

Robert Taft correspondence related to frontier artists, Dickerman - Foote

Section 3, Pages 61 - 90

A series of research correspondence from the Robert Taft collection relating to frontier artists. Robert Taft (1894-1955) was a professor of chemistry and author on the subjects of photography and art. The artists included here are Sumner Dickerman, E. Didier, Maynard Dixon, William H. Dougal, William Herbert Dunton, John Durkin, Thomas Eakins, Lawrence C. Earl, Thomas Martin Easterly, Seth Eastman, Elk Eber, Frederick von Egloffstein, Henry A. Elkins, Henry W. Elliott, George H. Ellsbury, W. A. Emory, Henry F. Farny, Father Nicholas Point, Harry Fenn, and Mary Hallock Foote.

Date: 1930-1955

Callnumber: Robert Taft Coll. #172, Box 21

KSHS Identifier: DaRT ID: 308632

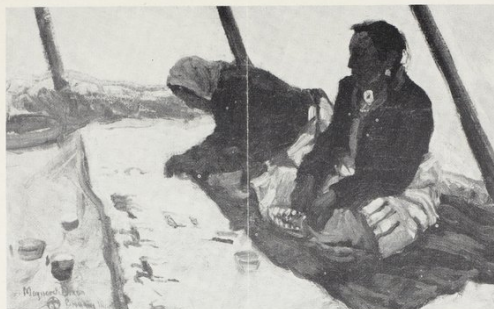
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www.kansasmemory.org/item/308632



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"BLACKFEET HISTORIANS"



Oil in color. 18" x 12"
Signed in lower left corner, Maynard Dixon, Browning, Mont.
Sept. 1917, and with his Eagle device. Framed. Price \$350.00

"HOPI KATCHINA MAKER"



Crayon 11" x 15½"
Signed in lower left corner,
M.D. and with his Eagle device,
Wolpi, Ariz. 1923.
Price \$150.00

"TAOS INDIAN"



Crayon 7" x 10"
Signed in lower right corner,
M.D. Taos, N. Mex. Sept. 1931.
Price \$100.00

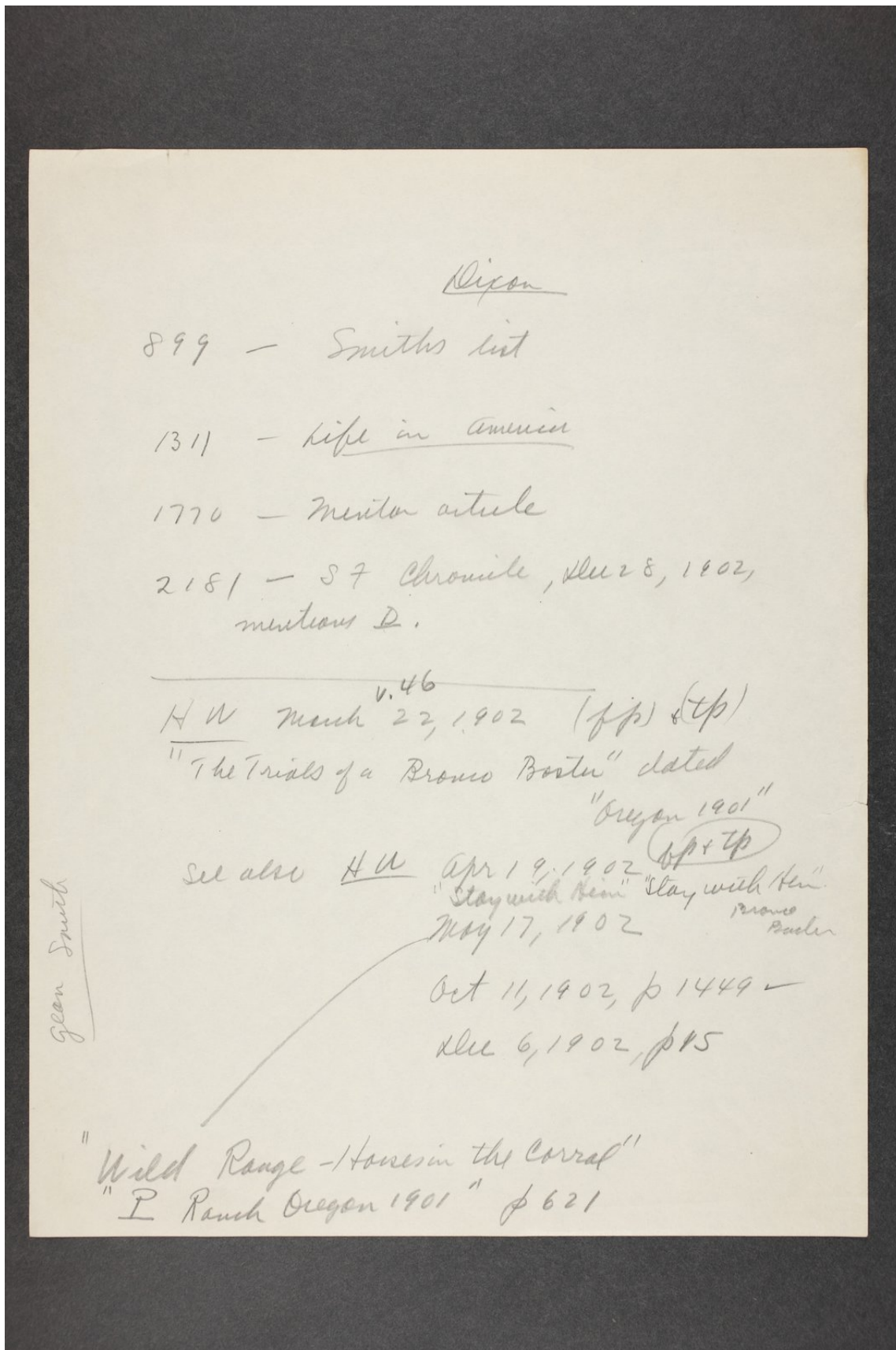
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H.W. 1901 examined.

