Artists’ Letters and Manuscripts

Descriptive summary:

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

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

Scope and Content Note:

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

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

2) Letter to M. Knoedler & Co. regarding the “fog” picture for the Century Club meeting and The Gulf Stream picture—urging Co. to sell it at asking price of 4000 dollars. If not sold, it will be shipped to Venice. Homer also writes regarding the showing of the
pictures “The Eastern Point” and “The Western Point” at the Society of American Artists and will sell them for 2000 dollars and 2,400 dollars respectively.

3) Letter to M. Knoedler & Co stating that The Western Point picture is not to be let out unless it is sold.

4) Letter to M. Knoedler & Co. Confirming his net prices of the pictures sent to Co. Homer refers to Mr. Bruce Crane who may be interested in purchasing The Eastern Point and/or The Western Point.

5) Letter to M. Knoedler & Co. regarding a picture to send to the Erie Club; instructions for the pictures for the Society of American Artists and selling same.

6) Letter to M. Knoedler & Co in which Homer refuses to sell one of paintings to a certain gentleman and holds firm to his price of $2400.

7) Letter to M. Knoedler & Co. discussing appropriate frames.

8) Letter to M. Knoedler & Co. giving permission to sell a picture, reserving the right to exhibit it at the Society of American Artists.

9) Letter to M. Knoedler & Co. regarding the framing of 20 watercolors for the Pan American exhibition.

10) Letter to M. Knoedler & Co. regarding the framing of a watercolor. Homer refers to “Fog,” giving Co. 2 weeks to sell. Otherwise, Homer wants it back to send to a customer “out west”.

11) Letter to Knoedler & Co. regarding an order placed for 19 frames for watercolors.

12) Letter to Homer from G. E. Pfeifer acknowledging receipt of Homer’s order for frames and asking for payment.


14) Letter to Knoedler & Co. advising Knoedler & Co. that Homer is sending 10 watercolors ready for framing.

15) Letter to M. Knoedler & Co. requesting payment of $1300 for his painting “Cannon Work” bought by Chicago dealer.

16) Letter to G. E. Pfeiffer, Knoedler & Co. regarding 2 watercolors to be correctly framed and returned to him as they are not for sale.

17) Letter to M. Knoedler & Co. instructing Knoedler & Co. to ship “Fog” to Harry Hayes in Cleveland, OH.

18) Letter to G. E. Pfeiffer, Knoedler & Co. in which Homer expresses his disappointment regarding the mix-up with his order for 21 watercolor frames when only 19 were completed.
19) Letter to Mr. L. F. Raas regarding two watercolors that are in the hands of others. Homer wants them returned if they are not sold.

20) Letter to M. Knoedler & Co. about the shipment of the Knoedler & Co. six watercolors of fishing subjects for sale.

21) Letter to M. Knoedler & Co. notifying the Co. he is sending them 21 watercolors to frame and hold for the Pan American exhibit.

22) Letter to M. Knoedler & Co. requesting payment for his sold picture of 1,011 dollars.

23) Letter to Knoedler & Co. regarding the paid receipt for the oil painting, “Cannon Work.”

24) Letter to M. Knoedler & Co. requesting frames for several watercolors and for the oil painting “Hound & Hunter.”

25) Letter to M. Knoedler & Co. regarding his “Northeaster” painting. Homer refuses Mr. Hearn’s offer, as he wants to net 2000 dollars. Homer later mentions two watercolors that a “party” has on approval and that he wishes to avoid.

26) Letter to M. Knoedler & Co. naming the watercolors sent to the Co. to sell.

27) Receipt to M. Knoedler & Co. for 3769 dollars and 60 cents.

28) Letter to Homer from G. E. Pfeiffer, Knoedler & Co. sending Homer samples of framing for watercolors.

29) Letter to M. Knoedler & Co. asking about how sales of his work are going. Homer wants to know before he paints any new pictures.

30) Letter to M. Knoedler & Co. sending a painting of “High Cliff” to Co. for them to send to Carnegie Institute.

31) Letter to M. Knoedler & Co. regarding the painting “Maine Coast”, suggesting it not be shown to the public. Homer asks 2,400 dollars for “High Cliff.”

32) Letter M. Knoedler & Co. regarding a new painting he is completing for the Union League Club exhibition.


34) Letter to M. Knoedler & Co. regarding Homer’s picture in the Edward Range collection he sold for 350 dollars to a man in Connecticut now up for auction. He asks the Co. to bid on it. Homer also refers to a watercolor he sold last summer of a man fishing.
35) Letter to M. Knoedler & Co. regarding a receipt for two check and “High Cliff” picture. Homer requests that they keep it under their control until sold. He also refers to Santiago de Cuba picture he painted in 1898.

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

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

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

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

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

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

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

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

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

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

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

47) Letter to M. Knoedler & Co. offering to sell his Eastern Point picture to Co. for 1000 dollars. Homer then refers to paintings sold to Col. Briggs, “A High Sea” and “Signal of Distress.”
48) Letter to M. Knoedler & Co. in which Homer requests an invitation and one of his pictures be sent to the Union League Club for their exhibition of American pictures. Also includes incomplete news clipping re. Homer’s Sunrise picture pinned to this letter.

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

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

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

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

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

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

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

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

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

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

59) Letter to M. Knoedler & Co. in which Homer acknowledges receipt of the watercolors. He plans to provide the Co. a “full line of goods” for the next season related to fishing in the Adirondacks. Alludes to his “drinking.”
60) Letter to M. Knoedler & Co. in which Homer sends three Bermuda drawings to Co. entitled “Views from Prospect Hill” and “Gallows Island.”

61) Letter to M. Knoedler & Co. in which Homer informs Co. he has sent “The Fog” picture to a New York dealer who was commissioned by a “certain out of town club” to procure one if his pictures. If the picture is not accepted, the dealer is to send it to the Co. Homer indicates he has made some improvements to the picture since originally painted.

62) Letter to M. Knoedler & Co. in which Homer mentions that the Fog picture that was sent out on approval to the Brooklyn Institute. Homer had a $1000 asking price. The Institute could not afford to pay and have sent the picture to the Co. Homer instructs the Co. to sell it to the Institute (if they still want it) for $800; but to keep the price at $1000 to anyone else.

63) Letter to M. Knoedler & Co. in which Homer requests Co. to return the “Early Morning” picture to him to “overlook” it before it is sent to the Carnegie Institute in Pittsburgh.

64) Letter to M. Knoedler & Co. in which Homer states that he will sell “The Fog” picture for 750 dollars net as it has been on the market for several years.

65) Letter to M. Knoedler & Co. in which Homer returns “Early Morning after Storm at Sea” to the Co. for them to send to the Carnegie Institute for the price of 5,000 dollars. Computer printout included.

66) Letter to M. Knoedler & Co. in which Homer requests accounting for the sale of “High Cliff” to Mr. Evans for 1,500 dollars net to him.

67) Letter to M. Knoedler & Co. including a paid receipt for 1500 dollars from Homer to the Co.

68) Letter to M. Knoedler & Co. indicating a receipt for payment on account from Co. to Homer for 331 dollars and 15 cents.

69) Letter to M. Knoedler & Co. indicating receipt for payment on account from Co. to Homer for Pallons island for 175 dollars.

70) Letter to M. Knoedler & Co. in which Homer writes that he received a letter from Mr. Burton Mansfield, New Harlem, CT, stating he purchased “The Fog”. Homer asks the Co. if they have sold this painting and requests an accounting.

71) Letter to M. Knoedler & Co. noting receipt for payment of “The Fog” for 750 dollars.

72) Letter to M. Knoedler & Co. referring to the watercolors the Co. has had for some time; Homer requests they be “put out” and Homer will advise where they should be sent. He also advises that he is working hard on new paintings.
73) Letter to M. Knoedler & Co. in which Homer agrees to allow the Co. to keep the watercolors longer. Homer requests preapproval on any oil paintings he sends the Co. before sent out on approval, etc. and to show them in the Co. window only. Includes rough sketch of “Kissing the Moon”.

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

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

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

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

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

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

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

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

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

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

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

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

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

87) Letter to M. Knoedler & Co. denoting a receipt of the watercolor “Lizzie.”
88) Letter to Knoedler & Co. discussing the prices for the “fishy” sketches.

89) Letter to M. Knoedler & Co. informing Co. he is sending watercolors and includes an invoice of watercolors sent.

90) Letter to M. Knoedler & Co. in which Homer agrees “that picture” to be exhibited at the Worcester Art Museum.

91) Letter to M. Knoedler & Co. in which Homer refers to pictures of “different beggars” and for the Co. to do “whatever you think best.”

92) Letter to M. Knoedler & Co. confirming the receipt of 275 dollars from the Co. for “Fishing Ouanamche” and “Deep Sea Fishing” with an accompanying letter.

93) Letter to M. Knoedler & Co. requesting they return the sketch of fishing on the Seguanay River with a sketch of it on page two of letter.

94) Letter to an unidentified person discussing the Seguanay pictures.


96) Letter to an unidentified person referring to the Channel Bass sketch, explaining items in the picture.

97) Letter to an unidentified person referring to the sale of watercolors, stating he could replace them with “higher class goods.”

98) Letter to M. Knoedler & Co. acknowledging receipt of payment on account for 375 dollars for “Landing the Pike,” “Sky Line Canada,” and “Fishing in Adorondacks.”

99) Letter to M. Knoedler & Co. with enclosed items for sale.

100) Letter to M. Knoedler & Co. requesting that the Co. find out which painting of his has been bought by the Academy of Fine Arts in Cincinnati.

101) Letter to M. Knoedler & Co. requesting payment on his account be ready when he comes to New York next Thursday morning

102) Letter to M. Knoedler & Co. in which Homer signed receipt for payment of watercolors listed from Knoedler & Co. for 967 dollars.

103) Letter to M. Knoedler & Co. in which Homer makes clear that he expects watercolors as they have arrived.

104) Letter to M. Knoedler & Co. requesting the return of watercolors from Pittsburgh that he has tried to get for two years.
105) Letter to M. Knoedler & Co. acknowledging receipt for six watercolors, listing two he was “after.”


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

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

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

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

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

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

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

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

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

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

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

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<tr>
<th>Box 4</th>
<th>Folder 1</th>
<th>A.L.S. to Mr. Clarke with typed transcription</th>
<th>Mar. 14, 1897</th>
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<tbody>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 4, 1901</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
<td>Jan. 8, 1901</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<td>Box 4</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<td>Box 4</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<tr>
<td>Box 4</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<td>Box 4</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to M. Knoedler and Co.</td>
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<tr>
<td>Box 4</td>
<td>Folder 1</td>
<td>A.L.S. to Winslow Homer</td>
<td>Feb. 23, 1901</td>
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<td>Box 4</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<td>A.L.S. to G.E. Pfeiffer, Knoedler and Co.</td>
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<td>Box 4</td>
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<td>A.L.S. to L. F. Raas</td>
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<td>Box 4</td>
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<td>A.L.S. to Winslow Homer</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<td>Box 4</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<td>Dec. 29, 1902</td>
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<tr>
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<td>Feb. 2, 1903</td>
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<td>A.L.S. to M. Knoedler and Co. with computer printout detailing “Early Morning After a Storm At Sea.”</td>
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<td>A.L.S. to Roland Knoedler</td>
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<td>A.L.S. to Mr. William Patter</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<td>Sept. 31, 1905</td>
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<tr>
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<td>A.L.S. to an unidentified person</td>
<td>1905</td>
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<td>A.L.S. to an unidentified person</td>
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<td>Oct. 18, 1906</td>
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<td>A.L.S. to M. Knoedler and Co.</td>
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<tr>
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<td>Nov. 30, 1906</td>
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<td>A.L.S. to E. Knoedler and Co.</td>
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<td>A.L.S. to Mr. E. Koedler</td>
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<td>A.L.S. to Laura Marrs</td>
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<td>Typed History of Homer's “Study of a Trout”</td>
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Sandford Alliance
O.K.
March 18th 1907

Mr O. E. P. Finkle

My dear Sir,

I am glad to know how to spell your name.

Please read along the mat-

Take the two W.E.

Out & the tram

Send the tram.
me to take the two water colors to B your books —

they are not for sale from this time

either — put them immediately into the Pan American frames that you have over there — turn very fine 3

[Signature: Edgar Degas]
I do not understand why I do not receive the mail. I wish to hear from you by return of mail. (Can Postig -)

[Signature]
Sectors chemin
March 14th 1961

Mr. Chandler
Mr. L. Ruffer —

Peer to

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

I now understand
you to say that
you have only 19
You will please order two more frames to be made immediately. I wish the roll 21—

I regret that with the six weeks noted that you have had that it still looks doubtful if things will be satisfactory.

Mar. 14, 1901
Mar. 14, 1701

The two Bermuda
Satil Clays the same
for which were ordered
& included in this
21st should not
have been sent away.

By any means as good
& I am much disappointed.
21 - Frances

No more - no less.

Thanks heaven that I told the came to fell them -

Yours truly,

Lincoln Stone
I propose to have them returned if you can get them without offending anyone — if they are slow. I do not wish them — as I shall own this to without any outside interest to bother me.

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

5 short & 2 I wish to return these mats with everything complete including two new W.C. - if I have to.

I do not add them wandering about unless they are needed.

Yours very truly,

[Signature]

I regret to give you so much trouble, but it is not all any fault.
Mr. Quadeee & Co.

Gentlemen —

I am in receipt
of your favor of
a while ago.

Regarding the
Picture News, I
understand that
our teams will have
it at a price that
will net me $2000.
April 7, 1901

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

I suppose that you received and delivered The 21 Watercolor

and I have had no notice of it...

either from you or...
The Pan American

People.

I now write to

know positively when

I can have the

oil picture frame.

& Please have the

cover to the case

put on with screws.

I leave here very

soon for The Spring.
Viching —

Please hang up the chats —

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

In appreciation of your kindness,

[Signature]

[Name]
In reply to yours  of May 20th. The title of the picture is not clear. 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 tram) into a clearing.

The two fishermen are fishing for trout — call
They were on the Hudson, near the Big Bridge. The place they chose was a quiet grove by the river.
Mr. Hudson & Co.

Gentlemen,

If there is any delay in answering your letter you must remember that I like your ankles round the 80.

In reply to yours of 21st May in regard to the Dantzig main coach— I should suggest that it should not be shown.
be shown publicly at present, but by public institutions. To state the record of this picture, it took the Gold medal in Paris, etc.

In regard to sending anything of yours at present (even if I had it, which I have not) I think it would be a mistake as there are too many.
Dec. 7, 1901

Of my things on the market in Oslo -

the only thing you may expect to see there is "High Cliff." That you will receive at the end of their exhibition is not more than 2000.

May miss there 2400.
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 $1,800 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
I am very well & thank you for your kind regards.

Yours very truly,
[Signature]
[Name]
[Pha. New London]
Gentlemen,

Mr. T. B. Clark writes me that the Sherman Dauger Club Exhibition & Auction pictures will be selected and hung on the 6th of January. She wishes

a picture that has been done in
If I find, in about a week from now, that I cannot finish the Picture, I will write to you & give you all the time you wish in which to complete the Frame.

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

Yours truly,

[Signature]

[Diagram]
The same pattern frame as my others.

[Signature]

[Indeed, Frame]
Nov 20th 1844
Dec 30th 1844

Chers M. Knadleck & C.

Gentlemen,

I will send you that picture on the Union League Club on next Friday from here. Please have the frame in some kind of shape when I arrive in New York.
The time to show that picture as the subject is now before the people

Title

Search Light - Harbor Entrance

Santiago de Cuba

Particulars when you receive it. Do see what you can get for it.

Come very kind
Gentlemen,

Yours & Love as usual

O I do not understand

the other letter

but now I will

say — Sell the

Picture & put the

owners name in

place to mine on the

card on the back of

the frame — That is

the only change — that
You need to make —

On making this sale
I reserve the right

to an exhibition at
the Society of Fine Arts.

I forbid any glass or "notherapy"—

on to the Picture.

Tours Very Kind

Very Kindly Yours

W. Randell Holmes
Sirs, Mr. Knodell & Co.

Gentlemen -

I have not heard from you in regard to the mending of an outside support for the plate & glass for 20 watercolors that I wish to put in order for the Pan-American Exhibition — In this connection I will ask you not to sell the two watercolors that you may have as I wish to include them in this lot.

Yours sincerely,

W.J. Knodell & Co.
Henry W. Kendall

Gentlemen,

I have not been very well but—now all right—The
frames for Water Colors
that you sent me a pattern are sub-
what—& I want & I
will send a list of
pieces in about one
week—There is
my picture is now that the Boston Art Club 26 is over & I wish to take it out of your hands & send it to a Customer that I have in the West a man
I've never paid 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 advance to settle it if you can. Then I shall order it sent to you in my own hands.

Yours Respectfully

[Signature]

Lester Homer
FEB 23, 1874

To鑫ore nie
July 21, 1874

Gentlemen,

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

Make them the size B of the frame now or any water colors in your store—about
25 x 31 1/2 — outside.
The frames will all be one size for convenience in packing. The mats will be mostly one size and do not matter. The mats until you have a positive size given you by one in about a week from now.
EASTON, ME
FEBRUARY 23, 1901

Gentlemen,

Please have my picture taken off before you return to R. F. K.

Only steam carefully pressed. Not washed and not ironed. If damp at destination, hang up out of way of draft. I gave you some time ago. Think in 28 yr.

You are to send it.
Give me the best glass.
One or two dollars extra makes no difference.

Feb. 26, 1901

Mr. M. Knudsen & Co.
355 Fifth Avenue.

New York City.
I

I have to wait

Cals all ready on

the mats & frames —

I will send them.

Directly you assure me

that the ten frames &
cuts are ready on

them, I will send them.

Protected by glass directly, they are needed & not handled or

rubbed in any way.

Tennis Court Notes

Christian Moomy
Gentlemen,

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

You will kindly notice that I have given particular...
It is sent for you to frame in one of The Frames Orchard. In a short time it will be in your hands for sale. At present it is not for sale but to be finished out of your hands except
...use these. B. Clarke & the
Lincoln League & be
returned to you.

The Eastern Point
& the Northeastern (large one)

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

West Point, Poughkeepsie, N.Y.

Are also in your...
hands to draw
for me other
purpose
until I notify
you

Ehren P. Pennsylvania

I can see that these things
are put out a month too soon
London Feb
21st 1851

Gentlemen,

I have written to the Committee of the Century Club to send over the "Fugitive" for their Saturday meeting and they will collect on next Friday.

Please put this card in the envelope with the title "Fugitive".

It will be returned to you in regard to the other thing.

The
I have got to send it

The M. H. G. W. Co.
147 E. 23 will want it about the last of February.
In the mean time show it for all its faults in the window or out of sight.

You can sell it under the above conditions at 50.
Price $4000. Give you 20 per C.

Please let me know when you receive The Philadelphia Pictures. They will both be returned to you.
In regard to The League of Artists - I have been requested by The Society of New Artists to send their exhibition - & as I cannot do that unless I shall offer to send either of the Eastern Points or both to be called for on March 14th.

You may also sell them under the above conditions.

Eastern Point $2,000. net - Ved Prat $2,400. net

Price $2,400. net
It is no more. That is
Tain. Perhaps in the
some time—although I
a way I have turned
in the matter.

Still, I think the men
are stuff enough to give
one some time yet.

Yours truly,
Winston S. Churchill
Jan. 8, 1901

O.S.

Please note, show public, the two paintings on the American Art Society. They return from the Amcon League.

S. Homer

I think I ought - not to pay you a salary.
Gentlemen,

I received your telegraphic letter yesterday (Sat. mor.)

I am some miles from the station. By mail I sent the

shut out until I am shi
Jan 14, 1901

Dear [Name] ever -

Bruce Crane wants for his American Exposition to be held in March.

The 14th I will know what to do with them if they are not your way -

there is only one
Mr. W. Knowles & Co.

Gentlemen,

I am in receipt of your letter of Jan 17th, 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 advertisement they will still be in your case & must be offered publicly for sale.

Please send me your invoice bill.

(town Kempf's)

Winston Homer.
I have written to Mr. [Dear Mr.]

find out if he wishes either of the League Tactics for the Society of American Artists. If not, that will leave us free to show these once more to the house top.

I hope this is not want of them.
Cherry & Kneebler Co.

Gentlemen,

Enclosed, you will find the letter of Jan 23th to all hands. It is a good idea to send the books to the Erie Club — I understand they will make an early call for it soon.

Feb 16th

Circular, Feb 5th.

You may put the price on this circular, as it is returned to you. Keep any negotiations open. The price on my part may be altered up or down, as you see advisable.

The two for the Society of American Artists.
Will get rid of me
March 14 & 15 - &

You must send & show
them. Please find enclosed
the cards to be attached
to the speeches - to do
now & do not show
the things publicly.  

(in the city)

You have a long time
before March 14. Quite
enough to cut the offspring
Jan. 25, 1901

of selling in New York

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

I have not given any value of anything that will make them out of your way. on

March 14 & 15
Dear Andy,

[Signature]

Shyness in a new man

[Signature]

Will go to The

[Signature]

Jan 25, 1941
My dear Sir,

I do not like your customer—

Attempts perfectly willing to meet you in every regard is this nature that I should consider reasonable— I should say in the present instance that this
This man be allowed wait until the second of every month. If he gets the picture, or not.

If this was going into any Gentleman's house, or club, or public gallery — I should say, go ahead! back. I think this man a speculation.
where a clause on this picture & still leaving is in your hands for sale. thinking he may make a dinner or two & of at the end of the reason he finds his mistakes will reeducate the whole business. I have met these people before & the D——1. 5

Then as

OK men Dick &— about a Dr. Dip. She bought two watercolors & put the prices up in one of my shows.
again I caution you not to let this picture out of your hands or out of your store.

In the meantime if you have anymore particulars I will be glad to hear from you — at present —

I make no change in the price (Ex. $2400. net). Yours truly

[Signature: Wharton Homer]
Gentlemen —

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

I found too heavy.

Please send me an up-to-date small molding strong enough to hold the glass small.
Matted & 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.
Jan. 29, 1901

& The price is the gold mount stiff enough not to warp. Frames at all near be even each as

The water colors are mostly 14 1/2 x 21 in each. They will all be 24 x 31 frames although some are smaller. These
are not for you
and be rent
of the Pan-American Ex
by me and on my own
representation
20. in number

as they will
be returned to
you after the exhibition

You will please send
me a pattern that
Jan. 29, 1901

...that you would decide to have shown on them.

Yours Truly,

[Signature]

Emerson Howe
March 2nd, 1901

Messrs. Wm. Knuth & Co.

Ptotham

I think it is about time that the Chicago seller also interfered with my business in New York. In calling on Cannon, 
she was called upon to pay up. The amount due was $1,300. ten

Your frame bill 8
Mar. 2, 1901

$289.80 - will be quite acceptable to me.

& I am to order another frame after this bill is settled. Enclosed here with please send the bill.

C. W. L.

[Signature]
Gentlemen,

Please send in:

- Clean with lamp rag:
- My picture
- Figs
- Ship

in boxed & express paid.
Harry E. Hayes  
1500 - Euclid Ave  
Cleveland. Ohio.

Charge in $250.00  
& 50% of ever pay-
any money I  
will pay you.  

Yours Sincerely  
[Signature]
Gentlemen —

I send you by the American Express Co. six watercolors for fishing subjects. They may be of interest to the fishermen here. I turned loose for spring fishing — the six will net one (all but the trout) $200 each, trout $10 each. 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.
To the committee I
15th have got through work I shall in New York about June 15. I will call.

Yours very respectfully

Christian Manner
March 16th 1859

Receivd in Order... O.K.

Skrillemen —

I shall ship by

Your Monday afternoon

21 Water Sttons —

19 — in Orato — This

take the place of

the Bermudia S. C.

To you have not

received them back.

Please prance
immediately before they are overhauled & damaged by some careless handling.

I have written with this to our S.H.P Coffin Clinton Pan Am S.

That they are to be boxed by you and held subject to his order.
Yours very truly,

[Signature]

[Handwritten Name]
March 20, 1901

Gentlemen,

I can see no reason why you should not demand that the Chicago Park barrel be opened & the $101. total due me after the frame bill is deducted from $1,300, net.

As paid to me.
March 21, 1901

Gentlemen,

In reply to your letter in regard to my sending you some small pictures, I will say that I have plenty of water colors—some of them very

They are 14 x 21 cm.

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

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

Send it here as soon as finished.

Yours, Winston Homer.
March 21st, 1901

Received Cashiers order March 21st, 1901

From Messrs. Ill Eyebright & Co. one thousand and eight dollars seventy-five cents

$1008.75

In payment for "Camman Rocks" (Oil Painting)

W. Miller Homer

Received
Mar. 22, 1901

Answered by
Gentlemen,

I am in receipt of the time of April 80 with the enclosed check in full of date of $ 8769-60. Many thanks.

Yours truly,

[Signature]
Received Scarborough Maine
May 12 1901 from
Nathan A. Chandler & Co
Three thousand seven hundred
& sixty dollars — in the
of all demands to the

Winston Homer

[with letter of May 12, 1901]
R. F. S. Lans. Sep. 19 91

Gentlemen —

I leave Paris about next Tuesday.

If you are still overloaded with my pictures.
I am waiting until some of them get settled for good—before I paint any more.

I have not painted anything this summer,

but I have a picture that I never have seen.
in the shape that
2- is now in
& it is very

beautiful in my

opinion = &

It looks now as
\( \text{It was all} \)


that I should

just out this
next season —
I have promised to Petersburg —

If you would like to show it privately to any possible customers
I stop over for
your instruction
Coombs

Venetian

R. S.- I am on the
way to Petersburg
institute for this
season.
I send the picture (High Cliff) to you this morning by American Exp 3.30.

I will ask you to have very soon & send it to Pittsburgh by

The Agent of the
Sept. 23, 1901

Carnegie Institute

at the proper time

I cannot find out

when that is but

you can do it.

I send it now to you

that you may see it

and 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 Pittsburgh people —
March 14, 97

My dear Clarke,

Your letter reached me. I have a letter & Telegram from Mr. Gage asking for one or more frames.

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

The title is "The Hawk's Nest."
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 could
show it anywhere
but I sent it recently to Doll & Richards in Boston for them to have a private view. I came with one or two people and to find out if it was good for anything and could be understood. They report that they really admire it.

So I send it to Le Forge for his exhibition. I think with you that your pictures have been shown
Enough for the present.

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

I know nothing of a picture that he can have that early in April.

Gan will also be much more of a coast scene. This 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 responded to at least—ten years, and one notices in me.

I hope that you are well.

Yours very truly,

[Signature]
“The lookout! — "Hell, hell!"

Light all up —
March 14, [1897]

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.

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 early 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.]
Mr. Winslow Homer

Dear Sir,

Your favor of the 21st was only received. We will make 21 frames of the plates desired, which includes two for the two watercolors. Those that are now in a frame of this job will remain the little part that. During the course of the frame were through. I might not copy it.

I will trouble you to send me the picture.

W. Glueck
Nothing will be done in regard to the event in the event we leave. Possible, unless for the openings, as reported by you.

J. W. Hay

E. L. Steffen

Aug 1901

J. W. Hay
M. Knoedler & Co.
Successors to Goupil & Co.
355 Fifth Avenue,
New York.

Cable Addresses
Knoedler—New York
Knoedler—Paris
Paris Office, 2 Rue Glück

February 6, 1901

Mr. Winstedt House,
Newboro, Me.

Dear Sir,

We send you by this mail two samples of monogramming which we think will be suitable for your State Color. The gilded with flowered border, will cost $120. Each each, and

The same $17.80. Gilded
with same mark will cost $120. Each 8.50 each. Please let us know the quantity you require.

Your truly,
M. Knoedler

955 Fifth Ave.
Scarborough
Aug 27th 1902

Mr. M. Kemble & Co

I beg to state that I have returned to Scarborough & rtl—

I have some satisfaction taken on the Saguenay river—

Yours respectfully

[Signature]
Dec. 11, 1902

Clayton & Co.

Gentlemen,

I wish to receive an invitation to send a picture to the Union League Club for their annual exhibition of American Pictures. Can you get me one forward in time? I wish to send...
Dec. 11, 1902

I'm in Chicago for that recent picture.

I have written O'Brien & Son that I expect to notify them to send it to their agent in New York for that purpose. I hope that you are their agent and we can try and get this picture.
In O’Brien’s gallery 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 night such as Mr. Homer revealed in “The Gulf Stream,” “The High Cliffs” 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 come a message—“from the uttermost bound of the wind and the foam, cliffs and crags that girdle—tempests that scourge and curl the sea into foam.” Ruskin voiced the dictum that beauty is indescribable, that good color could not be seen in words, that art feeling must be known through the emotions. “Sunrise” is a sea picture of the vast deep that admits of no description, but looking upon it there seeps into the brain as a sense 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 awakens noble aspirations and spurs the imagination to flights beyond the trivial and the commonplace. In this great picture in which the irradiating light of dawn illumines the eastern horizon above a turbulent sea and the great waves rolling 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 waves 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 the rugged loneliness...
To Chandos & Co
Gentlemen —

I have no objections to giving George A. Heane's name in gaining The High Ophir Purchase.

Yours truly,

Winston House
Sir or Madam, 

Gentlemen,

You asked for a full description of my picture of the

Gulf Stream.

