



ALASKA DRAWINGS by ROCKWELL KENT

1919

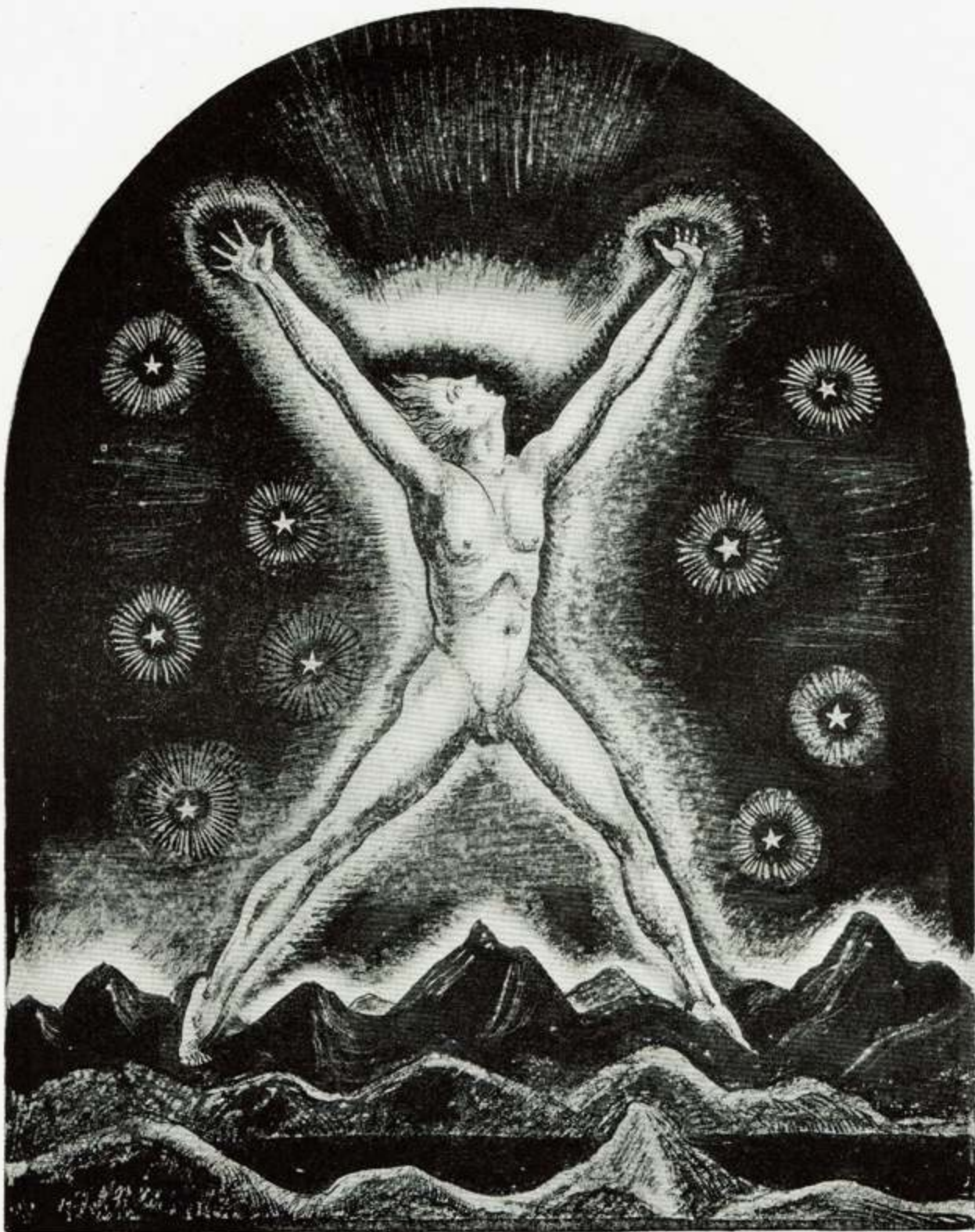
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TO CARL ZIGROSSER, THESE
ALASKA DRAWINGS ARE
DEDICATED BY THEIR AUTHOR