"Freighting in the Desert" (Calif)
Oregon dated '02 fp H.W.
Oct 11, 1902, p 1449 vol 46

Christmas in the Arizona Desert fp
H W Dec 6, 1902, p. 15 (v 46)

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Rungiers in WW in Am, v 26, p 2576
Chi, 1950 b. 1869 - member Painter of the
Far West specialty of Am. Big Game
came to US in 1894. b in Berlin

Blumenschein, Ernest L WW in A
p 253, Chi 1950. Impressive list of
awards. b 1874 - home Taos
N. H. 1927

Sharp, J. N. b 1859 WW in A p 2483
^{opp Kit Carson's old home}
Summer home in Taos, - winter a studio at foot
of Custer battlefield - portraits of Indian
Smith. I met & view of Calif how large
holdings of Indian portraits.

Dixon - began prof. painting in 1920
Nov 13, 1946 - see WW
WW in A, p. 621, Chi 1946?



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On the contrary, it [westward expansion]
is one of the most depressing chapters in
American life - - it promoted
deterioration in the quality of life
art in America Suzanne La Follette
NY 1929, p. 110

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Off for California
Letters, log & sketches of William H.
Waugal, edited by Frank M. Stangler,
Brooks, Oakland, Calif, 1949.
Sketches of Calif 1849-1850)
Waugal (1822 - 1894?) is given as engraver
of Emory report. among sketches is panoramic
view of SF in 1850.

50. for Hancock's letter, see note 36

Robert Taft correspondence related to frontier artists, Dickerman - Foote

OSCAR E. BERNINGHAUS
TAOS, NEW MEXICO

Oct. 23-40

Dear Dr. Taft,

Your letter of the 21st
regarding about W. Herbert Dickerman.

Perhaps the enclosed will be
of some help to you.

You might inquire further from
his wife (although they have been
divorced many years) also from
his daughter Miss Devian
Dickman. Mail addressed
to Taos will reach them.

Please return the enclosed
it is the only copy I have
and want to keep it for
my files - With I could
help you more - Cordially

Oscar E. Berninghaus

Robert Taft correspondence related to frontier artists, Dickerman - Foote

October 29, 1940

Miss Vivian Dunton
Taos, New Mexico

Dear Miss Dunton:

I have in preparation a book The Frontier in Picture which is to deal with the artists and illustrators who recorded the life and growth of our American West. Included in the list of artists that I have under study is your distinguished father, the late W. Herbert Dunton. I have been able to locate considerable material on your father's career subsequent to 1912, which, I believe, was the date when he went to Taos to live, but before this date I have almost no information. Could you tell me something of his career before 1912, especially anything which has to deal with his life and work in the West as an illustrator or artist? If you do not have this information, can you suggest other possible sources?

In the Mentor for 1915 there is a reproduction of your father painting in the open. Is the original photograph still available and if so, could I buy or borrow a copy?

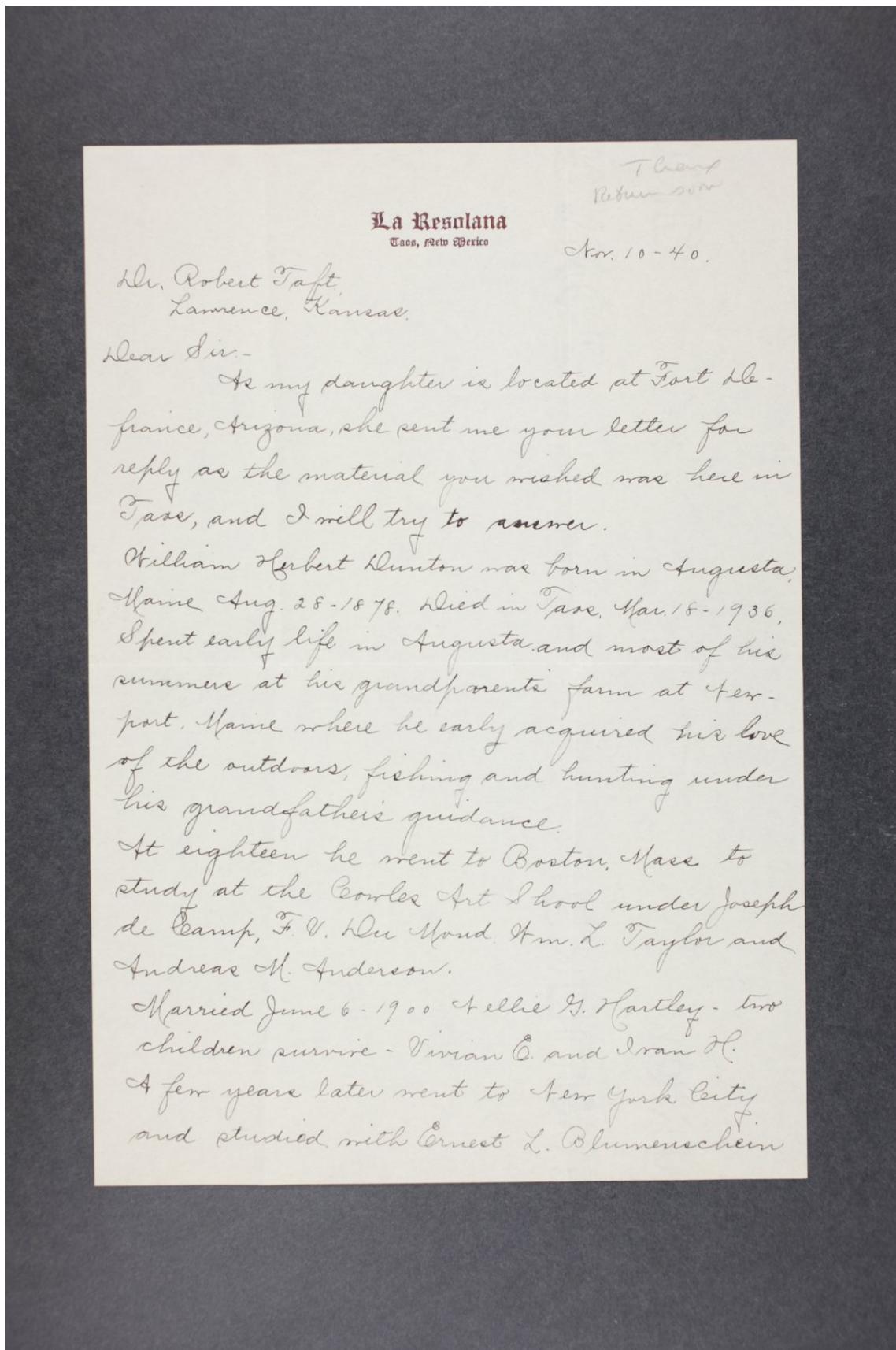
Thank you greatly for your help.