I regret very much that I have painted
Feb. 17, 1902

The coal & 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.
Feb 19, 1902

Dear Mr. Maudlin & Co.

Gentlemen,

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

Please pack & send the only two to O'Brien & Sons, Sabine & Chicago.
Feb. 19, 1902

I will relieve you of any further care. I believe it is from the time on after it is shipped to O'Brien. I am in no hurry but notify me when you can't do it. I wish it out there to have it photographed, so they...
Have the best man in the world at that kind of thing. I shall send the rough Cliffs out there before having it home here.

Yours truly

[Signature]
I thank you for the notice of that picture in the collection of the Edward Bange. I sold it for $50. To some man in Conn. Someone has had that amount of pleasure out of it. It is no matter if it is
6 men taken away by
the owner, I was not.

If it looks as if it
should be put in good
order & a fine potter
made out of it, I
am. The man to do
so should get stock in
bounding
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 cast
last Summer
man fishing

Will pay for that
new frame

I should think a month
might indeed be enough for
you to pay me. If you could place
this new picture. Then I propose
sending it to some other
place.

Tears very much

[Signature]
Sawdon

Manchester

Jan 14th 1892

Gentlemen,

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

I telegraphed to-day the new price of hogs - and ask you not to send it away to any outside.
Specification but is kept

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).
Jan. 14, 1902

That Santiago to Cuba
picture is not intended to be beautiful.

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

This is a small
Port of Norro Castle & immediately over the Harbor entrance which is only about 400 feet wide.

From this Point were seen all the stirring sights of June 1898.
Dear Mr. Kendall & Co,

Gentlemen,

I have an idea that I think of some value and in order to put it to some use I must have returned to me the two water colors that I have...
been so long trying to get from you. And now find by a newspaper cutting that they have been sent to Chicago. Will you kindly order them to return them to me.
They are the two scenes in Bermuda (all you ever had) of that set.

I regret to trouble you in this year's busy season—will lead to other business.
You can read that any time you want to. As the frame will go on to a picture that I have promised our Brian.
Jan. 16. 1902

And before

Sending it only to Chicago. Pat it in your windows

& I only gave Chicago big can. This order when you get well through

With it. — Thanking

Winston.
Messrs. C. and Hendley & Co.

Gentlemen,

The two Bermuda watercolors & that I sent returned to me here. I shall put them Bermuda drawings with the others that have been returned to me from Buffals. That makes my winters walks 1898 & 1899 complete.
Jan. 24, 1907

I shall leave them boxed as they are until such a time as I see fit to put them out—The price will be $4.00. For choice.

I once past them out again—will you please come that Hon. G. Hunter returned some when the exhibition is over.

in Boston I wish
Jan 24 1902

to use the frame & shall return the painting

If my "Only Streamer" ever comes home — it is the same size of that long picture & 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 frame as long as you wish —

Yours very truly,

[Signature]
C. 20518

Young/Younger

C. 20510

Backlund Family Association

2051

Main Road 11
Carettenes —

When you receive the painting "Emily Dream" will you please have it cleaned by simply washing it with the wash-leather that I now send with this letter. &c &c

Please heat the High Cliff in the same way.

No need to take it out of the frame. Soak the rag in clean water. &c &c, use it so that it will not drip water. &c &c.
Jan. 29, 1902

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

Winston Hume

I think it was old Hayes or O'Brien — Yours truly

Winston Hume
Jan. 30, 1902

Mr. H. W. Chandler & Co.

Gentlemen,

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

I have sent telegram with this & another letter that I write tomorrow.

Truly,

Winston Heroes
July 23, 1902

Gentlemen —

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

Work!

Winslow Homer, Scarboro, Me.
March 15th 1902

Attn Mr. Knodell & Co.

I will ask you to have pack & ship my two oil paintings, The Great Wave & High Cliff —

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

S. J. Chase
The same to my account—

Thanking you for your painstaking efforts to sell them. — Bilmore —

Emg.

[Signature: \underline{\text{\textbf{Winston \textbf{H}ommes}}}]
From Mr. Kneadler & B. Paterson

I am in receipt
of a Plate of The Picture of High Seas.
Painted in 1894. En
graved & dated.

The Picture was Painted
by me — 

[Signature]
As I did not receive any reason for this photo being sent—

Shall I return it to you?—

Cordially yours,

Winston Chamber.
We Knowles & Co
Middlesex,

I am willing to let
You have Eastern Point
Picture for your own account
One $1.00

When I saw the picture
at your place I was
much disappointed with
the frame I did not say anything about it
Nov 9, 1902

but I noticed that it was an inch or half an inch too narrow. Note up to the usual mark.

In regard to the picture you wished named I sold it to Mr. George B. Briggs of Grand Rapids, Mich. for $400. I do not remember when he received it.
but I think it was before 1895 - I sold him at the same time & Signal of Distress - & The same size 24 x 38 & sent the two together.

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

Mr Briggs would know - but I do not know which barrel
Nov 9, 1902

to look into our

my correspondence

with him it was

so long ago—

everything reflected in

the matter—

I have to inform

you that I have

painted a very beautiful

picture—

we will go to Chicago next—
Nov. 9, 1902

I hear by an O'Breen & Sons I shall try & get an invitation to the American Legion Arm & in January to I will have it sent. There without. Ask Comes with a few

Sincerely yours
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.
no answer. I wish an invitation to send a picture to the New York Exhibition of the American Pantry.

The picture is now in Chicago, & I must know immediately if you would be willing to take charge of it.
0. 5 -

that Picture High Cliff is a fine picture & still unstated is in Chicago. Do you wish it - again?

L. H.
Mr. Roland T. Knoutler

My Dear Sir,

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

Yours sincerely,

[Name]
Gentlemen,

The picture that I got out about three years ago - the painting I took out today to a dealer in New York who was commissioned out of town by a certain club to try and get a picture by me -

I wrote to this dealer that I only had one picture to offer & he described it & he ordered it sent on for the committee.
I have instructed him that if it is not accepted by the Club to send it immediately to you also, as my only agent in New York & that will be my picture since.

To decide upon it.
I have had it in mind much improved. I think you may be glad to have it again.

I write so that you receive this "kFog" you will understand it—

Yours Respectfully

[Signature]
Mr. Knodler & Co.

Gentlemen,

By this time you have received the painting "Fug."

It was out on approval to be purchased & presented.
to the Brooklyn Institute

...some were for 8$, they against. Paying so much money as they had no letter. I have written that for that purpose. (Presenting Institute)

I would not the particular about the price and have told them that if they really
April 11, 1903

With the picture I 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)

If they will give
I am in receipt of your favor of Jan. 29 in which you say a New York Collection is interested in the Picture "Early Morning"...
Feb. 2, 1903

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

Winston Churchill
Dear Mr. Smith,

I am not well. The weather here is so much like the weather in New York — in fact, as you receive this, I will ask you to return these is mine —

They were sent by you —
to be shown — but


for a particular purpose — and the "High Eddy of Delaware"

I offered it to them for $2,000, net. My uncle had

you do the same thing now & I will allow you $500. Common

I am not well now & I will write later to home.
Mr W. Hambler & Co

Gentlemen,

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

I will ask you to take charge of this Picture. Offer it for sale or not. In any case re a sale pay them...
Ten per cent commission for any customer got through this exhibit.

Yours truly,

Winslow Homer.

Scarboro, Me.

I have been quite sick for two weeks and went off the doctor a week ago & I am getting better.
Mr. W. Krueger & Co.

Gentlemen,

Although I commenced to putting things in train for an invitation to send to the lamented
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. I hope that it has been sent to you.
Jan. 4, 1903

Yesterday I received your telegram & at the same date one from Chicago. O'Brien says that the picture had been shipped to our agent.

I did not care to take the picture out of his hands so soon as he had waited a year & a half for it.
Jan. 4, 1903

I am willing to pay two pennies as the price that I have tried to sample for all hands all I care for is to have it shown to the public before it is stolen by all students this year.

Sincerely,
[Signature]

Lincoln Homer
Gentlemen —

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

Sincerely,

[Signature]
to ask you not to loan this present picture or even send it out on approval but keep it in your hands for sale. And publicly of the American Society of Artists would like to use it for their next show.
Jan. 6, 1903

I sent you a tell that the price was to net me $800.

I have paid to Albino the price for him to charge all soon.

So there is a wide margin for both of you to trade on the fact that
Good Picture High Cliff is unnoted has been most encouraging & we have only painted one. This one new picture in the last year & only four times of two hours each on that (not always from nature)
Mr. Kinnedd 120

Sulliven

You are quite right.
I, charging you with the picture now that you have any net figure.

I do not see what I have say about.
I feel will do very well for a start. But we go up in price to 15½ - and not down. It's a horse. I keep a horse &c.

Keep my nearest neighbour is half a mile away. I am four miles from my nearest neighbour.

Telegram & P.O. & under a snow bank most of the time. 00. Cannot answer Telegrams.
Jan. 13 1903

Marm L. Harris Co.

Gentlemen,

I have sent to you by the American Ex-

hi-day an empty case. Please take

that Picture early morning

out of the frame. Send it to me

in this case --

I will return it --
To you inside a week

I wish to paint on it about two hours

was in a great hurry for this &

I sent it off too

soon

take off the paint on the case & you will find it all directed to me.

Truly, Ralph Winslow Homer
Mr. Kneller & Co.

Gentlemen —

I left here on March 5th. I have just returned.

Enclosed many letters in reply to yours two letters of March 11

18th. I wish to thank you sincerely for the trouble you have

taken.
Seabrook, Inc.

Mr. W. W. Koehler & Co.

P. Telemark

Gentlemen

I have received also your request for fishing supplies in Redneckers.

As I shall go up for the Spring fishing I will take my sketch book & will give you a full line of goods for next season —
meantime I thank you for your kind congratulations on my recovery & good health.

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

Winslow Homer, Scarboro, Me.
Gentlemen,

The coke orders received are in good order. The last—sent with them correct.

I send you today three Bermuda drawing that should get 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.
March 31, 1903

WINSLOW HOMER,
SCARBORO, ME.

I consider these very fine & cheap at a figure that will not cost me 200.

Title
View from Prospect Hill
December

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

WINSLOW HOMER
Gentlemen,

Please pack in a case with a cover put on with serrets — the canvas (without frame) "Esaly黎明"
Scarboro Beach
Maine

Winslow Homer
Scarboro, Beach
Mr. Kneller & Co.

The favor of Sep. 28 received —

I shall expect the painting today.

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

8 (I will take $750.00 cash but if

would be in The form of Cash within

reasonable time)

Miss Boatswain

Charles Stone
This is only to remind you of the fact that the Evans Picture has not yet been accounted for.

\$1,500.00 Fifteen hundred

If I am right...
Sept. 24, 1903

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

Yours truly,

Winston Homer
Rudolph Schardein, Maine Sept 29

From us Krueger & Co.

1903

Check No 39504 for $1500 in full

Payment of my account in full

With thanks.

Fifteen hundred dollars

Sept. 29, 1903
I return to you the painting of an early morning after storm at sea. I have heightened the
Sept. 14, 1903

peace of robot to bring it as near the range of the public the same thing

the price for this picture is to be $5000. you will not change any
more or any less for it, & call charge me your usual commission.

Please frame & drop this picture to

John W. Beatty
Carnegie Art Institute
Pittsburg

& send me the receipt.
Invoice 2 Painting

Endeavoring after Storm at Sea

Price $500 —

If you can sell it within 24 hours, do so

To Dr. 

William Homer
I shall send more from here & not Put it on sale while at Petersburg

as I withdraw it from you during that time although it will be withdrawn

E. You - W[ill] E[veryone]
rather than have this knocking about. But if it's better to ship it direct from your store to Pittsburg, pay the express-I don't prefer to have you ship it direct from your store to Pittsburg.
The Maritime Art of Winslow Homer - "Early Morning After A Storm At Sea"

Page URL:
http://www.munarchaeology.com/munarchaeology/art/homer/earlymorningafterastormatsc.. 12/12/2002
The frame now hanging in the upper front room with Sagamore Picture.

To have a new that matching or a little smaller on the made to overlap.

Homer
Canvas 28 x 48

I should say make the flat 1/2 inch

One half inch wider than now.

Canvas 28 x 48

36 3/4 x 53 3/4 05

27 x 47 $
Schomer
It would not be a bad idea for you to buy me some fancy stuff. The Water Color will do as I could replace them with a higher class goods if I had to.
May 28/05

Engagement

So far in New York everything has been in favor of cheapening the article—like the cigars. Two for five

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

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

Page URL: http://www.munarchaeology.com/munarchaeology/art/homer/channelbass.htm
Webmaster: admin@munarchaeology.com
This Page Last Updated: July 14th, 2002
Channel Bass

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

η 6 7 8 show the size of the fish.
something had to be put down there to show the relative proportions by inches or feet to the wish, to make it a large wish.

I thought of tomato cans, hoop skirts, old books, & at last the happy thought
To bottles (30)
closely connected
with fishermen's
outfit—

You can think
of anything better
or any
Citizen of Maine

objects —
I will take it
I write this to assure you that all these things were sent although slight were made in a serious manner.

Yours truly,

[Signature]

Winston Holmes
A CAMERA CLUB EXHIBITION AND

ART CALENDAR.
Providence Art Club—General Exhibition by Rhode Island Artists. Providence Art Club—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 contains entirely of examples of the work of Rhode Island artists, and it is expected that a number of important collections will be hung. At the Rhode Island School of Design the miniature exhibition is attracting much attention. Not only from the intrinsic merit of some of the portraits of well-known people in the city, or of their ancestors. A notable addition to the collection of miniatures is that of Florence J. Tafford, the portrait of Mrs. Julia Ward Howe, which Miss Tafford has been at work on 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 landscape painter, Claude Monet, is attracting many art lovers. The exhibition of paintings by George Inness at Vose’s galleries is also unfinished and framed.

Mr. Greenway’s exhibit consists of landscapes, marines and genre studies, and is especially noteworthy for the common things at life. With his keen eye for the subject, he finds many delightful studies of the most beautiful spots in the South. Mr. Greenway has been to Europe, and many of his studies were made on the spot. Some of the best pictures on the walls are those studies of his favorite spot, the Eiffel Tower. The Eiffel Tower is one of the most interesting pictures in the exhibit. It is a study of the tower in the background, and studies of one or two figures turning around it are also well done. The basket of flowers is beautifully arranged on their heads. One of the most interesting pictures in the exhibit is that of a man and woman looking out over a large field. The man is standing in the foreground, and the woman is seated in the background. This picture is one of the best of the exhibit. Some of the other pictures are very well done, and the artist has paid much attention to detail. The study of the tower is considered one of the best pictures in the exhibit.

Mr. Winslow’s collection consists of works by American artists, to which he has added a few European pictures. He was awarded a prize medal at St. Louis for the excellence of his water-colors. His water-colors are unsurpassed in their beauty and grace. One of the best is a landscape of the Hudson River, known as "An Autumn Scene." His water-colors are also very well done, and the artist has paid much attention to detail. The Hudson River scene is one of the best pictures in the exhibit. Some of the other pictures are very well done, and the artist has paid much attention to detail. The study of the tower is considered one of the best pictures in the exhibit.

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Mr. Knoedler 

Gentlemen,

The Worcester Art Museum can have that picture for their Summer exhibition if it is most cold.

Yours truly,

Winslow Homer.
Here is another thing that looks a little fishy. The photographer didn't answer for April 8. He was haptized with the name of Homer. It would be all right but a very singular chance. But if he has changed his name and anyone is depending on him, he is a fraud!

To Heller said

A CAMERA CLUB EXHIBITION AND ART CALENDAR.


In local art circles the event of the week will be the opening of the general exhibition at the Providence Art Club. This exhibition contains entirely of examples of the work of Rhode Island artists, and it is expected that a number of important entries will be hung. At the Rhode Island School of Design miniature exhibition is attracting much attention, but only from the intrinsic merit of the paintings, not from the portraits of well-known people in the city, or of their ancestors. A notable addition to the collection of miniatures is the portrait of Mrs. Julia Ward Howe, on which Mrs. Tallmadge has hung 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 much attention, as is the exhibition of paintings by George Inness at Yone's galleries.

At the Providence Camera Club there is now on view a number of photographs by three of its members: Oliver Greenway, Homer Winslow and D. Howard Thorpe. All three of these men rank high in their respective lines and the collection is of especial interest. Greenway is employed, and the harmonious manner in which the pictures are mounted and framed.

Mr. Greenway's exhibit consists of landscapes, portraits and genre studies and is especially noteworthy for his treatment of "the common things of life." With his keen eye for the artistic, he makes subject for his lens the most commonplace places and, as seen by his camera, the "indifference of nature" at Field's Pond suffers a change into something new and lovely. The most pictures on the walls are studies of the landscape about his home. There are views of groups of women gathered about the campfire, and studies of one or two figures turning baskets or astern of calendars balanced on their heads. One of the finest examples is a study of a woman in a plaid cloak, "On the Ten Mile River" and "Leaves on the Water." They are fine in composition, clear in atmosphere and in all a study of the "common things of life." At Field's Pond covered by the water, a chair stood sharply against the white, in the distance was the ground, and in the middle a man seated in a chair, with a bottle in his hand. He is an Englishman, exhibited in England and America, and has received commendation in both lands. He is a most original photographer, and has made interesting pictures of "Golden Gate" and "Bough of Apple Blossoms," with his camera swaying easily in the wind. Thorpe's exhibit is of other delicate flower studies.

Mr. Tallmadge, of the Providence Camera Club, has made a wise selection in portraits, his studies having been taken with the most painstaking care. Each year in the annual exhibition of the Camera Club Tallmadge's present exhibit has been hung and a number of models and women, both of whom were hung at its Annual Exhibition.

Homer Winslow's collection consists of lovely studies, in which he devotes his attention to the beauty of nature. He has been awarded a gold medal at St. Louis for the most beautiful in all the United States. The details of the study of flowers, the light shining between them, the veins of leaves, the delicate and so on, are beautiful alike in composition and treatment, and the artist is to be complimented for the sentiment of charm which is felt in many of his photographs. There is a most interesting picture of a group of children, seated on a stump, leaning against a tree, a group of children, and a group of children, all of whom are young and happy, with a little colored "golden" ribbon in their hair, having taken a stroll in the park. Among the most interesting is a group of children, the first one in the group, having a little colored "golden" ribbon in her hair, having taken a stroll in the park. Among the most interesting is a group of children, the first one in the group, having a little colored "golden" ribbon in her hair, having taken a stroll in the park. Among the most interesting is a group of children, the first one in the group, having a little colored "golden" ribbon in her hair, having taken a stroll in the park.
Mr. Hackett & Co.

Gentlemen,

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

Yours truly,

Winston.
Received Scarborough Claim
August 10 1904
W. Knowles Co.
One hundred
Eighty-five dollars
for Watercolor Gallons Island
This being in full payment for accounts rendered
with thanks
Winslow Homer
Aug 16th 1904

Mr. Knowles & Co.

Gentlemen,

I have a letter from Mr. Burton Mansfield of New Haven Conn. in which he asks me some particulars in regard to a painting that he has bought called "The Fog."
Aug. 16, 1904

I was first in New York from that picture was in your London Gallery.

If you knew of that picture being sold by your firm with all the past two months. Please send me some account of its sale.
Yours Truly,

Winslow Homer

Winslow Homer,
Scarboro, Me.
Dec 7th, 1904

Mr. Knuckles & Co.

Gentlemen:

My address will be Homosassa, Florida until notice.

Yours very truly,

Theodore Homer
Dec 24 th, 1904

[M. Amdelee 200]

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—

Chose very long.

Winston House
Honosassa, Florida
Jan. 1905

Mr. Cable

Gentlemen,

Thanks for your letter of Dec. 28.

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

I will collect it with other things when I return about April
1st.
I have no settled
care yet--but
expect to come--

Whatever I do
will be quite different
from last year.

Sincerely yours,

Winstone Johnson
Jan 23 1815

RECEIVED

JAN 25 1905

FOR

Answered by.

Sir,

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

When I have another address I

will let you know.
I am very ill but have not worked any

It being too cold

Yours very truly,

Winston Spencer
Gentleman

I met at The Century Club on Saturday night a Mr. Powney who bought a—
The Clarke Salt. a Picture by me.

He tells me that it has cracked & I have asked him to send it to Your store — knowing that you...
Mar [4??] 3 1905

I would let it overlook it - fix it for him -

so well not take more than an hour.

This - I will call Monday afternoon at 2 -

Tomm. 1905

Warlow House
March 8th 1905

To Mr. Walter & Co.,

Erthum

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

If in Sydney you can send to Rea boro the water plants called

Dizzi.

Yours truly,

[Signature]
March 23, 1905

Received

For:

Mar. 25, 1905

Answered:

Gentlemen,

I have worked up quite an interest in the fishing sketches that were talked about when I was in [additional text unreadable]. I now realize that before putting...
Mar. 23, 1905

out more things that I consider of value. that I should have some return for what has already been out & told as I wrote before from Homosassa I expect to be paid the money due one that is
Mar. 23, 1905

now in your hands - on April
St Louis 2300.00
Summer Grand 700.00
3000 -
Credit by Cash 500.
Car note $25.00.

Chris Pitt
Winston Spencer
Mr. A. A. Kenyon,

Gentlemen,

When you receive

the painting and

will you will

please hold it at

your store.

Yours truly,

Winslow Homer.
To: Cradick & Co.

Gentlemen,

I hear that my sister [illegible] will visit the express office at Searboro Beach.

Many thanks.
My mail only comes once at my place twice per week (Tuesday, Thursday).

Yours truly,

[Signature]

Winston Homee
Gentlemen,

There are eight of these last sketches that are fine, account but put in because they looked pretty.

We:

6
10
11
13
15
17
18

On these numbers you may make a considerable reduction in price if called upon to do so.

W. Homer.
March 30

Mr. Brush

Gentlemen

I send herewith

twenty water color sketches

at the request of your

sister, Miss E. So kindly

show these that I may

know. I know no one but

Mr. Kendall & Co

in the matter.

Window Stone
Please acknowledge receipt of these as soon as received.

& Oblige

To

S. Homes.

Sent by fire ex on Sat afternoon.
Invoice 2 Water Colors

V. 226.83
1 - Fishing in Rapides Sequanary R.

V. 84
2 - Fishing in Oquanimche Lake 3 fish
3 - Black Bass

V. 86
4 - Under the Falls Grand Discharge

V. 87
5 - Pike

V. 88
6 - Sky Line in Canada

V. 89
7 - Trout & Float

V. 90
8 - Hudson River at Cleridige

V. 91
9 - Oquanimche a good Pool

V. 92
10 - Landing the Pike

V. 93
11 - Building a Smudgy

V. 94
12 - Black Bass in Florida

V. 95
13 - Channel Bass Florida

V. 96
14 - Sharks

V. 97
15 - Deep Sea Fishing

V. 98
16 - Maine Fishing - Abotnasket

V. 99
17 - Trout - Very Stiff & bad
April 23, 1902

2. Milk Paper

19. Herring Fishing

$2.20 in The Bank

These herring are put out only on account

$2. The fishing season

$2 are mostly old

$2. Either account

Winton Hanra
W. Stone
May 10/04
Sawyer to the
May 10th 1904

Mr. Knuston & Co.
Gentlemen,

I enclose this
receipt for money
with thanks.

I have some miles
from the P.O. &
send selection —

Yours respectfully,
William Jones
Pamela Woodruff Maine
May 9th 1904

$800.00

Three hundred & thirty one dollars

$331.15

With thanks -
May 25th, 1905

To Kennedy & Co

Gentlemen,

I received with pleasure this unexpected sum of money.

It is not a bad idea that looking at a little money now & then—Who knows—but I may pause—
something not

day

Close set Aug
WINSLOW HOMER

WINSLOW HOMER,
SCARBORO, ME.
May 25, 1905

Picked Sardines Maine May 25th
1905 from the Knadle & Co
Two hundred and seventy-five dollars

Goldman & Company - Deep Sea Fishing

$175

Walter Jones
W inslow Homer
May 25, 18
Gentlemen,

I suppose you received the frame that I sent to you, as requested.

When you arrange the gallery on the wall, I will show you.
Please put out the watercolors belonging to me & notifying me & I will tell you where I wish them sent - I consider that you have had these in your hands long enough - Any things are too common & cheap - What I am now
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 —
Nov. 2, 1904

I shall be in New York in about three weeks on my way south. I am very well and hard at work.

Yours very truly,

Winslow Homer.
Label 7 weeks paid for

Costs Rising

Shipping out on approval

to N.M. Morris San Francisco
Mr. Chandler & Co.

Inclined

I am unacquainted with your Cameo & in which you say that you think it advisable to leave the watercolors with you longer — I am quite willing to do so & I am very grateful to you.
The good showing that has been going on to date — & you may do about it. You are not with them. But you will pardon me if I have something to say in regard to the exhibition of my oil paintings that I may send to you.
I shall send nothing to you but will be under your own observation & care until it is returned to me. or I direct you where to send it not even is it to be sent out on approval.

I will not take your valuable time with any particular - will simply say that I wish you to own your own store Endly Art Directors & Collections for public extension to it.
I shall send you within these 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 all at once to the New York critics & insure their being well hung.
Nov. 5, 1904

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

I will not trouble you with any more letters—

This does last you all winter.

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

Winston Homes
Title: Kissing the Moon

Size: Canvas 30 x 40

Frame sent for gilding.
Mr. Cumliffe & Co.

Pall Mall

I have not

But heard that you received a gram

sent to you to be

gilded about two

weeks ago

Nothing doing until

I hear from it

Yours truly

[Signature]
When will my frame be ready?

Mr. Knickerbocker

Gentlemen

In reply to your letter of October 22nd, I will say:

By all means send that nuisance of a picture "High Sea" to Columbus, Ohio, or better still, remove it. Get it out of sight!

Respectfully, W. H. Homer
Nov. 17, 1904

At Washington & Porter

Gentlemen

As I have to hurry

to get out of here

by Thanksgiving and there are two places

This one Cape Trinity

Sagamore House

appears a very
slight performance but all the same it is a most truthful rendering & this most beautiful impression Cape & from a point of view impossible to take an photograph

This should be in your window about Christmas time

WINSLOW HOMER,
SCARBORO, ME.

NOV 17, 1804
Among the fishing sketches that I sent you last spring is the enclosed copy—i wish to refer to it in a picture that I have.
now on hand &

I purpose to paint

Please send it to me.

Yours truly,

Winslow Homer

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

& Sequoany River

I wish to use this Study immediately.

Please send it to me.

Dreamish Yellow = Water
The Maritime Art of Winslow Homer - "Seguanay River, Lower Rapids"

Sketch: Sketches for watercolor. To be set back.

Sept. 31, 1905
Seabury was
Aug 4th 1902

Use your reply
very clear Sir.

If you care to answer
the Halley C. Eves Please inform him that in
the Catalogue of The Carnegie Institute.
ending Jan 10 1904

There is a very fine reproduction of the painting "Early Morning." Perhaps if he should write to our friend W. B., he could secure the negative. Otherwise
his Photographers are to let the Picture alone —

Yours Truly

Winslow Homer
My dear Sir,

I have received from our friends a beautiful letter which I must send on my giving way to his request. I am that
Tell that I now regret very much that I sent that Christmas card making him out a Hornet. I told that he will never see it. I am well working out very well. Yours very kind,

Winston Homer
March 29, 1908

Mr. & Mrs. Annander
Dear Sirs,

I have just arrived here and I am in a hurry but I have gathered up these notes from that most
sadly signed treaty although old otagers— I

send them to you.
as a contract, to meet me one hundred dollars ($100) each.

This is all I can send until the next season.

Yours truly,

Winston Homer
Nov 30th, 1906

Sir & Lady Cranbrook

Dear Sir -

Before leaving here I wish to become the balance of my water colors.

You reported them on Nov 2nd, 1885 under consideration by a customer.
Consider that he has had ample time in which to use, or buy them, or return them.

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

& then send them to me.
Nov. 30, 1906

I realize that this small comment is of little value to you. I am ready to paint but I no longer paint for nothing.

Yours truly,

[Signature]

Winston [Redacted]
Sept. 21, 1907

Dear Mr. Knott:

Your favor of Sept. 9th.

"Hastwell" has never been reproduced in any "She-Down" than a newspaper. Book out.

The enclosed note I think best as...
January 7th, 1986

Three Hundred and Seventy-Five
Park Avenue

Dear Mr. Kuschele,

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 as many of his best pictures. That it is a great blow that prevents my seeing...
them with you. Thanking you for all including the beautiful flowers. I am gratefully.

Martha E. Homer, M.E.C.
Sept. 12th, 1857

Mrs. Laura Wilcox

Dear Laura —

I received your letter with pleasure, also the pink mullions, as long as pink mullions —

I received a note
Mrs James D South
Do you know us
The Robinsons
I showed her to the house.
She was very much pleased with.

I am to notify her if she can have
in her next summer.
by the first 12 April 1908 — A very nice arrangement as it leaves me free to sell or do anything.

And I hear that she has a very beautiful daughter.

And small children.

I hope up the very
Have left

Should you ever return here at a season in which you would like to visit this place — I will certainly join everyone and greet you. Good wishes and regards.

