washington Monument is now on exhibition at his room in Broadway way, is indeed a gem in its way, and few of his brother artists, and few of the journalists of the city, having pretensions to taste in this department, have suffered the occasion to pass without reviewing the work, and yielding it the tribute of their admiration. In addition to our previous brief notice of this production, we now propose to speak of it more in detail, as it is not only the property of a possession of some authentic general facts, relating to the artist and his works.

Mr. Jones is of Welsh parentage. His father was a native of South Wales, a farmer, mason and stone-cutter by occupation; and an emigrant to America, became one of the pioneer settlers of Genesee county, in the State of New York. There in 1817, in the person of his son, his son Thomas, the subject of this notice, was born.

With very meagre opportunities for education and acquaintance with the world, the embryo artist naturally grew up to the occupation of his father; and, alternately employed on the farm and as a mason and stone-cutter, in his native place, he reached the age of twenty. The regular course of study, however, was not without its advantages. It secured him industrious habits, self-reliance, and a facile use of tools, which were to subserve an important purpose in his after life.

In 1837, Mr. Jones, senior, emigrated to the State of Ohio with his family, and settled in the town of Granville. His son Thomas accompanied him, and here commenced an active career of his own. Though still in his minority, in the fall of that year he secured a contract from the State to build a small aqueduct on the Ohio canal, and on the following spring took another like job, both of which he successfully completed. From this period he was successively engaged on the Rock-Hocking canal, as village schoolmaster at Sugar Grove, in the winter of 1838 and 1839, as superintendent and engineer on the aqueduct across the Wacomacous creek; and as a builder and monumental stone worker at Newark, Ohio. At this last place he resided about two years, until December, 1841, when a notice caught his eye in a Cincinnati paper, purporting to come from a French engineer, who was engaged to survey and construct a canal, and a ship canal across the Isthmus of Panama. Something of this kind had long been a favorite dream with Mr. Jones, and suddenly closing up his affairs at Newark, he proceeded to Cincinnati.

It will surprise no one to learn that the Panama affair was investigated, turned out to be baseless; but once in a city, he followed by many a more promising prospect, but all he but that other dreams of more promising viability, which had long floated in the dim recesses of his mind, should now come to the surface and take to themselves form. He secured the studio built by Cleyenger, and which had successfully witnessed the first efforts at modeling of Thomas Buchanan Read, and Edward A. Brackett, and went to work. His first success was in the modeling of monuments; but a year was not suffered to elapse before he produced a bust—that of John A. Coleman, of Cincinnati—which was pronounced the best "first effort" which that city of sculpture had ever seen. This flattering success decided the artist's future career.

His next work worthy of notice was a colossal bust of Gen. Wm. H. Harrison, in stone, which he succeeded in an elaborate monumental piece, in stone, a group of eight figures in *alto-relievo*, intended to illustrate the Resurrection—this was executed in 1843. A bust of E. S. Thomas, Esq., for the firemen of Cincinnati, followed; and a colossal statue, in wood, of a Fireman in costume, from life, was executed for the same purpose, in 1844. In the same year, Mr. Jones was ordered by the Whigs of Ohio to go to Ashland and model the features of the Hon. Henry Clay. In 1845, he produced a colossal statue of Gen. Marion in wood. The year 1846 was still more prolific. In this year he produced his three *bas-reliefs* in bronze, arabesque, for the Catholic Cathedral at Cincinnati; his statue, Angel of Hope, in marble, a bust of Dr. Clark, and a bust of DeWitt Band, Esq., both of Cincinnati. In 1847, he executed a bust of Dr. Mason, of Cincinnati; a statue of Faith, life size, for a monument; and a bust of Hon. Thomas Corwin—the last, by order of the Whigs of Ohio.

In 1848, just previous to the election of Gen. Taylor to the Presidency, Mr. Jones was employed by the Whigs of Ohio, to proceed to Louisiana and model a likeness of the hero of Buena Vista; and in return, received an order from the State of Louisiana, to go to Michigan and take a bust of Gen. Lewis Cass. Both of these orders were most satisfactorily and admirably executed. In 1849, he modeled a bust of Bishop McKensy, of Michigan, and the bust of a child, the grandson of Gen. Cass, and was employed by the Whigs of Ohio to execute a bust of Gen. Winfield Scott. In filling this order, Mr. Jones came to New York, which he has since made his home.

During his residence among us, Mr. J. has executed his admirable bust of Gen. Scott; a bust, in marble, of Gen. Cass; the medallion of Henry Clay, modeled from life, at Washington, in 1852—from which was executed the gold medal presented to the eminent Statesman, by the Whigs of New York; bust of H. L. Stuart, Esq.; bust of Wm. Vincent Wallace; medallion of C. C. Wright; medallion of T. Addison Richards, Esq.; medallion of Gen. Washington, modeled from a cast of his face taken while he was President of the United States; medallion of Queen Victoria; copy of Jury Medal of the World's Fair, at London; medallion of Mr. Joseph Estlin, of England; medallion of the Hon. Daniel Webster, modeled from life; statuette bust of Miss Julia Dean; medallion of Wm. Walcutt; medallion of Archbishop Hughes; medallion of Bishop Bailey; and the *alto-relievo* Group, to be cast in marble, for the Welsh block to be placed in the Washington Monument, at Washington.

We come now to the *Alto-relievo* for the Washington Monument, the one piece of work, just completed, on which has bloomed all we have had to say about this artist. The dimensions of the block which it is to face, will be eight by five feet. The figures are half life size, and are cut nine inches deep, being so it were, only attached to the background. The central figure first strikes the eye, which is a classically modeled female, intended to represent the Genius of Liberty. Around her brow is a simple tiara of thirteen stars, emblematical of the original thirteen States, while her right hand points to a bible on a tripod, as the chart of true Liberty, and her left arm crosses the American Eagle, perched upon a Welsh harp at her side. Above and a little back of the head of this figure, is a Cup of Liberty, from which issues the American flag, and is surrounded by a wreath of the American coat of arms. To the left of the harp is a female figure of Industry, seated, and holding in her hand a distaff; and still to the left of this, is a finely chiseled dog, to represent Fidelity.

The mingling of Welsh and American symbols in this group of statuary, tells its own story, plainly and eloquently. But aside from this, the world would seem to be a natural allegory in the piece, representing the growth of nations, from the primitive condition fitly symbolized by the dog and the distaff, through the budding arts—poetry and music, and unfortunately, war, to freedom—to which naturally succeeds peace, the reign of mechanic arts, agriculture, manufactures and commerce.

This work is said to be the most elaborate of its kind yet executed in America. The artist has devoted nearly a year to its composition, and the perfecting of its details. It exhibits great study and a nice appreciation of effect. Everything about it is harmonious and beautiful, and it will bear as well to be examined as a whole, as in its parts. There is one merit which we must not omit to name. Mr. Jones in this piece has cut loose from the classic models, and given us American faces. The figure of Liberty, perhaps, is a little Grecian, but the mechanic, the female and the dog are purely American. In the head, Mr. J. has sacrificed a little to the American type—we do not say too much—in a rather predominant intellectual expression. It is a mechanic, and should not be intended to name. Mr. Jones, in his opinion, a strong perfect head is represented by a graceful curve from the perceptive to the top of the head, and thence to the back base of the brain, rather than by a forehead inclining to the perpendicular. The confirmation of American heads, to a fault, lies in the direction the artist has taken; and we are accordingly content, A lot of us in constructive self-belief, in our opinion, a constructive mechanic, just life the symbol of the art in this piece, and myriads of contemplative housewives, just like the figure of Industry. As a whole, the work may be pronounced as nearly faultless as we have any business to expect from any quarry; and we rejoice that Mr. Jones, an American and a New Yorker, with too little encouragement afforded to sculpture among us, has had the courage, we may as well say hardihood—to begin and to complete a piece requiring so much thought and labor, to say nothing of genius and skill.

Since the above extract was published, JONES has executed the bust of the Hon. ZADOCK PRATT, a medallion of JAMES H. GARRETT, and a bust of N. T. HUBBARD, one of the oldest and first merchants of New York; all of which are to be executed in marble. Jones is about commencing a mural tablet for the late DAVID GRAHAM, to be executed in statuary marble, and erected in the City Hall of New York.

Our old friend Thomas D. Jones, the sculptor, has just finished his magnificent bust of George Washington. We are frank to say that our admiration of it has no bounds. We have seen all the statuary in the Union, of note, and consider that Nicholas Longworth has the best female bust in this country, and the best we ever saw, or saw any pictures of, that is, "Genvra," by Hiram Powers. That bust is all that our ideal of female beauty, and exquisite purity can picture, and we think far above the Venus de Medici, the Greek Slave, or Eve. Jones' George Law we pronounce, without hesitation, the finest male head we ever saw, ancient or modern. It may sound like American exaggeration, but we have seen it by the side of works of the ancients, and of Michael Angelo, and the comparison does not cause our countryman's work to suffer. For majesty in the whole, for minuteness in detail, for breadth and boldness of treatment, and for elaborate and mastery finish, it is the *chef d'oeuvre* of modern sculpture. We are proud of it—proud of it for America, proud of it for the West, for Ohio, for our own Backwoods, and for our old friend Jones, as true a nobleman of nature at heart, as he is a glorious artist in genius. We have had visits from Prentice, of the Louisville Journal, Sbatuck of the Columbian, and Cross of the Times, during the past week, and their old, familiar faces made our heart turn towards our old home, with a wish to see it once more. There is nothing we cherish so much as our old friendships, and if we have a color to preserve it in, it is in violation (in violet!)—dreadful. That is not a bad however as Mrs. Wiggins' last: "At what time should a man rise, in order to obtain a vegetable time piece?" Answer—Get up at 8 o'clock. (Get a potato clock!) Fines.

1855 OCCIDENT.

In A NEW FIELD.—We are pleased to observe that T. D. Jones, Esq., sculptor, having determined to unite the practical with the beautiful, has purchased the monumental establishment of Mr. D. Belles, on Vine street. It is very desirable to have at the head of leading monumental departments accomplished designers and sculptors. In our domestic and historical monuments, there is a broad field for the exercise of the highest efforts of first class sculptors. Michael Angelo's noblest efforts, were in his statues, intended for tombs and mausoleums. So with Banks and Flaxman, of England, and Palmer, of our own country. "Let us guard our honor in art as in arms."

Twenty-two years ago, T. D. Jones was the only ornamental carver of monuments in this city. Subsequently he executed his resurrection group of eight figures, in *alto-relievo*, his Angel of Hope, statue of Faith, and his, "Wooden Gods"—statues of Firemen; which many of our citizens will remember. Likewise, the bronze gate for the altar at the Cathedral. It was the first piece of bronze casting ever done west of the mountains. As there was no Spring Grove at that time, the public felt little interest in works that were likely to prove ephemeral in our city cemeteries.

Spirituelle sculpture failing to be popular, Jones commenced his public career as a bust sculptor of celebrities, by executing a bust of Henry Clay, in 1844, and in the subsequent ten years he modeled Tom Corwin, General Taylor, General Cass, General Scott, Bishop McKrosky, Bishop Baylie, Archbishop Hughes, Daniel Webster, and many others, and then executed his famous *alto-relievo* for the Washington Monument, presented by the Welsh of America. In 1855 he competed with a hundred other artists for the Clay Monument, and received a letter from the President of the Association, saying, "Your design is the only original one sent in."

In the spring of 1858, he was victorious in his competition for the Pioneer Monument, said design being unanimously adopted by the committee and members of the Association. In 1859, he produced his design for a marine column as a Perry monument at Put-in-Bay. One of our first architects pronounced the capital "the most classic and original that had been invented in two thousand years." After that, his celebrated busts of Chief Justice Chase, Hon. Thomas Ewing, the late President, the poet Fosdick, and many others, should not be forgotten. Recently he competed with Volk, of Chicago, and others, for the Soldiers' Monument, at Greencastle, Indiana. He was again successful, and has closed a contract for a ten thousand dollar monument. The design is simple and appropriate, chaste and original. There is nothing about it that reminds us of a tomb-stone shop, or any reflection of monuments in the old or new world. In design, it is not only original, but commends itself as being within the means of every County in the State, that desires to erect such a monument to the noble men who have fallen in a righteous cause for their homes and native land.

Desirous of avoiding the vulgar mania for tall monuments, Mr. Jones' design for the soldiers' monument at Greencastle, is intended to be only twenty-five feet high and twelve feet at the base; which will be of the Putnam County limestone, and the main body of the monument will be inscribed the names of the fallen heroes, surmounted by a frieze and cornice, illustrating in *alto-relievo*, a cavalry charge, infantry charge, a naval engagement, and an artillery duel—the whole surmounted by a statue of a soldier in repose, colossal size, resting from his labors. *Finis coronat opus.*

Jones, the Sculptor, after finishing his bust of Corwin, left also for Baton Rouge to model Gen. Taylor in clay. A letter from him, received by a friend in this city a few days since, contains the intelligence that "the work goes bravely on."

**T. D. JONES.**

Our talented friend Jones, the sculptor, is still in Detroit. One of the Detroit papers in a recent article thus says of him: "We have already noticed the fact that Mr. T. D. Jones, an artist of great talent, had taken a bust of Gen. Taylor, and was engaged in making a model for a bust of Gen. Cass. This model is now nearly finished, and we had yesterday the pleasure of inspecting it at his room in the Exchange. The model is not only a most perfect likeness of our distinguished townsman, but is a work of art of extraordinary merit. Not one who sees it in a juxtaposition with a cast from a work of that distinguished artist, Mr. Greenhow, can fail to be struck with the vast superiority in all respects of Mr. Jones' model. Indeed we do not remember to have seen a work of the kind, exhibiting in a more striking degree all the marks of high artistic talent and skill. Those who are familiar with the face of Gen. Taylor, speak in the highest terms of the exactness of the likeness, as all must of the lifelike appearance of the bust."

"Plaster casts from models of Mr. Clay and Mr. Corwin, by the same artist, may also be seen in his studio, bearing the same evidences of a master hand. "Mr. Jones will leave town in the course of two weeks. His room will be open every afternoon during the present and coming week for such of our citizens as may wish to see these skillful portraits of our distinguished statesmen. Casts in plaster of either of these heads can be obtained by application to Mr. Jones. "Our citizens should not fail to see these splendid specimens of genius and art."

**T. D. JONES.**

Mr. Jones, the highly talented western sculptor, is now in Detroit, taking the bust of Gen. Cass. The Free Press of that city, thus speaks of him:

"We yesterday spent a pleasant hour with the young Cincinnati Artist, Mr. Jones, who is now engaged at rooms at the Exchange, in executing a bust of General Cass, for a number of citizens of Baton Rouge. Mr. Jones has just returned from taking a most admirable bust of General Taylor, a copy of which he has with him, and also copies of his busts of Henry Clay and Thomas Corwin. He is a young and enthusiastic Artist, of acknowledged talent and ability, as his works thus far give sufficient evidence.

The Toledo Blade says: "General Hickenlooper and T. D. Jones, Esq., of Cincinnati, General Buckland, of Fremont, and the members of the McPherson Monument Association, met at Clyde, on the 15th instant, surveyed the cemetery grounds, and selected the site for the location of the monument. The contract for the erection of the monument was entered into with T. D. Jones, of Cincinnati, who is to complete the same for \$20,000. The artist is to have eighteen months in which to complete his contract."

**TRIUMPH OF ART.**

**Mr. T. D. Jones' Historic Piece, The Surrender of Vicksburg.**

We had the pleasure yesterday of viewing Mr. T. D. Jones' great work of art "The Surrender of Vicksburg," intended for the State Capitol at Columbus. This is indeed a triumph of art, grand in its conception, superb in the execution, and reflecting great credit upon the artistic ability of Cincinnati sculptors.

It represents the formal surrender of Vicksburg by the rebel officers in command at that point to the officers of the United States. The piece is in *alto-relievo*, and contains six prominent personages.

On the left can be seen Grant, Sherman and McPherson, all excellent likenesses, that of Sherman being admirable, and the attitude characteristic of that distinguished and splendid officer. The countenances of the Union officers display their inward satisfaction, but evince no haughty bearing or exultation over their foes, but a becoming dignity as the representatives of the "best Government in existence." Upon the right stand the Confederate officers, Pemberton, Montgomery and Bowen, the likenesses being doubtless as faithful as the others.

They evidently are endeavoring to be calm and dignified, but their clenched fists, and countenances also, betray their emotions of mortified pride and dissatisfaction at the result, which has occasioned this meeting with the victorious officers of the Union army.

On the extreme left is a United States orderly, holding a spirited charger, and on the extreme right a Confederate orderly performing the same office.

The grouping is admirable, and the entire details of the work are wonderfully accurate and beautifully executed. In the background is the historic oak tree, with its profusion of foliage and decorated with moss, which depends gracefully from its branches.

The work, as a whole, is superb, is an honor to Cincinnati, and reflects the highest credit upon the sculptor, Mr. T. D. Jones, who, we are happy to inform our readers, will soon place this triumph of art upon exhibition at Wiswell's gallery, on Fourth street.

Tom Jones, the sculptor, after a year's labor has completed his historical work of the "Surrender of Vicksburg," and it will shortly be placed upon exhibition. It is a fine specimen of sculptorial art, and will live, a marble monument of Cincinnati genius. The facial likeness is remarkable, but in this specialty Jones has acquired a national celebrity.—*Cin. Cor. Hamilton Herald.*



**Crystal Bridges Artists' Letters and Manuscripts**

**Crystal Bridges Museum of American Art  
600 Museum Way  
Bentonville, Ar. 72712**

---

**OVERSIZE ITEM RELOCATED TO OVERSIZE BOX \_1\_**

**Item Note:** Jones, Thomas Dow

Thomas Dow Jones writes to L[ewis] J. Cist about his plans to go to Washington for the winter and mentions a few of his artist friends.

**Item Date:**

Jan. 23, 1865

**Arrangement:** Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

---

**\*DO NOT REMOVE THIS PAGE FROM FOLDER\***



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Julliard, Leon S.
- **Inclusive Dates:** 1866
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Leon S. Julliard was an American painter during the late 19<sup>th</sup> century.

## Scope and Content Note:

Leon S. Julliard writes to Mr. John asking him to deliver his own painting.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                    |               |
|-------|-----------|--------------------|---------------|
| Box 4 | Folder 35 | A.L.S. to Mr. John | Jun. 29, 1866 |
|-------|-----------|--------------------|---------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Phil<sup>a</sup> June 29<sup>th</sup> 1866.

M<sup>r</sup> John please deliver my painting. (Master  
Fox) to bearer.

Leon S Julliard.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Kahn, Ely Jacques
- **Inclusive Dates:** 1926
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Ely Jacques Kahn (1884-1972) was an American teacher, architect, and painter.

## Scope and Content Note:

Ely Jacques Kahn writes to Mrs. Dorothy Earle that he cannot accept her invitation for a luncheon.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                              |               |
|-------|-----------|------------------------------|---------------|
| Box 4 | Folder 36 | T.L.S. to Mrs. Dorothy Earle | Jun. 21, 1926 |
|-------|-----------|------------------------------|---------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



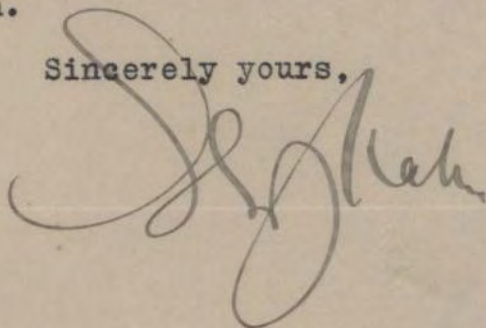
ELY JACQUES KAHN  
49 WEST 45TH STREET  
NEW YORK

June 21, 1926.

Dear Mrs. Earle:

I regret that I am unable to accept  
your very kind invitation for luncheon on  
Thursday, June 24th.

Sincerely yours,

A large, elegant handwritten signature in cursive script, which appears to read "Ely Kahn". The signature is written in dark ink and is positioned to the right of the typed name "Sincerely yours,".

Mrs. Dorothy Earle,  
Hotel Sevilla,  
117 West 58th Street,  
New York City.

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Keith, Mary McHenry
- **Inclusive Dates:** 1913-1944
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Mary McHenry Keith was the wife of Sir William Keith. She was the daughter of Judge William McHenry of New Orleans as well as the first woman graduate of the Hastings College of Law.

## Scope and Content Note:

1) Six letters and one postcard to Colonel Alfred Sellers regarding the failing health and ultimate death of her husband, William Keith. Six postmarked envelopes included.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                                                                    |                               |
|-------|-----------|------------------------------------------------------------------------------------|-------------------------------|
| Box 4 | Folder 37 | Six A.L.S. to Colonel Alfred Sellers with envelopes, plus one Autographed postcard | Apr. 10, 1913 – Mar. 14, 1927 |
|-------|-----------|------------------------------------------------------------------------------------|-------------------------------|

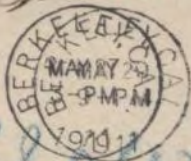
**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal

course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



Mrs Wm Keith  
2207 Alhambra  
Berkeley

Returned for Postage



Try 3200 Cal.  
Cal.

Mrs. Alfred Sellers



6116 Ingleside Ave  
Pasadena Chicago  
1/8 Mrs. Garnett



11111

Berkeley  
May 26<sup>th</sup> 1911

Dear Mrs Seller,

Mr. Munn told  
me when he came up  
that Col. Sellers was  
going just like Mr. Pitt  
I want to write and  
condole with you. I  
shall always remember  
him as he was that visit  
we made with you  
in 1893, the year of the  
world's Fair. I should like  
so much to see you. Drop  
me a line and let me  
know your plans.



Mr. Keith has been in a  
critical condition for  
two years and all that  
time had shortness of  
breath and numerous night  
attacks of the heart - having  
to sit up all night - He  
was taken at the last (the  
13th of Feb. with some  
thing like sciatica and  
got gradually weaker  
& at the last week,  
unconscious. He ceased  
breathing the morning  
of the 13th of April, just  
two months of illness. It  
was strange, he could  
lie in bed during that  
time -  
It is terribly lonely

and though Mr. Keith  
has for years talked  
of death, the reality  
is so different.

If you go East - some  
time, I hope you will  
come by the way of San  
Francisco. We are keeping  
the Studio\* open every  
day and I am there  
on Tuesdays - Mr. Ew.  
Harrison, my step son in  
law, is there every day.

With very much  
love and sympathy  
I remain Your friend  
Mary McH. Keith

\* 220 Post St.



us awhile. The Exhibition  
lasts for two weeks until  
May 6th - I shouldn't  
wonder if the <sup>time</sup>  
were extended, but I  
do not know as to that.

I want to thank  
you for your  
kindness to Miss  
Duthie - She is  
quite alone in  
the world

With Best Love  
& Hopes of seeing  
you  
I remain  
affectionately yours  
Mary McCall Keith

Berkeley April 10<sup>th</sup> 1913

Dear Mrs Sellers  
I was so glad  
to get your letter. I have  
thought of you often &  
wondered whether you  
had gone back to Chicago  
You remember how Col.  
Sellers used to say it  
was too hot & too cold  
& you couldn't live there  
only a little while;  
but you told that  
Mrs Payne from Berke-  
ley who called on

me at your house, that-  
your hair felt better, or  
was it she said it?  
The second year April  
13th - is almost comple-  
ted that I have been  
alone, but as you say  
I have been near  
relatives - though they  
cannot take the place  
or remove the desolate-  
ness - they do help to  
keep from too much  
brooding. I go up on  
Tuesdays to see Mr.  
Worcester. He cannot  
they say, last much  
longer - 77 yrs old

"pernicious Aenemia" is  
what the Dr. calls it -  
His death will be  
another link broken  
Mr. Keiths life long  
& devoted friend -  
I will bring up your  
letter to my mother  
tomorrow. She likes  
to "see all the letters"  
I wish I could see  
you on your way  
to Chicago. She is so  
reluctant to have  
we leave Berkeley  
just now. I wish  
you could come  
back with Mrs  
Duthie & stay with



Mrs Ketter  
Lett.



Mrs Col. Alfred Sellers  
320 W. California St  
Pasadena  
Calif.

