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ROBIN HYDE: A WRITER AT WORK

A THESIS PRESENTED IN PARTIAL
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ABSTRACT

Robin Hyde's novels explore the nature of individual identity and its relationship to a wider social context. Fictional forms in which to embody this preoccupation were created with a great deal of care and thought. The novels themselves, some letter collections and a number of previously unexamined manuscripts, including several unpublished works, are used in order to investigate that creative process. Relationships between the novels are clarified by the presence of this material. It also makes possible a more precise formulation of Hyde's aesthetic principles. The manuscripts are a valuable source, both because of their various formal experiments and their thematic congruity with the published work. Since many of them are as yet unrecorded, an annotated list of all the ones used or seen in the course of this research is given in an Appendix.

One of the defining characteristics of Hyde's work is an interest in biography and autobiography. It is explored here in a variety of forms. Far from indicating a "journalistic" shortcoming—an inability to rise imaginatively above the raw materials of her art—her use of these genres is innovative and reflects the most fundamental aspects of her belief in the nature and function of art.

Having established in general terms the nature of Hyde's moral vision and the stylistic basis of its presentation, the central part of the thesis consists of a reading of *The Godwits Fly*. Its origin

in an early autobiography is established. The process by which this material was refined and developed into its fictional form is then examined at length. The novel's central theme of the growth of individual identity is observed, and along with that the emergence of a style founded as much on the "poetic" techniques of imagism and the creation of symbolic structures as on the devices of naturalism. A close reading of the novel, supported by evidence from the stages of its composition, establishes that it is a structurally complete fictional unit rather than the open-ended report on experience which it appears to be on casual inspection.

The exploration of the origins and nature of individual identity in *The Godwits Fly* clarifies the themes and techniques of the later works. These place individual identity within a wider context. They look outward, beyond introspection, towards a larger community which is variously defined as the nation and the international community in a political sense, or the community of human feeling in a spiritual sense. The value of Hyde's novels depends, finally, on the skill of a writer whose work is controlled, purposeful and rarely shows signs of the effort she put into its creation.

PREFACE

The writing of this thesis has been assisted and encouraged by many people, to whom I gratefully express my thanks:

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LIST OF ABBREVIATIONS

- (i) The following abbreviations are used to refer to the specified editions of those of Hyde's published works which are frequently cited in this thesis:

AHITW: *A Home In This World*. Introd. Derek Challis. Auckland: Longman Paul, 1984.

CTYK: *Check to Your King*. New Zealand Classics Series. Auckland: Golden Press, 1975.

DR: *Dragon Rampant*. Introd. Derek Challis, crit. note Linda Hardy. Auckland: New Women's Press, 1984.

HBTS: *Houses By The Sea and the Later Poems of Robin Hyde*. Ed. and introd. Gloria Rawlinson. Christchurch: The Caxton Press, 1952.

NYC: *Nor The Years Condemn*. London: Hurst and Blackett, 1938.

PTH: *Passport to Hell*. London: Hurst and Blackett, 1936.

TGF: *The Godwits Fly*. Ed. and introd. Gloria Rawlinson. 2nd ed. 1970; rpt. Auckland: Auckland University Press and Oxford University Press, 1974.

WC: *Wednesday's Children*. London: Hurst and Blackett, 1937.

- (ii) The following standard library abbreviations are used to refer to the libraries in which archive material is held:

AP: Auckland Public Library, Auckland.

AU: Auckland University Library, Auckland.

WTu: Alexander Turnbull Library, Wellington.

INTRODUCTION

The purpose of this thesis is to discover Robin Hyde as a writer at work. Her critical statements on the nature and function of art, her letters, notebooks, drafts of novels and the novels themselves are examined in order to establish that Hyde was a careful and deliberate as well as a gifted writer; and to establish as precisely as possible the nature of her art in terms of both its themes and its methods.

The first of these objectives is made necessary by the fact that in the past she has often been regarded less as a creative writer than a journalist who simply recorded experience as it flowed past her, unable to exert any more control over the form or style of her work than was dictated by the conventional expectations of feature writing or popular fiction. Certainly it is true that Hyde wanted to reach as wide an audience as possible. It is also true that she was an observant and often trenchant reporter of the life going on around her, with an instinct for the significant or telling image. But for the rest, the novels themselves refute it. The diversity of their subjects and forms, the unconventionality of their structures and techniques and the strong impression they are capable of leaving on readers all testify to Hyde's creativity and the control she exerted over its expression, as this thesis will demonstrate.

The second objective, that of defining the themes and methods of Hyde's art, is much aided by the use of a quantity of previously

unexamined manuscript material related to the novels, as well as some of Hyde's letters and notebooks. A descriptive inventory of the manuscripts is included as an Appendix to the thesis, since a large proportion of it is still in private collections and has not yet been collated or recorded. The current critical notion of Hyde's canon is altered by the recovery of this material. Not only are there several unpublished works to be taken into account, but the notebooks and drafts of the novels allow Hyde's creative process to be observed in some detail. These provide the empirical evidence of the writer at work, testing and recasting her language where necessary, redrafting passages or entire novels, clarifying and refining the imagery and symbolic structures as well as the narrative methods she employed. The other sources used; the notebooks and letters to other writers as well as critical articles and reviews, reveal a different aspect of her creative process. In them can be discerned the elements of a coherent aesthetic system on which her practice as a writer was based. Her essentially romantic conception of the nature and function of art was not in itself original, but its formulation in her work was uniquely her own. Individual experience was her primary thematic concern, but the terms in which it was cast—autobiography and the notion of artistic inspiration, for example—received distinctive definitions. She wrote within what is recognizably a Georgian tradition, though again she chose selectively from its principles. She was able to purge from her best writing the sentimentality which was Georgianism's debased form and to cultivate its strength, which was an imagistic particularity and immediacy by means of which to express passionate feeling.

In order to describe some of the main features of Hyde's development I cover large areas of her writing. Attention is however mainly focused on her later novels (though the term "novel" is used loosely, since much of the work resists classification). Her poetry has often been the subject of commentary, but her prose has never been examined at length as a consistent body of work. Some major areas of her work are barely touched. Her poetry and journalism in particular, but also her plays and short stories (most of which remain unpublished), are referred to only incidentally, as they seem to contribute to the discussion of the novels. Chapter I surveys the range of her work, up to *The Godwits Fly*. Although that novel was written mainly in 1936, it may have had its origin in Hyde's first recorded attempt at novel writing; a story called "The Windy House" which she wrote in 1929. That text no longer exists, but the title alone is suggestive of the themes of *The Godwits Fly*. Her next piece of extended prose writing, the autobiography she wrote in 1934, plainly contains within it the seeds of the novel, describing as it does the events of a life on which the character of Eliza Hannay is based. So the novel reaches back to the very beginning of Hyde's writing career.

Chapters II and III describe the philosophical and stylistic basis on which Hyde's writing is founded. From these chapters it is clear that her conception of the function of art was well developed and consistently maintained. She experienced some difficulties in transforming those principles into successful novels, however. There were a number of false starts and failures. These prompted her constant and careful appraisal of the stylistic and formal elements of her work which as a result became

increasingly refined as her work developed.

The next two chapters, IV and V, examine the development of a central novel, *The Godwits Fly*, in considerable detail in order to demonstrate the ways in which these general principles and processes are evident in a single work. The result of this examination is a new critical assessment of the novel as a cohesive and carefully structured fiction. The autobiographical basis of the novel is undisputed. In fact her own definitions of biography and more particularly autobiography were of central importance to Hyde's vision as a writer. She believed that the life of an individual offered a key to understanding the life of the whole society, even the whole of mankind at a level of psychological generality. Nevertheless *The Godwits Fly* does not simply record autobiographical experience. It is shaped and arranged with hitherto unsuspected sophistication. The central "godwit" image, is shown to have been too literally interpreted as a geographic metaphor. It is seen as a complex symbol for the discovery of identity. Other aspects of the novel were made contributory to that central theme. For example, Eliza's parents and the other minor characters are seen less as reliable portraits of Hyde's family and friends than as fictional embodiments of Eliza's central psychological conflict. A good deal of attention in these chapters is also focused on the novel's ending, since this has been regarded as unsatisfactory by critical opinion since the novel was first published.

The Godwits Fly also cast its influence forward over the novels Hyde wrote in the last three years of her life. She spoke of it privately in terms which suggest that she intended it to be

part of a group of related novels exploring the individual's economic and spiritual relationships to a wider social group. This suggestion is pursued in the later work: *A Home In This World* and an unpublished work, "The Book of Nadath," in Chapter VI and *Nor The Years Condemn* and *Dragon Rampant* in Chapter VII.

What emerges from this study of her themes and methods is a sense of the cohesive unity of Hyde's work. It forms stylistic and thematic patterns which are the embodiment of her fundamental philosophical belief in the spiritually cohesive role which writers must play in their society. What also emerges is that she approached the task of writing in a much more intellectually and artistically rigorous way than has previously been supposed. She developed and refined her own idea of what she wished her writing to achieve and set about conveying that vision into art with skill and care.

In her last-published book, *Dragon Rampant*, Hyde wrote that she wanted her work to be seen as "an effort towards understanding" the Chinese people whom she had grown to respect. This thesis describes Hyde's work in an attempt to extend to it the same kind of effort towards understanding.

I. A SURVEY OF HYDE'S WORK BEFORE *THE GODWITS FLY*

This chapter will examine some of the main issues in Robin Hyde's early writing. This survey will establish that certain central preoccupations in her late work, the novels written after 1936 especially, first occur at a very early stage in her career. Further, it will be seen that Hyde was herself aware of stylistic and thematic problems in her early work which she was later able to overcome. That she put intense creative energy and thought into her work is everywhere apparent in the drafts of her novels, critical articles and letters to her friends. Far from being the dreamy, naïve "schoolgirl poetess"¹ into which her literary reputation has often been deformed, the documentary record shows her to have grown and developed as a writer, by a process of rigorous artistic self-examination and the practice of her skills as a writer.

Special attention is given to those features of her writing which anticipate the creation of *The Godwits Fly*,² since this is seen as her central novel, and is examined at length in Chapters IV and V of the thesis. Of all her books it took the longest and was by her own account the most difficult to write. Given the consistency of her preoccupations, its development may be said both to have grown out of her earlier work and to have anticipated the direction and shape of her later writing. For that reason it is appropriate to start with an account of the earliest beginnings of her writing.

At the age of seventeen Hyde had begun to earn a living as a journalist. From an even earlier age she had been acclaimed as a poet.³ Throughout the rest of her life she found the demands of these two kinds of writing difficult to reconcile, as she explained in a letter to J.H.E. Schroder:

I exposed myself to too much worry and perplexity, & the result was a sort of mental sprain. Short-story writing, articles, I find easier than ever: but it's my poems that I love, and I've only written about three presentable ones in the last six months. . . . [This] disability is the only really unhappy thing in my world just now...⁴

Twice during her life Hyde's "mental sprain" resulting from the demands of her journalism and other factors became so acute that she was forced to undertake prolonged periods of psychiatric treatment and convalescence. It is ironic that on each occasion the enforced break from journalism, for which she paid such a high cost in suffering, gave rise to a sustained period of creative writing which generated the work on which her enduring literary reputation rests.

The first creative period grew out of the six months' convalescence she spent in the Queen Mary's Hospital at Hanmer Springs after a nervous breakdown suffered in 1927. The next two years saw the publication of her first book of poetry, *The Desolate Star*,⁵ and established her "as one of the leading young poets in the Dominion."⁶ She continued to have short stories published in several widely circulated newspapers and periodicals. In 1929 she mentions having begun to write a novel called "The

Windy House."⁷ Although nothing more than the title remains, that alone suggests a preoccupation with the domestic situation which looks forward directly to her central novel, *The Godwits Fly*. "Windy" is an epithet commonly associated with the city of Wellington, and the word also suggests the turbulence of the household described in *The Godwits Fly*; while the notion of the "house" is developed into a complex metaphor in Hyde's later work as I will show. Though the argument must be speculative, it does suggest that themes which emerge in *The Godwits Fly* had preoccupied Hyde since she first attempted to write in this genre, seven years before.

A second period of illness and convalescence gave rise to a much more sustained period of creative activity, during which *The Godwits Fly* as well as much other fiction and poetry were written. In 1933, after a suicide attempt, Hyde was admitted to Auckland Mental Hospital. Unable to continue working as lady editor on the *New Zealand Observer*, she remained as a voluntary patient at the hospital, living in a detached ward known as the Lodge (or, as she called it, "The Grey Lodge") until early in 1937. Her experience at the hospital contributed a great deal to the thematic concerns of her writing, and it also provided a haven of peace and security which Hyde found necessary to produce creative work:

. . . I have made a more deliberate retirement from a profession which was at least a competent source of income, than I need have done for health reasons alone. . . . This leisure and peace and loneliness, in which I have time to write poems

and odd stories . . . and stuff I'm too tired
to cry in the markets, is infinitely more
valuable.⁸

By mid-1934 she had written enough new poems for a selection of seventy to be made. With the help of C.A. Marris, she posted them to London to be published in 1935 by Macmillan and Co., under the title of *The Conquerors*. These poems were "last year's work [i.e. 1933] and a bit macabre," as Hyde described them in a letter which also announced that *Journalese* was being written and she expected to finish it "in a fortnight." She went on to describe it as "superficial rather & written to sell," explaining apologetically to Schroder that she has "got to raise money to get to England & here's the way."

The apologetic tone Hyde adopts is explained by the fact that the letter contrasts *Journalese* with another prose manuscript she had just completed and which she describes in very different terms:

I wrote, primarily for a private person, but now I think for publication, a 350 page book, prose — It's a history in a way, but more the story of everyone & of most things under the sun than of any one individual — I will never again write anything more sincere or better.⁹

The book she describes here is referred to in this thesis as the autobiography MS 412.¹⁰ Hyde wrote it for, and presented it to, Dr G.M. Tothill, under whose care she was treated at Auckland Mental Hospital. It has never been published. In her letters to Schroder Hyde did not describe the book as an autobiography, though

it deals in an impressionistic and anecdotal way with events in Hyde's own life.

The letter of June 27, 1934 describes the autobiography as "a history in a way." In a subsequent letter¹¹ she describes it even more obliquely as a "prose book . . . not a novel but a sort of sliding picture of the days." Her insistence that it is "more the story of everyone . . . than of any one individual" is also stressed in the later letter.¹² Her own emphasis therefore seems to fall on the social and "historical" context of the "individual's" experience—the *typicality* of her experience rather than its uniqueness. The idiosyncratic nature of Hyde's notion of autobiography and its social and literary function is a vital element in the construction of *The Godwits Fly*. In the passage from Hyde's journal, quoted by Gloria Rawlinson (Introduction, *TGF*, p. xiv), which describes the genesis of the first version of *The Godwits Fly*:

Settled: I'm going to write a faintly
autobiographical novel called 'The Godwits
Fly' . . . telling about the Colonial England-
hunger . . .

-the term "autobiography" is again used in close association with a general social theme, "the Colonial England-hunger." The significance of this emphasis in terms of the development of *The Godwits Fly* will be explored later.

As well as its importance in terms of the relationship between autobiography and fiction in the novel, a large number of episodes, descriptions and images in the drafts of *The Godwits Fly* have direct antecedents in the autobiography MS 412. The autobiography

also raises thematic and stylistic problems for Hyde which bear directly on the writing of the novel.

One example will serve to illustrate the connection between the two texts. In her Introduction to *The Godwits Fly* (TGF, p. xv) Gloria Rawlinson describes the writing of the novel's second draft, beginning in mid-1936. From one of Hyde's notebooks which contains a plan of chapters for the draft, she quotes the following:

Now I think if I could get exactly the special sort of water that flows under the Day's Bay wharf, everything would be quite clear and complete, and there would be no need to write, because somehow it is I, and I am it. It was a water colourless at the edges, too protected for foam, except when on very grey days it was a burnished steel mirror for the skies—

This forms the basis of a similar passage in the published version (Chapter Nine, "Reflections in the Water," p. 114). Gloria Rawlinson identifies the mid-1936 draft of this chapter as the "breakthrough" to the second draft of the novel. She sees the passage as evidence of Hyde's discovery of an appropriate style in which to cast it.

A new dimension is added to the significance of this passage however if it is realised that the passage does *not* originate in this second draft of the novel, but is itself based on a passage in the autobiography MS 412 which reads:

If I could paint you one still grey day, the little seagulls with their extraordinarily neat

colour design, the sliding of faintly opalescent water, it would be something!¹³

This passage, with its grammatical and imagistic similarity to the one in the published version, is taken from one of several places in the autobiography where Hyde specifically draws attention to what she feels to be the inadequacy of her style to convey the intention of the work. The same association of the image of water with stylistic difficulty is also apparent in the notebook passage Gloria Rawlinson describes. The autobiography must therefore be seen to have a very close connection with the development of *The Godwits Fly*.

Although it is called "autobiography," the MS 412 text uses fictional names (apart from "Iris Wilkinson"). This and other evidence suggests that her intention was to publish the manuscript. Indeed the letter which first mentions the autobiography to Schroder¹⁴ goes on to discuss the possibility of publication. A few weeks later however she expressed reservations about publication mainly, it seems, due to Tothill's reaction:

. . . Tothill—thinks it dangerous and not brilliantly written, but he understands it and loves it all the same. Whether it ever goes to the publishers is a question swinging in the balance. . . . However it's for the Future & a few months or a few years or a lifetime mean nothing to it.¹⁵

Saying that "it's for the Future" suggests that Hyde was satisfied that the manuscript *did* succeed in conveying some essential part

of the "truth" about her life as she saw it, whether or not that "truth" was suitable for publication. Since *The Godwits Fly* deals with many of the same events and often uses the same images it seems reasonable to conclude that in part the motivation for writing the novel was a desire to recast this material into an immediately publishable form. Such a motivation would seem to underlie what Gloria Rawlinson describes, on page xiii of her Introduction to *The Godwits Fly*, as Hyde's "sudden decision," taken on March 2, 1935, to write "a faintly autobiographical novel called 'The Godwits Fly'." When the novel was completed and sent to London for publication in March 1937, Hyde expressed regret that she had not been able to make the novel closer to autobiographical fact:

... I finished the camouflaged autobiographical novel and posted it.— It'll have to go as fiction, and it's only twenty-one years of a life—some bits flimsy and unsatisfactory, one chapter in particular where I couldn't write truth, whole truth and nothing but truth without hornets' nesting a set of people I couldn't be bothered to hurt at this late date. But I've got a good deal into it that I really wanted to. . . .¹⁶

Here Hyde seems only grudgingly to concede that the novel is "fiction" and indeed to imply that the fictional elements subvert the "truth" it conveys, as the deliberate echo of the judicial oath ("truth, whole truth and nothing but truth") suggests.

When the autobiography MS 412 was completed early in 1934, she put it aside to write *Journalèse*, the first complete volume of prose she had published. This too was "autobiography," but of

a very different order of "truth":

. . . it's pointed comment, funny bits, memories of the N.Z. journalistic life — It has nothing personal as regards my muddled affairs in it, naturally, & it's really rather fun—Call it a reminiscent skit on N.Z. journalism if you like.¹⁷

Hyde was immediately struck by the discrepancy between the two kinds of "truth" in these two texts. Her rationalization of the difference is expressed purely in monetary terms. Of the autobiography MS 412 she wrote "I'd never take money for it nor hunt sensation,"¹⁸ while *Journalese* was shaped by her assessment of a particular market expectation and her professional ability to cater for it. *Journalese* was published in October, 1934, within a few months of being written.

For many years Robin Hyde had had short stories published widely in New Zealand and in Australia. At about the same time as *Journalese* was written she was also writing some new stories. They too had begun to develop in divergent directions. She mentioned ". . . a collection of tales, some Maori, title 'A Ceiling of Amber'"¹⁹ which she proposed to send to the Australian publishing firm of Angus and Robertson. However she concluded that since she knew

. . . as much of Maoris as of the manufacture of Cheshire cheese, those stories are all unreal.

But there are others, mostly unpublished & the half of them written in this last month. They are, some of them, dream-stuff *but not*

unreal because not manufactured, [as] one
 manufactures and plasters on Maxwell Parrish
 blue.²⁰

Evidently there is the same distinction being drawn between these two kinds of stories as Hyde had drawn between autobiography MS 412 and *Journalese*. The collection of "tales" is "unreal" because it is "manufactured" to suit a publisher's requirements. In *Journalese* (p. 11) Hyde wrote scathingly of contemporary writing which passed itself off as "New Zealand literature" by adopting the crude disguise of "local colour laid on as thick as a chorine's grease-paint," and to Schroder she readily acknowledges that these stories of her own were artificially made up (the "Maori" element) to fit into the same chorus-line.

The second group of stories, which Hyde numbered at about twenty eight,²¹ she differentiated in terms of both their subject matter and their approach:

The ones that aren't purely imaginary have been written around persons whom I have always loved, and of whom only incomplete unsatisfactory glimpses are given in history. Sort of psychological reconstruction, like building up the moa from its eye-tooth.²²

After four of these stories had been sent to Schroder for comment, Hyde posted ten of them to her London literary agents, A.P. Watt and Son, hoping to have them published as "Unicorn Pasture," the title of one story Schroder particularly liked.²³ They were sent to Macmillan and Company who liked seven of the ten and encouraged

Hyde to enlarge the collection to 60,000 words. This she did, but despite protracted negotiations the stories were never finally published as a collection.²⁴

Many of the twenty eight or so stories from which the "Unicorn Pasture" collection was drawn were based on minor figures from history or literature. Hyde's list of some of these stories²⁵ included stories about Arabella Stuart; James, Duke of Monmouth; Hyde's own great-grandfather; Anne Milton; Lesbia; Enobarbus from *Antony and Cleopatra*²⁶ and Cassius from *Julius Caesar*. These stories were not amongst the ones sent to London in the "Unicorn Pasture" collection, which consisted of

Only the myth ones - the historical need
much amending and can wait.²⁷

Nevertheless their historical basis indicates a central pre-occupation during 1935, and one which was to have a strong influence on the development of *The Godwits Fly*.

Writing the historically-based short stories seems to have encouraged Hyde's interest in historical subjects. The problem of "amending" the verifiable historical fact, which had caused her to put aside some of the "Unicorn Pasture" stories, is perhaps one reason why she began to turn to New Zealand archives in search of subjects from local rather than European history; though, as Gloria Rawlinson says, her interest in local history was part of a general change in her attitude as a writer.

In 1934 . . . [Rosalie Rawlinson] suggested the possibilities in Baron de Thierry for a historical novel. We were passing the Baron's old home in

Symonds Street . . . It was "Check to Your King" which started Robin Hyde on her real journey to New Zealand. Researches in the Auckland Public Library and the Roman Catholic archives resulted in a number of historical articles and essays, showing that the ferment of New Zealand's past, Maori and pakeha, was working in her mind.²⁸

While Hyde was writing the "Unicorn Pasture" stories she was also researching and writing "Check to Your King," which was first submitted as an entry in the *Atlantic Monthly's* non-fiction competition.²⁹ When it was eventually unplaced in the competition she rewrote it and posted it to England where it was published in mid-1936.³⁰ Research on de Thierry led her to discover the Sir George Grey papers and, as Gloria Rawlinson said, Hyde produced a number of newspaper feature articles from her reading of this material.³¹

My idea is the man's personality as the background of a dozen really interesting and not too hackneyed incidents here and elsewhere . . . I thought I'd call it "Hands of Esau," for he seemed to me one of the inevitably dispossessed.³²

As with her study of de Thierry and the minor historical figures in the short stories, Hyde's interest in Grey depends primarily on a sense of identification with his outcast status ("one of the inevitably dispossessed"). Her articles on Grey would therefore try to see beyond the "incidents" to the "personality" of which they are a product.

A third fruitful area of research in the field of New Zealand history produced another novel, written probably in the Winter or Spring of 1935.

Have finished draft of a novel called "These Poor Old Hands." Title taken from Te Rauparaha's "What have they to gain by putting manacles on these poor old hands?" It's an attempt to picturize the fifteen months of Auckland, white and native, contained in an old file of "The New Zealander"—1847-1848, almost the last year of the settlement's existence as a hotch-potch

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The events of 1847-48 as they were described in "The New Zealander" Hyde says she found "wildly interesting," adding in the same letter: "Don't the lost people, the little ones of the past, speak to you clearly and carefully sometimes, saying, 'See, this was I?'" In other words, the novel expressed the same empathetic interest in the lives of other ordinary people as had motivated her to write both the autobiography MS 412 and the short stories.

As well as the historically-based stories and the "dream-stuff" (see p. 14 above) which constituted the "Unicorn Pasture" short stories Hyde wrote in 1934, she mentions having written some "memory sketches."³⁴ Some of these "sketches" may be the ones preserved in Derek Challis' collection of Hyde's short stories, of which several³⁵ describe childhood events similar in many respects to those portrayed in the early chapters of *The Godwits Fly* and reminiscent of the autobiography MS 412. Whether or not these are the stories mentioned, it is clear that Hyde continued

to think of events from her own life as a subject of her writing.

Early in March, 1935, Hyde was busy with the collection of Sir George Grey papers from which she intended to write a series of articles and she had recently met and begun interviewing Stark. As if this were not enough, on March 2, 1935, she resolved to begin writing *The Godwits Fly*. Eight days later she had finished four chapters of the novel. She then stopped for six weeks during which she wrote "Bronze Outlaw" (*Passport to Hell*),³⁶ the novel about Stark. Work then resumed on *The Godwits Fly* and the First Version³⁷ was completed by May 12, 1935.³⁸

The writing of *Passport to Hell* and the First Version of *The Godwits Fly* was, then, practically simultaneous, and completed in a very short period of time—only a little over two months—during which she also did other work. This is a remarkable feat by any standard; but plainly it would have been impossible had Hyde not been able to build on an artistic framework which she had already established, as the foregoing discussion has outlined. The fundamental consistency of the artistic vision informing Hyde's work is suggested by the fact that a later pair of texts, the autobiography *A Home In This World*,³⁹ and the novel *Nor The Years Condemn*⁴⁰ were also almost simultaneous in their creation. *A Home In This World* as autobiography corresponds with *The Godwits Fly* (especially the First Version) insofar as Hyde herself insisted on its autobiographical nature; *Nor The Years Condemn* is a sequel to *Passport to Hell*. The correspondences between the later pair of texts will be examined in detail in Chapter VI of this thesis. They help to explain in a large measure how the earlier pair of texts were also intimately linked together in Hyde's mind.

Gloria Rawlinson describes the First Version of *The Godwits*

Fly as being a failure because in it "Action is becalmed by long dissertations on New Zealand customs, social, sexual, and political, interesting as journalism but deadly to the pace of narrative." The draft *is* a failure as a novel. "Journalism" is, however, far from being the reason for those "long dissertations." In fact they were a clumsy and inconsistent attempt to relate the life of one individual to a larger social pattern. This is evident from Hyde's first description of the novel in her journal as "autobiographical" but specifically related to a larger social analysis: "telling about the Colonial England-hunger, and they that depart and they that stay home."

In a letter to Lee, Hyde describes *Passport to Hell* as a study of Starkie as a "social defective." The letter goes on to identify Stark's social and psychological condition with her own, and to conclude that both are representative of a wider social malaise:

. . . I'm continually in touch with the mentally disrailed, including myself . . . fighting against the life-wish is a death-wish, a will to lie down and whine, to go soft, to lie, to cringe, to do anything on God's earth but face the essential loneliness of being one's unaided self. . . . Writing and a particularly good doctor helped me, but I realize these are special favours which don't come the way of 90% of the social failures. . . . I tell you that not out of self-pity but as an explanation of Starkie. He is fundamentally incapable of being other than he is.⁴¹

This attempt to relate the individual's experience to a larger social pattern is consistent with Hyde's declared intention in the autobiography MS 412, the short stories, and *Check to Your King*.⁴² It also endures the successive drafts of *The Godwits Fly*. So the failure of the First Version resulted not from what Hyde was doing thematically in the novel but *how* she was doing it. The almost simultaneous composition of *Passport to Hell* and the First Version invited comparison between them, and perhaps this brought to Hyde's notice the need for a stylistic change. When *Passport to Hell* was finished she described it as being stylistically "Harder, barer and more confident"⁴³ than the sentimentally extravagant *Check to Your King*. She went on in the same letter to say that she was "weary and depressed over the complications" of the First Version to which she had returned. Though she went on to finish the draft within the next three weeks, she was dissatisfied with it and "put it aside for further reflection" (quoted by Gloria Rawlinson, Introduction, *TGF*, p. xiv).

The next novel Hyde wrote was probably "These Poor Old Hands."⁴⁴ Like *Passport to Hell* this novel is significant in the development of *The Godwits Fly* because Hyde's comments about it show that while she wrote it she was attempting to improve her style in a particular way. In "These Poor Old Hands" she took as a model Joseph Roth's work which, she said,

. . . is so detailed that at first it looks solid—
then it breaks into *pattern*, like little leaves.
All the way through "These Poor Old Hands" I've
tried for that—the rounding out of things,
picture, person, until their separate existence
is coherent in the pattern too.⁴⁵

The First Version of *The Godwits Fly* ends with a car accident which presumably disposes of the narrator, Eliza Hannay (the accident takes place on the road to Spirits Bay, the place from which the souls of the dead depart for the spirit world in Maori mythology). When she finished the draft Robin Hyde thought the ending "rather lovely" (quoted by Gloria Rawlinson, Introduction, *TGF*, p. xiv). The ending was changed when the novel was redrafted a year later, however. The "lovely" ending was part of a spurious "pattern" *imposed* on the material of the novel to produce a more obvious structure of beginning, middle and end. The revised ending may also be seen as completing a pattern;⁴⁶ but it is a pattern which grows out of the novel's fidelity to the experience it portrays. So a significant change in the structure and style of the novel is attributable to Hyde's experimentation in "These Poor Old Hands" with a style which insisted on absolute concentration on particular images—the "separate existence" of each "thing" or "person"—so that any "pattern" subsequently evident was intrinsic to the texture of the novel.

Writing the First Version of *The Godwits Fly* gave Hyde more difficulty than she had expected. She had already written the autobiography MS 412 and the "memory sketches" dealing directly with autobiographical experience, so "it ought to be simple, but isn't."⁴⁷ She described the novel in the same letter as a "sort of portrait of dreamland as seen by a young female with not much talent for living." This emphasizes the subjective point of view of the novel, suggesting that she was encountering the same tendency towards sentimentality that had become evident in writing *Check to Your King*. As she wrote the First Version, Hyde was torn between her desire to write a didactic social novel

(perhaps influenced by Lee's *Children of the Poor*, as Gloria Rawlinson suggests) and her desire to write "fantasy" which she regarded as her "natural medium in prose":

The trouble is (a) keep her [the narrator] pinned down to earth and she gets sunken in such bogs of misery (b) release her, and she becomes incredible and fantastic. I think I shall do the latter, anyhow.⁴⁸

Despite the resolution expressed here the First Version does incline towards option (a). Soon after it was "put aside for further reflection," however, Hyde wrote another novel called "The Unbelievers."⁴⁹ By August 8, 1935, the draft was finished, and before she began retyping it she wrote to Schroder describing it as the nearest she had come so far to what she wanted to write:

Comedy and fantasy with a magic island and communists & psychiatrists and idealized portraits of all my fair and false friends. I wrote it as a relief for pent-up feelings and it did.⁵⁰

The autobiographical basis of the book is still evident ("portraits of all *my* friends") but the "fantasy" form has enabled the narrator of the First Version to be "released" to express a world filtered and "interpreted" by her own psychological needs ("I wrote it as a relief for pent-up feelings and it did").

"The Unbelievers" was sent to the Boston publishing firm of Houghton-Mifflin, probably in late August or September 1935. At about the same time the "Unicorn Pasture" collection of short

stories was revised, *Check to Your King* was rewritten after its return from the *Atlantic Monthly*, and together with "These Poor Old Hands" these were posted to her agent in England. The English firm of Denis Archer agreed soon after to publish *Passport to Hell*, and in December 1935 her second collection of poetry was published in England by Macmillan in their Contemporary Poets series. So in the latter half of 1935 Hyde had every reason to be satisfied with her prospects as a writer. She continued therefore to write in her "natural medium in prose," producing a second "fantasy" novel, *Wednesday's Children*,⁵¹ which she described as "a dream novel with no morals."⁵²

In April 1936 a great deal of publicity and attention was given to local writers, in the form of a New Zealand Authors' Week promotion. By this date Hyde was well known as a poet, both in periodicals and with her two collections *The Desolate Star* and *The Conquerors*.⁵³ She was also widely published as a freelance journalist. Though of her prose books only *Journalese* had been published, it was known that she had other work awaiting publication.⁵⁴ *Passport to Hell* in fact appeared in print during April, 1936.

As a promising young poet and novelist, she contributed one of a series of lectures given in Auckland as part of the Authors' Week activities. The stimulus that had been given to her writing by taking part was soon evident. Shortly after the Authors' Week activities ended, Hyde went to stay with Miss Elsie Stronach in her "stone house at Castor Bay." In a letter written to Lee from that address⁵⁵ she said that she had begun rewriting "that autobiography" (referring to the First Version of *The Godwits Fly*) and expected to finish it in "about six months." By August 7, 1936,

she was "200 pages on in the attempted novel-memoir."⁵⁶ This period, from May to August 1936, was very important to the development of *The Godwits Fly*. Hyde began the second version with increased confidence in her ability to control both the style and the thematic content of the novel as a result of the work she had completed during 1935 and early 1936.

The attention she was giving to the structure of the novel is evident in a notebook entry⁵⁷ (dated in one place "July 22nd") which sets out a plan of chapter titles and notes for the new version. From the same period there exists another notebook⁵⁸ in which two fragments of the new version were written. The first of these is dated June 22, and consists of a draft of Chapter Nine, "Reflections in the Water," of *The Godwits Fly*. The second fragment, dated July 23, "begins like . . . [*The Godwits Fly*] Chapter Ten, with 'Timothy-getting-out-through-a-hole-in-the-back-fence,' and contains material subsequently spread through three chapters . . ." (Gloria Rawlinson, Introduction, *TGF*, p. xv). Although she had written "200 pages" by August 7, a letter to Mr Dale (Editor of the *Auckland Star*) refers to it as "a rather sticky MS."⁵⁹ She was evidently losing impetus in writing. Gloria Rawlinson records that at about this time "work on *The Godwits Fly* stopped . . . while *Wednesday's Children* and . . . *Persephone in Winter* were prepared for posting overseas" (Introduction, *TGF*, p. xv).

In September or October 1936 the Hon. W. Downie Stewart invited Hyde to Dunedin, "partly to browse through Hocken Library manuscripts, and partly to help him with his own literary work" (Gloria Rawlinson, Introduction, *TGF*, p. xv). Neither of these tasks was accomplished. The Hocken Library Committee refused her permission to use their collection of manuscript material, notably

the journal of Edward Markham,⁶⁰ which she had hoped to use as the basis for a historical novel like *Check to Your King*. One source of material for a biographically-based novel was thus closed to her. At this time Downie Stewart was working on his biography of Sir Francis Bell.⁶¹ It seems entirely consistent with the foregoing mention of Hyde's interest in biography, that she should have been attracted to Downie Stewart's project. Although a small quantity of notes Hyde made relating to Downie Stewart's work still exist, it was soon apparent that he ". . . did not really want help with his books" (Gloria Rawlinson, Introduction to *The Godwits Fly*, pp. xv-xvi). It seems that he was rather unsettled by Hyde's eagerness to become involved and instead "preferred to reminisce" when in her company (offering, perhaps, his own biography in place of Bell's).

Time spent either working on Markham's journal or helping Downie Stewart with his biography of Bell would perhaps have turned Hyde aside again from completing *The Godwits Fly*. However both these possibilities were closed to her, and she found herself in the quiet restful atmosphere of Downie Stewart's Dunedin house with nothing to do. She therefore resumed work on *The Godwits Fly*, as she reported to Lee:

Am doing some stuff of my own—the old auto-biographical novel—mostly on a balcony in his [Downie Stewart's] house, which is quiet, in contrast to my lodgings [on George St., Dunedin].⁶²

When Hyde left Dunedin late in 1936 she travelled by a circuitous route back to Auckland: "leaving Dunedin for Stewart Island, thence to Queenstown, Christchurch, Nelson and her home town

Wellington and back to Auckland" (Gloria Rawlinson, Introduction, *HBTS*, p. 17). It is uncertain how much of the new draft was completed in Dunedin, but the draft was finished "after her return to Auckland in December," and revised during a period of seclusion in a small cabin on "the upper reaches of Whangaroa Harbour. On her return to Auckland in the middle of March the book was posted to London . . ." (Gloria Rawlinson, Introduction, *TGF*, p. xvi).

While Hyde was completing the final revision of the novel early in 1937 she already saw it as a prelude to further autobiographical work. She was pleased with it because it had at least partly fulfilled her intention of giving (as she said of Lee's *Children of the Poor*⁶³) "a picture without distortion" of the world it described:

. . . Much of dream woven into it [*The Godwits Fly*]—but that was true, of the people in the story—and their funny hot penniless quarrelsome sham-respectable little lives . . .

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The Godwits Fly had drawn on all of Hyde's resources as a writer and to a large extent its form was determined not only by its development through the successive drafts but also by the other works of history, biography and fantasy written over the same period. For this reason alone it is an important novel, which brings together many important elements of Hyde's work up to this point in her career. Further developments made after *The Godwits Fly* was completed are discussed in Chapters VI and VII.

II. THE USES OF ART

This chapter will explore some of Hyde's beliefs about the nature and function of art and her role as an artist. These beliefs were founded on the conviction that although mankind is innately good, that goodness is perverted by repressive conventions of thought and behaviour. The conventions she particularly abhorred were those which emphasized the differences between people rather than those things which they have in common. Releasing the spiritual richness and fertility which lay untapped in all people would, she believed, result in less division and discord: a greater sense of social cohesion. This was the didactic purpose of her writing. It was to be achieved primarily by writing in such a way as to arouse the readers' sympathy for the subject of the work. The readers were to understand the motivations of the writer's subject as being fundamentally the same as their own. The effect of this sympathetic response on readers was twofold.

Writing which asserted the value of each individual's experience fostered the readers' sense that their own lives, no matter how apparently insignificant, were not without meaning. The emphasis Hyde placed on sympathy in her work makes it clear that the kind of understanding she sought to foster was not an objective overview of social and political institutions, but an encounter with the individual and the particular. So in *Dragon Rampant*¹ she deliberately avoided giving an overall account of the war between Japan and China. She chose instead to write "a story

with few politics and no art" which would focus not on the broad sweep of the war, but on "the agony of the drops which show human faces for a single moment before they go over the waterfall."²

The second effect ^{give} Hyde wished her writing to have on her readers was an increased sense of partaking in a shared community of values, since she believed this to be necessary to the mental health of the individual. The nature of New Zealand society—or rather the lack of it—is a recurrent subject of scrutiny in her work. The problem is raised in *Journalese*:

If society consists of a body of individuals
with some real tie of feeling between them,
we have no society in New Zealand as yet:
there are ties of prejudice and self-interest,
but of genuine feeling, no. However, there
 are some lovely gardens, some very nice dogs,
 and the sun shines here as elsewhere.³

The phrase "ties of prejudice and self-interest" emphasizes the differences that exist between members of society. The implication is that ties of "genuine feeling"—such as the sympathy she sought to arouse by her writing—could bring them into the organic unity of a single "body."

As a "promising" young poet and novelist, Hyde contributed one of a series of lectures given in Auckland as part of the Authors' Week activities in 1936. She chose to speak on "The Writer and His Audience." Her lecture was a plea for the establishment of a "new relationship" between writer and audience:

. . . instead of being your freaks, your occasional

light entertainment, we might become, as well as those things, the will of the people, the longing and the unspoken, dumb things that are ploughed into the earth . . . mightn't we be the organ of the voice, given back to the body, which is the people? Or is that too mad a dream . . . ?⁴

The rhetoric used here is reminiscent of her description of the autobiography MS 412 as "more the story of everyone . . . than of any one individual."⁵ The purpose to be served by telling such stories was primarily a social one. They drew on and fostered the relationships of "genuine feeling" between members of society which were otherwise neglected, and so helped to hold the society together. Considered in this way, writing is a vitally necessary and meaningful ritual act which has consequences both for the individual and for the whole society. Hyde implies as much when, later in the lecture, she compares her act of writing with the formal recitation of genealogy in traditional Maori society. Reciting his genealogy, she says, was the Maori's way of recognising his place in a community which extended through time as well as space:

The Maori had no written history, but he had something you [contemporary New Zealanders] have not—a knowledge that continuity is sacred to the race. There isn't a Maori who can't tell you his "begats"—his generation, his tradition.⁶

In the lecture Hyde was dealing specifically with the relationship between a writer and his audience. She considered it to be

unsatisfactory insofar as it was typical of the false ties which bound her society together. They were ". . . broken pieces, pandering to one another, deriding one another"⁷—tied by prejudice and self-interest, as she had said in *Journalèse*. Ideally they should be united. The writer should be "the organ of the voice, given back to the body, which is the people." Translating this ideal into more pragmatic terms, Hyde explains that she does *not* ". . . mean that the non-writing population should swarm around the writers and tell them what fine fellows they are. That would be not merely funny, but also an end to honest writing."⁸ Instead the writers have to be left as free of influence ("pandering" and "deriding") as possible. By expressing their own experience with the least distortion possible—and here the importance Hyde attached to the writing of autobiography will be evident—they will most directly reveal the characteristics which link them to other people, just as the Maori recited his genealogy primarily in order to identify and define *himself*, but by this means maintained the existence of a whole community as well.

Hyde makes the link between the individual and the social, the writer and the audience, particularly striking and memorable by taking over and redefining in a totally idiosyncratic way the conventional notion that a writer has to be "inspired" in order to write. Inspiration, she says, means ". . . that which we breathe in, that which is in the air."⁹ It does not mean a sudden flash of insight, or a moment of heightened awareness on the part of the artist. Rather, Hyde uses the term to suggest that the truly great artist is the one who is most intensely aware of his social milieu, "that which is in the air," and is distinguished from his contemporaries only by his ability to articulate his awareness on

their behalf: "to be the organ of the voice, given back to the body, which is the people."

"To each generation its own truths, its own thoughts," the lecture goes on to say; so history presents each generation of writers with the same task in a different form. For Hyde, the only way to fulfil this task was to describe with as much "honesty" as possible particular images and impressions. When talking of "These Poor Old Hands" she had described this process as the "rounding out" of the "separate existence" of each person or thing.¹⁰ Only if this apparently limited aim could be successfully achieved could the true "pattern" or the "honest" picture of "each generation" emerge. So the way she defined the word inspiration offers another example of the intimate connection she always sought to establish between individual experience and the experience of the whole social group.

Hyde's choice of the word "history" to describe the autobiography MS 412 has already been noted as a key to her insistence on the typicality rather than the individuality of her psychological condition. The historically-based short stories she began to write in 1934-35, soon after the autobiography was completed, may be seen as an attempt to discover (or create) this pattern outside the limits of her own experience. The impetus for writing the stories Hyde describes as depending on her own sympathetic engagement with the characters: they are "written around persons whom I have always loved."¹¹ That these "persons" are *minor* figures in history is consistent with Hyde's championing of "causes, mostly lost ones" (Gloria Rawlinson, Introduction, *HBTS*, p. 18) and her concern for—and identification with—social outcasts and failures rather than successful and socially acceptable people. So she had described

the autobiography MS 412 as

. . . utterly sincere and true, not just my
halting truth but the truth of all the faces,
tormented and inarticulate and quelled by
life, that slid past.¹²

If her own predicament—whatever caused the psychological disorder which "tormented" *her* and made her feel "quelled by life"—was shared by her contemporaries ("all the faces . . . that slid past"), why should it not also extend through time to apply equally to men and women throughout history? So the stories develop from the "incomplete unsatisfactory glimpses . . . given in history" which are nevertheless tantalizing because they are "glimpses" in a "cloudy mirror" in which, Hyde says, if we look carefully enough we can recognize ourselves.¹³

The didactic purpose for which Hyde undertook the task of "psychological reconstruction" is a key element in differentiating these ("Unicorn Pasture") short stories from the earlier ("A Ceiling of Amber") ones. One of the "Unicorn Pasture" stories is called "The Griffin Objects." It is about a printer who receives not always welcome advice from a griffin whom the printer had

inherited . . . while yet an apprentice, from
an old and erudite master whose wanderings in
the Scythian deserts had provided him with a
perfect mine of misinformation.

The griffin embodies a kind of perverse knowledge which has overtones of both the occult (the printer is just finishing work on "The Mage Simeon of Astrea's somewhat monumental book, 'Measurements

of Infinity") and the prophetic ("wanderings in the . . . deserts"). The printer is poor and decides that he will print books which appeal more readily to popular taste and so will make money. At this point "the griffin objects," saying:

There is no purpose whatsoever to be served by further corrupting [readers]. If you cannot improve them . . . and I really think that with intelligent and co-ordinated effort it could be done . . . it's up to you to do nothing that will make them worse.¹⁴

The story offers a parallel to Hyde's own writing in 1934-35. Like the printer, she is torn between the desire to make money from her work by the most expedient means possible, and the desire to "improve" her readers by writing books in which their own "secret selves" would be revealed. The distinction Hyde makes here is one she had already made when she described *Journalese*:

It's the superficial and slick and clever in writing, . . . *not* the naked things that fools find shocking, that are true vulgarity. "Journalese" is to my mind all those three: it will probably make me some money & I quite love money or at least love the little prettinesses.¹⁵

However, the story "The Griffin Objects" clearly endorses the griffin's idealism. Hyde's preference persisted for the part of her work which she felt served just such an idealistic purpose, in spite of setbacks like the failure of the "Unicorn Pasture" collection to reach publication. Her statement to Lee, after *The*

Godwits Fly was posted to London, that the novel had been compromised in some respects but she had still succeeded in getting "a good deal into it that [she] really wanted to,"¹⁶ suggests that she had deliberately set out—"with intelligent and co-ordinated effort"—to cast her material in a form which was readily publishable yet which contrived to remain "true" to her artistic vision; and that she felt she had succeeded in achieving this purpose when she wrote *The Godwits Fly*.

The Authors' Week lecture, "The Writer and His Audience," was delivered in April 1936, only a matter of weeks before Hyde began redrafting the First Version of *The Godwits Fly*. It prefigures the novel's examination of the nature of New Zealand society.¹⁷ In the novel this preoccupation is carried mainly by the "godwit" theme. The "Colonial England-hunger" Hyde says divides New Zealanders into "they that depart, and they that stay home" (quoted by Gloria Rawlinson, Introduction, *TGF*, p. xiv). It cuts them off from a sense of belonging wholeheartedly to the place in which they live. It is treated in the novel as a symptom of a fundamental weakness in the structure of New Zealand society.

In Hyde's view, then, her task as a writer was to foster qualities which would equip her readers to function better as individuals and members of the larger social order. The writer was also part of the social order, not a God-like being superior in his detachment like the artist Stephen Dedalus imagines "invisible, refined out of existence, indifferent, paring his fingernails."¹⁸ So it is difficult to distinguish those of her comments which apply to the writer from those which apply to readers. The engagement of the readers' sympathy is essentially the same process as the "effort towards understanding" (*DR*, p. 13) which the writer has to make in

creating the work; and the therapeutic function of the writing is just as important for the writer as for any other reader once the work has an existence of its own as a text detached from the author.

When Hyde first announced her intention of writing *The Godwits Fly* she had in mind a work which would assist in bringing into existence a New Zealand society bonded together by understanding and ties of what in *Journalese* she had called "genuine feeling." The novel focuses on the "Colonial England-hunger" which prevents New Zealanders from developing ties of genuine feeling with their own country and which divides the population into "they that depart, and they that stay home" and so works against the development of a true New Zealand society. The theme is most clearly stated in the First Version, where Eliza says

Those who live in a land which sacrifices its own character for alien traits which it can never, and will never fully attain . . . may come to understand how it is possible to love a country and to hate it, as I love and hate England. I see our dark and vivid world drained of life and character, our people, who might have possessed a certain amount of individuality . . . overlaid with an unreal tradition . . .¹⁹

The "Colonial England-hunger" is one of the symptoms of New Zealand's lack of a strong sense of identity. The effects of this are twofold. First it gives rise to the repressions and conflicts (in the same way as the individual's mental stability is threatened) which are explored in both *The Godwits Fly* and *Nor The Years Condemn*. Second, just as Hyde felt that she had to achieve this integrating sense of

identity in order to function as a member of society, so she believed that once New Zealand was a unified nation it could fulfil an active role in the world-wide community of nations. This overtly political manifestation of her belief in the connection between individual and social well-being is discussed further in Chapter VII.

