

During 1911, CBH painted one illustration of a fish (Plate 15 B), a rainbow trout from a hatchery on the McCloud River. It was done for the USBF, but, until our present study, was only published on a postcard issued by the Steinhart Aquarium, San Francisco, possibly at its opening in 1923.

Similarly, during 1912, CBH painted his last illustration of a fish, again for the USFC, again it was a rainbow trout (Plate 15 C), and again it was only first published (Bond, 1985) well after its preparation, and then only as part of an announcement of, and poster for, the Smithsonian exhibition “Drawn from the Sea, Art in the Service of Ichthyology” (curated by VGS).

CHBMS for May, 1912, wrote, “Grace in Palo Alto hospital-hopes CBH will ‘never paint another fish,’” and for ~23 May: “CBH complains of eye strain. CBH finishes Steelhead” [trout; actually, the rainbow form, Plate 15 C].

In 1913, probably right after completing the “steelhead,” and similar to it, CBH painted a rainbow trout in oil, which painting we saw hanging on the wall of Claire Hudson Brett’s home in 1987.

### California Academy of Sciences Days<sup>67</sup>

Associated with the cessation of his illustrating fishes, CBH was turning more toward his interests in fine art and writing. In 1914, he attended William Merritt Chase’s<sup>68</sup> Summer School of Art in Carmel-by-the-Sea, very close

<sup>67</sup>Unless noted otherwise, information in this section is largely taken from CASA B. W. Evermann, correspondence Box 1918, A–H.

<sup>68</sup>A compiled biography of Chase (1 Nov. 1849–25 Oct. 1916) is available at <http://www.answers.com/topic/chase-william-merritt>. CBH is variously reported to have studied with Chase at the Art Student’s League in New York, but there is no record of this in the ASL’s archives (S. Cassidy, ASL archivist, email to VGS, 2 Feb. 2009). SQBMS for summer 1914, lists an unspecified CBH-Chase Summer School relationship, and CHB (10 Feb. 1985, letter to VGS), in response to VGS’s request for date of CBH’s study with Chase, wrote “Studies with Chase, I believe, were while he was at home in Pacific Grove concurrently sketching the Monterey coast, etching it and writing his book [“The Royal Outlaw”]—mainly during the years 1912–1916, before 1917-Academy of Sciences years which led to serious landscape painting.”

to CBH’s home. Chase was one of America’s foremost impressionist artists. CBH was also about to finish writing his second novel, which would be published in 1917.

In 1914, Barton Warren Evermann resigned his position with the USBF in Washington, D.C., and on 16 Mar. 1914 became director of the California Academy of Sciences<sup>69</sup> in San Francisco. The Academy was then in the process of finishing construction of a new building and planning for exhibits. Its first building had been destroyed in the 1906 San Francisco earthquake. The move brought Evermann within easy commuting distance of his most important colleague, David Starr Jordan, and the active group of Stanford University ichthyologists at Palo Alto, and, no less importantly, Evermann’s favorite illustrator of fishes, Charles Bradford Hudson, at Pacific Grove. Although proximity to CBH would benefit Evermann, proximity to Evermann would benefit CBH even more.

On learning of Evermann’s move to San Francisco, CBH wrote him from Pacific Grove on 30 Sept. 1914:

“I have recently finished another novel. It has taken me considerably longer than a year to write and reduced my capital materially. I’m looking for a job. Can I do anything for you, for the Academy, or for anyone you know about?”

Well, not quite “anything.” In a letter with the same date as CBH’s (the short distance between Pacific Grove and San Francisco, may have made this possible), Evermann responded that he had submitted a proposal to the Carnegie Foundation to do a study of the salmonid fishes of the world, which he had mentioned to CBH in the past, and wanted CBH to be the illustrator—it would provide CBH work for years to come. CBH responded on 18 Oct 1914:

“I am glad you still have the Salmonidae project in mind. It will be a great work, and under

<sup>69</sup>Jennings (1997:302).

the auspices of the Geographical Society [sic] will get a desirable sort of publicity. I surmised they might be interested in the matter and sincerely hope they will put it through.<sup>70</sup> But really, I am very doubtful about painting any more fish. The last work I did put me into eye-glasses, and I’ve wondered that the business did not put me into an insane asylum, though it was always interesting, and such a great work as you propose would be a[n] inspiration.”

Possibly, even before arriving at CAS, Evermann and John Rowley<sup>71</sup>, an exhibits specialist at CAS since 1907, were preparing plans for a new way, the diorama, to exhibit mounted wildlife. A diorama shows groups of animals naturally posed in their native habitat. The models are placed in the foreground, which, depending on the species, includes sand, rocks, logs, or lifelike reproductions of the vegetation. To give a sense of depth to the diorama, the background is painted to blend in with the foreground, and variously shows, for example, the ocean, shore, trees, distant mountains, or a desert scene. The size of the CAS dioramas was variable, but the largest painted backgrounds were 18 × 25 ft (5.5 × 7.0 m)<sup>72</sup>, mural size.

<sup>70</sup>It never was.

<sup>71</sup>John Rowley (1866–1928), a taxidermist and early exhibits specialist, began work in 1889 at the American Museum of Natural History. In 1903, he moved to California and assisted David Starr Jordan in building the university’s biological museum. In 1907 he joined the staff of the California Academy of Sciences as chief of exhibits. In 1917 he was appointed director of the Oakland Museum, and in 1920 he became chief of exhibits at the Los Angeles County Museum. He participated in and supervised many of the early dioramas at the California Academy of Sciences, including those for which CBH painted the backgrounds (distilled from Wonders, 1993: 140–141).

<sup>72</sup>Information about the dioramas, including invoices for payments to CBH for his background paintings are found in manuscripts in CASA files: North American Hall, Boxes 1 and 2, and Simson African Hall, Boxes 1 and 2. Also included for each hall, is a CAS published pamphlet illustrating in gray scale a photograph of each included diorama in that hall, identifications of the species and sundry comments on behavior, distribution, and conservation, of the elements in

*continued on next page*

The next letter between Evermann and CBH, came from Evermann some months later. On 28 Apr. 1915 (a Wednesday), he wrote that he was going to visit Pacific Grove “next Saturday” and “I want to talk Salmonidae with you, also background painting for the Academy.”

If salmonids were broached during Evermann’s visit, CBH was not interested, but the possibility of painting the diorama backgrounds did interest him. After all, CBH had been sketching, drawing, etching, and painting outdoor scenes for himself and for others for many years.

Having finished his second novel, and lacking any contracts for illustration, CBH had time in 1915 to pursue his interest in art and writing. In August, CBH (1915) published a magazine article, “Monterey on the Etching Plate,” about the historic Monterey area and its physical and cultural deterioration. It included reproductions of several of his etchings, also done in 1915, and it would be the last article, either his own or for another author, for which he specifically prepared illustrations. In an appreciative, if effusive, review of CBH’s article (see a more complete discussion in the CBH Authored Publications section), the writer mentioned that CBH’s canvases, which were mostly of scenes along the Monterey coast, had “received attention and recognition” for their “artistic handling” and “splendid technique.”

On 27 July 1915, Grace Hudson wrote Evermann that CBH was away

<sup>72</sup>(continued) the diorama, acknowledgement of the supervisor, artist, and exhibits responsible for the preparation. The North American Hall (Anonymous, 1939a) was dedicated on 22 Sept. 1916, with only a few dioramas completed, the others to be opened soon. The Simson African Hall pamphlet (Anonymous, 1937b) is similar to the other pamphlet, but it includes a more extensive introductory history of CAS, staffing list, information about the donor, Leslie Simson, a 2-page article by him, “Collecting Animals in Africa,” an illustrated 2-page article on taxidermy and modeling plants. The halls were redesigned and refurbished during 1986–88, and the North American Hall was recast and renamed as the Wild California Hall. In the process, several of the dioramas with CBH backgrounds were destroyed. Finally, beginning in 2004, CAS closed its facilities to the public, destroyed the building, and erected a new one, completing it in 2008. None of the original dioramas were saved.

sketching and “studying marines ‘down the coast.’” Because CBH had promised Evermann to be in San Francisco in the fall, she wanted to know if the new CAS building would be finished by September. If so, she could make plans about renting the Hudson’s Pacific Grove home and moving closer to the Academy so CBH might begin work. Evermann responded a few days later that the staff would be finished moving into the new building by 1 Sept., but that there would be no need for artists before the middle or last of September.

Things moved slowly. Evermann was not ready for CBH to begin work at CAS in September, but Rowley had assigned CBH a subject, leopard seals, for his first background painting. Eager to get moving, CBH wrote Evermann on 10 Sept. that he would soon send him “a small preliminary study of the subject selected by Mr. Rowley for the background assigned to me. If the study meets your approval I will [prepare] a larger one at once. Can you tell me about when I may begin work ... I am figuring, in a general way, on the middle of October.” Evermann responded on 13 Sept. that it would be the middle of October or “at worst, a little later” before the museum would be ready to begin on the backgrounds, and that it was not decided whether the leopard seals would be among the first. Evermann was ever optimistic.

Throughout the correspondence among Rowley, Evermann, and CBH, and including payment invoices and the labeling of the seal diorama, the participants were actually referring to the harbor seal, *Phoca vitulina* Linnaeus, of the northern hemisphere, not the leopard seal, *Hydruga leptonyx* (Blainville), which is native to the Antarctic and sub Antarctic. At one point the finished diorama was labeled “Leopard Seal; Harbor Seal” (Anonymous, 1939a), and indicated as *Phoca richardii* (Gray), currently considered to be a valid subspecies of *P. vitulina*.

CBH sent the small preliminary study to Evermann for approval on 6 Oct. 1915. On 13 Oct., Evermann replied,

“... the leopard seal background ... is now on exhibition in my office, where it is much admired by all who have seen it. I take special delight in calling it to the attention of visitors.” Rowley, who must have been away, had not seen it, but CBH, wrote Evermann on 16 Oct. that he had heard from Rowley, who was gratified by the preliminary study and suggested some “features, which can be readily introduced.” Furthermore:

“[Rowley] tells me the size of the painting is to be 18' x 48' instead of 18' x 25'—about double the area. I assume that the price will be increased in proportion. I should be glad to know before making the additional studies.” [CBH’s underlining]

To which Evermann responded somewhat tersely on 31 Oct. 1915:

Dear Captain Hudson:

The size of the backgrounds given by Mr. Rowley, 18 x 48 feet, is only approximate. The total length of the case is 25 feet. The fact that the background is curved will increase that but slightly. Our contract with Mr. Corwin [another artist CAS employed] is for \$500.00 for backgrounds, regardless of size. We can’t possibly increase the price. Our funds for this year are very limited at this time.

I hope you may come up soon and visit the Museum and see just what the cases are to be like.

With kindest regards,

Sincerely,  
[Barton Warren Evermann]  
Director

To which CBH blinked, and replied the next day:

Dear Doctor Evermann:

I can be ready to begin on the leopard seal background about the middle of the month. Would prefer not to leave Pacific Grove



Figure 16.—California Academy of Sciences harbor seal diorama (now destroyed); background painted by Charles Bradford Hudson in 1916. Photograph courtesy of the late Claire Hudson Brett.

until the canvas<sup>73</sup> is entirely ready for me to commence, and shall be glad if [you] post me about a week in advance. Should be glad, too, if you will return the study, that I may have it on hand while making the supplementary ones.

I wish I could follow your suggestion to go up and look over the scene of trouble, but my hands will be full until the last day.

This spurt of correspondence did not get things moving, however, and two and a half months later, 19 Jan. 1916, a concerned CBH wrote Evermann:

“I presume from the fact that I have not heard from you that you had unexpected troubles and delays in the completion of the [CAS] building. I am not especially in a hurry to begin, but am anxious to know whether it is likely that I can finish the work before April 1. What is the average length of time required on the backgrounds - about? And is there any possibility that I may have two to make? ... I wish you could arrange it that

<sup>73</sup>Rather than painting the backgrounds directly on the wall, they were painted on canvases, which were affixed to the walls.

I may have two of the orders, for, as I said to you before, the single painting will hardly make it worth my while to go to the expense and inconvenience of [me and my family moving to be near CAS] ... ‘The [Royal] Outlaw’ [CBH’s second novel] has been taken by E. P. Dutton & Co.- one reason why I’m anxious about the dates, etc., for I am rushing another to get it in shape for their consideration at the earliest convenience.”<sup>74</sup>

Evermann responded a week later that Rowley could be ready for CBH “any time after a week or two that may be convenient to you ... Besides the leopard seal group perhaps you would be willing to undertake the desert bird group.” CBH would and did, but the delays did not end in 2 weeks.

