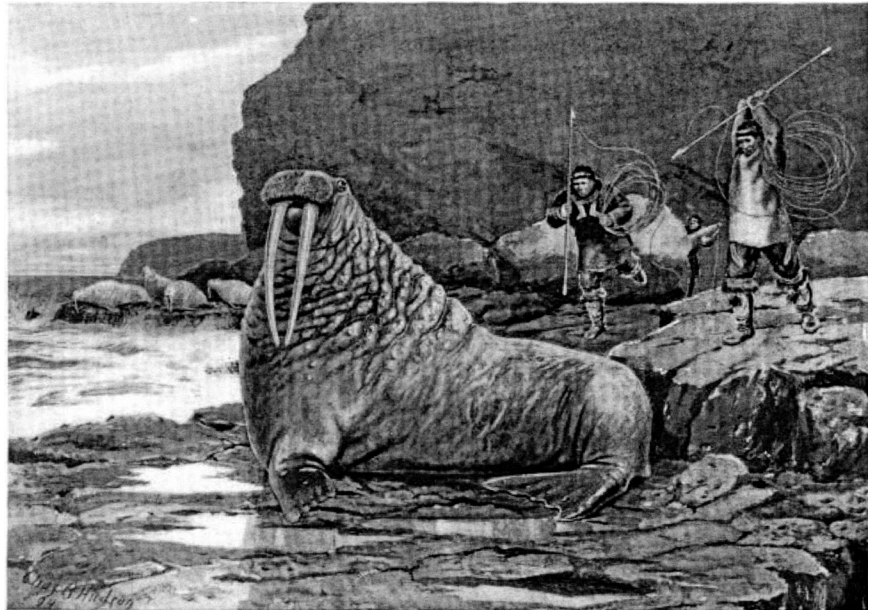


Figure 31.—CBH illustration, dated 1888, of the U.S. Fish Commission steamer *Albatross* (first appeared in Rathbun, 1892:691). Possibly the only illustration of the *Albatross* underway in sail.

page 178, an Eskimo dish carved from a whale vertebra.

Merriam (1902) wrote an article on a new volcano discovered during the Harriman Alaska expedition. The article includes two CBH illustrations. One is an unsigned and undated linecut on page 329, entitled “Fig. 37. Murres,” and shows a group of auks, diving birds of northern seas, perched on a cliff. Its attribution to CBH is made in the list of text figures in volume 1 of the Harriman Alaska Series. The other illustration, opposite page 332, is a photogravure entitled “Stampede of Sea-Lions, Bogoslof Volcano, July 8, 1899,” based on a CBH painting dated 1900. By chance, we found that this illustration is a composite that was based on three photographs taken by Merriam.¹⁰⁹ In our Figure 39, we reproduce CBH’s illustration and the three photographs on which it is based. The sum of these elements provides an



THE PACIFIC WALRUS.

Figure 32.—CBH illustration, dated 1894, appearing in Hornaday (1894b:957). Our reproduction of figure suffers in quality compared to the published original.

¹⁰⁹The three photographs, by C. Hart Merriam, are on page 152 of volume 2, of “A Souvenir of the Harriman Alaska Expedition, 1899,” which is a two-album collection of individually mounted photographs taken during the Harriman Alaska expedition. Probably only a few sets of the albums were prepared. The Library of Congress does not have a set; however, sets are present in the libraries of: American Museum of Natural History, N.Y.; University of Texas, Austin; Alaska State Library, Juneau; University of California, both Berkeley and Los Angeles; Yale University, New Haven, Conn.; Hamilton College, Clinton, N.Y.; and University of Washington, Seattle.

excellent and unique example of CBH’s creativity.

Gannett (1902:278) is here included arbitrarily as a part of Gannett’s article. It only contains a signed CBH linecut figure, dated 1900, of a group of fur seals based on a photograph taken by C. H. Merriam. The figure is a gratuitous insertion that belongs neither to

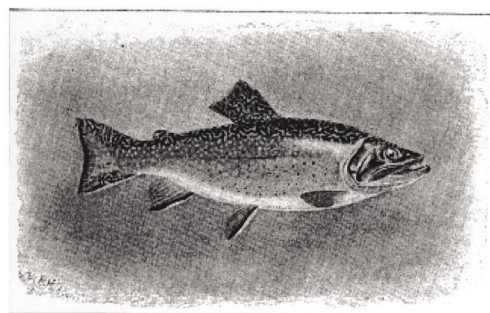
Gannett’s article nor the article following Gannett’s in the volume.

Grinnell’s (1902b) article on the Alaska salmon fishery includes six CBH signed and dated 1900, linecut text figures. The sixth figure, a large group of seals on a rocky shore, is all that is on the last page, and it is not actually a part of Grinnell’s article,

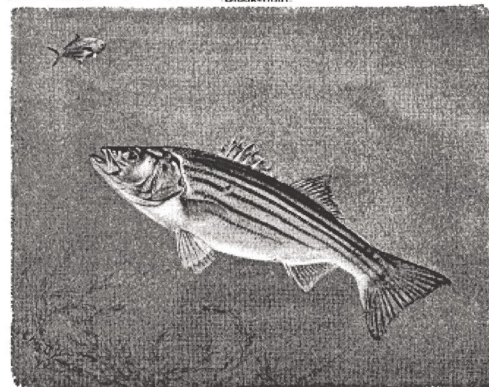


Black-bass Fishing—Cast at Dawn.

Figure 33.—Four 1894 CBH illustrations appearing in Yale (1894). Left side: largemouth bass fishing. Right side, from top: brook trout, striped bass, largemouth bass. Quality of figures in original publication is superior to that reproduced here.

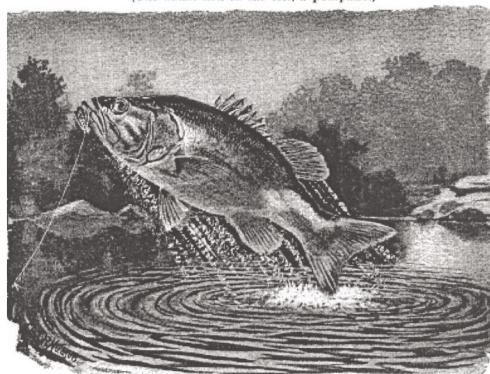


Brook-trout



A Striped Bass.

(The small fish to the left, a pompano.)



Large-mouthed, or Oswego, Black-Bass.

but it was inserted, apparently, to separate his article from the next one in the volume, with which it is also irrelevant. CBH indicated that the first five figures (scenes associated with the salmon fishery) were based on photographs. The figure of the seals lacks a legend.

Dall's (1902) poem contains one CBH figure, a small linecut, signed and dated 1900. It shows a group of Alaska natives seated and standing around a fire in an otherwise darkened enclosure. It lacks a legend but was used to illustrate a passage in the poem.

Evermann (1905) wrote a popular article about the golden trout of Mt. Whitney in California. In it, Evermann included a full-page reproduction of a black-and-white CBH etching, signed and dated 1904, and entitled "a shoulder of Mt. Whitney." In a letter to Evermann, written in Detroit and dated 29 Sept. 1904, CBH wrote, "I will send you tomorrow, or the day after, an etching of Crabtree Meadow¹¹⁰, made from the water-color sketch. I have made the plate between times, and have made a

number of prints on Japanese paper, one of which I intend to present to each of our party as a memento of the expedition. I do not know whether you are partial to etchings or not—I am—but I hope you will be partial to this one on account of association.¹¹¹" Although not certain, it appears that the published figure is the etching of which CBH wrote. We suspect, however, that CBH made many watercolor sketches during the Mount Whitney expedition.

Hornaday's (1906) book on camping in the Canadian Rocky Mountains has been reprinted several times. It includes only three plates, all halftones, which are credited to CBH. The plate, facing page 196, is captioned "Mr. Phillips's Most Dangerous Position;" that facing p. 286, "A Great Snow-slide" [drawn from photograph]; that facing p. 334, "Risking His Life for a Kid."¹¹² The

first illustration is either based on, or was a study for, a CBH painting in color, 12" × 16.75" (305 × 425 mm), oil on board, which was auctioned by Cowan's auction house of Cincinnati, Ohio, as item 349, on 31 Mar. 2007, and listed as "Daring photographer in western landscape" (which sold for \$1,375). Perceptively, the painting was indicated as a possible study for an illustration. We reproduce both versions in Figure 40.

Anonymous (1914) is a Luther Burbank seed catalog. It contains one full-page color illustration, opposite page 48, "The Burbank Poppies," signed

¹¹⁰At the foot of the western approach to Mount Whitney.

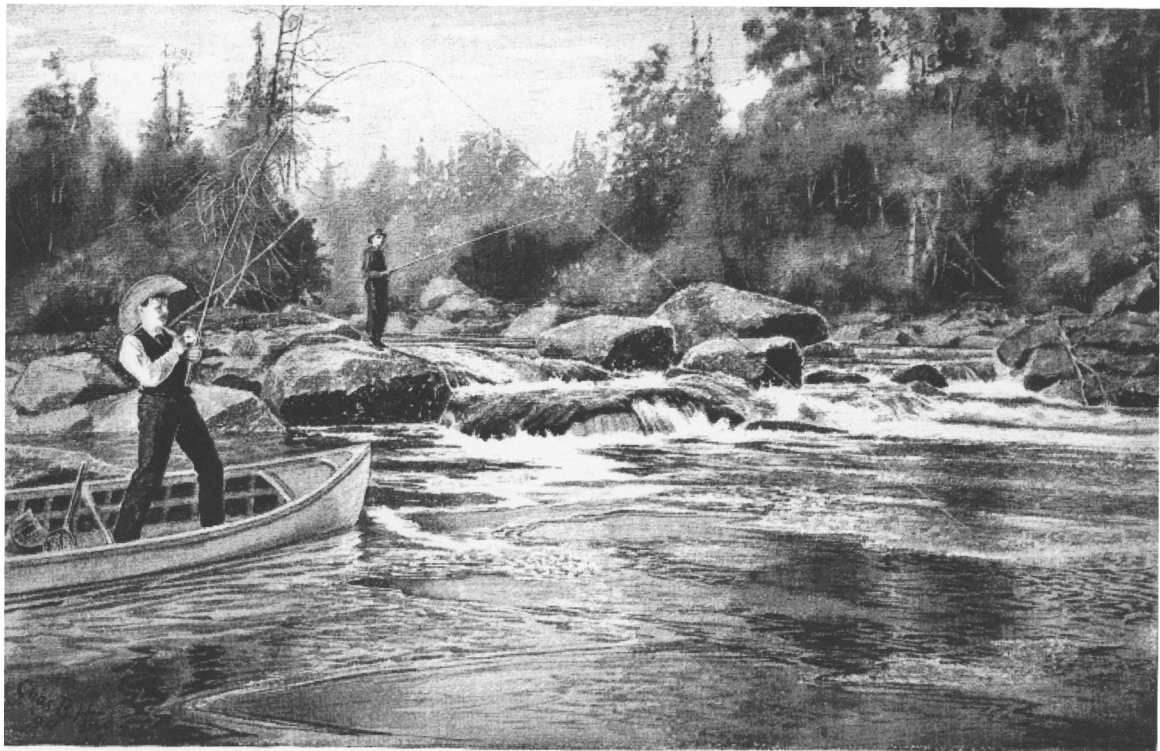
¹¹¹CASA, B. W. Evermann letter files, Box 75.

