



CRYSTAL BRIDGES
MUSEUM OF AMERICAN ART

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:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

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

Scope and Content Note:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Detailed Description of Collection (Container List):

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

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

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

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

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

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

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Scarboro Maine

O. K.
C. H. M.

March 15th 1907

Mr J. E. Hailey

RECEIVED

MAR 15 1907

My dear Sir

FOH.....
Answered by.....

I am glad to
know how to spell
Your name -

Please send along
the mats -

take the two W.C. -

out of the frames -

I send the frames to

(2)
me • take the two
Water Colors of B
Your books —

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

~~immediately~~ into the
Pan American frames that

You have for them —
Yours very truly S

Winslow Homer

(3) Mar. 10. 1901

95 -

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

to hear from you
by return of mail
the Post -

25 - 26 -

[Handwritten signature]

O. K.
C. H. M.

Scissors examined
March 14th 1901

W. Knickerbocker

Mr G. E. Ripper -

Dear Sir

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

I now understand

you to say that

you have only 19

2

Mar. 14. 1901

You will please order
two more names
to be made immediately

I wish the full 21 —
—
—
names — I regret

that with the six weeks

notice that you have

had that it still

looks doubtful if

things will be satisfactory

to me —

Mar. 14. 1901

the ~~two~~ Bermuda

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

21 - 37 - should not

have been sent away -

If they are not satisfactory

I shall replace them

with others but not

by any means as good

I am much

disappointed —

Mar. 14. 1907

21 - Frames

no more - no less.

I thank Heaven that

I hold the cards

to fill them - ~~to~~

Yours Truly

Winslow Homer

[Handwritten initials]

O. K.
O. H. M.

Scarboro Maine
March 27th 40/

Mr L. F. Reed -

My dear Sir

If I do not get

the two water colors

back from your

customers - I will

replace them with

others - I shall

do no borrowing

Mar. 14, 1901

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

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

8

Mar. 14 1901

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

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

Yours very truly

Lincoln Homer

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

RECEIVED

APR 9 1901

FOR

Answered by

W. H. [unclear] 4th 1901

W. Knudsen & Co

Gentlemen —

I am in receipt
of your favor of
April 4th —

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

2 April 7. 1901

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

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

but I have had

no notice of it -

either from you or

April 7. 1901

The Pan American
People -

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

April 7. 1901

4

John -

Please hurry up the
mats -

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

5)

Very truly & gratefully
a thorough appreciation
of your favors -
Sister Anne

APR 23 1901

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

April 20th 1901

O. K.
C. H. M.

Miss M. Knudsen & Co

Ellen -

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

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

The two fishermen are
fishing for trout - call

them than Dick or Harry

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

Yours very truly

Samuel Houser

~~W.P.C.~~

Seabrook Maine
Dec 7th 1901

W Knudsen & Co

O.K.
C.H.M.

Gentlemen -

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

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

2 Dec. 7. 1901

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

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

3 Dec. 7. 1901

of my things on the
market unsold ==

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

my price there
is \$2400. _____

4 Dec. 7. 1901

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

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

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

I have not heard from

There since 5 Dec. 7. 1901

& I do not expect
to.

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

6 Dec. 7. 1901

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

Yours very truly
Stanley Moore

RECEIVED

Dec. 19. 1901

DEC 23 1901

FORWARDED BY
Answered by 31601

[Handwritten signature]

[Large handwritten signature]

Dear Mr. [unclear]

Gentlemen -

O.K.
G.H.M.

Mr T. B. Clarke -

writes me that the
the Union League Club
exhibitions of American
pictures will be collected
to hang on the 6th of
January & he wishes

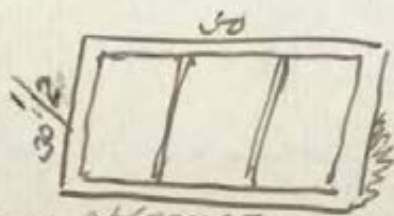
a picture that has
not been seen in

at noon -

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

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

Truly
Yours



Winslow Homer

Dec. 19. 1901

The same pattern
frame as my
others —

Sister Anne

1/14/1901
Scarboro Me

Dec 30th 1901

Chas W. Knudsen &
Gentlemen -

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

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

this is

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

title

Search Light - Harbor Entrance
Santiago de Cuba -

~~3/10/11~~

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

comes very long

Winston Churchill

REC
FEB 2 1911

FOR.....
Answered by.....
Feb 1 1911

Wm W Knorr & Co
Gentlemen -

I was of Jan 30th received
I do not understand
the other letter

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

You need to make -

In making this sale

I reserve the right-

to an exhibition at-

the Society of Am Artists

I do forbid any

Glass or "robbery-box"

Pat- on to the picture

Yours very truly

Wendell Homer

RE
FEB 3 1901
OK...
inspected by...

Feb 3rd 1901

Mrs M - Knudsen & Co
Gentlemen -

O.K.
C.H.M.

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

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

RECEIVED

FEB 21 1901

Handwritten signature/initials

Feb 20 1901

FOR.....

Answered by.....

O.K.
C.H.M.

Wm. M. Knudsen & Co
Gentlemen -

I have not been
very well - but - now
all right - The
frames for water colors
that you sent me
a return - are just
what I want & I
will send a list of
sizes in about one
week - there is

my picture of Tracy

now that the Boston

Art Club it is

over? I wish

to take it out-

of your hands

I send it to

a customer that

I have in the

West - a man

Feb 20, 1901

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

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

Yours Respectfully
Wm. L. Homer

FEB 23 1901

FÖR.....
Answered by.....

30523 Cassaro use
Feb 21 1901

Dear Mr. Cassaro & Co
Gentlemen

Please make me
Nineteen frames for
water colors — the
round pattern D

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

Stone — about
25 x 31 1/2 — outside

2 Feb. 21. 1901

The frames will
all be one size
for convenience in
packing — The
mats will be
mostly one size —
but do not make
the mats until you
have a positive size
given you by me
in about a week
from now

O. P.
C. H. M.

RECEIVED
W. F. K.

Enclosed are
July 26, 1901

Messrs M. Knudsen & Co

Gentlemen -

SHOW GEP
RETURN TO W. F. K.

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

March 161 — &

They are to pack
it -

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



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



Feb. 26. 1901

Wm M. Knudsen & Co

355 - Fifth Avenue.

New York City.

30523 Feb 28 1901

Mr. [unclear]
Pittsfield

RECEIVED
MAR 2 1901
FORWARDED BY

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

I will send them
directly you assure me
that the ten frames
& mats are ready for
them - I wish them
protected by glass directly they
are ready - not handled or
rubbed in any way -

Yours truly
Winslow Homer

O. K.
RECEIVED

JAN

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

AL

Received from
Gen 4th of

Miss M. Knickerbocker

Gentlemen —

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

You will kindly
notice that I am
very particular

about it—

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

In a short time
it will be in your

hands for sale—

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

RECEIVED 3

Jan. 4. 1901

JAN 5 1901

FOR

DESIGNED BY

3. Clarke & the

Union League & be
returned to you.

The { Eastern Point -
& the { Northeaster (large one)

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

West Point Points & etc

are also in your

Hands ⁴ to name
I for no other
purpose —

until I notify
you —

Yours Respectfully
Dwight D. Homer

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

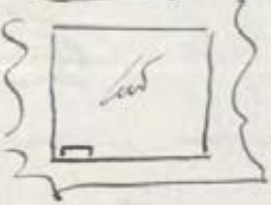
JK 1/2/1901

J. K.
C. H. M.

Woolers Lane
May 8th 1901 -

Dear Mr. Knabber & Co
Gentlemen -

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

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

It will be returned
to you - In regard
to the other things - The

2

July Freeman I have
got to send to Venice.

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

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

3 Jan. 8, 1901

In regard to the League
Picture - I have been
requested by the Society of American
Artists to send The Gulf Stream
to their exhibition - As I cannot
do that I shall offer
to send either "The Eastern Point"



or the



"The Gulf Stream"

or both - to be called
for March 14th

You may also sell them
under the above conditions.

"Eastern Point" \$2000. net - "The Gulf Stream" \$2400. net

Price



\$2400. net

W. H. Weaver

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

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

Yours very truly
 Lincoln Homer

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

P.S. -

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

After they return from

the Union League

L. Homer -

I think I ought to
pay you a salary

RECEIVED

JAN 16 1901

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

Barro Jan 14
1901

O. K.
C. H. M.

JTK/23/147

Miss M. Knudsen & Co

Gentlemen —

I received your
telegram but
too late (Sat noon)

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

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



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

Jan 14. 1901

hear from you
Bruce Crane wants
picture he wants for
his American ex^{to}
be delivered March
14th I will know
what to do with
them if they are
in your way —
there is only one

REC
JAN 16 1901
FOR
answered by
J. H. [unclear] 15th/1901
O. K.
C. H. M.

Mr W Knudsen Esq
Gentlemen -

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

Please send me your
invoice bill

Yours truly
Winlow Homer

If you see Mr Bruce Crane

(I have written to him)

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

~~that will leave as free~~

to show these from

The house top —

I hope the Do not want

want them —

W. H. —

RECEIVED
109/192/1901

Salvoro
No. 25
Jan 25 1901
O. P.
O. H. M.

Messrs W Knudsen & Co
Copenhagen

Your letter of Jan 23rd
is at hand - It is a
good idea to send the ^{Illustration}
to the Eric Club - I see that they
will make one call on it -

Feb 15th
Circular Feb. 5

You may put the price on
this circular - There with returned
to you. But any negotiation
opens the ^{old} price on my
part may be elastic - up,
or down - as you see advisable.

The two for the Society of
Linnæan Artists

of selling ³ in New York Jan. 25, 1901

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

as I have not given
any value to spend them
for sale — that will

make ~~them~~ ^{them} out of your

way — or

March 14 & 15th

4

Jan. 25. 1901

The Gulf. Steamer
will go to the
American Gas Company &
Shipping Co about March
1st I will

let you know or they
will -

Yours Truly

Wm. H. H. H.

RECEIVED

JAN 30 1907

FOK
Answered by

W. B. ...
Jan 28th 1907

O. K.
H. M.

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

2

That man be allowed
to wait - until the
"work is done" & then
see if he gets the
picture - or not -

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

RECEIVED
JAN 30 1901
FOR.....
Answered by

Jan. 28. 1901

3

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

Bob saw Richard - about -
a Dr Dip - ~~He~~ who
bought two water colors &
put the prices up in one
of my shows ~~the~~

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

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

I make no change
in the price (E^x - \$2400. net)
Yours Truly
Whistler Homer

20523
RECEIVED

JAN 31 1901

Jan 29th 1901

FOR.....

Answered by.....


Wm M. Ruedler & Co

Gentlemen —

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

I found too heavy —

Please send me an
up to date small moulding

 strong enough to


hold the glass & mat

of ²a 24 x 31 -

mat & glass. —

The smaller the
moulding the better

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

The  pattern of the
outside glass holder

3

Jan. 29. 1901

& The price of the
 Gold mat stiff enough
_{not to warp.}
 frames A all near

~~to one inch or so~~

The water colors are
 mostly $14\frac{1}{2} \times 21$ inches
 & they will all be
 24×31

~~is that~~ ~~one~~ frames

although some are
 smaller - These

4 -

are not for you
but to be sent

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

as they will

be returned to

you after the exhibition

You will please send

me a pattern that

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

Yours truly

Wm. H. H. H. H.

JAN 31/21/1901
March 2 1901

Messrs W. Knicker & Co
Gentlemen

O. K.
C. H. M.

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

Yours same bill of

2

Mar. 2. 1901 -

\$289.80 - Will be quite
acceptable to me -

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

Yours very truly

Stanley Lane

This Prologue is not sold. The man who sees
it is simply taking to the road on
my own hook.

RECEIVED

MAR 12 1901

FOR.....

Answered by.....

W. H. [unclear]

March 1901

[unclear]

McKendrick &

Gentlemen

O. K.
C. H. M.

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

Harry E. Hayes -

1500 - Euclid Ave
Cleveland, Ohio.

Charge it - to me

& if I ever get

any money I

will pay you -

Yours very truly

William Homer

RECEIVED

APR 16 1901

FOR.....

Answered by.....

Kastoro me
April 15th 1901

Messrs M. Knudsen & Co

Gentlemen -

O. K.
C. H. M.

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

On my way home

If the committee to
be have got through
work I shall be
in New York about
June 1st. I will call
your secretary

Wm. H. H. H.

405
sent by
March 19 1901

March 16 1901

RECEIVED

W. Underhill & Co
Settlement

O. K. M.
C. H. M.

I shall ship to
you Monday afternoon
21 Water Colors —
19 — in mats — & two
to take the place of
the Bermuda V.C. —
If you have not
received them back

Please trace

Mar 16. 1901

2
immediately - before

they are overhauled
& damaged by
some careless handling

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

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

3)

Mar. 16. 1901

Yours very truly

Wendell Homer

RECEIVED

MAR 21 1901

FOR.....

Answered by.....

March 20, 1901

Business name

March 20, 1901

Wm. W. Knudsen & Co

Gentlemen —

O. K.
C. H. M.

I can see no

reason why you

should not demand

that the Chicago Park

barrel be opened

& the ~~100~~ \$100. Toll

due me after the

same bill is deduct-

-ed from \$1300. net -

be paid to me.

1837
New Bedford

Wm. C. Homer

RECEIVED

FOR MAY 28 1901
RECEIVED BY

March 21 1901

Miss M. Knudler

Gentlemen -

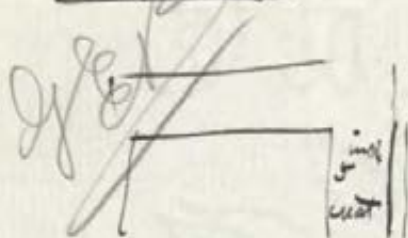
In reply to your
letter in regard to
my sending you some
small pictures. I will
say that I have
plenty of water colors -
some of them mine

they are 14x21 size
of Sketch block.

2

Mar. 21. 1901

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



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

Mar. 21. 1901

3

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

Send it to me
here as soon as
finished

Wm. J. Winter Homer

March 21, 1901

Received Factors Maine March 21st 1901

from Messrs M Knudsen & Co —

one thousand & eight-hundred forty-five cents

\$ 1008.45 — in payment for "Cannon

Books" (Oil Painting)

Andrew Homer

With thanks

RECEIVED

MAR 22 1901

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

RECEIVED

O. K.
C. H. M.

MAY 14 1901

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

With Love's Care
May 12th 1901

Messrs Wm Knicker & Co
Gentlemen —

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

\$ 3769.60 — Many

thanks —

Yours very truly

Wm Knicker

O. K.
G. H. M.

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

Winslow Homer

[with letter of May 12, 1901]

Scissors man

Rec'd
Lans J.
Sep. 20/11

Sept- 20th 1911

Mr. Wm. Knudsen & Co
Gentlemen =

I leave there
about next Tuesday

I wish to know
if you are

still overloaded

with my pictures

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

I have not painted
anything this summer

but I have a
picture that you
never have seen

Sept. 14, 1901

in the shape that
 it is now in -

& it is very
 beautiful in my
 opinion = &

it looks now as
 if was all
 2

that I should

put out this

next season —

I have promised
 to go to Pittsburgh —
 for exhibition —

If you would
 like to show it
 privately to any
 possible customers

5-

Sept. 14. 1901

It cost me 2000-

It is better than
the things sent winter

I will send it

to you I have you
ship it later - about

Oct 1st to the

Carnegie Institute.

at Pittsburgh -

Please let me know

W- stop⁶ over for
your inspection

Yours truly

Wm. W. W.

P. S. -

I am on the
Jury at Pittsburg
Institute for that
Season -

rec'd &
ans'd
26.

Scarbro.

Wm. S. Ed
23. 84

Wm. M. Knicker & Co
Pittsbur

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

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

Sept. 23. 1901

2.
Carnegie Institute

at the proper time

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

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

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

Sept. 23, 1901

3
\$ 2400.00 - twenty-four
hundred dollars _____



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

Yours very truly
D
Sunderland Homer

This is the only ^{Oil} picture
I ~~am~~ have at present
to put out -

March 14. 97.

Dear Mrs Clarke

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

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

The title is "The Lookout"



A moonlight - at sea

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

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

3

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

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

4

Enough for the Present -

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

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

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

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

I hope that you
 are well.

Yours very truly

Leicester Leander



"The Lookout" — "All's Well!"

Lights all up —

31810
[Homer, Winslow]

March 14, [18]97

Dear Mr. Clarke

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

[small drawing]

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

ie. Doll

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

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

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

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

I hope that you are well.

Yours very truly,

Winslow Homer

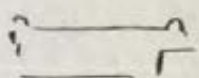
[half page drawing in red pencil signed W. H. and with a caption "The Lookout" - "All's Well!" Lights all up.]

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

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

Feb. 23. 1901

Mr. Winslow Homer
Dear Sir

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

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

Yours truly

G. E. Geiffen

for W. C. Worcester

Mar 23/1901


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

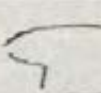
CABLE ADDRESSED
KNOEDLER — NEW YORK.
KNOEDLER — PARIS.
PARIS OFFICE, 2 RUE GLUCK

Feb 6/1901

Mr. Washburn Home
Sears - Me

Dear Sir

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

The one - $1\frac{5}{8}$ "  Gilded
with same mat - with cap
Each \$ 5.00 net. Please let
us know as early as possible
when you want them made
Yours for My M. Knoedler & Co.
+ 981 Fifth

Scarboro Me
Aug 27th 1902

ansd - L.P.
Sep. 6.
Messrs W. Knudsen & Co
Portland

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

Yours Respectfully

Samuel Storer

Dec. 11. 1902

RECEIVED

DEC 19 1902

FORWARDED BY

9/13/1902

Wm Knicker & Co

Dec 11 1902

Wm Knicker & Co
Sullivan

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

Can you get me
one & forward it
to me?

I wish to send

Dec. 11. 1902

is to Chicago for

~~that recent picture~~

I have written Brin
 & Son ~~that~~ I expect
 to notify them to
 send it to their agent
 in New York for that
 purpose - I hope that

you are their agent

try and be so

this picture -

WINSLOW HOMER,
 SCARBORO, ME.

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

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

setting and rising suns.

Art accomplishes its mission when it touches the spiritual side of man, when it arouses nobler aspirations and spurs the imagination to flights beyond the trivial and the commonplace. In this great picture in which the irradiating light of dawn illuminates the eastern horizon above a turbulent sea and the great waves rolling in and dashing impotently against the 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
the largest loveliness

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

RECEIVED

FEB 18 1902

FOR.....

Answered by.....

W. B. ...
Feb 16th 1902

Mr Knicker & Co

Gentlemen -

I have no
objections to Mr
George H. Heaver giving
up the High Cliff Purchase

Yours truly

Wm. Knicker

RECEIVED
FOR...
Answered by

Feb. 17, 1902

Sudoro Mann
Feb. 17, 1902

Dear Mr. Randle
Gentlemen

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

I regret very much
that I have painted

a picture that requires
any description —

Feb. 17. 190-

The subject of this
Picture is comprised
in its title &

I will refer these
ingenuous Schoolmarm
to Sent Mary —

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

Feb. 11. 1902 3

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

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

The Editor W. W. W.

RECEIVED

Feb. 19. 1902

FEB

1902

FOR

Answered by

Wm. W. Knudsen
Feb 21 1902

Wm. W. Knudsen & Co
Entrepreneur -

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

Please pack & send
the only steam to
Wm O'Brien & Sons.
Wabash Ave
Chicago.

Feb. 19. 1902

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

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

Photographed - as they

Feb. 19. 1902

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

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

Yours Truly

Stephen Hannon

RECEIVED

JAN 10 1902

Jan 8th 1902

W. H. Miller
by _____
Gentlemen -

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

is now given away by

The owner, I will not.

If it looks as if it

could be put in good

order & a fine picture

made out of it - I

am the man to do

it - if you should

get stuck in bidding

on it I would

Jan. 8. 1902

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

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

Watercolor sold

last Summer

man fishing



Will pay for that
new frame

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

Yours very truly

Samuel Johnson

RECEIVED

JAN 15 1902

FOK
Answered by

M

Scovro -
Maine

Jan 14th 1902

135

Dear Mr. Knudsen & Co
Gentlemen -

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

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

expectation ² but - to keep

it - under your own
control - until sold.

By all means do not
lend it - for approval -

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

truly

Jan. 14. 1902

3

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

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

This is a small

~~History of~~
~~the Harbor~~
~~of~~

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

1898 — 1

W. H. Hower
I find it interesting

MAILED
JAN 18 1902
RECEIVED
Answered by
W. H. H. H.

Seabrook Ave
Jan 16th 1902
O.K.
C.H.M.

Wm M. Knudsen & Co
Gentlemen -

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

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

Will you kindly
order them to
return them to me

'8

Jan. 16, 1902

They are The Two

scenes in Bermuda

(all you ever had
of that set)

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

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

5
Jan. 16. 1902
~~but before~~

sending it out -
to Chicago - Pat in
in your windows

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

RECEIVED
JAN 24 1892

Scissors
Jan 24th 91

Messrs W. Knudsen & Co
Gentlemen -

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

Jan. 24. 1902

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!!} for choice

I never put them out again -

Will you please name that Horn & Hunter

returned to me when

the exhibition is over

in Boston - I wish

3 Jan 24/1902

to use the frame &
shall return the painting

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

In the meantime keep
the Gun as long as you
wish —
Yours very truly

over
Sanborn House

C. 20518

Spring of 1888

Fish

C. 20510

Boat Landing Assessment of

2051

North Road "

RECEIVED

JAN 31 1902

FOR

Answered by

Jan 29th 1902

J. K. Hall

W. Knudsen & Co

Gentlemen -

When you receive the
Painting "Only Steam" will you
please have it cleaned by
simply washing it with the
sash leather that I now
send with this letter - Ee

Please treat the High Cliff in
the same way -

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

Jan. 29, 1902

doing it - until the Pattern
is clean - & that is
all you will do to

it. If anything more

is needed I will attend

to it - Someone put

my name on one of my

frames without asking

me if it was agreeable

to me -

Winston Harris

I think it was old Hayes

or O'Brien -

Yours Very Truly

Winston Harris

Jan. 30. 1902

RECEIVED

London Etc

JAN 31 1902

Jan 30th 1902

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

W. H. 1902
Messrs J. H. & Co

Gentlemen -

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

have sent telegram with
this - & another letter

that I wrote yesterday
to you,

Yours truly
J. H. & Co

July 23, 1902

July 23rd 1902

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

Dear Mr. Knutson &
Gentlemen -

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

Copy

WINSLOW HOMER,
SCARBORO, ME.

For
paid by
MAR 17 1902

March 15th 1902

RECEIVED

Mrs. M. Knudsen & Co

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

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

& Charge

the same to my
account —

Thanking you for
your praiseworthy
efforts to sell

them. — Believe

me to be most

Truly

Wm. L. Howard

1902
APR 4 1902

RECEIVED

March 30th 1902

Wm M. Knudsen & Co
Portland -

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

The picture was painted
by me - over

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

Shall I return
it - to you? -

Yours very truly

Lincoln Howard

RECEIVED

NOV 11 1902

FORWARDED BY

1/3/11^m

Sumner Cole
Nov 9th 1902

Mr. Knicker & Co
Gentlemen -

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

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

Nov 9, 1902

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

In regard to the picture
 you wished named —

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

not remember when
 he received it from me

Nov. 9, 1902

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

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

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

Nov 9. 1902

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

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

Nov. 9. 1902

5

Back to Mr O'Brien

& sons - I shall

try to get an invitation

to the Union League Am

& in January to

I will have it sent -

There without - will

Comms sent by

Wm. O'Brien

29th Dec, 2

9 1/3 / 1902

Mr. Robert [unclear]
my dear [unclear]

RECEIVED
FOR THE
D.C. [unclear]

I suppose that you
belong to the Union
League Club - &

that your request
to the Art-Committee
would have some
weight - I have

written to them (Art-
Committee)

some time ago &

2

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

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

Dec. 29 1902

3

I have ³ ~~it~~ exhibited
 N^o 5 in the hands
 of Mr O'Brien & Son
 at present but
 I will do whatever
 is right in the business
 but I wish to show
 up in New York
 Yours Truly
 William Homer
 Over

4
P. 5 -

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

L. H. -

50k
MAR 15 1902

RECEIVED
215th Street N.Y.C.

Mr Roland T. Knicker
My dear Sir

I thank you
for the copy of
the interchange.

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

Great Painter

Yours very truly
Linden Harwood

EX 44433
RECEIVED
M. J. Knudsen & Co

APR 1 - 1903
WINSLOW HOMER,
SCARBORO, M.E.

Gentlemen -

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

I have sent to-day
to a dealer in New York
who was commissioned
by a certain ^{ONE OF THEM} Club
to try and get a
picture by me -

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

Apr. 1. 1903 2

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

I have painted on
The Future since

Apr. 1, 1903

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

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

Wm. H. Homer

WINSLOW HOMER,
SCARBORO, ME.

APR 11 1903

RECEIVED

FOR..... APR 14 1903

Answered by

Check
M Knudsen Esq
Gentlemen -

By this time

you have received
the Painting - "The Fish".

It was out on
approval to be
purchased & Presented

2

to the Brooklyn
Institute _____

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

written that for that
purpose (Preventing Institute)

I would not be
particular about the Price

and have told them
that if they really

Apr. 11, 1903

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

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

4-4-

but I doubt if
you hear from them

It was offered to them
for \$1000. So you
will please hold it
at that price to
any others but the
above Committee

Yours Respectfully
Wm. B. Foster

RECEIVED

FEB 2 - 1903

FEB 3 1903

WINSLOW HOMER,
SCARBORO, N.H.

FOR.....

Answered by.....

W. H. Homer
2/14/1903

Wm. H. Homer 200
355 5

Gentlemen

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

If there is any

2 Feb. 2, 1903

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

13
any change in
the arrangements
already made
with you -

Yours truly
Wm Low Homer

Return R.F.

FEB 22 1903
POST OFFICE
SCARBORO, ME.

44

Mr. Knicker

2/11/1903

Dutten

FEB 24 1903

RECEIVED

I do not wish

the same color shown

at Worcester - In fact

as you receive these

I will ask you to

return them to me -

They were not sent out

to be shown — but

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

allow you \$500. Commission

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

RECEIVED

FEB 28 1903

1403

Feb. 26. 1903

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

Wm M Knudsen & Co

Portland —

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

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

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

Yours truly

Winslow Homer

WINSLOW HOMER,
SCARBORO, N.E.

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

RECEIVED

JAN 5 1903

JAN 4 1903

FOR.....
Answered by

W. H. H. H.

WINSLOW HOMER,
SCARBORO, ME.

Wm. M. Knudsen & Co
Gentlemen

Although I commenced
dealing with things in train
for an invitation to
send to the Union League
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 is to go on
the back of the frame -

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

Jan. 4. 1903 3

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

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

Jan. 4. 1903

4
I am willing
to pay two Commissions
as the price that
I have fixed is
ample for all hands
all I care for is
to have it shown
to the public before
it is stolen by
Art Students — Yours
Sincerely
Winslow Homer

JAN 6 = 1903

W. H. H. H.
RECEIVED
JAN 7 1903
Postmaster
at Newark
N. J.

W. H. H. H. Co

Gentlemen —

I had mailed
a letter to you
just before I rec'd
your last — with
enclosure — I

now acknowledge
receipt of it —
I wish

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

3 Jan. 6. 1903

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

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

So there is a wide
margin for both

of you to trade

in — the fact that

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

RECEIVED

JAN 8 - 1903

JAN 10 1903

FOR.....

Answered by.....

M Knudsen & Co
Furniture

You are quite right
in charging ^{what} you
wish for that picture
now that you have
my net figure

I do not see
what I have
to say about

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

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

WINSLOW HOMER,
SCARBOROUGH, N.B.

Yours truly
Winslow Homer

Jan. 13 1903

M B 15.3

Daddy

Dear Mr. Knickerbocker
Gentlemen.

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

that picture early morning
out of the frame
& send it to me
in this case -

I will return it -

2
to you inside of
a week _____

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

(Take off the cap on the
Case & you will find it
all directed to me.)

Yours Truly
Winston Homer

MAR 26 1903

RECEIVED
FOR..... MAR 28 1903
Answered by.....

M. Kneller & Co

Gentlemen -

I left here on
March 5th - I

have just returned

& find many letters.

In reply to your

two letters of March 11th

18th I wish to

thank you sincerely

for the time showing

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

I am all right
now in health -

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

Lincoln Stearns

RECEIVED

MAR 31 1903

MAR 30 1903

FOR
inspected by

Seabrook, Me.

W. M. Kinsler & Co

Gentlemen —

Water Colors received
also your request for
Fishing subjects in
Return Dacks —

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

meanwhile I thank
you for your kind
congratulations on
^{my} recovery to good
health -

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

WINSLOW HOMER,
SCARBORO, ME.

12441
MAR 21 1908
MAR 21 1908

Wm. W. Knowlton & Co
Gentlemen -

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

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

Mar. 31. 1903

2

WINNLOW HOMER,
SCARBORO, ME.

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

A title
views from Prospect Hill
Berwick
C 20863. 6d. 65 ^{cut}

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

Yours Respectfully

Winnlow Homer

SEP 5 - 1900
WINSLOW HOMER,
SCARBORO, ME.

74
@ 3052

RECEIVED
FOR..... SEP 8 1900
Answered by

Wm M. Knell & Co
Gentlemen -

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

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

2

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

Wm. B. Jones
Truly
Yours

Sept. 5. 1903

Address -

Winslow Homer -

Scarboro BeachMaine -

Ames Ex

WINSLOW HOMER,
SCARBORO, Beach

me

SEP 9 - 1903

W. R. Ruddle & Co
Gentlemen

The favor of Sept 8
received -

I shall expect the
printing today.

In reply to your
inquiry about -
the

~~My dear~~

I will say that

after about

nine years &

this picture —

Ⓔ (I will take

\$750. net — ^{AMO} but if

would be in the

form of cash within

a reasonable time)

Yours Respectfully
Wm. W. Hume

Check 1900 A
Almond

SEP 24 '1903

M. KNOEDLER & CO.

PAID
SEP 28 1903
NEW YORK

Wm M. Knuedler
Feathermen

I appear in

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

2

Sept. 24. 1903

HENRY OF HENNER,
SCARSDORO, ME.

This is only to remind
you of the fact that
the Evans Picture
has not yet
been accounted
for \$1500.00 fifteen
hundred and no more.
If I am right

Sept. 24. 1903

3

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

Wm. Lloyd Garrison
Winstan House

Sept. 29. 1903

Paired Scarboro Maine Sept-29
1903. From W Knickerbocker Co
Check no 3950A for \$150. in full
Payment of my account is date
With thanks W Knickerbocker

Fifteen hundred dollars

OK ^{see}

SEP 14 1903

M Knudsen & Co
Gentlemen

I refer to you

the Painting See

Early Morning - after
Storm at Sea -

I have lightened the

Sept. 14. 1903

2

peace of color to
bring it within the
range of the public

It's the same thing
easy to be understood

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

not charge any

more or any less
for it - & will

charge me your
usual Commission.

Please frame &
ship this picture to

Gen W. Beatty.

Carnegie Art Institute

Pittsburg

PA

& send me the receipt -

Invoice of Painting
of Sully's room - after ~~the~~ storm
at sea -

Price \$500. —

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

Frs. Duff
Wm. Homer

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

so I withdraw it
 from you saying that
 time — although
 it will be returned
 your truly
 E. You - Subv. Jones

4

Sept. 14, 1903

rather than have

this knocking about
Buckworth's shop - I

prefer to have you

ship it direct from

your store to Pittsburg

Pay the express - for

me -

Car

Maritime Underwater Nautical Archaeology

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

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



(Sending it back with "highlighted" color!!!)

Sept. 14, 1903

Page URL:

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

36904

(No 1)

1905?

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

to have a new flat making
 it a little smaller on the inside



to overlap—

Homer

3)

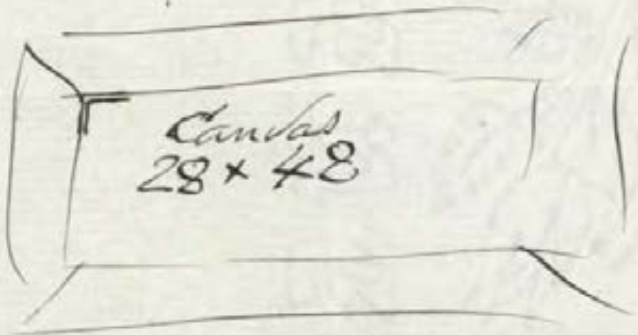
1905?

(no 2)

- Canvas 28 x 48

I should

say make the flat 1/2 inch



one half inch
wider than now
on the same

30 3/4 + 50 3/4 0.5
27 x 47 \$
Windsor Homer

Somer.



2

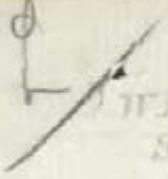
2

Apr. 14. 1905

APR 14 1905

WINSLOW HOMER
SCARBORO, ME.

RECEIVED
APR 18 1905
answered by



If would not
be a bad idea
for you to supply
me of any of
the water colors sell.
as I could replace
them with a higher
class goods if I
had to had any

W. Homer

May 28/05

encouragement

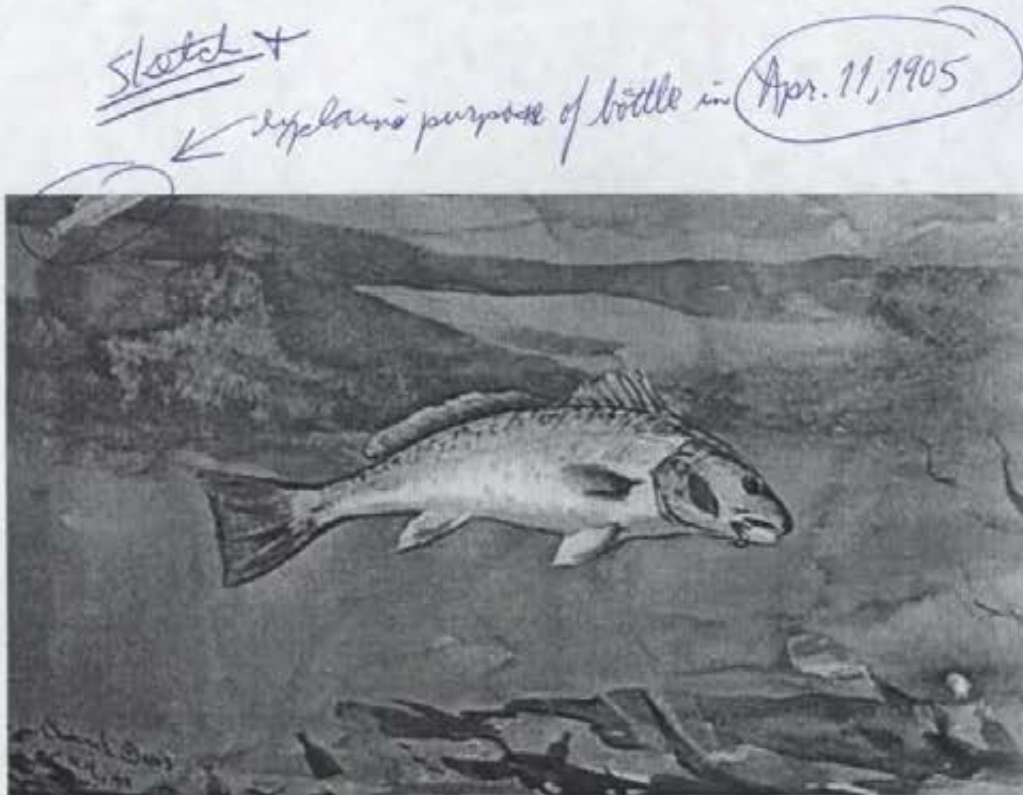
~~to do so~~ -

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

Maritime Underwater Nautical Archaeology

The Maritime Art of Winslow Homer - "Channel Bass"

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



(the one that got away)

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

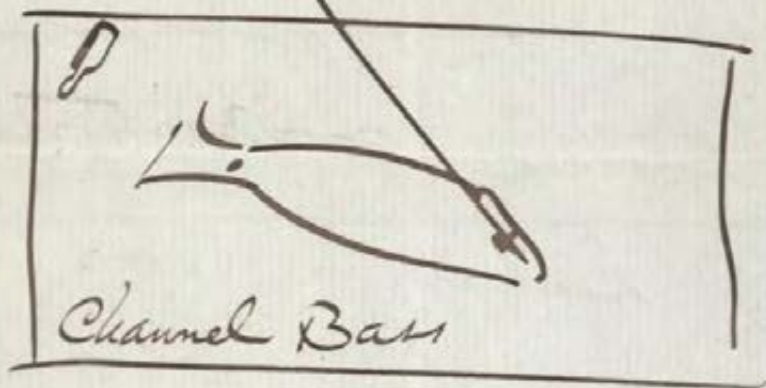
Webmaster: admin@munarchaeology.com

This Page Last Updated: July 14th, 2002

Apr. 11. 1905

APR 11 1905

WINSLOW HOMER,
HARBOR



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

to show the
size of the fish.

Apr. 11. 1905

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

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

(3) Apr. 11. 1905

of bottles - do
closely connected
with a fishermen
outing - to

You can think
of anything better
or of any
Citizen of Maine

objects -
I will take it -

out: _____

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

Yours Truly
 Winston Homer

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

Clipping with letter, Apr. 5, 1905

From _____
 Address _____
 Date _____

A CAMERA CLUB EXHIBITION AND

ART CALENDAR.

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

In local art circles the event of this week will be the opening of the general exhibition at the Providence Art Club. This exhibition consists entirely of examples of the work of Rhode Island artists, and it is expected that a number of important paintings 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 is Miss Florence T. Talford's portrait of Mrs. Julia Ward Howe, on which Miss Talford has been at work for several weeks. The paintings by John Noble Barlow are still on view at Tilden-Thurber Company's galleries and a number of important sales have been made. At Copley Hall, Boston, the exhibition of the works of the great impressionist, Claude Monet, is attracting many art lovers from Providence, as is the exhibition of paintings by George Inness at Vose's galleries.

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

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

Mr. Winslow's collection consists of genre 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 dahlia, four de lys, roses, apple blossoms, harricots, tulips, and so on, are beautiful alike in composition and treatment, and are invested with a subtle, evanescent charm, as of spirit flowers. There is a decorative study of "Dahlia," depicting two stalks, etched softly on a gray ground; a spray of "Roses," soft and shadowy; a chain of "Lily" swaying against a pearly gray; one single great "Golden Gate Rose"; a "Bough of Apple Blossoms," with the dahlia filtering between the leaves; and other delicate flower studies.

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



FLOWER STUDY BY HOMER WINSLOW.

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

CABLE ADDRESS:
 "ROMEIKE," NEW YORK

TELEPHONE 1118-GRAMERCY

Intended for H. Winslow

"O" and some power the girls get us
 6 out of 6 as others see us.

INTENDED FOR H. WINSLOW

APR 3 - 1905
WINSTON HOWER

FORWARDED BY

APR 4 1905

RECEIVED

W Knudsen & Co

Gentlemen

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

Yours Resp^{ly}

Winston Hower

Apr. 5, 1905

WINSLOW HOMER,
SCARBORO, ME.

APR 5 = 1905

Here is another thing
 that looks a little
 fishy to FOR... APR 8 1905
 Photographers *Answered by [Signature]* end of

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

As Heller said

Apr. 5. 1905

2)

on his bill poster

"All magicians are Hell
But Heller is Heller".

Now I say all
Photographers ~~are~~ who pose
as Artists are damn fools
(as they think they do it)
all - forgetting that glorious
lamp of heaven, the Sun -
& this appears the biggest
one -

If you know any
Providence man
ask him about it -

From _____
 Address _____
 Date _____

A CAMERA CLUB EXHIBITION AND

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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, flowers, roses, apple blossoms, narcissus, tulips, and so on, are beautiful alike in composition and treatment, and are invested with a subtle, evanescent charm, as of spirit flowers. There is a decorative study of "Dahlias," depicting two stalks, etched softly on a gray ground; a spray of "Roses," soft and shadowy; a clump of "Tulips" swaying against a pearly ground; one single great "Golden Gate Rose," a "Bough of Apple Blossoms," with the light filtering between the leaves, and other delicate flower studies.