Finally, on 6 Mar. 1916, Evermann wrote, “Mr Rowley ... is now ready for you to begin on the leopard seal group, so you can come on any time convenient ...” To which, CBH’s response on Mar. 9, begins “Hooray!”

Thus, began a lengthy, if periodically interrupted, association of CBH as a diorama background painter for CAS. He

<sup>74</sup>We think this suggestion of another, impending, novel was disingenuous.

is variously reported to have completed 12 background paintings (e.g. Wonders, 1993:232), but we have only been able to establish that he painted 11.<sup>75</sup> Among the first seven, all were scenes for California or other western American biota, of which three (leopard seal, fur seal, white pelican) include the Pacific Ocean in the background painting. Our source for the dates and payments for numbers 1, 2, and 7, below, is “CASA North American Hall, contracts, payments etc.” (Fig. 16). (Among the following, we have entered a few of CBH’s other activities among the chronologically arranged listings of the background paintings to indicate that he was involved in more than just painting backgrounds during the period he worked at CAS.)

1) For the leopard seal background, CBH was paid \$500, in two \$250 installments, 4 Apr. 1916 and 31 July 1916.

<sup>75</sup>CHB (in litt, 18 Nov. 1985) sent VGS photographs of the dioramas for which she thought CBH had painted the backgrounds. She included one of the Steller sea lion, which all three printings (1939, 1945, 1947) of the CAS pamphlet, “North American Hall” shows and credits to Charles Abel Corwin (1857–1938), as do payment vouchers (Karen Elsbern, CASA, emails 23 and 25 Feb. 2009); we earlier checked the North American Hall Box 1914 and found a notation that two payment vouchers for the “Elephant Seal” Group, were made to Corwin, one for 11 May 1923 for \$400 and one for 31 May 1923 for \$600.

2) CBH received two \$250 payments for the desert bird background, 30 June 1916 and 31 Aug. 1916. To prepare for this background painting, CBH made a trip to the California desert near the Salton Sea, where he made sketches that he used not only for the diorama, but later, probably, for some of his fine-art paintings of the California desert. On 7 June 1916 he sent a letter about his experiences in the desert to G. O. Shields, friend, publisher, author, and staunch conservationist, who forwarded the letter to the *New York Times*. The *Times* published it in its entirety on 18 June 1916 (which we repeat; see section “Publications by CBH”).

3–5) CBH was finishing the background for the white pelican group in May 1918, and would soon start on a background for the fur seal group and one for the Roosevelt elk group (5).<sup>76</sup> The fur seal diorama was completed sometime after 19 Feb. 1919 and before 4 Aug. 1920 (based on Evermann, 1920:368, and publication date of the Proceedings of the CAS). The entire elk diorama was completed on 20 Dec. 1919 (Evermann, 1920: 369), which means the background would have been completed before the mounted specimens were in place.

On 6 Apr. 1917, the United States entered World War I. On 17 Mar. 1918, CBH (1918) published a letter to the editor of the *New York Times*, under the title “Persistence of Teuton’s Traits from Caesar’s Time.” In it he developed his belief that Germanic bellicosity was a culturally fixed character trait. It would be the last publication he authored.

6) CBH completed the background for the waterfowl group after numbers 3–5, but before Apr. 1921 (based on a halftone photograph of the group in Evermann (1921:212).

7) CBH finished the background for the grizzly bear group on about 20 Feb. 1926, for which he was paid \$1,200.

The last four backgrounds CBH painted were of African mammal groups

(information from CASA Simson African Hall, agreement between CAS and Simson, box 2).

8) Oryx group background, 31 May 1932, \$500.

9) Zebra group background, two payments, both dated 30 July 1932, progress, \$300; final, \$200.

10) Dik-dik group background, two payments, both dated 31 Oct. 1932, on account, \$100; final, \$100.

11) Bushbuck group, background, two payments, both indicated progress and dated 30 Nov. 1932, \$150, 250.

There is a payment dated 28 Feb. 1933 “Final payment painting four groups in African Mammal Hall, \$50.” This was, perhaps, a bonus for having completed the paintings so promptly.

Finishing the last two of the African Hall backgrounds must have evoked mixed feelings of relief and sadness in CBH. They would be his last work for CAS, and Evermann would die before CBH finished them. CBH had just started working on the second of the four African backgrounds when Evermann, who had not been well for some time, entered Stanford University Hospital on 23 June 1932 (Jennings, 1997:305). Evermann died on 27 Sept. 1932, having never left the hospital. CBH and Evermann had worked and traveled together since 1901, and since 1916, there had been many social interactions between them and their families.

Few things last forever, and CBH’s diorama backgrounds were not exceptions. Some of the dioramas, including the backgrounds, were eliminated in 1988, when the North American Hall was recast as the Wild California Hall. For the 9 Oct. 1988 opening of the Wild California Hall, a small spiral-bound booklet, “Wild California” (Anonymous, 1988), was issued containing comments and half-tone illustrations of the incorporated dioramas, of which two of the backgrounds were by CBH, Desert Floor (formerly, Desert Bird Group), and Montane Slope (formerly, Grizzly Bear Group) (Fig. 17).

The remarks in the booklet concerning the Montane Slope diorama stated, “Though in a Rocky Mountain setting,

the plants, birds and small mammals here are the same species or closely related to those found in the subalpine zone of California’s Sierra Nevada. One reason the Academy chose to retain this diorama in California is that the stunning background mural is one of the finest works by the well-known artist Charles Bradford Hudson. Its removal would mean its loss.” The entire building was closed in 2004 and destroyed, and a new building opened in 2008. None of the backgrounds were saved from the old building (T. Iwamoto, CAS, emails to VGS 03, 23 July 2008).

There remains a grace note for CBH’s diorama backgrounds. He prepared small studies to work from in painting some or all the backgrounds. We are unaware of the disposition of those studies, except for the one he made for the grizzly bear background. CBH had traveled to Jackson Lake, Wyoming, in the summer of 1925 to paint the Grand Teton scene used in the background. The study, oil on canvas, 18×24 in. (46×61 cm), was neither signed nor dated. CBH gave it to Evermann<sup>77</sup> and it hung in his office and that of subsequent directors for many years. Evermann’s son and daughter donated it to CAS, along with many of Evermann’s personal items that were in his office when he died.<sup>78</sup> The painting is no longer on view, but stored in the CASA holdings. We think it should be in a museum on display. In the meantime, we photographed it and reproduce it in color (Fig. 18).<sup>79</sup> This figure shows another, but less common theme than the Pacific Ocean, in CBH’s paintings: mountains (Fig. 18).

<sup>77</sup>As acknowledged by Evermann in letter to CBH dated 17 Apr. 1929 (CASA, Evermann letter files, 1914).

<sup>78</sup>Letter from Toxaway Bronte Evermann and Edith Evermann Humphrey to Trustees and Council CAS, Oct. 1932 (CASA correspondence, Box 1932 D–G).

<sup>79</sup>Photographs of all seven of the North American Hall dioramas and three of the four Simson African Hall dioramas for which CBH painted the backgrounds were given to VGS in late Nov. 1985, by CHB, who had had them photographed. About 1935, CAS prepared postcards showing the dioramas. The photograph of the grizzly bear diorama used on the postcard was taken by the famous photographer Ansel Adams.

<sup>76</sup>Letter from Evermann to E. L. Goldsborough, 9 May 1918 (CASA Evermann Correspondence Box 1918, A–H).



Figure 17.—California Academy of Sciences grizzly bear diorama (now destroyed); background (about 18×25 ft; 5.5×7.6 m) painted by Charles Bradford Hudson in 1926; compare with Figure 18 below. Photograph courtesy of the late Claire Hudson Brett.



Figure 18.—Wyoming Grand Teton scene (24×18 in; 61×46 cm), oil on canvas, not signed, painted by Charles Braford Hudson, summer, 1925, as study for background painting used in California Academy of Sciences grizzly bear diorama (see Figure 17 above). Painting in files of CASA.

## “Scapeing” Sea and Land

Early in CBH’s association with CAS, Evermann introduced him to Abraham L. Gump, whose family owned the well-known Gump’s department store in San Francisco. Among fine articles of furniture and oriental art, the store also specialized in exhibiting and selling the artwork of California artists. Gump’s would become the sole purveyor of CBH’s landscapes and seascapes. In Wilson’s (1949:147–148) book about Gump’s, she mentioned how A. L. Gump became impressed with CBH and his paintings, noting that “Gump had felt a strong personal liking for Hudson from the beginning of their acquaintance. He particularly admired [Hudson’s] scientific approach . . . When Hudson undertook a long camping trip on a barren island in the middle of Pyramid Lake, Nevada [in 1917 ] to study the native habitat of white pelicans [for a CAS diorama background painting], Gump was fascinated. As he sold Hudson paintings, A. L. interjected his own enthusiasm for the personality of the man who could reproduce so faithfully the peculiar atmosphere of a desert sunrise or the exquisite blend of pink lavender in the dusk of sunset.”

Wilson describes how in 1926, Crown Prince (later King) Gustaf Adolf of Sweden, on a visit to Gump’s, admired a Hudson painting, “October, Point Lobos.” Shortly after the Crown Prince departed, members of the Swedish–American Society of San Francisco purchased the painting and sent it as a gift to him. The painting (Fig. 19) still hangs in an office of the Royal Palace.<sup>80</sup> It is one of but a few CBH paintings or etchings we found that are still present in the collections specifically noted in his previous biographical statements. Others are at: Boston Museum of Fine Arts, the Crocker Museum (Sacramento, Calif.), Luther Burbank Museum (Santa Rosa, Calif.), and probably the Oakland Museum, Calif.

<sup>80</sup>Kerstin Hagsgård, associate curator, The Royal Collections, Stockholm, Sweden, email, 20 June 2007. Hagsgård photographed the painting and granted us permission to reproduce it. We note that the painting is in need of cleaning.



Figure 19.—“October, Point Lobos,” by Charles Bradford Hudson, oil on canvas, signed lower right, no date, dimensions not provided. Royal Collections, Sweden. Purchased 1926 from Gump’s department store, San Francisco. (Photograph ©Kerstin Hagsgård, 2008).

Among the CBH paintings noted in his biographies that we have not been able to locate are: the painting of the 11th Cavalry that hung in the officers club of the Presidio of Monterey, Calif. (Presidio and military archivists believe it may have been taken by an officer when the Cavalry vacated the Presidio during or just before World War II); small painting of sea lions in the E. H. Harriman collection, which vanished after 1993; the disposition of paintings (one or more not indicated) stated to be in the collection of California Senator James D(uval). Phelan (also a former mayor of San Francisco)<sup>81</sup>; a painting indicated as being in the Dominion Gallery, New Zealand (now the Museum of New Zealand, or Te Papa Tongarewa, which informed us they have no record of ever having owned a CBH painting).

<sup>81</sup>According to email (4 Mar. 2009) from Babette McKay, Phelan left only his villa and grounds in Saratoga, Calif. (now the Montalvo Arts Center), to the trusteeship of the San Francisco Art Association. “Most of his personal possessions were left to his nieces and nephews.”

## Final Years

After finishing his work on the CAS dioramas in late 1932, and continuing until his death on 27 June 1939, CBH would restrict his artistic efforts to seascapes and landscapes. His daughter, CHB, wrote VGS (in litt., 31 May 1985) that CBH;

“... painted right up to 5 days before he died. (His heart was damaged by peritonitis 12 years earlier ...). The 3 little paintings he left on his easel were small masterpieces ... He was affected by the “Modern” art he saw around him in Paris and was amazed at its spread by the “lunatic fringe,” but he admired what was being done by the “masters”—some of them, although he didn’t know any of them ... He wrote a book (never published) entitled, “Fine art and the average man.” I have only been able to find a few chapters. I think he vented his feelings and attitudes in that manuscript; a side occupation while he was painting.”