Mrs Ruth



WORLD  
PANAMA  
PACIFIC  
EXPOSITION  
IN SAN FRANCISCO  
1915



Mrs F. H. Sellers  
320 1/2 Calif.  
Pasadena  
Cal

Affely your friend  
Mary McH. Keith

Berkeley May 19<sup>th</sup> 1913

Dear Mrs Sellers,  
I see by the post-  
mark that it is just a  
month since you wrote  
to me. Miss Dutchie came  
home full of enthusiasm  
about you. Said, "you  
were right, she is a nice  
woman" - She told me  
how kind you had been  
to her. When she came home  
I was not feeling very

time of Mr. K's death.  
"Keep Busy" - That is  
good advice for anyone  
I expect my mother to  
come in a week or two  
to be with me this  
Summer - She is 85 &  
very feeble. It will  
confining me very much  
but - I cannot hope to  
have her long & want  
to make her as happy  
as I can while she is  
still here. Miss Dutchie  
gives a recital in Sta  
Cruz June 13<sup>th</sup> & want  
me to go with her, but  
I foresee opposition from  
my mother when the  
time comes - Let me  
know when you can come

I shall be glad to see you



well and called on old  
Dr. Buckley, a friend of  
Mr. Keith and he rail  
roaded me to a Sanitorium  
in S. F. for two weeks  
treatment and rest  
care. He said it was not  
rheumatism - but nerves  
& there was some slight  
bladder trouble - an  
appearance of the urine  
(foamy) he did not  
like - showed too  
much alkali, he said  
advised a daily irri-  
gation - Since I got home  
I must have overdone  
or taken cold, but I

don't feel as though the  
treatment had been  
done any good to that  
particular organ - though  
I think the rest did me  
good otherwise -  
The Keith Exhibition in  
Chicago is over, Mr. Harmon  
(son-in-law) said  
Mr. Sellers was in  
& sent regards etc to  
me - also his wife -  
Miss Duthie said you  
grieved all the time -  
Perhaps you are lonely -  
Mrs Swift a widow  
said to me, at the



Mrs. Fay<sup>76</sup> Sellers  
320 West-California St  
Pasadena  
Cal



It is very hot today  
a hot north wind  
but cool here in the  
dining room where  
I am writing -  
My mother is very  
energetic these days  
& I am afraid of  
her overdoing  
she wants me to  
wait a little longer  
before hiring any  
servant, until  
she can get things  
"regulated" - as she  
calls it -

With Love from  
Your affectionate  
Friend, Mary McH. Keith

Berkeley  
Oct 28 1913

Dear Mrs Sellers  
I am very  
sorry to have you  
tell of being really  
sick. You must  
get well, that is  
the first-thing, but  
I am sure you will  
you have been  
under a strain  
also, during Ed,  
Sellers' illness and



afterwards and now  
you must try and  
catch up -  
Mike Duthie has  
gone to make a  
visit with Mrs  
Hyatt in Oakland  
and I am not sure  
of her future move-  
ments. Mrs Hyatt  
is a sister of Mr  
Keiths, the only  
one now living.  
She keeps house  
by herself and is  
stone-deaf - My  
own deafness is  
I fear slowly

increasing, although  
I am doctoring  
for it - -  
I am still hoping  
for that visit -  
when you get  
better and if I  
should get away  
for a while,  
tho' it is not like  
-ly, I would like  
to go down and  
see the pictures at  
Potter Art Gallery  
in Santa Barbara  
& then would manage  
to see you -

After <sup>5</sup>.....days, return to

*Mrs Wm Keith*

*2207 Atherton*

BERKELEY, CAL.



*By C*

*Mrs Alfred Sellers*

*Pasadena  
Calif*



Love to you both,  
I remain  
your affectionate  
Friend  
Mary Mc H. Keith

Berkeley Jan 4th 1914

Dear Mrs Sellers  
I am way behind  
in acknowledging  
holiday greetings.  
It was kind and  
thoughtful of you  
to enclose a pretty  
Card for her, and  
my mother was  
much pleased. She  
sends her kind  
regards and hopes  
you passed a  
Happy Christmas  
and will have



a very happy new  
year - She says on  
account of infirmities  
she has not been  
able to answer, <sup>as yet</sup> but  
three of her Christmas  
greetings from old and  
new friends. Mammie  
Fannon, Mr Keith's grand-  
daughter looked  
very sympathetically  
at me when I told  
her I sat all alone  
in the dining room  
Christmas & New  
year night - and  
looked at Mr Keith's  
portrait - My mother  
not being able to

accept invitations, I  
do not, neither. My mother  
lives next door almost  
but she did not  
dare venture on  
leaving the house  
on account of suscepti-  
bility to colds -

The days "are gliding  
by" so rapidly - a  
sign I am old or  
they would not  
seem so.  
I hope for one  
thing this year  
& that is <sup>that</sup> we  
can see each other  
and so with

Regarding which  
specimens brought of  
Mrs Suther:



WORLD'S PANAMA  
EXPOSITION  
SAN FRANCISCO



F. H. Sellers  
320 West Calif. St.  
Pasadena  
Los Angeles



for the Summer? I hope  
we are going to see each  
other during this year -  
My mother seems to be  
failing fast. The garden  
work is just started  
and that interests her  
a little. It has been  
for me rather a sad  
winter and spring here  
in this house.

"Here in the body feet,  
Absent from him, I roam,  
Yet mightily pitch my  
moving tent,"  
a day's march wearied home.  
Will tell you next time  
about these lines.  
affectionately  
Mary McH. Keith

Berkeley, April 12<sup>th</sup> 1915

Dear Mrs Sellers,

I have just  
read your note and was  
glad to hear from you.  
Miss Duthie has written to  
me from New York; she was  
glad to get back, and secured  
her former position as  
lecturer on music, immediate-  
ly, from the Educational  
Bureau. I gave Miss Duthie  
and her cousin Miss Daniels,  
each a painting, 16 x 24,  
numbered, 59, and, 241, res-



pectively. Miss Duthie is  
by nature extremely reticent  
concerning her affairs,  
so did not mention to me,  
having sold you a picture,  
nor to you, perhaps, from  
whom she had received it.  
She several times, after her  
cousin's death remarked  
that she would never part  
with them. She must  
have sold you no. 241,  
for she was anxious  
that I should buy  
the green one, "a sunny  
day" from her, when she  
returned about Christmas  
time. I did not feel

that I could advance  
her any more money  
as I am not through  
yet with building  
expenses, but told her Mr.  
Harmon would sell it  
for her. I think she sold  
it to a friend in S. F.  
The two pictures which  
I presented to them are  
all that she had, <sup>at least</sup> to  
my knowledge. They  
were in Mr. K's studio  
at his death and were  
painted of course after  
the fire. Only those in  
Berkeley were left.  
What are your plans

Berkeley March 14<sup>th</sup> 1927

Dear Mrs Sellers,

I found your address by accident - on an old envelope and wonder whether it is still the right one. Did you come to California this year? And how have you been? Mrs Burnham sent me word from

Pasadena, about Christmas  
time, but I think she must  
have returned to Evan-  
ston without coming  
to S. F. Let me hear from  
you, when you can.

Your Friend

Mary M. H. Keith

2701 Ridgeroad



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Keith, William
- **Inclusive Dates:** 1898-[1901]
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

William Keith (1839-1911) was a landscape and portrait painter, and engraver. He was the teacher of Clark Hobart.

## Scope and Content Note:

- 1) William Keith requests the address of Mr. and Mrs. Logan, who had recently taken two pictures of him.
- 2) William Keith writes to Colonel Alfred Sellers regarding his health. Envelope included.
- 3) Noting that he has sent six pictures to Dr. Gonsaulus, Keith informs Colonel Alfred Sellers that he leaves for Europe on the 29th, promising to stop on his way in September. Envelope included.
- 4) William Keith would like to visit Sellers and does not send a photograph because none of them came out well. Envelope included.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                  |               |
|-------|-----------|----------------------------------|---------------|
| Box 4 | Folder 38 | A.L.S. to Colonel Alfred Sellers | nd            |
| Box 4 | Folder 38 | A.L.S. to Colonel Alfred Sellers | Dec. 12, 1898 |
| Box 4 | Folder 38 | A.L.S. to Colonel Alfred Sellers | May 27, 1899  |

|       |           |                                     |                              |
|-------|-----------|-------------------------------------|------------------------------|
| Box 4 | Folder 38 | A.L.S. to Colonel<br>Alfred Sellers | [Postmarked Feb. 5,<br>1901] |
|-------|-----------|-------------------------------------|------------------------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.





SAN FRANCISCO  
CALIF.  
DEC 12 12 - M '98



*Amelia*

Mrs A. H. Sellers

3420 Michigan Ave  
Chicago

Ill

424 Pine St.

S.F.  
Dec. 12<sup>th</sup> 1898

Dear Mrs. Sellers

I got the beautiful  
Photo. a few days ago  
I show it with pride &  
affection, every body says  
"What a handsome woman"  
& I say, "Ah but she is  
as good as she's hand =  
= some" I <sup>am</sup> ~~have~~ just  
getting over one of my  
sick spells, been ill  
for 2 months, but am  
mending now. I hope  
you & "Al" are well  
and happy - if my

S.F. May 27<sup>th</sup> 1899

Dear "Al" & "Fay"

I have just  
got your kind letter, & marked  
contents. Dr. Gousaulus - wrote  
me - two or 3 weeks ago - stating  
that he had been to see you, & asked  
me to lend some pictures, esp. of  
his son, & Reinhardt. I sent him  
6 - six - & wrote him - saying I'd  
like to hear before the 25<sup>th</sup> of this  
month, as I was to leave S.F. for  
Europe - I leave on the 29<sup>th</sup> (Monday  
this is (Saturday) but go right  
thro - & will stop on my way - in  
September. My George - I have reason  
to love Chicago & Chicagoans. I  
have sold - to O.N. Meyenburg -  
one of my best pictures, 25" x 30"  
for \$1000. - & he is an awfully nice  
man - he wants me to lend him a  
number of pictures to exhibit. I promised  
to do so before I had heard from Dr. Gousaulus.

If you & the Dr. - could consult with  
Mr. Meyenburg - ~~to~~ I forgot - Boston or  
Chicago - he would consent to any-  
thing in my interest; he wants  
to help me - as do you - and I  
feel that it's chucky of me to ask  
you - only that it is explanatory  
of my position, i.e. - having  
promised Mr. Meyenburg - before  
I heard from Dr. Gousaulus - I am  
very fond of Mr. Meyenburg - as  
are friends of mine here - he came  
out with Sir Mr. Van Horne - &  
is going to try to sell <sup>one</sup> of the pictures I  
lent - to Sir W. I am going  
right thro to N.Y. but want to stop  
on my return. I have promised to  
visit him, on return. Johnnie  
Muir, has left for Alaska last  
night, after putting in a whole  
after noon abusing me - for my  
wordliness, and general decrepitude  
in a moral sense - I saw him



back as good as he sent (or tried to)  
 I offered to lend him <sup>25</sup> steen hundred dollars  
 which he refused, with contempt  
 I told him I had done my duty, &  
 as a Capitalist & bond holder  
 hoped I should always <sup>be</sup> to the  
 deserving poor - Johnnie snorted  
 out at that fling - with lots  
 of love to you I stay - I am  
 as ever  
 Jess Westcott

I haven't heard from the  
 Doctor, perhaps he  
 didn't like what  
 I sent. I leave here  
 Monday, will telegraph  
 you when I reach Chicago  
 I send out and will stop 3 hours there

Morning Train every Sat & Monday

Evening Train every Sat & Monday 6:30 AM

Evening Train every Sat & Monday 4:45 PM

Old Family 7:45 AM

CHICAGO  
ILL.  
MAY 31 4 30 AM '98

13,000

15,000

From Wm. Ketch

SAN FRANCISCO,  
CAL.  
MAY 27 1-PM '08

1



A. H. Sellers Esq  
Little Guarantee & Trust Co  
S. W. cor La Salle & Washington  
Chicag  
Ill



1899

424 PINE STREET

SAN FRANCISCO

Col. Sellers

Dear Al.

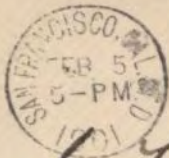
Mr. & Mrs. Logan  
have been here. I got a couple  
of pictures of me. but didn't give  
an address. would you please send  
it to me - and what do you  
think I ought to do about Dr.  
Gonsoules. he hasn't written me  
& I don't know what I ought to  
do. if he doesn't want the pictures  
I ought to have them back. had I  
better write to him - with love to  
you & Fay - as ever yours  
W. Keith

I know how busy you are. I hate  
to bother you. but just send

W

Wm. Keith





A 7 Dollars Exp  
Hotel Green  
Pasadena  
California

Wm. K. B. A.



Feb 5 - 1901

Dear "Al + Fay

I got your letter the other day - was glad to hear from you I should like to come down - with Miss but the old man is hard to move - I have just written to him. the photo's didn't come out well so I didn't send them to you. I hear that Luminis is coming up here on a visit so he will give me news of you, there is nothing new here - except that the luck keeps up & so with love to you both  
I am as ever yours  
San Francisco 424 Pine St

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Keller, Arthur Ignatius
- **Inclusive Dates:** 1913
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Arthur Ignatius Keller (1867-1924) was an American painter and illustrator.

## Scope and Content Note:

- 1) Arthur Ignatius Keller's signed and completed biographical questionnaire for "The Artists Year Book".
- 2) Arthur Ignatius Keller writes to N. Outcault regarding appreciating one's work.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                                                              |               |
|-------|-----------|------------------------------------------------------------------------------|---------------|
| Box 4 | Folder 39 | Signed and completed biographical questionnaire for "The Artists Year Book". | nd            |
| Box 4 | Folder 39 | A.L.S. to N. Outcault                                                        | Nov. 22, 1913 |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal

course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



876 ST. NICHOLAS AVENUE

Mr. A. Outcault

Dear Mr. Outcault

There is nothing more natural than to feel the pleasure of appreciation of one's work, especially when that work is the very life and soul of a man and in the doing of it he gives up every fiber of his body -

Thanking you for your appreciative letter and with my good wish, I am

Very Sincerely yours

Arthur Keller

Nov. 22/13

The chief qualities in my work for which I am best known  
are the painter's quality, strong characterization and the  
dramatic —



Rush==Important

Kindly fill out the sheet herewith and mail back to the publishers at your earliest convenience. If immediate attention is given this matter it will be greatly appreciated. We are preparing copy for **The Artist's Year Book**

which is soon to be published, and wish to include your name and biography in same. By answering the questions listed below you will enable us to compile the matter that is to appear concerning you. Write Plainly

**The Art League Publishing Co., 936 Fine Arts Building, Chicago, U. S. A.**

Name (In full give surname first) *Keller, Arthur J.*  
 Specialty (State here your special medium and work) *Quash soil, Historical & Character stories*  
 Born (place) *New York, N. Y.* Date *July 4<sup>th</sup>* Year *1866*  
 Parents' names *Adam Keller, Matilda Spohn (Keller)*  
 Educated (State here what schools and masters) *National Academy Design N. Y. Profs. Milmanth & Ward Munich Academy Germany - Prof. L. von Laefftz*  
 Married (If so, give date and person) *June 1894 to Myra S. Hayes*

Exhibited (State what Institutes, Leagues, Salons, you have exhibited in.)

*Generally all Annual Exhibitions in New York & Phil. including Paris Exposition, and American Exposition*

Medals, prizes and honors received

*Academy Design, Munich Academy, Phil. Gold Medal, Mrs. J. Evans Prize, Silver Medal Paris Ex. 1900, Bronze Medal Buffalo Ex. and Art Club Prizes in New York*

In what permanent collections represented, (if any)

What special books illustrated, (if any)

*Bret Harte stories, "Right of Way", "Longfellow", "Hawthorne", "The Virginian", "Streckton", "Home Life Geo. Washington", "Four Roads to Paradise",*

Author (Of what articles or books, if any)

*X*

Members of what clubs and associations

*N. Y. Water Color Society, American Water Color Society, Salmagundi, National Arts Club, The Players, Society of Illustrators, Architectural League*

Addresses (Give studio, home and summer addresses)

*Home & Studio 40 West 130 Street N. Y.  
 Summer home & studio Cragmoor New York*

NOTE:—In case all the lines on this sheet are not used, you are privileged to fill them in with any other notations you may see fit to give pertaining to your special work in art. When writing name on the first line, give surname first in this manner: Jones, Arthur Henry.

*OVER*



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Kemble, Edward Windsor
- **Inclusive Dates:** 1893
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Edward Windsor Kemble (1861-1933) was an American illustrator and author.

## Scope and Content Note:

Kemble writes to Mr. Stoddard. He is sending some drawings without charge because of their lateness. "I have been so jammed with the Dutch this year that I could hardly get my mind on anything else."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                        |               |
|-------|-----------|------------------------|---------------|
| Box 4 | Folder 40 | A.L.S. to Mr. Stoddard | Jan. 20, 1893 |
|-------|-----------|------------------------|---------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

6/26. 93

Erskine  
200  
200

June 20 / 93

Dear Mr. Slidell.

At last, here they are. I have been so jammed with the Dutch this year that I could hardly get my mind on anything else. I am not going to chage you anything for these drawings just to make up for my negligence. Which I assure you will not occur again.

Very Sincerely yours.

Erskine

Ho Bonbrake  
Rockelle Park  
New Rockelle

Erskine

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Kensett, John Frederick
- **Inclusive Dates:** 1855-1866
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

John Frederick Kensett (1816-1872) was an American painter and printmaker. He was the child of Thomas Kensett and a friend of Worthington Wittredge.

## Scope and Content Note:

1. John Frederick Kensett requests permission to allow Miss Cranberry to have a picture from the exhibition. She must have it that afternoon, but will replace it "with one of the same character and subject."
- 2) Clipped photo of John F. Kensett.
- 3) John Frederick Kensett writes to Charles Eliot Norton regarding vacationing in the White Mountains.
- 4) John Frederick Kensett writes to Irving Brown. Kensett offers Brown a picture that he had sent to Mr. W., who had rejected it because it was too large.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                                  |    |
|-------|-----------|----------------------------------|----|
| Box 4 | Folder 41 | A.L.S. to R.W. Hubbard           | nd |
| Box 4 | Folder 41 | Clipped photo of John F. Kensett | nd |



|       |           |                                       |               |
|-------|-----------|---------------------------------------|---------------|
| Box 4 | Folder 41 | A.L.S. to Charles Eliot Norton        | Oct. 3, 1855  |
| Box 4 | Folder 41 | A.L.S. to Irving Brown                | Oct. 12, 1860 |
| Box 4 | Folder 41 | A.L.S. to Robert Hoe, Jr. and receipt | Jan. 30, 1866 |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Mother of dear Simeon's  
~~hold~~ forth her hands  
 protectively to few things.  
 among those <sup>few</sup> however there  
 is what may be termed the "Roman-  
 tic". Should you find yourself  
 going into the labor dashing you  
 may take two or three more  
 of them than you may desire  
 for yourself, as my only consolation  
 - Don't look indignant at my  
 request - for in good sooth after  
 making out a list of precious  
 things in memory I fall back  
 upon the lead so, I see in its  
 associations. - I have been  
 dashing away with the brush

As for me a line whenever you can find a moment  
 for me in your letter - I shall be glad to hear from you  
 as soon as you can - I shall be glad to hear from you  
 as soon as you can - I shall be glad to hear from you

Kennett

the

Kennett  
American Pauper

North Conway Oct. 23/55

My Dear Mother  
 It would be  
 selfish indeed to regret  
 that the calf promised  
 visit to the White Mts. fails.  
 In view of the delightful  
 plans you have formed  
 for wintering in that  
 town - so full  
 of pleasant memories, I  
 for Narragansett, <sup>but</sup> may it  
 be deferred only for a  
 season, I cannot but



congratulate you & the  
Ladies upon the rich repast  
spread out for you the  
coming winter: I would  
that I could accept  
that vacant little & take  
part in <sup>the</sup> banquet. but I  
must wait ept awhile  
longer. I shall look  
forward to pleasant  
talks of old & familiar  
places however as payment  
for my loss - but will it  
be the ensuing summer?  
or will the fascinations  
of Europe hold fast to you

thro' a summer & another  
winter? I could have wished  
you before leaving our  
shores to have had a glimpse  
of the glories of the White  
Mountains. I have never seen  
them more replendant, &  
while dreaming among the  
alps & the Appennines you  
must leave a small place  
in your memory for the  
White Hills of New Hampshire  
which has - I say it - a beauty  
smack of the grandeur &  
majesty of both. The love



with furious vigor to make  
up for the two months of  
Summer & their result by  
my devotion to the departing  
glories. The field is grand  
& sad life - with many kind  
regards to Mr Norton Miss  
Jane Miss Grace & regrets  
that I cannot see you all  
before your departure, &  
~~with~~ wisher for a most sojourn  
a pleasant sojourn & speedy  
return I remain as ever only  
I aff<sup>ly</sup> M<sup>Y</sup>

E. E. Norton Esq  
V. J. Russell  
Cambridge

J. A. Kearsatt  
Oct. 12, 1860

Artist

1818-1878

New York Hunt N.Y.

Oct: 12<sup>th</sup> /60

Living Brown Egg.

Dear Sir

I found  
your favor of the 28<sup>th</sup> Sep: on my  
arrival in town on Thursday  
last from Lake George & take  
the earliest moment to reply.

The picture sent to Mr. W.  
was not especially painted for  
him, it was finished just  
before leaving Washington, & thinking  
that it might possibly please  
him - tho' larger than he  
desired - I sent it to him.

His letter which was also  
seen on my arrival informs  
me - as I supposed it might -



7.00  
-4

Waverly House  
Jan<sup>y</sup> 30<sup>th</sup> /66

My dear Sir

I hope the little  
picture reached you safely & proved  
satisfactory. It is very much  
improving, which, I trust will  
remedy in good time.

Should you or your  
acquaintance not find the interest  
in the <sup>picture</sup> sustained, or the price not  
satisfactory, you must not  
I pray have any hesitation  
in returning the same, taking



your chance for another

Very sincerely yours

J. D. Kensey

Robert Hoe & Co.

New York Jan. 30<sup>th</sup> 1866



Robert Hoe & Co. Esq. Dr. To J. F. Kensett

|                                                                |         |
|----------------------------------------------------------------|---------|
| To Picture "W. Washington from the<br>Valley of Contray" ————— | \$ 400— |
| " Frame for same —————                                         | 20—     |
|                                                                | <hr/>   |
|                                                                | \$ 420— |

Rec<sup>d</sup> Payment

J. F. Kensett

My Dear Hubbard

Miss Cremona  
has an opportunity of disposing  
of a little picture in the Ex.<sup>o</sup>  
on condition that she can have  
it this afternoon, otherwise she  
does not want it. Shall I take  
the responsibility of letting Miss  
C. have the picture. She replacing  
it by one of the same character  
& subject? Ask Whittledge?

Hastily yours

J. J. Keane

R. W. H. Exp.





JOHN F. KENSETT.—[1818-1872.]

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Kent, Rockwell
- **Inclusive Dates:** 1915-1970
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Rockwell Kent (1882-1971) was an American painter, illustrator, and graphic artist. He was a student of William Merritt Chase, Robert Henri, and Kenneth Hayes Miller.

## Scope and Content Note:

- 1) Rockwell Kent describes in detail an experience in the Canadian wilderness.
- 2) Rockwell Kent writes a detailed weather log, plus a typed temperature conversion chart.
- 3) In this letter, Kent writes to Lewis Mumford regarding the holocaust.
- 4) Kent writes to Walter Reagles about a recently received photograph and Reagles' recent loss of his wife. Envelope included.
- 5) Kent writes a manuscript beginning "Its' a miserable day..." in which he describes the weather as well as his surroundings.
- 6) Rockwell Kent writes a short manuscript in which he describes a man who "thirsted for happiness."
- 7) A letter of thanks from Sally Kent to Walter after Rockwell's death.
- 8) An description of a T.L.S. of Rockwell Kent, including price.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |             |    |
|-------|-----------|-------------|----|
| Box 4 | Folder 42 | Handwritten | nd |
|-------|-----------|-------------|----|

|       |           |                                                               |                               |
|-------|-----------|---------------------------------------------------------------|-------------------------------|
|       |           | manuscript "It's a miserable day..."                          |                               |
| Box 4 | Folder 42 | Handwritten manuscript "There once was a man who thirsted..." | nd                            |
| Box 4 | Folder 42 | A.L.S. from Sally Kent to Walter Reagles                      | nd                            |
| Box 4 | Folder 42 | A description of a T.L.S. of Rockwell Kent, including price   | nd                            |
| Box 4 | Folder 42 | Signed Manuscript, "In the land of fishermen..."              | Dec. 2, 1914                  |
| Box 4 | Folder 42 | Handwritten weather log                                       | Sept. 1, 1934 – Jun. 23, 1935 |
| Box 4 | Folder 42 | A.L.S. to Lewis Mumford                                       | Nov. 15, 1961                 |
| Box 4 | Folder 42 | A.L.S. to Walter Reagles                                      | Dec. 2, 1970                  |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.





"I thank — my God, for how much love  
and friendship in my lifetime I am thank-  
ful! — I thank my friends."

ROCKWELL KENT,  
*It's Me, O Lord*

June 21, 1882 ~

March 13, 1971

For Walter -

in memory -

and with gratitude for

your loving understanding.

Ever, devotedly,

Sally -

SK

June 1944 ~~Sticks~~

at - with fac. SK

1939 World Fair

KENT - Memorial



Mr. Walter Reagles  
2159C - Daisy Lane  
Schenectady  
New York 12309

1885  
1843

u





AUSABLE FORKS  
NEW YORK

November 15, 1961

NO  
26 Nov

Mr. Lewis Mumford  
Amenia, New York

Dear Lewis Mumford:

A few weeks ago I, and doubtless you, received from the Soviet Embassy the release which I enclose. I felt it at once to be a challenge to good will that should be met. But it is one that should be taken up and promoted by the politically uncommitted American "intellectuals" who, we may assume, are as a whole as troubled by the course of events and the ever growing danger of a holocaust as the most dedicated of the left. If we are to match our Soviet brothers in the arts and sciences in their determined effort to establish and maintain good will between us the movement must have its genesis and be maintained by people of conventionally irreproachable records. I wrote to Cyrus Eaton about it (I have a slight acquaintance with him) and received a prompt and genuinely favorable reply in which, expressing his special approval of my belief that the Left should keep out of it to start with, he offered to help me with the names of men to be approached, and to be of whatever further assistance he might be asked for.

Another friend of mine, James N. Rosenberg, showed great enthusiasm for the project when I outlined it to him but feels his strength to be not equal to activity in its promotion (he is eighty-six). However, he is eager to aid me in promoting it by such introductions to what are termed "high circles", or individuals, as in his judgment might be helpful.

