



Young Knowledge **The poems**
of Robin Hyde Edited &
introduced by Michele Leggott

Notes for Young Knowledge: The Poems of Robin Hyde

Edited by Michele Leggott
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N O T E S

Title of poem Copytext for this edition. Publication in magazine, newspaper, anthology and book form, generally to 1952. Manuscripts. Typescripts. Other information.

SECTION ONE: 1925–29

Hyde's gift for imagery is evident from the outset of her career as a poet. Within conventional forms and standard tropes she organises distinctive flashes of image and phrase that lift the poems above most of the poetry appearing in newspapers and journals of the day. She was also composing with an ear to dramatic, speech-driven rhythms; Schroder complained about her 'defective ear' (Introduction 9), a criticism that should be balanced against the abundance of ellipses and dashes in the poems as they appear in the fair copy manuscript books. To modern eyes, this punctuation looks excessive and outdated, and much of it was edited out as the poems moved towards book publication. But its intended function (graphical scoring of delivery, indication of breathing and pace) should not be overlooked. Here as elsewhere, Hyde is stretching the conventions she uses, interested in the weave of voice against metrical pattern.

Pierrette

The fair copy books 1926–28 contain a number of poems addressed to or concerning the flirtatious figure of Pierrette. The commonest source of the Pierrette group is the Little Saint Christopher manuscript book (St C). Most (but not all) also appear in a book of handwritten poems (Xmas 26) that Hyde presented to her friend Gwen Hawthorn at Christmas 1926, after her return from Sydney.

p.36

Chanson St C/2 MS. MSS in Xmas 26/8 as 'Chansonette' and Rough D/10 as 'Song'. Hyde's note 'Auckland Star' on the St C MS indicates possible publication but the poem has not been found in print.

Jeunesse St C/5 MS. MS in Xmas 26/1 as 'La Jeunesse', the first poem of the book presented to Gwen Hawthorn. TSS at AU 19 as 'La Jeunesse' (incomplete) and Schroder 09/40 as 'Jeunesse'.

p.37

Rain St C/7 MS. *Bulletin* 26 May 1927: 6; *KGGold* 82; *Persephone* 122. MSS at AU 70 and in Ex 3/5. TSS at AU 39 and Schroder 09/44.

To a Lady St C/10 MS. Chch *Sun* 16 Sept 1927: 12, 'Robin Hyde, Hanmer Springs'. MS in Ex 3/21. TSS at AU 110 and Schroder 09/36.

p.38

Pierrette St C/11 MS. *Bulletin* 29 Jan 1925: 37, 'Iris Wilkinson. M.L.' [Maoriland]. MS in Xmas 26/9. TSS at AU 20.1, 2 (incomplete) and Schroder 09/38.

p.39

Friend St C/13 MS. Chch *Sun* 30 Sept 1927: 13; Akld *Sun* 2 Dec 1927: 14 as 'The Dying Pierrot' by 'Robin Hyde, Hanmer Springs'. MS in Rough D/4 and TS at Schroder 09/42 as 'The Dying Pierrot'. Another MS 'Friend' was enclosed in a letter to Gwen Hawthorn with the preceding comment: 'beautiful weeping wail for you – all the Pierrette ones are yours –'. A note following the poem reads: 'Aufwiedersehen, Nénufar – Iris. P.S. I'm *coming* – in six weeks. Then I shall quietly (or perhaps, even, noisily) die. See you soon – please, pretty creature.' (undated letter fragment, DC)

Dedication for a Book St C/38 MS. Chch *Sun* 1 July 1927: 5; Akld *Sun* 15 July 1927: 14, 'Robin Hyde, Hanmer Springs'. MS in Xmas 26/37 as 'Dedication'. TS at Schroder 09/30 as 'Dedication'.

Firelight St C/43 MS. Chch *Sun* 11 Nov 1927: 4, 'Robin Hyde. Wellington'. MS in Xmas 26/32. TS at Schroder 09/45. Hyde had two poems in the Chch *Sun* on this date, 'The English Trees' was published for Remembrance Day (p 8).

p.40

The Circus Vol 2/2 MS. MS in Xmas 26/35. TSS at AU 2.1 as 'Circus' and AU 2.2 as 'The Circus'. March 1935 List as 'Circus'. Ian Donnelly quoted the poem in full in his profile 'Miss Iris Wilkinson, "Robin Hyde"', *Aklid Sun* 11 Jan 1929: 14. Of New Zealand Poets #6.

p.41

Wine of the Moon Vol 2/19 MS. *The Spike* 28.53 (June 1928): 17.

p.42

Foxglove AU 21 TS, holograph title replacing scored out 'Pierrette'. MSS at AU 71.1 (incomplete) and AU 71.2 as 'Pierrette'. This and the preceding poem are unusual in the group in having no extant version in the fair copy MS books.

The Secret Child

Hyde's first child, Christopher Robin Hyde, was born clandestinely in Sydney in 1926 and died at birth. Hyde subsequently took part of his name as her *nomme de guerre* (1934 Auto Ch 19 'The Secret Child') and used it as a memorial and signature. Poems for and about Robin are present in the archive from 1926 onward. In her autobiographical fiction, Hyde later identified the birth and death of Eliza Hannay's baby in Sydney as the catalyst for Eliza's poetry (*Godwits* 210). Hyde's dead child was commemorated several times by poems published near the springtime anniversary of his birth.

p.43

A Daughter to her Mother St C/6 MS. *Aklid Star* 9 Jan 1926: 22, 'I. Wilkinson, Rotorua.' MS in Xmas 26/5. TSS at AU 23 and Schroder 09/52. The poem, sent to the *Star* from Rotorua, was published near the beginning of Hyde's pregnancy.

p.44

Journey's End Xmas 26/4 MS. MS at AU 66. TS at AU 461, a later typing. The poem was published, according to Pat Lawlor's note on the title page of his copy of *Houses* now at the Hocken Library: "Little bare feet all cold with roaming" see poem by RH in *Chch [Spectator]* Dec 10 1927.' The publication has not been traced.

Fragment Xmas 26/29 MS. The single known copy of this poem precedes 'C.R.H.' in the fair copy MS book.

p.45

To C.R.H. St C/21 MS. The only other known MS is in Xmas 26/30 as 'C.R.H.' The date of Christopher Robin Hyde's birth is unknown but in her autobiographical writing of 1934–35 Hyde implies that it occurred in November 1926:

The hospital where Robin was born was neither sordid nor noisy. I'd been saving up for it. Old and cool and huge-roomed, with the jacaranda trees making a purple mist of blossom outside, and ah, such a far, glittering sea of pale lights spreading into greater evening distances than one could dream of. (1934 Auto Ch 14 'She Is Far From the Land')

Grey pigeons used to haunt the balconies of the hospital at Stanmore in Sydney and say plaintively with infinite reproach 'The jacker-oo, too-oo,' as though whatever the jackeroo did were the last straw and had broken their faith in human nature for ever. (It was a November, the jacarandas were a sea of blue blossoms, blue as a twilight, and from that big room Sydney was a million points of diamond-clear lights). (1935 Jnl, undated first entry)

See also 'Jacaranda' and note. The November birth-date is problematic. It cannot be reconciled with a photograph of Hyde and her mother taken in the Blue Mountains October 1926 (*Iris*, facing 107) in which Hyde, though seated, does not appear to be pregnant. *Iris* (77) therefore places Robin's birth prior to Nelly Wilkinson's visit to Australia. If this is the case, Robin was born mid-September or earlier because subsequent searching of trans-Tasman passenger records shows that Hyde left for Sydney 28 May 1926,

her mother went there 16 September and they returned together to Auckland 30 November (Archives NZ, Social Security Archive 1 770, 771, 159). My thanks to Pat Sandbrook for this information.

Old-fashioned St C/40 MS. A single known copy; title 'Old House' scored out. The poem appears to use actual but separate circumstances (the departure of Harry Sweetman and the death of Robin) as the basis of an imagined viewpoint twenty years later. Hyde wrote to Harry's brother Hardy Sweetman 24 Dec 1927 from 92 Northland Rd, after receiving news of Harry's death:

It does seem very conventional doesn't it to cry over old letters in the dark on Christmas Eve. But Harry made this little room his own. We used to call this house 'the old house without any memories or associations,' for though it has stood for forty years, it has been inhabited by a rat-faced tribe named Smith. Elderly daughters. No white marriages or pink squalling births but now the darkness of this room is very full of memories, scented faintly with them as with pot-pourri. Do you know that Harry loved pot-pourri? This is a bit out of his letter. 'I do love old things – old songs, old charms (about 3000 years old) pot-pourri that is so old it has lost its scent. Leaves, old leaves, and petals of the roses and flowers of long ago, old loves, old picnics, old countries.' (HS 1)

p.46

In Memory St C/50 MS. Chch *Sun* 4 Nov 1927: 4, 'Robin Hyde, Christchurch'; *DStar* 33; *Conquerors* 62. MS in Ex 3/24. TSS at AU 61.1-2, Schroder 09/25 and with JS 44. An anniversary poem for Robin, probably given to Schroder as Hyde passed through Christchurch in October 1927 en route to Wellington from Hanmer Springs. She requested its inclusion in *DStar* and there is editorial discussion of it in 1929 letters to Schroder (JS 44, 45). That he and other friends eventually knew about the loss of her first child seems likely from one surviving comment Hyde made when *DStar* was published: 'And I want Jess Duff to have a complimentary [copy of the book], because she was interested in Robin.' (JS 49).

The Child Vol 2/10 MS. Chch *Sun* 24 Aug 1928: 4; Akld *Sun* 14 Sept 1928: 14; *Woman Today* 1.1 (April 1937): 13. MSS at Schroder 08/31 (marked up for publication) and in Rough D/6. TSS at AU 26, Schroder 09/49-50. In the version given here, there are cancelled lines in stanza 5 that originally began it: 'And why should I of all the world / Have seen a child's face on a dress / Tattered and old'.

Masks 1

Poems taken in the order they appear in St C showing the range of Hyde's authorial voices in 1927 as she worked through lyric evocation of literal and psychological landscapes and their transformation into components of a romantic iconography. Within generic tropes she embeds specific experience (the hospitalisation of early 1927, for example, which exacerbated the painful consequences of events in Sydney and the onset of permanent lameness and drug-dependency in 1924). The play between experience and expressive conventions creates a phantasmagoric world that is central in her writing.

p.48

Hospital St C/3 MS. *Bulletin* 12 May 1927: 6; *DStar* 34. Incomplete MS at AU 72. TSS at AU 62.1-4 and Schroder 09/26-26a. Hyde requested the poem's inclusion in *DStar* and discussed revisions with Schroder (JS 44, 45). The hospitalisations of 1924, 1926 and early 1927 contribute a baseline experience on which is built an implied narrative of love and loss. Note the speaker's adoption of a male persona, as in several of the Pierrette poems. 'Hospital' does not appear in Xmas 26 and occurs as third poem of St C, indicating a likely composition date of early 1927.

p.49

Hills St C/8 MS. *Akld Star* 21 July 1928: 11 as 'Wellington Hills'. MS in Xmas 26/13. TS at AU 146 and in March 1935 List as 'The Hillside'.

p.50

Fire-swept St C/14 MS. Chch *Sun* 22 April 1927: 5 as 'Conflagration' by 'Robin Hyde, Wellington'; *DStar* 20 as 'Conflagration'. MS in Xmas 26/3 as 'Jungle'. TSS at AU 53.1-2 and Schroder 09/16 as 'Conflagration'. The first of Hyde's poems to be published by Schroder; she wrote to him 7 September 1927:

In the April of last year I resigned from the *Dominion* (where I had been writing notes titled 'A Woman's Diary') to go to Sydney for medical reasons. I did no work there, and made no attempt to join the staff of any daily, but since I have

come back (December 1926) I have tried to write again; your little note about "Conflagration" encouraged me to send more verses to the *Sun*. (JS 1)

This is also the first known publication under the Robin Hyde signature.

p.51

Bush-enchanted St C/15 MS. *Aussie* 15 Sept 1927: NZ Section XVI. Untitled MS poem in 1934 Auto Ch 5 'The Pool'. In this later context the poem refers to the secret pool in the bush near the Wilkinsons' Northland Rd home in Wellington; Hyde addresses her psychiatrist, Dr Gilbert Tohill:

But there was the lost path that led to my pool – six feet deep, I'll swear, and with an enormous rounded stone, smoothed by the flying spray of a waterfall which leapt like a white spirit from broom-bushes above. The broom bushes hid it, and the St John's wort – you know, that fiery crimson-leaved stuff that you like. To get there at all, you had to crawl under great bent bushes of broom – and nobody did, thank God, but me. The very last of Wellington's wood-pigeons gorged themselves on fallen karaka berries, and others of a purple hue. The infinite delicacy of skeleton leaves and tiny lace-like ferns was there to enchant me, and I believe I was enchanted, sitting bare-legged on the great stone in the pool.

p.52

Spellbound St C/16 MS, with annotation 'Auckland Star'. MS in Xmas 26/7. No publication has been traced.

p.53

Prodigal St C/17 MS, with annotation 'Triad'. One of Rawlinson's lists in DC references publication in *The New Triad* 2.7 (1 July 1928) but there is no trace of the poem there or in the original *Triad*. MSS in Xmas 26/6 and Ex 3/36. TSS at AU 27 and with JS 44, one of four poems sent with this letter for possible inclusion in *DStar*. Schroder declined 'Prodigal', 'Paris in Troy' and 'Illusion' but accepted 'In Memory'.

Triangle St C/22 MS. The first of several poems from Hyde's schooldays transcribed into this part of St C. The queen in the tower relates to Hyde's preoccupation with figures such as the Lady of Shalott ('She of Shalott', 'Ebb Tide', 'Astolat') and Sleeping Beauty ('The Sleeping Princess'). The famous triangles of the Arthurian cycle (Arthur, Guinevere, Lancelot, Tristan, Isolde, Mark) are also important here (see 'Day in a Garden' and note). See also Francis Brett Young (1884–1954), 'Hic Jacet Arthurus Rex Quondam Rexque Futurus' ('Here lies Arthur, the once and future king') in *The Island* (1944, 56), which begins:

Arthur is gone . . . Tristram in Careol
Sleeps, with a broken sword – And Yseult sleeps
Beside him, where the Westering Waters roll
Over drowned Lyonesse to the outer deeps

p.54

Unsought St C/23 MS. MSS in WGC/43 and Xmas 26/12/ TSS at AU 18.1,2 (incomplete). One of a few poems from schooldays to be typed up in later years.

p.55

Hail and Farewell St C/36 MS. MSS in Xmas 26/16 as 'Ave!' and at AU 65. TSS at AU 7.1 as 'Hail and Farewell' and AU 7.2 as 'Arena'.

p.56

Earth-Mother St C/47 MS. Chch *Sun* 2 Sept 1927: 13 as 'The Earth-Mother' by 'Robin Hyde, Hanmer Springs'. TS at Schroder 09/32 and in March 1935 List as 'The Earth-Mother'. Mid-1936 List as 'Earth-Mother'.

p.57

The Desolate Star St C/56 MS. Chch *Sun* 3 Feb 1928: 4; Akld *Sun* 10 Feb 1928: 14 by 'Robin Hyde, Wellington'; *DStar* 5. MS in Ex 3/35. TSS at AU 41 and Schroder 09/4. The latter is the first page of the *DStar* copytext in Schroder 09 and has been marked up by him for publication.

p.58

Full Moon St C/57 MS. Chch *Sun* 14 Dec 1927: 3, Akld *Sun* 15 Dec 1927: 6; *DStar* 28; *KGold* 74 as 'Half Moon,' Second prize-winner in *Sun* Christmas competition. MS in Xmas 26/33 as 'Half Moon'. TSS at AU 58 and Schroder 09/22, 27 as 'Half Moon'. St C/57 has a cancelled first stanza present also in Xmas 26/33 but not in subsequent TSS:

This is a place where even you
Must go most softly, lest they hear –
The shapes that walk these forest ways –
That one unguarded wanders near.

At an early point in the editing of DStar Hyde considered 'Half Moon' as a title for the book (JS 20, 16 May [1928]). Later (JS 44) she specifically requested the poem's inclusion in the book.

p.59

Running Water St C/58 MS. Chch Sun 9 Dec 1927: 4, Akld Sun 30 Dec 1927: 14 by 'Robin Hyde, Christchurch'; DStar 10; Conquerors 61. MSS in Xmas 26/38 and Ex 3/26. TSS at AU 45 and Schroder 09/8.

Making the Ghost Walk

Harry Sweetman died in England 13 May 1926, but Hyde did not discover this until 19 December 1927 when she received a letter from his brother Hardy. Harry's place in Hyde's iconography of loss was added to that of the dead baby and became another means of imaging a parallel world of beauty and wisdom. The ghosts of Harry and Robin never leave Hyde's poetry. Harry's presence is marked from the beginning of manuscript book Vol 2 (1928–29) and assumes fantastic overtones in some of the poems written in Wanganui (1929–30) and copied into Vol 3.

p.60

Wayfarers St C/41 MS. Chch Sun 29 July 1927: 5 by 'Robin Hyde, Hanmer Springs'. MS in Xmas 26/31, directly following 'C.R.H.' TSS at AU 3 and Schroder 09/54–55. A later TS at AU 155 as 'The Wayfarer'. March 1935 List and Mid-1936 List as 'The Wayfarer'. The poem predates Hyde's discovery of Harry Sweetman's death.

Homeward Bound Vol 2/1 MS. Chch Sun 20 Jan 1928: 4; Akld Sun 1 May 1928: 14 by 'Robin Hyde, Wellington'. MS enclosed with letter to Gwen Hawthorn 20 Dec [1927]. The letter begins:

I wrote that last night for Harry – Gwen I had a letter from Hardy, his brother, yesterday. Harry died in Manchester, in the February of 1926, before he had time to answer my letter. He died of pneumonia dear and he was delirious and wanted me. (DC)

Note the mistaking of the month of Harry's death. Another MS of the poem enclosed with letter to Hardy Sweetman, either HS 1 (Christmas Eve [1927]) or HS 2 (18 Feb [1928]). TSS at AU 9 and Schroder 09/35. The poem begins Vol 2, marking the onset of grief for Harry in a number of 1928 compositions.

p.61

Tonight Vol 2/12 MS. Chch Sun 26 Oct 1928: 14; Akld Sun 16 Nov 1928: 14 by 'Robin Hyde, Wellington'; Art in NZ 12.3 (March 1940): 136, ed note by CA Marris: 'This is the last poem Robin Hyde sent us, it reached us shortly before her death. "It is one of my earlier verses" she wrote "it soothes me when dark torments come upon me."' TSS at AU 84.1–2 and Schroder 09/47–48. March 1935 List and Mid-1936 List.

p.62

Road's End Vol 2/18 MS. Chch Sun 1 Nov 1928: 8 by 'Robin Hyde, Wellington'; KGold 75; Persephone 115. MSS in Foolschap/7 and Ex 3/37. TSS at AU 38.1–3. March 1935 List and Mid-1936 List.

Over the Fields Vol 2/22 MS. Art in NZ 1.1 (Sept 1928): 56; DStar 38. TSS at AU 64.1–2 and Schroder 08/29. TSS at AU 64.3–4 as 'Fields of Sleep'. 'Over the Fields' was sent to the Chch Sun in 1928 and rejected by Schroder. Hyde told him she would keep the poem 'until I can improve it, or else find some reasonable explanation for its irregularities; then I'll return it to the Sun – because I like it' (JS 21, 30 May [1928]). When the first issue of CA Marris's Art in NZ was published a few months later, she wrote to Schroder:

You will have a copy of Art in NZ posted to you, of course. I'm in it, some wee crimes, but if I mind me aright, you didn't like the poem which Mr Marris ultimately lifted from my book. (JS 30, 22 Sept 1928)

Marris had been described in a previous letter 'hunting wildly through my poem book to find something he liked for Art In NZ (JS 29, 1 Sept 1928). The following year 'Over the Fields' was one the poems specifically requested for inclusion in DStar (JS 44, [Aug 1929]). Schroder, however, was still cool, and Hyde wrote again:

Poor old 'Over the Fields'! I shall leave it out, though, if you really don't like it firstly because I have a high respect for your judgement, second because there's so much I do want in the wee book that it's not of very much importance. But if you should change your mind, it 'just growed' to its state of odd lengths –

It is not strange at all that you should pass,
Turn back and smile, stand presently in dream

Beside the little coppice on the stream
Where yellow willow leaves lie tangled in the grass:
It is not strange at all that there should be
The little fallen leaves, caught in your dress –
Nor that your voice should say forgotten things to me,
Forgotten tenderness.

Hardly I wonder that we walk together
And talk of simple things, winds, birds and skies,
Or that lost dreams laugh suddenly a greeting
From the dark woods in your eyes –
But standing with the shadow of dawn above us,
By the grey stream's broken gleaming
I whisper thanks to those old gods that love us
For night – for dreaming.

Perhaps the music has lost its way: but it is true enough, that bumpy poem. (JS 45, [1929])

The poem was worked on further and Schroder finally admitted 'Wind of Spring', 'Over the Fields' and 'Dust'. They appear as the last three poems of DStar. His holograph note to the typesetters is filed with the TSS of the three poems in his papers: 'Works. Additional copy for Mr Schroder's volume of poems. Proofs at earliest please on both Art Paper & Featherweight. JHES' (Schroder 08).

Hyde's attachment to the poem is at least partly explained by its content. In telling Tothill about the recurrent dream of wistaria and marble stairs, she added:

It's the utter unearthliness of the place, and its happiness, that I love so much. No, I have never met there any person I knew or know on earth, though when I was ill seven years ago, I could daydream a sort of replica of it, and by running very quickly, find Robin, who was dead. That was very different – a conscious effort, to be made when I was wide awake, and to be paid for by the horrible shadows which beset the still waking, but overtaxed mind. (These shadows were just beginning to return to me, when I came here for the second time.) (1934 Auto Ch 8 'To Be Skipped')

Through woods of silver birch trees One of the paradisaal settings in the play 'Eurydice' features silver birches.

house of lighted window See note to 'She' about the game of 'Lighted Windows' in Hyde's unpublished story of the same title.

p.63

Ghosts Vol 2/38 MS. *DStar* 6; *KGold* 80. MS at Schroder 08/34. TSS at AU 42 and Schroder 09/5. Given that Schroder clearly liked the poem (it is placed second after the title poem of *DStar*) and that he was sent two copies, it is curious that 'Ghosts' did not appear in the *Sun*.

slim bluegums See 1934 Auto Ch 8 'To Be Skipped', where Hyde refers to 'our old city of bluegums' as the home ground of her liaison with Harry.

p.64

Tryst Vol 2/48 MS. *DStar* 27. MS transcription by Mitcalfe in Xmas 26/41. TSS at AU 57, as enclosure with JS 36 (2 Dec 1928) and at Schroder 09/21. 'Tryst' is one of the poems requested for inclusion in *DStar* (JS 44), then revised and discussed (JS 45). Hyde suggested it as a title poem for the book (JS 47, 11 Sept [1929]) but was dissuaded by Schroder.

p.65

Division AU 51.3 TS. Chch *Sun* 1 March 1929: 6; Akld *Sun* 8 March 1929: 14 by 'Robin Hyde, Wellington'; *DStar* 17; *KGold* 76; *Persephone* 78. TSS at AU 51.1–2 and Schroder 09/14. The poem is unusual here in having no surviving MS.

The Long Journey Vol 3/4 MS. The poems from Vol 3 were probably written after Hyde's move from Christchurch to Wanganui April–May 1929.

Like Danae's shower Early use of a figure combining sexual fertility and feminine beauty; see 'In a Silent House' and note. The nearby 'Golden and blue' towers are recognisable as the colours of paradise in Sumerian, Babylonian and other ancient cosmogonies.

p.66

Reincarnation Vol 3/7 MS. TSS at AU 29.1–2 as 'Returning'; untitled incomplete TS at AU 29.3. March 1935 List and Mid-1936 List as 'Returning'. All TSS have a penultimate stanza as follows:

And one day, some long ship shall touch your shores,
Stained with the storms that redden northern skies –
And, when you hear what song those rent sails sing,
The lupin fields shall flower in your eyes.

The revision is connected with the 1935 composition of *Wednesday*. Wednesday Gilfillan rows out to her island from a small beach:

Nothing grew in the sands of Cockle Bay but lupins, whose honey-gold scent was on the air, even now in winter-time. Nobody came there but lovers, who liked to see the small golden smile of the lupins reflected in one another's eyes, and to hear the intoned psalms and plain chant of the replete but religious bees. (*Wednesday* 56)

Hyde reused the motif of the lupins several times; see 'A Matter of Pipis and Kowhai'. *Railways Magazine* 10.10 (1 Jan 1936): 40, also *AHome* 28:

I must pay a tribute [. . .] to the heavy manna-sweetness of the scent of lupins, growing by the hundred thousand out at Castlecliff, and notorious for the lovers they harboured. That liquid honey, scent and colour, was a thing not to be despised.

p.67

The Lost Captain Vol 3/15 MS. See 1934 Auto Ch 8 'To Be Skipped', where the recurring dream of a voyage is described to Tothill ('Haroun' is Harry Sweetman):

The dream about Haroun and the ship from which we can never quite land in our old city of bluegums isn't, or wasn't – it comes no more – a 'wish fulfilment' either. But such meticulous detail it had, and the very last time I've touched his old shaggy tweed coat was in a dream. Remember, then I was walking a dark way alone, and I didn't know that he was dead. No, for all you say, I still believe he tried to beat his way back to his lost and unfaithful fool, when she needed him most.

In First Version *Godwits*, the dream of the ship occurs at the opening of Ch 10 'A Ship Returns' 151–56.

p.68

Poppies AU 6.1 TS. MSS in Ex 3/40 and Rough D/7. TSS at AU 6.2–5. March 1935 List and Mid-1936 List. The multiply signifying poppies slip between commemoration, eroticism and narcotic dream.

Masks 2

A group of poems from 1928–29 that develop Hyde's preoccupation with animistic landscapes, often antipodean in their detail.

p.69

Galleons Vol 2/3 MS. Chch *Sun* 7 April 1928: 20, Akld *Sun* 6 July 1928: 14 by 'Robin Hyde, Wellington'; *KGold* 79; *Wednesday* 142 as 'The Poem about Edward'. MS in *Foolscap*/4. TSS at AU 25.1–2 and

Schroder 09/29 as 'Galleons.' Mid-1936 List. In the novel, Edward is Wednesday's English lover and the father of her eldest son Dorset; mother and son make up a poem about the absent father.

p.70

The Old Mariners *Akld Star* Supp 14 Dec 1929: 1. Wanganui's port-town history seems to underlie the narrative. Hyde described her lodgings, which overlooked the river, in *AHome* 27: 'My bed was on the verandah, the river poured by outside, silvery under strong toi-tois in the morning, black-silvery at night.' *Sunsets o'er Hy-Brasil* See note to 'Ebb Tide'.

p.71

Trees Vol 2/9 MS. Chch *Sun* 16 March 1928: 4, *Akld Sun* 4 May 1928: 14 as 'The Trees' by 'Robin Hyde, Wellington'; *DStar* 18; *KGold* 77; *Conquerors* 40. TSS at AU 52 and Schroder 09/15 as 'The Trees'. *The blind roots twist* The figure of powerful, earth-wrenching roots will be replayed often; for example in 'The Roots and the Crown' (1937) where contemporary socio-political structures rather than theological metaphors are Hyde's focus. 'The Roots and the Crown' is a discarded section of *The Book of Nadath*.

p.72

Hanmer Woods Vol 2/13 MS. Chch *Sun* 7 April 1928: 8; *DStar* 9; *Persephone* 70. TSS at AU 44 and Schroder 09/7. Hyde arrived in Hanmer Springs 7 May 1927; the poem was written almost a year later.

Mist in the City Vol 2/16 MS. *Artists' Annual* 1.3 (1928): 32; *DStar* 31 and *Wellington VP* 13 as 'Mists in the City'. TSS at AU 60 and Schroder 09/24 as 'Mists in the City'. Hyde requested the poem's inclusion in *DStar* (JS 44) and there is discussion of revisions in JS 45. As a result five lines were omitted, from 'To make one prisoned blackbird's note'.

p.74

Dust Vol 2/21 MS. *DStar* 39. TS at Schroder 08/28. One of three late additions to *DStar* and the last poem in the book; see note to 'Over the Fields'. 'Dust' is unusual in having a single MS and TS, and there is no discussion of it in the correspondence with Schroder. Hyde rewrites Traditional cosmogony using the figure of the vagrant rose.

Man built a better world than Arcady The poem was revised for *DStar* at this point. Hyde inserted the following lines:

How with the half-gods whispering at his ears
He made him citadels along the years,
Till Mind grew tall, and Wisdom went on wings,
And with serene, bright foreheads sate the kings,
And eagle Youth, unknowing of its bars,
Cried 'Life!' in challenge to the icy stars;

How dancing with the little leaves was born MS reads 'How dancing with the little leaves was music / And music with the white mists wreathed the morn'. TS and *DStar* restore the rhyme word 'born'.

p.75

Wind of Spring Vol 2/37 MS. *DStar* 36. MS at Schroder 08/30. TSS at AU 63.1-2. One of three late additions to *DStar*; see note to 'Over the Fields'. Hyde requested its inclusion in the book (JS 44). Its place in Vol 2 and the reference to lifting a 'Ten years' careful curtain' would suggest a Remembrance Day poem for 1928.

p.76

Perdita Vol 2/45 MS. Chch *Sun* 19 Dec 1928: 8 as 'Gorse'; *KGold* 79 and *Persephone* 105 as 'Perdita'. MS in Ex 3/24, TSS at AU 37.1-4, March 1935 List and Mid-1936 List as 'Perdita'. Perdita, abandoned on a wild coast as a baby and rescued by fisherfolk in *The Winter's Tale*, is the model for the child who falls asleep in a boat at Island Bay, the 'fishers' gem' of 'The Island Fishers' (1937) and of the same incident fictionalised in *Godwits* 70. A lost (but presiding) female figure on the hills above the city features also in 'The Lament for Lanis' (1936).

p.77

The Karaka Trees Vol 3/5 MS. *Aussie* 14 Dec 1929: 65; *Persephone* 101. MS in Ex 3/32. TSS at AU 36.1–2. March 1935 List and (as 'The Karaka') Mid-1936 List. Written in Wanganui; JS 45 [1929] discusses sending a poem in blank verse to *Aussie*.

p.78

The Dweller Vol 3/13 MS. *Art in NZ* 3.2 (March 1931): 175; *Conquerors* 25. MS in Ex 3/25, another at AU 306 annotated: '(Iris G. Wilkinson, 92 Northland Road, Northland, Wellington)'. Entry Christchurch *Sun* verse competition.' TSS at AU 207.1–3. As 'The Soul Speaks', the same poem exists as a MS now in DC, found 1999 in Mitcalfe's copy of *The Conquerors*, and as a TS enclosure with JS 54 ([15 March 1930]) which reads: 'Dear John, Herewith my very longest poem. So please, a letter twice as long to "praise or blame her". Iris.' There is no record of Schroder's response to the poem. The speaker's itemisation of the spiritual function of hands, feet, mouth and eyes resembles the later exploration of the body's encounter with strangeness in 'What is it makes the stranger?' (1938). March 1935 List.

Blow gently, wind that cometh from the South Stanza omitted in AU 207.1–2, Ex 3/25 and *Conquerors*.