¹¹²A young mountain goat. Similar to the illustration mentioned in the previous footnote, a CBH oil painting for this plate probably exists.



DRAWN BY CHARLES S. HUDSON.

Gaffing a Striped Bass.



DRAWN BY CHARLES S. HUDSON.

Trout Fishing—a Strike.

Figure 34.—Two 1894 CBH fishing scenes appearing in Yale (1894).



“With one vigorous thrust of his knife he struck the animal’s heart.”



“HE SALLIED FORTH, GROWLING HORRIBLY AND GIVING ME A FINE VIEW OF HIS OPEN MOUTH.”

Figure 35.—Two CBH illustrations: upper, dated 1897, appeared in Inman’s (1898) novel, “Ranche on the Oxhide;” lower, dated 1898, appeared in Webster (1898), and according to Hornaday (1899b:451) was CBH’s last illustration before leaving for the Spanish–American War.

“Hudson 1909” (Fig. 41, left) This and/or other CBH illustrations, including those mentioned in Anonymous (1982),

probably appeared in other Burbank catalogs, but this was the only catalog available to us.¹¹³

¹¹³Smithsonian Libraries, National Museum of American History Branch, Trade Literature Collection, call no. 014896, barcode 390880 03837648.

Evermann's (1917) plates 10 and 17 are full-page half-tone photographs of two California Academy of Sciences dioramas for which CBH painted the backgrounds; acknowledgments to him are on pages 280 and 294.

Anonymous (1982) contains a placard and seven color prints of fruits and vegetables, cultivars developed by Luther Burbank, on heavy paper, the prints suitable for framing. The placard states that the paintings were done in 1909. Four of the prints bear CBH's name and 1909; the other three bear neither. The front of the placard has brief biographies of Burbank and CBH. The rear of the placard describes the fruits and has acknowledgments, including CBH's daughter, Claire Hudson Brett, for historical information. We reproduce one of the prints as our Figure 41, right. The prints are still available (2008) for purchase from the Luther Burbank Home & Gardens (see also Anonymous (1914)).

Collins (1987) is a reproduction of Collins' (1891b) report, with type reset. It includes all eight CBH illustrations, enlarged, that appeared in the original publication.

Ronnberg (1987:182, Fig. 1) includes CBH's 1888 painting of the *Grampus*, sailing to the left (our Fig. 29, upper). Either Ronnberg's publication or that of Backus and Bourne (1987, see below) was the first to publish a reproduction of this painting. Ronnberg mentions that the painting was probably done in tempera and, perceptively, recognized that it is so similar to CBH's 1888 line drawing of the *Grampus*, which appears as Plate 1 in both Collins (1891b) and (1987), that the latter was undoubtedly based on the painting.

The 1888 painting, when photographed at the Smithsonian, was framed and under glass, and an accompanying label with the ship's name had split in half. We presume that the 1888 painting, which was unpublished for almost 100 years, was probably hanging in someone's office or forgotten, so that a new painting was requested for the article by Libbey (1891). CBH probably remembered his original painting, and reoriented the sailing direction of the *Grampus*, in order not to duplicate his



The Rhodesia Horse Encounter the Matabeles.

Figure 36.—CBH illustration, dated 1899, that appeared in Brown's (1899) book, "On the South African Frontier."

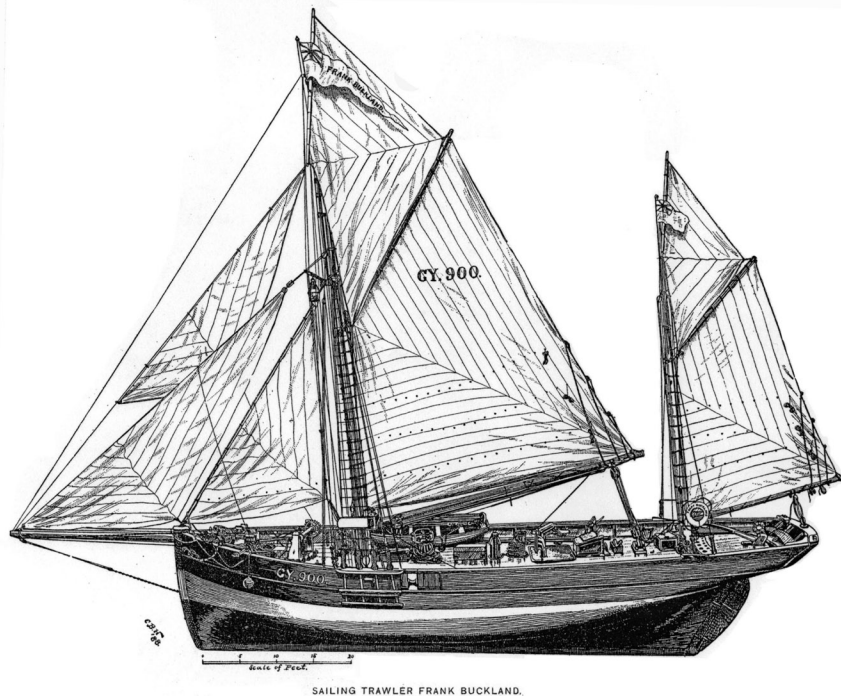


Figure 37.—CBH illustration dated 1888 (from Collins, 1901:plate 66); one of several drawings of fishing vessels for which he was awarded a silver medal at the 1898 International Fisheries Exposition in Bergen, Norway.

original. Our many concerted attempts to locate the original 1888 and 1891 paintings over the course of many years were unsuccessful.

Backus and Bourne (1987:4) published a photograph of CBH's 1888 painting of the U.S. Fish Commission schooner *Grampus*, sailing to the left,

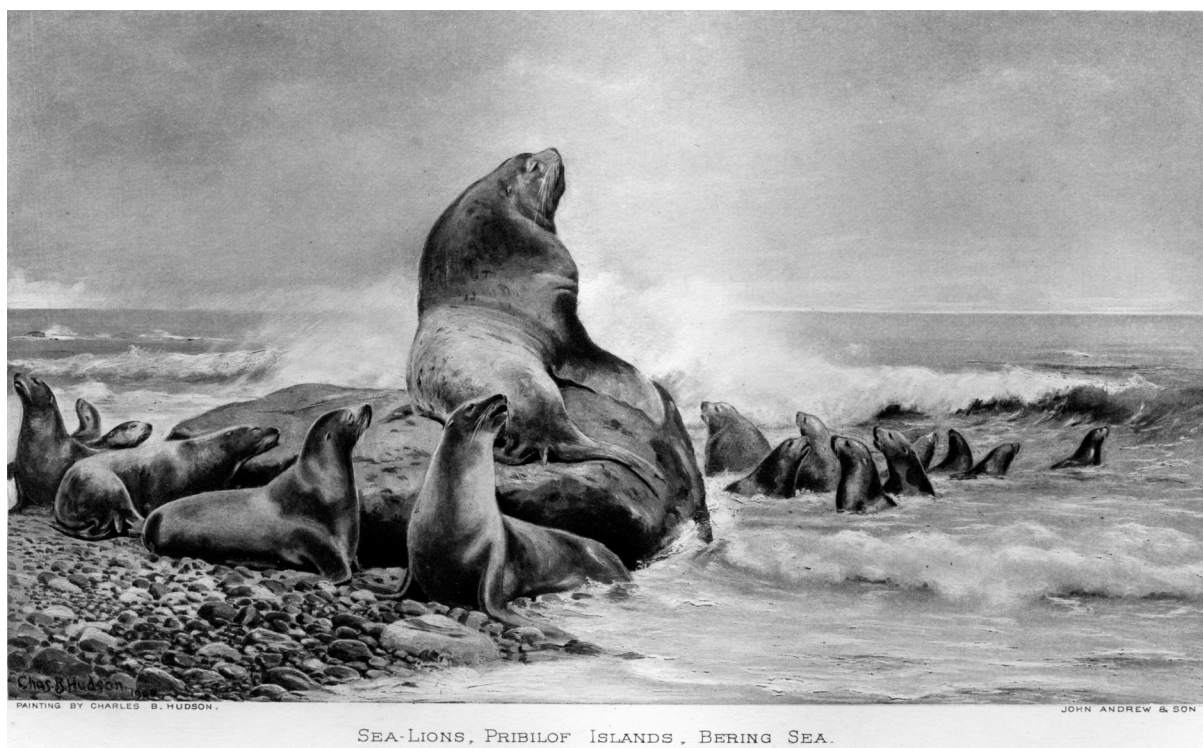


Figure 38.—CBH photogravure, dated 1900, published in Burroughs (1902) and based on a painting formerly owned by the E. H. Harriman family; present disposition of painting unknown (see also note in discussion of Burroughs' 1902 article).

based on a print made from a negative (#4969) in the files of the Smithsonian Institution Imaging Services (see Ronnberg (1987), for discussion). They did not discuss the image.