The kind of unity she promoted was not based simply on material comfort or equality—although she knew those to be important—but on sympathy and understanding between all people. "I sound a little like dear Auntie Belinda speaking from LZB, inviting you all to send out waves of right thinking"²⁰ she once ironically admitted; but her work upholds the firm conviction that all people are equal at the non-rational level of their minds. If the rational part of the mind is objective and analytical, perceiving or creating differences and divisions, then the non-rational part is the unifying power which, if tapped, can bind people together. Her use of autobiography and biography is therefore "psychological reconstruction" rather than an historically objective account. The insight she wishes to share throughout her writing is that the growth and exercise of *everybody's* subjective world—in which fantasy, dream and wish-fulfilment all play their part—should be encouraged because it completes the objective world. The personal psychological benefits are an improved self-image and an increase in personal security; while the benefits for society as a whole come about as these personal benefits are reflected in social behaviour—tolerance, co-operation and understanding replacing the "ties of prejudice and self-interest."

In February 1936 Hyde met D'Arcy Cresswell for the first time, as she records in a letter to Lee.²¹ This was an important time

in the development of *The Godwits Fly*, since it preceded by only a few months the redrafting of the First Version which established the final form of the novel. Several letters written in mid-1936 testify to Hyde's strong interest in Cresswell's work at this time.²² Fairburn, in a letter to Glover, draws attention to Cresswell's influence over her work in 1936. Fairburn says he is impressed with Cresswell's sonnet sequence, *Lyttelton Harbour*,

. . . [as] *poetry* that is. His images are fine.

But when Iris Wilkinson exalts him *as a philosopher*

—& the "only one in NZ poetry"—I blink. His

platitudes as a friend of mine calls them are the

least essential part of his work. . . . But

apparently Iris W. looks upon him as a teacher, a

dichter. No no. He's a poet pure and simple.²³

Fairburn rather caricatures Hyde's role as acolyte here. Cresswell's elaborately formulated notions on art and the vatic function of the artist offered Hyde a parallel with her own romantic notions, which—though less systematically expressed—were just as strongly maintained.

Hyde's evident enthusiasm for Cresswell's work in early 1936 is, however, worthy of closer scrutiny. Here I will outline some of the ideas they held in common which might first have attracted Hyde's interest in Cresswell's writing. I will then suggest that Cresswell's particular statement of the function of poetry provided Hyde with the means of achieving a thematic change in her work at this crucial stage in the writing of *The Godwits Fly*. It was a change which enabled her to transform the First Version from an introspective "pudding" into a successful novel. It was also a

change which directly foreshadowed her later work, as the discussion of *Nor The Years Condemn* in Chapter VII will show.

Like the self-knowledge which is the source of the "correct colour basis" in her own poetry, Hyde says that Cresswell has

. . . the shelter and rallying-ground of a deep spiritual sense—not religiosity—which permeates everything he sees.²⁴

Again describing Cresswell in terms of her own preoccupations, Hyde says that his poetry builds on this foundation to be socially purposeful, promoting not a "firmer and juster materialism" but a "spiritual renaissance."²⁵

A review by John Harris of Cresswell's *Lyttelton Harbour* placed a Marxist interpretation on the sequence, saying it "magnificently illuminates the subjective aspect of the disintegration of capitalist society" and Cresswell "is only expressing in other words Lenin's faith in the proletariat."²⁶ Attacking this review, Hyde gave her own interpretation of Cresswell's meaning:

I do not imply that he is not as concerned as any other poet with the overthrow of the gigantic modern evils, but he is not a politician, much less a materialist. . . . Cresswell sees the spirit suffering over-long from the dominion of materialism, and the solution as a great recrudescence of divine forces through Nature, a reunion of man with the lost part of his being.²⁷

The claims made for Cresswell's work are essentially the same as those Hyde makes for her own writing: it is politically engaged

("the overthrow of gigantic modern evils") but only by concentrating on its main task of reuniting man with "the lost part of his being"—healing the division between the physical and spiritual aspects of man.

In 1936 Cresswell was working on a play called *The Forest*.²⁸ Although it was not published until 1952, several of Cresswell's friends, including Hyde, read parts of the play in draft—or heard Cresswell read them—in 1936 or 1937.²⁹ In the play "Lucifer" draws the other characters' attention to "the lost part of their being" which is being stifled by their reason:

But inwardly in men, beyond their reasons,
There is a sea whose undiscovered shore,
Perceived sometimes in sleep, sometimes awake,
And ever guessed at, hides an infinity
Of things unreasonable . . .³⁰

Until the characters acknowledge the "infinity / Of things unreasonable" which bear on their behaviour they will remain ignorant of their true selves: the implication clearly bears a strong resemblance to Hyde's attempt to show "the mind moving behind queer, unreasonable actions" in her writing.

In October 1936 Hyde wrote an article entitled "The Modern Trend" in which she surveys the history of poetry and defines some of its main trends in the twentieth century, in order to examine the "question of the poet's duties and position in society."³¹ The expression of Hyde's views in this article, and elsewhere in her work of 1936, corresponds in many respects to Cresswell's analysis of the role of the poet in his essay entitled *Modern Poetry and the Ideal*.³² Cresswell's essay begins by quoting

Blake's poem, "Hear the Voice of the Bard," describing it as a "marvellous appeal to the world to return to the Ideal it had lost." Hyde's article expresses a similar view of the vatic role of the poet, and indeed it begins by quoting the same poem, which Hyde introduces by writing "somebody has sent me William Blake's poem about the Bard . . ." ³³ If that "somebody" was not Cresswell, then at least the poem seems to have brought Cresswell's essay to her mind when she began writing her own article.

Cresswell's analysis begins by placing modern poetry in a larger historical context. Both the French Revolution and Romantic poetry of the same period were, he said, an instinctive reaction against "the rise of the scientific collectivist state" which had caused a radical division in the human mind by promoting the reason at the expense of the mind's other faculties.

The Romantics didn't write about the Revolution, or take part in the storming of the Bastille or in the 18th Brumaire; but the Ideal they expressed in their poetry was the same ideal as the Revolution expressed.

The two responses to "the rise of the scientific collectivist state"—poetry and revolution—are different, however. Revolutionary violence is an instinctive reaction to repression, but it is essentially "negative" because it fails to understand fully the causes of repression and is therefore incapable of overcoming them:

The Revolutionists expressed the *negative* side of the Ideal: why are we men debased and miserable? where is the light whereby we were once fully men?

. . . let us rebel. They rebelled; and as far as certain political advantages go they rebelled successfully. But they never rediscovered or regained the Ideal.³⁴

The pattern perceived by Cresswell—the violent reaction to repression which is misdirected because its true cause is not understood—Hyde took up specifically in *Nor The Years Condemn*. It is also evident in the question Eliza asks in *The Godwits Fly*: "Isn't man like a clenched fist, cramped, that of its own agonized irritability must hit out, probably at the wrong thing?" (*TGF*, p. 91).³⁵ The revolutionaries failed to effect any real improvement in the human condition, Cresswell says, because they "believed that the only remedy was to secure social and political reforms, such as more food and more say in the government for all."³⁶ Elsewhere Cresswell makes it clear that he believes that the young left-wing radicals of the 1930s were the modern-day inheritors of this fallacy. For example, he wrote to Glover:

Your Communism is dreadfully stale. Thinking persons are after a new Universe, not a new state—a new view of God & nature, not a rapidly ageing view of property.³⁷

In the article "Poetry in Auckland," published in September 1936, Hyde favourably contrasts Cresswell's desire to bring about a "spiritual renaissance" with what he describes as the "propagandist" poets leading man on "to firmer and juster materialism" which she deplures.

The second response to "the rise of the scientific collectivist

state" in Cresswell's analysis was Romantic poetry. If revolutionary violence was the "negative" reaction then this was the "positive" one:

. . . the poets, Shelley, Byron, Keats and others, exhibited the *positive* side of the Ideal: that men have divine souls, each man in himself; that the soul or the self, is delivered by nature to each; that society shall not deny personal man his selfhood and fullness of life.

Hyde's involvement in various active political groups she saw as a necessary expression of her sharing in the predicament of her contemporaries rather than standing aloof from it. In this respect her philosophy probably differs somewhat from Cresswell's. However, like Cresswell she believed that mankind's problems would be solved not by exchanging one political dogma for another but by "a reunion of man with the lost part of his being." It has already been shown that in Hyde's writing she set herself the difficult task of reconciling her personal search for self-knowledge with a more general didactic purpose. When Cresswell examines the work of some modern poets in *Modern Poetry and the Ideal* he perceives exactly the same division between what he calls "personal and social man." As Hyde believed that self-knowledge was a necessary precondition to the poet fulfilling a social role, so Cresswell identifies the work of two poets, Whitman and D.H. Lawrence as being "the first curative step towards the Ideal" because each "took a headlong dive into himself, and came up with some very choice information about human nature."³⁸

Cresswell says that although it moves in the right direction, Lawrence's work is only the "first step" towards the Ideal. The extremity of his reaction to a society which suppressed individuality led Lawrence only to a state of complete self-absorption:

. . . being so estranged from Society, he doesn't understand that man has any obligation to society, as society has towards man, which is the whole purpose of the Ideal. But he hears only the dark gods, as he calls them, within him, in whose name he rediscovers and announces the personal self.

"The future for poetry and man," Cresswell's essay concludes, "lies in the guidance of that mysterious potent force, the personal Ideal, to its proper outlet in society."³⁹ The tendency of Hyde's work in 1935 was increasingly towards the kind of self-absorption which Cresswell identifies in Lawrence's work. The fantasy novels, particularly "The Unbelievers," go so far as to assert that the private world is entirely self-contained. The alienating effect of this tendency in her work disturbed Hyde even as she wrote it, however. For example, in the First Version of *The Godwits Fly* Eliza's rejection of the realities of life leaves her only the alternative of the road to "Solitude," on which her death symbolizes the fruitlessness of her alienation. Wednesday Gilfillan's similarly unhappy fate shows Hyde's recognition of the fact that there was no future in introspection divorced from its social context.

Hyde's concern with the two elements of the "self" and the social function of the writer is evident in her work before she met Cresswell. However, it seems that his strikingly stated view

of the nature and function of poetry, with which she broadly concurred, provided a catalyst which enabled her to recombine those elements more satisfactorily in subsequent work. In the new version of *The Godwits Fly* written in 1936 the ending with Eliza's death on the road to "Solitude" is abandoned. Although Eliza is far from happy at the end of the novel, she has been able to balance her introspective tendency (which finds an outlet in her book of poems called "Stranger Face") with a recognition of her place in society.

Hyde's revision of *The Godwits Fly* is of central importance to her writing because it marks the transition from a group of works which turn away from society towards an exclusive preoccupation with the state of alienation, to those which connect the individual in a positive way with the creation of a social context which gives identity and meaning. The autobiography MS 412, for example, was introspective, but when *The Godwits Fly* was completed Hyde wrote her second volume of autobiography which (as its title, *A Home In This World*, suggests) emphasises the social context of individual experience. The preoccupation with individual alienation was also apparent in *Passport to Hell*, written in 1935, which views Stark as alienated by a hostile and incomprehensible system. The war hero finishes up a criminal "Charged with being Starkie, sir; and God knows what else" (*PTH*, p. 288). On the other hand its sequel, *Nor The Years Condemn*, written in 1937, ends with Stark still independent but secure in the midst of the family made complete by the "Fruit Lady."

In the late 1920s and early 1930s Robin Hyde found herself in a precarious position, both socially and economically. She was a young woman, trying to establish a career in the competitive

field of journalism which was still predominantly a man's world. Of nervous disposition, she felt that she was cut off from the security of her family and thrown entirely on her own emotional resources, the more so after the man she expected to share her life with had left her to go to England. She was a dedicated and hard-working journalist, and in the period of her editorship of the weekly *Observer* her capacity for work was tried to the limit. The strain of meeting deadlines and virtually running the newspaper single-handed was probably the single greatest factor contributing to her breakdown. There were other factors as well. The still-birth of her first illegitimate child had exposed her to the public scorn of a puritanical society and left her with a private burden of grief which was as crippling as the physical injury which had left her permanently lame. The rumour of her second pregnancy had lost her the security of a previous job; and the hard fact of having to provide for the needs of a baby which she would not surrender for adoption destroyed her peace of mind. In mid-1933, she attempted suicide, and was admitted to Auckland Mental Hospital as a voluntary patient.

The collapse of Hyde's personal life coincided with an unexpected and radical change in the nature of New Zealand society, brought about by the onset of the Depression. Economic prosperity in the 1920s turned into hard times in the early 1930s. The disillusionment resulting from economic failure soon produced a scepticism which called into question other certainties: New Zealand's colonial role in the family of the British Empire, the capitalist system, the nature of a social order which maintained poverty and inequality.

In 1934 when she began to try to come to terms with the experiences which had caused her breakdown, it seemed to Hyde that her personal crisis offered a parallel in microcosm to the crisis her country was suffering.⁴⁰ Her personal story was also "the story of everyone," as she had said of the autobiography MS 412. Her breakdown had exposed the need for a revision of whole areas of her life; the breakdown of New Zealand's economic and social organization had exposed weaknesses in the very foundations of New Zealand society which were also in urgent need of revision. Her personal breakdown and the social breakdown—the Depression—which it paralleled were in many ways disastrous and painful. The only value which could be recovered from them, Hyde believed, was the recognition that reform of the root causes was urgently necessary. To waste that recognition by not acting on it was to make a mockery of the pain and trauma involved in both.⁴¹

The coincidence of Hyde's breakdown with the crisis of the Depression, and her belief that for all its particularity of circumstance her neurosis was rooted in a more general social malaise, offered her a way of comprehending her experience and asserting the value of her vision as a writer. At a philosophical level she believed the social malaise expressed a recognition of the constraints of human existence; the irrefutable facts of generation and death, the "spawning-ground of life" in which the individual has "never mattered a tinker's damn."⁴² The blind competitive drive for physical survival represses those aspects of man which his soul insists *do* matter. The repression brings the worst aspects of the personality to the surface and the result is incompleteness and anarchy where there should be order. In *The*

Godwits Fly Eliza looks—briefly—towards religion to find a solution to this problem, claiming that it should offer

. . . philosophy and magic. Philosophy for living magic that man's stave shall blossom (*TGF*, p. 90).

But it does not. The series of rhetorical questions Eliza then addresses to Christ indicts the established Church for failing to offer the guidance and purpose which would act as a meaningful context for daily human activity:

But don't You see, the way we live, everything,
punishment, reward, system, all dwarf the stature
—contraction, not expansion? Isn't man like a
clenched fist, cramped, that of its own agonized
irritability must hit out, probably at the wrong
thing? You were a carpenter's boy, loving the
smooth feel of some crude plane against wood.
Didn't You feel better when the movement of hand
and chisel fitted in with the soothing movement
of Everything? (*TGF*, p. 91).

Hyde never relinquished her romantic belief in the innate goodness of mankind; the belief that "somewhere in man there is a fertility and a richness untapped" (*AHITW*, p. 11). If religion had failed in the task of releasing that potential then the task fell to the poets, "the leaders of men."⁴³

Unquestionably there are dangers inherent in making too simple an identification between a personal crisis and larger social forces. As Cleanth Brooks has observed of the same process at work elsewhere in modern literature:

It is not always healthy for the writer to feel that he is primarily responsible for the good health of his society. Man is one, and the writer's problems are in some ultimate sense the problems of society. But a certain hubris is involved in the assumption that the solutions of the problems of mankind, including economic and political problems, can be obtained through one's own privileged insights, or that one's own psychic disturbances are somehow continuous with the disturbances of society at large. A more modest conception of his role might be in the interests of everybody, including the writer himself.⁴⁴

Unlike his counterpart in earlier centuries, the modern writer no longer feels a sense of "real community" with his whole society. Brooks' advocacy of a "more modest conception" of the writer's role assumes that such a sense of community is irretrievably lost. Instead, he says, modern writers have set about *creating* a more localized community of interest and by this means have identified or defined themselves. So Eliot, he says, "attempted to reclaim his Christian heritage"; Yeats "made up his own religion" or "myth"; while Frost recreated the "spiritual community" of his boyhood in New England, and so "provided a means for defining himself without magnifying his differences from his fellows." Each writer thus "faced his problem honestly and made a virtue out of the very necessities that threatened to cripple him."

In a number of articles on New Zealand writing Hyde may be

seen as attempting to create a similar kind of community—of writers in the first instance—with which she could identify. Since she believed writers to be "the organ of the voice" speaking for the social "body" it is clear that her envisaged community ultimately includes the whole society. In one of these articles she says that although "there is no such thing as a school of modern Auckland poets . . . [there is] a tiny group of strongly individualistic poets, differing from one another in almost every respect, but driven together to some extent by the economic storm, and in other cases linked by kindred peculiarities."⁴⁵ Her insistence here that each poet is "strongly individualistic" yet all are simultaneously "linked" together provides an example of how she consistently describes the kind of community to which she wished to belong; one in which unity and harmony of purpose can co-exist with diversity and individuality.

Hyde's psychological trauma made apparent to her the need for self-definition. Brooks describes a pattern common to modern writers of creating a "spiritual community" with which to identify. Although perhaps on a different scale, Hyde's depiction of a suffering and self-questioning community in the New Zealand of the early 1930s may be seen as a similar process of self-identification and self-definition. Stigmatized because of her own social behaviour and her mental depression, Hyde faced the very real prospect of permanent alienation from her community. Her efforts as a writer to find a basis on which her "differences from [her] fellows" would be minimized parallels what Brooks described as the attempt by a Yeats or an Eliot to "make a virtue out of the very necessities that threatened to cripple him."

There is undoubtedly a certain hubris involved in upholding the value of one's own privileged insights as Brooks says. In a therapeutic sense the value of Hyde's art lay in the reassurance it offered her that her experience was meaningful, that her suffering was not purposeless. Hubris in this sense might be seen as a necessary corrective to the insecurity and doubt which had threatened her self-image. In the final analysis, however, any writer's poetry or novels must be considered as works of art rather than in terms of motivations or intentions. If the hubris leads not to narcissistic posturing but to honesty in facing other aspects of the challenge of art such as refining and controlling the use of language, as it does in Hyde's writing, then the result may be the distinctive work of art by which the process is justified.

The connection between her personal well-being and the health of New Zealand society in general is made clear in an essay Hyde wrote on the treatment of mental illness in New Zealand, drawing on her own experience as a patient at Auckland Mental Hospital.

But may it not be true that in some cases insanity, like tuberculosis, is not so much a matter of hereditary disease, as of childhood environment and upbringing? The child remembers violent outbreaks of temper on the part of one parent, or both. The child remembers the dreadful facts of a marriage in which the bond was galling and resisted. The child remembers continual threats of suicide, never seriously intended, but listened to with

horror and curiosity. And an adolescence with problems locked up . . . Blaming the parents, shutting the parents away from the child, is not enough. The parents were sufferers too. A whole code needs revision and enlarging.⁴⁶

The Depression had not *caused* social problems, rather it was a crisis which had exposed underlying weaknesses in the whole fabric of New Zealand society. So Hyde's essay attributes the cause of individual suffering to a malignant social code, in this case identified primarily with restrictive sexual mores.

The essay is written for an overtly didactic purpose evident in its rather hortatory tone ("A child remembers") as well as in the simile with which the quoted passage begins. If "insanity, like tuberculosis," is a "disease" arising in some cases from an unsatisfactory "environment" then it is not incurable. It can be prevented by an improvement in the psychological environment ("a whole code needs revision and enlarging") just as surely as tuberculosis can be prevented by improving the physical conditions of life.

Hyde's argument is that the individual who is sensitive enough to perceive disturbing anomalies in social behaviour ("violent outbreaks," "dreadful facts," "horrors") and to withdraw from them, acts more sanely than the person who continues to uphold the social pattern which gives rise to such behaviour. Logically this makes the use of the term "insanity" paradoxical. To be "cured" of the disease and returned to "normality" is impossible, since from the perspective of the mentally "ill," normality is itself an unstable state of insanity⁴⁷ to which there is no going

back. However the new view afforded by the experience of her breakdown might enable her to go *forward* instead, as Hyde had suggested in a letter to Schroder written shortly after her breakdown in 1933:

I mean to be not merely well but better than ever before. It's useless to try to get back to normal when one's norm has gone a-hunting like Baal: so I'm going to have a shot at the supernormal. Pike's Peak or bust!⁴⁸

In order to be "better than ever before" Hyde had to identify the malignant forces which had impinged on her life. Once these were recognized and her dependence on them ended, her essential "self" alone would remain and its needs could be served. If she could free herself of these forces, then other people could also be freed, and perhaps a basis established on which the whole social code could be revised and enlarged. The self-mocking irony of her comment to Schroder ("Pike's Peak or bust!") does not disguise the tenacity with which she held to a belief in the moral necessity and desirability of self-improvement. Her belief in the perfectibility of human society was undoubtedly idealistic. However it was never completely divorced from her pragmatic involvement in the reform of social and political institutions, whose imperfection she saw as symptomatic of the general spiritual malaise. ". . . [Normal] life in the twentieth century," she wrote to Schroder, is ". . . a blasphemous and obscene [sic] travesty of what was meant for humans."⁴⁹

Journalese, among many other places in Hyde's writing, records her interest in the profusion of groups which formed to attack

various political and social evils made evident by the onset of the Depression.⁵⁰ Like many of her friends and contemporary writers, Hyde was personally involved in many of these groups. In 1933 she became—almost by accident—a committee member of the Douglas Social Credit League in Auckland, sharing that honour with A.R.D. Fairburn among others.⁵¹ She was offered the editorship of a Douglas Credit newspaper, although the paper collapsed financially before she became involved. She seems never to have been converted to the theory of Social Credit, and her scepticism about the "yard-wide hole in the A + B theory"⁵² is indicative of a more general unwillingness to surrender her independent view in order to promote a "system" or dogma which was just as imperfect as the present one.

She also took an interest in the activities of friends and acquaintances who saw a solution to New Zealand's problems in communist doctrines; but in this case too her interest was in practical reforms and individual cases of hardship rather than the subtleties of doctrinal theory. There were two kinds of communists that she had met, Hyde wrote in an unpublished MS. The first she described acidly as "over-intellectualized people existing between theoretical revolutions and practical comfort in the present tense." The second, of whom she approved wholeheartedly, she had met at a "workingmen's" communist group to which she had been invited:

I liked the way they . . . made up statements for the Fighting Fund and sales of the Workers' Weekly, and even where the amounts were only in pennies, they put it down to the last copper. I liked that, because it looked real.

Huge banking figures, white chimaera cities of concrete, beauty and propaganda, are apt to look ethereal when the place from which you watch them is the mud of living.⁵³

The difference between the two groups is the difference between "existing" and "living," she implies. Any form of theoretical generalization—whether it be Social Credit or Communism—becomes false and self-serving when it turns aside from individual experience. Paradoxically, experience which is most firmly rooted in small particulars (the pennies, in this instance) most faithfully serves the general theory (the principles of Communism). So Hyde served her own belief in the unity of mankind by identifying herself unremittingly with the outcast and the oppressed. Whenever human suffering came to her attention she was prepared to offer sympathy and the help of her journalistic skill, as Gloria Rawlinson suggests when she remembers Hyde as

. . . a champion of causes, mostly lost ones
 . . . [she] wrote for the unemployed, the Abyssinians, the Orakei Maoris, and the loyalists in Spain (Introduction, *HBTS*, p. 18).

Hyde saw that kind of active political involvement as an essential part of the task of any writer, since it implied a cultivation of a feel for the contemporary environment—"that which is in the air"—as she says in an article on poetry in Auckland:

Nobody but a fool would require writers who have passed through years of depression . . . to wander about billing and cooing. New Zealand, God knows,

has too many doves and too few serpents.⁵⁴

The article goes on to say that the modern poet is heir to a tradition of Romantic poetry which was intensely concerned with contemporary political issues. Poems by Coleridge, Shelley and Blake are cited to establish the orthodoxy of artistic involvement in political protest. Elsewhere Hyde wrote "'The Masque of Anarchy' gets my money in preference to the Internationale any time."⁵⁵

If Hyde refused to accept contemporary political dogmas—whether social credit, communism or anything else—as the complete solution to the evident social breakdown, she nevertheless shared with many of her contemporaries a feeling that New Zealand was undergoing a period of revolutionary social turmoil.⁵⁶ In such a situation she felt that the writer's task must be to seek out ways in which that turmoil could be shaped and made productive. A sense of the urgency of this task informs the draft of another essay criticizing the kind of poetry which dwells in a "fairy world," deliberately avoiding the real ("grey and difficult") one.

For the moment, in listening to . . . [these writers], we forget the day when poets were the leaders of men, and made immortality. But the elfin army and the Jack o' Lanterns are childish, after all, and will be doubtful allies in our time of need.⁵⁷

The poetry of "such notables as Kipling, Barrie, James Stephens, W.B. Yeats, and a dozen more . . ." (including Mary Webb, Walter de la Mare, James Elroy Flecker and Humbert Wolfe) is discussed

in the essay. Hyde's own poetry was of course indebted to the work of these writers and often exhibited the same escapist tendency; so her condemnation of their attitude of "surrender" of the poet's real task is most significant for its implicit comment on the development of her own work.⁵⁸

The essay implies a romantic conception of the poet's role as a prophetic visionary and leader of men, in the vanguard of a revolutionary struggle (the images are of war: "surrender," "army," "allies"). The phrase "our time of need" is not clearly explained in the essay, but seems to imply the need to find a positive direction out of the economic and social upheaval of the Depression.

If she was able to see the limitations of poetry which "surrendered" to fairyland escapism, then she also perceived that New Zealand's "Depression" was caused by forces which were as much spiritual as economic. Writers who simply ". . . [urged] man on, via political propaganda, to firmer and juster materialism"⁵⁹ were leading him just as inexorably away from the issues which had to be confronted. Identifying this "propagandist trend" in recent poetry, Hyde offered as examples:

R.A.K. Mason's book, "No New Thing" . . .

A.R.D. Fairburn's, J.C. Beaglehole's and Allen

Curnow's contributions to such publications as

"Tomorrow" and "Verse Alive."⁶⁰

As with the poets who wrote about the fairy world, Hyde had considerable sympathy for these writers' concern with the material aspects of life. She acknowledged that "it is not easy to withdraw from a political and social situation which dispenses (or

withholds) the means of existence."⁶¹ To dismiss this kind of writing would be to deny that economic and social injustice was a fit subject for art, or else to make poets into an élite divorced from the common concerns of their fellow beings; neither of which Hyde was prepared to concede. The writer's direct involvement in political protest was, however, subservient to a more important role, as she was at pains to make clear:

. . . poetry which devotes its whole strength to propaganda . . . presents an inaccurate and partial interpretation of the mind behind it.⁶²

Propaganda-writing is unsatisfactory, she says, because the writer allows the doctrine he preaches to shape his art instead of his own instinct, born of first-hand experience. So the reader's direct contact with the writer is obscured: only an "inaccurate and partial interpretation" gets through.

The idea that a writer's work is important primarily for its revelation of the "mind behind it" is of central importance to Hyde's conception of the role of the artist and the function of art.⁶³ Her enduring interest in biography and more particularly autobiography is one of the most striking features of her work.⁶⁴ It is an interest which recurs in a wide variety of forms in her writing and in her reading at this time. So *The Godwits Fly*, which is in one sense a novel about a character called Eliza Hannay, is acknowledged to be in another sense autobiographical. Letters written to Lee in 1936-1937 while she was writing the novel invariably refer to it as autobiography rather than fiction ("the camouflaged autobiographical novel," for example). In the same letters the books Hyde mentions having read are either

autobiographies—as various as the *Confessions* of Jean-Jacques Rousseau and Jacob Wasserman's *My Life as German and Jew*—or, if they are fiction, are treated as if they were autobiographical. So Frederick Rolfe's novel *The Desire and Pursuit of the Whole* is described as a "good book about a good writer who couldn't fit in, and did not want to. It is, of course, autobiography in disguise."⁶⁵

The artist's task, she wrote in the Ex 14 notebook, is first of all to recognize "one's inward and secret self" and to "distill" this into an "abstract" Once recognized and to some extent controlled, this abstract is used to inform or "colour" whatever subject the writer turns to:

This rare ~~essence~~ fluid [sic], once released, is the correct colour-basis of modern landscape, skyscape, dreamscape.

She went on to identify the Elizabethans as the writers who came nearest to correctly applying her notion of "true" art:

[Who] could . . . throw into space just one of the thousand splintered stars in Shakespeare?
Not one of them but burned first in his own heart!

Shakespeare, she says here, was a great and "true" writer because he had recognized in himself the level of common human response. So any emotion he portrayed in a character on the stage had (potentially) "burned" in his own "heart" first.

The same notebook passage says that the second, equally necessary, task of the writer is to become fluent at the craft of

writing—"to practice poetic five-finger exercises hours a day"—so that her "clever subtle fingers will understand how it [the "pearl" of wisdom] should be set." Elsewhere she wrote:

For an object to have any significance in its literary presentation it must not be simply grabbed up by the roots from life . . . Before it can be externalized it must be drawn down and known from within. This is the only process which will lend to a scene or human experience the wisdom of musing which makes it memorable.⁶⁶

So the creative writer is not simply a passive recorder of appearance and event, nor is fluency alone (grabbing objects "up by the roots from life") sufficient criterion for good writing. The true artist, then, is the person who can recognize in himself all the emotions of which a human being is capable (which forge the common bond linking all people together) and can articulate this recognition in such a way that it will arouse a like kind of understanding and identification in the reader. So Hyde had described her task in the historically-based short stories as one of "psychological reconstruction, like building up a moa from its eye-tooth."⁶⁷

It is perhaps not overstating the case to say that Hyde believed that it was impossible to write well unless one wrote autobiographically. That is not to say that she wished to limit the writer to describing the factual events of his own life. However he must have developed a sufficiently strong sense of his own "inward and secret self" to perceive that his own psychological or emotional needs motivated his desire to write and imposed a

structure or "pattern" on whatever he described—it was the "colour-basis" of everything he wrote.

Lee once suggested to Hyde that she might

. . . try and use her talent upon the world and the folk around her. Had she ever seen a sweaty firemans [sic] face in a gloomy engine room when he opened an iron door to feed the beast, a battery of typists in a vast room.

Hyde replied by describing her experience of writing poetry, saying:

I have almost no control over it, and when I do control it, it tends to be verse instead of the real thing. "The Conquerors" which came of itself, is true, if only of me, and some of what I've loved.⁶⁸

Her best poetry, she says here, is that which offers the reader some direct insight into her essential "self" ("is true, if only of me") because it has not been "controlled." The "propaganda" writer's consciousness that his work must be consistent with the particular doctrine he is preaching produces an "inaccurate and partial interpretation" of his mind. So Hyde sees the intrusion of her conscious will in "controlling" the substance of her writing as a distorting factor. This was not, however, to exempt herself from the necessity to develop stylistic competence. She needed, she wrote elsewhere, "to practice poetic five-finger exercises hours a day," so that her "clever subtle fingers [would] understand" how to express her meaning accurately (quoted by Gloria Rawlinson, Introduction, *HBTS*, p. 14). She described her own

early short stories in the proposed "A Ceiling of Amber" collection as "unreal" because they were "manufactured" from ingredients of which she had no more than a superficial understanding. This was the kind of "control" she now wished to avoid. The letter to Lee quoted above goes on to assert that each writer must discover his own themes. Lee, she says, will have more success in writing on the themes he describes in his note because

. . . they've flowed in your blood and gnawed in
 your mind, cost you everything at times in ease.
 ease. That's how one comes to possess things.
 I've paid, perhaps as much, for another
 landscape, which is more than half a dream.

The writer "possesses" his own realm of experience because it has helped to shape the individual quality of his mind. So it is only by writing about his own "landscape" of experience that a writer can give to a reader an accurate picture of the mind behind it.

Her recognition that there were "things needing to be said" arose out of what Hyde saw to be a necessary period of crisis or suffering. It was only after a breakdown that the need for reform could be perceived. This applied equally to her personal experience and to the wider social context. She saw the growth of the Social Credit movement in New Zealand, for example, as a manifestation of the country's awakening to internationalism as a direct result of the Depression: "A sudden access of thought on the world's tangled problems must necessarily lead to mistakes, fallacies, petty Waterloos . . . but it should lead further."⁶⁹ "No New Zealand writer regrets the depression," she wrote, because that crisis shook all New Zealanders out of the state of "benumbed" complacency

in which they were sunk and made them receptive to the influence of new ideas. The "stimulating effect on the thought and culture of rebellious young minds, in a silent country which at last learned to be articulate, was probably worth all the hardship involved," she concluded.⁷⁰ Just as the writer faced the task of recognizing truthfully his "inward and secret self" and answering its demands, so all people had "secret selves" which were being stifled by their complacent tolerance of an inadequate social code. Consequently there was "a fertility and richness untapped" in man which the writer had a duty to draw out; first, by the example of his own struggle for self-understanding which had to be made apparent in his work ("the mind behind it") for the reader to emulate—hence Hyde's interest in autobiography—and secondly by leading and encouraging any awareness of the need for reform which developed in society. These two strands of Hyde's work are almost inseparable, though it is fair to say that she regarded the former as essential, and the latter as a corollary of it.

Her first task as a writer, she believed, was to achieve some understanding of herself: to discover what motivated the diverse series of actions which constituted her life. The journalist who went out each day in search of copy, the dabbler in spiritualism, the impassioned orator at political meetings, the schoolgirl poetess, the colonial, the mother, daughter, sister, lover—all these were "selves" which each "had second selves, split personalities, double faces" (*WC*, p. 273) all exerting conflicting demands. Yet if none was constant or complete enough in itself to constitute her identity, how could the "true" self be recognized?

At Auckland Mental Hospital after her breakdown in 1933 Hyde had the help of professional psychologists in trying to come to

terms with her neurosis. In this way current psychological explanations of behaviour probably came to exert an influence on the way she subsequently conceived of her problem. The autobiography MS 412 was written for her doctor, to assist him in understanding her mental condition. Her assumption was always that his task was to find the pattern which she felt must be evident as the integrating factor in her life. "Incident means little or nothing, except a possibly neglected chance for new perception, new development," she wrote.⁷¹ The perception may be made by the doctor, but once the incidents are written down and so detached from the writer, self-perception is also possible. At one place in the autobiography MS 412, she wishes to convey the impact of the stillbirth of her first baby, but breaks off to exclaim "I cannot write of it, only such foolish details." The "truth" is masked here by the limitations of the language used, but also by a kind of mechanism of self-defence operating within the mind. The full impact of this event was so painful to bear that her mind shielded itself by approaching the subject only indirectly, through the associated "details." On leaving this particular event in the autobiography Hyde showed her awareness of this defence mechanism when she wrote

There is no more to say of Sydney [where the birth took place], though indeed so much happened there, more than I have told, that I feel as if I had half opened a closed door.⁷²

In this case Hyde is aware of the area of painful experience which is sublimated yet still evident in an incomplete form in the

"details" of her writing. In other cases, however, the underlying pressures which shape her writing might be completely hidden from her conscious mind. If this were so, then all her writing might be said in a sense to contain a picture of the "mind behind it," placed there by the unconscious part of the mind but in a disguised form. Looking back over a notebook relating to much of her work from 1934, Hyde wrote:

I've looked through this scrapbook: bits of it artificial, the work of a poseuse, the rest mostly futile . . .

Still I think there's something constant behind all the unfinished things . . . That is the psychologist's real function—to find the constant face behind the mutabilities.⁷³

The psychologist here stands for the ideal reader. If her expectation of the capabilities of such a reader is somewhat unrealistic, Hyde's conception of self-revelation as an important aspect of the writer's task is nevertheless strongly maintained. The final words of the autobiography MS 412 bring together these two key elements in her writing, the desire to be understood as a complete human being and the conviction that her best writing is motivated by pressures beyond conscious understanding. She ends by asking Dr Tohill the key question: has he been able to "see" the unconscious pressures at work shaping and selecting the "details" she has written down?

I wonder if you see, or if you believe me? It seems so urgent to write this.⁷⁴

Once finished, the writing is detached from the writer. It offers a means of self-discovery. The very fact of recognizing the "urgency" which prompted her to write the autobiography MS 412, or the artificiality in her work of 1934, offered the opportunity for a more direct confrontation with the experience which these qualities hint at, and resulted in an increased understanding of the "constant face behind the mutabilities." Again, the autobiography MS 412 offers an example of this process. It seems that writing this account of the guilt she felt concerning her sexual activity had enabled Hyde to understand its connection with her feelings for her dead son Robin:

My real crime, I know now, was against Robin.

I should have been silent or been lucid, even
until death or through the byways of madness.⁷⁵

This conclusion is somewhat elliptically expressed. Nevertheless it confirms that Hyde herself found value in a process which enabled her to construct a pattern out of the "foolish details" of her life.

The therapeutic value of the kind of writing Hyde undertook in the autobiography MS 412 is obviously great. The value of publishing such an intimate record is however much more open to question.⁷⁶ Cleanth Brooks' recognition of the "certain hubris involved" is but one of many reservations which attend such a procedure. Nevertheless Hyde contemplated publishing the autobiography MS 412 and having decided not to, she carried much of its subject matter into *The Godwits Fly*, in which form it was eventually published. The kind of psychological autobiography which she felt it necessary to write dealt with the most distressing and painful aspects of her experience because they contained the unresolved conflicts which

demanding expression in her work. They were themes that had "flowed in [her] blood and gnawed in [her] mind." Although it was written as a novel, Hyde described the First Version of *The Godwits Fly* as an "introspective sort of book."⁷⁷ At several points in the narrative there are comments which suggest that there were areas of experience which she found surprisingly difficult to confront:

I thought it would be easy to talk of the willow pattern house, of what was lacking there, of what was present in the cool shadows. But, in the end, it remains one of the things that I never quite understood.⁷⁸

The confessional nature of aspects of her writing caused Hyde some embarrassment. However, in the First Version of *The Godwits Fly* she defends the inclusion of unflattering or painful experience because an undignified disclosure on her part may have the effect of closing the emotional gap between the writer and the reader (who has also presumably experienced indignity and shame in some form):

Strange how difficult it is . . . to tell the truth. . . . But shame, until we have overcome it, can never help us to understand one another, which is the prime duty of life. On the other hand, the memory of shame overcome should be enough to make us more gentle with those who still obey it.⁷⁹

In the First Version of *The Godwits Fly* Hyde several times raises the problem of "how difficult it is . . . to tell the truth."

One difficulty was the potential for such subjective material to be self-pitying—to slip into sentimentality. Related to this difficulty was the problem of translating autobiography into fiction. The obvious danger with the "introspective sort of book" is that the quality of the central character's experience must appear to readers to warrant their attention, otherwise their interest will quickly wane. In order to solve these problems Hyde was tempted to tamper with the "truth"—to heighten the impact of events, to embellish the story, to give it a more satisfying shape. Add to these problems the tendency for language to impose certain structures on experience, and Hyde was, like Wednesday Gilfillan, "in bad trouble with the truth."

Two brief examples taken from the First Version show the kinds of adjustment she was making as she wrote. The first reveals an attempt—an unsuccessful one in Hyde's own view—to give her fiction a rather different shape from her autobiographical experience. The comments Hyde makes about the necessity of shame, quoted above, come at the point in the First Version where Eliza's stay in Sydney is being described. Unlike the published version of the novel, the First Version does not mention that Eliza's pregnancy was the cause for her trip to Sydney. Instead there is only the vague suggestion that she has gone there for a change of scene after her affair with "Paul" (Jim Braythwaite in the published version), to continue to work as a journalist. Finally, however, Hyde seems to have been unable to continue with the fiction in a form so radically different from the autobiographical fact. After the break caused by the quoted passage on shame and the difficulty of telling the truth, the narrative continues with a moving account of the stillbirth of

Robin, during which Hyde reminds herself "Deny the thing you have loved, even for an instant, and you are so far unfaithful to yourself."⁸⁰

From this example it is evident that Hyde considered autobiographical writing to be fundamentally necessary to her fiction, though the achievement of it was by no means easy. In the second example, an attempt to bring a painful autobiographical incident into the novel by treating it indirectly, as the experience of a secondary character, is also a failure. In this case, the weight of repressed authorial emotion is too much for the fictional structure to bear. The whole passage collapses into sentimentality.

Iris Wilkinson gave birth to a second child in Picton, going there from Wanganui where she was employed as a journalist, in order to avoid scandal. Rumour of the pregnancy led to the termination of her job, however. To her financial insecurity at such a difficult time was added the social stigma attached to her by her condition. In the First Version of *The Godwits Fly*, Eliza also goes to Picton. Far from being in difficult circumstances, however, she is a successful journalist on holiday, accompanied by a servant-companion named Hildred. Eliza strikes up a friendship with a young boy called Billy McPhee, but when she invites Billy's staid mother to tea Mrs McPhee is deeply offended by the picture of a nude hanging on the wall. She immediately leaves, taking Billy, and saying "Yon's a dreadful picture, Missie, and ye're a dreadful woman. I'll be thanking ye to let my laddie be!" This turn of events is followed by Hildred's confession to Eliza that she has an illegitimate and mentally retarded son, called Frankie, who is

grown up and has been repeatedly in trouble with the law. Hildred unburdens herself of the strain of keeping Frankie's existence a secret from what both women agree is a repressive and hostile social respectability. There follows Eliza's long, impassioned and sentimental account of Hildred's experience as an unmarried mother and the plight of Frankie (the latter strongly reminiscent of Lee's treatment of Albany Porcello in *Children of the Poor*). The episode ends with an attack on the "self-satisfied" who are incapable of feeling any "sympathy" for Hildred or her son. By this time, however, the sentimentally overblown tone of the whole passage has become strident. The two incidents—the nude painting, and the predicament of Hildred and Frankie—sublimate various aspects of Hyde's own experience at Picton and her concern for her own child. The fictionalization is very poor, however: almost as if Hyde subconsciously wished it to fail. At one point during the episode Eliza thinks "though it's perfectly easy to conceal things you may have done, you have to be such a cautious, ready, eager and cringing liar, if you want to conceal the things you are"—a comment remarkably similar to her earlier one about being "unfaithful to yourself." In the next draft of *The Godwits Fly*, the Picton episode is discarded from the novel.⁸¹

The traumatic personal events underlying these two episodes in the First Version were, Hyde believed, an essential part of her "self." She "possessed" the experience and had been partly moulded by it. The fictional forms in which these crucial events were cast in the First Version, however, attempted to separate them from the central character. So the fictionalization had to be rejected because it falsified the picture of that character. Hyde also

recognized that the wish she unconsciously expressed to deny the experience by transferring it from Eliza to Hildred, or by expunging it from the narrative altogether, was an acknowledgement of guilt, the conventional view that her behaviour was shameful, rather than facing and "overcoming" shame. The two episodes therefore show the close link between the artistic and the therapeutic functions of Hyde's writing, even as it moved from one genre to another. When the First Version was finished Hyde is quoted by Gloria Rawlinson (Introduction, *TGF*, p. xiv) as saying she had "put it aside for further reflection." She was, she said here, "not a bit sure of it." The effort of so much introspection ("a plague on introspection," she wrote) produced a reaction in the next novel she wrote, which was "The Unbelievers." To Schroder she described it as

Comedy and fantasy with a magic island and
communists & psychiatrists and idealized
portraits of all my fair and false friends.
I wrote it as a relief for pent-up feelings
and it did.⁸²

The autobiographical basis of the novel remained ("portraits of all *my* . . . friends"), but the "fantasy" form enabled Hyde to rearrange the material of her life into more personally satisfying shapes (the portraits are "idealized"). The novel still reveals "the mind behind it" of course, though a different filter—that mind's fantasies of wish-fulfilment—is placed in front of the reader. Hyde's description of the novel to Schroder concentrates on this aspect of wish-fulfilment:

The Unbelievers are the people who believe,

not the things supposedly true, but quite other things: and act accordingly. Jarah, a little boy of 12, is the only sign of a hero, and not very. He gets killed off but like several others reappears at once in spirit and joins in the fun with zest.⁸³

The novel brings into existence another world, overlapping the "real" one (it is set partly in Wellington, partly on two imaginary islands in the Pacific ocean, just as the later novel *Wednesday's Children* is set on a magical island off-shore from the city of Auckland), but run by different laws. The fact that the characters "believe" something and "act accordingly" is enough to sustain the "reality" of this world (rather like the placebo effect in medicine perhaps). So characters are "killed off," but if their deaths are not accepted as fact then they simply "reappear" and "join in the fun."

The character of the boy Jarah, the "hero," contains an element of Hyde's feelings about her own dead child, Robin. She had refused to accept Robin's death as cancelling out his existence. Indeed she had taken the pseudonym of "Robin Hyde" in order to give the dead child a kind of existence of his own, as she had already explained to Dr Tothill:

You'll wonder how I could, in writing . . .
let myself be called "Robin". Don't you see,
it was because he was so utterly denied and
forgotten, buried so deep—for my safety! I
wanted that lost name to have its significance,
after all.⁸⁴

Jarah, Like Robin, returns to life "in spirit." His return is accepted as a normal event in the world of the novel, whereas in the world outside the novel it would be abnormal—a sign of mental instability.

"The Unbelievers" was written, Hyde said, "as a relief for pent-up feelings," but the value she derived from writing it went beyond the self-indulgence of a wish-fulfilment fantasy. It enabled her to bring out into the open preoccupations which had previously been "pent-up." The release thus afforded was in itself beneficial as therapy and it also contributed to her sense of her own identity by increasing her self-knowledge and by asserting the value of her individual vision. Both of these effects were necessary parts of Hyde's attempt to transform her sense of alienation (evident both in the instability of her relationships with other people and in her fear of madness—alienation from herself⁸⁵) into a sense of identity which was sufficiently strong and self-contained to act as a basis for making "a home in this world"—relating to other people and making a contribution to wider social aims.

After "The Unbelievers" Hyde wrote *Wednesday's Children* which is also a "fantasy" novel. Her letters to Schroder show that she was particularly interested in writing fantasy at this time. She was preparing the "Unicorn Pasture" short stories for posting overseas and was trying to get a short story called "The Silk Hat Spectre" published.⁸⁶ The "Silk Hat Spectre" is the ghost of a nineteenth century gentleman (presumably Sir George Grey) who returns to bring some idealism into the politics of the 1930s. New Zealand faced a general election in November 1935 which offered the chance for a new beginning in politics. In this story the

ghost leads a "New Party" to a landslide victory in the election, heralding a new age of idealism.

From these examples it is possible to define Hyde's notion of "fantasy." In almost every case her fantasy world co-exists with a naturalistically portrayed world of contemporary New Zealand society. The people who inhabit the fantasy world (from the novels, the list would include Jarah and his family and friends in "The Unbelievers," Wednesday Gilfillan in *Wednesday's Children*, and Macnamara in *Nor The Years Condemn*) inhabit the "real" world but with a further dimension added to it—as if they were sighted people in a land of the blind. If, as Hyde believed, people's true selves were misshapen and disfigured by "a whole code . . . in need of revision," then they could only be truly themselves once they refused to acknowledge the power of the code to shape their lives. So "The Unbelievers . . . believe, not the things supposedly true, but quite other things"; and *Wednesday's Children* is "a dream novel with no morals"⁸⁷—"morals" in the sense of social conventions of respectability—while in *Nor The Years Condemn* Macnamara is the kind of person Stark would have been if he had not accepted the role society forced him to play and fulfilled its expectations (as will be shown in Chapter VI). In the First Version of *The Godwits Fly* Eliza becomes intensely interested in spiritualism, believing it to be a way of discovering the "soul":

. . . self-forgetting is the first necessity. That means a gradual wearing down of physical resistance: until the watcher in the dark can actually see flesh dissolve into the great wavering circles of mist, and only the eyes burn on, weary and patient,

while behind them the blackness forms and reforms into varying shapes. Something remains constant through this dissolution. There is a face at the back of all the changing faces.

This I have seen and know. I believe that unchanging face is the soul of man.

