

9 Bardonia. W. W.
Jan: 4 1850

Dear Mr. Hui

Very many thanks for your poem which I
should like to keep, also a few words
about it I was. Frankly critical of course?
chiefly as to the language, as given the quality
of emotion, the first requirement of poetry -
it seems a pity this should suffer for a
certain want of it - when it can be set
with ^{work} little of patience. So, first, I notice
that ~~the~~ rhythm; the last 2 lines for
balance done this with the 2 first - perhaps
permissible - though it gives an effect of
carelessness, as the whole is written in 4
lines ^{not free} ~~of~~ verse. I think the last 2, though
uneven might better be equally uneven - i.e.
having the same number of syllables; while
you have. 12. 18. 16. 20. eli eli.

As for the poem rhyme with War (for which
I like you, I believe this is no more rhyme)
now ago with Waterloo. The idea, of course,
is the union of the comment has always
dangers if at all permissible -
for certainly this, as for mean it, a
very sure of loss & sacrifice. even though, if

long as so. The personal seems rather to over-
 shadow the universal. i.e. the sense of
 fellowship with other women - & particularly
 as in the case there is room for hope while
 in other & relating in theory the catastrophe
 is absolute. But this is merely as I see it,
 though it might, perhaps, be again
 placing it - ~~because~~ partly because the
 universal sentiment is lost or far -
 as ~~a sentimental~~ patriotic grounds in
 printed things. But the two - I think
 have some strong the emotion is, as a great
 test is - asking myself here, whether
 in fact, I wanted this as a justice
 in the same measure of despair as
 "killed in action" which, may eventually
 be denied to the wounded & missing
 also often for vain. Still me it is a
 question whether if that dead "force"
 the word "is" was not private as sharp
 & inassurably. At the time, surely
 very curious. Mais j'ai passé par là
 & l'heur bon me is carried away,
 as at the same time if one is to do

good work we must accept the discipline
which can be got, while the end in it is worth
the & should be sacrificed to the lack
of it. Please forgive me, & show this, &
in return the poem & letting me see
the revised version. I see in this way

& radical criticism just now, as
yesterday Miss Sinclair turned up with
a French poem & & he and I were
had a hour with the poem & ourselves
included. My first objection called forth
"Now be clipped" whereat I said "fine"
& noble answer was made. Ah! ah!
how softy you have to go with them!
They'll just the same when I get
dug into!

I had a son Arthur's letter from
Mr. Cranchell's last week - he has
went out a bel. 17. & came back
wounded at the 17 & the 24th.
"The night more in the morning the each
day his the day nearer when he will
go back. When the men went forth
we knew nothing of French, life & what

it is now about unknown where - & how
 we know we are ourselves how we
 are going to stand in second part starting
 starting - " ^{my} last night I spent
 with an old servant where husband
 is in the R. H. C. just going out.
 at 52 I was "never loved a word -
 she said before his charged the
 go him in.

I am so glad you have found
 some one to take Gela - & do hope
 for this is a big step.
 He is spending a much wet week -
 at Berkeley Heights.

With love. Affly. yours
 The little ones

P.S. I am afraid for one having
 rather a strenuous time with the
 this & the other & hope for wait
 through up. E. A. A.

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