Shields (2006:11) introduces his Chapter 5 with a quotation from CBH's 1915 article, "Monterey on the etching plate" (q.v.). On pages 117–118, he quotes extensively from the article and reproduces one of CBH's etchings that were included in it. Shields credits CBH with representing the deep concern felt by the artists' community resulting from the modernization and deterioration of landmarks and native buildings of the area. On pages 228–230, Shields presents a brief biographical sketch of CBH, including general comments on CBH's landscapes and seascapes. Page 229 includes a color reproduction of a CBH painting, "Spanish Bay" (also our Figure 42), in the collection of the Crocker Art Museum. Much enlarged, and rendered in subdued tones of tan, Shields used this painting as the background on which his book's title page is printed.

CBH Authored Publications

CBH's publications are noteworthy for their variety, facility of expression, and often for their humor. Included among those we located (and there are probably some we missed¹¹⁴) are: two novels (his only fiction, both based on historical events); three social commentaries (an almost genetically based attack on the behavior of the German

¹¹⁴Various published biographical accounts about CBH, probably based on information he or his family provided, contain statements that while he was in Paris (1893–94), he was a correspondent for the *Washington Star* and the *Detroit Free Press* newspapers. We attempted a partial search of microfilms of the *Star* for 1893–94 (we were unable to locate an available archival source for the *Free Press*), but found this time consuming and unrewarding. Except for major articles, authorship of articles in the *Star* generally were not attributed, or attributed only anonymously (e.g. "correspondent in Paris"), and there is no internal information in those articles that suggests who the authors might have been. There is also mention that CBH contributed to the *New York Buffalo Illustrated Express* (Hornaday, 1899b:451), which was the Sunday edition of the *Buffalo Express*, but we were unable to locate any specific information on the nature of CBH's contributions to that newspaper.

army during WWI; a deploring of the physical decay of historic Monterey, Calif.; and a remarkably prescient discussion of the historically abusive treatment of China by the West and what will result in the future; two explaining and justifying the work of the U.S. Fish Commission; several popular articles describing the habits of interesting fishes; one describing the history, life, and architecture of the Latin Quarter in Paris; and one, a letter, presumably unintended for publication, describing his pursuit of painting desert landscapes. Most of the articles, but neither of the novels, are adorned with his own informative illustrations. In the following discussion we list these publications chronologically, quoting from and commenting on them, and reproducing some of their included illustrations.¹¹⁵

¹¹⁵We were only able to obtain poor quality reproductions of some of the publications, and some of the figures we reproduce suffer accordingly, but we include these figures as evidence of the variety of CBH's productions and his artistic ability.

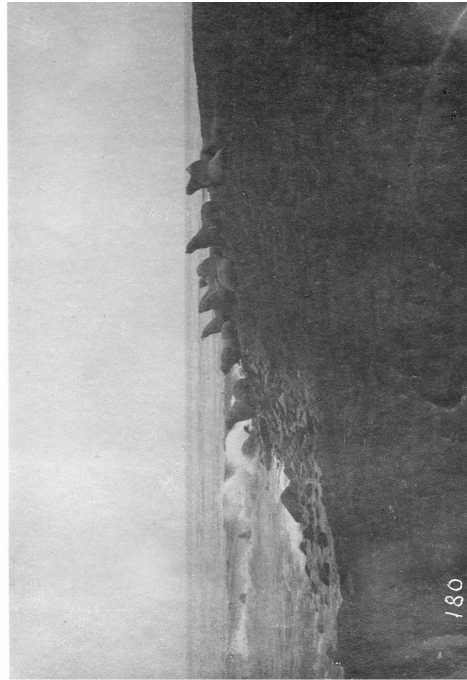
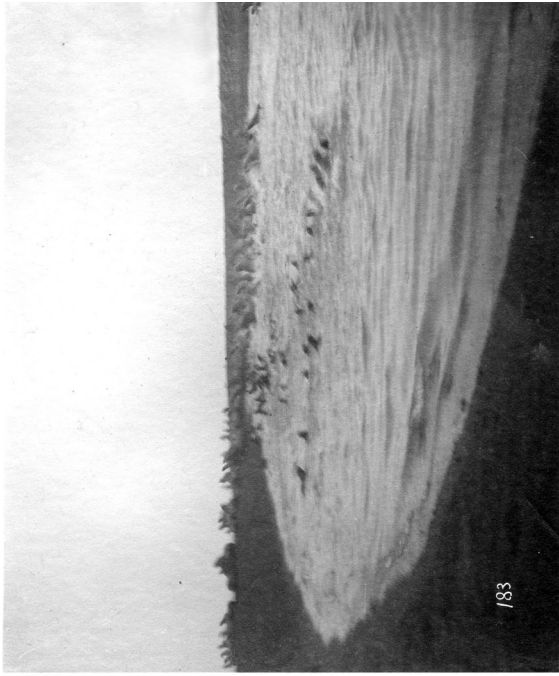
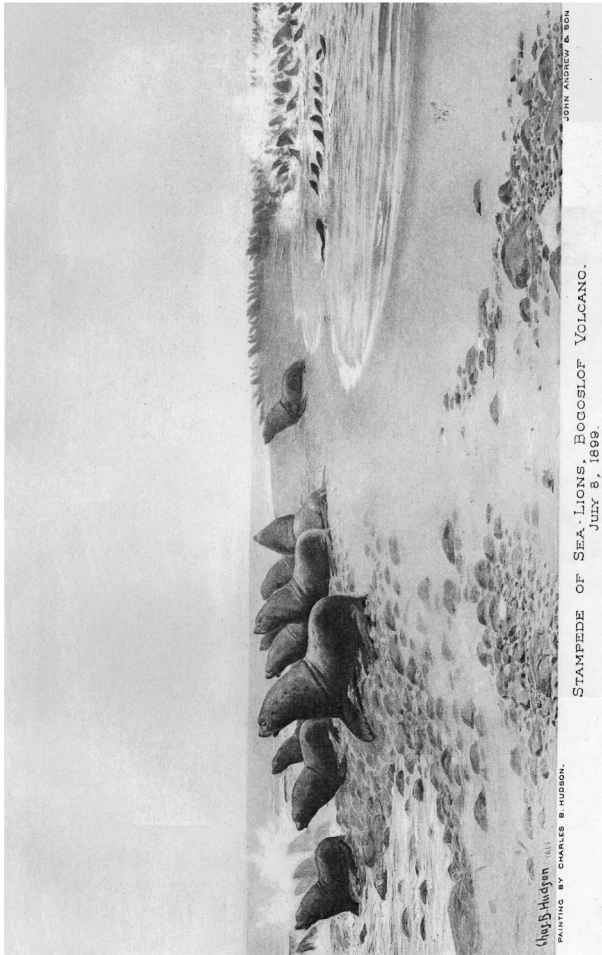


Figure 39.—Stampede of sea lions. Upper left, photogravure of CBH painting (dated 1900), which appeared in Merriam (1902) and was based on the three photographs shown in the other figures. The photographs, taken by Merriam, appeared in Anonymous (N.d., 2:152), which reference comprises two volumes of individually mounted photographic prints, and was limited to very few copies (see note cited in our discussion of Merriam, 1902).

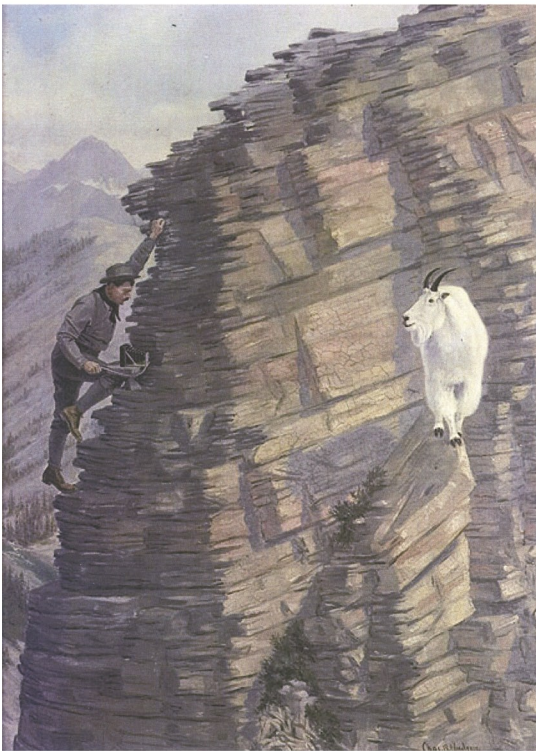
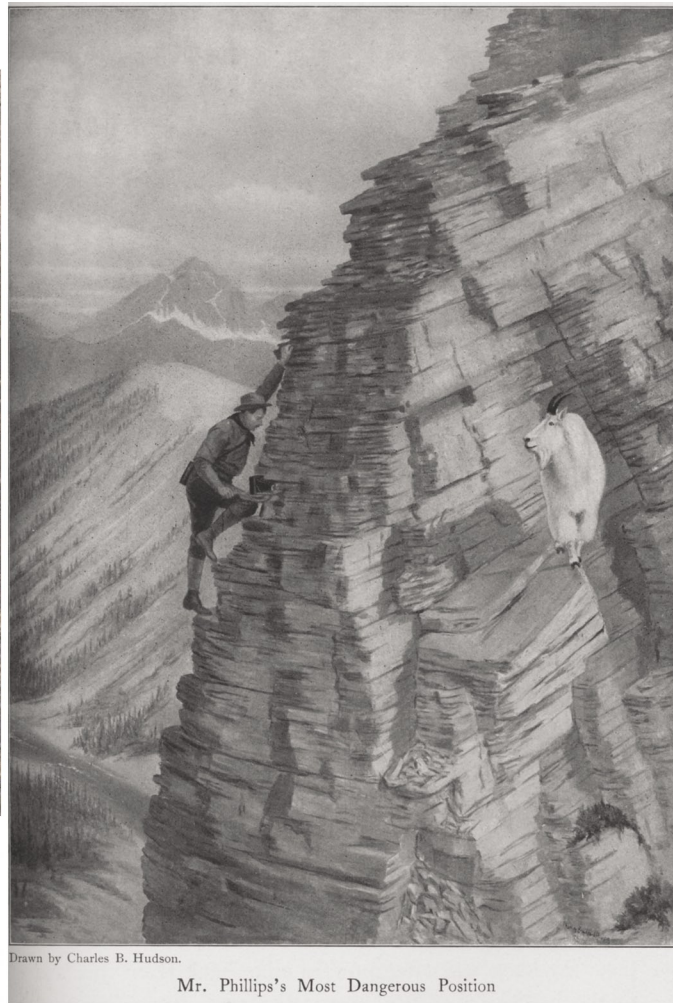


Figure 40.—Left, CBH painting (oil on board, 12×16.75 in, 30.5×42.5 cm), possibly used as study for preparing CBH illustration at right, which appeared in Hornaday (1906). Illustration and details about painting taken from Cowan’s Auctions website, 18 July 2007.