The absolute necessity of "self-forgetting" as a prerequisite to this discovery is stressed at great length. Eliza concludes:

All that is valuable in it [spiritualism] is there for any man, *who can have the courage to stand naked in the stinging swarms of realities, and not merely to ignore them, but never to know that they are there.*⁸⁸

The "soul" of man cannot be discovered by merely ignoring the "swarms of realities," but only by totally refusing to believe that they exist. So the characters in "The Unbelievers" (which Hyde wrote immediately after the First Version) refuse to believe in the swarm of realities, believing "quite other things" instead, thus denying "reality" any power to distort or constrain the beneficent free rein of their souls. However in *Wednesday's Children*, written after "The Unbelievers," the "other world" of Wednesday's island is finally destroyed when it is confronted by Mr Bellister from the real world. *Wednesday's Children* therefore presents a less optimistic view of the ability to sustain the other world. When she turned back to *The Godwits Fly*, Hyde portrayed Eliza Hannay even further removed from the ideal freedom, only too painfully aware of "the stinging swarms of realities." She is not alone in

her predicament, however, but inherits it from both her parents. An echo of the First Version passage may be heard in Hyde's description of John Hannay's dream of freedom; his desire

. . . to get into the masses who have no consolation but life and death, no refinements or artifices thrust between themselves and the blind things they would face. *Joy in facing, naked, such an enemy.* Obstinate, always by a wrong means, John was seeking to rejoin the whole (*TGF*, p. 82).

The italicised sentence here recalls the one in the First Version. The difference between the two drafts is significant, however. In the First Version and the two "fantasy" novels, the "other world" is private or very exclusive and, as *Wednesday's Children* shows, it is in conflict with the real one. The problem of the "unbelievers'" alienation is still not resolved. In the redrafted *The Godwits Fly*, however, and in the later novels, Hyde moves increasingly towards an examination of the ways in which an alternative perception of reality can be reconciled with "this world" rather than alienated from it.

John Hannay's desire to "rejoin the whole" is mocked gently in *The Godwits Fly* for its naïvely socialistic expression, but it is unquestionably intended as a parallel to Eliza's quest for a sense of belonging. In addition, John Hannay's search recognizes that his anguish is part of the common predicament of *all* men, and that to try to avoid that community of suffering is to deny one's humanity; or, to put it another way, after the vain struggle to face "the essential loneliness of being one's unaided self" there

is left at least the minimal consolation to be drawn from the fact that all human beings are engaged in the same struggle and that all are equally doomed to fail.

At the end of the First Version, Eliza crashes her car on the lonely road to Spirits Bay, near a station named "Solitude" and presumably dies, unable to reconcile herself with the world she so uneasily inhabits.⁸⁹ In the published version however, Eliza's experience brings her finally to accept her place in that world which bows to the demands of the body as well as the spirit.

This is a flat, stiff little terrace, bristling with all the sins of ugliness . . . And somehow I like it. I have a mania for the flat, stiff places, the spawning-ground of life and its unwanted children. If ever the Star of Bethlehem shall arise, its unearthly clear jewel will mellow over such a place (*TGF*, p. 230).

By the time she expresses this sense of belonging, which is essentially the same as her father's, Eliza has been published as a poet. The title of her first volume, "Stranger Face" (*TGF*, p. 223), suggests that she has achieved some recognition of her "true" self.⁹⁰ Like her mother who always sought the ideal, though she found it only in her dream of a "white house like a Greek cross" (*TGF*, p. 101), Eliza has glimpsed that "stranger face" behind all the other faces. So in a sense Eliza embodies the quests of both her parents, and allows the reader to perceive that they are two aspects of the same quest.

Hyde's beliefs about the uses of art strongly influenced the development of *The Godwits Fly*. But before examining that novel's

development in more detail it is necessary to outline some aspects of the stylistic development which enabled Hyde to turn those beliefs into successful works of fiction.

III. HYDE'S TECHNIQUES AS A WRITER

The relationship of the writer to her readers, and the nature of the writer's presence in the work are crucial areas in Hyde's art. As such their treatment features prominently in her stylistic experiments and her critical commentary on her own and others' work. Aspects of her stylistic development will be explored in some detail in the course of the analysis of *The Godwits Fly* offered in Chapters IV and V. This chapter will describe in more general terms some of the influences on her style, and some of the ways in which she adapted her practise as a writer to the demands of her strongly-held beliefs about the function of writing.

In Hyde's view the first requirement of any writer was that she reach as wide an audience as possible. She denounced as spurious or misguided any writing which laid claim to an exclusive audience or which was surrounded with elitist mystique. Modern poetry, she said, was sterile and irrelevant because the poets themselves were "snobs . . . clever to the point of inspiration in securing their divorce from the people . . . [by plunging] headlong into obscurities."¹ These writers did not create bonds of sympathy between their subject and their readers. Their insistence on the exclusiveness of their vision simply expressed (and therefore entrenched even more firmly) the divisions already existing between people:

They were like caged animals at a zoo. There you get an elegant specimen of a Sitwell, here is the

only living T.S. Eliot . . . And it's
 captivity of the worst and meanest sort, when
 a man becomes imprisoned in his own ego.²

These writers were imprisoned in the act of merely displaying themselves in self-conscious ("elegant") poses which emphasized their unique individuality. A more desirable relationship between writer and reader is suggested by Hyde's quoting with approval a remark made by Rosemary Rees, who

. . . during New Zealand Authors' Week, made no bones about writing to sell: "The highbrows take themselves much too seriously. Come along and have a cup of tea."³

Linking the critical statement with the homely detail of the cup of tea, the traditional offer of hospitality, here suggests that Rees' writing makes a similar invitation to the reader to share what she has to offer. "Writing to sell" in this context seems to have meant to Hyde a refusal to pursue technical difficulty or novelty, which seemed to her to defeat the fundamental task of writing which is communication:

I *loathe* the deliberate, screeching, without form-and-void experiments of the school in England, wrongly called modern, and even more wrongly believed to have the slightest human or poetic value.⁴

The assumption that uncompromising technical difficulty was mere perversity or exhibitionism on the part of the writer perhaps

betrayed Hyde's critical insensitivity to the more metaphysical poetry of the writers she labelled as "modern." However, it was an assumption which was derived from her consistently formulated notion of the function of art as liberation from the imprisoning ego.

The authorial presence was an inevitable part of any piece of writing, she believed. But the writing was most effective when the self-conscious part of the author's mind was least active. An example of her own response as a reader establishes the point. Boswell's *Life of Johnson*, she wrote, revealed more about Boswell himself than about Johnson:

I loved your [Schroder's] description of the pop-eyed Boswell and the pearl-dropping gentleman—the former has always seemed to me rather appealing. And he shows himself, his humanity and the inner workings of his mind, so much better than he portrays the Doctor. I like his book, what I remember of it, as an autobiography.⁵

It was Boswell's "humanity"—that which he had in common with herself, rather than the differences between them—to which Hyde responded as a reader. Her view of the *Life of Johnson* as Boswell's autobiography depends on the notion that the revelation of the writer's "true" self can only be made unconsciously, when the conscious mind is directed elsewhere.

A good deal of the effort Hyde put into her writing was directed towards finding strategies which would release her "true" voice as an artist from the distortions imposed on it by self-

consciousness. Her "true" voice she had defined, in a journal entry written in 1934, as a kind of "abstraction":

It's the distillation of one's most inward and secret self. This rare ~~essence~~ fluid [sic], once released is the correct colour-basis of poetic landscape, sky-scape, dream-scape.

It was, however, an abstraction of the "inward and secret self," whereas the abstractions of the "modern" poets, she believed, were made by looking "outwardly":

Elizabeth Barrett Browning wrote with a stethoscope: these moderns with a microscope . . . a telescope, or a gyroscope. The results are startling but not convincing.⁶

Hyde here describes the *wrong* kind of abstraction in terms of the paraphernalia of analytical science; "microscope," "telescope," "gyroscope." The *right* kind of abstraction, however, she also described in scientific terms; the "distillation" of a "fluid." The difference between these two sets of images is subtle but significant. Instead of the mechanical, analytical tools of scientific research, which investigated the constituent parts rather than the whole, the right kind of abstraction is compared to the chemical process of distillation (the older, mystical art of the alchemist is also implied) which seeks out the "essence" of the whole material to which it is applied.

In *The Godwits Fly*, the schoolgirl Eliza sums up her dissatisfaction with the education she receives in terms of the methods of analytical science.

Dismembered pieces of buttercup: light, cold voice.
 'Girls, this is the calyx . . . this is the corona
 . . . here are the stamens . . .['] If you hold
 a buttercup under your chin and it makes a shine
 like painted metal, you steal butter; but they don't
 say that. All the King's horses and all the King's
 men will never put dismembered buttercup together
 again (*TGF*, p. 93).

The analytical methodology of science is seen as an expression of
 the sense of alienation which debilitates this society:

. . . we never do anything by wholes, it is all dis-
 membered, like the buttercup, and nobody has the
 energy to stick it together again (*TGF*, p. 95).

Eliza's childhood memory of the buttercup game expresses an
 instinctive anthropocentrism—a secure sense that a bond exists
 between man and his environment. That sense is destroyed by the
 analytical and divisive habits of mind which Eliza is taught at
 school.

Eliza's dissatisfaction with the analytical approach to
 learning arises from the belief that its effects are ultimately
 enervating ("nobody has the energy to stick it together again").
 In Hyde's view an undue concern with analysing technique and form
 in writing results in a similar incapacity:

. . . look at Allen Curnow—quite a promising
 boy—and his solemn preposterous little code of
 who may do what, when and why. It's like learning

to speak by deliberately teaching one's self first to stutter.⁷

Here Curnow's work is made to represent the tendency to lose sight of the end which writing serves by an undue concentration on the means by which it is to be achieved. So some form of abstraction is felt to be a necessary strategy for the writer to adopt. Her distrust of technical sophistication "doesn't excuse clumsiness or shoddiness of metre" however. She continues:

One takes it for granted that a poet shall be sure in that respect, but Lord, with the poet worth mentioning, all [of] that is received into the consciousness and stored away during childhood, and there's no more need to bother about it.⁸

Elsewhere however she qualified this statement by saying "I need to practice poetic five-finger exercises hours a day, until the fingers of my soul ache."⁹ The constant, disciplined employment of the writer's skills was necessary, she believed, precisely so that the writer in the act of creation could be utterly unaware of matters of technique and focus instead on being receptive to the inspiration which gives true artistic value to the work:

There's your pearl, mellow and gleaming, if you only know it when you see it. Your clever subtle fingers will understand then how it should be set.¹⁰

The notion that the writer's true "self" can only be revealed when the conscious mind is directed elsewhere, and its corollary

that poetic value resides not in but beyond technical facility, finds expression in Hyde's use of automatic writing as a technique of composition as she worked on the drafts of *The Godwits Fly*.¹¹ An early example of her use of automatic writing is to be found in the Ex. 12 notebook, written while at Auckland Mental Hospital.

The time spent at Auckland Mental Hospital after her breakdown in 1933 gave her the opportunity to reassess her career. It seems that creative writing featured prominently in her plans; though she was well aware that the *desire* to write did not necessarily ensure success. In the Ex. 12 notebook she wrote:

What is the use of saying "I will write, I will write," when I just can't? . . . I can pick up facts and memories but there's nothing creative in me . . . I don't care now for any peace, it's only the ability to scribble matters—I have chosen.¹²

The decision to be a writer ("I have chosen") was accompanied by a frustrating inability to discover exactly *what* to write; how to get beyond "facts and memories" to something "creative." The implication that the true creative self lies beyond conscious control is evident here.

The notebook entry then comments on the unsatisfactory nature of her recent work, and attributes its failure to an intrusive self-consciousness ("bits of it artificial, the work of a poseuse"). Yet, Hyde wrote, she continued to believe that she did have a truly creative self, which was struggling to find expression:

. . . still I think there's something constant behind

all the unfinished things.¹³

Perhaps in an effort to release this creative self, she then abandoned prose and began writing poetry (a medium which Hyde always maintained to be more creative than prose¹⁴). After a few lines she breaks off, however, and there follows more than half a page of automatic writing which moves from legibility into incoherence as it moves down the page. The context of this piece of automatic writing has been given in some detail, because it establishes the fact that Hyde used it as a creative tool, a way of bypassing self-consciousness.

The depth of interest Hyde took in the technique of automatic writing is shown by her inclusion of a discussion of its implications in her work. The First Version of *The Godwits Fly* was written a few months after the Ex. 12 notebook entry. In it there is a description of Eliza's use of automatic writing. As in the Ex. 12 notebook, the context of the passage is significant. Eliza is, at this stage of the draft, a professional writer. Late one night, unable to sleep, she sits and simply allows the pen to move across the paper, covering it with "sprawling writing, bits and scraps, disconnected." Some of these scraps are given in the text. One of them is a parable about poetic inspiration:

But there is a man who, in a desert and alone,
raised a white shaft, very tall. Nobody shall
ever know how he accomplished this, for in the
morning he looked on it and cried, "How did
this come to pass?"¹⁵

As in the Ex. 12 notebook entry, the parable suggests that creative

power lies beyond the conscious control of the artist. After the parable, Eliza describes the writing process slipping further and further beyond her conscious control:

(. . . the pencil begins to scrawl a little, and the great ragged senseless words sprawl over the white paper. I hate the very look of them. They are like wounded birds, brought down with their wings grotesquely black and widespread against the silver of a lake).

"Still . . . they . . . will . . . come . . . come . . . come . . . (A jumble of unintelligible and heaped-up letters, that might be symbols if they weren't so chaotic that they might be the very form and substance of the meaningless).¹⁶

The words look grotesque and hateful to Eliza because they express the mood of depression in which she writes. She feels a strong ambivalence towards the activity she describes here. She persists almost in the *hope* that abandoning rational control of the pencil will produce coherent meaning (the letters "might be symbols") comparable to the miraculous white shaft raised by the man in the parable. However, she "hates" and fears the loss of rational control, which might lead not to a miracle but to the chaos of madness ("the very form and substance of the meaningless"). Eliza takes her automatic writing to a mystic called "Shadow," on whom she relies heavily for advice. She asks Shadow why her attempts at automatic writing are so unsatisfactory. He replies that her efforts are not really freed from the control of her will:

Still, unconsciously, you're on the same selfish trail. You can't expect to behave like the old women who say "Is that you, Rosie?" and be rewarded to any extent.

He compares Eliza's self-willed efforts with Tennyson (whose poetry they had mentioned earlier in the conversation), who

. . . used to pace upon the stones thinking how his footsteps resounded in time with the waves . . . Break, break, break . . . But they didn't, and he didn't want them to. There wasn't much to it all but his sense of his own austerity and the appropriate booming of the waves, Eliza.¹⁷

Eliza's automatic writing, like Tennyson's poem, exhibits the Pathetic Fallacy, nothing more. Shadow continues:

Spiritualism wasn't meant for that. It was meant for those who wish to take a hand in the completion of what you call "unfinished work" . . . If you'd take things more quietly, you might help in just that way, but not necessarily the particular pair of hands that you wanted to help. You have something, though not in a very active form. Why should you limit your will to be useful?¹⁸

Eliza's effort reveals nothing more than her "morbid psychology" because it is directed towards some "particular pair of hands that [she] wanted to help." It fails to reach the state of inspired unselfconsciousness which she had earlier described in her parable

of the artist. Shadow restates the meaning contained in Eliza's parable when he says that ideally automatic writing should put the conscious mind in abeyance, bringing about a state of receptivity to "enlightenment" or inspiration by a power greater than the individual consciousness. This power alone can make the writing "useful" in the most general sense. Only it can bring the work of any individual, which Eliza says is necessarily incomplete, to the state of "completion" for which the miraculous white shaft in the parable of the artist stands as an image.¹⁹

Eliza's use of automatic writing in this chapter of the First Version has important implications for a theory of creativity. The notion of inspiration as submission to some transcendent "power," which is expressed by Shadow, is raised elsewhere in Hyde's work. For example, in *The Godwits Fly*, where Eliza believes that she can only write good poetry when she is visited by some inspiring power, for which she has no name but "it." "Sometimes for weeks [she says] it would stay away . . . Then, without forcing or pleas, it was there, and with it peace" (*TGF*, p. 72). The idea derives in part from a romantic conception of the vatic role of the poet. Hyde's precise formulation of it closely parallels the notion of "instinct" set out in Frederick Rolfe's novel, *The Desire and Pursuit of the Whole*, which Hyde greatly admired:

Instinct is organized memory—not one's own memory, but the total of memories of countless anterior ancestral existences. For the isolate exiguous unsteadfast ghost or soul or subjective mind, which never sleeps, sensible of instinct, is directed by the reasoning—the serried

congregation of reasonings—unimaginably intricate, which is the cumulative compendium of the genetic cerebration and cognition of prior existences without number.²⁰

"Instinct" as it is defined here is a kind of collective unconscious—"the total of memories of countless anterior ancestral existences"—which forms the basis on which rational decisions should be founded. It provides a context within which the "isolate . . . subjective mind" finds a place. In this respect Rolfe's notion parallels Hyde's desire to establish, by means of her writing, a larger human community. The title of Rolfe's novel itself suggests the urge towards integration and unity which has been identified as a major theme in Hyde's work.

Hyde's notion of inspiration as a power which overrides the conscious mind of the artist find a parallel in Rolfe's notion of "instinct." In Rolfe's formulation, the directing power is not the influence of some transcendental force, but an anthropocentric accumulation of wisdom. This harmonizes well with Hyde's expressions of a belief in a common level of human nature which unites all mankind.

In an article on writing poetry Hyde dismisses writing that is either purely descriptive of "landscape" or politically committed as inadequate. She prefers instead writing which expresses the landscape of the mind. Though this is called "introspection," Hyde is careful to give the term her own definition. It is, she says, a preoccupation with

. . . the cloudy mirror over which anything may blow.

People call it introspection, but it is the passing through self to beyond self, and the submitting of one's ideas and abilities to other hands, which mould them.

The difficult notion of submitting one's ideas to "other hands, which mould them" presumes the existence of an instinctual level of the mind, analogous with that described by Rolfe, on which the writer must learn to draw for inspiration. This analysis clarifies the idea of distillation which Hyde expressed in Ex. 12. "The passing through self to beyond self" is felt to be necessary because the "worst present disease of poetry is self-consciousness" a disease because it produces only falsehood and rhetoric—for example, the desire of "intellectual" poets to "bristle with new learning, like a porcupine."²¹

Her definition of introspection as "the cloudy mirror" recalls the phrase "reflections in the water," which Hyde used both as the title of an early short story and as the title of a chapter in *The Godwits Fly*. The short story dramatizes the notion of "introspection" in her special sense. In it a young girl, called Marny, sits in an old cemetery and, by looking at the "strange pictures in the harbour waters" below her, recalls into existence the life of another girl (also called "Marna" and therefore in some sense a prior existence— she died in 1857—of Marny). The story concludes: "And all these dreams came out of the mist to Marny as she sat among new-mown grass in the closed cemetery, and were reflected like shadows in the painted grey harbour waters." What is reflected in the harbour water, or in the "cloudy mirror" is that part of her mind which is "beyond self," beyond the

conscious or rational powers.²²

The technique of automatic writing can thus be seen as a means by which Hyde tried to achieve the process of distillation of her "most inward and secret self" which lay beyond self-consciousness. The "other hands" which mould one's ideas and abilities are the hands of *all* human beings (whether "prior existences," as Rolfe says, or present) insofar as all partake of a common emotional and instinctual heritage.

Using methods of writing which played down the element of technical control—the most extreme form of which was automatic writing—was one strategy which Hyde employed to release her "true" voice as a writer from the distortions imposed by self-consciousness. A second strategy was her attempt to restrict the authorial presence in the work by concentrating her effort on the presentation of clearly realized images. Like her use of automatic writing, her preoccupation with images begins early in her career.

Between November 1927 and March 1928 Hyde was employed by the Publicity Bureau in Wellington. The function of the Bureau was to advertise New Zealand's tourist attractions, by means of both written material and silent films. Hyde was employed in her capacity as a journalist, to write fifty articles describing places of interest to tourists, or as background to the films being made by the Bureau. For example, to accompany a "maori tale" being filmed in Rotorua, Hyde was to write "about Rotorua's Maori 'characters', bad and otherwise." A few weeks later her new job took an unexpected turn. The Bureau's film-titler became ill, and Hyde took over his job temporarily. In addition to writing three to five articles a week she was writing screen titles for one or

two silent films a week. There is no record of how many films Hyde titled, but she found this new task to be the most demanding part of her job:

I go in and watch a wild jumble of scenes which might mean anything. I have to try to make them into titled sequence [sic]. Then three elders, Mr McKenzie, Mr McLean and Mr Fenton—sit in judgement.²³

The experience left a lasting impression. More than six years later when she sought an image with which to describe the autobiography MS 412, the metaphor of the silent film came most readily to her mind. The autobiography, she wrote,

. . . is not a novel but a sort of sliding picture of the days . . . I know indeed that it is not clever, it was not intended to be so: but it is utterly sincere and true, not just my halting truth but the truth of all the faces, tormented and inarticulate and quelled by life, that slid past.²⁴

Like the films she had been working with, her impression of the autobiography was of a continuous sequence of scenes or images with no readily apparent structure. The authorial presence functioned like a camera, recording the images before it without distortion ("it is utterly sincere and true"). Although this was an autobiography its intention was not to focus on the uniqueness of the author's life, but rather on its typicality ("not just my halting

truth but the truth of all the faces . . . that slid past").

Hyde made no claims for the objectivity of her procedure. Words like "halting," "tormented," and "quelled" imply that the images in the autobiography were selected to convey a certain impression to the reader, just as the images recorded by the camera had to be selected by the cameraman or director. The autobiography MS 412 was written primarily for her doctor, to help him to understand the background to her case. The aim was to reveal herself to her doctor, so she tried to avoid imposing any "artistic" arrangement or structure on the flow of images ("it is not a novel . . . it is not clever, it was not intended to be so"). The result was her recognition of a style which she felt was nearest to what she wanted to write, an impressionistic sequence of separate images, unified by the implied attitude of the authorial presence.

Her satisfaction with the style of the autobiography MS 412 is shown most clearly by the contrast she drew between it and *Journalese*, which she had recently completed. Like the autobiography, *Journalese* consisted of a sequence of loosely related sections: "pointed comments, funny bits, memories."²⁵ Unlike the autobiography, however, she felt that it had no coherence except that artificially superimposed on it by the obtrusive voice of the "chatty" gossip columnist:

It's the superficial and slick and clever in writing . . . that are true vulgarity.

"Journalese" is to my mind all those three.²⁶

The autobiography she went on to describe as "not clever," but nevertheless "utterly sincere and true"; *Journalese* was "clever"

but only vulgar and superficial. It was seen as merely one of those "silly surface conversations" which failed to establish a deeper contact between the writer and the reader because it forced them to adopt the roles of entertainer and entertained respectively.

About a year after these comments were made, Hyde described the draft of another novel, "These Poor Old Hands," in similar terms, further clarifying the nature of the style she was trying to achieve.

It's an attempt to picturize the fifteen months of Auckland, white and native, contained in an old file of "The New Zealander"—1847-1848, almost the last year of the settlement's existence as a hotch-potch.

The word "picturize" invokes the film image again; and her description of the settlement as a "hotch-potch" suggests that her interest in the subject is aroused at least in part by the fact that it has no obvious structure except that imposed by its chronological unity. Hyde's strong interest in writing which began from a factual base is also evident here in her use of the newspaper archive:

Some of the things that happened were (to me) wildly interesting: and there was Margaret Reardon, "a lost lady of old years", if ever there was one.

Hyde found the participants in this piece of history "wildly interesting." Her immersion in the "hotch-potch" of detail from these people's lives had enabled her to vividly realize their

characters—what it felt like to live at that time, in that place:

I've tried for . . . the rounding out of things, picture, person, until their separate existence is coherent in the pattern too. . . . Don't the lost people, the little ones of the past, speak to you clearly and carefully sometimes, saying, "See, this was I"?²⁷

Imaginatively recreating the lives of Aucklanders of a century before required the same "effort towards understanding" that Hyde described later in *Dragon Rampant* (DR, p. 13). Contemporary Chinese society was to be understood as the stream which consisted of "the drops which show human faces for a single moment" (DR, p. 13); Auckland society was to be understood as the accumulation of all the "lost people" who "speak to you clearly" from the past. Rather than speaking *for* her subjects, Hyde wanted to allow them to speak for themselves. She wanted a sense of their unique individuality to "speak to [the reader] clearly . . . saying, 'See, this was I.'" Bringing the subject vividly to life in this way was a major difficulty. The effort it required is evident in the Ex. 14 draft of *The Godwits Fly*. In a passage which she found it necessary to recast several times, there occurs half a page of automatic writing, followed by an exclamation of frustration at the "bitter effort" of trying to "feed back the vital fluid" necessary to bring the past back to life.²⁸

The image of a "vital fluid" or creative life principle is reminiscent of Hyde's description in Ex. 12 of the "rare . . . fluid" resulting from the "distillation of one's most inward and

secret self" which, once released, is "the correct colour-basis" of writing. The statement was made in the context of her attempt to define "abstraction" in writing. So the ideal sense of the presence of the subject speaking clearly and directly to the reader was to be achieved by drawing on the sense of her own shared instinctive and emotional heritage which Hyde called abstraction.

Maintaining a satisfactory relationship between the writer and her subject was a recurring difficulty in Hyde's work precisely because of her insistence that each "[thing], picture, person" had a "separate existence" with its own "coherence," yet all partook of a mystical unity which made them indistinguishable from the writer herself in certain essential respects. She described the writing of the "Unicorn Pasture" short stories written in 1934 as a "sort of psychological reconstruction" of her characters based on self-knowledge. The description is followed by a comment on *Check to Your King* which demonstrates the operation of this process:

I've just finished putting the script [of *Check to Your King*] into order. It goes today [to America to the *Atlantic Monthly*]. Have dreamed of the Baron, everything from scraps of his awful verse to personal appearances, every night for weeks. Once such personal appearance was very clear . . . in this dream, his *self*, a quiet civil and resolute self, was visible. I don't believe now his obstinacy was the obstinacy of weakness. He believed in his dreams and stood by them.²⁹

Hyde had done a great deal of research on de Thierry, as Gloria

Rawlinson records, beginning with the "long disconnected record of his adventures 'An Historical Account of an Attempt to Colonize New Zealand' . . . preserved in the Auckland Public Library" (Introduction, *HBTS*, p. 16). However her final attitude towards the Baron was formed not by objectively assessing the research evidence but, as she described it, by an intensely subjective process. Her conclusion that the Baron's character was flawed (his "obstinacy") is coupled with a "psychological reconstruction" of the reasons why it was flawed ("He believed in his dreams and stood by them"). This process of reconstruction was achieved imaginatively and at a subconscious ("dream") level of Hyde's mind, in which de Thierry's "self" was "visible" to her. This process depended on a recognition of a common psychological bond between author and subject, as a later letter makes clear:

. . . the Baron was such a queer, disappointed, absurd and gallant old codger . . . He was all one extravagance himself, of words and hopes—
Like me [My emphasis].³⁰

From this evidence it is plain that Hyde's approach to writing about de Thierry was consistent and based on a coherent artistic procedure, which was to express a subjective point of view with as much impact as possible, as she took pains to explain to Eric Ramsden as well:

I felt at the end of my work [on de Thierry] that I understood his own point of view pretty well, which was the only thing pretended for "Check to Your King". I am not a historian, and

don't want to be one. It is the individual and the mind moving behind queer, unreasonable actions which seem to me to produce a good deal of the fun of this old world; and I think that any writer has the right to interpret this as best he can, always allowing that the public has an equal right of criticism, or, worse, of failing to buy our confounded books.³¹

In February 1935 the first draft of *Check to Your King* was completed and posted to America to enter the *Atlantic Monthly's* competition. At almost the same time Hyde was introduced (probably by the Reverend George Moreton³²) to John Douglas Stark. A notebook³³ contains notes from an interview Hyde had with Stark, probably in February. By April 26, 1935, she had written a novel about his experiences, under the title of "Bronze Outlaw" (The title was later changed by the publishers to *Passport to Hell*). The possibility of writing the novel arose out of her journalistic work and the material was gathered in the same way as her journalism—from interviews with Stark. Hyde therefore seems at first to have differentiated between this novel, which she described as a "job" of writing which "may be either a book or a nightmare,"³⁴ and her imaginative work based on characters from the past. (The association of the 1934 short stories and *Check to Your King* with the word "dream" and this novel with "nightmare" makes the distinction.) However, when the novel was finished she wrote:

It is a nightmare, but I think it is a book.

Harder, barer and more confident—It's the

story of a soldier—he exists, and I know him very well. His queer racial heritage—he is half Red Indian, half Spaniard—has taken him into desperate places: prisons, battles, affairs. With it all he's something of a visionary and—in physical courage—unquestionably heroic. I wrote the book because I had to write it when I heard his story . . . 35

The description of this novel closely parallels the description she gave of *Check to Your King*. After writing the novel Hyde "knew [Stark] very well." She felt that she "had to write it," as if driven by some compulsion to see in this socially outcast ex-convict a man both "visionary" and "unquestionably heroic." As with de Thierry, Hyde's "knowledge" of Stark came from her empathetic identification with his outcast status as well as his "visionary" and "heroic" qualities.

In March, 1936 (before *Passport to Hell* was published), Lee suggested to Hyde that she should try to write poetry about the socially down-trodden. She replied:

Yes, I'll try: but God knows if I'll ever make anything of a fist of it—writing of "the vanquished" I mean. In prose I know I can do it, and have a bit, in the Starkie book, which was by no means all taking dictation from Brother Stark. 36

Here Hyde states plainly that her success in writing about "the vanquished" comes not entirely from being a reporter—"taking

dictation from Brother Stark" —but from the ability to "interpret" this material on the basis of the knowledge that had "burned first in [her] own heart." By the time "Bronze Outlaw" (*Passport to Hell*) was completed, therefore, Hyde had recognized that she was following the same procedure of "psychological reconstruction" as she had applied to de Thierry, this time with a subject who was not "glimpsed" through the telescope of history but very much alive in the present.³⁷

It was a procedure which embodied many possibilities for failure. There was, for example, the danger of trusting to the biased account of the subject himself. Both *Check to Your King*, and *Passport to Hell*, written soon after it, depended heavily on autobiographical accounts; de Thierry's preserved in his papers and Stark's obtained principally from interviews. A second danger arising out of the subjectivity of her approach was sentimentality —simply indulging her own sentiments and thus forcing the "reconstruction" into a false shape. Both of these possibilities continued to be apparent as problems in Hyde's work. But rather than abandon what she felt to be her "natural medium in prose," she retained the belief that "with intelligent and co-ordinated effort" these aspects of her style could be brought under control.³⁸

The necessity to avoid the problem of sentimentality was first brought to her attention while she was revising *Check to Your King*; putting it through three drafts over the course of a year.³⁹

Describing the novel to Schroder, she wrote:

I think your main criticism will be "Not enough pruning. Too many similes." . . . There is perhaps the same rank growth in sentiment. It's

natural enough, but unwise.

This awareness was prompted by Schroder's earlier criticism of four of Hyde's "Unicorn Pasture" short stories.⁴⁰ Though the exact nature of Schroder's criticism is unknown, her reply to his comments suggest that a major emphasis in his advice had been on "pruning" a superfluity of "similes" which obscured the central subject. She found his criticism to be constructive:

. . . oddly enough, *until* I read your criticism I had not realized the point. I did know, vaguely, there was something I'd have liked better in another shape.

She went on to describe "Bronze Outlaw" [*Passport to Hell*], which she had just completed, saying that the difference between "Bronze Outlaw" and *Check to Your King* is explicable in terms of the different personalities. Stark was not, like de Thierry, a "queer, disappointed, absurd and gallant old codger . . . who doesn't look ridiculous or out-of-place in an extravagant setting," but a "soldier . . . unquestionably heroic." However, her reference to Schroder's criticism leads immediately to a comment on the undesirability of sentimental over-indulgence. This makes it clear that in part the difference was the result of a conscious effort to refine her emotional involvement with the subject of her writing.

The "rank growth" Schroder had criticized in her writing was of "similes," not of images. The word "simile" implies the authorial process of relating images together for the purposes of illustration and explanation—for didactic purposes. This is the interpretation Hyde herself seems to have made when she went on

to refer to the "same rank growth in sentiment." The pre-occupation with giving "pictures" or "images" in her writing can be seen to derive in part from this distinction between "simile" and "image." The distinction is a very fine one, representing the boundary between the undesirable tendency towards sentimentality—self-indulgence on the writer's part—and the desirability of infusing the "living fluid" which brings the image to life.

Early in 1935, just before she began writing *The Godwits Fly*, Hyde reviewed Lee's *Children of the Poor* (though at the time she did not know Lee had written the novel, as it was first published anonymously).⁴¹ The review describes the novel in terms of her own stylistic preoccupation of the time. She hailed the novel as a landmark in New Zealand writing because it replaced generalizations about New Zealand society with a vividly and "honestly" rendered vision of a particular social truth:

Albany Porcello's story does not pretend to be a birdseye view of the whole of New Zealand society: but it is a picture without distortion of one still enduring phase, the city of the poor, the ungoverned and the lamentable. If "Children of the Poor" is read as honestly as it has been written, New Zealanders will be grateful for it.⁴²

The book, she wrote, offered a "picture without distortion" of one aspect of New Zealand society. The very fact that it concentrated so single-mindedly on producing that picture—a close-up rather than a "birdseye view"—gave it a direct impact on readers which, in terms of its didactic purpose, was much more effective than any

reasoned argument against economic oppression could be.

The review admired a *method* of writing, which produced the effect Hyde herself was striving to achieve; though elsewhere she clearly differentiated her own artistic vision from Lee's more narrowly socialistic one.⁴³ *Children of the Poor* was based on the events of Lee's own life. From the letters Hyde wrote to Lee when they first began corresponding it is clear that she was also stimulated by the fact that Lee had used this picturing technique to write autobiographically, just as she wished to do. In one of the first letters she wrote to Lee, responding to "what [he had] said about autobiography in a preceding note," Hyde revealed that she had already written her own autobiography, MS 412. She went on to describe it as "crude, amateurish, childish, sentimental," terms which mainly express dissatisfaction with its form rather than its content. She had resolved, as the letter goes on to say, to "rewrite it, partly fictionalize it . . . and then perhaps it will be good."⁴⁴ This resolution looks forward to the writing of *The Godwits Fly*, and its timing suggests that the impetus for writing the novel came directly out of an intense concern with developing a method which could successfully release the emotional impact of autobiography.

The First Version of *The Godwits Fly* had not succeeded in producing the effect Hyde wanted. She put it aside for some time, while she considered what had gone wrong with it. When she redrafted it, it changed from a first-person to a third-person narrative point of view. It was to this control over the subjectivity that Hyde drew particular attention when she described the finished novel to Lee in 1937. Asserting that even the apparent

"distortion" of the sentimentally subjective point of view can, paradoxically, be part of the "truth" of the story, she wrote:

. . . you'll laugh at the lady in it for a hysterical little fool, busily manufacturing her own penny tragedies: but if that *is* so, why not make it so?⁴⁵

The key word here is "make." In the First Version, Eliza *is* busily "manufacturing her own penny tragedies," but both she and her author are unaware of that fact, so the writing fails because it is sentimentally self-indulgent. In the redrafted version, the author is aware that her subjectivity is an element in the story. She invites Lee to "laugh" at it because *she* can now laugh at it. She has *made* it part of the story rather than unconsciously revealing it through the story.

Her comments about the ways in which subjective point of view can be useful to the artist echo Virginia Woolf's statement, in the essay *A Room of One's Own*, that:

. . . one cannot hope to tell the truth. One can only show how one came to hold whatever opinion one does hold. One can only give one's audience the chance of drawing their own conclusions as they observe the limitations, the prejudices, the idiosyncracies of the speaker. Fiction here is likely to contain more truth than fact.⁴⁶

Like Woolf, Hyde asserts that the kind of writing she wishes to achieve does not tell "the" truth, but a particular truth which

is shaped by "personal prejudices" and "idiosyncracies" which must therefore be made apparent. Hyde made it quite clear when she wrote about historically real people such as de Thierry or Stark that she was not writing purely "fact" but her own interpretation of that "fact." She was also able to define some of her own "idiosyncracies" and "prejudices" which had contributed to the shape of that interpretation.

In rewriting *The Godwits Fly*, then, Hyde was able to overcome one of the stylistic problems specifically identified when she set out to rewrite the First Version. Having achieved this aim, she was able to stand back and assess her progress, and to look to the future. She looked forward to beginning another novel

. . . with all the dreams and delusions of childhood and youth out of the road, and things down to bare essentials—it will be a much better book, perhaps even a great one—I know what I want to write, do not quite know if I can get the complete detachment necessary for writing it.⁴⁷

What she meant by "detachment" is partly explained by the statement earlier in the letter that the "flimsy and unsatisfactory" parts of *The Godwits Fly* were those in which she was unable to write "truth, whole truth and nothing but truth" because she felt she had to avoid "hurting" other people who were involved in certain events in her life. The books she wanted to write after *The Godwits Fly* had therefore to avoid the historical "facts" of her day-to-day encounters and yet also retain their "truth" to her experience.⁴⁸

This distinction is drawn in a further letter to Lee which says

she intends to write another novel

. . . 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 . . .⁴⁹

This projected novel would require detachment from all consciousness of "self" in order to express the essential quality of her experience or, as she described it elsewhere, her distilled "abstract." Speaking of this and another novel she was planning to write she said:

I'll never do them unless I can do them so gorgeously well that they won't be Iris and her blunders, but phenomenal Martian things.⁵⁰

The "detachment" she sought was not to be found by turning away from the subjective experience, but by confronting it. She referred to *The Godwits Fly* in this letter as the "first complete novel" (my emphasis) implying that she planned to write further work drawing on the events of her own life. Evidently she felt that she could now overcome the difficulties of writing in this way. Her comment, in the same letter, that *The Godwits Fly* was "not in [the] first person" as she had wanted, suggests that she felt her ability to control the first person point of view had improved greatly since she had abandoned that technique along with the First Version of the novel. *A Home In This World* and her

last book, *Dragon Rampant*, were both written in the first person and so in a very direct sense they embody the advance Hyde felt she had made in writing *The Godwits Fly*. They will be discussed in Chapters VI and VII; but suffice it to say here that the impact each of them has on the reader is the calculated product of an artistic procedure which Hyde had taken great pains to create and refine.

The primary effect Hyde wished to achieve in her writing was the awakening of an emotional response in her readers. In one of her plays, the heroine proclaims the value of emotion:

Love is an emotion. Mercy is an emotion.

Desire for peace is an emotion. Feeling sick at
the sight of chapped blue hands is an emotion.

Emotion is a ploughshare.⁵¹

Emotion thus defined has a catalytic function in the human mind. It is a "ploughshare" because it lays open new possibilities for activity and growth. Emotion is the power which good writing is capable of generating. But it can only become a "ploughshare" in the readers' minds if it is experienced directly in the reading process. Writing which offers readers "similes" substitutes authorial attitudes for direct contact with "images," so the reading is a less active process. On the other hand, writing which offers images, each one self-contained and capturing the essence of some particular experience ("saying, 'See, this was I'") allows readers to generate their own emotional response.

Leaving so much of the reading process up to her readers was not an abnegation of responsibility or an inability to structure

and organize the work. Rather it implied a respect for the readers' abilities which derived from the belief that writer and readers were equals in terms of their capacity to respond to experience. In the autobiography MS 412, Hyde exclaims:

I realize too well, I should have painted in perhaps a quarter inch of this chronicle, with the care of a Japanese brushwork artist. Isn't it from *little* things that the discerning eye learns its all? Instead of which, I am presenting you with an O.S.S. daub in mingled watercolours and oils.⁵²

The observation is addressed primarily to Dr Tothill and acknowledges the "discerning eye" of his professional expertise. However the phrase applies equally to all readers, since the point Hyde is making is that a fragmentary image can, if fully realized, convey the essence of a subject with much more impact than a more extensive but therefore more diffuse treatment. In deliberately choosing to pare down to as few images as possible (another chapter in the autobiography MS 412 begins "Now of this very little") she was challenging herself to write in a more disciplined way; and she was challenging readers to respond creatively to her work—to "discern" its significance for themselves by responding to the images evoked by the language. The analogy of painting in the quoted passage (echoed in Eliza's linking of "poem" and "picture" [*TGF*, p. 114]) establishes the strongly visual sense Hyde sought to convey.

The attempt to write in an imagistic style which would allow the subject to "speak" directly to the reader underlies a number of

different stylistic experiments and takes a variety of forms in Hyde's work: for example, her interest in writing drama. There are a number of unpublished one-act plays amongst Hyde's papers, and the last piece of writing she completed before she died in 1939 was a play based on her novel, *Wednesday's Children*.⁵³ The appeal which drama held for Hyde may be seen to rest on the fact that in this medium the text is enacted. It "speaks" directly to the audience.

The critic Myron Simon writes about Georgian attitudes to drama, in a way which casts light on Hyde's use of the genre. Basing his discussion on Gordon Bottomley's play *King Lear's Wife* (published in the second volume of *Georgian Poetry* in 1915), Simon writes that Georgian drama sought to present a "sharply particularized statement of human experience" and abandoned structure, or "ideological scaffolding" in favour of "[dwelling] intensely upon moments of experience and states of mind." From this interpretation it is clear that Hyde's attempt to present self-contained images in her writing closely parallels Georgian practice. Further clarifying the nature of the "human experience" being depicted by writers like Bottomley, Simon writes that the images were not necessarily naturalistic representations:

Bottomley sought, rather, to show "that the nature of things can be depicted and attained on the stage without reconstructing the appearance of their actuality." "The poetic drama," he argued, "is, indeed, not so much a representation of a theme as a meditation upon it or a distillation from it."⁵⁴

The word "distillation" here recalls Hyde's similar usage and her attempt to discover the essence of an object or experience. Hyde's plays may be set in Paradise, in the classical past, or in the League of Penwomen's clubrooms in contemporary Auckland; but the "actuality" of the settings seems hardly to matter. In "De Thierry's Progress" Hyde deliberately stresses the artificiality of the stage setting when she gives directions for the backdrop:

Any amount of imagination can be used in decoration here—for instance, there would be no harm in painting on the sea-blue bright coloured, remarkable tropical fishes, broken stars like silver flints, submerged reefs of coral—⁵⁵

The plays tend also to lack dramatic action, being characterized instead by static tableaux. No doubt this is due in part to Hyde's inexperience as a playwright. However the tableau is another manifestation of the image, with which Hyde was preoccupied. A further effect of reducing the element of action is an increased emphasis on the quality of the language, which in these plays is often poetic or rhetorical in its effect. Again there is a Georgian antecedent:

[Bottomley] . . . believed that the nature of things, "of poignantly real things happening to absorbingly real people," requires for its deepest portrayal chiefly the full exploitation of poetic language—including, for example, such "unnatural" devices as choral speech. For Bottomley, poetic language itself constituted the "action" of the play.⁵⁶

As in Hyde's writing, the crucial element of Bottomley's statement here is the definition of what is "real." In both cases, "realism" does not equate with the presentation of superficial naturalism but with fidelity to human emotions ("*poignantly* real things")—the inner "nature" of things rather than the "appearance of their actuality" as Bottomley expresses it. In both cases it is the careful use of language which connects the audience with the subject (making it "*absorbingly* real") and so brings the "reality" into existence.

"De Thierry's Progress" is a drama based on the life of Charles de Thierry, the subject of Hyde's novel, *Check to Your King*. Her recognition of the dramatic possibilities of the subject is evident in the novel itself. More particularly, her recognition that the essential nature of a character can be conveyed directly and vividly by means of images as fleeting as those created on the stage underlies the novel's approach. The beginning of Chapter Two offers an example. Her knowledge of de Thierry's early life is practically non-existent, Hyde says, yet as a biographer she must provide some information:

To begin the history of a life with the words

"I don't know" seems, perhaps, odd.

On second thoughts it is insufferable.

In the absence of factual information, then, she will

. . . resort to a strategy. This is best done by the immediate imagining of a stage, on which the puppets can do a little explaining for themselves.

Ring up the curtain. . . .

To the fore of the stage a staring notice-board bears the legend, "LONDON, A.D. 1804" (CTYK, p. 19).

The young Charles de Thierry appears on this stage, aged eight years. "Look at him quickly, we have only a minute," Hyde advises. In this brief glimpse the character of the young de Thierry is made known to the reader—it is made "real." The "strategy" of the imaginary stage drama, having served its purpose, is now abandoned. The narrative point of view shifts, to that of Charles de Thierry's stream of consciousness as the imagination now begins to give life to the bare—or non-existent—facts. The subject and the reader have been connected: the story has begun.

The use of the stage image helps to give *Check to Your King* its distinctive tone, but it is difficult to imagine this device being successfully applied to other novels. Hyde soon began to recognize the limitations of a purely imagistic style. The cultivation of an imagistic style had become an established part of her writing by mid-1935 when she wrote the First Version of *The Godwits Fly*; however the First Version was soon put aside for further reflection, and perhaps her dissatisfaction with it helped to lead to her realization that imagism imposed severe structural problems on an extended form like the novel. During 1936, while she continued to work on *The Godwits Fly*, she became increasingly preoccupied with finding a satisfactory structural framework in which individual images could find their place.

An early indication of her new preoccupation with structure is to be seen in her comments on the work of another young New Zealand poet of the time, Warwick Lawrence. Hyde wrote a Preface

to Lawrence's first collection of lyrics and, as she explains in a letter to J.C. Andersen, she had given him some advice on writing poetry. In particular she says she advised him to begin with very simple forms.

The little unrhymed form of verse is not precisely unknown to fame, or to beauty, though it has never won a place in the English language, except by translation. Have you read Arthur Waley's translations of Chinese poems?

. . . Perhaps that Celestial simplicity of a few words for a single idea is out-of-place in the western world, but it is, consciously or otherwise, what was at the back of young Lawrence's efforts.⁵⁷

This statement recalls Hyde's desire, expressed when she wrote the autobiography MS 412, to create, with the care of a Japanese brushwork artist, the little things from which the discerning eye learns its all. So the advice she gave Lawrence was based on her own experience as a writer. However she now goes on to concede the limitations of such a procedure.

. . . [He] hasn't the craft or the staying-power to weave it [his poetry] into a long poem, so it slips into place as the three or four unrhymed lines. I can see that if he keeps at that forever . . . it would become a slovenly excuse for getting out of the difficulties of poetry: but I don't think it is a bad preliminary exercise.⁵⁸

Learning to create self-contained images is now seen as a preliminary exercise. Once it has been mastered other "difficulties" become apparent, and have in turn to be overcome.

An article on modern poetry written a few months later identifies what Hyde believed to be the major fault of lyric poetry in terms which are very similar to those used in the discussion of Warwick Lawrence's poems, and which also apply to the discussion of Hyde's poetic style. Walt Whitman's "Song of the Pioneers" is praised as an example of a long poem which manages to capture within its structure the essential nature of each constituent element. In it, Whitman

. . . gloriously achieved what he wanted—a great poem, with real people, real animals, straining their sinews across it.

The word "real" is used here as elsewhere in Hyde's work to refer to the essential nature of things rather than the "appearance of their actuality." However, the article continues, Whitman's success has not always been matched by other writers:

There are some noble failures among twentieth-century English poets who have made the attempt to picture their generation—Siegfried Sassoon, for instance. The quick kaleidoscope of his vision, the horrors he had to depict, left him no opportunity of sitting back in an armchair and reflecting on an appropriate choice of words.

Capturing the images accurately but failing to make them cohere in

an overall design, as Hyde says elsewhere in the article, results in a style which "falls into a kind of poetic journalese."⁵⁹

Phrases like "the attempt to *picture* their generation" and "the quick kaleidoscope of his vision" recall the language in which Hyde described her attempts to develop in her own style the ability to convey a succession of images to the reader. Echoing her conclusion about her own writing, she now goes on to say of Sassoon's poetry that these images are not enough in themselves to convey the artist's intention. They must be selected; not merely be a kaleidoscopic random vision. They must also be expressed in "an appropriate choice of words" which can only be made from a position of detachment from the experience ("sitting back in an armchair and reflecting").

Detachment is necessary because the unifying and structuring element derives from the writer's own distilled essence which, as Hyde had earlier written in Ex. 12, lies beyond self-consciousness and is the "correct colour-basis of poetic land-scape, sky-scape, dream-scape." The nature of this structuring element is not spelt out in the article being quoted. It is implied, however, in the final section of the article, which upholds as the ideal an "introspective" kind of poetry. Introspection, as had already been shown, meant to Hyde not uniqueness and idiosyncrasy but, paradoxically, typicality and generality—a recognition of the universal in each particular thing which provides it with a necessary context.