Sincerely yours,

RT/cdo

Robert Taft.

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La Resolana
Taos, N.M.

Nov. 10-40.

Mr. Robert Taft,
Lawrence, Kansas.

Dear Sir:-

As my daughter is located at Fort Huachuca, Arizona, she sent me your letter for reply as the material you wished was here in Taos, and I will try to answer.

William Herbert Hinton was born in Augusta, Maine Aug. 28-1878. Died in Taos, N.M. Mar. 18-1936. Spent early life in Augusta and most of his summers at his grandparents' farm at Foxport, Maine where he early acquired his love of the outdoors, fishing and hunting under his grandfather's guidance.

At eighteen he went to Boston, Mass. to study at the Cowles Art School under Joseph de Camp, F. V. Du Mond, H. M. L. Taylor and Andreas M. Anderson.

Married June 6-1900 Nellie G. Hartley - two children survive - Vivian G. and Ivan H.

A few years later went to New York City and studied with Ernest L. Blumenschein

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La Resolana
Taos, New Mexico

and others.

Very successful illustrator in the East but always interested in the West, especially in the history and characters of the early days. Moved to New Jersey 1908. Made many trips to the Western States and Old Mexico to study the life, animals and characters of the large cattle ranches that have nearly passed from history. Settled in Taos, N. M. in 1912. Noted for his paintings and lithos of animals, cowboys and old-time characters.

As all the photos are in Mr. H's albums I did not wish to disturb them, but looked through several hundred old negatives for one that showed him painting in the open previous to 1915. Found just that I am mailing you to make a choice, not knowing the one in the Mentor for 1915. Please return them. If this is not the information you wish or if there are any questions, I will be very glad to help as much as I can. Sincerely yours,
(Mrs. F. H. Dunton.) F. H. Dunton.

Robert Taft correspondence related to frontier artists, Dickerman - Foote

MUSEUM OF NEW MEXICO

presents

E. IRVING COUSE

W. HERBERT DUNTON

A Retrospective Exhibition

June 14 to June 30

This collection of paintings which the Museum of New Mexico has the honor to present sets forth a retrospective exhibition of the work of E. Irving Couse N.A., and W. Herbert Dunton. The exhibition covers a long period of production reflecting lives indefatigably and industriously spent in a search for achievement.

The one continuous chain of thought which pervades the subject matter of each artist reveals personalities in decided contrast, even though each sought and found the source of his inspiration in the same locale - the Southwest. To Couse it was the cultural, poetic and legendary life of the Indian. To Dunton it was the romance, history, and wild life of the Great West. Everything we know of the personal characters of these men adds to our appreciation of their sincerity. Both were accomplished technicians and craftsmen, holding steadfast and true to their convictions, neither allowing himself to be influenced by the vogue or trend of the times. To them art was not a plaything; it was serious, vital, robust, something real.

It is not amiss to state that both were no exceptions to the experiences of non-prosperous periods, but by dint of industry and devotion, supported by deep faith in their convictions, each won a large and appreciative audience who have responded substantially as well as with applause.

It was devotion and omnipotent love for their art, rather than an acquired momentum, that enabled them to continue their work even unto the last hours of their passing, Mr. Dunton, on March 18, 1936, and Mr. Couse, on April 24, 1936.

With works placed permanently in museums, state buildings, galleries, and private collections too numerous to mention, and with lives led fully and actively, they now have crossed the borderland to become in time forbears of a traditional art in the Southwest, leaving a heritage that is entirely their own.

O. E. Berninghaus

E. IRVING COUSE

E. Irving Couse was born in Saginaw, Michigan, September 3, 1866. He studied at the Art Institute of Chicago, then at the National Academy of Design in New York, and at the Julien Academy in Paris. Returning to

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Museum of New Mexico O. E. Berninghaus -2-

the United States he became interested in the Indian and native life along the Columbia River in Oregon, where he spent several years.

While maintaining a studio in New York City, he also established a summer studio in Taos, New Mexico, in 1902. For a number of years he divided his time between his New York and Taos studios, finally settling permanently in the latter place in 1928. It is from Taos and the surrounding country that many of his paintings received their inspiration, and his models were from his many Indian friends at the Pueblo of Taos.

He was an active charter member and for several years president of the Taos Society of Artists, one of the first artists' societies of the West, which had much to do with establishing the fame of Taos as an art colony.

His paintings typify the cultural, the poetic and the legendary life of the Indian. For these he is particularly noted and his work has brought him many honors here and abroad. Among these may be mentioned the Shaw prize, Salmagundi Club, 1899; Proctor prize, 1900; Second Halgarten prize, 1900; First Halgarten prize, 1902; Honorable Mention, Paris Exposition, 1900; Buffalo Exposition, 1901; Bronze Medal, St. Louis Exposition, 1904; Isador Medal, 1911; Carnegie prize, 1912; Altman prize, 1916; Silver Medal Panama Pacific Exposition, 1915; Isador prize, Salmagundi Club, 1917; W. Lippencott prize, Pennsylvania Academy of Fine Arts, 1921; Ranger Fund purchase prize, National Academy of Design.

He is represented in the permanent collections of the Brooklyn Institute of Arts and Sciences; Smith College; Museum of St. Paul; Grace M. E. Church, Harrisburg, Penn.; Detroit Museum of Art; National Gallery, Washington, D. C.; Montclair Art Museum; Omaha Gallery; Metropolitan Museum; New York City; Santa Barbara Museum; Fort Worth Museum; Toledo Museum; Milwaukee Art Institute; National Art Association; Lotus Club; National Arts Club; Butler Art Institute; Cleveland Ohio Museum; Nashville Museum; San Diego Museum; Topeka Museum; three lunettes Missouri State Capitol, Jefferson City, Mo.