Nevertheless, I am definitely not the man to push this, and I am writing to you about it because in my judgment you unquestionably are. I am too confident that you will recognize the necessity in our current emergency for an American "Institute" to match the one established by the Soviet intellectuals to venture upon persuasion. However, I fully realize, judging from the fruits of your activities, that you are a busy man, and I won't presume at this time to ask you to do more than consider my proposal and consent at least to advise me and to lend your initial support to it.

As to the intended activities of the Soviet Institute, a letter I have just received is somewhat illuminating. It is



from my friend, the dean of Moscow art critics, Andrei Chegodaev --the author of, I believe, the only Soviet book (a good one) on American art and an associate in the administration of the Pushkin State Museum of Fine Arts in Moscow. He writes:

"I am a member of the Board and the Presidium of the Institute and was appointed Chief of the Committee of Fine Arts. I hope it will help me to organize an exhibition of progressive and realistic American art in the Soviet Union. I think the Institute will help very much to foster the friendly relations and cultural connections between the S. U. and U. S."

People have often asked me why I, an artist and a writer, put aside my proper work to engage in political activities. I have answered that if the Adirondack woods are on fire it is only a question of how close to my studio and home the fire gets before I stop painting and become a fire fighter. We must all, I believe, become fire fighters now. I therefore beg you to give the matter of this letter full and sympathetic consideration and write to me about it.

Faithfully yours,

*Rockwell Kent*

Rockwell Kent

RK/sj

enc:

Rockwell kent TLS

\$150<sup>00</sup>

An elderly kent (3 months before his death) writes a charming letter to former "boss"

plus "thank you" for condolence note





AUSABLE FORKS  
NEW YORK 12912

December 2, 1970

Dear Walter:

We are delighted with the photograph of you-- of you apparently unchanged but for the snow that now covers your head.

We are not quite sure from your letter whether or not you received my rebuttal of that preposterous "promotional" appeal that my "publishers" sent out. Eventually you will receive a prospectus of the book drawn up in pursuance of my specifications.

I have always held myself to be greatly in your debt for the many Christmas paintings that I made for GE--and, of course, for the big mural. You were unquestionably the finest boss I ever worked for, and your friendship has always been one of my happiest memories.

For your widowhood you have my deepest sympathy; though I can't join you in hating widows. ,Quite the contrary: they have my deepest sympathy.

When spring comes around again--if it ever does --do try to come and see us someday and see how comfortably we are situated in the new house that has risen on the foundations of the old one.

Meanwhile and always, I am,

Affectionately yours,

*Rodman*



114  
It's a miserable day. It has been a miserable  
week a ~~terrible~~ <sup>dreary</sup> month. The ~~low~~ <sup>cut</sup> low hanging  
clouds of mist sweep in upon us from the sea. Although  
~~it saturated~~ ~~yet~~ a fortnight ago is saturated to-day,  
shoes were dry. The children's noses are running  
incessantly, my wife coughs and my ~~own~~ <sup>back</sup>, every  
knee and elbow joints ache so that all comfort has  
~~gone~~ <sup>flit</sup> from living. A blast of wind against the  
panes draws my eyes. Men three days greet each other  
compassionately. "Miserable weather" ~~the~~ ~~and~~ it with  
unconscious irony they call the storm in Newfoundland.  
"Tis miserable weather indeed since the last two  
wrens have lain upon their backs. The notion  
that a month ago were ~~shattered~~ <sup>shattered</sup> into canvas shivers  
in the shelter, only ~~seen~~ <sup>appearing</sup> and heard when they burst forth.  
~~from it~~ <sup>into</sup> the ~~mountain~~ <sup>mountain</sup> rush and scream & mutter. Their  
wattle is ~~scarcely~~ <sup>scarcely</sup> now heard. ~~Every~~ <sup>Every</sup> living thing about  
the water is ~~in~~ <sup>in</sup> ~~cessant~~ <sup>cessant</sup> about the sea. If a good  
wind against the panes draws us ~~to~~ <sup>gaze</sup> to out to  
dawn. The raps sweep by over the water of the  
fastness below our tower. All mankind & cattle & fowls  
the dog the cat, the birds of sheep in the ~~hills~~ <sup>hills</sup>. The  
cattle stand flank present to flank. The fowls <sup>turn out</sup> are lined  
up nose to the wall on the lee side of every house.  
The cat sleeps under the stove, - the dogs on the hearth,  
the sheep are in clusters beneath the wharves, ~~and~~ the  
goats in his ~~dark~~ <sup>dark</sup> warm barn, only the dog <sup>seems to</sup> ~~is~~ <sup>in</sup>  
the rain, grubbing in the soft soil for the roots that  
the winter has denied him. ~~his~~ ~~own~~ ~~he~~ ~~seems~~ ~~to~~ ~~only~~  
the dog will pay a wet skin for a dinner of muddy  
roots.

"Ah 'tis miserable weather" grows the housewife as she  
empties her pail of slops in the doggy yard and  
slams to the door. The wren rubs his sullen neck  
in bottles about stolidly suffering the dearest pains of  
rheumatism. Some are ~~cut~~ <sup>cut</sup> apart <sup>in</sup> <sup>the</sup> <sup>children</sup>



Have given up play for quarrels, the grandmother is  
in bed. ~~There is a misanthrope without the power~~

Oh misery! cry all lines steep above the water

I am an artist, what I feel as a  
man, as a creature of flesh and blood, of nerves  
bones and muscles, and even heart I repudiate  
as a being of imagination. ~~I am of the spirit in~~  
the obscurity of the ~~light~~ ~~is~~ ~~imagines~~ in the  
darkness of night in the losing of edges of ~~definition~~  
in the blurring of sight. ~~The~~ ~~curtain~~ are mystery. They  
hide is mystery. That I may people the unknown  
with creatures of fancy ~~rather~~ ~~the~~ leads me to bring the  
unknown to my very door step. It compels me  
to dislike ~~science~~ and dislike in science. ~~mathematics~~  
My spirit has been in the church; it has fought  
against understandings and enlightenment for they ~~are~~ are  
material. God is mystery and a lesson of mystery  
is an encroachment upon God. No I don't understand  
you when you say that the infinite can't be encroached  
upon by knowledge. It is only when ~~the~~ the  
elements are sick that I ~~can~~ ~~the~~ my imagination shines  
and when the wind blows northwest and the sun shines and  
the land and sea lie glistening crystal clear and life  
is radiant with health & happiness ~~is~~ ~~is~~ ~~is~~ ~~is~~ ~~is~~  
I turn away with pain. What are red sheets to me?  
The sharp edges of the mountain against the sky,  
the sight of distant cities glistening in the sun, & a  
far ~~away~~ train smoke far away in a valley, the  
profoundly blue sky that sight can almost penetrate.  
~~these are for me to transform to beauty. I soften~~  
~~edges and lose the forms in measure. Then ~~it~~ are~~  
for me to beautify. I soften the hard edges of life  
and blend its forms.  
So you stand upon the earth at night as at a time  
for <sup>clearer</sup> vision and peer off at the distant suns and  
planets! Why night to me is all darkness and beauty.  
I have never thought of the earth as round nor of the  
stars as planets. Art is of the senses and ~~cannot~~ <sup>cannot</sup> can't  
concern itself with intellect understandings.



I have made up kauliphe I have put wings on  
women and made <sup>them</sup> angels. halo's on men and made  
them godlike. Made Christ a miracle that he  
might be admired.

What! why ~~it seems to~~ the question is  
impertinent. I got them in the regular way there  
are seven. No, my wife hasn't wings.

They two clung so closely together that  
we could believe that the romance of all  
the ages flowered in them. Each  
day they met - and at night they  
wandered heart to heart under the  
moon that they called their own. They  
lived together upon a mountain peak  
where only the stars knew them; and  
they found, truly, for a time such  
happiness as few in all the wide,  
wide world shall ever know. And  
when his heart had taken root in  
hers, ~~that~~ when to her he had  
yielded everything, his courageous manhood  
his hopes, his dreams, and he looked  
to her for the peace that is the  
fired warriors who, divested of his  
arms and armor, sleep in the embrace  
of his dear mistress - then - she changed.



There was once a man who, whatever  
fortune God put in his way, <sup>yet</sup> thirsted,  
from the depths of his soul, for  
happiness. And as he went about  
he would he sought ever for what  
God, who had put the longing in  
his heart, had bidden him find.  
One day a young girl passed his  
way ~~and~~ who was like  
the sunlight in the radiance of her  
goodness and like June roses in  
her beauty and, by her clear blue eyes,  
as wonderful as heaven itself. And he  
loved her for he knew that he had  
found his heart's desire. For a time



She no longer clung to him, she no longer  
spoke of love; his passionately pleading letters  
she left unanswered; her voice was often heard  
when she spoke to him; she ~~say~~ saw him  
seldom and him that had once been for him  
she gave to others; herself, that had once  
been for him alone, she shared with others;  
And when in the despair of his unhappiness  
he plead with her she answered only  
"Believe in me" And as he struggled to believe  
what every act of his denied she increased  
the separation day by day. The first, he  
had fought so to believe! She has seen  
his struggle and has yielded nothing. Man  
cannot force worship, cannot force belief  
where he finds only unhappiness. It believed  
not the end but Christ - as he  
was nailed to the cross - at last broke  
down crying "My God! my God! Why hast  
thou forsaken me?"



1934

- Sept 1. Rain, a steady, persistent drizzle (It is the first real rain of the season, people say, the summer having been entirely fair and dry. If that is so this past summer of 1934 was like the summer of 31-32 when I was here). The sea is calm. Light breezes now and again. The clouds are above the high peak of Upernivik Island, 6,650', though denser rain narrows the visibility to 5 miles occasionally. From 5 to 20 miles may be the horizontal visibility. Some ice, not much. Berge here & there, some miles apart. All day the same.
- Sept 2. Rain - as yesterday, but not so steadily. Fog, narrowing visibility to 1 mile. Bursts of heavier rain. Same at noon. As afternoon advanced rain ceased. The clouds and fog became stratified. The air grew fresh and clear. The low clouds were scarcely 500 ft high. Above them, against higher clouds appeared the mountain tops. Low clouds narrowed the horizontal viz at times, although now and again one could see the 35 mile off peaks. The sea is now dotted with bergs large and small, but large areas of ice free water are between.
- Sept 3. Frost, clearing - as last night. The sun, obscured for two days now breaks through. The clouds are stratified some very low, 100 ft perhaps, others far above the higher peaks. The horizontal viz. varies owing to the coming and going of the low clouds. All day the same.



- Sept 4. The air is crystal clear and calm. A few low clouds long, stringy and float by at half the mountains' height. Above the mountain tops at a great height are a few other clouds. All day the same. Heavy frost last night.
- Sept 5. Clear, calm and sunlit. No low clouds. A peaceful day - the sea like glass.
- Sept 6. Calm, overcast - with occasional half hours of sunlight - sun shone. Clouds many thousand feet high. All day the weather is as though brooding. Hushed.
- Sept 7. Wind in the south, fresh. Clear air. Farthest mountains visible. Wind increases during the day. At four it is blowing hard. Rough sea. No sun all day.
- Sept 8. Phew! It blows a gale. But the sky is clearing. It's like a N.W. clear up in the Maine coast. Fresh cold. All day it blows showing no sign of abating until near sundown. Clouds in the sky but high clouds. The sun all day. Cloud shadows.
- Sept 9. One of those days that seem the most beautiful of all days that have ever been. Inwardly clear, utterly calm - the sea like glass. A very few high clouds.
- Sept 10. <sup>(Frost last night)</sup> Like yesterday but the sky quite cloudless. In the afternoon a gentle breeze from the N.W. (Of the true direction of this wind - N.W. - and of the W wind at Igalarssuit I am uncertain. The mountains undoubtedly deflect it.)



(I have not recorded temperatures thus far for any readings have been confined to occasional glances at the "Bestyere" (tradew) thermometer. This showed always temperatures between 4 and 6 + (Celcius). The daily temperature has varied little. The nights are somewhat colder but very far, in general, from freezing. I have recorded the one night of frost. It was not a severe frost.)

Sept 11 8 A.M. Temperature +4, 12 N. +5. Overcast, clouds streaked out as though indicating wind. Not dense - blue sky somewhat veiled appears in spots. Ceiling well above highest peaks. 8 A.M. fresh breeze from S.E. Noon, light breeze from N.W. Sea calm. Little ice, mostly medium sized bergs. By mid afternoon the sea had come out. By six the clouds had all disappeared. At sundown it was dead calm and the sky was cloudless. The air was crystal clear. There are but a very few bergs remaining. Freezing at sundown.

Sept 12 Absolutely clear and cloudless all day. A fresh breeze from the S.E. up to 2 or 3 P.M., then calm. A dead calm evening - calm apparently over the whole region. Visibility perfect. Freezing in shade in late afternoon.

Sept 13 Cloudless and clear. Fair breeze from the north in the morning. Dead calm latter afternoon and evening. Visibility perfect. Temperature +4 at 8 A.M. +14 at noon.



Sept 14. The whole day cloudless except for tiny wreaths of cloud appearing like smoke puffs against the more distant mountains. Visibility perfect. No wind. Cold - freezing.

Sept 15 Fair and absolutely cloudless overhead. What had been little puffs of cloud against the mountains the day before are now fair sized loose cumulus clouds wreathing the mountains at an elevation of about 1,000 ft. No wind at all; the sea glassy calm. Visibility perfect. Cold all day - still freezing.

Sept 16 Storm. Strong south wind, cold. Low ceiling 2 to 3,000 ft. Dark, no sun. For distant mountains severely visible from time to time under the clouds. Sea rough. Moderate amount of ice, mostly small bergs and mere fragments. The ground is now frozen to a depth of 2 or 3 inches. Igloodsuit is sheltered from the sun as well as from the wind. The sun was seen early in the afternoon. The storm increases with the day. Late afternoon blowing hard. Visibility 25 miles. Clouds low and heavy. Rain threatens. Temp +6.

Sept 17 It snowed a little during the night. In the morning a drizzly rain. Clouds low. Visibility 8 to 20 miles, but obscure. Calm at Igloodsuit but signs of wind on the water to the northward. More ice fragments littering the sea - due to the storm's violence. At noon is clear a little from the north. Fog and snow ahead.



in the view. One could see no distant land but the base of  
Upunavite island 8 miles away. Presently it began to clear.  
Late afternoon the clouds still hang as low as 1000 ft.,  
but one can see 25 miles over the water. It is dead  
calm.

Sept 18. The ground was white with snow but had fallen over night.  
But the storm was over. The atmosphere was fresh and clear.  
The sun was shining. Clouds were dispersing though they  
still clung to the mountain sides at half their height.  
But for these clouds that here and there closed out the  
distant view the visibility was perfect. It was calm.  
This at 8 o'clock. At noon it is about the same, though  
from time to time the sunlight has been obscured by low,  
loose clouds like passing fog. But still one sees the  
most distant mountain clearly. At 8 it was freezing.  
At noon it is mild and all the snow has melted from  
the lower lands - melted to 500 feet.

Sept 19 Clear, fresh. A few clouds against the mountain sides at  
about 1,200 ft elevation, a few clouds massed in the  
far north. Otherwise the sky has been cloudless. A  
fresh breeze from the north. Toward noon the sky  
became thinly streaked with clouds but the sun shone  
through. The visibility has been perfect all day. The  
wind abated in the afternoon. At sundown it was  
almost calm. Freezing all day.



- Sept. 20. Stormy morning. Strong wind from S.W. Cold. Flurries of snow. Dense ceiling about 3,500 feet. Noon, wind moderate. Died out to gentle breeze as afternoon advanced and went N.E. Sea calm. The ice near Igdlorsavit. Temperature rose during the day. And the evening is mild. The mountains 35 miles away are visible, but not sharp.
- Sept 21. Fair, squally day. Light westerly breeze. A few loose low clouds (2,000 to 5,000 ft.) gathered around the mountains or floating overhead. Freezing in the morning but moderating toward noon. Sea calm - Ice free within radius of 5 to 8 miles. Visibility good. Clouds apparently thickest toward mainland. Blowing hard at 10 P.M.
- Sept 22. Stormy blow from the northwest during night. Ice coming in. In morning wind moderated and veered to westward. Raining. Temperature mild. Dense cloud ceiling hardly 500 feet above sea. No land visible farther than the base of Upernivik island - 8 miles away. Sea calm in lee of Igdlorsavit but probably rough to eastward. Scattered ice bergs - small - in Igdlorsavit bay.
- Sept 23 Mild (+4) overcast. Clouds 1 to 4,000 ft. Dense in the morning. Noon and afternoon openings appeared letting through the sunlight here and there. A light breeze in the evening; dead calm all afternoon. Much ice. Berge continually disintegrating and littering the surface with fragments. Visibility only fair. Low clouds shutting out the distant land.



Sept 24. The morning clouded elevation & ceiling about 5,000 to 6,000 ft. with an occasional stray cloud caught against a mountain at 1,000 ft. Patches of blue sky visible. Fresh north wind Temp. +4. By noon the wind had moderated and in the afternoon it was almost calm. The sea from a chop in the morning calmed in the afternoon. Sun in aft. Considerable ice - ice bergs - advancing. Much disintegration of ice and consequent littering of sea with fragments. Visibility fair - obscured after 25 miles by clouds to the northward and north eastward. Night clear and moonlit, with a few clouds.

Sept 25 Similar to yesterday. Gray. Cloud ceiling 5,000 ft. Patches of blue. visibility fair. Fresh north wind. Sea fairly calm. temperature at 8, + $\frac{1}{2}$ . Noon: clouds thinned out a moderate breeze. temperature +2 $\frac{1}{2}$ . The wind increased in the afternoon. The sky is cleared but for a bank of clouds behind the farthest land. The air is clear but that the distant land is somewhat shrouded in a haze. There are a few cloud puffs caught against the nearer mountains at 1,500 ft elevation. There is no real sea - a moderate chop. Temp. at 4 P.M. -1

Sept 26 A cold clear day, with the most distant mountains sharp and clear except where occasionally a cloud lower than the higher peaks obscured them. The clouds were all confined to the north and north east and appeared to be far inland. Strong breeze from the north.



temperature at 8 A.M.  $-1\frac{1}{2}$ , at noon  $+1$ , at 4 P.M.  $-1$ .  
Remained clear all day with a few clouds gathering in the  
afternoon, the majority being at a high altitude, with, as  
usual, an occasional cloud caught against a mountain.  
Wind moderated toward evening.

Sept 27 North wind temp 8 A.M.  $-1\frac{1}{2}$ . Sky - cloudless in the  
north, and clouds south and west - Elevation 1,000 to 3,000 ft.  
Visibility northwards perfect. Sea calm. Numerous small  
bergs in vicinity. Most of the ice fragments have washed  
ashore. Temp. morning  $-1$  - Noon  $0$  - 4 P.M.  $-2\frac{1}{2}$   
Breeze died out. Afternoon calm. Afternoon sky cloudless  
but for clouds in north - apparently inland. Not much  
floating ice. (At no time, so far, has the sea  
been so cluttered with ice as to make airplane landing  
dangerous - except for the hazard, that the fuselage  
common hazard here, of puncturing a proton &  
striking a fragment of transparent ice, or one so  
small as not to easily seen and avoided. For  
landing purposes the sea might be said to be ice free -  
so large are the ice free areas.)

Sept 28 Dead calm, dark, dense ceiling of clouds 6,000 ft elevation at  
least. Temp. 8 A.M.  $-2$  Visibility perfect - sharp & clear  
to the most distant peaks. At noon it was still dead  
calm, but the cloud ceiling now touched the higher peaks  
and the temperature had risen to  $+1\frac{1}{2}$ . At five  
it began to drizzle rain. The clouds had descended



to 1500 ft. It began to blow from the S.E. At 6 it was raining steadily and blowing hard from the S.W. And the visibility was poor at 20 miles - only the base of the land shown, and that dimly. More in for a storm. There is considerable ice now close to land.

Sept 29 Half a gale - S.E. Temperature +10. Clouds 5,000 dense, 25 mile visibility. (8 A.M.). Wind moderating a little. Temp. +7. Clouds as before. Sea rough outside, a backwash of it entering our bay. (Noon). Sharp downpour of rain. Temp. +5. Wind dropped to almost nothing. Thick mist - only mountain tops 2 miles away visible (4 P.M.)

Sept 30. +3 all day. A little westerly breeze in the morning, dead calm all afternoon. Clouded, with the sun breaking through for moments. Cloud ceiling about 5,000 ft. Air clear, with only occasional lower clouds to interrupt the horizontal visibility. There is more ice, many bergs seeming to have disintegrated in the recent storm.

Oct. 1<sup>st</sup> A gray day with clouds well above the mountain tops; dead calm temperature +4, +5, +4. visibility good but not sharp at 30 miles. Quite suddenly at about 6.30 P.M. it began to blow from the eastward. It grew rapidly colder and there were flurries of snow. At midnight the sky was absolutely clear of clouds - bright starlight with a hazy crescent moon.



2<sup>d</sup> Clear, cold; blowing great gusts from east or S.E. For some reason they call this wind avagnote, although that means north wind. There is a slight haze in the north and there are high wreaths of cloud. In fact there is a film of cloud over the whole sky - but it is so thin that the sun shines through undiminished. There is a good deal of ice about but it is being carried away from I. by this wind. Temperature -1 at 8. A.M. +4 at noon. 4 P.M. Ther. +6 Wind moderated Sky partly obscured. Clouds 5,000 to 8,000 ft. Hor. viz. good. Almost no ice in vicinity of I.

3<sup>d</sup> Thickly overcast, clouds streaky at high altitudes, a few clouds lower, but met above highest peaks. Blue sky discernible through clouds everywhere and a pale sunlight filters through. Dead calm. Little ice. Temp. 8 A.M. 0, 12 N. +3. Visibility good. At 4 P.M. Temp  $1\frac{1}{2}$ . Now luminous but dense cloud ceiling at high altitude. Visibility good. Dead, glassy calm. No ice but tiny fragments here & there. South wind tomorrow, people say; - or do they mean East?

4<sup>th</sup> Clear and beautiful. A faint breeze from the south or S.E., sea quite calm. Entire western hemisphere & sky cloudless. Low clouds (1,000 ft.) against the mountains to the eastward and in the southern sector. Visibility otherwise perfect. Temp 8 A.M. -2. Noon 0, 4 P.M. -1, at noon the clouds had all left the sky except those that like



a garland encircled the mountains at the height of 1,000 ft. The mountain peaks were clear. At 4 the clouds were gone although to the northward there appeared a haze over the more distant land. All afternoon dead calm. No ice but far away.

Oct 5<sup>th</sup> An hour before sunrise there was not a cloud in the sky. At eight it was becoming overcast with light clouds at a high altitude. Sun filtering through in spots and blue sky visible. Air clear, visibility good. Light northerly wind. Temp. 8 A.M.  $-2\frac{1}{2}$ . At noon it had become more thickly clouded over. The temperature had risen to 0. The visibility was unchanged the clouds being well above the mountains. Wind the same. No ice nearby. At 4 P.M. Temp  $-2$ . Wind - just the least - S.E. Dense ceiling - and yet not low enough to encroach on the highest peaks. Visibility good.

Oct 6<sup>th</sup> Fair; moderate north wind. A few high streaks of cloud over the distant horizon. Visibility perfect. Little ice. Temp 8 A.M.  $-4$ . At noon the wind was less and throughout the afternoon it died unobscured until at last at 4 it was dead calm. The temp then was  $-4$  (I didn't take the noon temp). Clouds have been the same all day - just a few in the north. Visibility the same. Practically no ice.

Oct 7<sup>th</sup> Temp 8 A.M.  $-2$  Clear. Faint northerly wind. Apparently a very high cloud ceiling with lower clouds obscuring it. Low clouds from 1,000 ft. up. Visibility various. N. Westward dense



low clouds obscuring the land. N.N.E. breeze, sky below  
clouds with fair clear vista of mountains. Calm sea, little ice.  
Noon temp - 8. Upper clouds dissipated or disappeared and lower  
clouds thickened. Sun shone through in spite. Wind S.E., very  
light. Sea calm. No ice in the vicinity now. Distance obscured  
by clouds. 4 P.M. Temp - 2. Low clouds against blue sky  
(height 2,500 to 3,000 ft.) Highest mountain tops and mountain  
bases visible everywhere and in many places fair vistas  
without clouds.

Oct 8<sup>th</sup>. Temp 8 A.M. - 6. Clear, calm. Exactly seven clouds visible  
floating over the mountains to the northward - say 7,000 ft high.  
No ice in near vicinity. Visibility perfect. Temp. noon - 5.

~~Oct~~ 4 P.M. - 6. Dead calm all day with only the smoke from  
chimney to tell us that it breathed from the E.S.E. No  
clouds all afternoon, air clear & sharp. No ice.

Oct 9<sup>th</sup>. Temp. 8 A.M. - 4½. Absolutely cloudless; clear atmosphere  
strong north wind, choppy sea; much broken ice against the  
stem and larger bergs drifting in. Noon - 4., 4 P.M. - 5.  
All day the same but that the wind abated somewhat.  
In late afternoon there were a scattered few low clouds -  
5,000 ft and a slight haze over the far distance.

Oct. 10<sup>th</sup>. Temp 8 A.M. - 5. Overcast. ceiling 4,000 to 6,000 ft, -  
touching the mountain tops. ~~To~~ See the N.E. gradient  
clear sky below the clouds the whole land being in sunlight,  
sharp and clear. Visibility perfect. Nothing wind, light



Sea calm. Considerable ice nearby. Temp: Noon, -5, 4 P.M. -5  
At noon the aspect was of a fair day, when the sun peeped  
through scattered clouds. At 4 there was but one cloud,  
like a puff of smoke - that in the N.N.W. There is a  
slight haze, but still the mountains at 35 or 40 miles are  
clearly visible. Wind - westerly, increasing during the day. Quite  
a chop.

