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 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:**

**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.


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 “Northeaster” 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.


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. Hearns 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 face 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 if 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.


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.”


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):**

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 1</th>
<th>A.L.S. to M. Knoedler and Co.</th>
<th>Jan. 14, 1897</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to Mr. Clarke with typed transcription</td>
<td>Mar. 14, 1897</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 4, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 8, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 14, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 15, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 25, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 28, 1901</td>
</tr>
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<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 29, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Feb. 1, 1901</td>
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<td>Folder 1</td>
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<td>Feb. 5, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Feb. 20, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Feb. 21, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to Winslow Homer</td>
<td>Feb. 23, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Feb. 26, 1901</td>
</tr>
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<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Feb. 28, 1901</td>
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<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 2, 1901</td>
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<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to G.E. Pfeiffer, Knoedler and Co.</td>
<td>Mar. 10, 1901</td>
</tr>
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<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 11, 1901</td>
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<td>Folder 1</td>
<td>A.L.S. to G.E. Pfeiffer, Knoedler and Co.</td>
<td>Mar. 14, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to L. F. Raas</td>
<td>Mar. 14, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 15, 1901</td>
</tr>
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<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 16, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 20, 1901</td>
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<td>Mar. 21, 1901</td>
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<td>Mar. 21, 1901</td>
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<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Apr. 7, 1901</td>
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<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Apr. 20, 1901</td>
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<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>May 14, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to Winslow Homer</td>
<td>Jul. 6, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Sept. 17, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Sept. 23, 1901</td>
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<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Dec. 7, 1901</td>
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<td>Dec. 19, 1901</td>
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<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Dec. 30, 1901</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 8, 1902</td>
</tr>
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<td>Box 4</td>
<td>Folder 2</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 14, 1902</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 16, 1902</td>
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<td>Jan. 24, 1902</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 29, 1902</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 30, 1902</td>
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<td>Feb. 16, 1902</td>
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<td>Feb. 17, 1902</td>
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<td>Mar. 15, 1902</td>
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<td>Mar. 30, 1902</td>
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<td>Jul. 23, 1902</td>
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<td>Box 4</td>
<td>Folder 2</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Aug. 27, 1902</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 2</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Nov. 9, 1902</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 2</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Dec. 11, 1902</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 2</td>
<td>A.L.S. to Roland Knoedler</td>
<td>Mar. 14, 1902</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 2</td>
<td>A.L.S. to Roland Knoedler</td>
<td>Dec. 29, 1902</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 4, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 6, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 8, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 13, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Feb. 2, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Feb. 22, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Feb. 26, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 20, 1903</td>
</tr>
<tr>
<td>------</td>
<td>----------</td>
<td>-------------------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 30, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 31, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Apr. 1, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Apr. 11, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Sept. 5, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Sept. 9, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co. with computer printout detailing “Early Morning After a Storm At Sea.”</td>
<td>Sept. 14, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Sept. 24, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 3</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Sept. 29, 1903</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>May 10, 1904</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Aug. 13, 1904</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Aug. 16, 1904</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Sept. 1, 1904</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Nov. 2, 1904</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Nov. 8, 1904</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Nov. 11, 1904</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Nov. 12, 1904</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Nov. 17, 1904</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Dec. 7, 1904</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Dec. 24, 1904</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to Roland Knoedler</td>
<td>Dec. 27, 1904</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to Mr. William Patter</td>
<td>Aug. 4, 1904</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 1, 1905</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 23, 1905</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 4, 1905</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 8, 1905</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 23, 1905</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 25, 1905</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 28, 1905</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 31, 1905</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Mar. 31, 1905</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Apr. 3, 1905</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Apr. 30, 1905</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Apr. 12, 1906</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 4</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>June 10, 1906</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Aug. 14, 1906</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Sept. 14, 1906</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Sept. 18, 1906</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Oct. 5, 1906</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Oct. 18, 1906</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Oct. 21, 1906</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Nov. 5, 1906</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to E. Knoedler and Co.</td>
<td>Nov. 30, 1906</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to E. Knoedler and Co.</td>
<td>Sept. 21, 1907</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to E. Knoedler and Co.</td>
<td>Mar. 29, 1908</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to Mr. E. Knoedler</td>
<td>Apr. 19, 1906</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to Mr. E. Koedler</td>
<td>Apr. 11, 1907</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to Laura Marrs</td>
<td>Sept. 18, 1907</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to Mr. C. Clackner</td>
<td>Aug. 4, 1906</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>Typed History of Homer’s “Study of a Trout”</td>
<td>Jan. 20, 1930</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 5</td>
<td>A.L.S. to Herschel</td>
<td>Jan. 22, 1936</td>
</tr>
</tbody>
</table>

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Mr. D. E. Pfaffley

My dear Sir,

I am glad to know how to spell your name —

Please read along the mats —

Take the two W.C. out — & the frames —

Send the frames —
immediate

This will
come.

Sale

Your

Sawr

Take the

Two
I do not understand why I do not receive the mate - I wish to hear from you by return of mail. The Rest -
Mr. Chancellor & Co.

Mr. Q. E. Priffrin —

Dear Sir,

In regard to the frames for the WC — You wrote some in reply to my order that you would make 21 frames.

I now understand you to say that you have only 19.
You will please order two more frames to be made immediately.

I wish the hall to be three frames, I regret that with the six weeks that have passed that you have had that it is still doubtful if things will be satisfactory.
Mar. 14, 1801

The two Bermudas

Water Colors the same

for which were ordered

Be included in this

21st - should not

have been sent away.

88 They are not forthcoming

0 shall replace them

with others but not by any means as good

& I am much disappointed
21 - Frances

No more - no less.

Thank heaven that I told the facts to fill them.

Times being first

September 21st
Mar. 14, 1901

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

Please telegraph me when you find out about that as soon
Mar. 14, 1901

3 short & I ask to return these mats with everything complete including two new W.C. - I have to

I do not write them wandering about unless they are needed

Yours very truly

[Signature]

I regret to give you so much trouble but it is not all my fault.
Mr. Quadrille & Co.

Gentlemen,

I am in receipt of your favor of

some 4th.

In regard to the Picture Nitrocolor, I understand that our dealers will have it at a price that will net me 2000.
April 7, 1901

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

I suppose that you received & delivered The 21 Water Color.

And I have had no message of it.

either from you or
The Pan American People -

I now write to know positively when I can have the oil picture frame & please have the cases to the frame put on with screws. I leave here very soon for the spring.
Please hang up the

I only wish to say
that the parties who
had the two water plans
I on approval are
the very parties I wish
to avoid— I have
done so in Boston by
shaking the city of
Boston—
Very truly yours,

a Thorough Association

To your parents.

Christian Hansen
In reply to your letter. The titles Running Ice or Sick 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.
Then Thoro Dick or Harry

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

Small brown bug

Gentleman Hand
My Amateurs & Co.

Gentlemen—

If there is any delay in answering your letter you must remember that I like your anilines around the PO —

In reply to yours of 27th in regard to the Painting Indigo Coast — I should suggest that it should not be shown.
be shown publicly at present, and by public institutions. To state the record of this picture is took the Gold medal in Paris, etc.

In regard to sending anything to you at present (even if had it - although I have not) I think it would be a mistake so there's no many
Dec. 7, 1901

of my things on the market would be the only thing you may expect to be interested in. Picture me at Pittsburg "High Cliff." That you will receive a check at the end of their exhibition is not over $2000.
Dec. 7, 1881

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 $1,300 for it—(no commission) if it was offered.

I replied that I did not know what I would take, and I would be very happy to have an offer.

I have not heard from
Dec. 7, 1901

& I to most expect

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 ten days having been frozen over.

Snow, snow, & gum shot

No any soul, & surrounded by snow once again take up my brush after nine months of trading.
Dec. 2, 1901

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

[Signature]

[Initials]
Mr. T. B. Parker writes me that the
lining league club
exhibition's American
picture will be elected
hung on the 6th in
January. He wishes
a picture that has
not been seen in
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 frame —

The size of the canvas is $30\frac{1}{2} \times 50$ —

Wm. T. H.
The same pattern frame as my others

[Signature: Maud Hamer]
Seaward One
Dec 30th 1921

Gentleman -

I will send you that picture on the Lincon League Club on next Friday some here - Please have the frame in same kind and shape as now finished -
Past the time to show that picture as the subject is now before the people —

Title

Search Light — Harbor Entrance
Santiago de Cuba —

Particulars when you receive it — & see what you can get —

Cannons same kind —
Messrs. W. W. & Co.

Gentlemen,

Dear Sir,

I am sorry to hear that you did not understand the other letter. But now I will say—sell the picture & put the owners name in the place & mine on the back of the frame. That is the only change that
February 5th, 1901

Sir,

Gentlemen,

I have not heard from you in regard to the moulding for an outside support for the small & glass for 20 watercolors that I wish to put in order for the Pan-American exhibition. In this connection I will ask you not to sell the two watercolors that you now have - as I wish to include them in this lot.

Yours truly,

[Signature]

O. K.

C. H. M.
Gentlemen,

I have now been very well but need all help. The frames for water colors that you sent me a pattern are good. I want & I will send a lot of sizes in about one week. There is
my picture &

now that the Boston

Art Club 2t is

over & I wish

take it out

in your hands

and 2-2-

a customer that

I have in The

West -- a man
Feb 20, 1901

You never said 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
I give you this week call me if 3:30
I shall order 28-9 2002 not one 1.5
in the way, Homan
Gentlemen

Please make me nineteen frames for water colors in the round pattern.

Make them the size of the frames now on my water colors — an 1/2 tone — stone — about — 2 5 x 3 1 / 2 - outside
The frames will all be one size for convenience in packing — The mats will be mostly one size — and do not make The mats until you have a positive size. Given you buy one in about a week from now.
Factors Inc
July 28, 1901

Herman M. Handler & Co.

Gentlemen -

Please have my picture
only cleaned carefully

Washed & wiped with a
damp cloth & The

Dirt & Smoke of Pittsburgh

Taken off - before you

This is the shipping

CO - the address Which

I gave you some time

ago - (C) Think in 23 of

You are 45 and 41
March 16th

They are 5 feet.

O send here with

The price of the whole

Cotton Woman - I cannot

make out how to spell

The name signed is

The enclosed letters - or

I would write direct to

This polite gentleman -

Clara very much

Edward Homer
Give me the best glass - one or two dollars extra makes no difference.

Feb. 26, 1901

Moses M. Knadle & Co.

355 Seventh Avenue.

New York City.
Dear Mr. Johnson,

May 4th, 1866

Gentlemen —

I send you today a petition that is no ordinary affair —

You will kindly notice that I am very particular —
It is rent 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 & must be forgotten out of your hands except
The Eastern Point

The Northeastern (large one)

I suppose you have received them, and I have to be contented in guessing about it.

West Point Point, N.Y.

All is also in your
Hands to France

For one other purpose

Until I notify you

Yours affectionately

[Signature]

I can see that these things are just out a month too soon
January 8th 1861

Chas. M. Cradock & 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

It will be returned to you in regard to the other things.
In regard to the league pictures — I have been requested by the Society of American Artists to send their exhibition — & as I cannot do that alone I shall offer to send either the Eastern Point or both — to be called

for March 14

You may also sell them under the above conditions.

Eastern Point 2000. net — Net Price 2400. net

Price 2400. net
If I am more than faint, you must give me some wine—although I am very much inclined on the matter.

Still, I think she may be stiff enough to give one some time yet.

Yours very truly,

William Ormerod
P.S.

Please note: Show publicly the two paintings on the American Art Society after they return from The American League.

25 Honore

I think I ought to pay you a salary.
Gentlemen,

I received your telegram last night (Sat. night)

I live near a railroad station & when a storm sets in I am shut out until I come back out.
I have heard from Mr. Clarke that my things look well at the Seagull.

You are now to be crowded on a day or two with too many pictures by one uncle.
Jan. 14, 1901

Dear Bruce Crane writes picture he wants for his America of the Teleread march 14 to I will know what to do with them if they are in your way—

there is only one
Mr. M. Knowdler & Co.

Gentlemen,

I am in receipt of your letter of Jan. 26th in which you state that your Return is ready. I am writing this letter to enquire as to the prices which are asked for the goods you have returned. You will get all you can exchange. Whatever you please above my cost price & if I get these things in an excellent condition they will still be in your case & not be offered publicly for sale.

Please send me your invoice bill.

(Your Firm)

[Signature]

If you see Mr. Bruce Evans
I have written to him

and ask if he wishes either to the League or to the Society of American

artists. I am not

that will leave us free
to show there some

the house top

I hope the is not want

sand theme

15 Dec
Gentlemen,

I received your letter of Jan 23rd. I am at hand. It is a good idea to send the circular to the Erie Club - I see that they will make one call on it. The Feb 15th.

You may put the price on this circular. Let us return to you with any negotiation. The 2 wired on my part may be elasticity up or down as you see advisable.

The two for the Society of
Commanders.
will get rid of on
March 14th & 15th &

You must send & deliver them. Please find enclosed
the cards to be attached to the frames. Do it now & do not show
the things publicly.

(in the city)

You have a long time
before March 14th. Quite
enough to let the opportunity
of selling in New York.

As you cannot sell these during the exhibition of the Society unless you pay them a Commission of 10 per cent.

I have not given any value of screened them for sale — that will make four out of five.

March 14 & 15
The Gulf Vue will go to the American Packing & Shipping Co. about March 1. I will let you know as they will.

[Signature]

[Signature]

[Signature]
My Dear Sir,

I do not like your customer—

Although perfectly willing to meet you in any regard of this nature that I should consider reasonable—I should say in the present instance—That This
This was going into any Gentlemen's house, or club, or public gallery. I should say, go ahead! but I think this man is a speculator.
Jan. 28, 1901

In this picture no label leaving it in your hands. I can only think he may make a dollar or two & if at the end of the reason he finds his mistake will repudiate the whole business. I have met these people before & the D... &

The more Richard about a Dr. Dey [illegible] who bought two other others & put the prices up in one of any others.
again I caution you
and
not to let this
picture out of your hands
or out of your store.

In the meantime if
you have anymore
return I will
be glad to hear from
you - all present -

I make no change
in the price (En. $2400. net)

 Yours Truly
Winston Homer
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.
The ice bath
gold mat stiff enough
traveled all over

The watercolors are mostly 14 1/2 x 21 inches
they will all be 24 x 31 frames

although some are smaller

These
are not for you

and to be sent

by one 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

that you would desire to have drawn on them.

Yours truly,

[Signature]

[Redacted] Hovey
March 2, 1901

M. Knapp & Co.

Pentecost

I think it many be about time that
the Chicago dealer who interfered with my business in New York
in buying Cannon goods was called upon to pay
up. The amount due me is $1300. ten

Your frame bill.
2. Mar. 2. 1901

$289.80 — will be quite acceptable. Some —

& I assume to order another frame after this bill is settled. enclosed here with please send the bill —

Charles F. F. —

Christian Hansen
RECEIVED
MAR 12 1901
For
Answered by

Gentlemen

Please send:
Clean with Jamp
Rag

Ship

it boxed &
express paid
Harry E. Hayes
1500 Euclid Ave
Cleveland, Ohio

Charge it to me & I'll ever see any money I will pay you.

Yours truly,
Walter E. Meyer
Gentlemen —

I send you by

*The American Express*

Six watercolors of fishing subjects.

They may be of interest to the

fishermen and turned loose for

Spring fishing — the Six will net

men (all (but) the trout) $200 each.

*Front. Nov.* — If you know

any fishermen call their attention

to them. — —

I cannot

send you any oil painting,

as I have none (only one).

On my way home.
the committee &c

15—have got through work & shall be in New York about same 1st while call

Please send me

Yours ever

[Signature]
March 16th, 1857

Mr. Deer & Co.

Sirs:

I shall ship 50 cases of

21 Water Colors

19 in crates & two

take the place of

the Bermuda S.C.

I have not received these back

Please frame
Yours very truly

Woolson Homer
March 20, 1901

Gentlemen,

I can see no reason why you should not demand that the Chicago Pork barrel be opened & the $1011.90 be paid to me after the frame bills is deducted from $1300. net.
Venerable Brother,

The Most Reverend

Winston Home

March 21, 1901

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 and some of them are

They are 14 x 21 in.

2 sketch blocks.
Please make one
three frames for water
plates—make the mats
five inches wide.

I will send you
some Adirondack
things that I made
last spring.
Please make me immediately a frame for oil painting 30 x 38 canvas same kind as on "Hound & Hunter" rich & dark in color.

Send 12 - 6 me here as soon as finished.

Yrs. Winslow Homer.
March 21, 1901

Received 20th March 1901

From

$1,008.45

In payment of

'Venture Sonnet'

Book (Oil Painting)

With thanks.

RECEIVED

Mar 22 1901

FOR... Answered by...
North South Club

May 12th 1901

Weirs Co., Knollcrest & Co.

Gentlemen,

I am in receipt of the
three shares of April 80
with the enclosed check
in full at date of
$3769.60

many

thanks

Yours truly

[Signature]
Received Scarborough Maine
May 12 1901 From
N. C. Creedon

Three Thousand Seven Hundred
& Sixty Dollars — In Full

Winston Homer

[with letter of May 12, 1901]
I am waiting until one of them get settled for good — before I paint any more.

I have not painted anything this summer

but I have a picture that I would like to have seen
in the shape that it is now in — & it is very beautiful in my opinion — & it looks now as if it was all that I should...
The next season I have planned to Petersburg for exhibition. If you would like to show it privately to any possible customers...
Sept. 14, 1901

To wit, on 2000...

rather than

The things last winter.

I will send it.

you & have you

ship in later about

Oct. 1st to the

Carnegie Institute.

Pittsburg

Please let me know
Sept. 23, 1901

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 if

you know that you can

sell it—before it goes
to the Carnegie Institute of

you have a customer—

the price I have put on it—

to the Pittsburgh people.
2400. or Twenty-four hundred dollars

but you can only 2-4 net me 2000.
as it stands with frame.

Crossing July 17th

Send to room

This is the only picture
I have at present
to put out.
March 14, 97

Dear Mr. Clark:

Your letter re: I have a letter & telegram from us today asking for one or more frames.

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

The title is "The Vastland."

A moonlight at 402
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 Pittsburg
but I concluded it
would not be understood
by any but myself.

So I only sent one
and kept this in
doubt if I could
show it anywhere.
but I sent it recently to Doll & Richard in Boston for them to have it printed for some Cambridge 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 de Forges for his exhibition. I think with you that your pictures have been shown.
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 you notice it was
me.

I hope that you are well.

Toum. Ken Thos.
"The Lookout — "All's Well!"

Lights all up —
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”

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

Mr. Winslow Homer
Dear Sir,

Your favor of the 21st was only received.

We will make 21 frames of pattern desired which includes two for the two works of yours here that are now in a frame of this size. I will send the letter back to you giving the cost of the frames now through this office, and I will thank you to send me the piece given in frame.
Nov. 25, 1936

My dear Mrs. Smith,

I am writing to express my sincere thanks for the kindness you have shown me during my stay here. Your hospitality has been most gracious and I have enjoyed every moment of my visit.

Yours sincerely,

[Signature]
Mr. Winslow Homer
Hearst's, Inc.

Dear Mr. Homer,

We send you by this
mail two samples of
Mounting which we think
will be suitable for your
State Color Sets to be sent
to the Apheleion.

The one on the left is
gilded with
tinned brass and will cost $1.25 each. Each box contains

1 1/8 pounds of gilded
with same mat. Each box costs
$1.25. Please let
us know as early as possible
when you want them made.

Thank you,

W. Knoedler & Co.
Scarsboro Oct 27th 1902

[Signature]

I beg to state that I have returned to Scarsboro and shall have some satisfaction taken on the Sagamore, both on the river.

Yours Respectfully

[Signature]
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

Hi from 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 see if this picture...
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 curl 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 vastly 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 rock-girt 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 rugged loveliness.
In. Chandler & Co.

Gentlemen —

I have no

requests to make.

George A. Hearne given
up The High Cliff Purchase

Cress Inc.

Kindly answer.
Chum N. Chandler

Gentlemen

You ask me for

a full description of

my picture of the —

"Only Stream" —

I regret very much

that I have painted
a picture that requires any description.

Feb. 17, 1907

The subject of this picture is comprised in its title &

I will refer these

ingenious Schoolmen's

to visit Henry

O have crossed the

only stream ten times

& I should know

something about it.
Dear Mr. Runner & Co.

Gentlemen,

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

Please pack & send the only frame to

Mr. O'Brien & Sons.

Saskatoon and

Chicago.
I heard you so. You said there's no point in writing, I'm not sure why. I can't see it working. I don't know why.

- Arthur

They won't get it. It's a waste.

I want you to help me save them. I need you.
have the best man
in the world at
that kind of thing.

I shall send the
high cliffs out there
before having it home
here.

Sincerely yours

[Signature]
I thank you for the notice of that picture in the collection of Mr. Edward Bange. I sold it for $350 to someone named in your letter. Someone has had that amount of pleasure out of it, but it is no matter.
6 new green carters lay... the owner, I care not.

If it looks as if it could be put in good order & a time passes made out of it - I am. The man to do so.

You should get stack in cutting on it, I would.
make it worth all
the money you
paid by working
on it - a day

as I understand
I do not owe you
anything - this next
year as the
Watercolor cold
last-summer
man fishing

Will pay for that
new frame

I should think a month
this week he would be enough for
you to see if you could place
this new picture, then I propose
receiving it to some other
place-

[Signature]
Saco, Maine
Jan 14th 1852

Gentlemen:

I am in receipt of your favor of Jan 11 also the two checks for which please send receipt.

I telegraphed the net price of high calf and wish you not to send it away to any outside.
Exhibition - but - is Keep

If 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 any putting out anymore things (I have nothing else Water Colors)
That Santiago to 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
Part of Flower Castle & immediately over
the Harbor entrance
which is only about
400 feet wide

from this Point were seen all the Stunning
nights of Jane & Philey

1898
Said to me Jan 16th 1902

Henry W. Krueker & Co

Gentlemen:

I have an idea that I think is of some value and I in order to put it to some use I must have returned to me the two water colors that I have...
been so long trying to get some word from you - 
now find by a newspaper cutting that -

They have been sent -

O'Brien to Chicago

Will you kindly order them to return them to me
They are the two scenes in Bermuda. All you ever had of that sort I regret to trouble you in this your army season and it will lead to other business.
You can read that big gun out to Chicago any time you want to. As the frame will go on to a picture that I have promised.
Jan. 16, 1902

And before

You do nothing

We wish you well through

Winston Churchill
Messrs. Me. Chandler & Co.

Gentlemen,

The two Bermudas
watercolors & that fish
I wish returned to me
here— I shall put
The Bermudas drawings,
with the others that have
been returned to me
from Buffalo. that
makes my Winter's Walk
1898 & 1899. complete
Jan. 24th 1902

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.

Each 11 for choice.

I ever—Put them out again—

Will you please have that Harland & Hunter returned to me when the exhibition is over?

In Boston. I write.
Jan 24, 1902

I shall return the Painting.

If my Gulf Stream ever comes home — if it is the same size as that one, Picture. I would look well together — in some show.

If you hear when the Venice pictures are returned, please let me know.

In the meantime keep the gun as long as you wish — please keep it.

Over
Cgentlemen -

When you receive the Painting "Only Dream" will you please have it cleaned by simply washing it with the water 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 & soap - so that it will not drop water & keep
Jan. 29, 1902

Doing it until the picture is clean & that is all you will do to it. If anything more is needed I will attend it. Someone put my name on one of my frames without asking me & it was agreeable to me.

Winston

I think it was old Hayes or O'Brien.

Truly yours,

Winston
Jan. 30, 1902

London c/o

Jan. 30th, 1902

Munsell & Co.

Answered by

Jan, 1902

RECEIVED

JAN 31 1902

Gentlemen,

I am in receipt of your letter and I accept our offers. I allow you twenty per cent on the amount. I have sent Telegram with this & another letter that I wrote yesterday.

Yours truly,

[Signature]
July 23, 1902

Gentlemen,

I wish to notify you that I leave here on Monday next, and that I shall not have any address until I notify you again.

Work! now is in order with me.

Winslow Homer,
Scarboro, ME.
Mr. Mr. Moulders & Co.

I will ask you to please pack and ship my two oil paintings, "The Enchanted" and "High Cliff"—

To Mr. O'Brien & Son
208 North State Ave.
Chicago, Ill.
Thanking you for your painstaking efforts to sell them. — Berne

Winston Churchill
Mr. Winder & Co

I am in receipt of a photo of the picture of high seas painted in 1894. It is signed and dated.

