CADY WELLS COLLECTION

New Mexico Museum of Art Library and Archives

**Extent:** 2.167 linear feet  
**Dates:** 1925-1984  
**Language:** English  
**Access and Use:** No restrictions

**Related Materials**  
Information about shows of Cady Wells' art held at this museum are filed separately by exhibition.

The museum library also contains a biographical file on Cady Wells.

**Separated Materials**  
The museum's permanent art collection contains two photo scrapbooks made by Cady Wells that were donated with the archives and separated by the museum at later date.

A two volume book set of *The Complete Works of Eugene O'Neill* signed by Wells that came with envelope by Edmund Rice is stored with the rare books
Biographical Note

Section I - Catalogs.

Section II - Photographs

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C. Other Photographs

Section III - Copy Negatives; Copy Prints

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Biographical Note

Henry Cady Wells was born in Southbridge, Massachusetts on November 15, 1904. He was educated in a series of private boarding schools. After only several months working at his father’s American Optical Company back East he realized his future pointed in a different direction: fine arts.

At first his interests led him to study piano and music, training to become a concert pianist. Then he shifted to stage design, studying with Joseph Urban, and Norman Bel Geddes. In 1932, he recognized that his real talents lay in the area of painting, which became his ultimate career. He was then 28 years old.

He accepted the invitations of E. Boyd and Eugene Van Cleve to go to Santa Fe, not too difficult for him to do, since he had become enchanted with the West while in an Arizona school during his teens. Painting, which had only been a casual interest earlier, became a serious one during two summers in Taos, New Mexico with Andrew Dasburg as his mentor.

He exhibited regularly with the Rio Grande painters and at the Museum of New Mexico.

The second World War interrupted his professional career. He enlisted in the Engineers a year before Pearl Harbor, and spent over four years in service. After the war, he returned to France where he developed depth and form in his art, paying particular attention to the works of Roualt, Matisse, and Picasso. His own artistic work, however, led him along completely different paths.

He died of heart failure in November, 1954, survived by his brother Mason, to whom the Library is indebted for this collection. Many of the items and photos have explanatory comments. They probably were made by Cady Wells or his brother.
Section I : Catalogs

The absence of dates in most of these catalogs makes it difficult to list them in chronological order. Approximation, however, is possible by tying them to a date later than the date of the last picture in the catalog or the last critical comment.

* * *

Box 40


6. Ibid. Bound in yellow and black cover with illustrations of Barranca. 1954. Contains list of paintings in Memorial Collection (43) and list of galleries with paintings in public collections (12). Also two leaflets: one listing titles (44), some prices, sizes, not all for sale; the other showing lenders of certain of the paintings.
Section II: Photographs

The material in this Section is the quintessential core of the Collection. It encompasses the art of Cady Wells, his private life, and most of all the astonishing extent to which his works spread throughout the world of art. And all this is reflected in -- photographs.

Most of them have reverse-side comments, and identifications probably written by his brother, Mason Wells. The vast majority of these photos (8 x 10, black and white glossies) depict his paintings and watercolors. They are often accompanied by carefully prepared inventories that give titles, dates, sizes, values, locations, etc. It is safe to assume that virtually all his work was captured in photos before it was dispersed.

The material is divided into the following groupings: (No attempt is made to honor chronological order.)

A. Albums and inventories.
B. Additional photos. Wells of art.
C. Other photos.

A. Albums & Inventories

1. Album. Three ring loose-leaf; artificial green leather hard-cover labeled:

   “ART MUSEUM
   UNIVERSITY OF NEW MEXICO
   H. CADY WELLS WATERCOLORS

   Collection of 26 Works From
   Estate of the Artist. 1970.”

The album contains 27 (not 26) photos of Cady Wells art. The first group of 17 is preceded by a photocopy of a sheet with an itemized list of 17 watercolors, noting they are intended “for Contribution in 1970.” The sheet lists the title of each of the 17 watercolors, the date of the work, its inventory number, identification number, value, and condition. The photos follow with names shown at front corners of watercolors, and identifying data on backs of photos.

A second inventory sheet follows the 17 photos with the same kind of information and a note: “This group [of 10] for Contribution (deduction) in 1971,” and is dated 1-16-70. The 10 photos follow.
It is most likely that the sheets were prepared by Mason Wells who was the fiduciary of his then late brother’s estate.

