

WOLMER WOOD,

MARLOW COMMON,

MARLOW, BUCKS.

December 5th 1934

my dear Philip

I was very glad to get your letter —
over so many thanks for your
two generous enclosure and for the
two papers. The "Illustrated" has, I
think reproduced all your pictures
quite reasonably well but Landor's
painting on the cover is one of the
worst things I have seen of his. His
work is always dry and photographic
but it is fairly competent, as a rule;
this portrait, however, is not only
sloppy and without character but is
also very shaky in drawing and the
construction of the face looks all wrong.
The caricature of you in the "Bystander"
is a poor one — a caricature ought
to be a likeness and a study of

Wondering whether the modern idea is not, after all, merely a fad of the moment — evidently you stirred them up a bit if they wanted to ask questions. What sort of people were they? Were they all young or were they of all ages?

I saw that notice in the "Times"; it is, like all the stuff that Marriott writes, a muddle of ideas which have no foundation of real knowledge. He has a lot of vague theories about art but one can see by the way ~~he~~ he writes that the practical side of art is unintelligible to him. It is a pity that a paper like the "Times" should be content with such slipshod and uneducated stuff.

When I got back here last week I found a letter from the "Studio" waiting for me: they wanted a note about Jagger at once so I had to sit down and write it straight away. I got it done by 3 A.M. and it went off by the first post in the morning — not so bad. I was glad of the opportunity to write something about Jagger as I admire his work.

character and its exaggerations should accentuate the likeness, not destroy it. This one has not even a look of you.

I am glad you had such a good view of the Abbey proceedings, the whole thing must have been very effective and it seems to have gone off all through very smoothly. The success of the exhibition was, I am sure, pleased you greatly; I think the whole collection ought now to go on tour and be shown at Liverpool, Birmingham and other big towns, as there must be lots of people, who cannot get to London, who would like to see it.

You must have been very pleased, too, with your reception at Cambridge; I hope your audience properly appreciated the points of your argument and took to heart what you had to say about modern art. I think the speech ought to have set the more intelligent of your hearers

and think he was one of the best
sculptors of these modern times. To me
his work always seemed to have a
definitely classical quality — there
was an essentially Greek spirit in
it although he was a realist and
dealt with modern material.
He was a big man, anyhow.

Thanks very much indeed for the
enlargements of you and me:
we make an effective picture
together and I am very pleased to
have a record of myself in such
very good company.

An revoir — our love to you
and Lucy, who is, I hope, quite
well.

Always yours

Wm

Wm

A. L. B.