SUPERMAN

ALASKA DRAWINGS BY ROCKWELL KENT

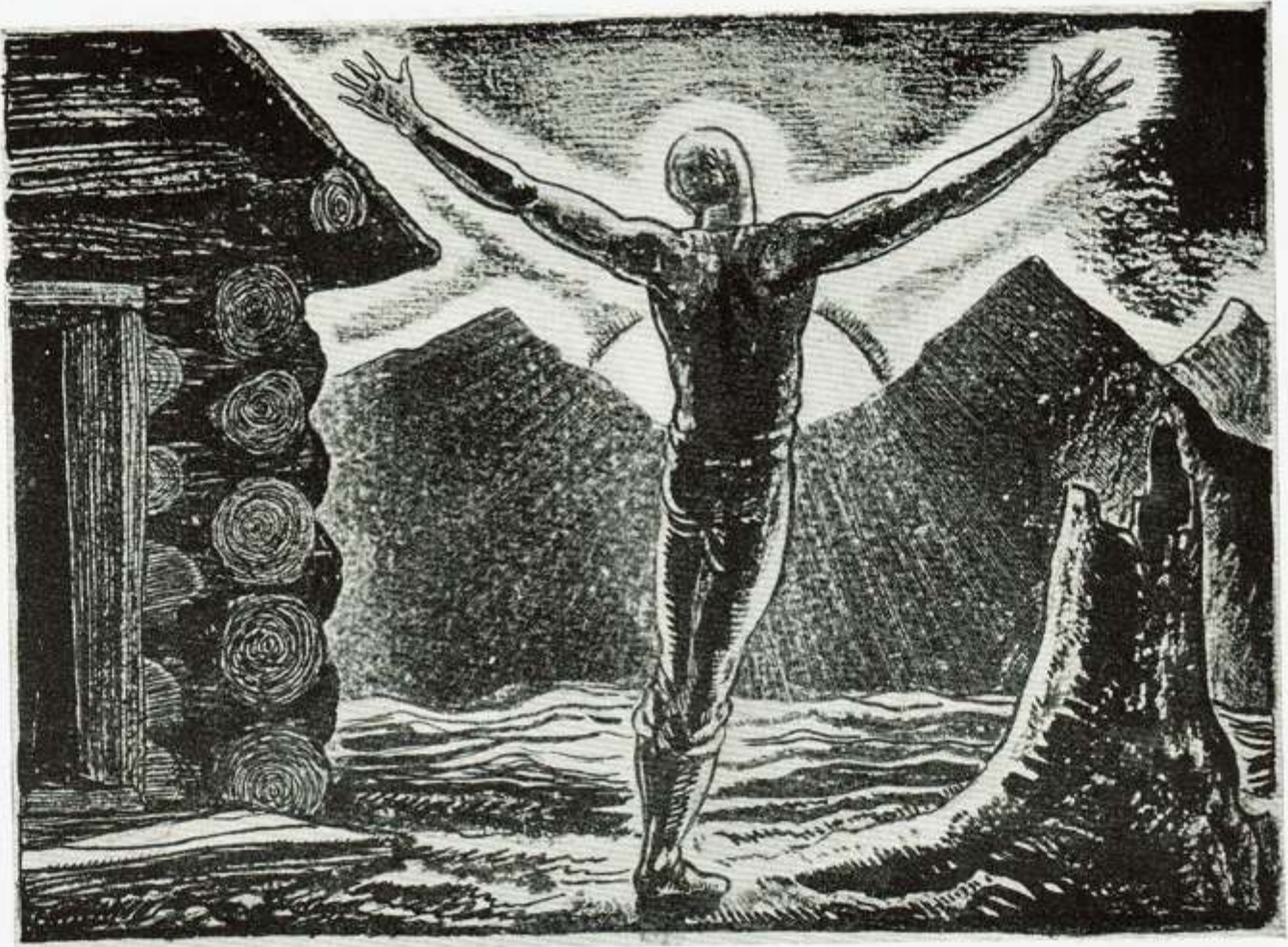
WITH A LETTER FROM
ROCKWELL KENT
TO
CHRISTIAN BRINTON



M. KNOEDLER & CO.
NEW YORK
1919



WOMAN



An Imaginary Letter from Rockwell Kent to Christian Brinton

Fox Island, Resurrection Bay, Alaska,
Winter, 1919.