The earliest CBH authored article we found (Hudson, 1893a) was published in May 1893. It was probably written during 1892, the date indicated for all but one or two (undated) of its 11 included illustrations. In the article, CBH describes the methods of model making, the models, and other preparations for the USFC exhibit at the 1893 Chicago World Fair (World’s Columbian Exposition), for which the Commission’s plans began in May 1891.

All of the illustrations are black-and-white drawings and, except for an illustration of the fisheries building, depict models of fishes, ships (including a fourth CBH drawing of the USFC schooner *Grampus*), and the process of model making. We reproduce all the illustrations of the fishes and ships (but

only one of the model making process) in our Figure 43. The illustrations of the fishes are among the first of fishes that CBH executed, as well as published, either for himself or others. CBH was preparing drawings of plans of fishing vessels for the Commission’s exhibit and saw an opportunity, perhaps, to additionally augment his finances. Likening the exhibit and its preparations to an octopus, CBH (1893a:598) extolled:

“The whole continent and the deep seas beyond come within the range of the gigantic tentacles of the Fish Commission Exhibit. Everything that pertains to fish, fishing or fishermen is its prey. Photographs, drawings, clothing and life-size models of fishermen;

photographs, drawings, alcoholic specimens and models of the fish they catch; photographs, drawings, plans, specifications and accurate models of the craft from which they catch them; lines, nets, spears, traps, rods, reels and gear of every description have been brought together into a collection larger and more perfect than any that the world has ever yet beheld.”

CBH (1893b) next published “Curious breadwinners of the deep,” an article about the peculiarities of various fishes, most of which are actually shallow dwelling. It contains 11 line drawings that CBH made in 1892 and 1893, four of which are indicated as having been done in Paris, during the period

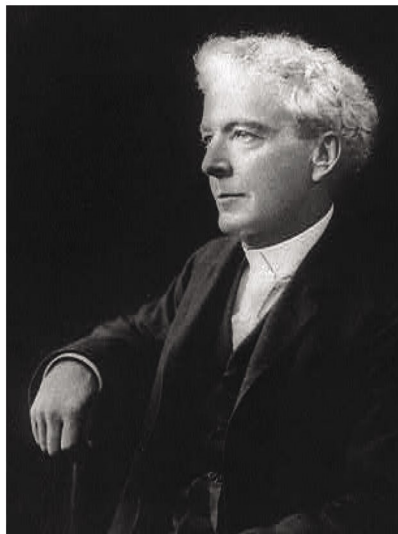


Figure 41.—Luther Burbank and two CBH illustrations made for him in 1909. On left: “Burbank Poppies” from 1914 “Burbank Seed Book.” On right: “Nectarine” from 1982 portfolio, “Artistry with plants.” Photograph from Library of Congress digital file, LCUSZ6-180, also appeared in 1914 catalog.

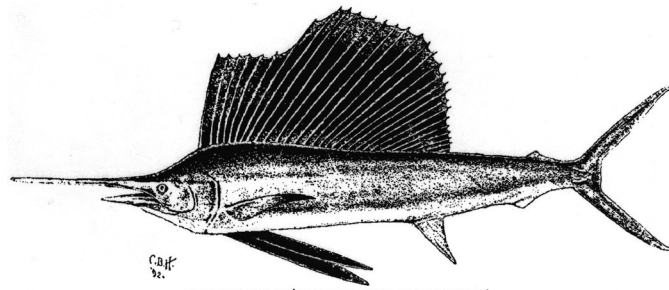


Figure 42.—CBH painting, “Spanish Bay,” Monterey Peninsula, Calif., in collection of Crocker Art Museum, Sacramento, Calif. (from Shields, 2006:229).

when he was studying at the Academie Julian. All of the illustrations depict readily recognizable types of fishes.

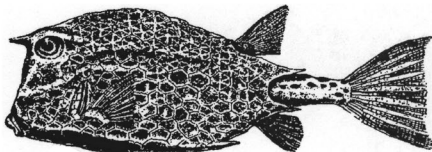
We reproduce four of the illustrations, three representing individual species in habitats (Fig. 44) and one reproducing

a medley of a large number of species representing many different families (Fig. 45).



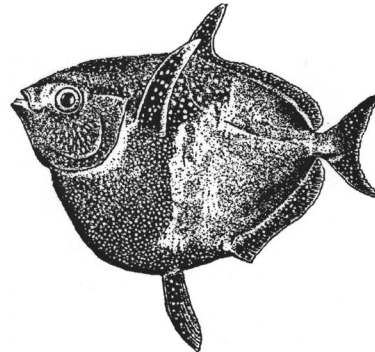
CBH
92.

THE SAILFISH (*ISTIOPHORUS AMERICANUS*).

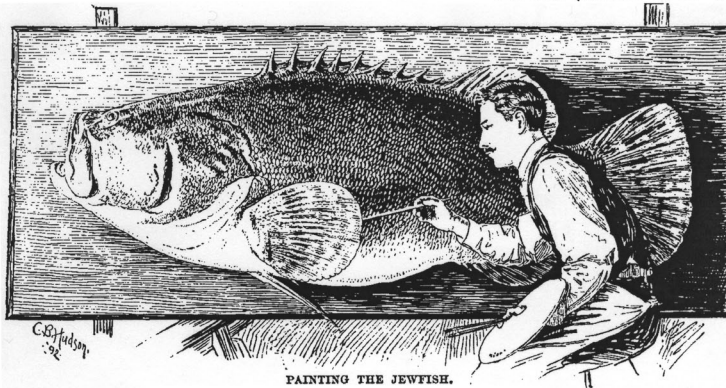


CBH
92.

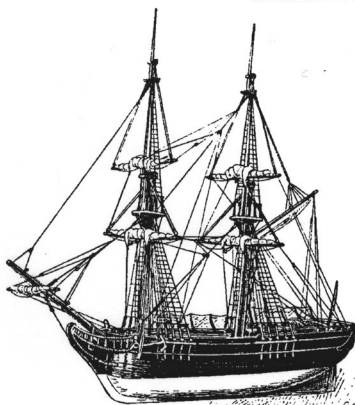
THE TRUNKFISH (*OSTRACION QUADRICORNIS*).



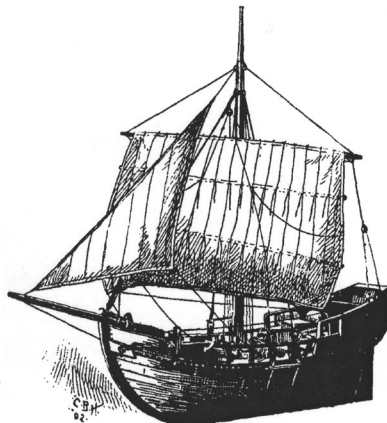
THE OPAH (*LAMPRIS GUTTATUS*).



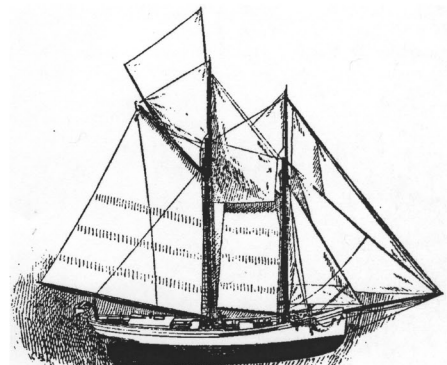
PAINTING THE JEWFISH.



MODEL OF A "SNOW."



MODEL OF THE "SPARROWHAWK."

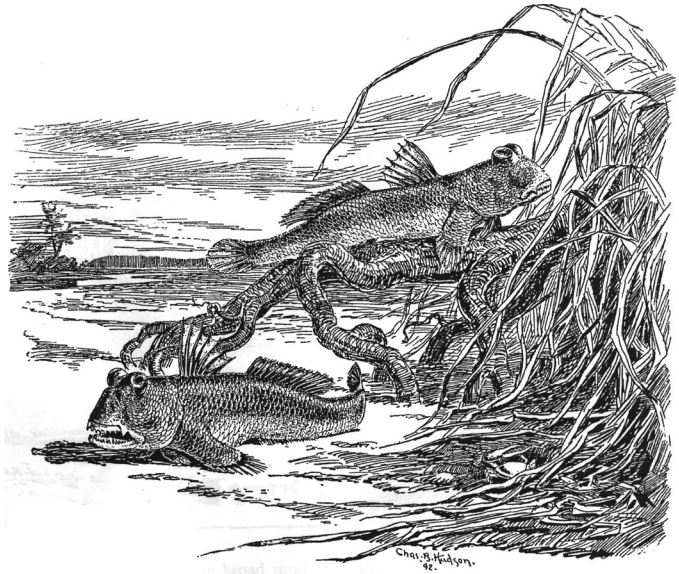


MODEL OF U. S. F. C. SCHOONER "GRAMPUS."

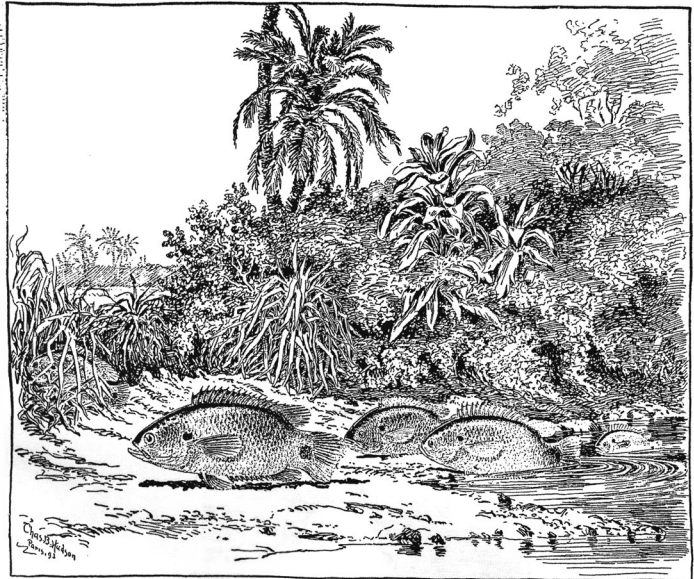
Figure 43.—CBH illustrations, dated 1892 or undated, published in Hudson's (1893) article about the USFC exhibit at the Chicago World's Fair. Illustrations were all based on models. Current scientific name of the sailfish is *Istiophorus platypterus*; trunkfish is now called scrawled cowfish, *Lactophrys quadricornis*; the Jewfish is now known as the Goliath grouper, *Epinephelus itajara*. The *Snow* and *Sparrowhawk* were early English vessels used for fishing on the American coast. The *Grampus* was designed by J. W. Collins for the USFC; the model is No. 298232 in the National Watercraft Collection (Chapelle (1960:224).