He was elected an Associate of the National Academy in 1902 and a National Academician in 1911.

o.e.b.

W. HERBERT DUNTON

W. Herbert Dunton was born in Augusta, Maine, on August 28, 1878. He studied art at Cowles Art School in Boston and the Art Student's League in New York. While still in his early teens he wrote and illustrated many stories which found acceptance in various New York magazines. As an illustrator he became eminently successful. His work was sought by such magazines as Everybody's, Recreation, Harper's, Scribner's, and numerous others.

Very early in his career he became impatient with the East and sought the outdoor life and cattle country of the West. Becoming deeply interested in painting as an art he permanently located in Taos in 1912. Here he gradually abandoned illustrating to devote his life to depicting



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Museum of New Mexico O. E. Berninghaus -3-

the romance, the history, and wild life of the West. His lithographs, a medium of expression he lately became interested in, brought him much recognition.

His strict adherence to accuracy of detail and well thought out compositions characterize his work as well as his personality.

An ardent hunter, with his horses and dogs he made frequent pack and sketching trips throughout the surrounding country. He loved the solitude and almost inaccessible recesses of the mountains. Here he found the source of inspiration for many of his canvases.

"Buck", as he was familiarly known, was a picturesque character. Although he was always deeply engrossed in his own work he was at the same time keenly appreciative of the work of his brother artists.

His honors are many, including Gold Medal, Nashville, Tenn., 1927; Honorable Mention, Witte Memorial Museum, San Antonio; Cash Prize, Pacific Southwest Exposition, Long Beach, California; Cash Prize, Witte Memorial Museum, San Antonio, Texas, 1929; He is represented by his work in many galleries, museums, and private collections throughout the country. Among them are the Society of Applied Arts, Peoria, Ill.; Witte Memorial Museum, San Antonio, Texas; Museum of New Mexico, Santa Fe; the White House, Washington, D.C.; three murals at the State Capitol, Jefferson City, Missouri.

O.E.B.

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Museum of New Mexico O. E. Berninghaus	4
by E. IRVING COUSE, N.A.	-3-
1 Taos Pueblo, Moonlight	by W. HERBERT DUNTON
2 The Love Call	27 My Children
3 The First American	28 Aspens and Grizzly (1933)
4 Columbia River Camp (1900)	29 Buffalo (1931)
5 Young Chief Warbonnet	30 Green Tree (1930)
6 Sheep in France (1898)	31 The Bob Cat Hunter (1923)
7 Sand Painting	32 Crow Indian Warrior (1920)
8 Pottery Decorator	33 Foothills, Winter Afternoon (1930)
9 Moon Song	34 October Aspens (1932)
10 Walpi Snake Chief (1904)	35 Portrait of Singing Rain (1934)
11 Arrow Maker, Firelight	36 Illustration for Scribner's
12 Turkey Hunter	37 Illustration for McClures
13 Quite Pool	38 Study for "Emigrants Leaving Westport" (Missouri State Capitol)
14 River Camp, Moonlight	39 Study for First Train Arriving at Tipton (Missouri State Capitol)
15 Flute Song, Moonlight	40 Study for Pony Express Leaving St. Joseph (Missouri State Capitol)
16 Head of Leandro	41 The Prospector
17 Mountain Stream	42 Old Pioneer
18 Study for "Moki Snake Dance" (1904. A.T. and S. Fe.)	43 Texas Bronco Twister
19 Study for "Vision of the Past" (1916. Youngstown, Ohio, Museum)	44 Bronco Buster
20 French Girl (1894)	45 Crest of the Rockies
21 Head of Kikikitat Chief (1900)	46 Elk
22 The Blanket	47 Prong Horn Antelope
23 Watching the Fish	48 Mule Deer
24 Pueblo Fireplace, Firelight	49 Taos Pueblo Indian Boy (1928)
25 The Quiver, Firelight	50 Taos Pueblo Indian Woman (1928)
26 Photograph of E. I. Couse	51 Southern Cowhand (1928)
	52 Madame Kastner
	53 Photograph of W. Herbert Dunton

Robert Taft correspondence related to frontier artists, Dickerman - Foote

Painter of Taas

Am. M. Art 13:247 Ag'22

by W. Herbert Dunton

the line of Taas.

- light & color

mesquite & Indian life

The American artist & His Times

Homer Saint-gaudens, N. Y. 1941.

makes no mention of Taas or any of the
artists including Eliot. Mentions F. R.
probably because he knew him.

American Arts - Rella E. Tackman,

Chicago, 1928 "The Taas artists"