   First and last pages describe contents [photos of art work] as Cady Wells Retrospective Exhibition No. 1, containing selections from “the Cady Wells Memorial Collection” of March 1962.

   The first sheet was torn from an unidentified brochure, and lists Cady Wells exhibitions from 1933 to 1947 (26), with an asterisk identifying one-man shows (7).

   The second sheet is a photocopy on Mason Wells letterhead of a list of Cady's exhibitions from 1956 to 1962 (23).

   There follow 54 photos of Cady Wells’ paintings, and 2 sheets with photos of miscellaneous works in wood, etc. By Cady Wells. The photos and their objects contain identifying information.

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3. Album. Artificial black leather. 42 pages plus one loose sheet.
   Photos on each side depicting works of Cady Wells. Some duplicating those in Folders 1 and 2, supra.

   Each photo has a detailed description of the work depicted, its identification data, its location, its provenance, and other information.

B. Additional Photos of Art

   Many with descriptive information on reverse sides. Some duplicating photos in albums [Folders 1-3, supra]. Some stamped with name of photographer: Ernest Knee, Santa Fe, New Mexico.

5. Photographs (40). Duplicates of the contents of Folder 4, supra. With full details on reverse sides.

6. Photographs (27); 5 x 7. By Ernest Knee.
   Pictures of retablos and bultos by Hispanic artists. Used as models by Cady Wells. From his private collection.

7. Inventory. Paintings in other collections.
   Inventory lists 137 paintings with titles, sizes, values, and names of owners.
   Watercolor show. 12 painters, including Cady Wells. April 1936.


10. 1-24-84: Letter. Mason Wells to David Turner, Director, and Don Humphrey, Ass’t Director, Museum of Fine Arts, Santa Fe, New Mexico.
   Enclosing [attached]:
   Letter. 1-17-83: Mason Wells to Don Humphrey.
   List of works for sale, Group A; works for Museum Archives, study purposes, Group B.
   Appraisal report. The Peters Corporation, Santa Fe, New Mexico.
   Invoice. 5-19-82. Atthowe Transportation Co., Inc., Oakland, CA. covering shipment of art, etc. to Museum of Fine Arts, Santa Fe, New Mexico.

C. Other Photographs

   Residence of Bill and Rebecca James [1]. Taos, New Mexico. 1947.

12 Photographs of Cady's friends. Names on reverse sides.
   (a) Georgia O'Keeffe.
   (b) Maria Ouspenskaya [inscribed].
   (c) Mrs. Fred (“Butch”) Glidden
   (d) Katie Glidden.
   (e) Helen Harvey.
   (f) Merle & Isabella Armitage
   (g) Isabella Armitage.
   (h) Isabelle (Mrs. Clarence) Woolley.
   (i) Una Jeffers photo by Johan Hagemeyer [inscribed by Una to Cady on back].
   (j) Mabel Dodge Luhan, Frieda Lawrence and Dorothy Brett at Frieda's cottage in Taos ca. 1935-1945 (gift to museum by Joan Coke, 2011)

   All Kodachrome prints dated 1950-1952 of beachside residence.

14. Black and white photographs of Cady Wells (16 prints total)
   1) Photograph by Ansel Adams circa 1953 2) Similar to previous 3) ca. 1953
   4) Cady in New York City, photo by Philippe Halsman
   5) Cady at Evans School in Tucson, AZ 1926
   6) undated black and white Polaroid
Section III : Copy Negatives; Copy Prints

The material in this Section came to the Museum in such disarray that its reconstitution has been only partially possible. It has been helped, however, by the envelopes in which the copy negatives were found. Those envelopes carry descriptive notes evidently written by Mason Wells. And while much of those notes are enigmatic, their general descriptions of contents have been adopted in this Section. The envelopes themselves have been retained.

This material is divided into the following categories. [All are photos of Cady Wells paintings.]