The picture was painted by one -
I am very busy.

Shall I return.

Go.
Mr. Knewtheir & Co.

Mr. Thorne

I am willing to let you have Easton Park — Picture for your own account for £100 —

When I saw the Picture at your place I was much disappointed with the frame I told you— 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.
"but I think it was before 1895— I sold the same two trains at the same time "A Seaman of Distress" & 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
old correspondence
with him it was
so long ago — &
everything settled in
the matter —

I desire to inform
you that I have
painted a very beautiful
picture — & will

Go to Chicago next
May 5 in O'Brien & Sons— I shall try & get an invitation to the Antrim League dinner in January & I will have it sent—there without delay.

Yours ever,

[Signature]
no answer. I wish an invitation to send a Picture to their December Exhibition of the American Pantry.

The Picture is now in Chicago & I must know immediately if you would be willing to take charge of it.
Dec. 29, 1902

Have it exhibited No. 5 in the hands of O'Brien & Son at present but I will do whatever may be right in the business but I wish to come up in New York.

U. S. S. Homew

Over
Q. S. -

that Picture high
y Cliff - is a
time Picture &
still unsold it
is in Chicago - do
You wish it - again?
Mr. Roland F. Knowles

Dear Sir,

I thank you for the copy of the Interchange. I was much interested in that group of portraits by Richard Hall, great painter.
Gentlemen —

The picture that I put out about three years ago — it is no longer in my power to buy. I have sent it today to a dealer in New York who was commissioned out of town by a certain 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
I have instructed him that if it is not accepted by the Club to send it immediately to you also at my only agents in New York & that will be as it should have been.
I have had it—him & much improved it—so I think you may be glad to have it again.

I write so that you may see this "Fog" you will understand it—

Yours Respectfully

[Signature]
Gentlemen,

By this time you have received "Le Pauvre Pig." It was out on approval to be purchased and presented.
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 to particular about the price and have told them that if they really
Apr. 11, 1903

I wish the picture to apply to you for it, and you will arrange the price.

So I now say to you to let them have it for $800. (Eight hundred) they will give
but— I doubt if you hear from them it was offered to them for $1000. So you will please hold it at least half price to any others but the above committee.

Yours respectfully

[Signature]
I am in receipt of your letter of Jan 29
in which you say a
New York Collection is
interested in the Picture
"Early Morning"—

If there is only
Feb. 2, 1903

One man interested in that work. I think I will wait until the U.S. or America can produce two men each of which will know a good thing when he sees it!
any change in
the arrangements
already made
with you —

Winston Homer
FEB 22, 1903

SCARBORO, ME.

Mr. Shuttleworth

I do not wish

The Watercolors shown

to Lancaster. In fact,
as you receive these

I will ask you to

return them to me.

They were not rent out.
to be shown — but —

for a particular purpose — and the

High Cliff to Worcester

I offered $ — to them

for $2000, net — six weeks

ago — you do the same

thing now — & I will

allow you $500. Commune

I am not well now & I

will write later to Homer
Mr. W. H. Adelbert & 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 and offer it for sale or not. In any case, pay them a sale price.
Ten per cent. commission for any customer got through their exhibition.

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

Winslow Homer, Scarborough, Me.
Mr. Knapp and Co.

Gentlemen

Although I commenced to prepare things in train for an invitation to send to the lensman, I only received it on Jan 2nd.

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 I
was to go on
The back of the frame

The other part of—
I sent to The Chairman
of The Art Committee
A Leagan. I hope
that — that it has been
sent to you.
Yesterday I received your telegram & at the same date one from Chicago. O'Brien says 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.
I am willing to pay two thousand as the price that I have fixed to ample for all hands all I care for is to have it shown to the public before it is stolen by all students...
Gentlemen —

I have mailed a letter to you just before I read your last — with enclosure. I now acknowledge receipt.

Yours sincerely,

[Signature]
The American School

Your hands - stay

Keep it in your mind

Paint on our approval

Learn. This Grand

How many times

Be not failed

Of this day
Jan. 6, 1903

I sent you a tel—

that the pleasure was

$3000. —

I have paid to Mr. Bin

the price for him to

charge at 60% and

net to me 4000. —

So there is a wide

margin for both

of you to trade

in — the fact that
Good Picture High Cliff - is unusual has been most encouraging to me & I have only painted one new picture in the last year & only four times & only two hours each on that (not always from nature)
Mr. Knudler Co.

Gentlemen—

You are quite right. What in heaven had I been thinking of? I wish for that picture now that you have returned. I do not see what I have to say about.
Jan. 13 1903

Mr. B. 1st 1903

Munn & Harkless & Co.

Gentlemen.

I have sent to you by the American Ex. today an empty case. Please take that Picture Early American out of the frame and send it to me in this case -

I will return it -
I wish to paint on it—about two hours. Was in a great hurry for this & I sent it—\( \frac{1}{2} \) too soon.

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

 Yours truly, \[Signature\]
Mr. Friend & Co.

Gentlemen,

I left here on Monday the 5th of March. I have just returned.

I find many letters in reply to some two letters of March 11th. I wish to thank you sincerely for the fine drawing.
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 some or two of the Pan American ones to take their place.

Yours very truly,

[Signature]
meantime I thank you for your kind congratulations on my recovery & 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 (aspirated my stomach in particulars) - but I thought you would be glad to know that you could not catch anything from this letter.

Winslow Homer, Scarboro, Me.
I consider them very fine & cheap at a figure that will net me 200.

Title

Vines from Prospect Hill

Bermuth

C 20863. 61. 65

The color in this water of the Gallows Island Picture is highly recommended.

Winslow Homer
Gentlemen,

Please pack in a case with a cover put on with serents—

the canvas (without frame)

"Esley Morning"
3. Sept. 5, 1903

WINSLOW HOMER

SCARBORO BEACH

Maine

Amos S.
Mr. [illegible] E & Co.

To [illegible]

The letter of 2nd Sept. received.

I shall expect the painting today.

In reply to your inquiry about the
I will say that after about nine years & that picture.

( I will take $750. and that would be in the form of cash within a reasonable time.)

Mrs. Rebecca Lilly

Thomas Homer
If affairs in the wall sheet should look up a little perhaps would be nearer & convenient for you to balance my account.
Sept. 24, 1903

WINTON HOMER,
SCARCEBO, 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

If
You need not worry about it unless it be to assure me that Mr. Evans has paid for the picture 'Hedgerow' and that I can draw on you.

I wish the money. Yours truly

[Signature]
Phineas Secordo Marine Sept-29

1903

Cheque No. 39504 for $1300. In full

Payment of any account & balance

With thanks

Sincerely yours,

Fifteen hundred dollars
Mr. Chandler & Co.

Pentecost

I return to you the painting Sun. Early morning after Storm at Sea. I have heightened the
Sept. 14, 1903

peace of color to bring in as much of the range of the public as the same thing.

Gary's or be understood.

The price for this picture is to be $500. You will not change anything.
more or any less
for it & tell
charge me your
usual commission.

Please frame &
drop this picture to

John W. Beatty
Carnegie Art Institute
Pittsburgh

& send me the receipt.
Invoice & Painting

Every morning after storm at sea

Price $500

If you can sell it within 24 hours, do so.

Tis Riff

Shilton Homer
I shall send more from here & not put it on sale until at Petersburg —

so I withdraw it from you, deeming that time — although it will be returned.

Thank truly you. — William James.
rather than have this knocking about in the shop - I prefer to have you ship it direct from your store to Pittsburgh Pay the express freight and come
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

Page URL:

http://www.munarchaeology.com/munarchaeology/art/homer/earlymorningafterastormatsea... 12/12/2002
The frame now hanging in the upper front room with Sagamoy Picture to have a new flat making a little smaller on the made to overlap.
1905?
- Canvas 28 x 48

I should say make the hat 1/2 inch wider than now and the frame one half inch wider than now.

Canvas 28 x 48

3 03/4 + 5 03/4 = 8 05/4 = 27 $ .47
It would not be a bad idea for you to send me some watercolors which I could replace as I would not have any good ones.
May 28th 06

Encouragement

So far in New York everything has been in favor to cheapening the article, like the cigars. End of note.

Rufus W. Homer
The Maritime Art of Winslow Homer - "Channel Bass"

Next Picture || Previous Picture || Homer Home || MUNA Home

Page URL: http://www.munarchaeology.com/munarchaeology/art/homer/channelbass.htm
Webmaster: admin@munarchaeology.com
This Page Last Updated: July 14th, 2002
I did not explain to you the reason for the bottle in this drawing.

It is to show the size of the fish.
something had to be put down. There is to show the relative proportions by inches or feet. The fisk, to make it a large fisk.

I thought of tomato cans, hoop skirts, old boots, & at last. The happy thought
To Miss (no)

Closely connected with fishermen's outing —

You can think of anything but

or Z

Citizen of Maine

objects

I will take it
ART CALENDAR.
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.
Yose’s Galleries—Landscapes by Inness.

A CAMERA CLUB EXHIBITION AND

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 L. Taffourd is the portrait of Mrs. Julia Ward Howe, one of 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 Copely Hall, Boston, the exhibition of the works of the great impressionists, Claude Monet, is attracting many art lovers. Claude Monet, the father of the impressionists, as is mentioned in his biography and paintings by George Inness at Yose’s galleries.

At the Providence Camera Club there is now on view a large collection of photographs by three of its members, Mr. Oliver Greenway, Homer Winslow and D. Howard Thornton. All three of these men rank high in the field of photography, and the collection is of special interest because of the technical methods of reproducing employed, and the harmonious manner in which the pictures are mounted, bordered, and framed.

Mr. Greenway’s exhibit consists of landscapes, and is especially noteworthy for the “brightenings” of common things of life. With his camera he sees for the artistic protagonist, subjects for his lens in the most impossible places, and, as related by his camera, every “dune” at Field’s Point has a change of something new and original, sometimes of the finest pictures on the walls are these studies of Italian women at work on the “dune” at the point. There are views of groups of women gathered about a cart in the foreground, and studies of one or two figures turning their “dunes” in large baskets balanced on their heads.

Mr. Winslow’s recent studies, done in Maine, remind one strongly in character of Millet’s pictures. They are familiar to the general public through photographic reproductions. Of his landscapes, “The Country Road” at Field’s Point, one of his medium-sta size, is a beautiful likeness of the Hills in Winter, “The Ten Mile River” and “Leaves” among the most notable. They are fine in composition and clear in atmosphere, and ring as well as do so.”

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. The group of portraits in the present exhibition have received much praise, and a large order for various photographic reproductions of this study of a little colored boy, "Mercury," having been taken a second and another, a first

FLOWER STUDY BY HOMER WINSLOW.
Gentlemen,

The Worcester Art Museum can have that picture for their summer exhibition if the price is most cold.

Yours truly,

Winslow Homer
Here is another thing that looks a little fishy to a photographer answering letters.

If he was baptized with the name of Homer it would be all right—but a very singular chance. But if he has changed his name any part, or adding any he is a fraud.
on his title poster.

Little magicians are dull,
But Heller is Heller.

Now I say all photographers who pose
as artists are damn fools.
(As they think they do it)
(all — forgetting that glorious
lamp of Heaven, the Sun —
& that appears the biggest
one —)

If you know any

Providence man
ask him about it.
A CAMERA CLUB EXHIBITION AND

ART CALENDAR.


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 examples 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 miniatures, 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 M. Tufte is the portrait of Mrs. Julia Ward Howe, on which Miss Tufte 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 artists and photographers, as is the exhibition of paintings by George Inness at Vose's galleries.

At the Providence Camera Club there will be 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 among the sculptors and photographers and the collection is of special interest because of the variety of work represented. Olmes, employed as a draftsman, and an amateur photographer, is especially noteworthy for the common things of life. With his keen eye for the artistic, he made 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 strong. Some of the finest pictures on the walls are studies of the women at work on the "dumps," and the study of the female form, as a study of nature, is among the most noteworthy things. They are fine in composition and clear in atmosphere, while the snow scene, which is a study of the hillsides at Field's Point covered with snow, with a tree here and there etched sharply against the white, is a remarkable piece of technique. Mr. Greenway has received recognition in England, Canada and America in his paintings. He is an Englishman, exhibited in England many years before coming to America, and has received medals and awards, both in England and America, for his character 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 dahlias, flore de la, roses, apple blossoms, natures, twins, and so on, are beautiful alike in composition and treatment, and are invested with a subtle, enlivening charm, as of spirit flowers. There is a delightful study of "Roses in a Black Vase," of lovely soft andEWY, a dump of "The Bough of Apple Blossoms," with the light filtering between the leaves, and other delicate flower studies, landscapes, and other delicately painted flowers, leaves, and water, and the fumes of flowers. Mr. Thornton, of Thornton & Thorn- ton, architects, has won a wide reputation in portraitures, his studies having taken the first prize for four successive years in the annual exhibitions of the Camera Club. The portraits in the present exhibition have received medals and awards in various exhibitions, a little colored box with the initials "J.

intended, among others, a camera is a camera of its kind. Among the most interesting things in his collection is a flower study by Homer Winslow.
At Kendall & Co.

Gentlemen

I will ask you to do whatever you think best in this picture matter of the different lectures. Why should I bother myself about it? These having no
And I regret in it & after painting these things it's a loss of time to pay any more attention to them.

Love, R. F.

Wendover Home
Aug. 13, 1904

Winslow Homer,Scarboro, Me.

Received Scarboro Chartist
August 10th 1904 from
W. Knowles & Co. One hundred
Eighty-Five Dollars
Watercolor Gallons Island

This being in full payment
for accounts rendered

With thanks

Winslow Homer
I have a letter from Mr. Burton Mansfield of New Haven Comm. in which he asks me some particulars in regard to a painting that he has bought called "The Fog"
I was last in New York that that picture was in your London Gallery.

If you know that picture being sold by your firm during the past two months, please send me some account of its sale.
WINSTON R.

WINSTON HOMER

SCARBORO, ME.
Mr. Krandle & Co.

Gentlemen,

My address will be

Homosassa, Florida

until notice

Yours very truly,

Windsor Hotel

Dec 1st 1904

RECEIVED
DEC 9 1904

Answered by
Dec 24th, 1904

Received &c.

Just your time for a moment in which to receive many well wishes that you may all have a happy New Year.

I enclose a Christmas card that I think I did not send.

Yours very truly,
Winston Thomas
HOMOSASSA, Florida, Jan. 1905

Gentlemen

Thanks for your letter of Dec. 28.

I do not wish you to send me the money for that pickles sold at St. Louis. I will collect it with other things when I return about April 1st.
I have not worked away yet but expect to soon & whatever I do will be quite different from last year.

Sincerely yours,

Winston Pym
I notify you that I leave Homosassa, Florida on Jan 30.

When I have another address I will let you know.
I am very well but have not worked any

If being too cold

I was very truly

Wilton Haner
Gentlemen,

I met at the Century Club on Saturday night –

a Mr. Pomroy

who bought a –
The Clarke Salt

a Picture by me.

He tells me that it has cracked

& I have asked him to send it to your store—

Knowing that you
would let

over look it - fix

is for him -

so I will not take

more than an hour

this I will

call Monday

afternoon at 2 -

Tom King

Ware Bow Homed
March 8th 1805

Mr. Hunter & Co.

Enthammed

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

Eh to abe you &

send to Scarboro

the water tof called

Dizziness

Yours in

ennennennnn
March 23 1905
For Mar 25 1905
Answered by

Yours M. Knecht

Gentlemen

I have worked up quite an interest in the fishing sketches that were talked about when I was in Cross Fork. I now realize

[Inscribed: "I will before putting"]
out more things that I consider of value. That I should have some return for what has already been done & told as I wrote.

To you from Homosassa. I expect to be paid the money due me that is...
Nov. in your hands on April
St. Louis 2300.00
Summer Spring 900.00

3000.00
Credit by Cash 500.

One more $2500.00

Wm. A. Kent
Mr. E. H. Wailes

Gentlemen,

When you receive

the painting around

date, you will

please hold it at

your store.

Yours truly,

Winslow Homer
Mr. Treadwell & Co.

Gentlemen,

I hear that my brother Peter

left the express office at

Scarboro Beach.

Many thanks.
Mr. [name]

Gentlemen,

There are eight of these last sketches that are done as account but put in because they looked right.

No. 5
No. 6
No. 10
No. 11
No. 13
No. 15
No. 17
No. 18

On these numbers you may make a considerable reduction in price if called upon. $5 to $10.

W. Homer.
March 31st

Mr. Kneale

Gentlemen

I send herewith twenty water color sketches at the request of your firm—Mr. E. So kindly the price 5 per cent. water colors & the likes among of these will only. I have not—

I know no one but the Kneadles & Co. in the matter.

The reply

Winston House
Please acknowledge receipt of these as soon as received.

Oblige

To
S. Homer

Sent by Am & Ex on Sat Afternoon

Mar. 31, 1905
2268 1  - Fishing the Rappahannock
84 2  - Fishing for Oquinniche Lake 15 fish
85 3  - Black Bass
86 4  - Under the Falls

87 5  - Pike
88 6  - Sky Lake in Canada
89 7  - Trout & Float
90 8  - Hudson River at-Clarksidge
91 9  - Oquinniche; a good Pool
92 10 - Landing the Pike
93 11 - Building a Smudge
94 12 - Black Bass in Florida
95 13 - Channel Bass Florida
96 14 - Sharks
97 15 - Deep Sea Fishing
98 16 - Main Fishing - Adirondacks
99 17 - Trout - very stiff & bad
May 16th 1907

Mr. Knatchbull & Co.

Gentlemen,

I enclose this receipt for money with thanks.

I have been made aware of the P.O. &c. and wished to inform you of this.

Rufus Wistar Jones
Received和社会 Maine
May 9th, 1864. From all known and
$331.15

With thanks.
May 25th, 1905

Mr. Knudsen & Co.

P.S. -

I received with pleasure this unexpected sum of money.

It is not a bad idea, but looking at a little money now it then - who knows.

But I may wait.
May 25, 1905

Received Seabrook Maine May 25th

$150.00 from the Knudessen & Co.

Two hundred and seventy-five dollars

Fishing Osannahe - Deep Sea Fishing

$175.00

$75.00

William Johnson
Ninwlow-Klomer
May 25/05
Gentlemen,

I suppose you received the frame that I sent to you to be oilated.

When you arrange the gallery on the wall, will you...
Nov. 2, 1904

Please put out the water-pots belonging to me & notifying me & I will tell you where I wish them sent - I consider that you have had them in your hands long enough.

Any things, are too common & cheap.

What I am now
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.
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.
Label & Work paid for

Costs Rising

Billie out on approval

to C.M. Morris San Francisco
The good covering that has been given them to date — &
You may do what you are not 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
for 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 you valuable time with any particulars—will simply say that I wish you to own your own store. End of Art Directors & Collectors for Public Exhibition.
I shall send you within three weeks two paintings & I will ask you to hang them one at a time in your show window. That will prevent any other being shown all at once. The New York exhibiting keep them away from critics & insure their being well hung.
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 —

This close past you all winter —

I congratulate your time on his safe return —

& thank him for his kind letter —

[Signature]

Mary Home
Here is one picture I send you.

Size: 30 Canvas 30 X 40

The Kissing Moon

That will give you the idea of the size.

WINSLEY HOMER, SCARSDALE, N.Y.
Mr. Eames & Co

William,

I have not yet heard that you received the grand sent to you by the fielded about two weeks ago.

Nothing doing until I hear from it.

Yours truly

[Signature]
When will my frame be ready?

To Mr. Knapp

Gentlemen

In reply to your
memorandum of
November 2, we
will say—

By all means send
that manuscript and a
picture "Off the Sea"
by Columbus O., or better
still, receive and get it out of sight!

Respectfully, W. Homer

Performance can be great at the same time if it is a most truthful rendering to this most beautiful and impressive Cape.

From a point of view impossible to take any photograph.

This should be in your wanderings about Christmas time.

Winslow Homer,
Scarboro, ME.
Among the fishing sketches that I sent you last spring is the enclosed copy - I wish to refer to it in a picture that I have...
now on hand & propose to paint
Please send it to me.

Winslow Homer

WINSLOW HOMER, SCARBORO, ME.
Sept. 31, 1905

Drammish Yellow

& Sequoyah River = Water

I wish to use this study immediately

Please send it to me —
The Maritime Art of Winslow Homer - "Seguanay River, Lower Rapids"

Sketch for watercolor to be set back [Sept. 31, 1905]
Searles are
Aug 4th 1902

Yours very P.terly

Very dear Sir,

If you care to answer
the other C. Eves. Please inform him that the

Carnegie Institute
ending Jan 1st 1904

There is a very fine reproduction of the painting "Early Morning." Perhaps if he should write to our friend W. Bratty he could secure the negative. Otherwise
his photographers are to let. The picture alone —

Yours Truly

Winslow Homer
Mr. Roland Knudell
My dear Sir -

I have received a
From our chores
To think back a
beautiful account
A month or more
yesterday
As [illegible]...
Picture that I now
I regret very
much that I rent
that Christmas card
making him out a
Hornet I trust
that he will never
see it— I am
not walking but very
well— Yours very
true,

Winston Homer
Mar. 29, 1908

Mar. 29, 1908

W. J. Kinnear

Dear Sir,

I have just assumed here,

and I am in a hurry.

but I have gathered up

these Select Car

signed Treaty although

old stages - I

send them

Yours
as a "set lot" to me one hundred letters (\$100) each.

This is all I can rent until next season.

Winston Homer
Nov 30th 1906

Mr. & Mrs. Mcnutt

Date of —

Before leaving here

I wish to become the

balance of my Water

Colors

You reported them on

Nov 2nd on under

Consideration by —

Customer —
Consider that he has had ample time in which to see these or any them or return them.

You will kindly send him a peremptory order to return these things and then send them to me.
I realize that this small summons B 7 min. 5 B after value 5 you.

Nov. 30, 1906

I am ready to paint but I no longer paint for nothing.
Sept. 21, 1907  

Dear Mr. Knechtel:  

Good morning.  

I understand "Hog Wild" has never been reproduced in any newspaper except in a newspaper book or as a separate package by mail.  

I enclose a note.  

I think best as
Jan. 22 = 1936

THREE HUNDRED AND SEVENTY-FIVE
Park Avenue

Dear Mr. Henneche:

I can think of nothing more perfect than this introduction and tribute to Winslow and I will 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

m E C
Sept 1871

Miss Laura Murray

Dear Laura,

I received your letter with pleasure also the pink gloves are long in hand however

I received a note
Mrs. James Davis
Do you know me?
The Robinson place
I showed her
then the house.
She was very much pleased with
and I am to notify her if she can have
in her next summer
by the 1st April 1908 — a very nice arrangement as it leaves me free to all or to anything.

And I hear that she has a very beautiful daughter.

Two small children.

To miss up the very
meat. Had you
have left
Should you ever
return here at a
season in which you
would like to visit
this place — I
will certainly join
everyone out there — you
surely know Mr. Baker
in. Please give
my very best regards to
the Gentlemen.

F. Francis F. Horner
Resolveth Sixters One April 12th 1906

Draw W. Knabbler 80 s

Three hundred & seventy-five dollars

$375.00

Handing the Poles

Sky Line Canada

Treasure in

Whitney Homer

With Thanks
Wienlow Homer
Jan 1786
P.S. -

A few words from Cincinnati tells me that the Academy of the Arts of that city has bought...
Dear Homer,

Please send me your log and logbook.

The logbook should come with you.

We'll meet at the airport.

As you see, we're flying out.

Peter Ponder
Enclosed item of a sale.

W. Howard
June 10th 1906
I do not know by this title what this watercolor is — I think it was in the Watercolor Society.

Dear Buzz and Duke for you — [Watercolor]

Do you know anything about it? — W. Humel
November 1906

Mr. E. H. Kiene

Our dear Sir

The three water cisterns received—

You will remember that they were in your store when I was recently in New York at that date.
There were certain things in Cincinnati that had not been returned. Who are they?

James Reid

Winston Tower
Sworders Beach
American Ex

Oct 5, 1906

RECEIVED

For
Answered by

Gentlemen

I expect all

My Watercolor

as soon as they

are in

Loons doing duty
Oct. 18, 1906

Cable & Co.

Oct. 23rd.

Gentlemen

If you think it necessary for me to write to Pittsburgh etc. for the sales books to be returned to you, I think I could...
Wake them up a little.