Oct 11<sup>th</sup> Temp 8 A.M. -7½ Air miraculously clear - as though but for  
the cessation of the south one small ice for a thousand miles.  
Most of the sky is clear but in the north and north west  
there is a thin ceiling of clouds about 7,000 ft elevation.  
Faint breeze from N.W. Sea calm. Ice large close around us.  
Noon. Temp -5. The sky has become completely overcast except  
for to the north-eastward. There is clear sky, and the sun  
shines in the land. Still just a breath of wind; the sea is  
calm. 4 P.M. Temp. -6½. The cloud ceiling has thickened  
and lowered. Its height is now 4,000 ft, judged by the level  
line it cuts across the higher mountains. In the far  
north-eastward the sun shines through in stripes. Air clear.  
Wind, sea, & ice the same.

Oct 12<sup>th</sup> Temp 8 A.M. -6. Densely clouded ceiling 2,000 ft Stormy  
S.S.W. wind. Considerable wind. Visibility, if mountains loomed  
only, 30 miles. Noon & 4 P.M. Temp -5. At noon the  
clouds had become, as it were looser. Blue sky could  
be seen here and there and a diffused sunlight now



was on some of the more distant mountains. Yet the clouds continued low on the mountains. The wind went more to the westward and, at least in the vicinity of J. was more moderate. Sea, smooth outside, fairly calm near land.

Oct 13<sup>th</sup> Fair, cloudless - except for a few streaks in the far N.N.W. A light haze over the distant land - but visibility good. Light breeze N.N.W. Sea choppy outside, fairly calm near land. Considerable number of stranded bergs in vicinity. Temp 8 A.M. - 7 Noon. N wind. clouds gathering - well above mountain tops. but blue sky here and there. ~~Heavy~~ At 4, heavy overcast, clouds as low as 3,000 ft. Wind & sea the same. Visibility good. Much ice. Temp - 6

Oct 14<sup>th</sup> 2 below. gale from the south, ice being driven out. Dense cloud ceiling from 0 to 2,500 ft. entirely obscuring land to northward. Visibility uneven but generally poor. Rough sea outside, small near land. Temp - noon -  $1\frac{1}{2}$ , 4 P.M. - 0. The gale continues. Heavy surf running on the shore. Dark, leaden, sky - clouds sometimes entirely obscuring the mountains.

Oct 15<sup>th</sup> Temp. + 4. Wind south - much moderated. Sea calm, little ice. Clouded, perhaps 7 or 8,000 ft. Hor. vis. good. Veiled blue sky visible in spots. Noon + 5. 4 P.M. +  $2\frac{1}{2}$  Clouded all day - toward night the cloud forms assuming more defined shape. Hard to judge height - probably at least 8,000 ft. Light southerly breeze. Sea calm. Hor. vis. good.



Oct 16<sup>th</sup> Rain. Dark. Hor. visibility 3 miles. Wind southerly, light  
Sea calm. Considerable small ice - but large areas of clear  
water. Temp 8 A.M. + 3. Drizzling rain all day. In  
the afternoon it fell dead calm. At times the hor. vis. extended  
15 miles. But presently the clouds hung low - almost to  
the water. Temp. 4 P.M. + 1. At mid afternoon the rain  
turned to snow. But that is melting.

Oct 17<sup>th</sup> Snowing - low ceiling. hor. vis.  $\frac{3}{4}$  mile. Sea dead calm. Light air  
from S.E. Temp 8 A.M. -  $1\frac{1}{2}$ . Noon the same - snow  
falling very little. Then at two it began to clear to  
the extent of the snowfall stopping and the clouds lifted  
to disclose a view at its furthest of 30 miles. That  
has held all afternoon. But the ceiling is low - about  
6,000 ft. 4 P.M. temperature fallen to - 2 after  
a rise (I'd guess, no reading) at noon.

Oct 18<sup>th</sup> 8 A.M. - 1. Snowed over night. Lightly snowing still. Light wind  
from S.E. sea calm. Low clouds confining hor. vis. to 1 mile.  
Little ice. Noon - -  $1\frac{1}{2}$ . Wind veered to westward (as nearly as  
I can tell; these mountains play havoc with it). Blustering. sea calm.  
Clouds - vis. the same. The same all afternoon.

Oct 19<sup>th</sup> P.A.M. -  $2\frac{1}{2}$ . Clouds as low as 1,500 ft, but loose, showing  
patches of blue sky. The far distance veiled by cloud. Hor. vis.  
sometimes 25 miles but variable, clouds coming and going.  
Sea calm, little ice. Faint N.W. wind. - 4 P.M. -  $3\frac{1}{2}$   
The N.W. wind has risen. The clouds remain the same. There



have been moments of sunlight now and then and here and there; but it has been prevalently dark. The sea near land is calm.

Oct 20<sup>th</sup> - 6 Below - and a strong S.E. wind. Sky clear but for scattered clouds N and E. at a high elevation. Haze over distant land but hor. vis. fair. Little ice. Sea rough outside, a swell near land. Noon - 6. Wind continues. Light haze over entire sky but blue showing through. 4 P.M. - 6 Conditions unchanged except for moderated wind.

Oct 21<sup>st</sup> - 5½ Wind moderate - S.E. Sea calm. Little ice. Dense cloud ceiling, 2,000 ft. Horizontal vis. fair at 25 miles. Noon - 4 Wind more southerly, blowing even S.S.W. but little if it. Other conditions absolutely unchanged. 4 P.M. - 3½. There's been a flurry of snow. There's hardly any breeze. All, otherwise, unchanged.

Oct 22<sup>nd</sup> - 2 Strong south wind, but sea calm near land. Sky densely clouded beginning with mist 1,500 feet elevation. Dense at 3,000. Hor. vis. variable, 20 to 30 miles. Little ice. Noon - 1½ Conditions the same - except that wind had moderated. Afternoon little flurries of snow. And at 4 the clouds had settled to the sea obscuring all the distance.

Oct 23<sup>rd</sup> + 1 Half gale from S.E. Clouded - loose clouds but descending so that sky among by sometimes almost on the sea, sometimes 2,000 feet. There's some more or less snowed. Hor. vis. poor at 20 miles. Noon + 4½. Gale still raging. Otherwise the same.



4 P.M. + 4. Suddenly the the wind began to blow in violent squalls - N.W. and S.E. Crazy like. Then all lashed down on boats. Flurries of sleet and sleet. Rough sea. And the visibility nil - a mile at most.

Oct 24<sup>th</sup> <sup>8 A.M.</sup> Snowing hard. Densely clouded. Light wind from W.N.W. No sea. More small ice near land. Therm temp - 2. It cleared somewhat at noon; the snowfall stopped. But as though it was snowing elsewhere most of the distance was totally obscured and over the nearest mountains clouds were at an altitude of 2,000 or 2500 ft. It was coming fresh at noon. At four it had calmed. There was little ice near land. The sky was as before but for a few minutes the maining moon (near full) showed high in the N.N.E.

Oct 25<sup>th</sup> <sup>8 A.M.</sup> - 2 Clear. No clouds except in the northern quarter. These are low, obscuring the tops of the most distant mountains. The faintest eastern breeze. Sea calm. Little ice. All day the clouds gathered yet not until about 4 was the <sup>the</sup> sky obscured. It is still clear in the north the clouds there being risen. S.E. wind; small chop 4 P.M. - 4

Oct 26<sup>th</sup> - 10 Clear and sharp. 2 or 3 small puffs of cloud in the far low NNE. Light NNE wind. Sea fairly calm. Some large ice near land but water mostly ice free. Vis. perfect. Moon - Entirely overcast except in the N.E. where there is clear sky and a few clear view. Ceiling about 3,000 ft. Wind the same. Temp - 8 4 P.M. No change. W. temp. Clouds - the same. A little more ice near shore.



Oct 27<sup>th</sup> Clouded - Average height 4,000 ft but clouds and mist  
in places in the sea. Vis. variable 35 miles at the  
moment N.E., 8 miles, S.E. Wind S.E., light. No sea.  
Considerable ice. Temp 8 A.M.  $-8\frac{1}{2}$  Temp Noon  $-9-8\frac{1}{2}$   
Clouds the same, still the clear sky and sunlight in the  
far N.E., as though inland it were all sunshine. 4 P.M.  
Temp  $-9$  Wind has gone to N. Otherwise all unchanged.

Oct 28 -11 Clear, sharp, absolutely cloudless, calm - only a very light  
breeze from W.N.W. More wind, undoubtedly, across the bay,  
thunder of small bergs near land. Noon -10 Partly clouded over  
maybe 7,000 to 8,000 ft with an occasional cloud as low  
as 2,000. But all clear, vis perfect. 4 P.M. -10 sky clear  
again except for a film of haze. vis at 35 miles good.  
Otherwise, all unchanged. No - considerably more ice near land.

Oct 29 -4 Clouded (may 10,000 ft.) but clear sky showing through  
everywhere - especially to the N.E. where as often on days otherwise  
clouded it appears clear - that is, inland. Light W.N.W.  
breeze. Sea calm. Quantity of ice. This is the only day so  
far when the amount of ice might make the landing of a  
sea-plane difficult. There are large areas free from large ice, but  
these are strewn with little fragments. 4 P.M. -2. Throughout  
the day the clouds have gathered to form a compact ceiling.  
There was no blue sky left at noon - except in the N.E. 10m.  
But now even that is gone. The ceiling is about 4,000 ft high  
and lower in some places. Faint breeze. Otherwise no change  
vis. poor at 25 miles.



- Oct 30<sup>th</sup> -  $1\frac{1}{2}$  Nearly clouded, 7 or 8,000 ft (?) Dead calm. Much ice near land, clear calm water inside. Hor. vis fair at 30 miles. 4 P.M. -1 There has been absolutely no change all day. Clouds - and dead calm: that's all. And ice - a lot of it.
- Oct 31<sup>st</sup> Dense cloud and fog. Nothing visible beyond 3 miles. Dead calm - the smoke drifting to the N.N.E. Much ice Temp 5 A.M. 0 All day, absolutely the same. Clouds, fog, calm and 0 temp. There has been a little flurry of snow.
- Nov 1<sup>st</sup> -2, Dead calm, clear but for a few high clouds. Hor. vis perfect. Considerable ice. Noon -  $2\frac{1}{2}$ . All unchanged. A beautiful calm day. 4 P.M. -  $2\frac{1}{2}$ . All things unchanged but that a light south wind has started.
- Nov 2<sup>d</sup> 0. Calm - air murky from S. Clouded, except in low N.E. - No, low that is clouded but the clouds are a higher stratum and more luminous. Hor. vis good. Ceiling 5,000. Noon -  $\frac{1}{2}$  The cloud ceiling has lowered, hanging now at 1,500 ft. The hor. vis. still good. Otherwise no change. 4 P.M. -  $\frac{1}{2}$ . Light breeze from the south. Snow falling now and then. No land beyond this island visible. Hor. vis. perhaps 2 miles.
- Nov 3<sup>d</sup> -  $3\frac{1}{2}$  Absolutely cloudless, sharp, vis. perfect. strong <sup>west</sup> ~~west~~ <sup>west</sup> wind. Considerable ice. Noon -  $3\frac{1}{2}$  No change whatever, but that the wind has moderated. 4 P.M. -  $3\frac{1}{2}$  No change whatever.
- Nov 4<sup>th</sup> +1 Nearly clouded, Ceiling 5,000 ft. Hor. vis. good. Faint air from ESE. Sea calm. Much ice. Noon - 0 Dead, glassy calm. Clouds 3,000 ft. Hor. vis. variable N.N.W. 15 miles. N.E. 35.



4 P.M. -  $\frac{1}{2}$ . Absolute unchanged. Dead calm.

Nov 5<sup>th</sup> - 4 Strong SSE wind. Heavily clouded, lower stratum (6,000 ft.) revealing higher stratum through spaces. Hor. vis fair at 30 miles. Sea working up. Ice being driven off shore. Therm +  $3\frac{1}{2}$ . The wind has moderated, clouds the same. 4 P.M. +  $3\frac{1}{2}$ . Wind almost died out. Vis faint at 8 miles. Clouds low, 700 ft. with portions of the distance flotted out as though by falling snow or rain.

Nov 6<sup>th</sup> - 0. Loosely organized height of clouds 2,000 ft. Hor. vis. fair, but only bases of mountains. Patches of blue sky. Calm, calm. Therm +  $\frac{1}{2}$ . The very faintest S.E. breeze. The cloud ceiling has become more dense. Otherwise no change. 4 P.M. + 1. There have been flurries of snow. Otherwise no change. The sea dead calm. No ice near land.

Nov 7<sup>th</sup> - 4 light S wind. Sky clear except for band of cloud against Upernivik Island (8 miles away). Height of clouds 1,500 ft. Mountain tops appear above it. Sea calm. No ice near land. Therm - 5. Wind now from the west, but very light. Sky absolutely clear. 4 P.M. -  $5\frac{1}{2}$ . No change. Hor. vis. all day perfect.

Nov 8<sup>th</sup> - 4. Absolutely clear & cloudless. Vis. perfect. Sea fairly calm. No ice near land. Wind S. Therm -  $3\frac{1}{2}$ . No change whatever; not a cloud. 4 P.M. - 3. Dead calm. A few high streaks of cloud in the east and SE. Otherwise no change. (Last night superb northern lights!)

Nov 9<sup>th</sup> - 0. Clouded - with the suggestion of the light in the N.E. that it may be clear inland. Snow fell during night. Sea calm. No ice near land. Faint air from N.W. Ceiling 3,000. H.V. good.



- Nov.  $+ \frac{1}{2}$  Clouds thicker than before, all otherwise unchanged.
- 4 P.M.  $+ 1$  Good breeze from the west. Clouds broke a town  
 H.V. fair on the water but clouds hide half of mountain.
- Nov 10<sup>th</sup>  $+ \frac{1}{2}$  Absolute dead glassy calm. Clouds and mist. Shore line only —  
 8 miles away — visible. Not much ice. Noon No change whatever.
- 4 P.M.  $+ \frac{1}{2}$  No change except occasional flurries of snow.
- Nov 11<sup>th</sup>  $- \frac{1}{2}$  Faint S.W. breeze. Heavily clouded, mist or falling snow obscuring  
 all the distance. H.V. 6 miles. Snow during night. No ice  
 near land. Sea calm. At noon the little breeze was gone.  
 From then on the sea was glassy calm. And the clouds remained  
 the same. 4 P.M.  $- 1$ .
- Nov 12<sup>th</sup>  $- 3$  Wind S.E. Blowing. Snow. Dark clouded sky. H.V. 1 mile.  
 Sea calm near land, no ice. Noon  $- 2 \frac{1}{2}$ . Snow on and  
 off continuously. No change except a moderation in the wind.
- 4 P.M.  $- 2 \frac{1}{2}$  Snow has stopped but H.V. still obscure — 5 or  
 6 miles at most. breeze moderate, S.E. Dense ceiling.
- Nov 13<sup>th</sup>  $- 4$  Clear. Old S.E. wind. A very few clouds, 6 or 8, across  
 the mountain, 2,500 ft. H.V. perfect. No ice near land. Noon
- $- 5$ . No clouds, wind light. H.V. perfect. Sea near land, calm. 4 P.M.
- $- 6 \frac{1}{2}$  All things unchanged.
- Nov 14<sup>th</sup>  $- 6$  Hard blow last night from North. Bay jammed with ice.  
 faint northerly breeze, sky cloudless, H.V. perfect. Noon  $- 6$ . Almost  
 dead calm. Sky cloudless. H.V. perfect. 4 P.M. Stormy North wind.  
 Ice driving in against the shore. Temp  $- 6$ . All else unchanged.



Nov 15<sup>th</sup> - 3½ Strong W.N.W. wind snow (it has been snowing all night)

Heavy clouds. H.V. 1½ miles. Shore jammed with ice.

Then - 3. Snow stopped wind abated somewhat. H.V. still

obscured by snow or mist. Thick clouds overhead. 4 P.M. - 2½

dead calm. not a breath of air. dark now of course. but at

the last light still murky.

Nov 16<sup>th</sup> - 2½ Thick clouds. Fine snow falling. H.V. 3 miles. Ceiling

1,500 ft. Faint south wind. Very little ice near land.

Sea calm. All day the same, fine snow on and off, faint S

wind now and then. Restricted visibility. I haven't taken the

temperatures. About the same.

Nov 17. - 4 Stormy north wind (Araguete) Cloudy. So far as I can

see, at night, clouds low 2,000 ft. Clear sky between

Sea rough. Ice coming in. Then - 2 Cloudy all day. Ceiling

above 6,000 ft. Wind shifted to south and became very light.

All things unchanged at 4. (didn't take temp.) Sea calm.

(Peter Nielsen, missing since the 14<sup>th</sup> given up for lost)

Nov 18<sup>th</sup>. +1 Strong south wind. Low clouds (3,000 - 3,500 H) on<sup>d</sup> clear sky

half and half. Sea rough outside. Little ice near land.

H.V. good. Then +1. Sky quite clear overhead. Clouds massed

along the mountains, height above 6,000 ft. The rest unchanged.

4 P.M. Sky clear. All other things unchanged. Blowing half

a gale.

Nov.

November 19<sup>th</sup> - 5 Sky densely clouded hanging so low that all the distance

is obscured. H.V. maybe 5 miles. Light breeze S.E. Sea



Calm. Water fairly ice free near land. Noon - the same. calm.

-  $5\frac{1}{2}$  calm. 4 P.M. - 6 Wind S.S.E., <sup>increasing</sup> Fine snow falling.

Nov 20<sup>th</sup> - 9 Last night at 8 the moon was shining through broken clouds; at 11 it was again overcast. To-day heavily overcast, <sup>Wind S.S.E.</sup> ~~at times~~

Noon -  $9\frac{1}{2}$  Hurries of snow H.V. dependent on them. at times 22 miles at times not 8. Ceiling about 2,000 ft. Sea calm. Little ice near land. - 10

Nov 21<sup>st</sup> - 10 Cloudy, light snow (blowing hard S.S.E. Noon - 10. Wind half a gale N.W. Snowing. H.V. 1 mile. Dense clouds. Ceiling 14? Ice near land. Sea rough. Real storm. 4 P.M. - 10 Pitch dark. Apparently conditions unchanged. Full moon somewhere in the sky but no light whatever.

Nov 22<sup>d</sup> - 5 Thick clouds, Blowing hard, S.E. Noon. Howling gale. No vis. because of driving snow. Big surf on shore. Dark - heavy clouds. Temp - 5. Wind E.S.E. 1 P.M. Hail like cherry stones, 4.30 - I haven't taken the temperature. The chimney has blown off 11/2 times and shivers the hill so far. It's the nearest to a tornado that I've ever known. 4m can't stand up.

Nov 23<sup>d</sup> - 11. Heavy clouds; dark. Wind S.S.E. - very light. Noon. - 18 heavy clouded. Occasional glimpses of distant summits (30 miles) but generally a dark mark on the water limiting vis. to 10 or 12 miles. Ceiling well above mountain tops with a lower lower <sup>calm</sup> stratum hiding the summits; 4 P.M. -  $14\frac{1}{2}$ . Faint breeze from west. Many ice bergs near land. Sea calm. Dark.



Nov 24<sup>th</sup> -13 Wind S.S.E. Snowing. Dark. Noon. -14. Clear sky but  
for detached cloud masses, 5,000 to 6,000 ft. Strong wind  
E.S.E. Sea rough. H.V. good (farthest mountain clear) 4 P.M.  
-14. Moderate wind, N.E. Air clear. H.V. good (Moonlight)  
Sea very rough. Clouds as before.

Nov 25<sup>th</sup> -14 Clear. A few low clouds 2,500 - 3,000 ft. H.V.  
good. Faint south wind (it was N.W. last night) Sea  
calm. Much big ice near land. Noon. -14. Thinly  
overcast. Calm. Ice beginning to form in sea. H.V. good.  
4 P.M. -15 Moderate N.W. wind. Sea choppy. (ice gone  
4 miles). Sky clear. H.V. perfect.

Nov 26 -15 Wind N.N.W. Snow visible but sky streaked with clouds.  
H.V. Good (moonlight). Sea choppy. Much large ice against  
land. Noon. -14. Clouded (ht. maybe 2,500 ft). Snow begins  
to fall. Wind N. Sea freezes, inside the barrier of small bergs that  
is grounded off our shore. 4 P.M. -13½ Wind W.N.W.  
dark. Snowing H.V. 2 miles (?) Sea rough. A multitude of  
small bergs against the land.

Nov 27 -15 Wind E.S.E. Clouded overhead - maybe 2,000 to 3,000 ft.  
Clear sky in north and east, low over mountain tops. Much ice.  
H.V. (as far as I can see) fair. Noon -14½. All as  
before. Cloud ceiling thin - blue sky appears through. H.V. good.  
4 P.M. -14. All things the same as far as can be observed.  
A few stars appear. The wind has moderated.



- Nov 28<sup>th</sup> - 18. Clouds appear to be exactly as yesterday. Air clear, vis. probably good (dark) Wind N.N.W. light. Berge still crowded in bay. Noon - 13. Wind almost out. North and east clear sky. Apparently clouds are only over outer islands. Clouds low - 2,000 ft. H.V. Good. 4 P.M. - 13. Sky thickly veiled, stars showing. N + E clear. Calm.
- Nov. 29<sup>th</sup> - 18 North wind. Sky streaked with clouds - above 6,000 ft. Stars visible. H.V. good. Much ice against land. - 13. Wind N.W. fresh. Sky of open clouds - above mountains. H.V. Good. 4, P.M. - 12 Stars showing. All conditions as far as can be observed the same.
- Nov 30<sup>th</sup> - 12 Fairly N.W. wind. Thin cloud ceiling - clear sky through. Abt. 6,000 ft & up. N.N.E to S.E (maybe E. & S.?) clear sky. Again the clouds appear to be only over outer islands. Sea calm. Much ice (large) Noon - 12 Wind has gone to W. Clouds the same. H.V. Good. Driftless clear sky over mainland mountains. 4 P.M. - 12 Wind smth - strong breeze. Sky, H.V. the same. Small ice driving out.
- Dec 1<sup>st</sup> - 13 1/2 Crystal clear except for few low clouds against mountains in the east (3,000 ft.) H.V. perfect. Light N.N.W. wind. ~~temp~~ Many small large and much new ice much against shore. Noon - 13 1/2 Dead calm. Ice forming. H.V. perfect. A few light clouds in sky - ht 5,000 ft. 4 P.M. - 13 Wind W.N.W. All sky conditions unchanged. H.V. Perfect.



Dec 2<sup>d</sup> -9. Dead calm. It has been sunny. Sky clouded and dark. No stars.  
Noon - -8. Wind - very light - E.S.E. Most of the morning  
the H.V. was limited to a faint view of the shore 8 miles away.  
Now it had been excluded; one sees, not too clearly, the mountains  
30 miles away. But the sky is dark, the ceiling being about  
2,000 feet high. Much of the ice has drifted away from  
shore. 4 P.M. -8. Stronger wind E.S.E. Dark. Nearly clouded.  
(That's all I can observe.)

Dec 3<sup>d</sup> -6. Dead calm. Dark. no stars. Undoubtedly heavily clouded. Great  
quantities of ice or mist against land. White line of shore 8 miles  
off visible. Noon -5. Heavy, low sky - 1,500 ft height, but H.V.  
good. Wind north. 4 P.M. Wind increases, otherwise no change, ice  
keeps blowing in from the north. Half or 3/4 mile jam against the  
shore now.

Dec 4<sup>th</sup> O! S.E. wind, strong. Nearly clouded, dark. No ice near shore.  
A very little seen during night. Thick clouds - dense at  
2,500 ft. Low over water. H.V. seen 11 miles at most. Half  
a gale from S.E. Sea very rough. Noon: -3 1/2. Blowing great  
gusts. S.E. Clouds broken showing clear spaces through. ht. 1,500 ft  
& up. H.V. 10 miles good, 20 miles faint. 4 P.M. -6 1/2  
Pitch dark. Clouds, at last glimpses, as at noon. Wind  
still fierce.

Dec 5<sup>th</sup> -12 1/2. Moderate north wind. very dark, no stars. Noon -12 1/2  
~~dark~~ clouds; then overhead, dense to N and E. H.V. 6 miles (?)  
dead calm. Some bergs near land. No small ice. 4 P.M. -12 1/2  
Calm. Stars out overhead. Sky clearing.



Dec 6<sup>th</sup> -13 Bright starlight. A few scattered clouds. Air clear. H.V. undoubtedly good. Light wind N.N.W. Sea calm. Noon -13. Cloudless sky. Calm. Ice forming in sea. H.V. Good. 4 P.M. (didn't take temperature - maybe a degree colder) During the afternoon a thin scud overpoured the sky. It is now dark; a few stars are visible. The distance is obscure. Dead calm. Ice forming everywhere.

Dec 7<sup>th</sup> -12 Dead calm, dead still; sea doubtless frozen. Dark. no stars. Air clear. Noon -12. Conditions as before. Ceiling 3,500 to 4,000 ft. dense. Distance hazy, but H.V. fair. Ice over all the sound, ice everywhere. Dead calm 4 P.M. -12. Light north wind. Sky not heavily overcast, I judge, but no stars visible. H.V. apparently good.

Dec 8<sup>th</sup> -10 Dead calm, sky somewhat overcast by streaked clouds. H.V. good. Ice appear to have held. (Lost sight at 5 - stars marked; clear night) Noon -10 Thickly clouded over all. Ceiling high. Men walking in ice; faint S.S.W. wind H.V. good. 4 P.M. - dark. Dead calm. Sky clouded. no stars visible. H.V. at last glimpse, good.