A. Copy negatives, 8 x 10. (Some of the copy negatives have copy prints as well; those instances are noted.)
B. Additional copy negatives, 8 x 10. (Some lacking titles and envelopes particulars, but showing internal inventory numbers. E.g. 9-47-1.
C. 5 x 7. Copy negatives.
D. Additional copy negatives, 5 x 7.
E. Copy negatives, 3½ x 5. SK Series.
F. Copy negative strips, 35 mm., and related material.
G. Miscellaneous photographic material.

Box 42

A. Copy Negatives, 8 x 10

All copy negatives are the product of Ernest Knee.

1. 1937± Series. Cady Wells pictures.
   K-37, #1. Marked Mesa.
   K-37, #2. Unmarked.
   K-37, #3. Unmarked.

   (a) Aspens. Copy negative and copy print. So marked on back of copy positive.
   (b) Rain. Copy negative (3 ¾ x 4 ½) and copy print. So marked on back of copy print.
       Also, copy negative, standard size.

   (a) Santo Antonio. Copy negative and copy positive. Owner marked on back of copy positive.
   (b) Buckman Mesa 1936. Copy negative and copy positive. So marked on back of copy positive. Sold to Cyrus McCormick, Pojoaque Valley.
(c) *Landscape at Otowi.* 1937. Copy negative and copy positive. So marked on back of copy positive. Owner marked on back.

(d) *Landscape at Serna* [?]. 1937. Copy negative. So marked on envelope. Owner not disclosed.

(e) *Death Valley.* Copy negative. Owner marked on envelope.

(f) *Jacona Houses.* Copy negative. Owner marked on envelope.

(g) *Barranca Lightning.* Copy negative. Owner not disclosed.

   (a) Morada with luminous trees. Copy negative. So marked on envelope. Owner not disclosed [Bowman?].
   (b) *Chapel, Rinconada.* Copy negative. Owner marked on envelope.
   (c) *Jemez Mountains.* Copy negative. So marked on envelope.
   (d) *Hills of Storm.* Copy negative. Owner: marked on envelope.
   (e) *Pueblo.* Copy negative. Owner marked on copy negative.

   *Chapel and cottonwoods.* Copy negative. Owner noted on envelope.

   (a) Head of a virgin. Copy negative and copy positive. Owners noted on envelope.
   (b) Jacona house and Jacona houses and tree. Copy negative (2), Owners noted on envelope.
   (c) Taos mountain. Copy negative. No other identifications.
   (d) Unidentified. 4 copy negatives.

7. September 1940. Cady Wells pictures.
   (a) *Two Cedars.* Copy negative. Owner noted on envelope.
   (b) *Two Cottonwoods.* Copy negative. 9-40-3. Owned by Mason B. Wells. So noted on envelope.
   (c) *Barranca.* Copy negative. 9-40-4. Owned by Mason B. Wells. So noted on envelope.
   (d) *Rio Grande Landscape.* Copy negative and copy positive. 9-40-5. Owned by Mason B. Wells. So noted on envelope and reverse side of copy positive.
   (e) Unidentified. 2 copy negatives.

B. Additional Copy Negatives, 8 x 10.

   Called a “Harvey Picture.” Copy negative described on envelope as “small group of circles at bottom of vertical painting.” No title. 9-47-1.

10. Cady Wells picture.

11. Cady Wells picture.
    Called *Portrait of C*? Copy negative. 10-47-15.
    Pencil note: “MBW Collection.”

    *Hurricane Hole, Virgin Islands*. Copy negative. 10-47-16.

13. Cady Wells picture.

    Copy negative. 6-48-1.

15. Cady Wells picture.
    *Landscape Elevated*. Copy negative and copy positive. 6-48-2.
    So titled on reverse side of copy positive.

    *House and Landscape*. Copy negative. 6-48-3. Owner noted on envelope.

17. Cady Wells picture.
    *The Return*. Copy negative. 6-48-4.

18. Cady Wells picture.
    *The Rivers*. Negative slightly stained. 6-48-6. Owner noted on envelope.

    *Battlefield No. 3*. Copy negative. 6-48-7. So marked on copy negative and envelope.
20. Cady Wells picture.  
*The Garden.* Copy negative. 6-48-8. Also K-6-13-8. So marked on envelope and copy negative.

*Santo No. 2.* Copy negative. 7-48-1. So titled on envelope.