S E C T I O N T W O : 1 9 3 0 – M A R C H 1 9 3 5

Children, Poems

The association of childbirth and poetry as generative and/or commemorative processes became embedded in Hyde's consciousness. Her second son, Derek Arden Challis, was born in Picton 29 October 1930, after a pregnancy spent mostly in and around the Marlborough Sounds. He was fostered in Palmerston North and later in Auckland, and Hyde added the responsibilities of long-distance motherhood to her enduring grief over Robin.

It is not clear exactly when she began writing poems for children; one is quoted in the 1933 play 'Eurydice' ('The Little Flame') and most seem to date from 1934–35. At Christmas 1934, Derek was given a TS of 15 poems titled 'Derry's Rhyme Book' (Derry's RB) which Hyde used the following year as the core of a collaboration with Rawlinson to publish a book of verse for children to be called 'The Littlest Moon' (1935 Jnl, 12 May). The book did not eventuate but DC contains the remnant of Hyde's part in a collaboration titled 'The Uppish Hen,' the TS of which was returned to Rawlinson 9 November 1937 from Hutchinson (Australia). *The Press Junior* in Christchurch published several of Hyde's poems for children in 1935.

p.82

Harvest Vol 3/14 MS. *AHome* 39, untitled. MS in Foolscap/11. Preceding the poem in *AHome* is a discussion of the female generative role:

And yet without me, oh God, how will you find life? And not only through the articulate, but through all, woman and beast, bird and plant, who suffer the growth and bear the pangs. Then because I am necessary – unless you want the crystal desolation of a world with nothing but sands and tides, and that indeed I could well understand – do not let me be disgraced. Man cannot be so great, since I by whiles confine him in my womb. (*AHome* 38)

Montaigne on the Hillside *Conquerors* 16. *AHome* 56. MS transcription in Innes/17 with epigraph: '(written in a copy of the essays of Montaigne)'. TSS at AU 202.1–2. March 1935 List. Sent to *The Countryman*, an English quarterly, in 1935 (Red Kowhai 4); no publication traced. Several letters to Schroder from the Marlborough Sounds in 1930 indicate that Hyde had promised to write a poem in the copy of Montaigne's *Essays* she had borrowed from him:

I am 'lying fallow' and loving this place and reading Montaigne. (JS 57, 21 June 1930)

The Lord of Montaigne and I have climbed several good hills together and seated ourselves on comfortable logs. He is a very good man to read under wide horizons. (JS 58, [Spring 1930, Picton])

Montaigne is safe and well and he condescends to talk to me sometimes . . . I think him very wise, very charming, very living. Your promised sonnet is not yet on his flyleaf because I've not yet written any I like well enough. (JS 59 [Spring 1930, Picton])

Schroder's *Montaigne*, now at the Turnbull Library, has 'Babel Tower' copied on its flyleaf by Hyde; see next entry. The submerged motifs of pregnancy in the poem are corroborated by its position at the end of a chapter in *AHome* concerning the birth of Derek.

And how he lived for an hour, as dead men must Stanza omitted from *AHome* on the assumption that it is incomplete. However, all MSS and TSS verify its 3-line length.

p.83

Babel Tower *Conquerors* 43. *Rata* (1932): 10 as 'Babel'. MS transcription in Xmas 26/42, made by Mitcalfe. MS inscribed on the flyleaf of Schroder's copy of *The Essays of Michel Lord of Montaigne* (Schroder MS Papers 280–19, Turnbull Library). TS at AU 219. The poem in Schroder's book addresses indirectly the circumstances of Hyde's stay in the Sounds and shares some images from letters written there ('When we climb the towers they builded above the dust', 'a pale clear sky', 'the faint green candlelight of Spring', 'birds / That never lose the legend of their home').

p.84

Jacaranda *Conquerors* 52. *Akld Star* Supp 11 Nov 1933: 1 as 'Dusk'. MSS in Ex 3/42 as 'Twilight' and Innes/16 transcription as 'Jacarandra' (sic). TSS at AU 226.1–4 and March 1935 List as 'Jacarandra.' Hyde's editors normalised her spelling of the tree's name, with the exception of Alan Mulgan at the *Auckland Star* who allowed it to stand. The *Star* notes Hyde in Wellington. The November publication and Hyde's strong association of jacaranda blossom with Robin's birth suggest an anniversary poem. See 'To C.R.H.' and note; also *Godwits* 209, describing the time of Eliza's delivery: 'The jacarandas are a far, pale mist, evening's colour drenching the leafless limbs of trees.'

What the Chaldean knew Babylonian magi or astrologers.

The Message AU 78 TS. *Journalese* 155. TS in *Journalese* D 191. March 1935 List and Mid-1936 List. In *Journalese* the poem follows a discussion of seances. See also 1934 Auto Ch 19 'The Secret Child' concerning Hyde's experiences in Wanganui with Ishbel and Douglas Veitch:

It hadn't seemed at all unclear, to sit with these two before a screened fire, to observe the funny mechanical rites – gymnastics! – of the séance. Sometimes the 'messages' were extraordinarily clear and coherent, interesting to a degree not often found in books on the subject.

But Robin: buried, and for my safety and the family comfort more deeply buried still, in silence and secrecy.

The heart of one lost snowdrop by your side See 'To C.R.H.', 'My snowdrop-child'.

p.85

Still Life AU 83.1 TS. MS in Ex 3/2. TS at AU 83.2. The figures of lacquer-work, glass-blowing and acid-etching define agency in the creative process and its production of 'natural' beauty.

Margaret AU 124.1 TS. MS in *Foolscap*/5. TS at AU 124.2. March 1935 List and Mid-1936 List. Among possible identifications of the subject is crusading journalist Margaret Macpherson (1895–1974), who had five sons and is mentioned in *Journalese* 73–74 and in a letter to John A Lee 6 March 1936:

There's also Margaret MacPherson of the wildest north, who went on and on propagating the species among fish-heads and old newspapers, and who contrived to look handsome as a new pin with it. (JL 2)

p.86

To Poetry AU 125.1 TS. MS in Ex 3/44, TSS at AU 125.2–3 and in March 1935 List and Mid-1936 List as 'To Poesy'.

p.87

The Dream Child AU 178.1 TS. MS in Rough D/23. TSS in Derry's RB/6, Schroder 08/24 and AU 178.2–3. Sent in 1935 to *Press Junior* (Red Kowhai 5), no publication traced.

Soft dark ringlets by curls of gold Hyde noted her second son's 'sovereign-coloured' hair (*AHome* 52). Robin was 'very dark' (1934 Auto Ch 14 'She Is Far From the Land') as in the description of Eliza Hannay's stillborn child: 'White face, black hair in small ringlets' (*Godwits* 209).

Gretel's House AU 188 TS. *Press Junior* 28 Feb 1935: 5. Untitled MS in Rough D/20. TS in Derry's RB/4. The influence of AA Milne is adapted here to a setting from Hyde's own childhood, see 'Bush-enchanted'

and note. The conspiratorial voice from the nursery is common to several poems in Derry's RB. It parallels Milne's ventriloquism of Christopher Robin's adventures in the Hundred Acre Wood with a retinue of animal friends, unhampered by the adult world that in fact contains and orders the child's imagination. The voice in the poem also resembles the character Robin in 'Eurydice' who spends much of his time onstage talking about the picnic treats in paradise.

p.88

Starlings AU 189 TS. TS in Derry's RB/2. An AA Milne-like voice ('chimley') from a speaker awake at dawn in a 'perilous fortress'. From *Waiatarua* In 1937 Hyde wrote of her attic at The Lodge:

There is no fire here. There wasn't one in the attic, either, where for three years I worked, a shut door and a flight of steep stairs below, and up with me spiders and an occasional starling – the latter, like idiots, insisted on flying in through the windows, and then expected me to catch and release them. They trembled so; violet gleams streaked their foolish young trembling breasts. (*AHome* 4)

Sally Spider AU 181 TS. TS in Derry's RB/11. The TS is one of several children's poems retyped 1938 on Peco Bond, an American-made paper used by Hyde only in the later part of that year. The group may have been submitted to an English publication near Christmas; the other poems are: 'Farewell to a Hedgehog', 'The Purposeful Snail', 'China Shepherd', 'Tin Soldiers', 'Santa' and 'The Uppish Hen'. No publication has been traced.

p.89

The Purposeful Snail AU 157.1 TS. *Press Junior* 11 Oct 1934: 4. Untitled MS at AU 305. TSS in Derry's RB/3 and at AU 157.2–3. March 1935 List. Sent also to Schroder with a letter of 27 June 1934: 'Enclose poem (verse!) named "The Purposeful Snail" for your kids' page should you like it'. (JS 74)

The 'madness' of talking to a snail is neatly covered by conventions of children's poetry.

p.90

The Little Flame AU 191 TS. TS in Uppish Hen/3. Sent to *Aklid Weekly News* in 1935 (Red Kowhai 3); no publication traced. The dulling of bright hair by age associated with domesticity and childcare is recurrent in Hyde's observations of Gwen Mitcalfe and her own mother. In 'Eurydice' (sc 3), Lally brushes out her mother's hair during the family picnic:

Lally: 'Mummy, remember the little flame? I used to be afraid of the dark – and then you let your hair down, all dark red –.' She recites:

She breaks off, speaks again in an odd, hushed voice. 'Mummy, do you know, when I said that, your hair was *red* under the brush. Red as poppies – as beechleaves – as sunsets. I was dreaming.'

Fish Uppish Hen/1 TS. *Wednesday* 55, untitled. In the novel the poem is presented by Wednesday to her first lover Constantine, a Greek who owns a fish and chip shop and is the father of her eldest daughter, Attica. Hyde's fictional characters are composites to a greater or lesser degree of people she knew; in Constantine appears a transposed glimpse of her 1935 involvement with the war hero JD Stark. She wrote to William Downie Stewart 3 August 1936 about *Passport*, written in the same year as *Wednesday*:

There were, actually, two post-war chapters to the book – one about Mt Eden prison, one about Starkie's domestic affairs, which ranged from keeping a fried fish shop to being deported from Australia. (DS 2)

Daylight

The verse that records the foibles, inequities and injustices of Hyde's immediate surroundings is sharply observant, often funny, sometimes rueful. In tone it parallels her letters and the personable journalistic address capable of segueing between chat and social treatise. Her younger contemporary Allen Curnow divided his 'serious' output from that of his alter-ego, the satirist Whim-Wham, whose weekly poems appeared in Christchurch and then Auckland newspapers from the 1940s and were collected into several popular volumes. Whether Hyde would have collected her topical poems (which occur in the archive from 1930) is not clear. As with the poems for children, some were distributed into prose settings ('To a Disrespectful Thrush', 'Sea Days', 'Loudspeaker', 'Sodom') and she tailored magazine and newspaper submissions according to their intended audience and her knowledge of local editors.

p.91

Consent AU 159.1 TS. TS at AU 159.2. March 1935 List and Mid-1936 List.

Chrysanthemum *Persephone* 34. MSS in Rough D/16 and Curnow 06/2. TSS at AU 243.1–5 and AU Mitcalfe/5. March 1935 List and Mid-1936 List.

The Transgressor AU 149 TS. MSS at AU 350 (untitled) and in DC, dated 11 June 1935 with letters sent 1936–37 to Mary Smee. TS fragment at AU 305. March 1935 List. Hyde wrote to Curnow April-May 1934, from The Lodge:

Our road has a blue roan cocker lady named Susie. I am godmother to her five puppies, they are adorable and altogether ridiculous & I have written a poem about them which Gordon McLean has bagged for the Observer's Christmas number. (AC 3)

No publication has been traced.

Laws à la Marie Stopes British birth control campaigner (1880–1958). In 1918 she published two best-selling books, *Married Love* and *Wise Parenthood*.

p.92

To a Disrespectful Thrush AU 190.1 TS. TSS at AU 190.2–4 and in *Unbelievers* 37 with subtitle: 'Who, In Defiance of Many Edicts and Bylaws to the Contrary, Did Carol on the Roof of the Wellington Supreme Court'. In the novel the poem is in a newspaper 'on the obscure page reserved for literary efforts'. It is signed there by Echo Lang, one of the novel's main characters.

p.93

Sea Days AU 114.1 TS. TSS at AU 114.2 and *Journalese* D inserted after 141. March 1935 List and Mid-1936 List. The poem ends Ch 8 'Here Comes the Duchess' in the draft of *Journalese* but was deleted in revision.

p.94

Loudspeaker AU 143.1 TS. MS at AU 288, p.12 of letter to WR Edge 11 June 1934. TS at AU 143.2 and in *Journalese* D 6. March 1935 List. The poem occurs at the end of the Foreword in the draft of *Journalese* but was deleted in revision. Hyde attributed some of her loathing for popular radio to the circumstances of her 1926 Sydney visit: 'There are fairer and graver cities, where a million milk-carts don't rattle over ill-paved streets, and Yahoo – my first and worst loudspeaker, owned by the people in whose house I dwelt – doesn't howl until midnight' (1934 Auto Ch 14 'She Is Far From the Land'). At The Lodge, the radio played for the entertainment of patients was a constant source of distress:

There was a fire in the big Lodge sitting-room, where nobody must disarrange the cushions and the carpets were carefully rolled up every night, but I never went into it. There the loudspeaker lived, and I am sorry, it is somebody I can't get used to. It is a man who keeps on talking and talking to his wife in a parade-ground voice, and she listens and never says anything back. That was what it was like, talking to the patients who sat on sofas or in the handsome armchairs . . . (*AHome* 5).

'A sweet voice and low *Lear* (5.3.276): 'Her voice was ever soft, / Gentle, and low, an excellent thing in a woman'.

Gracie Fields British singer and comedian (1898–1979). Her debut was in 1914, and she appeared frequently in the United States from 1930. Her comic sketches were often dialect pieces about her native Lancashire.

To various Berkshires planted in drawing-rooms See Janet Frame's *Faces in the Water* (1961, 13), where 'Mrs Hogg the Berkshire sow' transfixes the confused and increasingly alienated Istina Mavet, who also has an aversion to institutional broadcasts.

Winnie Lightner American vaudeville and movie actress (1899–1971), successful on Broadway and then in early talkies before retiring in 1934.

Born of Woman AU 161 TS. Incomplete MS at AU 314 as 'Humanity'. March 1935 List and Mid-1936 List. The portrait of female psychiatric patients and their superintending physician (possibly Henry Buchanan) parallels descriptions of The Lodge and its inmates in 1935 *Jnl* and *AHome*. The Lodge housed up to sixteen recoverable women patients and was considered the 'show place' (*AHome* 5) of the hospital. Janet Frame's

later observations in prose and poetry of women in Avondale and Seacliff hospitals are chillingly similar to Hyde's.

this born-of-woman business The witches prophesy Macbeth's death at the hands of one not born of woman.

H.G. Wellsian / Sort of an egg H.G. Wells (1866–1946), science fiction writer.

p.95

Sodom AU 163 TS, typed annotation '(Were-Wolfe stuff)' after final line, MSS at AU 339 and (untitled) in 1934 Auto Ch 17. March 1935 List and Mid-1936 List. Hyde's experience of working for *Truth* in 1928 is the model for 'Venusberg' (see note to 'Cradle Song').

Yet still in fine / grey cinders, the wrath / of God sifted / on Ashtaroth Cataclysmic destruction (ash and cinders) even in the name of the supreme goddess variously known as Astarte, Ashtoreth, Ishtar, Isis and Inanna. The sequence *Trilogy* (written 1942–44), written by the American poet HD (Hilda Doolittle), explores the same debasement of divine female power in the modern Western world and its apocalypse in the events of 1939–45.

p.97

Words and Melody AU 171 TS. Untitled MS at AU 292, pp. 17–18 of letter to WR Edge 11 June 1934. March 1935 List and Mid-1936 List.

And ain't . . . it . . . sweet? 'Ain't She Sweet?' (1927), a jazz standard of the 1920s. See Hyde's account of arriving at the Opononi Hotel in late 1933: 'in a rainbow-curtained and luxurious lounge, a gramophone asks without fear of successful contradiction, "Ain't She Sweet?" whilst young things who unquestionably are so, thread the mazes of the blues or the quickstep with their dashing partners' ('Palm Lilies and a Benedictine', *Railways Magazine* 10.5 [1 Aug 1935]: 43).

The wrecking of the old world of beauty extends on the one hand to avant-garde noise and on the other to what Hyde regarded as the racket of popular song.

p.99

The Last Revolt AU 175 TS. Untitled MS at AU 354. Mid-1936 List.

These who can dare to take the Corn God's name in vain Hyde's sacral world view extended to her topical verse.

To die smashed up by a roadhog See 'Chivalry' and note.

p.100

The Escapee AU 195.1 TS. MS in Curnow 06/3, with note: "'At sixteen, she / Was a potential celebrity . . . / Her ambitions are vague and indefinite, / Her outlook is obscure and troubled / She does not desire her children, nor any more child / She will not come out, and / she will not stay in!" / – Ezra / Pound.' The same MS has a note at the end of the poem: '(A friend sent me Ezra Pound's bit about poor Clara, it's funny and I hope you can read it – Said I was like Clara so I answered on the lady's behalf.)' TSS at AU 195.2–3 with epigraph: '(Being Clare's retort from her convent)'; a further TS at AU 195.4 as 'Convent' and without epigraph. March 1935 List and Mid-1936 List as 'The Escapee'.

Ezra Pound The poem referred to is 'Moeurs Contemporaines' from *Lustra* (1917); Hyde's quotation is not exact.

p.101

Romany AU 164 TS. MS at AU 325. Hyde's identification with gipsy romance is detailed in her letters to Schroder 1927–29 and later in her excitement over *Folle-Farine*, the novel by Ouida which she read at The Lodge in 1934 (see note for **The Speaker** below).

Destiny AU 170 TS. March 1935 List and Mid-1936 List.

Darkness

Hyde once described the effect of past events that seem to erupt into time present as 'dark within daylight' (*Houses* 30). The years 1930–35 were difficult and her poetry returns constantly to images and narratives of entrapment, struggle, betrayal and exhaustion. One poem here ('In Darkness') is an early example of the concatenated rhyme that became characteristic in her later work.

p.102

She of Shalott AU 274.1 TS, copytext for *Houses* 40. TSS at AU 274.2–3. March 1935 List and Mid-1936 List. In Arthurian legend, Elaine of Astolat (the Lady of Shalott) dies of unrequited love for Lancelot and is carried down the river to Camelot in a barge (see 'Astolat' and note). In some versions of the story, Elaine lives in a tower watching the world as an image in a marvellous mirror and weaving its scenes into a tapestry. The mirror cracks when she sees Lancelot ride by and turns to look at him in the world outside. Hyde's poem supplies a backstory for the imprisonment.

Percival, Pelleas, Bors, Lord Agravaire Arthur's Knights of the Holy Grail.

p.103

La Gioconda *Conquerors* 12. MS in Ex 3/1 as 'Mona Lisa'. TS at AU 200 and March 1935 List as 'La Gioconda.' See *Godwits* dedication: ' . . . To Nenuphar, remembering all places between Mona Lisa's portrait and the top of Taratara'. The reference is to a print that hung at Wellington Girls' College when Hyde and Gwen Mitcalfe were pupils there. Taratara is the mountain northwest of Totara North where the Mitcalfes were living in 1937. See note for 'Nadath and the Master of Wheels'.

To see Persephone go down to Hell Hyde's unpublished short story 'Six Pomegranate Seeds' (1935) presents the Dis/Persephone relationship as a tension between love and death. See Introduction 31.

The Conquerors *Conquerors* 5. *ANZ Verse* 336. MS in Ex 3/4. TSS at AU 198.1–2. The poem concerns the dream of the fabulose extreme, existing before and despite Western mercantile conquest, and blending the visionary hero-explorer with the toiling outcast as in 'The Wanderer' or 'Meeting in Sarras'.

Da Gama Vasco da Gama (ca 1469–1524), Portuguese navigator, first European to reach India in 1498 by sea around southern Africa and prove that the Indian Ocean was not land-locked.

The deep-eyed Cham Khan or emperor.

Cipango Cipangu (Japan).

Mallory George Leigh Mallory (1886–1924), British mountaineer whose 1924 Everest expedition was near the summit when Mallory and his climbing partner were lost in a snowstorm while attempting the final stretch.

p.105

Adventuress AU 141.1 TS. TS at AU 141.2. March 1935 List and Mid-1936 List.

p.106

The Madman AU 127.3 TS. MS in Ex 3/11. TSS at AU 127.1–2, in March 1935 List and Mid-1936 List as 'The Keeper'.

Seventy times seven has my brother offended 'Am I my brother's keeper?' (Gen 4:9).

Mistrust AU 116 TS. March 1935 List. and Mid-1936 List.

p.107

Ringside Interval AU 126 TS. Untitled MS at AU 293, pp. 19-20 of letter to WR Edge 11 June 1934. TS in *Journalese* D 255. March 1935 List and Mid-1936 List. The poem in the *Journalese* draft occurs at the end of Ch 15 after a discussion of the closure of the Auckland *Sun* (20 Sept 1930) by competing interests. The poem was cancelled in revision of the draft.

Homage to Dis AU 96.2 TS. Untitled MS in 1934 Auto Ch 8 'To Be Skipped'. Untitled TS in *Unbelievers* 114–15. TS at AU 96.1 as 'Dis'. March 1935 List and Mid-1936 List. The context in 1934 Auto gives a literal setting for Hyde's preoccupation with the stories of Persephone and Eurydice. She addresses Tothill:

I told you how I prayed to ancient sleeping forgotten Dis, in the Waitomo caves, which are old enough for him. But it takes more than a fly to make a god turn over in his sleep.

If you are ever so tired that voices cut into your brain, and what they say into the inmost solitude you have won, go there, and let Charon ferry you down the Styx, and see the millions of glow-worms burn blue in the utter darkness. Geologists can tell you that it is many thousands of years since the slightest movement of earth – in this angry country! – disturbed the blue lamps lit to the honour of the darkest god. Each lamp is a life, born and winged, fed and to die, for no other purpose than to light the quiet. It was years and years, before my visit there last year, since I had known anything to equal that dark forgetting.

See also 1935 Jnl 15 May, which gives more detail of the Waitomo visit. Hyde made journalistic use of it in 'Acquaintance With the Glow-Worms', *Railways Magazine* 10.12 (1 March 1936): 41.

In 'The Unbelievers', the poem is attributed to Echo Lang, red-haired, disturbed and twenty years old, who recites it by an underground river at Waitomo as an act of ritual significance before being taken alone into the glow-worm cavern.

And I would that my heart be weighed As the Egyptian god Thoth weighs the hearts of the dead against the weight of a feather. 1934 Auto, immediately following transcription of the poem: 'Sounds like a terrible mixture of mythological observances, but I've always held that Osiris, Dis, Pluto are obviously one and the same, and their customs might very well be swapped without damage'.

A stranger was singing come Orpheus, poet and singer, traditionally the only mortal to bargain successfully with Dis for the return of a dead soul to the upper world.

p.108

Prayer of a Woman *Persephone* 23. *Railways Magazine* 10.12 (March 1936): 29. MS in Rough D/21 as 'Prayer of a Poet'. TSS at AU 240.1–3. March 1935 List and Mid-1936 List. Publication in the same issue of the *Railways Magazine* as Hyde's Waitomo article (see previous entry) is coincidental but the poem is an accurate picture of her emotional landscape 1933–34 and a striking contrast to the manufactured cheer of the article. Accounts in 1934 Auto, 1935 Jnl, *AHome* and elsewhere describe the garden Hyde made at The Lodge in an old shrubbery where she reported sometimes lying face down, to absorb the comfort of the earth.

Praying not to God Hermes Hermes Trismegistos ('thrice-great'), Hermes of the Ways, messenger and god of alchemy, first inventor of the alphabet and the lyre before trading both to his half-brother Apollo who became god of poetry and music.

But to some god blind and silent See 'Homage to Dis' and note.

p.109

Your Trees AU 135.1 TS. *Bulletin* 29 Nov 1934: 48 as 'The Trees'; *Art in NZ* 8.3 (March 1936): 161 as 'Trees'; epigraph of *Check* as 'His Trees'. MS at AU 299. TSS at AU 135.2 as 'His Trees' and in Mitcalfe/1 as 'Your Trees', with typewritten annotation: "(These six little poems have been published but were written too late to be included in Macmillan's collection of my verses.)" March 1935 List. In 1937 Hyde left a record of her plantings in the shrubbery at The Lodge:

I planted one rosemary, one lassiandra, one breath-of-Heaven, one scarlet kowhai, two daphnes (but one died), one scented boronia (also deceased), one little azalea, which turned out to be done up in a rag, with no roots at all (though a mass of apricot flowers when I got it), two cherry trees, now guarding the broken asphalt steps, one Japanese maple, one scented verbena, which had grown very well. (*AHome* 18)

Still the full blue cups of a lassiandra tree Possibly Australian Native Lassiandra, *Melastoma affine*. *Check* epigraph reads: 'Still the full blue cups of a jacaranda tree'; the substitute word perhaps commemorates Robin rather than arboreal fact. The blending of the two blue-flowered trees is further complicated by Hyde's persistent misspelling 'jacarandra'; see note to 'Jacaranda'.

The Haunted House *Conquerors* 54. MS at AU 346 as 'Farewell'. TSS at AU 228.1–4 and in March 1935 List, as 'The Haunted House'.

Of the garoul wind Old French *garoul*, werewolf.

And the blind, luckless beating of the prisoner starling See 'Starlings' and note.

p.110

In Darkness *Conquerors* 23. *Akld Star* Supp 2 Dec 1933: 1. MS in Ex 3/33. TSS at AU 206.1–2. March 1935 List. The *Star* notes Hyde in Wellington. End rhymes are distributed flexibly across long stanzas, diverting the expectation of regular aural patterning and leading attention instead to a syntactic weave that escapes some of the platitudes of standard rhyming verse.

For these are deathless *Conquerors* incorrectly begins a new stanza.

The Speaker

Hyde delighted in voices and in role-play, and there is a significant body of dramatic monologue in her poetry. The impact of a character on her imagination is illustrated by her reaction to Ouida's *Folle-Farine* (1883) as recounted to Schroder in August 1934:

But these are scraps of translation from an old French book called *Folle-Farine*, I do not know who wrote it, the first three chapters are gone. With the scraps I am a little bit obsessed and sometimes write new bits to be told as Folle-Farine might have, but what's here is only the original. (JS 75)

But the quotation she then delivered, a speech by Folle-Farine about the fate of the artist, is synthesised from different parts of the novel and rhetorical flourishes have been added (see Docherty xvii–xx). In her poetry too the speaking position is often that of the outcast or rebel, or of one who protects or witnesses for another.

p.111

The Wanderer AU 270.4 TS, copytext for *Houses* 37. MSS in Rough D/13 and transcription Innes/23. TSS at AU 270.1–3. March 1935 List and Mid-1936 List. Rawlinson made this the opening poem of *Houses*; the copytext has been marked up for printing ('11/12 24 ems') but no previous publication has been traced.

Circean woods Circe, the enchantress of the island of Aeaea, who kept Odysseus and his men with her for a year.

I have learned the lot of the serf, and the beggar's meed Copytext and all other TSS run on what *Houses* formats as a separate stanza.

I come in a mean disguise Odysseus returned to his palace disguised as a beggar.

p.112

The Dusk Folk *Conquerors* 31. *Aklid Star* Supp 3 Feb 1934: 1. MSS at AU 342.1–2. TS at AU 210. March 1935 List. There are no indigenous details to suggest that the 'folk of twilight' are Maori but they live in close association with the land.

Lotus AU 101.3 TS. TSS at AU 101.1–2.

p.113

Joan of Arc *Conquerors* 28. *Aklid Star* Supp 14 April 1934: 1. Untitled MS at AU 338. TSS at AU 208.1–2. March 1935 List. An earlier poem with the same title is copied into WGC/37, Xmas 26/14 and St C/28. See 1934 Auto Ch 18 'City of Trees', addressing Tothill:

Quote, quote, quote, and cry, remember scraps of books never written for 'us.' A parrot could do as well. Afternoon tea now, then I'm going to my garden to count the phloxes again. You told me once not to be Joan of Arc. If the burning of my maimed body and mind could only help, I'd be Joan of Anywhere, if I went to Hell for it.

p.114

Silk of the Wave AU 151 TS. MS at AU 294, pp. 20–21, 23–25 of letter to WR Edge 11 June 1934. Mid-1936 List.

p.116

Seduction of a Second-rate Soul AU 140.1 TS. MS at AU 335 as 'The Covenant'. TSS at AU 140.2 and Schroder 08/14, with typed note after the poem: '(Rats . . . but rather good rats, don't you think?)'. March 1935 List and Mid-1936 List. See 1934 Auto Ch 22 'Poppy and Mandragora' for Hyde's account of taking drugs supplied to her by a chemist friend in Auckland 1931–33.

Like Meryon's gargoyles Charles Meryon (1821–68), French etcher and engraver.

p.117

Mark Antony *Persephone* 84. *Aklid Star* Supp 24 July 1937: 1. MSS at AU 327 and transcription in Innes/25. TSS at AU 258.1–5. March 1935 List and Mid-1936 List. Hyde read and quoted *Antony and Cleopatra* often in the early part of her time at The Lodge; referring to 'Emperor Mark Anthony, whom I love as the world's best and most princely loser.' (1934 Auto Ch 18 'City of Trees')

p.118

Parting in Alexandria AU 79.1 TS. MS at AU 322. TSS at AU 79.2–6 and Schroder 08/7. March 1935 List and Mid-1936 List. An early example of Hyde's concatenated rhyme.

Sung on an Egyptian Barge AU 117.1 TS. MS in Vol2/28. TS at AU 117.2. March 1935 List and Mid-1936 List. An early poem typed for collection around 1935.

p.119

Charmian *Persephone* 48. *Bulletin* 6 Feb 1935: 47. MSS at AU 330.1–2 and transcription in Innes/13. TSS at AU 248.1–4. March 1935 List and Mid-1936 List. Submission to *Bulletin* recorded.

(Red Kowhai 1)

p.120

Cradle Song AU 165.1 TS. MSS at AU 302 and in Curnow 06/1, the latter inscribed: '(My Tannhauser's the Irish one. They called him Danny Hauser & he wasn't very happy in the Venusberg.)' TS at AU 165.2. March 1935 List and Mid-1936 List.

Tannhauser Doomed minstrel hero of Wagner's 1845 opera set in thirteenth-century Thuringia. Tannhäuser was held captive for over a year by the goddess of love in Venusberg, her magical mountain castle. See note to 'Ebb Tide'.

p.121

She *Conquerors* 58. *Akld Star* Supp 24 June 1933: 1. MS transcription in Innes/24. TSS at AU 231.1–3. March 1935 List. First poem published after 2 June 1933 suicide attempt. Hyde later told Tothill of the weeks spent in the hospital police cell that she had not said anything to Dr Buchanan 'about the scraps of verse, far more morbid than any I've shown you, that I'd already begun to write and to hide' (1934 Auto Ch 23 'Many Waters'). She wrote to Schroder 19 July 1933 after almost a month at The Lodge:

Were you disappointed in my verses, by the way? The ability to write them has come back, as it did with Hamner's blue evenings. It may stay for a year or two: I can't stand dust and noise and offices, and still have that toy-treasure of verse. (JS 70)

Clovis, or Anne There are fragments of a play featuring two protagonists, Jerry and Clovis, who enact a version of the Eliza/Timothy (or Iris/Harry) story. The fragments occur in the middle of an unfinished play called 'In This Quiet Room' which is the last of four plays Hyde describes as having been written early in her time at The Lodge. In a short story called 'Lighted Windows' the central character Shelagh plays a game in which she is able to choose between becoming Clovis or Anne:

Shelagh hadn't played at lighted windows since she came to Auckland first. But it's really a very good game because you can play it when you're alone. In any street, in any town, on any long grimy train journey. [. . .] In Shelagh's house though her Mother was quite important, the most interesting people by a long way were a boy called Brian and a girl of about nine years old, whose name was sometimes Clovis and sometimes Anne. [. . .] When she was Clovis, she was rather a fairytale sort of child, and used to play old faraway songs that she made up herself, songs like Hans Andersen's stories. [. . .] When Clovis turned into Anne, she still had her silvery plaits and her rounded forehead, she was quite clever really, but rather a baby, and she didn't get on with her teacher. ('Lighted Windows' 4–5)

p.122

Woman *Conquerors* 14. MS in Ex 3/19 as 'The Silenced'. TSS at AU 201.1–2. March 1935 List.

p.123

Spoil *Conquerors* 63. MS in Innes/3. TSS at AU 233.1–5. March 1935 List.

fired in Alexandria The great library at Alexandria was burned in 48 BC when Caesar (in alliance with Cleopatra) set fire to Ptolemy's fleet in the harbour. The blaze spread from the dockyards to the precincts of the royal palace nearby.