## Honors, Awards, Laudatory Assessments

### Medals

Upon his graduation from Columbian Preparatory School<sup>82</sup> in Washington, D.C., in 1883, CBH, age 18, was awarded the Janus gold medal in French.<sup>83</sup> At his graduation from Columbian College (now George Washington University) 4 years later, CBH received a B.A. degree, and, additionally, a certificate of proficiency in collegiate mathematics and a diploma in Greek and Latin.<sup>84</sup> CBH was offered a chair in the Classics Department at Columbian College, which he did not accept.<sup>85</sup>

We have already mentioned the silver and bronze medals awarded CBH for his illustrations at the International Fisheries Exposition in Bergen, Norway (16 May–30 Sept. 1898). Hornaday (1899b) included an illustration of the silver medal. CBH was also awarded a bronze medal for drawings exhibited at the 1900 Exposition Universelle in Paris [world's fair].

There is confusion in the literature as to the nature of the medal that CBH was awarded for his drawings and paintings shown at the Paris Exposition. The confusion possibly originated from a *New York Times* article, 2 Sept. 1900, page 21, in which it is indicated that CBH (listed as a Collaborator [of the U.S. Fish Commission], New York) received a silver medal. The story is indicated as coming from the Paris Exposition Edition of *The New York Times*, 18 Aug. 1900. The confusion was compounded

by an article by C. Ravenel (1902:18) who wrote that, "Silver medals were awarded to Mr. A. H. Baldwin and Mr. C. B. Hudson for 'water-color drawings of fishes made to illustrate publications of the Commission.'" A letter<sup>86</sup> from the Ex. Assistant Commissioner General of the United States Commission to the Paris Exposition of 1900 to CBH, states, "I have the honor to send you herewith a medal in bronze, commemorative of the award made to you on your exhibit in Class 53 at the Paris Exposition of 1900."

### New species

Biologists who describe new species consider that they have honored someone by naming a new species for them. There are four new species of fishes and one new species of opisthobranch mollusk that have been named for CBH. His friend, Barton Warren Evermann, participated in three of the four descriptions of new species of fishes, indicating overall his high regard for CBH's work.<sup>87</sup>

1) *Dendrochirus hudsoni* Jordan & Evermann (Family Scorpaenidae). Jordan and Evermann (1903:203) wrote, "Named for Capt. C. B. Hudson, in recognition of the excellence of his paintings of Hawaiian fishes." No illustrations accompanied the publication; however, CBH's illustration of the species appeared as Plate 73 in Jordan and Evermann (1905), and we reproduce it in our Plate 25 F. Jordan and Evermann's species is no longer valid, and is now considered a junior synonym of *Dendrochirus barberi* (Steindachner).

2) *Emblemaria hudsoni* Evermann and Radcliffe (Family Chaenopsidae). Evermann and Radcliffe (1917:147) wrote, "We take pleasure in naming this new species for our friend, Capt. Charles Bradford Hudson, artist and author, who has succeeded better than any other in

depicting on canvas the life colors of American fishes." None of the illustrations of fishes in this study, including that of *Emblemaria hudsoni*, were drawn by CBH. Species is valid.

3) *Lutianus hudsoni* Evermann and Shaw, 1927 (Family Lutjanidae). Evermann and Shaw (1927:116) wrote, "This species is named for Captain Charles Bradford Hudson, most able American artist in depicting the life colors of fishes." The species was not illustrated. The name is no longer valid and is considered a junior synonym of *Acanthopagrus schlegelii* (Bleeker).

4) *Callionymus hudsoni* Fowler (Family Callionymidae). Fowler (1941:10) wrote, "Named for Capt. Charles B. Hudson, whose valuable figures of Japanese dragonets were published in 1903." All the species described in this study were illustrated by Fowler. The name is no longer valid and is considered to be a junior synonym of *Callionymus enneactis* Bleeker.

5) *Acanthodoris hudsoni* MacFarland (Family Onchidorididae). MacFarland (1905: 51–52) wrote, "Species [of mollusk] named in recognition of the able work of my friend Capt. Chas. B. Hudson, Artist of the U.S. Bureau of Fisheries." The species was not illustrated. Frank Mace MacFarland (1869–1951) was a member of the Stanford University faculty for many years. He probably became acquainted with CBH through David Starr Jordan and or Barton Warren Evermann. The species name is still considered to be valid.

### Appraisals of CBH as an Illustrator

Hornaday (1891:viii) wrote, "I am also under obligations to Mr. Charles Bradford Hudson, the accomplished artist, whose skill has done so much to explain and embellish the text. The spirit and interest with which he entered into his share of the work very materially lightened and encouraged my own tardy labors."<sup>88</sup>

Hornaday (1899b:449, 451) wrote, "The most remarkable thing about him [CBH] is his versatility, and in that re-

<sup>88</sup>This quotation and the CBH illustration used as a preface to Hornaday's book, were reproduced in "The Literary News," July 1891, 12(7):195.

<sup>82</sup>A former department, which no longer exists, of Columbian College (now George Washington University).

<sup>83</sup>*Washington Post*, 16 June 1883, p. 1.

<sup>84</sup>*Washington Post*, 9 June 1887, p. 2, and *Washington Evening Star*, for same date, unnumbered supplement p. 4; also, additional information from CBH's great granddaughter from his second marriage, Sarah Quayle Brett, attachment to email to VGS 17 Oct. 1998.

<sup>85</sup>Christine Hudson Kempton (interviewed by VGS 3 May 1985), CBH's daughter by his first marriage, mentioned the offer of a chair. Claire Hudson Brett (in litt., to VGS, 22 May 1985), daughter by second marriage, wrote that it was in the Classics [Department], as he had majored in Greek and Latin," and "... he always had a selection from one or the other [of these languages] 'for breakfast' on either side of his plate."

<sup>86</sup>B. D. Woodward, in litt., 8 May 1902 to CBH (copy in files of VGS).

<sup>87</sup>Only one of the four new species of fishes (the second mentioned) is currently considered valid; the other three are junior synonyms of species described earlier by other authors, who used different scientific names. This situation does not detract from the honors being accorded CBH by the authors of these three species.

spect I have never seen his superior. He produces portraits, figures, landscapes, seascapes, interiors and exteriors, in pen and ink, oil, or wash drawing; all with a degree of artistic excellence which to me is astonishing.”

On 12 Mar. 1903, CBH, who was in Detroit taking care of his ill father but also working on drawings for D. S. Jordan, wrote a letter to Jordan, at Stanford University, with a request, “I wish to ask a very great favor. You have, on one or two occasions, said that some of my drawings of fishes are the best that have been made in their time. A letter from you containing such an expression would be of the greatest value to me and I should appreciate it very highly.<sup>89</sup>” Jordan responded to this request, 20 Mar. 1903<sup>90</sup>:

“Dear Sir:-Referring to your drawings of fishes, permit me to say that of the many artists in that work who have arisen in this country and who have been employed at the United States National Museum and elsewhere, there are two whose work has been very distinctly better than that of any of the others, and who may be fairly said to have done the best work of the kind on record in any country. These two are Mrs. Chloe Leslie Starks<sup>91</sup> and yourself. The excellencies [sic] of your work and those of hers are somewhat different, but we cannot speak too high praise of either.”

In Jordan’s 1922 two-volume memoir, “Days of a Man,” there is no mention of Chloe Starks, but Jordan continues to praise CBH, whose illustrations he

<sup>89</sup>Department of Special Collections, Stanford University Libraries, SC058 D. S. Jordan, Box 36, Folder 352.

<sup>90</sup>*Ibid.*, SC058, D. S. Jordan, Series Iaa, Box 7, v. 13

<sup>91</sup>Chloe Leslie Starks (1866–1952), attended Stanford University but apparently did not graduate; ultimately she became Associate Professor of Education (graphic arts) at Stanford; she was the wife of Edwin Chapin Starks, ichthyologist and Stanford professor of zoology. All of Chloe Starks published illustrations are in black and white; many of the original illustrations are present among the illustration files of the Smithsonian Institution’s Division of Fishes.

compares, more favorably, only to those of Albertus Hutchinson Baldwin, a good friend of CBH’s, and co-illustrator with CBH on Jordan’s 1901 expedition to Hawaii. In volume 2, page 87, Jordan wrote:

“Hudson’s fish paintings in oil are the finest yet made by any one. His custom was to draw first an outline sketch of a dead specimen, then paint from a living example in our aquarium at Waikiki . . . The obvious drawback to this system was that it could be applied only to relatively common forms, those we were certain soon to capture and keep alive. For several of the most interesting, only one or two specimens have ever been taken, and for these we had to be content with Albertus Baldwin’s more conventional method, good of its kind but necessarily in a different class.”

In volume 2, pages 277–278, Jordan wrote, “In it [Jordan and Evermann, 1905] we gave full accounts of the numerous species, with drawings of most of them and especially fine colored plates of several, these last the work of Charles B. Hudson, that most skillful of fish painters.” In a footnote to these remarks, Jordan mentioned that the paintings by Hudson and Albertus Baldwin, which were published in Jordan and Evermann (1905), were reduced to postcards and “have ever since found great favor with tourists.”<sup>92</sup> In a second footnote, Jordan

<sup>92</sup>Jordan’s remarks, published in 1922, refer only to postcards sold to tourists who visited the Waikiki Aquarium in Hawaii. The rare first publication (“Hawaiian Fishes,” Honolulu, Hawaii: Island Curio Co.) of the printings, which were to be issued later as postcards, was sold by the aquarium and published in Germany about 1910. It is hardbound and in leporello (accordion fold) format. We know of only two copies listed as present in U.S. libraries: Harvard University and the Smithsonian Institution (the latter gifted to the institution by Bruce A. Carlson, a former director of the Waikiki Aquarium). The Waikiki Aquarium opened in 1904, the year before CBH’s and Baldwin’s illustrations were first published by Jordan and Evermann (1905). The postcards were reproduced several times, most recently in 1990 and 1994 (Carlson, in litt., 13 Nov. 2007

*continued*

mentions, in referring to Hudson, that “This artist’s natural history efforts have been by no means confined to fishes. Several of the finest panoramic scenes in the San Francisco Academy of Sciences are by him.” Jordan (volume 1, page 238), probably intended to edit a comment he made, but unfortunately never completed his changes. We quote Jordan’s remarks on that page and, in italics, add what we believe is the sense of what Jordan intended:

“Upon leaving the Bureau of Fisheries, he [Barton Warren Evermann] became curator of the California Academy of Sciences, an office he has successfully filled [here replace comma with period.] *Evermann employed Charles Bradford Hudson, who painted a superb series of landscape groups in their natural environment, being the most striking features of the Academy Museum.*”

Charier (1924:15) reported on the 1924 exhibition of the Society of Independent Artists of New York<sup>93</sup> for a

<sup>92</sup>[continued] to VGS). The 1994 edition (also a Carlson gift to the Smithsonian), if not the others, was published in booklet form. Information about the postcards sold by the aquarium was provided us by M. Heckman, Director of Education, Waikiki Aquarium, and Bruce Carlson.

Other postcards depicting CBH illustrated fishes, were issued and reissued by the Steinhart Aquarium in San Francisco, which opened in Sept. 1923 (McCosker, 2007:171), a year after Jordan (1922) published his remarks. Based on the combined holdings of the Division of Fishes and those of J. E. McCosker (director emeritus, Steinhart Aquarium, 1973–1994), 12 colored postcards were issued by Steinhart, of which 10 were by CBH, reproducing five of CBH’s illustrations of Hawaiian fishes and five of his North American trout species. The other two were of Hawaiian species illustrated by Albertus H. Baldwin. Hudson and Baldwin were the illustrators on Jordan and Evermann’s 1901 expedition to Hawaii.

The color reproductions, both in the booklets and on the separate postcards, are greatly wanting compared with either the original illustrations or their first appearances in scientific publications.

<sup>93</sup>Founded in 1916; exhibition was open to any artist who wanted to show his/her work. The “1924 Catalogue of the Eighth Annual Exhibition . . .” indicates that it took place at the Waldorf Astoria Hotel, 7–30 Mar. CBH was listed as living at 817 [317] Alder Street, Pacific Grove, Calif. Each artist was allowed to exhibit one or two paintings, depending on their size. CBH exhibited only one painting.



French periodical devoted to the arts. He singled out the work of only a few of the 710 artists represented in the exhibition for comment, and also provided brief biographies of those artists. His remarks on CBH's submission, "Sunset, California Coast," are extracted here and translated. Charier also expressed his general appreciation and knowledge of CBH's paintings, which implies a familiarity with CBH's work that antedated the exhibition.