Please send my very best regards to the gentlemen.

Emily Winston Homer
Gentlemen—

A friend here from Cincinnati tells me that the Academy of the Arts in 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

Winston S. [illegible]
June 10th 1906

I do not know by this title what this watercolor is - I think it was in the Watercolor Society.

Dear Buzzard,

I don't know for sure -

(water color)

Do you know anything about it? - W. Howse
Mr. B. de Kruif,

I am still sorry

The three water ston

received

You will remember

that they were in

Your store when I was

recently in New York

at that date.
There were certain things in Cincinnati that had not been returned —

There are they?

—Jove Rush

Winston Menem
October 5th, 1906

Savannah Beach
American Ex

Mr. Knautz

Gentlemen,

I expect all of my water colors as soon as they can be shipped. I am in haste longing only

Sincerely yours

[Signature]
Oct. 18, 1906

Oct. 19, 1906

Answered by

Mr. Carter & Co.

Gentlemen

If you think it necessary or wise to write to Pittsburgh...

or the sales office to be returned to you.

I think I could...
Wake them up a little.

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

I have been two
Oct. 18, 1906

Years in trying to
let my watercolors
returned to me by
you.

I am very well
indeed.

Cordially

Winston Home
I have received six stories from which are two of which are "Shatter" and "Two Others". The others belonged to a man who went as a special guest at the fishing season two years ago.
never should have been shown outside of that expedition—

They have caught disorder on my back—one dish has got away now & Channel Bass

Yours truly,

Winston Haner
Gentlemen,

I leave here immediately on certain points referred to.

Yours, I have.
For me by 10 o'clock. An m. on that day.
if there is anything outside in that time
Call it in.

You may have some money belonging to
me which will come handy to pay...
$280. Taxes on land that I cannot sell.

I shall find you all well.

Winston Homer

Read & Return
September 18, 1906.

Mr. E. L. KNOEDLER,

To WINSLOW HOMER, Dr.

20776. Inland Waters, Bermuda,   $175.
23001. Herring Fishing,          175.
22093. Building a Smudge,        100.
22096. Sharks,                   175.
21009. Turkey Buzzard,           175.
21015. Hauling in Anchor,        175.

\[ \frac{975.}{8.} \quad \$967. \]

LESS PER BILL RENDERED,  

RECEIVED PAYMENT

SEPTEMBER 20, 1906.

\[ WInsLoW \ HOMER \]
Aug 4th (1906?)

E.W. Blackmore has her Sale

Tenor et al. things picked up by

Answered by

P.T.M. all the expense of

Two years time & hard work.

"The deep sea" "Pride of the Sea"

"Eight Bells" Standing Teas

all of which are very good.
Aug 14th (1906?)

and should have been cut forward long ago - but C and Blackmore are waiting for me to die - to bury me.

The matter.

Yours truly

Winston S. Churchill
April 19 (1906?)

M. J. S. Le Cloudier
Cambridge

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

But you let me have two good years.
April 11, 1907

Scadore Au.
April 11th 1907

Mr. E. L. Knudtzen
Oscar

I received the daily of Santiago
your note for
the two drachms

Include please draft
Payment $236.

Cordially

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

To make clear the History of this beautiful Study, and how, I, Geo. Van Nelson 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 George:

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

Yours very truly,

Winslow Homer.

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

W.H.

During the summer of 1903, Winslow Homer on his way to the Tourilli Fish and Game Club, called to see me and wished to know how I appreciated the painting and I told him perfectly.

"I thought so myself, George, but wanted to know if you found it so." As to the mounting with a gold mat, he said it was just as he would have had it mounted himself.

The following letter from Charles 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.

[Signature]

Queens 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:**

**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
Detailed Description of Collection (Container List):

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

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Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

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

Scope and Content Note:
Augustus Hoppin writes to Mr. Farnum in response to his request for Hoppin’s autograph.

Arrangement: Folders are arranged in alphabetical order by artist/subject name. Items are arranged chronologically except in cases of direct correspondence. Oversize items in Oversize Box 1 are arranged alphabetically, all other oversize items are arranged spatially.
Prov. 25th April 1876.

My dear Mr. Farmum,

I am just returned to Town and 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 pleasure.

I am yours very sincerely,

[Signature]
**Detailed Description of Collection (Container List):**

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>4</td>
<td>7</td>
<td>A.L.S. to Mr. Farnum</td>
<td>April 25, 1876</td>
</tr>
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**Crystal Bridges Artists’ Letters and Manuscripts**

**Descriptive summary:**

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

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

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

The Edinburgh books are out. I take great pleasure in sending you one and hope that Mrs. Greenlaw may see it before the paper for the Boston book is issued. I think this is a perfect thing for pencil lines. I am now spending my time sketching and writing here in what must be the most beautiful part of Normandie. My room overlooks the Seine and in a little wooded island opposite there is a cock-woo that sings me to sleep at night and wakes me in the morning.

Madame H. is in America now visiting her mother in Cambridge.
With kind regards to Mrs. Sedgwick. And hoping to see some Boston proofs soon—but perhaps this is a little early yet.

Most sincerely yours,

[Signature]

The Gypsies at Tautet-Andely.

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):**

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

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Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Hosmer, Harriet Goodhue
- **Inclusive Dates:** nd
- **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):

<table>
<thead>
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<th>Box 4</th>
<th>Folder 9</th>
<th>A.L.S. to Mr. Deschamps</th>
<th>nd</th>
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</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 9</td>
<td>A.L.S. to Mr. Durant</td>
<td>Jun. 6, nd</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 9</td>
<td>Picture of Harriet Goodhue Hosmer</td>
<td>nd</td>
</tr>
</tbody>
</table>
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For that reason, when we meet there, one
some points upon which I desire to express myself
further but will leave them for an interview
Will you kindly address your reply to me
Care 8 or 70 others
157 Cheapside 2
7 may be almost for
Churchside for his
or Thursday. You will
due for the above that
I trust will be able to
meet for an interview long
I shall not be further.

Churchside,
Denmark Hill.
Sunday 22nd

Dear Mr. Dechamps,

The following message has been received from
Mr. Twenly. "Cable
received. Extremly obliged
for trouble taken. Although
Collection of no doubt
unique I would not care
I preferred any picture
not in perfect condition
and size - quickly"
So far then as Mr. Twenly
is concerned this clearly

I will
ends the matter. He can and clearly see the principal of the advice he has received.

If however an arrangement you hint 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 Oct

llace, as we have in his dinner parties who are interested. There some excellent fish such a matter I probably present in person.

Since I expect to cross the Atlantic some 7 o'clock the 3rd possible to take an early day to view the ship collection we have spoken of since I am most hopeful also of being able to find a market.
Katoomba July 6

Dear Mr. Armstrong,

I want to thank you for your kindness in securing a ticket for the New Year Events Oration. I am so sorry I was not able to attend the services that I was not able to avail myself of it. I left Ellen in Tuesday night with his full understanding.
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:**

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 Novaden
1823-55
Pavilion (in the courts of America)
Jan 7, 1894

My dear Martley,

Enclosed please find the card with my autograph, which I trust will give you great pleasure to do for you.

With best wishes,

Your truly,

[Signature]

P.S. Whatever I have written on this card is a quotation from something I am writing on ask.

[Signature]
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

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

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course of Museum business resides with The Museum. For further information, and to obtain permission to publish or reproduce, contact the Museum Librarian.
May 27, 1925

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

Dear Sir:

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

Very truly yours,

[Signature]

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

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

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

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

Detailed Description of Collection (Container List):

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

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B. F. Leving Cap.  

Dear Sir:  

Can you give me an idea of where the costumes consisting the period & persons of the time of Pocahontas is perhaps more correctly—historically—speaking of the time of Capt. John Smith or Robert—Of Indians as well as of the White Men, women, & children of that period. Can he had so seen in New York City.  

I write you so be—better able.
Through your vast research in historic fields to be kept in one on the matter much any other source which comes to my mind at this time.

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

Respectfully,

Yours,

J.H. Howard
artist-

117, University Place
Descriptive summary:

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

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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March 28, 1929

Dear Mr. Cochet,

Since you are collecting autographs, I believe you
would be interested if I enclose one of the articles appearing
in each month in "Architect," and suggest that you try to
secure the autographs of such men as Latrobe, Bullfinch, Walter,
all of whom worked on the Capitol at Washington.

Yours sincerely,

[Signature]

Wm. M. Howells
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):**

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<th>Folder</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>4</td>
<td>15</td>
<td>A.L.S. to John Bohler</td>
<td>Jul. 26, 1861</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 15</td>
<td>A.L.S. to John Bohler</td>
<td>Aug. 3, 1861</td>
</tr>
<tr>
<td>-------</td>
<td>-----------</td>
<td>----------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 15</td>
<td>A.L.S. to John Bohler</td>
<td>Aug. 9, 1861</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 15</td>
<td>A.L.S. to Mrs. Street</td>
<td>Jun. 4, 1875</td>
</tr>
</tbody>
</table>

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Saturday.

Steedon 16. 10. M.T.
August 5th 1841

My dear sir,

I have been waiting to hear your opinion of my picture. I you, supposing, may be waiting to hear what the changes are. Now, whether either 50 or 60 dollars, I am free to confess myself convinced enough to prefer the latter price, while the picture is much larger than those received. 50 for the price of the frame or the tile of the maker is 60. — Hope you receive every thing safe.

My truly yours,

R. W. H[olmes]

[Address]
in the battle of Stone Bridge;
300 to the Young Men's Christian
Association, a Committee of
which I am a member, Colyer, an artist
is constantly among the hospitals
in Washington, 300 to the
Children's Aid Society, 500 to
the Public Relief Committee.
Leaving a small return of
$360 in the treasurer's hands.

There is a winter ahead of
us, a season of suffering come
in peace times.

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

Very Truly yours,

R.W. Hubbard

J. Hukins Ef

No 13, March 10th, 1861.
Aug 9, 1861.

My dear Sir,

Received your letter enclosing the
check for $70 in due
write of mail. You
refer to the difference
in subject between the
picture dealt of the one
you described. I meant
to explain this in my
last letter. I sat down
knowing your preference for
the subject you refer to as
having been in my studio, but it was in vain for me to try to do anything satisfactory to myself with it. I painted nearly half the canvas over with that subject, deemed 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, being by that time afterwards in my mind——and so you have the result, which finish 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 you like it. I looked to have acknowledged the receipt of your letter before, but a good deal of business has been just thrown on my shoulders within the last three days past by our Artists Friend Committee having appropriated the money for the needy families of Volunteers, leaving it all for me to attend to. We had $4000 still clear, I have divided $400 to each one of the six New York regiments.
weeks. Their presence in repainted parts, purposely, it is the only way to secure fine quality of colours, with texture.

If I address the picture to your manner, "chestnut Hill" it will suffice. Suppose, twice lead it on Monday.

Then very truly yours, R. W. Hubbard

My dear Mr.

I longer apology to see you from me, for my long delay. Apparently neglect than you would read even if I should write. They that it is as suffer to say, have been greatly occupied indeed away from my studio by business connected with our Artist, Patriot and friends, association of which I saw the Secretary while in addition than to please more from this letter.

F. Bollee Esq.
It is a dainty green picture
with light striking brilliantly
across the villa—where
the trees, interlaced by
shaded shade by
many leaf. Have
endeavoured to become
truth of nature in any
management of the scene,
even a difficulty. I got
agreeableness of colour.
Hope it will strike you
in fancifully, as it does
my intimate friends who are
yet here. Have been busy
over it for the past two

Consequent indisposition to
all appearance than for
years before. Pity you
not have the events happening
around it night after
your seconded you
by opposing me to the
century.

I am however ready to
send you your picture—
representing a villa
in a wood opening upon
an extended distance.
Washington, D.C. 10th Dec. 1875

June 12th 1875

My dear Mr. Street,

May I 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.

Marie is an intelligent and affectionate little body. I am staying for a week or two with Mr. Munson, a friend of
The letter begins, "Dear Mrs. Leffingwell:"

"I trust your father... Hope to have the pleasure of calling on you during the summer to find you in good health..."

"I trust the greatest esteem and respect. I am very truly your friend to whom...

R.W. Hubbard."
Descriptive summary:

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

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

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

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

Detailed Description of Collection (Container List):

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

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

My dear Friend,

Would you allow me by having 3½ inches of wood joined 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 whatever line you in all I require.

I will send you for it on Tuesday in the hope you will add this to the many favours already卡通 in your kindness.

Your sincere friend,

[Signature]

BALL HUGHES.

I see by the papers you have so usual been contributing much to render your friend

[Signature]

From ever.
Dear Sir,

Presuming this appointment of last evening scheduled you did not the hour to make escape as usual to the multitude of more important engagements, your recollections, I take the liberty of stating I should be happy to mark your pleasures from nine o'clock until eight this evening at the Thoman House during which time I sincerely trust I may please you to oblige me with a setting of only half an hour.

I have the honor to be respectfully,

Yours truly,

The Honorable

[Signature]

Evans' evening
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:** 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):**

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

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Feb 22, 1878

Dear Miss,

I write you a few days since by the "Neve 340," but she has returned to the ship having stopped in the Channel, having received a portion of the bulkheads, main top

The Leigh so that we had the occasion to write on the subject of letters with which she has been instructed by the Agent. She made a few men of the 10th inst, I hope soon, so that she can be brought up of the 10th inst. Many thanks for your most long letter of the 3rd inst. The variety of thought you must have been at in doing up the various correspondents at the4th. I am quite pleased at the success of the lithographer. I am not at all anxious at the final

decision of some of the facts. I should definitely say

Nancy Phillips was from the percentage, I presume, I should like to do it for her already sold

She is much obliged for their kindness of all the various. Some of you offered that the prize should not be raised to but the cousins joined from the receipt I am very glad to learn that the stock was

made for the next thing. That they will continue to do

The things next come on them from the Azor but I doubt not that they are all right & I shall be very glad to get them. You have no idea of the experiments of many letters in packages from home - Ever yours a good deal better than they were although she has occasional little still backs. She intended to have with you a letter by this last but I don't know how it is coming now or when it is not quite up to it & I try to keep her from overdoing. She sends many thanks for your
As for myself & my work I can't explain what I am about, as it is nothing especial except a portrait, I am busy mon or less with mornings I have done a good many odd jobs which I trust may serve me. Always of course regretting that I have not done more or something else besides that which I have done. I should like to talk for many things come with me to get you know how long it seems to take to compete even a little sketch. We will I hope look over the Croqueve in a little while to gather it then you will get a much better idea of the sort of work I am about & perhaps be more satisfied with I can't help it. There is no end to one's ambition but there is an end to what one can do in a short time. I shall get great from unrolling the bundle you have sent me. As to when my return it will be in the summer, I suppose but owing to some irregularity in the Agos' mom suit I shall not be able to name the day as yet, but will write you by a letter which will reach probably in a few days. So that if we are not at home on the 1 of May I want you to pay the Deming Esq. (Dean W. Demings of NY) $240 for my own annual cut. Colonel who will furnis your the money. Remember to Mr. Foster when you see him that I tell them we are very happy to receive their letters. Very glad to hear that all is right at Newport. I think we shall be all become since the latter part of May if doing things goes on as we anticipate.

Remember me to your family & to your cousin Andrew.

I am yours truly, WM. Clark.
May 5, 1866.

M. Abbott.

My dear Mr. Abbott,

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

You are

Mont

16 Summer St. or

One of Abbott's

Kelly S., Boston

The portion was marked bought by

M. a. no rate to include & keep it.
Mr. Still

Please print for the brine and Mpt Hunt any of my photographs, the may wish an d

finnish them at cost of printing.

I AGT

YMM.
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):**

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

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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

[Signature]
Anna Hyatt Huntington
Sculptor
Located in Met Museum yard
04/17/26
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.

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

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"Flourish, Sept 21, 1844

Dear Father,

We have been here 10 days having taken the steamer at Marseilles on the 7th stopping a day at Ténese and then to Le Havre where we arrived on the morning of the 10th. We have taken a pleasant trip on the voyage to that part of the sea all the way to the North and the gold Mountain Coast round to Savage Cliff a beautiful scene with vineyard, olive orchards and pine trees, small cities and tidy villages - made the young very delightful.

At Genoa the bustle of the city is wonderful I found the trains clean, tidy and safe. The southerners are Londoners as Londoners about Mark and the Freemason Bill as they desire my presence here next of her, as he has a proposition to make. My brother believes that being one of the royal is a great advantage that he went to me. So you sent a letter by the 20th from Genoa, he was waiting.
In regard to funds I hope it may not prove aoking concern this staying away and the present I have sworn with me to last till the 10th Nov. or will when J. Bagg born promised one here a month longer.

Now will be due 250$ for the plan of the west and 300$ for Mr. Bagg for the drawing. You will be able to judge from which I have waited for J. Bagg and J. G. Bagg.

He has been for the state my hands much to be

I hope to become a studio to one as there is a prospect of a rich survey of them the present -

Leather will use me from Hereford -

- also Society of Bakers all gone a home in a few days - in a letter from Mr. Fullman he made me aware of London painting Wordsworth is like

Mr. Bagg - a distinguished painter and others a native.

I am understanding the theories of his theory. The subjects he has to paint a grand pictures of his adaptations.

A great deal of Car. Coromianno who has for your beho.

Comes out to Italy and bring the whole family from Broadway and I am still living there in the manner I was here -

- I hope to say them to come -

- We anxiously should you know, is you -

- I hear from America in regard to funds before coming - he may write to them - but I hope he is on the way here - in fact am in daily expectation of them - I have now been at least 3 months - one of them.

To paint in and he thinks he is able to make an arrangement to accompany them.

In the name of - I have commenced - pictures two heads on a canvas about 24 per.

(a good thing) to get from an old man who will be leaving the house of drawing illustrious. Chiefly

You must stop it before he is able to leave to become a studio for one as there is a prospect of a rich survey of them. The present -

Leather will use me from Hereford -

- also Society of Bakers all gone a home in a few days - in a letter from Mr. Fullman he made me aware of London painting Wordsworth is like

Mr. Bagg - a distinguished painter and others a native.

I am understanding the theories of his theory. The subjects he has to paint a grand pictures of his adaptations.
March 5th, 1874

My Dear Sir,

I suppose the picture of "Mrs. Washington's Reception" sometimes called "The Republican Court" would be thought by many my best work. It belongs now to the Hamilton Club of Brooklyn.

My own preference is for 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
Mohonk Lake Mountain House,
Mohonk Lake, Ulster Co., N.Y.

ALBERT K. SMILEY, Proprietor.

Ashley Winfield Cole Eg
681 Vanderbilt Avenue
Brooklyn, N.Y.
Daniel Huntington 1811-1882
Hon. Poet.

LAKE MOHONK MOUNTAIN HOUSE,
MOHONK LAKE, ULSTER CO., NEW YORK.
A. K. SMILEY,
Prospector.

Oct. 15th, 1895
Ashley Trimble Cole Ewing
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
am able to practice my art without the difficulties and inconvenience, which do often perplex the old age of artists.

With much regard,

Very truly yours,

D. Huntington
My dear Mr. Conant,

From under the shade
of the White Mountains, the great
Gentle, your faithful, ever have
come unto you. Paintin
the reach thereof under the boughs
of trees dripping with rain (and
Eucharists). That last word
I should not have put in of
these. I have any chance of
your not knowing what I
mean. Constructing place be
live in. Only minds we have
in Constitution of party and
painting, to very nothing.
from a letter one.

I wish you to hear much of the Northampton shore
Mountain scenery on your return.

We are trying to spend the
Summer somewhere in that
Region—perhaps at Connery
again—on Saturday we
are returning from two days
in Boston. We will return to
Monterey and Monterey. The views
from their house are very
pleasing. It is a charming
home they have, mostly
hunting but the + are that
every thing hunting.

I am glad you think

My women are human and
living with. I need not give
much in a girl that was
otherwise.

Yours truly

D. Huntington

Monterey June 25th 63
April 10, 1888

My Dear Sir,

I am sorry to say I have no proofs of the Longfellow illustrations. The drawings were made while I was travelling in Europe, and I believe I never had anything more than the volume. Many thanks for your kindly threat of me in procuring a Stearns Catalogue. I did not find it at the Academy last summer but presume it will arrive today. Leo 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 Committee to examine the Opera House rooms tomorrow. Mr. Miller tells me he thinks they are well adapted for our purpose and he has informed E. J. Geller on Saturday evening of the Century.

Truly yours,

[Signature]
Feb. 4, 1894

My Dear Mr. Hart,

I am glad to hear that you received the report of the N.A.D. banquet. As we expected some time for Mr. Choate to furnish an account of his speech, but not in the presence of his engagement, he postponed it again and again, until it was necessary to leave him out. With best wishes,

Yours truly,

Chas. Henry Hart

D. Huntington
February 17, 1897

My Dear Mr. Hart,

The portrait of Trumbull by Gates which W. Silliman drew in my studio is a copy which I made twenty years ago. It was in the house of Horatio Gates Stevens (Uncle of Austen Stevens). Mr. Stevens owned it then, and I think it had been painted for his father (and Co?). Mr. Stevens told me that Stewart left the head only, finished, and that Trumbull some time afterward painted the rest of the portrait. I had the portrait for a month to copy. Mr. Gallatin lending it to me. His wife was

D. Huntington

W. H. Harry Hart

Roosevelt, Pa.
a daughter of Horatio Gates Stevens. The half-length of Gov. Jeb. Jay
in citizen's dress was treated in the same way. Stuart, painting
the head, Trumbull the drapery and 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 these I am not sure.
The original Gen. Gates (exhibited last year at the Museum)
nurs considered 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 P. Flagg, N.A.)

Dear husband (who died many years since) I understand bought
it or took it in payment of a debt. He was not related to
49 E. 20th St. N.Y.
June 10th 1892

My dear Mr. Hart

Many thanks for the Album of the Penn Academy of Art, which is a very interesting and beautiful work, which I shall treasure highly both for its choice many of illustrations and its valuable information about the artists... I forgot to say in my last that there are no lodging rooms at the Century. Mr. Tracy thinks that the apartment house on the opposite side of...
of the street, generally has single rooms as well as suites for families, and I know it is very well. Shakin' of—Have you arranged with a friend to be your nominator? The Combe will not meet till Sep or perhaps till Oct, but it would be as well to have your name entered on the list at any time you please. I am sorry about Clonney. There is hardly a member of the Academy left who would remember anything about him. Cummings does not mention him in his "Annals." — Fudhamme the Engineer — in Wadleyham might give some information about him. Fudhamme is between 80 & 90, but is yet in good health and spirits. —

"Truly yours,

D. Huntington."
May 18, 1842

My dear Mr. Hart,

I shall take pleasure in forward ing for you a copy of the Century Reports etc. for 42. It will be best for me to do this personally on my next visit to the Club, which will be in a few days to allow a meeting of the Trustees. There are not many nominations for non-resident members, so far I have heard and I shall be glad to have your name on the list. You should ask some friend among the members to propose you. I will second the nomination if you write a letter stating there is an unwritten law that the President shall not nominate, but he can...
second re nomination with good effect. You have plenty of friends in the Club. About me I write to him. Mr. Gilder for example only it should be some one not on the Committee on Admissions. The Album would be an appropriate gift to the Club library.

Truly yours,

D. Huntington

Mr. Charles Henry Hart
Philadelphia
49, E. 20th St. New York
May 30th 1892

My Dear Mr. Hart,

I have waited

hopes to get more

information about

Connery un reply to

your inquiry. Remember

him in the picture you

spoke of, but I can

not recollect other

works by him. Mr.

Addison Richards

(who is the antiquarian

of the Academy) has

left for his summer

vacation, I think
There must be some notices of Clonney pictures in the "Art Union Bulletin" of the old Art Union in N.Y. It was edited by W. H. Sturgis now residing in Providence R.I. as Clonney died in 1857. Selby Adderley Richards, I think, furnishes information. He is now at Singman's Ferry in Penn. as the High Falls Hotel. Write him try your luck in stirring him up in his quiet retreat for his 40 years of office in the Academy. — Yours truly — D. Huntington
497 Broadway, New York
April 18, 1854

My Dear Lamont,

The practice we have been just in; I mean successful
in the larger picture. Only
has sent the physician I
suppose. There is a head
of cheese at Balch at
Westchester — Chester & Co. near

from men that may be
longer than seems to get;
and know — but I should
like very well to hear it
statement. Please let me
know when you open

John H. Trumbull
F. Sartain Esq.
Art. Department

Dear Sir,

The Committee on Selection (Mr. 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 Charles Willson Peale, Thos. Sully, Rembrandt Peale, and J. Tragle! Also (added to what we may obtain here) fine works by Reynolds, Washington Allston, Henry Inman, & Gilbert Stuart, C. R. Leslie, Sharpless. Also crayons & Sharpless.

Many of the best works of the above named are in Philadelphia and Baltimore. Of deceased sculptors, Scales, Haddon, Greenough, Crane, Powers, Crawford, Bartholomew, Rheinhart, 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. is using — the form of which
altered to suit the change of
circumstances, may be useful.

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

Respectfully yours,

D. Huntington

49 E. 20 N.York
Mar 12, 1876.
49, E. 20th N.Y.
May 22nd 1887

Mr. Ferris,

I am sorry to say that I do not know of a picture by Gerhardt Drew 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. Possibly you are connected with the Huntington's who have Samman with blood, especially many of whom I have had close acquaintance and who were very close to my mother's family. Your Ferris honored farther in Law 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 point out a picture by Gerhard Dow in this country.

I am very truly yours,

D. Huntington
New York, May 20, 1831

OF SAM B. HUNTINGTON, ESQ

One hundred and fifty dollars in full for a portrait of the late Sen. [illegible]

$150-

J. H. Huntington

Sir,

I am not at your call long in keeping promise, but the duty is now accomplished.

I have been several times wishing to ask you, whether a duplicate of the bronze statue of David Clinton, being designed in a rather already modeled statue by H. H. Brown, and which is to be placed near the entrance of the mansion, could not be a more...
Monument for the open air in Union Square. The amount of subscriptions for the statue has now reached nearly fourteen thousand dollars - taking July 15th of the year assumed and will no doubt soon be in force. I hope to see the beginning of a series of colossal bronze statues commemorating of our great men in the public squares of this city. Do you not think that if the question be put to a great many would be glad to push it forward? The casting of the same before the cost of each - the artist laboring modulating by the same sculptor as for me. I believe that if such a plan should interest you, and you should determine that it must be done - it would be said that constant much-delayed. I believe I could make some things 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 59th and enlarge their subscriptions readily with the prospect of having one of the statues near in light - a noble ornament. Excuse my hasty form at such length I believe the truly respectfully to truly yours the

Hunttington

Horace B. Prayle

Union Square
49 E. 20th New York
Nov 18 17

T. Apolion Cherry St.

Dear Sir,

I read your other letter and the interesting publication relating to American Antiquities for which please accept my sincere thanks. I am able to do me much honor to dedicate Carlo de Christo 2 I take pleasure in including one which is thought good. The two small photographs from "Miranda & The Climate's Wreath" are all I have suitable to send if they are for your satisfaction but they will come for memorandum of the photographs.
Thanks for your valuable and instructive paper, and for your friendly invitation which some day I may be in my power to accept. I am
dear Sir yours with great regard
S. Huntington

R. A. Rockwood took a very poor negative of Mrs. Washington. Reception of a large size for
the use of the engraver Mr. Ritchie.
The only picture of large size
gone to sale is the picture of Chocoma Peak, with lake et
ting as McKean Gallery. He
$2,975 feet — and the price about
$10,000. I have a small picture
of Statue $800 — a Venice $400
These are all recent pictures
and have not been offered for sale
Met. F. G. Warde, Henry A. Brown
Laughton, Franks, John T. Rogers
Richardson building No. 720, Bond street N.W.
Are all Emmau sculptors, a member
of the academy. I shall forward Catalogue to your address, I
read your paper with pleasure.
The subject is fascinating. With hearty
49. E. 20th
New York Dec 6/93

Willis J. Ogden Esq

Dear Sir:

I examined the picture of "Mr. 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...
The reflector as it now is, is sufficient to hide the luminescence from the eye, but if the reflector were extended 4 or 5 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
Names of pupils

K. P. Gray  1838
Mr. Field  1838
Concepthwate  1848
C. Curtis  1841
Thos. W. Smith  1841
J. A. Richards  1842
Edward H. May  1842
R. W. Hubbard  1848
J. W. Hahn (died April 1846)
Jean Currie  April 1847
M. M. Rustinford  Sep  1848
J. G. Green  Dec  1849
Mr. Timpson  Sep  1848
R. J. Dunning  June 1848
S. C. Pratt  April 1849

May D. Ryer  1847
Miss M. Lewis  1847
Miss Sparrow  1848
Miss H. H.  1849
Miss Flean  1849
Miss J. A. Field  1849
Oct. Miss E. A. Lee

C. C. Laddowa
Dec. Miss Jane P. Hart  1849

Clergy founded closed May 1850

Rev. Rustinford came Aug 3 1850
Miss Webster  Georgia  1857
Miss Munro  N.York  1837

Nelson A. Moore  1849
Samuel J. Mills  Dec  1849
John H. Allen

November 6, 1850

Philadelphia, April 17, 1850

M. Williams

of Providence, 1830,

M. Robertson

and Washington, 1837
OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

**Item Note:** Huntington, Daniel

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

**Item Date:**

Sept. 21, 1844

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

*DO NOT REMOVE THIS PAGE FROM FOLDER*
Descriptive summary:

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

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

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

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

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

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

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

Thank you for your interesting letter and this reply is to say I think you have a very good idea. I have often advised collectors & would the collectors whose budgets were limited to collect lesser works of small in scale or scope of good artists. Mrs. Cornelius J. Sullivan who was my first dealer 20 years ago in N.Y. and one of the founders of the Museum of modern art in N.Y. did just that and after her death her collection of little works of big masters (mostly 19th Century French) sold for over 100,000.00 - twice what she paid for it. It included some wonderful
things for an taste was of the best: A small drawing - a study - V. Degas. A rare lithograph by Rembrandt - a watercolor of Degas's drawings by Van Gogh &c. &c.