Dec. 9<sup>th</sup> -8; Dead calm, dark, no stars. Noon. -8 Dead calm. Heavily overcast (ht. 4,000). H.V. fair - distance hazy. Ice has held. It snowed quite heavily - 5 inches - during the night. 4 P.M. -7 Very faint S. wind. It blew a little harder two hours ago. All the rest apparently the same.



- Dec 10<sup>th</sup> - 12 Absolutely calm, cloudless, clear. Noon - 12 Everything unchanged. H.V. perfect. A.P.M. - 12. Calm. Sky appears to be thickly overcast, with stars shining through.
- Dec 11<sup>th</sup> - 9 Calm. Overcast (no stars) Dark, H.V. appears good as far as can be judged. Noon - 8½ Calm. Sky heavily overcast, lit 2,000 ft but N, N.W. + N.E. clear as though perhaps 20 miles inland from here the sky were clear. Ice holding, except for tidal leads. 4 P.M. - 8½. Sky the same. Very light wind from N.W.
- Dec 12<sup>th</sup> - 11 Sky clear except for a few low clouds - 2,000 ft - over against mountains. Dead calm. H.V. probably good. Ice holding all over sound. Noon - 11 Very faint breeze from N.N.W. Sky absolutely clear. H.V. Perfect. 4 P.M. All as before.
- Dec 13<sup>th</sup> - 13½ Absolutely clear and calm. H.V. perfect. Ice consolidating. Noon - 14. All things the same - except a faint breeze from the south. 4 P.M. - 14. Calm again. The rest unchanged.
- Dec 14<sup>th</sup> - 10½ Absolutely clear and calm. H.V. perfect. They were yesterday walking on the newest ice - about 3 in. thick. Noon - 10 No change. H.V. Perfect. 4 P.M. - 10 Very faint south wind. Sky lightly overcast with streaks of cloud. Stars show. - and ½ noon.
- Dec 15<sup>th</sup> - 4. Absolutely clear and calm. H.V. perfect (It was clear again at 9.30 last night) Ice holding. Noon - 4. The same. 4 P.M. - 4. There was a faint starry south wind for about an hour after noon. This is died out again. Dead Calm now.
- Dec 16 - 6 Absolutely clear and calm. H.V. perfect. Noon - 6 Moderate S.E. wind at noon. At 4 P.M. Sky slightly overcast for a while. Now clear again.



- Dec 17<sup>th</sup> + 2! Damn it! Had a fairly strong south wind. Sky clouded. No stars overhead, but clear sky in streaks low in N & E. H.V. probably good. 4 P.M. Same all day. The clouds have cloud down some in the north and lifted in the east and S.E. Temperature the same, wind the same. Ice in vicinity still holding. H.V. all day good.
- Dec 18<sup>th</sup> + 1½. Still blowing fairly hard from south. Clouds. H.V. good (full moon) Cloud ceiling thin and high; a few stars visible. Ice still holds, but melting fast. Norm - 4 P.M. Temp. the same. Wind increasing as afternoon advances. Ice beginning to break up. Thin high ceiling & cloud too luminous in moonlight for the clouds to show. H.V. good all day.
- Dec 19<sup>th</sup> + 1 No change. Clear during night; clear at E.A.M. Thickly clouded at 9.30. H.V. Good. Open leads in ice. Norm - 0. Sky clearer. Wind the same, fairly strong, South. H.V. good. 4 P.M. - 1 Sky clear. H.V. perfect. Ice, I think, will hold.
- Dec 20<sup>th</sup> + ½ Absolutely clear & cloudless. H.V. Perfect. Wind, moderate, S.E. 4 P.M. - 1 It has been clear overhead all day, though clouds have now gathered in the N.E. & E. High clouds. The wind has risen; it is blowing fiercely now. The ice is driving out from shore.
- Dec 21<sup>st</sup> - 9 Dead calm. Sky very thin overcast or streaked with high cloud stars shining through. H.V. good. Norm - 6. Looks as if fog were settling in the foveas to N.N.E. Dead calm. Thin, high clouds. 4 P.M. - 6. Glassy calm. Sky thin, clouded, some low clouds across



the mountains, 2,000 ft. H.V. Fair.

Dec 22<sup>d</sup> - 9 Clear, sharp, cloudless, calm, H.V. Perfect. Near ice over open water. Noon - 9. No change. H.V. Perfect. 4 P.M. - 9, a light breeze from the south but otherwise no change.

Dec 23<sup>d</sup> - 8½ Clear, calm, cloudless, H.V. Perfect. Noon - 8. A very faint N. wind has brought high clouds over the whole sky. And now it is sunny, No vis. to speak of. 4 P.M. still sunny, shades almost dead calm.

Dec 24<sup>th</sup> - 10 Dead calm. Light clouds in sky, stars shining through, but 2,000 ft. H.V. up to that level good. Noon - 10, light west wind. Sky clear except for few low clouds against mountains 2,000 ft. 4 P.M. - 10, sky clear, still few low clouds. Wind fresh, N.W.

Dec 25<sup>th</sup> - 10 Calm. Clear. (maybe clouds in N.E.) Noon - 9. Right 5 wind. Sky thick overcast - high H.V. good. 4 P.M. - 8½. Calm. Sky overcast, no stars. H.V. good.

Dec 26<sup>th</sup> + 5! Strong S wind, high clouds, with part of sky clear. H.V. Good. Noon + 5, wind stronger sky the same. 4 P.M. No change.

Dec 27<sup>th</sup> - 12. It snowed during the night. 8 A.M. partly cloudy, light N. wind, noon: clear sky, few low clouds against mountains. H.V. good. Air calm, temp - 12, 4 P.M. no change, dead calm.

Dec 28<sup>th</sup> - 15 Breathless calm, absolute clear, sparkling. H.V. Perfect. Noon - 14. Otherwise no change. 4 P.M. no change whatever - unless there is a faint haze low over the frozen sea. It is dark but the snow covered mountains and the stars in the lower sky



are not visible. I only mention this, having Stefansson's letter of July 11<sup>th</sup> in mind in which he refers to a phenomenon of the lower atmosphere that has been observed on intensely cold clear days. I have been on the watch for this but have not observed it. I have, however, several times found that my thermometer, about seventy feet above the surface instrument (which is nearly at sea level), registered  $\frac{1}{2}$  or  $1^{\circ}$  lower. They are normally the same. This was true to-day, there was  $1^{\circ}$  difference. In reading my diary of 31-2 I find the mention twice of air condensation that may have been what S. refers to. (It cleared later in the evening)

Dec 29<sup>th</sup> -6 Clear, dead calm. A few scattered loose clouds low in sky. Impossible to guess height. H.V. good. Therm: -5. Light S.E. wind, clouds as before H.V. perfect. ~~Therm~~ 4 P.M. -5. Calm again. Sky absolutely cloudless. H.V. Perfect.

Dec 30<sup>th</sup> -7 Calm. Dark, Overcast no stars. Noon -7 Nearly overcast, clouds over land 800 ft., over sea - hiding all the distant land. H.V. 6 miles (?) 4 P.M. Snowing gently. No wind. Ceiling low H.V. short, ?

Dec 31<sup>st</sup> -14 Calm. Snowing gently, dark. Noon -13  $\frac{1}{2}$  Not snowing now. Ceiling low, H.V. 7 miles. Dead calm. 4 P.M. No change.

Jan. 1<sup>st</sup> -16 Light N.W. wind clouded, dark. Noon -16 Calm. Dense ceiling 3,000 ft. H.V. 15 miles, but murky. 4 P.M. -16 calm, clouded, dark.

Jan 2<sup>nd</sup> -12 Calm, clouded, dark. Noon -9 Snowing lightly. Dead calm. Nearly ceiling 2,000 ft. but low over sea. H.V. 5 miles (?) 4 P.M. <sup>-8  $\frac{1}{2}$</sup>  snow stopped. Calm. Dark, no stars.



Jan 3<sup>d</sup> -9. Clear starlight, no clouds. H.V. Perfect. Faint air from S.W. Noon -10 Absolutely clear + cloudless. 4 P.M. -9 Clear, light southerly wind. H.V. Perfect.

Jan 4<sup>th</sup> +2 Hard blow from S.W. Sky clear but for high streaks of cloud. H.V. good. Noon +1½ Sky heavily clouded, 2,000 ft. H.V. variable. sometimes 25 miles, sometimes not 8. 4 P.M. +1½ Wind still at it hard. Sky + H.V. the same. Horries of hail. Pitch dark at 5.

Jan 5<sup>th</sup> -3 Still blowing - but moderated<sup>S.E.</sup>. Stars showing through clouds. Noon -2½ Still blowing. Clouds denser, mist over mountains 5 miles off. 3,500 ft ceiling. H.V. 30 miles, but very hazy. Most of the ice has gone. (Last night at 6 there was a flash of light in the lower sky to the N.N.W. I didn't see it, but my son describes as resembling a flash of "heat" lightning. There was no thunder. People said it was a sign that terrific wind would come at any moment within an hour, and in real terror ran about securing things and then talking to their houses. I comforted them a bit by saying that I'd just had a talk with Tornarsuk (their ancient God) and that he said there'd be no wind. There wasn't. Such a light, seen only occasionally - every 3 or 4 years - they say has brought terrible wind. They said there was never thunder.)

~~Jan 6<sup>th</sup>~~ 4 P.M. -3 Calm, dark. H.V. uncertain.

Jan 6<sup>th</sup> -16 Light easterly breeze. Clear overhead dark (clouded) N.W., N., N.E. (Last night at six the wind came N.W. By eight it was blowing with almost incredible violence - lulls and then blasts "Willys" or "Willy waws". This morning the last vestige of sea ice is gone.)



Jan 6<sup>th</sup> (Continued) Noon -  $15\frac{1}{2}$  Cloudy, and snowing. H.V. 4 miles (?) The wind continues N.W., but in spite of it there is a skim of ice forming.  
4 P.M. - 15 Almost calm. Snow overhead but clouds in lower sky to westward, with a north east.

Jan 7<sup>th</sup> - 12 Heavily clouded, dark H.V. ? Light N.W. wind. Noon. - 11 Clouded. Clouds trailing over face of mountains, and long banks of cloud, 1,000 ft., against mountains. H.V. poor, variable, wind light - W. 4 P.M. - 10 Snowing hard and blowing a bit S.W. H.V. nil. Dense ceiling.

Jan 8<sup>th</sup> - 13 It has been blowing & snowing all night, and still is. Wind S.S.W. H.V. nil. Dark. Noon. - 12 snowing and blowing. 5 H.V. nil. 4 P.M. - 12 still snowing a little, and blowing. Dark.

Jan 9<sup>th</sup> - 18 Blowing hard from the west; possibly snowing a little, maybe only drifting. Dark H.V. (?) (It has been blowing all night the wind having gone into the west at about six last night.) Noon -  $17\frac{1}{2}$  Light W wind & light snow. Ceiling same. H.V. 4 miles. 4 P.M. -  $17\frac{1}{2}$  Light W wind clouds lit. ? No snow.

Jan 10<sup>th</sup> - 22 Calm, clear. H.V. perfect. Ice has consolidated everywhere. Noon -  $21\frac{1}{2}$  No change. 4 P.M. -  $21\frac{1}{2}$  A few light loose high clouds in the north. The air more from the north, no wind. H.V. perfect.

Jan 11<sup>th</sup> - 21 Clear & sharp. A few small streaks of cloud across the mountains to N & N.E. H.V. (?) Noon - 21 Absolutely cloudless clear, calm. H.V. Perfect. 4 P.M. - 22 Light N. wind. otherwise no change.



- Jan 12<sup>th</sup> - 18 Clear, cloudless - H.V. Perfect. Moderate N. wind. (Last night quite a lead was opened in the new ice.) Noon - 19. Crystal clear, cloudless, calm, H.V. perfect. (Leads frozen on during morning.) 4 P.M. - 20. No change whatever.
- Jan 13<sup>th</sup> - 19½ Clouded. No stars. H.V. ? Noon Low loose clouds. Moon shining through. Clouds some down in sea ice, & in straits across mountain. H.V. when there are no very low clouds, good. Light N. wind. Noon - 20. Clouds mostly dispersed; large clear spaces. Clouds low - 1,500 ft & up. Light W. wind. 4 P.M. - 19. Calm again. Clouds as before. Bright moonlight.
- Jan 14 - 19½ Cloudless, calm; air from the S. H.V. perfect. Noon - 19. No change but light air from W. 4 P.M. No change calm H.V. all day perfect.
- Jan 15 - 22 Overcast with high streaks of cloud. Faint S.E. wind. H.V. good. Noon - 22 Slightly overcast. Clouds high, with blue sky showing through. Faint N. wind. 4 P.M. - 23 Dead calm. Clouds as before. H.V. good all day.
- Jan 16<sup>th</sup> - 22 Clear except for clouds low in the N & N.E. H.V. Perfect. Faint breeze from S. (Last night begins at 7 there was a strong blow from E. breeze from the eastward. It opened a big lead & broke up the ice. But at midnight it was calm again.) Noon - 20. Clear but for few high streaks of cloud in the E. Light N. wind. H.V. perfect. 4 P.M. - 18. It blew fairly hard, N, all afternoon but died down at six. Sky thinly overcast but bright moonlight made stars visible. H.V. Good.



Jan 17<sup>th</sup> - 20 Sky clear but for few streaks of high cloud in N.E. quarter.  
Faint N.W. breeze. H.V. Perfect. Noon - 20 Clear, but for those few clouds.  
Calm H.V. Perfect. 4 P.M. - 19½ No change whatever from  
noon.

Jan 18<sup>th</sup> - 16 Snowing lights. Dead calm. (It began to snow at midnight  
but very little fell during night - no wind). Noon - 15. Light  
air from the S.S.E. Still very light snow. H.V. 3 miles (?). Douse  
ceiling. 4 P.M. - 14½. Still snowing, very little & fine. Strong S. wind  
throughout, but H.V. poor.

Jan 19<sup>th</sup> - 19½ Very faint south wind. Absolutely cloudless & clear, H.V. perfect.  
(In the last flow a considerable lead was opened. It is now closed  
again & the ice is now substantial everywhere; and fairly smooth.  
a <sup>big</sup> plane could land in it in safety most anywhere.) Noon - 17  
Strong N.W. wind, sky cloudless, H.V. perfect. 4 P.M. - 16  
Wind moderated. Sky lightly overcast with streaked clouds. H.V. perfect.

Jan 20<sup>th</sup> - 15 It began to blow hard from the south at about 6 last night.  
Moderation at midnight & began to snow. Now faint west wind, douse  
low clouds. H.V. 2 miles. Noon - 17½ Light S. wind. Clearing  
but H.V. only about 5 miles. 4 P.M. - 19½. Light W. wind.  
Sky clear but for streaks of cloud, and some mist over  
the ice. H.V. variably fair.

Jan 21<sup>st</sup> - 14 Heavily clouded. Fine snow falling. H.V. faint at 8 miles.  
Calm. Noon - 16. Blowing hard, S.E. Snowing. Douse ceiling. H.V.  
two miles (?). 4 P.M. - 16. Half gale S.E. Snowing hard. H.V.  
½ mile. Ice is breaking up.



- Jan 22<sup>2</sup> - 20 $\frac{1}{2}$  Calm, clouded. Clouds low - like mist. H.V. 2 miles.  
 The whole sound is now open water through their ice for about  
 $\frac{1}{3}$  mile out from Igloodssuit shore. Noon - 24 Fair N.W. air.  
 Very fine snow falling. H.V. 6 miles. Open water only a broad  
 lead. Most of the ice is intact, 4 P.M. - 21. Sky clear  
 but for clouds around the mountains - 1000, H. Fair N.W.  
 breeze. H.V. probably good (dark)
- Jan 23. - 16 Light N wind. Clouded. - 3,000ft - and hazy. H.V. fair.  
 Noon - 14 Dense ceiling, 1,500 feet, and hazy H.V. 30 miles -  
 but not sharp. Calm. 4 P.M. - 13 otherwise no change.
- Jan 24 - 11 Last night at 11 it began to blow like fury S.E.. It kept  
 up all night and is still at it this morning, <sup>but now N</sup> the ice has opened  
 up again. Sky clouded, but thin. Clouds high. H.V. Good (?)  
 Noon - 11 $\frac{1}{2}$  H.V. not good. Heavy clouds obscure all land to N + E. except  
 the mount (8 miles) wind S.W. but very light 4 P.M. - 12  
 wind south. beginning to blow an snow. H.V. unworkable.
- Jan 25. - 16 Blew all night hard. Still heavy snow, <sup>N.</sup> ~~SE~~. Bright starlight  
 at 5 A.M., Northern half of sky now clear, and much over  
 sea. H.V. 6 miles (?). Noon - 16 Sky clear, but thick overhead.  
 H.V. 25 miles but very hazy. Light N.W. wind 4 P.M. absolute  
 clear and cloudless. - 16
- Jan 26 14 $\frac{1}{2}$  Clouded & hazy. H.V. 20 miles but very hazy. Calm. Noon  
 $\frac{1}{2}$  - 14 $\frac{1}{2}$  - No change. Clouds about 2,500 ft. 4 P.M. light north wind.  
 otherwise no change.



Jan 27<sup>th</sup> -16 Cloudy & calm. H.V. (?) (but restricted) It has been sunny over night and blowing - S. Therm -16. Heavily clouded - dense at 2000 ft, but hanging down on the ice. H.V. faint at 8 miles. Faintest S.W. wind 4 P.M. -16 Faint S.W. wind, snowing. Low ceiling H.V. mile.

Jan 28<sup>th</sup> -19 Clear overhead. Streaks of cloud N.E. to N.W., low, 2,500 ft. Calm. H.V. fair (?) Noon -19 Sky clear overhead, W.N.E. low clouds, 4,000 ft. Light N.W. wind. 4 P.M. Sky absolutely clear, but fog wafts here and there on surface of ice and particularly over open leads - black fog, light N.W. wind.

Jan 29 -14 Calm, snowing. Nothing but the immediate land visible. Noon -14½ Sky almost clear overhead but H.V. obscured by very fine snow. Streaked clouds E.N.W. Light W. wind 4 P.M. -14½ Sky clear overhead but H.V. obscured as before by fine snow. The snow is almost too fine to see; one feels its minute particles. The height of this snow cannot be more than a few hundred yards - though toward the N. & E. it obscures most of the mountains. (Later - 9 P.M. Clear starlight and fine snow falling as before. H.V. (?) Dark. The night feels mild. Dead Calm.)

Jan 30<sup>th</sup> -20½ (At 7.15 the fine snow was still falling from a clear sky.) At 8 it was barely noticeable, [(at 9 it stopped)] It seems to strike the light. By my definite recognition of the phenomenon I can now say that it has occurred repeatedly during the last few miles. I mistake it then for fine snow blown from the mountains.] Clear overhead but all distant land hidden. This fine snow may, therefore,



descending over the sea ice. Faint air from W. Noon -  $19\frac{1}{2}$ . Then  
seen the sun for the first time in the mountains, though it has been  
shining there since the 22<sup>d</sup>. The clouds were thin with patches of  
clear sky. Mist on the sea ice. H.V. 15 miles. Calm. 4 P.M.  
-  $19\frac{1}{2}$  Sky thickly clouded but H.V. faint at 8 miles. Calm.

Jan 31 - 27 (Last night at 11 - temp - 22 - it was clear starlight. There was no  
snow falling; at 4 miles it had gotten perceptibly milder, 1 degree perhaps  
- it had been - 23 at ten o'clock - and the fine sun was falling from a  
cloudless sky. I think that it was only due to the condensation of the  
vapour of the mist. Fog is common in Greenland at certain seasons, particularly  
a fog that lies on the water but has no depth to speak of; fog  
with clear sky overhead. This snow is the condensation of such a fog.  
I can't see, however, why it should affect flying, beyond mere  
condensation on the wings. Unless the coming of the fog indicates  
low pressure. But it doesn't there is ~~now~~ no wind to speak of.  
Last night just before the "snow" the air shifted from W. to E.  
that may have brought a bit of mist.) Clear & cloudless &  
Calm. H.V. Perfect. Noon -  $27\frac{1}{2}$  Absolutely clear. H.V. Perfect. Faint  
W wind. 4 P.M. -  $27\frac{1}{2}$  No change. (At night, brilliant Aurora.  
No "snow".)

Feb 1<sup>st</sup>  
Jan - 29 Cloudless, clear, dead calm. H.V. perfect. Noon -  $29\frac{1}{2}$   
No change; air from W. 4 P.M. - 30 No change.

Feb 2<sup>d</sup> - 20 Clouded, 2,000 ft. H.V. fair (?) Calm. Noon - 19 Snowing.  
H.V. nil. Calm. Ceiling dense. 4 P.M. -  $18\frac{1}{2}$  Moderate E. wind.  
Snowing.



Feb. 3<sup>d</sup> - ~~14~~<sup>13</sup> Snowing, Blowing S.E. (Been snowing & blowing all night).

H.V. nil. Noon - 14. Snowing less, and blowing harder. H.V. nil.  
4 P.M. Blowing fiercer. Stopped snowing but air is filled with drifting  
snow. Occasional glimpses of mountains 8 miles off. Ice breaking up a  
bit.

Feb 4<sup>th</sup> - 6 Nearly clouded, Moderate S.E. wind. (It snowed at least  
up to midnight last night) H.V. ? Noon - 5. Snowing & blowing a  
gale, <sup>S.E.</sup> H.V. nil. A.P.M. - 4½. No change, no visibility.

Feb 5<sup>th</sup> - 19. Calm, air still from S.E. Snowing. H.V. 1 mile. Noon  
- 21. Snowing, densely clouded. S.E. wind. A.P.M. - 23 snow  
stopped, sky clearing but clouds low over mountains. Light  
S.W. wind. (It was snowing again at midnight)

Feb 6<sup>th</sup> - 29 Sky clear overhead. Clouds massed over mountains and hanging  
low, as a dark mist, over the fjords. H.V. 8 miles. Light  
S wind. Noon - 32. Absolutely cloudless, clear, and calm. H.V. perfect.

Feb 7<sup>th</sup> - 34 Dead calm. Sky clear overhead but somewhat clouded  
around mountains. H.V. probably good. Noon - 32. Clouded and  
snowing very lightly. <sup>H.V. nil</sup> Faint S.E. wind. A.P.M. - 29. No change [Later:  
Stars show in upper sky though somewhat veiled and it is snowing - very  
fine. It is - and has been all afternoon - another of those snow falls  
from a clear sky, except that this afternoon the depth of the snow fall  
was great enough to prevent the aspect of cloud. I can see nothing to  
this phenomenon except the condensation of a low mist. It is just a  
degree of the regular phenomenon of falling snow.]



Feb 8<sup>th</sup> -22 Calm. Overcast and shrouded in mist that is almost snow. H.V. nil. Noon -19. Beginning to blow from S.E. Thickly clouded. H.V. 5 miles (?). 4 P.M. <sup>-16</sup> Blowing hard. Air filled with drifting snow. (Ice spicing up again).

Feb 9<sup>th</sup> -18 S.E. wind. Fine snow falling. Sky dense H.V. 1, 2, miles (?) Darned bad weather! Noon -20. Calm. Otherwise no change. Ceiling about 1500 ft. H.V. 1 mile. 4 P.M. -21 Calm. No change.

Feb 10<sup>th</sup> -22 Calm, cloudless, H.V. perfect. Noon -22 No change; faint breeze from S.W. 4 P.M. -22 No change except wind - faint from N.

Feb 11<sup>th</sup> -18 Calm, cloudless, H.V. perfect. Noon -20. Moderate N. wind otherwise no change. 4 P.M. -21. Calm. No change.

Feb 12<sup>th</sup> -20 Calm, cloudless, H.V. perfect. Noon -20. No change. 4 P.M. -20. no change. (About seven o'clock the sky became thickly overcast, with a faint <sup>N</sup> wind prevailing.)

Feb. 13<sup>th</sup> -19 Sky overcast; snowing. H.V. 2 miles. Calm. Noon -19½ still snowing slightly, but sky clearing to southward. 4 P.M. Sky thickly overcast, fine snow falling. No wind.

Feb 14<sup>th</sup> -30. Dead calm. Sky cloudless except for mist low in the north. H.V., ascendingly, about 12 miles. (Last night fine snow was falling from a thick veiled sky, the moon and stars shined clearly. Just another degree to the clear-sky snow phenom.) Noon -29½. Clear, Calm, cloudless. H.V. perfect. 4 P.M. -31 No change.



Feb. 15<sup>th</sup> -31 Clear, cloudless, calm, H.V. perfect. Air moving from S.E.

Noon -32 No change whatever. 4 P.M. -32.

No change. H.V. incredibly clear.

Feb 16<sup>th</sup> -34 Clear cloudless calm. H.V. perfect. Air from S.E.

Noon -30 No change. 4 P.M. -32 No change.

Feb 17<sup>th</sup> -29 (At midnight last night it was -36.) Clear.

cloudless except for a few high clouds low in the N.N.W.

Light S. wind. Noon -29½. Clouds to north and N.E.

increased, but H.V. good. Wind has increased throughout day. 4 P.M. Sk<sub>2</sub> almost clear. ↗

Feb 18<sup>th</sup> -32 Haze over entire sky, with heavier streaks of cloud low

in the E to N.W. sky. Light S. wind. Noon -29

No change. 4 P.M. Haze in upper atmosphere but

lower H.V. extraordinary — as though there were no

atmosphere. The low sun shines under the ceiling of haze

and illuminates the lower mountain sides with sensational

brilliance.