Dear Dr. Brinton:

IT is difficult to know what to write down for you, as it has always been hard for me to understand myself, to know *why* I work and love and live. Yet it is fortunate that such matters find a way of caring for themselves. I came to Alaska because I love the North. I crave snow-topped mountains, dreary wastes, and the cruel Northern sea with its hard horizons at the edge of the world where infinite space begins. Here skies are clearer and deeper and, for the greater wonders

they reveal, a thousand times more eloquent of the eternal mystery than those of softer lands. I love this Northern nature, and what I love I must possess.

The Northern wilderness is terrible. There is discomfort, even misery, in being cold. The gloom of the long and lonely winter nights is appalling and yet do you know I love this misery and court it. Always I have fought and worked and played with a fierce energy and always as a man of flesh and blood and surging spirit. I have burned the candle at both ends and can only wonder that there has been left even a slender taper glow for art. And so this sojourn in the wilderness is in no sense an artist's junket in search of picturesque material for brush or pencil, but the flight to freedom of a man who detests the petty quarrels and bitterness of the crowded world—the pilgrimage of a philosopher in quest of Happiness!

But the wilderness is what man brings to it, no more. If little Rockwell and I can live in these vast silences beside the heartless ocean, perched high up on the peak of the earth with the wind all about us, if we can stand here and not flee from the terror of emptiness, it is because the wealth of our own souls warms the mountains and sea, and peoples the great desolate spaces. For the time we look into ourselves and are not afraid. We find here life, true life—life rich, resplendent, and full of love. We have learned not to fear destiny but to live for the heaven that can be made upon earth.

Often I think that however much I draw or paint, or however well, I am not an artist as art is generally understood. The abstract is meaningless to me save as a fragment of the whole, which is life itself. I can only see line as a human gesture, a gesture that has no value apart from what it signifies. It is the ultimate which concerns me, and all physical, all material things are but an expression of it. In planning a picture I am as one who merely plays his appointed part. If I draw superman he is but the embodiment of my inner and outer vision, a creature huge and glorious, striding over towns

and cities, rivers and mountain peaks, with arms outstretched, raised high into the luminous abyss. Is this art? I do not know—or care.