Only one thing strikes me - I think your 8" x 10" limit a little small. By limiting the size if your individual items you may be missing some worthy the larger eligible items. My own wash drawings are priced at $25 = 175.00 but I'd have to look around to find me 8"by 10" smaller. But let me know how this suits you and I'll try to find something we will both be pleased with.

Sincerely, Peter Hearst
Mr. Leonard Block
405 West 57th St.
New York City 19
N. Y.
Dear Mr. Hurd:

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

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

With best wishes,

4/20/56

KXWV 57 St.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

Biographical Note:
Henry Hutt (1875-1950) was an illustrator.

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

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

Detailed Description of Collection (Container List):

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>22</td>
<td>Picture of Henry Hutt</td>
<td>nd</td>
</tr>
</tbody>
</table>

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My dear Mr. Bob,

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

Sincerely yours,

July 7th 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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New York, May 28th 1834

Cassius Cornyn

Dear Sir,

On Saturday I received your letter containing a check for which I am much obliged to you. It gives me pleasure to hear that the Pictures are approved of.

I am my dear Sir most respectfully yours

Charles Ingham

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

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

Detailed Description of Collection (Container List):

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

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7th Octr. 45.
13 Merrv St.
H. Newh.

My dear Sir,

Please let me make known to you C. Edwards Lister Esq. H. State Consul at Geneva, whom I have referred to you for information touching some cases and his honorable connection with the firm Ates.

May I hope for your obliging assistance in this matter?

Sincerely your obedient friend,

[Signature]

H. Newh.

Major Cozzens.
My dear Sir:

Y. persons I s. I had yesterday.

I believe that there is no doubt of Mr. Reed's collection being purchased by the new Society for the establishment of a permanent City Gallery of Arts. Should any thing occur which will give you an opportunity to obtain any of Mr. Reed's pictures I wish let you know. The other Laidman's (a little larger than yours, was bought by my son John for $15 and immediately resold for $100). I hope that our own academy will want it. Should I find any portrait of the lady you speak of I will get an or two for you. But I can promise nothing very certainly. Is any the picture of Mrs. King in the city? Huntington's picture of Mr. Beaumont is to be put in our Exhibition at his particular request.

C. H. Welds Esq.

Very truly yours,

H. Trimmer.
Henry Inman 1801-1846
Born in New York.
Studied with Jarvis.
Painted portraits of Chalmers, Wordsworth and Macaulay.
1844
Large painting of Daniel Boone in the Capitol at Washington, unfinished at his death.
N.C. president of Academy of Design.
Died 1846.
49 Greenwich St.
N. Yorke. Feb'y 14th. 1844

My dear M'C. Munro:

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

"I think there would be no objection made by Huntingdon himself." If Canny is willing I should advise James to go on & copy the Sans Ceremonie. Again touching my coming on Town. I am just now delayed by two or three portrait jobs, which will bring me up to 400, I think you will admire the power of this or that. I am just now delayed by two or three portrait jobs, which will bring me up to 400. I am just now delayed by two or three portrait jobs, which will bring me up to 400.

But the weather looks so tempting that I shall have somewhat to show you when I do run on. Suddenly one of these days.

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

Yours sincerely,

W. A. Murray

Mr. W. Munro Esq.
New York
FEB 20
James M. Murnane Esq.
Your most sincerely,
W. Suman.
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:**

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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57 William St.

Dear Sir,

The relic which I send with this, is both scarce & curious & so fresh & exact it is most adding to your already valuable collection.

You will by accepting it Oblige

Yrs. Le.

J. Dumont

Monday Oct. 11th

E. Knight Esq.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

**Biographical Note:**
Deming Jarves (1790-1869) was an American glass manufacturer and inventor.

**Scope and Content Note:**
Deming Jarves writes to E.L. Converse regarding an appointment.

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

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

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

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Boston, March 18, 1859

Dear Sir,

Your note of the 17th of last month is at hand. In reply, I believe next Monday at one O'clock will be most convenient for the committee to meet. Rest your object.

Doming Saules

To S & C. Converse Esqr.

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

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

Scope and Content Note:
Autograph of William Le Baron Jenney

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

Detailed Description of Collection (Container List):

| Box 4 | Folder 27 | Autograph of William Le Baron Jenney | nd |

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Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – John, Augustus
- **Inclusive Dates:** 1921
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
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- **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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Aldegre Manor
vs Paradise Docks.

my dear Mr. Blodgett, indulging in my
autograph in response to your request.

It is a gratifying encouragement to me to know that
my work has since your & Mr. Blodgett's real
pleasure & many very kind letters expressed your
appreciation. I am very flattered in having some
of your countrymen women among my closest friends
and I look forward to crossing over before they
see me & knowing more of them.

I am,

sy. 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.
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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:
David Johnson (1827-1908) was an American painter.

Scope and Content Note:
David Johnson writes to Howes Norris, Jr. for his autograph collection.

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

Detailed Description of Collection (Container List):

| Box 4 | Folder 29 | A.L.S. to Howes Norris, Jr. for his Autograph Collection | April 25, 1904 |

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New York April 25th
1904

My Dear Sir,

I regret your letter has been misplaced, which forgive. I gladly add my name to your collection and thank you 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):**

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 30</th>
<th>A.L.S. to an unidentified person</th>
<th>nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>Content notes</td>
<td>nd</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to Melville Ingalls</td>
<td>Jun. 17, 1882</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to Melville Ingalls</td>
<td>Jun. 19, 1882</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to Melville Ingalls</td>
<td>Jun. 30, 1882</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to an unidentified person</td>
<td>Jun. 26, 1882</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to Charles Scribner’s Sons</td>
<td>May 18, 1886</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to Mr. Knox</td>
<td>Jul. 22, 1889</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to Mr. Knox</td>
<td>Oct. 6, 1890</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 30</td>
<td>A.L.S. to an unidentified person</td>
<td>Jun. 13, 1896</td>
</tr>
</tbody>
</table>

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Dear Sir,

I think I devised the printed book to me and returned it again 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

L. H. Johnson

65 W. 55
My dear Sir,

It will be too
weeks from this time before
I can be at Nantucket,
and I will on doubt be ready for you by
that time. Or I will let you know when I leave
if you desire. I hope
the temperature of the
Island will be sufficiently
attractive and beneficial to your health to move
in and to be in a hurry when once
there. Very truly,

Eastman Johnson

225
Dear Sir,

Your circulars addressed to the Columbia Line (His excellency and his just turned up, which much in my expense for this tardy response — I would refer you to the Biography — rich book of the artist, by Mrs. Dunkerman for all that I presume is required concerning myself

Yours truly, for

Eastman Johnson
May 18-1806

Charles Scribner's Sons

I regret the delay in fulfilling your order of the 4th last and enclose herewith the portrait requested also the printed slips with a correction.

I do not think it necessary to add anything upon the fact for the last four or five years I have done scarcely anything like portraits, among those were many distinguished or artistic people into those frames would on doubt make the article too bulky. I add the letter of your order if my larger pictures or more important ones.

Very truly yours,

[Signature]
The Pension agent
The Mending Fiddler
Consuela
The Symposium

Of course I could name many others.

Eastman Johnson
June 17-82

M. S. Bogus Law

Dear Sir

The portrait is quite finished. I have

lately been at work on it within a day or

two and want it to dry

a little more before

sealing it. I can

desire it for Monday or

Tuesday. But if judge

needs it in his house
Within a few days
I would like 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. Whig.

Will you kindly drop
me a line and say
by what day you leave
it to be in Cincinnati
and whether you bring it

Bestman Johnston
June 19, 1852

Mr. S. Dougall Esq.

My dear Sir,

I was intending to send you the portrait on Wednesday last, on receipt of your telegram to-night I have made arrangements to forward it tomorrow (Tuesday), so that, without delay, it will reach you in time for Thursday as you desire. I trust that as portrait and picture it will give satisfaction to those much interested. I have done my
Dear [Name],

I am writing to ask for your advice and guidance on a matter of great importance to me. I am preparing for an upcoming event, and I would greatly appreciate your insights.

Please let me know if there is anything you think I should consider or if you have any suggestions. I am looking forward to hearing from you.

Thank you for your time and consideration.

Yours sincerely,

[Your Name]
June 30, 1882

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 once a concern for anything of the kind. However, I am quite ready to give time and attention to your
Suggestions to that
or any other particulars.
I wish you could kindly present my regards
to Mr. Beast and
Cecil Zane.
Very sincerely yours
Leahman Johnson
26 W. 35th St., July 22, 87.

Dear Mr. Knox:

I called at Ordinashi 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 cost you fifty or sixty dollars anyway. It would have to be cut down. I ordered a frame and the price he told me would be about $30. I wish the waves of the sea in the twilight hour, and the salt spray.
Thanks for what I had yesterday and the day before and for the other unlooked pleasure.

Sincerely,

[Signature]

[Name]

[Note: The text is handwritten on a piece of paper. The handwriting is in cursive and somewhat difficult to read. The signature is clear.]
Kentucky, Oct. 6, 1890

Dear Mr. Knox:

Your letter of the
3d inst. came tonight and
singly enough by the same
mail the enclosed from
the Dead letter office, written
in answer gone from
you while you were at
Athens, on the 2d of
last May. It has undergone
enough, I think, to merit
your interest. But that
the Dead letter office has
been about all this time
I can't imagine. But
I'm sure it will observe the girl
of the letter. You see I
we are still at our summer quarters, so I cannot do handsly "drop in" of an evening, just as I will give myself that pleasure soon after returning to town, which will bee 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 slips I envelope. We can try another some day, then tree I begin from the small suggestion.
Eastman Johnson Massages a Patron


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

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

ANB 12, pp.62-63.

$2500.

ART, MSS, OH
34096
25m
HAUXMP
2
[Johnson, Eastern]
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Johnson, L.
- **Inclusive Dates:** 1861
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 31</th>
<th>A.L.S to Harper’s Weekly</th>
<th>Jul. 15, 1861</th>
</tr>
</thead>
</table>

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Office of Tennessee Weekly

Gentlemen:

Enclosed find in a few sketches which I had occasion to take and which I think will be of interest to your readers. You must 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 battle field for General Me deficiency and Rosser road. You will find the plan of the battle accurate and correct. Major Wilson of the 10th X. C. Art. Rgt., 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 X. C. Art. Rgt., which did all the fighting (of which I have a memoir) you can rely on its accuracy. No artist has been here yet for any of the drawing; paper and you can therefore boldly claim to have the only authenticated Report and correct Illustrations of the battle. Did not finish the sketches but very roughly, in order to have them as quick as possible. General Rosecrans, Colonel Manson and Major Wilson will watch for the accuracy and truthfulness of the sketches. So soon as I can get a chance I shall finish a larger drawing representing the most exciting scene during the battle (The Republicans charging down the hill and discovering the Rebels) Any money, which you will find "set to pay for these sketches, remit to any brothers:

Wm. Johnson & Co.

Ilew York.

made it necessary for them to keep up with the battle and will finish tomorrow which shall be published 

Le Quatte 4th.
Beverly, Va, July 15th, 1861

Office of Harpers Weekly N.Y.

Gentlemen:
Enclosed I send you a few sketches which I had occasion to take and which I think will be of interest to your readers. You must excuse the rough manner in which they are drawn and remember that they were made partly during a drenching rain, after a hot day of battle and partly at the different resting places on our marching route.
Having taken part in the battle of the Rich Mountain Pass (?) myself and gotten up diagrams of the battlefield for Generals McClellan and Rosecrans (?) you will find the plan of the battle accurate and correct. Major Wilson of the 10th Ind. Regt. who was wounded in the action has obliged me by writing the enclosed report of the battle. (Not enclosed) As Major Wilson was the commanding Major of the 10th Ind. Regt. which did all the fighting (of which I am a member) you can rely on its accuracy. No artist has been here yet for any of the Ill. papers and you can therefor (sic) boldly claim to have the only authenticated Report and correct Illustrations of the battle. I did not finish the sketches but very roughly, in order to have You get them as quick as possible. General Rosecrans, Colonel Manson and Major Wilson will vouch for the accuracy and truthfulness of the sketches. As soon as I can get a chance I shall finish a larger drawing representing the most exciting scene during the battle (the Regiment charging down the hill and disposing the Rebels.) Any money, which you will find fit to pay for these sketches remit to my brothers:

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

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

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Johnson, Ray
- **Inclusive Dates:** 1989 – [1992]
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
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- **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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 32</th>
<th>Mail art by Ray Johnson to Robert Pincus-Witten</th>
<th>[various dates]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 32</td>
<td>Typed envelope to Robert Pincus-Witten</td>
<td>Jul. 13, 1989</td>
</tr>
</tbody>
</table>
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PLEASE SEND TO MR. GAGOSIAN
Ray Johnson (American, b. 1927)
Lucky Strike, 1991
Ink drawing, 2 9/16" Diameter
Collection of the Artist

Postcard published by ANGEL Diversified Art Services
FIRST CLASS

PINCUS-WITTEN

10017
RBT. PINCUS-WITTEN

AM ACTIVE IN N.Y. ART CIRCLES

RBT. PINCUS-WITTEN

AM ACTIVE IN N.Y. ART CIRCLES
TOYS
TOY DUCKS
1/2 PRICE

WHY ARE THEY HALF PRICE?

THEY MADE A SLIGHT ERROR AT THE FACTORY

NEOW MEOW MEOW

RAY JOHNSON MOUNT BERRY COLLEGE GEORGIA JANUARY 17 1977

SONNY TRAFFIC STOPPER CHERRY
Correspondence Art Redefined

Send letters, postcards, drawings & objects to Marcia Tucker, New Museum, 65 Fifth Ave., N.Y.C. 10003

Evaporations by Ray Johnson

Send letters, postcards, drawings and objects to Marcia Tucker, New York Correspondance School Exhibition, Whitney Museum, Madison Ave. and 75 St., N.Y.C. 10021
The Goldie Paley Gallery at Moore College is showing the work of Ray Johnson, probably the most famous unknown artist alive today. As the patriarch of mail art emanating from the New York Correspondence School (his invention), he is a hero to thousands. His signature bunny head has appeared in homage to him in works by many other artists. Yet he seldom permits an exhibition of his iconoclastic cartoonish poetic collages and mail art missives.

Art is Ray Johnson’s life in a way that few people can claim. Aside from various media confusions (his death was announced a couple of years ago and in 1973 he was listed — erroneously — in a dictionary of Afro-American Artists), he constantly uses art as a personal Duchampian form of communication in appropriated print images, drawings, and words.

Mail art is the most subversive form of art in the world today. It bypasses the art systems of buying and selling and judging art. Mail art exhibitions always show all the art that is submitted.

Johnson’s personal practice of mail art does not bypass self-promotion. A lot of his mail is directed to famous, influential people. A favorite ploy is to mail something to one person with instructions to forward it to someone else. On the other hand, Johnson’s mail art, is brutally satirical. Some people must hate it. Johnson is related to the pop artists who find their identities in exposing our cultural fetes: 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), 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, minimalism, 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.
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.

What is so great about Ray Johnson? Everything. That's why it is such a pleasure to welcome his show and his visit to Hamilton College.

RAY JOHNSON, Correspondence Artist

Ray Johnson thinks with resemblances as in homonyms, synonyms, coincidences, analogies, and identities. He develops his ideas with mirroring, 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.
RAY
JOHNSON
THE PARIS CORRESPONDENCE SCHOOL
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'.
COUNCIL FOR THE NASSAU MUSEUM OF FINE ART
1 Museum Drive, P.O. Box 346
Roslyn Harbor, N.Y. 11576

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11561

Mr. Robert Pincus-Witten
860 U.N. PLAZA
NYC, NY
10017
THEY SEE GOD

MARINA ABRAMOVIC
DAVID ASKEVOLD
FRANCESCO CLEMENTE
SUSAN HILLER
MIKE KELLEY

EVAPORATIONS BY RAY JOHNS

JUNE 3 – JULY 1, 1989

Pat Hearn Gallery
39 Wooster Street, New York, New York 10013
941-7055
Greta

Garbo

Robert

Know that Garbo was Greta?

Robert, did you already

Greta

Robert

June 9, 1989

Garbo
Robert—I enclose "Bill de Kooning's House" purchased by him from me. These are Bill's remarks about the house.
Mr. Robert Pinco - Witten
860 U.N. Plaza
NYC, NY
10017
"it has a winter light and that's good because it keeps the paintings from getting scattered around the neighborhood"

"a beer can spilled in the windows"

"reminds me of Fourcade"

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

"that's Elaine asleep upstairs"

"Lisa's snake"

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

"the garage that I don't have"

"the atmosphere of my mother's foot"

"he did a nice job - the way it all fits together, but it isn't a very beautiful house"
Mail Event
by Ray Johnson

Artist and Dean of the New York Correspondence School,
44 7th Street, Locust Valley, NY 11560

Please send one of the following messages to Grace Glueck,
New York Times, 229 West 43 St., New York City 10036:

1. This poor dead ant was killed by me August 7, 1975.

2. I had a dream. In the dream, someone I know did something very nice.
The following night I dreamed again. In the second dream, I encountered the person who did something very nice in the first dream and I told them they "had done something very nice in a dream". "Oh", they said, "What did I do?".

3. I hereby resign the Office of Vice President of the United States, effective immediately. Sincerely, /a/ Spiro T. Agnew.


5. Poem for bartender: The moon is in the sky. July 23.

6. The blue and light of summer skies
   Are mirrored in thy quiet eyes.

7. Snakes escape.

8. A shopping center Santa Claus, 66 years old, collapsed as a child was talking to him here and was pronounced dead at Mary's Help Hospital.

9. The living were made of cardboard - Ezra Pound.

10. Today I wore perfume but nobody noticed.

11. Viva is sick of marriage, tired of bringing up a child in the city, wants a divorce and is broke.

12. Oh, not an oh!

13. June 1, N.Y. Times reports that Adelle Davis dies. June 2. A blue rose is found on the beach.

14. If you can't read "Wafers", then read Proust.

15. May I be the first to wish you a very happy Hallowe'en?

16. This is the top curl off Shirley Temple's childhood head.

17. A Long Island artist, Ray Johnson, just sends people letters

18. What is your favorite color and why?

19. U B Iwerks, Artist with Disney, Dead.

20. Ralph di Padova has Frank Sinatra's teeth knocked out in Las Vegas Ralph was working as a valet at the Sands at the time & he is now working in his father's bathing suit factory in south long island.

   She answered my letter by saying she "would be delighted to be interviewed" but "on her own turf". So I arranged by telephone to meet her at the well-guarded New York Times Building on 43rd in Manhattan.
   I arrived at eight o'clock one hot summer evening and she wanted to go to the Times cafeteria to eat. We talked for over an hour. It was a friendly "interview".
   I was very impressed by the way she ate Times cafeteria barbecued swan with string beans and noted that she had the same initials as Gael Greene.

22. . . . . . . . .
   . . . . . . . . . . . . . .
   . . . . . . . . . . . . . .
   . . . . . . . . . . . . . .
   play this little tune
   on your foot

23. Lillian St. Cyr lives at 458 West 35 Street, New York City 10001.

24. Did you receive your 800 cucumbers yet?

25. I received in the mail today from Sacramento, California in a cardboard box a large elephant turd.

26. It is very nice here in heaven. We sing and dance a lot.

27. Thanks again for David Hockney's leg. It is quite a fine one. I have a hard time, tho, explaining to people that it's actually David Hockney's. They want to know how he gets around now. I explain that he's in Europe.

28. "Come again, folks. I'm here every night."
   -Anne Baxter, "The Razor's Edge"

29. The jam is for Sam, and the ham is for the man.
   A fan is by the jam. Jam is on the fan.

30. The ashes of Veronica Lake, who succumbed to acute hepatitis at 53, will be flown to the Virgin Islands and scattered at sea.

31. I attached the small bell you gave me when first we met to a hair pin.
   and then I attached a magnet to the clapper.
"PICK OUR KNOWS"
says Ray Johnson, as he looks through the lastest 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, fabfaye neighthaye pic, anything brutiful.

Ray Johnson, 44 W, 7th Avenue, Locust Valley, N.Y. 11860, U.S.A., requests your vote for the Meaniest Man in Manhattan.

Helicopter Art Coy, 41 Monaro Ave., Kingsgrove N.S.W. 2208, Australia, requests images of gumboots, garden gnomes, and firecracker labels.

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

Marion Lewis, A Space, 85 St. Nicholas St., Toronto, Canada, requests fingernail clippings of Dennis Oppenheim, Vito Acconci and Marcel Idea.

Send FILE to

name ____________________________
address ____________________________
city ____________________________
country ____________________________

ONE YEAR (4 issues): $2 for individuals, $5 for business and institutions. Make checks payable to ART-OFFICIAL, 87 Yonge St., Toronto M5C 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."
FRAGILE

Mr. Robert Princess - Witten
860 U.N. Plaza
N.Y.CITY, N.Y. 10017
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"), in which Marcel Duchamp Club" in 1971, in which Johnson used the U.S. Mail as a medium of aesthetic correspondence; drawings, collages, poems, and letters were mailed to whoever captured the artist's fancy and Johnson's works were in effect "completed" by his audience's participation. In 1987 Johnson left New York for the Long Island countryside, motivated by the shooting of Andy Warhol, and a near-fatal robbery and assault that almost cost Johnson his life. A retrospective mounted at the Nassau County Museum of Art, New York, in 1984 spanned three decades of Johnson's career, and showed him to be a refined and reclusive spirit in the American tradition of Joseph Cornell.
A New York Correspondence School Meeting for Anna May Wong will be held at the New York Cultural Center, 2 Columbus Circle, New York 10019 on June 3rd from 1-3 p.m. The role of Anna May Wong will be played by Naomi Sims.
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
July 13, 1989
Robert,
This envelope contains twenty circles and crescents. The twenty movie star collages which yesterday had twenty round holes cut into them and twenty Larry Gagosian heads added today had an additional twenty Betty Grable heads added. She is an eleven.

Ray

EVAPORATIONS BY RAY JOHNSON

BETTY GRABLE
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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from any comments to make. I would be pleased to hear from you — I have aimed to make a likeness and express the Character according to my Ideal — I beg of you not to look at it as a specimen of Bank Note Engraving — for of things else I would have avoided that.

I understand talking with you 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 Ames
151 Woodworth Ave
Yonkers NY
Crystal Bridges Artists' Letters and Manuscripts

Descriptive summary:

- **Creator**: Crystal Bridges Museum of American Art Library
- **TITLE**: CB MAN - ARTISTS' LETTERS AND MANUSCRIPTS – Jones, Thomas Dow
- **Inclusive Dates**: 1865
- **Identification**: 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):**

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

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I did not intend to be silent, but delay in writing may have been caused by the desire to give you the best possible account of my trip. I have been engaged in painting for one of the Photographic establishments, and have met many interesting people. I was in New York on business, and met with Mr. and Mrs. Smith, whom I had known in Philadelphia.

I have been in New York for some time, and have met with many interesting people. I was in New York on business, and met with Mr. and Mrs. Smith, whom I had known in Philadelphia.

I was in New York on business, and met with Mr. and Mrs. Smith, whom I had known in Philadelphia.
Milton was once questioned by a friend why he said his great epic was so small a verse? "It gave me exceeding great pleasure while composing it." Not being married, my cupsidity 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 adopted 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 a hill on his hand sled.

I am not unacquainted of pleasant events. For twenty years, had I stayed that some event would transpire to make no one people. I leave you to judge of 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 Him an honor and a national reputation. I love quiet, and a few good friends. While in Detroit, I had two or three young poets for friends and evergreen companions. The same in New York. Since Foadick died, W. F. Bronson the poet artist, spends almost every evening with me. A volume of his poems are in press. "The river side press," Cambridge Elias, he is the author of "The Harps of a Thousand Strings."
T. D. JONES.

Our talented friend Jones, the sculptor, is now in New York. One of the last news cameras (an agent) thus says of him:

"We have already noticed the fact that Mr. T. D. Jones, of great talent, had taken a bust of Gen. Taylor, and was engaged in making another for the statue of Gen. Taylor, and we had the pleasure of inspecting it at his house in the city. It is a work of art that is not only done with skill and taste, but it is a perfect likeness of our distinguished statesman. It is a work of art of extraordinary merit, and we have no doubt but that it will be placed in a prominent position with the bust of Gen. Taylor, which is to be placed in a prominent position in the city."

In the last few days we have been informed that Mr. Jones has executed a bust of Gen. Taylor, and that it is to be placed in a prominent position in the city. It is a work of art of extraordinary merit, and we have no doubt but that it will be placed in a prominent position in the city.

T. D. JONES.

Mr. Jones, the highly talented western sculptor, is now in New York; taking the bust of Gen. Taylor. The New York Times thus speaks of him:

"We have already noticed the fact that Mr. T. D. Jones, of great talent, had taken a bust of Gen. Taylor, and was engaged in making another for the statue of Gen. Taylor, and we had the pleasure of inspecting it at his house in the city. It is a work of art of extraordinary merit, and we have no doubt but that it will be placed in a prominent position with the bust of Gen. Taylor, which is to be placed in a prominent position in the city."

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Oversize Item Relocated to Oversize Box 1

Item Note: Jones, Thomas Dow

Thomass Dow Jones writes to L[ewis] J. Cist about his plans to go to Washington for the winter and mentions a few of his artist friends.

Item Date:

Jan. 23, 1865

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

*DO NOT REMOVE THIS PAGE FROM FOLDER*
Descriptive summary:

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

**Biographical Note:**
Leon S. Julliard was an American painter during the late 19th century.

**Scope and Content Note:**
Leon S. Julliard writes to Mr. John asking him to deliver his own painting.

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

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

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 35</th>
<th>A.L.S. to Mr. John</th>
<th>Jun. 29, 1866</th>
</tr>
</thead>
</table>

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Phil  June 29th 1866
To John please deliver my painting (Master Fox) to bearer.

S. F. Gilliard.
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):

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

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June 21, 1926.

Dear Mrs. Earle:

I regret that I am unable to accept your very kind invitation for luncheon on Thursday, June 24th.

Sincerely yours,

Mrs. Dorothy Earle,
Hotel Sevillia,
117 West 58th Street,
New York City.
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator**: Crystal Bridges Museum of American Art Library
- **TITLE**: CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Keith, Mary McHenry
- **Inclusive Dates**: 1913-1944
- **Identification**: 1 file folder
- **Repository**: Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information**: Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information**: The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation**: Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
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. Mrs. Keith
2207 California
Berkeley

Dry 32000 Cal.

To:
Mrs. Alfred Siller,
Pasadena, Chicago
6116 Argyle Ave, EAT 1231

Walking Mrs. Garrett
Berkeley
May 26th, 1911

Dear Mrs. Seller:

Mr. White told me when he came up that Col. Seller was
going just like Mr. Pett
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. He had to sit 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, he ceased breathing. The morning of the 15th of Feb, just two months of silence. 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. St. Harmon my stepson-in-law is there every day.

With very much love and sympathy.

Mary Mc H. Keith.

220 Post St.
Berkeley April 10th 1919

Dear Mrs. Sellers,

I was so glad to get your letter. I had thought of you often and wondered whether you had gone back to Chicago. I remember how Col. Sellers used to say it was too hot or too cold so you couldn't live there, only a little while. But you told me Payne from Berkeley called on you.

We 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 Dorothea. She is quite alone in the world.

With best love, hopes of seeing you soon.

I remain yours,

Mary most, Keith
one of your house, that
your hair felt better or
was it she said it?
The second year April
13th--so almost couple
told that I have been
alone, but as you pay
I have been near
relatives--though they
cannot take the place
or remove the desolate
ness--they do lack to
heed from too much
worried. I go up on
friends to see Mr.
Worcester. He cannot
they say, last month
lover--?? you &

"pernicious Remora," is
what the Dr. called it.
His death will be
another link broken
Mr. Keith's life long
devoted friend.
I will bring all your
letter to my mother

The Gibes,

to see all the letters.

I wish I could see
you on your way
of Chicago. She is so
reluctant to have
we leave Bergele
just now. I wish
you could come
back with Mr.
Duthie & play with

Mrs. Rutte

Mrs. Col. Alfred Selveta
320 W. California St.
Pasadena
Calif.
Mrs. Keith

Mrs. J. H. Sellers
320 W. Calif.
Pasadena, Cal.
Time of Mr. K's death. "Keep Busy." That is good advice for anyone, except my mother to come in a week or two to be with me this summer. She is 85 and very feeble. I will confine me very much a week, cannot hope to have her long. I want to make her as happy as possible while she is still here. Mrs. Duthie gives a recital in Santa Cruz June 13. They want me to go with her, but I foresee opposition from my mother when the time comes. Let me know when you can come.