You have nearly need from me three what you have asked for in the way of pictures sent & to you.

I have been two.
Oct 18, 1906

Years in trying to get my watercolor returned to me by you.

I am very well indeed.

Cross Truly

Winston Home
I have received 200

of which are

two, of which are

shells— I was after

or another

Fishing Jacket

The others belonged

that take lot of stuff

I went as a special

opening of the fishing season

two years ago — they
Description:

21st July

New, and, and, and, and, and, and, and, and.

On your supreme command,

Your devoted servant,

I have observed.
Gentlemen,

I leave here immediately for certain points north.

& I have
Sept. 14, 1906

For me by 10 a.m. 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
$280. Taxes on land that I cannot sell.

I shall find you all well,

Tourdy.

Winston Homer

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, 175.

LESS PER BILL RENDERED,  975.

RECEIVED PAYMENT
SEPTEMBER 20, 1906.

WINSLOW HOMER
Aug 4 (1906?)

Mr. H. L. Blackmer

has her sail

has her sail

Now etchings

etched by

myself — all the expense

of two years time & hard work.

"The saphire " Peril on the Sea"

"Eight Bells" Mending tears

all of which are very good
Aug 43 (1906?)

and should have been put forward long ago - but a Blackstaff is wanting for
me to give - a long idea of the matter.

Winston S. Churchill
April 19 (1906?)

Mr. E. E. Marshall

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 let I have ten good years...
ahead. Once.

You are patient. You will get something.

[Signature]

Winston Cozens
April 11, 1907

Who E. L. Kneadle
Quesnay

I received this
Day of Santiago

for the two frames

Incluí the cash due

Total amount $236.

Cordially

W. B. Jones
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 friends. 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 George:-

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 George:-

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 today by express.

W.H.

During the summer of 1903, Winslow Homer on his way to the Tourill 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, George, 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 Chas. 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.

Queen 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 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, 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 crystallize 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
Detailed Description of Collection (Container List):

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

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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 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 spatially.
Providence, 25 April 1876.

My dear Mr. Farmum,

I am just returned to Town & find your note on 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,

[Signature]

Ang. Hoppin
Augustus Duffie (1828-1846)
An Illustrator
(for Dalmen)
Detailed Description of Collection (Container List):

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

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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 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
My dear Mr. Sounder,

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

I have 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. Sandars. And hoping to see some Boston proofs soon—but perhaps this is a little early yet.

Most sincerely yours,

Lester C. Hornby

The Gypsies at Tatit-Audely.
'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):**

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 8</th>
<th>A.L.S. to Mr. Scudder</th>
<th>May 7, 1912</th>
</tr>
</thead>
</table>

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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
- **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 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):**

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 9</th>
<th>A.L.S. to Mr. Deschamps</th>
<th>nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 9</td>
<td>A.L.S. to Mr. Durant</td>
<td>Jun. 6, nd</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 9</td>
<td>Picture of Harriet Goodhue Hosmer</td>
<td>nd</td>
</tr>
</tbody>
</table>
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Churchside, Denmark Hill.
Sunday 22

Dear Mr. Deechamps

The following message has been received from Mr. Townsend.

"Cable received. Extremely obliged for trouble taken. Although collection is no doubt unique, I would not care if purchased any picture, provided in perfect condition and first quality." So far then as Mr. Townsend is concerned this clearly

Yours truly,

[Signature]

[Address]

150 Cheapside

I may be absent from Churchside for three days. You will know from the above that I trust the while he have an interview with you long. I shall not be further
place, as we have
in his second letter
who we recommend
matter than, and he
very likely wrote to such
a matter of property
presented in person.

Since I expect to
cross the Atlantic
some few days after the
possible to take an early
day to view the ship
collection we have spoken
If since I am most
desirous also of being
able to find a market.
Kilbourn June 6

Dear Mr. Armstrong,

I thank you for your kind assistance in securing a ticket for the "Peer Gynt" on Saturday, the 23rd. I have done as you have requested. I have been difficult to obtain because of the demand for tickets. I am unable to avail myself of it. I left Ellen on Tuesday night with the understanding that
I was the ready of
it all the next morning
but when the Slowing
waiting arrived I was
for the 5 in. Being
attacked 1
make it the initiated
it known to the Dick
headache and which
has both me in the
House two times. Meaning
I shall be lost in again.
it will he too late
for the Oration though
it is too late too late for
me to assume you had
hensible. I was to
Dear Sirs...

I hear you are
wanting sail for
Europe very shortly.
So let me make an
duggestion which is
that you send the
journey to Rome and
remain there at least
all November when
he sail for this
fateful Royalty.

With kinder regards
Shy, Sivans and
Dear Uncle Many others
and bly The

W. E. Babson
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 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 |

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Thomas Howard
d 1860-99

Painter (Irish born in America)
Jan 7, 1894

My dear Hartley,

Enclosed please find the card with my autograph. Which I trust will give you great pleasure. I have for you with best wishes.

Yours truly,

Mr. Roosevelt

U.S.

P.S. What I have written on this card is a quotation from something I am writing on art.
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Howard, John Galen
- **Inclusive Dates:** 1925
- **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 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):**

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 11</th>
<th>T.L.S. to Glen Walton Blodgett [typed and signed by Henry Temple Howard]</th>
<th>May 27, 1925</th>
</tr>
</thead>
</table>

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

[Signature]
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 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.
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- **Preferred Citation:**


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 |

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B. J. Lansing Esq.

Dear Sir:

Can you give me an idea of where the costumes covering the period a person of the time of Pocahontas or perhaps more correctly, historically speaking, of the time of Capt. John Smith or Roll-Of, Indians as well as of the white men, women, and children of that period. Can he had or seen in New York city.

I write you as being better able.
though your vast researches in historic fields to me help little one 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
17th University Place
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Howells, John Mead
- **Inclusive Dates:** 1929
- **Identification:** 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 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.
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- **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:

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 |

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Dear Mr. Coolidge,

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

Yours sincerely,

[Signature]

Wm. 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:** 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 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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 15</th>
<th>A.L.S. to John Bohler</th>
<th>Jul. 26, 1861</th>
</tr>
</thead>
</table>

600 Museum Way       Bentonville, Arkansas 72712       T  479.418.5700       F  479.418.5701       CrystalBridges.org
<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 15</th>
<th>A.L.S. to John Bohler</th>
<th>Aug. 3, 1861</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 15</td>
<td>A.L.S. to John Bohler</td>
<td>Aug. 9, 1861</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 15</td>
<td>A.L.S. to Mrs. Street</td>
<td>Jun. 4, 1875</td>
</tr>
</tbody>
</table>

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My dear Sir,

I have been waiting to hear your opinion of my picture. I suppose, may be waiting to hear what the changes are. You spoke of either 50 or 50 dollars. I am free to confess myself been enough to prefer the latter price while the picture is much less than those received for the price of the frame on the bill of the maker is $9. — I hope you receive everything safe.

Very truly yours,

R. W. ?

[Signature]
in the battle of Stone Bridge.
990 to the Young Men's Christian
Association, a Committee of
which I was one of them, Colyer, an artist
is constantly among the hospitals
in Washington. 990 to the
Children's Aid Society. 990 to the
Public Relief Committee
leaving a small residue 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

[Bottom left]

My dear sir,

I received your letter enclosing the
check for $70 in due
writing of mail. You refer to the difference
in subject between the
picture. One of 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

Aug. 9, 1861.
having been in my studio but it was in vain for me to try to do anything satisfactory so far as myself was concerned. I painted nearly half the canvas over with that subject drawn upon it but I could not do anything with it. Sores it in various different ways and at length dismissed it. Your idea at any rate of a little being in that theme afterward in my mind, and so you have the result, while finish was a thousand times better than it is while I truly believe it is one of the best.

intestines I ever painted. I am happy to hear that you like it.

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 Draft Board Committee having appropriated the money they raised for the needy families of volunteers leaving it all for me to attend to. We had $4000 dollars clear I have divided $400 to each one of the six New York regiments.
weeks. Now 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 "Cheanic Hill" it will suffice, suppose.

I will read it on Monday. 

Yours very truly yours,

R W. Hubbard

J Bobbin Esq.
I have just received your letter of June 5th. It is a slender green picture.with light striking brilliantly across the villa, where the trees intercept the sun's rays. Producing cool, interwoven shade to sunny light. Have endeavoured to do true the beauty of nature in my management of the green, although a difficulty, I gather agreeableness of colour. Hope it will strike you in favourably as it does my intimate friends who are yet here. Have been busy over it for the last two
Thos. 1853 West 10
June 1 1875

My dear Mr. Street,

I beg to present to you my little niece,

Mary Adelaide Huband

whom you may be interested to see as she is the only grand-daughter of your old friend, my father.

Marie is an intelligent little body.

I am staying for a week or two with Mr. Mundon, a friend of
Dear Father, I hope you may have the pleasure of calling on you during the summer. Finding you in good health, I have from you occasionally through the clean weather.

With the greatest esteem, I am very truly your friend

N. 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 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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 16</th>
<th>A.L.S. to Erastus Loring</th>
<th>nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 16</td>
<td>A.L.S. to an unidentified person</td>
<td>nd</td>
</tr>
</tbody>
</table>

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Dorchester
Sunday

My dear Friend,

Would you please mail the box containing 3½ inches of wood pen to the end of the accompanying board as marked by the Baker. It will be burnt, so there is no necessity to match it in what I sent you in the box, as I received it.

I will send you it on Tuesday, in the hope your kind self will add this to the many favours already extended to me. Your ever-kind friend,

R. Statham

BALL HUGHES

I see by the paper you have not been contributing much to render your friend easier.
Dear Sir

In compliance with the appointment of having the honour to make escape coming to the multiplicity of more important engagements, your recollections, I take the liberty to state I shall be happy to wait your pleasure from three o'clock until eight this evening at the American House during which time I sincerely trust it may please you to oblige me with a setting off only half an hour. Should the hour to be specified, respectfully remain yours

The Honorable

Edward Stirling
Raw Hughes
Letto
1836
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 to schedule an appointment.
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- **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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 17</th>
<th>A.L.S. to “Md”</th>
<th>Feb. 22, 1858</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 17</td>
<td>A.L.S. to Nathan Appleton</td>
<td>May 5, 1866</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 18</td>
<td>A.L.S. to Mr. Smith</td>
<td>nd</td>
</tr>
</tbody>
</table>
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Fayette Feb 22, 1858

Dear Ned, I write you a few days since by the "New World" but she has returned in another being stopped in the St. Lawrence, having been stopped by the ice on the 12th. So that we have this occasion to write on this batch of letters it appears there have been several raids by the Azor. She made a few runs of 10 days or so, but so that we have but a few words of the 10th. Many thanks for your very long letter of the 8th. I like the variety of thought you must have been at in doing up the various correspondences while she was gone. I am quite pleased at the success of the lithographs you are not at all astonished at the final decline of morning mail. I should decidedly say that. Please let me know from the current, I am told I should like to do it for them already done. I should be much obliged for these kinder attentions. Some of you say that the mail should not be sent for as the current paid from the receipt, I am very glad to hear that. The Stock has paid, I have written the House that they will continue to do so - the things have not come in from the Azor, but I doubt not they are all right, I shall be right glad to get them. You have no idea of the expense of receiving letters & packages from home - even Eyre's goods a good deal better than they were although she has occasional little drink backs. I'm intended to hear with you a letter by this boat, but I don't know how it is now. Nor do the ship is not quite up to it. I try to keep her from overdoing. The sending many thanks for you
kindness... As for myself & my work I can't exactly explain what I am about as it is nothing especial except in facturing. I am busy more or less with mornings I have done a good many odd jobs which I trust may serve me. Always of course regretting that I have not done more of something else beside that which I have done. I should like to take so many things from both me to get you more. Some 3x 5 it seems to take to remember even a little sketch. We will I hope look over the Croquis & in a little while together I think you will get a much better idea of the kind of work I have been about to put them in order & together but I can't help it. There is no end to one's ambition but there is an end to what one can do in a short time. I shall get great fun in recalling it besides you have sent me & at the time we return it will be in.

In the south I suppose but owing to some irregularities with Agnes's mom & my I shall not be able to make the stay as yet but will write you by a second which will have probably a few days So that if we are not at home on the 1st of May I want you to pay Capt. Dunnage Esq. (Dunn W. Williams of N.Y.) $24.00 for my annual card. Cordially will furnish you the money. Remember me to the Minnie folks. When you see them tell them we are very happy to receive their letters. Very glad to hear that all is right at Newport.

I think we shall be all home about the last part of May if things go on as we anticipate.
May 5, 1866.

To Mr. Appleton

My dear Mr. Appleton.

If you would like my portrait of President Lincoln you will please let me know or Mr. Jere Abbott. My price for it is $800. I should like the privilege of taking it to England with me and will return it to you in a few months if can.
On arrival of 16 Simmara 51st or 1st, Espada, 3rd of Abbot 48th or 4th of July 51st Boston.

The picture was not bought by us as we wish to thump it.
Mr. Smith,

Please print for
the beams and for
any of my photographs
the may wish and
finish them at cost
of printing.

Yours,

F.M. M.

Note:
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 to schedule an appointment.
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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.

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<tr>
<th>Box 4</th>
<th>Folder 19</th>
<th>T.L.S. to Miss Burkett</th>
<th>Jul. 19, 1964</th>
</tr>
</thead>
</table>

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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 1968 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

[Signature]

P. O. Box 245
Bethel, Conn. 06801

July 19, 1964
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 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.
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- **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.

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<th>Folder</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>&quot;Names of Pupils&quot; of Daniel Huntington, in his hand</td>
<td>nd</td>
</tr>
<tr>
<td>Oversize Box 1</td>
<td>Item 22</td>
<td>A.L.S. to Benjamin Huntington</td>
<td>Sept. 21, 1844</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to Samuel B. Ruggles</td>
<td>Jan. 20, 1851</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S to [George Cochran] Lambdin</td>
<td>Apr. 18, 1854</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to C.B. Conant</td>
<td>Jan. 25, 1855</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to T. Apolean Cheney</td>
<td>Nov. 18, 1867</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to John Sartain</td>
<td>Mar. 12, 1876</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to Charles Henry Hart</td>
<td>Apr. 10, 1888</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to Charles Henry Hart</td>
<td>Feb. 4, 1891</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to Charles Henry Hart</td>
<td>May 18, 1892</td>
</tr>
<tr>
<td>--------</td>
<td>-----------</td>
<td>------------------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to Charles Henry Hart</td>
<td>May 30, 1892</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to Charles Henry Hart</td>
<td>Jun. 10, 1892</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to Charles Henry Hart</td>
<td>Feb. 17, 1897</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to Mrs. Ferris</td>
<td>May 22, 1889</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to [Willis] L. Ogden</td>
<td>Dec. 6, 1893</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to an unidentified person</td>
<td>Mar. 5, 1894</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 20</td>
<td>A.L.S. to Ashley Tremble Cole with postmarked envelope</td>
<td>Oct. 15, 1895</td>
</tr>
</tbody>
</table>

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My Dear Sir,

I suppose the picture of "Mrs. 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 subject of a serious, or sacred class, such as "Sowing the Word" belonging to Mr. Anton Phelps Stotes.

I am not much subject to circumstances or moods having long formed the habit of working regardless of pain or shine, as if there is light there to see clearly.

Truly yours,

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

ALBERT K. SMILEY, Proprietor.

Ashley Nimble Cole Esq.
681 Vanderbilt Avenue
Brooklyn, N. Y.
Oct. 18, 1895

Ashley Trumble 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

Daniel Huntington, N. A.
am able to practice my art without the difficulties and inconveniences which so often perplex the old age of artists.

With much regard,

Very truly yours,

D. Huntington
My Dear Mr. Conant,

From under the shade of the White Mountains, the great forest, your beautiful line have come, and your paintings have reared there under the boughs of trees, dripping with rain (and Cataractous) Those last words I should not have put in if there had been any chance of your not seeing what I was saying. Constructing place to live in. My mind be have the Constitution of poetry and painting to do nothing
from a letter one.

I shall hope when we reach
of the New Hampshire Green
Mountains (deeming or your return
or are setting to spend the
summer somewhere so that
leaves perhaps at Conomo
again in our lady might
be returned from the days
spent at NantUCKET town
at Nantucket. The views
from their home are very
pleasant. It is a charming
home they have, nothing
wanting but the 1 and that
in every thing wanting.

I am glad you think

My women are here I think
living with. I need not give
much for a girl that was
otherwise.

Yours sincerely,

D. Huntington

Mount Abby June 25th 65.
49. E. 20th. N.York
April 10, 1888

Chas. Henry Hartley
My Dear Sir

I am sorry to say I have no proofs of
the Longfellow illustrations
The drawings were made
while I was traveling in
Europe, and I believe I
have anything more than
the volume. Many thanks
for your kindly thought of
me in procuring a Steuart
Catalogue I did not
find it at the Academy last summer
but presume it will arrive
today. See Richards,
always sends my letters here.
of they are received after the Council meeting Monday night. There is to be a report of the Special Committee to examine the Opera House rooms tomorrow. Mr. Miller tells me he thinks they are well adapted for our purposes. He so informed Lady Gelder on Saturday evening at The Century.

truly yours,
D. Huntington
24, E. 20th St.
July 4, 1891

My dear Mr. Hart,

I am glad to hear that you acceded the request of the N.A.D. banquet; I feared some time for Mr. Choate to furnish an account of his speech, but, in the presence of his engagement, he postponed it—again and again, until it was necessary to leave him out. With best wishes,

Sincerely yours,

Chas Henry Hart
Frutboll—oh, so far as I know to the best of my knowledge, Mrs. Robinson values it highly and is afraid to lend it to exhibitions.

It is a gem of art.

Jured R. Fagg's address was by last year's Academy catalogue 37. W. 25. 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. I hope you are quite well.

Faithfully yours,

D. Huntington

W. Had Henry Hart

Roosevelt

Pa.

49 E. 20th. New York
Feb. 17, 1897

My Dear Mr. Hart

The Stuart & Frutboll

Few Gates which Mr. Williman

Saw in my office, 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 Auden

Stevens). Mr. Stevens owned it.

Then I think it had been painted for his father (Gen.?)

Mr. Stevens told me that Stuart left the head only, finished and that Frutboll some time afterward painted the rest of the portrait.

I had the portrait for a

month to copy; Mr. Gallatin lending it to me. His wife was
The half-length of Gen. Folke Jayn in citizen's dress was treated in the same way. Stuart predilect the head, Trumbull the draperies and accessories. The John Jay in the gown, so far as one can judge by the handling of the draperies, was altogether painted by Stuart. Of this I am not sure.

The original Gen. Gates (exhibits 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 study only. It belongs to Mrs. Robinson (a sister of Mrs. Jared P. Flagg, N.C.).

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. 20th. York
June 10th, 1892

My dear Mr. Hart,

Many thanks for the Album of the Penn Academy of Art, which is a very interesting and beautiful work, which I shall treasure highly. Both for its choice number of illustrations and its valuable information about the artists. I forgot to say in my last that there are no lodging rooms at the Century. 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 Comte will not meet till Sept or October, 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 her "Annals" — Poulhomme the Engraver — in Westminster might give some information about him. Poulhomme is between 80 & 90, but is yet in good health and spirits. Truly yours,

D. Huntington
May 18, 1872

My dear Mr. Hart,

I should take pleasure in forwarding for you a copy of the Century Reports etc. for '82. It will be best for me to do this personally on my next visit to the Club, which will be in a few days to allow 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, and 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 to 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

Philadelphia
49, E 26th N Y 02
May 30th 92
My Dear Mr. Start
I have waited
hoping to get more
information about
Clonney in reply to
Your inquiry. Remember
him & the picture you
spoke of, but I can
not recall other
words by him. Mr.
Addleton Richards
(who is the antiquarian
of the Academy) has
left for his summer
vacation. I think
There must be some notices of Conner in the "Art Union Bulletin" of the old Art Union in N.Y. It was edited by Wm. H. Stoffen from Nantucket in Providence R.I. as Conner died in 1857. Edson Adderson Richards, Corfield, I think, furnish information. He is now at Singman Ferne in Penn. 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.

S. Huntington
497 Broadway, N.Y.
April 18, 1854

My Dear Lawton:

The picture has been returned. I have been successful in the large picture. Only have sent the architect. I suppose there is a head of Mr. De Balch at Westchester, Chester Co. Penn.

How near they may be I beg of you, how near to get. I don’t know— but I should like very well when it shall. Please let me know when you open.

Yours in friendship,

[Signature]
F. 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 Chadwell Peale, Thos. Sully, Rembrandt Peale, and F. Warde! Also (added to what we may obtain here) fine works by Reynolds, Washington Allston, Trumbull, Newmam, Gilbert Stuart,
C.H. Leslie, Sharpless.

Many of the best works of the above named are in Philadelphia and Baltimore, of deceased sculptors, Houston, Greenough, Canova, Towers, Crawford, Bartholomew, Rheinhardt, ete. We hope Philadelphia will furnish as fully as possible on account
of the risk and expense of transporting
from York or more distant places.
I enclose a circular our joint
Com--- 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 places I
have applied for they will require
500 square feet. Would it
be allowable to grant that
additional amount of space?
Respectfully yours,
D. Huntington

49 E. 20 York
Mar 12, 1876.
Dear Mr. Ferris,

I am sorry to say that I do not know of a picture by Gerhard von Haeckel, or by any other artist, 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 Huntington's, who have Lanman with blood, especially many of whom I have had close acquaintance and who were very dear to my mother's family. Your letters are honored farther in Law, Chancellor. I knew well of your 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 NY University.

Regretting that I cannot point out a picture by Gerhard Brother in this Country.

I am very truly yours,

D. Huntington
Saml. B. Ruggles 1811-1881
Responsible for the carving of the Park Belvedere stone, NYC
(see DAG)

DANL. HUNTINGTON, 1816-1906
painter, student of Morse & Sargent
in NYC 1846-51
requesting his portrait, particularly

Read New York Town 20th 1837
of Saml B. Ruggles, Esq, one of the hundred fifty five late in July
for a portrait of him for $50

D. Huntington

To Sir

It is not my custom to be long in keeping promises, but the duty is now accomplished. I have been several times

[Handwritten text]

[Handwritten text]

[Handwritten text]
monument for the open air in Union Square. The amount of subscriptions for the statue has now reached nearly fourteen thousand dollars, raising about $15,000 of the $20,000 required and will no doubt soon be raised.

I hope to see the beginning of a series of colored bronze statues commemorating our great men in the public squares of this city. Do you not think that if the subscription list can be started a great many will be glad to push it forward? The casting of the models, however, the cost of each—the artist labor in modeling, may be done, but I believe that if such a plan should interest you, and you should determine
49, E. 20th New York
Nov 18, 17
J. A. C. Cheney Esq.

Dear Sir,

I read your other letter and the interesting publication relating to American Antiquities, for which please accept my sincere thanks. For doing much honor to deduce Carlyle's Cælestis & I take pleasure in including one which I thought good. The two small photographs from "Miranda & the Climate's Wrath" are all I have suitable to send & they are far from satisfactory—but they will serve for memorandum purposes. With most
thanks for your valuable
and instructive paper
and for your friendly
invitation which some
day it may be in my
power to accept. I am
drawn for yours with
great regard,
D. Huntington

have succeeded very poorly
Rockwood took a very poor
negative of Mrs Washington
reception of a large life for
the use of the engraver McIlwraith.

the only picture of large size
now for sale, is the picture
of Choconna Peak - with lake et.
from at Moffatt's gallery.