Hy-Brasil

Sanctuary, domain, paradise, blessed or wild other places: Hyde explored heterotopian space throughout her writing career, drawing on traditional other-worlds and supplementing them with her own inventions. Tothill's case notes for her 20 June 1933 admission to The Lodge include the reported statement: 'I love poetry politics dreams phantasies, dead people [.] I want to die' (quoted in *Iris* 219). In 'Eurydice', written about this time, the first part of the action is set in the world of the dead:

Scene 1 is played throughout in a district known to the ancients as paradise. But there can be no harm done if those with religious susceptibilities transform it into Arcady, Hy-Brasil, the Country of Dreams, an Irish rath or any other of the many desirable residential sites discovered and lost again in the course of history.

p.124

Escape *Conquerors* 38. MSS at AU 341.1 and transcription in Innes/4; untitled MS at AU 341.2. TSS at AU 217.1–5. March 1935 List.

Embrace AU 115 TS. *Bulletin* 16 Aug 1933: 42. MSS at AU 309 with list of titles from *Conquerors*, and transcription in Innes/22. TS in DC filed with *AHome* drafts and TSS of 'The Carver' and 'In a Silent House'. March 1935 List and Mid-1936 List.

p.125

Home *Conquerors* 32. *Kia Ora* Dec 1933: 3. MS fragment at AU 308. TS at AU 211. *Kia Ora* was the journal of the Girl Guides Association, and the connection with it was made through Rawlinson (then fifteen) who contributed to the same issue.

p.126

Sanctuary AU 122.1 TS. MS at AU 301. TS at AU 122.2. March 1935 List and Mid-1936 List.

Companions AU 142.2 TS. TSS at AU 142.1, 3, the former as 'The Companions'. March 1935 List and Mid-1936 List. Rawlinson wrote to Schroder 11 Nov 1947, requesting advice about including the poem in *Houses* and explaining the Harry Sweetman connection (Schroder MS Papers 280-10). See also 1934 Auto Ch 7 'Song': where Hyde describes posing nude for Harry on a midnight picnic in Auckland:

I had guessed right. For a moment, not a word. Then 'I'd have liked you brown, all over, like the back of your neck,' he said seriously. 'But not now. You must be white . . .'

He began to plan.

'A pool in front of our house, and you swimming in it, silver.' Oh, the sudden laughter! There are more gods and goddesses than Venus.

p.127

Tree of Tane AU 85.2 TS. *AHome* 24, untitled. MS at AU 289 as 'Tane', p. 13 of letter to WR Edge 11 June 1934. TSS at AU 85.1, *Journalese* D 217. March 1935 List and Mid-1936 List. The cancelled poem in the *Journalese* draft occurs at the end of Ch 15 after a discussion of reserved Maori knowledge. Hyde's November 1933 visit to Northland included an excursion to the giant kauri Tane Mahuta in the Waipoua forest ('Northern Hospitality and a Tawhara for Tea', *Railways Magazine* 10.3 [1 June 1935]: 38–40). In 1937 she recorded having considered naming her second son Tane (*AHome* 50).

Wellington Hills AU 469 TS. Untitled MS in Rough D/18.

bright lint of the moon See 'Companionship in Dream' ('lint-white unbraided tresses of wintry sun'), 'The Well in the Forest' ('a lint-white sun ') and 'Essay in Treason' ('I am combing the fleece-white locks of wind').

p.128

So, therefore MS fragment in Rough D/24. Illegible pencilled title crossed out in ink.

p.129

To H.F.S. Ex 3/3 MS. TSS at AU 87.1–2 as 'To a New Zealander'. Harry Sweetman identified by initials as 'To C.R.H.' identifies Christopher Robin Hyde.

helot Member of a class of serfs in ancient Sparta.

p.130

Letters AU 88 TS.

The Beloved AU 128.1 TS. TSS at AU 128.2–3. March 1935 List and Mid-1936 List.

p.131

Frustration AU 129.1 TS. TSS at AU 129.2–3. March 1935 List and Mid-1936 List.

Ebb Tide AU 193 TS. March 1935 List and Mid-1936 List. The entranced woman, another Lady of Shalott figure, resembles Wednesday Gilfillan. See also Hyde's accounts in 1934 Auto and 1935 Jnl of her own state of near-oblivion at low points of her hospitalisation.

Dreaming of Hy-Brasil A circular, vanishing island off the west coast of Ireland, appearing on maps from the fifteenth century and visited by saints and explorers who brought back accounts of its vast wealth. The island appears out of fog and mist and has been likened to the lost city of Atlantis. Hyde's poem 'Eden Gates' (*Persephone* 45) was originally titled 'Hy-Brasil' and she contrasts enchantment with entrapment in the following terms in 1934 Auto Ch 3 'Innocence': 'And I call that region Hy-Brasil, who call the other Venusberg, and know every inch of it, because I have eyes that must see and a memory that must retain.' Venusberg is Tannhauser's nemesis; see note to 'Cradle Song'. See also last stanza of 'The Old Mariners'.

p.132

Meeting in Sarras *Persephone* 16. *Akld Star* Supp 28 Dec 1935: 1. MSS at AU 300.1–2. TSS at AU 238.1–5. March 1935 List and Mid-1936 List. Submitted to *Akld Star* Nov 1935 (Red Kowhai 14). Sarras is the mystical city in Arthurian legend to which Bors, Galahad and Perceval sail on Solomon's ship. Galahad's quest for the Holy Grail is achieved in Sarras where he dies in ecstasy having seen the Grail in a vision. Hyde's alternative choice for the title of her third collection was 'Meeting in Sarras' (letter from RP Watt 16 Oct 1936, DC).

p.133

Ultima Thule *Persephone* 69. *Art in NZ* 7.2 (Dec 1934): 96. *Annals* 25. MSS in Xmas 26/43 (transcription by Mitcalfe dated 'Sept 1932'), in Ex 3/7, Rough D/9 and Foolscap/3. TSS at AU 255.1–4. March 1935 List and Mid-1936 List. Ultima Thule was the northernmost limit of geographical exploration conceived of by Greek and Roman travellers. It became synonymous with extremes of travel and discovery, and figuratively signifies a highest (or lowest) attainable limit.

The Wayfarer *Conquerors* 36. *Rata* (1933): 40. *Best Poems 1933* 21. TSS at AU 215.1–2. March 1935 List and Mid-1936 List. Lines 1–2 of the second stanza appeared on the card printed by Hyde's family acknowledging expressions of sympathy in 1939 (see Helen Hitchings MS Papers 6266-03, Turnbull Library).

p.134

The Sleeping Princess Foolscap/8 MS. Hyde wrote to Schroder near Christmas 1933:

Do you know that I once *did* have the Bad Fairy's part, in a little French play, '*La Belle au Bois Dormant*'? The delicious things about it were my brazier of incense, which was lighted on the stage and smelt of marigolds: and the fact that my spinning-girls in the tower had real spinning-wheels of dark wood, and sang a chant,

*La fileuse, qui rien ne presse,
Travaille en chantant –*

Well it was fun, and I am an excellent Bad Fairy. (JS 72)

Godwits 111 describes the same school play, making clear the witch Eliza's motives for terrorising her schoolmate princess: 'Sleep for a hundred years . . . sleep for a hundred years . . . No, that's too good to waste on you. I'd rather have it for myself.' An extended version of play and spinning song occurs in 1936 *Godwits* drafts at AU B-12b, fragment 2: 160.

Analysand

Hyde habitually addressed her psychiatrist Gilbert Tothill in journal writings and in 1934 Auto, which was written at his suggestion. 1935 Jnl discloses her deep feelings for Tothill, and her interest in the dual role of patient and writer extends also into poems written at The Lodge. A fictionalised snapshot of Hyde's early circumstances there occurs in the draft fragment of a story called 'My Countrymen'. It begins:

'I wish I could see my countrymen just once – mythical creatures that they are! To look into eyes like my own – to feel the beating of a heart very much akin to mine – I think I have deserved that, if only because I have survived.'

(Said the girl who could not die, but who lay on a wave crest of six white pillows in a lamplit room traversed by the trellised flowers on wallpaper.)

'Well, why not?' said the unicorn, suddenly appearing around the curved and carven darkness of a high dressing-table executed in black oak. He was framed in the gigantic niche of seven window-frames, which were deeply colour-washed by a blue dusk. His expression was patient yet inquiring, and he seemed just one shade whiter than anything else could be – than blossoms on the pear or foam sprinkling on the hollow curve of a beach, than starlight like dawn on the grey moth wings of a cloud –

'I know' said the girl, when the unicorn became stationary at the end of her bed, 'People invented you because they needed you so badly. It can't have been that there were not sufficient animals, nor that they weren't grotesque or fierce or beautiful enough – look at hippos and tigers now.'

'People could quite see hippos and tigers, that's the trouble,' nodded the unicorn 'You've only to think of a mud-crater with a pink smile on its face and you've got the whole idea of the hippo. Tigers are worse. Imagine a blood orange against the breast of an Ethiopian and you know all a tiger can tell you, provided you can figure to yourself a thunderbolt in action. They're so *describable*.'

'Yes, yes,' whispered the girl. 'That's just it – describable, I get tired of describable things – and people. Dear God, I am so tired of people.' (Rough D, pages for 13, 16 Oct 1934)

p.135

Neon Lights AU 106.1 TS. MS at AU 287, p. 12 of letter to WR Edge 11 June 1934. TS at AU 106.2. March 1935 List and Mid-1936 List.

Five Minutes (i) AU 112.1 TS. TSS at AU 112.2 and as untitled excerpt in *Journalese* D 193. March 1935 List and Mid-1936 List. The excerpt in the draft of *Journalese* (19 lines from the beginning of the poem) occurs at the outset of Ch 12 'Mathematical' as an example of doggerel, inexcusable 'unless one happens to be the Count Geoffrey de Potocki de Montalk, in which case one slings it together, labels it "Lampoon", and publishes it as a little book.' The excerpt does not appear in the published *Journalese*.

p.137

Five Minutes (ii) AU113 TS. Two-page revision of previous poem, focused on its serious concerns.

p.138

Red Leaf AU 144.1 TS. Untitled MS fragment at AU 353. TS at AU 144.2. March 1935 List and Mid-1936 List.

Fiddlers' Green An army song, of anonymous nineteenth century origin, sung by United States cavalrymen. It begins:

URL <http://members.comptek.net/cavalry/figdgreen.htm>

p.139

Conversation AU 138.1 TS. Untitled MS at AU 284, pp. 6–7 of letter to WR Edge 11 June 1934. TSS at AU 138.2-3, 4 as untitled fragment. Untitled composition in *Unbelievers* 128–29. March 1935 List and Mid-1936 List. In 'The Unbelievers' the lines are 'part of a poem [Echo Lang] was making up in honour of the bright-leaved St. John's Wort, growing so red on these slopes. And it ended up meekly enough, with Beauty kept in her proper place . . .'

Or set her body adrift in the muffled boat See 'Astolat' and 'Ebb Tide'.

Burned the red leaves . . . so red . . . See 1934 Auto Ch 5, Hyde's address to Tothill concerning: 'the St John's wort – you know, that fiery crimson-leaved stuff that you like.'

p.140

Companionship in Dream AU 139.1 TS. Untitled MS at AU 304. TSS at AU 139.2–3. March 1935 List and Mid-1936 List. Hyde described a dream in 1935 Jnl, 23 Feb:

I was locked quite fast in the invisible nightmare arms that wouldn't let go. [. . .] I couldn't see who was holding me, and was determined to. A voice kept saying 'Don't look round, don't look round,' but I did, almost by brute force. And I saw that the thing holding me was my own body. I saw it quite plainly, long hair down, body leaning sideways, in its blue dress. Also there was a voice that said 'There is no such companionship.' Not another word – a voice that has never before spoken in any dream of mine.

See also 8 March entry: "There is no such companionship." Occasionally he talks a little to me – but one word or just nearness is more than anyone else could give. Only I wish I were some use.'

the secret well in the forest See 'The Well in the Forest' where a similar landscape is outlined.

p.141

The Duellists AU 148.1 TS. TS at AU 148.2. March 1935 List and Mid-1936 List.

p.142

Portia AU 156.1 TS. MS at AU 283, p. 5 of letter to WR Edge 11 June 1934. TS at AU 156.2. March 1935 List and Mid-1936 List. The reference is to Shakespeare's *Julius Caesar*.

Astolat *Persephone* 40. TSS at AU 245.1–5. March 1935 List and Mid-1936 List. See 'She of Shalott' and note.

p.143

Snowstorm AU 227.3 TS. *Conquerors* 53 as 'Nirvana' and without dedication. TSS at AU 227.1–2 and March 1935 List as 'Nirvana' and without dedication. Hyde's knowledge of contemporary psychiatry appears to have been detailed. She weighs Freud against Jung (1935 Jnl 20 Feb):

Only the psychiatrist who isn't afraid of love is the remotest use – and for a man to come near the staff of a mental hospital without a thorough knowledge of the meaning of the word sublimation is a criminal action. That's why I like Jung better than any other psychologist. He understands not only the roots of human nature, as Freud does beyond rivalry, but the leaves and branches. He understands the Heaven of the neurotic – that passionate desire to make the world over again which is perceived in so many alienated from normal life. And isn't this a good desire?

p.144

Day in a Garden AU 172 TS. Untitled MS at AU 351. March 1935 List and Mid-1936 List.

Iseult's cup Tristan, Isolde (Iseult, Ysolde) and Mark form a second triangle in Arthurian legend alongside Lancelot, Guinevere and Arthur. Tristan and Isolde unwittingly drank a magic potion which made them fall in love as Tristan was escorting her (known as Isolde the Fair or Isolde of Ireland) to Cornwall to marry his uncle, King Mark.

Three Poems AU 102.1 TS. Untitled MS of first two poems in 1934 Auto Ch 23 'Many Waters'. MS of first poem in Ex3/23 as 'Iris'; MS of third poem in Ex 3/18 as 'Quiet Room'. TSS at AU 102.2–3. March 1935 List and Mid-1936 List. The three poems are associated with at least two of the plays Hyde wrote after coming to The Lodge; two draft scenes for 'Eurydice' appear near 'Quiet Room' and 'Iris' in Ex 3, and 'Quiet Room' echoes in title and content the unfinished play titled 'In This Quiet Room'.

1934 Auto revisits for Tothill first contact with the Avondale doctors in the hospital cell where Hyde spent almost three weeks in June 1933. Hyde quotes two of the 'Three Poems' then describes the profound effect of Buchanan's initial visit:

I created in nobody's image an angel of light and beauty: and there it stood in my cell, and invited me to this place which I call 'Columben', for a reason that will keep. [. . .]

I didn't play fair from the start. I didn't tell about those trampled clinging fingers . . .

Thessalian meadows Eurydice was gathering flowers in the valley of Tempe, in the mountainous region of Thessaly, when she was attacked by Aristaeus and died of a snake-bite while trying to escape from him.

It looks towards the West See excerpt from the story 'My Countrymen' above. Hyde's room on the first floor of The Lodge had two sets of windows facing north and west and looking onto the enclosed sleeping porch that extended around those sides of the building now called Penman House on the Unitec campus. Hers was the only private room at The Lodge; other patients slept in dormitory rooms.

the great bronze sickle of the dusk See 'Zoological': 'Beauty's vast war-scythe harvests in the sky!'

p.145

I never told this Untitled MS fragment AU 355.

S E C T I O N T H R E E : A P R I L 1 9 3 5 – D E C E M B E R 1 9 3 6

The Balance

Hyde's focus on her environs as a set of personal, historical and mythological tropes increased dramatically as her health stabilised. Rawlinson dates her 'discovery' of New Zealand subject matter from the two-month excursion to the South Island in 1936, foregrounding the poems written in Dunedin as evidence of a fresh approach to style and content (*Houses* 17). While this first extended absence from Avondale did produce a group of remarkable poems with local settings, there is plenty of New Zealand-oriented work pre-dating them

1935–36. Hyde's attempt to learn Maori from a resident at Orakei in 1935 is one indicator of her longstanding interest in colonial history and its contemporary significance. Also important to note is the practice she began 1935–36 of longhanding drafts of poems as extensive cantos for reworking later as sequences or separate lyrics. See Introduction 16 and notes for 'Out of the crowd'.

p.147

Incidence China N 1–5 MS dated 'October 21st, 1935'. First entry in notebook given to Hyde by Ronald Holloway. The poem is not noted in Rawlinson's 1959 lists and may have been regarded as part of the autobiographical content of China N. The present text is formatted as on the pages of the notebook and is unusual in Hyde's output for its many dropped-down lines. The free-ranging meditation is also interesting for its open-air setting outside the confines of Avondale. 'The Cage with the Open Door' includes an account of visiting Lowry and Holloway:

At the Unicorn Robert won't talk of anything except the behaviour of the Labour City Council, almost brand-new . . . it was elected three months ago . . . which has withdrawn all permits for the anti-war meetings . . . and Ronald won't talk at all, but goes flying down the road and comes back with three chocolate ices, in little biscuit cones. Communist, pacifist, bourgeoisie . . . Ronald is the bourgeois, his father is a naval officer . . . we eat the ices, and they are good.
(Hyde's ellipses)

p.149

Outdoors AU 440.3 TS, copytext for *Houses* 70. TSS at AU 440.1 as 'Winter's Tale' and AU 440.2 as 'Outdoors'. Hyde wrote to CR Allen in July 1936:

I am so tired: worried-tired. It's partly finance, partly noise, partly lack of self-confidence. But it makes me want to lie quite still for a million years or so, under a snowball bush, and let nobody come near me. Isn't that a seditious blackbird-pie to set before a king? (CA 5)

At Castor Bay *Persephone* 125. Untitled incomplete MS at AU 494. TSS at AU 426.1–2 and Mid-1936 List as 'The Claimants'. The change of title seems to have occurred at a late stage in preparations for *Persephone*. Hyde had occasional weekend leave in 1936 to stay with Jane and Elsie Stronach at 9 Rahopara Rd, Castor Bay, on Auckland's North Shore; see 'In a Silent House' and note.

p.150

Capricornus AU 451.4 TS. TSS at AU 451.1–3. Hyde's birthday was 19 January. Hyde wrote to Rawlinson 20 April 1939 (DC): 'I'm strong too – but with chaos, violence, after that exhaustion. I read Paul Cézanne's horoscope last night; his birthday, Tolstoy's, Gorki's, Michel Angelo's are all January 19th'.

p.151

It was that year he ceased Ex 15 Godwits untitled MS fragment. The unidentified protagonist goes to war at the age of twenty from a rural and antipodean setting.

p.152

Sit Kings in Bronze AU 358 TS. Untitled MS fragment at AU 489. Mid-1936 List as 'The Kings in Bronze'. The Kingitanga (King movement) suffered a critical defeat by British forces at the siege of Orakau Pa (31 March–2 April 1864) when Rewi Maniapoto, leader of the Waikato Maniapoto, was killed. Hyde noted (1935 Jnl 12 May) an intention to write 'a history of the Maori kings'.

Though loud the white man's shouting See *Journalese* 174, where the Pakeha journalist is exhorted to look further than his urban surroundings for the real stories of the land:

And soon he will hear the triumphant bush and its grey-green lights of sorcery whisper what gallant Rewi shouted on the day of his tribe's indomitable death: 'Friends, we will fight against you for ever . . . for ever . . .'

That is what all the beauty and the magic and tradition of the hinterlands whisper always, against the little steel-tracked conquerors.

p.153

The Pioneers AU 401 TS, copytext for *Houses* 47. Mid-1936 List.
for hands that can stanch a wound *Houses* 'staunch' is incorrect.
Still humorous *Houses* 'Still humourous' is incorrect.
Walk leal Loyal.

p.154

The Strange Woman AU 464.1 TS. TS at AU 464.2. Sent to *Bulletin* 1935 (Red Kowhai 1); no publication traced.

p.156

Arangi-Ma AU 441.2 TS, copytext for *Houses* 58. MS at Hocken Library, Iris Wilkinson MS Papers 798 inscribed: 'Robin Hyde, October 20th 1936. For the Hocken Library Committee, as a very small return for their courtesy and consideration to a Stranger. IW.' Untitled incomplete MS in DC at rear of counterbook used to transcribe Edward Markham journal (MS given to Hocken has been torn from this counterbook). TSS at AU 441.1, 3, 4 (incomplete) and at Schroder 08/20. The story of Arangi-Ma is taken from Markham's journal which Hyde began transcribing 8 October 1936. Her inscription to the Library Committee is double-edged since further access to the collection was denied.

p.158

The Dwelling *Persephone* 92. TSS at AU 394.1 as 'The Cottage' and AU 394.2–3 as 'The Dwelling'. Mid-1936 List.

And moving hushed *Persephone* 'Add moving hushed' is incorrect.

p.159

The Pool AU 362.1 TS. TS at AU 362.2. Mid-1936 List. The bush pool of Hyde's childhood (see 'Bush-enchanted' and note) is made over as a trysting place in the memory of a thirty-year-old woman.

p.160

Company AU 398.1 TS, copytext for *Houses* 44. TSS at AU 398.2–4. Mid-1936 List.

Connar gave / Emain's wild swan Connor was the legendary king of Ireland who ruled from Emain Macha, the ancient capital of Ulster.

Timothy, timothy The name of a grass is conflated with the name of Eliza Hannay's lover in *Godwits*.

p.162

The Mountain People AU 359.1 TS. TSS at AU 359.2–3. Mid-1936 List.

Athos Mount Athos, ancient centre of Orthodox Christianity in Greece.

Illyrian Illyria, on the Balkan coastline, is the setting for Shakespeare's *Twelfth Night*.

And there was a marvellous sunset, lilac, apple-leaves, flamingo, tangerine, ebony, amber. (Did you ever read Barry Pain's story about the last sunset in the desert, the one nobody ever saw?) So I wrote a small-size poem, the which, with my compliments, I now transcribe to you.

See *Victory* 32 for text and commentary on this version.

Wraith-blossom *Houses* 'Wraith blossom' is incorrect.

p.163

The Dryad *Persephone* 90. TSS at AU 393.1–4; AU 393.4 has typed underlined heading: 'Entry for Art in New Zealand's Poetry Competition', and a pencilled '1' next to poem. Mid-1936 List. The comparison of female body and tree is also strikingly made in 'Husband and Wife'.

p.164

Red Berries *Persephone* 89. *Akld Star* Supp 24 April 1936: 1. Untitled MS in Ex 15 Godwits. TSS at AU 420.1–2 and Uppish Hen/4. Mid-1936 List. Hyde reused several of the images of plenty in *Nadath*: 'The big pigeons, the rosy apples of the puriri, roots and medicines, the fish taken leaping silver out of the sea' ('The Singers of Loneliness'). See also note on Taratara in 'Nadath and the Master of Wheels'.

p.165

Paraha *Persephone* 62. *Akld Star* Supp 7 Dec 1935: 1; *Wednesday* [287] as 'The Poem for the Island'. TSS at AU 425.1–3 as 'Paraha' and AU 425.4 as 'The Poem for the Island' with pages numbered 268–69, part of a draft of *Wednesday*. Sent to *Akld Star* Nov 1935 (Red Kowhai 14). Mid-1936 List.

p.166

Rain in the Night *Persephone* 99. *Bulletin* 3 April 1935: 4; *Press* 28 March 1936: 17; *Newall* 180. MSS at AU 484.1–2 and Curnow 06/4. Untitled MS, written on dedication page in Auckland Libraries copy of *DStar* and inscribed 'November, 1935'. TSS at AU 422.1–4. Submission to *Bulletin* recorded (Red Kowhai 1). Sent also to Schroder with a letter of 27 June 1934: 'Enclose poem (verse!) named "The Purposeful Snail" for your kids' page should you like it. "Rain in the Night" I send because I like it, but it has gone overseas.' (JS 74)

Listen, for this is the truth Hyde recounted the childhood experience to Tohill in 1934 Auto Ch 2:

There in the hills, that music came which you tell me has a perfectly natural explanation. There was a little ringed-in, rather frightening place of sunlight and wax-like pink flowers. [. . .] The music just began, unearthly, vibrant, trembling, terrible in its sweetness. We all heard it, and stared and stared at one another's queer faces. It seemed to me to shake the heart of the hills. Oh, it was what I have always imagined a windharp's music to be, a shudder of chords too deep and wise for the mere pattern of tune.

You say it was nothing. The others all forgot it quite, I've sounded them. But it has stayed in me.

The Balance *Persephone* 126. *Press* 6 Feb 1937: 15; *Caxton Book* 141. Untitled MS in Ex 15 Godwits preceded by verses that may be part of an earlier compositional stage. TSS at AU 417.1–2. Mid-1936 List.

Him I Have Named

Hyde's sense of connection with an embattled gynocentric order deepened through 1935–36 as she explored mythographic pairings and saw their possible shaping of local and particular circumstances. Among the earth (usually female) and sky (usually male) pairings she notes are Ranginui and Papatuanuku, Christ and Magdalen, Shiva and Shakti, Zeus and Io, Jupiter and Danae. 'Poet and Muse' reverses the roles; 'Husband and Wife' brings two orders of reality into open struggle and 'The White Seat' considers feminine exile. Erotic and procreative power balances absorb Hyde, visible and invisible pressures suffuse the poems.

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The Well in the Forest AU 361.2 TS. Untitled MS in 1935 Jnl 30 April. Untitled TSS at AU 361.1 with ink note: 'The Grey Lodge', and in *Unbelievers* 175. TS at AU 361.3. Mid-1936 List. The untitled TS AU 361.1, typed on the machine Hyde bought in January 1937 and with handwritten placename at top left, matches several other TSS in the archive and seems to have been part of a projected grouping; see Introduction 24. Other poems of the 'placenames' grouping include: 'If I set my lips to thee, tree', 'Husband and Wife', 'The White Seat', 'Sand', 'Whangaroa Harbour', 'Firelight, be my cat', 'The Nomads', 'Section and brick and grass' ('The Houses' VI) and possibly 'Faraway' ('The People' V).

In 'The Unbelievers' Roxanne finds and reads Echo Lang's discarded poem:

Roxanne stared from the white paper to the white duel of the sunbeams. This restlessness, this seeking and waiting, for the person who never happened, of course, for the creature who was a unicorn to everyday life . . . where could it be appeased? Not in this world . . . But there are other worlds, other stars. (*Unbelievers* 176; Hyde's ellipses)

What is your world, that narrows between two pine-folds The outlook from the old shrubbery at The Lodge is described in the first entry of 1935 Jnl:

To complete the world, there is an old magnolia, its thick creamy blossoms dropping down a perfume as heavy as a sort of scent-manna: a broken arch of sky, perilously blue, nine pine trees, which even now are black and which in the dusk can become formidable. To the right a little patch of sea like a piece of wrinkled silk is drawn back from a yellow tidemarch and I can see a stranded boat sticking its importunate mast up, a perch for the seagulls, who often make the three miles from Point Chevalier to this inland place a part of this day's work.

No heart cares, honey-bee AU 605 untitled MS fragment. The magnolia grandiflora trees in the grounds of The Lodge are still there. Hyde wrote to Lee 29 May 1937, a few weeks after leaving Avondale:

last time I went out, my little garden though well planted with daffs and other virtues was all weeds and wet, and I got down to the place where the large cream-flowered magnolia tree always extended its benevolence, and just howled. At first, when nobody thought I'd ever be normal again (nor am I), I did love that place, which is a loneliness threaded with birds, overgrown, wild, scented. Nobody came there. (JL 17)

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Out of the crowd AU 596 MS. See Introduction 17–18 and facsimile reproduction of first page. Lines 1–7 of the first stanza appear in *Godwits* 235 as an untitled and unattributed poem near the end of the final chapter, where Eliza works out her role as a poet in relation to the homeless people about her. Sandbrook dates the poem's occurrence in *Godwits* to draft fragments from 1936 at AU B-12b (research notes 2001, Sandbrook and Leggott). The second stanza is a draft for what became 'Hilltop' and later 'If I set my lips to thee, tree'; see following entries. It may have been linked to the first stanza at this preliminary stage of composition.

Hilltop AU 470.1 TS. *Nadath* xxxv, with 'Lover'. See previous and next entries. 'Hilltop' appears to be the first of three stages of the quatrain lyric that evolved from the second stanza of AU 596.

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If I set my lips to thee, tree AU 470.3 untitled TS. *Nadath* xxxv, as 'Lover' and with 'Hilltop'. TS at AU 470.2 as 'Lover'. AU 470.3, on the new typewriter and with ink note: 'The Grey Lodge Avondale', revises AU 470.2 and may be part of a later grouping; see note for 'The Well in the Forest'.

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Fragment AU 476.1 TS. TSS at AU 476.2–3.

A Road by Night AU 365.3 TS. TSS at AU 365.1–2 as 'Windy Night' and AU 365.4 as 'Lonely Street'. Mid-1936 List as 'A Road by Night'.

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Poet and Muse AU 472.1 TS. TSS at AU 472.2–4.

p.173

Old Love AU 363.1 TS. TSS at AU 363.2–4. Mid-1936 List.

p.174

Street Scene AU 432.2 TS, copytext for *Houses* 71. Untitled MS at AU 479. TSS at AU 432.1, 3. The redemptive Magdalen figure also interested HD (Hilda Doolittle); see *The Flowering of the Rod* (1944), in which the vision of a new heaven and earth (the Islands of the Blest, the Hesperides, Atlantis) is glimpsed by the merchant Kaspar in a miraculous blue jewel in the hair of Magdalen who has come to retrieve an alabaster box of myrrh or spikenard for anointing Christ.

Felt their grey stone grow phallic through your flesh See Hyde's comment in 1934 Auto about Danae's stone tower in note to 'In a Silent House'.

the ordure of a city *Houses* 'the ordure of the city' is incorrect.

Then, with a brown hand *Houses* 'Then with a brown hand' is incorrect.

Filmy as flowers gracing down the wind *Houses* 'gracing the wind' is incorrect.

The carrion houses *Houses* 'The carrion house' is incorrect.

could whisper, 'Mine.' *Houses* 'could whisper "Mine."' is incorrect.

Setting his mouth to wine and silken stuffs *Houses* 'silken stuff' is incorrect.

p.175

The Unrevealed AU 474.2 TS. TS at AU 474.1 is two lines shorter, making the poem a sonnet.

