curely the power to do this indicates far greater command of language than the finest confection of an acquired style - I'll never believe that great style can be acquired. Should not the subject of the scene strike the key note? I thought I had noticed a slight change in the descriptive part of your work lately - that reminds me of the last part of the Reemster - difficult to describe exactly, not sad, though tinged with sadness, sombre, stately - somewhat - but not Courtray - but still, movement with it all. There is a line in this week's chapter illustrative - 'The ship-broken men had gone their own ways.' I read this chapter under the eve of Llandaff Cathedral just before
Our dinner on Saturday evening -

there was something in the stone in

accord with the surroundings. I have

been trying to liken it to some style

of architecture - but can recall no

particular building - parts only of

the Gothic - early - little or-

nament: overhanging arches, heavy

buttresses, uninspired towers (vires

I think - often look feminine) a building

whose base was well planted on the

ground, that gave the idea both

of power and repose - which said there

were giants amongst the Architects

of those days - if not Hex.

I thought - as alas a description

of Jason with Rothes - Gribea's

supplementary line - very telling.

it makes a landmark of Cain,

- overshadows his father - and

with his present evidence reads