7 by 9 feet - and the price about
$10,000. I have a small picture
of "Potier." $800, and a "Venice 500
these are all recent picture
and have not been offered for sale

Messrs. O. L. Ward, Henry H. Brown
Leverett Pliny and John Coggeshall.
Steele building, 10 E. 2nd St.
were all eminent sculptors, A member
Of the Academy. I will forward
Catalogue to your address. I
read your letter with pleasure.
The subject is fascinating. With hearty
49 E. 20th
New York Dec 6/93

Welles 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
H. P. Ray 1838
Mr. Field 1838
C. Curtis 1841
Theo. H. Smith 1841
T. A. Richards 1842
Edw. H. May 1842
R. W. Hubbard 1842
J. W. Field (died 1838) 1846
Juan Carrie 1847
A. M. Hartford Sep' 1848
Died Oct 1850
J. D. Green Dec 1847
Wm. H. Timpson Sep' 1848
R. S. Dunning June 1848
J. C. Platt April 1849
Nelson A. Moore 1849
Samuel S. Mills Dec 1829
M. Le Roy 1847
Mrs. McLachlan 1849
Mrs. Rapley 1848
Mrs. Percy 1849
Mrs. J. A. Field 1849
C. C. Loudon
Mrs. A. Sands Dec 1849
M. Janie P. Hart 1849
Clapham Ladies closed May 1830
For Kirkham came Aug 3 1850
Mrs. Melde Sep' 1857
Mrs. Morrison NY Oct 1857
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*
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 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):

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>21</td>
<td>A.L.S. to Leonard Bloch</td>
<td>[Dec. 4, 1953]</td>
</tr>
<tr>
<td>Box 4</td>
<td>21</td>
<td>Retained copy of Bloch’s letter to Peter Hurd</td>
<td>Apr. 20, 1954</td>
</tr>
</tbody>
</table>

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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 like collectors whose budgets were limited to collect lesser works of 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 — twice what she paid for it. It included some wonderful
things for the taste was of the best: A small drawing - a study - by Degas. A rare title-page by Reuter - a watercolor by Szymanow - drawings by Van Gogh etc.

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 missing some worthy, the larger eligible items. My own wash drawings are priced at $25 - $75, but I'd have to look around to find me 8" by 10" smaller. But let me know how this price strikes you and I'll try to find something we will both be pleased with.

Sincerely, [Signature]
Mr. Leonard Block
405 West 57th St.
New York City 19
N. Y.
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,

KIN 20 57 St.
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 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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 22</th>
<th>A.L.S. to [Edward William] Bok</th>
<th>Jul. [9?] 1903</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 22</td>
<td>Picture of Henry Hutt</td>
<td>nd</td>
</tr>
</tbody>
</table>

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My dear Mr. Bob,

Allow me to thank you for wishing me to enter your prize offer for cover design. I shall be glad to do so and to have my name in your announcement of the offer.

Sincerely yours,

July 7th, 1903
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**: 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 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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 23</th>
<th>A.L.S. to Erastus Corning</th>
<th>Jan. 28, 1834</th>
</tr>
</thead>
</table>

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New York, May 28th 1834

Erastus Corning

Dear Sir

on Saturday I received your letter containing a check 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
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 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:
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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 24</th>
<th>A.L.S. to C[ephas] G. Childs</th>
<th>Apr. 10, 1844</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 24</td>
<td>A.L.S. to James</td>
<td>Jul. 19, 1844</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 24</td>
<td>A.L.S. to [A.M.] Cozzens</td>
<td>Oct. 7, 1845</td>
</tr>
<tr>
<td>-------</td>
<td>-----------</td>
<td>--------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 24</td>
<td>Steel engraved, half-length portrait of Henry Inman</td>
<td>nd</td>
</tr>
</tbody>
</table>

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My dear Sir,

Please let me make known to you C. Edwards Lester Esq. U. S. State Consul at Geneva, whom I have mentioned to you for information touching from Carney and his honorable connection with the firm Ante.

May I hope for your obliging assistance in this matter?

Sincerely, obliged from,

[Signature]

[Address: 7th Cold. 45. 13 Murray St. N.Y. N.Y.]
K. York April 10th, 1844.

My dear Sir:

Y. favour of 8th inst. yesterday.

I believe 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 accrue, which will give us, I am sure, an opportunity to obtain any of Mr. Reed's pictures I will let you know. — The other Laideree (a little larger than yours, was bought by my brother John for $50 and immediately resold for $100). I fear that our own academy will want it. Should I find any portraits of the close you speak of I will get on as time for you. But I can promise nothing very certain. — Is our the picture of Mrs. Know in the city? Huntington's picture of Mr. Scudder is to be put in an exhibition at his particular request.

G. T. Welds Esq.

Aug. 1st. yours;

W. Freeman
Henry Inman 1801 - 1846
Born in New York.
Studied with Jervis
Painted portraits of Chalmers, Wordsworth and Macaulay.
Large painting of Daniel Boone in the Capitol at Washington, unfinished at his death.
R.C. President of Academy of Design.
Died 1846.
My dear Mr. Munthe:

It strikes me that I owe you a letter on this... I am afraid I never answered your question in one of your letters to the professor of copying one of the heads or figures in Huntington's Group.

"I think there would be no objection made by Huntington himself." If Cayley or Willis I should advise James to go on & copy it sans ceremonie. Again touching my coming on Tuesdays, I am just now delayed by two or three portrait jobs, which will bring me off by 400.

In the future you will drive the house of this ex Casse, & when you will arrive the weather looks so temperate and as I shall have somewhat to show you and if I do run on that I shall be down upon your road, suddenly one of these days.

With my best respects to Madame, Mrs. Austin, & James. I am as ever,

Very sincerely,

[Signature]

Jas. M. Munthe Esq.
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 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 |

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51 William St.

Sir,

The News which I send with this is both scarce & curious & a
such it is worth adding to your already
valuable collection.

You will by accepting it believe

Yours tr

J. Brown

Monday Oct. 11th

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 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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 26</th>
<th>A.L.S. to J.L. Converse</th>
<th>Mar. 18, 1859</th>
</tr>
</thead>
</table>

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Boston, March 1859

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. Rest your health.

Deming James

To S 

83 Pearl Street

Boston
**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 to schedule an appointment.
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- **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 |

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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 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 |

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At Kenmore Manor  
ns Parkestone, Dorset

Sept 16 1921

Mr. Blaggett,  
including sending my  
an autograph in response to your request.

It is a real joy & encouragement to me to know that  
my work has given you & Mr. Blaggett so real  
pleasure & you are very good to have expressed your  
appreciation. I am very fortunate in having some  
your country women among my closest friends  
and I look forward to crossing over before long  
& seeing & knowing more of them.

I am,  
your 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 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 |

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New York, April 25th, 1904.

My Dear Sir,

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
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Johnson, Eastman
- **Inclusive Dates:** 1882-1896
- **Identification:** 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 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):**

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 30</th>
<th>A.L.S. to an unidentified person</th>
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</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>Content notes</td>
<td>nd</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to Melville Ingalls</td>
<td>Jun. 17, 1882</td>
</tr>
<tr>
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</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to an unidentified person</td>
<td>Jun. 26, 1882</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to Charles Scribner’s Sons</td>
<td>May 18, 1886</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to Mr. Knox</td>
<td>Jul. 22, 1889</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to Mr. Knox</td>
<td>Oct. 6, 1890</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to an unidentified person</td>
<td>Jun. 13, 1896</td>
</tr>
</tbody>
</table>

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My dear Sir,

It will be too

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 advise. I hope

the temperature of the

Island will be sufficiently
attractive and beneficent or your health to improve for one to be in a hurry when once there. Very truly yours

Eastman Johnson

(autograph)
Dear Sir,

One circular addressed to the sometime Miss (Mrs Birds) and has just turned up (which much be my expense for this tardy perfonse).

I would refer you to the Biography volume written for the posterity of the Artist, by Mrs. Stickerman for all that I presumed is required concerning myself and same.

Very Truly yours,

[Signature]

Eastman Johnson
May 18, 1866

Charles Scribner's Sons

Dear Sir,

I regret the delay in replying to your note of the 4th inst. and enclose herewith the portrait requested, also the printed slips with a correction.

I do not think it necessary to add anything specific. That for the last four or five years I have done scarcely anything like portraits, among those mentioned many distinguished or artistic people, but those seem odd as double makes the article too bulky. I add the title of your other of my longer poems, or more important ones, if they are wanted.

Very truly yours,

[Signature]
The Passion of the Christ
The Mending Fisher
Consuelo
The Symposium

Of course I could name many others.

Eastman Johnson
June 17-82

M.E. Gragall Day

Dear Sir,

The portrait is quite finished. I have

worked on it within a day or

two and want it to dry

a little more before

overpainting it. I can

send it for Monday or

Tuesday. But if Judge

Handley is to be here
Within a few days
I would like him here
it here and could detain
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 that day you arrive
it to be in Cincinnati
and college. I am very old

[Signature]
June 19, 1852

Mr. E. Fogelius Esq.

Very dear Sir,

I was intending to send the portrait on Wednesday last, 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
Dear Mr. [Name],

I wish to say what I shall 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 responsability as it would serve one as well for one or two other portraits I have of the same size. But I am glad to have the picture properly...
June 30, 1882

Mr. E. Ingalls Sgn

I am clear for.

Thanks for check. I can hardly understand how there can be such a defect as you describe in the left hand.

I was only concerned anything of the kind. However, I am quite ready to give time and attention to your
Suggestions in this or any other particular.
I wish you could kindly present my respects to Mr. West and
Cecilie and very sincerely yours,
Ezra Strong
65 W 55th St. July 22nd

Dear Mr. Knox

I called at Ordner'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 only cost fifty or sixty dollars anyway. It would have to be cut down to

ordered a frame and the price he told me would be about $30. It must be the boosey of the sea in the twilight hour, and the salt breeze.
Thanks for what I had yesterday and day before and for the other unlogged pleasures.

[Signature]

[Signature]
Kentucky, Oct. 6, 1890

Dear Mr. Fox,

Your letter of the 3rd. came tonight and singularly enough by the same mail the enclosed from the Dead Letter Office, written in answer done from you while you were at Asheville, on the 2nd of last March. It has undergone enough, I think, to merit your interest. But that the Dead Letter Office has been after all this time I cannot imagine. But I'm well aware the girls of the letter. You are I
The fourth of June

There are still so many

uncomfortable moments

so much for a trip south

you are in a great hurry

the following day

the price is this.

the peace

speak for yourself.
Eastman Johnson Massages a Patron


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
2520
\frac{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 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.

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<th>A.L.S to Harper’s Weekly</th>
<th>Jul. 15, 1861</th>
</tr>
</thead>
</table>

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Office of Cooper Weekly

N. C.

Gentlemen:

Enclosed find in a few sketches which I had occasion to take and which I think will be of interest to your readers. You must cause 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 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 battle field for Judge Mr. Echlin and Revereau, you will find the plan of the battle accurate and correct. Major Wilson of the 10th Va. 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 10th Va. 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 illus. 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 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 Regiments charging down the hill and dispersing the Rebels.) Any money which you will find 'fit to pay for these sketches remit to any brothers.'

Wm. Johnson & Co.

L. Johnson

P.S. Major Wilson's wounds just now made it necessary for him to keep in bed and he could not finish the report, which I shall try to finish it as soon as I can.
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 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 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 to my 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 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:**

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</table>

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;"
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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 11560

MR. ROBERT PINCUS-WITTEN
860 U.N. PLAZA
NYC 10017
PLEASE SEND TO MR. GAGOSIAN
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
RBT. PINCUS-WITTEN

I AM ACTIVE IN N.Y. ART CIRCLES

RBT. PINCUS-WITTEN

I AM ACTIVE IN N.Y. ART CIRCLES
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, postcards, drawings and objects to Marcia Tucker, New York Correspondance School Exhibition, Whitney Museum, Madison Ave. and 75 St., N.Y.C. 10021
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 missives.

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 Anti-}

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, Johnson’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 the 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-lined 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.
What is so great about Ray Johnson? Everything. He is one of those rare individuals in the history of art who has synthesized 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.

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.

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. malls 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.
RAY
JOHNSON
THE PARIS
CORRESPONDENCE SCHOOL
Opened by Addressee Only
Personal Material to be
CONFIDENTIAL

Donald Trump

 Vieira da Silva

Arden

Wanda Gag

Harrington

Evac

Montand

Evac

Bartok

Evac

Marie

Evac

House

Evac

Braun

To
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’.
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 11561

m. Robert Pincus- Witten
860 U.N. Plaza
NY, NY 10017
THEY SAW GOD

MARINA ABRAMOVIC
DAVID ASKEVOLD
FRANCESCO CLEMENTE

MAY 3 - JULY 1, 1989

941-7055
Mr. Robert Pincus-Witten
860 U.N. Plaza
NYC, NY 10017
Greta
Garbo
Roberta
Gag

June 9, 1989

Robert,

Or did you already know that Roberta Gag was Greta Garbo?
Robert— I enclose "Bill de Kooning's House" purchased by him from me. Those are Bill's remarks about the house.
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"

"a beer can spilled in the windows"

"reminds me of Fourcade"

"you can pick it up and walk away with it"

"that's Elaine asleep upstairs"

"a hoof that's going to kick you in the ass"

"Lisa's snake"

"the garage that I don't have"

"the atmosphere of my mother's foot"

"he did a nice job - the way it all fits together, but it isn't a very beautiful house"
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.


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.

   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. .......0........0...
   ....0........0...
   ....0........0...
   ....0........0.

   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.
“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, flybyne hayne haye Pics, anything brutal.

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 gimbloss, garden gnomes, and firecracker labels.

Marcel Idea of Image Bank, Miss General Idea 1971-83, 358 Powell St., Vancouver, B.C., Canada, requests pics pics for Barbara Rose.

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 1S6, 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.

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."
FRAGILE

M. Robert Pincus-Witten
860 U.N. Plaza
NYCITY,
N.Y. 10017
Since the mid-fifties Ray Johnson has been an influential underground figure who has preferred to give away his art works than see them compromised by commercial exploitation. His collages Elvis Presley No. 1 (1955) and James Dean (1957) stand as the Plymouth Rock of the Pop movement. With a poet's eye and near-divine guidance, Johnson zeroed in on the archetypal images of American culture and transformed them into artworks that carried the weight of a Byzantine icon. The scale of his work remained small and intimate, thus eliciting empathy with regard to his subjects that distinguishes them from the brazen treatment most Pop artists pursued. In 1982 he founded the New York Correspondence School of Art (the purveyor of "Mail Art", renamed "The Marcel Duchamp Club" in 1971), in which Johnson used the U.S. Mail as a medium of aesthetic correspondence; drawings, collages, poems, and letters were mailed to whoever captured the artist's fancy, and Johnson's works were in effect "completed" by his audience's participation. In 1987 Johnson left New York for the Long Island countryside, motivated by the shooting of Andy Warhol, and a near-fatal robbery and assault that almost cost Johnson his life. A retrospective mounted at the Nassau County Museum of Art, New York, in 1984 spanned three decades of Johnson's career, and showed him to be a refined and reclusive spirit in the American tradition of Joseph Cornell.
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.

[Names and drawings of characters]
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
July 13, 1989
Robert,

This envelope contains twenty circles and crescents. The twenty movie star collages which yesterday had twenty round holes cut into them and twenty Larry Gagosian heads added today had an additional twenty Betty Grable heads added. She is an eleven.

Ray

EVAPORATIONS BY RAY JOHNSON
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 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 |

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how 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 best
to look at it as a specimen of
Bank Note Engraving — for of
things else I would have avoided
that.

I understand talking with
Withey 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 Stone
151 Woodworth Ave
Yonkers, NY
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
- **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 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:
Theodore 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):

<table>
<thead>
<tr>
<th>Oversize Box 1</th>
<th>Item 23</th>
<th>A.L.S. to L[ewis] J. Cist</th>
<th>Jan. 23, 1865</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 34</td>
<td>News clippings about Thomas Dow Jones</td>
<td>nd</td>
</tr>
</tbody>
</table>

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In New York—We are pleased to announce that T. D. Jones, Esq., sculptor, having determined to unite the practice with the U.S. government, has purchased a house in the Long Island Railroad and has 

For the sale of Washington, the sculptor, we are pleased to announce that T. D. Jones, Esq., has purchased a house in the Long Island Railroad. This is a very desirable location for the practice of sculpture and art. The house has been purchased with a view to the establishment of a school of sculpture, and the sculptor will devote his attention to the instruction of students in the art. The studio will be equipped with the latest apparatus and materials, and will afford ample facilities for the development of the student's talent. The sculptor has a deep interest in the cultivation of the arts, and is well known for his skill and taste. He has long been associated with the leading artists of the country, and has executed many important works. He is a member of the National Academy of Design, and has received many honors and prizes for his work. The studio will be open to students of art, and he will give special instruction to those who wish to study under his direction. The sculptor is a man of fine tastes and a lover of beauty, and he will do his utmost to impart this love to his students. The school will be opened on the first of January, and applications for admission will be received at any time. The tuition will be moderate, and the facilities for study will be ample. All who are interested in the cultivation of the arts are invited to take advantage of this opportunity.
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*
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 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 19th 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 |

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Phil June 29th 1846

Mr. John please deliver my painting (Master Fox) to bearer.

[Signature]

Lion Sculliard
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 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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 36</th>
<th>T.L.S. to Mrs. Dorothy Earle</th>
<th>Jun. 21, 1926</th>
</tr>
</thead>
</table>

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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,

Mrs. Dorothy Earle,
Hotel Sevillia,
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
- **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 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 |

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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.
Mrs. Win. Keith
2207 Amberlton
Berkeley

Dry 32000 Cal.

Col.
Mrs. Alfred Siller

Pasadena, Chicago

6116 Ledgeside Ave

& 8 Mrs. Garrett
Berkeley
May 26th 1911

Dear Mrs. Sellers,

Mr. Wm. told me when he came up that Col. Sellers was going just like Mr. P. I want to write and condole with you. I shall always remember him as I was there that visit we made with you in 1893, the year of the world's fair. I should like 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, hanging on all night. He was taken at the last the 13th of Feb. with some thing like pleurisy and got gradually weaker at the last week unconscious. He ceased breathing. The return of the 13th of Feb. first two months of illness, he 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. St. Harmon my step brother law is there every day.

With very much love and sympathy,

I remain your friend,

Mary McH. Keith

220 Post St.
Berkeley April 10th, 1913

Dear Mrs. Seller:

I was so glad to get your letter. I have thought of you often. I wondered whether you had gone back to Chicago. You remember how Col. Seller used to say it was too hot & too cold & you couldn't live there; only a little while, but you told that Mr. Payne from Berkeley called on

With best love & hopes of seeing you again;

Many most, Keith
me at your house, that your hair felt better, or was it she said it? The second year April 13th is almost completed, that I have been alone, but as you say I have been near relatives—though they cannot take the place or remove the desolate mess— they do their best to peep from too much wording. I go up on Thursday to see Mr. Keats, Mr. Keith's life long devoted friend. I will bring all your letter to my mother tomorrow. She begins 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 Mr. Guthrie or stay with...
Mrs. Kittis

Mrs. Col. Alfred Sellett
320 W. California St.
Pasadena
       Calif.
Mrs. Keith
Berkley, Cal.
May 13, 1913

Mrs. J. H. Sellers
Pasadena
Calif.
"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 and very feeble. It will comfort me very much to have her long I want to make her as happy as possible while she is still here. Mrs. Duthie gives a Recital in the Crystal June 13th and I want to go with her, but foresee opposition from my mother when the time comes. If I know when you can come...

Berkeley May 27th 1913

Dear Mrs. Sellers,

I see by the postmark that it is just a month since you wrote to me. Mrs. Duthie 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...

Affectionately your friend

Mary McH. Keith
well and called on old Dr. Buckley, a friend of Mr. Keith and he took me to a Sanitizing in St. for two weeks' treatment and rest. 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 irrigation. 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. Harm (son-in-law) said Mr. Sellers was in & sent regards etc to me. Also his wife - Miss Switt said you grieved all the time. Perhaps you are lonely. Ms. Swift, a widow, said to me, at the...
Ms. Fay Sellers
320 West California St.
Pasadena
Cal
It is very hot today.
A hot month wind but cool here in the
Dining Room where
I am writing.
My mother is very
energetic these days
and I am afraid of
er her overdoing.
She wants me to wait a little longer
before hiring any
servant, but she
can get things
"regulated" so she
calls it.

With Love from
Your Affectionate
Friend, E. W. Keith

Berkeley
Oct 28, 1913

Dear Mrs. Sellers,
I am very sorry to have you
tell of being really
sick. I am praying
get well that is
the first thing, but
I am sure you will
you have been
under a strain
also during Col.
Sellers' illness and
Afterwards and now you must try and catch up. Ethel Duthie has gone to make a visit with Mrs. Hyatt in Oakland and I am not sure of her future move. Most Hyatts are a sister of the Keiths, the only one now living. She keeps house by herself and is stone deaf. My own deafness is near slow by increasing although I am doing well for it. I am still hoping for that visit when you get better and if you should get away for a while why it is not like. I would like to go down and see the pictures at Potter's Art Galleries in Santa Barbara and then would manage to see you.
After 5 days, return to Mrs. Wm. Keith
2207 Athena
BERKELEY, CAL.

Ty C

Mrs. Alfred Seller
Pasadena,
Calif.
Love to you both,
I remain your affectionate friend.

Mary H. Keith

Berkeley Jan 4th 1914

Dear Mrs. Sellers,

I am very 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 influenza she has not been able to answer, but one of her Christmas greetings from old and new friends. Minnie Hanson, Mr. Keith's grand daughter looked very sorry the family at one when I told her I sat all alone in the dining room Christmas and New Year night and looked at Mr. Keith's Robert. My mother not being able to accept invitations. I do not neither. My brother lives near the college about but she did not dare venture on leaving the house on account of susceptibility to colds. The day was gloomy by so rapidly a stagnation old or they would not set in so. I hope for one thing this year that we can see each other and with
Regarding [Illegible]

Mrs. F.H. Sellers
320 West Calif. St.
Pasadena

Los Angeles
Berkeley, April 12th 1915

Dear Mrs. Sellee,

I have just read your note and was glad to hear from you. Miss Dutchie has written to me from New York; she was glad to get back, and secured her former position as lecturer on music, immediately, from the Educational Bureau. I gave Miss Dutchie and her cousin Miss Daniels each a painting 16 x 24, numbered, 59, and 241, respectively.

Mary W. Keith
frightfully. Mrs. Guthrie 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 Mr. Harmon would sell it for her. I think she sold it to a friend out S. if the two pictures which I presented to them are all that she had, to my knowledge. They were in Mr. H's old studio of his death and were painted of course after the fire. Only those in Berkeley were left. What are your plans?
Berkeley March 14th 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 Evanston without coming to S. H. Let me hear from you, when you can.

Your friend,

Mary M. 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 to schedule an appointment.
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- **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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 38</th>
<th>A.L.S. to Colonel Alfred Sellers</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 38</td>
<td>A.L.S. to Colonel Alfred Sellers</td>
<td>Dec. 12, 1898</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 38</td>
<td>A.L.S. to Colonel Alfred Sellers</td>
<td>May 27, 1899</td>
</tr>
</tbody>
</table>
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424 Pine St.
Dec. 12th 1898

Dear Mr. Sellers,

I got the beautiful photo a few days ago. I show it with pride and affection, every body says "What a handsome woman" and I say, "All but she is as good as she's kind." I have just gotten over one of my sick spells, been ill for 2 months, but am moving now. I hope you and "Al" are well and happy. If my
Dear Mr. G.,

I have just set forth this letter, I marked contents. O, now this notes, wrote me - two or 3 weeks ago, stating that he had been to see you, asked me to lend some pictures, spoke of his son, R. Reinhardt. I sent him 6. 6 x 4. He wants saying 3 of like these before the 25th of this month, as I have to leave S.F. for Europe - I leave on the 29th (Monday) but go right two - I will stop on my way in September. My George, I have never to hear Chicago. Chicagoans, I have been to O.N. Meyersburg, one of my best pictures, $15 x 30. for $100 - 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 P. Gane.

If you & the Dr. would consult with Mr. Meyersburg - I don't forget. Boston & Chicago. he would consent to any thing in my interest. he wants to help me - as do you - and I feel that it's charity of me to ask you - only that it is explaining of my position. - having promised Mr. Meyersburg before I heard from P. G. now. I am very fond of Mr. Meyersburg - as my friends of mine here - he came out with Sir M. Van Horn - & is going to try to sell of the pictures. I lend - to see Mr. I am going right thru 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 on a whole after noon abrasing me - for my new lines, and general deprecation sort of sense lines. I saw him.
back as good as he ever (or tried)
I offered to lend him a thousand
which he refused, with contempt
I told him I had done my duty as a captain-lieutenant holder
I should always be the deserving poor. I have moved
out at that time - with lots of love to you if any
ever

James McNeil

I have not heard from the
doctor, perhaps he didn't like that
Meant to send telegraph
Sunday. I must change Chicago
For when I reach Chicago
And start send him step by step then

Drew
From Wm. Keith

SAN FRANCISCO, CAL.
MAY 27 1-PM 32

A. H. Sellers Esq.
Little Guarantee & Trust Co.
S. W. cor. LaSalle & Washington

Chicago

A
424 PINE STREET
SAN FRANCISCO

Dear Bill,

Mr. and Mrs. Noyes can have been here. I got a couple of pictures of me, but didn't give us advice. Isn't you please read it to me—and what do you think I ought to do about Dr. Gouraud. 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—better have to see you again. As ever yours,

W. Keith

I know how long you are. I hate to bother you. But just want

W. Keith
A & T Allens Eng.
Hotel Green
Pasadena
California
Feb 5-1901

Dear Aie & Fay, I got your letter the other day - was glad to hear from you. I should like to come down with you but the old man is bad to move - I have just written to him. The photo didn't come out well so I didn't send them to you. I hear that Lawrence is coming to see you on a visit so he will give me news of him. He is not very well now except that the back+ keeps up it so with love to you both.