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The Encompasser AU 435.3 TS, copytext for *Houses* 96. Untitled incomplete MSS in Ex 15 *Godwits* and at AU 493. TSS at AU 435.1–2, as 'Shiva'. Unmarked speaking parts appear to be shared between Shiva, supreme Hindu deity of creation and destruction, and his consort Shakti in her energetic and terrifying aspect as the Great Goddess.

love and hate *Houses* 'love or hate' is incorrect.

water-petalled *Houses* 'water petalled' is incorrect.

p.177

Hymn to Io *Persephone* 9. *Bulletin* 23 June 1937: 6. TSS at AU 379.1–4. Mid-1936 List. Io is a supreme deity in some post-contact Maori traditions as well as being the name of the nymph turned into a white cow (symbolically the wandering moon) by Hera who was jealous of her liaison with Zeus. Hyde was aware of the esoteric nature of Maori Io worship and her poem seems to veil (or conflate) one tradition with another as the earth's fecundity is secured by torrential, impregnating rain. See *Nadath* xxix–xxxii and Hyde's essay 'The

Singers of Loneliness' (1938) concerning her understanding of the secret knowledge associated with the Maori Io:

'My body is the temple of the Most High. Therefore I must be very careful what I do with it, how I eat, with whom I confide it, where I lay it down . . . ' Thus a translation of part of the Io creed, given me by a Maori woman of rank. (*DGround* 349)

Io the Giver, Io the Breath Hyde referred to the 'single religion of Io, the sacred Breath of Being' in 'The Singers of Loneliness' (349).

p.178

The Corn Child *Persephone* 85. *Best Poems 1936* 9. TSS at AU 391.1–3. Mid-1936 List. The militant, muscular voice of the corn which will be sacrificed to sustain life shows Hyde's understanding of fertility ritual, traceable through Eucharistic, Mithraic and other harvest traditions of Old Europe to the Eleusinian mysteries based on the story of Demeter and Persephone. See the prose-poem 'Harvest Bird', a dialogue between two ripened ears of wheat; see also note for 'Whangaroa Harbour'.

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In a Silent House *Persephone* 30. Untitled MS on notebook pages at AU 403. MSS in DC and in the collection of Patricia Northcott, niece of Elsie Stronach, to whom this copy was given with the inscription: 'For Miss Elsie Stronach, these verses that were written in her house at Castor Bay, February 19th–February 22nd, 1936.' TSS at AU 384.1–2; an incomplete TS in DC filed with *AHome* drafts and copies of 'The Carver' and 'Embrace'. AU 384.1 has a typewritten signature 'E. Reotahi'. Mid-1936 List.

rain yellowing / In long, straight chords Yellow is the colour associated with Hymen and Graeco-Roman marriage ritual.

While gold rain falls about her Hyde's engagement with the Danae story reaches deep into her own history; see 1934 Auto Ch 2, describing to Tohill her early awareness of sexuality:

In Ch 7 'Song' Hyde recalled her time with Harry Sweetman: 'Danae's shower was gold indeed, at last. I am very rich in that love which was never to "change, and alter, and grow less."'

Of stone a long time smoothed and healed together 9 Rahopara Rd was a wooden house with a stone sleeping porch which Hyde deliberately sets in opposition to the image of Danae's tower. She wrote to Eileen Duggan 12 April 1936:

p.181

The Fallow Land *Persephone* 11. *Akl'd Star* Supp 29 Aug 1936: 1. TSS at AU 419.1–3.

Oh Ruth with autumn hands The biblical Ruth was widowed and without children until her husband's kinsman Boaz married her and she bore a child late in life, becoming a progenitor of the Messianic line. Keats's famous line 'She stood in tears amid the alien corn' ('Ode to a Nightingale') refers to the fact that Ruth was a Moabite, and therefore a Gentile, who had married into the Israelite tribe. See also 'The White Seat'.

p.182

Sarah *Persephone* 26. *Art in NZ* 8.1 (Sept 1935): 30. *Best Poems 1935* 7. Incomplete MS in 1935 Jnl, ca 12 May. TSS at AU 382.1–4. Mid-1936 List. Entry in 1935 Jnl 15 May records writing 'Sarah' and 'Truce on the Ark'. The biblical Sarah was beyond child-bearing age when God promised her husband Abraham that they would found a great nation. Sarah's handmaiden Hagar bore a son, Ishmael, to Abraham but later Sarah conceived and gave birth to Isaac.

p.183

The Lament for Lanis AU 447.2 TS. *Press* 16 Jan 1937: 15. MS in Ex 15 Godwits. TS at AU 447.1. Mid-1936 List. Lanis, an enigmatic figure of power on the hilltops above the city, is also mentioned in *AHome* 38:

Man cannot be so great, since I by whiles confine him in my womb . . . And Lanis knows the gods in different guise; Lanis knows gods who take great trees for staves, the boulders for their laughter, streams for cloaks; Lanis knows gods gone hunting after dark.

That's part of a poem I wrote once, but didn't finish.

This poem has not been traced but see 'Cleon and Lanis' and 'The Temple-Sweeper'; the latter includes lines on which the paraphrase in *AHome* is based.

p.185

Cleon and Lanis AU 473 TS. Untitled and incomplete MSS in Ex 15 Godwits and at AU 486.1–2. Browning's dramatic monologue 'Cleon' (*Men and Women* 1855) may have influenced Hyde's choice of title; it begins:

Cleon the poet (from the sprinkled isles,
Lily on lily, that o'erlace the sea,
And laugh their pride when the light wave lisps 'Greece') –
To Protus in his Tyranny: much health!

The draft in Ex 15 Godwits occurs immediately after 'The Lament for Lanis' and the poems may be two surviving parts of the abandoned work mentioned in *AHome* 38 (see note for previous entry). The lost poem combined mythographic and local referents; a possible mirror for the figure of Cleon is Harry Sweetman. A fragmentary journal entry of 13 March 1936 at the rear of Ex 15 Godwits reinforces the image of Hyde and Sweetman as doomed lovers whose story will be fictionalised in the characters of Eliza Hannay and Timothy Cardew. The second stanza of the Ex 15 Godwits 'Cleon and Lanis' draft presents a sphinx city suddenly recognisable ('Aeolus of many brides / Chooses her first') as Wellington:

I see a city couchant, with blunt paws
Of hills outstretched. Against her tawny sides
The lean sea laves. Aeolus of many brides
Chooses her first, her heights and crest make laws
Subject to storm.

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The Temple-Sweeper AU 604 MS fragment. The unfinished draft is connected by means of a cancelled first line to another untitled MS fragment at AU 609 which picks up the Lanis motif

~~Oh! sweet poets—masters of mosaic,~~

Your gods stand rooted – Apollo
Never done with the lyre, white Venus, lusty Mars,
Each with fixed faces;

But Lanis knows the gods in different guise –
Lanis knows gods that take the trees for tresses,
And with wide nostrils, snuffing on the wind
The tang of lust or fear – stumbling, unused
To movement, grasping mighty thoughts for clubs,
Lanis knows gods gone hunting in the dark –

Show me a god, you show me larger male,
Immortal gusto,

And all the gods that swim up through the shallows –

The White Seat AU 436.2 TS with ink note (scored out in biro) 'Wellington'; copytext for *Houses 75*. Press 19 Dec 1936: 17. TSS at AU 436.1, 3. Hyde's December 1936 visit to Wellington appears to be the stimulus for the poem, which is full of summer references. Orangi-Kaupapa Rd, near the suburb of Northland, is part of Tinakori (Wireless) Hill. The hill was one of several trysting places Hyde described from the time of her involvement with Harry Sweetman; see Introduction 5.

the gleaning bride Ruth, wife of Boaz. Hyde is responding to Keats's image of the alien Ruth among her adopted people; see 'The Fallow Land' and note. As in 'The Strange Woman', an outsider is treated kindly but remains aware of her difference.

p.188

Husband and Wife AU 442.1 TS with ink note 'Dunedin'. *Caxton Misc* [n pag]. *Houses* 65. TSS at AU 442.2–3. *Houses* text is a composite based on AU 442.2 with free substitutions from the two other TSS. The present copytext, typed on Peco Bond in late 1938, is close but not identical with the 1937 publication of the poem by Denis Glover.

The dialogue format of 'Husband and Wife' makes overt the male/female antiphon in 'The Encompasser' and 'The Victory Hymn'. The poem was scripted as voice-over in the television film *Iris* (1983) in a scene where Nelly and Edward Wilkinson appear to play their fictional counterparts Augusta and John Hannay. Hyde was redrafting *Godwits* in Dunedin when the poem was written but the Augusta/John parallel disappears with the contemporary reference in the poem to the Spanish Civil War.
The reddish twigs that shine like filaments See 'The Seaward Road', where the image of red willow hair recurs.

I wasn't gone ten minutes *Houses* 'I wasn't gone five minutes' is incorrect.

Vague mirrored dryad See 'The Dryad'. *Houses* 'Mirrored reflection' is incorrect.

When I let down my hair *Houses* 'If I let down my hair' is incorrect.

That's gone deep blue *Houses* 'That's gone dark blue' is incorrect.

'There's a hillock. Let me see *Houses* 'There's a hillock, let me see' is incorrect.

And berries made that stain *Houses* 'And berries made that red' is incorrect.

But that I wouldn't mind; you can't *Houses* 'But that I wouldn't mind. You can't' is incorrect.

I hear them leaping down the quarry face See 'In Old Dunedin', *Railways Magazine* 12.2 (1 May 1937): 67: 'The hard, new rattle of stone, leaping clean and blue from dents pickaxed out in the hills, had about it a sort of promise for the future'.

Here in the dark *Houses* 'My face on yours' is incorrect.

Clear in a sun *Houses* 'Clear in the sun' is incorrect.

leman lover.

The place was like an oven *Houses* 'The house was like an oven' is incorrect.

But suddenly I was treading pavement-steps See 'In Old Dunedin' 67: 'One steps into odd things, such as the pavement-steps which for no reason break the surface of little streets wandering aimlessly along to nowhere'.

in the world of streets *Houses* 'in all the world of streets' is incorrect.

before the thick bud bursts *Houses* 'before the whole bud bursts' is incorrect.

But bells upon the wind *Houses* 'Then bells upon the wind' is incorrect.

'Six – seven o'clock *Houses* 'Five – six o'clock' is incorrect.

I saw a deadly thing *Houses* 'I saw a dreadful thing' is incorrect.

Had thrust out *Houses* 'Had put out' is incorrect.

clawed from earth *Houses* 'stretched from earth' is incorrect.

Leave us our naked selves *Houses* 'Leave us ourselves, at least' is incorrect.

And women play the Jezebel *Houses* 'And women act the Jezebel' is incorrect.

One day fat fools *Houses* 'One day, fat fools' is incorrect.

for the chamber pot *Houses* 'for our chamber pot' is incorrect.

a roof that wouldn't leak *Houses* 'a roof that doesn't leak; is incorrect.

Heavens He . . . Hells He . . . I think He . . . I think He *Houses* 'Heavens he,' 'Hells he,' 'I think he' and 'I think he' is incorrect.

I think He keeps a redder path *Houses* 'I think he keeps a redder road' is incorrect.

Because He wills that we should know *Houses* 'Because he chooses we should' is incorrect.

He keeps the ready healing *Houses* 'He holds the ready healing' is incorrect.

p.192

Star Change AU 369 TS. Mid-1936 List.

Tulips 1935 Jnl MS. Sent late 1935 to the *New Yorker* with 'The Awful Darcy' (Red Kowhai 17); no publication traced. One of 5 poems at rear of 1935 Jnl. Mid-1936 List.

each ebon Senussian breast The Senussian Order is a Muslim fraternity founded in North Africa.

remembering / Those two, light foot under the ilex In Homeric tradition (*Odyssey* Bk 8) Hephaestus (Vulcan), the lamed smith-god of fire, forged an invisible bronze net with which he captured the adulterous Ares (Mars) and Aphrodite (Venus) and displayed them to the other gods. Ovid (*Metamorphoses* Bk 4) retells the story. Hyde's Vulcan forges a flower emblematic of his jealousy; acknowledging erotic beauty he can 'catch' only by means of his craftsmanship. Ilex is holly or holm-oak.

Young Knowledge

Hyde's emergence into the world outside the hospital coincided with heightened political tensions as the Depression years gave way to the inevitability of another war. Pacifist ideals met head-on with appeasement policies that sacrificed the weak in order to maintain a status quo that suited the strong. The writer's knowledge, precarious, fragmentary and hard-won, moved to engage with a world in crisis.

p.193

The Invader AU 357.1 TS. *Railways Magazine* 11.5 (1 Aug 1936): 49. TSS at AU 357.2–3, the latter as 'Invader'. Mid-1936 List as 'Invader'. 'The Cage with the Open Door' begins with a pre-dawn chorus of birds and the narrator's room is 'filled with an unreal deep and tender blue' as she observes:

In a moment, my good birds, I shall forget you and go to sleep again. The most interesting dreams always come in this peculiarly absorbent fringe of time, when one isn't awake and isn't asleep either.

Persephone in Winter *Persephone* 29. TSS at AU 242.1–4. March 1935 List and Mid-1936 List. Sent to *Aklid Star* with 'Memorial Hymns' (Red Kowhai 2); no publication traced. See 'Homage to Dis' and note, also 1935 Jnl 23 Feb:

But I wrote a new tale – It's called 'Six Pomegranate Seeds', and is about the reasons the little Persephone had for being very fond of Dis – The nicest part is where a rabbit comes down to see her: and Dis comes with her to the burrow, and he can't look at the sunlight but he stretches out his hand, and the light rests on it like a white bird, while his Persephone talks to him about spring in Sicily.

See Introduction 31; also *Years* 189, Bede Collins's wish-list:

Things she had always wanted: a rocking-chair, absolutely unlimited firelight playing snakes and ladders, golden processions of Chinese dragons along a wall, a small statue of Persephone (only nobody had made it yet) and some kind of instrument with a delicate voice, perhaps a spinet, or a minor piano with green silk behind its rosewood fretwork. Oh, and a cat: but to keep a cat at her shack, with no fireplace and all ganders, was asking for scenes. Rather watered-down, vinaigrette tastes, really: but what did one expect, when senses became too acute for heavier company to be borne?

p.194

In one of these old gardens AU 438.2 untitled TS, copytext for *Houses* 65 as 'Fairytale'. *Evening Post* 22 Dec 1936: 15 and TS at AU 438.1 as 'Fairytale'. Untitled MS in Ex 14, part of 1936 *Godwits* draft. Untitled TS in 1936 *Godwits* drafts in DC (see Sandbrook 1985: 353). The poem was part of the redrafted Ch 10 'Stars' Holiday'; it was later deleted and does not appear in the published novel. Its Ex 14 context illuminates the sense of other-worldliness (the speaker is Eliza Hannay):

Once or twice I've said 'Have courage', and the manipulation of words by themselves has led me to think I'd lost my tiredness somewhere in the wood, the dark wood. I don't want to write anything but nonsense, red nonsense with patches of blue, deep blue the dream colour. There are harebells lying where the hearth was and a pale sunlight sings and trills and shakes its feathers slightly disgusting as are all the things that live on death. Is that it? To be weary beyond all reason, to be spoiled and cut off, because one is living on death.

Written in Cold *Persephone* 22. *Art in NZ* 8.1 (Sept 1935): 31; *Best Poems* 1935 10. MS in AU MSS and Archives A-58 Typographical Coll on verso of menu card for The Spotted Dog restaurant. The poem was presented to Ronald Holloway (see *DGround* 54 and Hyde **nzepc** author page). TSS at AU 381.1–2 and in DC. Mid-1936 List.

p.195

Blackcoat AU 445.2 TS. Untitled MS at AU 588. Incomplete TS at AU 445.1 with ink note below last typed line: 'Mrs Brickle Tuesday 1 o'clock Otago Club Miss Peacock Thursday 1 o'clock Savoy.' The annotation indicates Hyde was in Dunedin and the paper of the two typed drafts matches that of several other poems written and typed October–December 1936. 'Mrs Brickle' was a journalist on the Dunedin *Evening Star*; Hyde wrote to Lee 23 October 1936:

But Downie Stewart seems to be one of your champions and if you have a putty medal you might keep it for the breast of an over-pushed-looking little woman journalist on the Star, named Brickle, who stousted a room of people who were being too, too frigid about your books. (JL 13)

The incomplete draft of the poem diverges from the finished poem at line 13:

Over and over he sings
(O fed on light and dew,)
The wealth, the worth of his wings.
His hammer cracks on the tomb,
His three notes call to the dead,
 'Awake, arise, be fed

White Irises AU 431.3 TS, copytext for *Houses* 72. *Akld Star* Supp 19 Dec 1936: 1. MSS at AU 482.1 as 'Irises' and AU 482.2, the latter untitled and incomplete. TSS at AU 431.1–2. Hyde reported seeing massed white irises growing wild near abandoned huts around Arrowtown in the spring of 1936, 'taking little dips and gullies to themselves, while behind rise the black cliffs.' She was impressed by the landscape at evening, 'majestic, lonely, carried out on the grand scale, but with queer patches of pathos, like the white irises' ('Old Days of Gold,' *Railways Magazine* 12.3 [1 June 1937]: 35, 36).

Hyde regarded the iris as a personal symbol and often installed it as such in her writing. The white irises seen on arrival at the American Mission Hospitals in Hsuehchow in May 1938 are promptly enhanced with imagery from the Song of Solomon: 'Like a flock of small ragged goats stood up the white irises between the grass and broken flagstones'. (*Dragon* 207). The same imagery organises the contents of the garden in 'The House of Woman': 'The olives and the cress, the irises, the lilies that go forth like boys with silver bugles, and the little flowers also, that browse in the grass like goats.'

p.196

The Land of the Self-slain AU 457 TS. Mid-1936 List.

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The Free DC TS. Not included in Rawlinson's 1959 lists.

The Lollard Follower of John Wyclif's heretical teaching in late fourteenth and early fifteenth century England.

p.198

The Pacifist AU 430.2 TS, copytext for *Houses* 49. *Tomorrow* 2.23 (27 May 1936): 23; *Best Poems 1936* 7; *Verse Alive* 2 (1937): 14; *British Annual* 2 (1939): 8. TSS at AU 430.1, 3. Mid-1936 List. Leading poem in *British Annual*, with an acknowledgement to *Verse Alive*. CR Allen's essay, 'The Pilgrim Soul', on the work of John A Lee and Hyde', appears in the same volume.

p.199

The Victory Hymn AU 402.2 TS, copytext for *Houses* 52 and *Victory* 40. Griffin Press Setting (*Victory* [10]). Untitled MS fragment at AU 407 (*Victory* 15); MS in 1935 Jnl as 'For the lark' (*Victory* 16); MS at AU 406 as 'The Victory Song' (*Victory* 22). TS in DC as part of play 'Chariot Wheels' 65–68 (*Victory* 26); TS at Schroder 08/4 (*Victory* 30); TS at AU 402.1 (*Victory* 34) and AU 402.3 with ink note: 'Christmas 1938. The other four are published, this one not. That doesn't say this one isn't rotten too – Thanks for the party!' (*Victory* 44). Hyde planned to write an epic poem titled 'Chariot Wheels' that became instead a play with a final choric poem, 'The Victory Hymn', spoken by two voices, male and female; see Introduction 16. The play was sent to her London agent but remained unpublished. The poem was set as a pamphlet by Ronald Holloway at the Griffin Press in December 1935. Hyde returned a corrected proof but the pamphlet did not eventuate. The Holloway Press edition in 1995 of all known versions of the poem, including the standing type of the uncorrected 1935 setting, was published to mark the handing over of Holloway's press and archive to the University of Auckland. See Leggott, "'The Victory Hymn" 1935–1995.' (*Victory* 17–51).

URL www.nzepc.auckland.ac.nz/authors/hyde/victory.ptml

p.201

Graven on Excalibur *Persephone* 110. *Akld Star* Supp 16 May 1936: 1. Untitled MS fragments in Ex 15 Godwits; MS enclosed with letter to Warwick Lawrence 25 March 1936 (WL 1). TSS at AU 413.1–2. Mid-1936 List. The letter to Lawrence accompanying the poem reads: 'Pax tecum – and mecum – and all-round-

cum. I'm awfully tired and now just about to go to sleep. Send you a contemplative remorseful admonishment which I just wrote to myself. Keep smiling : same to me.'
And lord of lakes The sword Excalibur was given to Arthur by the Lady of the Lake.

p.202

Essay in Treason AU 449.1 TS. MS in rear of 1935 Jnl as 'The Young' with 4 other poems; untitled MS at AU 478. TSS at AU 449.2–3. An entrapped speaker observes the confidence of a new generation, hoping their detachment from the past is the key to overcoming its cyclic repeats.

'This was the slim, unfrightened hind The voice beginning here seems to speak the remainder of the poem.
Head upflung TS 'unflung' has been corrected from MSS.

p.203

Young Knowledge AU 443.1 TS. *Houses* 60. Incomplete TS at AU 443.2. *Houses* text is a composite using the incomplete AU 443.2 until it breaks off after 6pp; the final 16 lines are taken from AU 443.1. The present copytext is the complete TS, probably also the revised version of the poem. See Introduction 1–3 for discussion of composition and sources.

Knowledge has sunlight sleeked about her limbs See 'Essay in Treason'.

That by the straw-beds and the breathing clover Hyde wrote of picking strawberries and visiting orchards, hop farms and a cider manufacturer while staying briefly in Nelson with her mother in late November 1936. She portrayed the region as a cornucopia in her article 'The Stone in the Centre', emphasising the sweetness of its springtime scents:

Besides strawberries and cider in Nelson – orange-blossom. The mock variety grows freely enough elsewhere in New Zealand; but there was a queer, highly-flavoured sweetness on the air, our first Nelson night, a persistence of perfume which insisted one should get up, shuffle into slippers and dressing-gown, and explore the garden. The orange-blossom trees made great caves of green leafage, white petals, in the moonshine, and the scent was a whipped-up sundae of mythical honeymoons and old Spain. Try it some time, when in disillusioned mood . . . (*Railways Magazine* 12.4 [1 July 1937]: 42)

Where surpliced tui See 'Blackcoat'; also the 'white-surpliced boys' of 'White Irises'.

Kauri they split From here the poem draws extensively on Hyde's reading of Edward Markham's journal and then Charles Heaphy's account of his 1846 exploration of the South Island West Coast.

But roots were food for bellies when crops drowned The same line in AU 442.2 ('But food for bellies when the crops were drowned') implies that 'young shoots' (not roots) were a food source when crops failed. Hyde's clarification in AU 443.1 lends support to the probability that this is a revised text.

Dunce at its class, and stalking out of school, Final line of incomplete AU 443.2 TS.

By bridges slender as the aka ladder In *Houses* this is the first of 16 lines taken from AU 443.1. The copytext's 'ake' has been corrected: Heaphy's 1862 account of his journey talks of 'The supplejack and aka ladders at the miko cliff' (Nov 1862 166) and refers elsewhere to rata vine ladders. There is a variety of rata (*Metrosideros scandens*) known as aka and Hyde's 'ake' is a mistranscription. She clearly knew the difference between aka and the small, white-flowering ake-ake, which is mentioned in the *Railways Magazine* articles. I am grateful to Murray Edmond for drawing my attention to the ake/aka problem in his essay, 'Then it was now again: New Zealand Poetries and Colonial Histories,' *UTS Review* 6.1 (May 2000): 113–22. URL www.nzepc.auckland.ac.nz/authors/edmond/then.ptml

the Greenstone People Hyde follows Heaphy in referring to the Greenstone Country. See 'The Stone in the Centre' 41, her assertion that she will return to the West Coast, 'and try to pick up traces of the Greenstone People who lived there less than eighty years ago, quarrying and polishing greenstone weapons and ornaments for all New Zealand, under the protection of Poutini, the Fish God.'

Tribe of Jacob

The topical and political verse Hyde wrote 1935–36 indexes her concern about international events, in particular the outbreak of war in Abyssinia and Spain. Her depictions of greed, prejudice and of the miseries they inflict are sometimes allegorical ('The Faithful'), sometimes epigrammatic ('City', 'Loudspeaker', 'Griefs', 'Crooner', 'Answered') and sometimes monologic ('The Free Talkers', 'The Awful Darky', 'Timor Sea'). As in her other writing, there is a foreboding sense of a generation damaged by the conflict of 1914–18 and about to commit its children to repeating the experience. Hyde's anti-American bias shows up as resistance to new forms of cultural imperialism imposed by the economic victors of the Great War.

p.208

The Free Talkers AU 371.1 TS. *Tomorrow* 2.31 (16 Sept 1936): 17. TSS at AU 371.2–3, the latter incomplete, and in March 1935 List as 'The Free Thinkers'. H. Winston Rhodes was an academic at Canterbury University College and a contributor to the left-wing *Tomorrow*, published in Christchurch 1934–40. Hyde's parody of the emerging orthodoxy of 'progressive' verse is cut-up prose pointedly interspersed with liturgical allusions.

p.210

The Awful Darky 1935 Jnl untitled MS. Sent late 1935 to *The New Yorker* as 'The Awful Darky', with 'Tulips' (Red Kowhai 17); no publication traced. One of 5 poems at rear of 1935 Jnl. The same incident is fictionalised in *Godwits* 52 in the character of Nigger Jack. The poem was apparently prompted by a letter Hyde had recently received; she wrote to Schroder (JS 81, 'July about 29th' [1935]) that an old family friend had written: 'a stout, sturdy old lady of 75, a Mrs Beckley, who knew me when I was 4, and refers to us as "the little Wilkinsons of Waripori Street."' See also 1935 Jnl 29 July:

An old friend wrote the other day after a lapse of twenty years, calling us 'The Little Wilkinsons of Waripori Street.'
You've no idea what delightful queer old memories that conjured up – little crystal ships, and having hot baths in the copper (we had no bath) and darkest red velvety 'pin cushions' growing along the garden borders. It was called 'Robin Hood Cottage'.

Counsel's Advice AU 453 TS. MS at AU 295 as 'To God', p. 22 of letter to WR Edge 11 June 1934. There is another satirical poem in the archive signed 'Ogpu (Otherwise Robin Hyde)' ('Early Rising' AU 119) and the name recurs later in 'Two Eggs'. The OGPU was the Soviet Military Intelligence Service 1923–34, forerunner of the KGB. Ogpu was also the name of the Rawlinsons' 'shamelessly auburn' cat, mentioned by Hyde in her introduction to Gloria's 1935 collection, *The Perfume Vendor*.

Zoological AU 276.1 TS, copytext for *Houses* 43. TSS at AU 276.2–3. Mid-1936 List.
Beauty's vast war-scythe harvests in the sky! See 'Three Poems': 'the great bronze sickle of the dusk / Mows the red poppies of the sunset clouds.'

p.213

Chivalry AU 458.1 TS. TSS at AU 458.2–4. In Hyde's story 'America Won the War' a first-person narrator sees a motorcyclist with a girl riding pillion narrowly avoid knocking down an old soldier: 'Then the motor-cycle began to stutter and roar, ready to slide down the black safe street, and I thought perhaps I should step out into the middle of the road and curse them in the name of chivalry. But cursing what has never lived, in the name of what has died, would be too odd.' (*Tomorrow* 3.12 [14 April 1937]: 374)

Am I mad / About you? Am I blue? Popular song lyrics and catch-phrases sampled across several lines. 'America Won the War' collages stock American-inspired dialogue to achieve the same effect.

Fat Winston forcibly feeding suffragettes Winston Churchill was British Home Secretary when suffragette protests were suppressed in Parliament Square, London, November 1910.

(*Come up and see me sometime* Mae West's famous line from the movie *She Done Him Wrong* (1933).

p.214

The English Rider *Persephone* 10. *The Countryman* 10.1 (1934): 121; *Best Poems 1934* 15. TSS at AU 234 and Mitcalfe/4. Mid-1936 List. Red Kowhai 4 records submission of 'The Tree', 'Blackberries' and 'Montaigne on the Hillside' to *The Countryman* in 1935; no publication has been traced.

p.215

The Birth-right AU 477 TS. TS in DC with epigraph: '(For the people of Maori Bay, Orakei.)' Mid-1936 List. Hyde wrote several articles protesting the illegal attempts by city council and government to remove Maori owners of land at Orakei 1935–37. 'The Cage with the Open Door' includes a scene at the *Observer* office where the speaker is arranging an interview with 'Mr Rukutai' who will talk to her about Orakei. See also 1935 Jnl 20 Feb (Hyde's opinion of George Grey):

He was an Esau himself – one of the inevitable dispossessed – and I am convinced that what the world retains of greatness is vested in its Esaus: I dislike the Jacob tribe at their desks, with their soapy voices, their tallow faces, their impressionable waxen hearts, always to be melted to another image next day.

p.216

City AU 375 TS. *Persephone* 123 as 'Modern'. This and the three following poems occur on the same TS page and are part of Hyde's output of epigrams 1935–36, a selection of which appears in *Persephone* 123–24. Mid-1936 List has an entry 'Epigrams' which refers to the group as a whole.

Griefs AU 376 TS. See 'City' and note.

p.217

Loudspeaker AU 377 TS. *Observer* 30 Jan 1936: 10 as 'Ye Disgruntled Writer on Loudspeakers'; *Persephone* 124 as 'Politician.' This and the next poem appeared in the *Observer's* 'Brevities' column signed 'R.H.'. See 'City' and note.

Crooner AU 378 TS. *Observer* 30 Jan 1936: 10 as 'And On the Same'; see previous poem; *Persephone* 124. See 'City' and note.

Whiteman concludes what Washington began Paul Whiteman's jazz orchestra of the 1920s and 30s featured an all-white line-up that reflected the commercial realities of the period. Whiteman recorded with Mildred Bailey and Billie Holiday among others and was known as 'The King of Jazz' after the title of a movie he made in 1930.

Answered AU 372 TS. Mid-1936 List. See 'Chivalry' and note.

Miracles *Persephone* 71. TS at AU 418. Mid-1936 List. A vividly realised tram ride from Mt Albert to central Auckland is part of 'The Cage With the Open Door'.

Of silver pieces in a plate Judas Iscariot sold Christ for thirty pieces of silver.

p.219

Timor Sea AU 466 TS. A returned man speaks of his small son's death in the Depression years, addressing Jean Batten (1909–82) and contrasting achievements such as her record-breaking solo flight from England to Australia in May 1934 with the unhonoured endurance of the British infantry. The speaker is someone like JD Stark, whose solo support of his five children in the mid-1930s is described in Hyde's article "'Starkie", Outlaw of the NZEF' (*Observer* 4 April 1935; rpt *DGround* 294).

p.220

The Under-dog AU 459.1 TS. TS at AU 459.2 with epigraph: '(As from one veterinary surgeon to another.)'

The voting's solid for Betty Boop American flapper cartoon character of the 1920s.

Pharazyn's meetings The Pharazyn family were wealthy Wairarapa sheep-farmers and politicians. See *Twelfth Night* (3. 3. 9–10) 'Trip no further, pretty sweeting / Journeys end in lovers meeting.'