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CABLE ADDRESS,
 "ROMEIKE," NEW YORK

TELEPHONE 1118-GRAMERCY

Intended for H. Winslow

"O" and some power the gifts give us
 is ours! & as others see us."

INTENDED FOR H. WINSLOW

Establish

Apr. 30. 1905

APR 30 1905

RECEIVED

MAY 2 1905

WINDLOW HO.
SCARBORO, ONT.

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

[Handwritten signature]

Mr. Knudsen & Co

Gentlemen

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

Why should I bother
myself about it
there being no

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

Town, Feb 5
Wendell Homer

W. Homer

WINSLOW HOMER,
SCARBORO, ME.

Aug. 13, 1904

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

~~Still~~
~~any mix~~ Sashoro Mr
Aug 16th 1904
Mr Knudsen & Co
Copenhagen

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

I understood when

Aug. 16. 1904

2

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

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

Wm R. J.
Winslow Homer

WINSLOW HOMER,
SCARBORO, ME.



W

Dec 7th 1904

M. Knudsen & Co
Gentlemen -

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

My address will be
Homosassa - Florida -
until notice -

Yours very truly

Windsor Homer



Marion S. Morris

NOV 28 1904
NOV 28 1904
NOV 28 1904

Dec 24th 1904

RECEIVED

M. Knudsen & Co

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

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

Yours very truly

Winston Homer

RECEIVED

JAN 4 1905
FOR.....
Answered by.....

Homosassa
Florida Jan 1st 1903

W. K. ...
Gentlemen

Thanks for your
letter of Dec 28th.

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

I will collect it
with other things when
I return about April
1st

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

Yours truly
Winston D. Power

CS

5

Jan 23 1905

RECEIVED

FOR JAN 25 1905

Answered by

M. Knudsen
Gutten

~~JAN 25 1905~~

I notify you
that I leave
Homosassa Florida
on Jan 30th.

When I have
another address I
will let you know

I am very well
but have not
worked any

if being too cold
here -

Yours very truly
Wm. W. H. H.

RECEIVED

MAR 6 1905

FOR.....

Answered by.....

Mar [4?] 1905

M. K. [unclear] & Co

Gentlemen —

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

who bought at —

The Clarke Sale,

a picture by me.

He tells me that

it has cracked

& I have asked

him to send it

to your store —

knowing that you

Mar [4?] 3 1905

LIVED
MAR 6 1905

FOR

would let ~~answered by~~

overlook it - & fix
it - for him -

It - will not - take
more than an hour
time - I will

call Monday

afternoon at 2 -

(over time)

Wendell Howard

H
/

March 8th 1905-

Mr. Knott & Co

Gentlemen -

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

I do ask you to
send to Scarborough
the water color called
Lizzie -

Yours truly

Wendell Hamner

Chas. S. G. K.
J. H. K.

Mar. 23. 1905

RECEIVED
March 23 1905
FOR MAR 25 1905
Answered by

Dear Mr. [Name] Gentlemen

I have worked up
Quite an interest
in the fishing sketches
that were talked
about when I was
in [Location] —

I now realize
that before putting

Mar. 23. 1905

(2)

out more things

that - ~~that~~ I

consider of value.

~~that~~ I should

have some returns

for what has already

been out & sold

as I write

to you from

Homosassa I expect

to be paid the money

due me that is

Mar. 23. 1905

(3)

now in your
hands - on April 1st

St Louis	2300.00
Summer Goal	700.00
	<hr/>
	3000 -

Credit by Cash 500.

Due me \$2500.00

Yours Truly
Winston Spencer

Mar. 25, 1905

WINSLOW HOMER,
SCARBORO, ME.

MAR 25 1905 [SIC]

RECEIVED

FOR... MAR 25 1905

Inspected by

94/11905

Messrs M Knicker
Gentlemen -

When you receive
~~that~~ painting around
Thea - you will
Please hold it - at
Your Service -

Messrs Pepp
Winslow Homer

RECEIVED

MAR 29 1905

MAR 28 1904 (51)

YELLOW HOME
CARBORO, ME.

FOR
Answered by

Knicker & Co

Gentlemen

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

Many thanks.

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

Yours Truly

Wm. L. L. L.

WINSLOW HOMER,
SCARBORO, ME. MAR 31 1905

M. Knudsen & Co
OR API

RECEIVED
MAR 31 1905

Gentlemen

There are eight
of these last sketches
that are ~~no~~ account
but put in because
they looked ~~very~~ -

no 5-
6 On these numbers
10 you may make
11 a liberable reduction
13 in price of called
15 upon to do so.
17
18

W. HOMER.

March 31 1905

RECEIVED

FOR APR 2 1905
Registered by

Mr. Knickerbocker
Gentlemen

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

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

2)

Mar. 31. 1905

P. 5

Please acknowledge
receipt of these
as soon as received

I Oblige

Yours

S. Homer.

Sent by Air Ex on

Sat Afternoon

4)

2 MAR. 31. 1905

Conf. - 173

- 20000 / 18 - Milk Lake
- 19 - Herring Fishing
- 20 - in the Rapids

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

Wm. H. H. H.

W. Homer



Mar 31/04

W. Storer

May 10/04

Dear Sirs We
May 10th 1864

M. Knutson & Co
Gentlemen -

I enclose this
receipt for money
with Thanks

I live some miles
from the P. O. &
send seldom -

Yours Truly
Whitlow Jones

WITH LETTER OF MAY 10, 1904

Peened Seabrook Maine

May 9th 1904 From W. Knicker

££0, three hundred & thirty-one
dollars - fifteen cents

\$ 331-¹⁵

Wm Knicker

With thanks -

May 25, 1905

May 25th 1905

Mr. Knicker & Co

gentlemen -

I receive with
pleasure this unexpected
sum of money -

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

something more - on
day -

Yours very truly
Winslow Homer

WINSLOW HOMER,
SCARBORO, ME.

Winslow Homer
Aug 25/95

Winslow Homer
May 25/03-

RECEIVED

NOV 4 1904

Nov. 2. 1904



10

FOR
Answered by...

Nov 4 1904
H. Heller & Co

Pentouch -

I suppose you
received the frame
that I sent to
you to be ⁶gilded.

When you rearrange
your gallery for the
fall — will you

7 Nov. 2. 1904

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

My things are too
common & cheap —

What I am now

Nov. 2. 1904

Painting is quite
another order - &

I propose to

have something to
say about the
disposition of my
things - so as to
keep them out of
Public exhibitions when
I wish them kept out -

4

Nov. 2. 1904

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

I am very well &
hard at work.

Yours, very truly
Winslow Homer

WINSLOW HOMER,
SCARBORO, ME.

NOV 2 1904

OVER

Sold & not paid for

Coats Rising

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

with
check

NOV 5 - 1904

M. H. ...

M

M. Knudsen & Co
Lutten

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

Nov. 8. 1904

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

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

Nov. 8. 1904

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

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

Nov. 8. 1904

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

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

5 Nov. 3, 1904

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

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

I congratulate you & mine
on this safe return —
& Thank him for his kind
letter —

on 2/1/04

Wm. B. Home

To there is one picture I send you



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



This hat is five inches

Title - Kissing The Moon -

WINSTON HOMER,
SCARBORO, ME.

Size of Canvas 30 X 40

Frame sent for Gilding

(Linnell & Son)

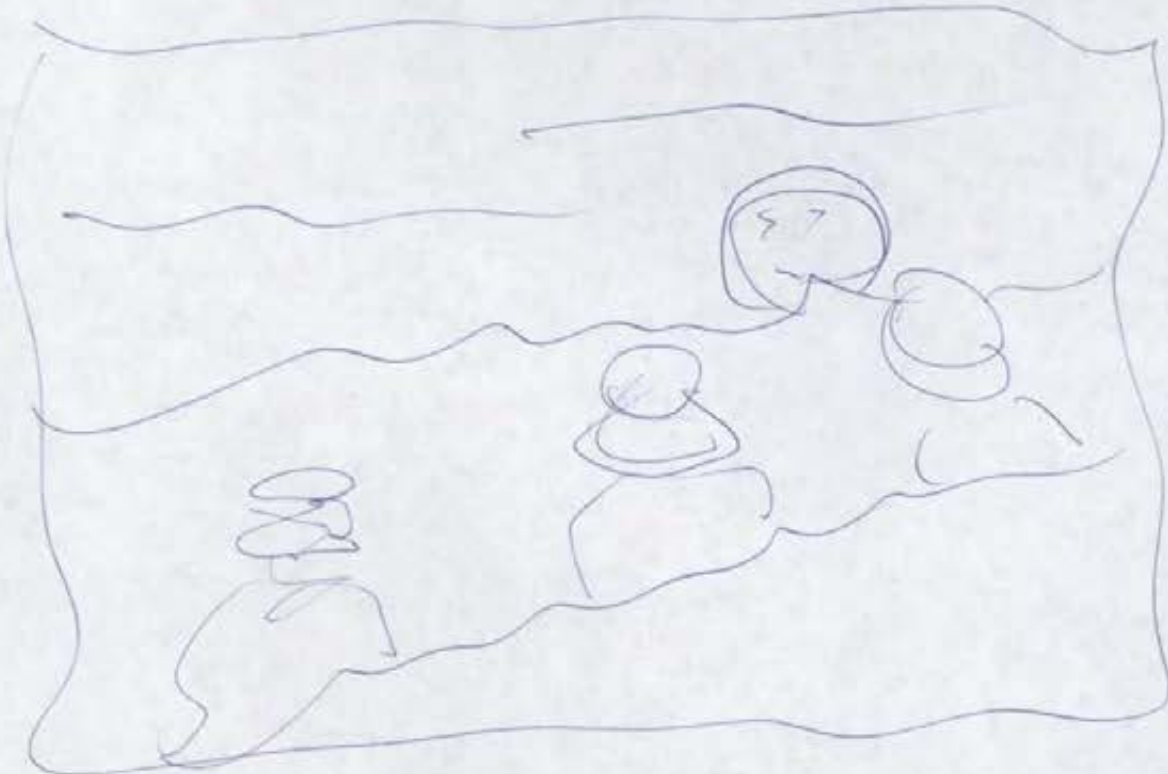
That will give you the size of these Treads

Nov 2, 1900

✓sketch

Nov. 8, 1904

Page 1 of 1



Nov. 11. 1904.

NOV 11 1904

RECEIVED

NOV 12 1904

FOR ANSWERED BY

Mr. Emmett & Co

Portland

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

Nothing doing until
I hear from it -

Yours truly
Simon Homer

W. Storer

Nov 11/04

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

Nov. 17. 1904

Mr. Knudsen
Gentlemen

FORWARDED BY
RECEIVED

NOV 19 1904
RECEIVED

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

This one Cape Trinity
Saguenay River

appears a very

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

This should be in your
windows about Christmas
time

WINSLOW HOMER,
SCARBORO, ME.

NOV 17 1884

Sept. 31. 1905

SEP 31 1905

RECEIVED

OCT. 3 1905

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

Knicker & Co

Gentlemen

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

now on hand &
propose to paint -

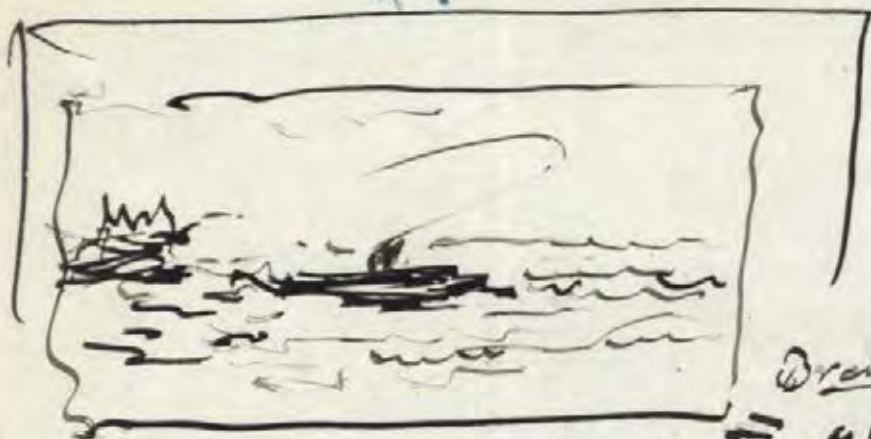
Please send it
to me -

Yours Truly
Winslow Homer

WINSLOW HOMER,
SCARBORO, ME.

Sept. 31. 1905

#1



Saguenay River = Brownish yellow
water -

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

Winslow Home

Oct 3/05

Wetland

Wetland

Wetland

Wetland

Wetland

Wetland

Wetland

Wetland

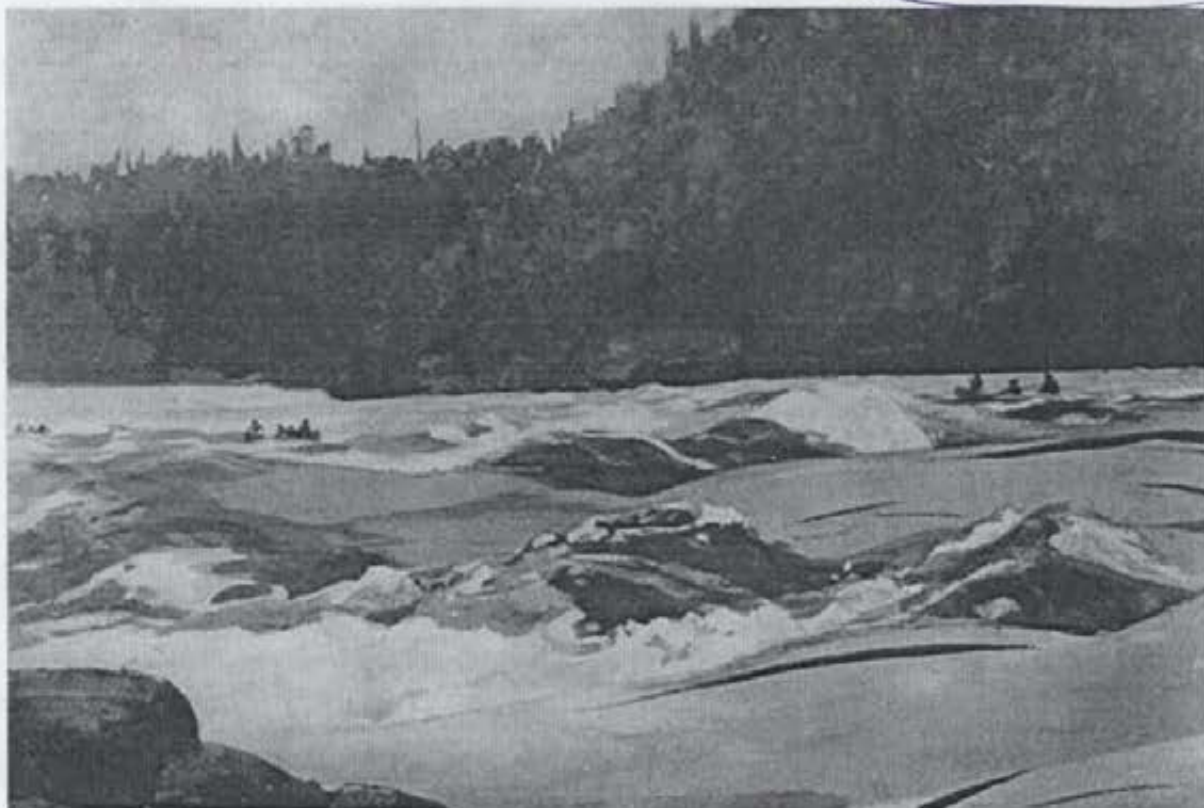
Maritime Underwater Nautical Archaeology

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

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

Sketch & wash for watercolor to be set back

Sept. 31, 1905



Scarboro Me

Aug 4th 1904

Mr Wm P. Rice

My dear Sir -

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

ending ⁽²⁾ Jan 1st 1904

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

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

3)

~~47~~

~~48~~

Aug. 4. 1904

his Photographers
are to let The
Picture alone —

Yours truly
Winslow Homer

CCH

RECEIVED

DEC 30 1904

W. M. Morris
Answered by

Homosassa
Florida

Dec 27th 1904

Mr. Roland P. Kuebler
My dear Sir -

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

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

Mar 29. 1908

March 29 1908

Mr J. G. Knicker
Care of

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

as a "Job lot" - 45

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

This is all I can
send until next
Season -

Yours truly

Winston Homer

Nov. 30, 1906

Nov 30th 1906

W. H. N.

Mr E. S. Knodler

Dear Sir -

Before leaving here
I wish to receive the
balance of my Water
Colors -

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

Send them in their frames

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

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

I then send them to
me —

Nov. 30, 1906

3

I realize that this
small business is
of minor value to
you - I
have no fault of Jones
and no fault of mine.

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

Yours truly

Walter Homer

Sept. 21. 1907

WPA

Sept. 21 1907

Mr. G. S. Kneller
Cedar St.

Your favor of Sept. 19th

recd -

"Hill" has
never been reproduced

in any other form

than a newspaper & book

cut -

separate package
by mail

The enclosed one

I think best as



Jan - 22 - 1906

THREE HUNDRED AND SEVENTY-FIVE
PARK AVENUE

Dear Mr. Henschel:

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

them with you.

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

Martha E. Homer,

Jan 2. C.

Sept 19th 57

Mrs Anna & Mary

Dear Anna —

I received your
letter with pleasure
also the Pink Mountains
we longer Pink
however —

I received a note

2
Mrs James B Brown
who you know in
The Robinson Cottage
I showed her
the house.

She was very much
pleased with ~~the~~ ^{arrangement} ~~of the~~

I am to notify
her if she can have

it for next summer

by the first of April^{3.}
1808 — A very nice
arrangement as it
leaves me free to sell
or to anything

And I hear that
she has a very beautiful
Laughter —

Two small Children
to muss up the very

most dear⁴ that you
have left —

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

April 12, 1906

Receipt for above due April 12th 1906
from W. Knickerbocker & Co —

Three hundred & seventy five dollars -

\$375.00

(Landing the Police
Sky Line Canada
Feeling in financially)

Wm. Knickerbocker

Wm. Knickerbocker

Winslow Homer
Apr 12/06



RECEIVED

AUG 16 1906

FOR...
Acquired by

Sanborn one
Aug 14th 1906

Wm. M. Knudsen?

Gentlemen -

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

a Picture painted
by me -

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

Please find out for
me - Yours truly

Winslow Homer

June 13 1906

~~W. H. D.~~

RECEIVED
JUN 13 1906
FOR Sumner & Co
Answered by Sumner

Enclosed items
of a sale —

W. H. D.
W. H. D.

2)

June 10th 1906

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

Yours Truly
L. B. Buzzard

(water color)

Do you know anything
about it? - W. H. Miller

Nov. 5. 1906

November 5th
1906

Mr E. D. Kneller

my dear sir

The three water Stems
received -

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

at that date

2)

Nov. 5, 1906

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

Where are they? 4

John R. [unclear]

Winston [unclear]

Sandero Beach
American Ex

Oct 3rd 1946

RECEIVED

OCT 5 1946

M Knudsen

FOR

Answered by

J. E. Co.
[Signature]

Gentlemen

I expect all

my water skins

as soon as they

are in

Yours very truly

[Signature]

Oct. 18. 1906

RECEIVED

OCT 19 1906

FOR.....

Answered by.....

H. H.

Oct-18th 1906

W. W. & Co

Gentlemen

If you think it
necessary for me
to write to Pittsburgh
etc. for the Water Glass
to be returned to you.

I think I could

Oct. 18. 1906

2
Wake them up a
little -

You have recently
need from me
twice what you have
asked for, in the
way of pictures sent
to you _____ &

I have been two

3

Oct. 18. 1906

Years in trying to
get my water colors
returned to me by
you.

I am very well
indeed.

Yours truly
Winston Homer

RECEIVED

OCT 23 1906

Oct 21 1906

FOR

Answered by

Number 200

I have received
six water skins -

Two of which are
sketches I was after

"W. Walker" &

"Ferdia Jungle" -

The others belonged to
that "Lake" lot of stuff

I sent as a special
opening of the feeding season

two years ago - They

Sept. 14. 1906

RECEIVED

SEP 15 1906

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

Sept 14th 1906

W. Knudsen & Co
Gentlemen

I leave here
immediately for
certain points north

& I have

arranged² to be
in New York City -
on next Thursday
morning -

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

Sept. 14. 1906

(3)

for me by 10 o'clock
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

4

\$280 - taxes on land
that I cannot sell

trusting I shall

find you all well

As Resp^y

Whitlow Spencer

Read + Return

September 18, 1906.

Mr. E. L. KNOEDLER,

To WINSLOW HOMER, Dr.

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

RECEIVED PAYMENT

SEPTEMBER 20, 1906.

Winslow Homer

Aug 42 (1906?)

has for sale

R. E. M. C. Blackner

has for sale

ALL
OR
Answered by

etchings etched by

myself at the expense of

two years time I had work

"The safe line" "Devil on the Sea"

"Eight Bells" "Mending Tears"

all of work are very good

Aug 24 (1906?)

2
and doubt have been put-
forward long ago - but I
blacken is waiting for
me to die - to my idea
of the matter -
Yours truly
Winston Homer

N.H.K.

Apr. 19, (1906?)

April 19th (1906?)

Mr. E. Leander

Dear Sir,

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

But you bet I
have ten good years

ahead of me & if

You are patient you
will yet get something

Yours truly

Winston Homer

April 11, 1907

~~Handwritten scribble~~

Seaside, Calif.
April 11th 1907

Mr E. W. Knedler
Care of

I received the
safety of Santiago
and your bill for
the two frames -

I enclose herewith
Payment \$236.00

Yours truly
William H. Jones

1.

copy

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 Georges:-

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

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

Yours very truly,

Winslow Homer.

My letter of introduction:

Quebec, May 1902.

To whom it may concern:-

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

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

Geo. Van Felson,
Quebec City.

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

The following letter will prove how he appreciated it:

Donation of Water Color

Scarboro, Maine. July 15th, 1902

Mr. Geo. Van Felson,

Dear Georges:-

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

Yours very truly.

Winslow Homer.

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

W.H.

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

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

Donation of Homer's Camp.

New York, May 21st, 1905.

Mr. Geo. Van Felson,
Quebec Canada.

Dear Georges:-

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

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

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

Very truly yours,

Chs. Homer.

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

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

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

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

"To George Van Felson
From Winslow Homer, Artist"

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

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

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

WINSLOW "HOMER'S STUDY OF A TROUT"

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

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

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

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

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

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

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

Geo. Van Felson.

Quincy January 20th 1930.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

3 Washington Square, New York
March 7, 1950

Dear Mr. Soby:

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

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

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

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

Most sincerely,

Edward Hopper
Edward Hopper

spatially

Detailed Description of Collection (Container List):

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

Prov. 25th April 1876.

My dear Mr. Farnum:

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

I am

Yours very sincerely

Aug^a Hoppin

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

spatially

Detailed Description of Collection (Container List):

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

35⁰⁰ *cut*

HOTEL DE NORMANDIE

PRÈS DE LA SEINE

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

SALLES PARTICULIÈRES

pour Familles et Touristes

CHAMBRES CONFORTABLES

Louis BOUQUET

PROPRIÉTAIRE

PETIT-ANDELY (EURE)

Écuries, Remise, Garage pour Autos

TELEPHONE 52

CHAMBRE NOIRE

yes

My dear Mr. Soudier,

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

I am now spending my time sketching and writing here in, what I believe to be, the most beautiful part of Normandy. My room overlooks the Seine and in a little wooded island opposite there is a cack-oo that rings 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.
Sunder. And hoping to see
some Boston proofs soo -
but perhaps this is a little early yet.

Most sincerely yours

Leitch G. Horvath



The Gypsies at Tatit - Andaly.

L.G.H.
May 10.

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

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

Detailed Description of Collection (Container List):

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

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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

150 Cheapside &

I may be absent from
Churchside for two

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

away has
"Five Hours"
July 18
H. G. Home

Churchside,
Denmark Hill.

Sunday 22nd

Dear Mr Deschamps

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

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

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

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

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

Hatetown June 6

Dear Mr Stewart -

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

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

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

With kindest regards
to Mrs. Sturges and
Mrs. Fule pray believe
me truly
Yours
W. G. Hosmer



W. H. Rosner

Edison's first approved photograph from life

Madame Wilson, N. Y., 1839, from New York

Photographed by the inventor, 1839, from the collection of the Smithsonian Institution of Washington

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hovenden, Thomas
- **Inclusive Dates:** 1895
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org 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 Howland

1840-95

Painter (Irish born in America)

Plymouth Meeting
Montgomery Co
Pa

Jan 7. 1894

My dear Hartley

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

Yours truly

Thos. Hornum
D.D.

P.S.

What I have written on this card
is a quotation from something I am
writing on art

T. H.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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

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

May 27, 1925

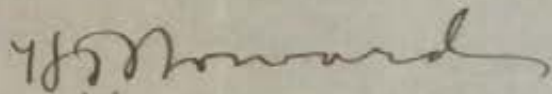
Mr. Glen Walton Blodgett,
5120 Kenmore Avenue,
Chicago, Illinois.

Dear Sir:

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

Very truly yours,

LVS



Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Howard, Justin H.
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org 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:

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. Lussing Esq.
Dear Sir:

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

through your vast resources,
in historic fields to in-
lighten me on the matter
than any other source
which comes to my
mind at this time.

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

Respectfully,
Yours,

A. H. Howard
Artist

17, University Place

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 4	Folder 13	A.L.S. to Glen Walton Blodgett	March 28, 1929
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JOHN MEAD HOWELLS
ARCHITECT
VANDERBILT BLDG
156 EAST 46TH STREET NEW YORK
CHICAGO: TRIBUNE TOWER TRIBUNE SQUARE HOWELLS AND ALBERTSON SEATTLE

March 28 '29

Dear Mr. Budgett

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

Yours sincerely
John M. Howells

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 4	Folder 15	A.L.S. to John Bohler	Jul. 26, 1861
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Box 4	Folder 15	A.L.S. to John Bohler	Aug. 3, 1861
Box 4	Folder 15	A.L.S. to John Bohler	Aug. 9, 1861
Box 4	Folder 15	A.L.S. to Mrs. Street	Jun. 4, 1875

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Saturday.

Studio 15. 10th St
August 3rd 1861

My dear Sir

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

Very truly yours
R W Hildbrand

J. P. Allen Esq

in the battle of Stone bridge
\$100 to the Young Men's Christian
Association, a committee of
which (one of them, Colyer, an artist)
is voluntarily among the hospitals
in Washington - \$100 to the
Children's Aid Socy. & \$100 to
the Public Relief Committee
leaving a small reserve of
\$360 in the treasurer's hands.
There is a winter ahead of
us - a season of suffering even
in peace-time.

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

Very truly yours
R. W. Hubbard.

J. Bowen Esq

No 15 West 10th St
Aug 9. 1861.

My dear Sir

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

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

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

interiors I ever painted.

I am happy to hear ^{that} you
like it. -

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

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

If I address the picture
to your name
"Chesnut Hill" it will
suffice. Suppose
I will read it on Monday.

Very truly yours
R. W. Hubbard

J. B. Allen Esq

ACT 10

1881

Studio building July 26

My dear Sir

No longer apology
is due you from me for my
long delay & apparent neglect
than you would read even
if I should write. They that
it may suffice to say, that
I have been greatly occupied
& pulled away from my studio
by business connected with
our Artists' Patriotic Fund
Association of which I am
the Secretary, while in
addition I have suffered
more from ill health &

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

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

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

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

Sturrov No 51 West 10th

June 14th 1875

My dear Mrs Street

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

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

Wm Luffingwell Hubbard

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

With the greatest esteem
Respect I am very
truly - your friend &
obed^t serv^t

R. W. Hubbard.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

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

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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.

Dorchester
Saturday

My dear Friend

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

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

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

Your sincere friend
& Servant

R. All Hughes

BALL HUGHES

RH

I see by the papers you have
not only been contributing
much to render your friend
happy.

Yours ever

Book of Scaptoz 1708 - 64 - To V. S. 1827
George II - Abouander of Amul
Washington House, Baker Hobart (the Trinity Church) etc
Massachusetts

152
632
3 62
162

Friday May -

Dear Sir

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

I have the honor to be
Respectfully your servant

Wm. W. Chesnut

The Honorable
Erasmus Erving

Rau Hughes
Letter

~~1835~~

1835

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

- 1) William Morris Hunt thanks "Md" for the long letter which arrived via ship. Hunt plans to return sometime in the spring, about the latter part of May, but has not yet set a date. He asks his correspondent to pay Alex Duncan of Duncan & Herman in New York \$24 for his semi-annual interest and to expect a check for about \$50 from Detroit.
- 2) Hunt offers to sell his portrait of President Lincoln to Nathan Appleton for \$800, but wishes to take it to England for a few months.
- 3) Hunt asks Mr. Smith to print any photographs Miss Hunt asks to have, at cost.

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

Detailed Description of Collection (Container List):

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

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Fayal Feb 22, 1858

Dear Mrs. I wrote you a few days since by the
"Miss Boy" but she has returned in distress having shipped
a sea which laying to about 5 days out from here
which carried away a portion of her bulwarks, main beam
& c. ~~The cargo~~ So that we have this occasion to
write on other batches of letters & even those which
we have received by the Azor. She made a fine run
of it - 10 days & some hours. So that we have Boston papers
of the 10th inst. Many thanks for your nice long
letter of the 5th of I for the variety of thoughts you must
have been at in doing up the various commissions which
I do speak. I am quite pleased at the success of the
lithographs & am not at all astonished at the final
decline of numerous rest. I should decidedly pay
Miss Phillips & Sampson the percentage, 5 per cent
& I should have desired to do it for those already sold
& I should be much obliged for their kindness &
attention. As one of your opinion that the price should
not be raised, & but the commission paid from the
receipts. I am very glad to hear that the Stocks pay
and something. Hope that they will continue so to do -
The things have not come on 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 excitement of
receiving letters & packages from home - Lewis says a
good deal with them they were although she has
occasional little "fill backs". She intended to have written
you a letter by this boat but I don't know how it is come
now or the she is not quite up to it & I try to keep her
from overloading. She sends many thanks for you

You may receive a letter from me from Detroit - from Walker & Phipps, containing a check for \$20. If you do please open it & keep it safe & inform them of the receipt of the same.

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

17582

May 5: 1866.

To the Hon. appraiser

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
I will return it to you in
a few months in care

You desire it.

Yours truly
J. M. Abbott,

16 Summer St. or

Care of Abbott & ^{Howard} ~~Howard~~
Kelly St. Boston

The picture was not bought by
M. A. as was the wish & kept it.

Mr Smith -

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

I am,

Yours truly,
J. M. Hunt.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

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

Scope and Content Note:

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

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

Detailed Description of Collection (Container List):

Box 4	Folder 19	T.L.S. to Miss Burkett	Jul. 19, 1964
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P. O. Box 245
Bethel, Conn. 06801

July 19, 1964

Dear Miss Burkett:

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

The boy on horse is the last equestrian I have done Andrew Jackson as a teenager, when cast in bronze sometime in 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

Ann H. Huntington

Oct 176
5

Anna Hyatt Huntington

Brass Sculptor

lived

in Met Museum
of art

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.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

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

Scope and Content Note:

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

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

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

Detailed Description of Collection (Container List):

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

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

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Florence. Sep. 21. 1844.

Dear Father

We have been here 10 days
having taken the steamer at Marseilles on
the 7th - stopping a day at Genoa - and thence
to Leghorn, where we arrived on the morning of
the 10th - We had calm clear weather for
the voyage - so that neither of us were at
all sea sick - And the bold - Mountain
Coast - varied by Savage Cliffs - & sometimes
green valleys with vineyards, olive - orchards
- and here & there small cities, strikingly situated
- rendered the journey very delightful -
At Genoa we wrote by the next steamer
I found there that Chen - Man had sailed by
the ship London from Leghorn about Aug. 1st for
N. York - and Mr Freeman tells me that he thinks
my picture now sent by her - as he had a
box for it on board and he believes that almost
anything of the kind to be sent about that
time went by her. - I found a letter here
from De L. - dat Genoa he was waiting

Mr Perry Huntington

XXXX

Rome

Per Steamer
The Liverpool

Menu. 19/10/44



Per Perry Huntington
21 Sept 44

24
2
24

10-13

49. E. 20th New York
March 5th 1894

My Dear Sir

675B

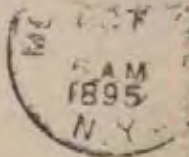
I suppose the picture
of "Mrs. Washington's Reception"
sometimes called "The
Republican Court" would
be thought by many my best
work. It belongs now to the
Hamilton Club of Brooklyn.
— My own preference is for
subjects of a serious, or
sacred class, such as
"Sowing the Word" belonging
to Mr. Anson Phelps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

Huntington was
78 yrs old at
time of this
letter

F 197-108

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

ALBERT K. SMILEY, Proprietor.



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

Daniel Huntington
N.Y. 1895
on Postcard



LAKE MOHONK MOUNTAIN HOUSE,

MOHONK LAKE, ULSTER CO., NEW YORK.

A. K. SMILEY,
PROPRIETOR

Oct. 15th 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

~~What What~~

Daniel Huntington, N. A.

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

With much regard
Very truly yours
D. Huntington

10 OCT 15
WINDY
S.S.

Daniel Huntington, N. A.

My Dear Mr. Conant:

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

from & believe me.

I shall hope to hear much
of the Multnomah & Green
Mountains - & coming on your return
- We are happy to spend the
summer somewhere in that
region - perhaps at Corvallis
again - on Saturday night
we returned for two days
west to Providence Brown
at Astoria - The views
from their home are very
pleasing - It is a charming
home they have, nothing
wanting but the +, and that
is every thing wanting -
I am glad you think

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

Yours faithfully
D. Huntington

Brooklyn June 25/55

47. E. 20th York
April 10. 1888

Chas Henry Hart Esq
My Dear Sir

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

if they are received
after the Council
meeting Monday night

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

truly yours

D. Huntington

49. E. 20th N York
July 4. 1891

My Dear Mr. Hart.

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

Sincerely yours

D. Huntington
Chas Henry Hart

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

- It is a gem of art. -

²⁷ I used B. Flagg's address was
by last year's Academy catalogue

37. W. 22nd. - He can give
you full information about it

Mr Falconer called here
yesterday & showed me the
photo of the youthful Webster
portrait - I could not tell
him anything which might
lead to discovering the artist's
name... Hoping you are
quite well

faithfully yours
D. Huntington

W Chas Henry Hart
Rosemont
Pa -

7/13/97 49. E. 20th New York
July 17. 1897

My Dear Mr Hart

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

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

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

49. E. 20th St. New York
June 10th. 1892

My dear Mr Hart

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

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

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

Truly yours
D. Huntington

May 18, 1892

My Dear Mr. Hart

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

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

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

Truly yours

D. Huntington

Mr. Charles Henry Hart
Philad^{ca}

49, E. 20th York

May 30th 92

My dear Mr. Hart

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

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

497 Broadway N.Y.
 April 18 / 54

My Dear Lambert.

The positive ~~no~~ has
 been given I hear wrapped
 with large picture. - Cony
 has sent the ~~envelope~~ I
 suppose - There is a head
 of ^{Ben} Mr. Dr. Balch at
 Westchester - Chester Co. Penn.

- Now now that may be
 boys & how easy to get &
 lost know - but I should
 like very well to have it
 sent. - Please let me
 know when you open
 Yours truly
 D. Handington

Answered

126
0-63-2

J. Sartain Esq
Art. Department

Dear Sir

The Committee on Selection
 (my members) are progressing with
 plans for a collection of works of
deceased American Artists. We rely
 on the Philadelphia members to procure
 representative works by Chas Wilson Peale
Thos Sully. Rembrandt Peale and
J. Tragle! also, (added to what we
 may obtain here) fine works by
Benj West - Washington Allston
Henry Inman & Gilbert Stuart.
C. R. Leslie
 - also Cravens & Sharpless
 Many of the best works of the above
 named are in Philadelphia and
 Baltimore. of deceased Sculptors
Hendon - Greenough - Ceracchi - Towers
Crawford - Partholomen - Rhenhart
 etc - we hope Philadelphia will
 furnish as fully as possible on account.

of the risk and expense of transporting
from New York or more distant places.
- I enclose a circular our joint
Com^{ee} is using - the form of which
altered to suit the difference of
circumstances, may be useful.

I applied for two hundred square
feet. If I get all the pictures I
have applied for they will require
500 square feet - would it
be allowable to grant that
additional amt of space?

Respectfully yours,

D. Huntington
49. E. 20th New York
Mar 12, 1876.

49, E. 20th New York
May 22^d - 1889

Dear Mrs Ferris

I am sorry to say that I do not know of a picture by Gerhard Durr in this country. It does not follow that there may not be one. I suppose his pictures are comparatively few in number, and when one comes into the European market it would command a very high price. - Probably you are connected with the Huntingtons who have Lanman blood, especially ^{with} many of whom I have had close acquaintance and who were very dear to my mothers family. Your honored father in law ^{Ferris} Chancellor I knew well - & I have a study

of his head, painted as a
study for use in the full length
which John C Green & John
Taylor Johnston commissioned
me to paint for the N Y University
— Regretting that I cannot
print out a picture of
herald down in this
Country

I am very truly yours

D. Huntington

SAMUEL B. RUGGLES 1844-1881

Responsible for the creation of Gramercy Park & Union Square, NYC
(see 300)

DANIEL HUNTINGTON, 1816-1906

painter, student of Morse & Brown

IN NYC 1845-51 measuring his life's work, portraiture

Recd New York Jan 20th 1837
of Saml B Ruggles Esq One
Hundred & fifty Dollars in full
for a portrait of his Son J^r B Ruggles
\$150 = (D Huntington)

Dear Sir -

It is not my custom
to be so long in keeping promises
but the duty is now accomplished
- I have been several times
- wishing to ask you, whether
a duplicate of the bronze Statue
of Genl Clinton, ^{now} being designed
(or rather already modeled in stone)
by H. K. Brown, and which is to be
placed over the Statesman remains
in Greenwood, would not be a noble

Daniel Huntington

ornament for the open air
in Union Square. — The amt
of Subscriptions for the Statue
has now reached nearly fourteen
thousand dollars — lacking say
1500 of the sum required ^{fit,} and will
no doubt soon be in process. —

I long to see the beginning
of a series of colossal bronze
Statues Commemorative of our
great men in the public
Squares of this City. — Do you
not think that if the project was
set on foot a great many would
be glad to push it forward? ~~and~~
~~The~~ Casting of two would keep
the cost of each — the artist labor
in modelling being the same portion
as for one. — I believe that
if such a plan should interest
you, and you should determine

that it must be done — it would
be and that without much delay.
— I believe I could touch some
Springs myself that would help
somewhat. — Many of those
persons who have already subscribed
to the Greenwood Statue and who
reside in the region of the Sq^d would
embury their Subscriptions readily
with the prospect of having one of the
Statues near & in sight — a noble
ornament. — Excuse my troubling
you at such length & believe me I

Very respectfully & truly
your etc

L. Huntington

Hon Saml B. Ruggles

Union Square

Shakspeare

49. E. 20th New York

Nov 18. 47

J. Apolen Cheney Esq.

Dear Sir.