Love to as ever yours
San Francisco 4th April 1901

[Signature]
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 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):

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>39</td>
<td>Signed and completed biographical questionnaire for “The Artists Year Book”.</td>
<td>nd</td>
</tr>
<tr>
<td>4</td>
<td>39</td>
<td>A.L.S. to N. Outcault</td>
<td>Nov. 22, 1913</td>
</tr>
</tbody>
</table>

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

Dear Mr. O'lcult

There is nothing more
natural than to feel the pleasure
of appreciation of good work,
especially when that work is the
my life and soul of a man
and the doing of it. He gives up
every fiber of this body —

Thanking you for your
appreciative letter. I am with
very good wish, I am

My Sincere G.auce

Nov. 22/13
The chief qualities in my work for which I am best known are the painter's realism, strong characterization and the dramatic.
Heller, Arthur J.

Specialty: Water and oils, Historical and character stories

Born (place): New York, N.Y. Date: July 14th Year: 1866

Parents' names: Adam Keller, Matilda Spronk (Keller)

Educated: National Academy, New York, Prof. Milmand and Harl; Munich Academy, Germany, Prof. L. von Deyffett

Married: June 1894 to Myra A. Hayes

Exhibited: Generally all Annual Exhibitions in New York and Phil., including Paris Exposition, and American Exposition

Medals, prizes, and honors received: Academy Prize, Munich Academy, Phil. Gold Medal, Mr. T. 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:


Author of what articles, if any:


Address: Home and Studio 40 Washington, 130 Street, N.Y.

Summer home and studio: Craigmore, 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.
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Kemble, Edward Windsor
- **Inclusive Dates:** 1893
- **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 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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 40</th>
<th>A.L.S. to Mr. Stoddard</th>
<th>Jan. 20, 1893</th>
</tr>
</thead>
</table>

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Dear Mr. Slifka,

At last, here they are. I have been so jammed with the Delte it's your that I could hardly get my mind on anything else. I am not going to charge you anything for these drawings just to make up for my negligence. Which I assure you will not occur again.

Very truly yours,

[Signature]

To: Bonbright
Rochelle Park
New Rochelle
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 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 Wittedge.

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):

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>A.L.S. to R.W. Hubbard</th>
<th>Clipped photo of John F. Kensett</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>41</td>
<td>nd</td>
<td>nd</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Clipped photo of John F. Kensett</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>41</td>
<td>nd</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 41</td>
<td>A.L.S. to Charles Eliot Norton</td>
</tr>
<tr>
<td>-------</td>
<td>-----------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 41</td>
<td>A.L.S. to Irving Brown</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 41</td>
<td>A.L.S. to Robert Hoe, Jr. and receipt</td>
</tr>
</tbody>
</table>

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Mother of dear Lumps, hold fast her hand protectively. A few things among those, however, the 4th may be termed the Roman tic. Should you find yourself going into the theater, why may the more than human of them that you may desire for yourself, as my only concern not Co. he designated as my request for in good part after making out a list of precious things in memory, I fall back upon the least to, seen in its associations. I have been washing away with the brush at

Kensett

American Painter

W. L. Eaton Oct. 3rd
congratulate you of the ladie after the rich feast of strict out for you the coming winter. I would that I could accept that vacant birth I take the part in Bantam but I must wait yet awhile longer. I shall look forward to pleasant talk of old and familiar places however as payed for my loss but till it be the passing Summer or till the fashions of Europe hold fast by you this a Summer another winter? I could have Tesla you off to me hearing and I have a wing of the story of the White Mountains I have never seen them more unpleasant but while dreaming among the Alps the Appalucy you must leave a small place in your memory for the White Hilly of New Hampshire which lass I say it a base smack of the grandeur and majority of both the love
with firmness 

up for the last month of

summer & their results &

my devotion to those departing

glories. the field is cruel

& sad & with many tears

apart? to w. b. p. t. miss

jane & miss grace i report

that i cannot see you all

before your departure, &

will wish you a smooth voyage

a pleasant sojourn. i likewise

return to remain only in


E. E. Norton Esq. J. H. Nourse

Cambridge
J. A. Kent
Oct. 12, 1860

Merry Mount, N.Y.
Oct. 12 46

Dear Sir,

I found your favor of the 28th. inst. on my arrival in town on Thursday last from Lake George. It took the earliest moment to be

The picture sent to him was not explicitly painted for him. It was finished just before leaving Washington, thinking that it might profitably remain here. It is larger than he desired. I sent it to him,

his letter which was also here on my arrival informing me as I supposed it might.
Vaucluse House
Jan 30th 63

My dear Sir,

I hope the little picture reached you safely from satisfactory. It is very much

Pauca in, which, Varick will remedy in good time.

Should you upon acquaintance not find the interest picture
of the Pastorino. On the price at

satisfactory, you must act

I pray have any hesitation
in returning the same taking
your chance for another

My sincerely yours

J. D. Kentish

Robert How I Esq.
New York Jan. 30th 1816

Robert [illegible] Sr. Dr. Jo J. F. Kensett

"A picture of Washington from the Valley of Concord" $400
"Frame for same" $20

Real Payment

J. J. Kensett
My dear Hattie,

Miss Gummery has an opportunity of disposing of a little picture in the Ex. on condition that she can have it this afternoon, otherwise she does not want it. Shall I take the responsibility of offering Miss C. the picture? She explaining it by one of the same character & subject? Dick Huddidge?

Hastly yours,

J.D. H. Leavitt

R.W. H. Jr.
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 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 "It's 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):

<p>| Box 4 | Folder 42 | Handwritten | nd |</p>
<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 42</th>
<th>Handwritten manuscript “There once was a man who thirsted…”</th>
<th>nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 42</td>
<td>A.L.S. from Sally Kent to Walter Reagles</td>
<td>nd</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 42</td>
<td>A description of a T.L.S. of Rockwell Kent, including price</td>
<td>nd</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 42</td>
<td>Signed Manuscript, “In the land of fishermen…”</td>
<td>Dec. 2, 1914</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 42</td>
<td>Handwritten weather log</td>
<td>Sept. 1, 1934 – Jun. 23, 1935</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 42</td>
<td>A.L.S. to Lewis Mumford</td>
<td>Nov. 15, 1961</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 42</td>
<td>A.L.S. to Walter Reagles</td>
<td>Dec. 2, 1970</td>
</tr>
</tbody>
</table>

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“I thank — my God, for how much love and friendship in my lifetime I am thankful! — I thank my friends.”

Rockwell Kent,
It's Me, O Lord
June 21, 1882 ~ March 13, 1921

For Walter -
in memory -
and with gratitude for
your loving understanding.
Ever, devotedly,
Saib -
Mr. Walter Reagles
2159C - Daisy Lane
Schenectady
New York 12309
November 15, 1961

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

RK/sj

enc:
Rockwell Kent TLS $150.00

An elderly Kent (3 months before his death) writes a charming letter to former "boss" plus "thank you" for condolence note.
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,

[Signature]
No a marvelous day. It had been a beautiful
week of weather. The sky was clear, and the
clouds, which swept over upon us from the sea
across, were white and fluffy. The children,
when out for a visit not long ago, had returned
tired and exhausted. They had been playing
under the shade of the trees, and now they
were resting on the lawn, their faces flushed
with excitement. The wind was gentle and
warm, and the sun was shining brightly.

The sun was setting, and the children
were singing songs as they played. The
sheep were grazing in the meadow, and the
cows were grazing in the pasture. The
children were running around, and the
rabbits were hopping through the grass.

The air was filled with the sweet
smell of flowers and the sound of birds
singing. The children were laughing and
talking, and their joy was infectious. The
time passed quickly, and soon it was time
for them to go home. They promised to
come back the next day and play
some more.
...the sun has gone up, play for grandmama. The grandmother in bed.

The memory! cry all loving things above the waters.

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 express as a being of imagination.

The drama of the thought and imagination is the drama of the thought of night in the darkness and light in the thinking of sight. The creatures are imaginary. They trade in magic, that I may perhaps adhere to the actuality to my own very soul. The compels me to disclose more and understand in science. The spirit has been in the church; it has fought against understanding and enlightenment for the eye. Our material God is imaginary and a perfection of imaginary in an encompassment when of God. We, I cannot understand you when you say that the infinite can be encompassed. I cannot understand you when you say that the eye of God is encompassed.

It is only when certain elements are such that I imagine magic above and inside the mind there with thought and where there is and the thought of the glistening crystals clear and light in relation with health; happiness flow and the setting. I feel away with pain. What are our decals to me?

The sharp edges of the mountain against the sky; the sight of distant cities glistening in the sun; to a faraway home wrote far away in a valley, the profound blue sky that sight can almost penetrate. There are forces to bring from to bring; I soften edges and form the forms in mountain. There are forces for me to beautify. I soften the hard edges of life and blend its forms.

So you should work the earth at night as at a time for a vision and feel it as at the distant ruins and planets! What sights to me in my depths and becoming. I have more thoughts of the earth as around one of the stars as planets. That is if the scene...
I have made the human beings, I have put wings on men, and made them angels. I have made Christ a miracle that he might be admired. Why? The question is unpertinent. 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 plainly see the features of all the eyes formed in them. Each day they met—and at night they wandered hand to hand under the moon that they called their own. They used to climb 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 have ever known. And when his heart had taken root in her, and she was to be his, he had yielded everything, his courage, mankind, his hopes, his dreams, and he looked to her for the peace that is the tried nurse who directed his arms and images, deep in the tenderness of his dear mistress. Then she changed. There was once a man who, whatever fortune God put in his way, was directed from the depths of his soul, for happiness. And as he went about the world he sang a love for what God, who had put the longing in his heart, had hidden from him. One day a young girl passed this way, who was like the sunbeams in the radiance of her goodness and like those roses in his beauty and, by her clear blue eyes, as wonderful as heaven itself. And he loved her for he knew that the two had found this heart desired. For a time
The no longer closing to them, she no longer spoke of love; his passionately pleading letters she left unanswered, his voice was often heard when she spoke to him; she saw him seldom and tears that had once been for him she gave to herself that had once been for him alone. She stood with them; and when in the despair of his misfortune she pleaded with her, she answered, saying, "Believe in me." And as he struggled to believe what every act of hers denied she increased the separation day by day. To God, he has forgot so to believe! She has seen his struggle and has yielded nothing. Man cannot forever hunger, cannot forever believe where he finds no satisfaction. If believed not to the end, but Christ -- as he was nailed to the cross -- at least bore down saying, "My God! My God! Why hast Thou forsaken me?"
Sept 1. Rain, a steady, persistent drizzle. (It is the first 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 atop the high peak of Upernavik 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. Bergs here and there, some miles apart. All day the same.

Sept 2. Rain—as yesterday, but not so steadily. Fog, morning 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 scarce, 500 ft high. Above them, against higher clouds appeared the mountains tops. Low clouds remained the horizontal mg all day, although now and again one could see the 25 mile off peaks. The sea is now dotted with large and small, but large areas of ice free water are between.

Sept 3. Frost, clear sky—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 vis. varies from the coma, and gong of the low clouds. All day the same.
Sept 4. The air is crystal clear and calm. A few low clouds long, strung out clouds float ½ at half the mountain's height. Above the mountain tops at a great height are a few other clouds. All day the same. Heavy frost last night.


Sept 6. Calm, overcast — with occasional half hours of sunlight — sun shine. Clouds many thousand feet high. All day the weather is as though brooding. Bushed.

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 clear. 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. Surprisingly clear, utterly calm — the sea like glass. A very few high clouds.

Sept 10. Like yesterday, but the sky quite cloudless. In the afternoon a gentle breeze from the N.W. (at the true direction of this wind — N.W. — and of the W wind at Hoolanoom I am uncertain. The mountains undoubtedly deflected it.)
(I have not recorded temperature thus far for any readings have been confined to occasional glances at the "Bestytherm" (trades) thermometer. This showed always temperature between 4 and 6°C (Celsius). The daily temperature has varied little. The nights are somewhat colder but very fair, in general, from freezing I have recorded the one night of frost. It was not a severe frost.

Sept 11  & All: Temperature +4, 12.7, +5. Overcast, clouds streaked out as though indicating wind. Flat dense clouds, sky somewhat veiled appear in spots. Ceiling well above highest peaks. 8 A.M. fresh breeze from S.W. Noon, light breeze from N.W. Sea calm. Little ice, middle-sized. Medium-sized bergs. By mid afternoon the sun had come out. By six the clouds had all disappeared. At sundown it was clear calm and 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 apparent over the whole region. Visibility perfect. Freezing in shade in late afternoon.

Sept 14. The whole day cloudless except for tiny wreaths of cloud appearing like smoke puffs against the more distant mountains. Visibility perfect. The wind. Cold, freezing.

Sept 15. Fair and absolutely cloudless earlier. What had been little fronts of cloud against the mountains the day before are now fair sized loose cumulus clouds wreathing the mountains, at an elevation of about 1000 ft. No wind at all; the sea glassy, calm. Visibility perfect. Color see day—still freezing.

Sept 16. Storm. Strong south wind, cold. Low ceiling 2 to 3000 ft. Dark, no sun. For distant mountains entirely crested from time to time under the clouds. Sea rough. Moderate amount of ice, mostly small lumps and more fragments. The snow is now frozen to a depth of 2 or 3 inches. Icebergs now shielded from the sun as well as from the wind. The snow now leaves us early in the afternoon. The storm increases till the day. Late afternoon heavy hard. Visibility 25 miles. Clouds low and heavy. Rain threatening. Temp +6.

Sept 17. It snowed a little during the night. In the morning a drizzly rain. Clouds low. Visibility 2 to 20 miles, but obscure. Calm at 9 o'clock but signs of wind on the water to the northwest. More ice fragments littering the sea—due to the storms earlier. At noon is blown a little from the north. Fog and snow ahead.
in the view. One could see no distant land but the base of
Upwinder Island 5 miles away. Presently it began to snow.
Late afternoon the clouds still hung so low as 1,000 ft.,
but one can see 25 miles on the valley. It is dead
calm.

Sept 18. The ground was white with snow that has fallen over night.
But the sun was over. The atmosphere was fresh and clear.
The sun was shining. Clouds were descending through thin
shells clinging to the mountain sides at half their height.
But for these clouds that here and there clung to the
distant trees the visibility was perfect. It was calm.
Thus at 8 o'clock. At noon it is about the same, though
from time to time the sunlights 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 clumps masses in the
far north. Otherwise the sky has been cloudless. A
gentle 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
even calm. Freezing all day.
Sept. 20. Stormy morning. Strong wind from S.W. Cold. Drums of snow. Decent ceiling about 3,500 feet. Noon, wind moderate. Died out to gentle breeze in afternoon. Eaves and went N.E. Sea calm. The ice near Sledgedswik. Temperature rose during the day. And the evening is mild. The mountains 85 miles away are visible, but not sharp.

Sept. 21. Fine, sunny day. Light morning breeze. A few loose low clouds (2,000 to 5,000 ft) gathered around the mountains or floating overhead. Frequent in the morning but moderating toward noon. Sea calm. Sea free within a radius of 5 to 8 miles. Visibility good. Clouds apparently thickest toward mainland. Blowing hard at 10 P.M.

Sept. 22. Storm blown from the northwest during night. Ice coming in. In morning, wind moderated and turned to northwest. Rainy. Temperature mild. Decent cloud ceiling hardly 500 feet above sea. No land visible farther than the base of Ulpermanik Island - 8 miles away. Sea calm in 1,000 ft of Sledgedswik, but probably rough to mainland. Scattered ice bergs - small - in Sledgedswik Bay.

Sept. 23. Mild (+4°) weather. Clouds 1 to 4,000 ft. Decent in the morning, noon and afternoon. Openings appeared letting through the sunlight here and there. A light breeze in the morning. Clear calm sea afternoon. Much ice. Barges continued disintegrating and littering the surface with fragments. Visibility only fair. Low clouds shutting out the distant land.
Sept 24. The morning clouded, elevation 7,000 ft. ceiling about 5,000 to 6,000 ft. with an occasional stray cloud caught against a mountain at 1,000 ft. Patchy of thin sky visible. Fresh north wind Temp. +4. By noon the wind had moderated and in the afternoon it was almost calm. The sea firm and choppy in the morning calmed in the afternoon. Sun in sky. Considerable ice - ice bergs - advancing. Much disaggregation of ice and consequent littering of sea with fragments. Visible fair - stream of 35 to 40 miles per hour to the northwest and north northwest. Night clear and moonlit with few clouds.

Sept 25. Similar to yesterday. Gray. Cloud ceiling 5,000 ft. Patchy of blue. Visible fair. Fresh north wind. Sea fairly calm. Temperature at 8, +½. Noon: Clouds thinned out a moderate breeze. Temperature +2½. The wind increased in the afternoon. The sky is clear but for a band of clouds behind the furthest land. The air is clear but not the distant land is somewhat shrouded in a haze. There are a few cloud patches caught against the nearer mountains at 1,500 ft. elevation. There is no near sea. Moderate chop. Temp. at 4 P.M. +1.

Sept 26. A clear day, with the most distant mountains sharp and clear except where covered by a cloud lower than the higher peaks shrouding 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\(^\circ\), at noon +1, at 8 P.M. 0.  
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\(^\circ\).  Sky, cloudless in the 
west, and almost south and west.  Elevation 1,000 to 3,000 ft.  
Visibility, northward, perfect.  Sea calm.  Numerous small 
flotsam in view.  Most of the ice fragments have reached 
shore.  Temp. morning -1, noon 0, 4 P.M. -2.

Bougey dead on.  Afternoon calm.  Afternoon sky, cloudless 
but for clouds in north - apparently inland.  Not much 
floating ice.  (At 1100, twin so far, has the sea 
been so cloudless with ice as to make aerial landing 
dangerous — except for the hazard, that the fast 
common hazard here, of breaching a portion of 
straggly fragment of transparent ice, or one so 
small as not to easily seen and avoided.  For 
landing, fortunately, the sea might be said to be ice free — 
so large are the ice free areas.)

Sept 28.  Dead calm, dark, dense cloud, 6,000 ft.  Elevation at 
least.  Temp. 8 A.M. -2.  Visibility perfect.  Sky is clear 
to the most distant peaks.  At noon it was still dead 
calm, but the cloud ceiling now touched the highest peaks 
and the temperature had risen to +1\(^\circ\).  At five 
it began to drizzle rain.  The clouds had descended.
to 1500 ft. It began to snow from the S.E. At 6 it was raining heavily and storms hard from the S.W.
And the visibility was poor at 20 miles — only the base of the land shown, and that dimly. This is for a storm. There is considerable sea now close to land.


Sept 30. +3 all day. A little snowing brings in the morning, cloud over sea. Clouded, with the sun breaking through for moments. Cloud clearing about 5,000 ft. Air clear, with only occasional lower clouds to interrupt the horizon. Visibility fair. There is more ice, many bergs, beginning to have desiccated on the recent storm.

Oct 1st. A gray day with clouds well above the mountains. 500 ft, cloud clear. Temperature -4, +3, +4. Visibility good but not sharp at 30 miles. Quite suddenly at about 6:30 P.M. it began to snow from the eastward. It grew rapidly colder and there were heavy flakes of snow. At midnight the sky was absolutely clear of clouds — bright starlight with a rising crescent moon.
Clear, with high, great gusts from east or S.E. For some reason they cease this wind evanescent, although that means much wind. There is a slight haze in the north and there are high masses of cloud, in face there is a film of cloud on the whole sky, but it is so thin that the sun shines through unimpaired. There is a good deal of sea smoke but it is very carried away from S. F. this wind. Temperature -1 at 8 A.M., +4 at noon, +7 P.M. Ther. +6 Wind NE. Sky partly overcast. Clouds 5000 to 8000 ft. Air v.i.q. good. Almost an ice ineminence of 1.

Thought overcast, clouds streak at high altitude; a few clouds lower, but well above highest points. Blue sky discernible through clouds everywhere and a pale sunlight filters through. Dead calm with ice. Temp. 8 A.M. 0°, 12 N. +8. Visibility good. At 4 P.M. Temp. 1°. Now luminous but dense cloud ceiling at high altitude. Visibility good. Dead, glassy calm. No ice but tiny fragments here and there. South wind tomorrow, people say; or do they mean East?

21st
Clear and beautiful. A paut breeze from the south or S.E., sea gently calm. Enter northern hemisphere 4 high cloudless. Low clouds (1000 ft) against the mountain 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 6 the clouds were gone although to the northwest there appeared a haze over the more distant land. All afternoon clear calm. No ice but far away.

Oct. 5th. All this before sunrise there was not a cloud in the sky. At night it was becoming overcast with light clouds at a high altitude. Sun filtering through in spots and then the sky clear. Air clear, visibility good. Light northerly wind.

Temp. 5 A.M. -2 1/2. At noon it had become more distinctly clouded over. The temperature had risen to 0. The visibility was unchanged. The clouds lowest well above the mountains. They were the same. No ice nearby. At 4 P.M. Temp. -2. Wind - just the least - S.E. Dense lunar - and yet not low enough to encroach on the highest peaks. Visibility good.

Oct. 6th. Fine: moderate north wind. A few high stratus 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 had moderated until at last at 4 it was dead calm. The temp. then was -14 (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. 8th. 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 view. 

Oct. 9th. Temp. 8 A.M. -4½. Absolutely cloudless; clear atmosphere; strong north winds, choppy sea; much broken ice against the shore and larger bergs discerned in. Noon — 4½. 4 P.M. -5. All day the same but that the wind abated somewhat. In late afternoon there were a scattering few low clouds — 5,000 ft — and a slight haze over the far distance.

Oct. 10th. Temp. 8 A.M. -5. Overcast, calms, 4,000 to 6,000 ft, touching the mountain tops. The sea the N.E. quadrant, clean sky below the clouds — the whole land lying in sunlight, sharp and clear. Visible distance 15 miles.
Sea calm. Considerable ice nearby. Temp 10 a.m. -5, 4 p.m. -5.
At noon the aspect was that of a fair day, when the sun penetrated through scattered clouds. At 4 there was but one cloud, like a puff of smoke - that in the N.N.W. There was a slight haze, but still the mountains at 85 on the miles are clearly visible. Mist - nothing unusual during the day. Quite a chill.

Oct 11th:
Temp 5 a.m. -7½. Air moist and cloudy - not enough for the curvature of the earth, one could see for a thousand miles. Most of the sky is cloudy but in the north and north-west there is a thin ceiling of clouds about 7,000 ft elevation. Sound breeze from N.W. Sea calm. Ice bergs some distance in.
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 of cuts across the higher mountains. In the far north-east the sun shines through in stripes. Air clean.
Wind, sea, and ice the same.

Oct 12th:
Temp 8 a.m. -6. Densely clouded. Ceiling 2,000 ft. Shiny S.S.W. wind. Considerable wind. Visibility, 4 mountain bases only, 30 miles. Noon - 4 p.m. Temp. +5. At 11 a.m. the clouds had become, as it were, looser. Blue sky could be seen here and there and a different sunlight

Oct 13th:
Temp 5 a.m. -7½. Air moist and cloudy - not enough for the curvature of the earth, one could see for a thousand miles. Most of the sky is cloudy but in the north and north-west there is a thin ceiling of clouds about 7,000 ft elevation. Sound breeze from N.W. Sea calm. Ice bergs some distance in.
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 of cuts across the higher mountains. In the far north-east the sun shines through in stripes. Air clean.
Wind, sea, and ice the same.
Oct 18th

Fair, cloudless - except for a few streaks in the far N.N.W. A light haze over the distant land - but visibility good. Light breege 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 clear sky here and there. Anomaly at 12, heavily overcast, clouds as low as 8,000 ft. Wind & sea the same. Visibility good. Much ice. Temp -6

Oct 14th


Oct 15th

Temp. +4. More snow - much unconsolidated. Sea calm. Little ice. Clouded, perhaps 7 or 8,000 ft. Nor. vis. good. Decid blue sky visible in spots. Norm +5. 4 P.M. +2½. Clouded all day - toward night the coma forms assuming more definite shape. Have to judge night - probably at least 8,000 ft. Light sounding bergs. Sea calm. Nor. vis. good.
Oct 16th  
Rani. Dark. Nor’easterly, 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 dinner the bar. vis. extended
15 miles. But presently the clouds hung low - almost to
the water. Temp. at P.M. +1. At mid afternoon the rain
turned to snow. But that is melting.