There shall the Over-Soul find birth Nietzsche's *Übermensch*.

p.222

The Faithful AU 462 TS. *Tomorrow* 2.21 (29 April 1936): 25. Mid-1936 List. See *AHome* 46, where an old blind dog at Waitarua visits the cabin where Hyde is staying:

I said, 'Hullo, Rinty . . . Rinty, old boy,' and only the one idea popped into Rinty's ancient brain. He sat up and begged for me. I could not bear it, his shaggy curled coat, his begging paws and the opaque lamps of his eyes. It was like all the ancient hurt people I have ever known, sitting up and begging to the unknown God.

p.223

The Salt-Breakers *Working Woman* June 1936: 15. There is no extant MS or TS. See Hyde's article 'Woman Today' (*Tomorrow* 3.12 [14 April 1936]: 376) for an account of *The Working Woman* (1934–36) and its successor, *Woman Today* (1936–39). Both magazines were publications of the New Zealand Communist Party.

p.224

Lines to an Unknown Poet *Persephone* 19. *Aklid Star* 16 Sept 1935: 6 as 'Italy, Old and New. Lines for an Unknown Poet'. TSS at AU 380.1 as 'Lines for an Unknown Poet' and Schroder 08/3 as 'Lines to an Unknown Poet'. Mid-1936 List. Mussolini's troops had clashed in December 1934 with Ethiopian rebels at

Wal-Wal oasis. The *Star* publication of Hyde's poem features in 'The Cage with the Open Door', when an acquaintance stops the speaker on the day of the news of the Italian invasion of Abyssinia to say that he had seen the poem in the paper but had not understood it. D'Arcy Cresswell sent it to Ursula Bethell 23 Feb 1936 after meeting Hyde at the Stronachs' the previous weekend, saying: 'I inclose her poem *Italy* which appeared here in the *Star*. I think it an important event for NZ.' (*The Letters of D'Arcy Cresswell*, ed. Helen Shaw. Christchurch: U of Canterbury P, 1971. 100)

Write that I knew a river like ripened corn Compare the opening of 'The Dusky Hills': 'Write that I died of vanities, / Fire gone to embers in my brain.'

p.226

Black Easter (1936) *Persephone* 66. *Aklid Star* 9 April 1936: 6 as 'Black Easter' with epigraph: '(The Emperor Haile Selassie has written to his Empress, "There is nothing left for you to do but to pray for me" – Cable news.)' Untitled MS in Ex 15 Godwits. TSS at AU 415.1–4 with epigraph as above. Mid-1936 List. Ethiopian troops counterattacked the main Italian force at Maychew 31 March 1936 and were defeated. Hyde's poem appeared on the editorial page of the *Star* after news of the defeat was received by international news sources 3 April; see also 'The Paladins' and note. Haile Selassie (1892–1975), 225th emperor of the Solomonic dynasty, went into exile in French Somaliland 2 May, ending seven months of conflict.

Our land was footstool for Solomon Coptic Christian traditions in Ethiopia establish their descent from the legendary journey of the Queen of Sheba (Makeda) to the court of Solomon in Jerusalem, and the son (Menelik) who was born of their union. Menelik was allegedly responsible for the removal of the Ark of the Covenant to the city of Axum in Ethiopia.

Did not a black King risen from dust The magi at Christ's nativity were identified in Christian tradition as Melchior, Gaspar and Balthasar in writings attributed to St Bede (d. 735). Balthasar was black-skinned and brought Christ the myrrh signifying his death.

p.228

The Paladins *Persephone* 43. TS at AU 385. Mid-1936 List. Mussolini used mustard gas against the Ethiopians 1935–36, and had plans to use phosgene. Both gases had been outlawed by the Geneva Protocol of 1925. The *Auckland Star* (4 April 1936) printed two United Press Assn stories from London about the gas attacks and their implications for the League of Nations, which had failed to take action against Italy. *Omdurman, Arabia* Turkis and Arabs were the typically cruel opponents of Charlemagne's paladins (warriors). Dervish forces defended Omdurman in 1898 against British imperial troops in the Sudan. The poem assumes that 'infidel' savagery would have faltered in the face of gas attacks on civilian populations in modern warfare.

Bewildered fling their weapons down 'A correspondent from Addis Ababa declares that the Abyssinian armies, smitten by gas, gaped horror-stricken at balls of swirling flame shot down in liquid fire and stood paralysed, allowing themselves to be burned until the wounds they sustained drove them into flight.' ('Liquid Flame Added to Horror of Gas', *Aklid Star* 4 April 1936: 9, UPA cable)

Unfinished AU 463.1 TS. TSS at AU 463.2–4. Volunteers from Britain and other countries joined both sides of the Spanish conflict 1936–39. The British government moved quickly to prohibit its citizens from enlisting.

Madrid must go Nationalist forces began bombing Madrid 28 August 1936; the siege of the city began 6 November and lasted for three years.

p.230

Revenant AU 546 TS. Hyde imagines the contrast between the returned soldiers of 1914–18 and those who fought the unsanctioned war of conscience in Spain.

S E C T I O N F O U R : 1 9 3 7

The House of Woman

In February 1937 Hyde spent three weeks at Whangaroa Harbour in Northland, staying in a cabin on Fish-Factory Point and typing the final draft of *Godwits*. She also drafted a number of poems that continue her

exploration of a dazzling, immanent landscape and its shelter of those who are broken or dispossessed. Many of the poems, including the first 30 pages of *The Book of Nadath*, were written on paper watermarked Exquisite Bond. These, along with drafts known to have been composed at Spirits Bay, Whangaroa, Waiatarua, Castor Bay, Milford and Titirangi, demonstrate Hyde's creative energies at a point of origin. Some of the Exquisite Bond material is discussed in the introduction to *Nadath* xvii–ix; see also 'Robin Hyde, "Exquisite Bond": 19 texts in manuscript and typescript.' HOW2 1.6 (Fall 2001). URL www.scc.rutgers.edu/however/v1_6_2001/current/readings/hyde/hyde.html

p.232

Clasp me about the knees AU 598 untitled MS fragment (Exquisite Bond).

Clasp me about the knees See 'Dark and forgetful eyes', the vision of the untainted daughter: 'Under her knees foams a white, white water'.

white gods beneath Reinga! The poem is set at Spirits Bay. Hyde wrote to Stewart 5 March 1937:

My one and only excuse for being such a bad correspondent is that instead of having stayed peaceably in one place, I've been travelling again – up farthest north, to Whangaroa and Spirits Bay. I didn't get to Cape Reinga because no human being could be got to believe in my ability to stick on a horse ten miles from Spirits Bay and back. (DS 7)

young waves like chieftains / That dash their white plumes See 'The Weavers and the Dyers': 'But the waves wearing white plumage march on to Te Reinga, Te-Reinga-o-te-wairua.'

Black horse, with the mane flicking See 'The Last Ones'.

But at last (in the ti-tree lying) Hyde and Percy Mitcalfe slept out on the northward drive to Spirits Bay that Hyde later turned into narrative adventure for the *Railways Magazine* 12.6 (1 Sept 1937):

Sleeping in the manuka is good: I don't vouch for it without the Lilos, because one has to admit that the sharp little leaves prick, and prickles at 2 a.m. are apt to take romance out of any situation. But plus Lilos, and a sprinkling of vague cold silver-daisy stars, and a wind blowing, it is worthwhile. ('The Flying-off Place' 44)

Sand 1934 Auto TS. *Houses* 83. Untitled MS at AU 564 (Exquisite Bond). TSS at AU 497.1–4 and in DC with ink note 'Spirits Bay'. The 1934 Auto TSS of 'Sand', 'The Last Ones' and 'Descendants', all signed in ink, were given or sent to Tohill since they were found at the rear of the autobiographical fragment. Hyde described her first view of Spirits Bay and the meeting of Tasman and Pacific oceans:

We walked on over the glistening white sandhills.

White sandhills: bleached, clean, silvery white, white as the moon, moulded in windswept curves and fine ribbed patterns, stretching away down a coast of foam, as far as one can see: and tearing in to meet the sand, two diagonal lines of surf, clashing together a hundred yards from shore, spouting up, a great creamy mass.

There are things to be seen in New Zealand, but nothing else that gives the thrill of that lonely surf at Spirits Bay. The solitude is complete. Nothing lies in sight but the miles of shining white sand, birds flaking up and down on a light wind, the surfines pouring into one another, the sea speaking with a massive voice, and out against the rocks great pillars of foam lifting into the air. ('The Flying-off Place' 44)

Childless white body See 'Dark and forgetful eyes': 'Wraith of a woman, with eyes like foam, / How should your seed take root?'. 'The paraha at Spirits Bay also features in 'The Flying-off Place' 44:

There is no vegetation but the paraha vine, that used to be used for wrapping up the bodies thrown into the ovens at cannibal feasts: it's a delicate, wind-trembling little flower that doesn't know its own sinister history. Its mauve bells are like silk.

p.233

The Last Ones 1934 Auto TS. *Best Poems* 1937 19; *Lyric Poems* 10; *Houses* 84. TSS at AU 501.1, 2 (with ink note 'Spirits Bay'), 3 (with ink note 'Spirits Bay 1937'). See Hyde's account of her night-time surroundings on Fish-Factory Point: 'And then you can lie no longer in bed, but wander out, and see against the starry silver the huge black shape of something that might be a *taniwha* . . . but it turns out to be merely a grazing black horse.' ('Ways of the North', *Railways Magazine* 12.5 [1 Aug 1937]: 21)

See also 'Clasp me about the knees' and untitled MS fragment AU 580 (verso p. 3, Exquisite Bond) for draft scraps of 'The Last Ones', 'Descendants' and 'Whangaroa Harbour':

The black horse switched his tail; along his flank.
Wind tapered in a restless stream,
Turned, he
 Love is your overwhelming theme
 glowing Indian corn
Old Maria's rich barbaric maize
Was a wand once, in Montezuma's house.

The Mirror.

The Mirror.

(The joined words are characteristic of Hyde's many pieces of automatic writing in the archive.)

Descendants 1934 Auto TS. *Woman Today* 1.4 (July 1937): 24; *Houses* 81. See untitled MS fragment AU 580 quoted in previous entry. Hyde wrote about the Maori of the far north to Stewart: 'They are the most courteous people – friendly, and ready to offer even the cobs of maize from their patches of garden to a chance visitor.' (DS 7)

p.234

Whangaroa Harbour AU 498.4 TS, copytext for *Houses* 81. Untitled MS at AU 565 (Exquisite Bond). TSS at AU 498.1–2; AU 498.3 with typed note 'Whangaroa 1937' is a copy of AU 498.4 typed on Rawlinson's 1947 machine.

The heart-shaped polished nephrite Hyde told Stewart 5 March 1937: 'I don't know yet quite where I am going – somewhere quiet and not too fixed though – it couldn't be lovelier than the funny little cabin, which looked out on Whangaroa Harbour, a bright green heart-shape.' (DS 7)

And Pani holds aloft the beaded maize In 'Harvest Home' (Chch *Sun* 15 March 1929: 6), Hyde retells Elsdon Best's versions of Maori crop ritual, including the story of the ancient god Rongi and his wife Pani who angered the star Whanui (Vega) by stealing a sack of his potatoes and birthing from it the first kumara. Hyde quotes harvesters at the March rising of Whanui crying: 'Oh Pani! Pour out thy basket upon this field.'

To Sarin, who Drew a Tree and a Woman AU 500 TS, copytext for *Houses* 82. Untitled MS at AU 566 with untitled draft of 'Among Neighbours'. Gwen Mitcalfe's portrait of Hyde, made at Whangaroa February–March 1937, suggested a visual analogy between red-haired woman and flowering tree (*Iris* 403). Its setting may have been actual; Hyde speaks of 'my ancient pohutukawas, whose rheumatically grey limbs spread wide over the lip of foam just a few yards below my stilts' ('Ways of the North' 17). However, the tree's flowering time would have been well past by February.

p.235

Among Neighbours AU 499.2 TS with note 'Whangaroa Harbour', copytext for *Houses* 82. Untitled MS at AU 567 with untitled draft of 'To Sarin, who Drew a Tree and a Woman'. TSS at AU 499.1 and Schroder 08/22 with JS ink note 'unpublished?'

When the sea is vile with oil from a ship *Houses* 'with the oil from a ship' is incorrect.

Learn the strength of the old song AU 599 untitled MS fragment (Exquisite Bond). The second stanza breaks off at the bottom of the page. It became the poem 'Sisters' and seems to draw on motifs (surf, light-boned birds) common to the Northland poems and to parts of *Nadath*. The verso holds draft lines from *Nadath*, confirming a 1937 date for this composition.

How love comes like a hind See 'Red Leaf': 'Love was the white hind never allowed on the Ark' and 'Essay in Treason': 'This was the slim, unfrightened hind.'

p.236

Sisters AU 515 TS, copytext for *Houses* 109. The rhyming lyric of AU 599's second stanza has been developed as dream surrealism.

p.237

Dreaming I knew the vigil years were gone AU 597 untitled MS fragment (Exquisite Bond).

The Clover Field AU 553 TS. Untitled MS at AU 579.

p.238

Writing unsteadily AU 602 untitled MS fragment (Exquisite Bond). Hyde lists the forbidden loves which produced great poetry: Swift and Stella (Esther Johnson), Shelley and Mary Godwin, Shakespeare and the 'dark lady' of the sonnets, Byron and Augusta Leigh. The second stanza is a draft for 'Digging'. 1935 Jnl opens with a ladybird walking over the blank page as its author sits outside in the sun:

A ladybird as blue as a chip of lapis lazuli arising out of the undergrowth of yellow grasses has just stalked contemptuously over this white page as if to show me how little she thinks of it.

See also 'Outdoors': 'And greener, in pedantic rage, / A spider dances on this page.'

Digging AU 522 TS, copytext for *Houses* 102. Untitled MS fragment at AU 602, see preceding entry. As with the draft of 'Sisters', an immediate experience is noted and becomes the perceptual basis of a poetic meditation, in this case comic to match the contrast of 'rude mechanical' labour and the beautiful rose it produces.

the new bed made *Houses* 'the bed new made' is incorrect.

the rose-red petals' calling *Houses* 'the rose-red petal's calling' is incorrect.

Living because it had wived In *Houses* a new stanza but the sense and punctuation are continuous and the line marks the beginning of a new page in the TS.

Caring no whit of its time *Houses* 'no whit for its time' is incorrect. From this point the poem rhymes in couplets, affecting a simple rhythm and gravedigger humour.

p.240

The Miracle of Abundance DC 621 TS, copytext for *Houses* 152. Untitled MS fragment AU 603 (Exquisite Bond). TS is an almost identical transcription of MS.

cold blossom-spilth *Houses* 'cold blossom spilth' is incorrect.

A meal of bread and little broken fish *Houses* 'A meal of bread and a little broken fish' is incorrect and distances the Biblical reference.

Firelight, be my cat AU 503.4 TS with ink note 'Castor Bay' at top left and '13.' in place of a title, copytext for *Houses* 84 as 'The Familiar'. Untitled MS at AU 568. TSS at AU 503.1–2 as 'The Familiar'. AU 503.3, also titled 'The Familiar', has a typed note 'Castor Bay. 1937' and is a copy of AU 503.4 typed on Rawlinson's 1947 machine. Neither the Eastcliffe Rd nor the Prospect Tce bach had a fire, which Hyde lamented in several letters. The address to the wished-for firelight is in the tradition of cat poems such as Christopher Smart's 'For I will consider my Cat Geoffrey' (*Jubilate Agno* 1762). See also the opening sentence of *AHome* 3, written at Waiatarua: 'If only there were a fire.'

We may be lonelier; we shall not be stranger Hyde was acutely conscious of her antisocial demeanour. She joked to Stewart 5 July 1937 about living alone:

Sound No 2, possums stamping and tramping about on the roof. Their noise is amazing but rather fun. I just call out now 'Are you a man or a 'possum?' and never receiving any reply, curl up again. (DS 9)

On any mottle-feathered morning *Houses* 'On any mottled feathered morning' is incorrect.

I feed the throstle mornings from my sill *Houses* 'I feed the throstle morning from my sill' is incorrect.

The Seaward Road AU 576 MS. *Aklid Star* Supp 7 Aug 1937:1. TS at AU 562.1 typed on Rawlinson's 1947 machine. Untitled incomplete MS at AU 593.

The guest is gone This stanza and the next do not appear in the *Star* publication. Hyde told Schroder 25 April 1937 she would be spending winter in 'a very small seaward bach at this Castor Bay' (JS 93). The same letter mentioned the recently written *Nadath*, in which the false prophet walks along a coast road: 'Nadath heard the footsteps of one who came behind, walking the seaward road: and he said, These are the footsteps of Nadath's love.' ('Nadath Speaks to His Love')

She takes her god for mirror; he his land Rangī and Papa are obvious referents, despite the deciduous trees.

Come not against the trees Hyde left Eastcliffe Rd because of 'a furious quarrel' over an attempt to cut down a tree. She told Stewart 5 July 1937:

The last time, at Bach No 1, it was because the landlady's daughter and her young man came along and, when I was sleeping, started cutting down a tree just outside, on my land. I don't like people who cut down trees and to do it when I'm sleeping seems just vicious: so I went out pyjama'd and burning-eyed, and the affair became thoroughly low-brow, with the young lady crying 'You stop insulting him!' me calling the young man 'Popeye the Sailor' and the young man telling the world that in another moment he would forget he was a gentleman. (DS 9)

Against the shadow of an island's side See 'The Island Fishers' (later 'The Beaches' VII) also written in 1937: 'But the boats, in salt tide and smarting sunrise weathered, / Swing by an island's shadow.'

p.241

In the Doorway AU 511.2 TS, copytext for *Houses* 92. TSS at AU 511.1, 3. MS at AU 570.

Oh birds who shake the dream *Houses* incorrectly begins a new stanza.

Rain, my bird-lilac rain *Houses* incorrectly begins a new stanza.

Cried, 'Fall not, rain *Houses* incorrectly begins a new stanza.

p.242

Awakening DC 614 TS. The return of Persephone in spring is anticipated, and responsibility for the return to life is given to the 'young earth'. The poem continues the narrative started by 'Persephone in Winter' and the story 'Six Pomegranate Seeds'; see Introduction 32.

Later the burning flagons, the rose and anemones See 'The House of Woman' (*Nadath*): 'Her pavement is the rose: her wine is of the anemones.'

The small blanched kiss of a sunbeam See 'The House of Woman': 'Very small is the sunbeam, very white: an almond, and she shall set it between her lips.'

p.243

The Nomads AU 521.1 incomplete TS (first stanza) and AU 521.3 (second stanza), the latter is copytext of *Houses* 85 as 'Titirangi 1937'. Untitled incomplete MS at AU 594. TSS at AU 521.2 as 'The Nomads' and AU 521.3 untitled with ink note 'Titirangi 1937' at top left. Rawlinson used the shorter version in *Houses*, which seems to be part of the grouping Hyde made of untitled poems with handwritten placenames. The poem was written late 1937 if the placename here refers to her brief tenure of a bach at Titirangi in December.

p.244

When will the forest love me? DC 665.1 untitled MS. See *AHome* 11, a passage of self-castigation: 'Dreamer, loafer, slow-moving parasite. We saw one rata in the bush today, a vine out in little blotch-brushes of hairy red.' In the discarded draft sections for *Nadath* there is a political allegory about a red-flowered parasite that strangles trees and poisons those who feed on it. *Nadath* visits the afflicted trees:

Some he saw who kept their quality : but they were unvisited. Down the sides of most, like the hair of a woman, whose hair is her covering, was launched a red parasite, and on the branches of trees roosted great birds, whose beaks and talons were strong and evil weapons. ('Roots and Crown' 18)

p.245

Prometheus AU 517 TS, copytext for *Houses* 106. Rata flowers are imaged here like the pohutukawa blossom in 'To Sarin, who Drew a Tree and a Woman'.

Arachne DC 655.1 untitled MS. Incomplete TS at DC 655.2. Rawlinson typed the poem (DC 655.3) from TS (2 pp) and MS (6 pp). Her editorial note assigns composition as well as typing to April 1939 on the evidence of the unusual MS paper, claiming that it is identical to a letter written to her in April 1939 (see *Nadath* 85-86). Information from Derek Challis indicates that the only letter sent to Rawlinson at this time (20 April 1939) is not written on the same notepaper as the 'Arachne' draft. However, *Iris* 696 notes that an identical unwatermarked bond paper was used 22 March 1939 by Hyde to write to Noreen Hutson and to Derek Challis. These letters are the only other known instance of the notepaper in DC and make likely a composition date of March 1939 for the poem.

Arachne wove a tapestry showing the loves of Zeus that was more impressive than the weaving of the goddess Athene, whose theme was her contest with Poseidon for the possession of Athens. Athene destroyed her rival's loom and tapestry, and Arachne hung herself in remorse for daring to challenge the

patron goddess of weaving. Athene took pity on her and brought her back to life as a spider. The relationships between textiles, texts, female suicide and female power make the Arachne story compelling to Hyde.

Pharos The great lighthouse at Alexandria built by the Ptolemies in 290 BC, one of the seven wonders of the ancient world.

Unwind, with fingers chill as my own The weaver reverses her work and the history of the textile trade unravels.

mother-wife-mistress sacrifice See 'The House of Woman': 'In her father's house she is a daughter: in her husband's house, she is a wife: and at last in her son's house, she is his mother, who has grown old. // Though he reverence her, yet is the ground she treads on not her own.'

Seek you the fireplace The one possible saving action is to build a fire against the icy blackness of 'storm, scorn and death.' The note to Schroder pleads for a 'door-into-firelight letter'; the opening of *AHome*, also written at Waitatarua, builds an imaginary room of firelight.

Be mother and wife to the flame See short story MS fragment at AU 491 (Exquisite Bond): 'But what have I to do with such things? It is not for a woman to look upon the tapu places. I can only laugh at all men and all gods, and blow by, light as a leaf, with my hair another echo of that ancient hidden flame.' Jeffreys (237) identifies this as a missing page of 'The "old explorer" fragment' in DC.

gleaming, / Like the picked bones of fallen trees in a forest See 'Nadath and the Master of Wheels' and *AHome* 26, Hyde's observation of the tapu grove she had seen under Taratara in February 1937.

I, Jehane

Ghost stories in folktale settings, often elliptic in the tradition of ballads and romance songs, were also part of Hyde's later poetry. The speakers in them see what is not seen in the world of the everyday, continuing in the light of comments Hyde made to Eileen Duggan in a letter of 12 April 1935:

I have the greatest respect for the old folk-tales, both in verse and in prose, not the pretty ones but the kind whose savour is like the smell of newly-chopped wood in a forest clearing. I see no reason why new personalities of fairytale shouldn't be created, and why old ones, dried and withered in forgotten pages, shouldn't be interpreted so that they have one foot in the fable kingdom and one in the human city. (ED 2)

p.248

Sleepless: with hands like ice De Thierry untitled TS. This, the earlier of two surviving TSS, draws on Hyde's Northland experience of early 1937. In the verse play 'De Thierry's Progress' the poem is spoken by Charles de Thierry at the end of a scene set in New York City. His wife Emily has fallen asleep and remains onstage, heavily pregnant with their daughter Isabel.

She will be cold at nights, / This land I desire The trope of the hard, virginal land is also present in 'Journey from New Zealand' (1938).

Round a huckster's world See 'Nadath and the Master of Wheels': 'Oh thou cruel one, that does all for gain: thou with the streets of gold and the huckster's Heaven.'

Spring green and wet TS 'west' appears to be an error; the rhyme is 'wet' in the other surviving TS.

On the valleys where tapu trees / Bleach See 'Nadath and the Master of Wheels'; also *AHome* 26.

There must be young roads made See 'The Roads' (*Houses* 78) which develops the history of pioneer roadbuilders and also makes reference to spadework and the light of neighbours' lamps.

Gardens for women As in 'The Pioneers'.

p.249

Isabel's Song De Thierry TS. This, the earlier of two surviving TSS, is sung in the verse play by Isabel de Thierry at the end of a scene titled 'The Houses'. The setting is Mount Isabel on the Hokianga; Isabel's brothers are talking in the dark, recalling places the family has lived. They ask Isabel to sing them to sleep. *She said, 'Now Elihu* Elihu is also the name Hyde assigns Wednesday Gilfillan's eccentric great uncle.

p.250

Isabel's Baby De Thierry TS. *Best Poems 1938* 10, copytext for *Houses* 107. This is the later of two surviving TSS. The poem was sent to Marris, probably in April 1938 from Hankow where Hyde was working on both 'Houses by the Sea' and 'De Thierry's Progress'. In the surviving drafts of 'De Thierry', 'Isabel's Baby' is a discrete poem and its place and function in the play are unclear.

p.252

Red Toadstools DC 613 TS. The 'witch' knowledge of herbs and natural remedies is passed down the female line as something feared by men who also desire sexual possession of the outsider women who practise it. Red-capped toadstools and beautiful, fiery-haired women in the mould of Mary Magdalen are aligned in the poem ('Them red hoods, so woodsy and proud, / Eat 'em up, and sing for your shroud.') See also 'Toadstools': 'Now peering at my doorstep I descry / Nine toadstools : and the taste of them is death.' (*Houses* 109)

Big Sister playing down by the trees The single surviving TS is inconsistent in its delimiting of the passages of direct speech in the poem. The most coherent reading assumes that Big Sister is the primary narrator from line 3, framing her story for Little Sister. Italics in lines 1–3 have been imposed to reflect this.

p.255

The Master of the House AU 556 TS. Untitled MS at AU 580, p. 3 Exquisite Bond.

Inanahi Maori, 'yesterday'. As the name of a character, it appears twice in July 1935 Jnl notes for 'The Unbelievers'.

p.257

For want of one last courage AU 586 untitled MS, possibly incomplete.

p.259

The Stranger AU 557.1 TS. TS at AU 557.2. MS at AU 581 with ink note '(The Lodge, 1937.)'

p.260

Jehane AU 558.1 TS. TS at AU 558.2.

Or terns bobbing white by the rock-base Hyde wrote to Stewart 5 March 1937 of her cabin at Whangaroa: 'The terns used to wake me up, squabbling and shrieking at high tide when the water drove them on the rocks.' (DS 7)

p.261

Tidemarks AU 506.2 TS, copytext for *Houses* 86. TS at AU 506.1.

A bough of old drudging / Mulberry tree See Emily de Thierry's evocation of her English girlhood ('De Thierry'):

Stand quiet; I want to lie among the trees.
Then you can pop dark mulberries in my mouth
Or stain me prudish through my muslin dress.

p.262

Candle and Shadow AU 548.1 TS. TS at AU 548.2.

My People Yet

'You see, I am almost like one trying to live a pre-war life, in a wartime dugout, with a strictly modern bomber poking about overhead', Hyde wrote to Schroder 27 December 1937. She added later in the same letter: 'I am no saint, John, I have seen all the things around me very coldly and remember them very clearly – only the earth and its things and people when they are trying to be friendly seem at all sacred. I think my god is a potato trying to put out shoots.' (JS 96)

p.263

That I should be so tired AU 606 untitled MS fragment (Exquisite Bond).

So walking down the hills AU 585 untitled MS fragment. Hyde lived at Castor Bay April–June 1937, near her friends Jane and Elsie Stronach. See *Dragon* 97, where she recalls dream images of New Zealand, including: 'Elsie at the bay'.

Grass green as verjuice An acid liquor made from crab-apples or sour grapes, and used in cooking and medicine.

p.264

Letter to a Friend DC 612 TS. The recipient ('amigo') of the verse letter is unknown but the date, setting and subject place it close to 'Prayer for a New People', sent to Lee 17 July 1937. Hyde also wrote to Ronald Holloway (3 July 1937) after moving to her second North Shore bach at 9 Prospect Tce, Milford:

But your thrushes would not let me sleep, until I had shaken hands with you again, as I hope you will do with me, though across this distance of breaking sea, mangrove swamp shining dismally in the moonlight, and great ancient pohutukawa trees.

This is Bach N. 2 – same rental, still one-room and no bath, but pretty. Rough green grass outside, and the jonquils looking surprisedly at those tall lads in surplices, the arum lilies. I wake up and see fantails hop in a mesh of boughs. (Holloway papers, private collection)

We could think of iris and the anemones See 'Awakening'.

Where the boy Mahommed looks out Arab and Jewish conflict escalated in British-ruled Palestine 1936–37 and a plan for partition was set out by the Peel Commission of 1936.

Why don't the women send a ship to Santander? Franco's forces took Santander 26 June 1937.

But see the moon-lode steep my grasses See 'Prayer for a New People' and note.

p.265

Prayer for a New People Untitled MS enclosed with JL 18 (17 July 1937) with note: 'My effort in the Prayer Marathon. Call it "Prayer for a New People" (it's unfinished though).' *DGround* 131 facsimile reproduction. TS at DC 624.1 as 'Prayer for a Young Country', copytext for *Houses* 150. Hyde retyped the poem in England 1938-39. Context for composition is given in the 1937 letter to Lee:

As to the Orakei Maoris – no I'm not in the prayer campaign. I very nearly did pray after the shelling of Almeria, but luckily the church was shut up. But prayer for Orakei – action, rather, don't you think? If, when and how it proves possible to act, which of course it mightn't.

The Spanish port city of Almeria was shelled 30 May 1937 by the German battleship *Admiral Scheer*. Hyde was secretary of the Orakei Village Protection Committee, formed in August 1937 (*Iris* 438).

p.266

The Grey Lodge DC MS dated 'July 1937' in notebook. TS at AU 514 as 'The Exile', copytext for *Houses* 110. The Grey Lodge was Hyde's name for The Lodge; she used it on correspondence from there 1933–37. The final 6 lines (unattributed) are the epigraph of *Nor the Years Condemn*, which was drafted May–June 1937 at Castor Bay. Hyde wrote to Lee 29 May 1937:

But I would like to write another, much less emotional and plainer book, not about myself principally, but about the Grey Lodge and its women, and their retrospect and forescope. I will never do it (or publish it,) unless I can do it far better than anything I have ever written, for that show is my focal point entirely. I loved and hated it, and at the end of it, love women as a whole, and think more of two of the doctors, one especially, than of anybody else, and see mostly the grey aisles, the grey processions, of women in life going nowhere, women maintained at the level of the stunted child. I know their responses and reactions and folded hands and little bits of spites, hero-worships and loyalties: they are my people, the Lodge people and I wouldn't give a thank you for all the waxen bosoms and starched fronts of the socialists. (JL 17)

Volumnia, you'll never know Volumnia is the ambitious mother of the Roman general Coriolanus in Shakespeare's tragedy.

p.267

The Bronze Rider, Wellington AU 543 TS, copytext for *Houses* 77. *Press* 24 Dec 1937: 18; *Best Poems* 1937 14; *Lyric Poems* 10. Untitled incomplete MS at AU 575. The cenotaph at the corner of Lambton Quay and Bowen St outside Parliament grounds is still the site of anti-war protest in Wellington. It was erected 1929 in commemoration of the 1914–18 war dead and is topped by a bronze sculpture of a winged horse and rider by Auckland artist Richard O Gross titled 'The Will to Peace'. Lines from Rupert Brooke's 'The Dead' (1914) are inscribed on the monument:

These laid the world away; poured out the red
Sweet wine of youth; gave up the years to be
Of work and joy, and that unhop'd serene,
That men call age; and those who would have been,
Their sons, they gave, their immortality.

Hyde's conscious inclusion of 'daughters' in the sacrifice to come expands the official commemoration. The title of the poem also references Pushkin's narrative poem *The Bronze Horseman* (written 1833). *from the hot Christmas Caves* Hyde's early December 1937 visit to Wellington was probably the immediate impetus for the poem. Big department stores such as Kirkaldie and Stains on Lambton Quay had Christmas displays that would have linked the present moment to Hyde's memory of her own childhood. (*Come home, dears, come home*) Matthew Arnold's 'The Forsaken Merman' (1849) is an important avatar of the poem:

Come, dear children, let us away;
Down and away below.
Now my brothers call from the bay;
Now the great winds shoreward blow;
Now the salt tides seaward flow;
Now the wild white horses play,
Champ and chafe and toss in the spray.
Children dear, let us away.
This way, this way!

Home when you're bid, or the length of my tongue Mother's call and father's call in two separate quatrains anticipate the two framing presences of 'The Beaches' IV.

p.268

Hill-tops AU 550 TS. Perhaps intended to be part of a sequence; title flush left and centred rule at the end of the poem as with several 'Houses by the Sea' TSS from 1937. The setting of the poem is probably Northland (Wellington) and the narrative voice is that of a child. Hyde's walks in the hills with her Sealyham terrier Mulligatawny Dan are mentioned often in letters.