pp 266 - 274 - discussion includes

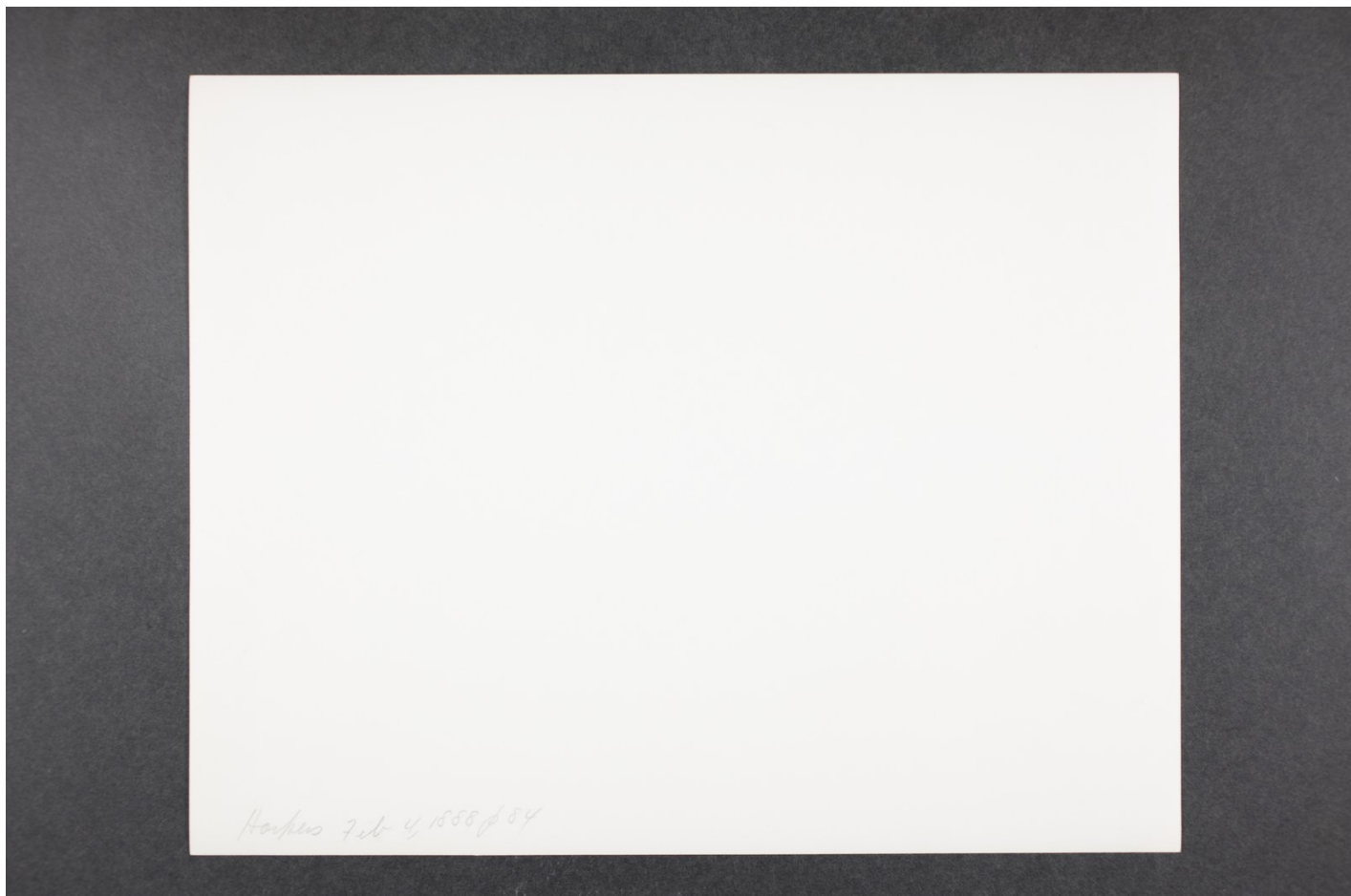
F. R. & Carl Rungius (1869 - wild animals of
Rockies & caribou).

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DINNER IN A LOGGING CAMP IN THE NORTHWEST.—DRAWN BY JOHN DYKIN.—[SEE PAGE 80.]

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Robert Taft correspondence related to frontier artists, Dickerman - Foote

AMERICAN ART RESEARCH COUNCIL

TEN WEST EIGHTH STREET, NEW YORK

JULIANA FORCE, *Chairman*

LLOYD GOODRICH, *Director*

HERMON MORE, *Associate Director*

November 18, 1943

Dr. Robert Taft
University of Kansas
Lawrence, Kansas

Dear Dr. Taft:

The sketch, "Cowboy Riding" by Thomas Eakins mentioned in your letter of October 29th shows a cowboy riding a horse at a gallop or a quick trot. There are several other pictures by Eakins that show horses in motion. The most important is "The Fairman Rogers Four-in-Hand" reproduced in my book, Pl.20. Following this item in my catalogue you will find other sketches for the picture which include moving horses; and there are also four small wax figures of horses in motion, No.503 in my catalogue. You might be able to get photographs of some of these from the Babcock Galleries, 38 East 57th Street, New York City, who are agents for the Eakins estate.

If I can be of any further assistance to you please let me know.

I am interested to hear that you are doing a biography of Remington. Are you planning to include a catalogue of his work? If so, could you tell me something about how extensive the catalogue will be? My reason for inquiring is that the American Art Research Council is making an informal survey of writers who are conducting research in the American field.

I am enclosing a booklet on the Council which will tell you something about our work.

Sincerely yours,

Lloyd Goodrich
Director

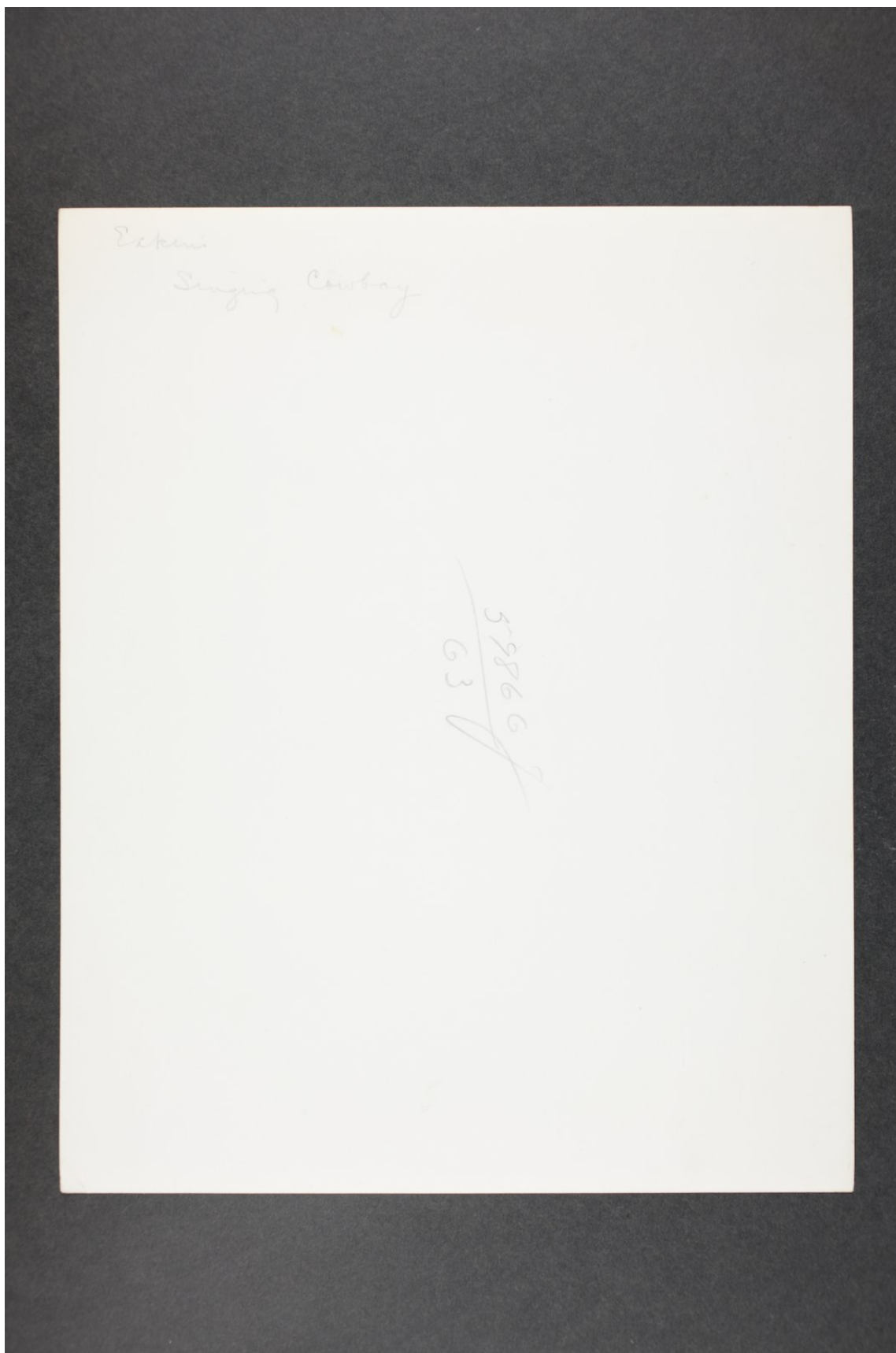
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THE METROPOLITAN MUSEUM
OF ART 1926