Feb 19<sup>th</sup> -32. Few low streaked clouds above distant mountains. Calm.

Otherwise sky sparkling clear. H.V. perfect. <sup>Noon</sup> -30. The change

Clouds are raised low in the north and there is a slight

haze over the most distant mountains. It is probably clouded

over the inland sea. 4 P.M. -29½. No change.

-31

Feb 20<sup>th</sup> Light breeze from W. Sk<sub>2</sub> cloudless. H.V. Perfect. Noon

-28. Air from South. Otherwise no change. 4 P.M. -30

Dead calm, no change. Beautifully clear all day.



Feb 21<sup>st</sup> <sup>^</sup> Absolutely cloudless and clear. H.V. perfect, air from south.

[Last night my son and a Greenlander returned from Umanak. A hard trip there - 4 days - , two nights at 20 to 25 below zero spent on the ice. They brought the thermometer shipped to me last September. They had arrived in Umanak - together with many boxes of tools, food, and other materials for use - early in <sup>October</sup> August; were departed in Umanak by the Upernivik schooner. That schooner then sailed north past Ulkegaardt Bayland to her winter quarters at Upernivik. It was a beautiful calm day. To have stopped and left my things at Igdlorsuaat would have taken perhaps one half hour. The schooner had no connections to make, and no other trips to make that fall. Besides my things were mail and parcels for the local trader. For both of us our Christmas mail, our presents from home, Christmas tree decorations etc. And for each of us two sheep carcasses that we had ordered and would need in the <sup>present</sup> December and January shortage of food. For me, also, were a complete set of radio batteries without which my set was useless. These could not be exposed to freezing. They were consequently taken care of during the winter. The local manager and his assistants must have known that if they were not taken to Igdlorsuaat by the schooner they could not be safely transported over the ice until late May or June. My son had to leave the batteries in Umanak. He returned with a heavily laden sledge, but leaving 2/3 of the goods in Umanak. These must be sent for, I



I mention this at length both to explain why my temperature records may not be relied upon for great accuracy, and to make you aware of a type of contingency that must be provided against if you think of establishing a base in Greenland. All business and transportation in Greenland is a government monopoly. It exists not for the convenience or service of outsiders, and is consequently only extended to them by the good will of the administration and of their local agents. Such neglect of service — or, let me say, of courtesy — as I have recorded is not to be attributed to ill will on the part of the Umanak authorities, but, I think, to sloth, selfishness, and inefficiency; all of which are too common in Greenland among the civil employees, and particularly noticeable in Umanak. This point is that a base in Greenland must be almost entirely self dependent; being equipped with its own supplies, its own motor boat, its own sledges, etc. A large enterprise can so equip itself; an individual hardly can. ¶ Also: a Greenland base should be in charge of a Dane. The majority of the Danes who start in the Greenland office in Denmark come from the city desk to make their careers as traders, managers and accountants in Greenland, and not, as may be imagined, men of much ambition or energy. They're rather a poor lot — humanly. They incline, accordingly, to be a bit jealous — or against — foreigners. Here and there are splendid exceptions; but the rule must be provided against. Everything official that is done for me here is in the nature of a



farer - that you pay for. A good, hearty, likeable Dane would be  
your best bet as manager.) Noon - 30. Air from S.E., otherwise  
no change. Crystal clear. 4 P.M. - 26. Calm. No change.

Feb 22<sup>d</sup> - 27 Cloudless, sparkling clear. H.V. perfect. Calm.

(There has been no sign of clear weather since throughout these  
weeks of clear fair weather. That is, there has been <sup>no</sup> <sup>marked</sup> <sup>difference</sup>  
or dampness in the air to condense. I can't believe that there  
can be <sup>any</sup> <sup>marked</sup> <sup>difference</sup> in the atmosphere when such <sup>marked</sup> <sup>difference</sup> is falling  
to affect flying - except in as the barometer might record  
a slightly lower pressure. My barometer should be among the things  
still remaining in Umanak.) Noon - 28. No change whatever.  
4 P.M. - 28. No change.

---

From here on the thermometer readings will be given in Fahrenheit.

---

Feb 23<sup>d</sup> Min. -19 Max - ~~14~~ -15

8 A.M. - 15. Slight haze over entire sky and streaks of high  
cloud ~~high~~ low in W, N.E. Faint S.W. breeze. Noon

-15. Clouds almost gone, sky clear. H.V. perfect. Air calm.

4 P.M. - 17. Sky cloudless, calm. (I find that my  
old thermometer - Celsius - coincides with the new one. My  
records therefore up to date may be considered accurate.)

Feb 24<sup>th</sup> Min -24 Max -19

8 A.M. - 23. Clear + cloudless + calm. H.V. Perfect.

Noon - 20. No change except light breeze from the west. 4 P.M.  
-19. Calm. No change.



Feb 25<sup>th</sup> Min - 25 Max - 9 $\frac{1}{2}$

8 A.M. - 12 North wind. Sky cloudless. H.V. perfect.

Noon - 10 No change. Air wonderfully clear (These past weeks of cold calm weather have firmly established the ice from the north down to Egedesmund, including the whole of Diska Bay and the Vaigat. There are, in the ice of this District, here and there areas of rough ice - pressure ridges etc. - but most of the ice is smoothly covered with hard wind packed snow. There are areas of glaze ice. On a sunny day a pilot should have no trouble in distinguishing the rough ice and in finding a smooth landing field. There are however very few bays.

4 P.M. - 10 Wind moderated. Otherwise no change.

Feb 26<sup>th</sup> Min - 21 Max - 18

8 A.M. - 16 Clouded a clear streak in the N.E. & W.

between the near ceiling and higher distant clouds. Ceiling

2,000 ft. <sup>H.V. perfect</sup> (Last night there was the least bit of starlight snow. The air was crystal clear and the H.V., as far as I

could judge, was good if the barometer had fallen a little.)

Noon - 18 Sky about the same. Calm. H.V. Perfect.

4 P.M. - 19 Sky clearing. Large patches of clear sky.

(8 P.M. sky absolutely cloudless)

Feb 27<sup>th</sup> - Min - 21 Max - 18

8 A.M. - 14 Fine snow falling. H.V. 1-2 miles. air from S.W. (almost dead calm) Ceiling not dense.



Feb. 27<sup>th</sup> (Cont.) Noon - 13. Rapidly clearing. Sun streaming through  
a veiled sky. Calm. H.V. 5 miles (?) 4 P.M. - 18  
Clear, cloudless, calm. H.V. perfect.

Feb 28<sup>th</sup> ~~(Cont.)~~ Min - 19 Max + 2  
8 A.M. - 9 Sky overcast with high, streaked clouds. Air  
clear. H.V. perfect. Dead calm. Noon - 4. Sunlit, but  
lightly overcast. No wind. 4 P.M. + 2. A few light  
streaks of cloud in the sky, almost transparent cloud.  
H.V. perfect.

Mar. 1<sup>st</sup> Min - 9 Max + 9  
8 A.M. - 1. Absolutely clear & calm. H.V. perfect. Noon  
+ 9. Mist wind. Sky cloudless. H.V. perfect. 4 P.M. + 4  
No change.

Min - 1 Max + 36

Mar 2<sup>nd</sup> 8 A.M. + 15. Clouded; then upper ceiling and streaked  
out lower clouds. Lower clouds about 4,000 ft. Light  
S. wind H.V. Good. <sup>Noon</sup> It almost cleared up during morning but  
now it is more heavily overcast, with blue space still showing.  
Lower clouds 2500<sup>ft</sup> upwards. + 27 4 P.M. + 35 Calm.  
Ceiling now one even & uniform density, ht. about 5,000 ft.

March 3<sup>rd</sup> Min + 9 Max + 19  
8 A.M. + 15. Haze over entire sky, streaked clouds in the N.W.,  
N.E. Calm. H.V. Perfect. (Strong S. wind during the night. The  
Radio reported ~~the~~ yesterday that the ice was going to piece under  
a strong S.E. wind at Godhavn. I think, however, that all



the rest of the ice & north of Egedesminde is here to stay,  
Godhavn is exposed to every wind & tide. ) Noon + 18. Mod.  
S.W. wind. Detached clouds merged into general light haze. H.V.  
perfect. + 15 Calm. No change.

Mar 4<sup>th</sup> Min + 5 Max + 14

8. A.M. + 10. Calm. Absolutely clear. H.V. Perfect. Noon + 13  
no change 4 P.M. <sup>+9½</sup> Trace of fog to northward, low on ice.  
(at 7.30 P.M. the lower land to the northward was obscured  
by fog - sharply defined tracks of it. This sharply defined low  
fog is characteristic here. There is generally a west or S.W. wind  
with it, but Igdlorsuit is well sheltered from those winds.  
Consequently, if the fog is a low fog we may be without it for  
even days while it lies heavy over all the lower lands that  
face the wind. <sup>that</sup> In summer I know this fog may be  
confined to the sea, then being very deep when one might  
be fog bound here while among the fjords it is sparkling clear.  
This may be so in winter I don't know.)

Mar 5<sup>th</sup> Min - 9 Max + 3

8. A.M. - 3 Thick low fog, but high enough to obscure  
all the distant land from here. Our near mountain tops  
emerge through it. Doubtless all the mountain tops are  
gone. Everything heavily coated with snow crystals. Light S.W.  
wind.

Noon - ½ The fog almost dispersed during the morning. Then it  
came heavier than before. It is calm. 4. P.M. - 4. Thick  
fog. Can't even see near mountains one mile off. Heavy condensation & snow  
crystals everywhere.



the rest of the ice of north of Egedesmund is here to stay,  
Godhavn is exposed to every wind & tide. ) Noon + 18. Mod.  
S.W. wind. Detached clouds merged into general light haze. H.V.  
perfect. + 15 Calm. No change.

Mar 4<sup>th</sup> Min + 5 Max + 14

8. A.M. + 10. Calm. Absolutely clear. H.V. Perfect. Noon + 13  
no change 4 P.M. <sup>+9½</sup> Trace of fog to northward, low on ice.  
(at 7.30 P.M. the lower land to the northward was obscured  
by fog - sharply defined banks of it. This sharply defined low  
fog is characteristic here. There is generally a west or S.W. wind  
with it, but Igdlorsuit is well sheltered from those winds.  
Consequently, if the fog is a low fog we may be without it for  
even days while it lies heavy over all the lower lands that  
face the wind. (In summer I know this fog may be  
confined to the sea, then being many days when one might  
be fog bound here while among the fjords it is sparkling clear.  
This may be so in winter. I don't know.)

Mar 5<sup>th</sup> Min - 9 Max + 3

6. A.M. - 3 Thick low fog, but high enough to obscure  
all the distant land from here. our near mountain tops  
emerge through it. Doubtless that all the mountain tops are  
gone. Everything heavily coated with snow crystals. Light S.W.  
wind.

Noon - ½ The fog almost dispersed during the morning. Then it  
came heavier than before. It is calm. 4. P.M. - 4. Thick  
fog. Can't even see near mountains one mile off. Heavy condensation of snow  
crystals everywhere.



Mar 6<sup>th</sup> Min -10 Max -3

8 A.M. -5 Sunshine but high clouds streaked out as by wind N.N.E. S.S.W.  
H.V. Good (last night fog precipitated a fine snow, like that seen &  
started night). Noon -3 Clear overhead. High clouds low on  
northern horizon. (slightly N.N.E.) Calm. H.V. perfect. 4 P.M. -4  
Absolutely clear + cloudless. H.V. Perfect. Calm.

Mar 7<sup>th</sup> Min -~~14~~ 13 Max -6

8 A.M. -10½. Cloudless but for clouds low in the N.E. and E, i.e.  
inland. These appear as heavy banks and suggest that the inland ice is  
absent. There is a haze over all the distant mountains. H.V. fair. Noon  
-7 No change. 4 P.M. -11 The clouds of the morning + noon seem  
to have become a general haze over the island. Moderate S.W. wind.

Mar 8<sup>th</sup> ~~8 A.M.~~ Min -16 Max -6

-13  
8 A.M. Cloudless, clear air. H.V. Perfect. Moderate S.W. wind.  
(Last night at six it looked like storm. The wind had risen and the  
mist thickened; at 9 it was sparkling clear again.) Noon -7  
Calm. Otherwise no change. 4 P.M. -15 light S.W. wind  
Otherwise no change.

Mar 9<sup>th</sup> Min -19 Max -8

8 A.M. -17 Light S.W. wind. Few wreaths & fog in N. quarter.  
Otherwise clear. H.V. good - in spots. Noon -9. Darning  
the morning there was a dense low fog landwards, the mountain  
tops showing above it. This has now largely dispersed, but  
there is a haze over all the distance. H.V. fair (35  
mile distant mountains are not very clear.) 4 P.M. -12  
as at noon but streaked clouds in N + N.E. E wind increased somewhat.



Mar 10<sup>th</sup>

Min. -19 Max. -8

8 A.M. -13 Perhaps a faint haze, cloudless except low in N to E.  
Probably clouded over the inland ice. Faint N. wind. H.V. good. Noon  
-8<sup>1/2</sup>. Light clouds have overspread entire sky; veiled sunlight.  
H.V. fair. Light E wind. 4 P.M. -10 No change in sky.  
S.E. wind - very light.

Mar 11<sup>th</sup>

Min. (Neglected to set instrument!) Max +14

8 A.M. +8 Moderate S.E. wind; sky as yesterday; slightly overcast,  
with areas of clear sky. Most clouds very high. Some in N.E.  
about 4,000 ft. Probably clouded over inland ice. Noon +8<sup>13</sup>  
Conditions unchanged. Calm. H.V. fair. 4 P.M. <sup>+9</sup> Light S.E.  
wind. Sky more overcast.

Mar 12<sup>th</sup>

Min -1 Max +15

8 A.M. <sup>+3</sup> heavily clouded; haze over distance. H.V. fair. faint  
S.E. wind. Noon +10. It began to blow fairly hard in  
mid morning and to snow. Blowing hard at noon. H.V.  
2 miles (?) 4 P.M. +12. Wind S.W. Clear sky appearing.  
Snow stopped. H.V. fair (somewhat obscure)

Mar 13<sup>th</sup>

Min +8 Max +14

8 A.M. +8 Strong S.E. wind. Clouded, low (3,500 ft.)  
& thick to ice level. H.V. 10 miles. Noon +12. Began  
to clear up at 10 with wind shifting to S.W., but by  
noon had closed in again and was snowing. H.V. nil.  
4 P.M. +8. Snowing intermittently all afternoon, now stopped.  
Calm. H.V. faint at 10 miles.



25 25 25  
Mar 14<sup>th</sup> Min ~~40~~ Max (at 6.30 + 27) (at 11 P.M. + 29)

(I find it hard to believe this minimum. But I <sup>deliberately</sup> remember carefully setting the thermometer yesterday. It might have been disturbed by someone but it is extremely unlikely.)

8. A.M. + 23 Strong S. wind. Sky overcast, but many patches of blue showing. Mt. above 5,000 ft. Somewhat hazy. H.V. scarce at 35 miles. Noon + ~~23~~ 24. About as before with presently a thickening of the ceiling. 4 P.M. + 26. All afternoon the sky has been consolidating into one gray blanket. H.V. pretty good. Strong S. wind continues.

Mar 15<sup>th</sup> Min + 25 Max + 31 (It rose to 31<sup>again</sup> at 7 P.M.)

8. A.M. + 28 Strong south wind Sky cloudless overhead, and everywhere except N.E. quarter. These clouds high, scattered out. A haze over the distance. H.V. fair. Noon: <sup>+31</sup> largely clouded over, but thin. So wind. 4 P.M. <sup>+29</sup> Thickly clouded all over. H.V. fair.

Mar 16<sup>th</sup> Min + 25 Max + 32 (11 P.M.)

<sup>+28</sup> 8. A.M. Cloudless, but hazy. H.V. fair. S. wind. It blew from the south all night. Noon + 22 West wind, sky cloudless, still hazy. 4 P.M. + 25. South wind, clouds low in N.E. quarter.

March 17<sup>th</sup> Min + 31 Max + 35

8. A.M. + 32 Almost cloudless - merely a few thin whisks & clouds here & there over the sky. Somewhat hazy. H.V. fair. Strong S. wind. Noon + 34  $\frac{1}{2}$  Sky entirely overcast, but thin; the blue shows through in many spots. H.V. fair (hazy) 4 P.M. + 32 Sky almost clear again. Clouds all high. H.V. fair. Wind moderated.



March 18<sup>th</sup> Min +28 Max +34

8 A.M. +31 Cloudless but hazy, H.V. fair. Moderate south wind

Noon +33. No change. 4 P.M. Calm +28. No change.

~~19<sup>th</sup>~~

March 19<sup>th</sup> Min +13 Max +29

8 A.M. <sup>+23</sup> Cloudless, but slightly hazy; light S. wind H.V. good. Noon +

28. No change. 4 P.M. +29. S wind increasing, otherwise no change.

March 20<sup>th</sup> Min +22 Max +30

8 A.M. +23. South wind. Sky cloudless, slight haze. H.V. good.

Noon +30. No change. 4 P.M. +26. Wind increased; otherwise no change.

March 21<sup>st</sup> Min +6 Max +21

8 A.M. +11. Clear sky above, but thick bank of fog on the water against land to N and N.E. rising to height of 800 or

1,000 ft. Calm, but there is doubtless a S.W. wind bringing the fog in.

Noon <sup>+20</sup> Fog approaching and rising into clouds. Sky partly overcast.

H.V. in spots 10 miles, 25 miles. 4 P.M. <sup>+18</sup> Thick fog. H.V.

1-2 miles (?). At about eight o'clock and on a few stars were precipitated. One could see it even with a flash light, but we felt it. It felt like the sun at starlit nights. During the morning  $\frac{1}{4}$  inch deep very light, feathering, it is just like the starlight sun.

March 22<sup>d</sup> <sup>+13</sup> Min +7 Max +28  
A very few streaks of cloud landwards and a little fog.

Calm. H.V. fair. Noon <sup>+28</sup> Some clouds, but blue sky & sunlight

prevails. H.V. fair. 4 P.M. <sup>+8</sup> Heavily clouded; light, rain. W. wind

H.V. 5 miles (?)



March 23<sup>rd</sup>

Min + 5 Max + 11

8 A.M. + 8 Clouded - above 5,000 ft. Light in the N + N.E.

H.V. fair. Calm. Noon + 7. Nearly clouded. H.V. fair. 4 P.M.

Mar 24<sup>th</sup>  
See next page.

+ 11 Calm. snowing a little. H.V. 3 miles (?) Ceiling dense.

March 25<sup>th</sup>

Min + 2 Max + 12

8 A.M. + 5 Clouded. Clouds in spots as low as 1,000 ft

but ceiling thin. Calm. H.V. about 20 miles in places,

at these times 8 miles. Noon. + 11 Clouds in streaks

E + W. but broken up with blue sky between. H.V. 30 miles, but

hazy. 4 P.M. + 8 Clear overhead. Bands of cloud across the

mountains. H.V. 30 miles but very hazy.

March 26<sup>th</sup>

Min - 4 Max

8 A.M. + 4 Clear, cloudless, calm; H.V. good Noon + 13.5

No change. 4 P.M. No change (Temperature not taken. On this day I left for a trip. The records were taken at home by my son who, unfortunately, often forgets)

March 27<sup>th</sup>

Min - 4 Max

8 A.M. (no temp.) Hazy, but Cloudless. H.V. good. No change all day. No temperature taken. But the day was as the day before, though probably a degree or two warmer.

March 28<sup>th</sup>

Min + 1 Max

8 A.M. Hazy. Clouds gathering in afternoon, increasing to fairly heavy fog and snow. Noon + 11. 4 P.M. - 1

March 29<sup>th</sup>

Min - 2 Max

8 A.M. + 4 Noon + 8. 4 P.M. + 8. Snow falling all day



Mar. 29<sup>th</sup> (Continued) H.V. nil

March 30<sup>th</sup> Min - 11

8 A.M. - 1 Clear, with a few light clouds, and fog in the fields.

12 M. + 6 4 P.M. - 1

March 31<sup>st</sup> Min - 12

8 A.M. ~~2~~ 2 Noon + 4 4 P.M. (not taken) Sparkling clear & cloudless all day. Light east wind in morning. H.V. Perfect & (I returned home that evening at seven) I had travelled at a radius of 80 miles from home and conditions there during the day & my symptoms were about as given above - except March 30<sup>th</sup> when we had some fog.

March 24<sup>th</sup> Min - 5 Max + 10

This was recorded  
in a separate sheet  
but forgotten in its  
place in this record

8 A.M. + 4 Foggy. H.V. 5 miles (?) Noon + 9 Fog  
breaking up & sun shining through in spots. 4 P.M.

+ 1 Hazy, a few clouds 1 to 2000 ft. alt. H.V. fair

April 1<sup>st</sup> Min - 4 Max + 18½

8 A.M. + 12. Air filled with drifting snow. strong S. wind. Clouds.

~~From~~ H.V. 5 to 10 miles Noon. + 18 Wind West. Snowing.

H.V. 4 miles (?) 4 P.M. <sup>+12</sup> no change.

April 2<sup>nd</sup> Min + 4

8 A.M. + 13 (at 6.30 it was thick fog; at 8 A.M. sky mostly clear, and the sun shining; H.V. fair. Noon + 10 Sky cloudless; air somewhat hazy but H.V. good. light west wind. 4 P.M. + 3 air clearer; otherwise no change.



April 3<sup>d</sup>

Min -9

8 A.M. + 5 Cloudless but for a hardly discernible steady film in southern half. H.V. good. light w. wind. Noon + 23. Partly thick overcast with high stratified clouds, but sun shining everywhere. H.V. good.  
4 P.M. + 13. Somewhat less cloud; otherwise no change.

April 4<sup>th</sup>

Min +4

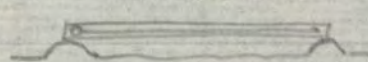
8 A.M. + 24 Sky almost cloudless - only a few cumulus clouds in the north. H.V. good. Calm. (Before noon I set out for a six days camping trip, taking my min. thermometer along, but not recording more temperatures that day. The day continued mild though during the afternoon there came a light west wind bringing in fog that accumulated in the folds. It was almost clear again by sundown.)

April 5<sup>th</sup>

(Located near the northern point of Upernivik island twelve miles from Igloodssuit, backed by high mountains. The sun did not reach the spot until about 11.30 morning.)

Min +11

8 A.M. + 11 Cloudless, clear air, H.V. perfect, <sup>calm.</sup> Noon + 15 no change.

4 P.M. + 24 (The temperature on all my days in camp was highest late in the afternoon, due doubtless to the late morning sun. The thermometer was rested on bit of snow  and kept in the shadow of the tent. It received little reflected sunlight but from the sky.)

April 6<sup>th</sup>

Min. +3

8 A.M. + 7

Cloudless, clear, calm, H.V. perfect.  
noon, +12. no change. 4 P.M. + 17 no change.



8 A.M. + 5

April 7<sup>th</sup> Min + 1, Cloudless, clear, calm, H.V. perfect, Noon + 12 No change, 4 P.M. + 16. no change.

April 8<sup>th</sup> Min + 1 8 A.M. + 4 Cloudless, clear, calm, H.V. perfect, Noon + 10 No change 4 P.M. + 12 faint <sup>5</sup> mist wind. ~~change~~ streaks of cloud in all horizon.

April 9<sup>th</sup> Min - 1 8 A.M. + 10 Sky mostly clouded but sun shining through here & there. Clouds high & streaked. Calm, H.V. perfect, Noon + 14 No change, smelt areas slowly drifting across the scene. 4 P.M. + 19 No change but a mass of clouds from the clouds. Sun dogs visible near sunset.

April 10<sup>th</sup> Min + 9 8 A.M. <sup>+ 8</sup> Sky about as yesterday, possibly fewer clear spaces. calm. H.V. very sharp. Noon + 21. No change, 4 P.M. + 28. No change. (Was to have been called for that day. As we came, & having struck my tent, I set out in foot, leaving at 5 P.M. Going very heavy. Reached home at 11,30. At sunset low clouds like black smoke drifted in. There was <sup>For 2/3 the way</sup> no wind. <sup>Not a breath of wind had disturbed the six days</sup> old track. But then <sup>onwards</sup> almost at a sharp line the track had been completely obliterated by what must have been a strong wind. This illustrates how conditions may ~~vary~~ vary to various in one period in different spots of a restricted area of the mountainous region. I believe that Igdlorssuaq has the best average weather in all Umanak district.

April 11<sup>th</sup> Min not recorded. 8 A.M. + 27 Veiled sunlight, clouds high, light S. wind. H.V. good. Noon + 33 No change, 4 P.M. + 30 Ceiling thickening, signs of fog. H.V. fair, with fog obscuring portions of distant mountains. At mid night H.V. 5 miles (?). Snowing.



S wind stronger.

April 12<sup>th</sup> Min + 11 (It rained very little during the night) 8 A.M.  
+ 25 veiled sunlight H.V. good though slightly hazy, clouds  
about 5,000 ft. Noon + 26. No change; light S.S.W. wind. 4 P.M.  
+ 17. Cloudless but slightly hazy. H.V. good. 8 P.M. + 10. No change  
H.V. perfect.

April 13<sup>th</sup> Min + 6. 8 A.M. + 17  $\frac{1}{2}$  cloudless, but hazy. H.V. fair  
Noon + 28. Sun shining but clouds are appearing all around the  
horizon: loose streaked clouds, high. 4 P.M. + 22 lightly overcast  
all over; sun shining through faintly. H.V. fair.