Wilson's foxie See *Godwits* 114, Sandra Hannay saying: 'Wilson's foxie snapped at me, it nearly broke the skin.'

p.269

The Gardens DC 616 TS. Untitled MS fragment at DC 628.3 filed as second page of 'Fragments in Two Countries' and published as 'Fragment' in *Houses* 110. The MS perhaps indicates that 'The Gardens' was written in China before 'Houses by the Sea' and 'Fragments from Two Countries' had evolved their final boundaries. The closeness of the two sequences is also apparent in a TS for 'Evening' (AU 532.2) which shows typewriter indents of both pages of 'The Gardens' and of 'Hares on their forms at dusk'.

Straight for the broken blue door in me The rush of images is from the gardens at Day's Bay, remembered from a family outing there and fictionalised in *Godwits* 116 as the occasion of Eliza's sixteenth birthday.

Behind lies a small brown artificial lake, with swans sailing, their breasts only slightly soiled from the mud of their nests, their black bills snapping for bits of bread. Once there was a Day's Bay Wonderland Exhibition, and the derelict water-chute still stands, from which flat-bottomed pontoons used to bounce out on the lake. Farther along is a closed stucco shell, adorned with a laughing, moth-eaten tiger and labelled, 'The Whispering Gallery'. In the pines rises a double-storied bandstand, its stairway blocked up because it is rotting and dangerous. Eliza can think of nothing but the Whispering Gallery as she helps Sandra to fill the billies with boiling water, 3d. a can, and trudges up behind the pond to the bush.

Why should you seek me, my mother's hands? Hyde told her family in a letter from Shanghai 2 March 1938 that she was working on a series of poems about the old Wellington places. The intensity of this intersection of past and present was also noted in the dreams of New Zealand recounted in *Dragon* 97; see Introduction 25.

p.270

Close under here AU 528 untitled TS, part of 1937 fragmentary draft sequence about Wellington beaches. Later versions became 'The Dunes' (also 1937) and 'The Beaches' VI (1939).

Close under here The speaker has returned to one of the bays she knew as a child, and is addressing her mother.

Something you'd always not quite hidden Final stanza unique to this draft, making clear the difficulties of mother-daughter communication. The sight of two lovers in the fern at Day's Bay (*Godwits* 119) provoked the same divergence of reaction in Augusta and Eliza. It seems ironic that it was this stanza Hyde deleted from later versions of the poem: the full tale still not told.

p.271

The Island Fishers AU 529.2 incomplete TS and AU 529.1, p. 2 of another incomplete TS. MSS at AU 529.3-4, the latter untitled and incomplete. TS at Schroder 08/18. A 1937 poem but not part of the draft sequence titled 'Wellington'. It was shortened and added as the final poem (VII) of 'The Beaches' (1939). The 1937 text dwells on the Island Bay fishermen, their families and the child in the boat. The poem was retyped in England and sent it to Schroder but it was not published in *The Press*.

Love-toned Italian voices AU 529.1 TS begins at this point. The same line occurs at the bottom of AU 529.2, indicating that there were two typings of the poem.

Then the dream-blue people Final three stanzas unique to 1937 form of 'The island Fishers'; these were discarded in the poem sent to Schroder in 1939.

Found like a Princess, like a fishers' gem See *Godwits* 70; both poem and novel construct the ordinary moment of the poet's consciousness of alternative orders of reality. Eliza has been composing a poem in the boat that she later recites for the family:

Half-way through the war, Eliza became a poet. It happened in a white dinghy down at Island Bay where Augusta used to take them in the summer evenings, Kitch in his push-chair. The boat looked safe and tired; there was a little dirty sea-water in its bottom, but not enough to count. She slid into it and curled up.

She heard the fishermen shouting, their oars splashed as they rowed out to drag the ends of their huge nets from the buoys. They were an Italian colony, who ate fried octopus and hung strings of garlic and red-gold onions in their huts.

p.272

The Stranger AU 535 incomplete TS. A 1937 draft later shortened to become the first stanza of 'The People' I (1939). The typewriter indents of the missing first page of the TS are legible on AU 535 (its second page). The poem addresses Hyde's father, Edward Wilkinson, a returned soldier.

Still it was twice that you came clear for me This line and the following two stanzas to "All that I was, I gave." I never meant' are unique to the 1937 version.

The next time was today If the first drafts of the poem were composed close to the time of Hyde's last visit to Wellington, the line shows her back in Auckland or already overseas. The poem Edward Wilkinson liked has not been identified.

p.273

If you have linen women. AU 540 untitled MS fragment. Part of a 1937 draft sequence later discarded from 'The People' (1939). It occurs directly after a draft of the poem that became 'The People' IV and is unique in Hyde's work for its single rhyme and the vivid catalogue of women. See *Nadath* xxix.

wild-mint-scented women In the 2 March 1938 letter from Shanghai, Hyde told her family: 'I'd like to be home, in the back-yard among the black-eyed Susans, or in the front garden with the hose sprinkling – it'll be autumn now, and Wilton's Creek soft and smelling of wild mint and burning gorse.' (*Iris* 531)

Trey-bit in church Threepence for the collection plate.

Young Bronzey Plumage The male of the species, who may or may not be equipped to deal with the emotional and psychological complexities of his mate. Some partly cancelled lines directly following this one shed light on possible directions for the poem:

Each of them answered for you, Lop their breasts
~~Their ways, their follies even — why, here's to you~~
~~Young bird with gamester claws, who worked the test~~
~~For eggs and did it ever new,~~
Time rests : long lost, time rests and rests.

Arbutus Tree AU 555.1 TS. TSS at AU 555.2–3. Hyde spent several days in Te Awamutu with the Tohill family on her return journey from Wellington 14 December 1937 (*Iris* 472). She wrote to Lee 27 December 1937: 'Thank you for the telegram, and as a matter of fact I did have an excellent Christmas – was in the country for a few days, baking very brown under an arbutus tree' (JL 25). See also China N 61, written early February 1938 in the China Sea: 'I'm tired now, would like to sleep and wake up in New Zealand, in my own home or in G.M.T.'s house or garden.'

p.274

The Black Girl AU 551.1 TS. *Akl'd Star* Supp 17 July 1937: 1. TSS at AU 551.2–3.

p.275

Queer Slippers AU 547 TS. Untitled MS at AU 577. A young male speaker appears to break down in the face of superficialities visited on him by (female) relatives.

Moody and Sankey Nineteenth century American evangelists whose preaching and singing partnership began in 1870 and developed into prolonged tours of Great Britain and the United States.

His naughty, bleeding knuckled children Bede Collins's impression of the Holy Ghost in 'A Night of Hell' extends the range of malevolent authority figures:

As if in disapproval of her mention of God's name, the Holy Ghost came out from under the bed. Malignant eyes, male eyes, stared at her out of a fat-jowled face. There was nothing hurried or even crafty about them, they were simply sure, like the eyes that hang poised on the balloon faces behind cigars. (*AHome* 115)

p.278

Two Eggs AU 559 TS. Untitled incomplete MS at AU 582. A female subject-speaker free-associates the fate of the World Egg in the maelstrom of twentieth century history, in particular its adventures with Russian Communism.

Nirvana In Buddhism, the ineffable ultimate in which one has attained disinterested wisdom and compassion. A transcendent state in which there is neither suffering, desire nor sense of self, and the subject is released from the effects of karma. From Sanskrit *nirvana*, *nirva* (be extinguished) + *nis* (out) + *va* (to blow).

Ah, beware of the woman, Nirvana Ancient cosmogonies appear to concentrate on male destiny at the expense of the human egg-bearer.

O Eastern Nothing Hyde satirises fads for Communism and eastern religions. In an unsigned *Observer* Bookman review (19 Aug 1937: 15), she admired *On the Road to Wigan Pier* for its 'vigorous indictment of certain varieties of Socialist who have helped, George Orwell thinks, to make Socialism unpopular, and Fascism the pet child of a generation. The vegetarian Socialist, the bearded Socialist, the here-we-go-round-a-rush-bottomed-chair socialist, the "silly Russia cult," and the young heroes of modern poetry are alike cut up and pickled.'

Ogpu Egg the head See 'Counsel's Advice' and note. An examination of various bad eggs, bad apples and fallen Party angels ensues.

Why the Mosleys, the great-jowled Mussolinis, the Huey spelt Hooey Oswald Mosley, English Fascist leader; Benito Mussolini, Italian Fascist dictator; Huey Long, corrupt and dictatorial US state governor of Louisiana.

the Duke of Windsor George VI became the British monarch after the abdication of his brother Edward VIII in 1936.

p.281

The Sword TS enclosed with DS 8 (16 March 1937), ink annotation: 'For W. Downie Stewart, March 16th, 1937.' TS at AU 505, copytext for *Houses* 89. Hyde wrote from Waiatarua, where she had gone after discharging herself abruptly from The Lodge, but did not tell Stewart of her circumstances:

Dear Mr Stewart,

Remember (by any chance,) how much I loved *The Footsloggers*, to which you introduced me in your library? I think this rather sententious enclosure, which I wrote last night, comes from thinking about the same. Also in an odd way it makes me think of you, so I put the whole responsibility on you, and also the verses.

I hope you and your sister continue well.

Yours sincerely

Iris Wilkinson

p.282

Words AU 519.2 TS, copytext for *Houses* 104. TS at AU 519.1 with typewriter indents of 'Journey from New Zealand'. It seems likely that the poem was written late 1937, around the time Hyde was working on the Wellington poems that later became 'Houses by the Sea'; typewriter indents of 'Words' occur on AU 524 (p. 2), one of these drafts. She was also typing the article 'New Zealand Authoresses' (*Mirror* Feb 1938: 20–22) in response to the publication of Denis Glover's lampoon of women writers, *The Arraignment of Paris*; indents of the article are on the titlepage of the sequence 'Wellington'. The mood of 'Words' fits both the *Mirror* article and the letter she wrote Glover 16 January 1938; see *Iris* 480. See also note for 'The Houses' V: 'Sprouting words, words, words!'

p.283

A man who travels with his dream AU 601 untitled MS fragment, signed 'Robin Hyde' and filed by Rawlinson with 1937 poetry MSS.

The Book of Nadath

Nadath 3–60. MS at AU 610.1 as 'Nadath'; untitled MS fragment at AU 600; MS fragment 'The Roots and the Crown' (2 discarded draft sections) at DC 610.3. TS in DC 610.2, defective in final section ('Nadath Speaks to his Love') and with titlepage typed by Rawlinson identifying poem as 'The Book of Nadath'. See *Nadath* xxxvi–xl for full description of MSS and TSS materials. The holograph poem is styled here AU 610.1; the typescript DC 610.2, and Rawlinson's insertion of several pages in the latter is styled DC 610.2/GR.

p.284

The Men in the Tower *Nadath* 3–4. MS at AU 610.1 (1–4) as 'Nadath'. TS at DC 610.2 as 'The Men in the Tower'. In Hyde's copy of Fitzgerald's *The Rubáiyát of Omar Khayyam* (1859 ed), stanza xxiv is marked:

Alike for those who for TO-DAY prepare,
And those that after a TO-MORROW stare,
A Muzzein from the Tower of Darkness cries,
'Fools! Your Reward is neither Here nor There!'

Information from Derek Challis, in whose collection the book is held. The eastern ambience of the section is also associated with a generational memory of the 1914–18 war and the campaigns fought in Egypt and Turkey by the NZEF.

Knowledge is the house of voices An echo of 'Young Knowledge' where the repeating phrase 'Knowledge is . . .' emphasises multiple, accretive senses of knowing.

There is not a date-palm Traditional symbol of Mary, mother of Christ.

Do not ask memory Hyde was intrigued by the figure of Folle-Farine ('dust of the mill'), female protagonist of the novel of the same name which she read at the Lodge in 1934; see note for **The Speaker** above.

p.285

The Shadow of Christ *Nadath* 5–6. MS at AU 610.1 (4–6) as part of first section 'Nadath'. TS at DC 610.2 as 'The Shadow of Christ'. The nature and function of false prophets preceding the advent of a Messiah is addressed. Nadath is characterised as part of the shadow, a striver who may witness but not achieve perfect faith. The doctrine is yogic.

Yet their mana Unexplained here; a reader unfamiliar with Maori depends on aural association with Biblical 'manna'. See 'Nadath and the Master of Wheels' for Hyde's explanation of mana, utu, muru and tapu.

Staggering over the sands towards Jerusalem 'And what rough beast, its hour come round at last, / Slouches towards Bethlehem to be born?' WB Yeats, 'The Second Coming' (*Michael Robartes and the Dancer*, 1921).

if you will be still See 'The Three Who Come' where Nadath remembers 'the one from whom his heart learned the teaching of quiet.'

p.286

Blessed Be They *Nadath* 7. MS at AU 610.1 (6–7) as part '2' of first section 'Nadath.' TS at DC 610.2 as 'Blessed Be They'.

today stretches broad arms The discarded draft MS 'Roots and Crown' 11–31 revolves around an extended metaphor of society as a forest.

For in the light all things may be healed Hyde's terms of reference include her own treatment by enlightened doctors 1933–37.

p.287

The House of Woman *Nadath* 8–14. MS at AU 610.1 (36–[48]) as 'The House of Woman'. TS at DC 610.2 as 'The House of Woman'. *Nadath*'s mission to build the House of Woman contains an echo of Nietzsche's Zarathustra who says: 'I love him who laboreth and inventeth, that he may build the house for the Superman, and prepare for him earth, animal, and plant' (Prologue, *Thus Spake Zarathustra* 4). But ideologically *Nadath* more closely resembles the historical Zarathustra (ca 630–550 BC) whose *Gathas* or divine songs refer to paradise as the House of Songs and Praise where Ahura Mazda (Lord of Life and Wisdom) dwells.

Her pavement is the rose: her wine is of the anemones See 'Awakening': 'Later the burning flagons, the rose and anemones.'

as the bower-bird loves First of many instances where non-native motifs confuse the sense of *Nadath*'s location. The synthesis of native and exotic flora and fauna is deliberate and seems designed to make the ground of the poem hybrid and unsettling.

Ambergris, found in the whale's belly Hyde visited Stewart Island in November 1936 and described the ambergris trade there in 'Isle of the Glowing Sky,' *Railways Magazine* 11.11 (1 Feb 1937): 31. The fixative power of ambergris in perfumery is a metaphor for the effect of the social catalyst Macnamara in *Years* 234.

Yet there is a crest to the hill Sandbrook (1985 425, n.5) identifies this as a motif derived from the Folle-Farine story, where the heroine sees the ocean for the first time from the crest of a sandhill.

cast into the embers See 'Whangaroa Harbour' which extends the Homeric epithet of roses and fire in the sky as 'secret daughters' who 'burn across the sea to kindle morning.'

above the yellow lupins See note for 'Reincarnation.'

that browse in the grass like goats 'My beloved is gone down into his garden, to the beds of spices, to feed in the gardens, and to gather lilies. I am my beloved's, and my beloved is mine: he feedeth among the lilies,' Song Sol 6:2–3. Also: 'Who is she that looketh forth as the morning, fair as the moon, clear as the sun, and terrible as an army with banners?' Song Sol 6:10.

p.292

The Singers of Loneliness *Nadath* 15–22. MS at AU 610.1 (8–21) as 'Nadath and the Singers'. TS at DC 610.2 as 'The Singers of Loneliness'. Hyde's essay 'The Singers of Loneliness' (*T'ien Hsia Monthly* Aug 1938: 9–25; rpt *DGround* 347–58) is an exposition of New Zealand literary history. It was written and published in China, its title is taken from this section of *Nadath*, and lines from 'The Three Who Come' are quoted in it.

The critique of poet types in this section of *Nadath* – romantic dreamer, self-regarding youth, vengeful classicist and righteous modernist – is interesting for its constant reference to an anthropomorphic land, and because aspects of Hyde's own practice come under fire in each portrait.

but the place was tapu No explanation of the term until 'Nadath and the Master of Wheels', which was placed much closer to 'Nadath and the Singers' in AU 610.1, Hyde's holograph ordering of the poem; see *Nadath* xxxvi.

the end is forgiveness As in 'Nadath and the Master of Wheels' where Judas, Magdalena, Barabbas and Caiaphas are absolved.

Then sang the young man Possibly a reference to Allen Curnow, whose poem 'And to his Labour' (written 1934 at Winchester, Canterbury) Hyde quoted in full in *Journal* D 53. It begins: 'Between the mountains and my eyes / Over a hundred miles of grass / A thousand breathing smokes arise, / A thousand living shadows pass.'

Chestnuts and mushrooms Exotic fruits of the soil immediately contained in the poet's kete. Hyde reminisced to Schroder 25 April 1937 about their (divorced) Christchurch friends Jess and Oliver Duff, 'forever associated in my mind with mushrooms, wistaria and collies, which may well be the foundations of an affection.' She added in the same letter: 'Christchurch is a good winter city, isn't it? I remember pleasant things from there – chestnuts roasting.' (JS 93)

the rosy apples of the puriri See 'Red Berries' and note, also note on Taratara in 'Nadath and the Master of Wheels.'

native birch trees, whose leaves lie round and ruddy as pieces of gold See 'The Road to Paradise', *Railways Magazine* 12.1 (1 April 1937): 28, See Hyde's description of mountain birch forest she encountered

climbing Ben Lomond in November 1936: 'Its little leaves, molten red-gold, like the coinage of a great king who sits in the hills, drop by the million, and are trodden into the dark, soft soil.'
their ribs are bare but they have their pride Compare similar personification in 'Roots and Crown' 28, where Nadath addresses a discontented population: 'Tell me, people of the roots : did you hear news, years ago, of the great storm, and the humiliation of the grove?'
Today we are the only singers See 'The Singers of Loneliness' (*DGround* 356):

But even more deeply affected and stimulated by the depression were young student groups, and individual writers unprotected from the storm. The leader of the student writers I would regard as R.A.K. Mason, author of *The Beggar* and *No New Thing* [. . .]. A.R.D. Fairburn, Allen Curnow, Denis Glover, Ian Milner, Frank Sargeson [. . .] belong to this group, which has definitely furthered good printing and fought the 'pretty-pretty' in New Zealand. Its faults are endless, verbose political argument, and, like the erstwhile Spender-Auden-Lewis combination in England, on which its members have patterned themselves, not a little literary gang warfare. But the existence of such a student movement is a sign of growth. [. . .] In other words, the quick, quarrelsome, often imitative but as often talented young student group of today has helped to develop in New Zealand a keen political consciousness, which in the best minds becomes world consciousness, sympathy for the world.

p.298

The Three Who Come *Nadath* 23–26. MS at AU 610.1 ([53–58]) and TS at DC 610.2 as 'The Three Who Come'. Nadath addresses the situation of escalating unrest in India where the movement for independence from British rule was achieving some legislative success by 1937.

a man who went naked to the waist Possibly the charismatic Jiddu Krishnamurti (1895–1986).

The father of Nadath Edward Wilkinson was born 24 April 1881 in Agra to an Anglo-Indian military family.
He shall be called the unifier of the gods If the narrative present of the poem is 1937, the sequence of three liberating heroes projects into the future. Aspects of historical figures (Gandhi, Nehru) blend with idealised stages of the fight for independence. Hyde also placed Rabindranath Tagore (1861–1941) at the head of a list of eminent literary contemporaries in her article 'The Hands That Teach. Chopsticks . . . and Criticism', *Press* 20 Feb 1937: 17.

he shall be called the unifier of the peoples Mohandas Karamchand Gandhi (1869–1948) and Jawaharlal Nehru (1889–1964) were both long-lived; Nehru's career is closer to that of the figure outlined here.

In his late years he shall go much alone In 'The Singers of Loneliness' essay (*DGround* 352) Hyde adapts this and the two following verses from *Nadath* to describe the old age of Sir George Grey.

and a people find its soul Tagore first named Gandhi *Mahatma* or 'great soul' (Sanskrit).

For I will love you, my enemy Essence of Gandhi's principle of *satyagraha* – *satya* (truth), and *agraha* (insisting on something without becoming obstinate). See also Hyde to Lee [Aug 1937]:

At Whangaroa, a half-caste quoted Rewi Maniapoto's message, 'Friends, we will fight against you for ever – for ever.'
He added, smiling. 'What the white man has never realised, never noticed, is that has been going on ever since. The fighting never ceased.' I could only say 'Remember Rewi's message began with the word "Friends", and you ruin its whole dignity if you take that away.' (JL 19)

p.300

The Time-Servers *Nadath* 27. MS at AU 610.1 ([47]) and TS at DC 610.2 as 'The Time-Servers'. A short section functioning as a bridge between a utopian dream of Indian independence from colonial rule and the totalitarian nightmare of 'The Iron Child'.

Beware how you trust a time-server See the 'Hypocrites and time-servers' epithet directed at the modern criers of causes in 'The Singers of Loneliness' section. The problem of discerning truth from political expediency and official report affects the poem at many levels. This section acknowledges the power of modern propaganda.

Beware how you put your truth between a liar's lips The section reads as an aphoristic outcome of the draft MS pages ('Roots and Crown' 1–11) beginning:

If a liar says, I am the law of this land : follow after me : though his be the smooth road
and none other to take but the road leading to the pit : take the road leading to the pit.

p.304

The Iron Child *Nadath* 28–32. MS at AU 610.1 ([61–69]) and TS at DC 610.2 as ‘The iron Child’. The poem turns to the culture of the warmongers, implicating women as it does so. This section and ‘The Time-Servers’ have close connections with the ‘Roots and Crown’ draft.

The word had gone forth Not Nadath’s word; the poem mimics the Nietzschean critique of rule of might in *Thus Spake Zarathustra*, using persuasion by false logic and the rhetoric of lawful edict.
though their eyes were beautiful ‘Roots and Crown’ [2], 3:

Beautiful are thine eyes, oh Truth : noble is thy forehead, in which is planted the will for justice for all men, and not for the few [. . .]
They shall cease dying, as you shall cease to live : but their face is triumph and they sing. Beautiful are thine eyes, oh truth.

therefore let them die in the womb Castration, abortion, state control of the body. Nazi eugenics were the distorted realisation of Nietzsche’s vision of the *Übermensch*. Hyde employs the narrative strategy of *Zarathustra* to protest totalitarian practices of the 1930s as she understood them. She had read Nietzsche at twenty; Eliza Hannay, pregnant in Sydney around the same age, ventriloquises that first encounter with a book that seems likely to have been *Thus Spake Zarathustra*:

But while her mind touched Nietzsche’s book, a stinging clear exaltation ran into her, and she knew what it was
Timothy had found lacking in her. Flavourless and cold, the minds that had never been touched by this writer who bore a sword and a burning brand. (*Godwits* 208)

a bugle with a high note See *Years* 184, Bede Collins’s response to the reading of Binyon’s poem ‘For the Fallen’ at the Anzac Day service she attends at the Auckland War Memorial Museum:

Death august . . . a Caesar with a burning face, sitting on his throne and wearing a purple mantle, whose folds spread over the lands, and over the seas. She longed to stoop and bury her face in this, crying, while yet the sweet notes of a bugle broke on the air like the boughs of a young tree offered for sacrifice: ‘I submit. That was all I wanted, only to touch your mantle. I never knew how weary I was, until I saw its colour.’

There is no need to mock at us: our way is love Hyde’s handwritten revision ‘our’ inadvertently deleted the typed ‘way’, which is restored here.

and no path left for the runner’s foot See final sentences of *Wednesday* 286: ‘No footprint set its beautiful shapely seal on the edge where the pale foam was sucked down into the sand. But foam and sand sprayed up together, as though the runner’s foot had touched and adored them.’

p.304

The Weavers and the Dyers *Nadath* 33–35. MS at AU 610.1 ([48–52]) and TS at DC 610.2 as ‘The Weavers and the Dyers’. An unspecified locale, perhaps partly modelled on Muriwai, west of Auckland, where gannets have nested at least since the 1930s. Evening gives way to eery moonlight like that seen in ‘Nadath and Master of Wheels’ and the close of ‘Young Knowledge’, each of which also addresses Maori/Pakeha relations.

fragments of a broken world Hyde’s engagement with the post-colonial legacy is notable for its attempts to understand the history of contact and the dilemmas of each position. See also ‘The Singers of Loneliness’ (*DGround* 348):

But in New Zealand, where little local history and no knowledge of the Maori language is taught in schools, though in certain advanced university courses a knowledge of Icelandic is requisite, there are walls of glass-locked library cupboards between the seeker, and a knowledge of those days one hundred years ago. If one discovers anything, it is by accident or through persistence. Wonderful old Maori fairytales – real fairytales, with their mingled grotesquerie and illogicality, their no-beginning and no-ending, flowing on in the mind of the race.

Nadath’s heart called the maiden his sister The claiming of a psychic bond discloses Hyde’s interest in pan-cultural mythology. A dream of common ancestry between Maori and Egyptian is adduced in *Years* 102, and the immediate subject of the analogy is a young Maori girl who is dying of tuberculosis:

The Egypt bud, narrow, brittle and dark, broken before its looks under loss can be ascertained; it always wins, sometimes by dying. That girl under the Sphinx, playing her own game, kidded the soldiers up a tree, and then she died, her teeth a white open rind of laughter The Maoris and the Egyptians had many things in common. They had the

same word for 'sun', and in places, both north and south, Maori dead were buried in cave-tombs, after great ceremony, and the way of access to the caves carefully sealed up and forgotten.

but she danced no more See 'The House of Woman', where a bride is 'wedded to custom, and to the sad inner knowledge of women, and is no more her own.'

the white birds The Australian gannet (takapu) nests on outlying islands. Gannets and terns in 'The Weavers and the Dyers' occupy a setting like that of the Oaia Island colony near Muriwai, and prefigure the godwits of 'The Far Flyers'.

She sang the ancient song The song seems to acknowledge Nadath's status as her spirit brother.

But the waves See 'Clasp me about the knees, white gods beneath Reinga!'

p.306

The Far Flyers *Nadath* 36–42. MS at AU 610.1 ([80-87] and redraft fragment [88]) and TS at DC 610.2 as 'The Far Flyers'. The connection made through Siberia to Russia past and present refocuses the poem's international concerns. Revolutions of social and political order are also at the core of the discarded 'Roots and Crown' draft and the poem 'Two Eggs', but Nadath's conversation with the birds carries more conviction than the heavy allegory of talking to trees or the whimsy of addressing a cosmic egg. The section has an obvious parallel with *Godwits*, particularly with its Author's Foreword as noted by Sandbrook (1985 244–56). *It was late in the year* Past summer, early autumn; 'late' in terms of the growing cycle.

(For the body striped with blue The shining cuckoo (pipiharauoa) arrives from New Britain and the Solomon Islands September-October, leaving again January-February. See also 'Isle of the Glowing Sky' 30: 'Came from the bush the long, sweet piping call of the shining cuckoo, whom the Islanders call "the summer bird."' A second article on Stewart Island reiterates the Islanders' belief that good luck attends the sighting of the shining cuckoo ('The Birds of Rakiura', *Railways Magazine* 11.12 (1 March 1937): 20).

But in the spring The godwits (kuaka) arrive from Alaska and Siberia October-November, leaving March-April.

the light bones of the mother See *Godwits* Author's Foreword (xviii): 'The light bones of the mother knew it before the chick was hatched from the eggshell.'

Unless it were one old and solitary See 'The Flying-off Place' 43:

By the way, the mana of Allan Bell stands high among Maoris and others in the north. It was he, they said, who made Kaitaia. One man told me that if any white man had ever seen the godwits fly, it was Allan Bell. Others have seen the great gatherings of birds, and the frequent false starts, but Bell laid a regular plan of campaign, and is said to have caught the godwits in the act. He died at Spirits Bay, and, like the Maoris he loved, departed from Te-rerenga-wairua.

a word for the villages Stalin's collectivisation in the 1930s was in fact exterminating vast numbers of peasant farmers in Siberia and elsewhere.

his circle of light Image salvaged from final lines of 'Roots and Crown' 31, where light and community are set against the 'ancient enemies' of cold and darkness:

No man walked the forest with his lantern : yet it is natural for men to do this, for a man to take his lantern and visit the cottage of his neighbour, to talk awhile and drink and eat bread. The darkness, fearing to be discovered, put out the moon. A laugh and a cry came from the grove.

Nadath said, Come to me, come to men, men carrying lanterns : honest men, men of goodwill and peace : come with your lanterns from every part of the world : we shall talk, though afterwards a traitor and a spy kill us, because of the carrying of lanterns.

Nadath speaks well A commendation from the wise birds, the first time any such admission has been made.

on him the tower must stand or fall As in 'Two Eggs', Lenin is seen as heroic revolutionary and progenitor of international Communism.

No man can hold the dream Nadath addresses post-revolutionary Russia, obliquely acknowledging the difficulties of Stalin's regime but not disillusioned with Communism. For Hyde, as for many pre-war sympathisers in the West, Soviet industrialisation was still the model of a rationally planned economy that might win the ultimate revolution of a stateless, classless society.

For he forgets laughter: the people laugh Characteristic undercutting of Nadath (by a female voice). See *AHome* 10 where 'a home in this world' is defined as:

a place from which I can stretch out giant shadowy hands, and make a road between two obscure villages in China, teach the Arab and the Jew how to live together in Palestine, tidy up the shack dwellings and shack destinies of our own thin Maoris in the north (but not to such an extent that the smell of soap and socialism would wreck their faith in human nature for ever, poor gay dears. Well said some philosopher whose name I forget, 'Whatever is good, laughs'. And they laugh).

p.311

The Greenstone Shadow *Nadath* 43–47. MS at AU 610.1 ([74–79]) as 'The Yellow Man'. TS at DC 610.2 as 'The Greenstone Shadow'. *Nadath* is projected into a post-war future in which an Asian power has conquered the land. The parallel, at first implicit, is European occupation of Aotearoa/New Zealand. The section has close links with *AHome*, written in March 1937 at Waiatarua.

shining like lost angels Perspective of a watcher from the hills above a city, here perhaps Auckland looking east from Waiatarua. Compare the opening of *AHome* 7:

Now the lights of Auckland are all out, wonderful from this distance, wonderful as old-time pantomime jewels, as the great sparkling misty jewels that never were, and never will be. Over the city they sparkle and tremble.

with his talk of brotherhood *Nadath* called the young Maori girl his sister in 'The Weavers and the Dyers'. Here Hyde reinforces post-colonial dilemma as the legacy of war.

our secrets from his understanding Again the crux is transmission of knowledge. In other sections, *Nadath* stands apart from the conquests of his race (as does the yellow man) claiming empathy with the oppressed. Now he will not extend trust to the representative of another conquest.

Let him learn Hyde quoted the passage to Lee in her August 1937 letter about Orakei. 'That's out of a book of mine which will most probably never be published. But the one word "Justice" could act as a talisman now.' (JL 19)

Our scholars have done faithfully Ethnography, a double-edged sword, viewed from the subject position. See also 'The Singers of Loneliness' (*DGround* 351):

I spoke to a Maori of this area, where once the great honey-peaches had stocked hundreds of canoes gliding down to Auckland, of the tragedy of lost legend, lost poetry. He said: 'It's all here still . . . only covered up. But the people who could uncover it – they, mostly, seem to be too busy.' An exception to this 'too busy' rule was the late Elsdon Best, author of *Tuhoe* and other celebrated books, who became a white tohunga, risking his life to make the Maori Yesterday a coherent prelude to Maori life today.