Robert Taft correspondence related to frontier artists, Dickerman - Foote



Robert Taft correspondence related to frontier artists, Dickerman - Foote

August 2, 1940

Mr. Samuel H. Ranck, Librarian
The Public Library
Grand Rapids, Michigan

Dear Mr. Ranck:

I have in preparation a book The Frontier in Picture which is to deal with the artists and illustrators who recorded the life and growth of our American west. Included in the list of artists that I have under study is Lawrence C. Earl, who died in Grand Rapids on November 20, 1921. Can you furnish me an obituary from a Grand Rapids paper and do you know if there are any surviving relatives of Mr. Earl? If so, would you be good enough to give me their names and addresses? Thank you greatly for your help.

Sincerely yours,

RT/cdo

Robert Taft.

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Western Journal, vol 7, p 435
(1850).

I S woodcut of capital
at Jefferson City. The
illus. is remarkably similar
to the one in U.S. Illustrated
(compare).

State that eng. was made
from dag. taken by T. M.

E astutely an experienced & highly
accompl. eng. of this city.

M. E has traveled extensively
in U.S. & has taken dag impressions
of a large no. of beautiful scenes.
His gallery is on 4th St.

Robert Taft correspondence related to frontier artists, Dickerman - Foote

T. M. EASTERLY,
DAGUERREAN ARTIST.

To the Public.

The subscriber has secured, for a limited time, the services of T. M. EASTERLY, Daguerrean Artist to conduct the business at his Miniature Gallery, No. 103 Fourth street, corner of Olive.

All who wish correct likenesses and finished pictures may rest assured of having ample justice done them at this establishment---as Mr. Easterly is well known as being a skilful and successful operator.

Among their specimens may be seen impressions of distinguished Statesmen, eminent divines, prominent citizens, Indian chiefs, and notorious robbers and murderers. Also, beautiful landscapes, perfect clouds, and a bona fide streake [sic] of lightning taken on the night of June 18, 1847, by Mr. E.

All whom interest or curiosity may prompt, are respectfully invited to call and examine their work, which will speak for itself.

N. B. -- Perfect likenesses, of suitable size for Locketts, Breast Pins, Finger rings and faithful copies of portraits, engravings, deceased persons, &c.

(Mar25)

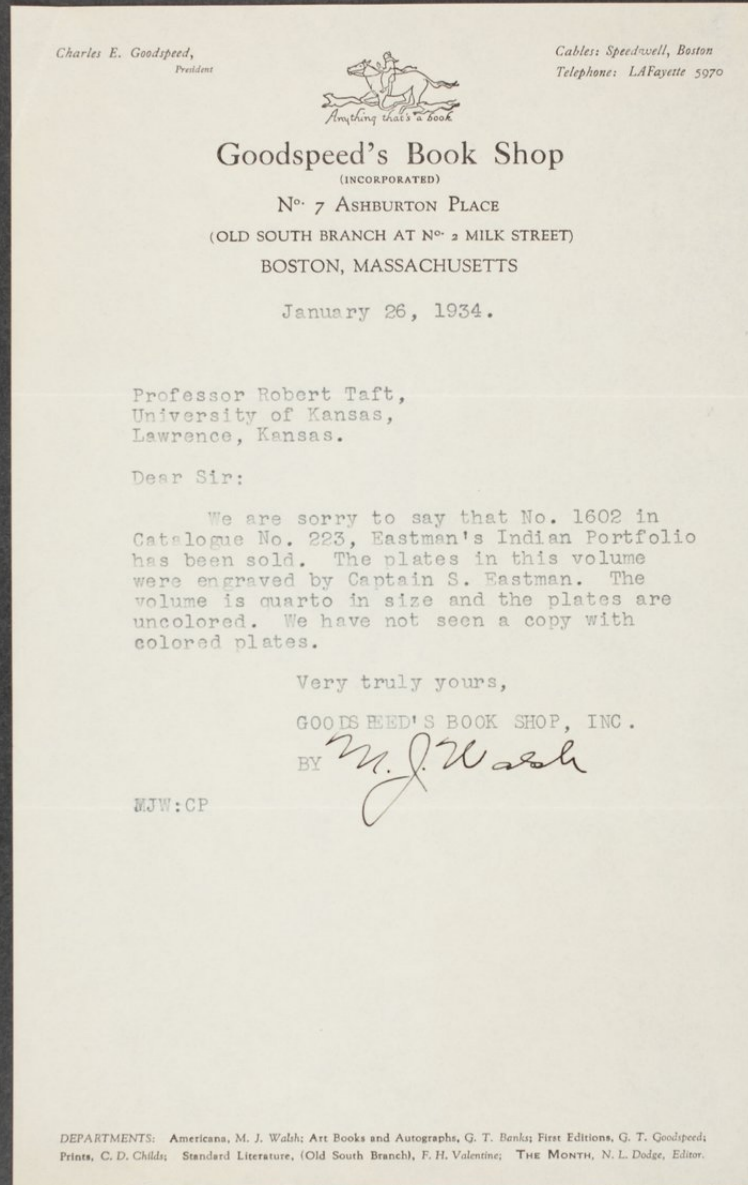
JOHN E. OSTRANDER.