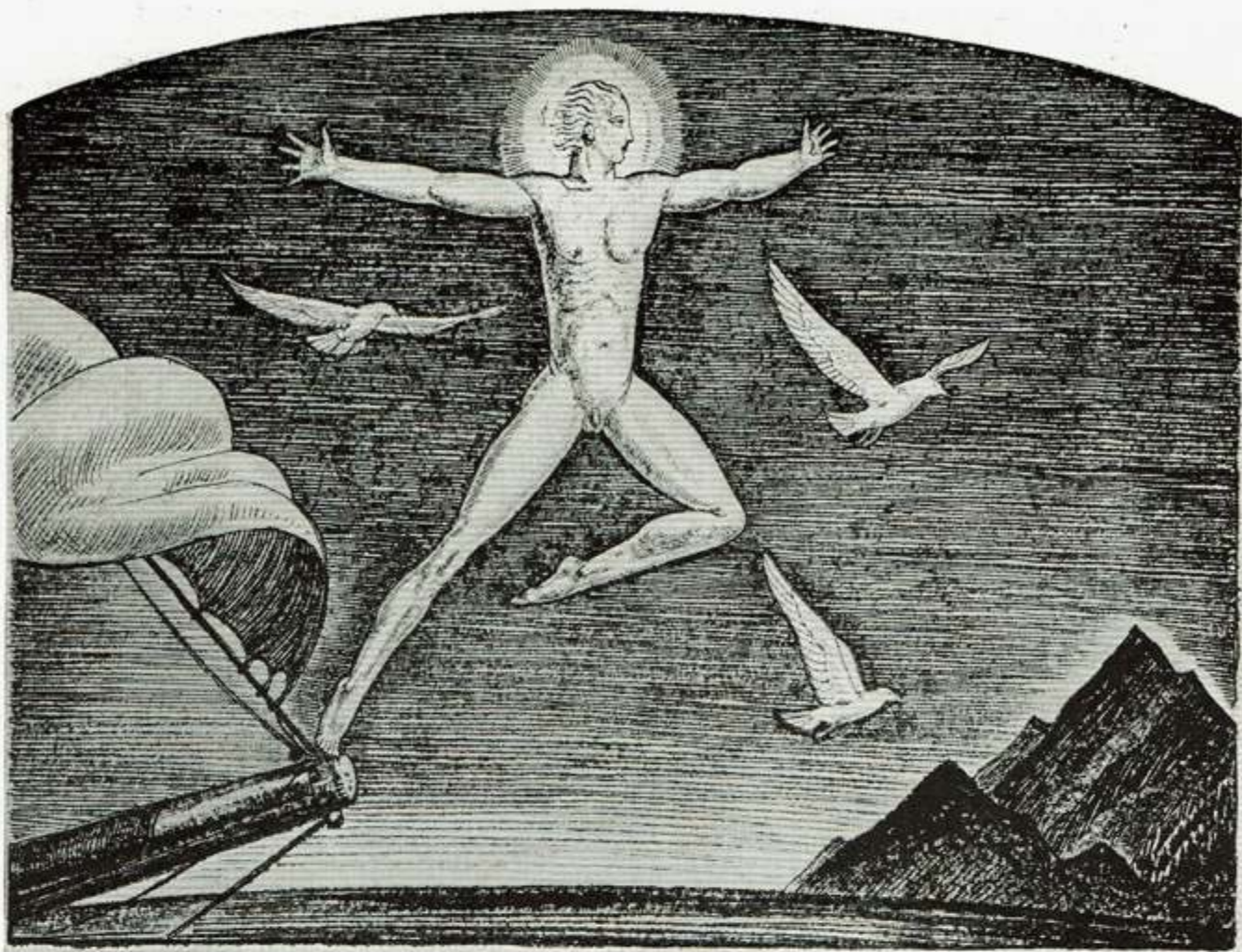
We have searched hard, my Kathleen and I, for the Great Happiness. Yet I can readily see that the struggle would have been for nothing without the constant hope of peace before all is over. Always we seem, at least to ourselves, to gather a little more wisdom along the pathway to some wonderful free land. It is this that we are living for, and art is but the outward record of our progress. You'll know, Christian Brinton, when our goal has been reached. And the "show" for which I trust you may some day prepare the catalogue shall be called "Paintings of Paradise."

So here you have a sort of profession of faith. We are part and parcel of the big plan of things. We are simply instruments recording in different measure our particular portion of the infinite. And what we absorb of it makes for character, and what we give forth, for expression.

Alaska is a fairyland in the magic beauty of its mountains and waters. The virgin freshness of this wilderness and its utter isolation are a constant source of inspiration. Remote and free from contact with man our life is simplicity itself. We work, work hard with back and hands felling great trees. We row across thirteen miles of treacherous water to the nearest town; and the dangers of that trip, and the days and nights, weeks and months alone with my son during which time I have learned to see *his* wonder-world and know his heart—such things are to me the glory of Alaska. In living and recording these experiences I have sensed a fresh unfolding of the mystery of life. I have found wisdom, and this new wisdom must in some degree have won its way into my work.

Faithfully yours,

ROCKWELL KENT.