"At the Salon of Independent Artists, in New York, I liked greatly an effect of "Summer" on the "Coast of Monterey County (California)" done with infinite penetration by Charles Bradford Hudson. This example shows him to be a trained draughtsman, an adroit technician, and a delicate and vibrant colorist."

"This artist ... was among the best equipped to avoid the difficulties that are inherent to the landscape style."

"Loving nature greatly, he approaches her as closely as possible in his work, in effect as well as color. His favorite subjects are the sea [!], first, and then the sights of the desert. He has a marked predilection for the great French school, whose influence he admits to gladly."

"Having traveled widely, admired much, and above all, contemplated much, he interprets the scenes of nature with remarkable eloquence, imprinting them with an indescribable expression of calm and serenity, an impression of space and "vastness," which impart to his works an imperishable quality of beauty."

A partial English translation of the French article was published in the *Monterey Peninsula Daily Herald* for 4 Dec. 1924. We presume it was prepared by CBH, as it reads identically to a copy of his handwritten translation of a selected portion of the French article (both made available to us by his daughter, CHB).

Emilia Hodel, 9 July 1938, probably from the *San Francisco Chronicle*<sup>94</sup>, in an article titled "Landscapes in New Exhibition at Gumps by Charles Hudson" wrote, "The Uptown Galleries have a variety of exhibitions this week. First in importance is the group of landscapes by the Canadian-American artist, Charles Bradford Hudson at Gumps."

An Anonymous author (1939b:4) in the *Christian Science Monitor*, 26 Aug. 1939 [just two months after CBH's death], wrote, "At the San Francisco branch of the Society for Sanity in Art<sup>95</sup> ... in so large a show it is impossible to detail all meritorious items. Excellent oils are by [14 artists' names follow, one of which is] Charles Bradford Hudson."

Behnke (1982), on the dust jacket of the hard-bound edition, and the front cover of the paperback edition, are five reproductions of *Salmo aguabonita* (see our Plate 15 F). Behnke (1982: xiii) wrote, "... drawn from life by the eminent artist Charles B. Hudson. It is reproduced from the Nineteenth Biennial report of the State Board of Fish Commissioners of the State of California, for the years 1905-1906."

Pister (2003:102) wrote, in reviewing Peter Moyle's (2000) book on California inland fishes, wrote: "Moyle resorts to accurate and distinctive line drawings, supplemented by an assortment of Joe Tomelleri's superb color artwork. Tomelleri is indeed a worthy successor to the legendary artist Charles Bradford Hudson, who accompanied and illustrated the efforts of Barton Warren Evermann in his pioneering studies of California's golden trout a century ago ..."

We and others have noted the similarity of CBH's and Joseph R. Tomelleri's colored illustrations of salmonid fishes. We thought it worth-

while to write Tomelleri and ask if the similarity was coincidental or if at some point he was influenced by Hudson's techniques. He graciously responded (in litt., 24 Feb 2006), "I would have to say [CBH] did not influence the technique, as we used different media ... his being painted, mine being drawn." CBH used watercolor, ink and gouache. Tomelleri wrote that he uses "solid pencil pigments" highlighted "with acrylic paint when needed ... That being said, I have admired [CBH's] work for many years. Dr. Robert Behnke has always spoken in glowing terms of Hudson's paintings, and Hudson's achievements are a benchmark for illustrators." This from one of, if not the foremost illustrators of fishes in the world today!

#### CBH's Non-ichthyological Illustrations in Publications by Other Authors

The following comprises an annotated listing of publications not authored by CBH, but that include his illustrations. Excluded are publications that include CBH's illustrations of fishes that he made for the USFC, USBF and California Department of Fish and Game. We discuss those in the section "CBH's Ichthyological Illustrations." Although we made a concerted effort to locate all the nonexcluded type of publications, our list is undoubtedly incomplete.<sup>96</sup> Even late in this study we continued to encounter publications we had missed earlier.

With few exceptions, we report only the earliest dated publication for a CBH illustration that appeared in more than one publication. Arrangement is chronological by year of first publication, but not necessarily chronological within a given year. Unless indicated otherwise, all illustrations are black and white or gray-scale, although one or both of his two paintings (current dispositions unknown) of the Fish Commission Schooner *Grampus* may have been in color. The year in which an illustration was prepared, if indicated by CBH, is given in the listing.

<sup>96</sup>See also Anonymous (1982), below.

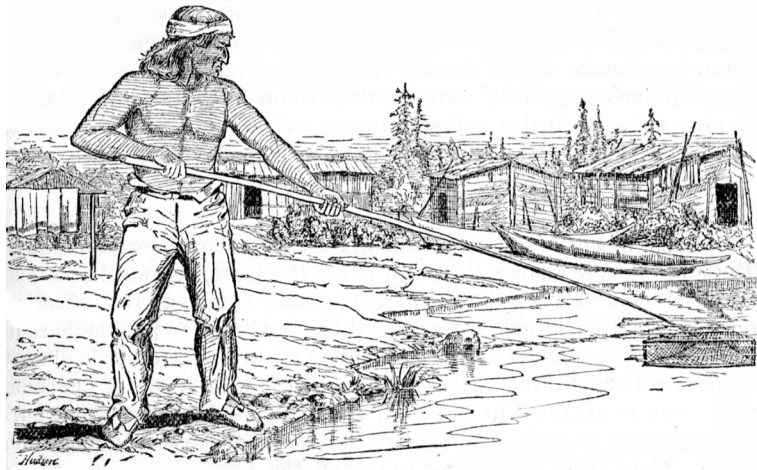
The earliest CBH illustrations done for payment appear to have been drawn during 1882–85. These illustrations were apparently meant for archaeological or ethnological studies and done at Otis T. Mason’s request, although not necessarily for him, and were paid for by the Smithsonian Institution. In a few instances, the Smithsonian account ledgers for these years indicate the names of the authors or general references (usually annual reports) for which these early illustrations were intended. In no case, however, have we found any of these illustrations, either as originals (search of SIA and NAASI records or annual reports of the Board of Regents of the Smithsonian Institution).

On the other hand, Otis T. Mason’s diary (in NAASI), which covers the period 1884–91<sup>97</sup>, has several entries for 1887 and 1888 indicating CBH’s work on studies for authors (during the period 1 July 1887–10 Apr. 1888), and we have located some, if not all, the publications for which these were intended. The earliest publications of the 1887 illustrations appeared in Willoughby (1889) and Merrill (1889).<sup>98</sup>

The first published CBH illustration for Joseph W. Collins (who was employed by the USFC) was dated 1888, although based on Mason’s diary, work for Collins started in 1887. These drawings and others prepared for the USFC about the same time were all primarily concerned with boats and ships. CBH began a year of salaried work for the USFC on 1 July 1888 and was assigned to Collins, so it is not possible to distinguish CBH’s 1888 drawings made during that year from those that were started or made before he became a salaried USFC employee.

<sup>97</sup>NAASI, Otis T. Mason papers, 49033.

<sup>98</sup>Charles Clark Willoughby (5 July 1857–21 Apr. 1943), during his early adult years was an art dealer with an interest in archaeology. By 1894 he became employed by Harvard’s Peabody Museum as an assistant, ultimately becoming its director, 1915–1928 (E. A. Hooten (1943) published an extensive obituary). George Perkins Merrill (1854–1929), in 1887, was curator, Department of Lithology and Physical Geology, U.S. National Museum (SIA RU 7177, has an historical note and listing of holdings concerning him).



Small net used for catching small river salmon

Figure 20.—CBH illustration in Willoughby (1889:fig. 6), article on Quinaielt [Quinault] Indians; signed Hudson, lower left.

CBH is best known for his ichthyological illustrations of fishes (treated in another section), the first of which were done in 1896.

Willoughby (1889) published a study of the Indians of the Quinaielt [Quinault] Agency in the Washington Territory. It includes four pen and ink drawings, three portraying Indians, one of which shows an Indian using a small net to catch salmon. The fourth is an especially detailed scene, entitled, “Example of Quinaielt [sic] burial” (Fig. 20).

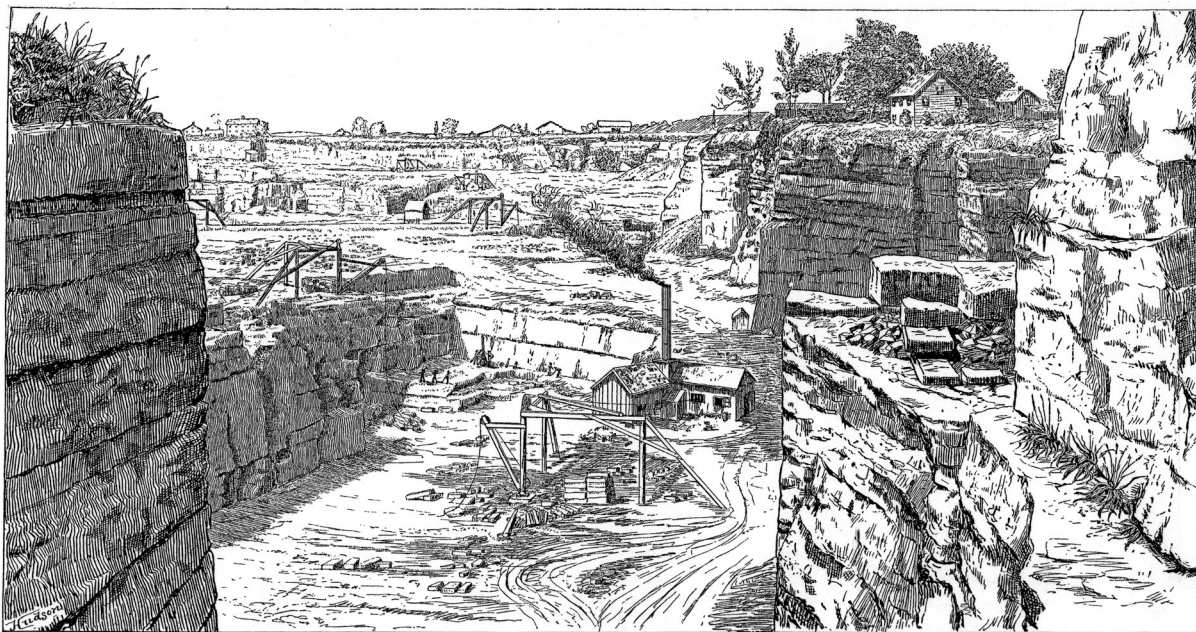
Merrill’s (1889) extensive article on the U.S. National Museum’s collection of building and ornamental stones includes five plates and two text figures prepared by CBH. All are pen and ink drawings. Four of the plates, based on photographs, concern rock quarries and are the most complex illustrations produced by CBH that we know of. We reproduce one of them as Figure 21.

Collins (1889:plate 9; our Figure 22<sup>99</sup>) published an extensive report on beam-trawl fishing by European countries. It contained many illustrations, but only one, a scene of trawling cutters at Brixham, a port in southern

<sup>99</sup>The original drawing for this illustration is preserved in the National Museum of American History Archives, Collection 256, Box 4, Folder 3.

England, is by CBH, it is dated 1888. It was undoubtedly based on a photograph or other illustration, perhaps a sketch by Collins, who was also a capable illustrator. The other vessels drawn by CBH during this early period were all done for, or closely supervised by, J. W. Collins (e.g. Watkins, 1891; Whitney, 1889–1891; Collins, 1901). Most were not published for 3 or 4 years after they were drawn (e.g. Collins, 1891a, b; Rathbun, 1892), but two (Collins, 1901: Fig. 14; plate 66) waited 13 years to be published.

Collins (1890) published “Fishing Craft of the World,” an almost encyclopedic article, including 18 illustrations prepared by CBH of various relatively small fishing vessels and boats. Fifteen of the illustrations are dated 1890, the other three are undated. The illustrations are detailed, although presumably the originals have been much reduced in size in the publication. We also presume CBH worked from models, photographs, or other illustrations, which now appear to be lost. Although Collins was employed by the USFC in 1890, we are uncertain whether CBH was so employed at the time of drawing, or whether he was paid for these illustrations on contract. We include four examples of the illustrations in Figure 23.



QUARRIES OF TRIASSIC SANDSTONE, PORTLAND, CONNECTICUT.  
 Drawn from a photograph.

Figure 21.—CBH illustration in Merrill (1889:plate 9) article on building and ornamental stones in the collection of the U.S. National Museum; signed Hudson, lower left.