Above advertisement in the St. Louis Tri-Weekly Union, April 7 (7) 1848.

Copy in State Historical Society of Missouri, Columbia.

RTK

Robert Taft correspondence related to frontier artists, Dickerman - Foote





Robert Taft correspondence related to frontier artists, Dickerman - Foote

Jan. 31, 1934

Mr. David I. Bushnell, Jr.
The Westchester
Washington, D.C.

Dear Mr. Bushnell:

Thank you for your kind letter of the twenty-eighth and for the information that it contained. Since writing you I have obtained a copy of "The Iris, An Illuminated Souvenir," published in 1852, which contains a number of colored reproductions of Capt. Eastman's paintings. They are not particularly well done and do not begin to compare with Smillie's beautiful engravings of Eastman's work which appeared in the numerous Schoolcraft volumes. I shall be very glad to have the copy of the "Squaws Playing Ball on the Prairie," and thank you for your courtesy in sending it.

Thank you, too, for your suggestion concerning Mr. Jackson. I have already had a voluminous correspondence with Mr. Jackson over a period of several years and last summer had the privilege of entertaining him in my home. As you surmised, he has been an extremely valuable source of information on early photography.

Do you, by chance, have information concerning Alexander Gardner, a prominent photographer in Washington during the 60's and 70's? I have been trying to obtain biographical material from him, but so far without much success. The Library of Congress was able to give me a little information, but not a great deal. Of course, I realize it would be more or less accidental if you did possess any information about him. If you chance to have information about other early Washington photographers, I should appreciate receiving it. Plumb, Whitehurst and Brady (I have considerable information about Brady through the Handy Studio) are of particular interest in this connection.

Thank you again for your help. I appreciate it highly.

Sincerely yours,

Robert Taft
Assoc. Professor of Chemistry

RT:AW

Robert Taft correspondence related to frontier artists, Dickerman - Foote



NATIONAL GALLERY OF ART
SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

April 10, 1946.

Mr. Robert Taft,
Department of Chemistry,
University of Kansas,
Lawrence, Kansas.

Dear Mr. Taft:

Thank you for your letter of April 5th in reply to mine of March 29th.

For further information on the Bushnell Collection I would suggest your writing to Dr. Donald Scott who is the director of the Peabody Museum of Archaeology and Ethnology at Harvard University, Cambridge 38, Massachusetts. At the time I examined the Eastman sketches, there was no catalogue of the collection as it was only unpacked from the boxes in which it was given to the museum, as a result of my persistent (and I fear objectionable) curiosity to inspect its contents! I believe, however, that Dr. Scott was planning to check the collection, so it may be that it has been catalogued by now. If full data on the collection is not available, I would suggest your requesting the Eastman sketches on loan. As Dr. Scott did not object to our borrowing the material when we wished to examine it, I am sure he would be glad to lend it to you for research purposes.

It is very kind of you to promise me copies of future articles in your series on artists of the West, and I shall look forward to receiving them.

With best wishes and renewed thanks for your letter,

Sincerely yours,

Margaret D. Garrett

Margaret D. Garrett,
Acting Chief,
Inter-American Office.

Robert Taft correspondence related to frontier artists, Dickerman - Foote

MEMBER
AMERICAN INSTITUTE OF
REAL ESTATE APPRAISERS

PAUL ADAMS, M. A. I.

REAL ESTATE APPRAISER

REALTOR

SAN ANTONIO, TEXAS

February 7, 1948

Dr. Robert Taft,
Department of Chemistry,
University of Kansas,
Lawrence, Kansas.

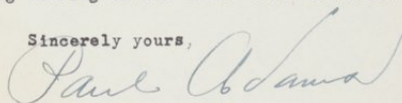
Dear Dr. Taft:

I am doing some research work on Seth Eastman, a painter, with whose work, I understand from Bernard DeVoto, you are well acquainted.

In 1846 Eastman visited Texas as Commander of Company D, First Infantry, on what was evidently an engineering expedition. During his sojourn in Texas of a year or longer, he made many pencil sketches of Texas scenes. Through my agency, a San Antonian has come into possession of this sketch book.

What I need to know is some detailed information about Captain Eastman's visit here. I should like to find, if possible, an official report of the expedition. There must be one available somewhere. I shall greatly appreciate any and all information you can give me as to sources of material concerning Eastman, especially anything bearing on his Texas visit of 1846.

Sincerely yours,



Paul Adams.

P. O. Box 2448

PA/mg



Robert Taft correspondence related to frontier artists, Dickerman - Foote

March 2, 1948

Mr. Paul Adams
P. O. Box 2448
San Antonio, Texas

Dear Mr. Adams:

I have delayed answering your letter of February 7 in the hope that I could get some time to examine my notes and sources with respect to the questions raised in your letter concerning Capt. Seth Eastman. I have not been able to make a very extensive search but I can give you some suggestions. In the first place, are you sure of your date, 1846? The most extensive account of Eastman in print at present is that of D. I. Bushnell of the Smithsonian Institution and published in 1932. Bushnell states "With the exception of a short period during the year 1846 when he was 'on recruiting service', Capt. Eastman was stationed at Fort Snelling with his regiment from 1841 to the autumn of 1848 when he went to Texas."