THE ARCHER.



Chas. B. Hudson.



CLIMBING PERCH.

Figure 44.—Three CBH illustrations included in Hudson (1893b). Upper left, the archer fish, *Toxotes* sp., in the process of shooting down a butterfly with a squirt of water. Upper right, mudskippers, *Periophthalmus* sp., and lower right, climbing perch, *Anabas* sp., members of two genera of fishes that can respire, if damp, out of water for long periods of time.

His choice of subject was undoubtedly influenced by what he learned from his employment, on salary or contract, as an illustrator for the USFC. The article describes several species of fishes that have unusual behaviors or anatomy. CBH's writing is clear and often reads as if written for a scientific journal, but he also capably infuses his subject with humor, as in his discussion of the rather ugly and voracious anglerfish:

"It is difficult to conceive anything more forbidding and more repulsive than this slimy monster, yet the great French ichthyologist, Lacépède, is at considerable pains to show that it bears no resemblance, in any respect, to a human being, and that its great flabby fins are in no way similar or to be compared with the human hand. This was very good and

thoughtful of Lacépède, for if any unfortunate should chance to detect a fancied resemblance between the angler and himself, he would probably be a prey to considerable uneasiness of mind."

For another species, he quotes from Pliny (1st Century A.D.; elder or younger not indicated), who wrote in Latin and

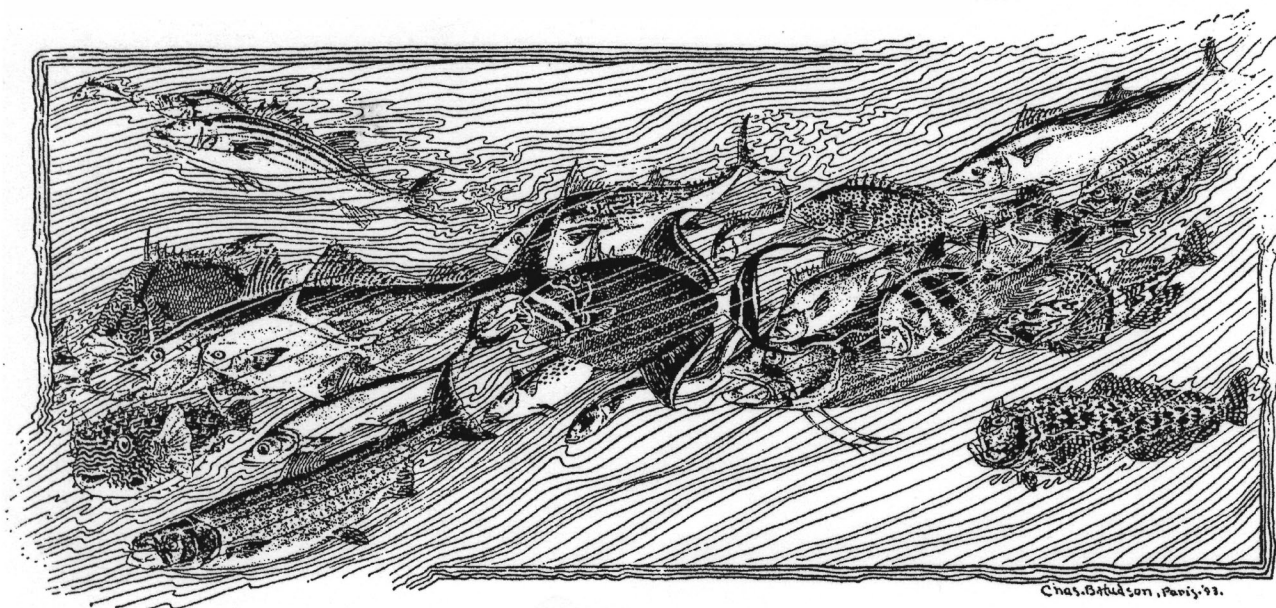


Figure 45.—CBH illustrated medley of fishes representing many different families appeared in Hudson (1893b) and was prepared in Paris during the time he was attending classes at the Academie Julian.

which CBH appears to have translated into English.

From late 1893 to early 1894, CBH was in Paris studying with William A. Bouguereau¹¹⁶ at the Academie Julian, a prominent art school located in the Latin Quarter.¹¹⁷ In 1894 he was joined in Paris by his wife and young daughter. Apparently, he had time not only to write and illustrate fishes for his “Curious Breadwinners” article, but he also produced etchings¹¹⁸ and pen-and-ink drawings of Paris scenes. In April, 1894, CBH (1894) published

¹¹⁶Also known as Adolphe William Bouguereau or William A. Bouguereau, 1825–1905; well known for his realistic paintings, particularly those of women.

¹¹⁷During part or all of his visit, he was joined by his first wife and their daughter Christine (VGS interview, Christine Hudson Kempton, Annapolis, Md., 3 May 1985).

¹¹⁸Two impressions of the same CBH etching, “Pont de Bercy, Paris,” 1894, which CBH gifted to the Museum of Fine Arts, Boston, in 1898 (S. L. Stepanek, MFA, Boston, emails, 26–27 Sept. 2007), are the only CBH etchings of which we are aware that exist in a public collection. The foreground of the etching shows a barge tied to a quay, with a bridge and buildings faintly indicated in the distant background. Our general impression of the etching is that it is quite rough, perhaps experimental, and suffers greatly in comparison with other works by CBH.

“The Latin Quarter.” The article is a historical, physical, and sociological description of that famous section of Paris and includes 12 line drawings and one halftone illustration, all signed and dated “93, Paris” (possibly without CBH’s permission, the editor inserted a full-page halftone illustration by another artist in the article). CBH’s excellent illustrations depict the activities and dress of the people in the Quarter: walking, conversing, carrying bread, and reading at bookstalls, all including portions of the architecture of the Quarter or scenes of the Seine (Fig. 46).¹¹⁹

The text is lively, historically informative, and descriptively detailed as the following three excerpts demonstrate (*italics in original*).

¹¹⁹Butterworth (1897) reproduced five of CBH’s illustrations from this publication, one of which, “Rue Galande,” we also reproduce in Figure 46. Butterworth, however, replaced the figure’s legend with “A Glimpse of Poorer Paris,” in keeping with the nature of his article, which was about charitable organizations in Paris that service its homeless and destitute thousands. One wonders if CBH was aware that Butterworth would use his illustrations for an article that dwelt on the other side of the happy life that CBH had so enthusiastically described.

“If there was ever a youth, a student, to whom the name of the Latin Quarter was not an inspiration of longing, in whose breast it failed to rouse an alluring dream of classic learning and Bohemian liberty, of time-honored schools and glittering *cafés*, or erudite professors and dazzling *grisettes* [lively young women], of study, gayety and tumult, he could not have been well constituted.” (p. 385)

“As [the Church of St. Julien le Pauvre] stands at present, the edifice dates from the twelfth century, and marks the transition from the Roman to the Gothic order. Of the original structure some portions only remain, having been destroyed in 886 by marauding Normans, and rebuilt in its present form. During the great intellectual movement which commenced about 1000, following the Crusades and the Norman conquests of Italy, Sicily and Greece, it became the centre round which gathered a community of men of letters.” (p. 387–388).

“Any Parisian boulevard is interesting, but St. Michel has a quality

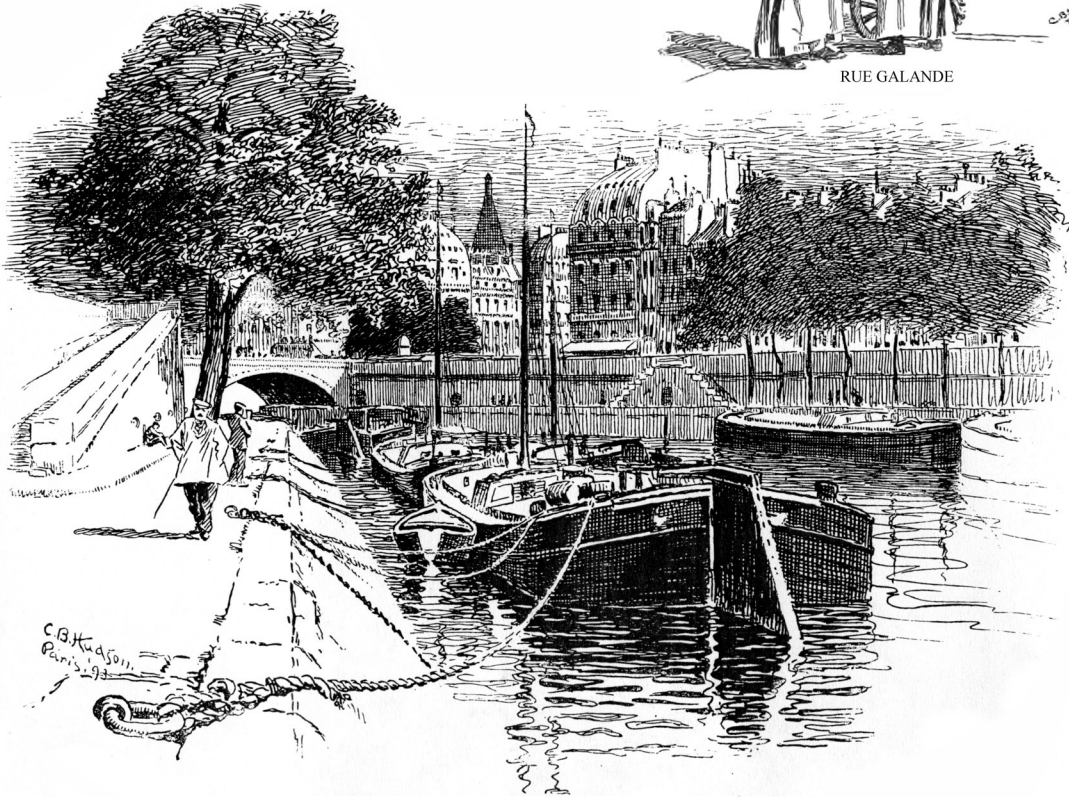
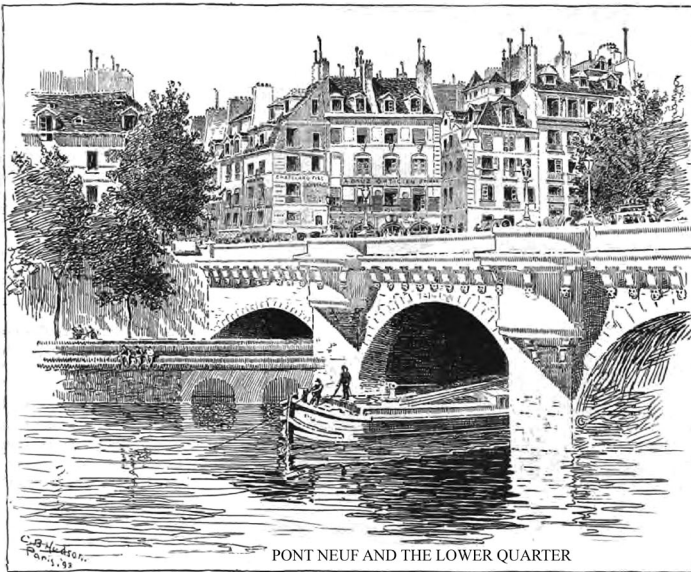