When *The Godwits Fly* was finished and posted to the publisher, Hyde wrote to Lee expressing her relief that it was completed; and then outlining her plan to write another book which would be a

sequel to it:

If I can do the second book that I want to—with all the dreams and delusions of childhood and youth out of the road, and things down to bare essentials—it will be a much better book, perhaps even a great one. I know what I want to write, do not quite know if I can get the complete detachment necessary for writing it.⁶⁰

From this statement it is clear that writing *The Godwits Fly* had enabled her to identify more precisely the direction in which she wished to develop as a writer. The desire to leave behind "dreams and delusions" and to get "things down to bare essentials" suggests her ongoing struggle to present accurate and unadorned images which reveal the "essential" nature of the experience being described. And that could only be achieved when she could get the "detachment" from self-consciousness which would enable the essence of the experience to be communicated clearly.

Hyde continued to assert that the kind of writing she was attempting was realistic though her use of the term needs careful definition. Perhaps the most direct attempt to define what she meant by realism is to be found in a short story called "In Search of Reality."⁶¹ In this story a young man called Krulen falls ill with tuberculosis. His impending death from the disease makes him realize that his life as a bank clerk has been wasted. Attributing that waste to the prevailing social and economic system, Krulen strikes back by embezzling money from the bank then, when he is caught, withdrawing into a life of isolation in a sanatorium,

awaiting death.⁶² In the sanatorium he is visited by a fairy-godmother-like aunt, who begins to bring about his rehabilitation. This effect is achieved by her simple refusal to accept the reality of the situation. For example, she treats him as if he did not suffer from tuberculosis and he miraculously recovers from the disease—as if the reality of the disease had been maintained solely by his own belief in it and acceptance of it. They plan world tours and other fabulous futures. Krulen assumes that his aunt is rich and that he really will be transported around the world, but at the end of the story discovers she is penniless. The "reality" of the world tours and other possibilities is not of this world, though their purpose has been served in another realm—again by Krulen's act of faith in believing them into existence.

Krulen's isolation in the sanatorium is the wrong kind of detachment from the world because it is a subservient acceptance of attitudes imposed on his behaviour. Accepting that he is a criminal or diseased is in effect a self-willed obliteration of his own identity (Krulen is waiting to *die* of the tuberculosis) in order to perpetuate the existence of the system which condemned him. So it is simply a surrender to a false reality which depends on his acquiescence for its continuation, just as the tuberculosis feeds on his body in order to perpetuate itself:

It is only a bird, inside the cage of my ribs. It wants to get out, to fly away free, but the flesh and bone are too strong for it. It must resolve to destroy them, otherwise it will never be able to fly over the fields again, and mate with another death, and breed more little deaths.

His aunt makes him realize that he is able to abandon his diseased self and assert the reality dictated by his own inner necessity:

One day, a doctor tells me that my left lung is badly gone. Now my regular course is submission, but I won't take it. I will not be used up and done with, left with the answer of white walls for the rest of my life. Instead, I begin to dream ravishingly of islands, where colours ripen like fruits, magnificent and bursting with fullness. Krulen steps out of Krulen, accomplishes journeys he never imagined before.

Although his act of embezzlement was a crime, it was one which impugned the system, not the criminal:

If a man slips heavily into a pool of mud, and then tries to find out why the road wasn't drained, he isn't necessarily obsessed with his own little sins. . . . He thought he saw that the whole structure of life is wrong, where the majority, the poor and the almost-poor, are put always in the attitude of asking favours, though in fact all but the last pot-scrappings of their lives are nothing but giving. . . . Naturally from this attitude the first movement of hands grown cunning or powerful was to grab.⁶³

In *The Godwits Fly* Eliza asks "Isn't man like a clenched fist, cramped, that of its own agonized irritability must hit out, probably at the wrong thing?" (*TGF*, p. 91). She is expressing

the same belief as Krulen that oppression sows the seeds of its own overthrow. Hitting out, like the cramped fist, or like Krulen stealing from the bank, is however a fruitless response. The right kind of detachment from this false reality, Krulen now realizes, is the positive assertion of another reality which simply refuses to believe in the old one and so denies its existence.

The way back to life was to learn and teach another kind of giving . . . a rendering out, free from boast or vanity, yet full of pride. . . . Krulen held that permission and freedom to give of one's best was coming to social stature; he saw this as his growing ambition; the divorce of himself, with as many others as he could persuade, from the old system of unconscious givers and uncaring takers, both without stature.⁶⁴

Krulen now sees his task as that of a prophetic leader, teaching and persuading people that a new age of freedom is attainable. To accomplish this task, he decides to become a writer. "What kind of writer?" asks his aunt, and he replies "A realist—as soon as I find out what reality is."⁶⁵ In order to define the direction in which he will search,

. . . Krulen quoted verses he had found in a translation of one of Rainer Maria Rilke's poems:

"Whoever weeps in the night,
 Hopelessly weeps in the night
 Weeps with me . . .

Whoever laughs in the night,
 Recklessly laughs in the night,
 Laughs with me."

He added, "I'd like to get something of that into prose—but with sharp edges. Nothing sloppy or vague about it, and no sentimental goals. Not to be wrapped up in anything, except just *being so*. To be more powerful than appearances, or dissolve them."⁶⁶

This is a very condensed statement of Hyde's own aims as a writer, as they have been examined in the preceding pages. Again, there is a close correspondence between Krulen's conclusion based on his own experience and the conclusion Eliza reaches at the end of *The Godwits Fly*. Both recognize the need to remove themselves from "the old system of unconscious givers and uncaring takers," and to reassert the stature of each individual.

Both the short story and the novel make use of Rainer Maria Rilke's poetry to embody key aspects of their meaning. Different poems are used in each case, but the thematic congruity of the two texts is underlined by the presence of Rilke's poems in each. In the final chapter of *The Godwits Fly*, Eliza quotes Rilke's "Orpheus, Eurydice, Hermes," in which he describes Eurydice as having undergone a metamorphosis in the underworld so that she becomes self-possessed ("[Not] yonder man's possession any more"). Yet at the same time, paradoxically, she is a "stock of various goods" to be "given far and wide" (*TGF*, p. 231). How Hyde intended this quotation to apply to Eliza is made clear by the way its

paradoxical blend of self-possession and self-dispersal chimes with what Krulen says in "In Search of Reality." "The way back to life [he thinks] was to learn and teach another kind of giving . . . a rendering out, free from boast or vanity, yet full of pride." The importance Hyde attached to this definition of identity is apparent from the fact that she used the phrase "various goods" from the poem as a title for the last chapter of the novel.

Like Eliza, Krulen is left at the end of the story on the verge of becoming a writer. His desire to find some stylistic means by which to accomplish a didactic purpose in his writing is also conveyed by reference to one of Rilke's poems. His quotation from Rilke establishes the primary function of sympathy in Hyde's conception of her art. If one human being "laughs" or "cries," then so will (and should) all other human beings. This unity, Krulen adds, must be revealed not by means of sloppy or vague sentimental wrapping, but by means of sharp-edged images which capture the essential nature of that which they depict ("just *being so*"), not simply its appearance.

Describing her novel, "These Poor Old Hands," Hyde wondered whether it might contain too many images and be overwhelmed by detail. However she reassured herself from her experience of reading Joseph Roth's work that the effect of an abundance of detail is to draw the reader into imaginative involvement with each separate element:

. . . do you [Schroder] read Joseph Roth? *His* stuff is so detailed that at first it looks solid—then it breaks into *pattern*, like little leaves. All the

way through "These Poor Old Hands" I've tried for that—the rounding out of things, picture, person, until their separate existence is coherent in the pattern too.⁶⁷

The distinction made here between "solid" and "pattern" is crucial. Solid implies undifferentiated, impenetrable and daunting. Pattern implies separateness within order, the satisfying simultaneous recognition of the unique single element and its contribution to the whole: the leaf and the tree of which it is part. So too a sense of psychological well-being depends on being able to feel that one is an individual as well as a part of a larger social group, in Hyde's view. One example of an often-repeated motif in her writing is expressed by Eliza in the First Version of *The Godwits Fly*: "I hate crowds. There were too many, and they all looked much the same . . . always I have wanted another Individual."⁶⁸ The same implication resides in her use of the word "mass." For example in the story "In Search of Reality," Krulen condemns social and economic institutions for reducing people to an undifferentiated "mass almost without pride."⁶⁹ The imagistic kind of writing which Hyde was attempting (and which she says Roth succeeded in achieving) fostered the psychological well-being of the reader by offering participation in a reading process which stressed the unique quality of each "thing, picture, person." Extended beyond a reading process this could become a new vision of reality, a revaluation of the individual's relationship to the larger social unit. At the end of the story, "In Search of Reality," Krulen thinks:

"Reality, what is reality?" The sky beyond the windows was more spacious than he had ever seen it

before.

It is all there, completed. You have nothing to do, except to recognize a minute fragment of the pattern. That is your identity . . . Others recognize corresponding things at the same time, and so you find men working together . . .

Whoever laughs in the sky,
 Soundlessly laughs in the sky,
 Laughs with me.⁷⁰

He has liberated himself from the belief that he is part of an undifferentiated mass, powerless to oppose the judgement of the conventional reality. The Blakean "mind-forg'd manacles" have been thrown off by the act of asserting his own unique "reality" ("That is your identity") and the result is a new vision ("the sky . . . was more spacious than he had ever *seen* it before"). Krulen's recognition of the unique individuality of one person implies the same for all other people. A despairing view of mankind as an amorphous mass in which the individual is without meaningful existence is replaced by the subtly different view of each person as an individually self-contained "fragment" of a larger social pattern of relationships created not by economic pressure but by human sympathy and cooperation.

The boundaries between the various genres in which Hyde wrote —poetry, drama, novel, biography—are transcended by common stylistic preoccupations as well as by common themes. A cross-fertilization of ideas between her approach to writing poetry and to writing prose means that statements about her technique and style in one genre apply with almost equal validity to the other.

Examination of the development of her prose style has shown that Hyde's early concern to develop an imagistic style had, by 1936, been modified by an increased awareness of the importance of formal structure in her work. For example, her comments on Warwick Lawrence's poetry—insofar as they reflect a current attitude towards her own work—make it clear that by about the same date she was modifying her hitherto purely lyric approach to poetry into a similar concern with more complex forms.

Late in 1936 or early in 1937 Hyde began working on the long sequence of poems later entitled "Houses By The Sea." The attempt to link a series of short lyric sections into this larger single structure preoccupied her until the time of her death more than two years later. The drama, "De Thierry's Progress," also written in 1937, Hyde subtitled "A Verse Chronicle," thus emphasising its poetic as well as its historical qualities. Though apparently not a success as drama, this work represents a second attempt by Hyde to move beyond lyric poetry and to write in a longer form. Finally, in an article on contemporary New Zealand writers written in the Spring of 1936, Hyde's comments on Fairburn's work would seem to derive at least in part from an assessment of her own work and its future development:

. . . [By] crossing his lyric form with his satiric one he might produce the peculiar sort of steed he wants for his literary journey. Mr. Fairburn would probably protest that he doesn't like mules, but the mule is a useful beast. At present his long poems . . . still seem to me more impressive than his four-liners . . . His strength in prose is well

known . . . it would never be in the least surprising if A.R.D. Fairburn wrote the New Zealand novel about which New Zealanders still moan.⁷¹

This implication that the combination of a lyric strength with larger scale forms would give rise to superlative work is directly analogous to Hyde's thoughts on her own writing. It is also worth noting that she discusses Fairburn's poetry as the essential core of his writing (as she regarded her own poetry as central), yet she predicts that he will go on to write his best work—no less than the Great New Zealand Novel itself—in prose. Her assertion that the talents she has described, which so closely resemble her own, could be blended in such a way as to produce something new and "useful" in novel-writing surely implies a perception about her own work.

The Georgian influence on Hyde's writing has been noted in relation to her approach to writing drama. The influence of Georgianism on her poetry has long been recognized, not only directly⁷² but also indirectly. A contemporary observer, Frank Sargeson, who had much to do with Hyde and her current work in 1937-38, wrote to Glover:

By the way, do you know Robert Frost? Some of his short poems are good, but our Robin [Hyde] has picked on some of his longer & duller pieces to make that Husband & Wife thing out of in your miscellany.⁷³

Robert Frost's association with Georgianism is established by

Myron Simon, who notes that "Frost was, in fact, proposed by Gibson to [Edward] Marsh as a contributor to *Georgian Poetry*."⁷⁴ So, Sargeson's value judgement of Hyde's work aside, his comment is a useful indicator of the direction in which she was developing as a writer and the skills she was developing.

A later commentator, James Bertram, identifies another Georgian influence on Hyde's poetry. Like Sargeson, he presumes that this influence reflected Hyde's lack of critical discernment and the facile, derivative nature of her poetry. It is fascinating, therefore, to observe that his response to the poems themselves is precisely the one which her careful revisions of technique had been designed to elicit. Identifying in Hyde's longer poems written after 1936 the influence of

. . . the 'catalogue poem' which perhaps had its original in Rupert Brooke's 'Great Lover',⁷⁵

Bertram is critical of the effect of this influence on Hyde's work because he assumes that she lacked technical control or self-discipline as a writer: "it is a dangerous genre," he writes, "which leads too easily to a chaotic assembling of casual impressions." His reaction to the poems, however, is an unconscious testimony to the impact with which Hyde was able to invest what seems to be nothing more than a simple, "casual" catalogue of images:

Formally imperfect as they all are . . . these poems certainly communicate the passionate feeling with which they are charged. They work on a higher voltage . . . [than the earlier poems] . . . and have something of the immediacy and vitality of the

later poems of D.H. Lawrence. . . . [There] is the same almost animistic identification with common objects of the visible world.⁷⁶

Bertram's reaction as a reader, as it is expressed here, might be seen as confirmation of the success with which Hyde carried her artistic intention into practice. It is noteworthy that he identifies in his response to Hyde's work both an appreciation of her ability to create images of exceptional "immediacy" and "vitality" (recalling Hyde's desire to "feed back the vital fluid" into her descriptions which would give them life); and an appreciation of the "passionate feeling" which these images are together able to "communicate." Like many critics before him, Bertram in this article is somewhat predisposed to categorize Hyde's work as mere journalism.⁷⁷ However his response to the later poems unconsciously refutes any such dismissive account, by its sensitivity to what I have shown to be a coherent if not systematically delineated theory of creativity.

Hyde was indebted to the English Georgian writers for many features of her writing. Their influence came to her through their published work, but also through the medium of her friendship with other writers—notably A.R.D. Fairburn, whom she met in 1932, and W. D'Arcy Cresswell, whom she met in 1936—who had both had recent close contact with the English literary scene. She was also aware of the Imagist and Modernist poetry which was more fashionable than the Georgian. However she rejected these on the basis that their intellectualism and élitism, as she saw it, lacked the more balanced human approach of the Georgian tradition, which took account of non-rational aspects of the mind. The reason why Hyde's

work was so often simply dismissed by contemporary writers is that it was understood to be simply derivative imitation of an unfashionable Georgian model which was interpreted as an inability—rather than an unwillingness—to respond to other influences. The availability of Hyde's letters, notebooks and other MSS has made possible a reassessment of her work in the light of what may be seen to be a far greater critical self-awareness than has previously been thought.

In her published work it is possible to recognize Hyde's careful and intense examination of the technical and philosophical grounds on which her own writing rested. Perhaps the lack of attention which this aspect of her work has received is due to the fact that a significant amount of it was published in daily or weekly newspapers rather than in the more prominent and enduring form of literary magazines and journals and so did not enter the conventional arena of critical debate. For example "The Modern Trend," published in the *Christchurch Press*, is a major statement of both her admiration for the Georgian style of realism and her recognition of its limitations. The work of Sassoon, Graves and Humbert Wolfe is used to illustrate her understanding that realistic imagism—"the quick kaleidoscope" of Sassoon's vision for example—is not in itself a sufficient means for these poets to successfully "attempt to picture their generation."⁷⁸ Hyde's assumption is that the overriding task of an artist is to picture his generation, and that this can only be done by informing particular images with the universalizing wisdom which the artist can reach through "detachment." It is this detachment which provides the necessary structural skeleton of the work—the trunk

and branches of the tree on which the images are patterned "like little leaves." The structural devices on which a work like *The Godwits Fly* depends, then, are the poetic devices of repetition, juxtaposition and the symbolic resonance which is invested in key patterns of imagery.

IV. THE GODWITS FLY: SOME STRUCTURAL ASPECTS

The Godwits Fly is the most widely known of Hyde's novels and is generally regarded as her best, so it seems appropriate to turn to it in order to see put into practice the aesthetic theory which has been examined in the preceding chapters. In this chapter attention will be given mainly to the ways in which Hyde adapted and refined her presentation of autobiographical material to create a unified work of fiction. This analysis bears directly on the undertaking in Chapter V, where the novel's treatment of specific thematic material is examined at greater length. A further reason for focusing on *The Godwits Fly* is that although it has already received the most critical attention of any of Hyde's prose, this has mainly concentrated on what might be described as the novel's sociological interest rather than its merit as a work of fiction. The drafts of the novel and other related material examined in this thesis offer a basis on which to correct the balance, since they contain evidence of a more complex creative process than has previously been attributed to Hyde.

It has been something of a critical commonplace to describe the novel as a failure in terms of its structure, redeemed only by its sociological significance. Gloria Rawlinson's commentary is representative:

Finally it is the vitality of Robin Hyde's prose-style that makes it easier to admit the failure of these last chapters in terms of structure and

technique. If *The Godwits Fly* rises above this failure it is chiefly due to the author's penetrating stare into the heart of suburban experience.¹

A predisposition to view Hyde's work as technically unsophisticated may arise from the perceived pattern of the development of New Zealand literature as a whole. Hyde's work is usually regarded as belonging to a transitional period in the development of the country's culture, when colonialism was just beginning to give way to a truly indigenous growth. Joan Stevens' survey, *The New Zealand Novel, 1860-1965*, is typical in placing Hyde's novels amongst "The Forerunners," who were not yet fully capable of going about the artistic "business of interpreting something to somebody without being self-consciously national." Although *The Godwits Fly* remains "one of the remarkable novels of its time," Stevens concludes, "Technically there is nothing new—our novelists till the 1950s have not been venturesome in their craftsmanship." The perceived failure of the novel in structural terms ("The godwit theme peters out, after a memorable opening") is attributed to a sense of national artistic immaturity.² To use Stevens' words, this took the form of "recording" rather than "interpreting" experience, presumably because the writers were uncertain about *how* to "interpret" a new kind of experience and so contented themselves with simply recording it. The evidence drawn from Hyde's MSS in this thesis refutes this view, showing instead that Hyde had a very clear understanding of how she wished to interpret her experience. Nevertheless, the former view of her work is widespread, appearing for example in the implication that Hyde

superimposed a structure on the novel which was finally inappropriate to it:

In fact, the scope of Robin Hyde's novel so far exceeds the original 'Colonial England-hunger' theme that one feels a slight regret for her adherence to the original title.³

There is ample evidence of Hyde's readiness to change the titles of her novels: "Bronze Outlaw" became *Passport to Hell*, "Wednesday's Child" became *Wednesday's Children*, "Accepting Summer" became *Dragon Rampant*. So the reason why she should stick to the title "The Godwits Fly" if the theme to which it referred had been made redundant in the course of the novel's development must be sought elsewhere. The further question of why she should allow the novel to be published if it were structurally flawed is also not satisfactorily answered. The readiness with which she put aside the First Version "for further reflection" when she felt that it had failed, and the patience with which she subsequently redrafted it suggest that Hyde took some care over the novel's structure and that when she was finished with the novel she considered it to be complete. If later readers have felt that the structure of the novel is unsatisfactory it seems feasible that it has simply been misunderstood. The assumption in this thesis is that by examining the process by which the novel developed and by attempting to understand as precisely as possible Hyde's usage of key terminology, such as autobiography, a basis might be established on which to provide more satisfactory account of the novel's structure.

Autobiographical experience undoubtedly forms the basis for much of *The Godwits Fly*. The relationship between Iris Wilkinson's

life and that of Eliza Hannay is made explicit by Gloria Rawlinson (Introduction, *TGF*, p. x) and it has long been a commonplace, stated in general terms, in critical discussions. A recent example is Felicity Riddy's statement that the novel

. . . is based directly on her [Hyde's] own early life: the experiences of the Hannay family follow very closely those of the Wilkinsons and the second daughter Eliza is based on Robin Hyde herself.⁴

The autobiographical element is most commonly invoked in order to explain the failure of the novel's structure. The godwit theme is unsuccessful in the novel, runs this line of argument, because Hyde used it to bring into the novel personally traumatic material which she was unable to resolve. Cherry Hankin's parenthesis makes this point:

As the ending of the book indicates . . . neither Eliza (nor Robin Hyde) could mediate successfully between the conflicting demands for freedom from conventional marriage on the one hand and emotional security on the other.⁵

Hankin's purpose is to use the novel as evidence of an embryonic stage in the development of feminist themes in New Zealand fiction. This purpose is served by simply adapting the view represented by Stevens that Hyde was a sensitive reporter of her social condition though she was unable to transform it into art. Hankin's view of the novel is therefore a variation on the more long-standing critical implication that although Hyde was unable to structure the novel as

a unified work, her writing has at least the limited value of being an accurate transposition of the suburban life she had experienced in Wellington of the 1910s and 1920s, and by this means, as Gloria Rawlinson put it, "[helps] us to understand the kinds of experience in which New Zealand life is rooted."⁶

As with the literary-historical approach, this use of the autobiographical element in the novel is effectively a way of excusing Hyde for being an inadequate novelist. Once again the evidence from Hyde's MSS raises doubts about the validity of this criticism. The autobiography MS 412 is the text which draws most directly on Hyde's own experience. It was written for specifically therapeutic purposes, and makes little claim to be structurally well organized. (Hyde excused it, saying "I could have written it more prettily indeed but I was ill and wrote in a hurry."⁷) Though a number of the thematic preoccupations of *The Godwits Fly* are present, they occur incidentally as they arise out of the loosely chronological account of Iris Wilkinson's life which is the main focus of attention. Of this text it might with some truth be said that it shows the author unable to "mediate successfully between the conflicting demands" of conventions and emotional security—that, after all, is precisely the reason for writing it. Having written it, however, there is no reason why Hyde should simply have repeated it a year later in *The Godwits Fly*. The time lapse, which allowed some detachment with which to review the autobiography MS 412, and the change of genre (she clearly states that it is to be an autobiographical *novel*) suggest that a significantly different emphasis is placed on the material—that it is arranged in a different way. She is quoted by Gloria Rawlinson as saying that its structuring principle is *not* a chronological account of Eliza

Hannay's life, but a more general theme: "the Colonial England-hunger, and they that depart, and they that stay home" (Introduction, *TGF*, p. xiv). So the (hitherto unrecognized) existence of the autobiography MS 412 suggests that the relationship between Hyde's life and the novel *The Godwits Fly* is complex and must be carefully defined.

A major reason why the autobiographical element of the novel has to be treated with care is that Hyde's definition of the term has a unique emphasis. By "autobiography" she meant placing those elements of a life which make it distinctively individual within the context of other elements which make it also a part of a wider social group. The autobiography MS 412 she described as

. . . a history in a way, but more the story of everyone
and of most things under the sun that of any one
individual.⁸

The belief that her own experience was typical of a common human predicament was obviously important to her; it often finds expression in her work as Chapter II has shown. The point is stressed in a later letter, also describing the autobiography MS 412:

. . . it is utterly sincere and true, not just my halting
truth but the truth of all the faces, tormented and
inarticulate and quelled by life, that slid past.⁹

The notion clearly has a long standing in Hyde's beliefs about her writing. However, particularly during mid-1935, her comments on her own work are more than usually dominated by an insistence on this interrelationship of personal biography and wider social

implication. When "Bronze Outlaw" (*Passport to Hell*) was completed she described it as Stark's own unique story but also as typical of a common human situation:

I wrote the book because I had to write it when I heard his story, and because it's an illustration of Walt Whitman's line—"There is to me something profoundly affecting in large masses of men following the lead of those who do not believe in man."¹⁰

The unpublished novel "These Poor Old Hands" was also intended to make clear the connection Hyde believed existed between the individual's story and the story of his generation. By her own account the novel interested her most for the way it attempted to make the "separate existence" of each character "coherent in the pattern"¹¹ of life in colonial Auckland. These comments apply to her work on biography rather than autobiography; though the distinction between the two is scarcely maintained by Hyde's belief that writing biography involves a process of "psychological reconstruction" which is dependent for its success on the writer's empathetic identification with the subject. The close relationship of biography and autobiography in her mind is illustrated by the comment immediately following the one just quoted on "These Poor Old Hands." She concludes her remarks on that manuscript by implying that it is in a sense autobiographical:

One day I shall write an autobiography and call it "The People that sat in Darkness". But *where* any great light?¹²

Once again there is the assumption that autobiography deals not exclusively with a single person but with the "people"; that the individual expresses a typical spiritual condition.

Her statement to Schroder that she might "one day" write an autobiography which would successfully combine her story and a picture of her generation is in part an ironic comment on the failure of the First Version of *The Godwits Fly* which she had recently completed and which is certainly an attempt to write just such a work. She had explained to Schroder that the draft had proved difficult to write. Its complications left her "weary and depressed." "It ought to be simple, but isn't" she protested; implying that since the substance of the material was familiar to her (because it was autobiographical) the writing should be easy. The fact that it "wasn't" implies her recognition of the difficulty of translating autobiography into fiction.¹³

The particular form of difficulty she was experiencing she attributed to her inability to connect two divergent elements satisfactorily. Having described the novel as a "Sort of portrait of dreamland as seen by a young female with not much talent for living," she says:

The trouble is (a) keep her pinned down to earth
and she gets sunken in such bogs of misery (b)
release her, and she becomes incredible and
fantastic. I think I shall do the latter anyhow.¹⁴

The problem is that of Hyde's control of the narrative voice, but its result is a flaw in the structure of the draft. From the very outset the novel had formed in Hyde's mind around the theme of

"the Colonial England-hunger, and they that depart, and they that stay at home." The novel, that is, had to be grounded firmly in the economic, political and social realities of New Zealand life and of Iris Wilkinson's life. The attempt to achieve this in the First Version, as she complains in (a), resulted in "misery"—depression (both economic and emotional) and self-pity—which made for a poor novel. However, the urge to improve the fictional quality of the novel by "releasing" it from these realities went against Hyde's whole conception of the novel as autobiography. It became simply "incredible and fantastic." *She* could not believe it to be a true "picture of her generation," so neither could any other reader.

Hyde's decision to "do the latter anyhow"—that is, to "release" her narrative voice to become "incredible and fantastic"—looks forward to the writing of "The Unbelievers" and *Wednesday's Children*. Both of these works were written immediately after Hyde had put the First Version of *The Godwits Fly* aside in mid-1935. Writing them provided her with the "relief for pent-up feelings"¹⁵ which enabled her to return afresh to the writing of *The Godwits Fly* in 1936.

It was her conviction however that *The Godwits Fly* would only succeed by dealing with the autobiographical facts in a more direct way than either "The Unbelievers" or *Wednesday's Children*. This view can only have been strengthened by her friend Gwen Mitcalfe's reaction to reading part of the novel in draft form. A marginal note written by Gwen Mitcalfe on a draft of Chapter Eight, at the point at which Eliza and Simone have just been rescued from the bush, reads:

In this book I would like *more* Eliza & more real Eliza. In satisfying your secret desires by making her more heroic you make the story less real & herself less a person & less appealing. "Tout comprendre c'est tout pardonner ["] & her faults revealed in truthful narrative draw only sympathy.¹⁶

The note urges Hyde to focus more directly on Eliza's personal story ("I would like *more* Eliza") and to make Eliza more accurately resemble Iris Wilkinson ("more real Eliza"). Gwen Mitcalfe was in a position to see the extent of Hyde's fictionalization of one aspect of the material which went into *The Godwits Fly*. Her note does not simply demand factual accuracy for its own sake however, but stresses its role in establishing the bond of sympathy between writer and reader which was central to Hyde's conception of her art.

Gwen Mitcalfe's response to the way Hyde was satisfying her "secret desires" by making Eliza more heroic bears out Hyde's own dissatisfaction with the First Version's tendency to become "incredible and fantastic" once it was "released" from its factual grounding. The letter Hyde wrote to Schroder in April, 1935 shows that she was dissatisfied even as she was working on the First Version.¹⁷ The First Version itself contains several episodes which show her unease at departing from autobiographical fact. For example, when Eliza goes to Sydney it is not to have an illegitimate child but to escape the unhappy affair with Paul (Jim Braythwaite in the published version) and to get a job as a reporter. Even as she writes though, Hyde is unable to continue

the fictionalization in a form so radically removed from autobiographical fact. In a kind of aside, she says:

Strange how difficult it is . . . to tell the truth. I don't think, now, that the cause of that is any sort of shame

Not shame. But an old, deep pain, that says, "Let me lie in peace." Why trouble with truths, then? Only to prove something . . . That life is a long strange highway, and that its last resting-place is not what we have been taught.¹⁸

The narrative then continues with a moving account of the stillbirth of Eliza's baby. The way was cleared for subsequent drafts of the novel to present this event which is crucial to the establishment of Eliza's character in the novel. As it developed *The Godwits Fly* focused increasingly on Eliza Hannay's life. In the process a great deal of material was abandoned, but the result was a much more vividly realized psychological reconstruction. Like her belief that it is from the small fragment that the discerning eye learns its all, the novel is turned finally to focus on the single life through which readers experience the pattern of the whole society.

In its original conception *The Godwits Fly* was a much more wide-ranging survey than in its final form. Some idea of the contents of the First Version may provide a useful means of contrasting it with the published version of the novel.

The First Version is divided into two parts. The first part begins with two chapters ostensibly dealing with Eliza's childhood but in fact focusing on her parents—one parent in each chapter.

Her father is going to war in Chapter One, and in Chapter Two we learn almost incidentally that he has been killed in action. Her mother is described as "the first of the godwits," her dream of reaching an ideal England taking her from her home in Australia to South Africa before being frustrated by marriage and children and finally a journey to New Zealand where she is trapped.

Chapter Three covers Eliza's schooldays: first primary then secondary school. Simone Purcell is introduced. The poem quoted in Chapter Eight of *The Godwits Fly* occurs here to introduce the theme of Eliza's godwit-quest. There are wide-ranging discussions on the purposes of education and the failure of the present education system; on swimming; on sex and marriage and other subjects. These topics seem rather to be imposed on the narrative than to arise naturally from it.

In Chapter Four Eliza (aged fifteen), Simone and a girl called Gillian Peters have a holiday together in a house by the sea. The chapter focuses on Gillian Peters as Eliza discovers that she had been seduced by an older man and as a result became psychologically disturbed. Gillian later marries, but the trauma causes her to become insane.

Timothy Cardew is introduced in Chapter Five. Eliza falls in love with him, recognizing in him the same yearning quest for an ideal world and an ideal love that she feels herself. Timothy has a number of other casual affairs, but Eliza is embittered by his having an affair with Simone.

Chapter Six begins with Eliza leaving home to live in a boarding house. The subject of leaving home leads to a discussion of aspects of the godwit-quest; notably a comparison of New Zealand

and England, and Eliza's ambivalence towards both. Eliza now works as a reporter. She goes on holiday from Wellington to Auckland where she meets Timothy again.

In Chapter Seven Eliza is in hospital after a car accident which has seriously injured her leg. There are descriptions of her fellow patients, which are substantially the same as those in Chapter Fifteen of the published version. While convalescing at the seaside, Eliza learns that Timothy has left for England, and resolves to have nothing further to do with him.

Working hard as a journalist in Chapter Eight, Eliza also finds time to make electioneering speeches during a general election. Exhausted by her activities she takes a holiday at Rotorua, where she has an affair with Paul (Jim Braythwaite in the published version). The chapter ends with her decision to end the affair and to go away.

In Chapter Nine she leaves for Sydney to find a job, but is unsuccessful. She boards with a family in the suburb of Redfern, but grows increasingly lonely and depressed. There is an improvement in her fortunes when she leaves the house in Redfern and befriends a girl called Kay. We now learn that she is about to give birth to a baby. The child is stillborn. After a brief time spent with Kay, Eliza leaves Sydney to return to New Zealand.

At this point Part Two of the draft begins. In Chapter Ten Eliza is back in Wellington, dreaming of Timothy's return from England. She goes to see Paul, finding that he is married. She takes drugs in an unsuccessful attempt at suicide. Returned to Wellington in the care of her mother, Eliza recovers physically, but feels isolated from her family and is subject to severe

depression. A telegram to Timothy's family home yields the information that he died in Manchester while she was in Sydney.

In Chapter Eleven Eliza is a successful and prosperous journalist though she is writing travelogues for an American newspaper syndicate and considers her work to be a betrayal of her talent. Simone makes a safe and prosperous marriage to a man whom Eliza despises as materialistic, after having rejected an idealistic suitor whom she really loved. Eliza employs a companion-housekeeper called Hildred. They travel to Christchurch, where Eliza feels imprisoned by the demands of her successful career.

In Chapter Twelve Eliza goes to a party given by a painter called Sandy Connell, with whom she begins a casual affair. She is depressed and unhappy. Her writing is not going well and she begins doing automatic writing, taking it to a spiritualist called "Shadow" or John Callydyne for his interpretation. Her conversation with him affirms the power of spiritualism but he advises her to give it up for a while, and his own state of exhaustion suggests the dangerous mental demands made by a commitment to spiritualism.

Eliza takes a holiday in the Marlborough Sounds in Chapter Thirteen, accompanied by her companion-housekeeper Hildred. Finding D'Urville Island gloomy and isolated, they move to Picton. A considerable amount of historical information about the Sounds is incorporated in the chapter. Eliza befriends a boy called Billy Mc Phee, but the friendship is terminated when the boy's mother sees a picture of a nude in Eliza's house and denounces her as immoral. Eliza then learns that Hildred has an illegitimate son called Frankie, who has spent most of his time in prison and is now ill in the prison hospital. Eliza comforts Hildred, and the

two return to Wellington.

Chapter Fourteen consists mainly of a survey of New Zealand's political and economic state of depression and an examination of the historical events and processes which brought it about. The need for some kind of national spiritual sustenance preoccupies Eliza, in the midst of her concern for the physical hardship and suffering induced by the Depression.

In Chapter Fifteen Eliza revisits her childhood home before travelling about the country, witnessing the signs of Depression: the Auckland riots, the failed agricultural system, the dis-integrating political system. She becomes politically active, attending and addressing various political groups. She observes the generation after her own, seeing in it a regenerative "new comradeship"—despite the Depression, or perhaps growing out of it—which is lacking in her own generation. Meanwhile Shadow has been arrested for fraud in Christchurch. She attends his trial, after which he is imprisoned. She characterizes Shadow as the bearer of a true gift of spiritualism which he nevertheless betrays for base gain, just as Simone's artistic gift was betrayed for the security of her marriage, Timothy's for his adventure to England and her own for comfort and security which she now recognizes to be illusory.

The final chapter, Sixteen, finds Eliza exhausted and depressed. She travels up the Wanganui River to Jerusalem in search of spiritual value and sanctuary. Not finding it there, she drives towards Spirits Bay in the far north of New Zealand, the legendary leaping-off place to the spirit world in Maori mythology and the departure-point of the migrating godwits. On the last section of road, at twilight, she suddenly encounters a mob of sheep and

rather than hit them swerves off the road. The draft ends:

It happened so quickly, and I had been so intensely occupied in not hitting the sheep, that I had no opportunity to scream. But as the car gave over her habit of obedience, something came into my mind.

I had known all along that this was going to happen. I had wanted it to happen.¹⁹

Though brief and necessarily generalized, this outline of the plot of the First Version shows that from its first conception the novel attempted to depict both Eliza's personal story and the story of her generation. Although both remain key elements in later drafts of the novel they are as yet poorly integrated and the fictionalization of each is imperfectly achieved.

Eliza's personal story is obscured by the attention given to the series of minor characters. Important thematic issues are embodied in the characters who surround Eliza rather than made part of her own experience. The impact of her symbolic, self-willed death on the road to Te Reinga is greatly reduced, for example, by the fact that much of the psychological and physical distress in the novel has been suffered only vicariously by Eliza, so the extremity of her response seems inexplicable. The First Version begins not with Eliza herself but with her parents, though neither of them has a significant part to play in the rest of the draft. The yearning godwit quest for an ideal England belongs primarily to Eliza's mother in this version of the novel, and seems to be imitated from her rather than deeply felt in Eliza's case.

The thematically important connection between sexual experience

and psychological trauma is also separated—albeit uneasily—from Eliza and so its impact is diminished. The story of Gillian Peters introduces the theme in the novel, but since the character of Gillian Peters is otherwise unrealized and obliquely related to Eliza herself, the episode seems only to be a gratuitous digression rather than a thematically central event. Similarly the companion-housekeeper, Hildred, functions mainly as a means of including a painful autobiographical episode in the novel while distancing it from the portrait of Eliza. Iris Wilkinson had gone to Picton in order to give birth to an illegitimate child but in the First Version it is the existence of *Hildred's* illegitimate son Frankie, which is revealed at Picton. This episode coincides with Eliza being accused of immorality (because she has a nude painting in her room) and so hints at the autobiographical basis of the fictionalization, but clearly, as Hyde herself recognized, this treatment is unsatisfactory because it fails to contribute to the characterization of Eliza herself.

Eliza's involvement with spiritualism plays an important part in the First Version. She attends seances and attempts automatic writing. These activities enact her belief that a transcendent spiritual realm exists and that it is accessible to the material world. This is important because Eliza believes (as she expounds at length in Chapter Fourteen) that the sense of dislocation suffered by her generation can only be redeemed by a sense of the common heritage and purpose of humanity which transcends the boundaries of birth or circumstance and gives meaning to individual existence. The significance of the spiritualistic element in the First Version does not emerge clearly however. Again a minor

character, Shadow, is introduced to bear the undesirable elements of the spiritualistic theme away from Eliza. The setting for her meeting with Shadow is reminiscent of the conventions of gothic horror. He lives in a mysterious cottage at the edge of a graveyard; on the way to visit him late at night Eliza recalls meeting the ghastly figure of a man masked to hide the ravages of some terrible disease.²⁰ These melodramatic touches are associated with Shadow in order to dissociate Eliza from the necromantic aspect of spiritualism, though the attempt is not notably successful. The reader's sense of Eliza's morbid fascination with the subject is aroused but left unsatisfied and the positive value of spiritualism is left poorly defined and only weakly asserted.

The First Version's treatment of the theme of spiritual unity contrasts sharply with the treatment in the final form of the novel. The character of Shadow is removed, and along with him, the occult spiritualistic elements. Instead there is a more direct focus on the social function of spiritualism. This is apparent for example, in Eliza's impassioned address to Christ (locating spiritual value within a more orthodox religious tradition) which states the need for a spiritual sense which would provide "expansion" not "contraction" of the human "stature":

Isn't man like a clenched fist, cramped, that of
 its own agonized irritability must hit out,
 probably at the wrong thing? You were a carpenter's
 boy, loving the smooth feel of some crude plane
 against wood. Didn't You feel better when the move-
 ment of hand and chisel fitted in with the soothing
 movement of Everything? Aren't the grained atoms

the real morning stars, singing together? (*TGF*,
p. 91).

The story of Shadow's fraudulent betrayal of his spiritual gift in Chapter Fifteen of the First Version fails to move the reader because it is simply a case history, secondary in importance to the moral proposition Eliza uses it to illustrate. It is replaced in the published version by images of a damaging spiritual "contraction" drawn more directly from Eliza's own experience. Her father who used to take pride in mending the children's shoes now plasters on slabs of greenhide "so clumsy and thick that we cry if we have to wear them. It's because his heart is contracted, not his hands" (*TGF*, p. 91). Her mother is betrayed by a set of conventions which have turned her love for her children into a repressive regime. The church service becomes the ironic setting for the image of her spiritual aridity:

'Eliza, don't drop that collection bag.'

Thirty or more pieces of silver. Augusta's face is tired out. She has listened to every word of the service. Softly she shakes Kitch by the shoulders. His boy head is down on his coat. She frowns at Eliza, on principle (*TGF*, p. 91).

The second element of the draft, Hyde's desire that the novel should "picture [her] generation," is also imperfectly achieved. There are many more characters included in the First Version than in the published version and the period of time it covers is longer (the First Version ends in the middle of the Depression in 1933;

the published version ends in 1927 or 1928²¹). The result is a wider survey of New Zealand life, but the divergent claims of so many elements on the reader's attention and the generalizing effect of the survey work against Hyde's intention of involving the reader emotionally in the novel. In the published version attention is focused unremittingly on Eliza herself and if the view of the economic and political background is narrower it is also more directly experienced by the reader since it is integrated with Eliza's personal story, not separated from it.

The high degree of separation between the two major elements of the First Version is echoed in its two-part structure. Part One of the draft deals mainly with Eliza's own life, bringing it to the point at which she reaches maturity with the crucial event of the stillbirth of her child, while Part Two turns outward to examine the economic and political environment in which she finds herself. The fact that the revised draft of the novel written in mid-1936 has no such structural division suggests that Hyde later found a means of integrating the two elements into a single imaginative structure.

The titles Hyde gave to the structural divisions of the First Version provide further—though fragmentary—evidence of the novel's development. The surviving text of the draft lacks a title page,²² and a subtitle to Part One. The title page of Part Two does still exist however.²³ In typescript, like the rest of the First Version, this page bears the words "*Part Two. Success.*" The word "Success" has then been cross out in ink by Hyde (so presumably at some time after the completion of the draft) and replaced by "The Middle Distance." The significance of this change remains elusive in the

absence of a comparable subtitle to Part One. It is however worthy of some attention.

In trying to account for the change from "Success" to "The Middle Distance" it must first be noted that the word "Success" is itself an ambiguous choice for a subtitle to Part Two and the ambiguity seems to echo a fundamental uncertainty in Hyde's approach. Part Two describes Eliza's career as a freelance journalist and aspiring creative writer. In the early chapters this career is certainly a "success" in material terms. Eliza is wealthy and successful enough to employ Hildred and to travel the country; close enough to the outer edge of conventional behaviour in her society to provide a detached perspective for commentary without placing herself beyond that boundary. However the later chapters increasingly dwell on the hollowness of Eliza's material success and by the time the draft ends on the road to Te Reinga the word "Success" has become heavily ironic.

Several passages from the draft in which Eliza's experience deviates significantly from the events of Iris Wilkinson's own life suggest that Hyde originally intended to make her fictional creation the unqualified "success" in conventional terms that Iris Wilkinson had not become. However Hyde was having second thoughts about persevering with this intention even as she wrote, since it subverted the autobiographical principles on which the novel rested. The whole validity of its claim to depict implacable forces at work shaping New Zealand society is undermined if Eliza is somehow able to remain unaffected by them. Insofar as the novel's autobiographical truth has a more personal significance for Hyde herself, the fictionalization is also unsatisfactory. Reviewing her work

in the Ex. 12 notebook she had noted with impatience:

A lot of claptrap about insanity & illegitimacy,
 of course what I really want is to turn out the
 glorified exception to all the little rules
 about both: which is funny . . .²⁴

If the portrait of Eliza in the First Version still to some extent expresses this desire to turn out a "glorified exception," Hyde is now able to recognize the tendency at an earlier stage and begin to combat it. The dubious therapeutic value of reshaping the past into a more flattering fictional form begins to be replaced by the more difficult task of facing the—less than flattering—autobiographical facts, in order to find in them a deeper self-knowledge:

Deny the thing you have loved, even for an instant,
 and you are so far unfaithful to yourself.²⁵

Quite apart from the psychological obstacles to such a task, however, there is the difficulty of formulating that "self" in words. In *Wednesday's Children*, Wednesday is frustrated by the admonition "To thine own self be true" and asks "'Which self? Which self? True to which self?'" (*WC*, p. 273). The structures which are inherent in language and the conventional expectations of genre contribute actively to the creation of a particular self, but by the same token they preclude the presentation of an essential or definitive "self." Hyde shows her awareness of this difficulty in the autobiography MS 412, for example, when she recognizes the impossibility of conveying anything more than an artificially arranged impression of her personality to her doctor because the

experiences in which personality may be revealed have first to be selected—"I've left out hundreds of millions of things," she writes—and then have to be shaped into "incidents."²⁶ Both of these processes are unavoidably part of literary activity and both work to suggest that literary "truth" is partial rather than absolute.

Hyde's awareness that the structures inherent in language itself are active in the creation of meaning relates closely to her awareness of authorial subjectivity. She takes up and makes an essential part of her aesthetic Virginia Woolf's statement that authorial subjectivity can be a valuable part of a literary text if it is consciously employed: "One can only give one's audience the chance of drawing their own conclusions as they observe the limitations, the prejudices, the idiosyncracies of the speaker."²⁷ On more than one occasion Hyde was attacked by reviewers who were unsympathetic to her authorial subjectivity, believing that it indicated a failure to carry out research thoroughly and accurately. One such incident occurs after the publication of *Passport to Hell*. Mr John Tait, writing in the *Southland Times*, censured Hyde's failure to check the factual basis of the novel, claiming that this "has rendered her work worthless as a record of truth." Hyde replied to this charge in part by stating:

My object in writing the book was not to portray the outside world looking at Starkie, but to portray Starkie looking at the outside world. . . . If I have any ambition as a prose writer, it is to wrote [sic] from the inner centre of what people think, hope and feel, and of that Interpreter's House, those set in authority over us know curiously little, because they have no humility.²⁸

What interests Hyde more than Tait's kind of factual truth is what she calls elsewhere "psychological reconstruction" of an individual. This kind of truth, she says can only be achieved by a totally sympathetic "interpreter" whose act of "humility" leaves as much scope as possible for the spirit of the original to appear. The extent to which Hyde was prepared to carry this into practice may be demonstrated from one minor detail of *Passport to Hell*. One of the examples of factual error John Tait found in the novel was Stark's age.²⁹ This error was apparently the result of Hyde's simply following Stark's account of his life; though she may have preferred to treat him as younger than in fact he was because that strengthened the novel's suggestion that the war was an early and therefore a powerful formative influence on Stark's character.

It is not necessary to be factual in order to be "true," according to Hyde. Having pragmatically resolved that difficulty however, the issue of what does constitute "truth" remains unresolved. The problem is that any fictional structure necessarily imposes a certain shape or direction on experience or tends to obey its own conventions. Whatever structure the writer chooses will have certain consequences in terms of creating the particular truth it constitutes. In order to retain control over that truth—to make it strike the reader as particular and new—the writer must be conscious of the conventional nature of language and know how to exploit the structures she chooses to use. Hyde never formulated this awareness in a theoretical way, but it is nevertheless evident in her work.

At the heart of *The Godwits Fly* is an examination of a dis-

integrating sense of alienation. Hyde's firmly held belief that it could be overcome by the cultivation of sympathy and understanding is also central. In the First Version the first person narration sometimes lapses into an intrusive authorial voice as Hyde strives to make her didactic purpose evident—describing the education system for example:

Our education now seems to me a sort of overgrown Boy Scout movement, carried on without sex differentiations. Its prime purpose was to collect and register us. Then we were taught certain elementary physical and mental gymnastics, the expected result of which should have been to produce a sameness among us all. Those acceptable to the State built on this sort of foundation learned docility, a smattering of knowledge, a hatred of by-paths, a little collection of catchwords.³⁰

The point is central: the education system produces only the fake unity of conformity. It is made, however, in a crudely didactic way: the point of view changes arbitrarily ("*now* seems to me"), the vocabulary is emotively loaded ("docility," "smattering") and the repetition in the final sentence drives home the moral to the passive reader. The unintended result of this intrusion is that it undermines the reader's sympathetic involvement in the narrative.

In the published version of the novel the procedure is very different. The imagistic presentation is purged of generalization and moralizing. Episodes are selected and arranged so that readers can piece together the general significance for themselves with as

little prompting from an intrusive narrator as possible. So readers are obliged to use their own skills of sympathy and understanding in the process of discovering unity in an apparently disintegrated fictional structure. By this means the didactic purpose of the novel is not simply asserted but is enacted at least to some degree in the reading process. Abandoning the first person narration as it is used in the First Version was a fundamental change to the novel but one which was necessary because the novel's particular "truth" was contradicted as a direct consequence of its use. On the other hand the unobtrusive third person narration of the published version contributes in a subtle but nonetheless active way to the central meaning of the novel.