Oct 17th  
Sunning - low clouds, bar. vis. ¾ mile. Sea dead calm. Light airs
from S.E. Temp 8 A.M. -1½. Normal the same - sun
falling very little. Then at two it began to clear to
the extent of the snowfall stopping and the clouds lifting
to disclose a view at its furthest of 30 miles. That
has held all afternoon. But the cloud is low - about
6,000 ft. At P.M. temperature fallen to -2 after
a rise (I'd guess, no reading) at noon.

Oct 18th  
8 A.M. -1. Sunshine very light. Lighly sunny sky. Light wind
from S.E. Sea calm. Low cloud clothing bar. vis. to 1 mile.
Litter ice. Norm. -1½. Must wind to predominant (as nearly as
I can tell; these mountains play havoc with it) Blowing. Sea calm.
Clouds - vis. the same. The same all afternoon.

Oct 19th  
P.A.M. -2½. Clouds as low as 1,600 ft. but loose, shining
patches of blue sky. The far distance veiled by cloud. Nor. vis.
sometime 25 miles but variable, clouds coming and going.
Sea calm, 1¼ ice. Faint N.W. wind. At P.M. -3½
The N.W. wind has risen. The clouds remain the same. Then
have been moments of sunlight now and then and here and there; but it has been predominantly dark. The sea near land is calm.


Noon. — 4 Wind more steady, possibly even S.S.W. but little if any. Other conditions absolutely unchanged. 4 P.M. — 8½. There's been a flurry of snow. There is hardly any breeze. All, otherwise, unchanged.

Oct 22nd. — 2. Strong smooth wind, but sea calm near land. Sky densely clouded, beginning with mist, 1,500 foot elevation. Distance at 2,000 ft. vis. variable, 20 to 50 miles. Little ice. Noon — 1½

Conditions the same — except that wind now moderate. At times little flurries of snow. And at 4 the clouds had settled to the sea, obscuring all the distance.

Oct 23rd. +1. Weak gale from S.E. Clouds. 1,000 clouds but clearing, no flat sky anywhere. Sometimes almost on the sea, sometimes 2,000 feet. More scene near a base shrouded. Nor. vis. poor at 20 miles. Noon +4½. Gale still raging. Otherwise the same.
4 P.M. 4. Suddenly the ice wind began to blow in violent squalls. N.W. and S.E. Crazy-like. Here all lashed down on boats. Flurries of snow and sleet. Rough sea. And the visible nile—a mile at midday.

Oct 24th. Snowing hard. Dense, blown by light wind from W.N.W. No sea. More small ice near land. Noon temp. -2. At noon somewhat at noon, the snowfall stopped. But as though it was snowing elsewhere, most of the distance was totally obscured and over the nearest mountain cloud rose at an altitude of 2,000 or 2,500 ft. It was known from 11:30 n.s. At noon it had calmed. Then rare field ice near land. The sky was as before but for a few minutes the snowing moon (near full) shone bright in the N.N.E.

Oct 25th. 5 A.M. Clear. No clouds except in the northern quarter. There are low, obscuring the tops of the nearest mountains. The familiar working lunge. Sea calm. Little ice. All day the clouds gathered yet not until about 4 was the sky obscured. It was still clear. In the north the clouds were heavy, rising. S.E. wind.

Small cloud. 4 P.M. -4.

Oct 26th. 10. Clear and sharp. 2 or 3 small banks of cloud in the far low N.W. Light N.N.E. wind. Sea fairly calm. Some large ice near land but wete mostly ice free. Vis. perfect.

11 A.M. Nothing except snow in the N.E. wind. There is clear sky and a few clear views. Cooling about 3,000 ft. Wind the same. Temp. -3.

4 P.M. No change. W. wind. Clouds the same. A little fine ice near shore.
Oct 27th
Clouded - average height 4,000 ft but clouds and mist in places on the sea. Vis. variable 3.5 miles at the moment N.E., 8 miles S.E. Wind S.W. light. No sea. Considerable ice. Temp 8 A.M. -8°F Temp 11 A.M. 9-8°F
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°F. Wind has gone to N. Otherwise all unchanged.
11 Clear, still, calm, a slight, clear dew - only a very light breeze from W.N.W. There cloud, undoubtedly, across the bay.
Maybe 7,000 to 8,000 ft with an occasional cloud as low as 2,000. But an clear, very perfect. 4 P.M. - 09 Sky clear again except for a film of haze. Vis at 25 miles good.
Otherwise, all unchanged. No - considerably more ice was land.

Oct 28
Clouded (may 10,000 ft.) but clear sky shining through everywhere - especially to the N.E. where an often in days otherwise clouded is appears clear - that is, inland. High W.N.W. breeze. Sea clear. Conditions of ice Thin in 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 there are streams with ice. Thou at the day's end. 10 P.M.
Clouds the same height as before except in the N.E. 110. But now come the light. The ice is about 4,000 ft high and lower in some places. Fair breeze. Otherwise no change.
Oct 29
Oct 30th

- 1 1/2

Nearly clouded...7,000 ft. (?) Dead calm. Must ice near land. Clear calmer wind needed. Nor. vis. fair at 30 miles. 4 P.M.

- 1

There has been absolute no change all day. Clouds - and clear calmer than ever. And vis. a lot y y f.

Oct 31st

Dense cloud and fogy. Nothing visible beyond 3 miles. Dead calm. The smoke drifting to the N,N.E. Must ice. Temp 5 A M 0.

All day absolute the same. Clouds, fogy, calm and 0 temp.

There has been a little fleurtry f snow.

Nov 1st

- 2


4 P.M. - 2 1/2. All this, unchanged but that a light south wind has started.

Nov 2nd

O. Calm - air very from S. Clouds - except in lee N.E. - No, down that is clouded but the clouds are a higher stratum and more luminous. Nor. vis. good. Ceiling 5,000. Noon - 1/2

The cloud ceiling has dropped, hangar win at 1,600 ft. The hor. vis. still good. Otherwise no change. 4 P.M. - 1/2. Light breeze from the south. Snow falling now and then. No land beyond this island visible. Hor. vs. perhaps 2 miles.

Nov 3rd

- 3 1/2

After smoke clouds dissipated, clear. vis. perfect. Strong nor wind.

Considerable ice. Noon - 3 1/2. No change whatever. But that the wind was moderate. 4 P.M. - 3 1/2. No change whatever.

Nov 11th

+ 1


Climb 3,000 ft. Hor. vis. variable N,N.W. 15 miles. N.E. 35.
4 P.M. —½. Altitudes unchanged. Dead calm.

Nov 5th — 4. Strong SSE wind, densely clouded, lower stratum (6,000 ft.)
clearing. Higher stratum through space. Nor’westerly at 30 miles.
Seas running up. Ice going down off shore. Nor’westerly 3½. The
wind has moderated, clouds the same. 4 P.M. + 3½. Wind
almsot died out. Nor’westerly at 3 miles. Clouds low, 700 ft.
with preference of the distance 600 ft. out as though 6 falling
snow or rain.

Nov 6th — 0. Loosey mists all night of about 2,000 ft. Nor’westerly,
but only lanes of mountain. Passes at this end. Glassy calm. Nor’westerly 3½
The very faintest SE 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 7th — 4. Light SE wind. Sky clear except for bands of cloud against
Uppermaine Island (3 miles away) Height of cloud 1,500 ft.
Mountain tops appear above it. Sea calm. No ice near land.
Nor’westerly 3½. Wind now from the west, but very light. Sky absolutely
clear. 4 P.M. — 5½. No change. Nor’westerly all day perfect.

4 P.M. — 2. Dead calm. A few high streaks of cloud in the
east and SE. Otherwise no change. (Clouds might be distant from nearer light.)

Nov 9th — Cloudless — with the suggestion of the light in the N.E. that
it was to clear inland. Sues or fell during night. Sea calm
no ice near land. Touch air from N.W. Calm 3,000 ft. Viz. good.
Nov. +1/2. Clouds thicker than before. All minute unchanged.

4 P.M. +1/2. Good breeze from the west. Clouds thinning.

H.V. fine on the water, but clouds hide half of mountains.


7 P.M. +1/2. No change except occasional flurries of snow.

Nov. 11th. +1/2. Found S.W. breeze. Nearly clouded, not so thickly. Snow seldom observed along the coastline. H.V. 6 miles. Snow during night. The ice near land. Sea calm. At noon the little breeze was gone.

From then on the sea was glassy calm. Most of the clouds remained the same. 4 P.M. —1.


Sea calm near land, ice ice. Room —2 1/2. Sleet on and off continuously. No change except a modification in the wind.

11 P.M. —2 1/2. Sleet has stopped, but H.V. still obscure. —5 or 6 miles at most. Breeze moderate. S.E. Dense sleet.


Nov 16th - 3½ Strong W.N.W. almost S.W. (it has been coming all night)

Heavy clouds. H.V. 1½ miles. Shore jettied with ice.

Noon - 3. Snow stopped wind abated somewhat. H.V. shell
observed by snow to wind. Thick clouds overhead. 4 P.M. - 2½
days calm. Not a breath of air. Land now a few miles but at
the last light shellmaster .

Nov 16th - 2½ Thick clouds. Fine snow falling. H.V. 3 miles. Calm
1500 ft. Forest South wind. Very light 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 17th - 44 Stormy North wind (Aragolet) Cloudy. So far as I can

see, at eight, clouds low 2,000 ft. Clear sky between

Sea rough. Low morning m. Norm - 2. Cloudy all day. Calm
above 6,000 ft. Wind shifted to south and became very light.

All things unchanged at 4. (estimated take temp.) Sea calm.

(Pete noticed missing since the 16th given up for lost)

Nov 18th - +1 Strong south wind. Low clouds (3,000 - 3,500 ft) on clear sky

heaf and half. Sea rough outside. Little ice near land.

H.V. good. Norm +1. Sky quite clear general Clouds moved
above the atmosphere, height above 6,000 ft. The rest unchanged

4 P.M. Sky clear. All other things unchanged. Blowing half

6 gale.

Nov 19th - 5 Sky actually clouded hanging so low that all the distance

is obscured. H.V. maybe 5 miles. Light breeze S.E. Sea
Nov 20th - 9 Last night at 8 the moon was shining through broken clouds. At 11 it was again clouded. Today, nearly overcast, almost no wind.

Noon - 9 ½ furties q. sunny. H. V. depended on them. At 12, 22 miles at same. 8. Cailey about 2000 ft. Sea calm. Little ice near land. 10

Nov 21st - 10 Cloudy. Light snow. Heavenly blue S.E. Noon - 10. Wind half a gale. N.W. Sunny. 4 ½ miles. Dense clouds. Cailey, 8?


Temp - 5. Wind E.S.E. 1 P.M. Hole in heavy stratus, 4 30.

I cannot tell the temperature. The snowing has blown off my hands and blown the hill so bad. I like the nearest 4 a tomahawk that 4.


Heavy clouded. Occasional glimpses of distant mountains (30 miles) for general a dark mark in the water 10 ½, 16 to 12 miles. Cailey, and other mountains tops with a lesser lump.

Cailey, and other mountains tops with a lesser lump.

Stratus hiding the mountains. 4 P.M. -14 ½. Tenth bridge.

Nov 24 - 18 Wind S.S.E. Shonny - Dark - Norm -14. Clear sky but
for detached cloud masses. 5,000 to 6,000 ft. Strong wind
E.S.E. Sea rough. H.V. good (perked mountains clear). 4 P.M.
Sea very rough. Clouds as before.

Nov 25 - 14 Clear. A few low clouds 2,500 - 3,000 ft. H.V.
good. Fresh south wind (it was N.W. last night). Sea
ern sound. Calm. Ice beginning to form in sea. H.V. good.
4 O'clock. Sky clear. H.V. perfect.

Nov 26 - 15 Wind N.N.W. Snowing but sky streaked with clouds.
H.V. Good (Moonlight). Sea choppy. Massive large ice against
to fall. Weak N. Sea fresh. Winter the Barrier of small kags that
is grounded off our shore. 4 P.M. - 13½ Wind. W. N.W.
dark. Snowing. H.V. 2 miles (?). Sea rough. Visibility of
small kags against the land.

Nov 27 - 15 Wind E.S.E. Clouded overhead. - m rains 2,000 to 3,000 ft...
Clear sky in south and east, low rain curtain drops. Much ice.
H.V. (as well as I can see) fair. Norm. - 14½. All as
before. Clouds thicker. H.V. sky appears through. H.V. good.
4 P.M. - 14. All things the same as far as we can be observed.
A few stars appear. The wind has moderated.
Nov. 28th


Nov. 29th

Nov. 30th

Again the clouds appear to be only over outer islands. See calm. 4 P.M. -12. Mud has gone to W. Cloude the same. H.V. Good. Jostling clear sky over mountain mountains.


Dec. 1st
-18½. Clear sky. Chair for few low clouds against mountains in the east (3,000 ft). H.V. perfect. Light N.N.W. wind.


Noon.—8. Wind—very light—E.S.E. Most of the sunshine

the H.V. could not be seen, the snow & ice made

the sky pale. The sea was, 1,000 feet away, and to climb it, the mountain

30 miles away. But the sky is dark, the evening being about

2,000 feet high. Much of the ice has drifted away from


(That's all I can write.)


greatness of ice, much against land. White line of shore 8 miles

off, visible. Noon.—5. Heavy, low sky. 1,500 ft. height, but H.V.

good. Wind west. 4 P.M. Wind more westerly, otherwise no change. Ice

keeps coming in from the north. Half or 3/4 mile away against the

shore now.


A very little sun during night. Thick clouds—dense at

2,500 ft. Low one meter. H.V.: seven miles at most. Half

a gate from S.E. Sea very rough. Noon:—3½. Blowing great

gusts. S.E. Clouds broken showing clear space through. Ht. 1,500 ft

+ up. H.V.: 10 mile good, 20 mile faint. 4 P.M.:—6½

Pitch dark. Clouds at last glimpsed, as at noon. Wind

still fierce.

Dec 5th—12½ Moderate with wind—very dark, no stars. Nord:—12½

Clouds: few overhead, dense to N and E. H.V.: 6 mile (?)

dead calm. Some heavy, near land. No snow ice. 4 P.M.:—12½

Dec 6th

Cloudless sky. Calm. Ice forming on sea. H.V. good. 4 P.M.

(decided to demarcate - may be a degree colder.) During the afternoon a thin cloud covered the sky. It is now dark; a few stars are visible. The distance is obscure. Dead calm. Ice forming everywhere.

Dec 7th

3,500 to 4,000 ft. dense. Distance hazy, but H.V. fair.

Ice on all the sound, ice everywhere. Dead calm. 4 P.M.

-12 Light wind west. Sky not heavily overcast, I judge; but no stars visible. H.V. apparently good.

Dec 8th
-10 Dead calm, sky somewhat overcast by streaked clouds. H.V. good. Ice appears to have held. (Good winds at 5 - star visible.)

Clear night. Nor'w. -10 Thinly clouded over all. Calm, high.

Men walking in ice. Faint S.W. wind. H.V. good. 4 P.M.

Dark. Dead calm, sky clouded. No stars visible. H.V. at

Dec 9th
-8 Dead calm, dark, no stars. Nor'w. -8 Dead calm. Heavy

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 than before ago. All

the rest apparently the same.

Dec 11th - 9. Calm. Overcast (no stars). Dark. H.V. appear good as far as can be judged. Noon - 8 ½. Calm. Sky heavily overcast, 2000 ft but N, N.W. & N.E. clear, as though instruments 20 miles inland from here the sky was clear. Ice holding, except at tidal level. 4 P.M. - 8½. Sky the same. Very light wind from N.W.


Dec 14th - 14. All things the same - except a faint breeze from the south. 4 P.M. - 14. Calm again. The ice unchanged.


Dec 16th - 14. Absolutely clear. H.V. perfect (it was clear again at 7.30 last night). Ice holding. Noon - 14. The same. 4 P.M. - 14. There was a faintly strong south wind for about an hour after noon. Then it died out again. Dead calm now.

Dec 17th +2 1/2  Damned - And a fairly strong south wind.
Sky clouded. No stars visible, but clear sky in the east and N & E. H.V. partly good. 4 P.M. Same all day. The clouds have cleared down some in the north and lifted in the east and S.E. Temperate the same, wind the same. Ice is still thick, still holding. H.V. all day good.

Dec 18th +1 1/2 Still snowing fairly hard from South. Clouds. H.V. good [faint moon] Clouds clear, thin and high; a few stars visible. Ice still thick, but melting fast. 10 A.M. - 4 P.M. Temp. the same. Must increase, no afternoon advance. Ice begins to break up. Thin high ceiling; ice and ice loom rather in the night for the clouds to show. H.V. good all day.

Dec 19th +1 No change. Clear during night; clear at 1 A.M.
Thick clouded at 9:30. H.V. Good. Open leads in ice.
10 A.M. - 4 P.M. - 1 Sky, clear. H.V. Perfect. Ice, I think, will hold.

Dec 20th +1/2 Absolutely clear and cloudless. H.V. Perfect. Wind. moderate, S.B.
4 A.M. - 1 It has been clear throughout 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 clear, no

Dec 21st -3 Dead calm. Sky very thin, almost or cloudless and high cloud.
Sky clear, though. H.V. good. 10 A.M. - 6 30 E. a few more settling in the seas to N.N.W. Dead calm. Thin, high clouds. 4 P.M. - 6 Glassy calm. Sky thin, cloudless, some low clouds across.

Dec 23° - 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 ice to speak of. 4 P.M. still sunny, steady calm, almost dead calm.

Dec 24° - 10 Dead calm. High clouds in sky. Snow shower followed by 2,000 ft. H.V. up to that level good. Noon - 10. Light N. wind. Sky clear except for few low clouds against mountains. 4 P.M. - 10. Sky clear, still few low clouds. Loose fresh, N.W.


Dec 26° + 5° Strong E. wind. High clouds, with part of sky clear. H.V. Good. Noon + 5, wind stronger, sky the same. 4 P.M. No change.


Dec 28° - 15 Breastless calm, absolutely clear, sparkling. H.V. Perfect. Noon - 14. Otherwise no change. 4 P.M. No change. Whatever the weather there is a fine heavy snow 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 Stevenson's letter 1 July, 13th in mind in which he refers to a phenomenon of the lower atmosphere that has been observed on extremely 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-five feet above the telescope instrument (which is nearly at sea level), registered 2° or 1° lower. They are normally the same. This was true today. There was 1° difference. By reading my diary of 31st I find the median times of air circulation that may have been what S. refers to. (It cleared later in the evening.)


Right S.E. wind. Clouds as before. H.V. perfect. 4 P.M.


Clouds over land 200 ft., over sea—hidden all the distant land

H.V. 6 miles (?) 4 P.M. Sunning gently. No wind. Ceiling low. H.V. short, ?


Ceiling 100 ft. H.V. 7 miles. Dead calm. 4 P.M. No change.


Calm, clouded, dark.


Noon - 2½ Still heavy. Clouds dense. Mist over mountains 5 miles off. 3-50 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 on the inner sky to the N.N.W. I didn't see it, but my son describes as resembling a flash of 'lightning'. There was no thunder. People said it was a sign that terrible wind would come at any moment within an hour, and in fact, I knew rain almost securing things, and then taking to their knees. I comforted them a bit by saying that I'd just had a talk with Ternavule (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 this was more thunder.)

Jan 6th


Jan 6th - 1½. Light easterly breeze. Clear, overcast, dark (clouded) N.W., W., N.E.

(Last night at 6 the wind came N.W. By sight, it was Keeling with almost incredible violence - 110 kts. and then less. 'Willy' or 'Willy wuinc'. This morning the last vestige of sea ice is gone.)
Jan 6th (Continued)  Noon -15½ Cloudy and sunny. H.V. 4 miles (?) The wind continues N.W. but in spite of it there is a skin of ice forming.

4 P.M. -15 Cloudy calm. Snow on ground but clouds in lower sky to northwestward, with a north wind.

Jan 7th -12 Heavily clouded, dark. H.V. (?) Light N.W. wind.  Noon -11 Clouded. Clouds trailer over face of mountains and long

tales of cloud, 1,000 ft., against mountains. H.V. poor,

barely visible. Wind light W. 4 P.M. -10 Snowing, hard and

blowing a bit S.W.  The H.V. nil. Dense cloud.

Jan 8th -13 It has been snowing a snowing all night. and still is. Wind 

S.S.W. H.V. nil. Dark. Noon -12 Snowing and blowing. S 

H.V. nil. 4 P.M. -12 Still snowing a little and blowing. 

Dark.

Jan 9th -18 Blowing hard from the west; possibly snowing a little, might be closing.

Dark. H.V. (?) (It has been blowing all night. The wind having gone into the west at about six last night.) Noon -17½ Light W wind & light 

Snow. Calm, dense. H.V. 4 miles. 4 P.M. -17½ Light W wind 

Clouds h.t.? No snow.

Jan 10th -22 Calm, clear. H.V. perfect. Ice has consolidated everywhere.

Noon -21½ No change. 4 P.M. -21½ A few light loose 

high clouds in the north. The air moves from the north. No wind. 

H.V. perfect.

Jan 11th -21 Clear. A sharpen. A few small streaks of cloud across the 

Jan 12th -18° Clear, cloudy, H.V. Perfect. Moderate N. Wind. (Last night quite a lead was opened on the new ice.) Noon -19°. Crystal clear, cloudy, calm, H.V. perfect. (Clouds forming on sunny morning.) A.P.M. -20°. No change whatever.


Jan 16th -22° Clear except for clouds low in the N. & N.E. H.V. Perfect. Faint breeze from S. (Last night began at 7 there was a strong blow for 2 hours from the east-north. If opened a big bend, a thread in the ice. But at midnight it was calm again.) Noon -20°. Clear but for few high strata of cloud in the E. Light N. wind. H.V. perfect. A.P.M. -18°. St. Clear, fairly hazy, N. all afternoon but died down at six. Sky thinly overcast but bright. Moonlight made stars invisible. H.V. Good.
Jan 17th - 20. Sky clear but for few streaks of high cloud in N.E. quadrant.

Calm. H.V. Perfect. 4 P.M. - 19½. No change whatever from

Jan 18th - 16. Snowing lightly. Dead calm. (It began to snow at midnight,
but very little fell during night - no wind.). Noon - 15. Light
air from the S.S.W. Still very light snow. H.V. 3 miles.

Daylight. A P.M. - 14½. Still snowing, very little at first. Strong s. wind
Thermometer, bad H.V. poor.

(In the last hour or so a considerable load was opened. It is now cleared
again & the ice is firm & substantial everywhere; and fairly smooth.
A plane could land on it in safety, without anywhere.) Noon - 17
Strong N.W. wind, sky cloudy, H.V. perfect. 4 P.M. - 16
Wind moderate. Sky lightly overcast with scattered clouds. H.V. perfect.

Jan 20th - 15. It began to blow hard from the south at about 6. last night.

Moderated at midnight - began to snow. Now faint south wind, dense
few clouds. H.V. 2 miles. Noon - 17½. Light s. wind. Clearing,
but H.V. very small 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.


3 miles (I?). A P.M. - 14. Half gale. S.E. Snowing hard. H.V.
½ mile. Ice is breaking up.

The whole sound is now open water though there ice for about
1/3 mile off from Adlersound shore. Noon - 74. Foamy N.W. air.
Very fine snow falling. H.V. 5 miles. Open water only, a broad
lead. Most of the ice is intact. 4 P.M. 21. Sky clear
but for clouds around the mountain - 1000 ft. Foamy N.W.
bridge. H.V. probably good (dark).


Noon - 11 Form ceiling. 1500 ft. and hazy H.V. 30 miles
but not sharp. Calm. 4 P.M. - 13. Otherwise no change.

Jan 24:  -14 Last night at 11 it began to snow like fury 300. It kept
up all night and is still at it. The mountain is not visible up
again. Sky clouded, but thinly. Clouds high. H.V. Good (?)