I recd your other
letter and the interesting publication
relating to American Antiquities
for which please accept my
sincere thanks. - You do me
much honor to desire copies to
visit & I take pleasure in
receiving one which is thought
good. - The two small photographs
from "Miranda & the Climate's
Wrath" are all I have suitable
to send & they are for you
satisfactory. - but they will serve
for memorandums. - With most
of my pictures the photographs

Thanks for your valuable
and instructive papers
and for your friendly
invitation which some
day it may be in my
power to accept I am
Dear Sir - yours with
great regard

D. Huntington

have succeeded very poorly
- Rockwood took a very good
negative of "Mrs Washington's
Reception" of a large size for
the use of the engraver Mr Ritchie.
- The only picture of large size
of me for sale, is the picture
of Chocoma Peak - with lake - et
cetera at McKhaver gallery. - It is
6 by 9 feet - and the price about
\$10,000 - I have a small picture
of "Portia" \$800 & a "Venice" 500
- these are all recent pictures
and have not been offered for sale
- Messrs J. Q. A. Ward, Henry H. Brown
Loring Thompson, ^{Dorchester St. N.Y.} and John Rogers, ^{Amherst St. N.Y.}
Studeis building 10 ¹⁰⁰ Spr. Bodworth St. N.Y.
are all eminent Sculptors & members
of One Academy. - I will forward
Catalogue to your address. - I
read your paper with pleasure.
The subject is fascinating. With nearly

49. E. 20th.

New York Dec 6/93

Willis L. Ogden Esq

Dear Sir.

I examined the picture of "Mrs Washington Reception" at the Hamilton Club this morning in company with Mr Falconer and find the picture much improved by what he has already done.

There are some places which need to be carefully restored, and I am confident that Mr Falconer fully understands what is needed and can restore the

parts requiring it skillfully
and satisfactorily.

- The light (electric) is
very good and in a good
place - but if the reflector
that is brought down
was extended ⁴ or six inches
in front so as to screen
the light from the eyes of
spectators it would be
more agreeable, and
the painting would appear
more illuminated.

truly yours

D. Huntington

The reflector as it is now
all enough to hide the
burners from the eye

Names of pupils

H. P. Gray 1838
 W. Field 1838
 Couperthwaite - 1848
 C. Curtis 1847
 Tho. H. Smith 1841
 J. A. Richards 1842
 Edw H May 1842
 R.W. Hubbard 1842
 J. W. Gaff (died in NY 1855) 1846
 Juan. Currie. - April 1847 -
 A. W. Rutthorford - Sep. 1848
 (died at S. George's Hospital. 1850)
 J. G. Green. - Dec - 1849.
 Wm R. Simpson. Sep. 1848
 R S Dunning. June 1848
 S. C. Platt April 1849
 Nelson A Moore 1849
 Samuel. D. Mills - Dec. 1849

Miss Le Roy 1847
 Miss M. Lusk 1849 -
 Miss Sadgum 1848
 Miss Wray - 1849 -
 Miss Pearson 1849
 Miss J. A. Field 1849
 Oct. Miss L. K. Lee
 " " C. C. Ludlow
 Miss A. Sands
 Dec. Miss Jane P. Hart. 1849 -

Class of ladies closed in May 1850

~~Mr. Washburn came Aug 1. 1850~~
 Mr Washburn came Aug 5 - 1850

Miss Wilde - Georgia 1857
 Miss Merritt - N. York - 1857

Abner A. Alder, November 9th 1850

Samuel M. Cullough, April 17th 1850,

Mr Williams - of Providence - 1830,

Mr Robertson - sent to Washington - 1837 -

Crystal Bridges Artists' Letters and Manuscripts

**Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712**

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX 1

Item Note: Huntington, Daniel

Huntington writes to his father, describing his travel on a steamer from Marseilles to Genoa and Leghorn, and accounts news in Florence.

Item Date:

Sept. 21, 1844

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hurd, Peter
- **Inclusive Dates:** 1953, 1954
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Peter Hurd (1904-1984) was a painter, illustrator, and etcher. He was the spouse of Henriette Wyeth and a student of N.C. Wyeth.

Scope and Content Note:

- 1) Peter Hurd's letter discusses Bloch's comprehensive collection of prints and drawings. Includes postmarked envelope.
- 2) In Bloch's retained copy of his letter to Hurd, he discusses acquiring one of Hurd's drawings, saying that it has been a long time since he has heard from Hurd.

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

Detailed Description of Collection (Container List):

Box 4	Folder 21	A.L.S. to Leonard Bloch	[Dec. 4, 1953]
Box 4	Folder 21	Retained copy of Bloch's letter to Peter Hurd	Apr. 20, 1954

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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-be collectors whose budgets were limited to collect lesser works, i.e. small in scale or scope of good artists. Mrs. Cornelius J. Sullivan who was my first dealer 20 years ago in N.Y. and one of the founders of the museum of modern art in N.Y. did just that and after her death her collection of little works of big masters (mostly 19th Century French) sold for over \$100,000.00 - ~~about~~ over twice what she paid for it. It included some wonderful

things for her taste was of the best: a small drawing - a study - by Vigas. A rare lithograph by Renoir - a watercolor by Cézanne drawings by Van Gogh &c.

Only one thing strikes me - I think your 8" x 10" limit a little small. By limiting the size of your individual items you may be carrying some worthy tho larger eligible items. My own wash drawings are priced at \$25.00 - \$75.00 but I'd have to look around to find me 8" by 10" or smaller - But let me know how this price strikes you and I'll try to find something we will both be proud of.

Sincerely
Peter Hurd.



SAN PATRICK
DEC
4
A.M.
1953
N. MEX.

Mr. Leonard Bloch
405 West 57th St-
New York City 19
N. Y.

Mr. Peter Hurd
Santiago Raule San Patricio, H.M.

Dear Mr. Hurd:

It has been a long time since I last heard from you, with regard to my plan for a small collection of drawings by outstanding Americans, which would include yourself. Your last note to me indicated an enthusiastic interest in assisting me in acquiring one of your drawings, and I replied advising you what I could afford to expend out of my present budget.

I do hope that you have not forgotten, and that I may hear from you in the near future -

With best wishes,

K.W.W. 57 St.

4/20/54

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Hutt, Henry
- **Inclusive Dates:** 1903
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Henry Hutt (1875-1950) was an illustrator.

Scope and Content Note:

- 1) "Allow me to thank you for wishing me to enter your prize offer for cover designs. I shall be glad to do so and to have my name in your announcement of the offer."
- 2) Picture of Henry Hutt

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

Detailed Description of Collection (Container List):

Box 4	Folder 22	A.L.S. to [Edward William] Bok	Jul. [9?] 1903
Box 4	Folder 22	Picture of Henry Hutt	nd

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D-63-2

Am Illustrators

My Dear Mr Bok, ²/₆₃

Allow me to thank
you for wishing me
to enter your prize
offer for cover designs
I shall be glad to do
so, and to have my
name in your announce-
ment of the offer.

Sincerely yours

Henry Dutt

July 9th 1903



HENRY HUTT

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Ingham, Charles Cromwell
- **Inclusive Dates:** 1834
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Charles Cromwell Ingham (1796-1863), was an Irish portrait and miniature painter active in the U.S.

Scope and Content Note:

Charles Cromwell Ingham writes that he received his letter and check of \$121 for the pictures

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

Detailed Description of Collection (Container List):

Box 4	Folder 23	A.L.S. to Erastus Corning	Jan. 28, 1834
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Croston Corning

New York Jan^y 28th 1834

Dear Sir

on Saturday I received
your letter containing a check ^{for \$121} ~~x~~ for which I
am much obliged to you - It gives me pleasure
to hear that the Pictures are approved of -

I am my dear sir most respectfully Yours -

Charles Ingham

C. Ingham

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Inman, Henry
- **Inclusive Dates:** 1844-1845
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Henry Inman Inman (1801-1846) was an American painter, teacher of Daniel Huntington, and was vice president of the National Academy from 1820-30 and 1838-44.

Scope and Content Note:

- 1) Henry Inman writes to C[ephas] G. Childs in Philadelphia regarding the purchase of the Reed collection.
- 2) Inman writes regarding his question "as to the propriety of copying one of the heads on figures in Huntington's group," he answers, "I think there would be no objection made by Huntington himself. - If Carey is willing I should admit James to go on and copy it 'sans ceremonie.'" He must delay their visit on account of "two fat portrait jobs which will bring me \$400."
- 3) Letter of introduction for C. Edwards Lester, U.S. Consul, Genoa, "whom I have referred to you for information touching poor Carey and his honorable connection with the Fine Arts."
- 4) Steel engraved, half-length portrait of Henry Inman

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

Detailed Description of Collection (Container List):

Box 4	Folder 24	A.L.S. to C[ephas] G. Childs	Apr. 10, 1844
Box 4	Folder 24	A.L.S. to James	Jul. 19, 1844

		McMurtrie	
Box 4	Folder 24	A.L.S. to [A.M.] Cozzens	Oct. 7, 1845
Box 4	Folder 24	Steel engraved, half- length portrait of Henry Inman	nd

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7th Oct^r 45.
13 Murray Stⁿ

My dear Sir:

W. Young.

Please let me make known
to you C. Edwards Lester Esq. U.
States Consul at Genoa, whom I
have referred to you for information
touching John Carey and his honorable
connection with the Tim Acts.

May I hope for your obliging
assistance in this matter?

Yours^{ly} of. obliged friend
and serv^t.

W. Young

Major Cozzens.

N. York April 10th 1844.

My dear Sir

Yr. favour of 8th I rec^d. yesterday.

I believe that there is no doubt of the Reed collection being purchased by the new society for the establishment of a permanent City Gallery of Arts. — Should any thing occur, which will give yr. friend an opportunity to obtain any of Mr Reed's pictures I will let you know. — The other Landscape, (a little larger than yours, was bought by my brother John ~~and~~ for \$50 and immediately resold for \$100. I fear that our own academy will want it. Should I find any portraits of the class you speak of I will get on or two for you. But I can promise nothing very certainly. — Is not the picture of Mrs Knapp in yr. city? Huntington's picture of the Beutner is to be put in an Exhibition at his particular request. —

C. G. Childs Esq

Very truly yours

W. T. Swanwick

R



C. G. Childs. Esquire
Philadelphia.

1841

Henry Inman 1801-1846

Born in New York.

Studied with Jarvis

Painted portraits of Chal-
mers, Woodworth and

Macaulay 1844

Large painting of Daniel
Boone in the Capitol at Wash-
ington, unfinished at his death.

Nce. president of Academy of
Design

Died

1846.

489 Greenwich St

N. York, Feb 19th 1844

My dear Mr. Brewster,

It strikes me that I owe you a letter
or two... I am afraid I never answered a question
in one of y^rs as to "the propriety of copying
one of the heads or figures in Huntingdon's Group."
- "I think there ~~was~~ would be no objection
made by Huntingdon himself." If Canny is willing
I should advise James to go on & copy it "sans
ceremonie" - Again, touching my coming on
to y^r town, I am just now delayed by two
great portrait jobs, which will bring me \$400 &
you will admit the force of this excuse, I
am sure. - B. A. The weather looks so tempting
and as I shall have somewhat to show you
when I do run on, that I shall be down
upon you (very) suddenly one of these days.
With my best respects to Madame, Mrs
Annison & James. I am as ever
y^r most sincere

Jas. W. Brewster Esq.

W. Inman

1844

M
10,

Single.
19



James W. Murtrei Esq.
Philadelphia.
Pa.



Your most sincerely
W. Luman.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Inman, John O'Brien
- **Inclusive Dates:** nd
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org 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:

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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St. William St.

Dear Sir

The Book which I send with
this, is both scarce & curious & as
such it is worth adding to your already
valuable collection -

You will be accepting it with
pleasure

Yours &c

J. Inman

E. Knight Esq.

50 Walker St.

Tuesday 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):

Box 4	Folder 26	A.L.S. to J.L. Converse	Mar. 18, 1859
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Boston March 18/59

Dear Sir

Your note of
17th is at hand In
reply I believe next
Monday at one O'clock
will be most convenient
for the committee to

meet Res^d Yours Obed^t
Dennis Jarvis

L. S. Converse Esq

83 Pearl Street

Boston

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

William Le Baron Jenney (1832-1907) was an American architect. He was employed by Martin Roche.

Scope and Content Note:

Autograph of William Le Baron Jenney

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

Detailed Description of Collection (Container List):

Box 4	Folder 27	Autograph of William Le Baron Jenney	nd
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W. A. B. Perry
architect.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – John, Augustus
- **Inclusive Dates:** 1921
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org 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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Albermarle Manor
nr. Parkstone Dorset.

Sept 16
1921

My dear Mrs. Blodgett, I willingly send you my
autograph in response to your request.

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

I am,

Yrs. sincerely

Augustus John

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Johnson, David
- **Inclusive Dates:** 1904
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org 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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THE AUTOGRAPH COLLECTION OF

HOWES NORRIS, JR.

New York April 25th

My Dear Sir

1904.

I regret your
letter has been misplaced
which forgive. I gladly add
my name to your collection
and thank much for the
honor you have conferred
upon me in being found
in such distinguished
company

Respectfully

David Johnson.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Johnson, Eastman
- **Inclusive Dates:** 1882-1896
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Eastman Johnson (1824-1906) was a genre and portrait painter.

Scope and Content Note:

- 1) Eastman Johnson refers his correspondent to Tuckerman's "Book of the Artists" (1867) for any biographical information he may need about him.
- 2) Two content notes regarding a series of three letters between Eastman Johnson and Melville Ezra Ingalls.
- 3) Letter to Melville Ingalls stating that he must let his portrait dry before varnishing it and that it should be ready to ship Monday or Tuesday. Johnson states his concern regarding the ship date and his work's possible late arrival in Cincinnati.
- 4) Letter to Melville Ingalls stating that upon receipt of a telegram from Ingalls, he will ship the painting a day earlier to ensure it arrives by Thursday.
- 5) Letter to Melville Ingalls thanking him for a received check and expressing astonishment that there could be a "defect in the left hand."
- 2) Eastman Johnson writes about his upcoming trip to Nantucket.
- 3) Johnson encloses the portraits that they requested and a printed slip with corrections. "I do not think it necessary to add anything except that for the last four or five years I have done scarcely anything but portraits, among whom were many distinguished or noted people but whose names would no doubt make the article too sultry."
- 4) Eastman Johnson writes to Mr. Knox regarding the purchase of frames at Wilmart's. "I miss the roar of the sea in the twilight hour, and the salt breeze."
- 5) He sends a letter retrieved from the dead letter office and plans to visit in a week or so after he returns to town. "We are sitting by a cozy fire, all the light and frivolous creatures of the summer gone, the roads and moors all our own."

6) Johnson writes that he believes that he has already sent the revised print.

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

Detailed Description of Collection (Container List):

Box 4	Folder 30	A.L.S. to an unidentified person	nd
Box 4	Folder 30	Content notes	nd
Box 4	Folder 30	A.L.S. to Melville Ingalls	Jun. 17, 1882
Box 4	Folder 30	A.L.S. to Melville Ingalls	Jun. 19, 1882
Box 4	Folder 30	A.L.S. to Melville Ingalls	Jun. 30, 1882
Box 4	Folder 30	A.L.S. to an unidentified person	Jun. 26, 1882
Box 4	Folder 30	A.L.S. to Charles Scribner's Sons	May 18, 1886
Box 4	Folder 30	A.L.S. to Mr. Knox	Jul. 22, 1889
Box 4	Folder 30	A.L.S. to Mr. Knox	Oct. 6, 1890
Box 4	Folder 30	A.L.S. to an unidentified person	Jun. 13, 1896

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Eastman Johnson
June 13

Dear Sir

I think I revised
the printed sent to
me and returned it
to your address.

If I am mistaken
I will attend to it
at once. Please
return enclosed photo.
as soon as you have
done with it.

Yours truly
June 13/96 Eastman Johnson
65 W. 53.

65 - Mr. 55th St

New York June 26
1882

My dear Sir

It will be two
weeks from this time before
I can be at Nantucket,
and I will on doubt
be ready for you by
that time. Or I will let
you know when I leave
if you desire. I hope
the temperature of the
Island will be sufficiently

attractive and beneficial
to your health, to induce
you out to be in a
hurry when once
there. Very truly
yours
Westman Johnson

225

Eastman Johnson
(artist)

Dear Sir.

Your circular
addressed to Mrs Ornstone Lane
has miscarried and has just turned
up, (which much to my expense
for this tardy response) -

I would refer you to The Biograph-
ical book of the Artists by Mrs.
Tuckerman for all that I presume
is inquired concerning myself
and am

Very Truly yours
Eastman Johnson.

65 W. 53rd St.

May 18-1886

Charles Scribner's Sons

Dear Sirs

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

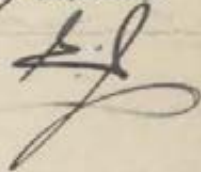
I do not think it necessary
to add anything except that for
the last four or five years I
have done scarcely anything
but portraits, among whom were
many distinguished or critical
people but I have no more would
no doubt make the article too
bulky - I add the ~~some~~ letters
of four other of my larger
portraits, or more important ones,
if they are wanted -

Very truly yours

Eastman Johnson

The Pensive agent
The Wandering Fiddler
Consuelo
The Symposium

of course I could
name many others



Eastman Johnson

65 W. 55th St

June 17-82

W. E. Duggalls Esq

Dear Sir

The portrait is quite finished. I have however been at work on it within a day or two and want it to dry a little more before delivering it. I can send it on Monday or Tuesday. Prof of Judge Hoadly is to be here

Within a few days
I would like him to see
it here and would retain
it for that purpose
unless that would bring
it in Cincinnati too late
for you to make the
presentation before the
departure of Mr. Neely--

Will you kindly drop
me a line and say
by what day you desire
it to be in Cincinnati
and oblige
Your truly
Robertson Adams

65 N. 55th

June 19. 1882

New York

Mr. S. Ingalls Esq.

My dear Sir

I was intending to send the portrait on Wednesday but on receipt of your telegram tonight have made arrangements to forward it tomorrow (Tuesday) so that, without delay, it will reach you in time for Thursday as you desire -

I trust that as portrait and picture it will give satisfaction to those much interested - I have done my

best to make it worthy of
its honorable destination
& of the admirable man
whom it represents -

I wish to say what I should
have said before in reply
to a former note from
you that it was not necessary
for you to take the frame
unless you wanted it.

I ordered it in my own respon-
-sibility as it would serve
me as well for one or two
other portraits I have of the
same size. But I am glad
to have the picture properly

presented when it reaches you -

It will give me much pleasure to
see you at any time in New York
on whatever occasion to you I hope
You will be my friend to care.

Very truly
Yours

Robert D. Owen

65 W. 35th St.

June 30, 1882,

W. E. Ingalls Esq

My dear Sir

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

I was not conscious of
anything of the kind
however. I am quite
ready to give time
and attention to your

Suggestions in this
or any other particulars.

I wish you would
kindly present my regards
to Mr. West and

believe me

Very sincerely
yours

Eastman Johnson

24
100
Eastman Johnson

60 W. 55th St. July 22. 89

Dear Mr. Knox

I called at Wilson's
on my way up, saw the
frame, which is a good
one - He could do nothing
but I can turn it in on
one of my larger pictures
I think, so that it will
net you fifty or sixty
dollars anyway - It would
have to be cut down &c -

I ordered a frame
and the price he told
me would be about
\$30 = I miss the roar of
the sea in the twilight
hour, and the salt breeze.

Thanks for what I
had yesterday and
day before and
for the other unalloyed
pleasures

Yours truly
Edman Johnson

²⁴/₁₀₀ Eastman Johnson
Kentucky, Oct. 6-1890

Dear Mr. Tracy

Your letter of the 3^d-inst. came tonight, and singularly enough by the same mail the enclosed from the Dead letter office, written in answer to one from you while you were at Ashville, on the 2^d of last May - It has undergone enough, I think, to merit your interest - But what the Dead letter Office has been about all this time I can't imagine - But you will observe the gist of the letter - You see I

am still at our Summer
quarters, so I cannot
so handily "drop in" of an
evening, just yet, but
will give myself that
pleasure soon after
returning to town, which
will be, probably, a week
or ten days hence. Then
we will hear that violin -

We are sitting by a
cozy fire, all the
light and frivolous
creatures of the Summer
gone, the roads and moors
all our own - I note
the printed slip you enclose.
We can try another some
day, the one I began
from the small suggestion -

Mrs. Johnson joins me in kindest
regards to you and

Very truly
Yours

William Johnson

I trust you will appreciate
the merits of my envelope -

Eastman Johnson Messages a Patron

Johnson, Eastman: [THREE AUTOGRAPH LETTERS, SIGNED, FROM AMERICAN ARTIST, EASTMAN JOHNSON, TO RAILROAD EXECUTIVE AND PATRON, MELVILLE EZRA INGALLS]. New York. 1882. [2]; [3]; [2]pp. Faint fold lines. Bright and clean. Fine.

An trilogy of letters from the important American portrait painter, genre artist, and founder of the Metropolitan Museum of Art, Eastman Johnson, to his Cincinnati-based patron, Melville Ezra Ingalls. Ingalls was a founder of the Cincinnati Art Museum in 1884, and president of its board of directors from 1884 until his death in 1914. All pertain to a commissioned portrait, apparently of William H. West, formerly Ohio Attorney General, Supreme Court judge, and unsuccessful gubernatorial candidate in 1884. The letters are quoted, in part, below: ^1) June 17, 1882: "The portrait is quite finished. I have however been at work on it within a day or two and want it to dry a little before varnishing it. I can send it for Monday or Tuesday. But if Judge Hoadly is to be here within a few days I would like him to see it here and would retain it for that purpose unless that would bring it in Cincinnati too late for you to make the presentation before the departure of Mr. West." ^2) June 19, 1882: "I was intending to send the portrait on Wednesday, but on receipt of your telegram tonight have made arrangements to forward it tomorrow (Tuesday) so that, without delay, it will reach you in time for Thursday as you desire. I trust that as portrait and picture it will give satisfaction to those most interested. I have done my best to make it worthy of its honorable destination & of the admirable man it represents."

^3) June 30, 1882: "Thanks for check received. I can hardly understand how there can be such a defect as you describe in the left hand. I was not aware of anything of the kind. However, I am quite ready to give time and attention to your suggestions in that or any other particulars." ^By 1882, Johnson was a mainstream artist of note who had, two years prior, turned his attention almost exclusively to commissioned portrait painting. It is interesting to witness here the extent to which he was willing to satisfy a customer, especially in the wake of criticism. ^A fine collection of Johnson correspondence, illuminating the relationship between artist and patron.

ANB 12, pp.62-63.

\$2500.

ART, MSS, OH

34096

2500-

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

Detailed Description of Collection (Container List):

Box 4	Folder 31	A.L.S to Harper's Weekly	Jul. 15, 1861
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Beverly, Va July 15th 1861

Office of Harper's Weekly
N. Y.

Gentlemen:

Enclosed I send You a few sketches which I had occasion to take and which I think will be of interest to your readers. You must excuse the rough manner in which they are drawn and remember that they were made partly during a drenching rain, after a hot day of battle and partly at the different resting places on our marching route.

Having taken part in the battle of the Rich Mountain Pass myself and gotten up diagrams of the battlefield for Generals McCallan 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. 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 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 Regiment charging down the hill and dispersing the Rebels.) Any money, which you will find fit to pay for these sketches remit to my brothers:

Messrs. Johnson & Bro. L. Johnson
P. O. Major Wilson's command, Booksellers.

made if necessary for him to keep in bed he could not finish this report, which I shall send
La Fayette, Ind.

JOHNSON, L.

Beverly, Va, July 15th, 1861

Office of Harpers Weekly N.Y.

Gentlemen:

Enclosed I send you a few sketches which I had occasion to take and which I think will be of interest to your readers. You must excuse the rough manner in which they are drawn and remember that they were made partly during a drenching rain, after a hot day of battle and partly at the different resting places on our marching route.

Having taken part in the battle of the Rich Mountain Pass (?) myself and gotten up diagrams of the battlefield for Generals McClellan and Rosecrans (?) you will find the plan of the battle accurate and correct. Major Wilson of the 10th Ind. Regt who was wounded in the action has obliged me by writing the enclosed report of the battle. (Not enclosed) As Major Wilson was the commanding Major of the 10th Ind Regt. which did all the fighting (of which I am a member) you can rely on its accuracy. No artist has been here yet for any of the Ill. papers and you can therefor (sic) boldly claim to have the only authenticated Rrpoty and correct Illustrations of the battle. I did not finish the sketches but very roughly, in order to have You get them as quick as possible. General Rosecrans, Colonel Manson and Major Wilson will vouch for the accuracy and truthfulness of the sketches. As soon as I can get a chance I shall finish a larger drawing representing the most exciting scene during the battle (the Regiment charging down the hill and disposing the Rebels.) Any money, which you will find fit to pay for these sketches remit tomy brothers:

Messrs. Johnson + Bro.
Booksellers L. Johnson
La Fayette
Ind.

P.S. As Major Wilson's wound has made it necessary for him to keep in bed he could not finish the report, which I shall send in the next letter.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Johnson, Ray
- **Inclusive Dates:** 1989 – [1992]
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Ray Johnson (1927-1995) was an American painter, draftsman, and performance artist. He committed suicide in 1995, and was known primarily as a correspondence artist.

Scope and Content Note:

1) 17pp. plus postmarked autograph envelopes. With five postmarked autograph envelopes. Contents vary: most include photocopy pages with inscriptions in ink, crayon, or marker in Johnson's hand. Also, approximately 10pp. of additional pieces, mostly photocopied collages, including 2pp. photocopied in colored ink, with notes in ink or crayon in Johnson's hand on 3pp.; and one large postmarked autograph envelope addressed to Pincus-Witten.

2) One typed envelope addressed to Pincus-Witten, containing twenty plastic "circles and crescents;"

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

Detailed Description of Collection (Container List):

Box 4	Folder 32	Mail art by Ray Johnson to Robert Pincus-Witten	[various dates]
Box 4	Folder 32	Typed envelope to Robert Pincus-Witten	Jul. 13, 1989

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W
COUNCIL FOR THE NASSAU MUSEUM OF FINE ARTS
1 Museum Drive, P.O. Box 346
Roslyn Harbor, N.Y. 11576



RAY JOHNSON
#4 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

MR. ROBERT PINCUS-WITTEN
860 U.N. PLAZA
NYCiny
10017





MR. GOSIAN

PLEASE

SEND

TO

MR.

GAGOSIAN



2.3.92

Ray Johnson (American, b.1927)
Lucky Strike, 1991
Ink drawing, 2 9/16" Diameter
Collection of the Artist

**RICHARD FEIGEN GALLERY
226 E. ONTARIO STREET
CHICAGO, ILLINOIS 60611**

**RAY JOHNSON
SEPTEMBER 16 — OCTOBER 17**

RAY JOHNSON
114 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11508

13F

**DO
NOT
FOLD**

FIRST
CLASS



PINCUS -
WITTEN,

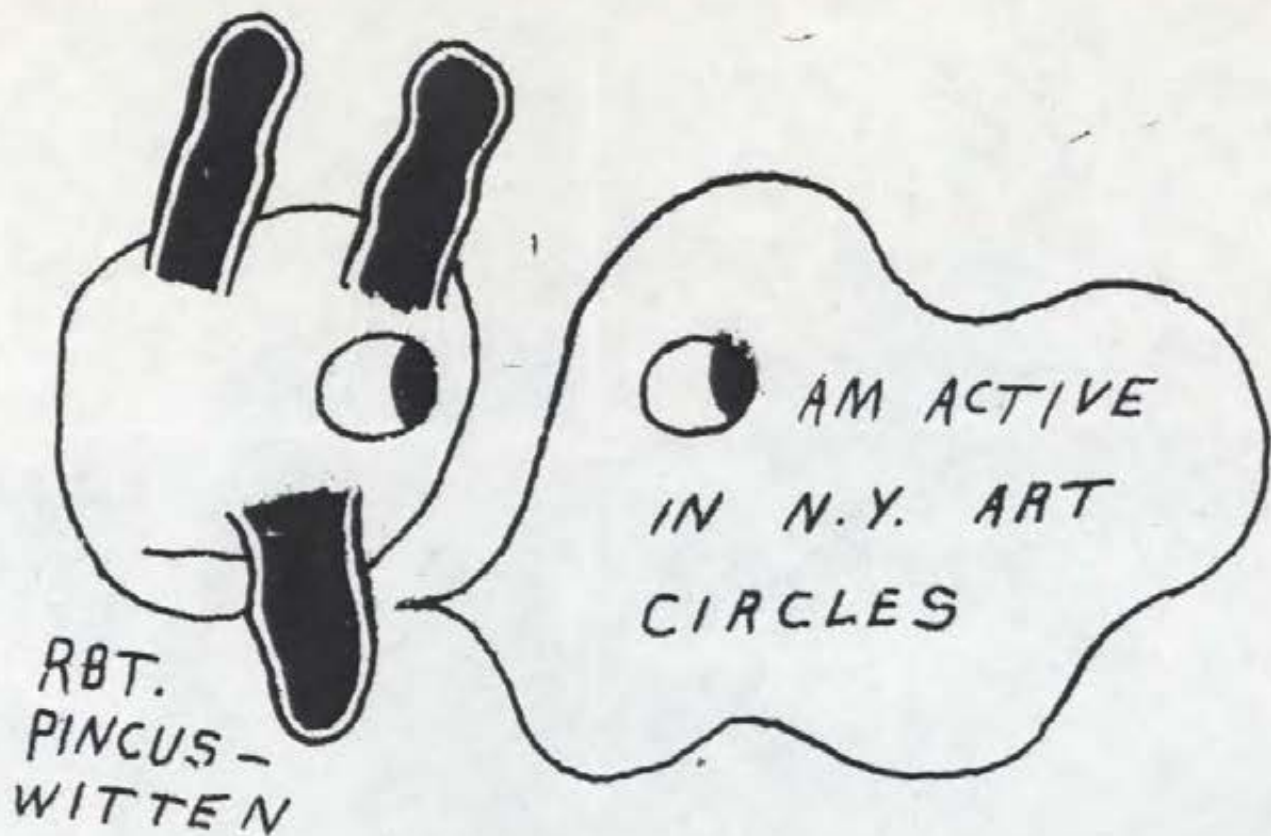
to - Mr. Robert Pincus - Witte

860 U.N. Plaza

NYC, NY

10017



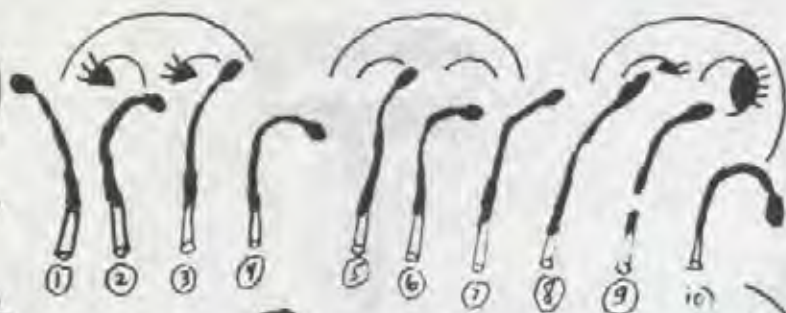




ANITA O'DAY



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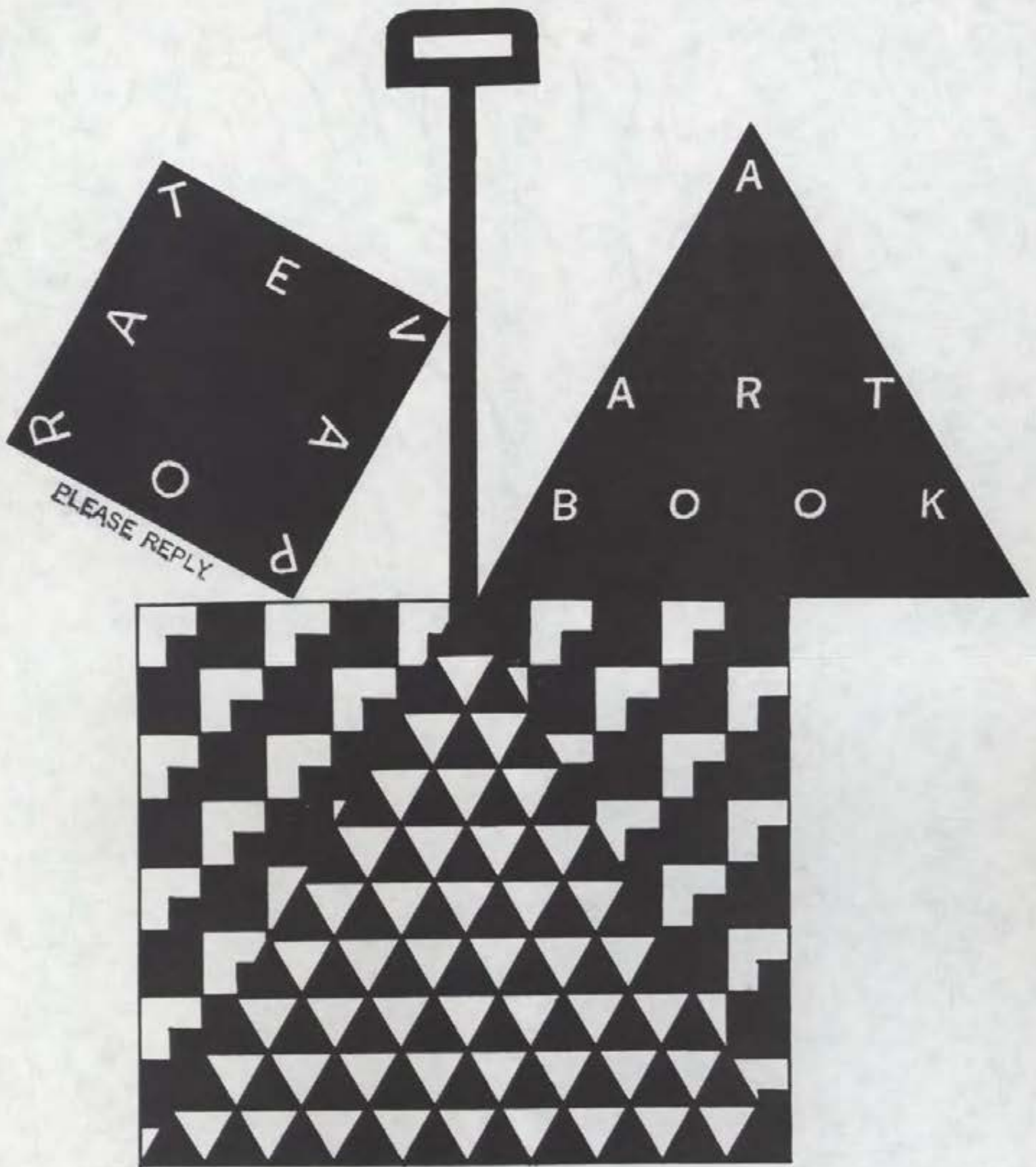
RAY JOHNSON MOUNT BERRY COLLEGE, GEORGIA, JANUARY 17, 1977



SONNY

SONNY

BEAR JOHN WILLENBE CHER



RAY JOHNSON EGYPTIAN SNOW SHOVELS

CORRESPONDENCE

ART

REDEFINED

SEND LETTERS, POSTCARDS,
DRAWINGS & OBJECTS TO
MARCIA TUCKER, NEW
MUSEUM, 65 FIFTH AVE.,
N.Y.C. 10003

EVAPORATIONS BY RAY JOHNSON

SEND LETTERS, POST CARDS,
DRAWINGS AND OBJECTS TO
MARCIA TUCKER, NEW YORK
CORRESPONDANCE SCHOOL
EXHIBITION, WHITNEY
MUSEUM, MADISON AVE.
AND 75 ST., N.Y.C. 10021

EVAPORATIONS BY RAY JOHNSON

The Goldie Paley Gallery at Moore College is showing the work of Ray Johnson, probably the most famous unknown artist alive today. As the patriarch of mail art emanating from the New York Correspondence School (his invention), he is a hero to thousands. His signature bunny head has appeared in homage to him in works by many other artists. Yet he seldom permits an exhibition of his iconoclastic cartoonish poetic collages and mail art 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 Art-*

ists.), he constantly uses art as a personal Duchampian form of communication in appropriated print images, drawing and words.

Mail art is the most subversive form of art in the world today. It bypasses the art systems of buying and selling and judging art. Mail art exhibitions always show *all* the art that is submitted.

Johnson's personal practice of mail art does not bypass self-promotion. A lot of his mail is directed to famous, influential people. A favorite ploy is to mail something to one person with instructions to forward it to someone else. On the other hand, John-

son's mail art, is brutally satirical. Some people must hate it. Johnson is related to the pop artists who find their identities in exposing our cultural feet of clay: mocking our heroes (James Dean and Elvis) and our susceptibility to advertising. He is of the macho branch of that school, exhibiting a manly interest in phallic-looking objects (his bunny head signature, for one), a disdain for effete sorts of things, and a commitment to sneering in general.

That might get old if he weren't so endlessly inventive. He understands *everything* (so it actually seems) about art in the 20th century. Somewhere in his prolific output you will find a parody, or a reference, or a borrowing from every important artist that you have ever heard of. Many of his art-historical works are from his *Book About Modern Art*, a mail art project. His use of op art, minimalist, and serial images is so on target that it is educational — even at its most savage.

His rubber stamp *Collage by Sherrie Levine*, which appeared on many mailed items, effectively turns the work of Levine, whose schtick is to make perfect copies of famous art "masterpieces," back upon itself. What does it mean when an original piece of art — though it perhaps employs a photocopier — is stamped with a false signature of a professional forger?

Johnson's own signature cartoon bunny face (and to a lesser extent his valentine-lipped female face) are serial objects evolving throughout his oeuvre. He takes the bunny apart — even draws diagrams telling how to draw it — and puts it together. Few serial objects have had the career of this little face. It's beginning to challenge Albers' *Homage to the*

Square as a long-term subject.

This show is ultimately indescribable. The closest parallel I can come up with is the novel *Tristram Shandy*. Like that book, the show is utterly personal, wildly funny, and opens lots of unexpected doors — many of which are funhouse mirrors, many of which are enlightening.



RAY JOHNSON, KARL MARX, CORRESPONDENCE SENT TO CLIVE PHILLPOT, THE MUSEUM OF MODERN ART LIBRARY, NEW YORK, OCT. 18, 1990.

MY
PARIS
NO

What is so great about Ray Johnson? Everything. He is one of those rare individuals in the history of art who has synthesised so much in his work he can truly be seen as a one-man school. Since the 1940's he has used the postal system the way previous artists used canvas. This child of the age of technology has done and continues to do works full of youthful awareness, mature perception and joyful innovation. At one time it was claimed he was the most famous unknown artist in New York. His influence has gone far beyond his name. To encounter his work is to be changed forever. His genius has been to use parsimony on a lavish scale. "Correspondance" his invention. Note the spelling. All his work has been as profoundly surreal as dancing and precisely as engaging. Who does he correspond with? Everyone. Like a sage he points out relations with such mysterious simplicity that it is only after the fact that the poetry grows. The stuff he communicates is as timely as now and as fun to get as letters.

LAVISH SCALE
PARSIMONY

What is so great about Ray Johnson? Everything. That's why it is such a pleasure to welcome his show and his visit to Hamilton College.



SHELLEY DUVALL



SHELLEY DUVALL



SHELLEY DUVALL



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RAY JOHNSON, Correspondence Artist

"Ray Johnson thinks with resemblances as in homonyms, synonyms, coincidences, analogies, and identities. He develops his ideas with mirrorings, reflections, symmetries, and repetitions. . . . [He] plays the U.S. mails like a harp. His art is not of social comment, but of sociability. . . . Ray Johnson is a moderator, a mediator, a man in the middle. He decides on an image that refers concretely and idiosyncratically to someone he meets, and he sends references to the image to the person. . . . He is the mean between contrary extremes, and he himself is extreme and contrary. But he is peculiar as an artist in that his work mediates between the artist and ordinary people by enabling an ordinary person to participate in the work of art." (William S. Wilson.)
Originator of the New York Correspondance (sic) School, Mr. Johnson, "the most famous unknown artist in New York," will speak/perform on Saturday, May 8. Examples of Mr. Johnson's work will be on display in the gallery.