Whitney (1891:5575<sup>100</sup>) includes a detailed labeled line drawing of a sailing ship drawn by CBH (Fig. 24) in the *Century Dictionary*. The illustration is not credited to anyone, but his daughter, Claire, had a copy of it that her mother had excised from the dictionary and placed in her CBH files.<sup>101</sup> Supporting this attribution is the editor's acknowledgement of Capt. J. W. Collins, USFC, for nautical information, on page 30 of "Writers and Authorities" in a supplement to volume 8 of the 1895 edition of the *Dictionary*. During the years 1889–90, CBH had prepared paintings and drawings of ships, both for and with

<sup>100</sup>The first edition of "The Century Dictionary" was originally issued in 24 fascicles between 1889 and 1891; these were then combined variously into up to 10 volumes. Several editions were published through 1914. Page 5,575 was published in 1891 and is the same in all editions through the last in 1914 (James Mead, Division of Mammals, U.S. National Museum of Natural History, personal commun. Mead, a colleague and bibliophile, has copies of all editions of the *Dictionary*). The next edition, "The New Century Dictionary of the English Language," was published in 1952 and does not include CBH's illustration.

<sup>101</sup>CHB to VGS, in litt., 28 Feb. 1985, 10 Sept. 1988.

Collins (for the latter, see Watkins, 1891, and Collins, 1901). CBH's ship illustration appears on the same page (5,575) in all editions of the *Dictionary* through the last in 1914. In July 2008, a thumbnail of the illustration, which could be enlarged, appeared on a website advertising the *Dictionary*.

Hornaday (1891) published a book on taxidermy. The frontispiece (our Figure 25, upper) and plates 5, 7, 8, 10, 13, 16 (our Figure 25, lower), 19, 20, 21, and figures 18, 21, 23, 28, 54, 58, 69, 70, 72, 79 are by CBH. The frontispiece is dated 1889; plates 7, 8, 10, 19 are not dated, all other plates and figures are dated 1890. All the illustrations, except plate 19, a half-tone, are pen and ink drawings. Plate 16 was reproduced, without attribution to CBH, in Wonders (1993).<sup>102</sup>

Mason (1891) includes six plates, all consisting of line drawings, dated as follows: two, '87; one, '88; three undated. All portray various aspects of handling deer skins and are indicated as "(After

<sup>102</sup>Wonders did include a short biographical sketch of CBH on page 232 of her "Appendix: select list of diorama painters."

Shufeldt)" in the legends to the plates. In the lower left-hand corner of each plate are the initials WHC [= W. H. Chanlee] & CBH, positioned over the year date, if one is present. Chanlee illustrated a number of ethnological articles for the Smithsonian and was mentioned as jointly working with CBH "on Mr. Shufeldt's paper" in Mason's diary, although the diary does not indicate that either Chanlee or CBH were working on Shufeldt's paper in 1888.<sup>103</sup> In fact, CBH is only indicated as working for Capt. [J. W.] Collins or the Fish Commission after 16 Sept. 1887 and until 10 Apr. 1888. Because both Chanlee and CBH were working in close proximity, we suspect that CBH may have devoted only a minor amount of time to the Shufeldt project during early 1888.

Smith (1891) wrote a short article on the crab fishery of a small town on the Chesapeake Bay. The article included six plates, two by CBH; one, a small scene of crabbing from a "Chesapeake

<sup>103</sup>We were unable to find any publication authored by Shufeldt that contained a CBH illustration.

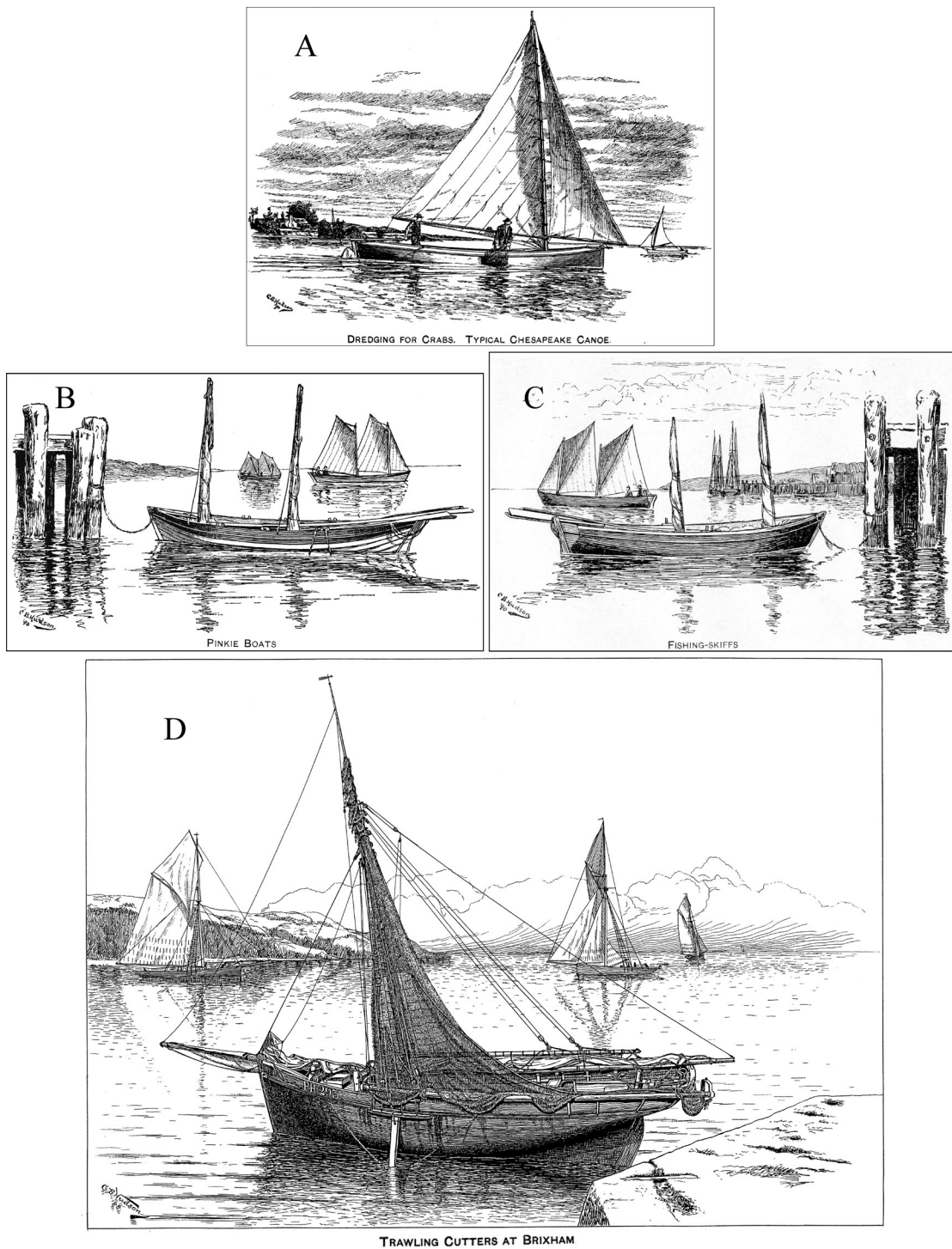


Figure 22.—Boats by CBH: A, dated 1890, from Smith (1891:plate 39); B, C, dated 1890, from Collins and Collins (1891:plate 9, 10), D, dated 1888, from Collins 1889:plate 9).

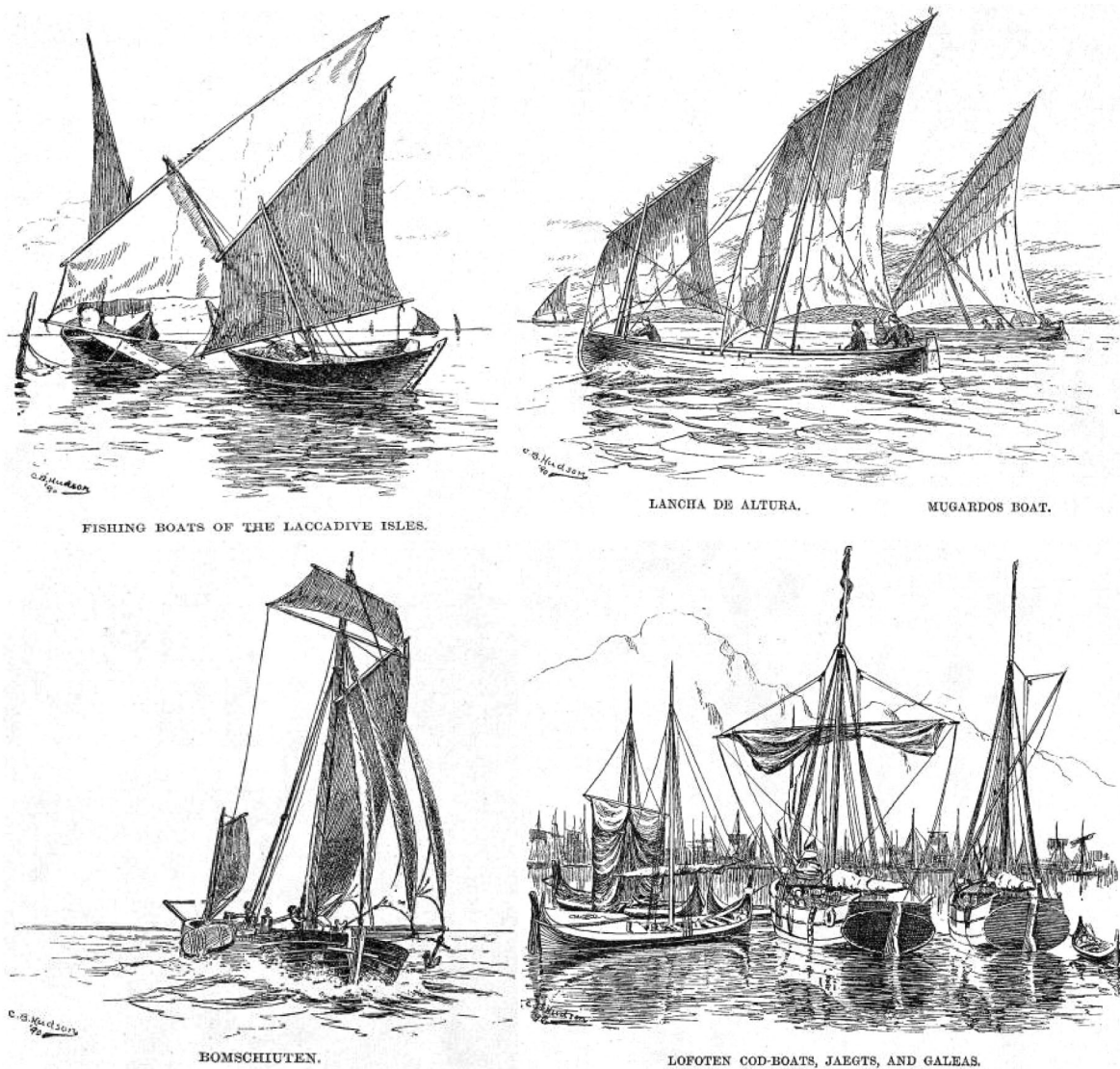


Figure 23.—Four of 18 CBH illustrations, each signed and dated 1890, appearing in Collins' (1890) on fishing craft of the world.

canoe;" the other, a simple one of a crab dredge.

Watkins (1891:plate 151) contains an illustration (reproduced as our Figure 26) of the steamship *Savannah*, reputed to be the first steamship to cross the Atlantic Ocean (1819). This illustration, which has been published subsequently in many different venues, was prepared in 1889 by CBH under the direction of J. W. Collins, and both their names appear at lower left on the painting. According to Watkins (p. 611), prior to this illustration, there were no reliable drawings

of the ship, and a "lithograph, faulty in many of the details of hull, sails, and rigging, has been the basis of all previous illustrations of this historic vessel." Following this remark, details are given by Collins explaining the basis for the reconstruction. The present location of the original painting is unknown, but an old photographic negative of it is present in the files of the Smithsonian's Photographic Services.

Collins (1891a) includes two pen and ink drawings of Great Lakes fishing boats by CBH:plate 1 (dated 1888) and

plate 4 (undated), which we reproduce in Figure 27 (upper two figures).