Figure 46.—Three of 13 illustrations CBH made in 1893 for his 1894 article, “The Latin Quarter.” All were done in Paris during his period of study at the Academie Julian. Upper right area of upper right figure was filled with text.



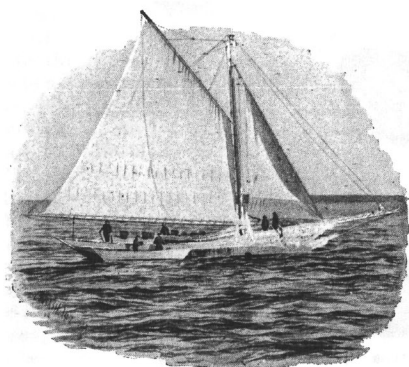
Figure 47.—Two CBH 1894 illustrations appearing in his 1895a article, “Finny protégés of Uncle Sam.”

SHAD-HATCHING STATION AT HAVRE DE GRACE.



SEINING FOR SHAD ON THE POTOMAC RIVER

of interest which is paralleled nowhere in the world, due, of course, to the presence of those ineffable creatures, the students, who throng here in droves and multitudes, loquacious, gay and unrestrained. But night is the time to see the Boul Mich, and not earlier than eleven o'clock. Then the student is



BOARDING A FISHING SMACK IN QUEST OF EGGS.



EXAMINING BROOK TROUT.

Figure 48.—Three CBH 1894 illustrations appearing in his 1895a article “Finny protégés of Uncle Sam.” Top figure is first word (To) of article.

free and awake, and the *cafés* are crowded with a restless, singing, shouting, turbulent mob which would drive insane any landlord save him bred to the Boulevard St. Michel.” (p. 394)

CBH (1895a) returned to the sea, and published “Finny Protégés of Uncle Sam.” It contains 13 of his mostly gray-scale drawings, probably much reduced from their original size, all dated 1894, except for the undated initial letter T at the beginning of the article (Fig. 47, 48). In the article, CBH had two serious purposes. The first was to impress the reader with the contribution of the USFC to the nation’s economy. To do this, he explains at length the value and success of the Commission’s project to restock shad in the Potomac River where they had become depleted.

His second purpose was to explain in detail the procedures for artificially propagating fishes and the great amount of effort involved in doing so. Finally, he ends by noting how successful these efforts have been at introducing shad and striped bass, which are native to eastern American waters, into the waters of the western states.¹²⁰ It is possible that someone in the Fish Commission may have suggested the topic of this article to CBH, as he had the Commission’s cooperation. Tarleton H. Bean¹²¹ (1896:36) wrote, “In the spring of 1894 . . . Illustrations and explanations of the methods of the [U. S. Fish] Commission were also furnished to Mr. C. B. Hudson.”

A review of the article (Anonymous, 1895:165) concluded, “Mr. Hudson brings the process before our very eyes, and we find his article as interesting

¹²⁰Both the American shad, *Alosa sapidissima* (Wilson), and striped bass, *Morone saxatilis* (Walbaum), are desirable food fishes, native to the eastern United States. The bass is, additionally, a favorite gamefish, and both species are still present in some of the areas in which they were introduced. The introduction of fishes into areas in which they are not native is generally considered unacceptable today. The consequences of such introductions are unpredictable and can be destructive to the point of annihilation for the native fishes or other native organisms.

¹²¹Bean (8 Oct. 1846–28 Dec. 1916), from 1892 to 1894, was Assistant-in-charge, Division of Fish Culture, U.S. Fish Commission (Anonymous, 1935).

from an artistic standpoint as it is a valuable chapter in natural history.”

Continuing his interest in fishes, CBH (1895c) published “In the realm of the wonderful.” It contains 10 of his ink drawings (all either undated or dated 1895) of fishes. It more or less follows his 1893b “Breadwinners” article in describing the peculiar abilities and behaviors of selected fishes.¹²² One of the drawings (Fig. 49), showing sea-horses and pipefishes, entwined among sea grasses at the bottom and swirling upward and diminishing in size along an apparent water current, is particularly delightful. CBH’s literacy and humor pervades the article, including a drawing (Fig. 49) in which three different bizarre, but identifiable, deep-sea fishes with widely open toothy mouths are converging from different directions on one small hapless prey fish. The legend of this illustration reads, “A Basalian¹²³ Tragedy.” The tail of a whole ingested prey fish, can be seen through the distended belly of the ceratioid anglerfish at the lower left in the figure. We suspect that William Beebe (1934), of bathysphere fame, borrowed the idea for his plate 9 and its caption (“A deep-sea tragedy drama—in three acts!”) from CBH’s article.

CBH ends this article with a bit of pedantry: “But I believe, I declare that the reader’s credulity has met a strain. And I fear that if he accepts all these statements—which, I assure him, are worth[y]—he will be ready to exclaim with Sebastian, in ‘The Tempest,’

A living drollery!¹²⁴ [Now] I will believe
That there are unicorns; that in Arabia
There is but one tree, the phoenix’ throne;
one phoenix
At this hour reigning there.”

¹²²Four of the illustrations appear on a large colorful poster (our Figure 49), which was probably intended for magazine and newspaper kiosks, advertising the magazine issue. Attractive digitally reproduced copies of the poster, in color, are available for purchase from the New York Public Library.

¹²³An obsolete word meaning abyssal.

¹²⁴*Tempest* (III, iii, 21); drollery meant a puppet show in Shakespeare’s day; usage now obsolete.

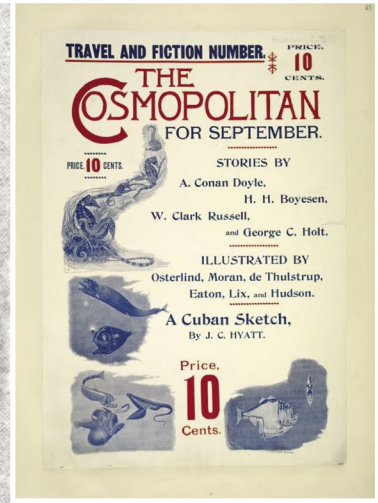
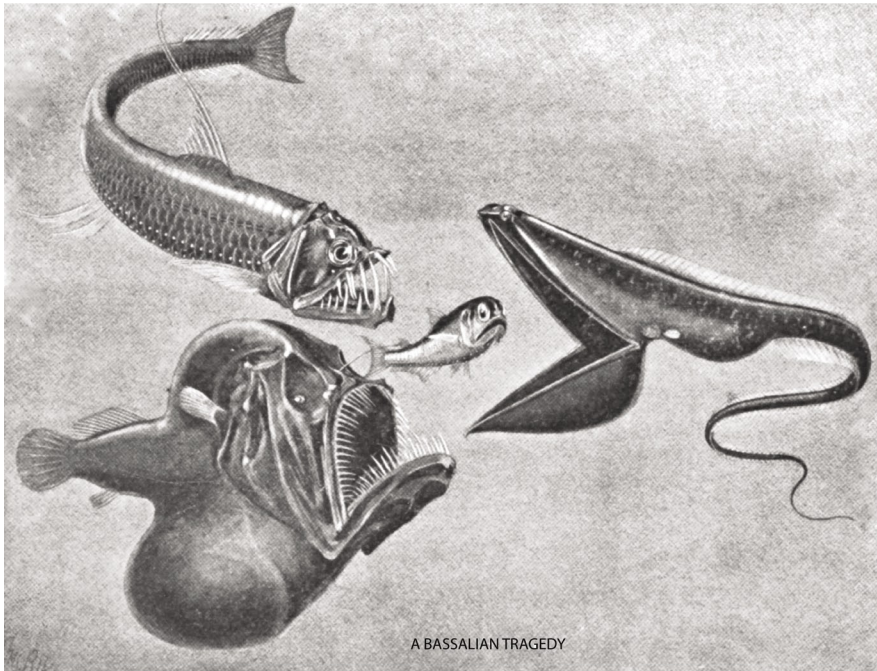
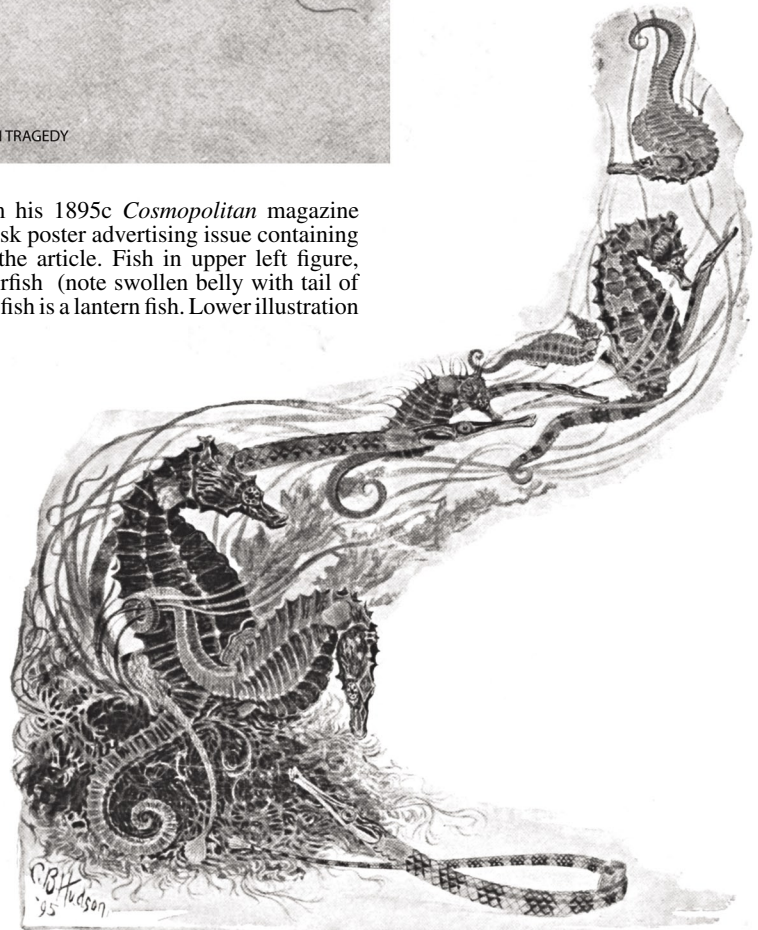


