

delightful young man happens to be  
in the shop also, and seeing that the  
shopkeeper could not answer a question  
he assured me that it was Pont  
Marie "arrange" four in photographi-  
cally. I really can scarcely think he is right  
but he got together other Pont Marie  
cards to convince me, and pointed  
out to me that these cards marked  
Yoon are all "très artistique" and  
taken from points of view that are  
quite remote from the object and  
therefore do not show it in its  
ordinary aspect. The shopkeeper said that  
he was himself an artist a painter  
and that he knew all about such  
matters; so perhaps he's right. But I  
want to look at Pont Marie again  
from various aspects. I wrote to you  
who has an office at Henilly to inquire  
what the subjects <sup>bridge</sup> of that your two

[illegible]



has sent a reply to it before  
Christmas, I think. I have been  
reflecting of letters fairly because  
of a good deal of other writing  
that I have had on hand, and  
fairly because the days do go by  
very quickly here. And I really <sup>too</sup>  
have been waiting <sup>in vain</sup> <sup>to</sup> hope that I  
could speak positively about the bridges  
on the two cards that you enclosed  
in your letter of Feb. 22 - Chalais  
sur la Seine, - one sent you by  
Miss Florence Painter, the other by L.A.P.  
I cannot fully satisfy myself about either,  
and I am going to drop the cards a

little longer, if I may, because some  
day soon I hope to take one of  
the little boats on the Seine, and I  
may be able to identify the bridges  
surely. I thought that the bridge on  
Miss Painter's card was the Sorpines,  
but it has too many arches. It is so  
indistinct that it is a little hard to  
make sure of its construction. I also  
thought that the bridge on the card  
that I sent you was the Pont Neuf;  
there is a point at a distance  
from the P.D. where it looks for all the  
world like that on the card, but the  
surroundings are not right. I was on  
a little ship the other day where I  
saw these cards that I enclose (in  
case you have not them), and I saw  
their own card, and immediately  
asked what bridge that was. -



We have no very fixed plans, none  
whatever as to dates; but "some time  
soon" we shall go to London for  
a few weeks, and then come back  
here, after which we shall pro-  
bably migrate toward the south, even  
if summer be upon us. There has  
been little excitement here over the  
Ruhr, but a vast deal of steady,  
quiet determination and complete  
independence of action and judgment.  
I am heartily glad that France has  
acted for herself; it was high time  
she did so, and I have faith to  
believe that the final outcome will be  
for the advantage of the world. Per-  
haps these cuttings from the Temps  
may interest you. I am sorry that I  
made a mistake in cutting them out, so

2  
cards are, giving the numbers of  
the cards, but they have treated  
me with silent contempt! The  
cards that I enclose will give  
you no trouble, I think. They are  
marked on the back (front), and  
are all old friends. Tonnelle is  
the bridge that was taken down; the  
present structure is only temporary;  
when the new one is put up, then  
look out for cards! Your collection  
must be absolutely unique. How  
extraordinary that it has grown  
to such formidable proportions from  
the little beginnings years ago.  
I have been arrested by all  
this discourse about cards from



saying what it was in my mind  
to say first of all when I began  
my letter. How very, very sorry  
we were to hear that you had  
had such an experience with the  
influenza. I am sure that the  
wretched weakness that follows it  
must have been not the least  
trying part of it. How much  
can you do now? And how  
is Miss Brown? She was ~~under~~  
orders when you wrote in February.  
I do hope that you are both "fit"  
by this time. You will be going  
up to Shelburne, I suppose, not  
a great many weeks after you receive

this letter. You have certainly had  
an incredibly outrageous winter at  
home, and spring must be as wel-  
come as it was in 1920. It has  
been such an utterly different  
season for us here. All four fashions  
of snow one day, green grass in  
the parks all the season, spring  
flowers out for some weeks, and  
now all the lookiness of blossoms,  
and especially of the horse chestnuts,  
about us. You have both been well  
and very busy with our "occupations"  
all the winter and spring. Our  
great distraction is the Comedie  
Francaise, which we frequent with  
an enthusiasm that never wanes.



Paton, Lucy Allen. 1923. "Paton, Lucy Apr. 29, 1923." *Walter Deane correspondence*

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