ATTEND, BECOME CONTRIBUTIVE,
DISTRIBUTE ENVELOPES, BE FRIEND,
GIVE HANDSHAKES, IDENTIFY, JOIN
KEY LETTERS, MEET OLD PEOPLE,
QUESTION READABILITY, SUDDENLY
TURN UPSIDE-DOWN, VERBALIZE,
WAIT & EXCHANGE YOUR ZIP.



SHELLEY DUVALL



SHELLEY DUVALL



SHELLEY DUVALL

RAY
JOHNSON
THE PARIS
CORRESP
ONDENCE
SCHOOL

Eva BRAUN

Eva Hesse

Eva Gabor

Eva Marie

Saint

Eva Bartok

Eva Legation

Eva Montand

Eva

Harrington

Wanda Gag

Eva Arden

VIEIRA DA SILVA

Donald TRUMP

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ART NEWS

Cover



Jasper Johns, who painted *Target* in encaustic on newsprint, and added a boxed shelf of plaster heads, is the newest member of a movement among young American artists to turn to a sort of neo-Dada—pyrotechnic or lyric, earnest but sly, unaggressive ideologically but covered with esthetic spikes. Johns first one-man show [at Castelli; see review on p. 20] places him with such better-known colleagues as Rauschenberg, Twombly, Kaprow and Ray Johnson.

351 NEO-DADA: A label applied in 1958 by *Art news*, *Newsweek*, and *Time* to the work of Jasper Johns and later extended to cover the work of Robert Rauschenberg. Johns painted banal images—flags, targets, maps, and numbers—filling the whole surface of the canvas, thus raising a question in the spectator's mind as to the identity of the object he was confronting. Rauschenberg incorporated industrial refuse into his Combine Paintings in a manner which reminded critics of Kurt Schwitters' collages. These works were thought to be Anti-Art like Dada, hence the label 'Neo-Dada'. However, the comparison was superficial because the Americans had little in common with the pre-war European movement, and much of their work retained certain mannerisms of Abstract Expressionism, for example, splashy paint and emphasis on facture, while at the same time reacting against it by focusing on popular imagery. For this latter reason Neo-Dada heralded the arrival of Pop Art, and was called 'Proto-Pop'.

In Europe the equivalent to Neo-Dada was the movement orchestrated by Pierre Restany (see *Nouveau Realisme*). The work of this group of artists was also categorised as 'Neo-Dada', but in this instance there was more justification because the first Paris exhibition of the group held in 1961 was given the title '40 degrees above Dada'.

Cover



Jasper Johns, who painted *Target* in encaustic on newsprint, and added a boxed shelf of plaster heads, is the newest member of a movement among young American artists to turn to a sort of neo-Dada—pyrotechnic or lyric, earnest but sly, unaggressive ideologically but covered with esthetic spikes. Johns first one-man show [at Castelli; see review on p. 20] places him with such better-known colleagues as Rauschenberg, Twombly, Kaprow and Ray Johnson.



DON'T PINK ON ME

COUNCIL FOR THE NASSAU MUSEUM OF FINE ART
1 Museum Drive, P.O. Box 346
Roslyn Harbor, N.Y. 11576

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11568



Mr. Robert Pincus-witten
860 U.N. Plaza
NYCiny
10017

~~SAW~~
THEY ~~SEE~~ GOD

MARINA ABRAMOVIC
DAVID ASKEVOLD
FRANCESCO CLEMENTE
SUSAN HILLER
MIKE KELLEY
EVAPORATIONS BY RAY JOHNS
JUNE 3 - JULY 1, 1989

Pat Hearn Gallery

39 Wooster Street, New York, New York 10013

041-7055

KAY JOHNSON
44 WEST 7 STREET
LOCKST VALLEY
NEW YORK 11601



Mr. Robert Pincus - Witten
860 U.N. PLAZA
NYC, NY 10017



June 9, 1989

Robert,

OR DID YOU ALREADY
KNOW THAT ROBERTA
GAG WAS GRETA
GARBO?

Ray



Robert - I enclose "Bill de Koonin's
House" purchased by him from me.
These are Bill's remarks
about the house.



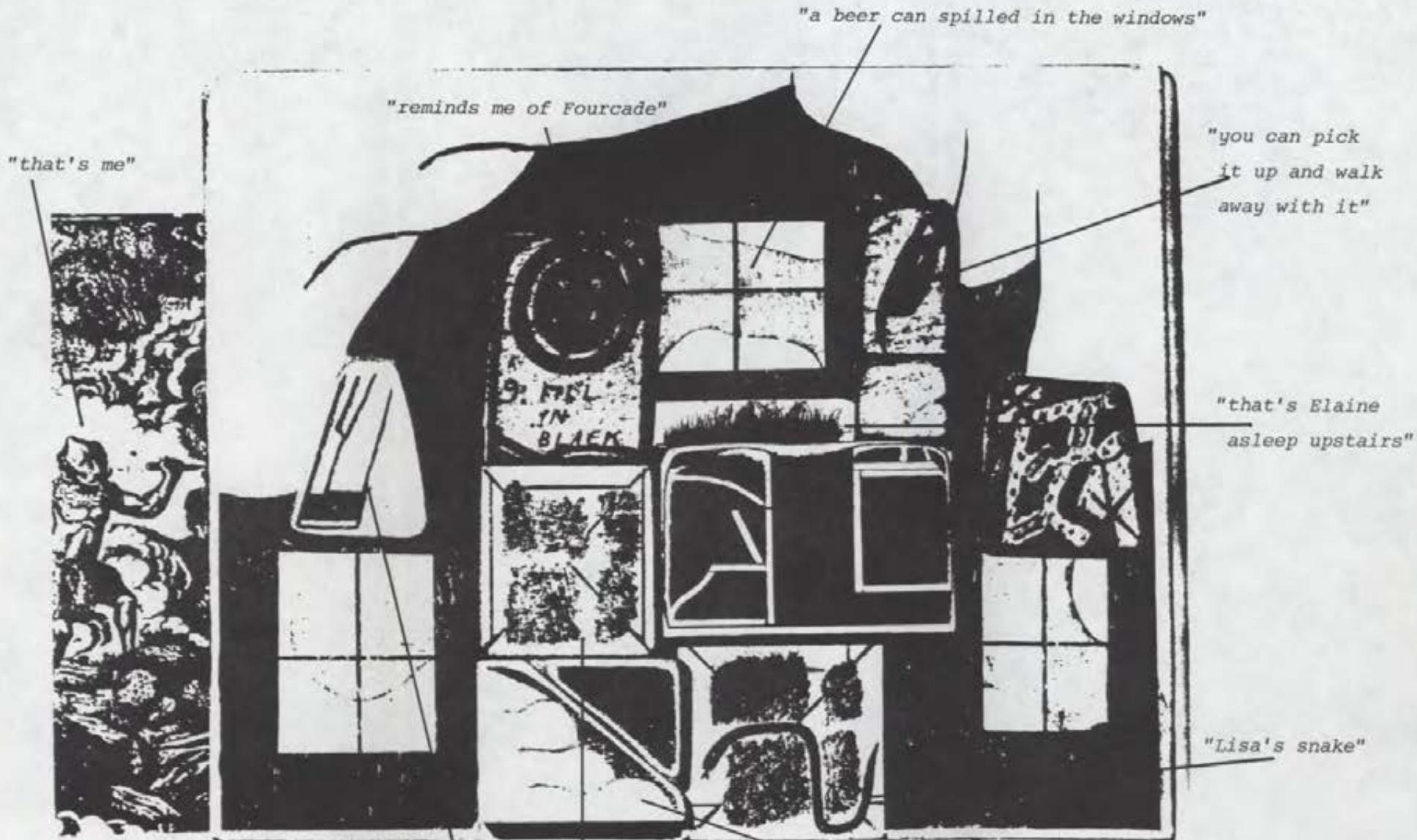
THE NEW YORK CORRESPONDANCE SCHOOL RABAT, MOROCCO FEBRUARY 21, 1969

RAY JOHNSON
114 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11567



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"

"that's me"

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

"that's Elaine asleep upstairs"

"Lisa's snake"

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

Roy Johnson 1983

"the atmosphere of my mother's foot"

"the garage that I don't have"

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

CENTRAL HALL ARTISTS NEWSLETTER / 5

52 Main Street, Port Washington, New York 11050 / 516-883-9700

1975

Mail Event

by Ray Johnson

Artist and Dean of the New York Correspondence School,
44 7th Street, Locust Valley, NY 11560

Please send one of the following messages to Grace Glueck,
New York Times, 229 West 43 St., New York City 10036:

1. This poor dead ant was killed by me August 7, 1975.
2. I had a dream. In the dream, someone I know did something very nice.
The following night I dreamed again. In the second dream, I encountered the person who did something very nice in the first dream and I told them they "had done something very nice in a dream". "Oh", they said, "What did I do?"
3. I hereby resign the Office of Vice President of the United States, effective immediately. Sincerely, /a/ Spiro T. Agnew.
4. I did not telephone Ruth Ford. Salt shaker.
5. Poem for bartender: The moon is in the sky. July 23.
6. The blue and light of summer skies
Are mirrored in thy quiet eyes.
7. Snakes escape.
8. A shopping center Santa Claus, 66 years old, collapsed as a child was talking to him here and was pronounced dead at Mary's Help Hospital.
9. The living were made of cardboard - Ezra Pound.
10. Today I wore perfume but nobody noticed.
11. Viva is sick of marriage, tired of bringing up a child in the city, wants a divorce and is broke.
12. Oh, not an oh!
13. June 1. N.Y. Times reports that Adelle Davis dies.
June 2. A blue rose is found on the beach.
14. If you can't read "Wafers", then read Proust.
15. May I be the first to wish you a very happy Hallowe'en?
16. This is the top curl off Shirley Temple's childhood head.
17. A Long Island artist, Ray Johnson, just sends people letters
18. What is your favorite color and why?
19. U B Iwerks, Artist with Disney, Dead.
20. Ralph di Padova has Frank Sinatra's teeth knocked out in Los Vegas Ralph was working as a valet at the Sands at the time & he is now working in his father's bathing suit factory in south long island.
21. Grace Glueck interviewed me for the New York Times at the time of my first One-Man show at the Willard Gallery in 1965. I decided ten years later, to interview her.
She answered my letter by saying she "would be delighted to be interviewed" but "on her own turf". So I arranged by telephone to meet her at the well-guarded New York Times Building on 43rd in Manhattan. I arrived at eight o'clock one hot summer evening and she wanted to go to the Times cafeteria to eat. We talked for over an hour. It was a friendly "interview". I was very impressed by the way she ate Times cafeteria barbecued swan with string beans and noted that she had the same initials as Gael Greene.
22.o.....o...
.....o.....o.....
o.....o.....o...
.....o.....o...
play this little tune
on your float
23. Lillian St. Cyr lives at 458 West 35 Street, New York City 10001.
24. Did you receive your 800 cucumbers yet?
25. I received in the mail today from Sacramento, California in a cardboard box a large elephant turd.
26. It is very nice here in heaven. We sing and dance a lot.
27. Thanks again for David Hockney's leg. It is quite a fine one. I have a hard time, tho, explaining to people that it's actually David Hockney's. They want to know how he gets around now. I explain that he's in Europe.
28. "Come again, folks. I'm here every night."
-Anne Baxter, "The Razor's Edge"
29. The jam is for Sam, and the ham is for the man.
A fan is by the jam. Jam is on the fan.
30. The ashes of Veronica Lake, who succumbed to acute hepatitis at 53, will be flown to the Virg.n 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.

SAM WAGSTAFF



FILE

"PICK OUR KNOWS"

says Ray Johnson, as he looks through the latest issue of FILE Magazine.

FILE invites you to regain control of the Ivory Tower. FILE invites you to be cause and effect in the decentralized comfort of your own home. FILE invites you to plug in with the International postal network. FILE would like to make a point of putting you on the map.

Got the picture? Now request the image of your choice in the Image Bank Image Request Lists included in every FILE. Image is virus. Get hooked on your image habit now:

Dr. Brute, New Era Residence, 44 West 6th Avenue, Vancouver, B.C., Canada, requests pictures of Brutopia, leopard skin, fayhaye neighhaye pics, anything brutiful.

Ray Johnson, 44 W. 7th Avenue, Locust Valley, N.Y. 11560, U.S.A., requests your vote for the Meanest Man in Manhattan.

Helicopter Art Coy, 41 Monaro Ave., Kingsgrove N.S.W. 2208, Australia, requests images of gymboots, garden gnomes, and firecracker labels.

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

Marion Lewis, A Space, 85 St. Nicholas St., Toronto, Canada, requests fingernail clippings of Dennis Oppenheim, Vito Acconci and Marcel Idea.

Send FILE to

name _____

address _____

city _____

country _____

ONE YEAR (4 issues) \$2 for individuals, \$5 for business and institutions. Make checks payable to ART-OFFICIAL, 87 Yonge St., Toronto M5C 1S8, Canada.

Outstanding in the Art Department is Ray "Baldy" Johnson. Those who know him say he illustrates the horrible example of the brush cut.



Ray is president of the Advertising Art Club, and has recently won a scholarship to the Art Students' League in New York.

His hobbies are fishing, painting, Gene Tierney, and June Allyson.

"My greatest ambition," offered Ray wistfully, "is to buy a farm, live on it, and paint for the rest of my life."

DEC. 16, 1958

BRUNIS AP VIEIRA DA SILVA
Please send to VIEIRA DA SILVA

RAY JOHNSON
24 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11563

FRAGILE



Mr. Robert Pincus - Witten

860 U.N. Plaza

NYCITY,

N.Y. 10017

Leverly Pepper

Large Sculpture

André Emmerich Gallery

5th floor / 41 East 57

David Hockney

with Graphics

André Emmerich Gallery

9th floor / 41

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VID GOLIS

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EIZAN-EISEN
and other Ben Prints



Ray Johnson
(Detroit, Michigan, 1927)

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 1962 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 whomever captured the artist's fancy, "completed" by his audience's participation. In 1967 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.

Theresa Berni
Byron Browne
Harry Gottlieb
Louis Lozowick
William Meyerowitz
Alice Neel
Judith Shahn
Joseph Solman
and others

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Ray Johnson
nothing
no gallery

Photographs:
Time and the City

SANDRA BAKER

Oct. 16 thru Oct 31, 1980

70th Art Gallery Ltd.
130 East 70th Street

JORGE HUGO

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Joe Go

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Fordham University
Robert Moses Plaza
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DAVID S

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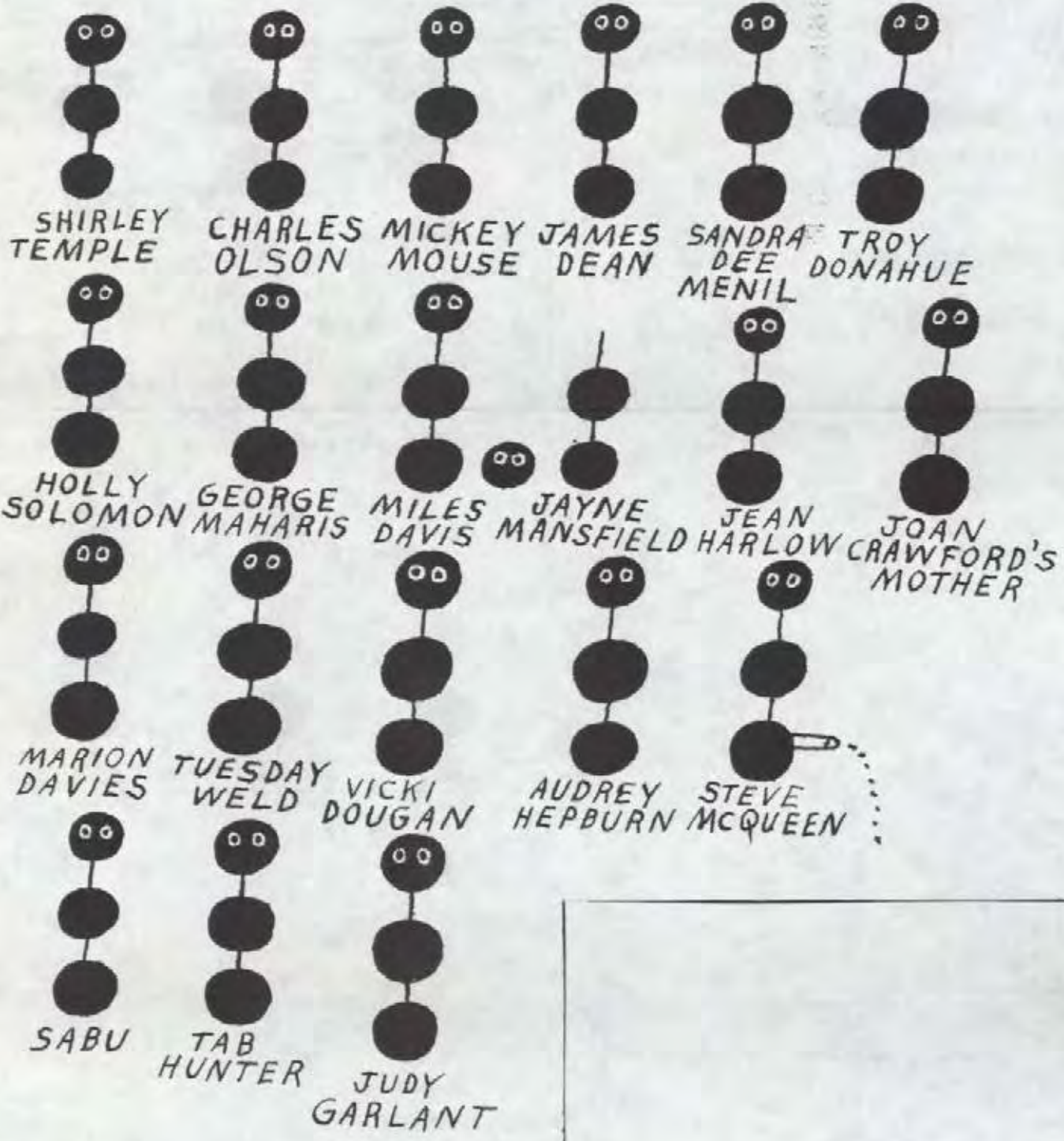
Sue Sencer

Paintings
Thru October 1

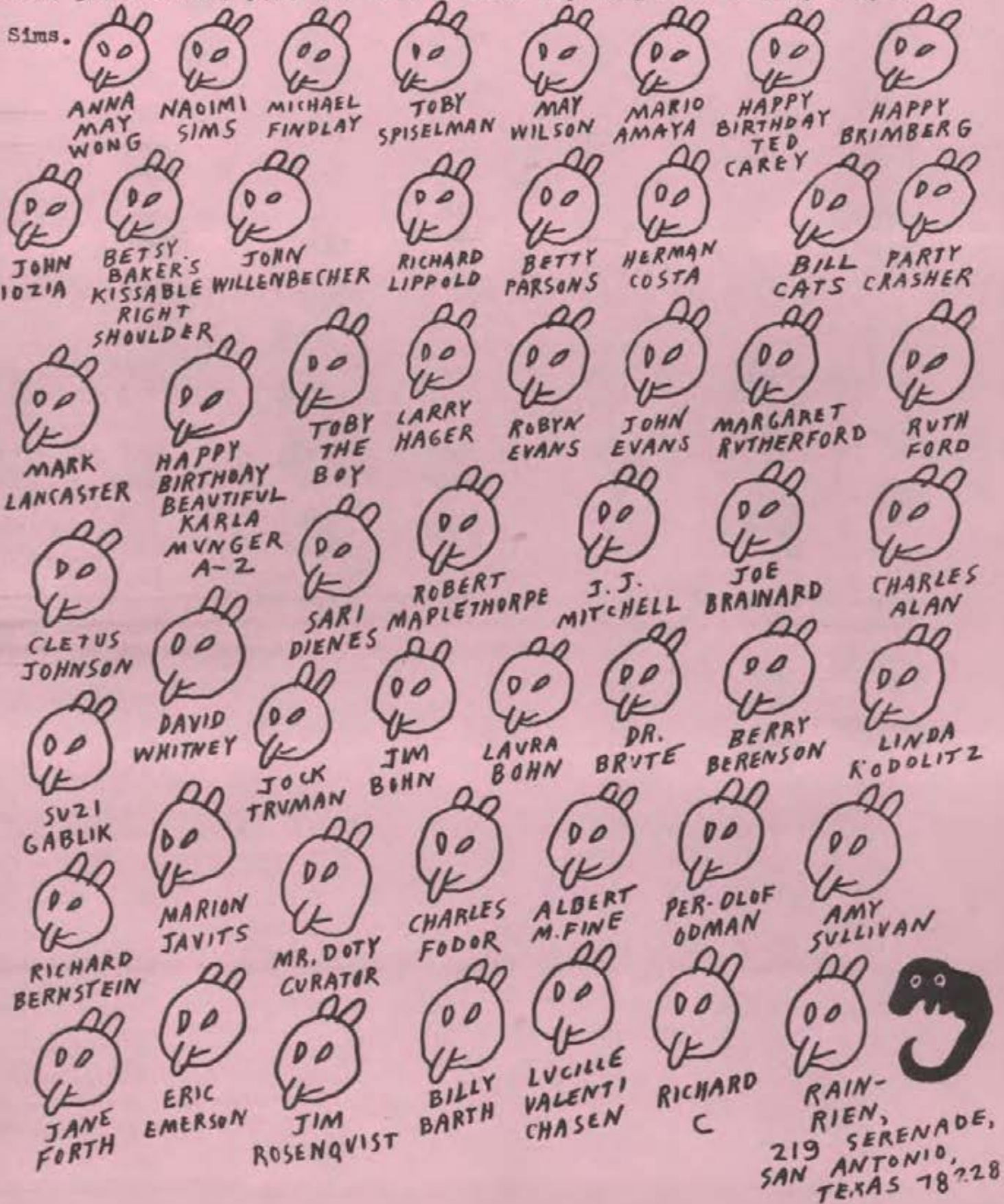
David Findlay

984 Madison at 7

17
incan



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.



SHIRLEY
TEMPLE

CHARLES
OLSON

MICKEY
MOUSE

JAMES
DEAN

SANDRA
DEE
MENIL

TROY
DONAHUE

HOLLY
SOLOMON

GEORGE
MAHARIS

MILES
DAVIS

JAYNE
MANSFIELD

JEAN
HARLOW

JOAN
CRAWFORD'S
MOTHER

MARION
DAVIES

TUESDAY
WELD

VICKI
DOUGAN

AUDREY
HEPBURN

STEVE
MCQUEEN

SABU

TAB
HUNTER

JUDY
GARLANT

DEAR JUDITH VAN WAGNER,



RAY JOHNSON
AT THE
OPENING OF
AN ENVELOPE
1983



RAY JOHNSON
AT THE
OPENING OF
AN ENVELOPE
1982



RAY JOHNSON
AT THE
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AN ENVELOPE
1981



RAY JOHNSON
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RAY JOHNSON
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RAY JOHNSON
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RAY JOHNSON
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RAY JOHNSON
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1951




RAY JOHNSON
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OPENING OF
AN ENVELOPE
1950



SHIRLEY
TEMPLE




CHARLES
OLSON




MICKEY
MOUSE




JAMES
DEAN




SANDRA
DEE
MENIL



TROY
DONAHUE



HOLLY
SOLOMON




GEORGE
MAHARIS




MILES
DAVIS




JAYNE
MANSFIELD




JEAN
HARLOW




JOAN
CRAWFORD'S
MOTHER




MARION
DAVIES




TUESDAY
WELD




VICKI
DOUGAN



AUDREY
HEPBURN



STEVE
MCQUEEN



SABU



TAB
HUNTER



JUDY
GARLAND

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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have any comments to make I
would be pleased to hear from
you - I have aimed to
make a likeness and express the
Character according to my
Ideal - I beg of you not
to look at it as a specimen of
Bank Note Engraving - "for of
things etc I would have avoided
that."

I understood talking with
W Avery some little time ago
that you had met with an
accident on the rail way.
hoping you are yourself again

I am

Yours Truly

Alfred Innes
151 Woodworth Av
Yonkers NY

alfred innes engraver.

Album



1922
11/11
Yonkers

Oct 16. 97

My dear Mr Hart

I have read with much
interest your excellent article in
McClure's Mag on the various
portraits of Washington and have
availed myself of the material
you have collected and acknowledged
the desire it had been to me while
I have been engraving a portrait
of G. W. - and thinking you
might like to see what I have
been doing I have taken the liberty
of forwarding to you by ^{mail} Express a
proof of the same - if you

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Jones, Thomas Dow
- **Inclusive Dates:** 1865
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Thomas Dow Jones (1811-1881) was an American portraitist, sculptor, and medallionist

Scope and Content Note:

- 1) Thomas Dow Jones writes to L[ewis] J. Cist about his plans to go to Washington for the winter and mentions a few of his artist friends.
- 2) News clippings of contemporary articles regarding Jones.

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

Detailed Description of Collection (Container List):

Oversize Box 1	Item 23	A.L.S. to L[ewis] J. Cist	Jan. 23, 1865
Box 4	Folder 34	News clippings about Thomas Dow Jones	nd

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I did not intend to inflict half
so long a scroll upon your good
nature, but Memory like the magic
wand of Old Prospero, conjures up
a thousand things I would like to
write you. I have an enthusiastic
friend in your City, G. S. Evans, an
Artist, engaged in painting for one of
the Photographic establishments.
He is an unlicked Cub, but worth
knowing. There is my friend T.
Ferdinand Boyle the artist.
Have you made his acquaintance?
He use to paint well - sings finely,
and tells the best French story of
any man I know. At one time, I
contemplated locating in your City -
but the war prevented me. When
ever you visit our City, I will
be most happy to receive a call
from you, and believe me as ever
yours,

most truly

J. B. Jones
Scripston.

47 East 4. Street
Cin. Jan 23rd 1865

L. C. Cist Esq

My Dear Sir

Your very kind
favor of the 20th is before me. Having
so many letters of distinguished persons
in your possession, I am afraid the only
merit mine will have, will be from its
being included in your collection.
Even the great Montaigne, was much
more appreciated away from home,
than in his own immediate neighborhood.
At least, so he confesses in one of his essays.
My board and rent bills are promptly paid,
yet, my purse is not so plethoric as my
Photo. would imply, besides, it looks
more like Tom. Carwin, than myself!

Milton was once questioned by a friend, why he sold his great Epic for so small a sum? "It gave me exceeding great pleasure while composing it". Not being married, my Cupidity is not excited, and I am not very particular as to the price of my labor, therefore I enjoy exceeding great pleasure in executing my works. To fortify myself against all contingencies of this life, I long since adapted the following philosophy. "Of all the things in the heavens above, the earth beneath, or the waters under the earth, are not of so much worth, as to cause one moment's perturbation of mind or poignant sorrow". I try to glide through this life, as easy as a boy sliding down hill on his hand sled.

I am not unconscious of passing events. For twenty years, had I prayed, that some event would transpire, to make us one people. I leave you to finish the picture. I expect to remain in this City until next Oct, when I hope to be able to leave for Washington to spend the winter. I believe one, or two winters there, gave Hiram Powers a national reputation. I have quiet, and a few good friends. While in Detroit, I had two or three young Poets for friends - and evening companions. The same while in New York. Since Fosdick died, W. P. Braunan the Poet artist, spends almost every evening with me. A volume of his poems are in press. The "river side press." Cambridge Mass. He is the author of "the Harp of a thousand strings".

Thomas D. Jones, the Sculptor.

We are glad to see the public attention drawn so fully to the works of this meritorious artist. His group of figures for the Welsh contribution to the Washington monument...

Mr. Jones is of Welsh parentage. His father was a native of South Wales, a farmer, mason and stone-cutter by occupation...

With every necessary opportunity for education and acquaintance with the world, the embryo artist naturally grew up to the occupation of his father, and, alas! was employed on the farm and as a mason and stone-cutter...

In 1837, Mr. Jones, assisted, he says, by the hands of his father, and settled in the town of Granville, Ohio. His son Thomas, a sculptor, was born here...

It will surprise no one to learn that the Prussia affair was investigated, turned out to be a hoax, but that in a city believed to be a safe refuge from art, it could be so easily exposed...

His next work worthy of notice was a colossal bust of Gen. Wm. H. Harrison, intended as a monument to the hero of Tippecanoe...

In 1841, just previous to the election of Gen. Taylor to the Presidency, Mr. Jones was employed by the Whigs of Ohio, to produce a marble bust of the late Gen. Harrison...

During his residence among us, Mr. J. has executed his admirable bust of Gen. Scott, a bust, in marble, of Gen. Cass, the medallion of Henry Clay, modelled from life...

Of these works, it is proper to say, generally that they are characterized by unusual boldness of conception, and freedom and accuracy of execution...

In a New Field.—We are pleased to observe that T. D. Jones, Esq., sculptor, having determined to unite the practical with the beautiful, has purchased the monumental establishment of Mr. D. Bolles, on Vine street...

Twenty-two years ago, T. D. Jones was the only ornamental carver of monuments in this city. Subsequently he executed his resurrection group of eight figures, in white marble, his Angel of Hope, statue of Faith, and his "Wooden Gods"...

Everything about it is harmonious and beautiful, and it will bear as well to be examined as a whole, as in particular details. This is a fine work, and not only in execution, Mr. Jones is also true to the spirit of the thing...

Since the above extract was published, Jones has executed the bust of the Hon. ZEPHORUS PEASE, a medallion of JAMES H. GARRITY, and a bust of N. T. HUBBARD...

Our old friend Thomas D. Jones, the sculptor, has just finished his magnificent bust of George LAW. We are frank to say that our admiration of it has no bounds. We have seen all the statuary in the Union...

Desirous of avoiding the vulgar mania for tall monuments, Mr. Jones' design for the soldiers' monument at Greensburg, is intended to be only twenty-five feet high and twelve feet at the base...

Jones, the Sculptor, after finishing his bust of Corwin, left also for Baton Rouge to model Gen. Taylor in clay. A letter from him, received by a friend in this city a few days since, contains the intelligence that "the work goes bravely on."

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T. D. JONES. Our talented friend Jones, the sculptor, is still in Detroit. One of the Detroit papers in a recent article thus says of him: "We have already noticed the fact that Mr. T. D. Jones, an artist of great talent, had taken a bust of Gen. Taylor, and was engaged in making a model for a bust of Gen. Cass..."

It represents the formal surrender of Vicksburg by the rebel officers in command at that point to the officers of the United States. The piece is in alto relievo, and contains six prominent personages. On the left can be seen Grant, Sherman and McPherson, all excellent likenesses, that of Sherman being admirable, and the attitude characteristic of that distinguished and splendid officer...

Plaster casts from models of Mr. Clay and Mr. Corwin, by the same artist, may also be seen in his studio, bearing the same evidences of a master hand. "Mr. Jones will leave town in the course of two weeks. His room will be open every afternoon during the present and coming week for such of our citizens as may wish to see these skillful portraits of our distinguished statesmen. Casts in plaster of either of these heads can be obtained by application to Mr. Jones."

"Our citizens should not fail to see these splendid specimens of genius and art."

T. D. JONES.

Mr. Jones, the highly talented western sculptor, is now in Detroit, taking the bust of Gen. Cass. The Free Press of that city, thus speaks of him:

"We yesterday spent a pleasant hour with the young Cincinnati Artist, Mr. Jones, who is now engaged at rooms at the Exchange, in executing a bust of General Cass, for a number of citizens of Baton Rouge. Mr. Jones has just returned from taking a most admirable bust of General Taylor, a copy of which he has with him, and also copies of his busts of Henry Clay and Thomas Corwin. He is a young and enthusiastic artist, of acknowledged talent and ability, as his works thus far give sufficient evidence."

The Toledo Blade says: "General Hoke's proper and T. D. Jones, Esq., of Cincinnati, General Buckland, of Fremont, and the members of the McPherson Monument Association, met at Clyde, on the 15th instant, surveyed the cemetery grounds, and selected the site for the location of the monument. The contract for the erection of the monument was entered into with T. D. Jones, of Cincinnati, who is to complete the same for \$25,000. The artist is to have eighteen months in which to complete his contract."

TRIUMPH OF ART.

Mr. T. D. Jones' Historic Piece, The Surrender of Vicksburg.

We had the pleasure yesterday of viewing Mr. T. D. Jones' great work of art "The Surrender of Vicksburg," intended for the State Capitol at Columbus. This is indeed a triumph of art, grand in its conception, superb in the execution, and reflecting great credit upon the artistic ability of Cincinnati sculptors.

It represents the formal surrender of Vicksburg by the rebel officers in command at that point to the officers of the United States. The piece is in alto relievo, and contains six prominent personages. On the left can be seen Grant, Sherman and McPherson, all excellent likenesses, that of Sherman being admirable, and the attitude characteristic of that distinguished and splendid officer...

Plaster casts from models of Mr. Clay and Mr. Corwin, by the same artist, may also be seen in his studio, bearing the same evidences of a master hand. "Mr. Jones will leave town in the course of two weeks. His room will be open every afternoon during the present and coming week for such of our citizens as may wish to see these skillful portraits of our distinguished statesmen. Casts in plaster of either of these heads can be obtained by application to Mr. Jones."

"Our citizens should not fail to see these splendid specimens of genius and art."

The grouping is admirable, and the entire details of the work are wonderfully accurate and beautifully executed. In the background is the historic oak tree, with its profusion of foliage and decorated with moss, which depends gracefully from its branches.

The work, as a whole, is superb, is an honor to Cincinnati, and reflects the highest credit upon the sculptor, Mr. T. D. Jones, who, we are happy to inform our readers, will soon place this triumph of art upon exhibition at Wiswell's gallery, on North street.

THE TOLEDO BLADE SAYS: "General Hoke's proper and T. D. Jones, Esq., of Cincinnati, General Buckland, of Fremont, and the members of the McPherson Monument Association, met at Clyde, on the 15th instant, surveyed the cemetery grounds, and selected the site for the location of the monument. The contract for the erection of the monument was entered into with T. D. Jones, of Cincinnati, who is to complete the same for \$25,000. The artist is to have eighteen months in which to complete his contract."

Crystal Bridges Artists' Letters and Manuscripts

**Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712**

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: Jones, Thomas Dow

Thomas Dow Jones writes to L[ewis] J. Cist about his plans to go to Washington for the winter and mentions a few of his artist friends.

Item Date:

Jan. 23, 1865

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

DO NOT REMOVE THIS PAGE FROM FOLDER

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Julliard, Leon S.
- **Inclusive Dates:** 1866
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org 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^a June 29th 1866.

M^r John please deliver my painting (Master
Fox) to bearer.

Leon S Julliard.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Kahn, Ely Jacques
- **Inclusive Dates:** 1926
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Ely Jacques Kahn (1884-1972) was an American teacher, architect, and painter.

Scope and Content Note:

Ely Jacques Kahn writes to Mrs. Dorothy Earle that he cannot accept her invitation for a luncheon.

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

Detailed Description of Collection (Container List):

Box 4	Folder 36	T.L.S. to Mrs. Dorothy Earle	Jun. 21, 1926
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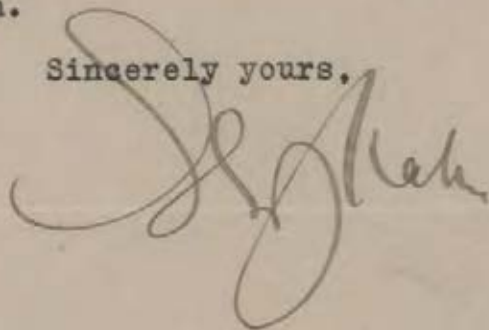
ELY JACQUES KAHN
49 WEST 45TH STREET
NEW YORK

June 21, 1926.

Dear Mrs. Earle:

I regret that I am unable to accept
your very kind invitation for luncheon on
Thursday, June 24th.

Sincerely yours,

A large, elegant handwritten signature in cursive script, which appears to read "Ely Kahn". The signature is written in dark ink and is positioned to the right of the typed name "Sincerely yours,".

Mrs. Dorothy Earle,
Hotel Sevilla,
117 West 58th Street,
New York City.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Keith, Mary McHenry
- **Inclusive Dates:** 1913-1944
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org 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 Wm Keith
2207 Alameda
Berkeley

Returned for Postage



Try 3200 Cal.
Cal.



Mrs. Alfred Seller

~~Pasadena~~ Chicago
6116 Ingleside Ave
1/2 Mrs. Garratt



1911

Berkeley
May 26th 1911

Dear Mrs. Sellen,

Mr. Winn told
me when he came up
that Col. Sellen was
going just like Mr. Pitt
& I want to write and
condole with you. I
shall always remember
him as he was that visit
we made with you
in 1893, the year of the
world's fair. I should like
so much to see you. Drop
me a line and let me
know your plans.

Mr. Keith has been in a
critical condition for
two years and all that
time had shortness of
breath and numerous night
attacks of the heart - having
to sit up all night - He
was taken at the last (the
13th of Feb. with some
thing like sciatica and
got gradually weaker
& at the last week,
unconscious. He ceased
breathing the morning
of the 15th of April, just
two months of illness. It
was strange, he could
lie in bed during that
time -
It is terribly lonely

and though Mr. Keith
has for years talked
of death, the reality
is so different.

If you go East - some
time, I hope you will
come by the way of San
Francisco. We are keeping
the Studio* open every
day and I am there
on Tuesdays - Mr. Sw.
Hammou, my step son in
law, is there every day.

With very much
love and sympathy
I remain your friend
Mary Mc H. Keith

* 220 Post St.

us awhile. The Exhibition
lasts for two weeks until
May 6th. I shouldn't
wonder if the ^{time}
were extended, but I
do not know as to that.

I want to thank
you for your
kindness to Miss
Duthie. She is
quite alone in
the world.

With Best Love
& Hopes of seeing
you
I remain
affectionately yours
Mary McCall Keith

Berkeley April 10th 1913

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

me at your house, that
your hair felt better, or
was it she said it?
The second year April
13th - is almost comple-
ted that I have been
alone, but as you say
I have been near
relatives - though they
cannot take the place
or remove the desolate-
ness - they do help to
keep from too much
brooding. I go up on
Tuesdays to see Mr.
Worcester. He cannot
they say, last much
longer - ?? you old

"pernicious Anemia" is
what the Dr. calls it -
His death will be
another link broken
Mr. Keeths life long
& devoted friend -
I will bring up your
letter to my mother
tomorrow. She likes
to see all the letters -
I wish I could see
you on your way
to Chicago. She is so
reluctant to have
we leave Berkeley
just now. I wish
you could come
back with Miss
Duthie & stay with

Mrs Ketcher
Miss



Mrs Col. Alfred Sellers
320 W. California St
Pasadena
Calif.