22. Cady Wells picture.  
*Battlefield No. 2.* Copy negative. 7-48-2. So marked on envelope.

23. Cady Wells picture.  

24. Cady Wells pictures (2).  
Copy negative.  

25. Cady Wells pictures (15).  
All copy negative only, except *Church at Chimayó:* copy negative and copy positive, and *Pojoaque Church:* copy negative and copy positive. Envelope lists 15, with Id. Nos., titles, and owners. Copy positive of Chimayó Church notes owner on reverse side.

26. Cady Wells pictures (9).  
All copy negatives only, except *Morada at Black Mesa:* copy negative and copy positive, and *Death Valley:* copy negative and copy positive. Envelope lists all nine, with Id. Nos., titles, and owners where known. Copy positives note owners on reverse sides.

27. Cady Wells pictures (4).  

28. Cady Wells pictures (2).  
(a) *Death Valley (grey).*  
(b) *Shell and Root.* Driftwood.
C. Copy Negatives, 5 x 7

These negatives are not all titled. Envelope information is largely about camera settings.

*     *     *

29. Cady Wells pictures.
    
    Copy negative. 9-46-3.

30. Cady Wells pictures.
    Copy negative (3), duplicates. 9-46-4.

31. Cady Wells pictures.
    Copy negative (2), duplicates. 9-46-6.
    Copy negative. 9-46-7.

32. Cady Wells pictures.
    Copy negative. 9-46-9.

33. Cady Wells pictures.
    *Battlefield #6*. Copy negative. 9-46-10. Owner University of New Mexico. So noted on envelope.
    *Battlefield*. Copy negative. 9-46-11.

34. Cady Wells pictures.
    *Old Wood Piece*. Copy negative. 9-46-12. So noted on envelope.

35. Cady Wells pictures.
    Copy negative. 9-46-14.

36. Cady Wells pictures.
    *Blue Artifact*. Copy negative. 9-46-16. So noted on envelope.
37. Cady Wells pictures.
   *Pajaro.* Copy negative. 9-46-19. So noted on envelope.

38. Cady Wells pictures.
   Copy negative. 9-46-20.

   Copy negative. 9-46-22.
   *Flame.* Copy negative. 9-46-23. So noted on envelope.

40. Cady Wells pictures.
   *Blue Landscape and White Cloud.* Copy negative. 9-46-24. So noted on envelope.
   *Black Barranca and Cedars.* Copy negative. 9-46-25. So noted on envelope.

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41. Cady Wells pictures.
   Copy negative. 9-46-26.
   *Penitente Cross.* Copy negative. 9-46-27. Owner noted on envelope.

42. Cady Wells pictures.
   Owner: Colorado Springs Fine Art Center. So noted on envelope.
   *Tonto Sea.* Copy negative and copy positive. 9-46-29. Owner noted on envelope.

43. Cady Wells pictures.
   Copy negative. 9-46-30.
   *Battlefield With Cross.* Copy negative. 9-46-31. So noted on envelope.

44. Cady Wells pictures.
   *Penitente Cross.* Copy negative. 9-46-32. Owner noted on envelope.
   *Erosion Nebulae.* Copy negative. 10-46-1. So noted on envelope.

45. Cady Wells pictures.
   *Triassic Deposits (German Matrix).* 10-46-2. Owners noted on envelope.
   *Paleozoic Era.* Copy negative. 10-46-3. Owner noted on envelope.
46. Cady Wells pictures.
   *Jurassic Foam.* Copy negative. 10-46-4.
   *Protophyta.* Copy negative. 10-46-5.

47. Cady Wells pictures.
   Negative copy. 12-46-1. Owner noted on envelope.
   Negative copy. 12-46-2. Owner noted on envelope.

48. Cady Wells pictures.
   Negative copy. 12-46-3.
   *Green Artifact.* Negative copy. 12-46-4. So noted on envelope;
   Id. No. also on negative.

49. Cady Wells pictures.
   Copy negative. 12-46-5.

50. Cady Wells pictures.

51. Cady Wells pictures.

D. Additional Copy Negatives, 5 x 7

52. Cady Wells pictures.
   *Study in Blue.* Copy negative. 5-47-1. Owner noted on envelope.
   *Taos 1947.* Copy negative. 5-47-2. So noted on envelope.

