Villa Emily In 19 Jankens de April 23 1884 Har Mr. Bullen refly to my letter & for the stanga you have tent me pan that fater form. It is clear to my laced that Qued michi Lugis vivam Sanguemen is the first line of a hissing tanga, all the others in the song being of four lines. And it is a pity that it should be best; for something is needed to Pefficien the transition han paux et to Court etc. will tend you an impolitional Vestion I have head in English I have and acrossly modelled ufa fetches (a shale fear) "Take o take Thise Wis away" Jone how or duy they I have a true

feeling that whoever mote that song has been the later. Hise a hise those hill of how that suig rather like Conde papillas quae me sauciont landed at luxu mile pectors. Do you think this is houseuse? I there is any sense in my instruct lit is Nather a proof that 'plotche, a not shall fere. wrote the English or fossibly glacuout who was a fine Sulfay. We have trace in Eligin lit: that the Camina Buy and were not unknown to an foct of that time. Thomas frightend handated a grant song on the audiquous author made a very pety desion of they lis

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Reads with to phois how long the thing may last.

Please assure Mr. Les that Jame very far pron taking his review of his love for the in bad fast.

I thought it a decided is able that it was written by someone who had full knowledge of the Subject. That it I want to make the surface of high work I do not sarfrise likes upon the Most carries of high work I do not sarfrise been very far arrable to my literature of perhaps because I belong fraince the last the review and for the last it was ablesome for he to know any herse was all formited act what it was ablesome for he to know he had not it

africally with regard to my too in the the Centry Photo remarks need modification. They were made when I was huch youngs had made he they night not to have been layely reproduced In a work of my materity. I think In her is a fulled I my ne plew for for trackey a lass of mother great prend of happened to see the latter! book: Life in the Lagon ! IT perhaps. Aut it is very food as a retailed picture of a lemote & characteristic felt of people the l'enetian quistiles a prising a the first wall of a young arites.

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Villa Emily San Remo April 23,1884

Dear Mr. Bullen

Many thanks for your quick reply to my letter & for the stanza you have sent me from that Latin poem. It is clear to my mind that

Quid miki sugis vivum sanguinem is the first line of a missing stanza, all the others in the song being of four lines. And it is pity that it should be lost; for something is needed to explain the transition from pande etc to cende etc. I will send you an "impressional" version I have made in English, wh. I have audaciously modelled upon Fletcher's (or Shakespere's) "Take a take those lips away." Somehow or another, I have a dim feeling that whoever wrote that song had seen the Latin.

Hide o hide those hills of snow Wh Thy frozen bosom heap That rings rather like Cende papillas quae me sauciant Ca[] et lux[] miki pectoris.

Do you think this is nonsense? If there is any sense in my instinct, it is rather a proof that Fletcher and not Shakespere - wrote the English-or possibly Beaumont who was a fine scholar.

We had traces in Elizⁿ. lit. that the Caruima [] and were not unknown to our poets of that time. Thomas Ingeland translated a grave song on the Men of Past Years; & an anonymous author made a very pretty version of Phyllis & Flora, wh. Wright has published at the end of his Poems of Walter Mapes.

A great trouble has fallen on me here. One of my daughters, who came with me from Davos, caught Typhoid fever on the journey. The hotel-keeper begged me to remove her from his house. I had in the course of a single day to engage a huge empty villa, furnish it with necessary furniture, & get servants. Here I am installed with my wife, The invalid, a sick nurse, & two Italian maids.

I am always an bout de mes forces at the best of times. So this scrimmage hasreduded me below zero. And one never knows with typhoid how long the thing may last.

Please assure Mr. Lee that I am very far from taking his review of my book in bed part. I thought it a decidedly able & conscientious article, & perceived that it was written by someone who had full knowledge of the subject. That it dwelt somewhat more than an author likes upon the shortcomings of my work, did not surprise me. The Athenaeum has nver been very favourable to my literature perhaps because I belong prominently (did belong) to the opposite shop, The Academy ! And the review only pointed out what it was wholesome for me to know, especially with regard to my too sweeping remarks on English society in the 16th Century. Those remarks need modification. They were made when I was much younger & less careful than I hope years have made me - & they ought not to have been []ly reproduced in a work of my maturity.

I think Mr. Lew is a friend of my nephew St. Loe Strachey, & also of another great friend of mine H.R. Brown. Have you happened to see the latter's book: "Life on the Lagoons"? It is not much in your line perhaps. But it is very good as a detailed picture of a remote & characteristic set of people the Venetian gondoliers, & promising as the first work of a young writer.

I am honoured by what you say about Animi Figura,

for I had confidence in your candour. I did not want any remarks - I only wanted you to have the book - but I am none the less pleased that you should have told me what you think about it.

The book is defective. Between Intellectual
Isolation and Self Condemnation a whole section
is missing, who describes an importunate love affair of the hero! This is called
Stella Maris, a Venetian episode. I am going to
print it privately, & I will send you a copy if
I do. Sooner or later, I hope to incorporate it
in Animi Figura. Did you not feel that the
transition from Intellectual Isolation to
Self-Condemnation was un-motivist?

With regard to Sonnets. I have always felt that their weakness wasthat the form (far from being difficult) is too easily mastered up to a certain point. And the form in addition to its facility, is so fixed, so obvious as form, that it lends itself to feeble utterance. Thus it tends to that greatest stupidity in verse: pompous parade & complicated verbage.

All the same, ever since I translated Michael Angelo's & Campanella's sonnets during a bad illness, I hve felt a partiality for the stanza. I like the mingling of emotion & meditation, the possibilities of discussion also, to who it offers scope.

My work on The Carnima Vagarum occupies my long sad leisure here. It is rather furny to spend one's time between watching a sick daughter, & tuning those free Pagan medieval songs to English cadences! The audacity of some of the, their animalistic nudity, is likely to shock a virtuous public. The Spectator will lift its hands in phous wonder that anyone who is of an age to be "thoughtful", should have wasted so much time & trouble on such things. The fact is that I have wasted no trouble. Work of this sort is the idlest of pastimes.

Ever yours J.A.Symonds SYMONDS, John Addington (1840-1893). Author and critic. San Remo

A.L.S. to Arthur Henry Bullen, 1857-1920) 23 Apr. 1884. 8 p. (two double sheets, octavo.)

A long letter telling of his daughter's illness & of his current work. He mentions his book of somets, Animi Figura (1882), and his translation of Goliardie songs, Wine, Women and Song (1884)