Collins (1891b) described the construction and equipment of the U.S. Fish Commission schooner *Grampus*, which he had designed. Among the many illustrations, plates 1, 5, 7, 8, 11 (all dated 1888), 6 and 9 (undated), and 10 (dated 1889) are pen and ink drawings by CBH. Collins' plate 1 (our Figure 28, upper) is a line drawing of the *Grampus* sailing to the left. It is based on, or served as a basis for, a CBH painting (Figure 29 upper), also dated 1888. The other plates

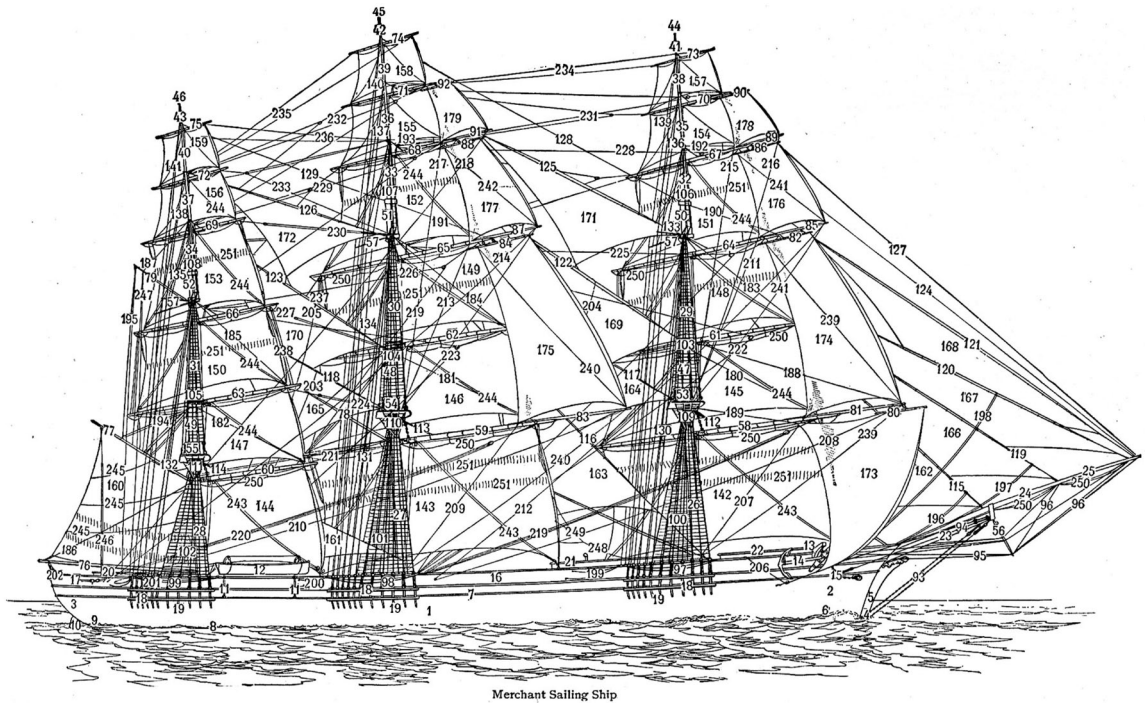


Figure 24.—Unattributed CBH illustration appearing on page 5,575 in all editions of *The Century Dictionary*, from the first (1889–91) through the last (1914). For accompanying figure legend, see the *Century Dictionary*.

are interior views of the *Grampus*, of which we reproduce plates 6 and 11 as Figures 28, lower left and right. (See remarks about Plate 1 following Ronnberg reference below.) The original drawing of plate 1 is present in the Smithsonian American History Archives, Collection 256, Box 4, Folder 3. It is much larger than the published version (or the one we reproduce in Figure 28. See also Collins (1987) and Ronnberg (1987), below, for further information and comments about the *Grampus*. Chapelle (1960:224) provided additional information on the construction of the *Grampus* and noted the presence of a model (No. 29832) of the ship in the National Watercraft Collection.

Collins and Collins (1891:plate 9–10) includes two CBH pen-and-ink drawings of pinkie boats and fishing skiffs, signed and dated 1890, which we reproduce in Figure 22 B, C. The Collins' report covers the period 14 Mar. 1887–30 June 1888, as indicated in the text, and it would appear that CBH's drawings were

made after his salaried position with the Commission had ended.

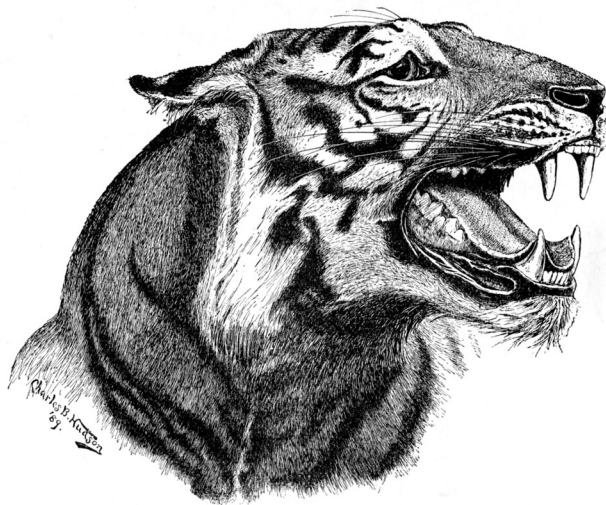
Libbey's (1891) plate 124 (reproduced as our Figure 29, lower) is a half-tone reproduction of a CBH painting, dated 1891 below his name, of the *Grampus*, sailing to the right. Except for the direction in which it is sailing, it is almost identical in appearance to CBH's 1888 painting of the *Grampus* sailing to the left upon which the line drawing shown in Figure 28 is based.

Lewis (1892) contains about 30 line drawings by CBH, all dated 1891, so far as can be discerned. The drawings cover a wide variety of subjects. We reproduce two of these: one on page 17 in Lewis, is reproduced in our Figure 1 (frontispiece), and the other, on page 21 in Lewis, we reproduce in our Figure 30. Of the two men in the left foreground of Figure 30, we suspect that CBH has included his own face on the man to the left and his father's on the man to the right. A short

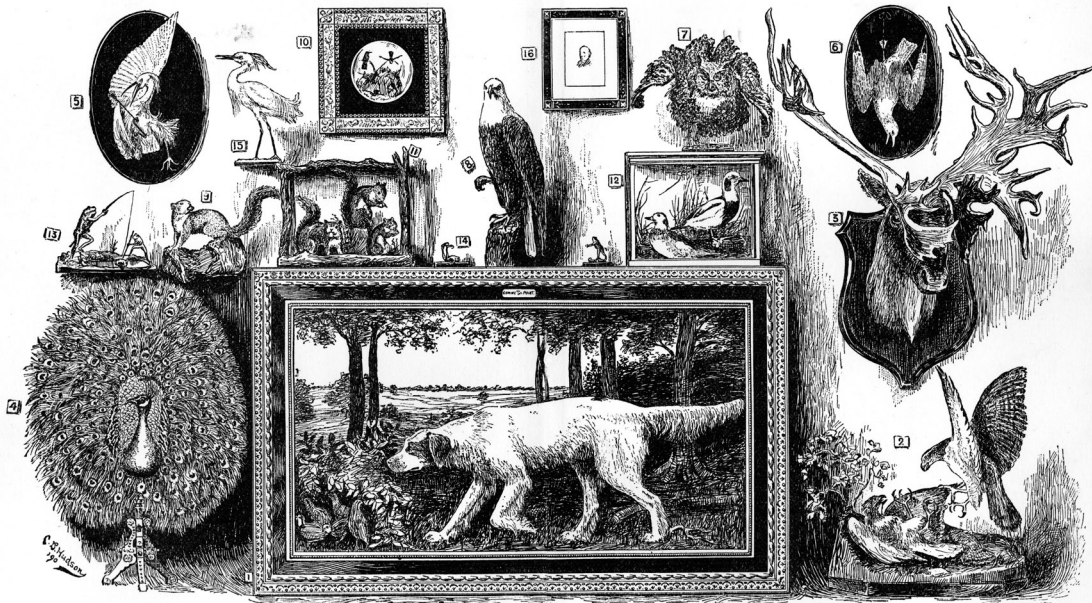
review of the Lewis book<sup>104</sup> contained the following remark, "To add to the attractiveness of his little collection it has been handsomely illustrated by Charles Bradford Hudson." *The Publisher's Weekly*, for 12 Mar. 1892, page 418, states that many of the poems, had "already been published in the *Philadelphia Star*, *New York Sun*, and *Frank Leslie's Monthly*, etc." We are uncertain if any of these included a CBH illustration.

Rathbun (1892) wrote a general article on the work of the U.S. Fish Commission. Of the many illustrations in this article, only one (on page 691), a pen and ink drawing of the steamer *Albatross*, dated 1888, is by CBH. Although there are many photographs of the *Albatross*, this illustration has been reproduced many times, and we reproduce it in our Figure 31. It may be the only illustration of the *Albatross* steaming under full sail.

<sup>104</sup>*Washington Post*, 10 Feb. 1892, p. 4.



HEAD OF ROYAL BENGAL TIGER.



ORNAMENTAL TAXIDERM.

Figure 25.—Two CBH illustrations from Hornaday (1891): upper, frontispiece, dated 1889; lower, plate 16, dated 1890.

Collins (1892a:20), in an introduction to a group of articles on the fisheries of the Pacific coast of the United States, wrote, "The maps have mostly been made, under my direction, by Mr. C. E. Gorham; the other drawings for illustration have been prepared by Messrs. C. B. Hudson and A. H. Baldwin." Among the numerous illustrations in these articles, there are none that can be

clearly attributed to CBH or Baldwin, except plate 18, which has a "B" in the lower left corner and possibly refers to Baldwin. In spite of Collins' statement, some drawings (e.g. plate 15) include the name "H.W. Elliott."<sup>105</sup>

<sup>105</sup>Henry Wood Elliott, 1846–1930, highly productive illustrator, among his other activities, for the USFC.

Collins (1892b), in an article on Pacific coast fishing vessels and boats, includes two pen and ink illustrations, both signed and dated 1889 by CBH. We reproduce Collins' Plate 15, Figure 2, and Plate 16 in Figure 27.

Hornaday (1894a:601) includes a half-tone illustration of sea otters signed and dated 1894 by CBH.

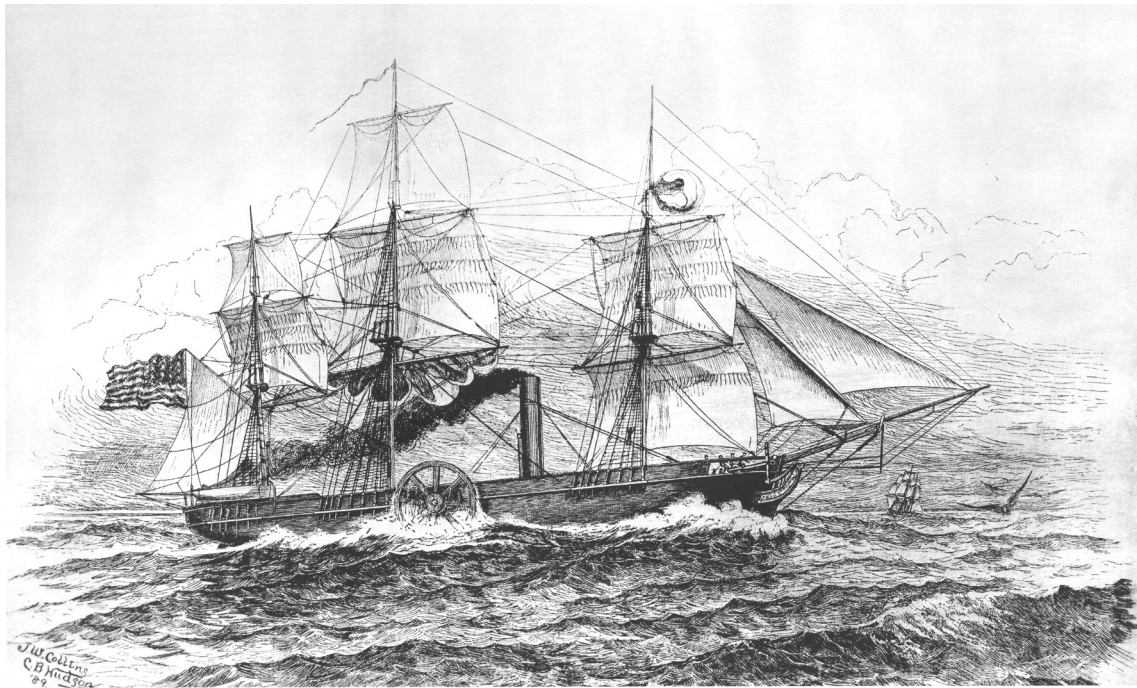


Figure 26.—Illustration from Watkins (1891:plate 151) of the steamship *Savannah*, reputed to be the first steamship to cross the Atlantic Ocean (1819). Illustration, dated 1889, prepared by CBH under the direction of J. W. Collins and signed by both men.