Berkeley May 19, 1913

Dear Mrs. Sellers,

I see by the post card that it is just a month since you wrote to an old friend. Mrs. Duthie came home full of enthusiasm about you. Said you were right—she is a nice woman. She told me you had been to her. When she came home I was not feeling very well.
well and called on old Dr. Buckley, a friend of mine, to come and see me. He said I should go to a sanatorium in S.F. for two weeks' treatment and rest. He said it was not rheumatism but nerves. There was some slight bladder trouble, an appearance of the urine like foam, but he did not think it had gone too much alkali, he said advised a daily irrigation since I had been home or taken cold. I felt I must have dodged 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. Harms (son-in-law) said Mr. Sellers was in and sent regards, etc. to me. Mrs. Guthrie said you grieved all the time. Perhaps you are lonely. Mrs. Swift, a widow, said to me, at the
Mrs. Fay Sellers
320 West California St.
Pasadena
Cal
It is very hot today
but cool here in the
Dining room where
I am awaiting
My mother is very
energetic these days
and I am afraid of
her overdoing.
She wants to get
wait a little longer
before hiring another
servant. But she
can get things
"regulated" as she
calls it.

With love from
Your affectionate.

Friend, Eunice McT. Keith

Berkeley
Oct 26th 1913

Dear Mrs Sellers
I am very
sorry to have you
telt of being really
sick. I am sure you will
get well that is
the first thing but
I am sure you will
have them
under a strain
also during Col.
Sellers illness and
Afterwards and now you must try and catch up. Mrs. Ruthie has gone to make a visit with Mr. Hyatt in Oakland and I am not sure of her future move. Most of her future move is a sister of Mr. Keith, the only one now living. She lives in a house by herself and is stone deaf. Ours deafness is getting slower and slower.

Increasing although I am doing strong for it. I am still hoping for that visit when you get better and if E should get away for a while why I would like to go down and see the pictures at Potter, Mt. Falls in Santa Barbara and then would maybe to see you.
After 5 days, return to
Mrs Win Keith
2207 Athenia
BERKELEY, CAL.

WORLD'S PANAMA-CITI
EXPOSITION
SAN FRANCIS
CA.

2 UNITED STATES TWO CENTS

Mrs Alfred Seller
Pasadena
Calif
Love to you both,
& remain your affectionate friend
Mary Mc H. Keith

Berkeley Jan 4th 1914

Dear Mrs. Seller,

I am way behind in acknowledging holiday greetings.

Of course I paid and thought of you to enclose a pretty card for her, and my mother was much pleased. She sends her kind regards and hopes you passed a happy Christmas and will have
a very happy new year. She says on account of influenza she has not been able to answer, but three of her Christmas greetings from old and new friends. Minnie Hannon, Mr. Keith's grand daughter, looked very sympa thet finally at nine 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 or do not venture, just for the sake of saving the house or account of susceptibility to cold. The days were gliding by so rapidly. I thought they would not pass so, I hope for one thing this year that we can see each other and so with...
Regarding [initial]

Miss [initial]

[Address]

Los Angeles
for the summer? I hope we are going to see each other during this year. My brother, you must 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. "Her sixth body went absent from the Corn, yet mighty, pitching my moving tent. A day's march nearer home." Will tell you next time about these lines.

Berkeley, April 12th, 1915

Dear Mrs. Selby, I have just read your note and was glad to hear from you. Miss Dutchie has written to me from New York; she was glad to get back and secured her former position as lecturer on music, immediately from the Educational Bureau. I gave Miss Dutchie and her cousin Miss Daniels, each a painting, 16 x 24, numbered, 59, and 241, respectively.
precisely. Miss Guthrie is by nature extremely reticent concerning her affairs, so did not mention to me, having sold you a picture, nor to you, perhaps, from whom she had received it. She several times, after her cousin's death remarked that she would never part with them. She must have sold you no. 241, for she was anxious that I should buy the green one, a summer 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 it would sell it for her. I think she sold it to a friend and if the two pictures which I presented to them are all that she had to my knowledge. They were in Mr. K's will, stolen 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 Evanston without coming to S. T. Let me hear from you when you can.

Your friend

Mary Mo. Keith

2701 Ridgeway
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]
- **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):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 38</th>
<th>A.L.S. to Colonel Alfred Sellers</th>
<th>nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 38</td>
<td>A.L.S. to Colonel Alfred Sellers</td>
<td>Dec. 12, 1898</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 38</td>
<td>A.L.S. to Colonel Alfred Sellers</td>
<td>May 27, 1899</td>
</tr>
</tbody>
</table>
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Mrs. A. H. Sellers
3420, Michigan Ave.
Chicago

[Address]

[Stamp]
DEC 12 12- M '98
SANFRANCISCO
CALA.
Dear Mr. Sellers,

I got the beautiful photo a few days ago. I show it with pride and affection, every body says "what a handsome woman." I said, "Ah but she is as good as she's hand." I have just gotten over one of my sick spells, been ill for 2 months, but am improving now. I hope you and 'Al' are well and happy. If my...
S. F. May 27th 1899

Dear Sir:—

I have just set down this letter. I must ask you to put these contents: O. P. Gausmanes wrote me two or 3 weeks ago stating that he had been to see you, asked me to lend him some pictures opposite of his own. I replied—'I sent him 6 box—' and wrote him—saying I'd like to hear from you 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 thru. I will stop on my way in September. By George, I have won a trip to Chicago & Chicago lawn. I have leased to O. N. Myerson 65 one of my best pictures, 25 x 30 for $1.00 each. He is an artist, nice man. He always run to lend him a number of pictures to exhibit. I promised to do so before I had heard from O. P. Gausmanes.

If you & the Dr. would consult with Mr. Myerson, I would, for I would consent to any amount to help me—so do you. and I feel that it's charity of me to ask you—only that it is explanation of my position. I having promised Mr. Myerson before I heard from O. P. Gausmanes. I am very fond of Mr. Myerson, as are friends of mine here. He came out with Sir V. Van Horn. I am going to try to sell the pictures, I lend—let's see, I am going right thru 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 week after moon. Blessing one for your words. letters, and general description of moral sense, I gave him.
back as good as he ever (or trust to)
I offered to lend him ten hundred
which he refused; with contempt.
I told him I had done my duty, &
as a Captain, & bond holder
I hoped I should always go to the
deserving poor. I often thought
out at that time — with lots
of love to her. I pray — I am
as ever

Miss Wodehouse

I have not heard from the
Doctor, perhaps he

IKent. I have him

Monday, till telegraph

when I reach Chicago. 

and expected him this

in 1838 a word, this
From Tom Keane

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

J.A
Dear Mr. and Mrs. Coogan,

I have been in New York for a couple of weeks now, but didn’t feel well enough to write. I sent you several letters, but it seems they got lost.

And what do you think I ought to do about the pictures? I have written my friend, but he hasn’t written back. I don’t know what I ought to do. If he doesn’t answer the pictures, I expect to have them back, but I don’t want to keep them. But how to turn them over to you? As ever yours,

[Signature]

I know how long you are in California. I hope to see you. That’s just around the corner.

Warm regards,

[Signature]
A T Sellers Engr.
Hotels Green
Pasadena
California
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 you, but the old man is hard to move— I have just written to him. The photo didn’t come out quite so I didn’t send them to you. I hear that

Lorraine is coming up here on a visit as he will give me news of two. There is nothing new here except that the boat keeps up to both here to you both.

I am as ever yours,

[Signature]

San Francisco 14th Peale St.
Descriptive summary:

- **Creator**: Crystal Bridges Museum of American Art Library
- **TITLE**: CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Keller, Arthur Ignatius
- **Inclusive Dates**: 1913
- **Identification**: 1 file folder
- **Repository**: Library at Crystal Bridges Museum of American Art
- **Access Information**: The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information**: Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information**: The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation**: Artists' Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
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):

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<tr>
<th>Box 4</th>
<th>Folder 39</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Signed and completed biographical questionnaire for “The Artists Year Book”.</td>
</tr>
</tbody>
</table>

| 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. N. Outcault

Dear Mr. Outcault,

There is nothing more natural than to feel the pleasure of appreciation of good work especially when that work is the very life and soul of a man. In the doing of it he gives up every fiber of his body. Thanking you for your appreciative letter, and with my best wishes, I am

My Sincere... Foun

Signed

Nov. 22/13
The chief qualities in my work for which I am best known are the printer's quality, striking characterization and the dramatic.
Keller, Arthur I.

**Specialty:** Paint, Historical & Character Stories

**Born:** New York, N.Y.  Date July 4th Year 1866

**Parents' names:** Adam Keller, Matilda Spohn (Keller)

**Educated:** National Academy, N.Y. Prof. R. Kitzmuller, N.Y. Munich Academy, Germany, Prof. E. von Liefftz

**Married:** June 1894 to Myra S. Hayes

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

**Medals, prizes and honors received:** Academy Prize, Munich Academy, Phil. Gold Medal, Mr. T. Evans Prize, Silver Medal Paris Ex. 1900, Bronze Medal Buffalo Ex. and Art Club Prizes in New York

**In what permanent collections represented, (if any):**


**Author:** (of what articles (or books, if any)]


**Addresses:**
- Home & Studio: 40 West 130 Street N.Y.
- Summer home: Studio, Campsmoor, New York.
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Kemble, Edward Windsor
- **Inclusive Dates:** 1893
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Edward Windsor Kemble (1861-1933) was an American illustrator and author.

Scope and Content Note:
Kemble writes to Mr. Stoddard. He is sending some drawings without charge because of their lateness. "I have been so jammed with the Dutch this year that I could hardly get my mind on anything else."

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

Detailed Description of Collection (Container List):

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

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Dear Mr. Slodki,

At last, here they are. I have been so jammed with the Dutch stuff 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 assume you will not occur again.

Very truly yours,

[Signature]

To Bontrand
Rockelle Park
New Rochelle
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):

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<thead>
<tr>
<th>Box 4</th>
<th>Folder 41</th>
<th>A.L.S. to R.W. Hubbard</th>
<th>nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 41</td>
<td>Clipped photo of John F. Kensett</td>
<td>nd</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 41</td>
<td>A.L.S. to Charles Eliot Norton</td>
<td>Oct. 3, 1855</td>
</tr>
<tr>
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<td>-------------</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 41</td>
<td>A.L.S. to Irving Brown</td>
<td>Oct. 12, 1860</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 41</td>
<td>A.L.S. to Robert Hoe, Jr. and receipt</td>
<td>Jan. 30, 1866</td>
</tr>
</tbody>
</table>

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Mother of heart springs hold fast her hand, protecting 5 or 6 fast things among those, however thin. Let what may be termed the Roman be. Should you find yourself going into the labor, do you may take her or them when of them than you may do for yourself as my only concern, I can be indefatigable at my request, do in good heart, after making out a list of precious things in memory I pull back upon the least to, few in its associations. I have been rushing away with the books.
congratulate you at the
ladies upon the rich report
spotted out for you for you. The
coming winter. I should
that I could accept
that vacant list if I take
the post in Vermont. But I
must wait a bit awhile
longer. I shall look
forward to pleasant
talk of old and familiar
places however as you
are for my life. But till it
be the ensuing summer?
A little the fascinations
of Europe hold fast to you.
This is summer & another
winter?
I could have thanked
you before leaving our
show to have had a glimpse
of the scenery of the White
Mountains. I have never seen
there men indifferent. I
while dreaming among the
dusk of the Appalances you
must leave a small pile
on your memory for the
White Hills of New Hampshire
which has I say it a big
smack of the grandeur &
majority of both. The late
with furious eagerness to make up for the lost month of summer and their results of my devotion to the departing glories. The field is grand.

I cordially wish many kind regards to Mr. Norton and Jane Miss Grace. I regret that I cannot see you all before your departure, but within the month you will have a pleasant surprise. I look forward to a pleasant return. I remain very truly,

E. E. Norton Evans, F. E. Russell

Cambridge
Dear Sir,

I found your favor of the 28th ult. on my arrival in town on Thursday last from Lake George I take the earliest moment to reply.

The picture sent to Mrs. — was not explicitly painted for her, it was finished just before leaving Washington, thinking that it might profitably remain here larger than the draft. I sent it to her, her letter which was also here on my arrival informed me as I supposed it might.
Waverly House
Dec 30 1866

My dear Sir,

I hope the little picture reached you safely from Savannah. It is very much wanted. We hear that, on trial, it is to be sent to New York.

Should you write acquaintance and find the interest picture in the States, let us know.

Satisfactory, you must not.

I pray have very hesitation in returning the same telling
your chance for another.

My Kindest Gsrs.

J. D. Kentz.

Robert Rowe J Esp.

[Signature]
New York Jan. 30th 1846

To Robert Hoe & Co. Dr.

20 J. F. Kensett

"Paint Mt. Washington from the Valley of Contrao."  $400

"Frame for same."  $20

Total $420.

Reel payment.

J. F. Kensett
My dear Hartnell

Mrs. Ormby has an offer for the disposal of a little picture in the Ex.,
unconditional that she can have it this afternoon, otherwise she
does not want it. May I take
the responsibility of letting things
C. have the picture. She aspires
is one of the same character
of subject? Echo Stuttridge?

Hastily yours,

J. D. Keane

R. W. H. Esq.
Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – Kent, Rockwell
- **Inclusive Dates:** 1915-1970
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists' Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Rockwell Kent (1882-1971) was an American painter, illustrator, and graphic artist. He was a student of William Merritt Chase, Robert Henri, and Kenneth Hayes Miller.

Scope and Content Note:
1) Rockwell Kent describes in detail an experience in the Canadian wilderness.
2) Rockwell Kent writes a detailed weather log, plus a typed temperature conversion chart.
3) In this letter, Kent writes to Lewis Mumford regarding the holocaust.
4) Kent writes to Walter Reagles about a recently received photograph and Reagles’ recent loss of his wife. Envelope included.
5) Kent writes a manuscript beginning “It’s a miserable day…” in which he describes the weather as well as his surroundings.
6) Rockwell Kent writes a short manuscript in which he describes a man who “thirsted for happiness.”
7) A letter of thanks from Sally Kent to Walter after Rockwell’s death.
8) An description of a T.L.S. of Rockwell Kent, including price.

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

Detailed Description of Collection (Container List):

| Box 4 | Folder 42 | Handwritten | nd |

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600 Museum Way      Bentonville, Arkansas 72712      T  479.418.5700      F  479.418.5701      CrystalBridges.org
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<td>Box 4</td>
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"I thank — my God, for how much love and friendship in my lifetime I am thankful! — I thank my friends."

ROCKWELL KENT,
It's Me, O Lord
June 31, 1882 ~ March 13, 1971

For Walter -
in memory -
and with gratitude for
your loving understanding.

Ever devotedly,

Sally -
Mr. Walter Reagles
2159C - Daisy Lane
Schenectady
New York 12309
November 15, 1961

Mr. Lewis Mumford
Amenia, New York

Dear Lewis Mumford:

A few weeks ago I, and doubtless you, received from the Soviet Embassy the release which I enclose. I felt it at once to be a challenge to good will that should be met. But it is one that should be taken up and promoted by the politically uncommitted American "intellectuals" who, we may assume, are as a whole as troubled by the course of events and the ever growing danger of a holocaust as the most dedicated of the left. If we are to match our Soviet brothers in the arts and sciences in their determined effort to establish and maintain good will between us the movement must have its genesis and be maintained by people of conventionally irreproachable records. I wrote to Cyrus Eaton about it (I have a slight acquaintance with him) and received a prompt and genuinely favorable reply in which, expressing his special approval of my belief that the Left should keep out of it to start with, he offered to help me with the names of men to be approached, and to be of whatever further assistance he might be asked for.

Another friend of mine, James N. Rosenberg, showed great enthusiasm for the project when I outlined it to him but feels his strength to be not equal to activity in its promotion (he is eighty-six). However, he is eager to aid me in promoting it by such introductions to what are termed "high circles", or individuals, as in his judgment might be helpful.

Nevertheless, I am definitely not the man to push this, and I am writing to you about it because in my judgment you unquestionably are. I am too confident that you will recognize the necessity in our current emergency for an American "Institute" to match the one established by the Soviet intellectuals to venture upon persuasion. However, I fully realize, judging from the fruits of your activities, that you are a busy man, and I won't presume at this time to ask you to do more than consider my proposal and consent at least to advise me and to lend your initial support to it.

As to the intended activities of the Soviet Institute, a letter I have just received is somewhat illuminating. It is
from my friend, the dean of Moscow art critics, Andrei Chegodaev --the author of, I believe, the only Soviet book (a good one) on American art and an associate in the administration of the Pushkin State Museum of Fine Arts in Moscow. He writes:

"I am a member of the Board and the Presidium of the Institute and was appointed Chief of the Committee of Fine Arts. I hope it will help me to organize an exhibition of progressive and realistic American art in the Soviet Union. I think the Institute will help very much to foster the friendly relations and cultural connections between the U. S. 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:
An elderly Kent (3 months before his death) writes a charming letter to former "boss" plus "thank you" for condolence note.
December 2, 1970

Dear Walter:

We are delighted with the photograph of you--of you apparently unchanged but for the snow that now covers your head.

We are not quite sure from your letter whether or not you received my rebuttal of that preposterous "promotional" appeal that my "publishers" sent out. Eventually you will receive a prospectus of the book drawn up in pursuance of my specifications.

I have always held myself to be greatly in your debt for the many Christmas paintings that I made for GE--and, of course, for the big mural. You were unquestionably the finest boss I ever worked for, and your friendship has always been one of my happiest memories.

For your widowhood you have my deepest sympathy; though I can't join you in hating widows. Quite the contrary: they have my deepest sympathy.

When spring comes around again—if it ever does--do try to come and see us someday and see how comfortably we are situated in the new house that has risen on the foundations of the old one.

Meanwhile and always, I am,

Affectionately yours.

[Signature]
No a mistaker day. It has been a misfortune, a misfortune.

The sun has hung lower, the clouds have swept swiftly upon us from the land. The children are running unceasingly, my life cools and our faces, our hair and skin, join to ache so that our clothes feel

The pain drawn upon my eyes. These three days grip each other's compressive muscles, the earth is with

Wind... whereas this time they call the storm in New England.

The wind, the earth, indeed since the last few days have lain upon their backs. The tone that a month ago was sheltered now can be seen when they bear forth.

The crows are seen, without the sun. If a good wind against the pain draws near, man, gazes on at the scene. The wind sweeps over the land. The sea heightens the water of the

The sea, blue, the house, the waves, a cove of a shore.

The sea, the cove, the house, the waves, the shore. The

The cove, the shore, the house, the waves, the shore. The

Alas, no wonder the weather grows. The luminous as the

The sun sets his yellow face in the deep yard and is joined to the sky. The man runs his yellow face in a circle, a vast circle, as if for the wide space that the sun has drawn near. He seems to be there, the sky will hang a net black for a dream of mystery.
The scenery is very well drawn, things above the water

I am an artist. What I feel as a man, as a creature of flesh and blood, as means, bones and muscles, and our heart, I express as a being of imagination. When the shadows of the thoughts and imaginations in the darkness of nights or the lesson of edges and distances in the Pleiades, if ever the shadows are imaginary, they blend in imaginary. I may pour on the darkness with creations of strong, real. Leads me to bring the darkness to my very door step. It compels me to dislike science and knowledge in science. They spirit has been in the church; it has fought against understanding and enlightenment for they are material. God is imaginary and a being of imagination is an encouragement upon God. We do not understand you when you say that the infinite cannot be encompassed. To nature it is only when nature, the elements are not that I see my imagination there and when the wind blows, north east and the sun shines and the sand and sea like glittering crystal clear and life is radiant with health and happiness. I turn away with pain. What are our cheeks to weep? The sharp edges of the mountains against the sky. The sight of distant cities glitter in the sun. To a far from mere sound far away in a valley, the profoundly blue sky that sight can almost frustrate. These are for me to have. I am for me to understand, I am for me to heal. I often the hard edges of life and understand its form. So you stand upon the earth at night as at at a time for stations and feel it at the distant oceans and planets! Why sight to me as at distant and knowing I have more thoughts of the earth as around one of the stars as planets. And is of the seen and unseem can mean itself with itself understanding.
I have made the hairpiece. I have put wings on
women and made them angels. I have made men and
made them godlike. Made Christ a miracle. He
wings be admired.

What! Why didn't the question is
impossible. 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 learned in them. Each
day they met - and at night they
wandered hand in hand under the
moon, that they called their own. They
laied together upon a mountain peak
where only the Shears knew them; and
they found, truly, for a true such
happiness as few in all the wide
world with Shears ever knew. And
when his heart had taken root in
these, 

yielded everything, his courageous manhood
his hopes, his dreams, and he looked
to her for the peace that is the
first source of his
arms and renown; sleep is the source
of his dear mistress. When 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
the world the saying came for what
God, who had put the longing in
his heart, had hidden him from
the day a young girl passed this
way. She was like the sunlight in the radiance of his
goodness and like Jesus rose in
the beauty and, by her clean blue eyes,
as wonderful as heaven itself. And he
loved her for the love that he had
found his heart desire. For a time
The no longer clung to him, she no longer spoke of love; his passionately pleading letter she left unanswered; her voice was often heard when she spoke to him; she only saw him seldom and knew that had once been for him she gave to him, herself that had once been for him alone; she shared with them; and when in the depth of his unhappiness she pleaded with him she answered, "Believe in me." And as he struggled to believe what every act of his denied, she increased the separation day by day. "To God, the bonds have grown so to believe." She has seen his struggle and has yielded nothing. Man cannot prevent wrestling, cannot prevent belief where he finds his unhappiness. It breaks the road to the end but Christ - as he was nailed to the cross - at least broke down crying, "My God! My God! Why hast Thou forsaken me?"
Sept 1. Rain, a steady, persistent drizzle (It is the first real rain of the season I suppose, the summer having been entirely fair and dry. If that is so the past summer of 1984 was like the summer of 31-32 when I was here.)

The sea is calm. Light breeze now and again. The clouds are at the high peak of Unsworth Island, 6,550', though denser rain narrow the visibility to 6 miles occasionally. From 5 to 20 miles may be the horizontal visibility. Some ice, not much. Bays here and there, some miles apart. All day the same.

Sept 2. Rain — as yesterday, but not so steady. Fog, morning visibility to 1 mile. Bouts of heavy rain. Same as noon. At afternoon antecedent rain ceased. The clouds and fog become stratified. The air grew fresh and clear. The thin clouds were scarcely 500 ft high. Above them, against higher clouds appeared the mountain tops. Low clouds narrowed the horizontal viz at times, although now and again one could see the 35 mile off peaks. The sea is now dotted with large large and small, but large areas of ice free water are between.

Sept 3. Bright, chilly — as last night. The sun, obscured for two days now breaks through. The clouds are stratified some very low, 100 ft perhaps. Others far above the higher peaks. The horizontal viz. varies from to the coming and going of the low clouds. All day the same.
Sept 4. The air is crystal clear and calm. A few low clouds long, stringy cirrus clouds. Front by at half the mountain's height. Above the mountain tops is a great height are a few other clouds. All day the same. Never frost last night.


Sept 6. Calm, overcast with occasional half hours of sunlight. Sun shines. Clouds many thousand feet high. All day the weather is as though broadening. Beautiful.

Sept 7. Wind in the south, fresh. Clouds irregular mountains inside. Wind increases during the day. At four it is blowing hard. Rough sea. The sun all day.

Sept 8.Prosecution. It blows a gale. But the sky is clear. It's like a N.W. Clear up on the Maine coast. Fresh cold. All day it blows showing no sign of abating until near sundown. Clouds in the sky but high clouds. The sun all day. Cloud shadows.

Sept 9. One of those days that seem the most beautiful of all days that have ever been. Squarely clear, utterly calm—the sea like glass. A very few high clouds.

Sept 10. Came yesterday but the sky quite cloudless. See the afternoon a gentle breeze from the N.W. (Of the true direction of the wind—N.W. and of the W. wind at Skadansjö i am uncertain. The mountains undulating defied it.)
I have not recorded temperature thus far for any readings have been confined to occasional glances at the "Bastypet" (trades) thermometer. This showed always temperature 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 reached the one night of frost. It was not a severe frost.

Sept 11 & All. Temperature +4, 12. 1. +5. Overcast, clouds streaked out as though increasing wind. That alone - blue sky somewhat veiled appears in spots. Ceiling next above highest points. 8 A.M. fresh breeze from S.E. Noon, light breeze from W.N.W. Sun calm. Little ice, mostly condensation, 1000 feet. By mid afternoon the sun had come out. By five, the clouds had all disappeared. At sunset it was clear calm over the sky was cloudless. The air was crystal clear. There are but a very few Borga 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 10 a.m. - 5 p.m. apparently over the whole region. Visits perfect, freezing in shade in late afternoon.

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

Sept 15. Fair and absolutely cloudless. What had been little flecks of cloud against the mountains the day before are now far-spread loose cumulus clouds winding the mountains at an elevation of about 1,000 ft. No wind at all; the sea glassy calm. Visibility perfect.

Color: Sea - day, still freezing.

Sept 16. Storm. Strong south wind. Cold. Low ceiling 2 to 3,000 ft. Dark, no sun. For distant mountains entirely veiled from time to time under the clouds. Sea rough. Residuae amount of sea, mostly small tops and more fragments. The ground is now frozen to a depth of 2 or 3 inches. Icebergs are sheltered from the sun as well as from the wind. The crew was taken off early in the afternoon. The storm in the day. Late afternoon heavy snow. Visibility 25 miles. Clouds low and heavy. Rain threatened. Temp +6.

Sept 17. It rained a little during the night. In the morning a drizzly rain. Clouds low. Visibility 8 to 10 miles, but obscure. Calm atipopass, but signs of wind in the water in the northwest. More sea fragments littering the sea - due to the storm evidence. At noon a little breeze from the north, fog and heavy cloud.
in the view. One could see no distant land but the base of
Furrowdale island 5 miles away. Presently it began to snow.
Late afternoon the clouds still hang so low as 1000 ft.,
but one can see 25 miles over the water. It is cloud
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 descending, though they
still clung to the mountain sides at half their height.
But for these clouds that hung and these clung on the
distant view the visibility was perfect. It was calm.
This at 8 o’clock. At 11am it is about the same, though
from time to time the sunlight has been obscured by low
loose clouds like morning fog. But still one sees the
most distant mountain chains. 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 1200 ft. Station, a few clouds masses in the
far north. Otherwise the sky has been cloudless. A
great breeze from the north. Toward noon the sky
became thinly streaked with clouds but the sun shone
through. The visibility has been perfect all day. The
wind abated in the afternoon. At sundown it was
calm calm. Freezing all day.

Sept. 21. Fine, sunny day. Light northwesterly breeze. A few loose thin clouds (2,000 to 5,000 ft) gathered around the mountains and floating upwards. Fogging in the morning, but clearing towards noon. Sea calm. Sea free within radius of 5 to 8 miles. Visibility good. Clouds appear to thicken toward mainland. Blowing hard at 10 P.M.

Sept. 22. Strong wind from the northwest early night. Ice coming in. The wind sound moderated and veered to westward.

Raining. Temperature mild. Dense cloud settling hardy.

500 feet above sea. No land visible further than the base of Upernavik island - 6 miles away. Sea calm in face of Upernavik, but possibly rough to eastward.

South wind. Ice large - small - in Upernavik bight.

Sept. 23. Wind (4-6) northeast. Clouds 1 to 4,000 ft. Denser in the morning, noon and afternoon. Sunlight appears, but only faint. Low clouds, shattering out the distant land.
Sept. 24. The morning clouded, elevation & ceiling about 5,000 to 6,000 ft. with an occasional stray cloud caught against a mountain at 1,000 ft. Patches of thin sky visible. Fresh with wind Temp. +4. By noon the wind had moderated and in the afternoon it was almost calm. The sea from to ships in the noon calm in the afternoon. Sun in sky. Considered ice – ice bergs – unsailing. Miss discrimination of ice and consecutive littering of sea with fragments. Visible fair – stream of 25 miles by steams to the northward and north eastward. Night clear and cloudless, visited with2exposed clouds.

Sept. 25. Sunday, to yeauties. Gray. Clouds about 5,000 ft. Patches of blue visible near Fresh with wind. Sea fairly calm temperature at 8, +1/2. Noon: clouds thinned out a moderate breeze, temperature +2 1/2. The wind increased in the afternoon. The sky is clear but for a bank of clouds behind the farthest land. The air is clear but that the distant land is somewhat shadowed in a haze. There are a few cloud banks caught against the nearer mountains at 1,500 ft altitude. There is no near sea – a moderate ship. Temp. at 4 P.M. +1.

Sept. 26. A very clear day, with the most distant mountains clear and clear except where occasionally a cloud lowers than the higher peaks obscured them. The clouds were all composed to the north and north east and appear to be far inland. Strong breeze from the north.
temperatures at 8 A.M. - 1°, at noon +1°, at 4 P.M. = 1°.

Received clear all day, with a few clouds gathering in the afternoon, the majority from a high altitude, such as usual, an occasional cloud caught against a mountain.

Wind continued toward west.