C A T A L O G U E

- 1 "ZARATHUSTRA HIMSELF LED THE UGLIEST MAN
BY THE HAND, IN ORDER TO SHOW HIM HIS
NIGHT-WORLD AND THE GREAT ROUND MOON
AND THE SILVERY WATERFALLS NIGH UNTO HIS
CAVE "

1919. Brush and India Ink. 9 in. by $6\frac{5}{8}$ in.

- 2 ZARATHUSTRA AND HIS PLAYMATES

1919. Brush and India Ink. $6\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

THE MAD HERMIT

- 3 THE HERMIT
1919. Brush and India Ink. $6\frac{5}{8}$ in. by $8\frac{5}{8}$ in.
- 4 ECSTASY
1919. Brush and India Ink. $6\frac{5}{8}$ in. by $8\frac{5}{8}$ in.
- 5 PELAGIC REVERIE
1919. Brush and India Ink. $6\frac{5}{8}$ in. by $8\frac{5}{8}$ in.
- 6 PRISON BARS
1919. Brush and India Ink. $6\frac{5}{8}$ in. by $8\frac{5}{8}$ in.
- 7 RUNNING WATER
1919. Brush and India Ink. $6\frac{5}{8}$ in. by $8\frac{5}{8}$ in.
- 8 IMMANENCE
1919. Brush and India Ink. $6\frac{5}{8}$ in. by $8\frac{5}{8}$ in.
- 9 THE VISION
1919. Brush and India Ink. $6\frac{5}{8}$ in. by $8\frac{5}{8}$ in.

WAR AND PEACE

- 10 WAR
1919. Brush and India Ink. $5\frac{1}{2}$ in. by $6\frac{1}{2}$ in.
- 11 PEACE
1919. Brush and India Ink. $5\frac{3}{4}$ in. by $6\frac{1}{2}$ in.
- 12 SUPERMAN
1918. Brush and India Ink. $9\frac{3}{4}$ in. by $7\frac{7}{8}$ in.
- 13 THE NORTH WIND
1918. Brush and India Ink. $9\frac{3}{4}$ in. by $7\frac{7}{8}$ in.

THE PIONEER'S LIFE

- 14 UNKNOWN WATERS
1919. Brush and India Ink. $6\frac{1}{2}$ in. by $9\frac{1}{2}$ in.
- 15 HOME BUILDING
1919. Brush and India Ink. $6\frac{1}{2}$ in. by $9\frac{3}{8}$ in.
- 16 FIRE WOOD
1919. Brush and India Ink. $6\frac{1}{2}$ in. by $9\frac{3}{8}$ in.
- 17 THE SLEEPER
1919. Brush and India Ink. $6\frac{1}{2}$ in. by $9\frac{1}{2}$ in.
- 18 THE WINDLASS
1919. Brush and India Ink. $6\frac{1}{2}$ in. by $9\frac{1}{2}$ in.
- 19 THE SNOW QUEEN
1919. Brush and India Ink. $6\frac{1}{2}$ in. by $9\frac{3}{4}$ in.
- 20 CHART OF RESURRECTION BAY
1918. Pen and Ink. $10\frac{7}{8}$ in. by $14\frac{1}{4}$ in.
- 21 SELF-PORTRAIT
1919. Crayon. $8\frac{3}{8}$ in. by $7\frac{1}{8}$ in.
- 22 PORTRAIT OF LITTLE ROCKWELL
1917. Pencil. 13 in. by 10 in.
- 23 FOX ISLAND
1918. Pen and Ink. 7 in. by $8\frac{7}{8}$ in.
- 24 THE CABIN WINDOW
1919. Brush and India Ink. 5 in. by $5\frac{3}{4}$ in.
- 25 FROZEN FALL
1919. Brush and India Ink. $6\frac{7}{8}$ in. by $7\frac{1}{4}$ in.