Hornaday (1894b:957) includes a fine, full-page half-tone illustration of a walrus being attacked by two Eskimos, signed and dated 1894 by CBH, reproduced by us as Figure 32.

Hornaday (1894c) contains five half-tone illustrations of sea lions and fur seals, and three, shown in habitat groups, are by CBH, all signed and dated 1894.

Yale (1894) published an article on American game fishes, which included eight CBH half-tone illustrations, all dated 1894. Three of the illustrations, brook trout, striped bass, and largemouth bass (Fig. 33), are essentially portraits. Three of the illustrations are excellent scenes of men fishing (of which we reproduce three, one in Figure 33 and two in Figure 34). A fourth scene, which we do not reproduce, is of a sailboat underway, on which one can just make out three men, one of whom is fishing. Unfortunately, the quality of some of our figures is lacking compared to that of those in the article from which we made our copies.

Hornaday's (1896) novel, "The Man Who Became a Savage," contains 16 illustrations [plates], all by CBH. Only the pen and ink frontispiece (first plate), unsigned, undated, and title page of this novel were seen by us.

Inman's (1898) novel includes four half-tone plates by CBH, all dated 1897. They show people and animals in various and usually fearsome situations, e.g. our Figure 35 (upper).

Webster's (1898) frontispiece (our Figure 35, lower), signed and dated 1898 by CBH, illustrates a hunter aiming a rifle at a crouching tiger. Hornaday (1899b:451) reported that the frontispiece was CBH's last illustration before leaving for duty in the Spanish-American War. If so, the illustration was completed before May 1898, as the *Washington Post* for 11 May 1898, reported that Lieut. Charles B. Hudson was among those encamped in the District of Columbia, and the issue for 22 May 1898, described the 21 May departure of the troops from the District. The troops returned on following 19 Aug. (historical sum-

mary in the *Washington Post*, 26 Dec. 1927).<sup>106</sup>

Hornaday's (1899a) poem contains seven small CBH half-tone illustrations, initialed but not dated, variously depicting a wolf and a hunter and his horse in desert scenes.

Hornaday's (1899b) tribute to CBH, includes a full-page half-tone plate (page 450), signed and dated 1899, by CBH, that was to be included in Brown (1899; see below). It depicts white Rhodesian horsemen battling out-gunned African natives.

Barry (1899:460) includes a small CBH, initialed but undated, and uncomplicated, half-tone mountain scene; the legend reads, "In the Sioux country."

Brown's (1899) book about South Africa contains four half-tone illustrations, signed by CBH and dated variously 1898 or 1899. We reproduce one plate (opposite page 338 in the book) as our Figure 36. Brown gives special acknowledgment to W. T. Hornaday

<sup>106</sup>*Washington Post*, information from ProQuest Historical Newspapers.



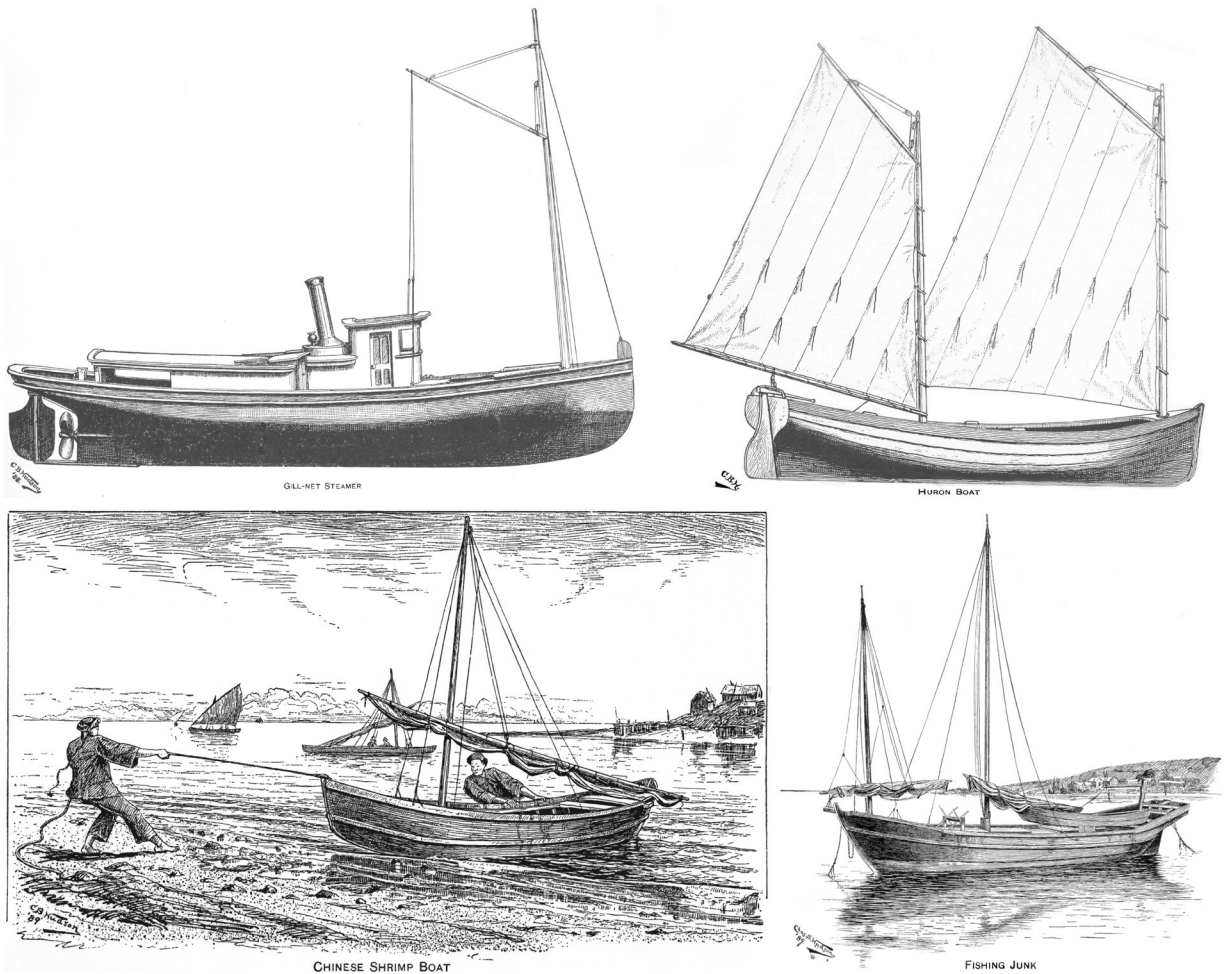


Figure 27.—Four CBH boat illustrations: upper two figures, Great Lakes fishing boats (from Collins, 1891a:plate 1 and 4), left dated 1888, right undated); lower two figures, Pacific coast fishing boats, both dated 1889 (from Collins, 1892b: left, Plate 16, right, Plate 15, Fig. 2).

for involving him in the expedition that led to the writing of the book, and it seems probable that Hornaday recommended CBH to Brown as an illustrator. See also Hornaday (1899b, above).

Henshall (1899:289) mentions in a footnote that “The pen-drawings of the oldest [fishing] reels are by Mr. Charles Bradford Hudson, except several by myself.” There are 13 drawings of fishing reels, excluding several line drawings of reel mechanisms. Six or seven of the reel drawings appear to have names of the artist in a lower corner, underneath four of which appears to be a year date. Our copy is not clear enough to discern the names or dates.

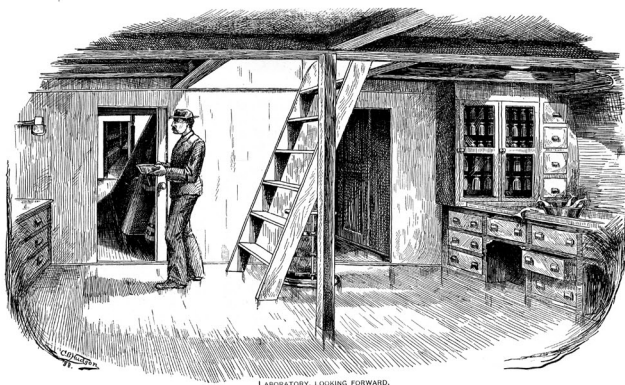
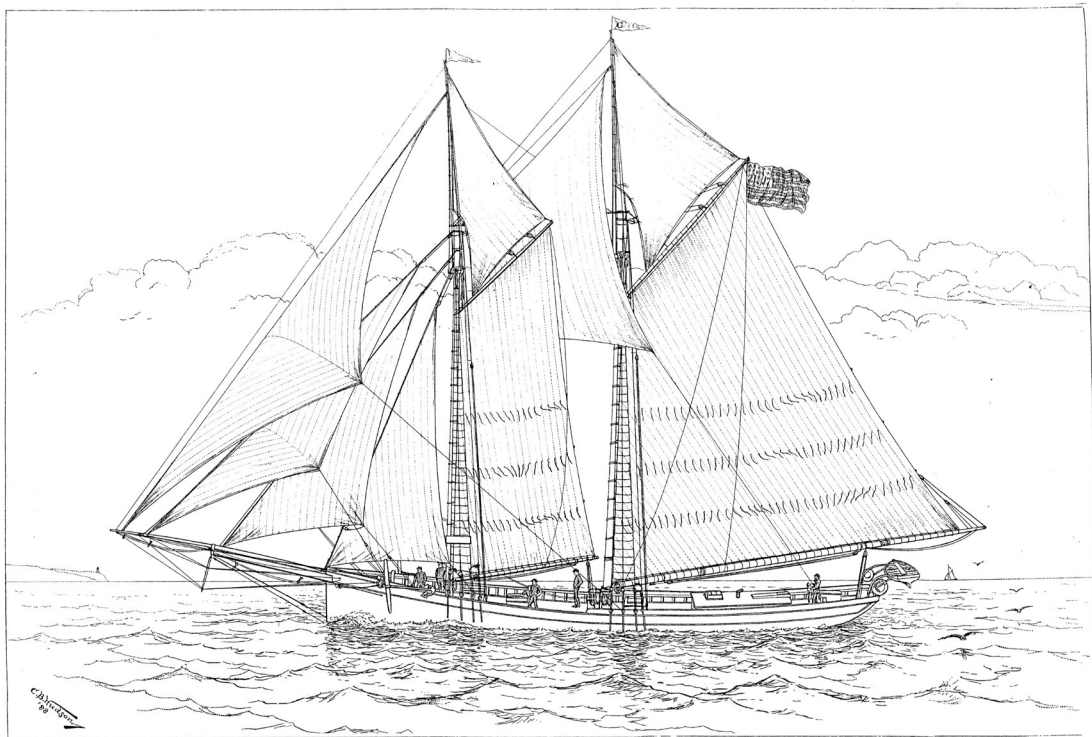
S. H.’s (1899) article is a poor attempt to be humorous by an author who chose to identify himself only by his initials. It includes two large and two small half-tone signed but undated CBH illustrations.

Sharp’s (1899) poem about his rifle includes five full-page, half-tone CBH illustrations, each dated 1899 and accompanied by a stanza of the poem.

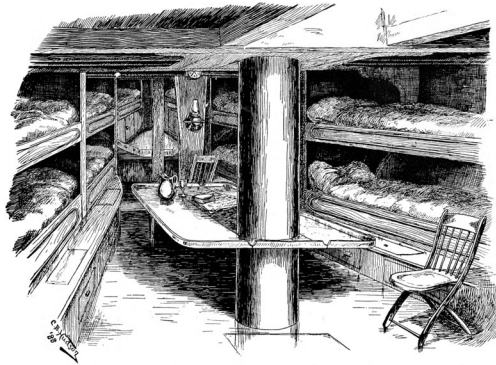
Allen (1900) has a half-tone frontispiece (with legend, “I killed 17 of them”) signed “Chas. B. Hudson 1900.” It illustrates a man riding a horse and aiming his shotgun at a high-flying flock of birds, and illustrates the author’s description of a tall tale told by a person who claimed to have shot 17 flying cur-

lews without a miss while riding along and keeping abreast of the flying flock.