Mrs Keith



WORLD
PANAMA
EXPOSITION
IN SAN FRANCISCO
1915



Mrs F. H. Sellers
320 1/2 Calif.
Pasadena
Cal

Affely your friend
Mary M. H. Keith

Berkeley May 19th 1913

Dear Mrs Sellers,

I see by the post-
mark that it is just a
month since you wrote
to me. Miss Dutchie came
home full of enthusiasm
about you. Said, "you
were right, she is a nice
woman" - She told me
how kind you had been
to her. When she came home
I was not feeling very

time of Mr. K's death.
"Keep Busy" - That is
good advice for anyone
I expect my mother to
come in a week or two
to be with me this
Summer - She is 85 &
very feeble. It will
cost me very much
but I cannot hope to
have her long & want
to make her as happy
as I can while she is
still here. Miss Dutchie
gives a recital in Sta
Cruz June 13th & wants
me to go with her, but
I foresee opposition from
my mother when the
time comes - Let me
know when you can come

Dear Mrs Sellers

well and called on old
Dr. Buckley, a friend of
Mr. Keith and he rail
roaded me to a Sanatorium
in S. F. for two weeks
treatment and rest
care. He said it was not
rheumatism - but nerves
& there was some slight
bladder trouble - An
appearance of the urine
(foamy) he did not
like - showed too
much alkali, he said
advised a daily irri-
gation - Since I got home
I must have overdone
or taken cold, but I

don't feel as though the
treatment had been
done any good to that
particular organ - though
I think the rest did me
good otherwise -
The Keith Exhibition in
Chicago is over, Mr. Harmon
(son-in-law) said
Mr. Sellers was in
& sent regards etc to
me - Also his wife -
Miss Duthie said you
grieved all the time -
Perhaps you are lonely -
Mrs Swift a widow
said to me, at the



Mrs Fay²⁶ Sellers
320 West-California St
Pasadena
Cal

It is very hot today
a hot north wind
but cool here in the
dining room where
I am writing -
My mother is very
energetic these days
& I am afraid of
her overdoing it
She wants me to
wait a little longer
before hiring my
servant, but she
she can get things
"regulated" - as she
calls it -

With Love from
Your affectionate
Friend, Mary McH. Keith

Berkeley
Oct 26 1913

Dear Mrs Sellers
I am very
sorry to have you
told of being really
sick. You must
get well, that is
the first-thing, but
I am sure you will
you have been
under a strain
also, during Ed,
Sellers' illness and

afterwards and now
you must try and
catch up -
Mike Duthie has
gone to make a
visit with Mrs
Hyatt in Oakland
and I am not sure
of her future move-
ments. Mrs Hyatt
is a sister of Mr
Keith, the only
one now living.
She keeps house
by herself and is
stone-deaf. My
own deafness is
I fear slowly

increasing, although
I am doctoring
for it - -
I am still hoping
for that visit -
when you get
better and if I
should get away
for a while,
tho' it is not like
-ly, I would like
to go down and
see the pictures at
Potter Art Gallery
in Santa Barbara
& then would manage
to see you -

After ⁵.....days, return to

Mr Wm Keith

2207 Atherton

BERKELEY, CAL.



WORLD'S PANAMA
EXPOSIT
SAN FRANCISCO



By C

Mr Alfred Sellers

*Pasadena
Calif*

Love to you both,
& remain
your affectionate
Friend
Mary Mc H. Keith

Berkeley Jan 4th 1914

Dear Mrs Sellers
I am way behind
in acknowledging
holiday greetings.
It was kind and
thoughtful of you
to enclose a pretty
card for her, and
my mother was
much pleased. She
sends her kind
regards and hopes
you passed a
Happy Christmas
and will have

a very happy new
year - She says on
account of infirmities
she has not been
able to answer ^{as yet} but
three of her Christmas
greetings from old and
new friends. Mammie
Fannon, Mr. Keith's grand-
daughter looked
very sympathetic finally
at one when I told
her I sat all alone
in the dining room
Christmas & New
year night and
looked at Mr. Keith's
portrait. My mother
not being able to

accept invitations, I
do not, neither. My mother
lives next door almost
but she did not
dare venture on
leaving the house
on account of suscepti-
bility to colds -
The days "are gliding
by" so rapidly - a
sign I am old or
they would not
seem so.
I hope for one
thing this year
& that is, ^{that} we
can see each other
and so with

Regarding Reich
pictures bought of
Mrs. Suther.



F. H. Sellers
320 West Calif. St.
Pasadena
Los Angeles

for the Summer? I hope
we are going to see each
other during this year -
My mother seems to be
failing fast - The garden
work is just started
and that interests her
a little. It has been
for me rather a sad
winter and spring here
in this house.

"Here in the body pent,
Absent from him, I roam,
Yet mightily pitch my
moving tent -
a day's march we are home."
Will tell you next time
about these lines.
affectionately
Mary McK. Keith

Berkeley, April 12th 1915

Dear Mrs Sellers,

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

pectively. Miss Dutchie 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 in S. F.
The two pictures which
I presented to them are
all that she had, ^{at least}
to my knowledge. They
were in Mr. K's ^{own} studio
at 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 Evan-
ston without coming
to S. F. Let me hear from
you, when you can.

Your Friend

Mary M. H. Keith

2701 Ridgeroad

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Keith, William
- **Inclusive Dates:** 1898-[1901]
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

William Keith (1839-1911) was a landscape and portrait painter, and engraver. He was the teacher of Clark Hobart.

Scope and Content Note:

- 1) William Keith requests the address of Mr. and Mrs. Logan, who had recently taken two pictures of him.
- 2) William Keith writes to Colonel Alfred Sellers regarding his health. Envelope included.
- 3) Noting that he has sent six pictures to Dr. Gonsaulus, Keith informs Colonel Alfred Sellers that he leaves for Europe on the 29th, promising to stop on his way in September. Envelope included.
- 4) William Keith would like to visit Sellers and does not send a photograph because none of them came out well. Envelope included.

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

Detailed Description of Collection (Container List):

Box 4	Folder 38	A.L.S. to Colonel Alfred Sellers	nd
Box 4	Folder 38	A.L.S. to Colonel Alfred Sellers	Dec. 12, 1898
Box 4	Folder 38	A.L.S. to Colonel Alfred Sellers	May 27, 1899

Box 4	Folder 38	A.L.S. to Colonel Alfred Sellers	[Postmarked Feb. 5, 1901]
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SANFRANCISCO
CALIF.
DEC 12 12 - M '98



John H. Sellers

Mrs A. H. Sellers

3420 Michigan Ave
Chicago

Ill

424 Pine St.

D. F.
Dec. 12th 1898

Dear Mrs. Sellers

I got the beautiful
Photo. a few days ago
I show it with pride &
affection, every body says
"What a handsome woman"
& I say, "Ah but she is
as good as she's hand-
some" I ^{am} have just
gotting over one of my
sick spells, been ill
for 2 months, but am
mending now I hope
you & "Al" are well
and happy - if my

S.F. May 27th 1899

Dear "Al" & "Fay"

I have just
got your kind letter, & marked
contents. Dr. Gousaulus - wrote
me - two or 3 weeks ago - stating
that he had been to see you, & asked
me to lend some pictures, spoke of
his son, & Reinhardt. I sent him
6 - six - & wrote him - saying I'd
like to hear before the 25th of this
month, as I was to leave S.F. for
Europe - I leave on the 29th (Monday
this is Saturday) but go right
thro - & will stop on my way - in
September. My George. I have reason
to love Chicago & Chicagoans. I
have sold - to O.N. Meysenburg
one of my best pictures, 25th - 30.
for \$1000 - & he is an awfully nice
man - he wants me to lend him a
number of pictures to exhibit. I promised
to do so before I had heard from Dr. Gousaulus.

If you & the Dr. could consult with
Mr. Meysenburg - I'd forget - Astor et
Chicago - he would consent to any-
thing in my interest; he wants
to help me - as do you - and I
feel that it's chucky of me to ask
you - only that it is explanatory
of my position, i.e. - having
promised Mr. Meysenburg - before
I heard from Dr. Gousaulus. I am
very fond of Mr. Meysenburg - as
are friends of mine here - he came
out with Sir Mr. Van Home - &
is going to try to sell ^{one} of the pictures I
lent - to Sir W. I am going
right thro to N.Y. but want to stop
on my return. I have promised to
visit him, on return. Johnnie
Muir, has left for Alaska last
night, after putting in a whole
after noon abusing me - for my
wordiness, and general decrepitude
in a moral sense - I saw him

back as good as he sent (or tried to)
I offered to lend him ²⁰ "steer hundred" dollars
which he refused, with contempt
I told him I had done my duty, &
as a capitalist & bond holder
hoped I should always ^{be} to the
deserving poor. Johnnie snorted
out at that fling - with lots
of love to you & Fay - I am
as ever

Jess Weston

I haven't heard from the
Boston, perhaps he
didn't like what
I sent. I leave here
Monday, with telegraph
you when I reach Chicago
I send out and will stop 3 hours there

Morning Train every Sunday Monday

Evening Train every Sunday Monday 6:30 AM

Evening Train every Sunday Monday 4:45 PM

Afternoon Train every Sunday Monday 7:45 AM

CHICAGO
ILL.
MAY 31 4 30 AM '98

15,000

3,000

From San Francisco

SAN FRANCISCO,
CAL.
MAY 27 1-PM '05



A. H. Sellers Esq
Little Guarantee & Trust Co
S. W. cor La Salle & Washington
Sts

Chicago

JA

1899

424 PINE STREET

SAN FRANCISCO

Col Letters

Dear Al.

Mr. & Mrs. Logan
have been here. I got a couple
of pictures of me. but didn't give
an adress. would you please send
it to me - and what do you
think I ought to do about Dr.
Gonzales. he hasn't written me
& I don't know what I ought to
do. if he doesn't want the pictures
I ought to have them back. had I
better write to him - with love to
you & Fay - as ever yours
W. Keith

I know how long you are I hate
to bother you. but just send

W.

W. Keith





A 7 Dollars Exp
Hotel Green
Pasadena
California

Wm. K. B. B.

Feb 5 - 1901

Dear "Al + Fay

I got your letter the other day - was glad to hear from you. I should like to come down - with Miss Lutz. The old man is hard to move. I have just written to him. The photos didn't come out well so I didn't send them to you. I hear that Lummis is coming up here on a visit so he will give me news of you, there is nothing new here - except that the lute keeps up & so with love to you both
I am as ever yours
San Francisco 424 Fifth St

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Keller, Arthur Ignatius
- **Inclusive Dates:** 1913
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Arthur Ignatius Keller (1867-1924) was an American painter and illustrator.

Scope and Content Note:

- 1) Arthur Ignatius Keller's signed and completed biographical questionnaire for "The Artists Year Book".
- 2) Arthur Ignatius Keller writes to N. Outcault regarding appreciating one's work.

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

Detailed Description of Collection (Container List):

Box 4	Folder 39	Signed and completed biographical questionnaire for "The Artists Year Book".	nd
Box 4	Folder 39	A.L.S. to N. Outcault	Nov. 22, 1913

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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.

876 ST. NICHOLAS AVENUE

Mr. A. Cutcault

Dear Mr. Cutcault

There is nothing more natural than to feel the pleasure of appreciation of one's work, especially when that work is the very life and soul of a man and in the doing of it he gives up every fiber of his body -

Thanking you for your appreciative letter and with my good wishes, I am

Very Sincerely yours

Arthur Keller

Nov. 22/23

The chief qualities in my work for which I am best known
are the painter's quality, strong characterization and the
dramatic —

Rush==Important

Kindly fill out the sheet herewith and mail back to the publishers at your earliest convenience. If immediate attention is given this matter it will be greatly appreciated. We are preparing copy for **The Artist's Year Book**

which is soon to be published, and wish to include your name and biography in same. By answering the questions listed below you will enable us to compile the matter that is to appear concerning you. Write Plainly

The Art League Publishing Co., 936 Fine Arts Building, Chicago, U. S. A.

Name (give surname first) *Keller, Arthur J.*
 Specialty (state here your special medium and work) *Quash + oil, Historical + Character Stories*
 Born (place) *New York, N. Y.* Date *July 4th* Year *1866*
 Parents' names *Adam Keller, Matilda Spohn (Keller)*
 Educated (state here what schools and masters) *National Academy Design N. Y. Prof. Milneath + Ward
 Munich Academy Germany. Prof. A. von Laefftz*
 Married (if so, give date and person) *June 1894 to Myra A. Hayes*

Exhibited (state what Institutes, Leagues, Salons, you have exhibited in) *Generally all Annual Exhibitions in
 New York + Phil. including Paris Exposition, and American Exposition*

Medals, prizes and honors received *Academy Design, Munich Academy, Phil. Gold
 Medal, Wm. 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)

What special books illustrated, (if any) *Bret Harte stories, "Right of Way", "Longfellow",
 Hawthorne", "The Virginian", "Streckton", "Home Life Geo.
 Washington", "Four Roads to Paradise",*

Author (of what articles or books, if any) *+*

Members of what clubs and associations *N. Y. Water Color Society, American Water Color Socy
 Salamancandi, National Arts Club, The Players, Society of Illustrators,
 Architectural League*

Addresses (Give studio, home and summer addresses)

*Home + Studio 40 West 130 Street N. Y.
 Summer home + Studio Cragmoor New York*

NOTE:—In case all the lines on this sheet are not used, you are privileged to fill them in with any other notations you may see fit to give pertaining to your special work in art. When writing name on the first line, give surname first in this manner: Jones, Arthur Henry. *OVER*

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Kemble, Edward Windsor
- **Inclusive Dates:** 1893
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Edward Windsor Kemble (1861-1933) was an American illustrator and author.

Scope and Content Note:

Kemble writes to Mr. Stoddard. He is sending some drawings without charge because of their lateness. "I have been so jammed with the Dutch this year that I could hardly get my mind on anything else."

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

Detailed Description of Collection (Container List):

Box 4	Folder 40	A.L.S. to Mr. Stoddard	Jan. 20, 1893
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6/26. 93

June 20 / 93

Dear Mr. Slidell.

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

Very Sincerely yours.

Wm. K. K.

To Bonbrake
Rochelle Park
New Rochelle

Wm. K. K.

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Kensett, John Frederick
- **Inclusive Dates:** 1855-1866
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

John Frederick Kensett (1816-1872) was an American painter and printmaker. He was the child of Thomas Kensett and a friend of Worthington Wittredge.

Scope and Content Note:

1. John Frederick Kensett requests permission to allow Miss Cranberry to have a picture from the exhibition. She must have it that afternoon, but will replace it "with one of the same character and subject."
- 2) Clipped photo of John F. Kensett.
- 3) John Frederick Kensett writes to Charles Eliot Norton regarding vacationing in the White Mountains.
- 4) John Frederick Kensett writes to Irving Brown. Kensett offers Brown a picture that he had sent to Mr. W., who had rejected it because it was too large.

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

Detailed Description of Collection (Container List):

Box 4	Folder 41	A.L.S. to R.W. Hubbard	nd
Box 4	Folder 41	Clipped photo of John F. Kensett	nd

Box 4	Folder 41	A.L.S. to Charles Eliot Norton	Oct. 3, 1855
Box 4	Folder 41	A.L.S. to Irving Brown	Oct. 12, 1860
Box 4	Folder 41	A.L.S. to Robert Hoe, Jr. and receipt	Jan. 30, 1866

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Mother of dear Suspiria's
~~hold~~ forth her hands
 protectively to few things
 among these, however ^{few} than
 what may be termed the Roman-
 tic. Should you find yourself
 going into the labor dashing you
 may take twice or three men
 of them than you may desire
 for yourself, as my only consolation
 - Don't look indignant at my
 request. In good sooth after
 making out a list of precious
 things in memory I fall back
 upon the lead to, I see in its
 associations. - I have been
 dashing away with the brush

To give me a line whenever you can find a moment
 you are from it. I am ailing & other persons
 are ill.

the

Kenesett
 American Pauley

North Conway Oct. 28/55

My dear Norton

It would be
 selfish indeed to regret
 that the calf promised
 visit to the White Mts. fails.
 In view of the delightful
 plans you have formed
 for wintering in that
 wonderful city so full
 of pleasant memories, life
 for Narragansett, ^{but} may it
 be deferred only for a
 season, I cannot but

congratulate you & the
Ladies upon the rich & fast
dinner out for you the
coming winter. I would
that I could accept
that vacant little & take
part in ^{the} banquet. but I
must wait a while
longer. I shall look
forward to pleasant
talk, of old & familiar
places however as payment
for my loss - but will it
be the ensuing summer?
or will the fascinations
of Europe hold fast to you

thro' a summer & another
winter? I could have wished
you before leaving our
 shores to have had a glimpse
of the glories of the White
Mountains. I have never seen
them more repletaunt, &
while dreaming among the
alps & the Appennines you
must have a small place
in your memory for the
White Hills of New Hampshire
which has - I say it - a better
smack of the grandeur &
majesty of both. The loss

with furious vigor to make
up for the hot months of
Summer & their results by
my devotion to the departing
glories. The field is grand
& sad life. With many kind
regards to Mr. Norton Miss
Jane Miss Grace & request
that I cannot see you all
before your departure, &
~~with~~ wisher for a most sojourn
a pleasant sojourn & speedy
return I remain as ever only
I aff^rly
Yours

C. E. Norton Esq. J. J. Russell
Cambridge

J. A. Kinsult
Oct. 12, 1860

Artist

1818-1878

Newby House N.Y.

Oct: 12th /60

Living Brown Eye.

Dear Sir

I found
your favor of the 28th Sep: on my
arrival in town on Thursday
last from Lake George & take
the earliest moment to reply.

The picture sent to Mr.
was not especially painted for
him, it was finished just
before leaving Washington, & thinking
that it might possibly please
him - tho' larger than he
desired - I sent it to him.

This letter which was also
seen on my arrival informs
me as I supposed it might -

F.O.
4

Waverly House
Jan^y 30th /66

My dear Sir

I hope the little
picture reached you safely & proved
satisfactory. It is very much
ranked in, which, I trust will
remedy in good time.

Should you or your
acquaintance not find the interest
in the ^{picture} sustained, or the price not
satisfactory, you must not
I pray have any hesitation
in returning the same, taking

your chance for another

Very sincerely yours

J. D. Kensey

Robert Hoe & Co.

New York Jan^y 30th 1856



Robert Hoe & Co. Esq. Dr. To J. F. Kensett

To Picture "W. Washington from the Valley of Conroy" —————	\$ 400—
" Frame for same —————	20—
	<hr/>
	\$ 420—

Rec^d Payment

J. F. Kensett

My Dear Hubbard

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

Hastily yours

J. J. Keast

R. W. H. Esq.



JOHN F. KENNEY.—[1818-1874.]

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.
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- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Rockwell Kent (1882-1971) was an American painter, illustrator, and graphic artist. He was a student of William Merritt Chase, Robert Henri, and Kenneth Hayes Miller.

Scope and Content Note:

- 1) Rockwell Kent describes in detail an experience in the Canadian wilderness.
- 2) Rockwell Kent writes a detailed weather log, plus a typed temperature conversion chart.
- 3) In this letter, Kent writes to Lewis Mumford regarding the holocaust.
- 4) Kent writes to Walter Reagles about a recently received photograph and Reagles' recent loss of his wife. Envelope included.
- 5) Kent writes a manuscript beginning "Its' a miserable day..." in which he describes the weather as well as his surroundings.
- 6) Rockwell Kent writes a short manuscript in which he describes a man who "thirsted for happiness."
- 7) A letter of thanks from Sally Kent to Walter after Rockwell's death.
- 8) An description of a T.L.S. of Rockwell Kent, including price.

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

Detailed Description of Collection (Container List):

Box 4	Folder 42	Handwritten	nd
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		manuscript "It's a miserable day..."	
Box 4	Folder 42	Handwritten manuscript "There once was a man who thirsted..."	nd
Box 4	Folder 42	A.L.S. from Sally Kent to Walter Reagles	nd
Box 4	Folder 42	A description of a T.L.S. of Rockwell Kent, including price	nd
Box 4	Folder 42	Signed Manuscript, "In the land of fishermen..."	Dec. 2, 1914
Box 4	Folder 42	Handwritten weather log	Sept. 1, 1934 – Jun. 23, 1935
Box 4	Folder 42	A.L.S. to Lewis Mumford	Nov. 15, 1961
Box 4	Folder 42	A.L.S. to Walter Reagles	Dec. 2, 1970

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"I thank — my God, for how much love
and friendship in my lifetime I am thank-
ful! — I thank my friends."

ROCKWELL KENT,
It's Me, O Lord

June 21, 1882 ~ March 13, 1971

For Walter -

in memory -

and with gratitude for
your loving understanding.

Ever devotedly,

Sally -

SK

June 1944 ~~5~~ 5th

at - with Fac. - SK.

1939 World Fair

KENT - Memorial



Mr. Walter Reagles
2159C - Daisy Lane
Schenectady
New York 12309

1885
1843

u



AUSABLE FORKS
NEW YORK

November 15, 1961

NO
26 Nov

Mr. Lewis Mumford
Amenia, New York

Dear Lewis Mumford:

A few weeks ago I, and doubtless you, received from the Soviet Embassy the release which I enclose. I felt it at once to be a challenge to good will that should be met. But it is one that should be taken up and promoted by the politically uncommitted American "intellectuals" who, we may assume, are as a whole as troubled by the course of events and the ever growing danger of a holocaust as the most dedicated of the left. If we are to match our Soviet brothers in the arts and sciences in their determined effort to establish and maintain good will between us the movement must have its genesis and be maintained by people of conventionally irreproachable records. I wrote to Cyrus Eaton about it (I have a slight acquaintance with him) and received a prompt and genuinely favorable reply in which, expressing his special approval of my belief that the Left should keep out of it to start with, he offered to help me with the names of men to be approached, and to be of whatever further assistance he might be asked for.

Another friend of mine, James N. Rosenberg, showed great enthusiasm for the project when I outlined it to him but feels his strength to be not equal to activity in its promotion (he is eighty-six). However, he is eager to aid me in promoting it by such introductions to what are termed "high circles", or individuals, as in his judgment might be helpful.

Nevertheless, I am definitely not the man to push this, and I am writing to you about it because in my judgment you unquestionably are. I am too confident that you will recognize the necessity in our current emergency for an American "Institute" to match the one established by the Soviet intellectuals to venture upon persuasion. However, I fully realize, judging from the fruits of your activities, that you are a busy man, and I won't presume at this time to ask you to do more than consider my proposal and consent at least to advise me and to lend your initial support to it.

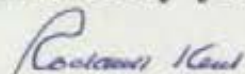
As to the intended activities of the Soviet Institute, a letter I have just received is somewhat illuminating. It is

from my friend, the dean of Moscow art critics, Andrei Chegodaev --the author of, I believe, the only Soviet book (a good one) on American art and an associate in the administration of the Pushkin State Museum of Fine Arts in Moscow. He writes:

"I am a member of the Board and the Presidium of the Institute and was appointed Chief of the Committee of Fine Arts. I hope it will help me to organize an exhibition of progressive and realistic American art in the Soviet Union. I think the Institute will help very much to foster the friendly relations and cultural connections between the S. U. and U. S."

People have often asked me why I, an artist and a writer, put aside my proper work to engage in political activities. I have answered that if the Adirondack woods are on fire it is only a question of how close to my studio and home the fire gets before I stop painting and become a fire fighter. We must all, I believe, become fire fighters now. I therefore beg you to give the matter of this letter full and sympathetic consideration and write to me about it.

Faithfully yours,



Rockwell Kent

RK/sj

enc:

Rockwell kent TLS

\$150⁰⁰

An elderly kent (3 months
before his death) writes a
charming letter to former
"boss"

plus "thank you" for condolence note



AUSABLE FORKS
NEW YORK 12912

December 2, 1970

Dear Walter:

We are delighted with the photograph of you-- of you apparantly 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,

Podar

It's a miserable day. It has been a miserable
 week a ~~unpleasant~~ ^{dreary} month. The ~~low~~ ^{cut} low hanging
 clouds of mist sweep in upon us from the sea. Nothing
 or ~~set~~ ^{set} a fortnight ago is saturated to-day.
 shoes were dry. The children's noses are running
 unconsciously, my wife coughs and my ~~own~~ ^{own} feet, every
 knee and elbow joints ache so that all comfort has
~~gone~~ ^{left} from living. ~~A blast of wind against the~~
~~panes draws my eyes~~ When these days greet each other
 compassionate. Wonderful weather ~~the~~ ^{and} it with
 unseasonable wind they call the storm in Newfoundland.
 'Tis wonderful weather indeed since the last two
 weeks have lain upon their backs. The notion
 that a month ago were ~~driven~~ ^{driven} into coming shore
 in the shelter, only ~~and~~ ^{apparently} ~~heard~~ ^{heard} when they burst forth.
~~from it~~ ^{with} the ~~rush~~ ^{momentary} and scream & material. Their
 warble is ~~scarcely~~ ^{scarcely} new heard. ~~Every~~ ^{Every} ~~thing~~ ^{thing} ~~about~~
~~the water is~~ ^{is} ~~unusually~~ ^{unusually} ~~about~~ ^{about} the sea. If a good
 wind against the panes draws us ~~to~~ ^{to} ~~go~~ ^{to} ~~out~~
~~down~~ The ~~rough~~ ^{rough} ~~sweep~~ ^{sweep} by ~~over~~ ^{over} the water of the
~~fasten~~ ^{fasten} ~~below~~ ^{below} ~~our~~ ^{our} ~~heads~~ ^{heads}. ~~All~~ ^{All} ~~mantles~~ ^{mantles} ~~of~~ ^{of} ~~white~~ ^{white} ~~of~~ ^{of} ~~frosts~~ ^{frosts}
~~the~~ ^{the} ~~dog~~ ^{dog} ~~the~~ ^{the} ~~cat~~ ^{cat} ~~the~~ ^{the} ~~birds~~ ^{birds} ~~of~~ ^{of} ~~sheep~~ ^{sheep} ~~on~~ ^{on} ~~the~~ ^{the} ~~hill~~ ^{hill}. The
 cattle stand flank pressed to flank. The ~~foals~~ ^{foals} ^{found out} are lined
 up near to the wall on the lee side of every house.
 the cat sleeps under the stove, - the dogs on the hearth,
 the sheep are in clusters beneath the ~~shelves~~ ^{shelves}. ~~on~~ ^{on} the
 goats in ~~his~~ ^{his} ~~dark~~ ^{dark} ~~new~~ ^{new} ~~barn~~ ^{barn}; ~~only~~ ^{only} ~~the~~ ^{the} ~~dog~~ ^{dog} ~~is~~ ^{is} ~~in~~ ⁱⁿ
~~the~~ ^{the} ~~rain~~ ^{rain}, ~~grattings~~ ^{grattings} ~~in~~ ⁱⁿ the ~~soft~~ ^{soft} ~~soil~~ ^{soil} ~~for~~ ^{for} the ~~roots~~ ^{roots} ~~that~~
~~the~~ ^{the} ~~winter~~ ^{winter} ~~had~~ ^{had} ~~driven~~ ^{driven} ~~him~~ ^{him}. ~~he~~ ^{he} ~~even~~ ^{even} ~~he~~ ^{he} ~~seems~~ ^{seems} ~~to~~ ^{to} ~~only~~
 the dog will pay a net skin for a dinner of mud &
 roots.

Oh 'tis wonderful weather' grows the housewife as she
 snuffles her pair of slaps in the dog yard and
 slams to the door. The man rubs his swollen feet
 in bottles about stolidly suffering the dearest pains of
 rheumatism. Lones are vedons ~~and~~ ^{and} apart ^{of} ^{the} children

has given up play for quarrelling the grandmother in
in bed. ~~There is a miracle about the sun~~

The misery! cry all living 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 repudiate
as a being of imagination. ~~I am of the spirit in~~
the obscurity of the ~~spirit~~ ~~is~~ ~~imaginary~~ in the
darkness of night in the loosing of edges of ~~distinction~~
in the blurring of sight ~~the~~ ~~curves~~ are imaginary. They
trade in imaginary. That I may people the unknown
with creations of fancy ~~rather~~ ~~the~~ leads me to bring the
unknown to my very door steps. It compels me
to make ~~science~~ ~~and~~ ~~beliefs~~ in science. ~~construction~~
My spirit has been in the church; it has fought
against understanding and enlightenment for they ~~are~~ ~~are~~
material. God is imaginary and a becoming of imaginary
is an encroachment upon God. No I don't understand
you when you say that the infinite cannot be encroached
upon by knowledge. ^{To return} It is only when ~~return~~ the
elements are such that I ~~can~~ ~~the~~ my imagination thrive
and when the wind blows north west and the sun shines and
the land and sea lie glittering crystal clear and life
is radiant with health & ~~happiness~~ ~~is~~ ~~and~~ ~~is~~ ~~happy~~
I turn away with pain. What are red sheets to me?
The sharp edges of the mountain against the sky,
the sight of distant cities glittering in the sun, & a
far ~~away~~ ~~trans~~ ~~scene~~ ~~far~~ ~~away~~ in a valley, the
profoundly blue sky that sight can almost penetrate.
~~these are for me to transform to beauty.~~ ~~I soften~~
~~edges and lose the forms in mistiness~~ ~~then~~ ~~are~~
for me to beautify. I soften the hard edges of life
and blend its forms.
So you stand upon the earth at night as at ~~at~~ a time
for ^{clear} vision and peer off at the distant suns and
planets! Why night to me is all darkness and beauty.
I have never thought of the earth as round nor of the
stars as planets. Art is of the senses and ~~cannot~~ ~~cannot~~
concern itself with intellect understanding.

I have made up kaulipe. I have put wings on
women and made ^{them} angels. I have made men and made
them godlike. Made Christ a miracle that he
might be admired.

What! why ~~is~~ the question is
impertinent. I got them in the regular way there
are seven. No, my wife hasn't wings.

They two clung so closely together that
we could believe that the romance of all
the ages flowered in them. Each
day they met - and at night they
wandered heart to heart under the
moon that they called their own. They
lived together upon a mountain peak
where only the stars knew them; and
they found, truly, for a time such
happiness as few in all the wide,
wide world shall ever know. And
when his heart had taken root in
hers, ~~and~~ when to her he had
yielded everything, his courageous manhood
his hopes, his dreams, and he looked
to her for the peace that is the
fired warrior who divested of his
arms and armor, sleep in the presence
of his dear mistress - then - she changed.



There was once a man who, whatever
fortune God put in his way, ^{yet} thirsted,
from the depths of his soul, for
happiness. And as he went about
he would be saying ever for what
God, who had put the longing in
his heart, had bidden him find.
One day a young girl passed his
way ~~and~~ who was like
the sunlight in the radiance of her
goodness and like June roses in
her beauty and, by her clear blue eyes,
as wonderful as heaven itself. And he
loved her for he knew that he had
found his heart's desire. For a time

She no longer clung to him, she no longer
spoke of love; his passionately pleading letters
she left unanswered; her voice was often heard
when she spoke to him; she ~~say~~ saw him
seldom and him that had once been for him
she gave to others; herself, that had once
been for him alone, she shared with others;
and when in the despair of his unhappiness
she he plead with her she answered only
"Believe in me" And as he struggled to believe
what every act of his denied she increased
the separation day by day. "Oh God, he
has forgot so to believe!" She has seen
his struggle and has yielded nothing. Man
cannot force worship, cannot force belief
where he finds only unhappiness. It believed
needs the end but Christ - as he
was nailed to the cross - at last broke
down crying "My God! my God! Why hast
thou forgotten me?"

1934

- Sept 1. Rain, a steady, persistent drizzle (It is the first real rain of the season, people say, the summer having been mostly fair and dry. If that is so this past summer of 1934 was like the summer of 31-32 when I was here). The sea is calm. Light breezes now and again. The clouds are above the high peak of Upernivik Island, 6,650', though denser rain narrows the visibility to 5 miles occasionally. From 5 to 20 miles may be the horizontal visibility. Some ice, not much. Berge here & there, some miles apart. All day the same.
- Sept 2. Rain - as yesterday, but not so steadily. Fog, morning visibility to 1 mile. Bursts of heavier rain. Same at noon. In afternoon obscured rain ceased. The clouds and fog became stratified. The air grew fresh and clear. The low clouds were scarcely 500 ft high. Above them, against higher clouds appeared the mountain tops. Low clouds narrowed the horizontal vis at times, although now and again one could see the 35 mile off peaks. The sea is now dotted with large large and small, but large areas of ice free water are between.
- Sept 3. Frost, clearing - as last night. The sun, obscured for two days now breaks through. The clouds are stratified some very low, 100 ft perhaps, others far above the higher peaks. The horizontal vis. varies owing to the coming and going of the low clouds. All day the same.

- Sept 4. The air is crystal clear and calm. A few low clouds long, streaming clouds float by at half the mountain height. Above the mountain tops at a great height are a few other clouds. All day the same. Heavy frost last night.
- Sept 5 Clear, calm and sunlit. No low clouds. A peaceful day - the sea like glass.
- Sept 6 Calm, overcast - with occasional half hours of sunlight - sun shone. Clouds many thousand feet high. All day the weather is as though brooding. Stuck.
- Sept 7 Wind in the south, fresh. Clear air. Farthest mountains visible. Wind increases during the day. At four it is blowing hard. Rough sea. No sun all day.
- Sept 8 Phew! It blows a gale. But the sky is clearing. It's like a N.W. clear up in the Maine coast. Frost cold. All day it blows showing no sign of abating until near sundown. Clouds in the sky but high clouds. The sun all day. Cloud shadows.
- Sept 9 One of those days that seem the most beautiful of all days that have ever been. Inwardly clear, utterly calm - the sea like glass. A very few high clouds.
- Sept 10 ^(Frost last night) Like yesterday, but the sky quite cloudless. In the afternoon a gentle breeze from the N.W. (Of the true direction of this wind - N.W. - and of the W wind at Igalarssim I am uncertain. The mountains undoubtedly deflect it.)

(I have not recorded temperatures thus far for my readings have been confined to occasional glances at the "Bestyere" (traders) thermometer. This showed always temperatures between 4 and 6 + (Celsius). The daily temperature has varied little. The nights are somewhat colder but very far, in general, from freezing. I have recorded the one night of frost. It was not a severe frost.)

Sept 11 8 A.M. Temperature +4, 12 P. +5. Overcast, clouds streaked out as though indicating wind. That done - blue sky somewhat veiled appears in spots. Ceiling well above highest peaks. 8 A.M. fresh breeze from S.E. Noon, light breeze from N.W. Sea calm. Little ice, mostly medium sized bergs. By mid afternoon the sun had come out. By six the clouds had all disappeared. At sundown it was dead calm and the sky was cloudless. The air was crystal clear. There are but a very few bergs remaining. Freezing at sundown.

Sept 12 Absolutely clear and cloudless all day. A fresh breeze from the S.E. up to 2 or 3 P.M., then calm. A dead calm evening - calm apparently over the whole region. Visibility perfect. Freezing in shade in late afternoon.

Sept 13 Cloudless and clear. Fair breeze from the north in the morning. Dead calm latter afternoon and evening. Visibility perfect. Temperature +4 at 8 A.M. +14 at noon.

- Sept 14. The whole day cloudless except for tiny wreaths of cloud appearing like smoke puffs against the more distant mountains. Visibility perfect. No wind. Cold - freezing.
- Sept 15 Fair and absolutely cloudless overhead. What had been little puffs of cloud against the mountains the day before are now fair sized loose cumulus clouds wreathing the mountains at an elevation of about 1,000 ft. No wind at all; the sea glassy calm. Visibility perfect. Cold all day - still freezing.
- Sept 16 Storm. Strong south wind, cold. Low ceiling 2 to 3,000 ft. Dark, no sun. For distant mountains suddenly visible from time to time under the clouds. Sea rough. Moderate amount of ice, mostly small lumps and mere fragments. The ground is now frozen to a depth of 2 or 3 inches. Igloods are sheltered from the sun as well as from the wind. The sun was seen us early in the afternoon. The storm mended with the day. Late afternoon blowing hard. Visibility 25 miles. Clouds low and heavy. Rain threatens. Temp +6
- Sept 17 It snowed a little during the night. In the morning a drizzly rain. Clouds low. Visibility 8 to 20 miles, but obscure. Calm at Igloods but signs of wind on the water to the northward. More ice fragments littering the sea - due to the storm's violence. All noon is clear a little from the north. Fog and snow ahead

in the view. One could see no distant land but the base of
Upennasite island 5 miles away. Presently it began to clear.
Late afternoon the clouds still hang as low as 1200 ft.,
but one can see 25 miles over the water. It is dead
calm.

Sept 18. The ground was white with snow that had fallen over night.
But the storm was over. The atmosphere was fresh and clear.
The sun was shining. Clouds were disappearing though they
still clung to the mountain sides at half their height.
But for these clouds that here and there clung out the
distant view the visibility was perfect. It was calm.
Then at 8 o'clock. At noon it is about the same, though
from time to time the sunlight has been obscured by low,
loose clouds like passing fog. But still one sees the
most distant mountain clearly. At 8 it was freezing.
At noon it is mild and all the snow has melted from
the lower lands - melted to 500 feet.

Sept 19 Clear, fresh. A few clouds against the mountain sides at
about 1,200 ft elevation, a few clouds massed in the
far north. Otherwise the sky has been cloudless. A
fresh breeze from the north. Toward noon the sky
became thick streaked with clouds but the sun shone
through. The visibility has been perfect all day. The
wind abated in the afternoon. At sundown it was
almost calm. Freezing all day.

- Sept. 20. Stormy morning. Strong wind from S.W. Cold. Flurries of snow. Dense ceiling about 3,500 feet. Noon, wind moderate. Died out to gentle breeze as afternoon advanced and went N.E. Sea calm. No ice near Igloodsvik. Temperature rose during the day. And the evening is mild. The mountains 85 miles away are visible, but not sharp.
- Sept 21. Fair, calm day. Light northerly breeze. A few loose low clouds (2,000 to 5,000 ft.) gathered around the mountains or floating overhead. Freezing in the morning but moderating toward noon. Sea calm - Ice free within radius of 5 to 8 miles. Visibility good. Clouds apparently thickest toward mainland. Blowing hard at 10 P.M.
- Sept 22. Stormy blow from the northwest during night. Ice coming in. In morning wind moderated and veered to westward. Raining. Temperature mild. Dense cloud ceiling hardly 500 feet above sea. No land visible farther than the base of Upernivik island - 8 miles away. Sea calm in lee of Igloodsvik but probably rough to eastward. Scattered ice large - small - in Igloodsvik bay.
- Sept 23. Mild (+4) overcast. Clouds 1 to 4,000 ft. Dense in the morning. Noon and afternoon openings appeared allowing through the sunlight here and there. A light breeze in the evening. Sea calm all afternoon. Much ice. Bergs continuously disintegrating and littering the surface with fragments. Visibility only fair. Low clouds spilling out the distant land.

Sept 24. The morning clouded, elevation of ceiling about 5,000 to 6,000 ft. with an occasional stray cloud caught against a mountain at 1,000 ft. Patches of blue sky visible. Fresh north wind Temp. +4. By noon the wind had moderated and in the afternoon it was almost calm. The sea from a chop in the morning calmed in the afternoon. Sun in aft. Considerable ice - ice bergs - advancing. Most disintegration of ice and consequent littering of sea with fragments. Visibility fair - obscured after 25 miles by clouds to the northward and north eastward. Night clear and moonlit, with a few clouds.

Sept 25 Similar to yesterday. Gray. Cloud ceiling 5,000 ft. Patches of blue. visibility fair. Fresh north wind. Sea fairly calm. temperature at 8, + $\frac{1}{2}$. Noon: clouds thinned out a moderate breeze. temperature +2 $\frac{1}{2}$. The wind increased in the afternoon. The sky is cleared but for a bank of clouds behind the farthest land. The air is clear but that the distant land is somewhat shrouded in a haze. There are a few cloud puffs caught against the nearer mountains at 1,500 ft elevation. There is no real sea - a moderate chop. Temp. at 4 P.M. -1

Sept 26 A cold clear day, with the most distant mountains sharp and clear except when occasionally a cloud lower than the higher peaks obscured them. The clouds were all confined to the north and north east and appeared to be far inland. Strong breeze from the north.

temperature at 8 A.M. $-1\frac{1}{2}$, at noon $+1$, at 4 P.M. -1 .
Remained clear all day with a few clouds gathering in the
afternoon, the majority being at a high altitude, with, as
usual, an occasional cloud caught against a mountain.
Wind moderated toward evening.

Sept 27 North wind temp 8 A.M. $-1\frac{1}{2}$. Sky - cloudless in the
north, and clouds south and west - Elevation 1,000 to 3,000 ft
Visibility northwards perfect. Sea calm. Numerous small
bergs in ocean. Most of the ice fragments have washed
ashore. Temp. morning -1 - Noon 0 - 4 P.M. $-2\frac{1}{2}$
Breeze died out. Afternoon calm. Afternoon sky cloudless
but for clouds in north - apparently inland. Not much
floating ice. (At no time, so far, has the sea
been so cluttered with ice as to make airplane landing
dangerous - except for the hazard, that the party
common hazard here, of puncturing a proton &
striking a fragment of transparent ice, or one so
small as not to easily seen and avoided. For
landing purposes the sea might be said to be ice free -
so large are the ice free areas.)