Sept 27 Wind mild, temp 5 A.M. = 1½. Sky—cloudy in the north, one or two small ones in the rest. Mountain 1,000 to 3,000 ft.

Visibility northward perfect. Sea calm. Numerous small 

bumps in regions. Most of the ice fragments have reached ashore. Temp. morning = 1°. Noon = 4 P.M. = 10°.

Brown died out. Afternoon calm. Atop mountain sky cloudy 

but for stratus in north—apparently inland. Not much 

floating ice. (At no time, so far, has the sea 

been so clouded with ice as to make airplane landing 

dangerous—except for the hazard, that the large 

common hazard here, of finding a portion of 

struck, 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 4,000 ft elevation at 

least. Temp. 8 A.M. = 2°. Visibility perfect—sharply clear 
to the most distant points. At noon it was still dead 
calm, but the cloud ceiling now touched the higher points 

and the temperature had risen to +1½. At noon 

it began to drizzle rain. The clouds had descended,
to 1,500 ft. It began to snow from the S.W. At 9 it was raining heavily and horizontal from the S.W. and the visibility was poor at 20 miles - only the base of the land showed and that dimly. There is a good chance of a snowstorm. There is considerable risk even close to land.


Sept. 30. +3 all day. A little misty fog in the morning, cloud cover at noon. Clouded, with the sun breaking through for moments. Clouds were about 5,000 ft. Air clear, with only occasional lower clouds to interrupt the bright sun visibility. There is now ice, among banks, leading to barn disintegrated in the recent storm.

Oct. 12. A gray day with clouds well above the mountain tops; ideal weather. Temperature +4, +5, +4. Visibility good but not clear at 30 miles. Quite sudden, at about 6:30 P.M. it began to snow from the eastward. It grew rapidly after and there was a flurry of snow. At midnight the sky was absolutely clear of clouds - bright starlight with a rising crescent moon.
Clear, with strong gales from East or S.E. For some reason they call this wind Evagnate, although that means much wind. There is a strong luge in the north and there are high winds of land. In fact there is a film of clime on the whole sky but it is so thin that the sun shines through undiminished. There a good deal of ice about but it is being carried away from 1° S. This wind. Temperature —1 at 8 A.M.

At noon 9° P.M. Ther. +6 Wind moderate.

Sky partly covered. Clouds 5,000 to 10,000 ft. Alt. 152.

Cloud as ice in manner of luge.

Clouds increased; clouds break at high altitude, a few clime form, but rich above highest point. Blue sky ornaments with glends everywhere and a pale sunlight filters through. Dead calm.

Temp. 8 A.M. 0° 12 N. 4° B. Visibility good.

At 12 P.M. Temp. 1° N. How luminous but dense cloud nearly at high altitude. Visibility good. Dead, glossy calm. No ice but tiny fragments here and there. South wind tomorrow; people say — or do they mean East?

Clear and beautiful. A faint breeze from the south or S.E.; sea gently calm. Entire moon hemisphere to sky cloudless. Low clouds (9,000 ft) against the mountain to the south are 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 looked
Oct 5th. Air from 9AM sunny. There was not a cloud in the sky.

At night it was becoming overcast. There were light clouds at a high altitude. Sun filtering through in spots and the sky was clear. Visibility good. Light misting mild.

Temp 8 AM -2.5. At noon it had become more during cloudy over. The temperature had risen to 0. The visibility was unchanged. The clouds began to thicken the mountains. These were the same. The ice near. At 11 M. Temp -2. Wind - just the least - S.E. Dense cloud - and yet not low enough to cover the highest peaks. Visibility good.

Oct 6th. Fair; moderate north wind. A few high clouds over the distant horizon. Weather perfect. Little ice. Temp 8 AM. -4

At noon the wind was less and throughout the afternoon it did not moderate until at least at 4 it was dead calm. The temp then was -10. (I didn't take the noon temp.) Clouds have been the same all day - just a few in the north. Visibility the same. Precipitation in ice.

Oct 7th. Temp 8 AM. -2. Gray. Faint northern wind. Apparently a very high cloud ceiling with down clouds becoming visible from 1000 ft. of Visibilities are good.

Oct. 8th. Temp. 8 A.M. -4½. Absolutely calm; clear atmosphere; sun shining. Strong north wind, shaggy ice; much broken ice against the shore. Close large blue density in. Noon -4. 4 P.M. -5. All day the same but that the wind abated somewhat. In late afternoon there were a scattering few low clouds -5,000 ft and a slight haze over the far distance.

Oct. 10th. Temp 8 A.M. -5. Overcast, calm. 4,000 ft. 6,000 ft, touching the mountains left. To sea the N.E. quarter clean sky below the clouds the whole land being in snow and ice; sharp and clear. Visibility perfect. Nothing wind, light.
Oct 11th  
Temp 5 A.M. -7°. Air temperature almost -10°. There was but one cloud, like a puff of smoke, out of the N. N. W. There was a slight haze, but clear and blue. The mountains at 8.5 mils were all clearly visible. Wind - nothing, since morning, during the day. Quite a cheer.

Oct 12th  
Temp 8 A.M. -6°. Dense clouded ceiling 2,000 ft. Stormy S.S.W. wind. Considerable rain. Visibility, 4 mountain bases only, 30 mils. Noon 14 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 was
Oct 13th

Fair, cloudless - except for a few streams in the far N.N.W. - a light breeze over the distant land - but visible, good light breeze N.N.W. Sea choppy north, fairly calm near land. Consistently number of stranded bergs in vicinity. Temp E.A.M. -7


Oct 14th


Oct 15th

Temp. +4. More snow - much moderated. Sea calm. little ice. Cloudless, perhaps 7 m 0,000 ft. Hori. vis. good. Distant blue sky visible in spots. Temp +5. 1 P.M. +2. Clouded all day - toward night the cloud forms assuming more definite shape. Hard to judge height - probably at least 8,000 ft. Light shadow brings. Sea calm. Hori. vis. good.
Oct 16th. Rani Dark. Nor. variable 3 miles. Wind southerly, light Sea calm. Considerable smoke 300 - but large area of clear water. Temp 8 A.M. +3. Drizzling rain all day. In the afternoon it fell dense calm. At times the bar. vis. extended 15 miles. But forming the clouds hung low - almost to the water. Temp. 6 P.M. +1. At mid afternoon the rain turned to snow. But that is melting.

Oct 17th. Snowing - low cloud, hor. vis. 3/4 mile. Sea dead calm. Light air from S.E. Temp 8 A.M. +1. No rain 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 full extent of 30 miles that has held all afternoon. But the skies remain 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. Snowy mist right. Lightly snowing still. Light wind from S.E. Sea calm. Low clouds forming, hor. vis. to 1 mile. Little ice. Night -1½. Much round to windward (as nearly as I can tell; these mountains play havoc with it.) Blowing snow calm. Clouds - vis. the same. The same all afternoon.

Oct 19th. 8 A.M. -2½. Clouds on low at 1,500 ft. hit breeze, showing patches of blue sky. The far distance veiled by cloud. Nor vis. somewhat 2½ miles but variable, clouds coming and going. Sea calm, little ice. Faint N.W. wind. 4 P.M. -2½. The N.W. wind has risen. The clouds remain the same. This
Oct 20th 6 a.m. clear, S. E. wind, sky clear but for scattered clouds. N. E. wind at a high elevation. Have seen distant land but far too far. S. E. wind, sea rough outside, a small near land. N. E. Wind continues, sight haze on entire sky but blue showing through. 11 AM - 6 a.m. Condition unchanged except for moderate wind.

Oct 21st - 5 1/2 Wind moderate - S. E. Sun calm. 11 1/2 a.m. Decent cloud, 2,000 ft. Horizontal 1 1/2 far at 25 miles.

N. E. 4 Wind more eastern, pressure over 55 mile. High little if at all. Other condition absolutely unchanged. 4 P.M. - 8 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 1/2 to foot elevation. Decent at 2,000

N. E. 5 variable 20 to 30 miles. Little ice. N. E. - 1/2 Condition. The same - except that wind had moderated. Otherwise little flurries of snow. And at 4 P M. the clouds had settled to the sea, obscuring all the distance.

Oct 23rd + 3 Bloty gate from S. E. Observed - lower clouds but discernible in blue sky. S. E. 5 sometimes above or the sea, sometimes 2,000 feet. Whole scene more or less shadowed. N. E. 11 P M. 20 miles. N. E. 4 1/2. Gale still raging. Otherwise the same.
4 P.M. + 4. Suddenly the wind began to blow in violent squalls. N.W. and S.E. gale-like. Then all lashed down on boats. Houses of snow and sheet. Rough sea. And the visibility nil — a mile at most.

Oct 24th. Evening, heavy Borel clouded. Light wind from N.W.W.

No sea. Snow snowed on near land. Snow blown — 2. It cleared somewhat at noon; the sunshine stopped. But as though it was snowing elsewhere most of the distance was totally obscured and over the island mountain clouds rose at an altitude of 2,100 to 2,600 ft. At noon heavy froth at noon. At four it had calmed. There was holl in near land. The sky was as before but for a few minutes the rainbow moon (morn. moon) shone high in the N.N.E.

Oct 25th 9 A.M. Clear. No clouds except in the extreme quarters. There was holl, obtained the top of the nearest distant mountains. The familiar flashing lines. Sun calm. Little ice. All day no clouds gathering. Yet not until about 4 p.m. the sky cleared. At 5 it still clear in the west. The clouds then having risen S.E. wind S.

Small clumps 4 P.M. — 4.


Now — E. winds prevail except in N.E. arm. Low in clear sky and a few clear stars. Calling about 3,000 ft. Behind the same. Temp 46

4 P.M. No change. W. touch. Clouds the same. A little more ice near shore.
Oct 27
Clouded - Average height 4,000 ft, but clouds and mist in places in the sea. Vis. variable 3.5 miles at the
surface N.E., 5 miles S.E., Thund S.E. light, No sea
Consideration 1. Temp. 8 A.M. -8½ Temp. Forn. -9-8½
Cloud the same, still the clear sky and sunlight in the
for N.E. as though inland it were not sunny. At P.M
Temp. -9 Wind has gone to N. Otherwise all unchanged.
-11 Clear, brisk, absolutely, calm - only a very light
breeze from W.N.W. Thun wind, moderately, across the bay
Thunder a small long roll inaudible. Noon - 10. Partial clouds over
maybe 1,000 or 2,000 ft with an occasional cloud no lon
as 3,000. But an clear, very perfect. At P.M. -10 sky clear
again except for a film of haze. Vis. at 35 min. good
Otherwise, all unchanged. No - consider all were ice near land.

Oct 28
-4 Clouded (may 10,000 ft.) but clear sky shining through
everywhere - especially to the N.E. when no other is visible other-
clouded it appears clear - that is, instead. Light W.N.W
breeze. Sea calm. Accumulation of ice. Then in the mid day 12
for when the amount of ice might make the landing of a
sea-plane difficult. There are large areas free from large ice, but
there are sheets and 1-10 fragments. At P.M. -2. Throughout
the day the clouds had gathered to form a compact mass.
There was one blue sky left at noon. Clearing in the N.E. now.
But now cloud is gone. The deck is about 4,000 ft high
and lower in some places. Faint breeze. Otherwise no change
in p.m. low at 25 miles.

Oct 29
Oct 30 th  - 1 1/2 Nearlly clouded, 7 to 8,000 ft (?). Dead calm. Must ice near land, clear calm well inside. Nov. vis. fair at 20 miles. 4 P.M. 
1 1/2 There has been absolutes no change all day. Clouds are clear, calm, clear, all day. And no - - - a lot of it.

Oct 31 st  0 1/2 Cloudy and fogy. Nothing visible beyond 3 miles. Dead calm. The wind displays to the N.N.E. Nov 3 a.m. Temp 5 A.M. 0
All day absoulety the same. Clouds, fogy, calm and 0 temp. There has been a little flecky of sleet.

Nov 1 st  -2. Dead calm, clear but for a few high clouds. Nov. vis. perfect.
Considerable ice. Noon -2 1/2. All unchanged. A beautiful calm day.
4 P.M. -2 1/2. All things unchanged but that a light south wind has started.

Nov 2 nd  O. Calm - air warm from S. Clouds, except in len N.W. - No, dawn that it clouded but the cloudy are a higher stratum and more luminous. Nov. vis. good. Calm, 5,000. Noon -1/2.
The cloud order has lessened, hanging now at 1,600 ft. The
Nov. vis. still good. Otherwise no change. 4 P.M. -1/2. Light
breeze from the south. Snow falling now and then. No land beyond
this island visible. Nov. vis. perhaps 2 miles.

Nov 3 rd  -2 1/2 Absolutely cloudless, clear, vis. perfect. Strong wind, wind
Considerable ice. Noon -2 1/2. No change whatever, but that the wind
has continued. 4 P.M. -2 1/2. No change whatever.

4 P.M. - ½. Albatross unchanged. Dead calm.

Nov 5th
4. Strong SSE wind. Albatross steered. Lower stratum (8,000 ft). Parasol higher stratum through space. Her ice far at 80 miles.

Sea working up. Ice very clear off shore. Horn + 3½. The wind has moderated, clouds the same. 4 P.M. + 3½. Mind almost clear out. Ice forms at 8 miles. Clouds low, 700 ft. with performer of the distance. Hobbit out as though by falling snow or rain.

Nov 6th
0. Lately much height of clouds 2,000 ft. Her ice far, but only large 4. Mountain. Patch of ice far C. Glass calm. Horn + ½

The very faintest S.E. breeze. The cloud ceiling has become more dense. Otherwise no change. 4 P.M. + 1. Three have been. Flowers of steam. Otherwise no change. The sun cloud colored. Ice ice near land.

Nov 7th

Uphurani Island (8 mile away) Height of cloud 1,500 ft.

Mountain tops appear above it. Sea calm. No ice near land. Horn - 5. Wind now from the west, but very light. Sky absolutely clear. 4 P.M. - 6½. No change. Her ice all day perfect.

Nov 8th
4. Absolutely clear + calmness. W.E. poised. Sea partly calm. Ice ice near land. Wind S. Horn - 3½. No change whatever, not a cloud. 4 P.M. - 3. Dead calm. 4 high streaks of cloud in the east and S.E. Otherwise no change. (Last night superb weather.)

Nov 9th
0. Clouded - with the suggestion of the light in the N.E. that it may be clear inland. Swarm fell during night. Sea calm as ice near land. Faint air from N.W. becalm. 3,000 ft. good.
Nov. + ½ Clouds thicker than before. All motion unchanged.

4 P.M. + 1 Great breeze from the north. Clouds thicker than
H.V. fair on the water, but clouds hide half of mountains.

Nov. 10th. + ½ Air temperature more glassy clear. Clouds and mist. Shore line 5 m -
8 miles away-visible. Not much ice. Room. No change, motion.

T + P.M. + ½ No change except occasional fleur-de-lis. Snow.

Nov. 11th. - ½ Sound S.W. breeze. Nearly clouded, rain or freezing snow observed.

All the clouds... H.V. 6 miles. Snow during night. In the sea near land... Sea calm...
At noon the little bridge one gone.

From here on the sea was glassy calm. About the clouds remained.
The same... 4 P.M. - 1.

Nov. 12th - 3 Need S.E. Breeze. Shows... Dark clothed sky. H.V. 1 mile.

Sea calm near land... no ice. Room. - 2 ½. Snow in and
off continually. No change except a modulation in the wind.

4 P.M. - 2 ½. Snow has stopped. But H.V. still obscure... 5 to
6 miles at most. Bridge moderate. S.E. Dense cloud.

The mountains... 2500 ft. H.V. perfect. No ice near land. Room
4 - 5. The clouded wind light. H.V. perfect. Sea near land... calms... 4 P.M.
- 6 ½. All thing unchanged.

Nov. 14th - 6 Hard snow last night from North. Bight jammed with ice.

faint moving waves. Spy snowless. H.V. perfect. Room - 6. Almost
dead calm. Spy snowless. H.V. perfect. 4 P.M. Strong backs wind

Ice frozen in against the shore. Temp. - 6. All else unchanged.
Nov 16th - 3½ Strong W.N.W. wind, snow (it has been snowing all night)

Neary clouds. H.V. 1½ miles. Shore jounced with ice.

Norn - 3. Snow stopped, wind abated somewhat. H.V. still observed by snow or mist. Thick clouds overhand. 4 P.M. - 2½

Clean calm and a breath of air. Doubt now of coming, but at the last light they moved.


1,500 ft. Forest south wind. Very little ice near land.

Sea calm. All day, the same, fine snow on and off. Found S wind now and then. Restriction noticed. I have told the

decanter. About the same.

Nov 17. - 4 Strong north wind (Arctic). Cloudy. So far as I can see, at eight, clouds low 2,000 ft. Clear sky between.

Sea rough. The scene in. Norn - 2. Cloudy all day. Calm above 6,000 ft. Wind shifted to south and became very light.

All things unchanged at 4. (Chilled table temp.) Sea calm.

(Père Néelien, missing since the 16th, given up as lost.)

Nov 18. - 1 Strong south wind. Low clouds (3,000 - 3,500 ft.) and clear sky half and half. Sea rough outside. Latter 1½ near land.

H.V. good. Norn + 1. Sky quite clear nothing. Clouds moved along the maximum, height above 6,000 ft. The last unclouded.

4 P.M. Sky scarce. All other things unchanged. Glowing hand in gale.

Nov 19th. - 5 Sky almost clouded hanging so low that all the distance is obscured. H.V. maybe 5 miles. Bright, green S.E. Sea
Nov 20\textsuperscript{4} - 9. Last night at 8 the moon was shining through broken clouds at 11 it was again covered. Wind S.S.E. Few snow falling.

Nov 21\textsuperscript{4} - 10. Clouds, light snow, hazy, wind S.S.E. N.W. strong. 11 ½ miles. 4 P.M. - 6. Wind S.S.E.

Nov 21\textsuperscript{5} - 10. Clouds, light snow, hazy, wind S.S.E. Cold. 4 P.M. - 6. Wind S. S.E.

Nov 22\textsuperscript{4} - 5. Thick clouds, blustry wind, S.E. Moon, heavy rain, no wind, because of driving snow. Big surf on shore. Dark - heavy clouds, snow.

Nov 22\textsuperscript{5} - 11. Many clouds, dark, wind S.S.E., very light. 3 P.M. - 6. Snow.

Nov 23\textsuperscript{4} - 11. Many clouds, dark, wind S.S.E., very light. 3 P.M. - 6. Snow.
Nov 24th - 18 Wind S.E. Sunny - Dark - Mean -14. Clear sky but for detached cloud masses, 5,000 to 6,000 ft. Strong wind E.S.E. Sea rough. H.V. good (faint mountain cloud) 4 P.M. - 14. Moderate wind, N.E. Sea clear, H.V. good (Moonlight) Sea very rough. Clouds as before...

Nov 25th - 14 Clear. After few clouds 2500 - 3000 ft, H.V. good. Fairly South wind (At times N.W. last night). Sea Calm. Almost big ice was found. Then - 14. Thunders sound. Calm 10 larger to form in sea. H.V. good.
4 p.m. - Sky clear. H.V. perfect.

Nov 26 - 15 Wind N.N.W. Snow now but sky shrouded with clouds. H.V. grey (Moonlight). Sea choppy. More, large ice aground land. Mean -14. Clouded (lt. mayor 2,500 ft). Snow begins to fall. Wind N. Sea frozen, inside the horizon of small boats that is grounded off our shore. 4 P.M. - 14 1/2 Wind N. More snow.
5 p.m. - Snowy H.V. 2 miles (?) Sea rough. A multitude of small boats against the land.

Nov 27 - 15 Wind E.S.E. Cloudy overhead. - mayor 2,000 to 3,000 ft. Clear sky in north and east, low sea mountain taken. Much ice. H.V. (as well as I can see) fair. Mean -14 1/2. All as before. Clouds fewer than - thus the sky appears through. H.V. good.
4 P.M. - 11. All things the same as far as we can in observe a few stars appear. The wind has moderated.


Nov. 30th - 12. Fixed N.W. wind. Thin clouds cover - can see sky through. N.W. 6,000 ft. N.E. to S.E. (maybe E. or S.?) clear sky. Again, the clouds appear to be only over outer islands. Sea calm. Fixed N.W. (Calm) Nov. 12. Winds have gone to W. Clouds the same. H.V. Good. Vision clear except sky over mountainous mountains.

4 P.M. - 12. Wind similar - strong breeze. Sky, H.V. the same. Sunlight 10%.

Dec 2 - 9. Dead calm. Sky has been sunny, clear, calm, and dark. No stars.
Noon - 3. Wind very light - E.S.E. Most of the morning, the H.V. was limited to a faint view of the shore & supper was New York. Then it had been excluded by the sea, and the cloud below the mountain 30 miles away. But the sky is dark. The weather 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 describe.)


Dec 5 - 12 1/2. Moderate wind, wind very dark. No stars. Noon - 12 1/2. Sun very dark. Some hemp, dense to N and E. H.V. 6 miles. (1) dead calm. Some long, narrow land. No small ice. 4 P.M. - 12 1/2

Calm. Stars out overhead. Sky clearing.
Cloudless sky. Calm. Ice forming in sea. H.V. apparent. 4 P.M.
(decline temperature - may be degree colder) During the afternoon
there were some few clouds in the sky. It is now dark; a few
stars are visible. The distance is obscure. Dead calm. Ice
forming everywhere.

3,500 to 4,000 ft. Clumps. Distance hazy, but H.V. fair.
Ice seen all the round, ice everywhere. Dead calm. 4 P.M.
-12. Light with wind. Sky not clear, clouded, I judge, but no
star visible. H.V. apparently good.

Dec. 8th -10. Dead calm. Sky somewhat overcast by streaked clouds. H.V.
good. Ice appears to have held. (Frank gently at 5 star marked.)
clear night.) Temp. -10. Things clouded over all. Calm, high
wind, nothing in ice. Found 35. W wind. H.V. good. 4 P.M.
dark. Dead calm. Sky clouded. No stars visible. H.V. at
last glimmer, good.

swell. Force 4 at 4,200 ft. H.V. fair - distance hazy. Ice has held. It
snowed quite heavily - 5 inches - during the night. 4 P.M. -7 Very
found 3 wind. It blew a little harder than before ago. All
the ice apparently the same.

Dec 11th - 9. Calm. Overcast (no stars). Dark. H.V. appears good as far as can be judged. Noon - 8½. Calm. Sky heavy, overcast, but N, N.W., N.E. clear as though perhaps 20 miles inland from here the sky were clear. Noe holding, except for tidal leads. A.P.M. - 8½. Sky the same. Very light wind from N.W.


Dec 13th - 13½. Absolutely clear and calm. H.V. perfect. Ice consolidated.

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

Dec 14th - 10½. Absolutely clear and calm. H.V. perfect. They were yesterday wandering on the utmost ice - about 3 in. thick. Noon - 10. The change. H.V. Perfect. A.P.M. - 10. Very faint south wind. Sky lightly overcast with streaks of cloud. Slight show - and no more.

Dec 15th - 11. Absolutely clear and calm. H.V. perfect (it was clear again at 9:30 last night) Noe holding. Noon - 11. The same. A.P.M. - 11: Thus was a faintly show. Perfect for about an hour after noon. This is dried out again. Deep Calm now.

Dec 17th +2

Damp & wind & a fairly strong south wind.

Sky clouded, the dawn overcast, but clear sky in the north

H.V. prospect good. 4 P.M. Same all day. The clouds have clouded some in the north, and lifted in the west & S.E. Towards the south, wind the same. 4 in morning there hiding, H.V. all day good.

Dec 18th +1½

Still blowing fairly hard from South. Clouds, H.V. good. (full moon) Cloud in, then and high cloud. A few stars visible. Ice still holds, but melting fast. Norm 0 4 P.M.

Temp the same. Must tomorrow, at evening advance, ice

Beginning to break up. Thin high ceiling, & cloud, too low in midnight for the clouds to show. H.V. good all day.

Dec 19th +1

No change. Clear during night; clear as 2 A.M.

Thick clouded at 7:30. H.V. Good. Open leads in ice.

Norm 0 Sky clearer. Wind the same, fairly strong, Smith 4 vigil

4 P.M. -1 Sky clearer. H.V. perfect. Ice, I think, will hold.

Dec 20th +½

Absolute clear, no clouds. H.V. Perfect. Wind, moderate. 6 P.M.

4 P.M. -1 Ice has been clear all around all day, though clouds have now gathered in the N.E. & E. High clouds. The wind has been; it is pretty friendly now. The ice is blown out from shore.

Dec 21st -9

Dead calm. Sky very thin, mostly overcast with high cloud.

Stone clouding through H.V. good. Norm -6. Sticks, or if they were telling in the frozen to N.W.E. Dead calm. Thin, high clouds.

4 P.M. -6. Glassy calm. Sky thin clouded, some low clouds across

...
Hi mountain, 2,000 ft. H.V. Fain.

Dec 22° — 9 Clear, Stark, cloudless, calm. H.V. Perfect. Never 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° — 8.5 Clear, calm, cloudless. H.V. Perfect. Noon — 8. A very fresh N. wind has brought high clouds over the whole sky. Cloud now it is snowing. No ice to speak of. 4 P.M. still sunny, standing almost dead calm.

Dec 24° — 10 Dead calm. Light clouds in sky, clear sunshine though, but 2,000 ft. H.V. upper that level. noon — 10, light West wind. Sky clear except for few low clouds against mountain. 4 P.M. — 10, sky clear, still few low clouds. Heavily fresh, N.W.


Dec 26° — 4.5 Strong wind, high clouds, with part of sky clear. H.V. Good. Noon — 5, wind stronger sky then the same. 4 P.M. No change.

Dec 27° — 12 Rain during the night. 8 A.M. badly clouds, light N. wind. Noon: clear sky, few low clouds against mountain. H.V. good. Air calm. 4 P.M. No change. Almost calm.

Dec 28° — 15 Broadly calm, absolute calm, sparkling. H.V. Perfect. Noon — 14. Otherwise no change. 4 P.M. No change whatever. The sea is a fine, large, low over the frozen sea. It is dark, but the snow covers mountains and the stars in the lower sky.
are hot rivals. I only mention this, having Stephensons letter of July 16th in mind in which he refers to a phenomena of the lower atmosphere that has been observed on untally old times. I have been in the habit of this for this but have not noticed it. I have, however, several times found that my thermometer, about seventy-five feet above the ground instrument (which is nearly at sea level), registered 5° 1.0 lower. These are normally the same. This was true today, there was 1° difference. In reading my diary of 31-24 I find the mean temperature of air conditions that may have been what S. refers to. (It cleared later in the evening.)


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

H.V. 6 miles (?). 4 P.M. Suspending lower. No wind. Calm.

low H.V. short, 2.


Calm, lower, H.V. 7 miles. Dead calm. 4 P.M. The change.


Calm 3,000 ft. H.V. 15 miles. Weak winds. 4 P.M. 16

Calm, clouded, dead.


Nearly calm, 2,000 ft. but low for sea. H.V. 5 miles (?). 4 P.M. Sun


Jan 5th - 3 Sky clearing, but moderate. Clouds forming through clouds. Noon - 2½ Still heavy. Cloud formed. Wind over mountains 5 miles off. 3.10 P.M. clear, 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 did not see it, but my ship's mate, as he remarked - a flash of light, rightness). There was no thunder. People said it was a sign that terrific winds would come at any moment. I am sure, and we knew not about seeing things and then talking to them. I hoped, then a bit by saying that it had just had a talk with Teramaske (their ancient God) and that he said there to be no wind. This reassured. Such a light, seen only occasionally - every 8 or 10 years. They say has brought storms, rain. They said there was some thunder.)

Jan 6th - 5 P.M. - 3 Calm, dark. H.V. uncertain.

Jan 6th - 10 Light, eastern breeze. Clear, almost dark (cloudless) N.W. N.W., N.E.

(Last night at six the wind came N.W. By eight it was N.W. with almost incessant rain - lots and then black "Willy" or "Willy waves". This morning the last vestiges of sea ice is gone.)
Jan 6th (Continued) Noon -15 1/2 Cloudy and snowing. H.V. 4 miles (7) The
wind continues N.W. but an easterly. There is a slight 4-5 leve forming.
4 P.M. -15 Cloudy calmer. Slight overhand but clouds in lower sky
to northwest and to south east.

Cloudy. Clouds clearer over face of mountain, and long
banks of cloud, 1,000 ft. against mountains. H.V. poor,
barometer: wind light W. At P.M. -10 Snowing hard and
blowing a bit S.W. The H.V. Neb. Darker calmer.

Jan 8th -13. It has been blowing a strong wind all night and still it is wind
S.W. H.V. Neb. Dark. Noon -12 snowing and blowing. S
H.V. Neb. At P.M. -12 snowing a little, and blowing
Foggy.

Jan 9th -18. Blowing hard from the west, blowing snowing a little, single only during
Dark H.V. (?) (It has been blowing all night. the wind having come out
the west at about six last night) Noon -17 1/2 Light W wind & light
Snow. Colder dense. H.V. 4 miles. At P.M. -17 1/2 Light W wind,
Clouds hit ? No snow.

Jan 10th -21. Clear. clear. H.V. perfect. Ice has consolidated during
Noon -21 1/2 No change. 4 P.M. -21 1/2 A few light large
high clouds in the north. The air move from the north. no wind
H.V. perfect.