The wide variety of genres in which Hyde chose to work has often been noted.³¹ On the evidence of this variety, a reviewer formulated the critical view of Hyde as a writer of "infinite promise—and of uncertain direction";³² of powerful insight rendered ineffectual by lack of control over its expression. The nice antithetical structure in which this negative judgement is expressed gives it an air of impartial finality. Though she was unable to resolve the problems associated with literary structure and form, it implies, her very uncertainty shows that she was at least aware of them.

It is certainly true that critical opinion has been somewhat confounded by the variety of genres in which Hyde wrote but it by no means follows that Hyde herself was confused. A list of genres in which she wrote would include lyric poetry, verse sequences, "verse chronicle," drama, journalism, short story and philosophical prose-poem. Equally confounding is the way in which

her "novels" defy categorization: is *Journalese* journalism or autobiography? Is *Wednesday's Children* fantasy, allegory or psychological autobiography? Is *The Godwits Fly* autobiography or naturalistic fiction? Is *Check to Your King* biography, fiction or "faction"? Much critical attention has been devoted to this proliferation. Far from being "uncertain" about which genre to write in, however, it seems equally valid to conclude from this evidence that Hyde herself was deliberately subverting her readers' expectations of form and genre. The unquestioning acceptance of orthodoxy in any form was abhorrent to her. This is shown, for example, by her statement that "Incident means little or nothing, except a possibly neglected chance for new perception, new development."³³ What better way to prepare for new perception, new development than by revealing the limitations of established conventions?

Hyde's attitude to genre may be seen as an indication of her awareness of the contribution form and structure make to meaning. At a more specific level, this awareness is expressed in a recognition of the difficulty of carrying it successfully into practice. In the case of *The Godwits Fly* some sense of the difficulty can be gained from the frustration she records as she writes the First Version. That frustration arises directly out of her recognition that any fictional structure imposes a certain shape on the experience it describes. So, for example, the consequence of keeping Eliza "pinned down to earth" is that the whole novel would take on a new direction: "she gets sunken in such bogs of misery." On the other hand the consequence of "[releasing] her" from the demands of realism would be that the novel would turn into a

fantasy; "[become] incredible and fantastic."³⁴

It has already been suggested that the subtitles to the First Version offer evidence of the kinds of structure Hyde intended the draft to embody. The changes she made to them document her awareness of the disparity which may evolve between her intention and the finished work as a result of the writing process itself. (The same kind of awareness is apparent in her later remark to Lee that "Oddly enough, the book [*The Godwits Fly*] developed on socialistic lines: I didn't realize it was going to . . ." ³⁵) The First Version is divided into two parts; Part One dealing with Eliza's development as an individual, Part Two dealing with the environment in which she moves. Hyde's alteration of Part Two's subtitle from "Success" to "The Middle Distance" suggests that in the course of being written the text had changed her original intention in some fundamental way to which the subtitle "Success" was inappropriate. It seems probable that the change was from an unironic to an ironic use of the word "success," as the impossibility of turning Eliza into a "glorified exception" became apparent to Hyde. The revised subtitle "The Middle Distance" seems to build on this awareness of ambiguity since it implies some kind of incompleteness, some half-way stage. In this respect it looks forward to a three-part rather than a two-part structure.

The plan of *The Godwits Fly* which is outlined in Ex. 15 places just such a three-part structure on the novel. The plan begins "1. Introduction." These words precede three pages of notes for Chapters One to Four which deal with Eliza's childhood. The second section begins at the top of a new page with the words "Scamander Side," followed by a title and notes for Chapter Five and then

numbered titles for Chapters Six to Twelve. These chapters deal with the material from Eliza's college days to her return from Sydney after the stillbirth of her baby. The third and final section of the plan is headed:

Three In the Land of Egypt

The Knight and the dwarf.

There follows a title and notes for Chapter Thirteen and numbered titles for Chapters Fourteen to Seventeen. Chapter Seventeen is entitled "The Farewell," and it concludes the plan.³⁶

This plan (and its accompanying notes in Ex. 15) was written after the First Version and foreshadows a number of changes made in the subsequent draft. In this respect it helps to identify aspects of the First Version which Hyde had decided to change before she rewrote the novel. The greatest change undoubtedly occurs at the beginning of the plan. Notes for a general thematic statement occur in the "Introduction."³⁷ These notes quote key phrases used by Eliza's mother, but they allude to Augusta only indirectly ("the two things said") and so establish from the very outset the focus on Eliza herself. Instead of two chapters dealing principally with Eliza's parents, as in the First Version, the Ex. 15 plan begins by presenting Eliza's own childhood by means of an abundance of impressionistic detail and from the child's point of view. There are three pages of notes for the first four chapters in the Ex. 15 plan, while later chapters are in most cases represented only by a title. The relative quantity of notes offers further evidence that it was the first section of the novel which Hyde intended to revise most extensively.

Unlike the first section, the second and third sections of the Ex. 15 plan follow the First Version reasonably closely. In most cases only chapter titles are given in the Ex. 15 plan, without any accompanying notes. However the titles are either identical with the First Version chapter titles or else refer quite plainly to the same material as is covered in the First Version. The notable exceptions to the simple listing of chapter number and title are Chapters Five and Thirteen, which are accompanied by brief notes. It is significant that these two chapters begin Parts Two and Three of the plan respectively. As in the first section, Hyde's inclusion of notes suggests that these were areas in which some revision was intended—presumably to emphasize the distinctive character of each of the new sections.

To deal with Part Three first, and most briefly: The subtitle to Part Three of the plan, "In the Land of Egypt / The Knight and the dwarf," includes among its connotative possibilities a sense of the righteous idealist, or believer in the true God (Israelite / Knight) sojourning in an alien land. It emphasizes the environment in which Eliza finds herself in the latter part of the novel and adds an implied authorial judgement of the moral value of that environment. One of the brief notes for *The Godwits Fly* which occur later in Ex. 15 is the phrase "Followed by the dwarf shadow of humiliation."³⁸ Its implication that lack of self-respect—humiliation—is a diminution or dwarfing of human stature perhaps helps to explain the use of the word dwarf in the subtitle. In the published version of the novel Eliza says "the way we live, everything, punishment, reward, system, all dwarf the stature" (*TGF*, p. 91). Chapter Thirteen which begins Part Three has no

title as such, but the notes to it begin "More history of the country" and so reinforce the subtitle's indication that Hyde wished to make more explicit the tendency noted in the First Version to turn from Eliza's personal story to a more general consideration of New Zealand society.

Part Two of the plan takes its subtitle, "Scamander Side," from the poem "Menelaus and Helen" by Rupert Brooke. In the poem two sonnets juxtapose the timeless heroic moment of Menelaus' reunion with Helen at the end of the Trojan war, and the "long connubial years" which follow it and ironically qualify it:

. . . Menelaus bold

Waxed garrulous, and sacked a hundred Troys

'Twixt noon and supper. And her golden voice

Got shrill as he grew deafer. And both were old.

Their brief moment of epic splendour is reduced to meaninglessness by the inexorable effect of time:

Often he wonders why on earth he went

Troyward, or why poor Paris ever came.

Oft she weeps, gummy-eyed and impotent;

Her dry shanks twitch at Paris' mumbled name.

The final couplet contrasts the inevitable decay of meaning in their lives with Paris' death which preserved his heroic moment forever undiminished:

So Menelaus nagged; and Helen cried;

And Paris slept on by Scamander side.³⁹

The relationships in the poem between Menelaus, Helen and Paris offer a parallel with Paul, Eliza and Timothy respectively in the First Version. The parallel is not exact, but Timothy and Eliza's passionate but fragile relationship corresponds to that between Paris and Helen; like Paris, Timothy meets an untimely death. Eliza's relationship with Paul, like Helen's subsequent life with Menelaus, is of a totally opposite character, and seems to cancel out the former relationship. Menelaus wonders "Why poor Paris ever came": Eliza allows her relationship with Paul to develop in order to help her "forget" Timothy. After their first sexual encounter she says "At least I had done what I set out to do. Timothy would never come back to Eliza Hannay. There was no Eliza Hannay to come back to."⁴⁰ Eliza's affair with Paul is short-lived, unlike the "long connubial years" of Menelaus and Helen, but the depressed and depressing country which Eliza inhabits after the affair (the "Land of Egypt" of the Ex. 15 plan) is the same unheroic state in which Menelaus and Helen dwell at the end of Brooke's poem.

One further difference between the First Version and the Ex. 15 plan is worth noting at this point since it produces a change in the structure of the novel which brings it closer to the pattern observed in Brooke's poem. In the First Version, Eliza's affair with Paul and her trip to Sydney are treated in Part One. The chapter called "A Ship Returns," in which the most significant development is that Eliza learns of Timothy's death in England, is placed in Part Two. In the Ex. 15 plan, the chapter entitled "A Ship Returns" follows directly on from the ones describing the affair and Sydney trip. The break between Parts Two and Three of

the plan occurs after, not before, this chapter. The significance of this change in the position of the "A Ship Returns" chapter is that the full force of the contrast between the two relationships is integrated into a single section of the proposed new draft. The news of Timothy's death is given greater significance by being placed at the end of the section, just as Brooke uses the death of Paris in the last line of his poem to bring home the contrast with Menelaus and Helen's relationship.

The subtitle "Scamander Side" thus provides an important clue to the direction in which *The Godwits Fly* was developing. As a result of this change in the Ex. 15 plan the origins of the sense of despair which envelops Eliza in the latter half of the First Version (and which had hitherto seemed rather inexplicable) are made evident by the crucial conjunction of her experience in two apparently unconnected episodes. The poem "Menelaus and Helen" concerns itself very directly with the question of "which" truth the artist presents through the selection and arrangement language. It seems that Brooke's poem—either consciously or unconsciously—prompted her to recognize more clearly which truth had been presented in the First Version and offered her a parallel structure in which to express it.

The First Version ends with Eliza leaving the world of the novel to enter some form of death state. The ambiguity of the ending—whether or not she actually dies, whether or not her accident is a form of suicide—does not however diminish the sense of her rejection of the world described in the last half of the draft. *Wednesday's Children*, written immediately afterwards, echoes the First Version's ultimate rejection of the destructive

demands of ordinary mundane existence. Like Eliza's withdrawal down the road to Te Reinga, Wednesday Gilfillan's death—her final retreat along the moon-bridge which once connected her island to the mainland (*WC*, p. 279)—is her only means of preserving intact that magic island which is herself.

In the Ex. 15 plan there are no notes to indicate that Hyde intended to alter the First Version ending of the novel in any radical way. The last chapter title is changed from "Hierusalem - Te Reinga" in the First Version to "The Farewell" in Ex. 15, but it still suggests that the novel is to end with Eliza's departure from the world it describes. If anything the implications of Brooke's poem referred to in the "Scamander Side" subtitle serve to clarify Eliza's justification for withdrawing in this way and therefore to confirm the appropriateness of the First Version ending. Like Paris, Timothy "sleeps" peacefully on the site of his heroic adventure, freed forever from the corruption of time. Eliza however has lived on to see the heroic moment of her love for Timothy pass irretrievably and to see her continued existence as a journey further and further away from it. Her death on the road to Te Reinga is therefore a means of halting that journey.

The preceding analysis offers an example of the way in which some central preoccupation of Hyde's might be identified with certain passages of poetry and find expression by reference to them. In the Ex. 15 plan of *The Godwits Fly* her preoccupation with the attrition of personal identity found a satisfactory correlative in Brooke's poem. In other contexts the same preoccupation crystallizes around another poem, this time by Fairburn, which offers an image analogous to that in the final line of

"Menelaus and Helen" of death as a transcendent escape from time. The poem is "Diogenes" from Fairburn's early volume *He Shall Not Rise*.⁴¹ The lines Hyde particularly admired are quoted in the course of an article written in 1936 called "Poetry In Auckland." Identifying Fairburn as an "inspirational poet" she implies that his satirical verse—represented in the article by a quotation from the *Verse Alive* anthology—is a betrayal of his natural poetic voice. She attributes the blame for this betrayal to the malign influence of external forces; saying Fairburn "is an inspirational poet, who in the past few years has neither had the leisure nor the freedom from economic considerations to encourage the coming of inspiration." As an example of the expression of his true poetic voice she then quotes the lines from "Diogenes":

Like a flower in ice, or a Pharoah in his tomb,
Lulled in a sleep that should outlast the world.

The context in which Hyde quotes these lines has been given in some detail in order to suggest that she found them true to Fairburn's "inspirational" poetic gift at least as much for their expression of his own human predicament (the desire to be preserved from the destructive influence of time and "the world") as for any intrinsic technical merit they might possess as poetry.⁴²

The source for the conjunction of this particular view of Fairburn's work with this particular quotation may be found in a very different context; one which also casts light on the development of *The Godwits Fly*. Several letters Hyde wrote to Schroder in early 1933 document her increasing involvement in the activities of the Douglas Social Credit movement. This was one among the many

commitments which she felt compelled to undertake but for which she paid a high price in the creative energy which was of primary importance to her. "I am always terrified—foolishly—of losing an ability which isn't mine really, in the sense that I can't control it," she wrote later, describing her poetry writing;⁴³ and in another letter:

. . . nobody could understand what a deadness it is not to be able to write my poems . . . Of course, I know why: I exposed myself to too much worry and perplexity. . .

It is this sense of the high personal cost of her involvement in the Douglas Social Credit movement which underlies a passage in one of the letters to Schroder in which she first quotes the lines from the Fairburn poem "Diogenes" which later appear in "Poetry In Auckland":

. . . Colonel Closey gave 'em A & B & Rex Fairburn the artistic outlook, & Robinson (Farmer's Union) the country, the dogs, & Bible prophesies, and *me* what one of them later referred to with heavy humour as "some very moving instances".

All very well: but I still want to go to China or somewhere

"Like a flower in ice, or a Pharoah in his tomb,
Lulled in a sleep that should outlast the world."

Don't you? Or have you achieved that Yogi rope-climbing trick already? withdrawn along the long shivering note of a 'cello, or the dusty beam of

light in a wine-brown Flemish painting, to
 that queer dreamlike corridor where things fall
 quiet?⁴⁵

The tension between the necessity of political involvement and the desire for detachment or release simply to be oneself finds expression here. Like Paris sleeping on by Scamander side, Hyde says she would like to be aloof from the daily struggle which produces no tangible gain for mankind and only a diminution of her personal resources. Quoting Fairburn's poem in this context implies that he feels the same tension: the questions which Hyde then addresses to Schroder imply that he too must feel it—that it is a common human predicament in which they all stand united. So when she altered the plan of *The Godwits Fly* in Ex. 15 to clarify the motivation behind Eliza's decision to bid farewell to "The Land of Egypt" Hyde was attempting to make the novel more accurately fulfil her criteria for autobiography, that it tell a personal story which is also somehow the story of all other people who are "tormented and inarticulate and quelled by life."⁴⁶

The comments Hyde made to Schroder at this time about the destructive influence of her everyday work cannot be taken lightly in view of the fact that they directly foreshadow her breakdown and attempted suicide in mid-1933. It was not "along the long shivering note of a "cello" that she "withdrew," but off the end of the Auckland wharf. She was later able to make something of a joke of this to Lee in the course of describing her intention (never fulfilled) of writing a series of "highly libellous" stories about contemporary political figures. She concludes:

. . . if I should ever begin on that, I have a feeling my country would quietly replace me in the harbour: from which, however, I never asked to be fished, so be the consequences what they may I don't hold myself to blame.⁴⁷

Recalling this letter many years later, Lee changed Hyde's emphasis slightly but significantly when he wrote "She told me she was fished out against her will."⁴⁸ Clearly the joke was at best a grim one: the withdrawal was intended to be complete.

Hyde's suicide attempt no doubt underlies the ending of the First Version and the Ex. 15 plan. The ambiguity surrounding Eliza's death in the First Version suggests however that Hyde had not yet fully resolved how to end the novel and that she was unhappy about allowing Eliza to succumb to the urge to withdraw from reality in such a melodramatic way—one which in any case was not the "whole truth" in an autobiographical sense (since Hyde herself was "fished out" and continued to live). She did consider the ending to be "rather lovely,"⁴⁹ but it raised considerable problems for her. Not the least of these was the difficulty that the convention of the first person narrative is destroyed by the apparent death of the narrator before she is able to recount the story which is enacted in the novel. The treatment of the novel's ending in subsequent drafts will be discussed later. At this point it is enough to say that the Ex. 15 plan does not address this problem directly, but simply follows the First Version. The contribution made to the development of *The Godwits Fly* by the Ex. 15 plan is its clarification of some of the issues raised in the First Version and its suggestion that the new draft will focus more clearly on Eliza's

personal experience presented by means of concrete images rather than authorial generalization. Apart from these changes however it remains very close to the First Version.

The next full draft of the novel is the MS version.⁵⁰ It differs a great deal from the First Version and from the Ex. 15 plan. The difference—arising out of the work Hyde put into the novel in the Autumn and early Winter of 1936—may be seen in the MS Version's total abandonment of the two and three-part structures of the earlier drafts. The MS version consists of a single narrative unit, essentially the same as the published version.

I have suggested that the First Version's division into parts was symptomatic of Hyde's inability to resolve divergent elements into a satisfactory unity. If form and meaning can be equated in this way then the unified structure of the MS version would suggest that the problem had been resolved. It might be further suggested that Hyde's awareness of the active contribution form makes to meaning is also a factor in the change. To alter a novel whose central theme is disunity from a two-part structure into a single unified structure is to shift the major emphasis away from division on to a sense of the ultimate triumph of unity. In other words while the two-part structure imposes a pessimistic conclusion on the First Version the single structure of the published version allows for the optimistic possibility that resolution may come out of division.

Chapter Two of the First Version is centred on Augusta Hannay. As a young woman she is described as "The first of the godwits" establishing the pattern of the Colonial's nostalgic yearning for an England she has never seen, which Eliza will later imitate. In

this chapter, before she has made the marriage which will forever frustrate her attempt to fulfil that yearning, she is a nurse caring for soldiers wounded in South Africa's second Boer War. In a quiet moment she meditates on her visionary England:

And Caesar's galleys, that had known Africa, had
known Britain too. She remembered the red sunsets
in Tacitus, and his speech of British waters . . .
'And the pearls there are darker than the pearls
of other seas'.⁵¹

The quotation she calls to mind is from Chapter Twelve of Tacitus' *Vita Agricola*. A parallel to Augusta's colonial situation is nicely suggested by this reminder that the seat of imperial power was itself a colony once. The sense of primal richness and mystery with which Tacitus invests the far-flung Roman colony of Britain is retained in the visionary England which Augusta dreams of conquering, like Caesar, to bring the furthest ends of the known world into unity. When Hyde redrafted the First Version, the separate chapter which depicted Augusta's godwit-quest was dropped. However the reference to the *Vita Agricola* was used again in two different contexts where its associations may be seen to bear on the novel's thematic concerns.

The first occurs in the MS version of what was to become the "Barbarian For Caesar" chapter in the published novel. In it the reference is transferred from Augusta Hannay's envisioned journey to England to Timothy Cardew's actual journey. Timothy's journey was first described in Chapter Ten of the First Version but the description contained no reference to Tacitus, even though the

chapter ended with Eliza drawing an implicit connection between his actual and Augusta's envisioned journey:

There was one who'd come clear across the world,
 and only to see you. . . . [The] strangers who came
 to you, the laughing, singing strangers, had been
 bedded three generations deep in another soil, and
 not the soil of a poor country, or a mean one.
 But even they had a flashing moment from you before
 they died, a trumpet song, long and cold and silver,
 from under your arches, calling to none but them.⁵²

Timothy's journey was "clear across the world" (like the progress of Caesar's galleys). Before his death Eliza says he might have been granted—in a "flashing moment"—the recognition that he was impelled by a subconscious awareness of some mystical link transcending generations to unite the two ends of his journey. The theme is obviously central to the novel but this treatment of it is rather unsatisfactory. The immediacy of Timothy's experience is lost in the abstract generalization and the pseudo-chivalric imagery of the trumpet call.

When Hyde redrafted the account of Timothy's journey to England in the MS draft of the novel, she removed Eliza's long meditation on the significance of Timothy's journey and death. Instead there is the much more dramatically effective focus on the *beginning* of the journey. As Timothy boards the ship for England he imagines himself a barbarian travelling from a far colony to the throne of imperial power:

A barbarian I come to you, O Caesar, smelling of

gorse and the rank fleece of sheep, able to tell
 you of a red-flowering tree in my own land, of
 winds stalking in the flax like the great lost
 bird, the moa, and of a green weapon-stone whose
 cold touch is more beautiful than the kiss of
 a woman . . . ⁵³

The reference to Caesar indicates that the passage was conceived by Hyde as a dramatic recreation in her novel of the journey of discovery made by Caesar's galleys in Tacitus' account. The passage ends with the barbarian's offering of two gifts to Caesar. The first is a gift of pearls:

If I come before you now, O Caesar, and roll
 these discoloured pearls out of the piece of
 raw silk in which they are wrapped will you
 not look up, satiate though you are?⁵⁴

"Discoloured pearls" echoes Tacitus "And the pearls there are darker than the pearls of other seas." The second gift Timothy offers to "Caesar" is himself—or his service ("I have been told, Caesar, that you have a shortage of young barbarians lately"). Neither gift is made from servility or a sense of colonial inferiority but as something freely given from one man to another. Timothy comes to imperial Britain as the barbarian from ancient Britain might have come to Caesar: not as a colonial vassal but as a free man from "not . . . a poor country, or a mean one."

By imaginatively fusing Timothy's experience in the here-and-now of the novel with the reference to Tacitus' view of the colonial experience, Hyde invokes an historical pattern in the novel which

dramatically furthers its central theme. Britain, now the imperial power, was once the colony of imperial Rome. Colony and imperial power have been made equal by the dialectical process of history. What remains the same is the human situation: the young man giving himself wholeheartedly to the service of a greater cause. Timothy's life, lost in England, is not a tribute exacted by a rapacious imperial power, but a gift freely given. No doubt the gift was wasted; but that does not alter the principle that service motivated by idealism and love is a time-honoured and worthy course of action. Interpreting Timothy's journey to England in this way adds a new dimension to the Colonial England-hunger theme of the novel. It suggests that it is not simply Eurocentrism or an inability to come to terms with the New Zealand environment which makes New Zealanders go to England, but some fundamental human need to partake in an enterprise greater than the individual self.

Once the nature of Timothy's godwit-quest has been understood in this way, it is possible to see it as echoing Eliza's experience. In her first recorded remark on *The Godwits Fly* Hyde wrote that she intended the Colonial England-hunger theme to encompass both "they that depart, and they that stay home" (Introduction, *TGF*, p. xiv). Eliza's quest is for a sense of identity strong enough not to be self-contained or independent but to be "freely given" to others. This is made evident in the novel for the first time when Eliza and Simone discuss marriage:

'What's the good of love without marriage?'

[asks Simone.]

'What's the good of marriage without love?'

[Eliza replies.]

'You're a fool. You'll only get cheap.'

'A thing given can't be cheap' (*TGF*,
p. 138).

When Eliza and Timothy plan to go to England together, Eliza describes their relationship in terms of master and servant rather than man and woman:

'I can come too.'

'You can't, a woman couldn't.'

'I'm not a woman; not for ordinary purposes.'

Timothy laughed; 'Can you turn your hair up
under a cap?'

'I can do anything.'

'Then I'll take you. You can be my cabin-boy,
and steal turnips for me' (*TGF*, p. 162).

There is an allusion in this passage to a novel by Maurice Hewlett, called *The Forest Lovers*.⁵⁵ Mentioned (*TGF*, p. 122) as being one of Timothy's favourite books, this is a novel of chivalric romance, in which the heroine, a young girl called Isoult, adopts the disguise of a boy-servant in order to travel with the hero, Prosper le Gai. The most obvious interpretation of why Hyde should allude to a master-servant relationship is that it ironically suggests the way Eliza is treated by Timothy when he goes to England without her. However, another interpretation is suggested by a study of the drafts of the novel. In the Ex. 14 draft Hyde wrote:

In Timothy's beloved "Forest Lovers" Isoult was
a boy, with her hair tucked up miraculously under

her cap. And while Prosper le Gai was taking time to consider, she ran away with the charcoal burners, then with the two wild girls who slept with the herds and drank from the hinds' udders.⁵⁶

This passage is slightly altered in the next draft to read:

In Timothy's beloved "Forest Lovers", Isoult was a boy, her hair rather uncannily tucked up under a cap, sleeping with charcoal burners and the wild girls of the great deer herd while Prosper le Gai took his time about making up his mind.⁵⁷

The revision shifts the emphasis from Isoult's waywardness to the freedom and ease of her servitude. Although this passage was subsequently dropped from *The Godwits Fly* it clearly indicates that Hyde did not intend Eliza's adopting the role of a servant to indicate a sense of inferiority. Instead it suggests a sense of "uncanny" or "miraculous" freedom—just as tucking her hair up inside her cap frees Isoult from the conventional restraints placed on a lady and allows her to experience life and to share it fully with Prosper le Gai.⁵⁸

The idea that personal identity finds its fullest expression in an act of generosity is central to *The Godwits Fly*. It is one of the thematic threads drawn together in the final chapter; where Eliza finally realizes its full significance as she recalls the lines of Rilke's poem "Orpheus, Eurydice, Hermes." The poem ends with Eurydice no longer

. . . yonder man's possession any more.

She was already loosened like long hair,
 And given far and wide like falling rain,
 And dealt out, like a stock of various goods.
 She was already rooted. . . .

That's it, she [Eliza] thought, various goods. I am
 a stock now of various goods, . . . more or less for
 everybody (*TGF*, p. 231).

Like Eurydice in Rilke's poem, Eliza is no longer any man's
 possession. She is still a "stock . . . of various goods" which of
 its very nature must go on being given into the possession of others.
 But now she herself is the giver, and the act of giving constitutes
 her identity. The source of this idea is to be found in the auto-
 biography MS 412 where Hyde wrote:

I desire to be my own possession—to be given
 to a beggar if I like, but never from weakness.
 Love, physical contact, should *always* be from
 strength, never from weakness. So also the
 given dreams of the heart.⁵⁹

The fact that this idea does not figure in the First Version suggests
 that Rilke's poem provided an important catalyst, which enabled Hyde
 to establish a thematic link between previously divergent elements
 of the novel. Links are also established by this means between
 Hyde's different works. It is perhaps not too much to suggest that
 Hyde's later work is the natural growth which sprang from the
 imaginative resolution of the themes of *The Godwits Fly*, *Dragon*
Rampant, *Nor The Years Condemn*, "Nadath" and *A Home In This World* all

draw directly on it. Explaining why she chose the title "A Home In This World," for example, Hyde says she intended it to mean "a centre of equipoise" (*AHITW*, p. 10), a state of mind freed from any partisan feeling or divisive sense, and therefore in touch with the most fundamental level of human nature which all people have in common. "It doesn't matter much" whether Eliza in *The Godwits Fly* gives herself "into dreams, travel, fag-ends of love thrown down in gutters . . . Or [goes] down the road to the fishmonger's to buy Mrs Sidebottom's little fresh soles" (*TGF*, p. 231). Whatever action she takes now will express her sympathy and respect for other people based on her understanding that they are just like her. This understanding constitutes the "strength" which will enable her to go on undaunted: even though Timothy, giving himself in service to his ideal as a "barbarian for Caesar," found only death; and even though she may only find herself "hurt desperately . . . and cut down" (*TGF*, p. 231) as a result of her own giving of herself. Undaunted because that understanding has as its corollary the belief that human nature is fundamentally good and tends towards the ideal: over the "spawning-ground of life . . . the Star of Bethlehem may arise" (*TGF*, p. 230) as Eliza expresses it. The final sentence in the novel leaves Eliza not hurt and cut down, but uplifted, in an epiphanic moment of recognition of her "centre of equipoise." All movement, all partiality is resolved in the eternal moment, suggested by the present participles, in which her inner sense of joy ("smiling") and her receptivity to life ("listening") are united in that last sentence: "The old man's footsteps . . . would go on for ever, and she stand on the pavement, smiling and listening" (*TGF*, p. 232).

The second context in which the reference to Tacitus' *Vita Agricola* occurs in the redrafted form of the novel is in the chapter called "Little Ease" which deals with Eliza's schooldays and the beginning of her friendship with Simone. In the AU B-12b, fragment 2 draft of this chapter the basketball game in which Simone was slightly injured has just taken place:

After the game, which filled in half our lunch-hour we reverted to Latin. Miss Carew, a little, dark, dead-tired woman, who probably had her own opinions of Caesar and Tacitus, and was sick of the books, asked her [Simone] a reasonable question. Simone rose behind her desk; hesitated, made the wrong answer, then burst into tears.

Miss Carew said wearily, "Don't be such a baby, Simone. Sit down." In a moment I was on my feet, arguing like my father at his best.⁶⁰

The mention of both Caesar and Tacitus relates this passage to the one in Chapter Two of the First Version. However the context is different both in the shift from Augusta's to Eliza's experience and into the classroom situation. In fact the last sentence quoted here clearly associates Eliza with John Hannay rather than Augusta. Eliza's defence of Simone is like John's "arguing" for a unity of all men in a socialist brotherhood. (The incident brings Eliza and Simone together for the first time into a kind of sisterhood.) Although the reference to Tacitus seems to be merely incidental—one lesson chosen at random as a background to this scene—it is even more closely linked to the theme of unity in the novel by

being made part of the enactment of the impulse of sympathy which brings Eliza and Simone together.

The First Version chapter which deals with Eliza's schooldays and her friendship with Simone contains no reference to Tacitus. In that chapter, as elsewhere in the First Version, Eliza vacillates between a participant's point of view and the perspective of an older person drawing general conclusions about her past experience. Of her education the latter narrative voice concludes:

There was no direction in all our days except that which the women in charge of us did their level best to contradict and suppress . . .

However the instances chosen to validate this generalization tend to digress into areas beyond the schoolgirl Eliza's experience. The mathematics teacher becomes an ironic personification of a platonic concept:

I read with horror only the other day, a pronouncement of Plato's, in which the sage declared that mathematics drew the soul above the Heavens by invisible lines of delight. How, why, where? She was, I do assure you, safely deceased immortal, the very meekest of elderly ladies, with a white face like a sheep's: irritable if we failed to answer certain petty and inconsiderable questions, but with no mind at all for telling us why they should be answered, where they might lead.

From Platonic philosophy the reader is taken, in the next paragraph,

to another time and place altogether—"Years afterwards, in the river town of Wanganui"—where the narrator is still in quest of ultimate ends: this time in an astronomical observatory:

But when I came to handle the papers on which the sum of starry knowledge was totted up, what was there to see but the oddest of ciphers, columns and columns of small stiff figures? I repeat, Arcturus, how was I to know? When she said, "Two and two make four," were we to become excited? But if somebody had told us, "So much makes Infinity . . ."

"Our education now seems to me a sort of overgrown Boy Scout movement . . ." begins the next paragraph, launching into yet another metaphor which is made to bear the same refrain as the previous two images. The whole passage soon struck Hyde as unsatisfactory.⁶²

In the brief outline plan for the new version of the novel contained in Ex. 15, "Chapter Five, Simone" is one of the few chapter headings which is accompanied by notes, suggesting that it was intended for major revision. In redrafting this substantial and thematically important passage from the First Version Hyde had to find a more satisfactory way to embody the general conclusion she wished to present: that the analytical skills taught by the education system grow out of—and foster—a pernicious sense of alienation.

In the MS draft of the novel Hyde abandons the First Version images taken from outside the schoolgirl Eliza's experience and chooses instead images from the classroom. From the botany class

comes the image of the "dismembered buttercup":

We never do anything by wholes, it is all
dismembered like the buttercups, and nobody
cares to put the bits together.

The platonism is removed from the mathematics class to be replaced by the simple emotional reaction of the schoolgirl: "And I *hate* mathematics—I can't listen, it gives me a sort of sick feeling in my spine if I try to." Finally, from the Latin class, the reference to Tacitus is reintroduced. In the AUB-12b, fragment 2 draft Tacitus was only mentioned by name, but now in the MS draft the quotation from the *Vita Agricola*, previously used in the First Version by Augusta, is brought back into the novel:

. . . and I read Tacitus from a crib because it's better to get the whole sense of it than go blundering on phrase by phrase and Miss Farquhar was *not* right in the bit she translated about getting diseases and vermin from pigs. But I love "and the pearls there are darker than the pearls of other seas"—that's Tacitus.

The First Version context of Augusta's godwit-quest for a visionary Britain is abandoned altogether. The reference to Tacitus here is used to reinforce the example of the dismembered buttercup: "it's better to get the whole sense of it than to go blundering on phrase by phrase."⁶³

In the published version of the novel there is some further modification of this passage. Apart from some insignificant

rearrangement of words there are several additions. The first is that the "crib" is taken from "one of Eliza's father's books" (*TGF*, p. 96).⁶⁴ This detail reintroduces the allegiance between Eliza and her father which was suggested (in the AU B-12b, fragment 2) by her "arguing like her father at his best." Hyde's reintroduction of a reminder of John Hannay's influence on Eliza seems to be more than merely accidental. John Hannay's argument is always for the ideal of political unity in the face of the same sense of alienation which Eliza sees fostered by the education system.

The quotation from Tacitus is taken from Chapter Twelve of the *Vita Agricola*. In that chapter Tacitus comments on the way in which the disunity between the various British tribes has been a major factor in the Romans' favour in their wars of conquest.

Once they owed obedience to kings; now they are distracted between the warring factions of rival chiefs. Indeed nothing has helped us more in fighting against their very powerful nations than their inability to co-operate. It is but seldom that two or three states unite to repel a common danger; thus, fighting in separate groups, all are conquered.⁶⁵

Invoking Tacitus' conclusion about the disastrous consequences of disunity lends authority to Eliza's condemnation of a society whose fundamental habits of thought are analytical and therefore destructive of unity. It seems impossible to conclude otherwise than that Hyde had the rest of Tacitus' chapter in mind when she quoted from it in *The Godwits Fly*. Confirmation is provided a few

pages later in the chapter. After having read Eliza's poem, "It's a far way to England," Simone asks "Don't you like it here [in New Zealand]?" Eliza replies:

'I love it. But don't you think we live half our lives in England, anyhow? I was thinking—there can't have been anything quite like this *since the Roman colonists settled in Britain*: not the hanging on with one hand, and the other hand full of seas. Wouldn't we be different there, more ourselves?' (*TGF*, p. 101, my emphasis).

Here the comparison between New Zealand's colonial situation and that of Roman Britain as Tacitus described it is made explicit. Eliza's final question again associates the reference to Tacitus with the theme of discovering an integrated sense of identity; a way of becoming "more ourselves."

Like the "Scamander side" quotation from Rupert Brooke's "Menelaus and Helen," the sentence from Tacitus seems to have worked in Hyde's mind as a correlative—a sort of mental shorthand reference⁶⁶—for a central preoccupation: in this case the destructive effect of disunity. The shorthand reference, as it were, shifted around uneasily in the drafts of the novel until it was finally placed in an appropriate context.

It is true that a reader would not normally be aware of the subtle relationship between such an insignificant detail and the larger theme in the novel. Nevertheless the relationship does exist; and demonstrating its existence serves two purposes. First,

it illustrates what Hyde meant when she spoke in general terms of the necessity for the artist to recognize her "inward and secret self" and to "distill" this "abstract" until it could become the unifying principle in her work:

For an object to have any significance in its literary presentation it must not be simply grabbed up by the roots from life . . . Before it can be externalized it must be drawn down and known from within. This is the only process which will lend to a scene or human experience the wisdom or musing which makes it memorable.⁶⁷

The second purpose served by examining the relationship of the Tacitus quotation to the themes of the novel is that it shows the care with which Hyde constructed the novel. In each of the drafts where it is used, the reference to Tacitus can be shown to bear directly on the themes or preoccupations of the particular context. That the reference is modified where necessary to achieve this aim demonstrates the control Hyde exerted over her chosen medium of language. Not long after her death Schroder, who had been the mentor of her early poetry, paid her this tribute:

One of the things I have learned from reading and rereading these poems, lately, is that Robin Hyde was a much more deliberate writer than I had thought. I had not known how carefully she would revise and recast, test and change.⁶⁸

It is a recognition which has not often been made about Hyde's work;

but one which is borne out fully by an examination of her prose technique. The reference to Tacitus in *The Godwits Fly* offers only one example of that creative skill at work, making even an apparently insignificant detail function actively in the novel.

This chapter began by calling into question the critical view of *The Godwits Fly* which sees it as being flawed by Hyde's inability to control its form and themes or to do more than simply record in it her suburban or feminine experience. An examination of the surviving evidence of her creative process has now begun to establish the depth and subtlety of control she did in fact exert over the structural aspects of this novel. From considerations of genre right down to the details of imagery she subjected the conventions and techniques she employed to careful scrutiny and made them serve a unified imaginative conception. This unity of design and purpose is so integrally related to the apparently artless surface texture of the novel that it has been transparent to criticism. Yet the novel's power derives not from the inherent interest of the material it employs but from the way that material is made to strike the reader as meaningful: not, that is to say, from Hyde's life but from her skill as a novelist.

V. THE GODWITS FLY: THEMATIC UNITY

This chapter offers a reading of the central theme of *The Godwits Fly*, drawing on the analysis undertaken in Chapter IV. In the latter part of that chapter, one detail, a reference to Tacitus' *Vita Agricola*, was traced in its various forms through the drafts of the novel. The insights this provided into the novel's creative process are widened here by an analysis of more central aspects such as characterization. It will be suggested that the godwits' flight, which has almost invariably been taken to refer to a geographical journey from colonial New Zealand to England, the seat of Empire, is in fact a complex symbol for the creation of Eliza Hannay's identity. More important than this perhaps, in the sense that it implies a reassessment of Hyde's reputation as a writer, is the evidence of a high level of craftsmanship in the embodiment of that symbolic meaning in fiction.

The surviving manuscript material relating to the novel is used here in order to observe what Schroder called the "deliberate writer" at work, revising and recasting, testing and changing; the revisions always purposeful and serving a unified imaginative conception. The novel has always received due critical acknowledgement for its realism, but often this has been tempered (as I have shown at the beginning of Chapter IV) by a feeling that its thematic issues are not resolved. In fact the assumption that Hyde was a writer of a rather naïve kind of realism has simply blinded criticism to the degree of control or artifice with which the novel

has been constructed. Nowhere is this more demonstrably evident than in the treatment of John and Augusta Hannay.

In the First Version John Hannay is killed off early in the draft and plays no further part in the story at all. Augusta is "the first of the godwits" and as such provides the model for Eliza's behaviour. As the novel develops through the successive drafts the roles played by John and Augusta are redefined. Instead of being killed off, John lives on in the divided Hannay household. He and Augusta increasingly come to represent two contrary responses to experience which have to be reconciled or balanced somehow in Eliza's own life.

The First Version introduces John as he is about to leave for the War and he never reappears in the draft. The only reference to his death at the Front occurs almost incidentally in Chapter Two. It is a rather summary consignment to oblivion:

It was not my Father's death but Lord Kitchener's which made the most impression in our home. One man's death . . . the lists were so long, individuality was so lost in mass excitement, mass sorrow.¹

The John Hannay of the published version would have embraced such a fate, "to get into the masses who have no consolation but life and death" (*TGF*, p. 82). But in the First Version he is not a "godwit" whose striving after an unattainable other world which would ennoble such a death. He is nothing more than an abstraction of fatherhood, an idealization; from the children's point of view, only "a large brown hand waiting to steady us."² The child's

acuteness of observation which so often illuminates and particularizes the characterization in the published version is almost entirely absent from the portrait offered in the First Version. In death he is merely eclipsed by that larger abstraction, the War, of which Kitchener is the most vivid symbol in the Hannay household.

The treatment of Augusta Hannay in the First Version is somewhat different. Eliza imaginatively reconstructs her mother's thwarted godwit-ambition of a journey to England which takes her only from her Australian birth-place to a war-torn South Africa and on to New Zealand after her marriage to John Hannay. Hyde uses the structural device of treating each parent in a separate chapter to suggest with economy the depth of the division between them; though this division is treated much more extensively in the published version. Indeed the abrupt dismissal of John, compared with Eliza's identification with her mother suggests that only one parent really matters in the First Version.

The development of a complex tension between two more or less evenly matched parents is one of the major adjustments made in the rewriting of the novel. Not only does John survive the War in the later drafts, but he is given his own particular quest—a socialist dream of the brotherhood of man—to set against Augusta's dream of Empire. On the other hand, the idea of beginning the First Version with Augusta's quest—making her the focus of the godwit theme in the novel—is abandoned. The Augusta of the revised novel is diminished in spiritual stature by her desire for respectability and her conformity to social mores. Instead of Eliza's hero-worship, she has Carly's. This leaves Eliza poised between her two parents, able to see the limitations of both yet owing allegiance

to both even in her final independence at the end of the novel. The effect of revising the novel towards this aim is to strengthen the focus on Eliza herself and to make the characters of John and Augusta contributory to the development of her character.

The ways in which Hyde refined the presentation of John and Augusta in the novel are most clearly shown in the development of Chapter Four, "O Rome My Country." The chapter has no equivalent in the First Version. It occurs for the first time in the MS draft.³ It is then revised in one of the DPV fragments and again in the final copy which Hyde posted to England.⁴ These two revisions change the passage very little, but it is possible to identify those aspects Hyde wished to emphasize even from minor alterations.

The opening pages of the chapter in the MS draft examine the relationship between Eliza and her parents. Eliza's sympathetic understanding of both John and Augusta is contrasted with Carly's partisan support of Augusta:

Carly was quite sure which one of her parents she loved best. Even when she was little, she knew she hardly loved John at all, and he didn't love her. But for Eliza it was different, and it shouldn't be, because you had to choose whose side you were on.⁵

It is necessary for the children to "choose sides" because the marriage is breaking down. This short chapter ends with John and Augusta separating; Augusta leaving for Australia with the children. She only returns when she learns that John has enlisted (and so will be leaving the country) and even that reconciliation, if it

can be called such, is blighted by John's having gone into debt in their absence, thereby causing even greater acrimony.⁶

The centre of the chapter is the paragraph in which Eliza vividly portrays her parents' marriage as a dog-chain of convention, shackling them together, preventing either from realizing their dream of personal fulfilment. They fight "for their escape" but, ironically, succeed only in hurting each other and in wasting their lives:

Two people, solitaires, winning out of their first environment, find a dog-chain twisting their ankles together. They still fight for their escape—one lonely, shy, suffering under a sense of injustice, for escape into the steaming companionship, the labouring but powerful ranks of mankind; the other fights for the things her blood and tradition have taught her, fields of English bluebells ringing all on the one lengthened note, courage and craftsmanship, the order which has existed only in her dream, so that she cannot know if its grey stone be crumbling today. They are young when the fight begins, their words, like their veins, are hot and full of passion. They share a double bed and have children. One day they look round, and an ageing man finds himself wrestling with an ageing woman, her face lined with tears.⁷

Eliza's recognition is that her parents both express the sense of

isolation which is a fundamental human predicament. The paragraph deliberately universalizes this predicament; they are any two people, any ageing man and ageing woman. Their marriage is a trap because each of them comes to it already isolated from a sense of community—either "companionship" or "tradition"—which completes the individual life. The irony is that because they lack that sense of a wider community they are unable to give themselves fully (since they are not fully themselves) to the creation of a "marriage" and so must wrestle to be free of what they can only see as a dog-chain tying them to each other.

The later modifications made to the MS draft of this chapter highlight the different reactions of Carly and Eliza to the breakdown of their parents' marriage. In the DPV version of the chapter the additions begin to align Carly more directly on the side of Augusta. The sentence

If you were Carly, when John put more lumps of coal on the fire after hours, and you heard it first, you had to call out, "Mummy, Daddy's doing it again."

—is added in the DPV version. Carly's defence of her mother here is somewhat undercut by her mean-spirited tale-telling. In another detail Carly defends Augusta more directly, but also impotently, from the quarrelling John:

Everybody joined in, blinded and frightened, and Carly wept, "Don't you dare to touch my mother," and Augusta, standing at bay, said, "Don't look like a devil at your own children."

Eliza also fails to side with John. He angrily displays a picture showing a "capitalist" Emperor flaying his slaves. Eliza thinks—in another sentence first added to the DPV draft—"the Emperor stands over them with his whip, looking rather like Daddy in a temper." But in contrast to Carly's impotence and mean-spiritedness, Eliza's satirical view of John is disarmingly witty.⁸

The effect of John and Augusta's quarrelling on Carly is to shatter her independence totally and reduce her to a state of terror. In the final revision of the chapter, two added passages specifically emphasize this. To the passage in which Carly shows her fear of failing her exams is added the first:

She looked like an owl—not the big owls that hoot and chase mice; the very little ones, with fluffy feathers and wide, scared eyes. In her owl eyes was caught the shine of the gas-lights
(*TGF*, p. 43).

The second is added to the passage describing her fear of her mother's death. The fear could be allayed at home by touching her mother.

But if it happened while Carly was at school, she couldn't concentrate. She could only sit crouching, waiting for the bell to ring and let her go. And sometimes then they kept her
in (*TGF*, p. 43).

The comparison with small, helpless animals ("crouching"; "very little . . . owls") strengthens the suggestion that Carly is a

victim, powerless to oppose the forces which will destroy her. In this respect it prepares the reader to accept with greater compassion the picture of Carly in the later chapter in the novel (Chapter Twenty Two, "Carly") unable to cope with adult life and responsibilities. Indirectly too, Carly's suffering and failure serve to affirm Eliza's courage and determination at the end of the novel.

If John and Augusta's unhappiness ruined Carly's life, Hyde wished to emphasize the fact that it affected Eliza's life in a different way. The last of the revisions in Chapter Four to be discussed here also occurs in the final draft of the novel. It is the passage in which Eliza contrasts Carly's one-sided support for Augusta with her own inability to take sides, once she is able to recall the positive memories she has of both parents:

How can you hate? How can you properly take sides?
 It was Eliza's father who took them over the hills
 to fly kites in the evenings . . . But when the two
 working-men came to mend the kitchen door, and Eliza
 was reciting, and Augusta . . . let them stand
 listening . . . one of the men said admiringly,
 'She's a fair little wonder, Missus,' and Augusta
 agreed . . . (TGF, p. 45).⁹

In the next paragraph, two sentences (which summarize Augusta's godwit-quest very much as it was described in the First Version) were added only in the final revision:

Augusta said, 'Dear old England,' and had been
 longing and longing to go there ever since she was

a little girl, and sat in the crotch of the great fig tree in the West Australian orchard. And she had worked her way half across the world, to Africa; but then she got married, and had Carly, Eliza and Sandra instead of finishing up in London (*TGF*, p. 45).

These sentences were added because they give an image of Augusta's past life to match the image of John's given in this paragraph: "though he had been in England at school, and would show them pictures of forests and cottages if he felt in the mood, [he] said, 'Curse your bloody British Empire,' when he was angry" (*TGF*, p. 45). Once again John and Augusta are equated in a way which demands our assent to Eliza's belief that it is right not to choose between them. Instead we are invited to look deeper into their conflict and to see it as symptomatic of a general spiritual malaise which Eliza must understand in order to overcome, as she does at the novel's conclusion.

The portrayal of Carly plays an important part in the revisions in Chapter Four which have just been examined. Hyde develops the character as a foil for Eliza. The thematic issues of the novel emerge more clearly by being highlighted in the contrast between Carly's and Eliza's response to experiences common to them both. Revisions are made elsewhere in the novel to strengthen this effect. One which bears directly on the foregoing analysis of Chapter Four occurs in the first chapter of the novel, where a number of references to Carly's dislike of lentils are included in the text. The lateness with which these references enter the novel might suggest that they can simply be dismissed as a domestic detail

added at the last minute to strengthen the story's realism.¹⁰ However a closer inspection of the references shows that they also serve at another level to bind the novel's thematic structure more tightly together.

The context in which the references occur is the childhood rivalry between Eliza and Carly. The characterization of Carly as the unimaginative conformist child establishes her as the foil to Eliza. The opposition between them is heightened in successive drafts of the novel. For example, when they are playing their favourite game of remembering things after dark in their bedroom, the AU B-12b, fragment 1, draft reads:

Carly could tell most of this wisely and graphically as if she were scoring a point against Eliza—as indeed she was. . . .
But if Carly's memory stretched back into dimmer recesses, it was Eliza who could tell things better, and she knew it.¹¹

In the published version an extra sixty-eight words are added to this paragraph, describing how Eliza sets out deliberately "gathering crumbs of information" with which to reduce Carly's advantage of longer memory; and at the critical moment she could "nearly always squash Carly" (*TGF*, p. 2).