Sept 28 Dead calm, dark, dense ceiling of clouds 6,000 ft elevation at
least. Temp. 8 A.M. -2 Visibility perfect - sharp & clear
to the most distant peaks. At noon it was still dead
calm, but the cloud ceiling now touched the higher peaks
and the temperature had risen to $+1\frac{1}{2}$. At five
it began to drizzle rain. The clouds had descended

- to 1500 ft. It began to blow from the S. ~~E.~~ At 6
it was raining steadily and blowing hard from the S.W.
And the visibility was poor at 20 miles - only the base
of the land chimney, and that dimly. There is for a
storm. There is considerable ice now close to land.

Sept 29 Half a gale - S.E. Temperature +10. Clouds 5,000
dense, 25 mile visibility. (8 A.M.). Wind moderating a
little. Temp. +7. Clouds as before. Sea rough outside,
a backwash of it entering our bay. (noon). Sharp
downpour of rain. Temp. +5. Wind dropped to almost
nothing. Thick mist - only mountain bases 8 miles away
visible (4 P.M.)

Sept 30. +3 all day. A little misty haze in the morning, dead
calm all afternoon. Clouded, with the sun breaking through
for moments. Cloud ceiling about 5,000 ft. Air clear with
only occasional lower clouds to intercept the horizontal visibility.
There is more ice, many bergs, seeming to have disintegrated in
the recent storm.

Oct. 1st A gray day with clouds well above the mountain tops; dead calm
temperature +4, +5, +4. visibility good but not sharp at
30 miles. Quite suddenly at about 6.30 P.M. it began to
blow from the eastward. It grew rapidly colder and there was
flurries of snow. At midnight the sky was absolutely clear
of clouds - bright starlight with a narrow crescent moon.

2^d Clear, with strong gusts from east or S.E. For some reason they call this wind aragnote, although that means north wind. There is a slight haze in the north and there are high wisps of cloud. In fact there is a film of cloud over the whole sky - but it is so thin that the sun shines through undiminished. There is a good deal of ice about but it is being carried away from I. by this wind. Temperature -1 at 8 A.M. +4 at noon. +4 P.M. Ther. +6 Wind moderated. Sky partly overcast. Clouds 5,000 to 8,000 ft. Hor. viz. good. Almost no ice in vicinity of I.

3^d Thick overcast, clouds chiefly at high altitudes, a few clouds lower, but not above highest peaks. Blue sky discernible through clouds everywhere and a pale sunlight filters through. Dead calm. Little ice. Temp. 8 A.M. 0, 12 N. +3. Visibility good. At 4 P.M. Temp $1\frac{1}{2}$. Now luminous but denser cloud ceiling at high altitude. Visibility good. Dead, glassy calm. No ice but tiny fragments here & there. South wind tomorrow, people say; - or do they mean East?

4th Clear and beautiful. A faint breeze from the south or S.E., sea quite calm. Entire western hemisphere & sky cloudless. Low clouds (1,000 ft.) against the mountains to the eastward and in the southern sector. Visibility otherwise perfect. Temp 8 A.M. -2. Noon 0, 4 P.M. -1, at noon the clouds had all left the sky except those that like

a garland encircled the mountains at the height of 1,000 ft. The mountain peaks were clear. At 4 the clouds were gone although to the northward there appeared a haze over the more distant land. All afternoon dead calm. The ice but for snow.

Oct 5th No snow before sunrise there was not a cloud in the sky. At eight it was becoming overcast with light clouds at a high altitude. Sun filtering through in spots and blue sky visible. Air clear, visibility good. Light northerly wind. Temp. 8 A.M. $-2\frac{1}{2}$. At noon it had become more thickly clouded over. The temperature had risen to 0. The visibility was unchanged the clouds being well above the mountains. Wind the same. No ice nearby. At 4 P.M. Temp -2 . Wind - just the least - S.E. Dense ceiling - and yet not low enough to surround or the highest peaks. Visibility good.

Oct 6th Fair; moderate north wind. A few high streaks of cloud over the distant horizon. Visibility perfect. Little ice. Temp 8 A.M. -4 . At noon the wind was less and throughout the afternoon it died moderated until at last at 4 it was dead calm. The temp there was -4 (I didn't take the noon temp). Clouds have been the same all day - just a few in the north. Visibility the same. Practically no ice.

Oct 7th Temp 8 A.M. -2 Breeze. Faint northerly wind. Apparently a very high cloud ceiling with lower clouds obscuring it. Low clouds from 1,000 ft. up. Visibility various. N. Westward dense

low clouds obscuring the land. N.N.E. breeze, sky below
clouds with few clear vista of mountains. Calm sea, little ice.
Noon temp - 4. Upper clouds dissipated or disappeared and lower
clouds thickened. Sun above through in spots. Wind S.E., very
light. Sea calm. No ice in the narrow now. Distance obscured
by clouds. 4 P.M. Temp - 2. Low clouds against blue sky
(height 2,500 to 3,000 ft.) Highest mountain tops and mountain
bases visible everywhere and in many places far vistas
without clouds.

Oct 8th. Temp 8 A.M. - 6. Clear, calm. Exactly seven clouds visible
floating over the mountain to the northeast - say 7,000 ft high.
No ice in near vicinity. Visibility perfect. Temp noon - 5.

Oct 8th. 4 P.M. - 6. Dead calm all day with only the smoke from
chimney to tell us that it breathed from the E.S.E. No
clouds all afternoon, air clear & sharp. No ice.

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

Oct. 10th. Temp 8 A.M. - 5. Overcast. ceiling 4,000 to 6,000 ft.,
touching the mountain tops. To sea the N.E. quadrant
clear sky below the clouds the whole land being in sunlight,
sharp and clear. visibility perfect. No strong wind, light

Sea calm. Considerable ice nearby. Temp: Noon, -5, 4 P.M. -5
At noon the aspect was of a fair day, when the sun peeped
through scattered clouds. At 4 there was but one cloud,
like a puff of smoke - that in the N.N.W. There is a
slight haze, but since the mountains at 35 or 40 miles are
clearly visible. Wind - westerly, increasing during the day. Quite
a chop.

Oct 11th Temp 8 A.M. -7½ Air miserably clear - no thought but for
the circulation of the south one with ice for a thousand miles.
Most of the sky is cloudless but in the West and North west
there is a thin ceiling of clouds about 7,000 ft elevation.
Fresh breeze from N.W. Sea calm. Ice large close around us.
Noon. Temp -5. The sky has become completely overcast except
for to the north-eastward. There is clear sky, and the sun
shines on the land. Still just a breath of wind; the sea is
calm. 4 P.M. Temp. -6½. The cloud ceiling has thickened
and lowered. Its height is now 4,000 ft., judged by the level
line it cuts across the higher mountains. In the far
north-eastward the sun shines through in strips. Air clear,
wind, sea, & ice the same.

Oct 12th Temp 8 A.M. -6. Densely clouded. Ceiling 2,000 ft. Stormy
S.S.W. wind. Considerable wind. Visibility, 4 mountains visible
only, 30 miles. Noon & 4 P.M. Temp +5. At noon the
clouds had become, as it were looser. Blue sky could
be seen here and there and a different sunlight now

was in some of the more distant mountains. Yet the clouds continued low on the mountains. The wind went more to the westward and, at least in the vicinity of J. was more moderate. Sea, smooth outside, fairly calm near land.

Oct 13th Fair, cloudless - except for a few streaks in the far N.N.W. A light haze over the distant land - but visibility good. Light breeze N.N.W. Sea choppy outside, fairly calm near land. Considerable number of stranded bergs in vicinity. Temp 8 A.M. - 7 Noon. N wind. clouds gathering - well above mountain tops but blue sky here and there. Around Oct 4, heavily overcast, clouds as low as 3,000 ft. Wind & sea the same. Visibility good. Much ice. Temp - 6

Oct 14th 2 below. gale from the south, ice being driven out. Dense cloud ceiling from 0 to 2,500 ft. entirely obscuring land to northward. Visibility uneven but generally poor. Rough sea outside, small near land. Temp - noon - 1 1/2, 4 P.M. - 0. The gale continues. Heavy surf running on the shore. Dark, leaden sky - clouds sometimes entirely obscuring the mountains.

Oct 15th Temp. + 4. Wind south - much moderated. Sea calm, little ice. Clouded, perhaps 7 or 8,000 ft. Hor. vis. good. Veiled blue sky visible in spots. Noon + 5. 4 P.M. + 2 1/2. Clouded all day - toward night the cloud forms assuming more definite shape. Hard to judge height - probably at least 8,000 ft. Light southerly breeze. Sea calm. Hor. vis. good.

Oct 16th Rain. Dark. Hor. visibility 3 miles. Wind southerly, light
Sea calm. Considerable small ice - but large areas of clear
water. Temp. 8 A.M. + 3. Drizzling rain all day. In
the afternoon it fell dead calm. At times the hor. vis. extended
15 miles. But presumably the clouds hung low - almost to
the water. Temp. 4 P.M. + 1. At mid afternoon the rain
turned to snow. But that is melting.

Oct 17th Snowing - low ceiling. hor. vis. $\frac{3}{4}$ mile. Sea dead calm. Light air
from S.E. Temp. 8 A.M. - $1\frac{1}{2}$. Noon the same - snow
falling very little. Then at two it began to clear to
the extent of the snowfall stopping and the clouds lifting
to disclose a view at its furthest of 30 miles. That
has held all afternoon. But the ceiling is low - about
6,000 ft. 4 P.M. temperature fallen to - 2. After
a rise (I'd guess, no reading) at noon.

Oct 18th 8 A.M. - 1. Snowed over night. Lightly sunny still. Light wind
from S.E. Sea calm. Low clouds confining hor. vis. to 1 mile.
Little ice. Noon - $-1\frac{1}{2}$. Wind veered to westward (as nearly as
I can tell; these mountains play havoc with it). Blustering. Sea calm.
Clouds - vis. the same. The same all afternoon.

Oct 19th P.A.M. - $2\frac{1}{2}$. Clouds as low as 1,500 ft, but lower, showing
patches of blue sky. The far distance veiled by cloud. Hor. vis.
sometimes 25 miles but variable, clouds common and grey.
Sea calm, little ice. Faint N.W. wind. 4 P.M. - $3\frac{1}{2}$
The N.W. wind now risen. The clouds remain the same. There

have been moments of sunlight now and then and here and there; but it has been practically dark. The sea near land is calm.

Oct 20th - 6 Below - and a strong S.E. wind. Sky clear but for scattered clouds N and E, at a high elevation. Haze over distant land but hor. vis. fair. Little ice. Sea rough outside, a swell near land. Noon - 6. Wind continues. Light haze over entire sky, but blue showing through. 4 P.M. - 6 Conditions unchanged except for moderate wind.

Oct 21st - 5 $\frac{1}{2}$ Wind moderate - S.E. Sea calm. 1,000 ice. Dense cloud ceiling, 2,000 ft. Horizontal vis. fair at 25 miles. Noon - 4 Wind more southerly, passing over S.S.W. but little of it. Other conditions absolutely unchanged. 4 P.M. - 3 $\frac{1}{2}$. There's been a flurry of snow. There's hardly any breeze. All, otherwise, unchanged.

Oct 22nd - 2 Strong south wind, but sea calm near land. Sky densely clouded beginning with mist 1,500 feet elevation. Dense at 8,000. Hor. vis. variable, 20 to 30 miles. Little ice. Noon - 1 $\frac{1}{2}$ Conditions the same - except that wind had moderated. Afternoon little flurries of snow. And at 4 the clouds had settled to the sea obscuring all the distance.

Oct 23rd + 1 Half gale from S.E. Clouded - 10000 clouds but decreasing in blue sky showing by sometimes almost to the sea, sometimes 2,000 feet. Whole scene more or less shrouded. Hor. vis. poor at 20 miles. Noon + 4 $\frac{1}{2}$. Gale still raging. Otherwise the same.

4 P.M. + 4 Suddenly the the wind began to blow in
violent squalls N.W. and S.E. Crazy like. These all
lashed down on boats. Flurries of sleet and sleet
Rough sea. And the visibility nil - a mile at most.

Oct 24th Snowing hard. Densely clouded. Light wind from W.N.W.
No sea. Some small ice near land. Noon temp - 2. It
cleared somewhat at noon; the sun-fall stopped. But as
though it was snowing elsewhere most of the distance was
totally obscured and even the nearest mountains clouds were
at an altitude of 2,000 to 2500 ft. It was turning fresh
at noon. At four it had calmed. There was little ice
near land. The sky was as before but for a few minutes
the raining morn (mor. fog) showed high in the N.N.E.

Oct 25th ^{2 A.M.} - 2 Clear. No clouds except in the northern quarter. There are
low, straggling tops of the most distant mountains. The faintest
sailing breeze. Sea calm. Little ice. All day the clouds gathered
yet not until about 4 was the ^{blue} sky obscured. It is still
clear in the west. The clouds there being risen. S.E. wind;
small chop 4 P.M. - 4

Oct 26th - 10 Clear and sharp. 2 or 3 small puffs of cloud in
the far low NNE. Light NNE wind. Sea fairly calm.
Some large ice near land but water mostly ice free. Vis. perfect.
Moon. Entirely obscured except in the N.E. where there is clear sky and
a few clear view. Ceiling about 3,000 ft. Wind the same. Temp - 8
4 P.M. no change. W. temp. clouds - the same. A little more ice
near shore.

Oct 27th Clouded - Average height 4,000 ft but clouds and mist
in places in the sea. Vis. variable 35 miles at the
moment N.E., 8 miles S.E. Wind S.E., light. No sea.
Considerable ice. Temp 8 A.M. - $8\frac{1}{2}$ Temp Noon - $7 - 8\frac{1}{2}$
Clouds the same, still the clear sky and sunlight in the
far N.E. as though inland it were all sunshine. 4 P.M.
Temp - 9 Wind has gone to N. Otherwise all unchanged.

Oct 28 - 11 Clear, sharp, absolutely cloudless, calm - only a very light
breeze from W.N.W. Thin mists, undulating, cover the bay,
thunder of small ice near land. Noon - 10 Partly clouded over
maybe 7,000 to 8,000 ft with an occasional cloud no lower
as 2,000. But air clear, vis perfect. 4 P.M. - 10 Sky clear
again except for a film of haze. Vis at 35 miles good.
Otherwise all unchanged. No - considerably more ice near land.

Oct 29 - 4 Clouded (may 10,000 ft.) but clear sky showing through
everywhere - especially to the N.E. when as often on days otherwise
clouded it appears clear - that is, inland. Light W.N.W.
breeze. Sea calm. Accumulation of ice. This is the only day so
far when the amount of ice might make the landing of a
sea-plane difficult. There are large areas free from large ice, but
these are strewn with little fragments. 4 P.M. - 2. Throughout
the day the clouds have gathered to form a compact ceiling.
There was no blue sky left at noon - except in the N.E. area.
But now even that is gone. The ceiling is about 4,000 ft high
and lower in some places. Faint breeze. Otherwise no change
in ice. Poor at 25 miles.

- Oct 30th - $1\frac{1}{2}$ Nearly clouded, 7 or 8,000 ft (?) Dead calm. Much ice near land, clear calm water inside. Hor. vis fair at 30 miles. 4 P.M. - 1 There has been absolutely no change all day. Clouds - and dead calm & that's all. And ice - a lot of it.
- Oct 31st Dense cloud and fog. Nothing visible beyond 3 miles. Dead calm - the smoke drifting to the N.N.E. Much ice Temp 5 A.M. 0 All day, absolutely the same. Clouds, fog, calm and 0 temp. There has been a little fleecy $\frac{1}{2}$ snow.
- Nov 1st - 2. Dead calm, clear but for a few high clouds. Hor. vis perfect. Considerable ice. Noon $-2\frac{1}{2}$. All unchanged. A beautiful calm day. 4 P.M. $-2\frac{1}{2}$. All things unchanged but that a light south wind has started.
- Nov 2nd O. Calm - air warm, from S. Clouds, except in low N.E. - No, seem that is clouded but the clouds are a higher stratum and more luminous. Hor. vis good. Ceiling 5,000. Noon $-\frac{1}{2}$ The cloud ceiling has lowered, hanging now at 1,500 ft. The hor. vis. still good. Otherwise no change. 4 P.M. $-\frac{1}{2}$. Light breeze from the south. Snow falling now and then. No land beyond this island visible. Hor. vis. perhaps 2 miles.
- Nov 3rd - $3\frac{1}{2}$ Absolutely cloudless, stark, vis. perfect. Strong ^{west} wind. Considerable ice. Noon $-3\frac{1}{2}$ No change whatever but that the wind has moderated. 4 P.M. $-3\frac{1}{2}$ No change whatever.
- Nov 4th +1 Nearly clouded, Ceiling 5,000 ft. Hor. vis. good. Fair air from ESE. Sea calm. Much ice. Noon. 0 Dead, glassy calm. Clouds 3,000 ft. Hor. vis. variable N.N.W. 15 miles. N.E. 35.

4 P.M. - $\frac{1}{2}$. Absolute unchanged. Dead calm.

Nov 5th +4 Strong SSE wind. Heavily clouded, lower stratum (6,000 ft.) revealing higher stratum through spaces. Hor. vis fair at 30 miles. Sea working up. Ice being driven off shore. Therm + $3\frac{1}{2}$. The wind has moderated, clouds the same. 4 P.M. + $3\frac{1}{2}$. Wind almost died out. Vis faint at 8 miles. Clouds low, 700 ft. with portions of the distance blotted out as though by falling snow or rain.

Nov 6th 0. Lowly cumulus height of clouds 2,000 ft. Hor. vis fair but only base of mountains. Partly of the sky. Calm, calm. Therm + $\frac{1}{2}$. The very faintest S.E. breeze. The cloud ceiling has become more dense. Otherwise no change. 4 P.M. + 1. There have been flurries of snow. Otherwise no change. The sea dead calm. No ice near land.

Nov 7th -4 light S. wind. Sky clear except for band of cloud against Upernivik Island (8 miles away) height of clouds 1,500 ft. Mountain tops appear above it. Sea calm. No ice near land. Therm - 5. Wind now from the west, but very light. Sky moderates clear. 4 P.M. - $5\frac{1}{2}$. No change. Hor. vis. all day perfect.

Nov 8th -4. Absolutely clear & calm. Vis. perfect. Sea fairly calm. No ice near land wind S. Therm - $3\frac{1}{2}$. No change whatever; not a cloud. 4 P.M. - 3. Dead calm. A few high streaks of cloud in the east and SE. Otherwise no change (Last night suspect northern light!)

Nov 9th 0. Cloudless - with the suggestion of the light in the N.E. that it may be clear inland. Snow fell during night. Sea calm as ice near land. Faint air from N.W. Ceiling 3,000 H.V. good.

Nov. + $\frac{1}{2}$ Clouds thicker than before, all otherwise unchanged.

4 P.M. + 1 Gave breeze from the west. Clouds broke a lower H.V. fair on the water but clouds hide half of mountain

Nov 10th + $\frac{1}{2}$ Sky clear, sea glassy calm. Clouds and mist. Shore line only 8 miles away - visible. Not much ice. Noon. No change whatever.

4 P.M. + $\frac{1}{2}$. No change except occasional flurries of snow.

Nov 11th - $\frac{1}{2}$ Fair S.W. breeze. Nearly clouded, mist or falling snow occurring all the distance. 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. And the clouds remained the same. 4 P.M. - 1.

Nov 12th - 3 Wind S.E. blowing. Snow. Dark clouded sky. H.V. 1 mile. Sea calm near land, no ice. Noon - 2 $\frac{1}{2}$. Snow on and off continuously. No change except a moderation in the wind.

4 P.M. - 2 $\frac{1}{2}$. Snow has stopped but H.V. still obscure - 5 or 6 miles at most. breeze moderate, S.E. Dense ceiling.

Nov 13th - 4. Clear. Old S.E. wind. A very few clouds, 6 or 8, across the mountains, 2,500 ft. H.V. perfect. The ice near land. Noon 4 - 5. No clouds, wind light. H.V. perfect. Sea near land calm. 4 P.M. - 6 $\frac{1}{2}$ All things unchanged.

Nov 14th - 6 Hard blow last night from North. Bay jammed with ice. faint westerly breeze, sky cloudless, H.V. perfect. Noon - 6. Almost dead calm. Sky cloudless. H.V. perfect. 4 P.M. Strong North wind. Ice driving in against the shore. Temp - 6. All else unchanged.

Nov 15th - 3½ Stormy W.N.W. wind snow (it has been snowing all night)
Heavy clouds. H.V. 1½ miles. Shore jammed with ice.
Norm - 3. Snow stopped wind abated somewhat. H.V. still
obscured by snow or mist. Thick clouds overhead. 4 P.M. - 2½
dead calm. not a breath of air doubt now of course. but at
the last light still misty.

Nov 16th - 2½ Thick clouds. Fair snow falling H.V. 3 miles. Ceiling
1,500 ft. Faint south wind. Very little ice near land.
Sea calm. All day the same, fair snow on and off, faint S
wind now and then. Restricted visibility. I haven't taken the
temperatures. About the same.

Nov 17. - 4 Stormy north wind (Araguait) Cloudy. So far as I can
see, at night, clouds low 2,000 ft. Clear sky between
Sea rough. See coming in. Norm - 2 Cloudy all day. Ceiling
above 6,000 ft. Wind shifted to south and became very light.
All things unchanged at 4. (didn't take temp.) Sea calm.
(Peter Nielsen, missing since the 14th given up for lost.)

Nov 18th +1 Stormy south wind. Low clouds (3,000 - 3,500 ft.) over clear sky
half and half. Sea rough outside. Little ice near land.
H.V. good. Norm +1. Sky quite clear overhead. Clouds unusual
above the mountains, height above 6,000 ft. The rest unchanged.
4 P.M. Sky clear. All other things unchanged. Blowing half
a gale.

Nov.
November 19th - 5 Sky densely clouded hanging so low that all the distance
is obscured. H.V. maybe 5 miles. Light breeze S.E. Sea

Calm. Water fairly ice free near land. Noon - the same. calm.
- 5 $\frac{1}{2}$ calm. 4 P.M. - 6 Wind S.S.E., ^{increasing} Fine snow falling.

Nov 20th - 9 Last night at 8 the moon was shining through broken clouds,
at 11 it was again obscured. To-day, heavily overcast, ^{Wind S.S.E.} ~~obscured~~
Noon - 9 $\frac{1}{2}$ Flurries of snow H.V. dependent on them. at times 22
miles at times not so. Ceiling about 2,000 ft. Sea calm. Little
ice near land. - 10

Nov 21st - 10 Cloudy, light snow (blowing hard S.S.E. Noon - 10. Wind
half a gale N.W. Snowing. H.V. 1 mile. Dense clouds. Ceiling 1st. ?
Ice near land. Sea rough. Real storm. 4 P.M. - 10 Pitch dark
Apparently conditions unchanged. Full moon obscured in the sky but
no light whatever.

Nov 22nd - 5 Thick clouds, Blowing hard, S.E. Noon. Howling gale. No vis.
because of driving snow. Big surf on shore. Dark - heavy clouds.
Temp - 5. Wind E.S.E. 1 P.M. Hail like cherry stones, 4.30 -
I haven't taken the temperature. The storming has blown off my house
and across the hill to bay. It's the nearest to a tornado that I've
ever known. You can't stand up.

Nov 23rd - 11. Heavy clouds; dark. Wind S.S.E. - very light. Noon. - 13
heavily clouded. Occasional glimpses of distant mountains (30 miles)
but generally a dark mist on the water limiting vis. to 10 or 12
miles. Ceiling well above mountain tops with a 10000 foot
Stratocumulus ^{Calm} below the mountains; 4 P.M. - 14 $\frac{1}{2}$. Faint breeze
from west. Heavy ice floes near land. Sea calm. Dark.

- Nov 24th -13 Wind S.S.E. Sunny - Dark - Noon, -14. Clear sky but
 for detached cloud masses, 5,000 to 6,000 ft. Strong wind
 E.S.E. Sea rough. H.V. good (faded mountain clear) 4 P.M.
 -14. Moderate wind, N.E. Air clear. H.V. good (Moonlight)
 Sea very rough. Clouds as before.
- Nov 25th -14 Clear. A few low clouds 2,500 - 3,000 ft. H.V.
 good. Fairly strong wind (it was N.W. last night). Sea
 calm. Much big ice near land. Noon -14. Fairly
 good. Calm. Ice begins to form in sea. H.V. good.
 4 P.M. -15. Moderate N.W. wind. Sea choppy. (Ice gone
 & covered. Sky clear. H.V. perfect.
- Nov 26 -15 Wind N.N.W. Stormy with but sky streaked with clouds.
 H.V. Good (moonlight). Sea choppy. Much large ice against
 land. Noon, -14. Clouded (ht. maybe 2,500 ft.). Some begins
 to fall. Wind N. Sea frozen, with the barrier of small bergs that
 is grounded off our shore. 4 P.M. -13½ Wind W.N.W.
 dark, sunny. H.V. 2 miles (?) Sea rough. A number of
 small bergs against the land.
- Nov 27 -15 Wind E.S.E. Clouds overhead - maybe 2,000 to 3,000 ft.
 Clear sky in north and east, low sun mountain tops. Much ice.
 H.V. (as far as I can see) fair. Noon -14½. All as
 before. Cloud ceiling thin - blue sky appears through. H.V. good.
 4 P.M. -14. All things the same as far as can be observed.
 A few stars appear. The wind has moderated.

Nov 28th -13. Clouds appear to be exactly as yesterday. Sun clear, vis. probably good (dark) Wind N.N.W. light. Berge still crowded in bay. Therm -13. Wind almost out. North and east clear sky. Apparently clouds are only over outer islands. Clouds low - 2,000 ft. H.V. Good
Not clear. 4 P.M. -13. Sky must be veiled, stars showing. N & E clear. Calm.

Nov 29th -13 North wind. Sky clouded with clouds - above 6,000 ft. Stars visible. H.V. good. Therm as against land. -13. Wind N.W. fresh. Sky of open clouds - above mountains. H.V. Good. 4 P.M. -12 Stars showing. All conditions as far as can be discerned the same.

Nov 30th -12 Fairly N.W. wind. Thin cloud cover - clear sky through. Alt. 6,000 ft & up. N.W. to S.E. (maybe E. & S.?) clear sky. Again the clouds appear to be only over outer islands. Sea calm. Therm 14. (large) Therm -12 Wind has gone to W. Clouds the same. H.V. Good. Doubtless clear sky over mountain mountains. 4 P.M. -12 Wind fresh - stars huge. Sky, H.V. the same. Small ice during night.

Dec 1st -13 1/2 Crystal clear except for few low clouds against mountains in the east (3,000 ft.) H.V. perfect. Light N.N.W. wind. ~~some~~ Many small bergs and much new ice much against shore ^{Therm} -13 1/2
Dand calm. Ice forming. H.V. perfect. A few light clouds in sky - at 5,000 ft. 4 P.M. -13 Wind W.N.W. All sky conditions unchanged. H.V. Perfect.

Dec 2^d - 9. Dead calm. It has been sunny. Sky clouded and dark. No stars.
Noon - - 8. Wind - very light - E.S.E. Most of the morning
the H.V. was limited to a faint view of the shore 8 miles away.
Now it had been extended 1 mile east, and to about 3 the mountains
30 miles away. But the sky is dark, the ceiling being about
2,000 feet high. Much of the ice has drifted away from
shore. 4 P.M. - 8. Stronger wind E.S.E. Dark. Nearly clouded.
(That's all I can observe.)

Dec 3^d - 6. Dead calm. Dark. No stars. Rudimentary, nearly clouded. Great
quantities of ice is massed against land. White line of shore 8 miles
off visible. Noon - 5. Heavily low sky. 1,500 ft height. but H.V.
good. Wind north. 4 P.M. Wind increases, otherwise no change. Ice
keeps blowing in from the north. Half or 3/4 mile jam against the
shore now.

Dec 4th - O. S. East wind, strong. Nearly clouded, dark. No ice near shore.
A very little snow during night. Thick clouds - dense at
2,500 ft. Low over water. H.V. seen 11 miles at most. Half
a gale from S.E. Sea very rough. Noon - 3 1/2. Blowing good
gusts. S.E. Clouds broken storm, clear spaces through. Ht. 1,500 ft
& up. H.V. 10 miles good, 20 miles faint. 4 P.M. - 6 1/2
Pitch dark. Clouds at least 9,000 feet, as at noon. Wind
still fierce.

Dec 5th - 12 1/2. Moderate north wind. very dark, no stars. Noon - 12 1/2
dense clouds; then overhead, dense to N and E. H.V. 6 miles (F)
dead calm. Some large near land. No small ice. 4 P.M. - 12 1/2
Calm. Stars out overhead. Sky clearing.

Dec 6th -13 Bright starlight. A few scattered clouds. Air clear. H.V. undoubtedly good. Light wind N.N.W. Sea calm. Noon -13. Cloudless sky. Calm. Ice forming on sea. H.V. Good. 4 P.M. (didn't take temperature - maybe a degree colder) During the afternoon a thin cloud overcast the sky. It is now dark; a few stars are visible. The distance is obscure. Dead calm. Ice forming everywhere.

Dec 7th -12 Dead calm, dead still; sea doubtless frozen. Dark no stars. Air clear. Noon -12. Conditions as before. Ceiling 3,500 to 4,000 ft. distant. Distance hazy, but H.V. fair. Ice over all the sound, ice everywhere. Dead calm 4 P.M. -12. Light north wind. Sky not heavily overcast, I judge, but no stars visible. H.V. apparently good.

Dec 8th -10 Dead calm, sky somewhat overcast by scattered clouds. H.V. good. Ice appear to have held. (Took sight at 5 - stars visible, clear night) Noon -10 Thickly clouded over all. Ceiling high. Men walking on ice: Faint S.S.W. wind H.V. good. 4 P.M. - dark: Dead calm. Sky clouded. No stars visible. H.V. at last glimpse, good.

Dec. 9th -8; Dead calm, dark, no stars. Noon -8 Dead calm. Heavily overcast (ht. 4,000). H.V. fair - distance hazy. Ice has held. It snowed quite heavily - 5 inches - during the night. 4 P.M. -7 Very faint S. wind. It blew a little harder and warmer ago. All the rest apparently the same.

- Dec 10th - 12 Absolutely calm, cloudless, clear. Noon - 12 Everything unchanged. H.V. perfect. A.P.M. - 12. Calm. Sky appears to be thickly overcast, with stars showing through.
- Dec 11th - 9 Calm. Overcast (no stars) Dark. H.V. appeared good as far as can be judged. Noon - 8½ Calm. Sky heavily overcast, but 2,000 ft but N, N.W. + N.E. clear as though perhaps 20 miles inland from here the sky were clear. Ice holding, except for tidal leads. 4 P.M. - 8½. Sky the same. Very light wind from N.W.
- Dec 12th - 11 Sky clear except for a few low clouds - 2,000 ft - over against mountains. Dead calm. H.V. probably good. Ice holding all over sound. Noon - 11 Very faint breeze from N.W. Sky absolutely clear. H.V. Perfect. 4 P.M. All as before.
- Dec 13th - 13½ Absolutely clear and calm. H.V. perfect. Ice consolidating. Noon - 14. All things the same - except a faint breeze from the south. 4 P.M. - 14. Calm again. The rest unchanged.
- Dec 14th - 10½ Absolutely clear and calm. H.V. perfect. They were yesterday halting in the wind ice - about 3 in. thick. Noon - 10 No change. H.V. Perfect. 4 P.M. - 10 Very faint south wind. Sky lightly overcast with streaks of cloud. Stars show. - and ½ noon.
- Dec 15th - 4. Absolutely clear and calm. H.V. perfect (it was clear again at 9.30 last night). Ice holding. Noon - 4. The same. 4 P.M. - 4. There was a faintly strong south wind for about an hour after noon. This is died out again. Dead Calm now.
- Dec 16 - 6 Absolutely clear and calm. H.V. perfect. Noon - 6 Moderate S.E. wind at noon. @ 4 P.M. Sky slightly overcast for a while. Now clear again.

- Dec 17th + 2! Dawn 4! And a fairly strong south wind.
 Sky clouded. No stars overhead, but clear sky in streaks
 low in N & E. H.V. probably good. A.P.M. Same all
 day. The clouds have cloud down some in the north and
 lifted in the east and S.E. Temperature the same, wind the
 same. Ice in vicinity still holding. H.V. all day good.
- Dec 18th + 1½. Still blowing fairly hard from south. Clouds. H.V.
 good (since noon). Cloud ceiling thin and high; a few
 stars visible. Ice still holds, but melting fast. Noon & 4 P.M.
 Temp. the same. Wind increasing as afternoon advances. Ice
 begins to break up. Thin high ceiling & cloud too low
 in moonlight for the clouds to show. H.V. good all day.
- Dec 19th + 1 No change. Clear during night; clear at 2 A.M.
 Thinly clouded at 9.30. H.V. Good. Open leads in ice.
 Noon - 0. Sky clearer. Wind the same, fairly strong, South. H.V. good.
 4 P.M. - 1 Sky clear. H.V. perfect. Ice, I think, will hold.
- Dec 20th + ½ Abolishes clear & cloudless. H.V. Perfect. Wind, moderate, S.E.
 4 P.M. - 1 It has been clear overhead all day, though clouds
 have now gathered in the N.E. & E. High clouds. The wind
 has risen; it is blowing fairly now. The ice is driving me
 from shore.
- Dec 21st - 9 Dead calm. Sky very thin overcast or streaked with high cloud
 stars almost through. H.V. good. Noon - 6. Looks as if fog
 were settling in the fjord to N.N.E.; Dead calm. Thin, high clouds.
 4 P.M. - 6. Glass calm. Sky thin clouded, some low clouds across

the mountains, 2,000 ft. H.V. Fair.

Dec 22^d - 9 Clear, sharp, cloudless, calm. H.V. Perfect. Near ice over open water. Noon - 9. No change. H.V. Perfect. 4 P.M. - 9, a light breeze from the south but otherwise no change.

Dec 23^d - 8½ Clear, calm, cloudless. H.V. Perfect. Noon - 8. A very faint N. wind has brought high clouds over the whole sky, but now it is sunny. No vis. to speak of. 4 P.M. still sunny, steady, almost dead calm.

Dec 24th - 10 Dead calm. Light clouds in sky, clear shining through, but 2,000 ft. H.V. up to that level good. Noon - 10, light west wind. Sky clear except for few low clouds against mountains 2,000 ft. 4 P.M. - 10, sky clear, still few low clouds. Wind fresh, N.W.

Dec 25th - 10 Calm, clear. (maybe clouds in N.E.) Noon - 9. Right 5 wind. Sky thick overcast - high H.V. good. 4 P.M. - 8½. Calm. Sky overcast, no stars. H.V. good.

Dec 26th + 5! Stormy S wind, high clouds, with part of sky clear. H.V. Good. Noon + 5, wind stronger sky the same. 4 P.M. No change.

Dec 27th - 12. It snowed during the night. 8 A.M. partly cloudy, light N. wind, now clear sky, few low clouds against mountains. H.V. good. Sea calm, temp - 12, 4 P.M. no change, dead calm.

Dec 28th - 15 Breezeless calm, absolutely clear, sparkling. H.V. Perfect. Noon - 14. Otherwise no change. 4 P.M. no change whatever - unless there is a faint haze low over the frozen sea. It is dark, but the snow covered mountains and the stars in the lower sky

are not visible. I only wonder this, having Stefansson's letter of July 18th 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 in the water for this but have not observed it. I have, however, several times found that my thermometer, about seventy-five feet above the surface instrument (which is nearly at sea level), registered $\frac{1}{2}$ or 1° lower. They are normally the same. This was true today, there was 1° difference. In reviewing my diary of 31-2 I find the mention twice of air condensation that may have been what S. refers to. (It cleared later in the evening.)

Dec 29th - 6 Clear, dead calm. A few scattered loose clouds low in sky. Impossible to guess height. H.V. good. Noon: -5. Light S.E. wind, clouds as before H.V. perfect. ~~4~~ 4 P.M. -5. Calm again. Sky absolutely cloudless. H.V. Perfect.

Dec 30th - 7 Calm. Dark. Overcast no stars. Noon -7. Heavily overcast, clouds low land 200 ft., over sea - hidden, all the distant land. H.V. 6 miles (?) 4 P.M. Snowing gently. No wind. Ceiling low H.V. short, 3.

Dec 31st - 14 Calm. Snowing gently, dark. Noon -13 $\frac{1}{2}$ Not snowing now. Ceiling low, H.V. 7 miles. Dead calm. 4 P.M. No change.

Jan. 1st - 16 Light N.W. wind clouded, dark. Noon -16 Calm. Dense ceiling 3,000 ft. H.V. 15 miles, but misty. 4 P.M. -16 Calm, clouded, dark.

Jan 2nd - 12 Calm, clouded, dark. Noon -9 Snowing lightly. Dead calm. Nearly ceiling 2,000 ft. but low over sea. H.V. 5 miles (?) 4 P.M. Snow stopped. Calm. Dark. No stars. -9 $\frac{1}{2}$

Jan 3rd -9. Clear starlight, no clouds. H.V. Perfect. Faint air from S.W. Noon -10. Absolutely clear + cloudless. 4 P.M. -9. Clear. Light southerly wind. H.V. Perfect.

Jan 4th +2. Hard flow from South. Sky clear but for high strata of cloud. H.V. good. Noon +1½. Sky heavily clouded, 2,000 ft. H.V. variable. sometimes 25 miles, sometimes not 8. 4 P.M. +1½. Wind still as it had. Sky + H.V. the same. Hurries of hail. Pitch dark at 5.

Jan 5th -3. Still blowing - but moderated ^{S.E.}. Stars showing through clouds. Noon -2½. Still blowing. Clouds denser. Mist over mountains 5 miles off. 3,500 ft. ceiling. H.V. 30 miles, but very hazy. Most of the ice has gone. (Last night at 6 there was a flash of light in the lower sky to the N.N.W. I didn't see it, but my son describes as resembling a flash of "heat" lightning. There was no thunder. People said it was a sign that terrific wind would come at any moment within an hour, and in real terror ran about securing things and then talking to their houses. I horrified them a bit by saying that I'd just had a talk with Tornarsuk (their ancient God) and that he said there'd be no wind. There wasn't. Shot a light, seen only occasionally - every 3 or 4 years they say has brought terrible wind. They said there was never thunder.)

~~Jan 5th~~ 4 P.M. -3. Calm, dark. H.V. uncertain.

Jan 6th -16. Light, calm, breeze. Clear overhead dark (clouded) N.W., N., N.E. (Last night at six the wind came N.W. By eight it was blowing with almost incredible violence - lulls and then blasts "Willys" or "Willy wags". This morning the last vestige of sea ice is gone.)

Jan 6th (Continued) Noon - 15½ Cloudy and snowing. H.V. 4 miles (?) The wind continues N.W. but in spite of it there is a skin of ice formed.
4 P.M. - 15 Almost calm. Snow overhead but clouds in lower sky to westward, with a West cast.

Jan 7th - 12 Heavily clouded, dark H.V. ? Light N.W. wind. Noon. - 11 Clouded. Clouds trailing over face of mountains, and long banks of cloud, 1,000 ft., against mountains. H.V. poor, variable, wind light - W. 4 P.M. - 10 Sunny, hard and blowing a bit S.W. H.V. nil. Dense calm.

Jan 8th - 13 It has been blowing & snowing all night - and still is. Wind S.S.W. H.V. nil. Dark. Noon. - 12 snowing and blowing. 5 H.V. nil. 4 P.M. - 12 still snowing a little, and blowing. Dark.

Jan 9th - 18 Blowing hard from the West; possibly sunny & little, maybe only drifting. Dark H.V. (?) (It has been blowing all night the wind having gone with the rest at about 5ix last night.) Noon - 17½ Light W. wind & light snow. Ceiling dense. H.V. 4 miles. 4 P.M. - 17½ Light W. wind. Clouds lit? 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 & sharp. A few small circles of cloud across the mountains to N. & N.E. H.V. (?) Noon - 21 Absolutely cloudless clear, calm. H.V. Perfect. 4 P.M. - 22 Light N. wind. otherwise no change.