AUTOBIOGRAPHY

- 26 SUNRISE
1919. Brush and India Ink. 5 in. by $7\frac{1}{8}$ in.
- 27 ADVENTURE
1918. Brush and India Ink. $5\frac{1}{2}$ in. by $7\frac{1}{8}$ in.
- 28 ON THE HEIGHT
1918. Brush and India Ink. $5\frac{1}{2}$ in. by $7\frac{1}{8}$ in.
- 29 THE DAY'S WORK
1918. Brush and India Ink. $5\frac{5}{8}$ in. by $7\frac{1}{8}$ in.
- 30 MEAL TIME
1919. Brush and India Ink. 5 in. by $7\frac{1}{8}$ in.
- 31 DAY'S END
1919. Brush and India Ink. $5\frac{3}{8}$ in. by $7\frac{1}{4}$ in.
- 32 "GO TO BED"
1919. Brush and India Ink. $5\frac{7}{8}$ in. by $6\frac{7}{8}$ in.
- 33 "GET UP!"
1919. Brush and India Ink. $5\frac{7}{8}$ in. by $6\frac{7}{8}$ in.
- 34 FINE WEARINESS
1919. Pen and Ink. 7 in. by 8 in.
- 35 SUNDOWN
1918. Pen and Ink. $6\frac{1}{4}$ in. by $6\frac{3}{4}$ in.
- 36 PARADISE
1918. Pen and Ink. 7 in. by 10 in.
- 37 VICTORY
1919. Brush and India Ink. 6 in. by $8\frac{5}{8}$ in.

NOSTALGIA

- 38 SPRING
1919. Pen and Ink. $6\frac{1}{4}$ in. by $4\frac{3}{4}$ in.
- 39 SUMMER
1919. Pen and Ink. $6\frac{1}{4}$ in. by $4\frac{3}{4}$ in.
- 40 AUTUMN
1918. Pen and Ink. $6\frac{1}{2}$ in. by $4\frac{7}{8}$ in.
- 41 WINTER
1918. Pen and Ink. $6\frac{1}{4}$ in. by $4\frac{3}{4}$ in.
- 42 ROCKWELL IN ALASKA
1918. Pen and Ink. $7\frac{1}{4}$ in. by 5 in.
- 43 OLD AGE AND YOUTH
1918. Pen and Ink. $3\frac{7}{8}$ in. by $2\frac{7}{8}$ in.
- 44 DEAD WOOD
1918. Pen and Ink. $6\frac{5}{8}$ in. by $5\frac{3}{4}$ in.
- 45 THE WHITTLES
1919. Brush and India Ink. $6\frac{1}{2}$ in. by $8\frac{7}{8}$ in.
- 46 CAIN
1919. Brush and India Ink. $7\frac{1}{8}$ in. by $6\frac{7}{8}$ in.
- 47 PRAYER
1919. Brush and India Ink. 6 in. by $8\frac{5}{8}$ in.
- 48 FOREBODING
1919. Brush and India Ink. $7\frac{1}{8}$ in. by 5 in.
- 49 THE IMPERISHABLE
1919. Brush and India Ink. $6\frac{1}{4}$ in. by $8\frac{1}{2}$ in.