April 14<sup>th</sup> Min + 11 8 A.M. <sup>+ 22</sup> ~~+~~ Sunning H.V.  $\frac{1}{2}$  mile. Has been sunning  
most of night. Light SSE wind. Noon + 26 Still sunning, but less.  
H.V. at times 8 miles. Flowing harder. Ceiling not thick. 4 P.M.  
+ 26 It has stopped sunning occasionally, but drifting sun (wind  
stronger now) fills air and reduces visibility. 8 P.M. Flowing hard <sup>S.E.</sup> ~~South.~~  
Clearing; patches of clear sky overhead. H.V. 20 miles but not  
clear.

April 15<sup>th</sup> Min + ~~16~~ 16 8 A.M. + 23. Clear overhead, few cumulus  
clouds over mountains; fresh S.E. wind. Noon + 16. Sky clear, wind  
moderated, H.V. perfect 4 P.M. + 15 Calm; otherwise no change.  
8 P.M. + 14 No change.

April 16<sup>th</sup> Min + 3 8 A.M. + 22. Hazy with streaks of thin high  
clouds over whole sky. H.V. good. Noon + 20 Light south wind;  
clouds about as before - possibly thicker H.V. fair 4 P.M. + 27  
Very strong <sup>moderated</sup> S.E. wind H.V. 35 miles, but obscure. 8 P.M. + 27  
no change



April 17<sup>th</sup> Min + 26. 8 A.M. + 30 Moderate S.W. wind. Sky  
 heavily overcast - about 4 to 5,000 ft. H.V. 25 miles, poor,  
 Noon + 33. Light snow falling, light S.E. wind. H.V. 6 miles(?)  
 4 P.M. + 26. Heavy snow falling. Faint S.W. wind. H.V. nil.  
 (These wind directions are baffling. I suspect that a south wind  
 is blowing outside, but that it is normally deflected by the surrounding  
 mountains.)

April 18<sup>th</sup> Min (not taken) 8 A.M. + 17 Clear, cloudless,  
 calm; H.V. good. Noon + 15. No change. 4 P.M. + 16.  
 Faint S wind. Otherwise no change. 8 P.M. + 24 No change.

April 19<sup>th</sup> (I started early in the morning for a several days trip  
 leaving the records to Gordon. He forgot some.) This day was  
 cloudy & absolute calm; and mild; <sup>H.V. fair (slightly hazy)</sup> ~~8 P.M. + 6~~ H.V. fair,  
~~but~~ but slightly hazy. Fog ~~landward in afternoon~~ Fog to be seen  
 seawards (Gordon was out on the ice) in the afternoon. 8 P.M.  
 + 6.

April 20<sup>th</sup> 8 A.M. + 13  
 Min 0. Clear. Cloudless. Calm. ~~Noon + 17~~ <sup>Noon + 17</sup> No  
 change. 4 P.M. + ~~7~~ <sup>8</sup> 8 P.M. + ~~7~~ <sup>7</sup> No change all day.

April 21<sup>st</sup>. Min. - 3. As yesterday. ~~Noon~~ 8 A.M. + 15  
 Noon + 16. 8 P.M. + 6

April 22<sup>nd</sup> Min - 2. 8 A.M. + 18 Same as yesterday. Noon  
 + 21. 4 P.M. + 14. 8 P.M. + 14.

April 23<sup>rd</sup> (I came home last night. It was beautiful, clear  
 weather throughout all the days of my ~~own~~ traveling.)  
 Min. + 1. 8 A.M. + 16 Clear, cloudless, calm. Noon + 25  
 4 P.M. + 15. 8 P.M. 14. S. wind for 2 hrs. in afternoon, otherwise no change.



April 24<sup>th</sup> Min + 11½ . 8 A.M. + 22 Cloudless, clear, calm H.V. perfect  
Noon 27½ No change. 4 P.M. + 20 Very light S.W. wind for  
an hour or so in afternoon. 8 P.M. + 20 Thin streaked  
clouds appearing around horizon.

April 25<sup>th</sup> Min + 10½ . 8 A.M. + 27 Very light S.E. wind. Sky  
thick overcast, but blue showing through; sunlight. Noon + 29.  
4 P.M. + 24, 8 P.M. + 23. All day calm, lightly overcast (the  
streaks uniting as the day declined into a translucent  
overhead haze); H.V. good.

April 26<sup>th</sup> Min + 23 8 A.M. + 35, Noon + 38, 4 P.M. + 39,  
8 P.M. + 32. All day thickly overcast, the haze parting toward  
noon to show blue sky, but again closing up at night. H.V.  
good. Calm

April 27<sup>th</sup> Min + 13. 8 A.M. + 29. Hazy & dull; blue patches  
showing through but no direct sunlight visible. Ceiling high, but  
haze hangs low H.V. <sup>at</sup> 25 miles faint. Very light S wind.  
Noon + ~~29~~<sup>35</sup>. Ceiling consolidated but luminous. H.V. fair, 4 P.M.  
+ 3½ No change. 8 P.M. visuals no change but that it has  
begun to snow, obscuring H.V. to 5 m. (?)

April 28<sup>th</sup> Min + 26. 8 A.M. + 36 Calm, sun shining in  
spots through a ceiling of broken clouds of, apparently, two strata.  
Cumulus at 4 to 5000 ft, and streaked clouds higher. H.V.  
poor at 25 miles. Noon + 32. Light S.E. wind. No change.  
4 P.M. <sup>+ 35</sup> calm. Sky cloudless except about 20° above horizon.  
H.V. fair 8 P.M. + 30 No change.



April 29<sup>th</sup> Min +20 8 A.M. +33 Sky clear except for clouds around  
horizon (i.e. N.W. to N.E. horizon) calm. H.V. ~~fair~~ good. Noon  
+38. No change 4 P.M. +28. A low fog has come in  
and, without any perceptible wind, covered the whole water (see)  
to a height of about 100 ft. But there is none over  
the settlement or in the little bay. H.V. perfect above the fog.  
8 P.M. +27 Fog gone; some clouds over N.W.-N.E. horizon

April 30<sup>th</sup> Min +19 8 A.M. +37 Sky clear overhead, clouds low on  
N.W.-N.E. horizon H.V. good. Noon +39 Sky entirely clear.  
Air calm. 4 P.M. +24 Fog over all the water, about 100  
ft. high H.V. clear above it. 8 P.M. Sky clear overhead; some  
clouds above mountains in distance.

May 1<sup>st</sup>  
~~1st~~ Min. +11 ~~Sky~~ 8 A.M. +30 Sky lightly overcast; air  
slightly hazy. H.V. good. Noon +38. A few light high clouds  
as before; overhead clear. 4 P.M. +26. No change. calm.  
8 P.M. <sup>+25</sup> No change.

May 2<sup>d</sup> Min +20 8 A.M. +29 (at 6 A.M. there was a light S.W. wind  
and it was beginning to snow) light S.E. wind snow. H.V. 2 m(?)  
Clouds low & dense. Noon +27 No change. 4 P.M. +27  
no change. 8 P.M. +26 No change.

May 3<sup>d</sup> Min +22 8 A.M. +29 Still snowing, a very little H.V.  
maybe 5 m. Noon +30. Snow stopped. H.V. about 25 miles.  
Signs of clearing, though ceiling still dense. 5.30 P.M. +21  
shining brightly from sky, cloudless except in the N to N.E. where a  
few low clouds, <sup>1000 ft</sup> are caught against the mountains. Tops of mountains  
in light. 8 P.M. +12  $\frac{1}{2}$  No change.



May 4<sup>th</sup> Min + 5 8 A.M. + 20. Sky mostly clear. Few loose clouds here & there and banks of cloud low in the east. Calm. H.V. good, but slightly hazy. Noon + 21. Sky cloudless, calm H.V. good. 5.30 P.M. 21½ Sky lightly overcast. Calm. Midnight + 15. All out very densely overcast (above 5,000 ft) but low in the N.W.

May 5<sup>th</sup> Min + 11 8 A.M. + 22. Clouds about 3,500 ft, but clear sky showing. Calm. Noon + 36. Clear overhead but clouds low on horizon H.V. good. 6 P.M. + 22. Generally hazy with streaks of cloud. H.V. fair.

May 6<sup>th</sup> Min + 17 8 A.M. 28½. Heavily overcast. H.V. fair. Calm. Noon + 27. 4 P.M. + 27 8 P.M. + 24½. At about ten it began to snow, the H.V. narrowing to maybe 5 miles. Light W. wind. The wind increased toward early afternoon then moderated. But the snowfall increased and it has continued all day, and is still at it at 10.30 P.M. H.V. 1 mile - or less.

May 7<sup>th</sup> Min + 18 8 A.M. + 27. It is clearing. Heavy masses of cloud are ascending from the sea ice and mountains; glimpses of sunset clouds. H.V. 15 miles. Noon ~~+~~ + 31, Calm. Thickly overcast all over far distance obscured. H.V. 25 miles. 4 P.M. + 22. Blue sky showing but remnants of clouds in all parts of sky. 9 P.M. 11. Still clearing. H.V. good. (at 10 P.M. the sky was absolutely cloudless.)

May 8<sup>th</sup> Min + 11 8 A.M. + 24. Cloudless, H.V. good. Calm. Noon + 27. No change. 6.30 P.M. + 15. No change. 10 P.M. + 14. There are low banks of fog massing landwards in the sound & fiords. Above it (above, say, 200 ft.) clear.



May 9<sup>th</sup> Min +1 8 A.M. + 21 Dense cloud overhead + low  
over ice. H.V. 5 m. (?) Calm. Noon + 30. 4 P.M. + 27 8 P.M.  
+ 25. All day has been the same except for an occasional  
lifting of parts of the strata + cloud to disclose distant  
hazy vistas. But at 9 P.M. it had begun to lift and clear. At  
~~the~~ midnight there was blue sky showing through everywhere + the  
clouds were well above the mountain tops.

May 10<sup>th</sup> Min + 17 8 A.M. + 23 Cloudless + calm but hazy.  
H.V. fair. Noon + 31 Calm. Clear but for a few high cumulus  
clouds in NE to E. 7.30 P.M. + 25 During afternoon the S.E. became  
thick overcast with streaks of cloud. Otherwise clear.

May 11<sup>th</sup> Min + 11 8 A.M. + 21 Overcast - above highest mountain,  
a low dense unbroken ceiling of cloud. Calm. Noon + 34 At  
8.30 a strong S.E. wind for about an hour; then calm again.  
4 P.M. + 33 8 P.M. + 28. No change but <sup>descending +</sup> lowering of  
the ceiling to about 2,000 to 2,500 ft.

May 12<sup>th</sup> Min + 24 8 A.M. + 32 Nearly clouded; clouds low, ~~over~~  
half concealing mountains. H.V. 20 miles. Noon + 34  $\frac{1}{2}$  Clouds have  
lifted somewhat. H.V. 30 m. Calm. 4 P.M. + 32 Moderate N. wind.  
Sun has been showing for an hour <sup>from</sup> through veiled sky. H.V. <sup>fair</sup> good.  
11  
9 P.M. + 22. At 9 it began to snow a little. H.V. 8 miles.

May 13<sup>th</sup> Min. + 20 8 A.M. + 31 As last night. Fine snow  
falling. H.V. 5 miles (?) Noon + 36. Snow stopped. Clouds lifted  
somewhat. H.V. 20 miles but hazy. 4 P.M. + ~~30~~ <sup>33</sup>. Clearing up. Clear over  
head. but NW, N. NE. Clouds against mountains at 500 ft. 8 P.M. + 28  
Clear cloudless. H.V. good.



May 14<sup>th</sup> Min + 17 8 A.M. Cloudless, Calm. H.V. Perfect. Noon + 41  
4 P.M. + 39. No change all day. At 10.30 P.M. the lower  
sky began to be overcast, veiling the sunlight.

May 15<sup>th</sup> Min + 19. 8 A.M. + 44. Calm. Overcast, veiling above  
mountain tops but a general haze over all. H.V. fair. Noon  
+ 46. 4 P.M. + 44. No change all day except occasional  
lightening of the ceiling to admit veiled sunlight; and an  
occasional descending of the lower atmosphere to narrow the H.V. -  
to 25 m.

May 16. Min + 35 8 A.M. + 37 RAIN! a gentle rain falling  
H.V. at just above sea level 8 m. but only 3 or 4 hundred ft.  
high. Noon + 39. Rain H.V. 4 m(?). 4 P.M. 38 no change.  
8 P.M. 36. No change. Midnight. Rain over but H.V. still restricted.

May 17<sup>th</sup> Min + 32 8 A.M. + 35 Signs of clearing. Ceiling still  
dense. ht. 800 to 1,000 ft. but bands of cloud between that  
& sea level. H.V. 25 miles. Noon + 39. Light east wind.  
Sunlight & shadow. Some low clouds against mountains, as before;  
some much higher. H.V. occasional fair. 4 P.M. + 34. Light  
N wind. Sky overhead almost clear; clouds as before in N.W., N, N.E.  
8 P.M. + 30. N. wind. Clear. H.V. good. Midnight + 27 no  
change. (Hereafter I shall frequently, or regularly, record  
midnight and, rising later in the morning, record 9 o'clock or  
thereabouts.)

May 18<sup>th</sup> Min + 24, 9 A.M. + 31. Thick overcast. a few  
low streaks of cloud just above sea level in the N.E. Calm.  
H.V. 25 miles. Noon + 35. Fair, Hazy, slightly clouded in N.E. quarter.



H.V. Jan 4 P.M. T 34 Nearly overcast. Ceiling 4,500 ft. H.V. faint at 35 m. 8 P.M.  
+ 29 Clear, hazy in the north. Calm. Midnight + 24 Cloudless but for  
a few low in north. H.V. good.

May 19<sup>th</sup> Min + 23 9 A.M. + 31 Clear, cloudless but for a few  
wreaths of cloud against mountain tops. H.V. good. Noon + 37  
Very hazy in north + east. H.V. faint at 35 m. 8 P.M. + 25  
Sky cloudless all afternoon except for heavy banks of cloud low in  
the ~~S.E., E. & S.~~ S.E. to N. Moderate N. wind late in afternoon.  
Midnight + 20 Heavy fog banks landwards. H.V. 20 miles.

May 20<sup>th</sup> Min + 18 8.30 A.M. + 26 Nearly overcast, clouds low.  
moderate E wind and a little snow. H.V. 15 miles. Noon + ~~26~~<sup>27</sup>  
Cloudless overhead but heavy clouds around the mountain tops. Hazy.  
H.V. faint at 35 m. 4 P.M. + 26 Clear & cloudless except in  
north. Clouds there against mountain 1,500 to 2,000 ft. Calm.  
H.V. 25 m. 8 P.M. <sup>+ 22</sup> Cloudless but hazy H.V. fair. Calm. 1 A.M.  
Heavy bank of cloud in the N.W. (Omitted to take temp.)

May 21<sup>st</sup> Min + 12 9 A.M. + 25 Lightly overcast. Light E wind. H.V.  
faint at 35 m. Noon + 34 Sun shone from veiled sky. ~~At~~  
Ht. 2,000 ft, but hazy everywhere. 4 P.M. + 32 Nearly cloudless.  
4 to 5,000 ft. H.V. 35 m hazy. 8 P.M. + 28 No change.  
Midnight + 27 Clouds down to 1,500 ft. otherwise no change H.V.  
30 m.

May 22<sup>nd</sup> Min + 26 8 A.M. + 30 Calm No change since last night.  
Noon + 34 No change 4 P.M. + 36 Light S.E. wind. At 3.30 it  
began to snow. H.V. 8 miles. 10 P.M. + 28 Still fine snow falling.  
No change. 1.30 P.M. + 26 No change.



May 23<sup>rd</sup>. Min 26 <sup>8 am.</sup> ~~26~~  $26 \frac{1}{2}$  Fair snow falling, moderate E wind.  
H.V. 4 m (?) Noon + 30 No change. 4 P.M. <sup>+28</sup> no change  
Occasionally the land across the sound - 8 m. away - can be  
fairly seen. 1 P.M. <sup>+24</sup> snowing harder, otherwise no change

May 24<sup>th</sup>. Min + 23 9 A.M. + 36. No change since last night. Wind  
E or S.E. H.V. night 4 m. Noon + 36 No change. 4 P.M. + 33  
Snow stopped; clouds breaking overhead showing bits of blue sky. 8 P.M.  
<sup>25</sup> + ~~33~~ Clear, up all over sky clear overhead and in west; but  
clouds landward, streaks of cloud across mountains H.V. 20 m.  
Midnight + 24. Clouds as before; fog low on the ice but only about  
25' (?) in height. H.V. 35 miles, but very indistinct

May 25<sup>th</sup>. Min + 15 8 A.M. + 39 Cloudless but for little tufts here  
and there against the mountains - 2,000 ft H.V. perfect. Wind N, wind  
Noon + 39, 4 P.M. + 27, 8 P.M. + 25 Midnight + 22. No  
change, but calm.

May 26<sup>th</sup>. Min + 13 8 A.M. + 36 Noon + 38 4 P.M. + 33  
1.30 P.M. + 26 absolutely cloudless + calm H.V. perfect.  
At midnight high streaks of cloud appeared ~~in~~ running from N.E.  
to N.W.

May 27<sup>th</sup>. Min + 26 9 A.M. + 41 Cloudless. ~~but~~ H.V. good.  
Noon + 40 8 P.M. + 35 Midnight + 29. Calm all day.  
No change but that at midnight there appeared high streaks  
of cloud N.E. to N.W.

May 28<sup>th</sup>. <sup>9 A.M. + 44.</sup> Min + 27 Overcast, calm. Some clouds as low as 3,500 ft.  
H.V. fair. Noon + 46. 5 P.M. + 49. Midnight + 49. No change  
all day except that at noon blue sky showed and some direct  
sunlight. It had cleared up again by 5. Moderate S. wind at midnight



May 29<sup>th</sup> Min 44. The wind was blowing hard from the S.S.E in the morning; so hard that it had blown the top off my thermometer screen so that I could not take the morning temperature. Morning cloudy, Ht. about 5,000 ft. H.V. fair. Noon + 52. Still blowing hard, but sky almost clear. 4 P.M. + 52 Sky cloudless H.V. good. Wind moderating. 8 P.M. + 50 Almost calm; otherwise no change. Midnight + 49 Cloudless & calm. (This has been the first thermometer steam of the year. It has doubtless secured ice communication with Umanak. The local ice - that is, Igdlorsuaq sound and the fiords to the northward - will doubtless stay some weeks more. The ice is most covered with pools of water but the surface is still firm.)

8 A.M. + 52  
May 30<sup>th</sup> Min + 46, Cloudless & calm H.V. good. Noon - + 54, 4 P.M. + 53. 8 P.M. + 46. Midnight + 41. At about three o'clock clouds began to gather in the N.E to W. High clouds <sup>all,</sup> but of higher & lower strata. A south wind came up. The clouds and winds increased up to midnight, at that time about  $\frac{3}{4}$  of the sky remains clear.

May 31<sup>st</sup> Min + 40 8 A.M. + 53. Lightly overcast all over; clouds very high and areas of blue sky showing. Stormy S. wind. H.V. Good. Noon + ~~52~~<sup>55</sup>. No change. 8 P.M. + 44 sky clear, wind moderated. H.V. good.

Heavy June 1<sup>st</sup> Min. 38 8 P.M. + 48. <sup>strong south wind</sup> Veiled sunlight, whole sky very lightly overcast. H.V. good. Noon + 56 No change. Stormy S. wind. 4 P.M. + 52 No change 9.30 + 38 Clouds in the north; rest of sky clear. H.V. good. Wind almost gone. Midnight + 36. A low fog lies against the



land to the N.W. to N.E. (The Greenlanders say the Aranguk is blowing.  
The dictionary calls Aranguk, North wind. I think that is ~~the~~ really sea wind.  
Anyhow this fog goes with that wind, which may be N.W. But it is  
dead calm at Igdlorssuit.)

June 2<sup>d</sup> Min + 36. 8.30 + 51 Calm; lightly overcast, clouds high, H.V.  
good. Noon + 52. Sky clear; otherwise no change. 4 P.M. + 51. A  
few streaks of cloud high in the sky, but sunshine everywhere.  
8 P.M. + 46  $\frac{1}{2}$ . Sky clear H.V. good. <sup>Midnight</sup> ~~noon~~ + 46 No change.

(Despite the continuous thaw the ice remains firm but for a few  
small pockets of water - not more than a foot deep - and a few  
small leads out from the land. The surface is mushy to a depth  
of 3 or 4 inches. And of course the ice is still more than  
2'6" thick.)

June 3<sup>d</sup> Min + 46 8 A.M. + 54 Stormy S.W. wind. a few high streaks  
of cloud, but promising sunlight. Noon + 53. Wind moderated, sky  
clear, air hazy. H.V. pretty good. 4 P.M. + 51 Calm Cloudless Hazy.  
H.V. as before. 8 P.M. + 47. No change. Midnight + 41  $\frac{1}{2}$  no change.

June 4<sup>th</sup> Min + 40 9 A.M. + 54 Cloudless; slightly hazy; calm; H.V.  
good. (absent at noon and at 4) 6.45 P.M. + 47 No change.  
Midnight + 50. South wind; otherwise no change.

June 5<sup>th</sup> Min + 47. 9 A.M. + 55 Hazy. Sky streaked with high clouds,  
but sun shining. <sup>H.V. Fair</sup> S.E. wind. Noon + 56. Lightly overcast. Wind stronger. H.V. Fair  
4 P.M. + 56  $\frac{1}{2}$  Clouded all over. Strong S. wind. H.V. Fair. Midnight  
+ 52  $\frac{1}{2}$  Blowing hard - S. Nearly clouded 3,000 ft. H.V. fair. (Ice getting  
bad. If this wind & thaw continue it will finish it.)



June 6<sup>th</sup> Min. + 33 @ A.M. + 33 Drizzling rain (It began to drizzle at 1 A.M. Clouds low - almost in the sea. H.V. Very faint at 8 m. Noon + 36 Rain stopped; clouds as before. Calm. 5.30 P.M. Clearing; +41 Blue sky in many places, but <sup>heavy</sup> clouds still as low as 1,000 ft. @ P.M. + 38. No change. Midnight + 31. Much more clear sky, but heavy clouds still hanging low. H.V. variable 30 to + miles. (The ice is rapidly going to pieces. There is clear water within 3 miles of the settlement N.W. & S.E. .. Dogs & sledges break through in spots. Probably risky for a plane to land on the ice. The land is now clear of snow.)

June 7<sup>th</sup> Min + 34 @ A.M. + 49. Lightly overcast, with some heavy clouds hanging low, 1,000 ft. Calm. H.V. 30 miles. Noon + 46 Faint E. wind. Low clouds more numerous; otherwise in change. 4 P.M. + 39 Low clouds as before but sun shining through in spots. @ P.M. + 35 Nearly overcast. H.V. varies 25 to + miles. Midnight + 33 No change.

June 8<sup>th</sup> Min + 33 @ A.M. + 37 Blue sky overhead with occasional low clouds. Heavy low clouds N.W. - N.E. (5,000 ft. H.V. 30 m.) Somewhat hazy. Calm. Noon + 41 Spots of blue sky. Clouds in 2 strata: low ones about 1,500 ft. H.V. 35 miles faint. Calm. 5.30 P.M. + 36 No change. @ P.M. + 34 Sky clear overhead. Clouds landward, at 1500 ft or lower. H.V. fair. Midnight + 33 Sky clear but for a few clouds caught on the mountains.

June 9<sup>th</sup> Min + 32 @ A.M. + 49 Clouds in the northern quarter. Clear overhead. North wind H.V. good. Noon + 47; wind moderated; otherwise in change. <sup>Strong S.E. wind</sup> @ P.M. + 35 Calm. Clear, but for streaks of cloud N. to S., H.V. good. Midnight + 34 No change.



June 10<sup>th</sup> Min. +33 9 A.M. +47 Hazy with a few clouds streaked  
from N.N.W to S.S.E. Calm H.V. fair. 1 P.M. +41½ Cloudless, E.S.E. wind.  
H.V. good. 4 P.M. +45 Calm. Clouds in 2 strata, lower 2,500 ft.  
But sunshine breaks. 8 P.M. 38 Overcast, 4,000 ft. fairly dense.  
H.V. fair. Midnight, 36. Heavily overcast, 3,500 ft. Band of transparent  
fog (from sea ice to 200 ft.) against mountains. (A curious fog:  
one sees the mountain clearly through it; it is ~~reflected~~ at the top as  
water; and on the top streaks & tufts of dense cloud) (The ice  
yesterday became so that men could hardly venture upon it. I believe  
that a plane could not have landed safely on it since 3 days.  
Ice bergs are advancing through it from the ice fiords.)

June 11<sup>th</sup> Min +34 8.30 A.M. 36 heavy ceiling 1,000 ft., and fog on the  
ice. H.V. 4 miles; E. wind; fine snow falling; Noon +35. No  
change. 4 P.M. +35. Light N. wind. Snow stopped. Clouds low on ice.  
H.V. 6 m (?) 8 P.M. 34. Fog lifted; heavy ceiling, and heavy clouds  
hanging low against mountain. H.V. 30 miles. Midnight: 33. No  
change. Calm.

June 12<sup>th</sup> M. 33 8 A.M. 40 About as last night, but ceiling more broken.  
Calm. H.V. 35 m. Noon +44 Clearing. Blue sky showing. H.V. good.  
Calm. 4 P.M. +41 Cloudless but for a few remnants against  
mountain. 8 P.M. +39 Cloudless. Calm. H.V. good. Midnight +36  
No change.