Nadath said, So I remember it Direct parallel made as *Nadath* conquered remembers the role of conqueror.

p.315

They That Answered *Nadath* 48–50. MS at AU 610.1 9[57–60]) and TS at DC 610.2 as 'They That Answered'. Some of the oppressions in 'The Greenstone Shadow' are rehearsed in a modern urban setting and focused through *Nadath*'s identification with the defeated and alienated.

p.317

Nadath Speaks to his Love *Nadath* 51–53. MS at AU 610.1 ([70–73]) as 'Nadath Speaks to his Love'. TS at DC 610.2 as 'Nadath Speaks to his Love' appears as nine pages because 4–9 are part of the section titled in AU 610.1 'Nadath and the Master of Wheels'. To regain the lost ending (probably one page) of 'Nadath Speaks to his Love', text has been taken from AU 610.1 as indicated below.

On the first day, after you were gone away The poem moves to first person narrative. Dr Tohill took up a position as Medical Superintendent at Tokanui Hospital, near Te Awamutu, 1 January 1937; the appointment was unexpected.

but then said Peace The motif is strongly associated with Tohill's role as a healer, perhaps as one of the 'scientists of peace' (*Years* 181) in whom Bede Collins places her hopes for a regenerated society:

The scientists of peace could work upon them, work like slaves and isolate the instinct for beautiful excitement from the instinct of fear and destruction. They might be doing so now, obscure and intent.

in a little hut in a foreign land See 'The Miracle of Abundance' and 'Fragments from Two Countries'.

walking the seaward road Perhaps the road from Takapuna to Milford and Castor Bay. A similar walk is described in 'A Night of Hell' (*AHome* 106).

a young girl who was sick Starkie comforts a dying girl, the 'Egypt bud', up the Whanganui river (*Years* 99).
and to know again, after a long absence Text taken from AU 610.1 MS starts at 'after a long absence' and continues to the end of the section. AU 610.2 is doubtful at this point since the typing is Rawlinson's attempt to join pp. 1–3 of 'Nadath Speaks to his Love' with pp. 4–9 of the following section.

the beloved face of the skies Compare 'The Seaward Road': 'when the earth is □stripped / She takes her god for mirror, he his land.'

p.319

Nadath and the Master of Wheels *Nadath* 54060. MS at AU 610.1 (25–35) as 'Nadath and the Master of Wheels'. TS at DC 610.2 as 'Nadath Speaks to his Love' is defective; 6 lost pages have been replaced by Rawlinson's typing. To regain the first 4 pages of the section, text has been taken from AU 610.1 as indicated. Thereafter the text is taken from Rawlinson's retyped but reliable pp. 5–6 (DC 610.2/GR). The final 3 pages are from DC 610.2. In this modified form the section is less cryptic than in DC 610.2 where 'Nadath Speaks to his Love' abruptly becomes 'Nadath and the Master of Wheels' without authorial justification.
who died with the words in his mouth See essay 'The Singers of Loneliness': 'Heke died, with the words in his mouth: "It is better to sit at peace forever."' (*DGround* 350).

who was buried in the north Hone Heke died 6 August 1850 and was buried, in complete secrecy, in the burial ground called Kaungarapa, at Pakaraka (Freda Rankin Kawharu, *Dictionary of New Zealand Biography* I).

lest the fissures open on Taratara See *AHome* 26:

There was a very peculiar valley of this sort underneath Taratara, the sacred mountain, where I'm quite sure the trees have never been touched, because the burial caves made the place tapu to the Maoris, and no white people owned any of the land. Sacred mountain, real living growing bush with rosy berries, centipedes and great supplejack fibres of strength, and then that skeleton valley, where the rounded bleached trunks glistened, some fallen, some still standing. They are silent and terrible, the most substantial shapes I have ever seen death take.

for mana, for utu, for muru, or for the breaking of the tapu Four terms in AU 610.1 but the lost pages of DC 610.2 probably revised this as three, since discussion of muru is omitted from the section later on.

Have you spilled us utterly Eucharistic overtones in the speech of the war dead that link it with 'The Purple Mantle' chapter of *Years*. This is where Rawlinson joined 'Nadath Speaks to his Love' with 'Nadath and the Master of Wheels', radically straining the sense of the poem. Rawlinson's typing seems to be the reconstruction of a damaged page.

Brother had done no wrong From this point DC 610.2/GR appears to be reliably recording Hyde's revisions without having to reconstruct damaged lines.

The wheels were broken See close of 'The Victory Hymn'.

p.323

Pity *Nadath* 84. MS at AU 610.1 (22–24). Section discarded from DC 610.2.

S E C T I O N F I V E : J A N U A R Y 1 9 3 8 –
A U G U S T 1 9 3 9

Journey from New Zealand

The poems written in China are presented here in chronological order of composition, as best this can be established and generally following the course of Hyde's journey January–August 1938. Most were drafted in Shanghai, Hankow or Hong Kong where Hyde had time for writing. She also expanded the draft of 'Houses by the Sea' in Hankow and sent contributions for *Art in NZ* and *Best Poems* that indicate she may have been working on 'De Thierry's Progress' as well: 'Fragments from Two Countries', 'Isabel's Baby', 'Strange Inn' (*Houses* 151) and 'Faraway' were all sent to Marris from China, as were 'Ku Li' and 'Journey from New Zealand'. Only two poems ('Pihsien Road' and 'Bear the message from the roof-tops') can be sourced to Hsuchow; Hyde reported being unable to write in the days of the city's occupation: 'But if I could only work out a whole sentence, a whole thought; I can't, any ability to write leaves me completely, dragged down into caverns by the savage eddies of dream.' (*Dragon* 274)

p.326

The Word DC MS. Written on board SS *Awatea* en route to Sydney. Hyde sent a copy (probably typed) to Schroder 24 January 1938, asking:

Is the enclosed too obscure for the *Press*, as referring to both men and nations? I scribbled it in my cabin after a conversation (on the *Awatea*, and of about three sentences,) with somebody who made me feel that half the world really feels like that. If you don't use it, don't worry. (JS 97)

Schroder published 'Shiplights' which was also enclosed with the letter but declined 'The Word', and his copy of it has disappeared. Hyde returned to the subject of New Zealand's future in the Pacific in the 19 May 1938 letter to her family from Hsueh, quoted *Iris* 615.

I am nothing and no one The shadow-observer, like Nadath, and in China the stranger who sees herself as an erasable witness; see 'What is it makes the stranger?' and 'Fragments from Two Countries'.

the neutrality pronouncements of Mr Cordell Hull American Secretary of State 1933–44, appointed by FD Roosevelt. Hull (1871–1966) in fact condemned Japanese encroachments in China and advocated rearmament to resist possible attacks on the United States. He also promoted a system of collective security and was involved in the initiative to set up the United Nations.

p.320

The Brazier DC 618 TS. Hyde visited two war memorials in Brisbane when SS *Changte* made a brief stop there. See "'Who stood on the dying of day"; Brisbane's strange war reminder', *Woman Today* 2.12 (March 1938): 284–85. A man whose four sons were killed in the 1914–18 war had erected a 'Temple of Peace' featuring Christian and Communist inscriptions:

It was a passage on one of the outer balusters, signed 'R.R.', which made me think that this strange and sad memorial, which might otherwise be reckoned the work of a man almost broken by his troubles, was worth bringing to the notice of *Woman Today*:

I stood by the low and the humble; the weary and broken in heart; from whose hands slipped the prize before they grasped it; who stood on the dying of day, surrounded with failures; unseen, unheard, unknown, and even their fate overthrown.

Hyde also saw the city's official war memorial, 'from whose central lamp, always lighted, flames blew out like red hair into the wet.' (285)

Shiplights DC 617.2 TS, copytext for *Houses* 131. *Press* 19 Feb 1938: 19. TS at DC 617.1. Written on board SS *Changte* and posted to Schroder from Townsville with letter of 24 January 1938; which noted that the *Changte* was painted liberally with Union Jacks.

What ship, what manner of man? Line restored to make sense of the rhyme scheme; it is present in DC 617.1 and in the *Press* publication but has been omitted between pp. 1–2 of DC 617.2.

p.331

Sweet Landfall Water DC 619 TS. *Selected Poems* 99. Possibly written in American-run Manila, where the *Changte* made a brief stop.

p.332

Journey from New Zealand DC 651 TS, copytext for *Houses* 131. *Art in NZ* 11.2 (Dec 1938): 74 with footnote: 'Hong Kong'; *Best Poems 1939 7*; *Caxton Book* 138; *ANZ Verse* 339. TS in Helen Hitchings MS Papers 6266-03, Turnbull Library. Written sometime prior to Hyde's enforced stay in Hsueh, up to which time (early May 1938) she intended to resume the itinerary projected in the poem. There is no surviving MS which might date composition more precisely.

In London Hyde met Douglas Lilburn and gave him a copy of the poem for use in the choral composition *Prodigal Country*, which won the Centennial Music Competition in 1940. In 1980 Lilburn recalled in an interview with Jack Body a meeting with Hyde:

We were having coffee with Inglis Gundry and Robin Hyde in an old Warners Coffee House . . . and something was said about New Zealand by Inglis and Robin Hyde went into a throw and said, 'New Zealand New Zealand New Zealand' . . . And bless her of course. She committed suicide quite shortly afterwards, but that nostalgic cry remained in my memory . . . ('Fragments of a Stolen Conversation' in *Douglas Lilburn: A Festschrift*. Ed Valerie Harris and Philip Norman. Wellington: Composers Association of NZ, 1980: 21)

Lilburn used extracts from the first part of 'Journey from New Zealand' as well as texts by Allen Curnow and Walt Whitman.

many-breasted like Kali In Vedic scriptures Kali is the terrible form of the Divine Mother, who is creator and destroyer of all. *Kali yuga* (the iron age) is the last of the four ages of mankind and the era of the present. As in 'Thirsty Land', memory of New Zealand is used as a counterpoint to present and projected journeys.

Earth, earth Hyde's address complements Lilburn's excerpt from *Song of Myself*: 'Smile O voluptuous cool-breath'd earth! (Smile, for your lover comes) / Earth of the slumbering and liquid trees! . . .' (*Douglas Lilburn*, Kiwi Pacific Records, 1995; liner notes)

(Is ringo their word for an apple?) *Houses* 'their words for an apple' is incorrect. *Ringo* is Japanese for apple.

with solemn dappled buttocks *Houses* 'the solemn dappled buttocks' is incorrect.

Watching the kea *Houses* incorrectly begins a new stanza from this line. Scenes remembered from the train trip to Central Otago are juxtaposed with anticipation of the trans-Siberian journey.

Scarred with dry river-beds *Houses* 'scarred with river-beds' is incorrect.

I climbed a snow-peak once Ben Lomond, near Queenstown. See 'The Road to Paradise' 28–29, which includes also the account of visiting Diamond Lake and the old man with the collection of greenstone (31).

No one has tramped those sounds *Houses* 'these sounds' is incorrect.

Young crude country *Houses* 'Your crude country' is incorrect.

and took pains, like a virgin *Houses* 'and took strength' is incorrect.

the little farms bled away *Houses* 'ebbed away' is incorrect.

But with more perhaps of sea and cloud *Houses* 'more, perhaps, of sea and cloud' is incorrect.

Nobody had the beautiful strength to decree *Houses* 'to decree:' is incorrect.

morning and evening: *Houses* 'morning and evening – ' is incorrect.

Leave your doors wide to the stranger *Houses* 'Leave your gates wide' is incorrect.

Like rabbits; the rest sat on *Houses* 'Like rabbits. The rest sat on' is incorrect.

Strung on pale wires by the sea *Houses* 'Strung on pale wires, close to the sea' is incorrect.

balloons were much, / And the grey mists gentle-breasted as doves *Houses* 'balloons were much. / The grey mists quiet-breasted as doves.' is incorrect.

I knew a green place where the light was more like trees *Houses* incorrectly begins a new stanza with this line; 'where the light looked more like trees' is also incorrect.

(Green, green be upon my eyes *Houses* 'green be upon your eyes' is incorrect.

Once in the rose parterres, my mother stood still, and said See 'The Gardens' and note. *Houses* 'stood still and said' is incorrect.

(She was born *Houses* incorrectly omits parentheses.

twittering into the dawn *Houses* 'twittering in the dawn' is incorrect.

The dawn should be yours *Houses* has incorrectly transposed this line and the next, and omitted an en dash after 'little voices'.

I remember now. *Houses* 'I remember now,' is incorrect.

The stars in their Templar order said 'Rise and go. *Houses* 'said : "Rise and go."' is incorrect. The Templar Knights were the first military monastic order, founded after the First Crusade to protect pilgrims en route to the Holy Land.

p.334

The Silent DC 634.1 MS, copytext for *Houses* 140 and signed with stylised 'R.H.'. MS at DC 634.2. Hyde wrote to the Rawlinsons 17 February 1938 en route for Shanghai:

Their grass is our grass, they have a feathery lighter toi-toi, brambles like our blackberries, spindly little mountain pines with that cold silvery light on their needles we see on ours, – nothing so strange. I wrote a poem about that and a Chinese girl I met on the road. (DC)

Rowers in blue bowls *Houses* 'Rivers in blue bowls' is incorrect.

sings me all *Houses* 'sings at all' is incorrect.

p.335

Sweeping the gutters clean DC 633 untitled MS fragment, copytext for *Houses* 139 as 'Sweeping the Gutter Clean'. A single MS, signed with stylised 'R.H.' as for one MS of 'The Silent'.

Hyde noted in her 17 February 1938 letter to the Rawlinsons:

The sweepers go along Hong-Kong streets pushing very wide twig brooms in front of them – brooms almost wide enough to cover the pavements. Rubbish, blinding dust, the dregs of rain, bits of paper, leaves and spittle they can sweep away for the split second: anything but the placeless humanity. (DC)

Sweeping the gutters clean *Houses* 'Sweeping the gutter clean' is incorrect.

Later, donning their dress *Houses* 'Later, downing their dress' is incorrect.

Sweeping the mortal household Hyde described Chinese grave-mounds with sacrifices of food and money: 'For at the Sweeping of the Tombs, a piercing hunger is at the vitals of the ancestral dead.' (*Dragon* 115)

p.336

What is it makes the stranger? DC 629 untitled MS. *Houses* 141 as 'What Is It Makes The Stranger?' Composed February–March 1938, incorporating record of experiences in Hong Kong and Shanghai. The 5-page MS includes the draft of 'East Side' (p. 4) and generated several other poems, notably sections of 'Fragments from Two Countries'. An incomplete draft of 'The Water-Bearer' occurs on p. 5 of the MS.

Rawlinson edited freely from pp. 1–4 to derive the version published in *Houses*.

On a roof-garden Hyde stayed initially at the Great Eastern Hotel in Shanghai. The relief of going to the hotel roof-garden after visits to the battlefields and to newspapers looking for freelance work is described in *Dragon* 69:

After a short while of air, of feeling my way about in the new place and the dusk, it was almost lovely. Young trees were planted, not in leaf yet, but looking as if they wore dark coats done up with small pink buttons. This seemed a crowded industrial area; and yet, once you were high enough, you could see into a clay section where the broken black tiles of huts were rounded like hands, like the breasts of doves. There were lovers on this roof-garden. At least I hoped they were lovers. They looked like lovers.

And for that which understands.' MS 'understand' has been corrected. See *Dragon* 74: 'I didn't understand "The Rain Prayer" but it understood me. To be possessed of things is more sacred than to possess them.'

Having such brawling servants Passage revised in 'Fragments from Two Countries'.

But I betrayed by restless – MS section ceases with an incomplete line; the dash is Hyde's.

Yet in my country Passage revised in 'Fragments From Two Countries'.

p.339

East Side DC 629 MS, pp. 4–5. MS at DC 630 as 'The Deserted Village'. Rawlinson notes in her introduction (*Houses* 20) that there is no extant TS and her version of the poem, 'The Deserted Village' (*Houses* 144) conflates the middle section of 'East Side' (DC 629) and two revised sections (one titled 'The Deserted Village') from DC 630.

The incidents described in the poem occurred in Shanghai and were noted also in letters, *Dragon* and in China N 107: 'the one Buddhist shrine left unlooted, in sunken black-tiled village with earth floors, gods of painted mud.'

The village temple Hyde and Rewi Alley ('Caley') visited the bombed village:

Blue and red paint peeled from the noses of the doorpost images. The toppled gods were all clay. Caley said this must be a temple for the very poor, the sweepers and cleaners, or at least some of the gods would have been painted wood. But village women had made Kwan-yin a neat trouser-suit of beaded apricot satin and put beads and silver leaves in her hair. Before her lay toppled a tree about a foot high, sweetened up with bells and pink roses. I stood this on its feet again, and its child branches touched the childish suit of apricot satin. The temple was hung with scarlet cotton bags, containing the paper prayers of women who wish to bear children. There were also thin red wands and coils of incense. One of the red cotton prayer-bags I took away, thinking Kwan-yin and the woman who put it there would not have much use for it now. (*Dragon* 93)

under his crown of snails Hyde visited the Temple of the Jade Buddha in Shanghai. She retells the story of Buddha's crown of blue snails, *Dragon* 75:

Once, when the Buddha was meditating, so hot grilled the sun that it *almost* disturbed his meditations. But the chill-blooded snails, watching and adoring from their cool damp places, realised that this must not be; so across the road they trailed the little wetness of their bodies, and climbing anxiously to the Buddha's crown, made him a living headgear, under which he might meditate until the vast golden limbs of his dream no longer moved, until no thing animate or inanimate asked for his meditation's being to encompass it.

Kwan-Yin Hyde observed Kwan-Yin, the Chinese Lady of Mercies, on the reverse side of the Jade Buddha's altar in Shanghai (*Dragon* 76).

p.340

The Water-Bearer DC 625 TS, copytext for *Houses* 138. Untitled incomplete MS at DC 629, p. 5.
star of his youth *Houses* incorrectly formats this as a separate line.
rings the starry cry *Houses* incorrectly formats this as a separate line.

Unaccustomed voices have cried on you Untitled MS in China N 156–58. A draft near the end of the notebook deriving in part from Hyde's Canton-Hankow train journey 7–9 April 1938, recorded in *Dragon* 146–67, 'Interlude with Azaleas'.

The wine-stained napkin of flowers China N 137: 'Hankow train. The wild red azaleas stain on the great green napkins'. See also *Dragon* 152:

Never was a land so be-sunned. Yellow is taken up, deepened and shaded in the outcrops of millions of wild azaleas, which streak hills and valleys. Colours apparently keep their tribes, for after the yellow come long strands of salmon pink, after these an apricot colour, and, at last, turning the green hills into wine-sopped napkins, the wild red azaleas. It is a colour like blood from a wound, yet it strikes back. Memory, thought, and enchantment are pierced, and flow out to meet it, and what can bring them back from the Chinese soil again?

p.342

Fragments from Two Countries DC 628.1 TS, copytext for *Houses* 135. *Art in NZ* 11.1 (Sept 1938): 20, with endnote 'War Memorial Hospital, Hong Kong'. MSS at DC 628.2 as 'Two Countries' and DC 628.3 as 'Fragments in Two Countries'. Untitled MS sections at DC 628.4 as 'I saw a man planting withes' and 'I dreamed your book was written'. Untitled MS sections in China N 154–55 as 'In the days before battle'. As in 'Houses by the Sea', Hyde's centred rule between poems of the sequence has been retained.

Composition derives from the long MS 'What is it makes the stranger?' and MSS drafts show how the fragments evolved and were arranged. See 'A Letter from Shanghai', *Woman Today* 2.3 (1 June 1938): 50, written '(March 7th 1938. Rue de la Tour, French town, Shanghai.)'; it finishes:

The Chinese armies have a marching song called 'Challei!' ('Arise!') which they took over as a legacy from the Manchukuo struggle. I was trying to scribble some four-line verses in imitation of the old Chinese ones translated by Arthur Waley, and here's one – brief, if of no other virtue.

In the heart of the reed is a secret,
In the heart of the green bamboo, a spear:
In the heart of a boy is 'Challei, challei!'
They will take a long time, ere they stamp out these.

Others tugged red-tail kites *Houses* 'tugged red-tailed kites' is incorrect.

Crossing the Zacchewei Road Apparently another of the 'four-line verses' Hyde mentions writing in her *Woman Today* article. The Zacchewai Rd is in Shanghai:

It was all right when the weight of their experience stopped being collective, and politics weren't walking all over us; when we, instead, were walking out past the Chinese gates of the Zacchewei Road and the Great Western Road, where the first flakes of spring had fallen in such wide and glistening snow on the extended cherry tress. (*Dragon* 98)

How can they bear, this springtime in Japan Hyde saw Japanese civilians in occupied Shanghai:

I might have said to the guide: 'Stop, I will pray here, if you like, but there was no point in unsettling his thoughts, and we slid on through one area which was unbombed, and kept for Japanese people. Kimonoed women walked there, their shoulders broad because of the babies carried on their backs; they stopped one another, and talked, and a tiny doll had a jet fringe above such laughing eyes. (*Dragon* 91)

Old men, thin-fleshed as golden shells See *Dragon* 137:

There are many beautiful poems written by old [Chinese] poets, expressing the autumnal mood, but the richness of these is the richness of bodily eyes spending the last of their sight on a meridian passed from them; hands grown thin as shells, stretched lovingly out to draw upon the last lakes of sunlight.

In the heart of a boy is 'Chee-lai, chee-lai!' See above. Hyde's handwritten footnote on the TS translates the phrase: 'Arise! Arise!'

Having but idle servants Another four-liner, derived from a longer draft passage in 'What is it makes the stranger?'

Of my home I say this The memory had been previously noted; see 1934 Auto Ch 2: 'But I like to remember that my Father found or purchased a queer old flute, and that unsuitably garlanded with wild corn-flowers and scarlet poppies, we used to execute formal dances in the evenings, with a clothes-prop for a maypole.'

I dreamed your book was written See also 13 March 1936 journal fragment in which Hyde recalled reading Harry Sweetman's letters on her visit to Wellington at Christmas 1935:

I dreamed of him twice in my little green room at Northland: oh, so sadly, and with fear overcast in the dream at last, as if I knew he were dead, and was afraid of the strangeness of that conclusion. And I dreamed also of Dr. Tohill and was reassured. He is my safety, when I have any safety. But to read Haroun's letter is to realise how much I have lost, how much gold has gone out of the world. This literary success, he'd have enjoyed it so much more than I. But he had not my malleability, nor slapdash observance – and most of all, he didn't live long enough, and was too busy just living, while he lasted, to turn into ink. (Ex 15 Godwits)

In the days before tempest Two drafts of this section occur in China N 154–55, following Hyde's account of crossing the Yangtze in moonlight at midnight to arrive in Hankow.

A soft might Houses 'A soft night' is incorrect.

p.344

The sweet-named god DC 637 untitled MS, notes about China on verso. See Hyde's account of visiting the Jade Buddha in Shanghai:

But no sign came from the slender young priests, whose long red wands of incense, tipped with spark and scented ash, bowed always towards that great gilded figure, whose eyes slept, dreamed, and smiled in wide wakefulness . . .

O thou Jewel! I liked this Buddha anew, because I heard for the first time the story of the blue snails, which like an incrustation of aquamarine stalactites formed the giant crown on his head. (*Dragon* 75)

True there was much unkindness DC 636 untitled MS, dated below text '13th April '38 Hankow'.

p.345

After the Chinese *Best Poems* 1943 7. Marris published this and 'The Thirsty Land' with an editorial note: 'These poems of Robin Hyde (there were others) reached us a considerable time after her death.' Marris had been given MSS for publication by Nelly Wilkinson; see Introduction 25. There is no surviving MS or TS for 'After the Chinese.' Its lower-case left margin indicates that the copytext is a late typing; see also 'The Verb' and note.

p.346

Ku Li DC 626.1 TS, copytext for *Houses* 137. *Press* 29 April 1939: 18; *Art in NZ* 13.2 (Dec 1940): 89; *Best Poems* 1940 8; *Caxton Book* 136. TSS at DC 626.2–3. The poem draws on observations made during the Canton-Hankow section of Hyde's journey. In *Art in NZ* and *Best Poems* 1940 it appears with Marris's editorial note: 'This is the last poem of Robin Hyde's to come to us from China.'

His face and Hundred Names See *Dragon* 67: 'The people, the great plunging, sweeping mass in blue cotton or black trousers, the people-mass who lie prone and yet bear the world on sore shoulders, was expressively known as "The Old Hundred Names".'

His grinning face can't know *Houses* incorrectly formats this flush left.

Eight years his life between the shafts China N 135 notes conditions among poor Cantonese, including: 'the farmed-out ricksha puller – two men to a bed, one works while one sleeps. Few can afford wives or families. Average life between shafts 6 years.' Changsha and Hsuechow are cities respectively south and north of Hankow, which is probably where the poem was written.

Picks swinging like pendulums in a noon of flowers: / Shining their freedom Following the note about wild azaleas seen from the Hankow train, Hyde wrote: 'Silver rings where the picks of coolies chip red and blue cliffs' (China N 137). See also *Dragon* 153: 'A silvery ring, where picks of a hundred coolies chip at red and blue cliffs . . . one of the many gangs keeping this death-watched road under repair.'

Turns to Yunnan A remote western province; the Chinese were retreating westward in the face of Japanese advances.

Too cheap a partisan *Houses* ignores the stanza break.

p.347

Pih sien Road DC 631 MS, copytext for *Houses* 139. This and 'Bear the message from the roof-tops' occur on a double folio identical with paper Hyde used to write letters to her family and solicitor 19 May 1938 as Japanese forces invaded Hsuechow. She had travelled on to the north-eastern front from Hsuechow for a few days early in May 1938. On the way back the Pih sien road was crowded with refugees, and her party was caught in the bombing of a small village near Yun Ho:

The difference on the Pih sien road, all the way from Landmark I, Peanut-Seller, who is still there and doing trade, may be summed up in terms of oxen, donkeys, slanting wheelbarrows (which have no barrow, just three wheels, handle-grips, and planks), stumbling women, old men in blue, naked little boys and girls with a bit more on, besides bundles and torn-off branches. (*Dragon* 238)

The handwritten draft of the poem includes the beginning of a third stanza and Chinese phrases:

And yet the spindling oats that two months' drought
Burned pallid where the sick roots came from sand
Lived ~~##~~ the torrent with its crested

Wa han. Ko li . . . I am sorry for you.

Wa han weini.

The jotted phrases match those Hyde was attempting to learn in Hsuechow. She rode a donkey between green wheatfields north of the village of Pih sien: 'But no water flowed there, on account of more than two months' drought, from Yun Ho to Pih sien and Pih sien to this mountain' (*Dragon* 231). The dykes at Kaifeng on the Huang He (Yellow River) were dynamited 10 June 1938 by the retreating Chinese.

Bear the message from the roof-tops DC 632 untitled MS, copytext for *Houses* 145 as 'Written at Hsuechowfu'. See note for 'Pih sien Road'. The altered rhyme scheme and different length of the final stanza may be a re-drafting of the earlier stanzas. A brother, Ali, rides north to battle; an unnamed sister rejects her given role and would join him there; the supreme Hindu deity of destruction oversees the action. India fell to Tartar invasion from the north in 1397; the Japanese conquest of northern China offered Hyde a parallel.

the tiled h'gomi houses Unidentified term, possibly also 'n'gomi' (unclear handwriting).

I should learn from you the laugh a warrior knows The MS is damaged and this, the bottom line of the page, is now indistinct after 'I should'. Rawlinson may have had to guess at the rhyme.

Next time, let me be born with no wheat The obvious concluding rhyme is 'breasts', which Rawlinson substitutes. The MS 'wheat' is a drafting error, probably connected with 'The Pih sien Road' and indicating graphically the trauma of conditions under which it was written.

p.348

Harvest Bird *Dragon* 267–70. Near occupied Hsuechow Hyde observed 'partly harvested fields, where the harvesters move slowly about, and the harvest bird, a child of the cuckoo tribe, sings in Chinese: "Work now!" or "Worship now!"' (*Dragon* 273). *Dragon Rampant* unfolds against constant reference to the northern cycle of spring growth and summer harvest blasted by drought that exacerbates the consequences of war. 'Accepting Summer' was Hyde's original title for the book (her publishers overruled it); she wrote of Hsuechow:

It was a city of 200,000 people, and it died in visible ways, in spirit as well as in material things. But it will surely live again, as a Chinese city, because its people accepted their summer and harvested their harvest, though it came with blood. (*Dragon* 194)

The Native Grass DC 623.2 TS, copytext for *Houses* 147. *Best Poems 1940* 10; *Lyric Poems* 15. TS at DC 623.1 as 'Natives'.

p.353

China is floating past me DC 635 untitled MS fragment, p. 2 damaged; copytext for *Houses* 146 as 'Hong Kong Water'. Written August 1938 in Hong Kong as Hyde prepared to leave China.

Coldly from west's grey eyes *Houses* 'West's grey eyes' is incorrect.

Saying not for me *Houses* 'Saying "Not for me . . . hibiscus spray – "' repunctuates the direct speech.

Lord butterfly on lord hibiscus spray From Hyde's article 'I Travel Alone, Part 4' *Mirror* 19.4 (Oct 1938): 16: 'As I sit here in the hospital, Hong Kong, after a week of imperial sunshine and the most enormous hibiscus flowers and perfectly shaded butterflies I ever imagined, has plunged into its rainy season, and looks again as it did when I saw it first – not a little like Wellington.'

levin lightning

with all that blears their noon *Houses* 'all that blears their moon' is incorrect.

Where a young lemming tipped the evening tide Hyde recalled seeing a 'lemming' on her last night in Hong Kong, according to Rawlinson's draft notes in DC for *Houses* which quote a letter of August 1938:

Maybe she was just a rat . . . anyhow she danced by the sea alone and perhaps for me, because tomorrow I leave China . . . The lemming (or rat) ran down the steps after I had got to the stone tombstone thing on the last rock (a small tide-race between) and was sitting in a good place with at least a shoulder rest. The lemming stood up on her hind feet trying to look over the edge of her step.

and said too low for mortals *Houses* 'the said too low for mortals' is incorrect.

at the portal *Houses* 'at the portals' is incorrect.

Beyond the lines printed in *Houses* are unfinished drafts for three more stanzas:

~~born pollen-ploughing
The lord hibiscus, armed to plough with gold
To seed the woman flower~~

~~The cauldron's seething faces : every street
Rivered with [copper] bronze and every flock of fate,
Born to such heights or depths as humans meet
And blindly take the veiled hour for mate,
Beggars or Prince~~

Those must be put aside; and Hsueh houses / walls
Black-tiled, clay-walled, before the thunder came
Before we learned how deep and strong carouses
The god of anger in a wine of flame;
I must not speak of wayfaring, lest [illeg.]
Draggle my cloak, get me a prater's name.

p.354

Thirsty Land DC 622 TS, copytext for *Houses* 148. *Best Poems 1943* 5 and *Caxton Book* 135 as 'The Thirsty Land'. As in 'Journey from New Zealand' Hyde invokes images from her experience of the South Island but the trajectory is southward into coolness and abundant water.

and fern-plumed nod *Houses* 'and fern plumes nod' is incorrect.

Lake-locked Manapouri *Houses* 'Lake-locked Manapouri' is incorrect.

Ambergris rolls on Hellfire Beach See note for 'The House of Woman'.

Beautiful Watcher

Poems and fragments assumed to have been written in England between September 1938 and August 1939. In most cases there is no external evidence to help with dating and Rawlinson's incomplete ordering of the poems in 1959 has been followed only in broad outline. A mood of alienation and intense self-

interrogation is common to the group and many of the fragments are disjointed, but it is not possible to establish Hyde's last-written poem.

p.356

Sentence me, in the court DC 658.2 untitled MS. Untitled incomplete MSS at DC 658.1, 3.

p.357

Walk off, alone DC 649.2 untitled MS. TS at DC 649.1 as 'Image', copytext for *Houses* 163. The shorter, typed poem has been derived from the MS.

my essence of lilacs The breaking self imaged as a flagon of sweet scent refers again to Mary Magdalen's anointing of Christ's feet with myrrh or spikenard from a sealed alabaster box.

the shadowy two in the mirror? As in 'Arachne', intense self-examination by literal reflection.