If you are sure of 1846 as the date of Eastman's visit to Texas, I would consult the Secretary of War's reports for 1846 and, in addition, the various reports of explorations as listed in the bibliography of A. R. Hasse (1899) which your public library should be able to furnish you.

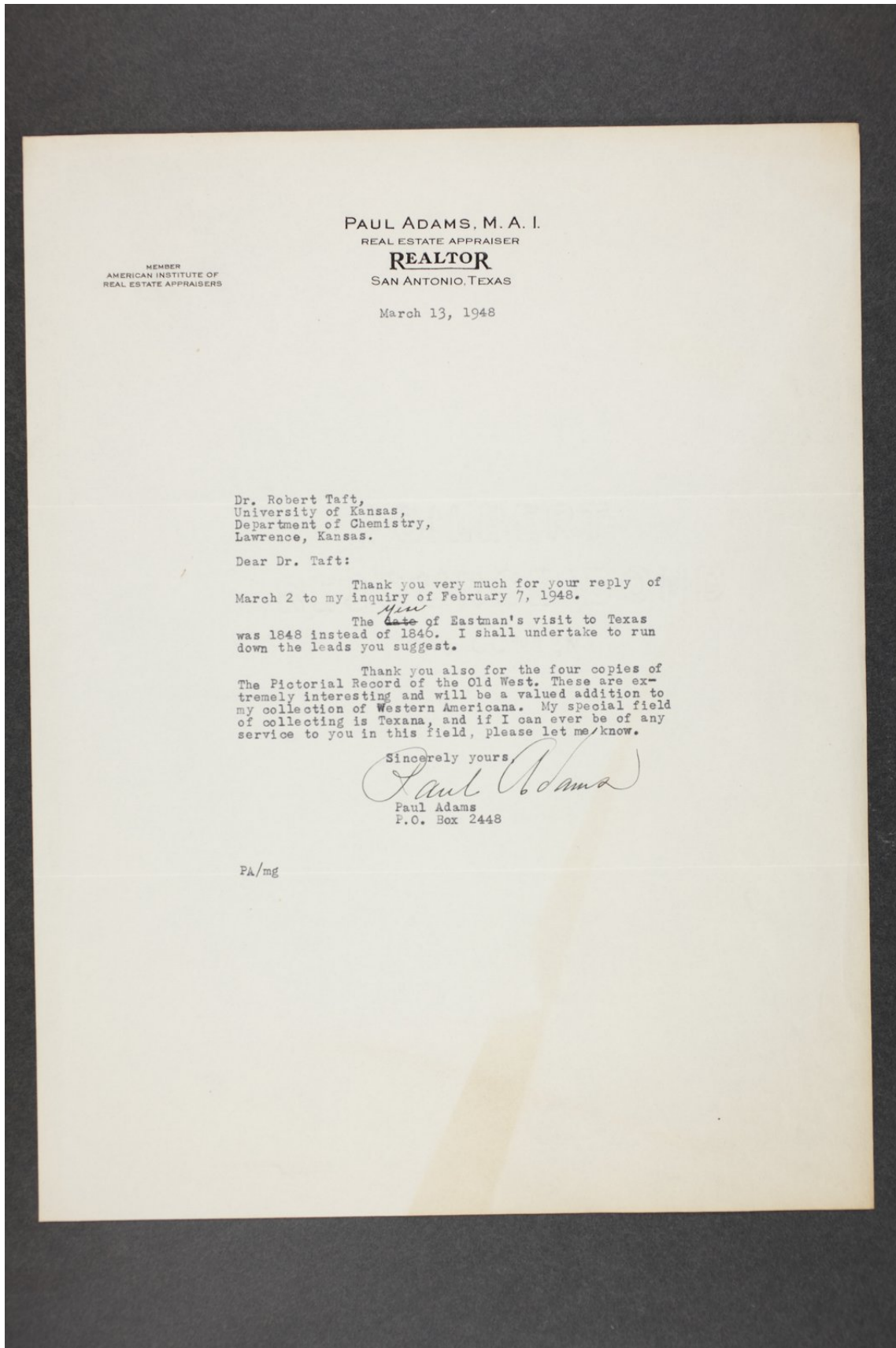
I wish I were able to furnish you with more positive information but trust that the above suggestions will be of value. I should very much like to have a copy of your article when it is published.

Sincerely yours,

Robert Taft

RT:wac

Robert Taft correspondence related to frontier artists, Dickerman - Foote



PAUL ADAMS, M. A. I.

REAL ESTATE APPRAISER

REALTOR

SAN ANTONIO, TEXAS

MEMBER
AMERICAN INSTITUTE OF
REAL ESTATE APPRAISERS

March 13, 1948

Dr. Robert Taft,
University of Kansas,
Department of Chemistry,
Lawrence, Kansas.

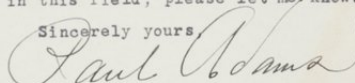
Dear Dr. Taft:

Thank you very much for your reply of
March 2 to my inquiry of February 7, 1948.

The ^{new} date of Eastman's visit to Texas
was 1848 instead of 1846. I shall undertake to run
down the leads you suggest.

Thank you also for the four copies of
The Pictorial Record of the Old West. These are ex-
tremely interesting and will be a valued addition to
my collection of Western Americana. My special field
of collecting is Texana, and if I can ever be of any
service to you in this field, please let me know.

Sincerely yours,



Paul Adams
P.O. Box 2448

PA/mg



Robert Taft correspondence related to frontier artists, Dickerman - Foote

PEABODY MUSEUM
OF
ARCHAEOLOGY AND ETHNOLOGY
HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS, U.S.A.

9 February, 1949.

Professor Robert Taft,
The Kansas Academy of Science,
University of Kansas,
Lawrence, Kansas.

Dear Professor Taft:

We are very happy to enclose a list of Mr. Eastman's
sketches and paintings which we have in the Museum.

Beyond that, unfortunately, we are not able to help you.
We have no manuscript material of or by Eastman and we have
no photographs of the pictures.

Very truly yours,

J.O. Brew, Director.

hw
encl.