53. Cady Wells pictures.
   *Green Head or Root and Seed.* Copy negative. 5-47-3. So noted on envelope.
   *Taos Rising Clouds.* Copy negative. 5-47-4. So noted on envelope.

54. Cady Wells pictures.
   *The Denial.* Copy negative. 5-47-5. So noted on envelope.
The End. Copy negative. 5-47-6. So noted on envelope.

55. Cady Wells pictures.
   *Figure and the Sea.* Copy negative. 5-47-7. So noted on envelope.
   *The City or The Village.* Copy negative and copy positive. 5-47-8.
   So noted on envelope.

56. Cady Wells paintings.
   Copy negative of a painting. 4-47-1.

57. Cady Wells paintings.
   Atkins Museum, Kansas City, Missouri.
   Copy negative. Benrimo painting 8-47-1. So noted on envelope.

58. Cady Wells paintings.
   *Object on Plateau.* Copy negative. 8-47-2. So noted on envelope.
   *Study in Yellow and White.* Copy negative. 8-47-3. So noted on envelope. Also
   notes it is duplicate of 7-47-1. [Erroneous ascription.]

59. Cady Wells painting.
   Copy negative. 8-47-4. Comment: “Another View From Above,”
   *Colorado River Study No.1.* Copy negative. 8-47-4. Nelson Gallery and Atkins
   Museum, Kansas City. So noted on envelope.

60. Cady Wells paintings.
   *Landscape Elevated or Landscape form Above.* Copy negative. 8-47-6. “To
   S.F.M.A. 1974.” So noted on envelope.
   “*Green Abstraction (Harvey Picture).*” Copy negative. 9-47-1. So noted on
   envelope.

61. Cady Wells paintings.
   3 copy negatives. Envelope describes 4 negatives in K34 series. These three are
   marked K34-2/3/4. Details on envelope.

   E. **Copy Negatives, 3½ x 5. SK Series**

62. Cady Wells pictures.
8 copy negatives. Envelope describes 9 negatives in SK Series, SK-1 to SK-9. The last is missing. [But see Folder 64, infra.] The negatives are marked. Descriptive comments on envelope.

63. Cady Wells pictures.

*Cedars At Jacona.* Copy negative. SK-59-10. Owner noted on envelope.

64. Cady Wells pictures.


**F. 35 mm. Copy Negative Strips & Other Material**

66. Cady Wells pictures.

(a) 35 mm. Copy negative strip. Marked 56-W-A. Descriptive wrapper.  
[See 66 (a), *infra.*]

(b) 35 mm. copy negative strip. Marked W-56-B. Descriptive wrapper.  
[See 66 (b), *infra.*]

(c) 35 mm. copy negative strip. Marked W-56-C. Descriptive wrapper.

(d) 35 mm. copy negative strip. Marked W-57-A-1. Descriptive wrapper.

(e) 35 mm. copy negative strip. Marked W-57-B-2 [also marked B-1].


13 copy prints [some duplicates], 4 x 5 ½ and smaller; and
11 copy prints [some duplicates] in strips of three photos each, 1¼ x 4¼, of same paintings.
Copy negative strip 35 mm., depicting four of same paintings.
All in envelopes with detailed notes, titles, references.

68. Cady Wells pictures.  56-W[W-56]-B. [See 65(b), supra.]

15 copy prints [some duplicates], 4 x 5½ and smaller; and
12 copy prints [some duplicates] in strips of three photos each, 1¼ x 4¼, of same paintings.
All in envelops with detailed notes, titles, references.
Also with scrap note, further particulars, stricken in red ink.

69. Cady Wells pictures. 57-A-1. [See 65 (d), supra.]
   12 copy prints [some duplicates], 3¼ x 4¼ and smaller.
   Descriptive notes on reverse sides.
   In envelope with notes, titles, references.

70. Cady Wells pictures. 57/B-2. [65(e), supra.]
   16 copy prints [many duplicates], 4 x 5½ and smaller.
   Descriptive notes on reverse sides.
   In envelope with notes, titles, references.

71. Cady Wells pictures. W-50s. 3½ x 3½.
   
   *Mesa at Otowi.* Copy prints (2). W-53-323.
   *Across the Arroyo (Barranca 54).* Copy print. W-54-26.
   Envelope has extensive notes, and copy negatives.