When Eliza claims to have seen a fairy in the garden Carly refuses to share in Eliza's imaginary world and goes off instead to tell their mother that Eliza is telling "stories" again. Later Eliza decides that she will "make Carly pay" (*TGF*, p. 9) for all the deception and falsity of the adult response to her imaginative

needs (which have been brought to a head by the "Glory Hole" episode). She recites the blood-thirsty verses of "The Spanish Mother" in the dark to terrify Carly (*TGF*, p. 9) and this has the desired effect.

In the published version the most significant alteration to this episode is the inclusion of three separate references to Carly's intense dislike of lentils. (In the AU B-12b, fragment 1 draft there is no reference to lentils at all.) The first reference occurs when Eliza comes into the kitchen to tell Carly that she has seen a fairy in the garden. Carly is shelling beans.

Sometimes she ate one raw; she thought they
tasted like kidney. She couldn't bear lentils,
because they looked so pulpy yellow (*TGF*, p. 8).

After Carly has told on Eliza, these words are added:

She heard her mother's voice saying, 'Carly,
you'd better soak some lentils for tomorrow,'
and knew how Carly would hate that (*TGF*, p. 9).

Finally, when Eliza's recitation of "The Spanish Mother" has reduced Carly to tears and brought their mother into the bedroom, Eliza claims all of Augusta's attention. The narrative viewpoint then shifts to present Carly's thoughts. She resents Eliza's ability to monopolize their mother's attention and pretends to be asleep. She resolves to get up early in the morning and do all the chores for her mother, in order to win back her affection. Here the third reference to lentils is added:

And she would eat the lentils, great soapy yellow

chunks of lentils, without a word (*TGF*, p. 10).

The homely domestic associations of lentils are a reminder of the minor scale of the episode which is, after all, only a squabble between two children. However this particular vegetable rather than any other was evidently chosen because of its association with the story of Jacob and Esau, the archetype of sibling rivalry. Esau sold his birthright to his younger brother Jacob for a pottage of lentils: "Then Jacob gave Esau bread and pottage of lentils; and he did eat and drink, and rose up, and went his way: thus Esau despised his birthright" (*Genesis* 25:34). And thus was fulfilled the Lord's prophesy to Rebecca concerning her two sons that "the elder shall serve the younger" (*Genesis* 25:23).

Although they are not twins (and if the transposition of sex may be allowed) Carly and Eliza fit the roles of Esau and Jacob respectively. Carly's dislike of lentils parallels that of Esau, the hunter rather than the farmer. The rivalry between the two brothers was for the birthright and the blessing of their father, the rivalry between Carly and Eliza becomes a competition (again with a transposition of sex) for the affection of their mother. Carly's terror at Eliza's recitation of "The Spanish Mother" brings Augusta into the girls' bedroom. Eliza seizes the opportunity to say "I love you, Mummy. I do love you, better than anything . . . ' [while Carly] . . . lying flat and still in the other bed, felt tears round and slip down her cheeks, but she made no sound. It was just like Eliza. But she herself loved their mother best . . . " (*TGF*, p. 10). Out-maneuvered by Eliza, she can only pretend to be asleep and not even seem to be in competition with her sister: "She couldn't bear to be listed second" (*TGF*, p. 10). Carly's

determination to recover her mother's favour by doing the chores and even eating the lentils the next day is ironic. The second reference to lentils makes it clear that her mother is unaware that she dislikes the lentils so much, which renders her sacrifice ineffectual.

Introducing an allusion to the story of Jacob and Esau into this passage serves to suggest the archetypal nature of Eliza and Carly's rivalry. Its second and more important function is to suggest that Eliza, not Carly, is in the true line of succession from her parents. The conventional exegesis of the Jacob and Esau story is that Jacob was intended to have the birthright in any case (the Lord has prophesied before their birth that "the elder shall serve the younger") and that Esau was not worthy to have it since he was incapable of recognizing its spiritual value.¹² It had already been shown that in Chapter Four Carly's understanding of her parents' predicament is severely limited in comparison to Eliza's. It is Eliza alone who perceives the significance in spiritual terms of their situation. The allusion to the story of Jacob and Esau, by means of the references to lentils in Chapter One, was added to the novel at the same time as the revisions affecting the characterization of Carly were made to Chapter Four. It is clear therefore that as she revised Hyde had in mind the parallel between Esau and Carly's limited spiritual perception and their roles as outwitted victims on the one hand, and Jacob and Eliza's instinctive recognition of spiritual value (even though it issues in somewhat unscrupulous behaviour) on the other.

The objection might be raised to this interpretation that since all the revisions on which it is based were made very late

in the novel's development it cannot possibly be central to the novel's meaning. It may be only incidental; an interesting parallel to Eliza and Carly's sibling rivalry. If there is apparently a deeper connection between the story of Jacob and Esau and the central theme of the novel (Eliza's identity as the spiritual successor to her parents' quests) then this could be merely coincidental.

The objection is overcome, however, by showing that the story of Jacob and Esau was in fact clearly associated in Hyde's mind with the central theme of the novel even as she wrote the First Version. Writing about the way that the Colonial England-hunger blinds New Zealanders to the beauty of their natural environment Eliza says:

Those who have lived in a land which sacrifices its own character for alien traits which it can never, and will never fully attain: those who have realized that their long and useless hunger after far-away things has blinded them to the dying beauty which appeals to them for love and assistance: these foolish little Esaus, with their pottage-mess of dreams, may come to understand how it is possible to love a country and to hate it, as I love and hate England. I see our dark and vivid world drained of life and character, our people, who might have possessed a certain amount of individuality if they weren't overlaid with an unreal tradition, forming into battalions for such a useless quest.¹³

"These foolish little Esaus" are all colonial people who sell their birthright (the "land which sacrifices its own character") for a "pottage-mess of dreams." Unlike them, Eliza recognizes the complexity of response demanded by her dual inheritance. Instead of renouncing one or the other altogether (as the colonial people she describes here renounce New Zealand and as Carly renounces John in the published version) she recognizes that both are essential to complete her own "character"; even though they are irreconcilable. She "loves" and "hates" England: just as Eliza in the published version loves and hates *both* her parents but renounces neither.

This passage from the First Version is not altogether satisfactory despite its thematic relevance. There is a stridency in the repetitious accumulation of instances in the first sentence which reduces insight to didacticism. No real sense of the complexity of the colonials' dilemma emerges here. In fact the value-laden language ("alien" versus "dying beauty"; "unreal" versus "dark and vivid") presents it as almost no choice at all. The passage was dropped from subsequent drafts of the novel. However, the story of Jacob and Esau lodged in Hyde's mind as a correlative of the Colonial England-hunger theme so when she treated the theme in later drafts the story of Jacob and Esau also resurfaced, not in an abstract didactic pronouncement but subtly implied in the naturalistic account of the little girls' behaviour.

In the First Version the Colonial England-hunger theme is treated in a very generalized way. It is the collective group—"our people" as Eliza calls them in the passage just quoted—which is overlaid with an unreal tradition which obscures their

dividuality. The trouble with this is that the reader does not feel the loss of that individuality since it has not been imaginatively realized. In redrafting the novel Hyde presents the theme dramatically in the characters of John and Augusta. We are not simply *told* that their lives have been bent out of shape by their "reams": we see it happening in the novel.

Augusta's Colonial England-hunger expresses her dream of order and beauty. It is a dream which is outraged by her first experience of New Zealand life. Arriving in Wellington from South Africa with a young family she finds not even the relative order of a settled domestic household. The novel begins "Until the year after the war, life for the Hannays always meant other people's houses" (*TGF*, p. 1). The unsettling effect of impermanence reinforced by the structure of the first sentence, which begins with a subordinate clause, itself a postponement of the main statement) is the first impression made on the reader. That Augusta sees her life reduced to mere physical existence is suggested by the animal references on these first pages. First all those cats who became a "cat-stream" passing through the Hannay household. Then Mrs Simpson, "her hair all down in rat's tails" (*TGF*, p.2), who might tempt John to stray as well. In the midst of this transience, every domestic ritual is reduced to barbarous vulgarity:

In their first New Zealand years, many things shocked Augusta, especially the way people, instead of bleaching their linen snow-white in properly secluded drying-grounds, pegged out meaty-coloured combinations and underpants to flap

balloon legs and arms right under anybody's nose (*TGF*, p. 2).

The loss of spiritual value is economically suggested in this image of the washing. Purity and seemliness are replaced by carnality ("meaty") and clownish vulgarity in the dance of the personified underwear.

In trying to hold out against the forces of disorder and vulgarity Augusta clings to attitudes and beliefs which become increasingly entrenched. At the Zoo her children are not to look at the monkeys "because monkeys are dirty"; they must look the other way if they see men coming out of the Gentlemen's Only and they must not look at the Fire-Bellied Newt because "Mother says belly's a rude word" (*TGF*, p. 24). She befriends "old Mr Bond," but hastily drops him when she learns that he has been divorced for adultery (*TGF*, p. 25). She turns increasingly to the Church, her quest for spiritual order betrayed into merely upholding its conventional rituals:

Thirty or more pieces of silver. Augusta's face is tired out. She has listened to every word of the service. Softly she shakes Kitch by the shoulders. His boy head is down on his coat. She frowns at Eliza, on principle (*TGF*, p. 91).

Finally she is only an "ageing woman, her face seamed with tears" (*TGF*, p. 47), chained to a husband and a life she despises, her individuality gone.

Augusta's struggle is movingly described and woven into the very texture of the novel. So when Hyde comes to make us realize

that it exemplifies the error of any colonial's refusal to accept the here-and-now of experience we are convinced. Instead of the First Version's rhetorical condemnation of "those . . . whose long and useless hunger after far-away things has blinded them to the dying beauty which appeals to them for love and assistance," the published version has Augusta's vivid apprehension of that dying beauty and of her own blindness to it. She looks back on her life and sees only its waste:

Drudging in little houses, bringing up children,
heckling John to make him what he wasn't, and
didn't want to be—that wasn't life.

'Days should speak,' said the Book of Job . . .
(*TGF*, p. 175).

As she sits thinking about her life she becomes gradually aware of the landscape, seeing it for the first time not as an enemy to be held at bay but as the proper context in which to discover her individual self:

Through the windows of her drawing-room the soft
full light burst down on the hills, gilding the
cleft between the pine trees, and the farther,
barren peaks which lifted grey as rosemary above
the last of the bush. . . .

Still the hills drew back her glance. She
thought, 'I wish I'd gone all round them when I
came here first. Now it's too late.'

.

She had no part nor lot in the grey hills . . .

But she didn't hate them. Her eyes felt dim,

her mind heavy, unable to take in with youth's elasticity the span of skies and the ragged grey saplings of clouds. She wished it were not so; she wished she had tramped round their edges years ago, instead of huddling into auction sales. It was all she could do now for the hills (*TGF*, pp. 175-6).

In her imagination Augusta journeys from her drawing-room to the spiritual height of the farther peaks. The waste of her life cannot be retrieved, but it is redeemed in this visionary moment in which Augusta comes at last to inhabit a New Zealand home instead of the English "white house like a Greek cross" in her godwit-dream.

In England the white house stood empty somewhere, the little clenched fists of bracken thrusting up beside its paths, its windows like golden blinded eyes (*TGF*, p. 175).

The house lies empty and abandoned as Augusta's vision focuses on the New Zealand landscape.

John Hannay's dream is of the love which can bring people together through sympathy and understanding. As such it complements Augusta's dream of self-fulfilment by placing individuality in the context of a whole human family: a home in this world. In the early chapters of the novel it is John who understands the children and imaginatively joins in their world, if only briefly:

And just sometimes—once in a blue moon—the

Back Yard was lovely. On moon-lit nights, when they played that the clothes-prop was a maypole, and dressed up . . . John could join in beautifully. . . . They danced, and were witches and fairies and grown-ups, and the street floated calm ebony and silver, until Ngaio and Jock slipped away from Mrs Vaughan and said, 'Please, Mr Hannay, can we play too?' and the Collie boys from the bottom of the street joined in (*TGF*, p. 39).

These moments become rarer as the children grow. But even as his dream sours into doctrinaire socialism he is capable of acts of generosity and understanding. He buys books only to sell them as soon as they are read; but when he recognizes Eliza's love for Byron's poetry he promises not to sell that book, saying "keep it. It's all we've got" (*TGF*, p. 45).

In the published version of the novel Hyde stresses the financial difficulties which beset John and Augusta's marriage. Augusta looks back on the struggle she had to raise the family on "never more than £4 a week, at first £1/19/-" (*TGF*, p. 175). When she and the children return from Australia at the beginning of the war they find John in debt, having lived in luxury on "tinned asparagus and strawberry preserves" (*TGF*, p. 64).

From her earliest thoughts on the novel, however, it is sexual rather than financial difficulties that Hyde associates with the breakdown of the marriage:

I couldn't stand the voices in the night. My

Father was still, not in love with, but in need of my Mother: she had begun to hate him. Half-heard arguments over a half-understood thing! . . . just ugliness, so close, whispering so often . . .

I have known, since, so many returned soldiers whose self-control seemed to have been smashed to pieces. Pity the dead, because they are very peaceful and we have written hymns about them! But these *despoiled*, what about them?¹⁴

Nowhere does Hyde describe how John's "self-control" had been destroyed by his active service in the Boer War. Blaming "the war" may be a way of avoiding a more searching analysis of the relationship. Possibly however she meant to suggest that John suffered the same sense of psychological disintegration caused by fighting a war without a cause which she describes in the two novels about Starkie. Some evidence that this was in fact her intention is to be found in the published version where John, looking back on his life, sees only a confusing gap between his war service and his present state of despair:

. . . the Boer War . . . there were thirteen of us who held a bridge that had to be held, nine were potted, and that's where I got this little bit of tinware on my chest . . . at least he wasn't bad-looking, not a complete fool. Confusedly, he stared at the gap between, and couldn't quite understand it (*TGF*, p. 174).

How, John asks, can a man be a hero at one moment and an outcast at the next? Whatever had happened in that "gap," control of his own life had passed out of his hands forever.

Although in the published version we learn that John and Augusta finally take separate bedrooms (*TGF*, p. 77), the treatment of their sex life is much less specific than on the passage just quoted from the autobiography MS 412. It is less specific too than the MS version in which Augusta condemns Simone as a "Harlot" and "wanton" but, Eliza says,

. . . could no more have sat down and given a description of the sexual act she feared than she could have walked naked through the market place. She was the rarest thing, a strong spirit, capable of passionate devotion and love, who had remained a virgin by temperament. In her children she saw and distrusted always the shadow of her husband. Not a bad man: but easily led, with no faith in any God, without the old, tight code of honour. A dreamer whose dreams, too brittle-winged, had left him on the beach.¹⁵

The effect of being married to someone who "had remained a virgin by temperament" (though the phrase itself is dropped after the MS draft) is not to be easily overcome by "self-control." Hyde became aware of this oversimplification as she imaginatively inhabited John Hannay's mind in order to create his character in the drafts which followed the First Version. The angry vulgarity with which John gradually drives the friends of his adolescent

daughters from Laloma ('You're staying bloody late tonight aren't you?' (*TGF*, p. 80)) is attributed directly to his own sexual frustration:

John was jealous of youth . . . young girls with provocative breasts and sweet limbs beneath their limp voile frocks, lay back in limbo . . . Sometimes, not offensively, only just consciously, he tried to touch the girls' smooth arms, or to engage them in talk . . . (*TGF*, p. 80).

In the MS draft the point of this passage was made even more explicit by the inclusion of this short paragraph:

His wife didn't sleep with him. On the one or two occasions when he had gone to her room, she shut her eyes, or whispered harshly "You'll wake Kitch."¹⁶

Just as Augusta clings more and more firmly to conventional attitudes as her dream of the "old, tight code of honour" slips further and further out of her reach, so John becomes more and more defiantly socialist as his dream of a loving companionship with his wife fades. The practical side of his socialism—his befriending of a series of dubious working-class down-and-outs beginning with Olaf (*TGF*, p. 84)—offends Augusta's every sensibility and is therefore in a sense his revenge on her. The theoretical side of his socialism attacks with increasing hatred the Imperialism which she has substituted for the domestic order they have failed to achieve.

John's theoretical socialism becomes a weapon turned against him. His articles contributed to the leftist magazine *Stingaree* are used as evidence that he is unfit for promotion:

. . . in the little inner office where things were decided, copies of *Stingaree* were spread out on a desk.

'You lost your promotion. You had to skite about your politics, and lose your promotion'

(*TGF*, p. 174).

The loss of promotion is here made even more bitter by Augusta's scorn which exults in the knowledge that the system in which she believes has triumphed.

The practical side of his socialism is also a failure. John becomes increasingly isolated, finding his only emotional satisfaction in the sentimental and self-pitying effusions of his "rich inward life" (*TGF*, p. 152). He imagines himself doing heroic deeds with courage and compassion. The genuine love he might have borne for Augusta is debased into the sentimentality of his imagined mateship with Tom McGrath, his Union Secretary:

He saw Tom involved in a street accident, down under the wheels of a car driven by one of the bosses. He heard the hard shout wrenched out of the belly of the crowd—"Look out!"—and sprang forward to save Tom. Sometimes . . . he was just there in time . . . Sometimes he died for Tom, and was buried . . . Sometimes, however, he failed to save Tom, and made one of the

pall-bearers . . . (*TGF*, p. 152).

The socialist jargon in which the episodes from John's "rich inward life" are related serves to reveal its falsity: just as the "thirty pieces of silver" in the Church's collection bag serve to suggest that Augusta is being betrayed by its conventional rituals as surely as Christ was betrayed by Judas.

The characterization of Eliza's two closest friends, Simone and Timothy, is established in such a way as to mirror the roles John and Augusta play in developing the theme of *The Godwits Fly*. Timothy's desire to find comradeship parallels John's quest for brotherhood: in fact he first enters the novel as "John's domestic pet" (*TGF*, p. 125). Sitting down with an old tramp in a waiting-shed, Timothy tries to strike up a friendship, "but he was disappointed when the tramp called him 'Sir,' instead of 'Digger' or 'Mate.'" He takes consolation in a dream of "boarding ships for London, working his passage among the roaring black-and-gold gizzards of furnaces." Like John's dream of an ideal comradeship with Tom McGrath, Timothy's dream is sentimentally self-indulgent: a "warm throb of affection went through him, as he remembered Eliza said she liked best men who worked on the roads" (*TGF*, pp. 123-4).

Later when he is working as a linesman he comes closer to realizing his ideal. Getting into a fight with Birkett makes him happy (*TGF*, p. 129) because it means that he is being treated as an equal. However when Birkett offers him a homosexual relationship (*TGF*, p. 134) he refuses. Despite his many affairs with women in the novel he never really forms a close relationship with any of them either. Like John he dreams of an ideal companionship

which in practice he is unable to find or sustain. The result is that his life is sterile and futureless. Several times in the novel (*TGF*, pp. 133; 143) he voices a premonition that he doesn't think he will ever have a son. His artistic career is similarly doomed to sterility. The clay figurine he attempts to make fails at the point at which it is sufficiently well-formed to take on an "attitude . . . of beseeching" which reminds him of "all the women's faces that had looked up at him." He drops "his clay woman into the muddied pool beneath the gorse-bushes" (*TGF*, p. 145).

His inability to respond adequately to those offered relationships suggests the reason for his failure as an artist. His constant preoccupation with the Ideal makes him dissatisfied with the actual. He unwittingly cuts himself off from the sense of community in the world of man, woman and child which Eliza discovers to be so essential at the end of the novel. He is so oppressed by the demands made on him by other people, symbolized by the "thousand faces" in the cave at Anakawa (*TGF*, p. 146), that he swims out to sea to drown. Saved by his brother Laurie, he goes to Wellington to see Eliza. On the train journey a commercial traveller gives him a dead pheasant which he is then unable to get rid of, saying "I feel like the Ancient Mariner" (*TGF*, p. 149). The allusion to Coleridge's poem is important. Like the Mariner, Timothy is driven by an overwhelming sense of guilt associated with his inability to find enduring value in the world in which he moves. Although he gets rid of the pheasant/albatross when he meets Eliza, like the Mariner he is never freed of the sense of guilt. Like all the other women, Eliza offers herself to Timothy (*TGF*, pp. 149-50; 158) but he refuses, saying he wants to "keep

her white, for an ideal" (*TGF*, p. 123). With Eliza he finds the possibility of an ideal relationship. They plan to travel and to share their lives together. But these plans are doomed to failure when he leaves for England alone. Even before he leaves Eliza describes him as already dead:

The moon made two little silver pennies and placed them on his eyelids, so that his face had a deathly look, its mouth and nostrils soft slants of darkness (*TGF*, p. 164).

The metaphor embodies her feeling that his idealism has no future on earth. Like John's socialism it lacks the strength to face squarely the complexity of individual existence.

Simone Purcell's concern with her own feelings parallels Augusta's struggle to maintain her own identity in the face of the distractions of daily life. The two women share a preoccupation with marriage. "[Getting] a man was almost equally important to Augusta and Simone," Eliza says (*TGF*, p. 135). But she goes on to say that marriage is not what either of them actually wants:

. . . at bottom neither of them cared a rap for men as such. In practice, Augusta hated matrimony, and Simone would much sooner have been an artist, if her fingers had been differently shapen, her ambition just a little more straitly winged (*TGF*, p. 135).

It is in the context of this comparison of Simone and Augusta that Eliza makes the remark "it's ourselves we reach out for . . . our

own undiscovered selves" (*TGF*, p. 136). The two women are obviously intended to exemplify that reaching for the undiscovered self which Eliza also attempts later in the novel.

Simone's dissatisfaction with herself is expressed in her drawings of nymphs. Their unearthly beauty is always slightly flawed, just as Simone herself is flawed:

Only a little more beauty, a little fining of blunted hands and prettying up of full, scornful mouth, and Simone would have been the picture of a French Marquise. But somehow it was right that her beauty should be broken, flawed opal like the rest of her (*TGF*, p. 135).

For both Simone and Augusta marriage offers a cover for that dissatisfaction; a way to disguise the sense that their lives are incomplete. So "when a man, almost any man, said 'Will you marry me?' . . . it meant you had not lived in vain" (*TGF*, p. 136). Like Augusta, Simone feels that life should offer order, beauty and happiness, but it does not. When Eliza speaks of going to England in order to be more "herself," Simone's reply suggests that *she* would be more herself if she could make a marriage which would offer her the qualities she lacks:

'. . . I'm going to marry a pacifist. Not for sentimental reasons, but because I don't see the point of being smashed up. I like my happiness smooth, smooth as ice-cream' (*TGF*, p. 101).

Augusta is denied happiness in her marriage. Whenever she

begins to find it—"Whenever she won some little advantage, a neighbour who could be called 'nice,' a patch of lawn, a few yards of garden . . ." (*TGF*, p. 18)—it is destroyed. In the end she gives up the struggle and falls back on her "fortitude and pride" (*TGF*, p. 18) to sustain her. Simone will find happiness in her marriage at the end of the novel because she has chosen a "solid" (*TGF*, p. 230) husband who will guarantee her stability and material comfort. Neither Augusta nor Simone however can find any positive value in giving of themselves to others. Both withdraw from any sense of community. In each case they take with them Eliza's compassionate understanding of their motives, but in both cases we feel that their response is less satisfactory than Eliza's paradoxical discovery at the end of the novel that it is only the very act of giving herself freely to others like a "stock . . . of various goods" (*TGF*, p. 231) that she can find that sense of order, beauty and happiness which is attainable in this world.

The characterization of John and Augusta Hannay and its echoes in the portraits of Timothy and Simone have been examined at some length in order to show how Hyde builds up the parallel between them. The parallel is used to explore two opposed but complementary aspects of identity which Eliza must reconcile. Like her mother she must find her individuality: the "genuine toughness of spiritual fibre" (*TGF*, p. 82) which will enable her to endure any demand made on her. Like her father she must learn to give herself freely when that demand is made; to accept that she also belongs to "the masses who have no consolation but life and death" (*TGF*, p. 82). Both parents fail to achieve their goals but both point the way for Eliza to carry on the quest. The final three chapters in the novel are

structured in such a way as to suggest that Eliza encompasses the experience of her parents and can move beyond it.

Chapter Twenty Two presents Carly's experience as she moves into adulthood. Carly is the representative of Augusta's system of values and the purpose of the chapter is to show the limitations of those values. Carly leaves her job as a secretary in order to become a maternity nurse. Her chance of marriage having gone past, "she wanted the nearest thing to the baby Trevor Sinjohn hadn't condescended to give her" (*TGF*, p. 218). However the harsh reality of childbirth witnessed in the maternity hospital proves too much for her to cope with: "It seemed mad to her, horrible, that every single person in the world had been born" (*TGF*, p. 221). She gives up nursing to return to the security of childhood, sure of nothing except that "she'd be perfectly happy so long as she had her mother" (*TGF*, p. 222).

Carly's experience as it is described in this chapter is a condensed version (or in a sense a parody) of Eliza's as we have witnessed it in the rest of the novel. Just as Eliza has lost Timothy, Carly has missed her chance of marriage to Trevor Sinjohn. As Eliza suffered the death of Timothy, her true companion of the heart, so Carly mourns the death of *her* friend Kirsty Blake with whom she had contemplated entering an Anglican sisterhood (*TGF*, p. 215). The crisis point in Eliza's life is undoubtedly the still-birth of her illegitimate child: so in this chapter Carly's crisis is provoked by her vicarious experience of childbirth which she sees as a process in which a woman is "hideously tortured" (*TGF*, p. 221) and produces an illegitimate and deformed baby. The ways in which the two sisters respond to this crisis are totally

different. Carly simply wishes to blot out the experience and escape back into the uncomplicated state of childhood. Eliza recognizes—not without difficulty—that the experience has made her finally a member of the world of "man, woman and child" (*TGF*, p. 119) and has enabled her to see birth and death not only as the limits of individual life, but as the common conditions of existence by which all people are united.

Carly fails to accept the harsh necessities of birth and death, but first she is made to realize that the human suffering associated with them demands sympathy, not the conventional responses of indifference or cold condemnation. By this means Carly is made to endorse Eliza's experience. When Carly thinks of Eliza at the beginning of the chapter

. . . the little curtain dropped down over her mind, as it had at school when any of the other children mentioned something that Augusta would think dreadful. . . . You can't touch pitch and not be defiled (*TGF*, pp. 215-6).

By the end of the chapter, however, Carly is able to feel pity for the suffering of Eliza and all others like her. If her pity is passive and impotent, it is nevertheless a step towards sympathetic understanding.

Not right, of course, for your baby to be like that one. Or dead, and unmentionable, into the bargain. Carly began to cry a little, slow, quiet tears for all the wrong babies in the world. And she hadn't the courage or the

strength to help them, she could only stand there crying (*TGF*, p. 221).¹⁷

Like Augusta's epiphanic moment at the end of Chapter Fifteen, in which she imaginatively inhabits the grey hills of New Zealand rather than the white house like a Greek cross in her dream of England, Carly's impulse of pity momentarily widens her vision. She sees the bond of love as the greatest human imperative before which conventional expectations and dogmas should be reduced to insignificance:

. . . we fight, instead of trying to save one another. It didn't matter, it didn't matter, about Dad's losing his promotion. It didn't matter even about Eliza (*TGF*, p. 221).

Love based on understanding is the redeeming quality by which human beings can "save" one another and without which life is mere mechanical existence. Carly's realization echoes Augusta's earlier recognition that

All her life from girlhood . . . had never been lived at all, unless a woman is nothing but the machinery for producing and manipulating her children (*TGF*, p. 175).

Neither Augusta nor Carly can fully comprehend the significance of their momentary insight however. Augusta "both understood and failed to understand" (*TGF*, p. 218), being now too deeply habituated to conventional morality to change. Carly momentarily contemplates the idea that suffering—"hideous torture"—is an

inescapable part of human existence, not just a punishment for moral transgression. As she watches her mother asleep

Carly knew her mother had been through the change of life. . . . The many queer, potentially dangerous things that happened to the body and mind of a woman, even if she stayed always respectable! (*TGF*, p. 217).

But the idea is so unthinkable that she can only turn from it in fear and try to re-enter the security of childhood. The unthinkable is left to Eliza to confront in the final chapter of the novel.

Chapter Twenty Three of the novel focuses on John Hannay. The MS draft does not include this chapter. The effect of adding it to the novel immediately after the chapter devoted to Augusta's point of view is to balance more equally the influences of Augusta and John on Eliza. From her mother Eliza inherits a recognition of the physical constraints on life, the inevitability of compromise, disappointment and frustration. From her father she inherits an indomitable sense of the necessity of idealism if those constraints are to be transcended.

Because this chapter is a relatively late addition to the novel it may be seen as only of minor importance to the basic thematic structure. Like the Jacob and Esau story discussed earlier, however, central elements of the chapter existed in Hyde's earliest conception of the novel. They were first expressed in an unsatisfactory form which had to be corrected before they could re-enter the story. In this case there are clear indications that John Hannay in Chapter Twenty Three of the published version fulfils the

function of spiritual mentor to Eliza that was assigned to "Shadow" in the First Version. It is worth examining this development in some detail in order to bring a greater depth of understanding to bear on the chapter and its place in the structure of the novel as a whole.

Near the end of the First Version Shadow is arrested and tried for fraud. Eliza attends his trial, certain that he is guilty—"I hadn't the faintest doubt he *had* defrauded . . . the plaintiff," she says¹⁸—but equally certain that his powers are genuine in spite of his mercenary exploitation of them. Earlier in the draft Eliza had seen the exhausting effect the use of his powers had on Shadow. Now she sees that when he cannot make the necessary effort of concentration he fakes it. But only his deception is culpable, Eliza says, not his profession of spiritualistic power.

Eliza believes that spiritualism is not the preserve of especially attuned mystics. It is a power potentially available to all people, though tapping it requires a supreme effort of concentration which cannot be sustained for long:

All that is valuable in it [spiritualism] is there for any man, *who can have the courage to stand naked in the stinging swarms of realities, and not merely to ignore them, but never to know that they are there.*¹⁹

The purpose of spiritualism is to discover the true self—"the soul of man"²⁰ as Eliza describes it here—which is the most fundamental level of the human mind. In the published version of the novel it is John Hannay, not Shadow, who is trying to reach a fundamental

level of human experience, though his quest is described in a political rather than a spiritualistic idiom:²¹

. . . there was his trend, understood by none of them; to get into the masses who have no consolation but life and death, no refinements or artifices thrust between themselves and the blind things they would face. *Joy in facing, naked, such an enemy.* Obstinate, always by a wrong means, John was seeking to rejoin the whole (*TGF*, p. 82).

Like Shadow, John chooses the "wrong means" to satisfy his urge to "rejoin the whole." He espouses the dogma of Marxism, defrauding himself by settling for the unity of the working class, not all men, and diverting his passionate energy into the sentimentality of his imagined mate-ship with Tom McGrath. Nevertheless his quest for unity is genuine. It is brought to fruition in the last chapter of the novel where his spiritual heir, Eliza, is able to recognize her connection with the tramps at Oriental Bay *and* Mrs Sidebottom; Timothy *and* every "little brawling workman" (*TGF*, p. 231). That Hyde intended John's quest to replace Shadow's is shown by the italicized sentence on page 82 which echoes the similarly emphasized passage in the First Version. The most important difference between the treatment of Shadow in the First Version and John in the published version is that the difficulty of discovering spiritual value is asserted didactically in the former: in the latter it is dramatically realized. John's struggle wins our sympathy and helps us to understand both his and Eliza's experience.

The same process of increasing particularization and dramatization of a general thematic point is to be seen in the treatment of Eliza's first book of poetry, "Stranger Face." In her poetry Eliza expresses the wisdom which she has learnt from her harsh experience of life. That wisdom consists of a recognition of the same fundamental level of human experience which John has struggled to recognize and express. The link between Eliza and John is therefore clearly established in this chapter, in which John quixotically defends Eliza's little book of poems from the commercial philistinism of the bookseller.

In Chapter Twenty Two, Carly (as Augusta's "spiritual heir") is made to understand the depth of suffering Eliza has been through and to affirm Eliza's recognition of the necessity of compassionate understanding ("we fight, instead of trying to save one another"). Carly's vicarious participation in the same kind of birth-death experience as Eliza has undergone also gives her a momentary insight into the ineluctable processes which Eliza has seen to be the common experience of mankind. Carly can only grieve for the tragic aspect of this experience—she stands "below the gates of Laloma, sunlight heaping on her hair like white ashes" (*TGF*, pp. 221-2)—and try futilely to escape from it. In Chapter Twenty Three, John recognizes Eliza as his spiritual heir—his "Absalom"—because she is not overwhelmed by the harsh facts of life and death but can see and express in her poetry their positive aspect. His thoughts move from Eliza's own poems to an image of her reciting Byron's poetry.²

He thinks:

An ultra-sophisticated poet could write that, a child could understand it, or an ageing man . . .

There was a language, then, which all could
speak (*TGF*, p. 226).

The poet's function, he says, is to remind all people of their shared experience: to remind the ageing man of his youth and to remind the child that he must grow old. The effect of this is to humanize the world; to make human value paramount and all else subservient to it:

So the poet and the iron age of to-day . . .
[are brought] together—one to make the clamouring
iron hands, one to teach the iron hands that, even
yet, they [are] the thought and means of flesh
(*TGF*, p. 226).

The industrial metaphor used here comes from John's political jargon. However his sense of the positive value of a human scale against which achievement can be measured is essentially no different from Eliza's recognition in the final chapter that "it doesn't matter much" what she *does* with her life since all human activity is of equal value to her for its expression of life.

John's spiritual quest has been shown to derive from the treatment of Shadow's in the First Version. Similarly the title of the book of poems, "Stranger Face," harks back to Eliza's quest in the First Version to find "the soul of man" through spiritualism. In the First Version she describes the purpose of the spiritualistic seance as the "severing of . . . consciousness, strand by strand" until the "unchanging face" which is the soul of men stands revealed:

Self-forgetting is the first necessity. That means a gradual wearing down of physical resistance: until the watcher in the dark can actually see flesh dissolve. . . . Something remains constant through this dissolution. There is a face at the back of all the changing faces. This I have seen and know. I believe that unchanging face is the soul of man.²³

Just as the spiritualism associated with Shadow in the First Version was removed from later drafts, so the mystical trappings of the seance ("the watcher in the dark can actually see flesh dissolve") are later abandoned. In the published version Eliza expresses her insight into the "unchanging face" of man, not at a seance, but through the medium of language in her book of poems.²⁴

In the First Version her insight into the soul of man was simply asserted: "This I have seen and know." In the published version we watch her insight develop slowly and painfully in response to the events of her life. Immediately after the stillbirth of her baby in Sydney Eliza finds that she has the ability once again to write poetry. Not the "foolish little rubble of shards and ashes, schoolgirl sentimentality" (*TGF*, p. 207) but poetry which expresses the deepest level of her being:

This was different. It was the old power back; but with a stronger face, an estranged face, it sat down in the house of her mind (*TGF*, p. 207).

The stillbirth of her baby is the traumatic event in her life which has awakened her to grief but also to pity and understanding. The transition from one realm of experience to another is described as

the discovery of a previously unrecognized self: a "stranger face."

Apart from Chapter Twenty Three and the passage just discussed on page 207, the "stranger face" image occurs only once more in the novel. All three occurrences come into the novel during its final stage of revision, at the time when Chapter Twenty Three was first written. So presumably Hyde intended the stranger face image to be interpreted consistently in all three cases. The first two occurrences are associated with Eliza. The third is applied to Simone, in the final chapter of the novel. Eliza is going to be bridesmaid at Simone's wedding. She wonders why Simone has settled for a conventional marriage when she is really looking for her own undiscovered self: her "lost daemon" (*TGF*, p. 230). Then Eliza realizes that she has misunderstood Simone: "I never once saw her from her own side, I turned her into a fantasy." In her marriage, Eliza thinks, Simone's former self will be forgotten. Her husband, a man with "a great deal in reserve," may "turn out to be the daemon" who completes her identity. She will have "a new face, a stranger face," which is more truly her own than the hard, defensive shell with which she surrounds herself. The stranger face image is associated here with a transition from one realm of Simone's experience to another. Therefore it echoes Eliza's transition with the recognition of a "power" within herself which she is unable to name ("long ago she had called the power 'it'" (*TGF*, p. 207)) but which makes her strong (gives her a "stronger face" (*TGF*, p. 207)).

The sense of power Eliza feels is more closely defined earlier in the novel in Chapter Six, "Toy Town," when she first begins to write poetry. Though the poems are bad, she achieves a "mysterious sense of power and satisfaction" (*TGF*, p. 71) from writing them. It is the power that comes from the first inkling of her own

individual sense of identity: "it was the first thing she had ever had that she could call truly her own" (*TGF*, p. 72). Almost simultaneously with this sense of her *own* identity comes a recognition of the mysterious individuality of other people and things. This is shown first by Carly's reaction to Eliza's poems. The vehemence of Carly's scorn surprises Eliza. So much so that it forces her to reappraise her view of Carly altogether: "This wasn't soft Carly. Eliza groped in holes and corners for an explanation" (*TGF*, p. 72). She can find no explanation; but, what is more important, she is now aware that her settled view of Carly is open to question. She now looks about her with a heightened sense of the complexity and mystery of everyday objects. "Sitting among high dockplants in an empty section" where she can indulge her love of "*things*, even hard common things, like lumps of yellow clay and broken brick" (*TGF*, p. 72), she now plays "a game of trying to stare them out" (*TGF*, p. 73). It is as if even the most insignificant inanimate objects had been invested with an individual life or energy of their own (the game of "staring them out" metaphorically transmutes clay and brick into wild animals which have to be "stared out" to stop them springing). The connection between Eliza's intimation of her own identity and her awareness of the separate identity of each thing apart from herself is of central importance here. Hyde stresses the connection by turning from the latter back to the former:

And sometimes *people* changed in the same way. Some of the girls at school had boys; Eliza never did, but once she went up to the brickyards with Jim Burstle, just at sunset, and the red light

poured over the reddish dusty bricks. All she could think was, 'I am sitting in the brickyards with a boy.' It didn't matter a bit who the boy was, or that neither of them said a word (*TGF*, p. 73).

Through her awareness of the mysterious nature of the world Eliza begins to recognize the mystery of her own nature. She had responded instinctively to the urge of her adolescent sexuality, she begins to realize, before she really understood that she was doing so: her behaviour had "changed" before she understood why.²⁵

Eliza's realization, in the final chapter of the novel, that she "never once saw Simone from her own side" is thus an intimation of the mysterious depth of Simone's identity which is similar in kind to Eliza's reappraisal of Carly. The parallelism is strengthened by the fact that Eliza's reassessment of Simone comes soon after the publication of her book of poems, which marks the recognition of her own "stranger face." The book of poems fulfils the same function here as the first poems Eliza wrote. It gives her that "mysterious sense of power and satisfaction" which derives from the recognition of her own identity. And it is that sense of her own identity which enables her to see the individuality of others.

The new realm of experience in which Eliza thinks Simone may discover her true self is marriage. Throughout the novel Eliza and Simone are never able to agree on the value of marriage. It is the greatest area of disagreement between them. If Simone says "she is going to marry, and marry well," Eliza argues "against matrimony, and to fame via London and unlimited poems" (*TGF*, p. 127);

if Simone asks "What's the good of love without marriage?," Eliza replies "What's the good of marriage without love?" (*TGF*, p. 138). So Eliza's concession in the final chapter that Simone may find fulfilment within marriage is strong evidence that Eliza's perception has been enlarged. At last she can respect Simone's individuality, even though to do so requires the greatest possible degree of sympathetic understanding on her part.

Simone's forthcoming marriage is also significant in terms of the novel's structure, in that it provides a symbol of unification with which to end the story. (Simone's marriage was described at a much earlier stage in the First Version.)²⁶ Marriage is the bringing of disparate elements into union. By invoking it at the end of her novel *Hyde* implies that the disintegrated society she depicts can be made whole. It is necessary to look no further than the role of Hymen at the end of *As You Like It* to recognize the conventionality of this device in literature. However it is redeemed from being merely a cliché in *The Godwits Fly* by the contrast it offers to the marriage of John and Augusta Hannay. Their marriage fails because it prevents either of them from realizing their different dreams of personal fulfilment. Simone's marriage to Toby may work because each of them seems to fulfil a need in the other. Toby is "big and fair and curiously solid—character, I mean . . . [and] keeps a great deal in reserve" (*TGF*, p. 230). Here Eliza intuitively senses that Toby *needs* somebody like Simone on whom to exercise his strength of character, otherwise he may "keep all that shut up inside him to the day of his death." Simone, she feels, needs the solidity of somebody like Toby to anchor her insubstantiality—"all that beauty, eccentric

like a dragonfly's." Their decision to marry, which seems to be only impulsive, Eliza recognizes as their instinctive acceptance of that which is necessary to the continued growth and fulfilment of each. It is "ourselves we reach out for," Eliza realized earlier in the novel, "our own undiscovered selves" (*TGF*, p. 136).²⁷

The ending of *The Godwits Fly* brings to a resolution the novel's examination of the nature of individual identity. By comparing the way Hyde ended each of the three surviving full drafts of the novel it is possible to identify with some precision the elements of that resolution. The First Version ends with Eliza's car accident on the road to Te Reinga, the leaping-off place for the spirits of the dead in Maori mythology. As the draft moves to its conclusion Eliza has grown increasingly disillusioned and depressed. Having examined New Zealand's economic and political situation, she despairs of ever reforming the spiritual malaise of which that situation is symptomatic. She wishes only for oblivion, "a road for those purely mortal, who are ended as the mayfly ends." When her car crashes over a bank on the road to Te Reinga she seems to be committing suicide ("I had wanted it to happen") in order to abandon the struggle to find spiritual value in the world she is leaving.²⁸ This ending gives an emphatic finality to the draft; but it is rather unsatisfactory in terms of resolving the novel's godwit theme.

Eliza's suicide seems simply to be an arbitrary act of renunciation, the more so since it follows a description of her visit to Jerusalem ("Hierusalem") earlier in the chapter. In the small Maori settlement and its Roman Catholic convent mission she finds a paradigm of the positive spiritual values ("inborn peace"

and the "serenity of friendship") for which she has been yearning and which she believes could transform the society from which she is escaping:

The chapel at Hierusalem was as quiet as an answered prayer. There was some inborn peace in the settlement, a serenity of friendship that asked, perhaps, for a wider world to learn its secret.

However she barely considers the possibility of taking that message to the "wider world" before dismissing it:

But that was work for a stronger than I . . .
 I could do no more than bow my head for a moment in a place like this . . .
 . . . There is another road, a road for those purely mortal, who are ended as the mayfly ends.
 It amused me to go northward along that old legendary road . . .²⁹

The description of Hierusalem is heavily romanticised. There are "tall poplar trees all casqued in burning gold" and a benevolent "old Maori chieftain" and his contented "natives" who "dwell in harmony" with the white race in this valley protected from the outside world by an "unmarred forest."³⁰ Nevertheless it is Eliza's visionary new Eden in the midst of the spiritual desert of New Zealand society. It offers the proof Eliza has been seeking that a better world is attainable and the opportunity to proclaim it: it "asked . . . for a wider world to learn its secret." In the

face of that proof and that opportunity Eliza's renunciation seems merely to be an arbitrary gesture, couched in language that is clichéd and false: "that was work for a stronger than I" . . . "I could do no more than bow my head for a moment" . . . "who are ended as the mayfly ends" . . . "it amused me to go northward."

It is possible to see the First Version's ending as a presentation of the state of mind which led up to Iris Wilkinson's suicide attempt in 1933. A letter to Schroder describing her lifestyle in the few months before the suicide attempt also unconsciously reveals her state of mind:

. . . I have been living to *most* [sic] unhealthy schedule—Can't make out whether I am suffering from broken heart, broken nerve or sheer bad temper.

This introduces a description of her daily routine: rising late from bed; quarrels with the *Observer's* Editor, Mr McLean; poor meals; addressing Social Credit meetings; insomnia leading to more late rising. She concludes the letter by saying she wishes she could "withdraw" from this life altogether and be like "a Pharaoh in his tomb" (she quotes this phrase from Fairburn's poem "Diogenes").³¹ The death-image acquires its full force in light of the fact that this was the last letter she wrote to Schroder before her suicide attempt. The desire shown here to withdraw from a life which is out of control, subject to pressures which place an intolerable burden on the sense of identity (her feeling of disintegration is suggested by the words "*broken heart, broken nerve*"), is very much like Eliza's desire to escape into oblivion

at the end of the First Version. The attention devoted to political activity and the analysis of political institutions in the latter half of the First Version (these do not figure with any significance at all in the later drafts) also suggests that Hyde had this period of her own dominant interest in political events in mind when she wrote the First Version ending.

In the published version Eliza still displays a suicidal tendency, but it is not evident at the end of the novel. Instead we are shown a period of time after Eliza returns from Sydney when she tries repeatedly to commit suicide.³² The difference is, first, that here she has a specific and highly personal set of reasons for wishing to die, rather than a general state of depression as in the First Version. Her child has been born dead, and she has returned to New Zealand to find that Jim Braythwaite has betrayed her by marrying somebody else while she was in Australia. The second difference is that these suicide attempts are not the end for Eliza. They fail and she lives on to discover new meaning in her life.

There are many reasons why the First Version ending was abandoned. It might be suggested that it was necessary for Hyde to write a wish-fulfilment, escapist ending in order to see its limitations. Before she wrote the First Version ending she could not see past that "crash"; after it was written she could. To express this in another way, Hyde began writing the First Version with the novel's title already firmly fixed in her mind. The godwit image had lodged in her mind as a correlative of some intensely felt meaning which she wanted to convey. For various reasons, however, the First Version and its ending failed to express that meaning satisfactorily and so had to be rewritten. The process being described here has

already been described on a small scale in the example of the Tacitus quotation. Because it was associated with a particular meaning for Hyde she retained it, trying it in several different contexts before finding the one which would allow its significance to emerge with the greatest resonance.

The first stage in the revision of the novel's ending is to be seen at the end of the MS version. It leaves us with Eliza not committing suicide, but accepting with equanimity whatever life may have to offer. Though she is "tired, more than bodily tired," she faces the future without despair. The final chapter of the MS version is virtually the same as the published version's last chapter. The most significant difference is that as yet it lacks most of the published version's long final paragraph. The MS version ends:

She lifted the window. The thin distributed music of the rain broke itself up in many silvers [sic]. Its voice was one and yet partial. The threads of light slipped down and down. As the wind came from the hills, many strong birds went flying over the rooftops.³³

From being virtually forgotten at the end of the First Version, the godwit image has been brought back into prominence in the last sentence of the MS version. The birds are "strong." They fly free above the rooftops. They are as attuned to their natural setting as the wind which bears them up. In every detail the final image reinforces the more positive conclusion of the MS version.

At the end of the First Version Eliza's despair was caused by

her inability to find human value in the society surrounding her. The final chapter of the MS version takes its more positive note from the fact that Eliza is now able to look outside herself and recognize her fundamental affinity with other human beings. Mrs Sidebottom makes Eliza's life of domestic service hell with her hypochondriasis, but Eliza thinks "I'd rather like her . . . if I'd met her in any other capacity than that of stomach and purge." A dispute with her landlady over the provision of lightbulbs ends with Eliza grinning and thinking "These small, wrathful encounters were in a way the salt of life." The recognition becomes more generalized as she acknowledges both her liking for the "flat, stiff, ugly little places, the spawning grounds of life" and her feeling of brotherhood for the unknown stranger who passes by whistling "La Paloma": the ugly and the beautiful aspects of humanity respectively.³⁴ Eliza finds spiritual value in the lives of the ordinary people around her in this chapter, not in the "Hierusalem" of the First Version—a romanticised rural Eden tucked away from the everyday world in its "unmarred forest." Compared with the idealized peace and serenity of Hierusalem, the value Eliza finds in the lives spent in the suburbs of Wellington might seem rather minimal. It is: but it is value nevertheless, and it is attainable.

The MS version's ending is radically different from that of the First Version therefore, and it establishes the basic elements of the published version's ending. Why, then, was the godwit image introduced in the final sentence removed once again in the published version? To answer this question it is necessary to examine the revised final paragraph in detail and to recall the way the godwit

theme had been clarified as the novel developed. To summarize briefly: the godwit flight came to symbolize Eliza's quest for identity rather than a geographical journey to Siberia or to England. To emphasize this Hyde chose to replace the final image of the *birds* setting out on their journey with an image of *Eliza* setting out on hers: moving out from her house to walk among other people.

