

know the one I mean - three
quarters view - rather sad,
a bit disillusioned, but very
characteristic of one of his
thousand and one moods.

It has been a very wonderful
experience learning to know
a man of his force of character
& integrity of purpose. He has
many rough, almost brutal
qualities, which are naturally
to be expected in such a
powerful personality, but he's
never uninteresting for a moment.
He still terrifies me, but I
know pretty well how to handle

1923
North Haven, Me.
(via Rockland)

July 8th -
And at last I'm writing you,
Laurie Deane, after a long
interval.

You will have understood
how impossible it was to
write those last days in the
city (came up here on the 5th),
when I tell you I had to
model the capital full size
before leaving, & also had
almost daily sittings from
Brauer up to the very last.

Dropped onto my bed at

midnight every night, & bopped
out at 6.30 every morning.

First thing I want to speak
of is the batch of proofs you
sent - of Frances & "Hazel".
Those of Y. are most charming.
Her family may wish there
were more light on the face
- less on the hands, but I
think that for a portrait of
a sculptor you've caught just
the right psychology. The
hands should be the most
important things, and I admire
those two portraits immensely.
Hope the stamps will order

a bunch.

A la Bona - Photographica & speed,
of course I can see why you feel they
are so "fun" but believe me, my dear,
I wouldn't take a million dollars for
that one with the smile, even if it
is out of focus. It is absolutely
enchanting! I don't anyone to look at
it without beaming back. I love it,
and am so grateful to you. Will the
enclosed check pay for these ^{mounted} prints if it
and for two of the other good one? You

happy here is because I know
there's to be only one month
of it, instead of a whole long
summer. Just enough so that
every day holds a new delight,
and not one of our many activities
will have a chance to pall.

I shall go back to New York
for the first part of August -
to finish up the Taylor relief
& get it off to the foundry, &
possibly to go to Washington
to set the Bell's fountain in
place.

Meantime I breathe this
marvellous air, wander through
clover-scented meadows, & deep

him now. He, too, is getting more
accustomed to the sitting, &
takes them more naturally. And
the dear has actually, of his
own accord, offered me as many
more as I need, when I come
back again! He wants the
font for the Beethoven association,
and proved I'll be to give it
to him. For a long time I felt
very hesitating about ever really
getting him. Each day I seemed
to go forward one step and
back two, but the last two
days it began to come with
a rush, and I do believe I've
got it now. Paskey has been

working regularly at the studio lately, on the border of the Taylor relief, and has been a brick about criticisms & boosting! It still requires a lot of work, even after twelve or fourteen sittings, but from now on I believe it will be smooth sailing - Thank God! If I'd made a fizzle of that, Laurie, after seventeen years, I'd never have held up my head again.

A & speaking of sailing - how I wished for you today, when we ~~that~~ took the Olga for her first brief sail out through the winding thoroughfare between these two islands! A stiff breeze was blowing & little white-caps ruffling up.

The air is clean & crisp we could see that Coast plainly - and it is so beautiful up here! I was always so lonely and unhappy up here before I mean could give myself up to the beauty of the place as I can now. You would love our boat, & the pull of the tiller in your grasp & the clear green-blue water reaching to the blue of the heaven & the moon-like atmosphere of that studio, with all its torturing thoughts and semi-failures on every side. And yet you will understand when I tell you that one of the reasons why I am so

too thickly together, and it is good for them to be thinned out occasionally.

I've been a brute to write on all four sides of this tissue paper, but perhaps you can read by putting it against something dark.

Am wondering if the cabin is yet habitable, and if so if you're up there. How glorious it must be!

Is it asking too much of you to make three prints of Bama in addition to all your other work? Of you'll just send me one print of the smile so I can look at it without fear of it fading - and let the rest wait as long as you like. I'll be here until August 3rd - all love - dear -
your Brendie

cool pine-groves fragrant with balsam, eat Mrs Young's delicious food & sleep long hours on the narrowest bed & skinniest mattress you ever slept on.

Elliot O'Hara is coming up in a day or two, & it will be nice for Dad to have another man to putter about with on the boat.

I wear my knicker suit day in & day out, and my nose is already beet-color.

Your dear letter about the cabin & all, and also one from Dr Norton, have lain before me constantly, and, though

you may not believe it, have not
"received my most earnest con-
sideration," etc, etc. But, Dearest,
it is truly not possible for me
to get out this year. If I had
two months to spend with you,
instead of one, or if Colorado
Springs were only a night's journey
away, as this is, it would be
different. But I'd no sooner have
gotten adjusted to the altitude
& settled down up at the cabin
than we'd have to begin making
picture-puzzles of the days in order
to do all the delightful things
that you've spent a life-time in
discovering how to do - ~~and~~

~~that~~ before I had to go back again.
No - let's plan for next summer, and
live with you. But this summer is too
"settled".

Should I make you a leather pillow
for the cabin? you don't have leather
out there, do you? I'm going to make
one for Dr. Norton - it is so good for
his asthma. And one for the studio, too,
to counteract the all-pervasive plasterine.
Am going out now to gather some bracken
& we would feel compensation about sitting
so many more of them that the trees you

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