Jan 11th -21. Clear + clear. A few small streaks of cloud across the
mountains to N. & N.E. H.V. (?) Noon -21. Horizontal. Cloudless
clear. calm. H.V. Perfect. At P.M. -22. Light W wind. otherwise no change.
Jan 11th - 15 Clear, cloudless, H.V. Perfect. Moderate N. wind. (Last night quite a lead was opened on the new ice.) Noon - sp. Crystal clear, cloudless, calm, H.V. perfect. (Clouds forming on doing morning.) A.P.M. - 20. No change whatever.


Jan 14 - 19\frac{1}{2} Cloudless, calm; air from the S. H.V. perfect. Noon - 19. No change but light sea from W. A.P.M. No change calm H.V. all day perfect.


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 thin few clouds 
Calm. H.V. Perfect. A.P.M. -19½ No change whatever from 
noon.

Jan 18th  -16 Snowing lightly. Deep Clouds. (It began to snow at midnight, 
but very little fell during night, no wind). Noon -15. Light 
core from the S.S.W. Still very light snow. H.V. 3 miles? Davies 
clouds. A.P.M. -16½. Still snowing, very little in air. Strong S. wind 
Thermometer, but H.V. poor.

Jan 19th  -19½ Very faint south wind. Absolutely cloudless, clear, H.V. perfect.
(As the land show a considerable lead was opened. It is now about 
again & the ice is firm without supports, and fairly smooth. 
A plane could land on it in safety most anywhere). Noon -17 
Strong N.W. wind, sky clear, H.V. perfect. A.P.M. -16
Wind moderated. Sky lightly covered with streaked clouds. H.V. perfect.

Jan 20th  -15 It began to snow hard from the south at about 1. last night. 
Moderation at midnight - began to snow. Now faint west wind, clear. 
but H.V. only about 5 miles. A.P.M. -19½. Light W. wind. 
Sky clear, but few streaks of cloud, & some mist over 
the ice. H.V. variable fair.

Jan 21st  -14 Heavily clouded. Fine snow falling. H.V. found at 8 miles. 
two miles (P). A.P.M. -14. Half gale S.E. strong hard. H.V. 
½ mile. Ice is breaking up.

The whole sound is now open water, though there is ice for about 1/4 mile out from Thulecound shore. Noon -24. South N.W. air.

Very fine snow falling. H.V. 6 miles. Open water, a broad lead. Most of the ice is intact. 4 P.M. -21. Sky clear but for clouds around the mountains. 1000, H. South N.W.

Bridge. H.V. probably good (data).


Noon -16. Some cycling. 1500 ft. and hazy. H.V. 30 miles.

but not sharp. Calm. 4 P.M. -13. Otherwise no change.

Jan 24. -16 Clear night at 11 it began to snow like fury 3 a.m. It kept up all night and is still at 7. The snow has drifted up again. Sky cleared, but shady. Clouds high. H.V. Good (?)?

Noon -11°C. H.V. Not good. Snow, clouds, mist and haze around N W. only the summit (6 miles) clear. S.W. but very light. 4 P.M. -12.

Wind south, beginning to blow an inch. H.V. uncertain.

Jan 25. -16 Blow all night hard. Still heavy snow. N. Bright straight

at 5 A.M. Northern half fog sky now clearing, and mark over


H.V. 25 miles but very hazy. Light N.W. wind. 4 P.M. misted

calm and cloudy. -16


14°C. No change. Cloudy all day. 2500 ft. All P.M. light wind.

Otherwise no change.
Jan 27th. - 14. Cloudy = calm. H.V. (? but uncertain). It has been snowing all night... 

Jan 28th. - 19 Clear overhead. Strikes a cloud N.E. to N.W., low, 2500 ft.

Calm. H.V. fine. (3) Noon - 19 Sky clear on land. W.N.E. low,

3000 ft. Light N.W. wind. 4 P.M. Sky clears

Jan 29th. - 14 Calm, evening. Nothing but the immediate land visible.

4 P.M. Sky almost clear on land but H.V. obscured by some

faint smoke. Strasun clounds E.N.W. Light W. wind. 4 P.M. - 14

Sky, clear on land but H.V. obscured as before by some

smoke falling as before. H.V. (? Dusk. The lightfect mud.

Dead Calm.)

Jan 30th. - 20½ (At 7 p.m. the fine snow was again falling from a clear sky.)

As it was barely distinguishable, but if it stopped, it seemed to shun the light. Upon my definite observation of the phenomena, I was unable to say that it had occurred repeatedly during the last few weeks.

I wonder if this falling of fine snow from the mountains, if clear on land but not distant land hidden. The fine snow may, therefore,
descending over the sea ice. Found air from W. Noon -19.5. There seen the sun for the first time in the mountains, though it had been shining there since the 22\textdegree. The climate very fine with patches of clear sky. Mist in the sea ice. H.V. 15 miles. Calm. 4 P.M. -19.5. Sky partly cloudy but H.V. faint at 8 miles. Calm.

Jan 31 -27 (Last night at 11 temp. -20 - it was clear and bright. The winds were from the south. At 1 a.m. it had quieted considerably, although faint. - It had been 29 at ten o'clock and the force wind was coming from a direction SSW. I think that it was only due to the condensation of the water. A fog is common in Greenland and remains present, touching a fog that lies on the water but there no sky to speak of. fog with clear sky overhead. The cause is the condensation of water, a fog, I cannot see, however, why it should affect flying beyond any condensation on the winds. Unless the wind or the fog indicates low pressure. But it seems there is now no wind to speak of. Last night just before the "snow" the air shifted from W. to E. That may have brought a bit of mist. ) Clear + cloudy +


Feb 1st.

-29 Cloudless, clear, dead calm. H.V. perfect. Noon -29.5.

No change. Air from W. A P.M. -30. No change.

Feb 2nd.


Feb. 3rd. - Snowing. Blowing S.E. (Been snowing a blowing all night.)

4. P.M. Blowing fierce. Stopped snowing but air is filled with drifting
Snow. Occasional glimpses of mountains 8 miles off. Ice breaking up a
lot.

of this morning last night.) H.V. ? Noon = 3. Snowing & blowing a
S.E. & H.V. mil. A.P.M. = 4½. No change, no wind.

Feb. 5th. - Calm, no snow from S.E. Snowing H.V. 1 mile. Noon
Stopped, sky clearing but cloud low over mountains. Light
S.W. wind. (It was snowing again at midnight)

low, as a dense smoke, over the fountain. H.V. 6 miles. Light

Feb. 7th. - 34. Overcast. Sky clear overhead but somewhat cloudy.
Around mountains H.V. pretty good. Noon = 32. Clouded and
H.V. not.

Snowing very lightly. Faint S.E. wind. A.P.M. = 29. No change.

Stau snow in upper sky though somewhat cloudy and it is snowing - very
fine. It is - and bas been all afternoon - another of those sun flacks
from a clear sky, except that this afternoon the depth of the sun flack
was great enough to prevent the exhaust of blind. I can see nothing to
this phenomenon except the condensation of a low mist. It is just as
degree of the regular phenomenon of falling snow.)

Feb. 9th - S.E. wind. Fine snow falling. Sky clear. H.V. 1.2 mile. (See opening up again.)


Feb. 10th - Calm, cloudless. H.V. perfect. Noon - 22. No change. S.E. breeze from S.W. A.P.M. - 22. No change could wind - faint from N.


Feb. 12th - 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. 14th - Near calm. Sky cloudless except for snow falling in the north. H.V. according to about 12 miles. (Slight night fog.) Fine snow was falling from a cloudy vaulted sky. The moon and stars almost clear. Short moment before to northward, A.P.M. Sky thinly overcast, fine snow falling. No wind.

Feb. 15th - Near calm. Sky cloudless except for snow falling in the north. H.V. according to about 12 miles. (Cloud might close over.) Fine snow was falling from a cloudy vaulted sky. The moon and stars almost clear. Short moment before 6 a.m. calm, cloudy. H.V. perfect A.P.M. - 31 No change.
Feb. 15th -31 Clear. cloudless. calm. N. W. Influence. Air moving from S.E.

Noon -32 No change whatsoever. A. P. M. -32. No change. H. V. invisible. clear.

Feb. 16th -34 Clear. cloudless. calm. N. W. 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. Clouds absent for a few high clouds low in the N. N. W.


Feb. 18th -32 Haze over entire sky and brown chopping clouds low in the E. to N. W. sky. Light S. wind. Noon -29. No change. A. P. M. Haze in upper atmosphere but dense. H. V. extraordinary — as though there were no atmosphere. The low sun beam under the smoke of haze and illuminates the lower mountain sides with a wonderful brilliance.


Otherwise sky sparkling clear. H. V. perfect. -30. No change. Clouds are moving low in the north and there is a slight haze over the most distant mountains. It is perfectly dense near the continent. A. P. M. -29 1/2. No change.

Feb 21 st

Sustained, calm, and clear. Air from south.

Last night my son and a Greektender returned from Lebanon. About forty days - two nights at 20 to 25 below zero & spent on the ice. They brought the thermometer dropped 4 or 5 last September. They had arrived in Lebanon - bringing with many boxes of books, fruit, and more material for us - early in August; were deposited in Lebanon by the telegrapher's steamer. That steamer then sailed with four cabin passengers to her winter quarters at Oshawa. It was a beautiful calm day. To have stopped one left my ship at Bytown and waited there to see perhaps the help come. The scheme had no connection to make, and no other ships to make the fleet. Because my things were ready and packed for the local trader. For both of us, our Christmas mail, our presents from home, Christmas tree decorations etc. And for each of us the sheep carcass that had killed and were used in the Dissection and Freeing of this food. For one, also, were a complete set of radio batteries instead which my cat was unused. These once and then be exposed to freezing. They were consequently taken care of during the winter. The local manager and his assistant were known that if they were not taken to Bytown, by the steamer, they could not be safely transported near the ice until late May or June. My son had to leave the batteries in Lebanon. He returned with a heavily laden ship, but leaving 3/40 of the goods in Lebanon. These cannot be sent for...
I mention this at length both to explain why our immigration
advocates may not be asked upon for great measures, and to
make you aware of a type of contingency that must be
provided against if you desire to establish a home in Greenland.
All business and transportation in Greenland is a governmen-
tal monopoly. It exists not for the convenience or benefit of
indians, and is consequently only extended to them in the good will
of the administration and of their local agents. Such neglect
of service — or, let me say, of kindness — as I have described is
not to be attributed to ill will on the part of the 'government author-
tity', but, I think, to selfish selfishness, and insufficiently, part of which
are too common in Greenland among the civil employees, and
particularly natives in Greenland. We found it that a home in
Greenland must be almost entirely self-sufficient, being equiva-
lent to the own supplies, the own water, food, the own blankets, the like.
A large native can so support itself, a man with hardly
any. And also, a Greenland home should be in charge of
a Dane. The majority of the Danes who stating in the Greenland
office in Copenhagen come from the city post to make their careers
as traders, managers, and writers in Greenland, are seeking
as being too far north, round to stay another a chance. They're
rather a poor lot — humanly. They meet accidents, to
be a bit jaded — or against — foreign. Here and there
are splendid exceptions, but the rule must be provision against
Everything effective that is done for me here is in the nature go

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

4 P.M. -17. Sky clear. Cloudless. Calm. I find that my old thermometer - Calcium - coincides with the new ones. My records therefore up to date may be considered accurate.

Feb 25th


Feb 26th

9 A.M. - 12. Clouded, clear stratus in the N.E. and W. 

Feb 27th

Clear, clear, calm. H.V. perfect.


Temp.: Min: -9 Max: +9

No change.

Min: -1 Max: +36
Temp: +12 8 A.M.: +15. Clouded+ then after clear and, elevation and some clouds. Low pressure 4,000 ft. Light E. wind. H.V. Good. If cloud closed up during morning but now it is more broken, and with this above, these strong cumulus clouds. 2500 ft. separate . +27. 4 P.M.: +35. Colon. Colon now one even: multiform density, 10,000 ft.

March 30. Min: +9 Max: +19
8 A.M.: +15. Haze in entire sky. Stratus clouds in the N.W. N.E. Colon. H.V. Perfect. (Strong S. wind during the night. The Radio reported to yesterday that the ice may open to form, under a strong S.E. wind on Greenwich. I think, however, that all
The next day the ice and snow of Equitesundit is here to stay. Conditions are expected to vary with the tide. Noon: 18°. Wind: S.W. Overcast clouds merged into general light haze. N.V. pressure: +15. Calm. The change.

Noon change. 4 P.M. Trace of fog to northward, low on horizon.
(At 7:30 P.M. the lowland to the northward was obscured by fog—sharply defined, looks like it. This sharply defined low fog is characteristic here. There is generally a wind to S.W. wind with it, but overcast and well scattered from those winds. Consequently, if the fog is a low fog we may be without it for seven days which it will heavy over all the lower lands that face the wind. Even in summer I know this fog may be confined to the sea, when experienced days when one might see fog behind these clouds over the fields it is sparkling clear. This may be so in winter. I don't know.)

8 A.M. -3. Think low fog, but high enough to obscure all the distant land from here. Sun near mountain tops emerge through it. Dullness to all the mountain tops are seen. Everything is washed with snow crystals. Light S.W. wind.
Noon: +2. The fog almost dispersed during the morning. Then it came heavier than before. It is clear. 4 P.M. -4. Think fog and rain in near mountains. mix off. Heavy condensation & rain originate everywhere.
the rest of the ice & mouth of Equidem made it here to stay.

Cedarnen is exposed to every wind & tide.) Noon + 18. Med.
S.W. wind. Detached clouds mingled with general light haze. N.W.
visibility + 15 Cadem. No change.

Then 14h.


1/4 change. 4 P.M. Traces of fog to northwest, low mists.

(At 7:20 P.M. the lower land to the northwest was obscured
by fog—sharply defined banks of it. This sharply defined low
fog is characteristic here. It is generally a west to S.W. wind
with it, but Icy Bay is well sheltered from those winds.
Consequently, if the fog is a low fog we may be without it for
some days while it lies heavy over all the lower lands that
face the wind. The bottom of the fog this fog may be
confined to the same, whereas many days when one might
see fog known there while among the fogs it is shattering clear.
This may be so in winter (I don't know).

Then 5th.

Then - 9. May - 3

6 A.M. -3 Thick low fog, but high enough to obscure
all the distant lands from here. Our men mention that
emerge through it. Distinctly the all the mountain tops are
seen. Everything itself covered 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 cool.

4 P.M. -4. think

fog. One man see three mountains in mile off. Heavy condensation & snow
on trees everywhere.
Mar 10

8 A.M. - 5 Scattered but high clouds scattered out as 3 wind NNE SE W.
H.V. gate (wind gate for windshakes a few times) 350.8. All that over a
ihat night). Rain = 7. Clear without high clouds for 4
Northern horizon (slightly NNE) Color H.V. perfect. F.P.M. 4.
Absolutely clear + windless H.V. Perfect Clear.

Mar 13

8 A.M. - 10.3. Clouds but few clouds low in the N.E. and E. 1.6
inland. These appear as heavy clouds and suggest that the island is in
observed. There is haze over all the distant mountains. H.V. fair. Noon
-197 the change at 4 P.M. - 11. The clouds and the raining + rain seems
to have become a general fog over the island. Trudjilne S.W. wind.

Mar 16

8 A.M. - Cloudless clear air. H.V. Perfect Thunder 5 W. wind .

Mar 19

8 A.M. - 17 Light S.W. wind. Since there was a fog to N. greatly
otherwise clear H.V. good - in spots. Noon - 9. During
the morning there was a steady clear fog (fog) to the mountain
tops showing above it. This has since largely disappeared, but
there is a haze over all the distance. H.V. fair (25
much distant mountains are not very clear.) F.P.M. 12.
no at noon but scattered clouds in N and N.E. E. wind steady southerly.
Mar 10th

Min. -19 Max. -8

A.M. -13. Perhaps a faint haze; clouds still拢拢; sky in N.E.

Patches cleared on the island; sky N. wind. H.V. good. Horn
E. 22. Light clouds have increased earlier this planet, until H.V.

H.V. fair, light E wind. A P.M. -10 No change in sky

S. E wind very light

Mar 11th

Min. (Potentially to set instruments). Min. +7

A.M. +2 Moderate S. E wind, sky as yesterday's highly unusual,

with areas of clear sky. That clouds fog high. Sun in N.E.

about 4.00. F. Possibly almost over inland in. Horn +413

Conditions unchanged. Calm. H.V. fair. A P.M. Light S. E

wind. Sky more overcast

Mar. 12th

Min. -1 Max. +15

8 A.M. clouds cleared; haze over distance. H.V. fair, fair

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 (?) A P.M. +12. Wind S. W. Clear sky afternoon.

Snow stopped. H.V. fair (somewhat obscure)

Mar 13th

Min. +8 Max. +11

8 A.M. +2 Strong S. E wind. Clouded, low (3,500 ft.)

4 thist to its back. 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. mid

at P. M. +8. Snow intermittent all afternoon. Snow stopped.

Calm. H.V. nostr at 10 miles.
Mar 14th

Mar 20th

May 8th (at 6.30 +27) (at 11.30H. +28)

I find it hard to believe this minimum. But I remember carefully setting the thermometer yesterday. It might have been obtained to someone but it is extremely unlikely.


H.V. flame at 35 miles. Noon + 28. About as before with possibly a thickness of the cloud. 4 P.M. +26.

All afternoon the sky has been incredibly misty gray. H.V. fairly good. Strong e. wind continues.

Mar 16th

Mar 25th  May 31st (it was at 31st at 7 P.M.)


4 P.M. Haze over the distance. H.V. fair. N.H. heavily shaded over.

4 P.M. So wind. S. P.M. Thicker clouded all over. H.V. fair.

Mar 16th

Mar 25th  May 32nd (11 P.M.)


March 17th

Mar 31st  May 35th


March 18th  

Max +31  

8 A.M. +31  Cloudless but hazy, H.V. Fair. Moderate south wind.  

Noon +33  No change.  

A.P.M. +28.  No change.  

March 19th  

Max +29  

8 A.M. Cloudy but slightly hazy, light S, wind. H.V. Good.  

Noon +28  No change.  

A.P.M. +29.  Wind increases; otherwise no change.  

March 20th  

Max +30  


Noon +30  No change.  

A.P.M. +26.  Wind increases; otherwise no change.  

March 21st  

Max +21  

8 A.M. +11.  Clear sky, calm, but thick bank of fog on the water; against land to N and N.E. rising to height of 500 to 1,000 ft.  

Calcium, but thin. A W. wind brings the fog in.  

Noon. Fog approaching and rising with clouds. Sky partly obscured.  

A.P.M. Thick fog. H.V. 1-2 mile (?). At about eight revisit and on a fine snow was precipitated. The cloudless sky is now with a steady light, but no back light. But felt like the sun of united weights.  

Month: The moon dark. Very light. powder, it is just like the daylight snow.  

March 22nd  

Max +28  


Noon. More almost, the clear sky. A sunny day.  


H.V. 5 mile (?).
March 23rd

Min +5
Max +11

8 A.M. +8 Clouded - above 5,000 ft. light in the N+W.

March 25th

Min +2
Max +12

8 A.M. +5 Clouded. Clouds in strata as low as 1,000 ft. but
not seeding them. Calm. H.V. 30 miles in plane.

E. V. hot broken up with blue sky between. H.V. 30 miles, hot
hazy. 4 P.M. +8 Clear overhead. Bands of cloud across
the mountains. H.V. 30 miles but very hazy.

March 26th

Min -14
Max +22

8 A.M. +4 Clear, cloudless, calm; H.V. good. Noon +18.5
No change. 4 P.M. No change. (Temperatures 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

8 A.M. (no temp.) Heavy stormy. Cloudless. H.V. good. No change
all day as temperature taken. Rain the day was as the
day before, though heavier a degree or two warmer.

March 28th

Min +1

8 A.M. Hazy. Clouds gathering in afternoon, nearing to
finally become fog and snow. Noon +11. 4 P.M. -1

March 29th

Min -2

8 A.M. +12 Noon +8. 4 P.M. +8. Snow falling all day.
March 29th (Continued) H.V. nil.

March 30th

E A.M. - 1 Clear, with a few light clouds, and fog in the fens.
12 M. + 6 4 P.M. - 1

March 31st

E A.M. - 2
N.M. + 4 4 P.M. (not taken) Spotty clear and sunny all day. High cool wind in morning. H.V. Restrict.

(I returned home that evening, at 9 o'clock.) I had stationed at a rendezvous 48 miles from home and remained there during the day, & my filename was about as given above - except March 30th, when we had some fog.

March 34th

Max - 5 Max + 10

8 A.M. + 1 Foggy. H.V. 5 miles (3) N.M. + 1 Foggy, breaking up in cloud, though in spots. 4 P.M.

+ 1 Hazy, a few clouds. 1 to 2 cm. H.V. fine.

April 1st

Max - 1 Max + 10 1/2


T. M. H.V. 5 to 10 miles. N.M. + 18 Wind west. Sunny

H.V. 14 miles (3) 4 P.M. No change.

April 2nd

Max + 4

8 A.M. + 13. (At 8.30 it was thick fog; at 8. A.M. sky mostly clear, and the sun shining; H.V. fine. N.M. + 10. Sky somewhat clear, but somewhat hazy, but H.V. good. Light cool wind, 4 P.M. + 5. Air clearer, otherwise no change.)
April 30

8 A.M. + 5 Cloudless but for a hardly discernable shadow fallen on the mountain top. H.V. good, light W wind. Noon + 15; partly cloudy with high clouded dome, but clear shining everywhere. H.V. good. 4 P.M. + 13, somewhat less cloud, otherwise no change.

April 1st

9 A.M. + 11. Sky clear, cloudless, only a few cumulus clouds in the north. H.V. good, Calm. (Before noon I set out for a 5 or 6 days camping trip, taking my own thermometer along. But not expecting more temperature than that day. The day continued mild, though during the afternoon there came a light west wind blowing in fog that accumulated in the forest. It was almost clear again by sundown.)

April 5th

(Calmet near the northern point of deception island twelve miles from settlement, backed by high mountains, the sea distant reach the left until about 11.30 morning)

Winn + 11

8 A.M. + 11 Cloudless, clear sea, H.V. perfect. Noon + 15 no change. 4 P.M. + 24 (The temperature on all my days in camp was highest late in the afternoon, due cloudless to the late morning, sun. The thermometer was rested in box of sawdust, and left in the shadow of the tent. It surrounded itself reflected sunlight but from the sky.)

April 6th

Winn + 3 8 A.M. + 7 Cloudless, clear, calm, H.V. perfect. Noon + 15 no change. 4 P.M. + 17 no change.
8 A.M. + 5


At evening few clouds like black smoke driftig in. There was for 1½ the way. Not a breath of wind. Did not disturb the air.

next day. But then almost at a sharp line the track

had been completely obliterated by what must have been a

strong wind. This illustrates how conditions may vary to various in

one parcel in different spots of a restricted area if the mainwane

region. I believe that Idylwild has the best average weather in all

Alaska district.

April 11th. Men not recorded. 5 A.M. + 27. Very light northwest clear. high.

light 5 wind. H.V. quiet. Room + 33. No change. 4 P.M. + 30.

Calm. Thundershun. 5000 ft. fog. H.V. fair, not fog. Idylwild. perfect of distant mountains. At move rebuilt H.V. 5 mile (?) snowing.
April 12th. Min. 7, 11. (Sun set very late during the night.) 8 A.M. + 25. 10.20 S.E. wind. H.V. good, though slightly hazy. 10.45 A.M. 30 C. 20 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. Cloudless, but hazy. H.V. fair. 10.30 A.M. Sun shining, but clouds are approaching all around the horizon. few scattered clouds, high. 5 P.M. + 22. Lightly shaded all over; sun shining through patches, H.V. fair.

April 14th. Min. + 11. 8 A.M. Strong S.E. wind. H.V. 0.5 mile. Has been sunny, wind, mist, mist at night. Light S.W. wind. 10.30 A.M. Still sunny, but hazy. H.V. at times & slightly hazy. H.V. harder. Clearing, but thick. 5 P.M. + 26. It has stopped sunny occasionally, but displays sunny (clouds stronger now), fine air and moderately bright. 8 P.M. Funny, hard clearing, patches of clear sky overhead. H.V. 20 miles but not clear.

April 15th. Min. + 16. 8 A.M. + 23. Clear morning, few cumulonimbus clouds over mountains; fresh S.E. wind. 10.30 A.M. Sky clear. wind moderated. H.V. perfect. 4 P.M. + 15. Clear; otherwise no change. 8 P.M. + 14. No change.

April 16th. Min. + 3. 8 A.M. + 22. Hazy with cloud at first. High clouds over whole sky. H.V. good. 10.30 A.M. Light south wind; Clouds almost no H.V. - partly hazy, H.V. fair. 4 P.M. + 27. Very strong S.E. wind. H.V. 35 miles, but scarce. 8 P.M. + 27 no change.
April 17th  

Morn + 76. 8 A.M. + 80. Moderate S.W. wind. Sky

Heavily overcast - about 4 to 5,000 ft. H.V. 25 miles. Over

Nun + 33. Light snow falling. Light S.E. wind. H.V. 6 miles (?)


(These wind directions are tentative. I supposed that a south wind
is coming outside, but that it is rained, deflected by the surrounding
mountains.)

April 18th

Morn (not taken) 8 A.M. + 17. Clear, cloudy, 

calm; H.V. good. Noon + 15. No change. 4 P.M. + 16. 

Snow & 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

aldered &云 cloudy, calm; and mild. X 8 P.M. + 6. H.V. fine.

April 19th but slightly cloudy. Dry landwind. Afternoon Fog to be seen

seamings (Gordon was out in the ice) in the afternoon. 8 P.M. + 6

April 20th


 Noon + 26. 8 A.M. + 17. No change. 4 P.M. + 26. 8 P.M. + 26. No change all day.

April 21st  

Morn - 3. As yesterday. Noon & A.M. + 15

Noon + 16. 8 P.M. + 6.

April 22nd

Morn - 2. 8 A.M. + 16. Same as yesterday. Noon


April 23rd

(We came home last night. It was beautiful clear

weather throughout all the day of our travel.)


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.

4 P.M. + 24. 8 P.M. + 23. All day calm, lightly streaked (the streaks winking as the day declined into a transcendent, cloudless haze); H.V. good.

April 26th. Min + 23. 8 A.M. + 35. Noon + 38. 4 P.M. + 39. 8 P.M. + 32. All day thin streaks, the haze partially broken noon to show blue sky, but again closing up at night. H.V. good. Calm.

Noon + 29. Ceiling, condensation not luminous. H.V. fair. 4 P.M. + 3½. The change. 8 P.M. Visually no change, but had it has begun to snow, observing H.V. to 5 m. (3)


8 P.M. Calm. Sky, cumulus, except about 30° above horizon.
H.V. fair. 8 P.M. + 36. No change.
April 29th  Morn. +10 8 A.M. +33  Sky clear except for clouds around Vermillion (i.e. N.W. to N.E. horizon) cloud N.W. fine quiet. Tmin +35. No change. 4 P.M. +35. A low fog has come in and, without any perceptible wind, covered the whole valley (500) to a height of about 100 ft. But there is some over the settlement or in the little bay. H.V. perfect above the fog. 8 P.M. +37 Fog gone; some clouds over N.W. - N.E. horizon.

April 30th  Morn. +19  2 A.M. +37  Sky clear overhead; clouds low N.W. - N.E. horizon. H.V. good. Tmin +38  Sky ceiling clear. Air calm. 4 P.M. +24 Fog over all the valley, about 100 ft. high. H.V. Clear above it. 8 P.M. Sky clear overhead; some clouds above mountain in distance.

May 1st  Morn. +11  Steady 8 A.M. +30  Sky lightly overcast; air slightly hazy. H.V. good. Tmin +37. A few light high clouds, as before; overhead clear. 4 P.M. +26. No change. Calm. 8 P.M. +25. No change.

May 2nd  Morn. +72  6 A.M. +29. (at 8 A.M. rain now - light S.W. wind and, it was beginning to snow) light S.E. wind snow. H.V. 2 m.(3) Clouds low n. clouds. Tmin +27. No change. 4 P.M. +27. No change. 8 P.M. +26. No change.

May 3rd  Morn. +22  8 A.M. +29. Still snowing a few holes H.V. maybe 5 m. Tmin +30. Snow stopped H.V. about 55 miles. 5:30  P.M. +21. Sun shining, though ceiling still dense. 8 P.M. +20. Sun shining, brightly from the clouds except in the N to N.E. where a few low clouds, as caught against the mountains. Tops of mountains in light. 8 P.M. +12 1/2. No change.


May 8th, Mon + 17, 8 A.M. +22. Nearly cloudless. H.V. fair. Calm. Noon + 27. 4 P.M. +27. 8 P.M. +24.5. At about noon it began to snoop, the H.V. moving to merely 5 miles. Light wind, and the wind increased toward early afternoon then moderated. But the sun did increase and it has continued all day, and is still at it at 10.30 P.M. H.V. 1 mile or less.