THE VOYAGER

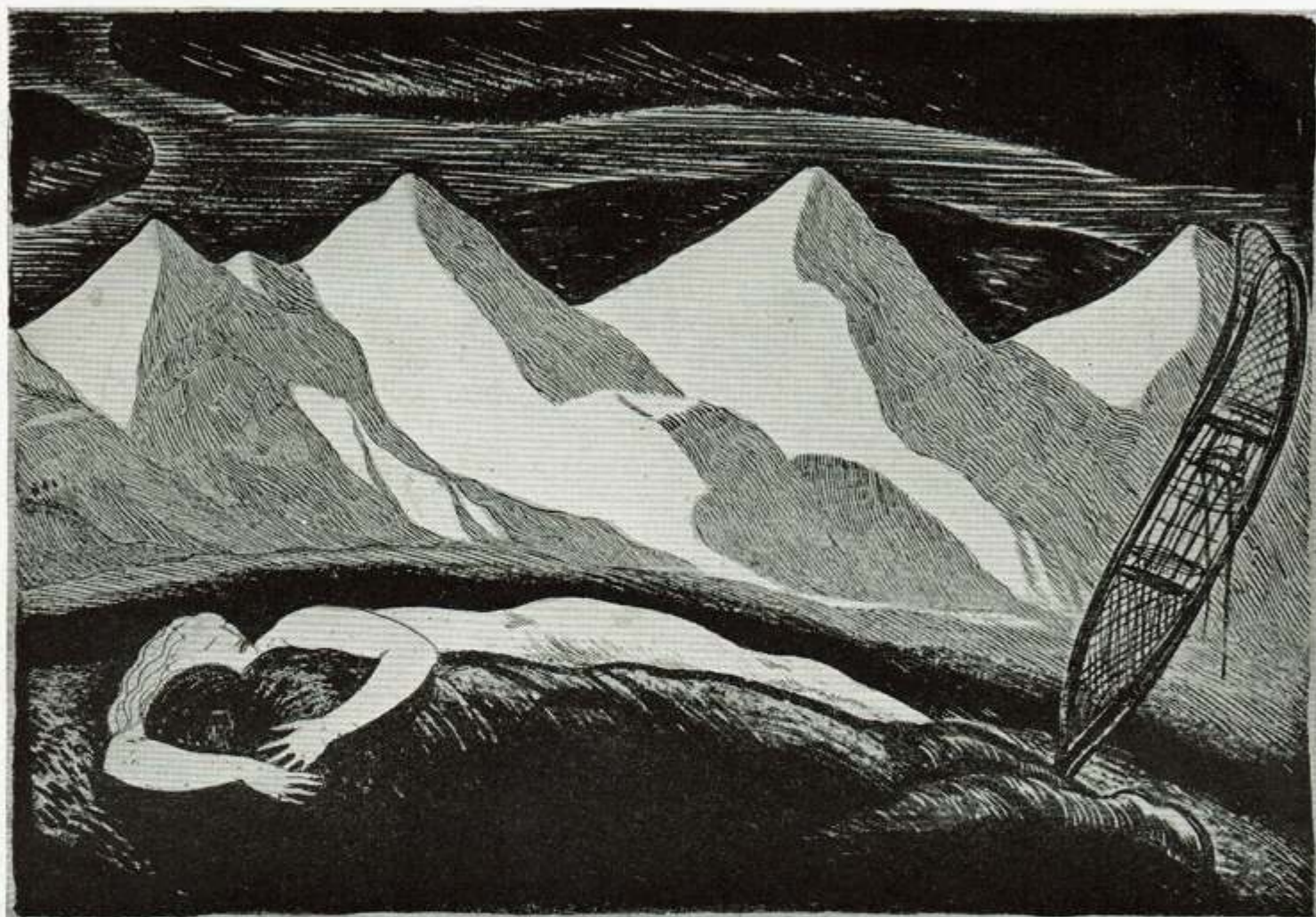
- 50 DAY
Brush and India Ink. $7\frac{1}{4}$ in. by 5 in.
- 51 NIGHT
Brush and India Ink. $7\frac{1}{4}$ in. by 5 in.
- 52 WILDERNESS
Brush and India Ink. $7\frac{1}{4}$ in. by 5 in.
- 53 MAN
1919. Brush and India Ink. $7\frac{1}{8}$ in. by $6\frac{7}{8}$ in.
- 54 WOMAN
1919. Brush and India Ink. $7\frac{1}{8}$ in. by $6\frac{7}{8}$ in.
- 55 DESTINY
1919. Brush and India Ink. $4\frac{1}{2}$ in. by 4 in.
- 56 WELTSCHMERZ
1919. Brush and India Ink. $6\frac{1}{2}$ in. by $9\frac{3}{8}$ in.
- 57 LONE MAN
1919. Brush and India Ink. $6\frac{5}{8}$ in. by $5\frac{1}{8}$ in.
- 58 STAR-LIGHTER
1919. Brush and India Ink. $6\frac{1}{2}$ in. by $9\frac{3}{8}$ in.