- Jan 12th - 15 Clear, cloudless. H.V. Perfect. Moderate N. wind. (Last night quite a lead was opened in the west ice.) Noon - 17. Crystal clear, cloudless, calm, H.V. perfect. (Leads froze in during morning.) 4 P.M. - 20. No change whatever.
- Jan 13th - 19½ Clouded. No stars. H.V. ? Noon low loose clouds. Moon shining through. Clouds some down in sea ice, & in streaks across westward side. H.V. where there are no very low clouds, good. Light N. wind. Noon - 20. Clouds mostly dispersed; large clear spaces. Clouds low - 1,500 ft & up. Light W. wind. 4 P.M. - 19. Calm again. Clouds as before. Bright moonlight.
- Jan 14 - 19½ Cloudless, calm; air from the S. H.V. perfect. Noon - 19. No change but light air from W. 4 P.M. No change calm. H.V. all day perfect.
- Jan 15 - 22 Overcast with high streaks of cloud. Faint S.E. wind. H.V. good. Noon - 22 Slightly overcast. Clouds high, with blue sky showing through. Faint N. wind. 4 P.M. - 23 Dead calm. Clouds as before. H.V. good all day.
- Jan 16th - 22 Clear except for clouds low in the N + N.E., H.V. Perfect. Faint breeze from S. (Last night begins at 7 there was a strong blow for 2 hours from the eastward. It opened a big lead & broke apart in the ice. But at midnight it was calm again.) Noon - 20. Clear but for few high streaks of cloud in the E. Light N. wind. H.V. perfect. 4 P.M. - 18. St. Helens faintly heard, N. all afternoon but died down at six. Sky mainly overcast but bright moonlight made stars visible. H.V. Good.

Jan 17th - 20 Sky clear but for few streaks of high cloud in N.E. quarter.
Faint N.W. breeze. H.V. Perfect. Noon - 20 Clear, but for these few clouds.
Calm H.V. Perfect. 4 P.M. - 19½ No change whatever from
noon.

Jan 18th - 16 Snowing lightly. Dense mist. (It began to snow at midnight
but very little fell during night - no wind). Noon - 15. Light
air from the S.S.E. Still very light snow. H.V. 3 miles (?). Dense
mist. 4 P.M. - 14½. Still snowing, very little - fine. Strong S. wind
throughout, but H.V. poor.

Jan 19th - 19½ Very faint south wind. Absolutely cloudless & calm, H.V. perfect.
(In the last hour a considerable lead was opened. It is now closed
again & the ice is now substantial throughout, and fairly smooth.
A ^{big} plane could land on it in safety most anywhere.) Noon - 17
Strong N.W. wind, sky cloudless, H.V. perfect. 4 P.M. - 16
Wind moderated. Sky lightly overcast with streaked clouds. H.V. perfect.

Jan 20th - 15 It began to blow hard from the south at about 6 last night.
Moderation at midnight & began to snow. Now faint west wind, dense
low clouds. H.V. 2 miles. Noon - 17½ Light S. wind. Clearing
but H.V. only about 5 miles. 4 P.M. - 19½ Light W. wind.
Sky clear but for streaks of cloud, and some mist over
the ice. H.V. variably fair.

Jan 21st - 14 Heavily clouded. Fine snow falling. H.V. failed at 8 miles.
Calm. Noon - 16. Blowing hard, S.E. Snowing. Dense mist. H.V.
two miles (?). 4 P.M. - 14. Half gale S.E. Snowing hard. H.V.
½ mile. Ice is breaking up.

- Jan 22² - 20 $\frac{1}{2}$ Calm, clouded. Clouds low - nice mist. H.V. 2 miles.
The whole sound is now open water through their ice for about
 $\frac{1}{3}$ mile out from Agassiz's shore. Noon - 24 Fair N.W. air.
Very fine snow falling. H.V. 8 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. Fair N.W.
 breeze. H.V. probably good (dark)
- Jan 23 - 16 Light N wind. Clouded. - 3,000ft - and hazy. H.V. fair.
Noon - 14 Dense ceiling, 1500 feet, and hazy. H.V. 30 miles -
but not sharp. Calm. 4 P.M. - 13 otherwise no change.
- Jan 24 - 11 Last night at 11 it began to blow like fury S.E. It kept
up all night and is still at it this morning. ^{but now N} The ice has opened
up again. Sky clouded, but thick. Clouds high. H.V. Good (?)
Noon - 11 $\frac{1}{2}$ H.V. not good Heavy clouds become all low to N + E. except
the summit (8 miles) and S.W. but very light. 4 P.M. - 12
wind south beginning to blow on snow. H.V. unworkable.
- Jan 25 - 16 Blow all night hard. Still heavy snow, ^{N.} ~~SE~~. Bright sunlight
at 5 A.M. Northern half of sky now clear, and much over
sea. H.V. 6 miles (?). Noon - 16 Sky uncast, but thick overhead.
H.V. 25 miles but very hazy. Light N.W. wind. 4 P.M. calculates
clear and clouded. - 16
- Jan 26 14 $\frac{1}{2}$ Clouded & hazy. H.V. 20 miles but very hazy. Calm. Noon
- 14 $\frac{1}{2}$ No change. Clouds still 2500 ft. 4 P.M. light north wind.
otherwise no change.

Jan 27th -16 Cloudy & calm. H.V. ? (but obscured). It has been snowing over night and blowing - S. Noon -16. Heavily clouded - dense at 2000 ft, but hanging down on the ice. H.V. faint at 8 miles. Faintest SW. wind 4 P.M. -16 Faint SW. wind, snowing - low ceiling. H.V. nil.

Jan 28th -19 Clear overhead. Streaks of cloud N.E. to N.W., low, 2500 ft. Calm. H.V. fair (?) Noon -19 Sky clear overhead, W. N.E. low clouds, 4,000 ft. Light N.W. wind. 4 P.M. Sky absolutely clear, but fog wafts here and there on surface of ice and particularly over open leads - black fog, light N.W. wind.

Jan 29 -14 Calm, snowing. Nothing but the immediate land visible. Noon -14½ Sky almost clear overhead but H.V. obscured by very fine snow. Straggled clouds E.N.W. Light W. wind. 4 P.M. -14½ Sky clear overhead but H.V. obscured as before by fine snow. The snow is almost too fine to see; one feels its minute particles. The height of this snow cannot be more than a few hundred yards - though toward the N. & E. it obscures most of the mountains. (Later - 9 P.M. Clear starlight and fine snow falling as before. H.V. (?) Dark. The night feels mild. Dead Calm.)

Jan 30th -20½ (At 7.15 the fine snow was still falling from a clear sky. At 8 it was fairly obscuring. [(at 9 it stopped)] It seems to strike the light. By my definite imagination of the phenomenon I can now say that it has occurred repeatedly during the last few weeks. I mistake it then for fine snow blown from the mountains.] Clear overhead but all distant land hidden. Thin fine snow may, therefore,

descending over the sea ice. Faint air from W. Noon - $19\frac{1}{2}$. Never
seen the sun for the first time in the mountains, though it has been
shown there since the 22^d. The clouds are thin with patches of
clear sky. Mist on the sea ice. H.V. 15 miles. Calm. 4 P.M.
- $19\frac{1}{2}$ Sky thickly clouded but H.V. faint at 8 miles. Calm.

Jan 31 - 27 (Last night at 11 - temp - 22 - it was clear starlight. There was no
snow falling; at 10:30 it had gotten perceptibly milder, 1 degree perhaps
- it had been - 23 at ten o'clock - and the fine snow was falling from a
cloudless sky. I think that it can only be due to the condensation of the
vapour of the mist. Fog is common in Greenland at certain seasons, particularly
a fog that lies on the water but has no depth to speak of; fog
with clear sky overhead. This snow is the condensation of such a fog.
I cannot see, however, why it should appear flying beyond 1000
condensation on the water. Unless the coming of the fog indicates
low pressure. But it doesn't there is now no wind to speak of.
Last night just before the "snow" the sun shifted from W. to E.
That may have brought a bit of mist.) Clear & cloudless &
Calm. H.V. Perfect. Noon - $27\frac{1}{2}$ Absolutely clear. H.V. Perfect. Faint
W wind. 4 P.M. - $27\frac{1}{2}$ No change. (At night, brilliant Aurora.
No "snow".)

Feb 1st
Jan - 29 Cloudless, clear, dead calm. H.V. perfect. Noon - $29\frac{1}{2}$
No change; air from W. 4 P.M. - 30 No change.

Feb 2^d - 20 Clouded, 2,000 ft. H.V. fair (?). Calm. Noon - 19 Snowing.
H.V. nil. Calm. Ceiling dense. 4 P.M. - $18\frac{1}{2}$ Moderate E. wind.
Snowing.

Feb. 3^d - ~~14~~¹³ Snowing, Blowing S.E. (Been snowing & blowing all night).

H.V. nil. Noon - 14. Snowing less, and blowing harder. H.V. nil.

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

Feb 4th - 6 Nearly clouded, Moderate S.E. wind. (It snowed at least up to midnight last night) H.V. ? Noon - 5. Snowing & blowing a gale, ^{S.E.} H.V. nil. A.P.M. - 4½. No change, no visibility.

Feb 5th - 19. Calm, air still from S.E. Snowing H.V. 1 mile. Noon - 21 Snowing, densely clouded. S.E. wind. A.P.M. - 23 snow stopped, sky clearing but clouds low over mountains. Light S.W. wind. (It has snowed again at midnight)

Feb 6th - 29 Sky clear overhead. Clouds massed over mountains and hangery low, as a dark mist, over the ponds. H.V. 8 miles. Light S wind. Noon - 32. Absolutely cloudless, clear and calm. H.V. perfect.

Feb 7th - 34 Total calm. Sky clear overhead but somewhat clouded around mountains. H.V. probably good. Noon - 32. Clouded and snowing very lightly. ^{H.V. nil} Faint S.E. wind. A.P.M. - 29. No change [later: Stars show in upper sky though somewhat veiled and it is sunny - very fine. It is - and has been all afternoon - another of those snow falls from a clear sky, except that this afternoon the depth of the snow fall was great enough to prevent the aspect of cloud. I can see nothing to this phenomenon except the condensation of a low mist. It is just a degree of the regular phenomenon of falling snow.]

Feb 8th - 22 Calm. Overcast and shrouded in mist that is almost snow. H.V. nil. Noon - 19. Beginning to blow from S.E. Thickly clouded H.V. 5 miles (?). A.P.M. ⁻¹⁶ Blowing hard. Air filled with drifting snow. (Ice spurs up again).

Feb 9th - 18 S.E. wind. Fine snow falling. Sky dense H.V. 1, 2 miles (?) Damp but no mist. Noon - 20. Calm. Otherwise no change. Ceiling about 1500 ft. H.V. 1 mile. A.P.M. - 21 Calm. No change.

Feb 10th - 22 Calm, cloudless, H.V. perfect. Noon - 22. No change; faint breeze from S.W. A.P.M. - 22. No change except wind - faint from N.

Feb 11th - 18 Calm; cloudless, H.V. perfect. Noon - 20. Moderate N. wind otherwise no change. A.P.M. - 21. Calm. No change.

Feb 12th - 20 Calm, cloudless, H.V. perfect. Noon - 20. No change. A.P.M. - 20. no change. (About seven o'clock the sky became thickly overcast, with a faint ^N wind prevailing.)

Feb. 13th - 19 Sky overcast; snowing. H.V. 2 miles. Calm. Noon - 19½ still snowing slightly, but sky clearing to southwest. A.P.M. Sky thickly overcast, fine snow falling. No wind.

Feb 14th - 30. Dead calm. Sky cloudless except for mist low in the north. H.V., accordingly, about 12 miles. (Last night fine snow was falling from a thick veiled sky. The moon and stars shined clearly. Just another degree to the clear-sky snow phenom.) Noon - 29½. Clear, Calm, cloudless. H.V. perfect. A.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. increasingly 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.

Light S. wind. Noon -27½. Clouds to north and N.E.

increased, but H.V. good. ^{Wind has increased throughout day.} A.P.M. Sky almost clear.

Feb. 18th -32 Haze over entire sky with heavier streaks of cloud low

in the E to N.W. sky. Light S. wind. Noon -29

No change. A.P.M. Haze in upper atmosphere but

low H.V. extraordinary - as though there were no

atmosphere. The low sun shines under the ceiling of haze

and illuminates the lower mountain sides with occasional

brilliance.

Feb. 19th -32. Few low streaked clouds above distant mountains. Calm.

Otherwise sky sparkling clear. H.V. perfect. ^{Noon} -30. The clouds

clouds are raised low in the north and there is a slight

haze over the most distant mountains. It is probably clouds

over the inland sea. A.P.M. -29½. No change

-31

Feb. 20th Light breeze from W. Sky cloudless. H.V. Perfect. Noon

-32. Air from South. Otherwise no change. A.P.M. -30

Dead calm; no change. Beautifully clear all day.

Feb 21st ^{at} Atartulik cloudless and clear. H.V. perfect. Air from south.
 [Last night my son and a Qocastanda returned from Umanak. About
 4 or 5 days - 14 days - two nights at 20 to 25 below zero spent
 on the ice. They brought the thermometer shipped to me last
 September. They had arrived in Umanak - together with many boxes
 of tools, food, and other materials for me - early in ^{October} ~~August~~; were
 departed in Umanak by the Upernivik schooner. That schooner
 then sailed north past Ullberggaard Bay and to her winter quarters
 at Upernivik. It was a beautiful calm day. To have
 stopped and left my things at Igdlorsuaq would have taken
 perhaps one half hour. The schooner had no commissions to
 make, and no other things to make that fall. Besides my things
 were mail and parcels for the local traders. For both of us
 our Christmas mail, our presents from home, Christmas tree
 decorations etc. And for each of us two sheep carcasses that
 we had ordered and would need in the ^{present} ~~present~~ and January
 shortage of food. For me, also, were a complete set of
 radio batteries without which my set was useless. These could
 not be exposed to frosts. 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 Igdlorsuaq by the schooner
 they could not be safely transported over the ice until late
 May or June. My son had to leave the batteries in Umanak.
 He returned with a heavily laden sled, but leaving $\frac{2}{3}$ of
 the goods in Umanak. These must be sent for. I

I mention this at length both to explain why my tentative
resende may not be relied upon for great accuracy, and to
make you aware of a type of contingencies that must be
provided against if you think of establishing a base in Greenland.
All business and transportation in Greenland is a government
monopoly. It exists not for the convenience or service of outsiders,
and is consequently only extended to them by the good will
of the administration and of their local agents. Such neglect
of service — or, let me say, of courtesy — as I have recorded is
not to be attributed to ill will on the part of the Greenland authorities,
but, I think, to sloth, selfishness, and inefficiency; all of which
are too common in Greenland among the civil employees, and
particularly noticeable in Umanalik. My point is that a base in
Greenland must be almost entirely self dependent, being equipped
with its own supplies, its own motor load, its own storage, etc.
A large enterprise can so equip itself; an individual hardly
can. Also: a Greenland base should be in charge of
a Dane. The majority of the Danes who stay in the Greenland
office in Denmark come from the city just to make their careers
as traders, managers and assistants in Greenland, and not
as may be imagined, men of most ambition & energy. They're
rather a poor lot — humanly. They include occasional, but
to a lot seldom — or against — foreigners. There and there
are splendid exceptions, but the rule must be provided against.
Everything apparent that is done for me here is in the nature of a

favor - that you pay for. A good, hearty, Alaska Dane would be
your best bet as manager.) Noon - 30. Air from S.E. otherwise
no change. Crystal clear. 4 P.M. - 26. Calm. No change.

Feb 22^d - 27 Cloudless, sparkling clear. H.V. perfect. Calm.

(There has been no sign of clear weather since throughout these
weeks of clear fair weather. That is, there has been ^{no} ^{humidity} ^{with}
a dampness in the air to condense. I can't believe that there
can be
sufficient difference in the atmosphere when such snow is falling
to affect flying - except in as the barometer might record
a slightly lower pressure. My barometer should be among the things
still remaining in Umanak.) Noon - 28. No change whatever.
4 P.M. - 28. No change.

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

Feb. 23^d Min. - 19 Max - ~~2~~ - 15

8 A.M. - 15. Slight haze over entire sky and streaks of high
cloud ~~high~~ low in W, N.E. Faint S.W. breeze. Noon

- 15. Clouds almost gone, sky clear. H.V. perfect. Air calm.

A.P.M. - 17 Sky cloudless, calm. (I find that my
old thermometer - Celsius - compares well with the new one. My
records therefore up to date may be considered accurate.)

Feb 24^d Min - 24 Max - 19

8 A.M. - 23. Clear & cloudless - calm. H.V. Perfect.

Noon - 20. No change except light breeze from the west. 4 P.M.

- 19. Calm. No change.

Feb 25th Min - 25 Max - 9½

8 A.M. - 12. North wind. Sky cloudy. H.V. perfect.

Noon - 10. No change. Air wonderfully clear. (These past weeks of cold calm weather have firmly established the ice from the north down to Igadavik, including the whole of Diska Bay and the Vaigat. There are, in the ice of this District, here and there areas of rough ice - pressure ridges etc. - but most of the ice is smoothly covered with hard wind packed snow. There are areas of glass ice. On a sunny day a pilot should have no trouble in distinguishing the rough ice and in finding a smooth landing field. There are however very few large A.P.M. - 10. Wind moderated. Otherwise no change.

Feb 26th Min. - 21 Max. - 18

8 A.M. - 16. Clouded a clear streak in the N.E. & W. between the main ceiling and higher distant clouds. Ceiling 2,000 ft. ^{H.V. perfect.} (Last night there was the least bit of starlight snow. The air was crystal clear and the H.V., as far as I could judge, was good if the barometer had fallen a little.)
Noon - 18. Sky about the same. Calm. H.V. Perfect.
4 P.M. - 19. Sky clearing. Large patches of clear sky. (8 P.M. sky absolutely cloudless)

Feb 27th - Min - 21 Max - 18

8 A.M. - 14. Fine snow falling. H.V. 1-2 miles. rain from S.W. (almost dead calm) Ceiling not clear.

Feb. 27th (Cont.) Noon - 13. Rapidly clearing. Sun streaming through
a veiled sky. Calm. H.V. 5 miles (?) 4 P.M. - 18
Clear, cloudless, calm. H.V. perfect.

Feb 28th (Cont.) Min - 19 Max + 2
8 A.M. - 9 Sky overcast with high, streaked clouds. Sun
clear. H.V. perfect. Dead calm. Noon - 4. Sunlit, but
lightly overcast. No wind. 4 P.M. + 2. A few light
streaks of cloud in the sky, almost transparent cloud.
H.V. perfect.

Mar. 1st Min - 9 Max + 9
8 A.M. - 1. Absolutely clear & calm. H.V. perfect. Noon
+ 9. Most wind. Sky darker. H.V. perfect. 4 P.M. + 4
No change.

Min - 1 Max + 36

Mar 2nd 8 A.M. + 15. Clouded & then upper clear, and streaked
out lower clouds. Lower clouds above 4,000 ft. Light
S. wind. H.V. Good. ^{Noon} It almost cleared up during morning but
was it or more heavy overcast, with blue space still showing.
Lower clouds 2,500^{ft} upwards. + 27 4 P.M. + 35 Calm.
Calm, now one even & unbroken dome of ht. above 5,000 ft.

March 3rd Min + 9 Max + 19
8 A.M. + 15. Haze over entire sky, streaked clouds in the N.W.,
N.E. Calm. H.V. Perfect. (Strong S. wind during the night. The
Radio reported the yesterday, that the ice was going to freeze under
a strong S.E. wind at Godhavn. I think, however, that all

the rest of the ice & north of Egedesmund is here to stay,
Godhavn is exposed to every wind & tide.) Noon + 18. Mod.
S.W. wind. Detached clouds merged into general light haze. H.V.
perfect. + 15 Calm. No change.

Mar 4th Min + 5 Max + 14

8 A.M. + 10 Calm. Absolutely clear. H.V. Perfect. Noon + 15
no change. 4 P.M. ^{+ 9 1/2} Trace of fog to northward, low on ice.
[at 7.30 P.M. the lower land to the northward was obscured
by fog - sharply defined banks of it. This sharply defined low
fog is characteristic here. There is generally a west or S.W. wind
with it, but Egedesmund is well sheltered from these winds.
Consequently, if the fog is a low fog we may be inclined to feel
even days while it lies heavy over all the lower lands that
face the wind. (For summer I know this fog may be
confined to the sea, down bays, many days when one might
be fog bound here while among the fjords it is sparkling clear.
This may be so in winter I don't know.)

Mar 5th Min - 9 Max - 3

8 A.M. - 3 Thick low fog, but high enough to obscure
all the distant land from here. Our near mountain tops
emerge through it. Duskless as all the mountain tops are
concealed. Everything heavily coated with snow crystals. Light S.W.
wind.

Noon - 1/2 The fog almost dispersed during the morning. Then it
came heavier than before. It is calm. 4 P.M. - 4. Thick
fog. Can only see near mountains one mile off. Heavy condensation of snow
crystals everywhere.

the rest of the ice of north of Egedesmund is here to stay,
Greenland is exposed to every wind & tide.) Noon + 18. Mod.
S.W. wind. Detached clouds merged into general light haze. H.V.
perfect. + 15 Calm. No change.

Thurs 4th Min + 5 Max + 14

8. A.M. + 10. Calm. Absolutely clear. H.V. Perfect. Noon + 13
no change. 4 P.M. ^{+ 9 1/2} Trace of fog to northward, low on ice.
(at 7.30 P.M. the lower land to the northward was obscured
by fog - sharply defined banks & it. This sharply defined low
fog is characteristic here. There is generally a mist or S.W. wind
with it, but fogless mist is well sheltered from those winds.
Consequently, if the fog is a low fog we may be without it for
even days while it lies heavy over all the lower lands that
face the wind. (In summer I know this fog may be
confined to the sea, then being many days when one might
be fog bound here while among the flocks it is sparkling clear.
This may be so in winter. I don't know.)

Thurs 5th Min - 9 Max - 3

6. A.M. - 3 Thick low fog, but high enough to obscure
all the distant land from here. our near mountain tops
emerge through it. Distinctly all the mountain tops are
seen. Everything heavily coated with snow crystals. Light S.W.
wind.

Noon - 2. The fog almost dispersed during the morning. Then it
came heavier than before. It is calm. 4. P.M. - 4. Thick
fog. Can't see our near mountains one mile off. Heavy condensation of snow
crystals everywhere.

Mar 6th

Min - 10 Max - 3

8 A.M. - 5 Bunches but high clouds spread out as by wind N.N.E. S.W.

H.V. Good (last night for probability a few snow like that even a
staked night). Noon - 3 Clear without high clouds low on

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

Absolutely clear + cloudless H.V. Perfect Calm.

Mar 7th

Min - ~~10~~ 13 Max - 6

8 A.M. - 10 1/2 Cloudless but for clouds low on the N.E. and E. 10

inland. These appear as heavy banks and suggest that the island is

obscured. There is haze over all the distant mountains. H.V. fair Noon

- 7 No change 4 P.M. - 11 The clouds of the morning + noon seem

to have become a general haze over the island. Moderate S.W. wind

Mar 8th

~~10~~ Min - 16 Max - 6

8 A.M. ⁻¹³ Cloudless, clear air. H.V. Perfect. Moderate S.W. wind.

(Last night at 8:30 it looked like storm. The wind had risen and the
mist thickened; at 9 it was sparkling clear again.) Noon - 7

Calm otherwise no change. 4 P.M. - 15 light S.W. wind

otherwise no change

Mar 9th

Min - 19 Max - 8

8 A.M. - 17 light S.W. wind few wisps of fog to N. quarter

otherwise clear. H.V. good - in spots. Noon - 9. During

the morning there was a dense low fog landward, the mountain
tops showing above it. This has now largely disappeared, but

there is a haze over all the distance. H.V. fair (35

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

as at noon but scattered clouds in N + N.E. E and inland scattered.

Mar 10th

Min. -19 Max. -8

E. A.M. -13 Perhaps a faint haze, cloudless about 1000 in N to E.
Probably clouded over the inland ice. Faint N. wind. H.V. good. Horn
-E²/₂. Light clouds have re-spread entire sky, veiled sunlight.
H.V. fair. Light E. wind. 4 P.M. -10 No change in sky.
S.E. wind - very light.

Mar 11th

Min. (Temperature to set instruments!) Max. +14

6 A.M. +8 Moderate S.E. wind, sky as yesterday & brightly sunned,
with areas of thin sky. Thin clouds very high. Snow in N.E.
about 4,000 ft. Probably clouded over inland ice. Horn + ~~13~~
Conditions unchanged. Calm. H.V. fair. 4 P.M. ⁺⁹ Light S.E.
wind. Sky more overcast.

Mar 12th

Min -1 Max +15

8 A.M. ⁺³ heavily clouded; haze over distance. H.V. fair. faint
S.E. wind. Horn +10. It began to blow fairly hard in
mid morning and to snow. Blowing hard at noon. H.V.
2 miles (?) 4 P.M. +12. Wind S.W. Clear sky appearing.
Snow stopped. H.V. fair (somewhat obscure)

Mar 13th

Min +8 Max. +14

E. A.M. +8 Strong S.E. wind. Clouded, low (2,500 ft.)
& thick to ice level. H.V. 10 miles. Horn +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. Snowing intermittently all afternoon, now stopped.
Calm. H.V. faint at 10 miles.

Mar 14th Min ~~20~~ Max (at 6.30 + 27) (at 11 P.M. + 29)

(I find it hard to believe the minimum. But I ^{carefully} rechecked carefully setting the thermometer yesterday. It might have been disturbed by someone but it is extremely unlikely.)

E. A.M. + 23. Strong S. wind. Sky overcast but many patches of blue showing. Ht - above 5,000 ft. Somewhat hazy. H.V. steam at 35 miles. Noon + ~~23~~ 24. About as before with presently a thickening of the sea. 4 P.M. + 26. All afternoon the sky has been consolidating into one gray blanket. H.V. pretty good. Strong S. wind continues.

Mar 15th Min + 25 Max + 31 (It rose to 31^{again} at 7 P.M.)

E. A.M. + 28 Strong south wind. Sky cloudless overhead and everywhere except N.E. quarter. These clouds high, scattered not A haze over the distance. H.V. fair. Noon + ⁺³¹ largely clouded over but thin. So wind. 4 P.M. ⁺²⁹ Thickly clouded all over. H.V. fair.

Mar 16th Min + 25 Max + 32 (11 P.M.)

⁺²⁸ E. A.M. Cloudless but hazy. H.V. fair. S. wind. It blew from the south all night. Noon + 22 West wind, sky cloudless, still hazy. 4 P.M. + 25. South wind, clouds low in N.E. quarter.

March 17th Min + 31 Max + 35

E. A.M. + 32 Almost cloudless - merely a few thin wisps of cloud here & there over the sky. Somewhat hazy. H.V. fair. Strong S. wind. Noon + 34 $\frac{1}{2}$ Sky entirely overcast, but thin; the blue shows through in many spots. H.V. fair (hazy) 4 P.M. + 32 Sky almost clear again. Clouds all high. H.V. fair. Wind moderated.

March 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.
~~4 P.M.~~

March 19th Min +13 Max + 29

8 A.M. ⁺²³ Cloudless, but slightly hazy, light S. wind. H.V. good. Noon +
28. No change. 4 P.M. + 29. S. wind increasing, otherwise no change.

March 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 + 6 Max + 21

8 A.M. + 11. Clear sky above, but thick bank of fog on the
water against land to N and N.E. rising to height of 800 or
1,000 ft. Calm, but there is doubtless a S.W. wind bringing the fog in.
Noon ⁺²⁰ Fog approaching and rising into clouds. Sky partly overcast.
H.V. in spite of 10 miles, 25 miles. 4 P.M. ⁺¹⁸ Thick fog. H.V.
1-2 miles (?). At about eight o'clock and in a few more was
precipitated. One could not see it even with a flash light, but
one felt it. It felt like the sun if started night. Later this
morning the mist deep very light, fading. It is just like the
starlight sun.

March 22nd ⁺¹³ Min + 7 Max + 28
A very few streaks of cloud landward and a little fog.

Calm. H.V. fair. Noon ⁺²⁵ More clouds, but the sky is sunnier
prompts. H.V. fair. 4 P.M. ⁺⁸ Heavily clouded; light rain. W. wind
H.V. 5 miles (?).

March 23^d

Min +5 Max +11

8 A.M. +8 Clouded - above 5,000 ft. Light in the N + N.E.
H.V. fair. Calm. Noon +7. Nearly clouded. H.V. fair. 4 P.M.

Mar 24th
See next page

+11 Calm. Snowy, a little. H.V. 3 miles (?) Clear, dim.

March 25th

Min +2 Max +12

8 A.M. +5 Clouded. Clouds in spots as low as 1,000 ft
but ceiling thin. Calm. H.V. about 20 miles in places,
at other parts 8 miles. Noon. +11 Clouds in streaks
E + W. but broken up with clear sky between. H.V. 20 miles, but
hazy. 4 P.M. +8 Clear overhead. Bands of cloud across the
mountain. H.V. 30 miles but very hazy.

March 26th

Min -4 Max

8 A.M. +4 Clear, cloudless, calm; H.V. good Noon +13.5
No change. 4 P.M. No change (Temperature not taken. On
this day I left for a trip. The records were taken at home
by my son who, unfortunately, often forgets)

March 27th

~~Temperature~~

8 A.M. (no temp.) Hazy, but Cloudless. H.V. good. No change
all day. No temperatures taken. But the day was as the
day before, though possibly a degree or two warmer.

March 28th

Min +1

8 A.M. Hazy. Clouds gathering in afternoon, increasing to
faintly heavy fog and snow. Noon +11. 4 P.M. -1

March 29th

Min -2

8 A.M. +4 Noon +8. 4 P.M. +8. Snow falling all day

Mar. 29th (Continued) H.V. nil

Mar. 30th Min - 11

8 A.M. - 1 Clear, with a few light clouds, and fog in the fields.

12 N. + 6 4 P.M. - 1

Mar. 31st Min - 12

8 A.M. ~~2~~ 2 Noon + 4 4 P.M. (not taken) Sparkling clear & cloudless all day. Light east wind in morning. H.V. Perfect & (I returned home that evening at seven) I had travelled at a radius of 80 miles from home and conditions there during the day & my eyes were about as given above - except March 30th when we had some fog.

Mar. 24th Min - 5 Max + 10

This was recorded
on a separate sheet
but forgotten in its
place in this record

8 A.M. + 4 Foggy, H.V. 5 miles (?). Noon + 7 Fog
breaking up & sun showing through in spots. 4 P.M.

+ 1 Hazy, a few clouds 1 to 2000 ft. alt. H.V. fair

April 1st Min - 4 Max + 18½

8 A.M. + 12. Air filled with drifting snow strong S. wind. Clouds

~~from~~ H.V. 5 to 10 miles. Noon + 18 Wind West. Snowing,

H.V. 4 miles (?). 4 P.M. ⁺¹² no change.

April 2nd Min + 4

8 A.M. + 13 (at 8.30 it was thick fog; at 8 A.M. sky mostly clear, and the sun showing; H.V. fair. Noon + 10 Sky cloudless, air somewhat hazy but H.V. good. Light west wind. 4 P.M. + 3 Air clearer, otherwise no change.

April 3^d

Min -9

8 A.M. + 5. Cloudless but for a hardly discernible steady film in southern half. H.V. good. light W. wind. Noon + 23. Partly cloudy overcast with high scattered clouds, but sun shining everywhere. H.V. good.
4 P.M. + 13. Somewhat less cloud; otherwise no change.

April 4th

Min +4

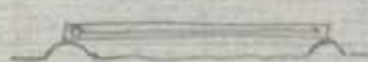
8 A.M. + 24. Sky almost cloudless - only a few cumulus clouds in the north. H.V. good. Calm. (Before noon I set out for a six days camping trip, taking my min. thermometer along, but not reading more temperatures that day. The day continued mild though during the afternoon there came a light west wind bringing in fog that accumulated in the folds. It was almost clear again by sundown.)

April 5th

(Located near the northern point of Vespernate island twelve miles from Igloodant, backed by high mountains. The sun did not reach the apt. until about 11.30 morning.)

Min +11

8 A.M. + 11. Cloudless, clear air, H.V. perfect, ^{calm.} Noon + 15 no change.

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

April 6th

Min. +3

8 A.M. + 7

Cloudless, clear, calm, H.V. perfect.
Noon, +12. no change. 4 P.M. + 17 no change.

8 A.M. + 5

April 7th Min + 1, Cloudless, clear, calm, H.V. perfect, Noon + 12 No change, 4 P.M. + 16. No change.

April 8th Min + 1 8 A.M. + 4 Cloudless, clear, calm, H.V. perfect, Noon + 10 No change 4 P.M. + 12 faint, ^{5'} wispy clouds, ~~no change~~ streaks of cloud on all horizon.

April 9th Min - 1 8 A.M. + 10 Sky mostly clouded but sun shining through here & there. Clouds high & streaked. Calm, H.V. perfect, Noon + 14 No change, smilled areas slowly drifting across the scene. 4 P.M. + 19 No change but a marked form to the clouds. Sun dogs visible near sunset.

April 10th Min + 3 8 A.M. + 8 Sky about as yesterday, possibly fewer clear spaces, calm, H.V. very sharp, Noon + 21. No change, 4 P.M. + 28. No change. (Haw & here have been called for that day. He me coming, & having struck my tent, I set out on foot, leaving at 5 P.M. Going very heavy. Reached home at 11:30. At sunset low clouds like black swine drifted in. There was no wind. For 2/3 the way. Not a breath of wind had disturbed the air days old track. But then ^{minutes} 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 so various in one period in different spots of a restricted area of the mountainous region. I believe that Igloods has the best average weather in all Umanak district.

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. + 30. Calm, thickening, signs of fog, H.V. fair, with fog threatening, perhaps of distant mountains. At mid night H.V. 5 miles (?). Snowing.

S wind stronger.

April 12th Min. + 11 (It rained very little during the night) 8 A.M.
+ 25 Total sunlight H.V. good though slightly hazy. clouds
about 5,000 ft. Noon + 26 No change; light S.S.W. wind. 4 P.M.
+ 17. Cloudless but slightly hazy. H.V. good. 8 P.M. + 10 No change
H.V. perfect.

April 13th Min + 6. 8 A.M. + 17 $\frac{1}{2}$ cloudless, but hazy. H.V. fair
Noon + 28. Sun shining but clouds are appearing all around the
horizon: low scattered clouds, high. 4 P.M. + 22 lightly overcast
all over; sun shining through faintly. H.V. fair.

April 14th Min + 11 8 A.M. ^{+ 22} ~~Shining~~ H.V. $\frac{1}{2}$ mile. Has been shining
most of night. Light SSE wind. Noon + 26 Still shining, but less.
H.V. at times 8 miles. Hazy harder. Ceiling not thick. 4 P.M.
+ 26 It has stopped shining occasionally, but drifted sun (and
stronger now) fills air and reduces visibility. 8 P.M. Hazy hard ^{S.E.}
clearing; patches of clear sky overhead. H.V. 20 miles but not
clear.

April 15th Min + 16 8 A.M. + 28. Clear overhead, few cumulus
clouds over mountains; fresh S.E. wind. Noon + 16. Sky clear, wind
moderated. H.V. perfect 4 P.M. + 15 Calm; otherwise no change.
8 P.M. + 14 No change.

April 16th Min + 3 8 A.M. + 22. Hazy with streaks of thin high
clouds over whole sky. H.V. good. Noon + 20 Light south wind;
clouds about as before - presently thicker H.V. fair 4 P.M. + 27
Very strong ^{moderated} S.E. wind H.V. 35 miles, but obscure. 8 P.M. + 27
no change.

April 17th Min + 26. 8 A.M. + 30. Moderate S.W. wind. Sky
 heavily overcast - about 4 to 5,000 ft. H.V. 25 miles. Noon
 + 33. Light snow falling, light S.E. wind. H.V. 6 miles(?)
 4 P.M. + 26. Heavy snow falling. Faint S.W. wind. H.V. nil.
 (These wind directions are baffling. I suspect that a south wind
 is blowing outside, but that it is normally deflected by the surrounding
 mountains.)

April 18th Min (not taken) 8 A.M. + 17. Clear, cloudless,
 calm; H.V. good. Noon + 15. No change. 4 P.M. + 16.
 Faint S wind. Otherwise no change. 8 P.M. + 24. No change.

April 19th (I started early in the morning for a several days trip
 leaving the records to Gordon. He forgot some!) The day was
 cloudy & absolutely calm; and mild. ^{H.V. fair (slightly hazy)}
~~8 P.M. + 6~~ H.V. fair.

April 20th but slightly hazy. Fog ~~landward in afternoon~~ Fog to be seen
 seawards (Gordon was out on the ice) in the afternoon. 8 P.M.
 + 6.

April 20th 8 A.M. + 13
 Min 0. Clear. Cloudless. Calm. ~~Noon~~ ^{Noon} + ~~17~~ ¹⁷
 Change. 4 P.M. + ~~7~~ ⁸ 8 P.M. + ~~6~~ ⁷ No change all day.

April 21st Min. - 3. As yesterday. Noon 8 A.M. + 15
 Noon + 16. 8 P.M. + 6

April 22nd Min - 2. 8 A.M. + 18. Same as yesterday. Noon
 + 21. 4 P.M. + 14. 8 P.M. + 14.

April 23rd (I came home last night. It was beautiful, clear
 weather throughout all the days of my ~~own~~ traveling.)
 Min. + 1. 8 A.M. + 16. Clear, cloudless, calm. Noon + 25
 4 P.M. + 15. 8 P.M. 14. S. wind for 2 hrs. in afternoon, otherwise no change.

April 24th Min + 11½ . 8 A.M. + 22 Cloudless, clear, calm H.V. perfect
Noon 27½ No change. 4 P.M. + 20 Very light S.W. wind for
an hour or so in afternoon. 8 P.M. + 20 Thin streaked
clouds appearing around horizon.

April 25th Min + 10½ . 8 A.M. + 27 Very light S.E. wind. Sky
thick overcast, but blue showing through; sunlight Noon + 29.
4 P.M. + 24, 8 P.M. + 23 All day calm, lightly overcast (the
streaks unobscured as the day declined into a translucent
overhead haze); H.V. good.

April 26th Min + 23 8 A.M. + 35, Noon + 38, 4 P.M. + 39,
8 P.M. + 32. All day thick overcast, the haze parting toward
noon to show blue sky, but again closing up at night. H.V.
good. Calm

April 27th Min + 13. 8 A.M. + 29. Hazy & dull; blue patches
showing through but no direct sunlight visible. Ceiling high, but
haze hangs low H.V. 25 miles faint. Very light S wind
Noon + 29. Ceiling consolidated but luminous. H.V. fair, 4 P.M.
+ 31½ No change. 8 P.M. visually no change but that it has
began to snow obscuring H.V. to 5 m. (?)

April 28th Min + 26. 8 A.M. + 36 Calm, sun shining in
spots through a ceiling of broken clouds of, apparently, two strata.
Cumulus at 4 to 5000 ft, and streaked clouds higher; H.V.
poor at 25 miles. Noon + 32. Light S.E. wind. No change
4 P.M. + 35 Calm. Sky cloudless except about 20° above horizon
H.V. fair 8 P.M. + 36 No change.

April 29th Min. +20 8 A.M. +33 Sky clear except for clouds around
horizon (i.e. N.W. to N.E. horizon) calm. H.V. fair good. Noon
+32. No change 4 P.M. +28. A low fog has come in
and, without any perceptible wind, covered the whole water (toe)
to a height of about 100 ft. But there is none over
the settlement or in the little bay. H.V. perfect above the fog.
8 P.M. +27 Fog gone; some clouds over N.W.-N.E. horizon

April 30th Min. +19 8 A.M. +37 Sky clear overhead, clouds low on
N.W.-N.E. horizon H.V. good. Noon +39 Sky entirely clear.
Air calm. 4 P.M. +24 Fog over all the water, about 100
ft. high H.V. clear above it. 8 P.M. Sky clear overhead; some
clouds above mountains in distance.

