

WOLMER WOOD,

MARLOW COMMON,

MARLOW, BUCKS.

Nov. 12th 1923.

My dear friend

I was glad to get your card from Paris and to hear that you had a pleasant crossing — you just escaped the stormy weather by delaying your departure. I shall be curious to hear your account of the wedding as you must have met a good many friends of yours there, judging by the list of guests which appeared in the papers. It seems to have been a fairly lively affair and I daresay it was rather picturesque. I have never seen the chapel but I have been in parts of St. James's Palace and it struck me as being effective in rather a heavy way — there was a sort of faded splendour about it. The Royal people at the wedding, according

to the papers, seem to have behaved in rather a frivolous way.

I wonder if you have got into warmer weather at Rome; it has turned quite cold here, sharp frosts and brisk east winds, too cold for sketching out of doors so I am doubtful whether I shall get a chance of doing any autumn subjects. The leaves have blown off a good deal during the last few days, but there are still enough to give a lot of colour to the woods round here.

I am glad you approve of the note on critics in the Arts League Journal; the League is taking up the question of fair criticism and wants to collect all the examples it can of unfair comment in newspapers, so if you find among your press writings any that are unfair or silly send them Randall to add to the collection. The only way to get editors to appreciate what fair

criticism means is of constantly protesting when
unfair notices appear, and protests officially from
the secretary of the League have much more effect
than complaints sent by the artists themselves to
the editors. A letter from an artist is generally handed
by the editor to the man who wrote the notice, and
he naturally either suppresses it or uses it as
material for more silly remarks.

Did you finish the Buchanan girls before you
left? I hope to see the picture again when you are
back as it was going well and promised to be
one of your best — but no doubt the others inspired
you.

I notice that in the letter you wrote me before
you left you said that you intended to arrange
your work differently in the future. I think I have
heard you say this before — several times — I
wonder if it will really come off. It is never too
late to improve and a little reduction of your

Excessive energy would certainly
be an improvement. I really
think that I shall have to come
and live permanently at No. 3
and take charge of the studio
key, so that I can lock you out
if I when I consider that you
have done a sufficient day's
work. It is no good taking a
holiday if you come back from
it and work harder than ever
to make up for the time you have
spent away.

My wife has been in town for
a few days and had tea with
the Kendricks: she found Sidney
Kendrick very busy with the Page
portrait and enjoying his job.
I was amused to hear that
it was the copy you took to his
studio — at any rate it shows
that Cullen's copy was a good one.

My best wishes and remembrances
to you both: I hope you are enjoying
yourself very much.

always yours

(J. L. Baird)