Although she removed the godwit image from the last line of the novel, Hyde still felt the need to bring it explicitly to the reader's attention. In the published version she does so in a Foreword, entitled "Concerning Godwits" (*TGF*, pp. xx-xxi).³⁵ Rather unexpectedly, she uses this Foreword to draw attention to a number of apparent flaws in the symbol.³⁶ First: "many people do not know what a godwit is." Then "godwits, flying north, never go near England. They fly to Siberia." Finally, having flown away, "logically . . . they ought to have the same compulsion to come back." No resolution of these difficulties is offered in the Foreword. By drawing attention to the fact that the literal migration of the godwits is not an appropriate symbol for the novel, however, Hyde deliberately prompts the reader to look more deeply into the implications of the symbol to discover exactly how it does function.

The Foreword offers the suggestion that the symbol has to do with the development of Eliza's mind rather than with a geographical journey to England. In the novel, when she and Simone discuss Eliza's sentimental poem, "It's a far way to England," Simone asks "Why pain, Eliza? Why England? . . . Don't you like it here?" Eliza replies that she "loves it," but adds a question of her own:

"Wouldn't we be different there, more ourselves?" (*TGF*, p. 101). Clearly Eliza is using the metaphor of a journey to speak of the painful process of discovering herself. Later, when Eliza and Timothy are planning to travel together to London, Eliza says that Timothy is the "complete godwit." She adds the curious observation, "I've been one myself, and sometimes still am" (*TGF*, p. 163). Eliza has not been a godwit in the sense of having travelled away from New Zealand, so once again she is speaking of a metaphorical journey. Earlier in the novel she realized that it is "ourselves we reach out for, our own undiscovered selves" (*TGF*, p. 136). To be a godwit in these terms is to go in search of oneself; a search which is without end, since the self is in part defined by the journey it makes—as the godwit is defined by its endless, instinctive migrations around the world.³⁷

Eliza's journey to England is denied her. When Timothy leaves on his own, breaking his promise that they will travel together, she is filled with bitterness. However she consoles herself with the knowledge that she is left to explore another country, one which perhaps yields greater knowledge of the human heart:

The race is to the swift, the battle to the strong,
and Timothy has gone to England. Let them have it,
but keep what else you've got. The Kingdom of the
Defeated: you can't get in there on a reporter's
ticket (*TGF*, p. 181).

In England Timothy dies alone and having fulfilled none of his artistic ambition. Eliza soon makes a different journey, travelling to Sydney to await the birth of her illegitimate baby. Horrified

by the "sinister . . . non-entity" (*TGF*, p. 200) of life in the Sydney slums she contemplates suicide as a way to escape into the "beautiful" calmness of death. She is turned from this purpose when she considers that life in the slum is a process no less positive and admirable than the instinctive growth of a plant, which persists despite overwhelming odds: "from a cellar the lean white tentacles of a plant reached up for chlorophyll" (*TGF*, p. 200).

The characterization of Ena Burns' little daughter Polly is developed in this chapter to exemplify the discovery Eliza makes about the positive value of life. Polly first appears in the MS version of Chapter Nineteen, "Alien Corn." There Eliza alternates between seeing her as an innocent little girl to be told the story of the Three Bears, and seeing her as a small version of her vulgar, tyrannical mother. In the published version all of the references to the little boy from next door whom Ena is minding are added (*TGF*, pp. 195; 196; 199). In these the little boy functions as Polly's victim. Whenever she is in Eliza's sight, Polly punches him and orders him about: he is forever crying "she hit me on my cut." But once, without Polly realizing it, Eliza happens to see the children alone together and her view of Polly is changed. Polly "had the little boy from next door by the fist, and was showing him, quite carefully, how to play hopscotch" (*TGF*, p. 196). The additions to the draft were therefore clearly meant to suggest that bad actions may be the misguided expression of good intentions. Polly's attacks on the little boy are symptomatic of a real love which has gone awry. The same insight is expressed elsewhere in the novel: in John's fits of antisocial rage, which Eliza ascribes

to his attempts "always by a wrong means" (*TGF*, p. 82) to find companionship; and in the "sorrow and protest" written on the faces of the old men on Oriental Parade in the last chapter of the novel "which are the next things to a petition for love" (*TGF*, p. 232).

Eliza is unable to enter wholeheartedly into the chaotic life going on around her in the Sydney slum. But in its urge for survival—that reaching up for chlorophyll—she finds an echo of her own desire for life which fights against her desire for oblivion. She concludes that

. . . it was a lie that she hated life . . . They were right, they were the resistless ones. . . . Only in this life at least, the barrier between them was too high to be broken down (*TGF*, p. 201).

The barrier is, at least in part, the repugnance Eliza feels for the coarse, animal physicality of people like Ena Burns, whose struggle—admirable though its tenacity might be—is ignorant of its own purpose. The "lean white tentacles" which she uses as a metaphor for these people suggests an octopus rather than a plant. Together with the later metaphor of a "spawning ground," this suggests an underwater world—an alien environment in which Eliza would quickly drown.

When Eliza's baby is born dead the barrier begins to break down. She has begun to experience for herself the "Kingdom of the Defeated" and she is changed by it. At the end of the novel she is no longer repelled by the recognition that her experience has made her part of the ugly suburban life around her—"you can't get in there on a reporter's ticket." Somehow, she says, she likes

"the flat, stiff places" which are

. . . the spawning-ground of life and its unwanted children. If ever 'the Star of Bethlehem shall arise, its unearthly clear jewel will mellow over such a place (*TGF*, p. 230).

Comparing the "unwanted children" here with the birth of Christ marks the change in her attitude. She now feels that human existence is indeed painful and lonely but that this only makes its persistence seem more miraculous.

Although Eliza stands on the streets of a New Zealand city at the end of the novel it was while she was in Australia that she first recognized the "climbing purpose" of which she is a part. The world of "man, woman and child" as Augusta had earlier called it (*TGF*, p. 119) is the *whole* world; not just New Zealand, not just England. Whether Eliza travels away from New Zealand or just "down to the fishmonger's . . . doesn't matter much" (*TGF*, p. 231). In either case she would find people in the same predicament as herself, and the need to treat them with sympathy and understanding the same also, since that is the most that one human being can do for another.

The Godwits Fly does not end with Eliza going to England, nor even (like Stephen Dedalus at the end of Joyce's *Portrait of the Artist*) with her resolution to go. Instead she reaches a point of stasis from which any further movement becomes in a sense superfluous. It "doesn't matter much" where she goes or what she does because she has discovered herself and been changed by the discovery, as the image of metamorphosis in the poem quoted from

Rilke makes clear. No journey to England could match that journey into "the wonderful deep mine of souls" in which Eliza discovered her own "stranger face." It is this new, strong sense of her own identity which enables her to face with equanimity the disintegrating forces of the world outside. She can be "a stock . . . of various goods . . . more or less for everybody" (*TGF*, p. 231) but not be depleted, because she now knows who she is.

The final sentence of the MS version (the image of the godwits in flight over the rooftops) is replaced in the published version by a long paragraph in which Eliza enacts her new-found recognition. The ending develops directly out of the imagery in the quotation from Rilke:

[She was] . . . given far and wide like falling rain,
And dealt out, like a stock of various goods (*TGF*,
p. 231).

Like Eurydice emerging from "the wonderful deep mine of souls," Eliza lifts the window of her lodging-house room, letting in the sound of the outside world. She hears

The thin distributed music of the rain which broke
itself into many slivers. Its voice was one and
yet partial. The threads of light slipped down
and down (*TGF*, p. 232).

Like Eliza herself, the rain is a stock of various goods "distributed" freely. It is "broken," "partial," only "slivers" and "threads." Yet it is also paradoxically complete: one "voice" making "music."

Eliza "unlatched the door, and stepped quietly out." She is giving herself freely to a world which is in a state of flux and disintegration: in the rainy darkness, light is "melting" into blackness, giving only "glimpses of lamplight-shattered foam," or striking "in little pieces" the faces of the old men on Oriental Parade. The men themselves—like the "ephemeral" gulls—are "houseless", even their thoughts are "disjointed" and private, the "hermitages" in which they dwell. This is the Kingdom of the Defeated, in which Eliza and the old men share a common predicament. They are as "hopelessly battered" as their clothes by the harsh facts of their existence. Yet Eliza sees them as heroic in their stoic endurance of the flux and disintegration which assails them. They seem to her to be "holy and wise as ancient hermits, watching out to sea." When one of them walks off, it is the sound of his footsteps "quiet and dogged in the wet streets" which she follows, and which provides her epiphany:

When she had come to the doors of her lodging and stopped, his footsteps still went on. To capture them or set them back was more than a King's golden impatient armies might dare. They would go on for ever, and she stand on the pavement, smiling and listening (*TGF*, p. 232).

The final pair of present participles suggest the heightened epiphanic moment, suspended out of time, in which Eliza both gives expression to herself (smiling) and is open to the influence of what lies outside (listening).

The sentence "To capture them or set them back was more than

a King's golden impatient armies might dare" contains an allusion to the nursery rhyme of Humpty Dumpty. The allusion relates the novel's ending to Chapter Eight, "Little Ease," in which Eliza complains about the disintegrating effect of the analytical methodology on which the education system is based:

Dismembered pieces of buttercup: light, cold
voice. Girls, this is the calyx . . . this is
the corona . . . here are the stamens. . . .
If you hold a buttercup under your chin and it
makes a shine like painted metal, you steal
butter; but they don't say that. All the
King's horses and all the King's men will never
put dismembered buttercup together again (*TGF*,
p. 93).³⁸

Here the "cold" scientific terminology of the lesson is set in opposition to the anthropocentrism of the nursery rhyme.

In the final pages of the novel it is the holistic art of the poet rather than the analytic skills of the scientist which reveals true human value, teaching "the clamouring iron hands . . . that, even yet, they were the thought and means of flesh" (*TGF*, p. 226). In the penultimate sentence of the novel, the King's golden impatient armies *dare* not enter the Kingdom of the Defeated. The analytical methodology they symbolize cannot restore to completeness the lives it has shattered. If those lives are in any sense to be put back together it will be by recognizing those things which all people have in common rather than those which divide them. The Humpty Dumpty nursery rhyme deliberately invokes a

childish rather than an adult world; thus it suggests the christian paradox that "whosoever shall not receive the Kingdom of God like a little child shall in no way enter it" (*Luke* 18:17). Hyde once adapted the paradox to her own purposes when she said "Perhaps the kingdom of earth is like the kingdom of heaven—you can't enter there unless you become as children."³⁹

At the end of the "Little Ease" Chapter, Eliza watches a young dancer:

Light as a dream, her body drifted backwards, her long steely hands supplicated the air, then linked above her head. Her body thought for her . . . long beams of light were wedded to her. She lay still . . . The flower was broken in its ecstasy. Eliza did not want to see it mended again, used as a trivial bouquet for sniffing and congratulations (*TGF*, p. 112).

The dancer achieves the transcendental state of unity between body and spirit which Eliza yearns for—"to be alive, alive as a poised wave" (*TGF*, p. 101)—because it is the state of creative power. It is that transcendental moment which Eliza finally achieves for herself at the end of the novel. Such moments are fleeting—the perfect flower must inevitably be "used as a trivial bouquet for sniffing and congratulations"—so Eliza must confront again the trivial day-to-day decisions of which life is mostly composed. However she will return to her "lodging" with her mind in that state of poised energy which is the fullest expression of what it means to be alive.

VI. HOMES AND JOURNEYS: IMAGES FOR IDENTITY

Writing *The Godwits Fly* had drawn on all of Hyde's resources as a writer. The shape it took was not only determined by its development through the successive drafts but influenced by her poetry and other writing of the same period. So it is an important novel which brings together many elements of her work up to this point in her career. Her career was however by no means over when the novel was completed in early 1937. Although *The Godwits Fly* was not published until near the end of 1938, there was the immediate satisfaction of having successfully faced and overcome the challenges of a difficult piece of writing. The process had enabled her to clarify what she wanted to say and to refine the ways in which she said it. So the novel is also important because it gave impetus to new work Hyde began in 1937.

This chapter and the next one will look at the major prose work of 1937-38 which developed out of the writing of *The Godwits Fly*. Two separate areas of development are discernible, and each of them is considered in turn. In this chapter Hyde's use of the symbol of a house or home is seen to be an extension of her pre-occupation with the nature of identity. Ignoring the boundaries of genre, she wrote a "prose poem" and then a second volume of autobiography which are both related in very direct ways to this theme and its presentation in the novel. In chapter VII her last two books are seen to extend their emphasis from personal identity to a wider social concern. It will be recalled that the First

version of *The Godwits Fly* was described as trying but failing to embody that movement in fiction. The failure seems to have been a necessary apprenticeship to the mastery with which the later books succeed.

This chapter begins, then, with the proposition that Hyde's work is unified by the presence of a number of recurrent themes and symbols which transcend genre. Hyde often maintained the priority of poetry over prose, saying that she felt she could write "nothing really essential" in prose.¹ However in the prose which lay closest to her heart she found the distinction broke down. Of *Check to Your King* she wrote:

I think it's a better literary effort than
"Passport" and in most places much the same
Iris Wilkinson who writes poems.²

The same comment might be said to apply to the new version of *The Godwits Fly* which she was writing at the time, on the evidence of the increasing convergence of both thematic and formal elements of the novel and the poetry written in 1936 and after.³

Although Hyde was satisfied with *The Godwits Fly* when she had completed it, after it was published more than eighteen months later she felt that it was too "disconnected" (quoted in Introduction, *TGF*, p. xvi). The criticism implies that the thematic pattern did not emerge clearly enough from the images of which the novel is composed. The fact that she was still concerned about the way patterns or connections were formed suggests that this had become an enduring concern in her work after *The Godwits Fly*.

The first piece of work she wrote after *The Godwits Fly* was

"The Book of Nadath."⁴ This "long prose poem," as Gloria Rawlinson describes it (Introduction, *HBTS*, p. 19), takes the form of a series of short epigrammatic verses. The affinities of *The Godwits Fly* and "The Book of Nadath" are in matters of subject rather than of technique. It will be considered here as a restatement of the central preoccupations of the novel at a more "poetic" level of generality.

Its form is taken from various prophetic works with which Hyde was familiar: notably Nietzsche's *Thus Spake Zarathustra* and, as she half-jokingly describes it, the Bible—" [It] occurs in verses like the Scriptures only of course much more elevated."⁵ "Nadath," the persona of the text, introduces himself as a "false prophet" who sees the folly and injustice of the world around him but is powerless to change it. The opening words of the text root it firmly in contemporary New Zealand:

The words of Nadath, the false prophet, written
in the year 1937, in a house that stands on a bay
of New Zealand: a house of wood, iron and glass,
and with the sea outside.⁶

The "house" of Nadath is a physical structure of "wood, iron and glass" but it is also a metaphor for the situation of mankind, facing "the sea outside" which is the inhuman flux of time. The image directly recalls the one used in the final paragraph of *The Godwits Fly*, where the old men, "battered" but also made "holy and wise" by their experience, dwell in the "hermitages" of their minds and sit watching "the black sea" which rises and falls before them (*TGF*, p. 232). Hyde uses the word "prophet," then, to mean not

one who predicts the future but one who perceives the universal pattern which is evident in local and particular events. Like the role Hyde assigned to the poet in her NZ Authors' Week address, Nadath expresses "that which is in the air."⁷

The thirteen chapters of "The Book of Nadath" each consist of a dialogue or parable which embodies Nadath's insight into an aspect of the unjust or unhappy lives of his people. The settings and imagery used to convey these parables contain a strange mixture of New Zealand references and Biblical allusions, allegorical personifications and historical personages. The combination is not always successful. It is however a unique and striking presentation of several of the major themes of Hyde's work. Unfortunately there is not the space here to discuss the text as a whole. The parts chosen for analysis are those which seem to relate most closely to *The Godwits Fly*.

A belief that the individual's psychological health is intimately connected with the spiritual state of the "whole social code" is evident here as it is in much of Hyde's work. The account of her life in the autobiography MS 412 assumed that social and environmental factors underlie psychological disorder. In the First Version of *The Godwits Fly* the uneasy conjunction of Eliza Hannay's story with long digressive accounts of New Zealand's political and economic institutions showed that the same conviction carried on into the novel, even if it was unsuccessfully integrated at first. The belief also underlies "The Book of Nadath." The conventions of prophetic writing which it adopts allow Hyde to treat this belief at a more general level than is possible in the novel.

The chapters are not arranged in any apparent narrative sequence. Nevertheless common themes do emerge. Anti-materialism is one of these: for example the fourth chapter, called "Nadath and the Master of Wheels." In this chapter the spirit of the Maori warrior Hone Heke comes to ask Nadath the cause of modern warfare:

Say whether the battle was for mana, for utu,
for muru, or for the breaking of the tapu.

(For among his people these were four words
having power, and no more: four words that bound
the story like thongs of flax.

Mana, that is the downpouring and the indwelling
of the spirit: and this is for chieftains, yet a
lesser man or woman may receive it, or a chieftain
may lose it because of his folly. But he that has
mana rules and enkindles the world.

Utu, that is the payment in blood for a wrong: if
another price be not fixed.

Muru, that is the ancient law of the ground: by
which the land knows her lords.

And tapu, which says, The deed is forbidden.)

The four causes of war as Heke describes them all arise out of the need to maintain the conventions by which men can live together in a stable group. Nadath and Heke go to the scene of the latest great battle (the First World War) and there learn that none of these four was the cause. Nadath concludes that "the battle was fought because

there was no hand to stop the wheels." The image suggests that technology, by losing sight of the human values which Heke invokes, has gone destructively out of control. They seek out the "Master of the Wheels," but find him powerless to control his monster:

It is a little thing to set the wheels in motion,
but a greater thing than I dare to stop them.

He is in the act of crucifying his son, weeping as he does so and crying "I know that [which] I do: but I know not how I may cease." The chapter ends with an apocalyptic vision:

But behind him the young man on the cross opened
his eyes and smiled. And the grasses waved down
the fields, the yellow flowers sprang up.

There was life in every branch, the cross put out
new shoots.

The wheels were broken in the great cities: they
fell apart and were broken: their sides were given
to rust.⁸

The young man on the cross is the redemptive Christ. But, as in the poetry of R.A.K. Mason which Hyde so much admired, he is the son of man. The new season of creation springs not from any act of God the Father but from the young man's smile as the Blakean mind-forg'd manacles fall from him. The Christ-figure of this text is another version of the vatic prophet-poet who appears in John Hannay's vision in the penultimate chapter of *The Godwits Fly*. He is the man who can retrieve human value from the dehumanizing

institutions of technology, who can "teach the iron hands that, even yet, they were the thought and means of flesh" (*TGF*, p. 226).

The conjunction of painful experience—even despair—with miraculous power and understanding provides the dramatic moment in this chapter, and it is evident elsewhere in the text. In the seventh chapter for example a group of old wise women, called "the weavers and the dyers," make a skirt for a young dancer to wear. It is in the three colours of the traditional maori costume: red, black and white. Nadath attributes significance to each colour in turn: "the vermeil for her pain, the black for her darkness, and the white for her hour of vision." But without pain and darkness there is no vision, he says; the pattern is not complete. "For the white is not, except together with the black and the red."⁹

Again it is worthwhile observing the similarities between these chapters in "The Book of Nadath" and the ending of *The Godwits Fly*. Like the young dancer, Eliza's hour of vision is achieved only by accepting the pain which accompanies it. The weavers and the dyers make the skirt from "the fragments of a broken world, a world that is gone";¹⁰ Eliza's pain is also caused by *her* past: her family, her first love and her child, who have all gone from her. Like the young man on the cross in the fourth chapter, Eliza has parents who bow down in fear before the seemingly invincible power of inhuman social and economic institutions. Like him too, she refuses to acknowledge those powers (saying it "doesn't matter much" what direction her life takes) and so breaks their spell. The last image in the novel is of Eliza standing on the pavement "smiling and listening." Like the young man's smile, hers expresses the richness and fertility of the human spirit tapped at last. The

feeling of spiritual stillness Eliza has at this moment is what Hyde was later to describe as the "centre of equipoise" (*AHITW*, p. 10). At the moment of equipoise the various forces which exert their pull on the human spirit and so shape the personality are held in balance and have no power. The spirit is momentarily free of external forces and therefore most completely itself. That moment of self-recognition is the stable centre, the spiritual "home": founded on it, human action is controlled and purposeful.

In "The Book of Nadath" Hyde uses the image of an arch to suggest spiritual stillness combined with strength. The curve of the arch suggests completeness and strength. It is an architectural image, connecting it with the image of the "house." Its curve is fixed and static, yet it is echoed in the curve of a bird's flight which connotes a more dynamic and natural reconciliation of opposing energies, prefiguring the image of a "centre of equipoise" in *A Home In This World*. Nadath introduces the arch image in the first chapter of his book when he contrasts the futile efforts of those who lack wisdom with the miraculous achievement of Christ, which was

. . . done out of stillness.

They bore the world in their arms, but Jesus of Nazareth saw the world lifted up.

Look up at the arches of the sky, and at the birds flying in airy houses: and there you shall learn the truth of building, how all falls without the central arch.

It is set firm brick to brick: its span is vast,

and the birds fly without fear beneath it, for they are borne up.

Even so with the man who can forget himself.¹¹

The "stillness" of Christ is the stillness of the man who can "forget himself." That self-forgetting is the means by which the whole world—from "brick to brick" and as high as the heavens—is made into the one "house" which man should occupy. Without that keystone there is no sense of purpose to control and direct human actions: the whole arch will fall again into its separate pieces.

At the end of *The Godwits Fly* Eliza achieves that stillness. In a sense she will stand "forever" smiling and listening to the world around her. The self-forgetting which brought her to that state is cast in the image of Rilke's Eurydice who is no longer able to re-enter her surface-self as Orpheus' wife because she has been down that "wonderful deep mine of souls" and found there a pure self which needs nothing else to complete it.¹² The mysterious nature of that stillness is not to be revealed. It cannot be understood as "knowledge" but only as "wisdom." Nadath later describes that stillness as a state of complete freedom, and once again says that it is a mysterious and inviolate state: it is "the sacredness of an integrity left untouched."¹³

The last chapter of "The Book of Nadath" is called "The Far Fliers." It is about "the godwits, who fly each autumn to Siberia":

But why they fly so far, every year hither and yonder across the ocean, that is their secret, and is written in the book of the ancient things that are not to be known. It is their destiny, and the

light bones of the mother chose it before the egg
was hatched in the nest.¹⁴

The last sentence of this verse echoes the Foreword to *The Godwits Fly*: "The light bones of the mother knew it before the chick was hatched from the egg-shell" (*TGF*, p. xx). The mysterious continuity of human life, both physical and spiritual, is the key element in the symbolism of the godwits. Only by accepting the fact of their nature and unquestioningly conforming to that are they "borne up": they can only fly because they don't think about flying. To state this in more general terms: identity is to be discovered through action, not by self-analysis. So the godwits say to Nadath that the people of Siberia over whom they fly

. . . dwell there because they dwell there, even as
we godwits fly because we fly. It is their lot . . .

Nadath understands this because he also understands that self-analysis can never produce ultimate self-knowledge:

And the heart and being of man is little understood,
except by way of searching in a winter twilight,
when the mind is a lanthorn and sheds its beams: but
the gazer, whose hands are bitten by frost, suffers
because the circle of light is so little, and the
walls of the snow are very great.¹⁵

So much is impenetrable to the light of the reasoning mind that the task is impossible. Insofar as the self is to be understood at all, it is to be seen in the actions it gives rise to. But the self is still greater than the sum total of its experiences. In the auto-

biography MS 412, for example, Hyde wrote that she has had to choose only a few "facts" to represent her self, though it is constituted of "hundreds of millions of things" which remain unwritten.¹⁶ Of course the writer's task is always one of selection and partiality is inevitably the result; but the fact that Hyde thought it necessary to make such a statement suggests her belief in the ultimately incommunicable nature of identity.

The mystery is frustrating to the biographer or autobiographer, but it is finally to be accepted as necessary. "The heart should retain its mysteries," says Nadath.¹⁷ His statement is founded on Hyde's belief in the innate goodness of the human heart, expressed for example in *A Home In This World* where she wrote "somewhere in man there is a fertility and a richness untapped" (*AHITW*, p. 10). Although the workings of the human heart cannot be known, it is presumed to give rise to good actions automatically, so long as it retains what Nadath describes as "the sacredness of an integrity left untouched."

Hyde's often-expressed disapproval of self-consciousness is the logical extension of her desire to have that mystery retained. Self-consciousness is a violation of its sacredness because it introduces doubt, division and complexity which disunite or disintegrate the self: the source of fertility and richness remains untapped. Always in her writing Hyde associates creative power with the absence of self-conscious control. The young dancer at the end of Chapter Eight of *The Godwits Fly* dances perfectly because "her body [thinks] for her" (*TGF*, p. 112); or, to take another example, Eliza attempts automatic writing in the First Version and in the later versions she can only write poetry when she is visited by the

ysterious power which she simply calls "it" (*TGF*, pp. 71-2; 207) and which she cannot control.

"The Book of Nadath" ends with Nadath's meditation on the migration of the godwits. He imagines them flying over Russia to Siberia, a land which embodies the opposite qualities to New Zealand. It is a cold, harsh landscape, unlike temperate New Zealand; its people are not politically complacent but are engaged in revolutionary struggle. Both landscape and people are alien to Nadath, yet in his prophetic wisdom he understands that they are also familiar to him. The physical coldness and political oppression in which these people live are linked metaphorically with the deathlike spiritual coldness which afflicts Nadath's people to the heart. Earlier Nadath had described the quest for self-understanding as "searching in a winter twilight" in which the searcher's "hands are bitten by frost." In the final chapter that allegorical landscape of the mind has been exchanged for the actual physical landscape of Siberia. The pursuit of the self as an end in itself was described as futile and hopeless. The stoical struggle of the Russian people is not to *find* themselves but to *create* themselves by simply doing what they must do in order to survive. Examining the processes by which the mind operates—"the complex clicking machinery of thought and despair" as Hyde described it elsewhere¹⁸—may even be seen as an abrogation of the human power for positive action. Clearly that is so in the parable of the Master of Wheels in "The Book of Nadath." The Master of Wheels could not stop the destructive process he had created because he understood the mechanics of it only too well and believed only in their power. His son was able to stop the destructive process and replace it with regeneration

by drawing on another kind of understanding which is incomprehensible to the rational mind, expressed only in his mysterious smile.

Belief in the creative power of the mind is often expressed in Hyde's work in similar forms. It underlies Wednesday Gilfillan's willed creation of her island and her children. It appears in Hyde's description of her unpublished novel, "The Unbelievers," as being about "the people who believe, not the things supposedly true, but quite other things: and act accordingly."¹⁹ In the First Version of *The Godwits Fly* Eliza's recognition of the value of spiritualism as a means of uniting all people in the common cause of their humanity is accompanied by a belief in the necessity for a radical revision of perception. All that is valuable in spiritualism, she says,

. . . is there for any man, *who can have the courage to stand naked in the stinging swarms of realities, and not merely to ignore them, but never to know that they are there.*²⁰

In each of these cases a marvellous creative power is tapped when the restraints of conventional rationality are simply no longer acknowledged.

In the final lines of "The Book of Nadath" the godwits agree to drop a feather to the people of Russia as they pass, symbolically linking them to the people of New Zealand, at the other extreme of their migratory cycle. With the feather, Nadath asks them to bear a message in the words "Aroha nui: which says in the old tongue, our love."²¹ The maori concept of *aroha* is used to draw "The Book

f Nadath" to a satisfactory close because it stands for the flow of sympathy and understanding which links people of all places and all times together.

The godwits' journey at the end of "The Book of Nadath" therefore brings together a number of linked themes in the text; in particular the mysterious nature of individual identity and the continuity of human existence. "The Book of Nadath" has been examined in some detail here because its treatment of the godwit symbol clarifies the role played by the same symbol in the structural unification of *The Godwits Fly*.

The journey motif is the aspect of the godwit symbol which is most readily apparent. Eliza undertakes a number of journeys in the novel. The very first sentence describes the Hannays' existence as a restless journey in the course of which they inhabit "other people's houses" (*TGF*, p. 1) and so introduces the motif. A more elaborate example is to be found in Chapter Nine of the novel. In this chapter Eliza has her sixteenth birthday. This significant moment marks her transition from childhood to womanhood. So the chapter stands between the one describing her schooldays and the one which introduces Timothy Cardew into her life. Walking to the picnic ground in this chapter, Eliza goes past the Day's Bay Wonderland remembered from childhood which is now derelict (*TGF*, p. 116): after the picnic her mother takes her on a walk which goes past a waterfall which is like a "white bridal veil" (*TGF*, p. 118) and on to a sudden encounter with two people making love in the fern—the world of sexual experience which Augusta sums up in the phrase "man, woman and child" (*TGF*, p. 119). So Eliza's "journey of life" is subtly suggested by the naturalistic details of the

picnic at Day's Bay. The journey motif is extended by the trip on the *Cobar* which frames the chapter. The boat's regular journey links the two sides of Wellington Harbour (as the godwit's journey links New Zealand with Siberia in "The Book of Nadath") taking Eliza from the everyday world of Wellington for a brief visit to the strangely different world of Day's Bay.

Returning home on the *Cobar* Eliza invents the first line of a poem (she is also making the transition to being a poet in this chapter) which somehow encapsulates the effect of the day's journeying on her. The line is: "Out of the Tower of Babel I save the one word 'Greeting'" (*TGF*, p. 120). Like the phrase "Arohānui" which ends "The Book of Nadath," the word "Greeting" is a key to a poetic or prophetic understanding of the unity which binds human life together. The Tower of Babel here functions as an image of the unproductive disunity of mankind, just as Siberia and New Zealand seem at first to have little in common in "The Book of Nadath."

Eliza's chosen word is "Greeting." It seems an appropriate one, since she is entering the world of adult experience—the world of man, woman and child—for the first time. The word is not a backward-looking "farewell" to childhood. Instead it suggests that she looks forward with eagerness to whatever this new realm of experience may offer. The central image in the chapter of what lies ahead for her is the couple making love beside the path; sexual experience with all its attendant conventions and consequences. In view of the later events of the novel her eager greeting here might be seen as ironic. But Eliza's response to the lovers is so different from Augusta's (Eliza sees what they are doing as *natural*

rather than "vile") that her correspondingly warm welcoming of adult life can rather be seen as an indication of a potentially more positive outlook than her mother's.

In the final sentences of Chapter Nine the various dualities of the chapter are brought together in Eliza's recognition of the "journeys" which may be made between them. The people on the *Cobar* crossing Wellington Harbour begin the day as strangers, united only by being crammed together into a comically grotesque jigsaw puzzle of flesh:

They form into a solid wedge, one flesh,
shuffling along the gangway an inch at a
time, buttocks and things neatly curved
into breasts and things . . . (TGF, p. 114).

But on the return journey a real bond has been formed, so that as they call goodbye to each other, they are in fact "greeting" one another as "people they had known never and yet always" (TGF, p. 120). This mysterious unity is expressed in their singing together—the creative act which arises from and confirms the unspoken bond between them now. "Wipe that out, . . . [thinks Eliza], wipe that song off the face of the waters, if you can" (TGF, p. 120).

The recognition of a positive sense of shared human experience occurs only fleetingly in Eliza's life, on such occasions as this epiphanic moment at the end of Chapter Nine, but nevertheless it is these moments which sustain her through so much of her experience which would otherwise militate against a positive sense of the value of human life.

"The Book of Nadath" contributes to an understanding of *The*

Godwits Fly, then, in a number of ways. Perhaps the most important of these is that it invites a closer examination of the godwit symbol, relating it less to the "Colonial England-hunger" theme than to the complex question of Eliza's sense of identity. "The Book of Nadath" therefore constitutes a major restatement of the themes of the novel. It also opens the way to the other prose works Hyde wrote in 1937; and it is to one of these, *A Home In This World*, that attention will now be directed.

The development which *The Godwits Fly* underwent from its origins in the autobiography MS 412 to its final published form was a process of increasing clarification of focus, accompanied necessarily by a narrowing of range. The material contained in MS 412 and in the First Version was used with increasing selectivity in the later drafts. Digressions and generalizations on all sorts of subjects were abandoned in order to focus all the more clearly on Eliza's immediate experience. In addition whole episodes were left out of Eliza's experience so that greater significance accrued to those which remained. The result was a much more tightly constructed novel. Even as she wrote it, however, Hyde's mind was turning increasingly to the ways in which such single self-contained pieces of writing could be used to form larger patterns. Writing long or more formally complex poems rather than short ones and linking short lyrics together in sequences was one way in which this interest was developed. In prose too there is considerable evidence that after *The Godwits Fly* she began to explore the ways in which larger structures could be created. This interest in structures which allow individual components (poems or novels) to retain their autonomy while at the same time linking these components

together in some essential unity is the aesthetic corollary of her philosophical belief in the ideal relationship between individual identity and social structure: society considered as a "body of individuals," as she phrased it in *Journalese*. The autobiographical *A Home In This World*, written after *The Godwits Fly*, emerges as a closely related text in terms of both its structural and thematic elements.

Many of the episodes excised from the draft stages of *The Godwits Fly* reappear in different forms in *A Home In This World*, the autobiography Hyde wrote in 1937 after "The Book of Nadath" was completed,²² so it functions at least in part as a "sequel" to *The Godwits Fly*. The clearest evidence that Hyde had begun in 1937 to think of *The Godwits Fly* as part of a sequence of novels is to be found in the letters she wrote to Lee. In mid-January she wrote describing *The Godwits Fly*:

You know that autobiographical stuff I was writing? I've finished the draft of what'll have to be the first complete novel—only 22 years . . .²³

In this and other letters to Lee, Hyde repeatedly emphasizes the autobiographical nature of the novel. In a letter written about three months later, for example, she seems almost loath to describe it as fiction at all:

Yes I finished the camouflaged autobiographical novel and posted it. It'll have to go as fiction, and it's only twenty-one years of a life . . .²⁴

There is a minor discrepancy between the accounts given in the two letters of the age at which the novel ends. However both letters stress the same point that the novel is now intended to have a sequel: it is the "*first* complete novel," covering "*only* twenty-one years." It is further suggested by Hyde that the sequel will be significantly different in its approach. It will be much more overtly autobiographical, if this is the implication to be taken from the expression of regret that it "[had] to go as fiction."

Later in this letter Hyde goes on to explain to Lee how she hopes to write the sequel:

If I can do the second book that I want to—
with all the dreams and delusions of childhood
and youth out of the road, and things down to
bare essentials—it will be a much better book,
perhaps even a great one. I know what I want
to write, do not quite know if I can get the
complete detachment necessary for writing it.

For Hyde there is no contradiction between achieving "complete detachment" and writing autobiography. Her belief that the autobiographical "bare essentials" cannot be discovered *except* by achieving complete detachment has been stated in general terms in Chapter III. The point is further illustrated from the earlier letter to Lee:

I'd like to write two more novels, both short—
the first about *here*, and the second about the
last three months. But I'll never do them unless
I can do them so gorgeously well that they won't

be Iris and her blunders, but phenomenal Martian things.²⁵

The same emphasis is placed here on the need for detachment from personality ("Iris and her blunders") in order to achieve writing of a remarkable impact ("gorgeous," "phenomenal"). The detachment is not to be found by turning away from subjective experience, but by confronting it. This is evident from the very fact that she was contemplating writing in a more overtly autobiographical way. Her comment in the same letter that *The Godwits Fly* was "not in [the] first person" as she had wanted suggests that she felt her ability to control the first person point of view had improved greatly since she had abandoned that technique along with the First Version of the novel.

In another letter to Lee she went on to describe one of the projected novels in more detail:

. . . 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 . . . they are my people, the Lodge people . . .²⁶

The quotations from this group of letters to Lee show that Hyde's

plans to write further novels related to *The Godwits Fly* were inextricably bound up with the question of how to go about writing autobiography and it would be difficult to find much in common between *The Godwits Fly* and a book about "the Grey Lodge and its women, and their retrospect and forescope" without some conception of her idiosyncratic notion of autobiography. However in each of these letters written over a period of more than four months she discusses this planned group of novels in the context of her pre-occupation with autobiography. Writing *The Godwits Fly* had proven to her that it was not possible for autobiography to tell "the truth, the whole truth and nothing but the truth"²⁷ in the sense of giving a factually complete account of her life (the echo of the judicial oath makes it clear that it is only factual truth she has in mind here). But by creating Eliza Hannay and her family and friends in the novel Hyde felt that she had been true to some essential aspect of her own experience. Similarly the novels she was now planning would not, she wrote, be principally about herself, though in describing the Grey Lodge novel she went on to insist that "that show is [*her*] focal point entirely"; that *she* "loved and hated it" and that the Lodge people were "[*her*] people."

In the absence of any detailed biographical information or any full or accurate description of Hyde's manuscripts it is impossible to say with any certainty that *A Home In This World* is one of the projected pair of novels described to Lee. However it is an autobiographical text which offers a retrospective account of her job in Wanganui, the birth of her second child and her job in Auckland on the *NZ Observer*; all of which events were first described in the autobiography MS 412, chapters 18-22. Since *The*

Godwits Fly is based on material from chapters 1-16 of MS 412 there are sufficient grounds for considering *A Home In This World* as a very closely related text.

The retrospective sections of *A Home In This World* are located within a journal-like account of the narrator's day-to-day activities and impressions as the text is being written. The effect of this technique is to give a sense of the continuity and wholeness of her experience and above all to maintain the constant presence of a subjective narrative voice—which is aware of its subjectivity. For example, her impassioned description of the ideal of a "home in this world" ends with a qualifying statement of narratorial self-awareness: "There spoke a hermit and a churl, a lunatic possibly, the least sociable of people; who has a great love for men" (*AHITW*, p. 13). The beginning of Chapter Six—"I thought, coming down the garden path, of the first paragraph I would use if I were writing all this as fantasy, not as fact" (*AHITW*, p. 77)—is an example of her awareness that subjectivity extends to the various processes of selection a writer must use as well.

As in her earlier work, lack of structure and sentimental self-indulgence would seem to be the obvious dangers in her procedure. Yet neither of these possibilities detracts from the impact of this text. Although it is incomplete,²⁸ structural unity is established by the constant presence of the metaphorical image of the house, just as the godwit symbol functions in *The Godwits Fly*. And rather than seeming self-indulgent, the subjectivity of the narrative perspective is always ironically or critically aware of its own deceptive processes. Hyde avoids both dangers, then, by making the events and attitudes described not idiosyncratic but

expressions of a common state of human experience. She has breathed in "that which is in the air" of this particular state and so is able to give it "true" expression.

Near the beginning of *A Home In This World* Hyde establishes her narrator's credentials by distinguishing the individualizing aspects of "self" (and the state of mind which accompanies them) from a deeper level of "self" which recognizes and gives expression to a common emotional bond with other people:

And when I say I, I don't mean, either, this self, this runagate, half-frozen, half-dazed and almost completely incoherent . . . but all the people whose love and power runs out between their two hands, the people who are a broken cup, never full for either kinsman or stranger to pick them up and be refreshed. I have known many of such people, and they are not the worst in the world (*AHITW*, pp. 10-11).

Hyde asserts the importance of the experience of the social failures, "the people who are a broken cup," because she believes that the recognition of failure is the necessary first step towards reform. Many of the central characters of Hyde's fiction undergo personal breakdowns as a necessary prelude to the discovery of new strength of purpose. Her application of the same pattern at a general rather than an individual level is evident for example in her often-quoted statement that "no New Zealand writer regrets the depression."²⁹ Because it made the failure of the economic system evident to everybody, it made everybody aware of the need for reform. "Somewhere in man there is a fertility and a richness untapped," *A Home In This*

World continues, and it will only be tapped when society is run not competitively, which inevitably produces winners and losers, but co-operatively. That will only happen when people recognize and act on their common heritage and their common destiny in the family of man. That recognition was examined at an individual level in *The Godwits Fly* and "The Book of Nadath." Now a wider application is given to the "home in this world" which is the central image in the text. From the secure centre provided by that "home" all positive human activity (that "fertility and richness") radiates. By "home," Hyde says, she doesn't mean "four walls and a roof on top" but rather

. . . a sort of natural order and containment, a centre of equipoise, an idea—not a cell into which one can retreat, but a place from which one can advance . . .

She then gives examples of the creative activity (creativity is implicit in the verbs she uses: making, teaching, doing) which has its source in such a place—

. . . 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 . . . (AHITW, p. 10)

—and which constitutes the positive expression of human identity.

The use she made of the house metaphor is an interesting

variation on what Elaine Showalter identifies as a "favorite symbol" in the work of many women novelists, the "enclosed and secret room."³⁰ The three phases of women's writing which Showalter identifies as "feminine," "feminist" and "female" can, she says, each be characterized by the way the different writers use this symbol. In the early twentieth century, the difficulties women novelists experienced in moving beyond a "feminist" to a "female" art are evident from the way their use of this symbol suggests retreat:

This literature sought refuge from the harsh realities and vicious practices of the male world. Its favorite symbol, the enclosed and secret room, had been a potent image in women's novels since *Jane Eyre*, but by the end of the [nineteenth] century it came to be identified with the womb and with female conflict.³¹

Virginia Woolf and her generation, Showalter later says, "tried to create a power base in inner space,"³² but in effect this became a turning aside from confrontation with the outer world. The feminine ego, she says, was becalmed in a state of "passive vulnerable receptivity."³³

It is precisely this danger of turning aside, of retreating, that Hyde cautions herself against when she says that *her* "home" must be "a sort of natural order and containment"—a power base in inner space—but *not* "a cell into which one can retreat." The purpose for which that power base must be established is an "advance" into the outer world, for which Hyde provides explicitly political

images (*AHITW*, p. 10). The same necessity to "advance" beyond one's own secure room is implicit in the autobiography MS 412 where she demands to know "where's the valid reason why the weak [sic] *should* inherit the earth, and make it squalid? No, either I'm strong when I go away from here [the Lodge], . . . or else I fall . . ." ³⁴ The inheritance of the earth will come only to those who are spiritually strong enough to know its worth. Hyde's analysis here—even the imagery of inheritance—clearly underlies her allusion to the story of Jacob and Esau in her account of the rivalry between Eliza and Carly in *The Godwits Fly*.

The "room of one's own" (to use Woolf's title) is used by Hyde as an image not of retreat but of secure psychological identity from which the individual's social behaviour proceeds. Since she believed in the fundamental generality of human psychological processes, describing her experience in her writing was itself a socially useful act since it offered a model for others to use. In this respect Hyde's writing approaches most closely what Showalter describes as the "female" phase of women's writing. Quoting Adrienne Rich's "When We Dead Awaken: Writing as Re-vision," Showalter says such writing offers

. . . a clue to how we live, how we have been living, how we have been led to imagine ourselves, how our language has trapped as well as liberated us; and how we can begin to see—and therefore live—afresh.

Showalter's categories provide a useful historical context in which to place Hyde's writing, enabling it to be linked to a

developing tradition within the novel genre. Hyde's sensitive recording of her situation has often enough been described as innovative naturalistic writing by the standards of writing in New Zealand in the 1930s; but in terms of its thematic development it may also be seen as innovative in terms of the more universal psychological development of women's writing in the genre as Showalter and others describe it.³⁵

Hyde was a feminist in the sense of drawing attention to and actively combating the political and cultural oppression of women whenever possible. By the example of her own life and in a number of critical statements, for instance, she attempted to break down the "serious local prejudice" she saw at work against the status of women's writing.³⁶ Not only were women prevented from living as professional writers—journalists even—by being paid less for doing the same work as men, but their activities were diverted into trivial forms by cultural assumptions and prejudices which she everywhere exposed as unsustainable:

There is still a horrible delusion that the social column is the only department women like to read, or are competent to write. As a matter of fact, I believe that men would be far better fitted to handle the social gossip field—if it really must be handled—than women . . .³⁷

In *Dragon Rampant* her description of the difficulty which attended her being granted a Press pass to travel to the war front in China is typical of many such episodes in her own life. Not only does she have to contend with the administrative beurocracy, but her

"fellow" journalists turn on her as well:

The one thought of the foreign [i.e. not Chinese] men reporters . . . was, it became plain, 'Will we really have to handicap ourselves by taking *this* along?' They had been so cheerful, so breezy, on that first afternoon! Now the breeze blew cold (DR, p. 172).

Her determined opposition to such attempts to circumscribe her role to that of a mere woman exemplifies what Linda Hardy has called her "repudiation of delicacy and domesticity as the legitimate terrain of the woman writer."³⁸ But this was the repudiation of social and *political* injustice. The idea of a separate "female perspective," a state of feeling or thought process which only half of the human race can experience, Hyde rejected outright because it simply reversed the existing prejudice which assumed the existence of a superior male perspective. "Any deadline between the thought-expression of the sexes is regressive,"³⁹ she argued. Regressive, because it bows down to the power of division rather than promotes unity. Oppression is not to be thrown off only in order to be imposed somewhere else. To do so is to remain in the psychological bondage of a destructive duality from which the mind will never be free to be purely itself; that "centre of equipoise" which she described as our "home in this world," and which Showalter describes as a "female" state of consciousness.

The house is an image which recurs frequently in Hyde's poetry as well as in her prose. Usually "house" is synonymous with "home." A house for the body is a metaphor for a home for the spirit. Its

connotations are orderliness, tranquillity, security, rest and happiness. Often it is contrasted with a state of unhappy exile or wandering. One stanza from the poem "The Wanderer" will serve to illustrate the point:

Such were the seaways. I come in a mean disguise
 Back to a world that seems but a wraith of the foam,
 Back to the laughter of alien lips and eyes—
 Where shall my heart find home? (HBTS, p. 38).

Hyde often included poetry amongst her prose writing, so it is not surprising to find poems of her own inserted in the text of *A Home In This World*. What is unusual is that one of these, the poem called "In A Silent House," provides a small but conclusive link back to one of her "fantasy" novels of 1935, "The Unbelievers." The link helps to clarify her use of the house image in the later work and also provides evidence of the way in which the diverse range of her writing, in terms of genre and subject, is unified by the recurrence of a relatively small number of key symbolic images.

The poem "In A Silent House" is not included in the recently published form of *A Home In This World*. However it and two others, "The Carver" and "Embrace," are collected with the original typescript of the autobiography.⁴⁰ Of *A Home In This World's* seven chapters, three (Chapters 2, 3 and 4) each end with a poem written by Hyde herself. The last chapter is incomplete, but the remaining three chapters in the typescript are each followed by gaps in the pagination (of one, two and one pages respectively for Chapters 1, 5 and 6). These gaps seem to have been intentionally left for the

insertion of poems.⁴¹ The most obvious conclusion to be drawn from these facts is that the three loose poems were intended to fill those gaps.

Presumably Hyde selected each of these poems for its thematic relevance to a specific context in *A Home In This World*. The very title of "In A Silent House" suggests that it is the most congruent with the central theme of the text as a whole. The "house" in this poem is plainly an allegorical structure. It is the house of mankind or, more precisely, those affirmative qualities which Hyde always identified as the permanent aspect of human nature:

It is ourselves, escaped
 From the long flow and ebb of our demands,
 From the impatience of the hotspur months
 And leash of slow ones . . .

Yet more

Than what we are, or seemed, or secretly
 Wakened in dawns to dream, this house has learned
 A tongue not wholly human. Built for men,
 It searches than they deeper in the truths
 Of what men live by.

The phrase "not wholly human" indicates that the "house" offers an ideal vision of human nature, leaving out the all-to-human negative aspects of personality which make the recognition of the ideal uncertain and fleeting, but paradoxically all the more precious for that.

The beneficent aspects of the "house" are derived from Nature in a more Wordsworthian sense. The timber from which the house is

built, while still in the tree,

. . . implanted in the woods,
Drew with green mouths at the most innocent breast
And wide of all.

Imagery of motherhood and organic growth is used here to suggest that the house partakes of the healing and sustaining power of a "natural order" (to use Hyde's phrase from *A Home In This World*). This power is used

. . . to lead and counsel us,
Not into action, but to policies
Of steadfastness.

The house described in the poem is thus another version of the "centre of equipoise" described in *A Home In This World*. It is not a place in which men and women act out their petty daily lives (unlike the "little houses" which provide the title of Chapter Two of *The Godwits Fly*). Rather, changing the metaphor slightly, it is the still central hub which makes purposeful the "action" going on at the outer circumference of the personality.