June 13<sup>th</sup> M. +35 8 A.M. +41 Calm, cloudless, H.V. good. Noon +46  
No change. (The ice, unfit to go on - most of it hardly more than slush -  
still hangs about, covering an area of perhaps 50 sq. miles around Igloodssuit  
Elsewhere - to the north & in Umanak fiord - open water) 4 P.M. 44



No change. 8 P.M. 42 No change. Midnight 42. No change

June  
~~March~~ 14<sup>th</sup> Min + 41 8.30 A.M. + 51 Cloudless, calm. H.V. good. Noon  
+ 52 S.E. wind; otherwise no change. 4 P.M. + 50 Calm; otherwise no  
change. 8 P.M. + 49 East wind; otherwise no change. Midnight + 46  
Calm, cloudless, H.V. good. (The ice has begun to move out. It has  
thawed to a general thickness of 2 or 3 inches, and is broken  
up everywhere. A sea plane languid in the open spaces in this  
vicinity would be endangered by floating fragments of ice. And it would  
be difficult to reach land. But there are doubtless many large  
areas of ice free open water <sup>contiguous</sup> ~~contiguous~~ to land within twenty-five  
miles of Igloodsunt.)

June  
~~March~~ 15<sup>th</sup> Min 41 8.30, 50; cloudless, calm, H.V. good. Noon 53½ no  
change but an east wind. It began at about 9, and it is clearing out the  
ice in great style. 7 P.M. + 45 Wind moderated, almost calm. Otherwise  
no change. Midnight 48 Sky thick veiled chiefly in the N.N.W. Calm.  
H.V. good. (The Sound is almost ice free, and there is very little liquor about.)

June  
~~March~~ 16<sup>th</sup> Min 40; 9 A.M. 47. Strong E wind. cloudless H.V. good. 4 P.M.  
48 Wind moderated. sky lightly overcast - high. 8 P.M. 45 Calm, cloudless,  
H.V. good. Midnight 45 No change.

June  
~~March~~ 17<sup>th</sup> Min 42. 9 A.M. 52 Cloudless, calm H.V. good. ~~4 P.M.~~ Noon  
50 No change. 4 P.M. 53 No change, but light S wind. ~~Midnight~~  
Midnight 49 No change but calm.

June  
~~March~~ 18<sup>th</sup> Min 45; 8 A.M. 51 Cloudless, light E wind. H.V. good  
Noon 53. Wind moderated; otherwise no change. 4 P.M. 50. Calm;  
no change. 9 P.M. a few light high clouds in the N.E. Otherwise  
no change. 2 A.M. Clouds increased but still practically clear. Otherwise no change.



June 19<sup>th</sup> 8 A.M. 50; Cloudless; light E wind H.V. good. Noon 54, no change. (From the hill I looked over the expanse of Umanak Fjord. It was dead calm there, while in the vicinity of Igloodismit there was a fresh breeze. This condition (& local winds) is fairly common. Except when a decidedly strong blow is recorded <sup>the wind</sup> ~~it~~ may not be assumed to be more than local. And the direction given may not be true for the prevailing wind.) 4 P.M. 50. Clouds have come up out of the W.N.W. and the sun is already obscured. Half the sky is still blue. Calm. H.V. good. 8 P.M. Down 48 Dense fog landwards and dense ceiling - 4,000 ft. H.V. ~~at ~~200~~ ft~~ <sup>44</sup> 15 m. 11 P.M. Fog & clouds have met in many places, though here & there there is a belt of mountain side visible. Beginning to rain.

June 20<sup>th</sup> Min 38; 8 A.M. 38½: Fog on water landwards, clear hill, & low ceiling - 1,000 ft. (It only sprinkled during the night just raining now) H.V. (at 500 to 1,000 ft) 25 miles. Noon 41 no change; dead calm. 4 P.M. 39 Rainy - light but steady. Fog on but heavy clouds down to 3 or 4,000 ft. H.V. 18 m. 8 P.M. <sup>38</sup> no change. (The Greenlanders say: If it is fine weather in April and May it will be rainy in June & July; and vice versa. The Red fine weather in April & May.)

June 21<sup>st</sup> Min 36; 8 A.M. 48: Clearing; light N wind. Clouds dispersing, showing patches of blue, but still hanging low around mountains. H.V. 20 m. Noon 50 Light E wind, ~~obscure~~ cloudless. H.V. good. 4 P.M. Calm 47 Strata of high cloud N.W. to S.E. Midnight. Fog against mountains. Sky thick around. H.V. (see lead) 15 m (above fog) 30 m.



June 22<sup>d</sup> Min 37, 8 A.M. ~~38~~<sup>40</sup> Nearly clouded, with dense banks of fog  
against land. But signs of clearing up. Therm 41. Patches of blue sky.  
But fog still dense landwards. H.V. (sea level) 15 m. (above fog) 30 m.  
4 P.M. 42 Sky cloudless overhead but dense low fog landwards. Tops  
of mountains (1000 ft. & up) in sunlight. 8 P.M. Nearly clouded. Calm.  
June 23<sup>d</sup> Min 36, 8 A.M. 40 As last night. calm. Therm 44. Sea  
level clear bands of cloud at various altitudes against mountains including  
Nkyend mountains. Large areas of blue sky. H.V. in spots (of lymboes)  
good.



| <u>C.</u> | <u>F.</u> |
|-----------|-----------|
| +20       | +68.0     |
| +19       | +66.2     |
| +18       | +64.4     |
| +17       | +62.6     |
| +16       | +60.8     |
| +15       | +59.0     |
| +14       | +57.2     |
| +13       | +55.4     |
| +12       | +53.6     |
| +11       | +51.8     |
| +10       | +50.0     |
| +9        | +48.2     |
| +8        | +46.4     |
| +7        | +44.6     |
| +6        | +42.8     |
| +5        | +41.0     |
| +4        | +39.2     |
| +3        | +37.4     |
| +2        | +35.6     |
| +1        | +33.8     |
| 0         | +32.0     |
| -1        | +30.2     |
| -2        | +28.4     |
| -3        | +26.6     |
| -4        | +24.8     |
| -5        | +23.0     |
| -6        | +21.2     |
| -7        | +19.4     |
| -8        | +17.6     |
| -9        | +15.8     |

| <u>C.</u> | <u>F.</u> |
|-----------|-----------|
| -10       | +14.0     |
| -11       | +12.2     |
| -12       | +10.4     |
| -13       | +8.6      |
| -14       | +6.8      |
| -15       | +5.0      |
| -16       | +3.2      |
| -17       | +1.4      |
| -18       | *<br>- .4 |
| -19       | -2.2      |
| -20       | -4.0      |
| -21       | -5.8      |
| -22       | -7.6      |
| -23       | -9.4      |
| -24       | -11.2     |
| -25       | -13.0     |
| -26       | -14.8     |
| -27       | -16.6     |
| -28       | -18.4     |
| -29       | -20.2     |
| -30       | -22.0     |
| -31       | -23.8     |
| -32       | -25.6     |
| -33       | -27.4     |
| -34       | -29.2     |
| -35       | -31.0     |
| -36       | -32.8     |
| -37       | -34.6     |
| -38       | -36.4     |
| -39       | -38.2     |



# In the Land of the Fisherman.

by Rockwell Kent

Approach Newfoundland over the purple sea on a day so clear and dazzling that there in the deep heavens are the stars and moon, see her gleaming, naked hills blushing with crimson herts bushes and in the blue north her snow-tipped mountains whose slender stream flows through the moorlands and falls in maidenly loveliness to the sea, the white wave curls and rambles against the cliff and from the hidden harbor in this shore drives the graceful schooner and keel away, fish laden, for the ports of Greece and Spain. ~~The two seas part of the fisherman's fleet in dozens of~~ ~~sp~~ The tiny, homeward-racing punt takes us on his brown wings to his home in the deep fiord. There, in the village, all's abustle with the joy of returned seamen from the banks. The ~~seasons~~ groom and his bride in lace-curtained finery lead the wedding guests in train along the harbor road, while at the rear hilarious youth rains with double charge the ancient muzzle-loader and fires deafening volleys in the air. On the north the Labradorian is returned. He stores in his field-collars the potato crop the wife has raised, dries the small fish he has saved from his marketable catch, rounds up his sheep from the hill-tops and his goats from the highways, and pursuing his shaggy pony, on the moor interns him for the winter's service. Shareman and merchant are at settling and if the fisherman cancels with his seasons catch the year's supplies against him and can jingle silver in his pocket, he laughs as he goes.



(2)

(Continue same paragraph)

~~enter the account as loss trusting to the twenty five percent of our charge on other credits to restore the balance.~~ Over all the land, from the mountainous West where in deep bays and river mouths the ~~7~~ herring fishery lingers out its season, on the North, and the South, and the East but for one city, men close their work and batten their homes for winter.

The organism of Newfoundland is very simple; its mind and stomach all in one, and its tentacles that reach into the sea. The man of the outports fishes in the season and then his work, save that from hand to mouth, is done. Cut the inland forest and burn it, cut and burn, - and sleep, fisherman, the winter through. And now the lights burn late in the city of St. John's. Trade and commerce flourish and the magnate reckons-up his profits; legislators convene, and from the fountain-head of government goes out the law of the land, go appointments to the petty magistrates that feebly rule the towns, constables to keep order, road grants where petitions beg them, <sup>penny</sup> pensions to the poor, pills to the sick, sleeping potions of benevolence that leave the fisherman powerless to stir for his own community and St. John's secure in the monopoly of government. Ah! the gentlemen of four years ago ruled the land with a kind hand, complacently and securely, and on the calm horizon we saw no sign of any wind to ruffle the composure of existence.



③

In the north there lived a man of the same toiling stock as his neighbors but of a restless temperament. Life made him a nondescript; an agent, farmer, operator; it planted him at last on a rocky farm on the north coast, with experiences to brood upon, a little glimpse of life outside his narrow land to steer by, and virgin human soil to till. Long meditation blossomed here in a labour union of the fishermen. Its success was immediate. Coaker, become leader, travelled for the cause, and by the fire of his native oratory carried the ports by storm. Fifteen months later, in the spring of nineteen ten, intrenched with the substantial "Fishermens Protective Union", Coaker published from his farm the first number of "The Fisherman's Advocate" a small, yellow leaflet; ~~it~~ it bore the motto "Inum Cuique". It was of good revolutionary spirit, espoused the ~~low~~ lowest exploited classes, and stood against "merchant, parson, priest, clerk, tradesman, school teacher, doctor, lawyer, politician and timber grabber." "Butterfly wings" sneered the press of the capital at the little, yellow weekly from the north, - and forgot it. In eighteen months the little thing grew from pamphlet to newspaper.

I stood four years ago in a book-store in St. Johns looking in vain for certain volumes. "Have you seen these?" asked the young man, taking me rather stealthily to a row of paper-covered classics, Rousseau, Herbert Spencer, Ingalls, and Paine. "Yes" I said and we became confidential. In a remote and dusky



④ store-room of the second floor he told me in low tones of the difficulties he and a small group of socialists had of meeting, a story of police intimidation, of the socialists rather too passive obedience I thought. But American notions ~~of~~ of freedom are harsh to the Newfoundlanders.

It is sixteen months from this time in the month of March of nineteen twelve; St. John's, the scene of embarkation for the ice fields. At the wharves like a numbtrees forest are the <sup>(barricade)</sup> baret-topped masts and spars of the fleet of seal-hunters. The dismal stores of Water Street; the soot-black city terraced ~~high~~ on the hill-side; street mound-high with rutted, hard-packed, filthy snow, pouring its drainage ankle deep upon the walks; the gloom of overcast and wintry skies; the frozen harbour and its towering hills that darkens everything; and the booted thousands from the out ports! Stern, brutish seamen lurch and swagger on the street and water front, crowd ~~streets and rum shops~~ <sup>rum-shops,</sup> ~~rum-shops,~~ stores, and fill the town. The city is thus, - God help it. On a certain night this March the seamen have withdrawn from the street and other crowds of men and women throng it; flags and decorations hang from the poorer windows; and suddenly from the far end are heard the roll of drums and the music of triumph, and deep voiced cheers are carried on the air. Cheer, men, cheer! You army marches!



⑤

Through waving throngs, lurid in the glare of torches and greek-fire, they come with heavy booted tread upon the frozen ground. The stride of freemen in the clothes of toil; broad shoulders and swinging arms and the knife of the sealer at the hip. "To the Union Political Party and the F. P. U.!" And in the cheers of multitudes four thousand pass.

In crowded hall Coaker tells of unionism and political action, and of benefits secured. The sealing agreement that sheathed the ships' inside and filled the men's; ~~Beans~~ <sup>beans</sup> for breakfast ye shall have, pea soup on Saturday with onions, turnips, and potatoes in the pot, butter on your bread, and the fat from the boilers shall be used in your puddings; <sup>(wages)</sup> ~~Wages~~ in the outport have risen from seventy cents to a dollar; free schools for the children and night schools for the men; pensions for the old without disgrace; public economy, the referendum and recall, and the cancelling of ~~of~~ ~~debts~~ four year debts. Cry, down with the merchant and the credit system for co-operation is here. Policemen of St. John, where are you!

Nineteen thirteen, and the election are past. By a narrow margin the government is returned; but against them stand in the House no longer the peaceful party of old opposition to sharpen the wits of legislators in debate, but the powerful, untractable Union Party and the F. P. U. Merchant



6

versus fisherman; Morris, barrister, knighted of the king,  
1 and Coaker, See him. He wears in the  
legislature his heavy boots and tramples on  
everything. His speeches flow like a turbulent  
stream; they are endless. He hesitates at nothing.  
He insults and denounces as he pleases. The  
opposition is powerless; the gallery is crowded  
with unruly, ill bred fishermen that the police  
can scarcely cope with. He reaches the public  
of the land and wakes the sleeping fisherman to  
thought. Coaker and his newspaper face  
lawsuits of every description, - for damaged  
feelings, damaged names, and damaged property.  
- Where does it lead? Is this island to  
become the land of the poor fisherman, his own,  
in which the ship owner, merchant, lawyer, banker,  
are his servants? It lies, curiously, in the  
hands of Coaker.

~~It is~~ ~~is~~ ~~an~~ ~~old~~ ~~by-word~~ ~~in~~ ~~America~~  
that the leader has little honor, if he allowed  
even a place in popular affairs. We have sound  
ideas that the masses by governing themselves,  
however badly, will learn to govern well. We  
figure on a proletariat of at least a newspaper  
education, a fair notion of politics, and a sense  
of proportions. But the people of an isolated,  
undeveloped land, existing precariously, narrow-visioned



7  
by illiteracy, have little to hope for from themselves alone but ~~to follow~~ <sup>to follow</sup>, for a time at least, the early stretches of the road to liberty, that is grass-grown behind the tread of modern life. A leader has come, a fanatic. To a people too simple to know the quibblings and wise doubts that make cowards of us all he blazes "Liberty, equality, and to every man his own!" - And the masses are stirred. True, they cry from their hearts, let us have them; and freed by faith from all perplexities, crying "Sink or swim with Coaker", they follow the savior.

What a slogan to come from the lips, or the press, of the savior himself! The masses are inarticulate, - he speaks for them; they will hero-worship, and he, nothing loathing, paints himself as Napoleon. His public career is spotless and that he will betray his people is but a half-hearted hope of respectability. Mad! stammer the appalled, and in the confusion of facing a movement that has almost overwhelmed them the government and the merchants party lose their prestige. Coaker's power as it stands to-day appears unlimited. One feels that in his buying and selling co-operative system, already firmly ~~intended~~ built; in his strong political power that may break the monopolies of St. Johns and build up the outports; expell the appointed

(Continued on back of page.)



8

magistrate and carry self government to  
 the towns, bring education and incentive to  
 the people; - that <sup>almost</sup> at a blow the  
 toil of years may be spanned and the  
 masses handed what unled they'd but  
 slowly have learned to take. A chance it  
 is, a precarious hope for the men in  
 the power of a man, - but madness  
 will <sup>achieve</sup> do what wisdom wout, and "the tiger + with  
 an iron than the horses of instruction".  
 Rockwell Kent,

Brigus, Newfoundland, December 2<sup>d</sup> 1914



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – King, Charles Bird
- **Inclusive Dates:** 1806
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Charles Bird King (1785-1862) was an American painter, and a student of Samuel King and Benjamin West.

## Scope and Content Note:

- 1) D. King writes to his cousin Charles Bird King offering advice.
- 2) Description of King's letter to Charles Bird King.
- 3) Transcription of King's letter to Charles Bird King.
- 4) Copy of D. King's letter to Charles Bird King.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|                |           |                                              |               |
|----------------|-----------|----------------------------------------------|---------------|
| Oversize Box 1 | Item 24   | A.L.S. from D. King to Charles Bird King     | Jun. 11, 1806 |
| Box 4          | Folder 43 | Description of A.L.S. to Charles Bird King   | nd            |
| Box 4          | Folder 43 | Transcription of A.L.S. to Charles Bird King | nd            |
| Box 4          | Folder 43 | Copy of A.L.S. to Charles Bird King          | nd            |

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



Newport June 11. 1806

Dear Cousin,

I regret that I was deprived of the satisfaction of seeing you the morning you set off for New-York.

I feel anxiously interested for your prosperity and hope that you will have fortitude to stem the current of vice and seduction that will oppose your progress. You must remember that your prospects are all in the future & that the disposition of your time for a year or two will probably fix your character for life. do not be too confident of your own powers and acquirements in order to improve you must hesitate and examine. do not suppose that I think you incapable of acting with propriety, I confidently believe you will and that you have sufficient resolution to controul your passions. But as yet you know but little of the world - you have much to learn - you will probably find



deceptions where you little expect them, you will  
be surrounded by deceptions, to oppose which it will  
be necessary for you to be constantly on your guard.  
you must remember that your resources are small  
and that you must be frugal of your money  
as well as time.

do not suppose me entirely benevolent in these  
observations, I consider an addition to, or  
derogation from, the reputation of my Relations  
an elevation or depression of my own.



I wish you to procure a Frame for my Portrait  
and request Capt H. C. Johnson to take it, and pay  
for it and I will pay him. if he is not  
in New York if Capt East will take it I will  
send on the pay soon —

The Eleven Dollars you gave me I have not  
been able to pass if you not shall offer  
them to Capt Smith of whom you recd them.

if you will inform me to whom I shall  
send it or what better I shall inclose it in  
a letter to you I will conduct accordingly

Yours of course  
Charles B. King

D. King

I will take an other opportunity to give  
directions about the medical Books —

[ King, Charles Bird]: [ MANUSCRIPT LETTER TO CHARLES BIRD KING, FROM HIS COUSIN D. KING]. [ Newport, June 11, 1806]. [3]pp. Folded letter sheet. 20.5 x 25.5 cm. Manuscript letter of approximately 320 words. Addressed to King at Jensen's Bookstore in New York on verso. Some worming near center fold barely affecting a few words. A good specimen.

An intimate letter of advice to the famous American painter Charles Bird King, from his cousin D. King. At the time of this letter, King was aged twenty-one, most likely studying under Edward Savage in New York, and no doubt contemplating what the future might hold. This very personal letter sheds light on King's circumstances in New York: "You must remember that your prospects are all in the future and that the disposition of your time for a year or two will probably fix your character for life. Do not be too confident of your own powers and acquirements in order to improve you must hesitate and examine...I wish you to procure a fraim [sic] for my portrait and request Capt. H Cahoon to take it, and pay for it and I will pay him..." In 1819 King settled in Washington where Commissioner of Indian Affairs Thomas L. McKenney commissioned him to execute a now famous series of Indian portraits.

ART, MSS, FED



**Crystal Bridges Artists' Letters and Manuscripts**

**Crystal Bridges Museum of American Art  
600 Museum Way  
Bentonville, Ar. 72712**

---

**OVERSIZE ITEM RELOCATED TO OVERSIZE BOX \_1\_**

**Item Note:** King, Charles Bird

Letter from D. King, to his cousin Charles Bird King, offering advice.

**Item Date:**

Jun. 11, 1806

**Arrangement:** Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

---

**\*DO NOT REMOVE THIS PAGE FROM FOLDER\***



King aged 21.

H.A. King  
4

Newport June 11th 1806

Dear Cousin,

I regret that I was deprived of the satisfaction of seeing you the morning you set off for New York.

I feel anxiously interested for your prosperity and hope that you will have fortitude to stem the current of vice and sedition that will approve your progress. You must remember that your prospects are all in the future and that the disposition of your time for a year or two will probably fix your character for life. Do not be too confident of your own powers and acquirements in order to improve you must hesitate and examine. Do not suppose that I think you incapable of acting with propriety, I confidently believe you will and that you have sufficient resolution to control your passions. But as yet you know but little of the world - you have much to learn - you will probably find deceptions where you little expect them, you will be surrounded by delusions, to oppose which will be necessary for you to be constantly on your guard. You must remember that your resources are small and that you must be frugal of your money as well as time.

Do not suppose me entirely benevolent in these observations, I consider an addition to, or degradation from, the reputation of my relatives an elevation or depression of my own.

I wish you to procure a frame (sic) for my portrait and request Capt. H Cahoon to take it, and pay for it and I will pay him. If he is not in New York if Capt Earl will take it I will send the pay soon.

The eleven dollars you gave me I have not been able to pass If I can not shall offer them to Capt Smith of whom you rec'd them. If you will inform me to whom I shall send it or whether I shall inclose it in a letter to you I will conduct accordingly.

Your cousin

D. King

Charles B. King

I will take another opportunity to give directions about the Medical Books -



# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – King, Samuel
- **Inclusive Dates:** 1800
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Samuel King (1748-1819) was an American painter and instrument maker. He was a teacher of Charles Bird King and Anne Hall.

## Scope and Content Note:

Receipt for \$50 from Benjamin Fry for "four family portraits."

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                         |               |
|-------|-----------|-------------------------|---------------|
| Box 4 | Folder 44 | Receipt to Benjamin Fry | Jan. 17, 1800 |
|-------|-----------|-------------------------|---------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.

Rec<sup>d</sup> of Benj<sup>n</sup> by Fifty Dollars  
in full for your Family Likenesses & in full  
of all demands to this day  
Newport 17 Jan<sup>y</sup> 1800.

Jam<sup>s</sup> King  
11



Mr Sam King's  
Rev. infid  
17 Jan'y 1800

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Kingsley, Elbridge
- **Inclusive Dates:**
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Elbridge Kingsley (1842-1918) was an American wood engraver and painter

## Scope and Content Note:

Elbridge Kingsley sends a corrected form (not included) to Florence Levy and informs her that Dwight Hall was built for his collection of paintings and engravings.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                         |              |
|-------|-----------|-------------------------|--------------|
| Box 4 | Folder 45 | A.L.S. to Florence Levy | May 10, 1903 |
|-------|-----------|-------------------------|--------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



Hadley, Mass.

May 10, '83

Ed. Am. Art Annual!

I send blank corrected.  
Don't see how I can fit your  
classification, without saying  
"Painter-Engraver," or put me  
in both classes, "Engraver" and  
"Painter" as you like.

The Dwight Hall was built to  
suit my collection of both  
Painting and Engraving, and  
these are several collections of  
my things, both together, for the  
last five years the painting  
pre-dominates. My channel, or  
method, is by itself, and has  
nothing to do with illustration by process,  
or as a painter, the methods of the  
schools.

I send a notice as Super-  
visor of Drawing, for my  
daughter, Mrs. J. S. Kingsley

E. H. Kingsley

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Klepper, Max Francis
- **Inclusive Dates:** 1904
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Max Francis Klepper (1861-1907) was a German painter and illustrator.

## Scope and Content Note:

Max Francis Klepper sends a letter to an unidentified person for his autograph collection.

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                               |              |
|-------|-----------|-------------------------------|--------------|
| Box 4 | Folder 47 | A.L.S. to an unidentified man | Feb. 3, 1904 |
|-------|-----------|-------------------------------|--------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



W. F. Klepper

Dear Sir:

I am with  
pleasure that I comply  
with your request, it  
is indeed an honor to  
be in such good company  
as you name on your list,  
and I really cannot see  
what I have done  
to deserve it.

Sincerely yours

W. F. Klepper

# 70 Falls Ave. Feb 3 2 1908

# Crystal Bridges Artists' Letters and Manuscripts

## Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Knaths, Karl
- **Inclusive Dates:** 1966
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email [library@crystalbridges.org](mailto:library@crystalbridges.org) to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**  
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

## Biographical Note:

Karl Knaths (1891-1971) was an American painter.

## Scope and Content Note:

Karl Knaths sends two exhibition catalogues and a sketch of "Sail Loft" (which, he notes, was inverted in the catalogue).

**Arrangement:** Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially

## Detailed Description of Collection (Container List):

|       |           |                    |               |
|-------|-----------|--------------------|---------------|
| Box 4 | Folder 48 | A.L.S. to Mr. Bean | Oct. 11, 1966 |
|-------|-----------|--------------------|---------------|

**Ownership and rights:** The Artists' Letters and Manuscripts are the physical property of Crystal Bridges Museum of American Art. Literary rights, including copyright belong to the authors or their legal heirs and assigns. Rights to work produced during the normal course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.



Provincetown, 10/11/66

Dear Mr. Bean;  
Enclosed you will  
find a couple of catalogs of shows  
I have had.

Also the sketch of "Sail Loft"  
a reproduction of which you will  
find in the catalog.

I hope you will be with out  
pain. My wife and I have had  
painful hours. So that anything  
with out pain is bearable. Even  
long hours.

Our best wishes

Helin & Rod Knaths



**CRYSTAL BRIDGES**  
MUSEUM OF AMERICAN ART