May 1st Min. +11 ~~Sky~~ 8 A.M. +30 Sky lightly overcast; air
slightly hazy. H.V. good. Noon +38. A few light high clouds
as before; overhead clear. 4 P.M. +26. No change. calm.
8 P.M. ⁺²⁵ No change.

May 2nd Min. +20 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(?)
Clouds low & dense. Noon +27 No change. 4 P.M. +27
No change. 8 P.M. +26 No change.

May 3rd Min. +22 8 A.M. +29 Still snowing a very little H.V.
maybe 5 m. Noon +30. Snow stopped. H.V. about 5.5 miles
Signs of clearing, though still dense. 5.30 P.M. +21
Shining brightly from sky, cloudless except in the N to N.E. where a
few low clouds, ^{5000 ft} are caught against the mountains. Tops of mountains
in light. 8 P.M. +12 $\frac{1}{2}$ No change.

May 4th Min + 5 8 A.M. + 20 Sky mostly clear. Few loose clouds here & there and banks of cloud low in the east. Calm. H.V. good, but slightly hazy. Noon + 21 Sky clear, calm H.V. good. 5.30 P.M. 21½ Sky light overcast. Calm. Midnight + 15, all mt. mts, directly overcast (above 5,000 ft) but low in the N.W.

May 5th Min + 11 8 A.M. + 22, Clouds about 3,500 ft, but clear sky showing. Calm. Noon + 36. Clear overhead but clouds low on horizon H.V. good. 6 P.M. + 22 Generally hazy with streaks of cloud H.V. fair.

May 6th Min + 17 8 A.M. 28½ Heavily overcast H.V. fair. Calm. Noon + 27. 4 P.M. + 27 8 P.M. + 24½. At about ten it began to snow, the H.V. narrowing to maybe 5 miles. Light W. wind. The wind increased toward early afternoon then moderated. But the snowfall increased and it has continued all day, and is still at it at 10.30 P.M. H.V. 1 mile - or less.

May 7th Min + 18 8 A.M. + 27. It is clearing. Heavy masses of cloud are ascending from the sea ice and mountains; glimpses of smaller clouds H.V. 15 miles. Noon ~~+~~ + 31, Calm. Thickly overcast all over fair distance observed H.V. 25 miles. 4 P.M. + 22 Blue sky showing but remnants of clouds in all parts of sky. 9 P.M. 11. Still clearing H.V. good. (at 10 P.M. the sky was absolutely clear.)

May 8th Min + 11 8 A.M. + 24 Cloudless, H.V. good. Calm. Noon + 27. No change. 6.30 P.M. + 15 no change. 10 P.M. + 14 There are low banks of fog massing landwards in the sound & fiords. Above is (above, say, 200 ft.) clear.

May 9th Min + 1 8 A.M. + 21 Dense cloud overhead + low
over ice. H.V. 5 m. (?) Calm Noon + 30. 4 P.M. + 27 8 P.M.
+ 25. All day has been the same except for an occasional
lifting of parts of the strata + cloud to disclose distant
hazy vistas. But at 9 P.M. it had begun to lift and clear. At
~~the~~ midnight there was blue sky showing through everywhere + the
clouds were well above the mountain tops.

May 10th Min + 17 8 A.M. + 23 Cloudless + calm but hazy.
H.V. fair. Noon + 31 Calm. Clear but for a few high cumulus
clouds in NE to E. 7.30 P.M. + 25 During afternoon the S.E. became
thick + overcast with clouds + cloud. Otherwise clear.

May 11th Min + 11 8 A.M. + 21 Overcast - above highest mountain,
+ numerous unbroken ceilings of cloud. Calm. Noon + 34 At
8.30 a strong S.E. wind for about an hour; then calm again
4 P.M. + 33 8 P.M. + 28. No change but ^{decreasing} + lowering of
the ceiling to about 2,000 to 2,500 ft.

May 12th Min + 24 8 A.M. + 32 Heavily clouded; clouds low, over
half concealing mountain. H.V. 20 miles. Noon + 34½ Clouds have
lifted somewhat H.V. 30 m. Calm. 4 P.M. + 32 Moderate N. wind.
Sun has been showing for an hour ^{from} through veiled sky. H.V. ^{fair} good.
9 P.M. + 22. At 9 it began to snow a little. H.V. 8 miles.

May 13th Min + 21 8 A.M. + 31 As last night. Fine snow
falling. H.V. 5 miles (?) Noon + 36. Snow stopped. Clouds lifted
somewhat H.V. 20 miles but hazy. 4 P.M. + ~~30~~ ³³ Clearing up. Clear over
head. but NW, N. NE. Clouds against mountains at 500 ft. 8 P.M. + 28
Clear cloudless. H.V. good.

- May 14th Min +17 8 A.M. Overcast, 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. Calm. Overcast, veiling above
mountain tops but a general haze over all. H.V. fair. Noon
+46. 4 P.M. +44. No change all day except occasional
lightening of the ceiling to admit veiled sunlight; and an
occasional descending of the lower atmosphere to narrow to H.V. -
to 25 m.
- May 16. Min +35 8 A.M. +37 RAIN! a gentle rain falling
H.V. at just above sea level 8 m. Mt. only 3 or 4 hundred ft.
high. Noon +39 Rain H.V. 4 m(?) 4 P.M. 38 no change
8 P.M. 36. No change. Midnight Rain over but H.V. still restricted
- May 17th Min +32 8 A.M. +35 Signs of clearing. Ceiling still
dense Mt. 800 to 1,000 ft. but bands of cloud between that
& sea level H.V. 25 miles. Noon +39 Light east wind.
Sunlight & shadow. Some low clouds against mountains, as before,
some much higher. H.V. occasionally fair 4 P.M. +54 Light
N wind. Sky overhead almost clear; clouds as before in N.W., N, N.E
8 P.M. +30 N. wind Clear. H.V. good. Midnight +27 as
before. (Newcastle & shall frequently, or regularly, record
midnight and, rising later in the morning, record 9 o'clock or
thereabouts.)
- May 18th Min +24 9 A.M. +31. Thickly overcast. A few
low streaks of cloud just above sea level in the N.E. Calm.
H.V. 25 miles Noon +35. Fair, Hazy, slightly clouded in N.E. quarter.

H.V. Jan 4 P.M. + 34 Nearly overcast. Ceiling 4,500 ft. H.V. faint at 35 m. 8 P.M.
+ 29 Clear, hazy in the north. Calm. Midnight + 24 Cloudless but for
a few low in north. H.V. good.

May 19th Min + 23 9 A.M. + 31 Clear, cloudless but for a few
wreaths of cloud against mountain tops. H.V. good. Noon + 37
Very hazy in north + east. H.V. faint at 35 m. 8 P.M. + 25
Sky cloudless all afternoon except for heavy banks of cloud low in
the ~~SE, S, E, S, E, S, E~~ S.E. to N. Moderate N. wind late in afternoon.
Midnight + 20 Heavy fog banks lowlands. H.V. 20 miles.

May 20th Min + 18 8:30 A.M. + 26 Nearly overcast, clouds low.
moderate E wind and a little snow. H.V. 15 miles. Noon + ~~27~~²⁷
Cloudless overhead but heavy clouds around the mountain tops. Hazy.
H.V. faint at 35 m. 4 P.M. + 26 Clear & cloudless except in
north. Clouds there against mountain 1,500 to 2,000 ft. calm.
H.V. 25 m. 8 P.M. ^{+ 22} Cloudless but hazy H.V. fair. Calm. 1 A.M.
Heavy bank of cloud in the N.W. (Omitted to take temp.)

May 21st Min + 12 9 A.M. + 25 Lightly overcast. Light E wind. H.V.
faint at 35 m. Noon + 34 Sun showing from veiled sky. ~~at~~
Ht. 2,000 ft. but hazy everywhere. 4 P.M. + 32 Nearly cloudless.
4 to 5,000 ft. H.V. 35 m hazy. 8 P.M. + 28 No change.
Midnight + 27 Clouds down to 1,500 ft. otherwise no change H.V.
30 m.

May 22nd Min + 26 8 A.M. + 30 Calm No change since last night
Noon + 34 No change 4 P.M. + 36 Light S.E. wind. At 3:30 it
began to snow. H.V. 8 miles 10 P.M. + 28 Still fine snow falling.
No change 1:30 P.M. + 26 No change.

May 23^d. Min 26 ^{8 am.} ~~26~~ $26 \frac{1}{2}$ Fair snow falling, moderate E wind.
H.V. 4 m (?) Norm + 30 No change. 4 P.M. ⁺²⁸ no change
Occasionally the land across the sound - 2 m. away - can be faintly seen. 1 P.M. ⁺²⁴ falling harder, otherwise no change

May 24th Min + 22 9 A.M. + 36. No change since last night, wind E or S.E. H.V. night 4 m. Norm + 36 No change. 4 P.M. + 33
Snow stopped; clouds breaking overhead showing bits of blue sky. 8 P.M. ⁺²⁵
+ ~~30~~ Clear, up all over sky clear overhead and in west; but clouds landward, streaks of cloud across mountains H.V. 20 m.
Midnight + 24. Clouds as before; fog low on the ice but only about 25' (?) in height. H.V. 35 miles, but very indistinct

May 25th Min + 15 9 A.M. + 39 Cloudless but for little soft haze and then against the mountains - 2,000 ft H.V. perfect. Mod. N. wind
Norm + 39, 4 P.M. + 27, 8 P.M. + 25. Midnight + 22. No change, but calm.

May 26th Min + 13 8 A.M. + 36 Norm + 32 4 P.M. + 33
1.30 P.M. + 26 absolutely cloudless + calm H.V. perfect.
At midnight high streaks of cloud appeared ~~in~~ running from N.E. to N.W.

May 27th Min + 26 9 A.M. + 41 Cloudless, but H.V. good.
Norm + 40 8 P.M. + 35 Midnight + 29. Calm all day.
No change but that at midnight there appeared high streaks of cloud N.E. to N.W.

9 A.M. + 44.
May 28th Min + 27 Overcast, calm. Some clouds as low as 3,500 ft.
H.V. fair. Norm + 46. 5 P.M. + 49. Midnight + 49. No change all day except that at noon blue sky showed and some distant sunlight. It had cleared up again by 5. Moderate S. wind at midnight

May 29th Min 44. The wind was blowing hard from the S.S.E in the evening; so hard that it had blown the top off my thermometer screen so that I could not take the morning temperature. Morning cloudy, Ht. about 5,000 ft. H.V. fair. Noon + 52. Still blowing hard, but sky almost clear. 4 P.M. + 52 Sk₂ cloudless H.V. good. Wind moderating. 8 P.M. + 50. Almost calm; otherwise no change. Midnight + 49. Cloudless & calm. (This has been the first thermograph run of the year. It has doubtless secured its communication with Umanak. The local ice - that is, Igloods sound and the floes to the northward - will doubtless stay some more time. The ice is most covered with pools of water but the surface is still firm.)

8 A.M. + 52
 May 30th Min + 46, Cloudless & calm H.V. good. Noon - + 54, 4 P.M. + 53. 8 P.M. + 46. Midnight + 41. At about three o'clock clouds began to gather in the N.E. to W. High clouds ^{all} but of higher & lower strata. A south wind came up. The clouds and winds increased up to midnight, at that time about 3/4 of the sky remained clear.

May 31st Min + 40. 8 A.M. + 53. Lightly overcast all over; clouds very high and areas of blue sky showing. Stormy S. wind. H.V. Good. Noon + ~~52~~ ⁵⁵. No change. 8 P.M. + 44. Sky clear, wind moderated. H.V. good.

Heavy June 1st Min. 38. 8 P.M. + 48. ^{strong south wind} Partial sunlight, whole sky very light, overcast. H.V. good. Noon + 56. No change. Stormy S. wind. 4 P.M. + 52. No change. 9.30 + 38. Clouds in the north; rest of sky clear. H.V. good. Wind almost gone. Midnight + 36. A low fog lies against the

land to the N.W. to N.E. (The Greenlanders say the draught is blowing.
The dictionary calls Avangnak, North wind. I think that is a really sea wind.
Anyhow this fog goes with that wind, which may be N.W. But it is
dead calm at Igdlorsuit.)

June 2^d Min + 36 8.30 + 51 Calm; lightly overcast, clouds high. H.V.
good Noon + 52 Sky clear; otherwise no change 4 P.M. + 51 a
few streaks of cloud high in the sky, but sun shines everywhere.
8 P.M. + 46 $\frac{1}{2}$ Sky clear H.V. good. ^{Midnight} ~~noon~~ + 46 No change.

(Despite the continuous thaw the ice remains firm but for a few
small patches of water - not more than a foot deep - and a few
small leads out from the land. The surface is mushy to a depth
of 3 or 4 inches. And of course the ice is still more than
2'6" thick.)

June 3^d Min + 46 8 A.M. + 54 Strong S.W. wind. a few high streaks
of cloud, but breaking; sunlight Noon + 53 Wind moderated, sky
clear, air hazy. H.V. pretty good 4 P.M. + 51 Calm Cloudless Hazy.
H.V. as before 8 P.M. + 47 No change. Midnight + 41 $\frac{1}{2}$ no change.

June 4th Min + 40 9 A.M. + 54 Cloudless; slightly hazy; calm; H.V.
good. (absent at noon and at 4) 6.45 P.M. + 47 No change.
Midnight + 50. South wind; otherwise no change.

June 5th Min + 47 7 A.M. + 55 Hazy. Sky streaked with high clouds,
H.V. fair but sun shining; S.E. wind Noon + 56. Lightly overcast. Wind stronger. H.V. fair
4 P.M. + 56 $\frac{1}{2}$ Clouded all over. Strong S. wind. H.V. fair. Midnight
+ 52 $\frac{1}{2}$ Blowing hard - S. Nearly clouded 3,000 ft. H.V. fair. (Ice getting
bad. If this wind & thaw continues it will finish it.)

June 6th Min + 33 8 A.M. + 23 Drizzling rain (at 10 am to drizzle
at 1 A.M. Clouds low - almost on the sea. H.V. Very faint at 8 m.
Noon + 36 Rain stopped; clouds as before. Calm. 5.30 P.M. ⁺⁴¹ Chilly;
New sky in many places, but ^{heavy} clouds still as low as 1,000 ft. 8 P.M.
+ 38. No change. Midnight + 31. Much more clear sky, but heavy
clouds still hanging low. H.V. variable 30 to + miles. (The ice
is rapidly going to pieces. There is clear water within 3 miles of
the settlement N.W. & S.E. .. Dogs & sledges break through in spots.
Probably risky for a plane to land on the ice. The land is
more clear of snow.)

June 7th Min + 34 9 A.M. + 49. Lightly overcast, with some heavy clouds
hanging low, 1,000 ft. Calm. H.V. 30 miles. Noon + 49 Fair E. wind
Low clouds more numerous; otherwise no change. 4 P.M. + 39 Low
clouds as before but sun shown through in spots. 8 P.M. + 35 Heavily overcast
H.V. varies 25 to + miles. Midnight + 33 No change.

June 8th Min + 33 9 A.M. + 37 Blue sky overhead with occasional
low clouds. Heavy low clouds N.W. - N.E. (5,000 ft. H.V. 30 am.)
Somewhat hazy. Calm. Noon + 41 Spots of blue sky. Clouds in 2 strata;
low ones about 1,500 ft. H.V. 35 miles faint. Calm. 5.30 P.M. + 36
No change. 8 P.M. + 34 Sky clear overhead. Clouds landward, at
1500 ft. or lower. H.V. fair. Midnight + 33 Sky clear but for a few
clouds caught on the mountains.

June 9th Min + 32 9 A.M. + 49 Clouds in the northern quarter.
Clear overhead. North wind H.V. good. Noon + 47; wind moderated; otherwise
^{Strong S.E. wind}
no change. 8 P.M. + 35 Calm. Clear but for strata of clouds N. to S. H.V. good.
Midnight + 34 No change.

June 10th Therm +33 9 A.M. +47 Hazy with a few clouds started
from N.N.W. to S.S.E. Calm H.V. fair 1 P.M. +41½ Cloudless, E.S.E. wind
H.V. good 4 P.M. +45 Calm. Clouds in 2 strata, lower 2,500 ft.
But sometimes forward 8 P.M. 38 Overcast, 40,000 ft., fairly dense.
H.V. fair. Midnight, 36. Heavily overcast, 3,500 ft. Band of transparent
fog (from sea ice to 200 ft.) against mountains. (A curious fog:
one sees the mountain clearly through it; it is replaced at the top as
water, and on the top strata + depth of dense cloud) (The ice
yesterday became so that men could hardly venture upon it. I believe
that a plane could not have landed safely on it since 3 days.
Ice bergs are advancing through it from the ice fields.)

June 11th Therm +34 8.30 A.M. 36 heavy ceiling 6,000 ft., and fog on the
ice. H.V. 4 miles; E. wind; fine snow falling. Noon +35. No
change 4 P.M. +35 Light N. wind. Snow stopped. Clouds low on ice
H.V. 6 m (?) 8 P.M. 34 Fog lifted; heavy ceiling, and heavy clouds
hanging low against mountains. H.V. 30 miles. Midnight 32. No
change. Calm.

June 12th Therm 33 8 A.M. 40 Clear on last night, but ceiling more broken.
Calm. H.V. 35 m. Noon +44 Clearing. Blue sky showing. H.V. good
Calm. 4 P.M. +41 Cloudless but for a few remnants against
mountain. 8 P.M. +39 Cloudless. Calm. H.V. good. Midnight +36
No change.

June 13th Therm +35 8 A.M. +41 Calm. cloudless, H.V. good. Noon +46
No change. (The ice, unfit to go on - most of it hardly more than slush -
still hangs about, covering an area of perhaps 50 sq miles around Igloodine
Etlesheen - to the north & in Umanak's front - open water) 4 P.M. 44

No change. 8 P.M. 42 No change. Midnight 42. No change

June
~~March~~ 14th Min + 41 8.30 A.M. + 51 Cloudless, calm. H.V. good. Noon
+ 52 S.E. wind; otherwise no change. 4 P.M. + 50 Calm; otherwise no
change. 8 P.M. + 49 East wind; otherwise no change. Midnight + 46
Calm, cloudless, H.V. good. (The ice has begun to move out. It has
thawed to a general thickness of 2 or 3 inches, and is broken
up everywhere. A sea plane landing in the open spaces in this
vicinity would be endangered by floating fragments of ice. And it would
be difficult to reach land. But there are doubtless many large
areas of ice free from water ^{contiguous} ~~contiguous~~ to land within twenty-five
miles of Igloodsunt.)

June
~~March~~ 15th Min 41 8.30, 50; cloudless, calm, H.V. good. Noon 53 1/2 no
change but an east wind. It began at about 9, and it is clearing out the
ice in great spots. 7 P.M. + 45 Wind moderated, almost calm. Otherwise
no change. Midnight 48 Sky thick, veiled chiefly in the N.N.W. Calm.
H.V. good. (The Sound is almost ice free, and there is very little like about.)

June
~~March~~ 16th Min 40; 9 A.M. 47 Strong E wind cloudless H.V. good. 4 P.M.
48 Wind moderated - sky light, overcast - high. E P.M. 45 Calm, cloudless,
H.V. good. Midnight 45 No change.

June
~~March~~ 17th Min 42. 9 A.M. 52 Cloudless, calm H.V. good ~~Midnight~~ Noon
50 No change. 4 P.M. 53 No change, but light S wind. ~~Midnight~~
Midnight 49 No change but calm.

June
~~March~~ 18th Min 45; 8 A.M. 51 Cloudless, light E wind. H.V. good
Noon 53. Wind moderated; otherwise no change. 4 P.M. 50 Calm;
no change. 9 P.M. a few light high clouds in the N.E. Otherwise
no change. 2 A.M. Clouds increased but still preceding line. Otherwise no change.

June 19th 8 A.M. 50; Cloudless; light E wind H.V. good. Therm 54. No
 change. (From the hill I looked over the expanse of Hinman's Field.
 It was dead calm there, while in the vicinity of Igdlorssuit
 there was a fresh breeze. This condition (& local winds) is fairly
 common. Except when a decidedly strong flow is recorded ^{the wind}
 may not be assumed to be more than local. And the direction
 given may not be true for the prevailing wind.] 4 P.M. 50.
 Clouds have come up out of the W.N.W. and the sun is already
 absent. Half the sky is still blue. Calm. H.V. good. 8 P.M.
 Down 48. Dense fog landwards and dense ceiling - 4,000 ft.
 H.V. at ~~200 ft~~ ⁴⁴ 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 Min 38; 8 A.M. 38½: Fog & water landwards, clear hill, & low
 ceiling - 1,000 ft (It only sprinkled during the night but raining now) H.V.
 (at 500 to 1,000 ft) 25 miles. Therm 41 No change; dead calm. 4 P.M.
 39 Rainy - light but steady. Fog gone but heavy clouds down to 2 or 400 ft.
 H.V. 15 m. 8 P.M. ³⁸ 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, light N wind. Clouds dispersing,
 shows patches of blue, but still hanging low around mountains. H.V.
 20 m. Therm 50 Light E wind. ~~obscure~~ Cloudless. H.V. good. 4 P.M. Calm
 47 Strips of high cloud N.W. to S.E. Windy. Fog against mountains.
 Sky thickly overcast. H.V. (see local) 15 m (above fog) 30 m.

June 22^d Min 37 8 A.M. ⁴⁰ ~~40~~ Nearly clouded, with dense banks of fog
against land. But signs of clearing up. Noon 41 Patches of blue sky.
But fog still dense landwards. H.V. (5000 feet) 15 on 3 (above fog) 30 on
4 P.M. 42 Sky cloudless overhead but dense low fog landwards. Tops
of mountain (1000 ft. & up) in sunlight. E. P.M. Nearly clouded Calm

June 23^d Min 36, 8 A.M. 40 As last night. Calm. Noon 44. Sea
level clear banks of cloud at various altitudes against mountain ~~and~~ clouds,
Nkyant mountain. Large areas of blue sky. H.V. in spots (glymphosae)
good.

<u>C.</u>	<u>F.</u>	<u>C.</u>	<u>F.</u>
+20	+68.0	-10	+14.0
+19	+66.2	-11	+12.2
+18	+64.4	-12	+10.4
+17	+62.6	-13	+8.6
+16	+60.8	-14	+6.8
+15	+59.0	-15	+5.0
+14	+57.2	-16	+3.2
+13	+55.4	-17	+1.4
+12	+53.6	-18	- .4
+11	+51.8	-19	-2.2
+10	+50.0	-20	-4.0
+9	+48.2	-21	-5.8
+8	+46.4	-22	-7.6
+7	+44.6	-23	-9.4
+6	+42.8	-24	-11.2
+5	+41.0	-25	-13.0
+4	+39.2	-26	-14.8
+3	+37.4	-27	-16.6
+2	+35.6	-28	-18.4
+1	+33.8	-29	-20.2
0	+32.0	-30	-22.0
-1	+30.2	-31	-23.8
-2	+28.4	-32	-25.6
-3	+26.6	-33	-27.4
-4	+24.8	-34	-29.2
-5	+23.0	-35	-31.0
-6	+21.2	-36	-32.8
-7	+19.4	-37	-34.6
-8	+17.6	-38	-36.4
-9	+15.8	-39	-38.2

In the Land of the Fisherman.

by Rockwell Kent

Approach Newfoundland over the purple sea on
a day so clear and dazzling that there in
the deep heavens are the stars and moon,
See her gleaming, naked hills blushing with
crimson herts bushes and in the blue north
her snow-tipped mountains whose slender
stream flows through the mountains and
falls in maidenly loveliness to the sea.
The white wave curls and rambles against
the cliff and from the hidden harbor
in this show drive the graceful schooner
and keel away, fish laden, for the ports of
Greece and Spain. ~~The~~ ~~the~~ ~~fisherman~~ ~~flies~~ ~~in~~ ~~dreams~~ ~~to~~
~~Spain~~ The tiny, homeward-racing punt
takes us on his brown wings to his home
in the deep fjord. There, in the village,
all's abuzz with the joy of returned seamen
from the banks. The ~~season~~ groom and his bride
in lace-curtained finery lead the wedding guests
in train along the harbor road, while at the rear
helarims youth rams with double charge the ancient
muzzle-loader and fire deafening volleys in the air.
On the north the Labradorian is returned. He
stores in his field-cellars 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 interns him for the
winter's service. Shareman and merchant are at settling
and if the fisherman consels with his seasons catch the year
supplier against him and can juggle silver in his pocket,
he laughs as he goes.

(Continue same paragraph)

(2)

~~cut the account as those trusting to the bounty,
five percent of our charge on other credits to
restore the balance.~~

Over all the land, from the mountainous West where in deep bays and river mouths the $\frac{7}{8}$ herring fishery lingers out its season, on the North, and the South, and the East but for one city, men close their work and batten their homes for winter.

The organism of Newfoundland is very simple; its mind and stomach all in one, and its tentacles that reach into the sea. The 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 goes out the law of the land, go appointments to the petty magistrates that feebly rule the towns, constables to keep order, road grants where petitions beg them, ^{paucity} pensions to the poor, pills to the sick, sleeping potions of benevolence that leave the fisherman powerless to stir for his own community and St. John's secure in the monopoly of government. Ah! the gentlemen of four years ago ruled the land with a kind hand, complacently and securely, and on the calm horizon we saw no sign of any wind to ruffle the composure of existence.

③

In the north there lived a man of the same toiling stock as his neighbors but of a restless temperament. Life made him a nondescript; an agent, farmer, spouter; it planted him at last on a rocky farm on the north coast, with experiences to brood upon, a little glimpse of life outside his narrow land to steer by, and virgin human soil to till. Long meditation blossomed here in a labour union of the fishermen. Its success was immediate. Coaker, become leader, travelled for the cause, and by the fire of his native oratory carried the ports by storm. Fifteen months later, in the spring of nineteen ten, intrenched with the substantial "Fishermen's Protective Union", Coaker published from his farm the first number of "The Fisherman's Advocate" a small, yellow leaflet; ~~it~~ it bore the motto "Inum Cuique". It was of good revolutionary spirit, espoused the ~~low~~ lowest exploited classes, and stood against "merchant, parson, priest, clerk, tradesman, school teacher, doctor, lawyer, politician and timber grabber." "Butterfly wings" sneered the press of the capital at the little, yellow weekly from the north, - and forgot it. In eighteen months the little thing grew from pamphlet to newspaper.

I stood four years ago in a book-store in St. John's 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, Jurgensoll, and Paine. "Yes" I said and we became confidential. In a remote and dusty

④ store-room of the second floor he told me in low tones of the difficulties he and a small group of socialists had of meeting, a story of police intimidation, of the socialist rather too passive obedience I thought. But American notions ~~of~~ of freedom are harsh to the Newfoundlanders.

It is sixteen months from this time in the month of March of nineteen twelve; St. John's, the scene of embarkation for the ice fields. At the wharves like a numbtrees forest are the ^(barn) barrel-topped masts and spars of the fleet of seal-hunters. The dismal stores of Water Street; the soot-black city terraced high on the hill-side; street mound-high with rutted, hard-packed, filthy snow, pouring its drainage ankle deep upon the walks; the gloom of overcast and wintry skies; the frozen harbour and its towering hills that darkened everything; and the booted thousands from the out ports! Stern British seamen lurch and swagger on the street and water front, crowd ~~the~~ ~~and~~ ~~run~~ ~~shops~~ ^{rum-shops,} ~~run~~ ~~shops~~ stores, and fill the town. The city is there, - God help it. On a certain night this March the seamen have withdrawn from the street and other crowds of men and women throng it; flags and decorations hang from the poorer windows; and suddenly from the far end are heard the roll of drums and the music of triumph, and deep voiced cheers are carried on the air. Cheer, men, cheer! Your army marches!

⑤

Through waving throngs, lurid in the glare of torches and Greek-fire, they come with heavy booted tread upon the frozen ground. The stride of freemen in the clothes of toil; broad shoulders and swinging arms and the knife of the sealer at the hip. "To the Union Political Party and the F. P. U.!" And in the chorus of multitudes four thousand pass.

In crowded hall Coaker tells of unionism and political action, and of benefits secured. The sealing agreement that sheathed the ships' inside and filled the men's; ~~Beans~~ ^{Beans} for breakfast ye shall have, pea soup on Saturday with onions, turnips, and potatoes in the pot, butter on your bread, and the fat from the boilers shall be used in your puddings; ^(wages) ~~Wages~~ in the outports have risen from seventy cents to a dollar; free schools for the children and night schools for the men; pensions for the old without degraun; public economy, the referendum and recall, and the cancelling of ~~your~~ debts from year debts. Cry, down with the merchant and the credit system for co-operation is here. Policemen of St. John, where are you!

Nineteen thirteen, and the election are past. By a narrow margin the government is returned; but against them stand in the House no longer the peaceful party of old opposition to sharpen the wits of legislators in debate, but the powerful, untractable Union Party and the F. P. U. Merchant

6

versus fisherman; Morris, barrister, knighted of the king,
Courteous and affable,
1 and Coaker, I see him. He wears in the
legislature his heavy boots and tramples on
everything. His speeches flow like a turbulent
stream; they are endless. He hesitates at nothing.
He insults and denounces as he pleases. The
opposition is powerless; the gallery is crowded
with unruly, ill bred fishermen that the police
can scarcely cope with. He reaches the public
of the land and wakes the sleeping fisherman to
thought. Coaker and his newspaper face
lawsuits of every description, - for damaged
feelings, damaged names, and damaged property.
- When 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.

~~D. ...~~ by word in America
that the leader has little honor, if he allowed
even a place in popular affairs. We have sound
idea that the masses by governing themselves,
however badly, will learn to govern well. We
figure on a parliament of at least a newspaper
education, a fair notion of politics, and a sense
of proportions. But the people of an isolated,
underdeveloped land, existing precariously, narrow-visioned

⑦ by illiteracy, have little to hope for from themselves alone but ~~to follow~~ ^{to follow}, for a time at least, the early stretches of the road to liberty, that is grass-grown behind the tread of modern life. A leader has come, a fanatic. To a people too simple to know the quibblings and wise doubts that make comrade of us all he blazon Liberty, equality, and to every man his own! - And the masses are stirred. True, they cry from their hearts, let us have them, and freed by faith from all perplexities, crying "Sink or swim with Coaker", they follow the savior.

What a slogan to come from the lips, or the press, of the savior himself! The masses are inarticulate, - he speaks for them; they will hero-worship, and he, nothing loathing, paints himself as Napoleon. His public career is spotless and that he will betray his people is but a half-hearted hope of respectability. Mad! Stammer the appalled, and in the confusion of facing a movement that has almost overwhelmed them the government and the merchants party lose their prestige. Coaker's power as it stands to-day appears unlimited. One feels that in his buying and selling co-operative system, already firmly ~~intended~~ built; in his strong political power that may break the monopolies of St. John and build up the outports; expell the appointed

(Continued on back of page.)

8

magistrate and carry self government to
 the towns, bring education and incentive to
 the people; - that ^{almost} at a blow the
 toil of years may be spanned and the
 masses handed what unled they'd but
 slowly have learned to take. A chance it
 is, a precarious hope for the men in
 the power of a man, - but madness
 will ^{achieve} do what wisdom spurn, and "the tiger + with
 an man than the forces of instruction".
 Rockwell Kent,

Baigus, Newfoundland, December 2nd 1917

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – King, Charles Bird
- **Inclusive Dates:** 1806
- **Identification:**
- **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Charles Bird King (1785-1862) was an American painter, and a student of Samuel King and Benjamin West.

Scope and Content Note:

- 1) D. King writes to his cousin Charles Bird King offering advice.
- 2) Description of King's letter to Charles Bird King.
- 3) Transcription of King's letter to Charles Bird King.
- 4) Copy of D. King's letter to Charles Bird King.

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

Detailed Description of Collection (Container List):

Oversize Box 1	Item 24	A.L.S. from D. King to Charles Bird King	Jun. 11, 1806
Box 4	Folder 43	Description of A.L.S. to Charles Bird King	nd
Box 4	Folder 43	Transcription of A.L.S. to Charles Bird King	nd
Box 4	Folder 43	Copy of A.L.S. to Charles Bird King	nd

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 all in the future - that the disposition

of your time for a year or two will probably fix your character for life. do not be

too confident of your own powers and acquisitions. in order to improve you must hesitate and examine.

do not suppose that I think you incapable of acting with propriety, I confidently believe you will and that you have sufficient resolution to controul your passions. But as yet you know but little of the world - you have much to learn - you will probably find

Yours affectionately
James Smith

Mr Charles B. King
at Mr. Jensems Bookstore

New York

deceptions where you little expect them, you will
be surrounded by deceptions, to oppose which it will
be necessary for you to be constantly on your guard.
you must remember that your resources are small
and that you must be frugal of your money
as well as time.

do not suppose me entirely benevolent in these
observations, I consider an addition to, or
derogation from, the reputation of my relations
an elevation or depression of my own.

I wish you to procure a Frame for my Portrait
and request Capt H. Chason to take it, and pay
for it, and I will pay him, if he is not
in New York if Capt Cook will take it I will
send on 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 read 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

Charles B. King

Yours
D King

I will take an other opportunity to give
directions about the medical Books —

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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 all in the future & that the disposition of your time for a year or two will probably fix your character for life. do not be too confident of your own powers and acquirements in order to improve you must hesitate and examine. do not suppose that I think you incapable of acting with propriety, I confidently believe you will and that you have sufficient resolution to controul your passions. But as yet you know but little of the world - you have much to learn - you will probably find

deceptions where you little expect them, you will
be surrounded by deceptions, to oppose which it will
be necessary for you to be constantly on your guard.
you must remember that your resources are small
and that you must be frugal of your money
as well as time.

do not suppose me entirely benovolent in these
observations, I consider an addition to, or
derogation from, the reputation of my relations
as an elevation or depression of my own.

I wish you to procure a Frame 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 Cook will take it I will
send on the pay soon —

The Eleven Dollars you gave me I have not
been able to pass if you not shall offer
them to Capt Smith of whom you need them.

if you will inform me to whom I shall
send it or what better I shall inclose it in
a letter to you I will conduct accordingly

Yours of course
Charles B. King

D. King

I will take an other opportunity to give
directions about the medical books —

[King, Charles Bird]: [MANUSCRIPT LETTER TO CHARLES BIRD KING, FROM HIS COUSIN D. KING]. [Newport, June 11, 1806]. [3]pp. Folded letter sheet. 20.5 x 25.5 cm. Manuscript letter of approximately 320 words. Addressed to King at Jensen's Bookstore in New York on verso. Some worming near center fold barely affecting a few words. A good specimen.

An intimate letter of advice to the famous American painter Charles Bird King, from his cousin D. King. At the time of this letter, King was aged twenty-one, most likely studying under Edward Savage in New York, and no doubt contemplating what the future might hold. This very personal letter sheds light on King's circumstances in New York: "You must remember that your prospects are all in the future and that the disposition of your time for a year or two will probably fix your character for life. Do not be too confident of your own powers and acquirements in order to improve you must hesitate and examine...I wish you to procure a fraim [sic] for my portrait and request Capt. H Cahoon to take it, and pay for it and I will pay him..." In 1819 King settled in Washington where Commissioner of Indian Affairs Thomas L. McKenney commissioned him to execute a now famous series of Indian portraits.

ART, MSS, FED

Crystal Bridges Artists' Letters and Manuscripts

**Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, Ar. 72712**

OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: King, Charles Bird

Letter from D. King, to his cousin Charles Bird King, offering advice.

Item Date:

Jun. 11, 1806

Arrangement: Oversize box 1 items are arranged chronologically. All framed oversize items are arranged spatially.

DO NOT REMOVE THIS PAGE FROM FOLDER

King aged 21.

HA 1000
9

Newport June 11th 1806

Dear Cousin,

I regret that I was deprived of the satisfaction of seeing you the morning you set off for New York.

I feel anxiously interested for your prosperity and hope that you will have fortitude to stem the current of vice and sedition that will approve your progress. You must remember that your prospects are all in the future and that the disposition of your time for a year or two will probably fix your character for life. Do not be too confident of your own powers and acquirements in order to improve you must hesitate and examine. Do not suppose that I think you incapable of acting with propriety, I confidently believe you will and that you have sufficient resolution to control your passions. But as yet you know but little of the world - you have much to learn - you will probably find deceptions where you little expect them, you will be surrounded by delusions, to oppose which will be necessary for you to be constantly on your guard. You must remember that your resources are small and that you must be frugal of your money as well as time.

Do not suppose me entirely benevolent in these observations, I consider an addition to, or degradation from, the reputation of my relatives an elevation or depression of my own.

I wish you to procure a frame (sic) for my portrait and request Capt. H Cahoon to take it, and pay for it and I will pay him. If he is not in New York if Capt Earl will take it I will send the pay soon.

The eleven dollars you gave me I have not been able to pass If I can not shall offer them to Capt Smith of whom you rec'd them. If you will inform me to whom I shall send it or whether I shall inclose it in a letter to you I will conduct accordingly.

Your cousin

D. King

Charles B. King

I will take another opportunity to give directions about the Medical Books -

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – King, Samuel
- **Inclusive Dates:** 1800
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Samuel King (1748-1819) was an American painter and instrument maker. He was a teacher of Charles Bird King and Anne Hall.

Scope and Content Note:

Receipt for \$50 from Benjamin Fry for "four family portraits."

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

Detailed Description of Collection (Container List):

Box 4	Folder 44	Receipt to Benjamin Fry	Jan. 17, 1800
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Rec^d of Benjⁿ by Fifty Dollars
in full for your Family Likenesses & in full
of all demands to this day
Amport 17 June 1800.

J. Samuel King

Mr Sand King's
Rec. in full
17 Jan'y 1800

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

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

Biographical Note:

Elbridge Kingsley (1842-1918) was an American wood engraver and painter

Scope and Content Note:

Elbridge Kingsley sends a corrected form (not included) to Florence Levy and informs her that Dwight Hall was built for his collection of paintings and engravings.

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

Detailed Description of Collection (Container List):

Box 4	Folder 45	A.L.S. to Florence Levy	May 10, 1903
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Hadley, Mass.

May 10, '83

Ed. Am. Art Annual!

I send blank corrected.
Don't see how I can fit your
classification, without saying
"Painter-Engraver," or put me
in both classes, "Engraver" and
"Painter" as you like.

The Dwight Hall was built to
suit my collection of both
Painting and Engraving, and
these are several collections of
my things, both together, for the
last five years the painting
pre-dominates. My chromo, or
method, is by itself, and has
nothing to do with illustration by process,
or as a painter, the methods of the
schools.

I send a notice as Super-
visor of Drawing, for my
daughter, *Lucy*
Elizabeth Kingsley

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Klepper, Max Francis
- **Inclusive Dates:** 1904
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Max Francis Klepper (1861-1907) was a German painter and illustrator.

Scope and Content Note:

Max Francis Klepper sends a letter to an unidentified person for his autograph collection.

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

Detailed Description of Collection (Container List):

Box 4	Folder 47	A.L.S. to an unidentified man	Feb. 3, 1904
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W. F. Klepper

Dear Sir:

I am with
pleasure that I comply
with your request, it
is indeed an honor to
be in such good company
as you name on your list,
and I really cannot see
what I have done
to deserve it.

Sincerely yours

W. F. Klepper

70 Fifth Ave. Feb 3 1908

Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Knaths, Karl
- **Inclusive Dates:** 1966
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:**
Artists' Letters and Manuscripts, [*series folder*]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:

Karl Knaths (1891-1971) was an American painter.

Scope and Content Note:

Karl Knaths sends two exhibition catalogues and a sketch of "Sail Loft" (which, he notes, was inverted in the catalogue).

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

Detailed Description of Collection (Container List):

Box 4	Folder 48	A.L.S. to Mr. Bean	Oct. 11, 1966
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Provincetown, 10/11/66

Dear Mr. Bean;
Enclosed you will
find a couple of catalogs of shows
I have had.

Also the sketch of "Sail Loft"
a reproduction of which you will
find in the catalog.

I hope you will be with out
pain. My wife and I have had
painful hours. So that anything
with out pain is bearable. Even
long hours.

Our best wishes

Helen & Noel Knauth