Noon - 11 1/2 H.V. Not good. Directly before, clouds cleared to level & N.W. over
the mount (5 miles) made S.W. but my sight 4 P.M. - 12
Windy S.W. beginning to blow an Snow. H.V. insufficient.

Jan 25:  -16 Follow all night hard. Still King some. 11. Bright straight
at 5 A.M., Northern half of sky now clear, and munk over
H.V. 25 miles but very hazy. Light N.W. wind. 4 P.M. absolute
clear and cloudless. -16.

Jan 26:  14 1/2 Clouded & hazy. H.V. 20 miles but very hazy. Calm. Noon
- 14 1/2. No change. Clouds almost 2,000 ft. At P.M. light north wind

otherwise no change.
Jan 27th - 16 Cloudy or calm. H.V. (? but noticed) It has been sunny all night and morning. S. wind - 16. Strongly cloudy - dusk at 5 p.m., but hanging down in the air. H.V. faint at 6 p.m. Started S.W. wind.


Noon - 14½ Sky almost clear overhead but H.V. obscured by very fine snow. Streamed clouds E.N.W. Light W. wind. 4 P.M. - 14½. Sky clear overhead but H.V. obscured as before by fine snow.

The sun is almost too faint to see; one feels its minute fraction. The height of this snow cannot be more than a few hundred yards - though toward the N. & E. it becomes much of the mountains. (Later - 9 P.M. Clear starlight and faint sun falling as before. H.V. (?) Dark. The night feels mild. Dead calm.)

Jan 30th - 20½ (At 7.15 the faint sun was when falling from a clear sky. As it was badly overcast, at 9 it stopped.) It seems to shine through the mist. By my definite observation of the phenomenon I can now say that it has remained repeated during the last few days. I estimate it then for fine snow. Known from the mountains. Clear overcast but all distant land hidden. The fine snow rain, however,
descending over the sea ice. Faint sun from W. Noon -19.5. The

seen the sun for the first time in the mountains, though it has been

shining there since the 22rd. The cloud cover thin with patches of

clear sky. Must in the sea ice. H.V. 15 miles. Calm. 4 P.M.

-19.5 Sky thinly clouded but H.V. faint at 8 miles. Calm.

Dec 31 -27 (Last night at 11 - 22° - it was clear starlight. There was no

snow fall. Now it has gotten rejoiced and melted 1 degree Fahrenheit

- it had been -23 at ten o'clock - and the true sun now falling from a

cloudless sky. I think that it was only due to the condensation at the

surface of the Mitch. Fog is common in Greenland at certain seasons, particularly

a fog that lies on the water but near the depth to spread up; fog

with these sky overhead. This covers the condensation a such a fog.

I cannot see, however, why it should affect flying before mine

condensation in the winds. Unless the coming of the fog indicates

low pressure. But it seems there is no real 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. ) Clouds + Cloudless +


W wind. A P.M. -27.2. No change. (All night, brilliant aurora.

no "snow".)

Feb 1st -29 Cloudless, clear, dead calm. H.V. perfect. Noon -29.2

No change; air from W. A P.M. -30. No change.

Feb 2nd -29 Clouded; 5,000 ft. H.V. fair (?). Calm. Noon -19 Snowing

H.V. Fair. Calm. Ceiling dense. 4 P.M. -18.5 Moderate E. Wind.

Snowing.
Feb. 3d. - Snowing, Blowing S. E. (Been snowing, blowing all night).


4 P. M. Blowing fiercely. Snowing but air is filled with drifting snow. Occasional glimpses of mountains 8 miles off. Ice breaking up a bit.

Feb. 4th. - 6. Nearly clouded. Moderate S. E. wind. (If some at least up to midnight last night) H. V. ? Noon. - 5. Snowing & blowing a

S. E. H. V. mil. A. P. M. - 4½. No change, no visibility.

Feb. 5th. - 19. Calm, air still from S. E. Showing H. V. 1 mile. Noon

- 2. Snowing, cloudy and 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. 6th. - 29. Sky clear overhead. Clouds moved over mountains and hanging low, as a dense screen, over the fields. H. V. 5 miles. Light


Feb. 7th. - 34. Rainy and. Sky clear overhead but somewhat clouded around mountains. H. V. pretty good. Noon - 32. Clouded and

H. V. mil. Snowing very lightly. Faint S. E. wind ¾ A. P. M. - 29. No change. (Starr:

Snow show in upper sky though somewhat violent and it is snowing very

fine. It is — and has been all afternoon — almost if not some falls

from a clear sky, except that the afternoon the depth of the snow felt

was great enough to prevent the effect of cloud. I can see nothing to

this phenomenon except the condensation of a low moist. It is just a
degree of the regular phenomenon of falling snow.)

Feb 9th - 19. S.E. wind, fine, some falling. Sky clear. H.V. 1, 2 miles (?).


Feb 11th - 22. Calm, cloudy, H.V. perfect. Noon - 22. No change:


4 P.M. - 20. No change. (At 8 P.M. blue sky, with a few wisps of cloud. The wind is from N.)


4 P.M. - 31. No change.
Feb. 15th. -31 Clear. cloudless. calm. H.V. perfect. Air moving from S.E.

Noon -32. No change whatever. A. P.M. -32. No change. H.V. increasing clear.

Feb. 16th. -34 Clear. cloudless. calm. H.V. perfect. Air from S.E.

Noon -30. No change. A. P.M. -32. No change.

Feb. 17th. -29. (At midnight last night it was -36.) Clear.

cloudless except for a few high clouds low in the N.N.W.


Feb. 18th. -37 Haze over entire sky. With high suggest of cloud low in the E to N.W. sky. Light S. wind. Noon -29
No change. A. P.M. Haze in upper atmosphere but scarce. H.V. extraordinary — as though there were no atmosphere. The sky seen through the ceiling of haze and illuminates the lower mountain sides with somewhat brilliance.


Otherwise sky sparkling clear. H.V. perfect. -30. No change.

Clouds are moved low in the north and there is a slight haze over the most distant mountains. It is perfectly clouded over the inland sea. A. P.M. -29½. No change.


Beau calme. No change. Beautiful clear all day.
Feb 21st

Slight cloudiness and clear. Air firm, south.

Last night my son and a Greenland whale from Hudson's Bay

left us -- 41 days -- the night at 20 to 25 below zero spent

on the ice. They brought the thermometer dropped to one day

September. They had arrived in Hudson's Bay with many boxes

of books, food, and warm materials for me -- early in August, were

deported in Hudson's Bay by the tibbenerick's scheme. The scheme

then sailed north with George Weddell's party for their winter quarters

at Tippinik. It was a beautiful calm day. To have

stepped one left my things at Shahkar and would have taken

perhaps one half hour. The scheme had no connection to

make, and no other boats to make this fall. Besides my things

were ready and packed for the local trader. For both of us

on Christmas mail, on presents from home, Christmas tree

decorations etc. And for each of us two sheep carcasses that

we had ordered and would need in the December and January

shortage of food. For me, also, one 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 assistant must have

known that if they were not taken to Shahkar and by the scheme,

they could not be safely transported over the ice until late

May or June. My son had to leave the batteries in Hudson's Bay.

He returned with a heavily laden sledge, but leaving 2/3 of

the goods in Hudson's Bay. These cannot be sent for.
I mention this at length both to explain why our legislation
requires must 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 it desirable to base in Greenland.
All business and transportation in Greenland is a government
monopoly. It exists not for the convenience or service of ordinary
and is consequently only extended to those of the good-will
of the administration and of their local agents. Such neglect
of service — or, let me say, of service — as I have accounted is
not to be attributed to ill will on the part of the government authorities,
but, I think, to slowness, selfishness, and sufficiency, part of which
are too common in Greenland among the civil employees and
particularly noticeable in large scale. My point is that a base in
Greenland must be almost entirely self-dependent, being equipped
with its own supplies, the same winter load, the same stores, etc.
A large enterprise can so support itself, an individual hardly
can. Also: a Greenland base should be in charge of a Dane. The majority of the Danes who work in the Greenland office in Denmark come from the city, but to make their career
as stables, managers and assistants in Greenland, are not,
so they be trained, incur a much denser or energy. They're
rather a bore, 1st — humanly. They indeed, according to
be a bit peculiar — or against — foreigners. There and these
are splendid exceptions; but the rule must be provision against.
Everything official that is done for me here it in the nature of

Feb. 23rd. Min. -19  May -32 -15
A.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. 24th. Min. -24  May -19

There has been so sign of clear weather since throughout these weeks of clear fair weather. That is, there has been no thickening to dampness in the air to condense. I cannot believe that there can be much difference in the atmosphere which such semi is falling to affect flying except as the barometer might record a slightly lower pressure. The barometer should be among the things which remain in Vunaed.) Noon -23. No change whatever.
A.P.M. -28. No change.

From here on the thermometer readings will be given in Fahrenheit.
Feb. 25th

Thur. - 25 May - 9 1/2


Noon - 10. No change. Air remarkably clear. (These past winds of cold and stilly air have firmly established the ice from the north down to Eqedimmud, including the whole of Diskø Bay and the Vaigat. These are, in the ice of this District, one and three areas. The rough ice most of the ice is smoothly covered with hard wind packed snow. There is now the glaze ice. On a sunny day, a point should be made in distinguishing the rough ice and in finding a smooth landing field. There are horizons very few miles.

4 P.M. - 10. Wind moderated. Observed no change.

Feb. 26th

Thur. - 21 May - 18

8 A.M. - 16. Clouded a clear streak in the N.E. h.w.

Between the near ceiling and higher distant clouds. Ceiling, h.v. partly

2,000 ft. (Last night there was the least bit of straight

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. Ceiling, h.v. perfect.

4 P.M. - 19. Sky clearing. Large patches of clear sky

(S. P.M. sky absolutely cloudless)

Feb. 27th

Thur. - 21 May - 13

8 A.M. - 14. Fine snow falling. H.V. 1-2 miles. air

from s.w. (almost dead calm). Ceiling, not dense.
Feb. 27th (Cont.) Noon - 13. Rapidly clearing. Sun shining through a veiled sky. Calm. H.V. 6 miles (?). 4 P.M. - 18
Clear, cloudless, calm. H.V. perfect.

Feb. 28th
Men - 19 Max + 2


Mar. 1st
Men - 9 Max + 9

No change.

Mar. 2nd
Men - 1 Max + 36

Mar. 3rd
8 A.M. + 15. Clouded. Then upper clear and, elevation and lower clouds. Low clouds above 4,000 ft. Light. S. wind. H.V. Good. If almost clear up during morning but now it is more heavy even, with blue patches still strongly. Low clouds 2,500 ft upwards. + 27. 4 P.M. + 35 Calm. Cloudy near one even. Moderate density at eating 5,000 ft.

Mar. 4th
Men + 9 Max + 19

8 A.M. + 15. Haze on entire sky, streaked clouds in the N.W. N.E. Calm. H.V. Perfect. (Strong S. wind during the night. The radio reported the weather that the ice was going to freeze under a strong S.E. wind at Goodham. I think, however, that all
The neat + the ice & mouth of Expedition & is here to stay.  
(Expedition is exposed to every wind + tide.) Noon + 18th. Med. 
S.W. wind. Detached clouds merged into general light haze. N.W. 
prevel. +15 Calm. No change. 
Max 4th Min +5 Max +14 
8 A.M. +10 Calm. Absolutely clear. H.V. Prevel. Noon +13 
+9 1/2 
8 P.M. Trace of fog + southward, low mire. 
At 7:20 P.M. the lower land to the southward was obscured 
by fog; shortly defined banks of it. This shortly defined heavy 
fog, is characteristic here. There is generally a west or S.W. wind 
with it, but middens are well sheltered from these winds.  
Consequently, if the fog is hot low fog we may be without it for 
several days while it lies heavy over all the lower lands that 
face the mire. (In summer, I know this fog may be 
confused to the sea, when having many days when one might 
be fog bound there while among the islands it is sparkling clear. 
Thus may be so in winter. I don't know.) 
Max 5th Min -9 Max -3 
6 A.M. -3 Thick low fog, but high enough to obscure 
all the distant land from here. Our own mountains 
emerge through it. Difficult to all the mountain tops are 
clear. Everything blueish coated with rain crystals. Light S.W. 
wind. 
Noon -3 The fog almost dispersed during the morning. Then it 
came heavier than before. It is clear. 4 P.M. -3. Thick 
fog. Clouds can see near mountains are mile off. Heavy condensation + snow 
crystals everywhere.

Mon. 4th
Min. + 5 Max. + 14

Clouds. A P.M. Tracing of fog to northwest, low mists. (at 7:30 P.M., the lower cloud to the northwest was observed.) A sharply defined box of fog. This sharply defined box of fog is characteristic here. There is generally a weak or S.W. wind with it, but 10 leagues is well sheltered from these winds. Consequently, if the fog is a low fog we may be without it for even days while it bears heavy over all the lower lands that face the wind. (For this reason, I know the fog may be confined to the sea, there being many days when one might be for hours there while going the fields.) 11:30 sharp clear. This may be so in winter. I don't know.

Mon. 5th
Min. - 7 Max. - 3

6 A.M. - 3. Thick low fog, but high enough to obscure all the distant lands from here. Our own mountains top emerge through it. Darkest to all the mountain tops are seen. Everything heaved, covered with snow crystals. Light S.W. wind.

Noon - 2. The fog almost dispersed during the morning. Then it came heavier than before. It is clear. 4 P.M. - 4. Thick fog. Can see 3 or 4 masts on mountains on mile off. Heavy condensation of snow crystals everywhere.
Mar 6th

Min -10  Max -3

8 A.M. - 5  Sunshine, but high clouds showed out as 5 wind N.N.E.-S.W.

H.V. Good  (Cast opaque for breakfast a fine sunny, this that covered the

slopes at night.)  Noon - 2  Clear overhead.  High clouds bor on

northern horizon.  (Strictly N.W.E.)  Calm.  H.V. perfect.  4 P.M. - 4


Mar 7th

Min - 6  Max - 6

8 A.M. - 10  Cloudless, but few clouds low in the N.E. and E. in

land.  These appear as heavy banks and suggest that the winds 12 is

obscured.  These a large, one, at the distant mountains.  H.V. fair.  Noon

- 10  No change.  4 P.M. - 11  The clouds of the morning, and some

towards became a heavy, range over the inland.  Moderate S.W. wind.

Mar 8th

Min - 6  Max - 6


Last night of storm like storm.  The wind had risen and the

clouds thickened.  At 9 it was darker then again.  1 Noon - 7

Calm.  Otherwise no change.  4 P.M. - 15  Light S.W. wind.

Mar 9th

Min - 19  Max - 8

8 A.M. - 17  Light S.W. wind.  Fine weather.  fog in N. grades.


the running there was a dense low fog landwards, the mountain

tops showing above it.  This has more largely dispersed, but

there is a large one over the distance.  H.V. fair (35

miles distant mountains are not very clear.)  4 P.M. - 12

as at noon, but streaked clouds in N. & N.E.  E and universal. Sunlight,

Mar 11th  Min. (Fluctuated to set instrument.) Max + 14.

8 A.M. +2. Moderate S.E. wind, sky as yesterday slightly veiled, with areas of clear sky. Thinnest cloud 1/20 high. Snow in N.E. about 1,000 ft. Probably almost over inland in . Snow + 1/8


Mar 12th  Min -1  Max + 15.


Mar 13th  Min + 8  Max + 14

E. A.M. + 8. Strong S.E. wind. Clouded, low (3,500 ft.) almost to ice shelf. 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. At P.M. + 8. Some, intermittently, all afternoon, now stopped. Calm. H.V. faint at 10 miles.
Mar 14th

Min +20 Max +30 (at 6.30 +27) (at 11.30 +29)

I find it hard to believe this minimum. But I remember carefully setting the thermometern yesterday. It might have been distorted by someone but it is extremely unlikely.
All afternoon the sky has been condensed into one gray blanket. H.V. pretty good. Strong S wind continues.

Mar 15th

Min +25 Max +31 (at 6.30 +31, at 11.30 +29)
A haze over the distance H.V. fair. Noon. H.V. largely cloudless over.
+29
But thin. So wind. 4 P.M. Thicker clouded all over. H.V. fair.

Mar 16th

Min +25 Max +32 (11 P.M.) +30

March 17th

Min +31 Max +35
March 18th

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.

March 19th

Min +13
Max +29

8 A.M. Cloudless, but slightly hazy. Light S. wind. H.V. good. Noon +28

No change. 4 P.M. +29
6 wind increase. Otherwise no change.

March 20th

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 21st

Min +16
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 now it develops a S.W. wind brings the fog in.

Noon +20
Fog approaching and rising into clouds. Sky partly overcast.

H.V. in shots 10 miles, 25 miles. 4 P.M. Thick fog. H.V. 1-2 mile (?). At about eight sunlight and rain a few snow was precipitated. The crucial sea is down with a fresh light, but we fell 1. It felt like the snow of a winter night. Ships were

March 22nd

Min +7
Max +28

8 A.M. Very few streaks of cloud, land winds and a little fog.

Calm. H.V. fair. Noon 20 miles. At noon sky is snowwhite.

Bremia. H.V. fair. 4 P.M. Heavy clouded. Light rain. N. wind

H.V. 5 miles (?)
March 22nd
Min +5 Max +11
6 A.M. & 8 Clouded - above 5,000 ft. Light in the N & N.E.
+11 Calm. Snowing at 1 H. H.v. 3 miles (?) Charles came.

March 23rd
Min +2 Max +12
6 A.M. & 5 Clouded. Clouds in sight as low as 1,000 ft.
but ceiling thin. Calm. H.v. about 20 miles in place.
at 8 a.m. four 8 miles. Noon +11 Clouds in streaks
E & W. but broken up with blue sky between. H.v. 30 miles, not
hazy. 4 P.M. & 8 Clear overhead. Bands of clouds across the
mountains. H.v. 3 miles but very hazy.

March 24th
Min -14 Max -
No change. 4 P.M. No change. (Temperature not taken. On
this day I left for a trip, the necessary one taken at home
by my son who, unfortunately, often forgets.)

March 25th
6 A.M. (No temp.) Hazy. Clouded. H.v. good. No change
all day. No temperatures taken. But the day was as the
day before, though bears a degree or two warmer.

March 26th
Min +11
8 A.M. Hazy. Clouds gathering in afternoon. Increase to
family home fog and snow. Noon +11. 4 P.M. -1

March 27th
Min -2
8 A.M. +4 Noon +8. 4 P.M. +8. Snow falling all day
March 29th (Continued)  H.V. nil

March 30th  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 31st  Min. -12

8 A.M. 2 2. Noon +4  4 P.M. (not taken) Sudden clear, a
clouds all day. High east wind in morning. H.V. Rare.

I returned home that evening at 9 o'clock. I had travelled at a
radius of 80 miles from home and remained there during the
day, my Sydney one about an hour above. In April 30th,
when we had some fog.

March 24th  Min. -5  Max. +10

8 A.M. +4 Foggy. H.V. 5 miles (?). Noon +9 Fog
breaks up and sun shines through in spots. 4 P.M.
+1 Foggy, a few clouds 1 to 200 ft. alt. H.V. fair

April 1st Min. +4  Max. +10


H.V. 5 to 10 miles. Noon +18 Wind West. Snowing.
H.V. 4 miles (?). 4 P.M. No change.

April 2nd  Min. +11

8 A.M. +13 (at 8:30 it was thick fog; at 8 A.M. sky mostly
clear, and the sun shines) H.V. fair. Noon +10. Sky cloudy;
air somewhat hazy, but H.V. good. Light west wind. 4 P.M. +8.
Air clearer, otherwise no change.
April 3rd

Min. - 9
8 A.M. + 5 Cloudless, but for a hardly discernible streak film in southern half. H.V. good. Light W. wind. 

10 A.M. + 23. Partly cloudy, contrast with high stratus cloud, but sun shining everywhere. H.V. good.

1 P.M. + 13. Somewhat less cloud; otherwise no change.

April 4th

Min. + 4

8 A.M. + 24 Sky almost cloudless - nay 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 expecting more temperature that day. The day continued mild though during the afternoon there came a light west wind bringing in fog that accumulated in the fjord. It was almost clear again by sundown.)

April 5th

Locate near the northern point of Deception Island twelve miles from landmark, located by high mountains. The sea didn't reach the spot until about 11.30 morning.

Min. + 11

Calm.

8 A.M. + 11 Cloudless, clear air, H.V. perfect. 

11 A.M. + 15 No change.

4 P.M. + 24 (The temperature on all my days in camp was highest late in the afternoon, due cloudless to the late setting sun. The thermometer was rested on bit of sun and kept in the shadow of the tent. It received little reflected sunbeam but from the sky.)

April 6th

Min. + 3

8 A.M. + 7 Cloudless, clear, calm, H.V. perfect.

Noon + 12. No change. 4 P.M. + 17 No change.


April 10th. Min +3. 8 A.M. Sky about as yesterday, passing fewer clear spaces. Calm, H.V. near sharp. Noon +21. No change. 4 P.M. +28. No change. (Was to have been called for that day.) No one coming, having struck my tent, I set out on foot, leaving at 5 P.M. Going very heavily. Reached home at 11:30.

At sunset low clouds like black smoke drifted in. There was for 2½ the way no wind. Not a breath of wind had disturbed the airs during several old tracks. But then 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 to various winds.

April 11th. Min not recorded. 8 A.M. +27. Veiled sunlight, clouds high. Light S. wind. H.V. good. Noon +33. No change. 4 P.M. +38. Calm, thickening. 1:40 p.m. fog. H.V. fair, with fog. Hailstones, Pellets, of distant mountains. At nine o'clock H.V. 5 mile (?). Snowing.
May 12th

Mean, + 11 (U.S. sunsets very little during the night). 8 A.M. + 25 had sunshiny H.V. good though slightly hazy; clouds above 5,000 ft.; Noon + 26. The change; light S.S.W. wind. 4 P.M. + 17. Cloudless but slightly hazy. H.V. good. 8 P.M. + 10 The change; H.V. perfect.

April 13th

Mean, + 6. 8 A.M. 17½ Cloudless, but hazy. H.V. fair. Noon + 28. Sun shining but clouds on appearing all around the horizon. Few scattered clouds high. 4 P.M. + 22 Lightly screened all over; sun shining through partly. H.V. fair.

April 14th

Mean, + 11 8 A.M. Shining. H.V. ½ mile. Had been sunny most of night. Light S.S.E. wind. Noon + 28. Still sunny, but less H.V. at times & miles. Stronger hazy. Calm, not think. 4 P.M. + 26. It has stopped sunning occasionally, but displays sun (clouds stronger now) feeds air and reduces visibility. 8 P.M. Stronger. hard

April 15th


April 16th

Mean, + 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. passing thicker. H.V. fair. 4 P.M. + 27. Very strong S.E. wind. H.V. 3½ miles, but Avere. 8 P.M. + 27 No change.
April 17th


Heavy overcast—about 4 to 5,000 fl. H.V. 25 miles. Poor.

Thunder + 31. Light snow falling. Light S.E. wind. H.V. 6 miles (?)


(These wind directions are baffling. I suspect that a south wind is coming outside, but that it is actually deflected by the surrounding mountains.)

April 18th

Min. (not taken) 8 A.M. + 17. Clear. cloudy.

Calm; H.V. good. Noon + 15. No change. 4 P.M. + 16.

Thunder & wind. Otherwise no change. 8 P.M. + 24. No change.

April 19th

(I started early in the morning for a several days trip,

leaving the record to Gordon. He forgot some.) This day was

cloudy & distinctly calm. and mild. H.V. fair.

April but slightly hazy. Dry land

Air, afternoon. Fog to be seen

southeast (Gordon was out in the ice) in the afternoon. 8 P.M. + 6.

April 20th


Change. 4 P.M. + 7. 8 P.M. + 3. The change all day.

April 21st


Noon + 16. 8 P.M. + 6.

April 22nd

Min. – 1. 8 A.M. + 15. Same as yesterday. Noon + 21.

4 P.M. + 14. 8 P.M. + 14.

April 23rd

(A came home last night. It was beautiful, clear

weather throughout all the days of my traveling.)


4 P.M. + 15. 8 P.M. + 14. Sky and for 2 & 3/4 in afternoon, otherwise clear.)
April 24th


Noon 27½. The 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 25th

Min. +10½. 8 A.M. +27. Very light S.E. wind. Sky thinning transparent, but blue showing through. Sunlight. Noon +27. 4 P.M. +24. 8 P.M. +23. All day calm, lightly overcast (the streaks melting as the day declined into a translucent orchid haze). H.V. good.