DRAWINGS BY ROCKWELL KENT, JUNIOR

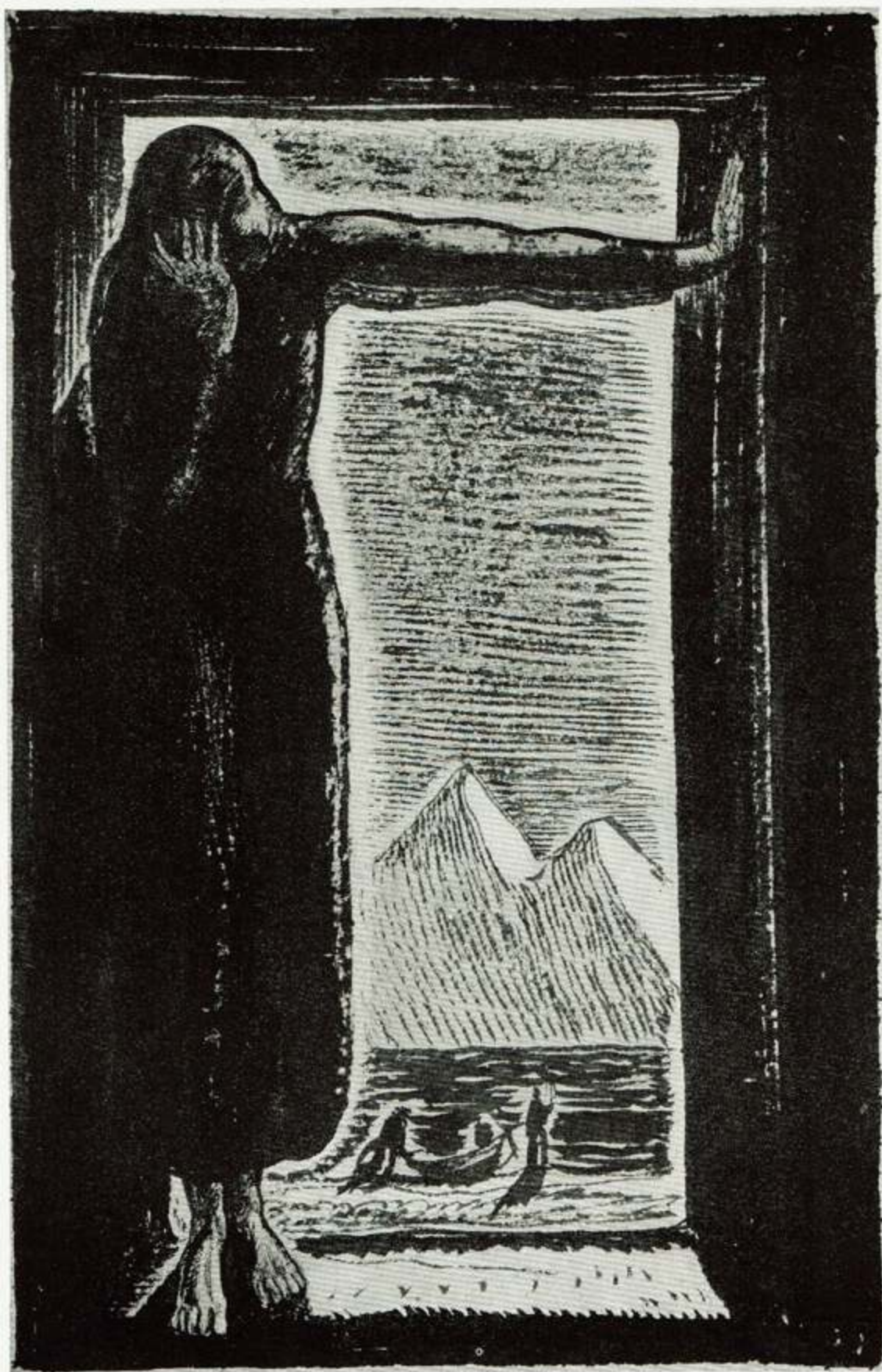
- 59 ANIMAL MOUNTAINS
- 60 THE LAND OF THE PAPER BOATS
- 61 THE GLORY OF FOX ISLAND
- 62 THE HOUSE OF BIRDS



PRAYER



THE SNOW QUEEN



FOREBODING

