

WOLMER WOOD,

MARLOW COMMON,

MARLOW, BUCKS.

Sept. 9th 1930.

my dear Philips

Your letter was very welcome and I am glad to hear that you are really doing your treatment properly and getting a quiet time — I do make the most of it and rest as much as you can. You are bound to have a fairly strenuous time in America so the easier you take things now the fitter you will be for your work later on. Even with my comparatively ^{pleasant} existence — compared with yours, anyhow — I realize the need for slowing down quite a lot as I get older and that need you too ought to take into account if you want to conserve your energies for the achievements which are to be expected of you in the future. What they will be

depends quite a lot upon the way you behave now. I do think we all have a certain fixed amount of vital energy and if it is all used up too early in life there is no reserve left for the after period. However, I have said all this to you before so I will not dwell upon it now or else you will say that age is making me fuzzy.

I am glad you are having nice weather as I hope you will want it if you are playing golf or sketching. It is not bad here, not so hot but still pleasantly warm, and we are having a fair amount of sun — we have had several thunderstorms, though, lately and the weather does not seem to be really settled. Still, it might be worse and I hope it will keep all right for you when you go on to Salzburg and Venice. You are going to be away quite a long time; I shall be glad to see you back again but it seems to me that I shall not have a chance of seeing much of you if you are off

again directly to America — you are decidedly an
elusive person.

We have had the Kendricks here for the week end, Miss
Kendrick got through her operation very well and seems
to be all right again; Kendrick has nearly finished the
copy of the Birchborough portrait — he seems to have
enjoyed doing it. Peter has just come down for a few
days holiday; I have shown him what you say in your
letter about the film. You are right; it will be best to get the
story fully set out so that we can discuss it together and
see how the incidents fit together and can be expressed
by the action of the characters. We ought to be able to draw
up a proper scheme of arrangement which would make the
story clear and effective and give it its proper dramatic
quality. Of course, the way in which it can be made to appeal to
the public will have to be considered but it would be well to avoid
as far as possible the cheaper tricks of film making and we
shall probably have to be careful about dealing with details
in which people still alive are concerned. The working out
of the character which represents you will have to be done in

Such a way, that your strength of mind
and your devotion to art will be made
clear without suggesting that you are
an impossibly saintly person; the
character will have to be human and
sympathetic to give the full value both
to his refusal to give way to temptation
and to his kindly action at the end.
But all these points we shall have to
discuss later on and see how it will
be best to deal with them.

The death of the Duke of Northumberland
- land is a great pity; he was in
some ways a fanatic but he was a
thinker and a man of very strong
character; we have too few men of his
type in these days. I was very sorry,
too, to see that Sir James Guthrie had
died as he was an artist of real
importance and did good work. He
did not exhibit much in London but
I have seen a fair number of things
by him. Tom Mostyn is another
capable artist who has just died
- a man I have known for a good
many years - he was a pupil of
Herkomer.

Well, au revoir and our love to
you and to Lucy who is, I hope, enjoying
the rest and change as much as you
are.

always yours

A. I. B.

Do write again soon.