April 26th

Min. +38. 8 A.M. +45. Noon +38. 4 P.M. +39. 8 P.M. +52. All day thin clouds, the haze partially-transparent. Noon to show blue sky, but again closing up at night. H.V. good. Calm.

April 27th

Min. +13. 8 A.M. +29. Hazy and dense. Blue patches showing through, but one dense sunlit mass. Ceiling high, but haze haze haze. Low H.V. > 25 miles frontal. Very light S wind. Noon +39. Ceiling consolidated but luminous. H.V. fair. 4 P.M. +3½. The change. 8 P.M. Visibility no change but that it has begun to snow, obscuring H.V. to 5 m. (?)

April 28th

April 29th
Min. +30 & A.M. +33. Sky clear except for clouds around
Bergen (i.e. N.W. to N.E. horizon) calms, H.V. fine, good.
Horizon +38. No change. 4 P.M. +25. A low fog has come in
and, without any perceptible wind, covered the whole water (300)
to a height of about 300 ft. But there is some 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 30th
Min. +19, 8 A.M. +37. Sky clear overhead; clouds low in
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 1st
Min. +11. Sky lightly cloudy. Air
slightly hazy. H.V. good. Horizon +38. A few light high clouds
as before; overhead clear. 4 P.M. +26. No change; calm.
8 P.M. +25 No change.

May 2nd
Min. +26, 6 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.(3)
Clouds low or dense. Horizon +27. No change. 4 P.M. +27
No change. 8 P.M. +26. No change.

May 3rd
Min. +22, 8 A.M. +29. Still sunny; a few hazy. H.V.
maybe 5 m. Horizon +30. Snow stopped. H.V. about 25 miles.
5.30 +21
Signs of clearing, though ceiling still dense. 8 P.M. +30. Sun
shining brightly from sky, cloudsless except in the N. to N.E. where a
few low clouds are caught against the mountains. Tops of mountain
in light. 8 P.M. +12½ No change.


May 6th. Min + 17. 8 A.M. + 28. Nearly overcast. H.V. fair. Calm. Noon + 27. 4 P.M. + 27. 8 P.M. + 24. At about ten it began to snow, the H.V. falling to maybe 5 miles. Light W. wind. The wind increased towards 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 7th. Min + 18. 8 A.M. + 27. It is clearing. Heavy masses of cloud are ascend from the sea ice and mountains, alpine type and cumulonimbus type. Cloud about clouds. H.V. 15 miles. Noon + 31. Calm. Thirty percent overcast, all but distant horizon. H.V. 25 miles. 4 P.M. + 22. Blue sky shining but remnants of clouds in all parts of sky. 9 P.M. 11. Still clearing. H.V. good. (at 10 P.M. sky was absolutely cloudless.)

May 9th. Mon. +18 A.M. +21 Dense cloud overhead + low

1:00 H.V. 5 m. (?) Calm. Noon +30. 4 P.M. +27 8 P.M. +25. All day, heavy rain except for a occasional lifting of part of the stormy cloud to disclose distant hazy vistas. But at 9 P.M. it had begun to lift and clear. At midnight there was blue sky shining through everywhere + the clouds were well below the mountain tops.

May 10th. Mon. +17 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 thin, scattered with streaks of cloud. Otherwise clear.

May 11th. Mon. +11 A.M. +21 Overcast - altocumulus clouds; a luminous unbroken ceiling of cloud. Calm. Noon +24. At 8:30 a strong S.E. wind for about an hour; then calm again. 4 P.M. +33. 8 P.M. +28. The change led to lowering of the ceiling to about 2,500 to 5,000 ft.

May 12th. Mon. +24 A.M. +32 Slightly clouded. Clouds low, some half cumulus clouds. H.V. 20 miles. Noon +34.5 Clouds have lifted somewhat. H.V. 30 m. Calm. 4 P.M. +32 Moderate N. wind. Sun has been shining, for an hour through veiled sky. H.V. good. 7 P.M. +22. At 9 it began to snow a little. H.V. 5 miles.

May 14th
Min. +17  8 A.M. Ominous. 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 15th
Min. +19  8 A.M. +44. Ominous. Ominous, overcast, overcast above
mountain tops, but a general haze over all. H.V. fair. Noon
+46. 4 P.M. +44. No change all day except occasional
lightning of the cloud to admit spliced sunlight; and an
occasional decency of the lower atmosphere to render H.V. -
to 25 m.

May 16th
Min. +35  8 A.M. +37  RAIN! a gentle rain falling
H.V. at just above sea level 8 m. but by 5 m. = hundred ft.
high. Storm +39. Rain. H.V. 4 m (7). 4 P.M. 38 no change.
8 P.M. 36. No change. Midnight. Rain once, but H.V. still restricted.

May 17th
Min. +32  8 A.M. +25  Sign & clarity. Calm. still
dense. H.V. 800 to 1,000 ft. but bands of cloud between that
Sunlight & shadow. Some low clouds against mountains, as before;
some much higher. H.V. occasionally 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. Midight +27 no
ifine. (Hereafter I shall frequently, or regularly, record
midnight and, using later in the morning, record 9 o'clock or
midnight.)

May 18th
Min. +24  8 A.M. +31  Thank goodness. A few
low streaks of cloud just above sea level, in the N.E. Calm.

May 18th. Min. +18. 8.32 A.M. +26. Cloud, cloud low in the N.W. Sky clear except in the S.E. to N. H.V. good in N., good but hazy in E. to W. Wind E. to N.W. 5 m. to 8 m. H.V. 10 m. to 15 m.

May 19th. Min. +24. No cloud, H.V. good.


May 22nd. Min. +26. 8 A.M. +30. Calm. No change since last night.

H.V. 40 m (?) Noon + 32 4 P.M. + change. +25

Occasionally the land across the Sound 8 m. and - can see

faintly. 1 P.M. strong harder, otherwise no change.

May 24th. Mon. +23 9 A.M. +36. No change since last night. Wind

E or S.E. H.V. maybe 40 m. Noon + 32. No change. 4 P.M. +33

Snow stopped; clouds breaking overhead. Showers hit. 8 P.M.

25. 8 P.M. Cleaning up all over. Sky clear overhead and in west. Hit

clouds landward. Streaks of cloud across mountains. H.V. 20 m.

Midnight + 24. Clouds as before 10 p.m. low on the ice but only about

25 1/2 in height. H.V. 35 m. but very indistinct.

May 25th. Mon. +15 8 A.M. +37. Cloudless but for little tooth here

and there against the mountains. -2,000 ft. H.V. perfect. Mono. N. wind

Noon +39 4 P.M. +27. & P.M. +25. Midnight +22. No

change, but calm.

May 26th. Mon. +20 8 A.M. +36. Noon +38 4 P.M. +33


At midnight high streaks of cloud appeared from N.E.

to N.W.


Noon +40 4 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 28th. Mon. +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 thin sky showing and some wind.

Multif. 11 had started up again by 5. Moderate S. wind at midnight.
May 29th

The wind was N.N.E. had from the S.S.E. in the morning
so have that it had blown the top off my thermometer screen so that I
couldn't take the morning temperature. Morning cloudy, H. about 5° to
F. H.V. fair. Noon +52. Skies kept clear, but sky almost clear.

A.M. +52 Sky cloudy H.V. good. Wind moderate. E. P.M.
+52. Almost calm; otherwise no change. Midnight +9. Clouds +
Calm. (This has been the first thermometer clear of the year. It's
cloudless around me, communication with Temaanke. The local ice —
that is, the broken ice and the farms to the northward — will
doubtless stay some more this year. The ice is most curious with parts of
water, but the surface is still firm.)

8 A.M. +52

May 30th

A.M. +46 Cloudless + calm H.V. good. Noon +54. E. P.M.
+53. E. P.M. +46. Midnight +41. About three o'clock
Clouds began to gather in the N.E. to W. High clouds, but of
a higher + lower strata. A south wind came up. The clouds and
wind increased up to midnight, at that time about 3 1/2 of the
sky remained clear.

May 31st

Sun +40. E. A.M. +63. Lightly overcast all over; clouds
very high and areas of clear sky showing. Strong S. wind. H.V. Good
Sun +55. No change. E. P.M. +44. Sky clear, wind moderate
H.V. good.

June 1st

Moon. 38. E. P.M. +48. Visible Sunlight, whole sky very
H.V. good.

Lightly overcast. Noon +56. No change. Strong S. wind. A P.M. +52
No change. 9.30 +38. Clouds in the north, and a sky clear. H.V.
good. Wind almost calm. Midnight +36. A low fog over against the
land to the N.W. to N.E. (The Greenlanders say the Arviaguk is Nome).

The climate, call Arviaguk, North Wind. I think that is a really Name.
Anyway this fog goes with that wind, which may be N.W. but U is dead calm at 3 a.m.

June 2d. Min. + 36. 8:30 + 51 Calm; slightly overcast; clouds high; H.V. good. Horn + 52. Sky clear; otherwise no change. 4 P.M. + 51. A few streaks of cloud high in the sky, but sunshine everywhere.

& P.M. + 47 1/2. Sky clear; H.V. good. 10 P.M. + 46. No change.

(Despite the continuing thaw the ice remains firm but for a few small pockets of water — not more than a foot deep — and a few small leads cut from the land. The surface is mostly to a depth of 3 or 4 inches. And if course the ice is still more than 2'6" thick.)


June 4th. Min. + 40 & 9 A.M. + 54 Cloudless; slightly hazy; calm; H.V. good. (Observed at noon and at 4) 6:45 P.M. + 47 No change.

Midnight + 50. South wind; otherwise no change.

June 5th. Min. + 47. 7 A.M. + 55 Hazy. Sky streaked with high clouds. H.V. Fair. But sun shining. S.E. Wind. Horn + 55. Lightly overcast. Much stronger. H.V. Fair. 4 P.M. + 56 1/2 Clouded all day. Strong S. wind. H.V. Fair. Midnight + 57 1/2. Clouded low — S. Nearly clouded @ 1,000 ft. H.V. Fair. (See getting too. If the wind & this continue it will finish it.)
June 6th

Min. +38 & A.M. +38. Drizzling rain (it began to drizzle at 1 A.M. Clouds low - almost on the sea. H.V. Very faint at 8 a.m. +41.

Norn +36 Rain stopped; clouds as before. Cals. 5:30 P.M. Clear.

Sky very blue in many places, but clouds still as low as 1000 ft. 8 P.M. +38. No change. Midnight +31. Much more clear sky, but heavy clouds still hanging low. H.V. variable 30 to 40 + miles. (The ice is rapidly going to pieces. There is clear water within 2 miles of the settlement N.W. to S.E. Dgs. a steady break through in spots. Probably ready for a plane to land on the ice. The land is now clean of snow.)

June 7th

Min. +34 9 A.M. +49. Lightly overcast, with some heavy clouds hanging low, 1000 ft. Cals. H.V. 30 mile. 9 a.m. +46. Calm. E. wind.

Low clouds move upwards; otherwise no change. 4 P.M. +39. Low clouds as before but very thin, though in spots. 8 P.M. +35. Heavy covered. H.V. varies 25 to + miles. Midnight +33. No change.

June 8th

Min. +30 9 A.M. +37. Cloudy sky, combined with occasional low clouds. Clearer, low clouds N.W. N.E. (3000 ft. H.V. 30 mile.)

Sunny day. Calm. Noon +48. Specks or blue sky. Clouds in 2 strata; low ones about 1500 ft. H.V. 35 mile faint. Calm. 5:30 P.M. +56.

No change. 8 P.M. +34. Sky clean overhead. Clouds landwards at 1500 ft a layer. H.V. faint. Midnight +33. Sky clean, but for a few clouds caught on the mountains.

June 9th

Min. +22 9 A.M. +49. Clouds in the northern quadrant.

Clear overhead. N.W. wind H.V. good. Noon +47; wind moderated; sky clean.

Sunny day. 8 P.M. +33. Calm. Clear, but for streaks of cloud. N to S. H.V. good.

Midnight +34. No change.
June 10th. Mon. +33 9 A.M. +47. Hazy with a few clouds scattered
from N.N.W. to 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 two strata, lower 2,500 ft.
But sunshine breaks. 8 P.M. 38 Osmond, 45,000 ft. faintly dense.
H.V. fair. Midnight, 36. Heavily masked, 3,500 ft. beam of transparent
fog (from sea ice to 200 ft.) against mountains. (A common fog:
One sees the mountain clearly through it, it is imperceptible at the top as
water; and on the top strata a bluish, dense cloud.) (The ice
yesterday became so that men could hardly routine upon it. I believe
that a place could not have landed safely on it since 3 days.
Ice bergs are advancing through it from the ice fronts.)

June 11th. Tues. +34 8:30 A.M. 36 Heavy calms, 6,000 ft. and fog in the
ice. H.V. 4 miles; E. wind. Few small patchy free 9 P.M. +35. No
change. 4 P.M. +35. Light N. wind, 5000 ft. clearing. Clouds low on ice.
H.V. 6 m (?) 8 P.M. 34. Fog lifted; heavy calms, and heavy cloud
hanging low against mountains. H.V. 30 miles. Midnight 32. No
change. Calm.

June 12th. Wed. +38 8 A.M. 40. Almost no last night, but ceiling more broken.
Calm. H.P.M. +41. Cloudless but for a few remainders against
mountains. 8 P.M. +39 Cloudless. Calm. H.V. good. Midnight +36
No change.

No change. (The ice separated to 40 m and it hardly more than shook.
Shark hazy above, covering an area of perhaps 50 sq. miles around limbament.
Elsewhere - to the north a turn of remnant frost - other water)
No change. 8 P.M. 42 No change. Midnight 42. No change.

June 14th

Min + H41 8:30 A.M. +51 Cloudless, calm. H.V. good. 2 P.M. +52 S.E. wind; otherwise no change. 4 P.M. +53 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 thinned to a general thickness of 2 to 3 inches, and is broken up everywhere. A sea plane landing in the open spaces in the bays 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 contiguous to land within twenty-five miles of lighter ice.)

June 15th

Min 41 8:30 50 Cloudless, calm. H.V. good. Noon 52° No change but an East wind. It began at about 2, and it is clearing out the ice in good style. 1 P.M. +45 Wind moderate, calm. Otherwise no change. Midnight 48 Sky thinly veiled chiefly in the N.N.W. Calm. H.V. good. (The Sound is almost ice-free, and there is very little ice about.)

June 16th


June 17th

Min 42 9 A.M. +52 Cloudless, calm. H.V. good. Noon 50 No change. 4 P.M. 53 No change, but light S. wind. Midnight 49 No change but calms.

June 18th

Min 45 8 A.M. +51 Cloudless, light E wind. H.V. good. Noon 52 Wind moderate; 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 cleared but still presence. Very. Otherwise no change.
June 19th
8 A.M. 50; Cloudless; light E. wind H.V. good. Temp. 54, 20° change. (From the hill I looked on the expanse of Umanak Island. A wide clear calm there, while in the vicinity of Kigharmak there was a fresh breeze. This condition (of local winds) is frequent and common. Except when a decidedly strong blizzard is recorded the wind may not be assumed to be more than local. And the direction given may not be true for the preceding hour.) 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.
Dusk. 48 Dense fog landwards and dense ceiling - 4,000 ft.
H.V. and de 200 ft (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 20th
Turn 38; 8 P.M. 38°. Fog in water landwards, clear all. 1/2
Clouds - 1,000 ft. (Sit only developed during the night but clearing now) H.V.
(at 500 to 1,000 ft) 25 min. Turn 41. The change; dead calm. 4 P.M.
39 Rainy - light but steady. Fog & mist, but heavy clouds down to 3,000 ft.
H.V. 18 m. 8 P.M. No change. (The Greenlanders say: If it is fine weather in April and May it will be rainy in June & July.) and
vice versa. (We had fine weather in April & May.)

June 21st
Min 36; 8 A.M. 48°. Clearing, S.W. wind. Clouds dispersed,
sunny patches of blue, but still hanging low around mountains. H.V.
20 m. Turn 50 Light E. wind. Calm. Clouds. H.V. good. 4 P.M. Calm
47 Shreds of high cloud N.W. to S.E. Moonlight. Fog against mountains.
Sky thin & morned. H.V. (sail line) 15 m (above fog) 30 m.
June 22nd

8 A.M.

Nearly clouded, with dense banks of fog against land. Bad sign of clearing up. Hour 41 Patches of blue sky. But fog shies dense landwards. H.V. (sea level) 15 m.° (above fog) 30 m.

4 P.M. 

Sky cloudless overhead but dense low fog landwards. Tops of mountains (1500 ft x m.°) in sunlight. 8 P.M. Heavily clouded. Calm.

June 23rd

8 A.M. 

No land night. Calm. Hour 44. Sun. Sent clear bands of cloud at various altitudes against mountain inclines. Smoky look mountains. Large areas x blue sky. H.V. in corks (glimpses)

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In the Land of the Fisherman

by Rockenee 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 hirta bushes and in the blue north her snow-tipped mountains whose slender stream flows through the moorlands and falls in manfully lostness to the sea; the white wave curls and ramifies against the cliff and from the hidden haven in this show drive the graceful schooner and keeps away, fish laden, for the ports of Greece and Spain. The tiny, homeward-racing punt takes us on his brown wings to his home in the deep from. Then, in the village, all's bustle with the joy of returned seamen from the banks. The groom and his bride in lace-curtained finery lead the wedding guests in train along the haven road, while at the near hillarous youth runs 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-cellar 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-top and his goats from the highway, and pursuing his shaggy pony on the moor intern him for the winter's service. Shareman and merchant are at settling and if the fisherman cannot with his seamen catch the year's supplies against him and can 규정 fail in his pocket, he laughs as he goes.
(Continue same paragraph)

borne the account as close trusting to the treaty
five percent of one charge on other credits to
restore the balance. Over all the land, from
the mountainous West where in deep bays and
river mouths the herring fishing clings out
its season, on the North, and the South, and the
East but for our city, men close their work and
batten their homes for winter.

The organism of Newfoundland is very simple;
it's mind and stomach all in one, and its
tentacles that reach into the sea. The men 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 go out the law of the land,
go appointments to the petty magistrates that feebly
rule the towns, constables, to keep order, road guards
penny
where petitions beg them, pensions to the poor, full
to the sick, sleeping potion of benevolence that
leaves the fisherman powerless to stir for his own
community and St. John's scene in the monopoly
of government. Ah! The gentlemen of some 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.
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 labor union of the fishermen. It succeeded was immediate. Cooker became leader, travelled for the cause, and by the fire of his native energy carried the pests by storm. Fifteen months later, in the spring of nineteen ten, entrenched with the substantial Fishermen's Protective Union, Cocker published from his farm the first number of "The Fishermen's Advocate," a small, yellow leaflet; it bore the motto "Suum Cuique." It was of good revolutionary spirit, espoused the 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. Louis, 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, Sedgefield, and Paine. "Yes," I said and we became confidential. In a remote and dusty
stone-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 freedom are hard to the Newfoundland.

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 nameless
forest are the funnel-topped masts, and spare of
the fleet of seal-hunters. The dreary stone of
Water Street; the boot-black city, terraced high
on the hill-side; streets mound-high with rain-
hard-packed, filthy snow; pouring its drainage
ankle deep upon the walks; the gloom of croc-cast
and wintry skies; the frozen harbour and its
towering hills that darken everything; and the
booted thousands from the out ports! Stern, blunt,
seamen launch and swagger on the street and
water front, crowd the rum-shops, stores, and fill the town. The city is theirs.
God help it. On a certain night this March
the seamen had 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 in the air. Cheer men cheer! Your army marches!
Through moving through, buried in the glare of torches and green fire, they come with heavy-armed tread upon the frozen ground. The strike of freemen in the cloth of toil, broad shoulders, and swinging arms, and the knife of the dealer at the ship. "To the Union Political Party and the J. P. U. !" And in the cheers of multitudes four thousand pass.

In crowds he tells of unionism and political action, and of benefits secured. The sealing agreement that sheathed the ship's sides and filled the men's; the food for breakfast ye shall have, pea soup on Saturday with onion, turnips, and potatoes in the pot, butter on your bread; and the fat from the boilers shall be used in your puddings; wage in the outset has meant from seventy cents to a dollar; free schools for the children and night schools for the men; pence for the old without charge; public economy, a referendum and recall, and the canceling of debts from year debts. Cry, down with the merchant and the Credit system for co-operation. Is there, policemen of St. John, where are you!

Nineteen thirteen, and the elections 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 stem the waves of legislation in debate, but the powerful, unyielding Union Party and the J. P. U. Merchant
versus fisherman; Morris, barrister, Knighted of the King, and Coaker. See him. He wears in the legislature his heavy boot 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 unseemly, ill-bred fishermen that the police can scarcely cope with. He reaches the public in the land and wakes the sleeping fisherman to thought. Coaker and his newspaper face demands 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.

There is a saying in every land in America that the leader has little honor, if he's allowed 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 population of at least a newspaper educated, a fair notion of politics, and a sense of proportion. But the people of an isolated, undeveloped land, existing precariously, narrow-minded
by illiteracy, have little to hope for; from themselves alone, but the following, in a time at least, the early stretches of the road to defeat, 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 nice doubts that make Comité up all the reason, liberty, equality, and to every man his own!—And the masses are stunned. True, they cry from their heart, let us have them, and free by faith from all perplexities. Crying, "Sink or swim with Caesar," they follow the savior.

What a slogan to come from the lips of the savior himself! The masses are inarticulate; he speaks for them; they will hero-worship, and he, nothing loth, paints himself as Napoleon. His public career is apollon, and that he will betray his people is but a half-hearted hope of respectability. Mad! Stammer the appeal, and in the confusion of facing a movement that has almost overwhelmed them, the government and the merchants part, lose their prestige. Caesar hence as it stands, to-day appears unlimited. One feels that in his buying and selling co-operative system, already firmly built, in this strong political form that may break the monopolies of St. Thus and build up the outlets, express the appointed (continued on back of page)
magistrate and carry self government to
the towns, bring education and incentive to
the people; - that, at a blow the
toil of years may be spanned and the
masses handed what even 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
achieve will do what wisdom won't, and the rise of war
an error than the reverse of instruction
Rockwell Kent

Bagues, Newfoundland, December 20, 1914
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 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:**

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):

<table>
<thead>
<tr>
<th>Oversize Box 1</th>
<th>Item 24</th>
<th>A.L.S. from D. King to Charles Bird King</th>
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Newport, June 11, 1804

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 null in that future so 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 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 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
observation. I consider in addition to an
observation 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. Clow to take it and pay for it and I will pay him if he is not in New York. If Capt. Clow will take it I will send on the pay here.

The eleven dollars you gave me I have not been able to press if they sent shall offer them to Capt. Smith of whom you said then if you will inform me to whom I shall send it or whether I shall include it in a letter to you. I will conduct according.

Your humble

Charles W. King

I will take an other opportunity to give directions about the medical books.

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 frame [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
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.
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 vise 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 observation, I consider an addition to, or degation from, the reputation of my relatives an elevation or depression of my own.

I wish you to procure a hair (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 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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 44</th>
<th>Receipt to Benjamin Fry</th>
<th>Jan. 17, 1800</th>
</tr>
</thead>
</table>

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R. &. B. of Bnj. F. Fifty dollars
in full the first Family Likeness & in full
of all demands to this day
Amherst 17 Jan'y 1800.

Samuel King.
Mr. Sam. King's
Riv. Inf. 3d
17 Jan. 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 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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 45</th>
<th>A.L.S. to Florence Levy</th>
<th>May 10, 1903</th>
</tr>
</thead>
</table>

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Hadley, Mass.
May 10, 03

Ed. Am. Art-Annual:

I send blank corrected.

Don't see how I can fill 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 there are several collections of my things, both together. For the last five years the painting predominates. 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 Supervisor of Drawing, for my daughter, sincerely,

[Signature]
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**: 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 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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 47</th>
<th>A.L.S. to an unidentified man</th>
<th>Feb. 3, 1904</th>
</tr>
</thead>
</table>

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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 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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 48</th>
<th>A.L.S. to Mr. Bean</th>
<th>Oct. 11, 1966</th>
</tr>
</thead>
</table>

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Provincetown, 10/11/66

Dear Mr. Bean,

Enclosed you will find a couple of catalogs of shower 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 fourful hours, So that anything with out pain is bearable. Even long hours.

Our best wishes

Helen & Karl Kneitho