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a fresh relief.

I remember, when speaking with you of your method of working, you mentioned that you would hesitate to attempt a portrait unless you had the subject where sittings could be afforded over a considerable period of time. I fear it will not be possible for me ever to arrange to have my mother with me in New York for any length of time. Besides, with the many obligations I have to consider, I would not feel justified in giving a commission for another portrait. I imagine, too, that you yourself would hardly be agreeable to attempting anything except what was wholly in the nature of original work. At the same time, it has occurred to me that possibly you would not be averse to advising me as to whether, possessing the "first state" and the bronze relief, I could hope to have either of them made the basis of work by another, and whom it might be well to consult in this connection. So far as the forehead, eyes, and nose, and part of the lips are concerned, neither the plaster nor the bronze could be better than they are. It is the chin and neck which need altering. Were these idealized, with a due regard to the rest of the face remaining as it is, I think the portrait would be at least pleasing and in essentials true. What would you suggest? I should be more than grateful if you could spare the time to drop me a line; but please do not do this if it involves any sacrifice of more than a part of your leisure moments.

I enclose a little photo of a painting of my mother, and photographs of the plaster and bronze, that you may have these before you in considering this letter. I am sure you will understand, in looking at the photographs, why I am anxious, if it is possible to