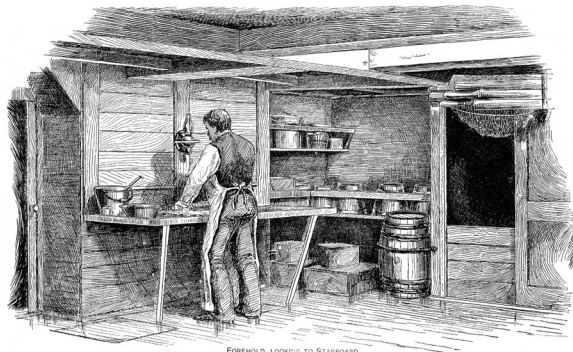
Collins (1901) published an extensive volume describing the USFC exhibit at the International Fisheries Exposition in Bergen, Norway, in 1898. Among the numerous illustrations, one (Collins’ plate 66, our Figure 37) is a detailed pen-and-ink drawing of a British trawler, and is initialed by CBH and dated 1888. The other (Figure 14, not reproduced here) is of a fishing sloop, less detailed and undated, but indicates that it was drawn by J. W. Collins and CBH. We presume that CBH’s early drawings of boats for the USFC were closely supervised by the demanding Collins, who prepared many excel-



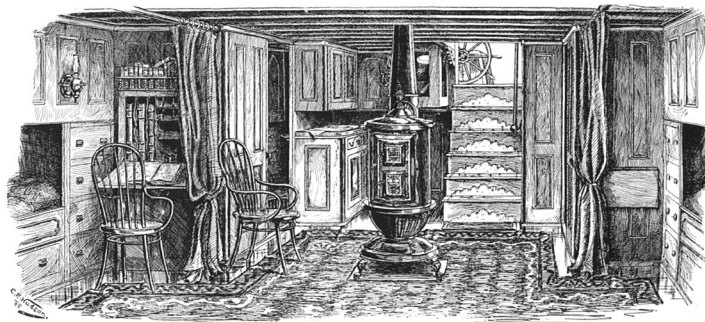
LABORATORY, LOOKING FORWARD.



FORECASTLE, LOOKING FORWARD.



FOREHOLD, LOOKING TO STARBOARD.



CABIN, LOOKING AFT.

Figure 28.—Five of eight CBH illustrations (all but one dated 1888) of the U.S. Fish Commission schooner *Grampus*, which first appeared in Collins (1891b) and indicated as plates. Upper figure (plate 1) is based on, or served as basis for upper illustration in our Figure 29. Mid-left figure (plate 8) above is “Laboratory looking forward;” mid-right figure (plate 5) is “Forecastle looking forward;” lower left figure (plate 6, undated) is “Forehold looking to starboard;” lower right figure (plate 11) is “Cabin looking aft.” Figures much reduced in size from original published versions. The three other Collins (1891b) plates are reproduced in Cart (2004:16).

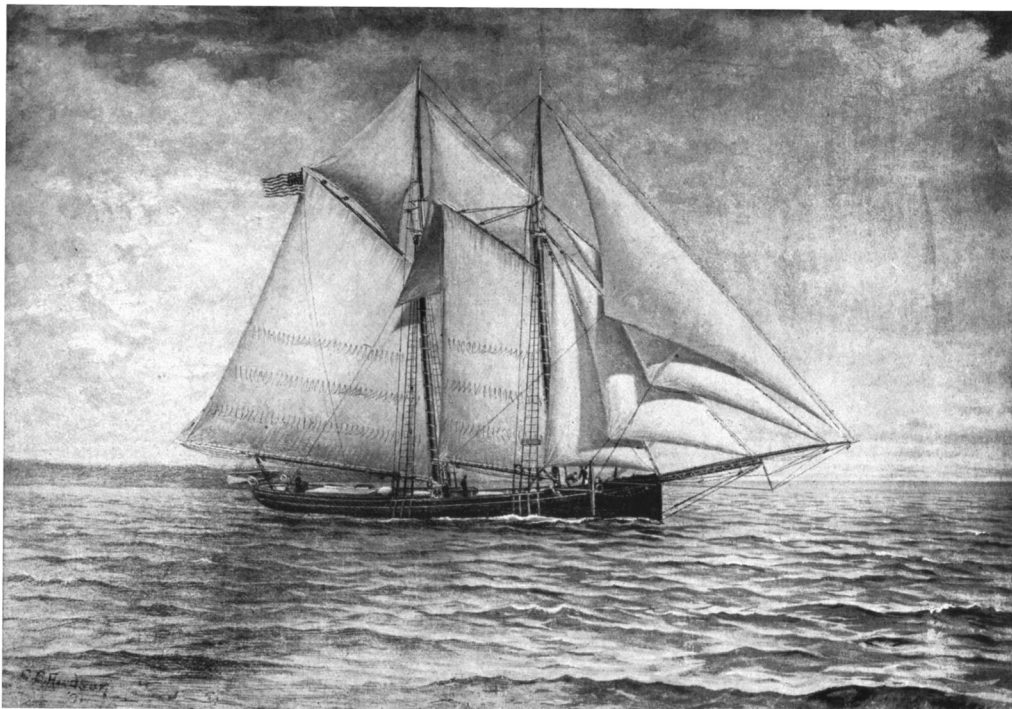


Figure 29.—Charles Bradford Hudson's paintings of the *Grampus*. Upper, dated 1888, print from negative in files of Smithsonian Imaging Services (see also Figure 28); lower, dated 1891, copied from Libbey (1891:plate 124). Originals possibly in color; both now lost.

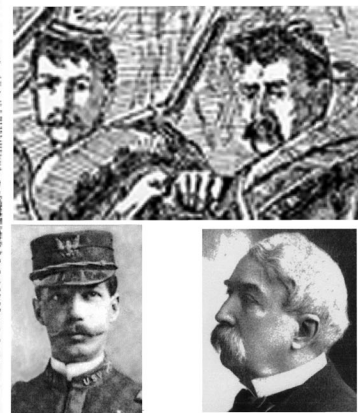
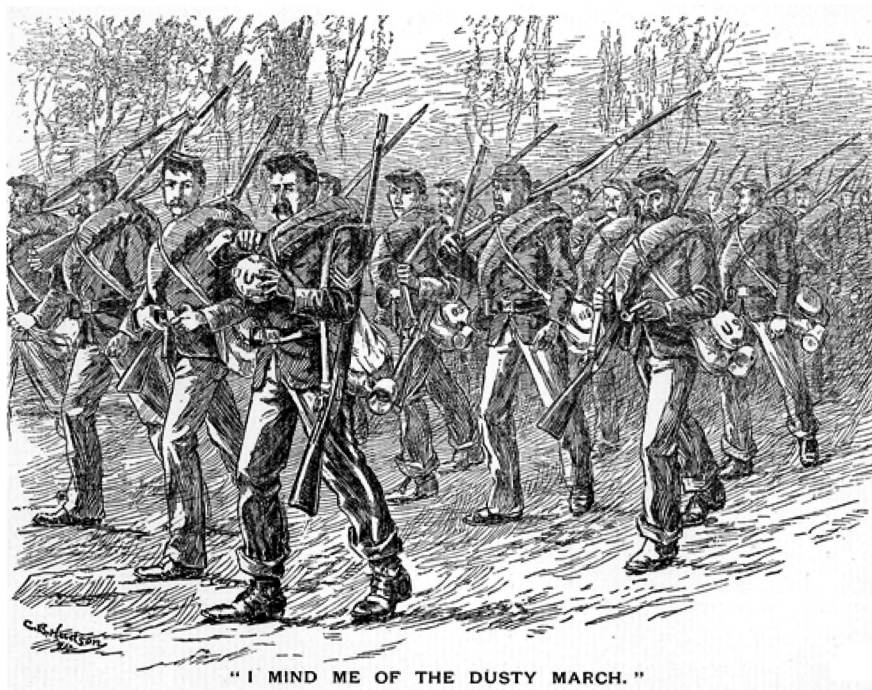


Figure 30.—Left, CBH illustration in Lewis (1892:21); upper right, enlarged faces of two men in left foreground of illustration; below, lower left, Lieutenant CBH (from Hornaday, 1899b:449); lower right, CBH's father, T. J. Hudson (from Hudson, 1904). Composition in support of our presumption that CBH included his own and his father's faces in the illustration.

lent drawings of ships during his time with the Commission. CBH would have been a quick study and after brief instruction would have needed little supervision. Collins (1901:17) noted that CBH was awarded two medals for his illustrations at the exhibition: a silver one for his “drawings of fishing vessels and boats,” (for an illustration of the medal, see Hornaday, 1899b:449), and a bronze medal “for [a] painting illustrating [a] method of fishing.” Collins (1901:49) described the painting as a “fleet of American schooners fishing for mackerel with hook and line; entitled ‘Mackerel fishing in the fifties.’” It is unfortunate that Collins did not reproduce this painting in his, otherwise comprehensive volume. The present location of the painting, if it exists, is unknown.

Burroughs' (1902) narrative of the Harriman Alaska expedition of 1899, includes a fine photogravure reproduction, opposite page 94, (which we reproduce as Figure 38) of a CBH painting. The legend reads, “Sea-Lions, Pribilof Islands, Bering Sea,” signed and dated 1900. It appears that the painting on which the lithograph was based was once hanging in the home

of Mrs. Edward H. Harriman<sup>107</sup>, and it is the basis for reports in biographical

<sup>107</sup>A black-and-white CBH painting was hanging in Arden House, home of Mrs. Edward H. Harriman, during 1917. G. P. Du Bois (1917), stated (on p. 296), “In the upper hall there are sea lions in black and white by Charles B. Hudson that probably were executed during the Harriman Alaskan Expedition.” CBH, however, did not participate in the expedition. We tried unsuccessfully to locate the painting. Sarah Elliston Weiner, Curator of Art Properties, Columbia University Libraries Special Collections (in litt., 10 June 2008, to D. H. Mortimer, Columbia University; cc to VGS), wrote that there was a record of a CBH painting, “Seals on Rock,” briefly described as a group of seals at the seashore, in an inventory of the paintings in Arden House. The description closely fits the published photogravure. The inventory did not include a photograph of the painting, but it is described as being oil on board, approximately 8 inches high, 14 inches wide, therefore, approximately twice the size of the published photogravure, which is 4 1/16” by 7 3/16”. The location of the painting in the home was given as “4th floor, bathroom closet.” Mortimer (in litt, 10 June 2008) wrote that the inventory is probably 15 years old, so that it is not definite that the painting is still in the house. “The Harrimans gave ... Arden House to Columbia in 1950. Three and a half years ago the university closed it and sold it to a conservation organization. Much of the noteworthy art has been dispersed and the house has remained boarded up ... The last time I was in the house, the walls were quite bare.” The painting was probably based directly on a photograph taken on the Harriman Expedition, as is the other CBH lithograph published in the Harriman expedition series (see C. H. Merriam (1902) below); its disposition is also unknown.

sketches of CBH that his paintings are included in the Harriman collections.<sup>108</sup> The present location of the painting is unknown. Burroughs' article also includes two other CBH illustrations, both small linecuts signed and dated 1900. On page 78 of the article is a scene, “Uyak Bay, Kadiak Island,” showing a section of the bay in the foreground with vegetation on the shore and mountains indicated in the distant background. On page 95 is a scene, “Sea-lions,” illustrating eight sea lions resting on rocks.

Muir (1902), who wrote on Pacific coast glaciers in the Harriman Alaska expedition report, included on page 124, a small CBH linecut signed and dated 1900, and labeled “Mountains on Lynn Canal opposite Davidson Glacier.”

Grinnell (1902a), who wrote on Alaska natives in the Harriman Alaska expedition report, contains three very small linecut figures by CBH, all initialed but not dated: on page 156, a carved two-headed dancing mask and two perspectives of a carved curved mixing bowl (both views initialed); on

<sup>108</sup>For example, the obituary announcement of CBH in the *Monterey Peninsula Herald*, for 28 June 1939.