Figure 49.—Two 1895 CBH illustrations from his 1895c *Cosmopolitan* magazine article, “In the Realm of the Wonderful” and kiosk poster advertising issue containing his article, reproducing four of ten figures in the article. Fish in upper left figure, clockwise: viperfish; gulper eel; ceratioid anglerfish (note swollen belly with tail of injected fish showing through); threatened center fish is a lantern fish. Lower illustration includes sea horses and pipefishes.

CBH (1895b) continued to draw on his knowledge of fishes in a short article for the children’s magazine, *St. Nicholas*, entitled, “A real air-castle.” The article contains only 500 words and mainly describes the breeding behavior of the paradise fish, *Macropodus opercularis*; (CBH used a junior synonym, *Macropodus viridi-aurata*, which was believed to be the correct name at the time he wrote). The species builds bubble nests for its young (hence, a real air castle). Accompanying the article is a single CBH illustration¹²⁵ (Fig. 50) depicting a habitat slice with two accurately illustrated paradise fish, one of which is adding bubbles to a bubble nest at the water’s surface. CBH also mentioned the fighting fish, *Betta pugnax*, and the tree climbing perch, *Anabas testudineus*, in the article, which is written with a slightly

¹²⁵The original painting of this illustration appeared in an eBay auction in Mar. 2008, and sold for \$198.



humorous twist; he closes with a statement similar in context to that of the previously discussed article, “... this is getting to sound like a regular fish story ... [but] Every word is true,

though, however much they may sound like yarns.”

With the exception of a biographical sketch of his father, and preface, dated 1 Feb. 1904, Detroit, Mich., which are

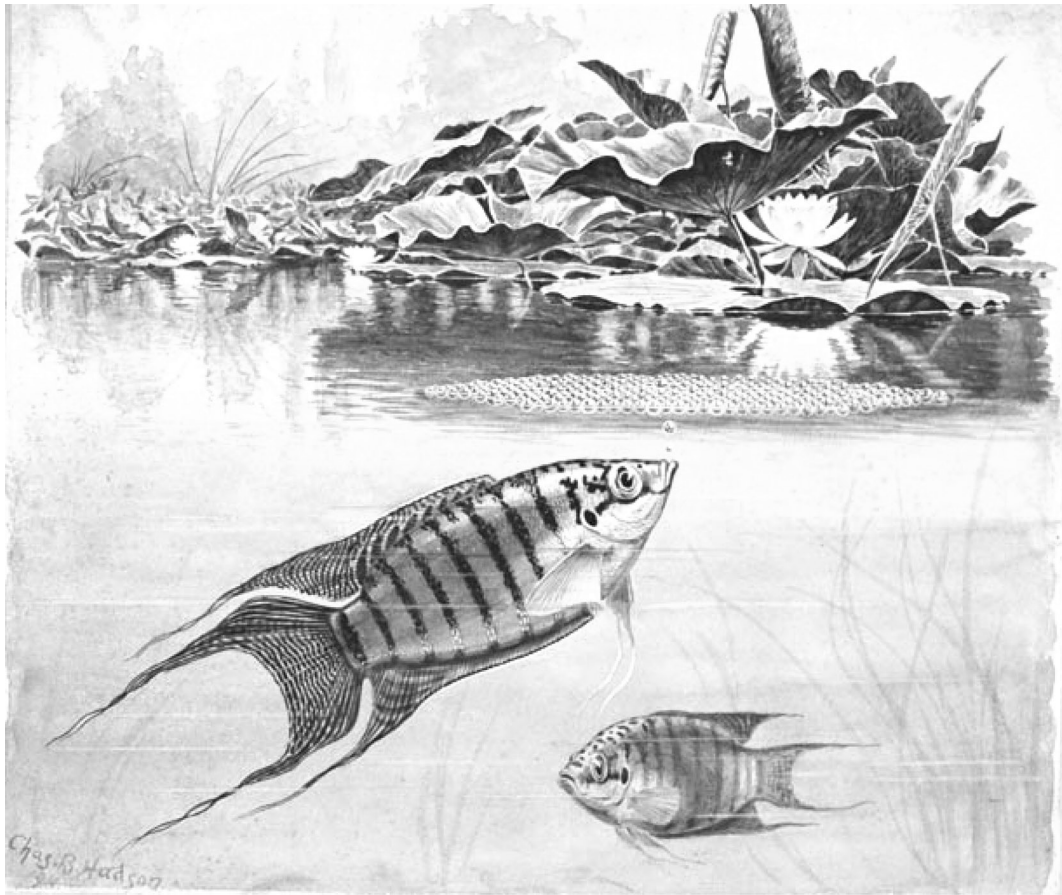


Figure 50.—1894 CBH illustration used in his 1895b article, “A real air-castle.” Air castle refers to the bubble nest that the male paradise fish builds to hold its fertilized eggs and developing young.

included in his father’s, T. J. Hudson (1904) posthumous book, “The Evolution of the Soul,” CBH (1904), appears to have ceased publishing his own articles from 1896 until 1907. This was an extremely busy and stressful period which included much travel, illustrating fishes and other subjects for the USFC, general illustrating for books and magazine articles by other authors, military service during the Spanish–American war, separation and a divorce from his first wife, a move from Washington, D.C., to Pacific Grove, Calif., a second marriage, supporting a wife and two children, and taking care of his sick father in Detroit.

In addition to the biographical sketch and preface (and possibly the included lithograph of his father’s profile), CBH was called upon to edit his father’s 1904

book. In the preface, CBH attempted to explain and defend his father’s explanations of psychic phenomena and philosophy of the “duality of the human mental organization . . . He made no effort to protect his theories from assault by surrounding them with a haze of metaphysics, metaphor, or phrases in the subjunctive. He opened his front to attack, and threw down the gage [obsolete; = glove (or gauntlet?).]” CBH was an able wordsmith!

In 1907a, CBH, who is indicated as residing in Detroit, Mich., published “The Chinaman and the Foreign Devils.” The use of “Chinaman” rather than “Chinese” was socially acceptable at that time. This article appears to be the first of only two (see Hudson, 1917) seriously political articles published by CBH. In it, CBH succinctly describes

the long history of “outrageous” and imperialistic actions imposed by western nations on a historically peaceful China. As a result, the Chinese established a military school in a former library in Peking. CBH remarked prophetically, “The right [of the Chinaman] to recognition of his objection [to the abuses by the western nations] is, of course not to be considered by any power, because he is not yet strong enough to enforce it. There are indications that some day he may be.”

On 6 Oct. 1907, CBH (1907b) published “The Crimson Conquest, A Romance of Pizarro and Peru”¹²⁶, using the

¹²⁶The month-day date is taken from newspaper advertisements indicating “Ready To-Day.” The book advertisements also note that the colorful and “striking” book cover and frontispiece are

continued on next page

same publisher as that of his father's last book. "The Crimson Conquest" is a love story between a Spanish captain and an Inca princess set amidst Pizarro's bloody conquest of the Incas. Surprisingly, the elaborately colored book cover and only included illustration, the frontispiece, are not by CBH, but by J. C. Leyendecker, a prominent illustrator. The book is well written, but received usually short and mixed reviews. Although CBH was 42 when it was published, one reviewer¹²⁷ described him as "a young author . . . a scholar," and the book as set forth with "considerable eloquence . . ." Another reviewer¹²⁸, however, concluded, "Indeed there is not a bit of harm in the book, except that it is very long and strikes us as being very dull." In general, however, reviews were short and complimentary. The most extensive review¹²⁹ included a black-and-white reproduction of Leyendecker's frontispiece, a detailed recounting of the story, and a statement that "the story is well written and very readable."¹³⁰

To impart a historical atmosphere, CBH used words such as thee, thou, and hath in quoted conversations. He continued this style even more generously in his other novel, "The Royal Outlaw" (see below), published 10 years after his first novel.

The period between 1907 and 1915 was another busy one in CBH's life, including the birth of a daughter, Claire, and the construction of a home (both

1910). Additionally, during this time, the household included his son Bradford, born in 1906, and Lester, now a teenager, the son of his first marriage.