In the Serpentine The setting is Hyde Park, London.

p.358

Interlude DC 650.1 TS, copytext for *Houses* 163. TSS at DC 650.2 and Schroder 08/16, the latter marked up for printing by Schroder, who has also changed 'Thou' in line 4 to 'You'. The poem was not used by the *Press*.

Poppy DC 642 TS. TS at Schroder 08/19 as 'Poppy'. *Houses* 158 as 'The Dream'.

p.359

The Verb DC 644.2 TS, copytext for *Houses* 156. TS at DC 644.1 as 'Verb'. Hyde's allegory of the power of language is based on the 'governance' of verbs experienced as violent impact rather than benevolent or neutral rule. Both TSS are late typings as indicated by the lower-case left margin throughout; see 'After the Chinese' and note.

p.360

Case Adjourned DC 645 TS, copytext for *Houses* 159.

cut-throats by that snivelling fire *Houses* 'cut-throats before that snivelling fire' is incorrect.

the longed-for face? *Houses* 'the longed-for fence?' is incorrect.

for our Court to prove you prater *Houses* 'for our Court to prove your prater' is incorrect.

But the question arises: are you the bigger traitor? *Houses* 'But the question arises are you the bigger traitor?' is incorrect.

And with none but us to hear him *Houses* 'And none but us to hear him' is incorrect.

He could batten upon them, live like a cannibal *Houses* 'He could batten upon them. Live like a cannibal' is incorrect.

Of the human proverb. Blowing *Houses* 'Of the human proverb . . . Blowing' is incorrect.

Whose slow heart's, nimble hand's deft execution *Houses* 'Whose slow heart's nimble hand's deft execution' is incorrect.

M'Lud: they have not found the bag *Houses* 'M'Lud; they have not found the bag' is incorrect.

p.364

Temptation DC 647.1 TS. *Press* 26 Aug 1939: 21 as 'Citadels'. TS at DC 647.2 as 'Temptation', copytext for *Houses* 156. The poem blends Christ's temptation by Lucifer in the wilderness (Matt 4: 8–11) and the final temptation in Gethsemane (Matt 26: 36–46).

The Leaf DC 657.1 MS. The dialogue/interrogative form extends the judicial metaphor running through the poems of 1938–39; here it is also reminiscent of 'Arachne' or 'Dark and forgetful eyes'. The inquisitor is 'Lord Death'.

In this dark wood The *selva oscura* of Dante's losing of the straight way at the entrance to the Inferno.

p.366

At a Window DC 653 TS. Two sisters in conversation in a springtime setting discuss a mutual obsession.

p.367

The Four DC 652 incomplete TS. The poem refers to events in China mid-1939 which provoked international protest about the Japanese occupation. Four Chinese nationals took refuge in the foreign concessions of Tientsin after allegedly murdering a Japanese customs officer 14 June 1939. When

Japanese troops harassed French and British residents, the four were handed over to the puppet Chinese administration. See Hyde's last published article 'They Have Said: Tientsin and a World', *New Times and Ethiopia News* (2 Sept 1939): 5.

URL <http://www.nzepc.auckland.ac.nz/authors/hyde/they.ptml>

The Daily Paper says: 'It has been decided that the four Chinese held in the British Concessions shall be handed over to the Chinese (!) district courts. Fresh evidence has come to light, establishing a prima facie case.'

Katherine Mansfield DC 646.1 TS, copytext for *Houses* 154. *Press* 17 June 1939: 18; *Best Poems 1940* 7; *Lyric Poems* 13. TS at DC 646.2. An earlier poem to Mansfield occurs in *Journalese* D 16 and *Rough D*, untitled but identified there by Hyde as lines written when the Mansfield memorial was erected in Thorndon, Wellington:

Rest quietly here a while. For here's a place
Deserves your peace. It has a thought to say.
Here into dreaming kindled her soft face,
On ripening morns her heart held holiday.
Here she knew childhood hours, laughed, and was young . . .
Yet grew not schooled in slanderous thought or tongue.
Ah, do not let her leaves unheeded fall –
Dark rose, who shared a golden heart with all.
She asks no more but that you drink in peace.
Hers . . . shall not cease.

James Bertram's first contact with Hyde involved a Mansfield connection; 1935 Jnl, 1 March 'Evening':

The second letter in the English mail (the first was my returned manuscript) was from Jim Bertram, a Rhodes scholar whom I have never met. And *he* loved *Journalese* and sent me a flower from Katherine Mansfield's grave near Fontainebleau.

See also *Godwits* Foreword xxxiii, where a tradition of valiant names is whispered by English trees:

But ours, darker, might cry, 'Where is Selwyn? Where is Rutherford? Where is Katherine, with weeds on her grave at Fontainebleau, when what she really wanted was the dark berry along our creeks? (Don't you remember? We call them Dead Man's Bread.) . . .'

p.368

Sails DC 660 MS, copytext for *Houses* 155. Hyde returns to the figure of the dream ship and the quest for the Beloved City.

Nay, unforgotten: put apart and secret. *Houses* 'Nay, unforgotten: but apart and secret' is incorrect.

p.369

There I stand for ever DC 659 untitled MS fragment. An outlaw speaker stands beyond even the damned women of Christian tradition – Lot's wife, Jezebel, Mary Magdalen and Sarah who plotted against Hagar and Ishmael.

Dark and forgetful eyes DC 654 untitled MS. *Press* 28 Jan 1939: 18 as 'Lilith'. Lilith is the demonised first wife of Adam, archetype of the witch cast out from patriarchal tradition. The poem is continuous with Hyde's 1937 work (in particular with 'Sand'); the appearance and paper of the MS indicates that it may have been drafted in China.

Wraith of a woman, with eyes like foam The final four lines of the MS were omitted in the revision sent to Schroder for publication.

Houses by the Sea

As in 'Fragments from Two Countries', Hyde's centred rule between poems of the sequence has been retained.

p.371

The Beaches I–VII DC 661.2 TS, copytext for *Houses* 115–20. MSS for seventh poem only at AU 529.3–4. TSS at DC 661.1 as ‘Wellington’ and at AU 524–29, an earlier typing, incomplete but probably also titled ‘Wellington’. The first six poems were composed as a group in 1937. The seventh, also drafted in 1937, was added to the section later. It and ‘Faraway’ were the only parts of ‘Houses by the Sea’ published before 1952. DC 661.1 (‘Wellington’) has a title page with typewriter indents of the last part of Hyde’s article ‘New Zealand Authoresses’, published February 1938 in *The Mirror*; see note for ‘Words’.

p.376

I *Not here our sands, those salt-and-pepper sands* DC 661.2 TS. TS at DC 661.1 as ‘1. The Sands’ in 1937 typing ‘Wellington’.

but blue-bubbling air *Houses* ‘but the blue-bubbling air’ is incorrect.

You’re playing safe to stay a ghost *Houses* flush left formatting incorrectly makes a separate line.

II *Island Bay, Orongorongo, Day’s Bay, Miramar* DC 661.2 TS. Untitled incomplete TS at AU 524 with typewriter indents of ‘Words’. TS at DC 661.1 as ‘2. The Names’ in 1937 typing ‘Wellington’.

he’s bringing us both ice-creams *Houses* ‘he’s bringing us ice-creams’ is incorrect.

III *An absent face, remote and sharp, as far* DC 661.2 TS. Untitled TS at AU 525 with typewriter indents of ‘Words’. TS at DC 661.1 as ‘3. The Face’ in 1937 typing ‘Wellington’.

As fishers’ boats *Houses* ‘As fisher’s boats’ is incorrect.

Ganges and Jumna Edward Wilkinson was born in Agra, India; see ‘The Three Who Come’ and note.

Rages, frizzles red *Houses* ‘Rages, fizzles red’ is incorrect.

They love you *Houses* incorrectly runs on the final couplet.

IV *Sands, sands of my father’s town* DC 661.2 TS. Untitled incomplete TS at AU 526 with typewriter indents of ‘Not here our sands’ and title ‘Wellington’. TS at DC 661.1 as ‘4. The Song’ in 1937 typing ‘Wellington’.

little else, O sea *Houses* ‘little else, O Sea’ is incorrect.

‘White bed.’ *Houses* formatting of the indented margins does not follow DC 661.2 spacing.

sea said *Houses* ‘Sea said’ is incorrect.

V *This is my secret, this is the chord most perfectly strung* DC 661.2 TS. Untitled incomplete TS at AU 527. TS at DC 661.1 as ‘5. The Harp’ in 1937 typing ‘Wellington’.

Catching striking and streaming *Houses* ‘Catching, striking, and streaming’ is incorrect.

from the greenbeard’s following wrath *Houses* ‘from the greenbeards’ following wrath’ is incorrect.

I parted the white-tressed flowers: I lay alone *Houses* ‘I parted the yellow flowers and lay alone’ is incorrect.

VI *Close under here, I watched two lovers once* DC 661.2 TS. Untitled TS at AU 528 with fourth stanza; see ‘Close under here’ 270 and note. TS at DC 661.1 as ‘6. The Dunes’ in 1937 typing ‘Wellington’.

And so just lay, patterning sand. *Houses* ‘And so just lay, patterning the sand.’ is incorrect.

And they *Houses* indent is incorrectly formatted as a turnover. An error in this edition also; DC 661.2 positions the phrase further left, below the end of ‘patterning sand’.

town: hat: *Houses* incorrectly uses semi-colons.

I wished her legs were brown *Houses* flush left formatting incorrectly makes a separate line. An error in this edition also; DC 661.2 positions the phrase further left, below the end of ‘Thought she was bread’.

VII *Cool and certain, their oars will be lifted in dusk, light-feathered* DC 661.2 TS. *Lyric Poems* 9 as ‘Wellington Beaches’. MSS at AU 529.3 as ‘The Island Fishers’ and AU 529.4 untitled and incomplete. TS at AU 529.1 untitled and incomplete. TS at AU 529.2 and Schroder 08/18 as ‘The Island Fishers’; see ‘The Island Fishers’ 271 and note.

With his bold head hooked beak black-slit humped harsh back *Houses* ‘With his bold head, hooked beak, black-slit humped harsh back’ is incorrect.

No longer the dark corks bobbing bay-wide are seen *Houses* ‘No longer the dark corks, bobbing bay-wide, are seen’ is incorrect.

In the jettisoned boat *Houses* indent incorrectly substitutes for a stanza break.

It is time to run to her mother *Houses* ‘It is time to return to her mother’ is incorrect.

But the boats, in salt tide Houses incorrectly makes no stanza break.
Fishermen's silver fingers Houses 'Fisherman's silver fingers' is incorrect.
In the one strange motionless gesture Houses 'In one strange motionless gesture' is incorrect.
lifting the water-lipping nets Houses 'lifting the water-lifting nets' is incorrect.

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The Houses I–VIII

DC 661.2 TS, copytext for *Houses* 120–24. MSS at AU 534.2 and DC 639.2. TSS at DC 661.1 probably as extension of 'Wellington' ('The Beaches' I–VI). TSS at AU 530–34 discrete and sometimes titled. The first three poems were composed as a group in 1937. The following three were worked on (and perhaps composed) in China. The seventh poem appears to have few traceable antecedents. The eighth and final poem was brought into the section from 1937 drafts, whose other poems became part of 'The People'.

I *Old nursery chair; its legs, cut down, are broken:* DC 661.2 TS. TS at DC 661.1 as '1. The Trumpet.'

II *On the asphalt a gas light pools: a child looks out* DC 661.2 TS. TS at DC 661.1 as '2. The Houses.'

snails' horns curl Houses 'snail's horns curl' is incorrect.

III *Adolicus; that's a creeper rug: its small* DC 661.2 TS. TS at DC 661.1 as '3. Adolicus.'

that's a creeper rug: its small Houses 'that's a creeper rug, its small' is incorrect.

no scent to be by, show, pretence – Houses 'no scent to be by; show, pretence –' is incorrect.

but the street-boys' eyes Houses 'but the street-boys eyes' is incorrect.

like ants, and frighten us: Houses 'like ants and frighten us.' is incorrect.

Stare if they like: Two cancelled lines follow in DC 661.2:

Christ talked of counting sparrows when they fall –
But sparrows, set by these, are such a size.

IV *Hares on their forms at dusk were not so still* DC 661.2 TS. Untitled MS at DC 639.2. TSS at AU 530 (untitled) and DC 639.1 as 'The Bedroom'.

(So dreaming), for the litter left behind: Houses '(So dreaming) for the littler left behind:' is incorrect.

V *None of it true; for Christ's sake, spill the ink,* DC 661.2 TS. TSS at AU 531 and Schroder 08/17 as 'Fingers and Throat'. The AU TS has typewriter indents of 'Evening' (AU 532.2).

oh Lazarus, Houses 'Oh, Lazarus,' is incorrect.

VI *Section and brick and grass;* DC 661.2 TS. Untitled TS at AU 532.1 with ink note top left:

'Wellington', and typewriter indents of 'The Encompasser' and 'Look upward' (probably AU 521.3) which is a revision of 'The Nomads'. TS at AU 532.2 as 'Evening' with typewriter indents of 'The Gardens'.

the sunset's vats Houses 'the sunset vats' is incorrect.

the home that honours him not Houses 'the house that honours him not' is incorrect.

[VII] *Here the caged voice in wood* DC 661.2 TS. Untitled TS at AU 533. The incomplete TS of 'Arachne' (DC 655.2) has typewriter indents of this and 'The Music Room'; see next entry. There is no other MS or TS of the poem, making it unusual in the sequence and without an alternative title.

[VII] Numbering for this poem and the next is absent in DC 661.2.

[VIII] *But another and older music* DC 661.2 TS. Untitled MS at AU 534.2, part of a 1937 draft that continued with the poems about the mother which became 'The People' II–IV. TS at AU 534.1 as 'The Music-Room'. Incomplete TS at AU 534.3 as 'The Music Room', part of a sequence and preceded by the last of the mother poems ('The People' IV). The incomplete TS of 'Arachne' (DC 655.2) has typewriter indents of 'The Music Room' and 'Hear the caged voice in wood'; see previous entry. This poem moved from an original location among poems about people to final position in the group of poems about their houses.

[VIII] Numbering for this poem and the previous is absent in DC 661.2.

Sweeping them low, black birches Houses 'Sweeping them low; black birches' is incorrect.

The names of the melodies An error in this edition. DC 661.2 has 'The names of its melodies'.

Backwards forward and back Houses 'Backwards forwards and back' is incorrect.

and brushing her as they came Houses 'and brushing her eyes as they came' is incorrect.
shrilled with the birds of flame, / with the instrument's red birds. DC 661.2 has lower-case margins in both lines. Houses 'Shrilled with the birds of flame, / With the instruments' red birds.' is incorrect.
and a sprinkling hose made wet DC 661.2 has lower-case margins through the passage. Houses uses an upper-case margin.
the flocks that would feed the dead Houses 'The flocks that would feed on the dead' is incorrect.

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The People I–V

DC 661.2 TS, copytext for Houses 124-28. MSS at AU 537.2. 538.2, 539.2. 540, 541 and DC 640.4. TSS at AU 535, 536, 537.1, 538.1, 539.1 and DC 640.1-3. The first poem derives in part from a 1937 composition about a returning father titled 'The Stranger' 272. The next three were composed as a group also in 1937 and concern a daughter's view of her mother. The final poem was drafted in Hankow as 'Faraway'.

I *After we'd left off loving, long after that,* DC 661.2 TS. TS at AU 535 as 'The Stranger' 272; typewriter indents of missing p. 1 are on p. 2. Untitled TS at AU 536.
as light lies stored in tree – Houses 'as light lies stored in a tree' is incorrect.
they don't plant cobby feet Houses 'they don't plant cobby feet' is incorrect.
Lamplight: Grace requires blessings on us all An error in this edition. DC 661.2 begins a new stanza.

II *How she grew old happened in fine-darned places,* DC 661.2 TS. Untitled MS at AU 537.2, part of 1937 draft sequence. TS at AU 537.1 as 'The Mother'.
It was I who flagged: you'd Houses 'It was I who flagged: You'd' is incorrect.
Sometimes I loved her Houses incorrectly makes this the last line of the previous stanza.
but I liked smooth faces Houses 'but I liked the smooth faces' is incorrect.

III *How do I know? What a fool question! Ask* DC 661.2 TS. Untitled MS at AU 538.2, part of 1937 draft sequence. Untitled TS at AU 538.1, part of 1937 draft sequence.
Was sapped her pride Houses 'Was snapped her pride' is incorrect.

IV *But letting go . . . hands, eyes, teeth, body, all ways* DC 661.2 TS. Untitled MS at AU 539.2, part of 1937 draft sequence and followed by MS AU 540 'If you have linen women' 273, which was discarded. Untitled TS at AU 539.1, part of 1937 draft sequence.
God knows she'd earned Houses 'God knows she earned' is incorrect.
Once she had liked her hands This line and the next are a holograph insertion in DC 661.2.

V *Now, in this place, I remember Faraway;* DC 661.2 TS. *Best Poems 1938* 9. MSS at AU 541 (untitled) and DC 640.4 as 'Faraway'. TS at DC 640.1 as 'Faraway' with cancelled ink note top left: 'Hankow 1938'. TSS at DC 640.2-3 as 'Faraway'.
Your stranger knocks. Houses 'Your stranger knocks!' is incorrect.
The curtains drawn for that obscure benighted Houses 'The curtains drawn for what obscure benighted' is incorrect.
Ticking loud, my small heart Houses 'Ticking loud my small heart' is incorrect.
Enchanter's lodestone Houses 'Enchanter's loadstone' is incorrect.
through the breathless city Houses 'through breathless city' is incorrect.

Sources and Abbreviations

The following abbreviations of source materials have been used in the preparation of the Notes for *Young Knowledge*.

| | |
|------------------------------|--|
| 1934 Auto | Hyde. 1934 Autobiography. Holograph MS written for Dr GM Tohill. 3 TSS poems from 1937 filed at rear. NZMS 412. Special Collections, Auckland City Libraries. |
| 1935 Jnl | Hyde. 1935 Journal. Holograph notebook with poems and dated entries Feb–July 1935. DC. |
| AHome | Hyde. <i>A Home in This World</i> . Intro by Derek Challis. Auckland: Longman Paul, 1984. |
| AC | Hyde. 5 letters to Allen Curnow 1934–35. Curnow MS Papers 2402-06. Alexander Turnbull Library, Wellington. |
| Akld Star | <i>Auckland Star</i> . Auckland, 1870–1991. |
| Akld Sun | <i>The Sun</i> . Auckland, 1927–30. |
| Akld Weekly News Annals | <i>Auckland Weekly News: Town and Country Journal</i> . Auckland, 1877–1964. <i>Annals of New Zealand Literature</i> . Wellington: New Zealand Authors' Week Committee, 1936. |
| ANZ Verse | Walter Murdoch and Alan Mulgan, ed. <i>A Book of Australian and New Zealand Verse</i> . Melbourne: Oxford UP, 1950. |
| Art in NZ | <i>Art in New Zealand</i> . Ed. CA Marris. Wellington: Tombs, 1928–44. |
| Artists' Annual | <i>New Zealand Artists' Annual</i> . Ed. Patrick Lawlor. Wellington, 1926–32. |
| AU | Hyde. Poetry manuscripts ca 1925–37. Iris Wilkinson Papers. MSS & Archives 97/1 University of Auckland Library. This collection is part of Gloria Rawlinson's 1959 ordering of the poetry MSS. 1938–39 material and early fair copy MSS books are in DC. |
| AU B-12b | Draft fragments of <i>Journalese</i> , <i>Godwits</i> , 2 short stories and 6 poems. 1934–36. Auckland University MSS & Archives. See also <i>Journalese D</i> and <i>Mitcalfe</i> . |
| Aussie | <i>Aussie: The Cheerful Monthly</i> . Sydney, 1918–31. New Zealand Section 1923-31. |
| Best Poems | <i>New Zealand Best Poems</i> . Ed. CA Marris. Wellington: Tombs, 1932–43. |
| British Annual Bulletin | <i>British Annual of Literature</i> . London: British Authors' P, 1936–49. <i>The Bulletin</i> . Sydney, 1880– |
| CA | Hyde. 5 letters to CR Allen, 1 letter to AH Reed 1935–36. Reed Rare Books Collection. Dunedin Public Library. |
| Caxton Book | Allen Curnow, ed. <i>A Book of New Zealand Verse 1923–1945</i> . Chrsitchurch: Caxton, 1945. |
| Caxton Misc | Denis Glover, ed. <i>A Caxton Miscellany of Poems, Verse, Etc</i> . Christchurch: Caxton, 1937. |
| Chch Sun | <i>The Sun</i> . Christchurch, 1914–35. |
| Check | Hyde. <i>Check to Your King: The Life History of Charles, Baron de Thierry, King of Nukahiva, Sovereign Chief of New Zealand</i> . London. Hurst & Blackett, 1936. New ed with intro by Joan Stevens. Wellington: Reed, 1960. |
| China N | Hyde. Holograph notebook, gift of Ronald Holloway, 21 Oct 1935. Used intermittently 1935–37, then extensively to record China experiences to April 1938. DC. |
| Conquerors The Countryman | Hyde. <i>The Conquerors and Other Poems</i> . London: Macmillan, 1935. <i>The Countryman: A Quarterly Review and Miscellany of Rural Life and Progress</i> . Oxfordshire, England, 1927– |
| Curnow 06 | Hyde. 6 poems filed with letters to Allen Curnow 1934–35. Curnow MS Papers 2402-06. Alexander Turnbull Library, Wellington. |
| DC | Hyde. Prose and poetry MSS 1916–39. Derek Challis Collection, Auckland. Within the collection are materials gathered by Rawlinson who had the papers while working on <i>Houses by the Sea</i> 1945–52 and for preparation of a biography 1965–71. |
| De Thierry | Hyde. 'De Thierry's Progress'. Unpublished fragmentary verse chronicle/play, 1937. DC. |

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| Derry's RB | Hyde. Derry's Rhyme Book. 15 poems presented by Hyde to Derek Challis, Christmas 1934. DC. |
| DGround | Gillian Boddy and Jacqueline Matthews, ed <i>Disputed Ground: Robin Hyde, Journalist</i> . Wellington: Victoria UP, 1991. |
| Docherty | Lisa Docherty. "'Do I speak well?': A Selection of Letters by Robin Hyde 1927–1939". PhD thesis. University of Auckland, 2000. Transcription and annotation of letters to Lawlor, Lee, Schroder and Downie Stewart. |
| Dragon | Hyde. <i>Dragon Rampant</i> . London: Hurst & Blackett, 1939. New ed with intro by Derek Challis and critical note by Linda Hardy. Auckland: New Women's P, 1984. |
| DS | Hyde. 10 letters to William Downie Stewart 1936–37. MS 0985-243, 244. Hocken Library, Dunedin. Numbering from Docherty 2000. |
| DStar | Hyde. <i>The Desolate Star</i> . Christchurch: Whitcombe & Tombs, 1929. |
| ED | Hyde. 6 letters to Eileen Duggan 1934–38. Duggan MS Papers. Archdiocese of Wellington Archives. URL http://www.scc.rutgers.edu/however/v1_6_2001/current/readings/hyde/letters.html |
| Evening Post | <i>Evening Post</i> . Wellington, 1865–2002. |
| Ex 3 | Hyde. Holograph fair copy MS book, 1933–34. 44 poems plus 2 scenes of play 'Eurydice'. DC. |
| Ex 14 | Hyde. Holograph workbook. Used 1936 to redraft <i>Godwits</i> . DC. |
| Ex 15 Godwits | Hyde. Holograph MS workbook. Used March–July 1936 to draft 11 poems and part of <i>The Godwits Fly</i> . DC. |
| First Version Godwits | Hyde. Draft of <i>Godwits</i> , 1935. DC. |
| Foolscap | Hyde. 9 signed holograph poems on lined foolscap removed from a journal or counterbook, ca 1934. DC. |
| Godwits | Hyde. <i>The Godwits Fly</i> . London: Hurst & Blackett, 1938. New ed with intro by Gloria Rawlinson. Auckland: Auckland UP, 1970. New ed with intro by Patrick Sandbrook. Auckland: Auckland UP, 2001. |
| Houses | <i>Houses by the Sea and the Later Poems of Robin Hyde</i> . Ed. Gloria Rawlinson. Christchurch: Caxton, 1952. |
| HS | Hyde. 7 letters to Hardy Sweetman 1927–28. Sweetman MS Papers 2623-01. Alexander Turnbull Library, Wellington. |
| Innes | Muriel Innes. Transcriptions of 25 poems by Hyde, May 1934. DC. |
| Iris | Derek Challis and Gloria Rawlinson. <i>The Book of Iris: A Life of Robin Hyde</i> . Auckland: Auckland UP, 2002. |
| Jeffreys | Alison Jeffreys. 'The Short Stories of Robin Hyde (Iris Wilkinson), 1906–1939'. MA thesis. University of Auckland 2001. |
| JL | Hyde. 33 letters to John A Lee 1935–39. NZMS 828. Special Collections, Auckland City Libraries. Numbering from Docherty 2000. |
| Journalese | Hyde. <i>Journalese</i> . Auckland: National Printing Co, 1934. |
| Journalese D | Hyde. Draft of <i>Journalese</i> , mid-1934. Ch 1–11 in AU B-12b, folder 6; Ch 13–17 in DC. |
| JS | Hyde. 101 letters to JHE Schroder 1927–39. Schroder MS Papers 280-03-07. Alexander Turnbull Library, Wellington. Numbering from Docherty 2000. |
| KGGold | Quentin Pope, ed. <i>Kowhai Gold: An Anthology of Contemporary New Zealand Verse</i> . London: Dent, 1930. |
| Kia Ora | <i>Kia Ora: The Magazine of the New Zealand Post Guides</i> . 1933. |
| March 1935 List | Hyde. Holograph list of 165 titles headed 'List of poems – March 1935'. DC. |
| Mid-1936 List | Hyde. Holograph list of 191 poem titles, April–Sept 1936. AU 492. |
| Mirror | <i>The Mirror: The Home Journal of New Zealand</i> . Auckland: 1922–63. |
| Mitcalfe | Hyde. 6 poems in AU B-12b, folder 2, with annotation: '(These six little poems have been published but were written too late to be included in Macmillan's collection of my verses.)' <i>Godwits</i> fragments in adjacent folders have annotations by Gwen Mitcalfe. |
| Nadath | Hyde. <i>The Book of Nadath</i> . Ed. Michele Leggott. Auckland: Auckland UP, 1999. |
| New Yorker | <i>New Yorker</i> . New York, 1925– |
| Newall | <i>Lady Newall's New Zealand Gift Book</i> . Wellington: PEN New Zealand / Tombs, 1943. |
| Observer | <i>The New Zealand Observer</i> . Auckland, 1880–1954. |

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| Passport | Hyde. <i>Passport to Hell: The Story of James Douglas Stark, Bomber, Fifth Reinforcement, New Zealand Expeditionary Forces</i> . London: Hurst & Blackett, 1936. New ed with intro by DIB Smith. Auckland: Auckland UP, 1986. |
| Persephone | Hyde. <i>Persephone in Winter: Poems</i> . London: Hurst & Blackett, 1937. |
| PL | Hyde. 5 letters to Pat Lawlor 1930–37. MS 0637. Hocken Library, Dunedin. 16 letters to Lawlor 1934–39. Lawlor MS Papers 077-067-5/3. 1 letter 1935 to Lawlor. Wilkinson MS Papers 2425. Alexander Turnbull Library, Wellington. Numbering from Docherty 2000. |
| Press | <i>The Press</i> . Christchurch, 1861– |
| Press Junior | <i>The Press Junior</i> . Christchurch, 1934– |
| Railways Magazine | <i>New Zealand Railways Magazine</i> . Wellington, 1926–40. |
| Rata | <i>Rata</i> . Ed. CA Marris. Wellington: Tombs, 1931–33. |
| Red Kowhai | Hyde. Holograph notebook, cover imprinted with ‘N.Z. Red Kowhai / Kia Ora. N.Z.’ Used 1935 to record work submitted for publication and payments due or received. DC. |
| ‘Roots and Crown’ | Hyde. Holograph draft of 2 discarded sections for <i>Nadath</i> . ‘If a man whom I know for a liar says to me’ 1–10. ‘The Roots and the Crown’ 11–31. DC. |
| Rough D | Hyde. Whitcombes New Zealand Rough Diary for 1934. Used as holograph workbook for notes and drafts 1934–35. 25 poems. DC. |
| Sandbrook | Patrick Sandbrook. ‘Robin Hyde: A Writer at Work’. PhD thesis. Massey University, 1985. |
| Schroder 08/09 | Hyde. 91 poems sent to JHE Schroder 1927–39. MS Papers 280-08-09. Alexander Turnbull Library, Wellington. |
| Selected Poems | Hyde. <i>Selected Poems</i> . Ed. Lydia Wevers. Wellington: Victoria UP, 1984. |
| The Spike | <i>The Spike / Victoria College Review</i> . Wellington: Victoria College Students’ Society, 1902–61. |
| St C | Hyde. ‘Little Saint Christopher’ holograph fair copy MS book, 1927. 64 poems. DC. |
| Tomorrow | <i>Tomorrow: A New Zealand Independent Fortnightly</i> . Kennaway Henderson. Christchurch, 1934–40. |
| Unbelievers | Hyde. Typescript of ‘The Unbelievers’. 1935. Unpublished novel. DC. |
| Uppish Hen | Hyde. 6 poems from ‘The Uppish Hen’, collection of poems for children planned by Hyde and Rawlinson 1935–36. DC. |
| Verse Alive | <i>Verse Alive</i> . Ed. H Winston Rhodes and Denis Glover. Christchurch: Caxton, 1936–37. |
| Victory | Hyde. <i>The Victory Hymn 1935–1995</i> . Ed. Michele Leggott. Auckland: Holloway, 1995. |
| Vol 2 | Hyde. ‘Volume II’ holograph fair copy MS book, 1928–29. 55 poems. DC. |
| Vol 3 | Hyde. ‘Poems, Vol 3’ holograph fair copy MS book, 1929–30. 16 poems written in Wanganui. DC. |
| WGC | Hyde. Holograph fair copy MS book from Wellington Girls’ College, 1922. 43 poems. DC. |
| Wednesday | Hyde. <i>Wednesday’s Children</i> . London: Hurst & Blackett, 1937. New ed with intro and critical afterword by Susan Ash. Auckland: New Women’s P, 1989. |
| Wellington VP | Pat Lawlor. <i>Wellington in Verse and Picture</i> . Wellington: Ferguson & Osborn, 1940. |
| WL | Hyde. 2 letters to Warwick Lawrence 1936, 1938. Wilkinson MS Papers AW 99/2-3. Mitchell Library, Sydney. |
| Woman Today | <i>Woman Today: The Magazine of the New Zealand Woman</i> . Wellington, 1937–39. |
| Working Woman | <i>The Working Woman: An Organ of the Communist Party of New Zealand</i> . Wellington, 1934–36. |
| Xmas 26 | Hyde. Holograph fair copy MS book given to Gwen Hawthorn (later Mitcalfe), Christmas 1926. 39 poems and 9 later transcriptions by Mitcalfe. DC. |
| Years | Hyde. <i>Nor the Years Condemn</i> . London: Hurst & Blackett, 1938. New ed with intro by Phillida Bunkle, Linda Hardy and Jacqueline Matthews. Auckland: New Women’s P, 1986. |