

Dear Mr. Weygold:-

I have your letter and the tail-piece for Chapter 1. I see your point about making it larger. I find nothing to object to in it. I had not imagined trees to the south. It might be that you could balance the trees to the north just as well by extending the circle to the south and omitting the trees there? But that is no matter. As the tipis will face the center of the circle, those at North and south will be steeper on the outside of the circle than on the inside.

As regards the bed, I had in mind the one pictured by Catlin--Plate 46 page 80 vol. 1. to the left of the picture where the man sits on the bed with the woman behind him. The bed appears to be boxed in by rawhide on three sides and above, but the front of it is open and draped with curtains of elk skin, fringed and painted. (see Catlin page 82-83 vol. 1) I fancy that this design would be more graceful than the boxed in bed given by Max. I should have explained all this before, but it escaped me. I do not wish to give up having Killer roll on the floor. I shall alter my text a trifle to indicate that Killer's couch was more elaborate than the others and of this type. This will then do away with your difficulties, I think. I tried to cut out too much description towards the end.

As regards the lighting of the lodge. The moon was low in the west, and it would undoubtedly throw a beam into the lodge. However, this would be quite killed by the "bright, uncertain light of the fire" which Whirlwind had built up. Though the light might not be steady, it is reasonable to suppose that it was bright at times. You will note that I have represented Whirlwind as studying the robe-designs on Killer's robe before leaving the central fire-place. It would therefore have to be well lighted in the lodge. You may feel free then to make things as light as you wish, and it is reasonable to suppose that Whirlwind would choose a clear moment to strike his foe. It was not my intention to show him doing it in the dark. During his eating and smoking the lodge was dark, but when all had gone to sleep he built up the fire. This is more daring & dramatic. My conception of the climax would be--The Mandan sleeping in his bed, the robe over his body falling out of the bed to the floor and showing the dead Kias in the bright light of the fire. At the head of the bed against a shadowy background the arms and buffalo mask of the Mandan. At the foot the Cheyenne with uplifted lance. There is a good job in light and shadow. The timbers of the lodge would be dark and almost invisible, and in the light would stand out the white bed, the white robe with Kias and his lance. In fact, the light would be brighter than the more diffused light of day! In accordance with this idea I have changed my text to read "The bed of Killer stood at the back of the room in the place of honor, with its ~~curtains~~ of soft, fringed, elk skin about it." curtains

I hope this will make the scene more satisfactory from your stand-point. It was not my idea to have the climax happen in the dark. In fact, I meant to suggest a sort of theatrical brightness (as of a sudden flash of light from the fire) to illuminate it. So feel free to make it as bright as you choose.

It has occurred to me that, after giving the great myths in our book of American mythology, we might add some which have to do with different animals. This would show the more familiar side of the Indian myths, his interest in the creatures, and give you an opportunity to draw animals as well.

Yours sincerely,