CBH (1915) published and illustrated (based on dry-point etchings) an article titled "Monterey on the Etching Plate." The piece is deeply sentimental, invoking and lamenting the lost past of the Monterey area and the deterioration of its historic buildings, at the same time bemoaning those of recent construction. The *San Jose Mercury Herald* (15 Aug. 1915) carried a highly appreciative and complimentary review of Hudson's article by Amanda M. Miller (1915). The review reproduced two of the five CBH illustrations that accompanied the original article. About half of the review describes the subjects of CBH's artistic (or interpretive) paintings, which apparently remained the same the rest of his life. That portion of the review is worthy of repeating here as we can do no better (it emphasizes, as well, his fixation with the sea):

"Mr. Hudson is an artist whose canvases have already received attention and recognition because of their strong, vigorous and artistic handling, as well as their splendid technique. Many—nay, most—of Mr. Hudson's paintings are scenes along the Monterey coast—sea-scapes, in sunshine and shadow, in calm and storm; rugged rock-strewn shores smothered in a swelter of breakers, and long stretches of gleaming sands with slipping, foam-capped tides creeping in undulating line across its shifting surface, while away on the horizon the level sun sends shafts of golden light in a shimmering pathway across the unquiet water; landscapes depicting white sand dunes adrift about a dwarfed and misshapen shrub, or cool, peaceful woods where sentry-like, the giant sequoias uprear their tall heads while sunshine filters in a golden shower between their drooping branches and, through the purple-hazed vista, one glimpses the rugged mountains beyond."

George Oliver Shields¹³¹, staunch conservationist, founder and editor of *Recreation* magazine, for which CBH had illustrated, submitted a letter he received from CBH (1916) to the *New York Times*, in which it was published on 18 June 1916 (page E2, column 6). CBH was on a desert sketching trip preparing for a diorama background scene he would paint for the California Academy of Sciences. Although lengthy, we reproduce it in its entirety because it exemplifies CBH's deep feeling for the scenes he painted, his ability to creatively describe what he saw and experienced, as well as to inject a little levity in his seriousness.

Berkeley, Cal., June 7, 1916

Dear Shields: Am just home from the desert—the sure enough desert, near Salton Sea, back some twenty-six miles in the coppery hills; dried up, arid, shimmering hills—and wish I were there again, with no houses, no jitneys, no electric cars, and no yahoos to contemplate. Nothing worse than lizards and rattlesnakes, with appropriate cactus, yucca, sand, and rocks.

The handiwork of God sure does lay over the handiwork of man. In the desert you feel, somehow, that you are looking on the handiwork of God straight from His factory and without any modern improvements.

No wonder the Arab and the old-time Hebrew developed a theology. In Riverside County, Cal., there is an atmosphere of theology, hazy, maybe, like the distance; yet borne in on you by the wind that makes no noise; by the mountains that never budge and remind you forcibly that they do not budge, nor have ever done so, nor ever shall. They wear no trees, no shrubbery or grass or any kind of trimmings to

¹²⁶(continued) by J. C. Leyendecker (1874–1951), a prominent artist and illustrator whose colorful illustrations graced the covers of *The Saturday Evening Post* and appeared in many advertisements and magazines. Leyendecker is reported to have illustrated only seven book covers. An informative web site devoted to him is: <http://www.bpib.com/illustrat/leyendec.htm>.

¹²⁷Anonymous. *The American Review of Reviews*, vol. 37, p. 122, 1908.

¹²⁸Anonymous, *New York Times* (26 Oct. 1907, p. BR678)

¹²⁹*The Inter Ocean*, a now extinct Chicago newspaper, 28 Sept. 1907, page number not available. Copy of article received courtesy of CHB.

¹³⁰An extract entitled "The Golden Ransom," from Chapter 10 of "The Crimson Conquest," was published under CBH's name, as pages 296–301 in E. M. Tappan (Editor), "The World's Story: a History of the World in Story, Song and Art," vol. 11, 1914, Houghton Mifflin Co., Boston and New York.

¹³¹26 Aug. 1846–11 Nov. 1925. Editor and owner of the magazine *Recreation*, which published articles by W. T. Hornaday that were illustrated by CBH. The three men were good friends and mutual admirers. (Detailed biography in Malone (1935:106)

suggest growth, decay, and change; only the scars of erosion, ancient and slow beyond conception. You get an idea of permanence as nowhere else; and yet, also, a whisper that you are only 6 feet high or less [CBH was 5 ft 5½ in tall], weigh something under 200 pounds, have a contemptible power of locomotion on your hind legs, and an allotment of life that might amount to one-twentieth of a second.

There is a chastening influence in the desert, an influence that lifts the sane; and yet you walk a mile, you look around, and wish you had a bottle of beer. You walk another mile and wish you had a barrel of beer. Presently you can look on the barren peaks and sweeping, stupendous slopes and fancy how hostile and diabolical they might seem to a man if there were no beer anywhere, nor even water, nor even ginger pop. Impressive, the desert!

We [I?] came to a canyon, and up some 2,600 feet a spring, flowing crystal-clear, luke-warm water. Cottonwood trees about, and birds and butterflies, and frogs that must be the descendants of frogs that dwelt there a million years ago, before the desert uncrouched¹³²: for a modern frog that could hop across the intervening hot sand from the nearest puddle would deserve mention in the sporting section, and bring his missus and the kids? He couldn't do it. They are old-timers. Have an evensong, too; musical beyond compare, and different from any other frogs.

Gold there, too. Panned out a color myself. And bees. Old prospector drifted in and gathered honey. Gave us some wild honey. And rattlesnakes! Same old prospector, reclining against his tent roll, heard rustle at his elbow, arose and killed a big rattler. Killed one myself, out on the plain, and

¹³²We were unable to find a definition for this word. Crouched means laying low, and CBH could possibly have meant uncrouched to indicate "before mountains arose in the desert."

wished the next moment I hadn't. Wish so now fervently. He showed no fight, tried to get away, and probably never would have met another man. And he belonged there, and I didn't. He wanted to go about his own business, and I should have gone about mine. Tried to hide his poor old head. Dammit! If he was pizen, he wasn't as pizen as the average man. Wish it had been an average man instead. I don't kill snakes, nor yet average men, if that's a virtue.

But, oh, Shields, avick¹³³, the color! The delicacy and subtlety of tints and shades in those huge masses of rock and boundless levels! Brilliant, too, in the sunlight, yet always delicate. Paint! Paint is mud. The painter, a futile lump of mud. And when you sit down out in the middle of the waste and try to paint what you see and hear the ticking of your watch in the desert's silence, you want to cry. It pretty nearly makes me cry even to recall it—the beauty, the majesty, the sense of eternity of time and space. For the sky is bigger there than anywhere else, and deeper, and bluer; and the mountains seem everlasting.

You paint with enthusiasm, with élan. You get up to see what you've done and back into a cactus—invariably. The cactus is there, or if it isn't there, it gets there. Curious circumstances, and always of interest to the painter, however callous and sophisticated (Fig. 51).

CBH (1917) published his second, historical, novel, "The Royal Outlaw."¹³⁴ It has a Biblical setting and concerns the

¹³³The only definition we could find for this word was on an obscure website that indicated that it was a "hidden French word for dope." This certainly was not CBH's meaning. It seems likely that this was an exclamation that was meant for general emphasis of what followed.

¹³⁴Unlike "The Crimson Conquest," which had an illustrated cover and frontispiece, "The Royal Outlaw" contained neither, but it contained a dedication, which his first novel did not. It was dedicated, "affectionately," but without other explanation, to Mary Betts Barnhigel [Barnhigel?], possibly CBH's sister-in-law.

strained dynamic between David and King Saul. CBH included many people, places, and battles mentioned in the Old Testament.

We found two reviews, both very positive and both noting CBH's originality in choosing the Bible as a basis for his plot, and adhering very closely to its text. The first review¹³⁵ described the book as a

"... stirring tale, worked out with skill and vigor and imagination . . . Mr. Hudson has merely taken the Bible down from the shelf where the present generation is prone to leave it untouched and woven out the tale of David . . . a story so breathless, so romantic, so full of all the elements that make for fascination in adventure that at once one wonders why no one ever thought of doing it before . . . Historically it is accurate in all of its main features . . . his picture stays in its frame [and] is recognizable as belonging to its time and place . . . Humor enlivens the pages . . . It is a good story, well told, and those who like a tale of adventure will hardly find a better among recent novels."

The second review¹³⁶ starts by considering it "... a surprising pleasure . . . the most daring novel of this season, or many seasons. Not in the sensual, furtively sexual, or blatantly sexed style to which . . . the word 'daring' is applied by every maidenly reviewer to any book that shocks her . . . But . . . is really daring [because] it is founded on biblical narrative . . ." The review ends, "It is wholly lacking in 'piety' and no piety is needed here . . . the author has realized as well as any who read that the period was one of rude pastoral kings and nomadic chiefs, when war and plunder were the sport and work of men."

With no intent to detract from these two reviews, we note one remark that

¹³⁵*New York Times*, 15 July 1917, p. 60. (aided by ProQuest Historic Newspapers).

¹³⁶*Los Angeles Times*, 26 Aug. 1917, page III, 12, "conducted" by G. B. Young. (aided by ProQuest Historic Newspapers).



Figure 51.—CBH paintings of Mohave Desert (indicated by Joshua trees), oil on canvas (sizes not provided); probably done from sketches and studies during CBH’s 1916 desert trip (see text). Unfinished correction area faintly visible around Joshua tree in lower painting. (Collection and courtesy of the late Claire Hudson Brett; lower © Jim Patton, 1986).

appears to indicate an ethnic prejudice, common in CBH’s day. On page 7, in describing David’s physical appearance, CBH asserts, “The typical Hebrew characteristics of feature were wanting, as racial traits are always wanting in the highest specimens of whatever blood. He [David] looked rather a ruddy Greek than a Jew ...” One wonders how it escaped someone as highly intelligent as CBH, that it would be difficult, if not impossible, to apply this observation, for

example, to the “highest specimens” of the natives of China or west Africa.

CBH’s second editorial, a full-page article headlined, “Persistence of Teuton’s Traits from Caesar’s Time,” appeared in the *New York Times* for 17 Mar. 1918. The United States had been at war with Germany since 6 Apr. 1917, and in what would be an “op-ed” in today’s newspapers, CBH penned an attack on the German people that appears to indicate he believed that there is a genetic

component in the personality of tribes or nations of peoples. The article surrounds a large reproduction of a painting, done by a German artist, of and by order of, Wilhelm II (1859–1941), last Emperor [Kaiser] of Germany and King of Prussia. Wilhelm is “Shown in the Garb of an Ancient Conqueror, Indicating His Predilection for the War Methods of His Progenitors.” The article evidences CBH’s knowledge of early European history and is very well written. He