72. Cady Wells pictures. W-33s. 3½ x 3½.
   
   *Taos.* Copy prints (2). W-33-7 of 83.
   Landscape. Copy print. W-33-100.
   Taos (?). Copy print. W-33-188.
   Taos (?). Copy print. W-33-188 rev.
   *Mesa 1933.* Copy print. W-33-197.
   Envelopes (2) have extensive notes, and copy negatives.

73. Cady Wells pictures.
   Ektachrome 35 mm. slides, color (5).
   Envelope describes each slide.

G. Miscellaneous photographic material

74. Sheet, 8 x 5, of 6 Cady Wells pieces, copy prints. 70W/R-1, etc.
   One picture is of wooden object described in envelope as musical wood piece,
   “not good.” Only 4 photos are described.

75. Cady Wells picture. Untitled.
Copy negative, 5 x 7, and copy print, 4 x 6 ¾. Note on reverse side of print by Mason Wells indicates that location of picture is not known.

76. Cady Wells picture.
    Copy prints (2). 7¼ x 10.
    Described on reverse side as Buckman Mesa. No envelope.

77. Lists. Various lists of Cady Wells paintings and watercolors, many with titles, canvas sizes, inventory numbers, etc. Most, if not all, assembled by Mason Wells.
Box 44

**Section IV : Letters**

1. 12/7:
   Cady Wells to Wayne Mauzy (Museum of New Mexico)
   Enclosing check for $10 to support Museum "concert business".

2. 2/5/1940:
   Wayne Mauzy to Cady Wells
   Acknowledges receipt of check.

3. 6/4/1940:
   Mauzy to Wells
   Requests more money to support music program at museum

4. 3-26-58:
   Ansel Adams to Mason Wells.
   “[D]eeply touched” that Mason Wells liked prints sent to him, and that latter proposed to send him a Cady Wells painting.

5. 11-15-76:
   [Same parties]:
   Acknowledging that painting had arrived.

6. (file removed)

4. 12-21-82:
   Susan Cable Herter to Don Humphrey.
   Enclosing edited letter from Mason Wells.
   Enclosure: 11-20-82: letter from Mason Wells [original].

5. 9-21-83:
   Mason B. Wells to David Turner [Director, Museum of New Mexico] and Don Humphrey.
   Discussing plans for Cady Wells show.

6. 9-21-83:
   Mason B. Wells to Gayle Maxon [The Peters Corporation.]
Section V: Newspaper Clippings

The following (few) newspaper clippings report on exhibitions, and also comprise critiques on the works of Cady Wells. The last one is an obituary.

* * *

1. N.d. Newspaper not identified.
   Article. The Art of Cady Wells. By Dorothy Adlow. Santa Fe, New Mexico.

   N.d. [probably June 1948.] Newspaper not identified.
   Photograph of Mesa, a watercolor then on display at the one-man exhibition of the work of Cady Wells at the Santa Barbara Museum of Art.

   6-6-48: Santa Barbara [Press?]
   Article. Headline, Watercolor By Cady Wells Significant. Written by Donald Bear.

   6-18-48: This Week.

2. 12-9-56: San Francisco Chronicle.
   Article. Headline, Spontaneous Impressions of a Man Who Loved the Southwest. Written by Alfred Frankenstein.

3. 9-7-67: The Albuquerque Tribune.
   Article [no-by-line]. Headline, Cady Wells Exhibit Opens Sunday at UNM. Photos.
   Note at top [writer unknown]: “SECOND RETROSPECTIVE.” “EXHIBITION, 1967-1968.”

4. 11-5-54: The New Mexican.
   Obituary. Headline, Death takes Cady Wells. Photograph of Cady Wells.
Section VI : Odds & Ends

   Article, by Peter Hurd. His early years. Photo by Hurd. Heavily illustrated by color prints of his work; also black and white. Pgs. 14-27.

   To explore early modernism in New Mexican Art. Exhibit to focus on the work of Cady Wells. Exhibit to be accompanied by exhibition of Georgia O’Keeffe art.
   Also: draft of proposal.

   Lists one-man museum exhibition.
   Refers to attached list of paintings in museum collection [missing].