May 9th, Mon + 18, 8 A.M. +27. Sky clear, only masses of cloud are ascending from the sea to west mountains. Obscured if would clouds. H.V. 15 miles. Noon + 31. Calm. Thilly, overcast, attenuated far distance. Shadow H.V. 25 miles at P.M. +22. Blue sky shown, but remnants of clouds in all parts of sky. 9 P.M. +11. Still clear. H.V. goes. (At 10 P.M. the sky was absolutely cloudless.)

May 9th. Moon + 1. 8 A.M. + 21. Dusky, cloudy, sun low on head. 10 m. a.m. Ice. H.V. S W. (?) Calm. Noon + 30. 4 P.M. + 27. 8 P.M. + 25. All day has been the same except for an occasional lifting of part of the shroud of cloud to disclose distant hazy vistas. But at 9 P.M. it had begun to lift and clear. At 11 midnight there was fine sky shining through everywhere. The clouds are still above the mountain tops.


May 11th. Moon + 11. 8 A.M. + 21. Overcast - atom highest mountains. H.V. unbroken ceiling of cloud. Calm. Noon + 34. At 8.30 a strong S.E. wind for about an hour. Then calm again. 4 P.M. + 33. 8 P.M. + 22. No change but a lowering of the ceiling to about 2,200 + 2,500 ft.

May 12th. Moon + 24. 8 A.M. + 32. Heavy, cloudy; clouds low over half eastern mountains. H.V. 20 miles. Noon + 34. Clouds have lifted somewhat. H.V. 30 m. Calm. 4 P.M. + 37. Moderate N. wind. Sun has been shining, fine all day through scattered sky. H.V. good. 8 P.M. + 22. At 7 it began to snow a little. H.V. 8 miles.

May 14th
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, atmo.
mountain tops but a general haze over all. H. V. fair. Room +46. 4 P. M. +44. No change all day except occasional lightening of the clouds to admit ruled sunlight, but an occasional decreasing of the lower atmosphere to render the H. V. - to 25 m.

May 16th
Min +35. 8 A. M. +37. RAIN! a gentle rain falling.
H. V. at just above sea level 8 m. but only 8 m. 100 ft. high. Room +39. Rain. H. V. 4 m (?). 4 P. M. 38. no change.
8 P. M. 36. No change. Midheught. Rain over but H. V. still veiling.

May 17th
Min +32. 8 A. M. +35. Signs of clearing. Calm, still.
drains H. 800 to 1,000 ft. but bands of cloud between that.
Sunlight + shadow. Same for clouds against mountains, as before.
Some much higher. H. V. occasions fair 4 P. M. +34 Light
N wind. Sky overhead almost clear, clouds as before in N.W., N, E.
8 P. M. +30. N. wind. Clear. H. V. 400. Midheught +27 to

May 18th
Min +24. 8 A. M. +31. Thundery sound. A few
low streaks of cloud just above sea level in the N. E. Calm.
H. V. 25 miles. Room +35. Fair, Hazy, slightly clouded in N. E. gusts. (Nebulier s shall frequent, or regularly, second
midnight and, rising later in the morning, render o tenebrous or
necrotic.)


May 21st. Min +12. 9 A.M. +25. Lightly covered. Light E wind. N.W. faint at 35 m. Therm. +34. Sun shines from under sky. M.T. 2,000 ft. A heavy layer. 4 P.M. +32. Nearly cloudless. 4 to 5,000 ft. N.W. 35 m hazy. 8 P.M. +20. No change. MIDNIGHT +27. Clouds down to 1,500 ft. Otherwise no change. N.W. 30 m.

May 23rd. 8 A.M. 20.6 1. Fair some faling. Moderate E wind.
H.V. 4 m (7). Norm + 80. No change. 4 P.M. No change.

Occasionally, the land across the Sound - 2 m, and - can be
faintly seen. 1 P.M. 11tng, harder, continues no change.

May 24th. 4 A.M. + 22. 9 A.M. + 36. No change since last night. Wind
E or S.E. H.V. much 4 m. Norm + 26. No change. 4 P.M. + 33
Snow stopped; clounds breaking outwards, still of thin sky. 8 P.M.
+ 38. Clearing up all day. Sky clear, overhead and in west; hit
clounds landward. Stripes of cloud across mountains. H.V. 20 m.
Midnight + 24. Clouds as before; fog lower in the ice but only cloud
25' (?) in height. H.V. 35 mela, but very invisible.

May 25th. 8 A.M. + 39. Clouds but in little loft. here
and there against the mountains - 2, on pt. H.V. perfect. Wind N. and
Norm + 37, 4 P.M. + 27, E P.M. + 25. Midnight + 22. No
change, but calm.

May 26th. 8 A.M. + 36. Norm + 35. H.P.M + 33

At midnight high strokes of cloud appeared. no mention from N.E.

May 27th. 8 A.M. + 41. Cludless. H.V. good.
Norm + 40. 8 P.M. + 35. Midnight + 29. Calm all day.

No change, but that at midnight there appeared high strokes
of clound. N.E. to N.W.

May 28th. 8 A.M. + 44.
H.V. fair. Norm + 46. 5 P.M. + 49. Midnight + 49. No change
all day except that at near Kim the shells were some thick
sunlight. It had cleared up again by 5. Midnight 5. Wind at midnight.
May 29th

Men +44 The wind was strong hard from the S. S. E in the morning, so strong that it blew down the top of my thermometer screen so that I couldn't take the morning temperature. Morning cloudy. H. About 5.20 P.M. Very clear. Noon +2 The wind was hard, but sky almost clear.
A P.M. +57 Sky cloudy. H. Very good. Wind moderate... 8 P.M. +50 Almost calm; otherwise no change. Midnight +49 Cloudy and clear. (This has been the first Thompson, clear of the year. It still doubtful weather for communication with Temuan. The sea is that is. Sudden storm and the wind to the northward - still doubtful as to some more. The ice is most covered with broke of water, but the surface is still firm.)

8 A.M. +52

May 30th

Men +46 Clouds + calms H. Very good. Noon +54. 4 P.M. +53. 6 P.M. +46. Midnight +41. At about three oclock, clonds began to gather in the N. E to W. High clouds, but the higher a little shone. A snow wind came up. The clonds and winds increased up to midnight, at that time about 3/4 of the sky remained clear.

May 31st

Men +40 8 A.M. +63. Lightly overcast all morning, clouds very high and show of thin sky showing. Strong S. wind. H. Very Good.
Noon +55. No change. 4 P.M. +44 sky clear, wind moderate, H. Very good.

June 1st

Men +58. 6 P.M. +48. Very clear. Whole sky very.
H. Very good.
Lightly overcast. Noon +56. No change. Strong S. wind. 4 P.M. +52.
No change. 9.30 +39. Clouds in the north, and sky clear. H. Very good. Wind almost gone. Midnight +36. A low fog lies against the
land to the N.W. to N.E. (The Greenlanders say the arctic is known."

The diurnal cycle at Longyearbyen, North West, I think that it may ready reach wind. Although this fog goes with the wind, which may be N.W. But it is dead calm at 9 o'clock.

June 20: Min. +56. 8.30 +57 Calm; slightly hazy; clouds high; N.W. good. Thorn +52. Sky clear; otherwise no change. 4. P.M. +57. A few strata of cloud high in the sky; but otherwise unaltered.

June 20: Sky clear; H.V. good. Brandon +46. No change. (Despite the continuous snow the ice remains firm but for a few small pockets of water - not more than a foot deep - and a few small leads cut from the land. The surface is rough in a depth of 3 or 4 inches. And if unsure the ice is still more than 2'6" thick.)


June 4: Min. +40. 9 A.M. +54. Cloudless; slightly hazy; calm; H.V. good. (Period at noon and at 9) 6.45 P.M. +47. No change. Midnight +50. South wind; otherwise no change.

June 6th. 8 A.M. +38. Dazzling rain (it began to drizzle
at 1 A.M. Clouds low - almost in the sea. H.V. Very faint at 8 A.M.
N. N. W. 48. Rain stopped; clouds as before. Calm. 5.30 P.M. Cloudy;
blue sky in many places, but clouds still as low as 1000 ft. 8 P.M.
+38. No change. Midnight +31. Much more clear sky, but heavy
clouds still hanging low. H.V. Variable 30 to 40 miles. (The ice
is rapidly going to pieces. There is clear water within 3 miles of
the settlement. N.W. + S.E. Days a steady break through in spite
of the wind. Not easily from a plane to land on the ice. The land is
now clear of snow.)

June 7th. 8 A.M. +44. Lightly overcast, with some heavy cloud
low. Clouds very numerous, otherwise no change. 1 P.M. +25. Low
clouds as before, but clear through in spite. 8 P.M. +35. Strong north
H.V. Variable 25 to 30 miles. Midnight +33. No change.

June 8th. 8 A.M. +39. 9 A.M. +37. Blue sky, covered with occasional
low clouds. Heavily low clouds N.W. - N.E. (6000 ft. H.V. 30 cm.)
Sunset hazy. Calm. 9 A.M. +47. S. S.W. 25 miles. Clouds very scarce;
low near about 1000 ft. H.V. 35 miles faint. Calm. 5.30 P.M. +56
No change. 8 P.M. +34. Sky clear overhead; clouds headwards, N.E.
1500 ft. a lense H.V. faint. Midnight +33. Sky clear, but for a few
clouds caught in the mountains.

June 9th. 8 A.M. +32. 9 A.M. +47. Clouds in the northern quarter.
Clear except. Faint wind H.V. good. 9 A.M. +47. Wind moderate, southeaster.
S.E. wind. 8 P.M. +35. Calm. Clear, but for sheets of cloud W to S. H.V. good.
Midnight +30. No change.
June 10th  

9 A.M. + 47, Hazy with a few clouds scattered

from N.N.W. to S.S.E. Calm. H.V. fair.  1 P.M. + 41 1/2. Cloudless. E.S.E. wind.

H.V. good.  4  P.M. + 45. Calm. Clouds in 2 strata, lower 3,500 ft.

But sunshine remains.  8 P.M. 38. Oranged. 40,000 ft. fainter dusk.

H.V. fair. Midnight. 36. Heavy, round, 3,500 ft. Rainier & transcendent

foot (from sea ice to 200 ft.) against mountains. (a curtain for;

One sees the mountain clearly through it; it reaches on the left as

water, and on the top streams a depth of dense cloud.) (The ice

yesterday became so that men could hardly continue after it. I believe

that a plane could not have landed safely in it since 3 days

Ice large & advancing through it from the ice borders)

June 11th  

8 A.M. + 39. 8,30  A.M. 36. heavy, calcite, 6,000 ft., and fog in the


change. 4 P.M. + 35. Light N. wind. 2cm. chipped. Cloude low on ice

H.V. 6 m. (?) 8 P.M. 34. Fog lifted; heavy, calcite, and heavy clouds

Hanging low against mountain. H.V. 30 miles. Midnight 32. No

change. Calm.

June 12th  

8 A.M. + 40. Cloud on last night, but ceiling more broken.

Calm. H.V. 35 m. Noon + 44. Clearing. Clouds thin, shewn. H.V. good

Calm. H.P.M. + 44. Cloudless but for a few remnants against


No change.

June 13th  

8 A.M. + 41. Calm. cloudless. H.V. good. Noon + 46

No change. (The ice, melted to 20 m. - must it hardly shine than shish.

Shish larger, atm. coming an area of perhaps 50-60 miles around lightening.

Elsewhere - in the mouth to 50,000 feet - open water.) at 1 P.M. + 44
June 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. Mid-day 46. Calm, cloudless, H.V. good. (The ice has begun to move out. It has thinned to a general thickness of 2 to 3 inches, and a 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 open water contiguous to land within twenty-five miles of this location.)

June 15th

Min. 41 8.30. 50; Cloudless, calm, H.V. good. Noon 53; no change but an east wind. It began at about 9, and it is clearing out the ice in good style. 7 P.M. 45; Wind moderate, almost calm. Otherwise no change. Mid-day 48. Sky thinning, weather chiefly in the N.N.W. Calm. H.V. good. (The Sound is almost ice free, and there is very little ice about.)

June 16th

Min. 41 9 A.M. 47; Strong E wind; Cloudless H.V. good. 4 P.M. 48; Wind moderate. Sky light, scattered - high. 8 P.M. 45; Calm, cloudless, H.V. good. Mid-day 45. No change.

June 17th

Min. 42; 9 A.M. 52; Cloudless, calm H.V. good. Noon 50; No change. 4 P.M. 53; No change, but light S wind. Mid-day 47; No change but calm.

June 18th

Min. 45; 8 A.M. 51; Cloudless, light E wind. H.V. good. Noon 53; Wind moderate; otherwise no change. 4 P.M. 50; Calm; no change. 9 P.M. A few light high clouds in the N.E. Otherwise no change. 2 A.M. Clouds increased but still pending; otherwise no change.
June 19th  & A.M. 50: Cloudless; light E wind. H.V. good. Norm. 54.2

change. (From the hill I looked on the expanse of Illinwek Field;
the wind was calm there, while in the vicinity & high over the
there was a fresh breeze. This condition (of local winds) is fairly
common. Except when a decidedly strong blow is attended
may not be assumed to be more than local. And the direction
given may not be true for the prevailing wind.)  & P.M. 50

Clouds have come up out of the W.N.W. and the sun is already
behind. Half the sky is still blue. Calm. H.V. good. & P.M.

Down 48. Dense fog landward and dense ceiling. 4,000 ft.
H.V. at 200 ft. 15 m. 11 P.M. Fog & clouds have
rushed in many places; though here & there there is a belt of
mountain side visible. Beginning to rain.

June 20th Then 38 & P.A.M. 38.5. Fog on water landward, clear hill. - low

Clouds. 1,000 ft. (All only dispersed during the night. But rising near) H.V.
(at 500 to 1000 ft) 25 miles. Norm. 41. No change. Clear sky. 4 P.M.
39. Rain. - light but steady. Fog on land heavy clouds down to 3 a. 400 ft.
H.V. 18 m. & P.M. no change. (The Grummaner says: If it is
few mists in April and May it will be raining in June & July; and
vice versa. He has few mists in April & May.)


alar, patches of blue, but still hanging low around mountains. H.V.
44. Storm & high clouds. N.W. to S.E. Midday: Fog against mountains.
Sky thinly overcast. H.V (sun test) 15 m (above fog) 30 m.
June 22\textsuperscript{nd}

Min. 37 F.A.M. 40 Nearly clouded with dense banks of fog against land. But signs of clearing at. 11 a.m. Patchy & thin sky. But fog still dense landwards. H.V. (sea level) 15 m (above fog) 30 m.

4 P.M. 42 Sky started to break but dense fog for landwards. Tops of mountains (700 ft & up) in sunlight. 8 P.M. Nearly clouded. Calm.

June 23\textsuperscript{rd}

Min. 36 F.A.M. 40 No last night. Calm. Wind from Sea. Light clean banks of cloud at various altitudes against mountain outlines.

Wetgaut mountains. Large areas & thin sky. H.V. in black (glimmer) good.
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In the Land of the Fisherman

by Rockne Kent

Approach Newfoundland over the purple sea on a day as clear and dazzling that there in the deep heavens are the stars and moon, see her gleaming, naked hills blushing with crimson herbert bushes and in the blue north her snow-tipped mountains whose slender stream flows through the moorlands and falls in maidenly loneliness to the sea, the white wave curls and rambles against the cliff and from the hidden haven in the show drives the graceful sloop, and tears away, fish laden, for the ports of France and Spain.

The tiny, homeward-racing punt takes us on his brown wings to his home in the deep fires. Thus, in the village, all is abustle with the joy of returned seamen from the banks. The groom and his bride in lace-curtained finery lead the wedding guests in train along the calendar road, while at the near hilairems youth rams with double charge the ancient muzzle-loader and fires deafening volleys in the air. On the north the Labradorman is returned. He stores in his field, eaters 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 over the moors interns him for the winter season. Fisherman and merchant are at settling and if the fisherman cancels with his seamen catch the year supply against them and can juggle silver in his pocket, he laughs as he goes.
(Continue same paragraph) after the account is close, trusting to the treaty, five per cent of one charge on the estate to restore the balance. Over all the land, from the mountainous west where in deep bay and river mouths the herring fishing lingered out its season, on the North, and the South, and the East, but for one city, men close their work and batter their homes for winter.

The organism of Newfoundland is very simple; its mind and stomach all in one; and it 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 reaps 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; pensions to the poor, pails to the sick; sleeping notion of benevolence that lends the fisherman powerless to stir for his own community and St. John's scene 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 one saw no sign of any wind to ruffle the

Composers of existence.
In the north there lived a man of the same toiling stock as his neighbors but of a restless temperament. Life made him a nondescript; an agent, farmer, operator; it planted him at last on a rocky farm on the north coast, with experience to broad upon; a little glimpse of life outside his narrow land to steer by, and virgin human soil to till. Long meditation blossomed here in a labor union of the fishermen. Its success was immediate. Cooker became leader, traveled for the cause, and by the fire of his native oratory carried the post by storm. Fifteen months later, in the spring of nineteen ten, entrenched with the substantial Fishermen's Protective Union, Cooker published from this farm the first number of "The Fisherman's Advocate," a small, yellow leaflet; it bore the motto "Summa Curae." It was of good revolutionary spirit, espoused the lowest exploited classes, and stood against merchant, pauper, priest, clerk, tradesman, school teacher, doctor, lawyer, politician and timber grunter. "Butterfly wings" preceded 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 some years ago in a book-store in St. John's, looking in rain 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, Engels, and Paine. "Yes," I said, and we became confidential. In a remote and dusty.
stone-room of the second floor he told me in low tones of the difficulties he and a small group of socialists had of meeting, a story of police intimidation of the socialists rather too passive obedience I thought. But American notion of freedom are linked to the Newfoundlands.

It is sixteen months from this time in the mouth of March of nineteen twelve; St. John's, the scene of embarkation for the ice fields. All the wheelers like a countless forest are the bush-topped masts and spars of the fleet of seal-hunter. The dismal stone of Water Street; the boat-black city terraced high on the hill-side; streets mound-high with rutted, hard-packed, filthy snow; pouring its drainage ankle deep upon the walks; the gloom of concrete and winter skies; the frozen harbour and its towering hills that darken everything; and the bootless thousands from the out ports! Stern British seamen lunch and swagger on the street and water front, crowd stores, and fill the town. The city is their—God help it! On a certain night this March the seamen have withdrawn from the street and other crowds of men and women through it; flags and decorations hang from the poor 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!
Through moving thrones, built in the flame of torches and quick fire, they come with heavy booted tread upon the frozen ground. The stride of freemen in the clothes of toil, broad shoulder and swinging arms and the knife of the dealer at the lip. "To the Union Political Party and the F.P.U.！” And in the chimes of multitudes four thousand paces.

In crowded hall Cooker tells of unionism and political action, and of benefits secured. The sealing agreement that sheathed the ship's inside and filled the men's heads for breakfast ye shall have, pea soup on Saturday with onion, turnip, and potato in the pot, butter in your bread, and the fat from the boilers shall be used in your puddings; change in the outpost has risen from seventy cents to a dollar; free schools for the children and night school for the men; pensions for the old without diagram; public economy, the referendum and recall, and the cancelling of debts from year's debts. Cry, down with the merchant and the credit system for co-operation is here. Police men of St. John, where are you!

Nineteen thirteen, and the election is past. By a narrow margin the government is returned; but against them stand in the House no longer the peaceable parts of old opposition to sharpen the urs of legislation in debate, but the powerful, intractable Union Party, and the F.P.U. merchant.
versus fisherman; Morris, barrister, Knight of the King, and Coaker. See him. He wears in the legislature his heavy boots and tramples on everything. His speeches flow like a turbulent stream; they are endless. He hesitates at nothing. He insults and denounces as he pleases. The opposition is powerless; the gallery is crowded with unruly ill-bred fishermen that the police can scarcely cope with. He reaches the public of the land and wakens the sleeping fisherman to thought. Coaker and his newspaper face lawsuits of every description— for damaged feelings, damaged names, and damaged property. — Where does it lead? Is this island to become the land of the poor fisherman, his own, in which the ship owner, merchant, lawyer, banker, are his servants? It lies, curiously, in the hands of Coaker.

Do you remember the by-word in America: that he leader has little honor, if his advice has not a place in popular affairs. We have sound ideas that the masses by governing themselves, however badly, will learn to govern well. We figure on a politician of at least a newspaper education, a fair notion of politics, and a sense of proportion. But the people of an isolated, undeveloped land, existing precariously, narrow-minded
by illiteracy, had little to hope for from themselves alone, but they followed, in a true spirit at least, the early stages of the road to failure, that is grass-grown behind the trend of modern life. A leader has come, a fanatic. To a people too simple to know the grubbings and moral doubts that make a creed of us all, the slogan, beauty, equality, and to every man his own?—And the masses are stirred. True, they cry from their heart, let us have them, and free by faith from all perplexities. Cry "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 clothed, paints himself as Napoleon. His public career is apostolic, and that he will betray his people is but a half-hearted hope of respectability. Mad! Stammer the appeal. But in the confusion of facing a movement that has almost overwhelmed them, the government and the merchants, party lose their prestige. Coaker seems as it stands, to-day, appears unlimited. One feels that in his buying and selling co-operative system, already firmly built, in his strong political power, that may break the monopolies of St. John and build up the outports, expect the appointed
magistrate and carry self government to the towns, bring education and incentive to the people; — that, at a blow the toil of years may be spanned and the masses handed what until they'd but slowly have learned to take. A chance it is, a precarious hope for the men in the power of a man, — but madness achieve will do what wisdom won't, and the hero who can win shall the hero of instruction.

Rockwell Kent.

Brugu, Newfoundland, December 2nd, 1914
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – King, Charles Bird
- **Inclusive Dates:** 1806
- **Identification:**
  - **Extent/Quantity:** 1 file folder, 1 oversize item
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org 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):

<table>
<thead>
<tr>
<th>Oversize Box 1</th>
<th>Item 24</th>
<th>A.L.S. from D. King to Charles Bird King</th>
<th>Jun. 11, 1806</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 4</td>
<td>Folder 43</td>
<td>Description of A.L.S. to Charles Bird King</td>
<td>nd</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 43</td>
<td>Transcription of A.L.S. to Charles Bird King</td>
<td>nd</td>
</tr>
<tr>
<td>Box 4</td>
<td>Folder 43</td>
<td>Copy of A.L.S. to Charles Bird King</td>
<td>nd</td>
</tr>
</tbody>
</table>
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 the good fortune to stem the current of vice and seduction that will oppose your progress. You must remember that your first step will determine the path of your 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 meditate and examine. As not to 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, that at least you know but little of the world—you have much to learn—you will probably find...
I wish you to procure a train for my District and request Capt. M. Chase to take it. A Pay for it and I will pay him if he is not in New York. If Capt. Cob will take it I will send on the pay soon.

The twelve Dollars you gave me I have not been able to find of them but shall offer them to Capt. until of whom you send them, if you will inform me to whom I shall send it or whether I shall indeed it in a letter to you I will send a letter immediately.

Charles W. King

I will take another opportunity to give directions about the medical books.
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Newport June 11, 1806

Dear Cousin,

I regret that I was deprived of the satisfaction of seeing you the morning you set off for New York. I feel anxiously interested for your prosperity and hope that you will have fortitude to stem the current of vice and ambition that will oppose your progress. You must remember that your prospects are dark in the future so that the disposition of your time for a year or two will probably fix your character for life. Do not be too confident of your own powers and acquirements, in order to improve you must hesitate and examine. As 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 deceivers, 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 benighted in these observations. I consider, in addition to an elevation or depression of my relations, an alteration or depression of my own.
I wish you to procure a Train for my Portrait and request Capt H. Church to take it in Pay for it and I will pay him. If he is not in New York if Capt Lord will take it I will send on the pay alone.

The Eleven Dollars you gave me I have not been able to press if I can not shall offer them to Capt Smith of whom you need them

if you will inform me thorough I shall send it or shelter I shall inclose it in a letter to you I will conduct according

Yours &c

Charles B. King

I will take another opportunity to give directions about the medical Panels

Charles B. King

An intimate letter of advice to the famous American painter Charles Bird King, from his cousin D. King. At the time of this letter, King was aged twenty-one, most likely studying under Edward Savage in New York, and no doubt contemplating what the future might hold. This very personal letter sheds light on King's circumstances in New York: "You must remember that your prospects are all in the future and that the disposition of your time for a year or two will probably fix your character for life. Do not be too confident of your own powers and acquirements in order to improve you must hesitate and examine...I wish you to procure a frame [sic] for my portrait and request Capt. H Cahoon to take it, and pay for it and I will pay him..." In 1819 King settled in Washington where Commissioner of Indian Affairs Thomas L. McKenney commissioned him to execute a now famous series of Indian portraits.

ART, MSS, FED
OVERSIZE ITEM RELOCATED TO OVERSIZE BOX _1_

Item Note: King, Charles Bird

Letter from D. King, to his cousin Charles Bird King, offering advice.

Item Date:

Jun. 11, 1806

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

*DO NOT REMOVE THIS PAGE FROM FOLDER*
Dear Cousin,

I regret that I was deprived of the satisfaction of seeing you the morning you set off for New York.

I feel anxiously interested for your prosperity and hope that you will have fortitude to stem the current of vise and sedition that will approve your progress. You must remember that your prospects are all in the future and that the disposition of your time for a year or two will probably fix your character for life. Do not be too confident of your own powers and acquirements in order to improve you must hesitate and examine. Do not suppose that I think you incapable of acting with propriety, I confidently believe you will and that you have sufficient resolution to control your passions. But as yet you know but little of the world - you have much to learn: - you will probably find deceptions where you little expect them, you will be surrounded by delusions, to oppose which will be necessary for you to be constantly on your guard. You must remember that your resources are small and that you must be frugal of your money as well as time.

Do not suppose me entirely benevolent in these observation, I consider an addition to, or degeneration from, the reputation of my relatives an elevation or depression of my own.

I wish you to procure a grain (sic) for my portrait and request Capt. H Cahoon to take it, and pay for it and I will pay him. If he is not in New York if Capt Earl will take it I will send the pay soon.

The eleven dollars you gave me I have not been able to pass, if I can not shall offer them to Capt Smith of whom you rec'd them. If you will inform me to whom I shall send it or whether I shall inclose it in a letter to you I will conduct accordingly.

Your cousin
D. King

Charles B. King

I will take another opportunity to give directions about the Medical Books -
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

- **Creator:** Crystal Bridges Museum of American Art Library
- **TITLE:** CB MAN - ARTISTS’ LETTERS AND MANUSCRIPTS – King, Samuel
- **Inclusive Dates:** 1800
- **Identification:**
- **Extent/Quantity:** 1 file folder
- **Repository:** Library at Crystal Bridges Museum of American Art
- **Access Information:** The records are open for research and contain no restricted materials. Research is by appointment only, email library@crystalbridges.org to schedule an appointment.
- **Acquisition Information:** Many items in the Artists’ Letters and Manuscripts Collection were collected between 2005 and 2007. The Museum continues to add material to the Collection. When available, information regarding provenance accompanies the finding aid entries.
- **Processing Information:** The material, originally contained in file drawers, was assembled by [CB Temporary Archivists Gregory Brown and Sarah Beasley during Summer 2012].
- **Preferred Citation:** Artists’ Letters and Manuscripts, [series folder]. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Biographical Note:
Samuel King (1748-1819) was an American painter and instrument maker. He was a teacher of Charles Bird King and Anne Hall.

Scope and Content Note:
Receipt for $50 from Benjamin Fry for “four family portraits.”

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

Detailed Description of Collection (Container List):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 44</th>
<th>Receipt to Benjamin Fry</th>
<th>Jan. 17, 1800</th>
</tr>
</thead>
</table>

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I, Benjamin King, do hereby certify, that I have received from the firm of Brown & Co., fifty dollars in full for the final and full settlement of all demands to this day, August 17th, 1800.

Benjamin King.
Mr. Sam. King's
Rev. Mr. Smith
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.
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Biographical Note:
Elbridge Kingsley (1842-1918) was an American wood engraver and painter

Scope and Content Note:
Elbridge Kingsley sends a corrected form (not included) to Florence Levy and informs her that Dwight Hall was built for his collection of paintings and engravings.

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

Detailed Description of Collection (Container List):

<table>
<thead>
<tr>
<th>Box 4</th>
<th>Folder 45</th>
<th>A.L.S. to Florence Levy</th>
<th>May 10, 1903</th>
</tr>
</thead>
</table>

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Harley, Mass.
May 10, '83

Ed. Ann, Art Annual:

I and blanks corrected.
Don't see how I can fit your classification, without using "Painter-Engraver," or put me in both classes, "Engraver" and "Painter" as you like.

The Dwight Hall was built to suit my collection of both Painting and Engraving, and there are several collections of my things, both together, for the last five years that painting predominates. My chosen, 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 Superint. of Drawing for my daughter. Sincerely,

Eliza H. Kingsley
Crystal Bridges Artists’ Letters and Manuscripts

Descriptive summary:

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

I feel 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,

Max F. Kline

170 Foxtons Ave. Feb 3 1914
**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 shoes I have had.

Also the sketch of "Sail Loft" a reproduction of which you will find in the catalog.

I hope you will be without pain. My wife and I have had hours of pain; so that anything without pain is bearable. Ever our best wishes.

Helin & Karl Knaths