There is a sufficiently strong thematic link between the poem and the autobiography to suggest that their being placed together in Hyde's papers is more than simply coincidental. It now remains to describe how the poem links the autobiography to the earlier unpublished fantasy novel, "The Unbelievers." The typescripts of the other two poems, "The Carver" and "Embrace" are both concluded with her usual signature, "Robin Hyde." "In A Silent House" however is signed "E Reotahi." This name is used nowhere else in Hyde's work,

so far as I am aware, except in "The Unbelievers."

In the novel a young lady called "Echo Lang" (a poet, among other accomplishments: some of her poems, though not "In A Silent House," appear in the text) comes into a strange house in search of a boy called "Jarrah." She calls out her name from the top of the stairway:

. . . so that Jarrah, lying among his blue cushions, at first thought her voice a mere projection of his dream.

When "Echo!" came to him for the fourth time, he called softly, "Here I am, where are you?" Their voices, like silk clues in the Labyrinth, combatted the largeness and emptiness of Roxanne's house. Jarrah coaxed the far-off voice to come nearer. "E Reotahi . . . E Reotahi . . ." he called, which in the Maori tongue signifies, "O Airy Voice!" and is the correct mode of address for a very considerate little Maori nymph who never appears in person, but whose voice sings or chuckles or sobs for benighted travellers in many a grove and tussocky glen.⁴²

Echo is described here as a "projection of [a] dream," a disembodied voice which has to be invoked, like a friendly spirit, to guide lost travellers. The name "E Reotahi" is only one instance of the use made of references to Maori culture in "The Unbelievers." In it, as elsewhere in Hyde's work, she describes Maori people as stricken with sickness and lethargy, their culture fragmented. Yet they still offer sympathy and shelter to pakehas who are outcast like

themselves, and possess an instinctive wisdom which could guide European culture from materialistic to humanistic values. Like the little Maori nymph's, however, she usually describes their guidance as sporadic, sometimes mischievous and needing to be coaxed and invoked in the proper manner by the "benighted travellers" if it is to be had at all.

Calling Echo by the name "E Reotahi" ascribes to her the values Hyde attributes to Maori culture. The significance of her own name, "Echo," is first mentioned in the text by "Roxanne," a woman who is dispirited by the confusion of her life and made doubly unhappy by the fact that her son Jarah is incurably ill with a disease of the heart:

Echo Lang, whom she had never met, seemed to follow on her spiritual tracks, private detective and phantom in one. "I believe that wretched girl and I are kindred spirits," she murmured.⁴³

Later in the novel Roxanne asserts that every person has a ". . . doppelganger, the self that isn't quite clear or articulate in the ordinary confusion of the days."⁴⁴ Echo Lang is clearly Roxanne's "echo," her doppelgänger. The doppelgänger as an idealized version of the self is a recurrent motif in Hyde's writing. In *Wednesday's Children* Wednesday Gilfillan is also "Madame Myстера"; in *Nor The Years Condemn* Macnamara is Starkie's doppelgänger; and the "silent house" in the poem of that name is described as being an idealized version of the self: it is "ourselves, escaped / From the long flow and ebb of our demands."

The last of these examples is important because it brings

together quite explicitly the house or home image Hyde began to use so pervasively in her later work and the question of individual identity which has been shown to lie at the heart of *The Godwits Fly*. Barbara Hill Rigney, in her analysis of the work of four major women novelists, identifies features of their use of the doppelgänger motif which cast light on a study of Hyde's work at this point. Instead of "the figure of the demonic double traditional in psychological works of fiction by male writers like Dostoevsky or Poe," this critic contends, the doppelgänger in the work of women writers "seems to represent the recognition of the tragedy of one's own fragmentation and alienation from the self."⁴⁵ Because there is a *recognition* involved, the latter use of the motif serves an essentially positive function. It leads to the "confrontation with one's mirror-self" which makes possible "the restoration of the whole person, the undivided self."⁴⁶

It has been shown, in Chapter V, that when Hyde redrafted *The Godwits Fly* during 1936 the novel took the form of a study of the growth of Eliza Hannay's identity; and that this was seen to develop out of the reconciliation of two pairs of opposed (and incomplete) characters, John and Augusta Hannay and Timothy and Simone. This had not been the case in the First Version of the novel. It is now possible to suggest that the so-called "fantasy" novels written *between* these two stages, "The Unbelievers" (in which Hyde uses the term "doppelganger" for the first time) and *Wednesday's Children*, were crucial to that development. Not only was this structure of resolution growing out of dual opposed forces vital to the novel as fiction—and Hyde displays her satisfaction with the structure by adapting it for re-use in her next work of

fiction, *Nor The Years Condemn*—but it enabled her to undertake with renewed confidence the writing of more directly autobiographical work in *A Home In This World*. The image she uses so memorably to encapsulate her sense of "the restoration of the whole person, the undivided self" is that of the place of rest, the "centre of equipoise" where all dualities, all forces of tension are miraculously held in balance. That centre she called her "home in this world." I have already shown in Chapter V that the same conjunction of images was to be found at the end of *The Godwits Fly*; Chapter VII will rediscover them at the end of *Nor The Years Condemn*.

Echo, as Roxanne's doppelgänger in "The Unbelievers," goes to a mythical island in the Pacific where she has a vision of Roxanne's world not as it is, but as it might worthily have been:

She saw all misery healed. She saw fear banished.
 She saw friendship stretch out across the earth
 two hands . . . and lo, . . . two other mighty
 hands arose and grasped the first . . . "It has
 ever been," said the voice of the silence, "It
 has ever been, but ye saw it not."⁴⁷

Echo's vision of the world humanistic values could bring into existence bears an unmistakable resemblance to the one envisaged by the narrator on page 10 of *A Home In This World*. Both descriptions of the ideal use the same image of hands of friendship stretching around the world. In both texts the vision is fleeting, but the memory of it is what sustains both women and enables them to continue steadfastly on their journey through a corrupted world which remains unredeemed. "Apparently, the more you try to do

something about the natural hellishness of life, the more you provoke it to extend its powers, and become hellish beyond all previous records," Echo says.⁴⁸ Armed with her vision, however, Echo is invulnerable to the hellish realities which assail her. She leaves the island to re-enter the real world which she had previously found unbearable and in the last paragraph of the novel, sets out on a car journey which will take her the length of the North Island of New Zealand. The journey itself is not described in detail, but the implication is that it will bring Echo into contact with other people once again.

In broad outline Echo's final journey parallels the one Eliza made at the end of the First Version of *The Godwits Fly*, which Hyde had just completed before beginning "The Unbelievers." However Eliza's journey ends on the road to death at Te Reinga whereas Echo's does not. It seems that changing the focus of the narrative from the economic and political issues of the First Version of *The Godwits Fly* to the psychological "fantasy" of "The Unbelievers" produced a less pessimistic conclusion. Although Eliza had experienced something like Echo's vision while she was at "Hierusalem" in the final chapter of the First Version, it seems that for her it was not strong enough to redeem "the natural hellishness of life," and she sought only oblivion.

I have already examined the way in which the subsequent drafts of *The Godwits Fly* come eventually to reverse the First Version ending. It is interesting to observe that the redrafting process also entailed abandoning a good deal of the economic and political analysis which had given rise to Eliza's sense of despair in the First Version. *A Home In This World* and *Nor The Years Condemn*,

written after *The Godwits Fly*, are both marked by a return to the earlier focus on economic and political matters (In the Author's Note to *Nor The Years Condemn*, Hyde insists that its study of the "boom and bust" era in New Zealand is the "reality on which it must stand or fall"). But instead of the unmitigated despair this theme engendered in Eliza in the First Version, the narrator of *A Home In This World* is able to conclude with equanimity:

If we all act, sound, seem less than we are,
that cannot be helped, and perhaps it is to
teach us humility. It seems to me also that
we have all behaved as well as we were able
(*AHITW*, p. 94).

A similar policy of steadfastness emerges at the end of *Nor The Years Condemn*, where Bede Collins is able to "sit on and on for ever" (*NYC*, p. 350; the phrase recalls the last sentence of *The Godwits Fly*) in a coffee shop with Macnamara, knowing that she can face the world again without despair. Starkie too is brought out of a hell of despair—"He was standing in the *pit* of the clay yard, with not another *soul* in sight" (*NYC*, p. 341; my emphasis)—by the Fruit Lady, who turns his run-down, council-condemned house into a home at last. Starkie and the Fruit Lady settle into a home which is peaceful and has every prospect of remaining so:

[Starkie] . . . listened, and the house seemed
to breathe quietly but deep. Warm things,
children and the fruit lady and the cat, stirred
or slept about the house (*NYC*, p. 352).

The connection between the beginning of *The Godwits Fly* and the ending of *Nor The Years Condemn* is strengthened by specific parallels; most notably the references to cats. The first sentence of *The Godwits Fly* ends with: ". . . they [the Hannays] wore out a long line of cats, invariably and irrespective of sex named Tam." The second paragraph describes the ritual of buttering the latest cat's paws as a prelude to shifting house once again. The penultimate sentence of *Nor The Years Condemn* describes the Starks' cat not leaving but finding home and a "fresh" start: "Ginger, who had travelled in a basket from Barker Street and been de-loused in the back yard, came and rubbed scarred ears against his [Starkie's] ankles" (NYC, p. 352). So the house image which lies at the heart of *A Home In This World* strengthens the thematic bond between a number of Hyde's novels and their continuity with her poetry. It suggests that Hyde was giving deep thought to a central pre-occupation which was being written out in a variety of ways in her work.

Tracing one particular image in this way provides insight into Hyde's writing process as well. Few notes or plans of the novels exist and she seems in general not to have made detailed plans for complex or rigid plot development. However she did put much thought into the shape the novels would take, and this thought seems to have been focused on the development and combination of a small number of key patterns of symbolic imagery. In each individual work the images are adapted in different ways, so each arrives at its own organic shape. But new shapes can also be formed by bringing the different novels into conjunction. The verbal echoes which bind the beginning of *The Godwits Fly* to the end of *Nor The Years Condemn*

and the way that the key definition of "home" in *A Home In This World* echoes both "The Unbelievers" and the end of *The Godwits Fly* are but two of many examples.

At the end of *The Godwits Fly*, Eliza Hannay has discovered her "centre of equipoise" when she is able to come to terms with the "spawning ground of life" (*TGF*, p. 230) and to recognize her lot in the common fate of mankind. The best and the worst of men (Timothy Cardew and "the little brawling workman") are finally, she recognizes, equal in the "miracle" of their common humanity: "that both were flesh, not brick or stone, is really very strange" (*TGF*, p. 231). In the final sentence of the novel Eliza stands on the pavement, smiling and listening to the sound of the dogged human footsteps which go on "for ever." Hyde chose to end the novel with Eliza finally reaching that timeless moment of "equipoise" which the rest of the novel had shown her struggling towards. Taking up from that point, *A Home In This World* begins with Hyde's narrative persona recognizing that evanescent moments such as the one Eliza experiences constitute evidence of the positive potentialities of existence. These moments are fleeting—she must go on "looking for" them (*AHITW*, p. 10)—but they are nevertheless genuine. Their affirmative quality is what makes creativity possible.

Such moments arise unpredictably out of the flux of experience. They cannot be induced by withdrawing into self-containment or isolation. Eliza's withdrawal along the road to Te Reinga (past the last homestead, appropriately called "Solitude") in the First Version of *The Godwits Fly* is literally a dead end from which there is nowhere to go. As her letters to Lee show, it was only after Hyde had abandoned that ending in favour of the one in the published

version that she began to see the novel as the first instalment of a story which was by no means ended.

The new ending of the novel has never before been considered as a link to Hyde's later work. Indeed it has usually been seen—even by her greatest admirers—as an inadequate resolution to the novel itself. Two such admirers are Phillida Bunkle and Linda Hardy, who have applied a feminist critique to Hyde's writing in order to discover "to what extent was her sexual identity an issue in her writing, and what sort of an issue was it?" Beginning with the assumption that identity is to be defined in sexual terms, they describe Hyde as having been unsuccessful in completing the task of "self-recognition" or "self-reconstruction" in her writing because she consistently refused to confront her sexuality. They conclude that "transvestism was [her] way out of the limitations ascribed to female sensibility by the culture that she . . . inhabits."⁴⁹ The words "way out" here imply the sense of doctrinal shortcoming. In a world dominated by men, so the argument runs, Hyde made the attempt—finally a futile one—to renounce her femininity and take on the guise of masculinity. The impossibility of this procedure led her to seek either the negative solution of self-obliteration or to defuse the issue of sexual identity by promoting a vaguely idealized universalism.

An earlier generation of critics subscribed to the view of Hyde's writing enunciated most forcefully by Allen Curnow: "it seems she wrote impulsively and did her best unawares."⁵⁰ Though setting out explicitly to overturn this view, Bunkle and Hardy conclude, ironically enough, by reasserting it in a different form. Their analysis implies that her work is important for the stage it reveals

in the development of a feminist literature, just as Curnow had seen it as a stage in the development of a national literature. Both views assume that the attitudes expressed are for the most part unconscious, the product of uncontrolled "impulse." The reading of Hyde's work in this thesis shows Hyde to be anything but unconscious or impulsive in what she wrote and how she wrote it. Her work may not conform to the blueprint of a prescriptive ideology, nevertheless it is constructed according to a plan of its own and stands complete.

Another recent critical interpretation of Hyde's work, her poetry specifically, also follows the plan of the earlier Curnovian criticism while seeming to refute it. Introducing a selection of Hyde's poems, Lydia Wevers justifies her exclusion of many of the poems from *Persephone in Winter* by saying that they are "escapist." Their lack of any personal or biographical element, she says, "seems explicable as a response to the difficult, even tragic, circumstances of her own life."⁵¹ In fact these poems were written at a time when Hyde was undergoing her most intense psychological crisis. What is curious here is that Wevers discounts Hyde's chosen response to that crisis by not representing these poems in her selection. Again it seems ironic that Hyde, having been dismissed by Curnow for allowing her personality to intrude too much into her poems ("Her writing was near hysteria, more often than not, and she was incurably exhibitionistic"⁵²) is now having those poems devalued which do not allow her personality to emerge clearly enough. Taking up essentially the same position as Bunkle and Hardy, Wevers writes that in the *Persephone in Winter* poems she excluded:

. . . [Hyde] is present only as interpreter, prophet or orator: they seem written out of some cerebral country, lacking nationality, geography or personal identity.⁵³

In each case Hyde's work is being judged prescriptively. Her individual voice as a writer—what she *was* saying rather than what she was not saying—is simply not heard. It may be allowed, however, that Wevers seems to have listened to that voice more carefully than most. Although her response to it is negative, she has very accurately described one of the main features of Hyde's writing; for it was Hyde's often-stated intention to achieve exactly the kind of absence of personality Wevers says is so evident in the *Persephone in Winter* poems. There is depth of personal feeling in these poems not evident in their surface texture but present in the emotional states they portray and the assumptions which underly the selection and presentation of their images. The same is also true of Hyde's other writing. The ability to place these separate examples within a larger cohesive body of work makes possible a more discriminating account, where individual poems or novels considered in isolation call on broad generalizations which are necessarily inaccurate.

The Godwits Fly may seem poorly resolved to a reader who is expecting a conventional denouement; or its ending may seem to a feminist reader to turn away from the vexing question of Eliza's identity as a woman into a vaguely idealized universalism as Bunkle and Hardy suggest. Placed in the context of Hyde's wider body of writing, however, the ending can be seen as consistent with her long-held views on the nature of identity and the source and

function of creativity. The timeless moment at which Eliza recognizes within herself the power to simply go on living is the moment at which she achieves "the distillation of [her] inward and secret self," the phrase Hyde used to define what she called "abstraction in poetry" (Introduction, *HBTS*, p. 14). As always in Hyde's writing, the two words "abstraction" and "distillation" are used in their chemical—or alchemical—sense. "Abstract" means not that which is generalized or removed from the concrete, but that which is distilled and therefore *most* concrete; the essence. In the final version of *The Godwits Fly* she portrays Eliza as succeeding in distilling her abstract.

Distilling one's abstract is not an end in itself, however. Since Hyde expressed the belief (in "The Book of Nadath," for example) that identity is to be revealed in the actions it gives rise to, the distillation of one's abstract is important insofar as it is the source of positive action: "This rare fluid, once released, is the correct colour-basis of modern landscape, skyscape, dream-scape." In the same notebook passage "wisdom, . . . passion, . . . shrewd observance and [a] sense of humour" are listed as the positive human attributes of the artist's "colour-basis." It is the "release" of these qualities which enables the artist to transcend "outward" imitation and create work which will burn in the human heart.⁵⁴ What is true for "the artist" here is true for every person, as Hyde shows in the specific case of Eliza Hannay at the end of *The Godwits Fly*. She has recognized within herself these qualities which can enable her to go forward positively to confront life. Like Eurydice in the quotation from Rilke's poem she has become a "stock . . . of various goods," dispersed but no longer

able to be disintegrated. She has not simply entered an idealized utopian state in which everything will be easy from now on. Since the awareness she has found takes the form of a fleeting intimation, not a continuous state of being, she will still be "hurt . . . desperately . . . detached and cut down" (*TGF*, p. 231). But she can go on, sustained by the knowledge that she does have a home in this world.

What is true for Eliza is also true for the narrator of *A Home In This World*, who says:

Here and now, however little use I may be,
and however little I may see of it in the
future, I declare myself a member of the
human race (*AHITW*, p. 58).

She then goes on to illustrate the complexity underlying this apparently simple declaration by describing an encounter with a group of young people outside her bach in the Waitakeres. Because she has just left the Lodge and does not wish to have her whereabouts discovered, she is shocked to overhear the young people discussing her novels and her presence at the bach. Her first reaction is anger, which—coldly ignoring the young people—she vents on Peggy, who works at the accommodation house and who told the young people who she was. Her anger is motivated by fear of being ostracised—of being "certified insane, for running away in this penny-dreadful manner, and locked up" (*AHITW*, p. 60). She (unconsciously) takes a form of vengeance on Peggy by acting in a stiffly detached and superior manner, asserting a client-servant relationship. This ostracises Peggy with whom she had formerly

been on terms of growing friendship. The effect of the episode as it is described so far is to sever a potential bond between two people in a way which actually increases the psychological vulnerability of each. The anecdote illustrates the unbalanced behaviour of someone who has lost contact with her centre of equipoise.

After she has had time to consider the implications of her action, the narrator changes her mind and hurries back to make amends by talking to the young people, having convinced herself that she really has nothing to fear. She goes (we are meant to see) to declare herself, in this small way, a member of the human race. The assertion of her self assurance, the centre of equipoise, can give rise to unifying rather than disintegrating actions. Yet even this is not the final word on the matter. Hyde's ironic sense is never far off; its presence here qualifies what could be a glibly optimistic resolution. Stumbling back up the dark path from her back, the narrator finds the young people gone, the place where they were sitting cold and deserted. The opportunity to redeem her past action has been lost forever. What remains is the possibility that next time things might take a different course.

Analysing one small passage in this way demonstrates that there is a direct continuity between *The Godwits Fly* and *A Home In This World*. In both texts the strength of the central character's core of identity is tested repeatedly against the forces of experience in the world which tend towards its disintegration. This testing process enables the central character to determine, as far as this is possible, what constitutes that identity.

So there is continuity between the two texts. If there is

also a shift of emphasis, then it perhaps involves the later text's placing the narrator's experience in a wider social context. The key event in *A Home In This World* is the narrator's departure from the Grey Lodge. In the Lodge she was sheltered and her sense of individual identity fostered. The sense of self-containment she felt there was necessary, but now she is ready to move beyond it, to test her strength in the outside world. Unless she does this she will never be certain whether the strength comes from within herself or is simply provided by the special conditions at the Lodge. In the earlier autobiography, MS 412, Hyde had written:

Yet I do trust: a perhaps hopeless hope for strength—I've been hurt too much, and I have no use for the mentally maimed—where's the valid reason why the weak [sic] should inherit the earth, and make it squalid? No, either I'm strong when I go away from here, perhaps in some quite imperceptible way, or else I fall "the thousand parasangs to Hell." I am sick of half measures.⁵⁵

There is nothing like this statement of resolve in *A Home In This World*. In fact the departure from the Lodge is described there as a spur-of-the-moment decision made after a heated argument, presumably with one of the doctors (*AHITW*, pp. 15-16). However, it is possible to see this action as a necessarily abrupt and painful severing of attachment to the security offered by the Lodge. Afterwards there is no going back.

There are a number of similarities between the description of

running away from the Lodge and the description in *The Godwits Fly* of the adolescent Eliza running away from home after a fierce row with her mother. Psychologically, of course, the two episodes are the same: they describe the anguish which arises out of the difficult yet necessary act of "leaving the nest."

The argument described by the narrator of *A Home In This World* is about the sanctity of the individual's privacy:

The retreating back had belonged to a person with no sense of privacy, who said his unpleasantnesses where people can hear them. . . . Stay a week, I thought, and face that . . . I'm hanged if I will . . . (AHITW, pp. 15-16).

In *The Godwits Fly* Hyde had used the same kind of small, realistically described episode to show the process by which the adolescent Eliza began to assert her autonomy as an individual. Augusta had confiscated and burned Eliza's first love-letters:

Eliza raged and threatened to run away, not because Joseph stirred her, but because Augusta couldn't be got to see that the notes were 'my letters,' territory not to be trampled on. . . . She said things out loud—not hysterical lies, like John's, but hard, true things that she had picked up in moments of weakness. There was nothing to do but to shut one's eyes, blindly to strike back (TGF, p. 88).

Eliza struck back by running away to the bush, thinking ". . .

I'll run away, live with the bush and never be turned out. It wants me, if nobody else does'" (*TGF*, p. 89). It is psychologically necessary, Hyde implies, that Eliza should feel that she has been rejected ("turned out") by the mother who nurtured her, though in fact she is the one who is rejecting that family situation because she has outgrown it and finds it constricting.

It is Eliza's sexual maturity which gives rise to this assertion of independence. Joseph's love letters spark the incident off: when Eliza says she will "live with" the bush, that it "wants her," she is unconsciously describing the bush as the lover or husband to whom she will relate as a mature woman. In the next paragraph after this one in the novel there is an abrupt shift to a different scene, that of Eliza's confirmation. These two episodes are juxtaposed because Hyde wishes us to see in Eliza's argument with Augusta the enactment of a *rite de passage* which is formally acknowledged in the confirmation ritual of the Church: "When the Bishop lays his hands on your head, Something Wonderful will happen to you . . ." (*TGF*, p. 89).

The narrator's attempt to take more comprehensive control of her life in *A Home In This World* is a more general extension of Eliza's taking control of her sexual identity in *The Godwits Fly*. What is at stake here is her sanity. She feels that she has been ". . . bottled up for months and for years, sane but scared of insanity" (*AHITW*, p. 16). The only way to overcome her fear of insanity and to prove her assertion of sanity is to put them to the test. Leaving the Lodge is invested with the same sense of being a ceremonial *rite de passage*, therefore, as the confirmation service in *The Godwits Fly*.⁵⁶ The narrator records the little

formality she devised to mark the occasion. She goes to her special place, the garden she had planted in the grounds of the Lodge, and picks a sprig of rosemary.

After I had picked the rosemary there was nothing more to do; so I went, and didn't look backwards at the attic windows, though there . . . a face will dwell for ever, my own face looking out (*AHITW*, p. 19).

The ghost of her former self is left irretrievably behind. Although deliberately chosen and solemnly inaugurated by this ritual, her advance out into the world is accompanied by the trepidation of any journey beyond the realms of familiar experience. In order to replace that former sense of security she is in search of another "home," this time one which will embrace a wider world than that of the "alienées" as Hyde described the inhabitants of the Lodge.⁵⁷ The episode with Peggy at the Waiatarua boarding house shows a tentative start being made to the creation of that new home in the world.

There are several other indications that Hyde was shifting the emphasis in her work from introspection to a concern with the self as it is defined by action undertaken in the world outside, as *A Home In This World* was taking shape in her mind. "The Book of Nadath" has already been discussed in terms which establish it as a transitional text in this progression, in its treatment of the themes of *The Godwits Fly* at a more general poetic level. A further indication is to be found in the letter to Lee in which she describes *The Godwits Fly* as having "developed along socialistic

lines . . . [though she] didn't realize it was going to."⁵⁸ The letter was written at about the time she was beginning work on *A Home In This World*,⁵⁹ so the view of *The Godwits Fly* it offers undoubtedly reflects the preoccupations of the later text to some degree. In fact the remark made to Lee occurs in the midst of Hyde's description of the "second book" she planned to write as a sequel to *The Godwits Fly*; so the emphasis she placed on the "socialistic" elements of the novel seems to offer a clear indication of the direction she intended *A Home In This World* to take.

Of course, it is impossible to determine exactly what Hyde thought of as the "socialistic" elements of *The Godwits Fly*. Only one of the variable factors is that the remark is addressed to Lee (whose brand of socialism seems to have been considerably more pragmatic and materialistic than Hyde's) and so might be influenced by what Hyde perceived Lee to understand by the term. I have not seen the letters Lee wrote to Hyde, which (if they still exist) might elucidate the statement. However, it might be conjectured from the advice Lee had once given Hyde to "try and use her talent upon the world and the folk around her"⁶⁰ that in the context of their correspondence "socialistic" meant, primarily, turning aside from introspection.

Lee illustrated his advice by asking her if she had "ever seen a sweaty firemans [sic] face in a gloomy engine room when he opened an iron door to feed the beast, a battery of typists in a vast room." From this it is evident that for Lee socialistic writing meant celebrating the dignity of proletarian labour. At this point Hyde and Lee part company as writers. Though Hyde agreed

that action has to take place in the real world in order to be meaningful, her definition of that world was very different from his. Instead of the materialistic world Lee invokes, in which value resides in a labouring proletariat nobly confronting a vast and bestial capitalist system, Hyde saw reality as the world of human feeling, in which value, though intangible and evanescent, is available to all and transcends class divisions. In Chapter One of *A Home In This World* she wrote:

Poetry is the rainbow as well as the engine-room.
 You can chug, chug, chug until you burst your breast-
 bone and your choler together, and still, my friend,
 it will take more than your committee meetings to
 abolish rainbows (*AHITW*, p. 12).

Although this passage was written more than a year after Lee's note it is difficult not to see in this general rejection of uninspired materialistic writing a rather wry rebuttal of the specific terms of his advice.

Insofar as socialistic writing in a political sense appears in *A Home In This World* it does so in terms of a desire for internationalism. "I have always thought that any man who calls himself a socialist, and is not at the same time a thorough-going internationalist, is either a liar or a fool or both," she wrote (*AHITW*, p. 89). She believed that her desire to achieve internationalism in politics was widely shared, because it was prompted by the same powerful (and essentially positive) feelings of sympathy possessed by everybody. So her belief in the desirability of dissolving of the political divisions of the world is to be seen as a logical extension of her belief in the fundamental unity of human nature.

(This will be discussed further in Chapter VII.) But feeling the impulse towards unity and carrying it into pragmatic action depended upon being able to recognize it at a conscious level. Bringing about this recognition was the necessary task of the politician as well as the writer, she believed, since both had access to the ear of mankind.⁶¹ Not only was this particular employment of the powers of sympathy necessary but it was growing increasingly urgent in Hyde's view: there were no grounds for complacency. She followed the assertion just quoted, about the relationship of internationalism and socialism, with praise for the role New Zealand was playing in the League of Nations.

The more Mr Jordan blurts out in that smooth grey morgue at Geneva . . . the more harshly, crudely, vulgarly New Zealand manages to yell internationalism during the next year or two . . . the better I will be pleased, *for the time is not long* (AHITW, p. 89; my emphasis).⁶²

Her sense of the urgency of this issue was well placed. Ironically, however, the "next year or two" was to see not the triumph but the total failure of international co-operation, as the world rushed once more into global war.

With the benefit of hindsight it is easy to be cynical about Hyde's political idealism on this occasion or to treat it as naïvety.⁶³ But it is not naïve. Here, as always, her idealism grows out of the most intense realization of its bleak alternative:

Frightened little people . . . frightened of the great steel winds pouring over the world, of being

evicted, . . . of being found out for having illegitimate babies, of finding themselves out, in dark [sic] of the early morning, finding themselves out and thinking, 'I don't come up to much' (*AHITW*, p. 92).

A determined idealism would seem to be the only possible moral response to that negation. New Zealand's quixotic idealism at the League of Nations or her own belief in the power of human sympathy: "some things, if you have won place by them, should be said first, even if they can only be an epitaph" (*AHITW*, p. 89).

Despite that determined resolution, the last chapter of *A Home In This World* is called "Letting Go." It records the narrator's failure to sustain her positive sense of purpose and so in a way it marks the loss of forward momentum in the text. However, a detailed examination of this last chapter in the light of the way Hyde's earlier texts have developed will show that the apparent disintegration of its structure is only illusory—as it was in *The Godwits Fly*. As in that novel, the ending of *A Home In This World* is deliberately and carefully arranged so as to draw the reader into the task of recognizing its significance—seeing the "solid" texture give way to "pattern" as she said of her response to Joseph Roth's writing.

There is a close parallel between what is happening at the end of *A Home In This World* and what happened at the end of the First Version of *The Godwits Fly*. There Eliza had devoted some attention to the political and economic crisis she saw around her. The effect it had was to disintegrate her positive idealism and to induce

despair which made escape into oblivion seem all the more attractive. She committed suicide on the road to Te Reinga. The narrator of *A Home In This World* also contemplates suicide (AHITW, p. 100); she has already begun using drugs to induce oblivion of a less permanent kind (AHITW, pp. 91-93).

The autobiographical event towards which *A Home In This World* is inexorably moving is the suicide attempt Hyde herself made in mid-1933 when she jumped off the Auckland wharf. The narrative thread of the text, the careful, detailed recollection of the past, has built up chronologically towards this event because understanding what caused the breakdown is the key to overcoming such crises in the future. What seems surprising, therefore, is that the event itself is not described. The text simply breaks off before we get to it. If understanding has already been reached, though, perhaps a description of the suicide attempt is not necessary, since it is in itself no resolution to either the text or the problems raised within it, as Hyde had already shown by rejecting the suicide ending of the First Version of *The Godwits Fly*.

The text of *A Home In This World* is incomplete; but how much of it is lost and the reason why it is incomplete will never be known. Derek Challis offers the conjecture that the missing parts "were evidently lost during her travels or in the packing of her effects in London after her death [since the manuscript travelled with her when she left New Zealand]." ⁶⁴ So, whether by accident or by design (if Hyde in fact simply stopped writing at this point), what remains is an ending which strongly resembles the one in the First Version of *The Godwits Fly* in its main outlines, but which, significantly, stops short of the finality of the earlier text. (That finality is

itself rather ambiguous, because even though Eliza's car rolls down a steep bank it is not explicitly stated that she dies.) In the drafts of *The Godwits Fly* which followed the First Version Hyde devoted considerable creative effort to the task of modifying this ending to produce an increasingly affirmative resolution.

Insofar as writing *A Home In This World* had the therapeutic purpose of examining the pressures which drove her towards the suicide attempt, a description of the attempt itself would seem to be the obvious next step. But it is also a negative one which would make the forces of disintegration appear to overwhelm what Hyde always insisted were the more positive permanent features of human nature. In her own case the attempt had not been altogether negative anyway. She had survived and had her convictions about the value of life strengthened by her experience, as the present time-frame of the text attests. The problem was to *realize* the significance of the suicide attempt, in all its complexity and in spite of the pain caused by the memory of it. It is the difficulty of doing this which Hyde dramatizes in the final chapter.

"This afternoon," the narrator records, "I thought, 'I can't go on with this, no, certainly I can't go on'" (*AHITW*, p. 94). In view of the autobiographical facts it is possible to interpret the loss of momentum as a psychological problem: Hyde's reluctance to confront painful personal experience. But it is also a hesitation in the face of a considerable aesthetic hurdle. For Hyde the purpose—the moral responsibility even—of the writer is not only to arouse feelings of sympathy, but also to turn these feelings towards some positive goal, to give the sense that the ideal is attainable. This didactic aspect of her aesthetic placed demands

on her writing at this point which she did not feel able to meet easily. Incorporating her self-doubt into the text is a way of alerting the reader to the need to read carefully.

She invokes the names of some of the writers whom she most admires for their ability to present in coherent and memorable literary terms the philosophical ideas she has been grappling with—Nietzsche, Wasserman, Knittel, Lewisohn—saying "I wished their presence could fill this cold little white bug of a room" (*AHITW*, p. 95). They were, she says, able to be "much less careful about the [artistic] effects they achieve than about the heavy, bulky, cumbersome substance of what they have to say" (*AHITW*, pp. 94-95). But her wish that they might inspire her is in vain.

She then describes the kind of writing she *can* succeed at: making "shards and fragments, . . . little intricate pieces of filigree, so delicately wrought, so finely polished that they never cease tempting the eye" (*AHITW*, p. 94). But these are no longer suitable for her present purpose. She now feels the need of some structural framework, some overview of the experience she wants to describe which will realize it fully. "The hardness was to reduce to line and outline all that curious blur" (*AHITW*, p. 95), she writes. The uncharacteristic awkwardness of this sentence (particularly the use of the word "hardness," meaning "difficulty") mirrors the failure of artistic vision which it describes. In the course of her analysis of Warwick Lawrence's poetry Hyde had spoken calmly of the step from writing short, unconnected pieces to writing in larger, more complex forms as a necessary stage in the development of artistic maturity. The final chapter of *A Home In This World* vividly dramatizes the self-doubt which accompanies that

difficult and uncertain imaginative leap and the tenuous hold that any artist has on the further ground.

The last few pages of the text describe the narrator not so much "letting go" of the world as trying to wrest herself free of its entanglements—insurance policies, the responsibilities of motherhood and financial indebtedness—in order to find the oblivion death might bring. It proves to be impossible. There is no simple "letting go" of anything; it is all much more complicated as the events of the last chapter show. Getting rid of Mrs Rattan, the foster-mother whose treatment of her son Derry (Derek) had become impossible, means also losing a good-hearted friend. The responsibility of caring for Derry is also the pleasure of glimpsing his private world of imagination and sensation. Hating Derry's father, Lonnie, is complicated by recognizing in him a fellow victim of circumstance.

The final paragraph of *A Home In This World* describes, with the same sense of complexity, a meeting between the narrator and her mother. The mother has knitted a cardigan for Derry; a homely token of an unstated depth of sympathy which overwhelms her moral outrage against illegitimacy. The narrator too overcomes an impatient rejection of her mother's hide-bound conventional respectability as she recognizes the real woman it masks: a woman "strangely beautiful with her weary solid dignity; no pretensions" (AHITW, p. 101). The two women meet as equals, sharing the unspoken knowledge of the burden of existence as well as its uplifting beauty. The bond between them is sealed by the gift of the mother's poems:

She had written, and shown me, two poems; one

had been especially for me, written long ago when I was ill at Hanmer Springs. I kept it locked up in a little leather writing case, whose gold key I eventually lost (*AHITW*, p. 101).

That last sentence, although it might have become the last line of the text by accident, is an appropriate one with which to conclude *A Home In This World*. The gift of the poems both reveals the imaginative life of the mother and acknowledges that of the narrator. It is a moment of wisdom for both mother and daughter, but it is fleeting. The narrator "locks up" the treasure. The gold key adds a fairytale detail which transforms it from material to magical treasure, just as the echo of the Humpty Dumpty nursery rhyme is used at the end of *The Godwits Fly* to suggest a non-rational kind of wisdom. The writing case itself functions as a kind of talisman of her craft. The eventual loss of the key suggests that the wisdom is no longer immediately accessible ("somewhere in man there is a richness and a fertility *untapped*") but the suggestion of the inevitability of corruption in "this" world is tempered by the knowledge that the redeeming richness does exist and is inviolate.

This account of the final paragraph of *A Home In This World* may seem rather bluntly allegorical. Yet to explain its effect in these terms is necessary not only to clarify its structural similarity to the end of *The Godwits Fly* but to acknowledge the high degree of control and organization concealed by the apparently casual impressionism of Hyde's style. She began this chapter by alerting us to the difficulty presented by the art of writing: how to convey the "heavy, bulky, cumbersome substance"—the "moral," to

put it bluntly again—without unintentionally driving off the essence—the quintessential particularity—of what is being described. The rest of the chapter seems to resort to writing "little intricate pieces of filigree"; impressionistic details which simply record disparate aspects of experience. But in fact these details are selected and arranged so that the "substantial" issues which have preoccupied the narrator not only in this chapter but in the whole text are resolved without heavy didacticism.

Much concern was expressed by the narrator earlier in the text about the state of "this" world and the way social institutions have become estranged from the human beings they are meant to serve, and so tyrannize them. But in the final chapter political and sociological generalizations give way to particularized images of the actual people around the narrator, those with whom she has the strongest physical and emotional bonds. This is the world of "man, woman and child" Augusta had spoken of in *The Godwits Fly*, but the man, woman and child are all depicted with sensitive awareness of their complexity as human beings.

The man, woman and child of the final chapter are: her lover, Lonnie; her mother (with Mrs Rattan, the woman who cared for Derek, as an alternative mother-figure); and her son, Derek. They each play out their assigned social roles, though these roles are subject to a complex series of adjustments. Lonnie as "man" is a reluctant financial and emotional support to his ex-lover and his son as well as husband to another woman. Her mother as "woman" has ambivalent feelings about sexuality, upholding social conventionality yet understanding the demands of motherhood as well as the creativity

of the poet in her daughter. Derek as "child" is "badly trained" (AHITW, p. 96) and in need of supervision yet also independent and imaginative.

Yet each of these people is so much more than these complicated "surface selves" of personality. Holding them all together in a spiritual bond of kinship is the narrator's recognition that, like herself, each makes a complicated transaction with the world yet preserves a mysterious and creative core, though this usually remains hidden. The narrator says "we . . . always had the art of saying many things, while keeping the vital ones unsaid" (AHITW, p. 101).

Glimpses of the mysterious, unifying power which sustains each of them and holds them all together is seen in both Lonnie and her mother on the final pages. But it is most clearly seen (because least complicated by other factors) in the imagination which sustains the child, Derek. The last image she gives of him in the text holds inner and outer worlds together in the timeless moment of the eternal present. Just as Eliza stood "smiling and listening" at the end of *The Godwits Fly*:

. . . Derry will stand, splashed and laughing, half-certain, brave and aren't-you-proud-of-me, seeing in his mind his fish being cooked at the big light shining inside the river (AHITW, p.99).

Unspoken, yet dominating this chapter, is the pain of leaving Derek to the care of other people. That pain is mitigated by seeing in the child the same creative and sustaining power of imagination as she feels herself ("Derry . . . seems to be a natural liar, like

myself" (*AHITW*, p. 98)—the gently ironic terms in which the recognition is expressed only strengthens it). Nowhere in Hyde's writing is she more soberly aware of the strength of the forces which divide one human being from another than in this chapter. Yet nowhere either does she more movingly assert the power of the bonds which hold them together.

The foregoing analysis has emphasized the thematic links between *A Home In This World* and *The Godwits Fly*. The stylistic continuity will also be apparent. As at the end of *The Godwits Fly*, the end of this text is achieved by a subtle change of emphasis from the narrative to lyrically impressionistic elements of style. At a first reading this seems to reveal a loss of control over the material. On a closer reading, however, it is clear that this shift represents a deliberate "letting go" of narrative momentum throwing emphasis instead onto the resolution of a symbolic structure which remains highly organized. It is a risky procedure—it has often been misconstrued—because it assumes the reader's active participation in creating the text's meaning, engaging with the writer in feeding back the "vital fluid" into the language. If it succeeds it does so by satisfying the reader first at an emotional rather than a rational level; and that is precisely the effect Hyde strove to achieve throughout her career as a writer.

VII. HYDE'S UNIFYING VISION

This chapter will examine Hyde's two last published novels, *Nor The Years Condemn* and *Dragon Rampant*. It will concentrate mainly on *Nor The Years Condemn*, since this novel represents an extension of Hyde's central preoccupations which draws on the experience of writing *The Godwits Fly*, but differs in emphasis from *A Home In This World*. *Nor The Years Condemn* reintroduces the character of Starkie from the earlier *Passport to Hell* in a way which illustrates the process Hyde referred to as a "psychological reconstruction" based on a sympathetic identification of author and subject. The novel also returns with renewed confidence and skill to the analysis of contemporary New Zealand society which had dislocated the First Version of *The Godwits Fly*. A fragment of a transitional text still exists which links *Nor The Years Condemn* to *A Home In This World* and also provides an interesting parallel to the movement from a first person to a third person narrative point of view which takes place between the First Version and the later drafts of *The Godwits Fly*. This fragment provides a good place in which to begin discussion.

The small fragment, called "A Night of Hell," is published with *A Home In This World* in the 1984 Longman Paul edition, though it is not in any obvious sense a part of the text.¹ Derek Challis presumes that they were placed together by Hyde herself, concluding that "it is probable that the smaller fragment was also destined for inclusion in a future autobiography."² The fragment will be

considered here not in relation to Hyde's life but to her fiction. In this respect its main significance is that it forms a bridge between *A Home In This World* and *Nor The Years Condemn*.³

"A Night of Hell" describes a character called "Bede." The only other character with this name in Hyde's work is Sister Bede Collins in *Nor The Years Condemn*.⁴ The conjecture offered here is that the fragment is in fact a chapter from an early draft of that novel,⁵ though its autobiographical basis is undisputed. The way *The Godwits Fly* developed into a third person narrative from what had originally been a first person account in the First Version offers a precedent for the similar shift in narrative point of view from *A Home In This World* to "A Night of Hell." The aesthetic process at work here is evidently one of seeking "detachment,"⁶ by which Hyde meant the universalization of experience which in the context of autobiography might otherwise be considered idiosyncratic. So, for example, she insisted in the Foreword to *Nor The Years Condemn* that her characters—including Bede Collins—were "types" rather than individuals.

As well as Bede, other characters are mentioned by name in "A Night of Hell." Of these, her friends (the St Cloud's and the Pilkington's, for example) do not appear in *Nor The Years Condemn*,⁷ but "Dr Currie" and "Nevil" do. There is no passage in the novel which closely resembles "A Night of Hell." But the presence of these particular names and the events described in "A Night of Hell" suggest that it corresponds most closely to Chapter Thirteen ("The Purple Mantle") of the novel. Although the differences between the two are large, a number of comparisons can be drawn which illuminate Hyde's aesthetic process.

In "A Night of Hell" Bede's visits to her friends are punctuated by episodes of drugtaking to combat her insomnia, but also in a deliberate flirtation with death. The visits to her friends involve her in endless discussion about "poetry and politics" (*AHITW*, p. 105), with the emphasis very much on politics. Inhuman political dogmas and impersonal social institutions are described as corrupting and destroying people's lives. Bede's drugtaking is an attempt to blot out the despair this situation causes her. Described in this way "A Night of Hell" falls into the pattern which has by now become firmly established in Hyde's writing.

Bede is the successor of Echo Lang, Wednesday Gilfillan, Eliza Hannay and the narrator of *A Home In This World* in her acute sense of personal despair at a social order which is cynical and destructive. Each of these characters follows the same basic pattern of development: first a downward movement to a nadir of despair, accompanied by a sense of the destruction of identity, then a rise to some more positive sense of value and reintegration of identity. Bede can be fitted onto this imaginary curve of character development at its lowest point: the title of the fragment itself conveys a sense of this. Her drugtaking can be compared with the description of similar activities in *The Godwits Fly* and *A Home In This World* which are in each case a prelude to suicide attempts. Out of these attempts comes not oblivion but the gradual reintegration of the self. So the self-destructive despair Bede displays in "A Night of Hell" represents her necessary passage through the underworld (that "deep mine of souls" in Rilke's poem) where her identity will be rediscovered and strengthened. Some of the

variations within this pattern are worth spelling out in detail because they explain how and why "A Night of Hell" was transformed into Chapter Thirteen of *Nor The Years Condemn*.

In *The Godwits Fly* Eliza attempts to commit suicide after her return from Sydney. She buys a variety of sleeping pills in chemist shops then goes to her hotel room and takes them all. Before she loses consciousness a man, another guest at the hotel who had earlier noticed that she was alone, knocks on her door and wants to "talk" to her. His sexual predacity confirms for her the intolerability of existence:

Eliza pushed the door to, and drove in the bolt.
Sick things, mortally wounded things, they leave
a trail of weakness on the air, and you follow.
But I'm dying now, and there you can't follow me
(*TGF*, p. 212).

In *The Godwits Fly* drugtaking is merely the means employed in a suicide attempt. In *A Home In This World* drugs are used to find a less permanent form of escape from the burden of daily life.

. . . I was going, going, going, doing twice a
man's work in a day, sandwiching Doulgas Credit
meetings between the reporting of dances,
thinking of Derry, and of other things at odd
moments . . . (*AHITW*, p. 91).

Again the drugtaking is linked directly to a sexually exploitative situation. It is a "little quiet grey man" who first offers her aspirin, then morphia. There is the suggestion of the dirty old

man in the way he offers the drug like offering sweets to bribe a child: "'You can have that much.' (Did he say 'That much,' or 'Dat much'? I think it was 'Dat much')" (*AHITW*, p. 92). Later the narrator tells Lonnie (Derry's father) about the "little grey man," saying ". . . I could marry him if I [like]. 'There'd be something rather horrible about marrying an old man,' [Lonnie] said . . ."
 (*AHITW*, p. 100). The sense of self-loathing and helplessness at being exploited in this way contribute to making her almost look forward to the inevitable crisis of her addiction:

You are taking drugs, eating cold poison. . . .
 And I think my heart is, not broken, but frozen.
 . . . Which came first, taking drugs, or being
 so deadly tired and knowing a crash is straight
 ahead? (*AHITW*, p. 99).

But her drugging in fact brings no relief either temporary or permanent. Although death is sought, it does not come by means of drugs because they cannot be obtained in sufficient quantity or of the right kind to be fatal. In "A Night of Hell" Bede takes six tablespoons of a sleeping draught in order to sleep. Then, when that doesn't work, she drinks off the rest of the bottle, and is surprised to find that it hasn't killed her when she regains consciousness:

Ought to have finished me; Dr Currie said, if
 you take any more, God rest your immortal soul.
 Eighteen times the normal dose. I've a
 constitution of iron, she thought . . . but
 the cold shuddering beat of her heart
 in her breast depressed

her (*AHITW*, p. 109).⁸

Death is not possible, then; but neither do the drugs offer temporary relief. In each of the three texts (*The Godwits Fly*, *A Home In This World* and "A Night of Hell") drugtaking is described as a repellent and painful rather than a satisfying activity. "A Night of Hell" dwells at greatest length on this aspect. The effect the drugs have on Bede is described in detail:

The singing fizz of voices increased until it was an active nuisance, the gaslight staggered up in great patches of crimson and blue, and she could neither sleep nor read. Presently a patch of violent pain came to burn at the pit of her stomach (*AHITW*, p. 114).

Escape from the harsh realities of existence is not possible by means of the mechanical conveyance offered by drugs. The realities are inescapable. What remains is to mitigate their destructive effects not by numbing or obliterating the self but by looking deeper in the self for positive qualities to offset the negative ones. *The Godwits Fly* examined this search in an individual context. In *Nor The Years Condemn* Hyde wished to examine it at a more general level and in terms of more public themes.

The process by which she achieved this transformation from works focusing on an individual person to one which takes a more general perspective is complex and wide-ranging. It develops tendencies which were latent in some of her earliest work. Fragments like "A Night of Hell" are pieces of the jigsaw puzzle, each one contributing some element to the overall picture of that

process. The particular piece of information to be gathered from the fact that "A Night of Hell" was dropped from *Nor The Years Condemn* is that Hyde wrote out and then abandoned the idea of making Bede a drug addict. In the novel Bede Collins is being treated by a Dr Currie, as she is in the fragment, but her ailment is not drug addiction. It is tuberculosis. Both ailments are described as being life-threatening, so the predicament of the character remains essentially unchanged. But whereas drug addiction is an individual and aberrant disease, Hyde described tuberculosis in her writing as a disease which afflicted large numbers of her contemporaries, and she often used it as a metaphor for general spiritual malaise. So the fragment enables us to identify drug addiction and tuberculosis as functioning in exactly the same way as images for destruction and debilitation, one at an individual level and the other at a general level.

In order to comprehend the whole picture of the movement from individual to generality culminating in *Nor The Years Condemn*, of which the fragment is a part, it is necessary to assemble some of the other pieces of the jigsaw. A good place to begin is with the work Hyde was doing in 1935-36, when the problem of reconciling particularity and generalization was occupying much of her attention.

In her work the recognition that well chosen and carefully created images can both engage the reader's sympathy and become part of a larger organic structure ("like little leaves") is often in conflict with the didactic wish to point the moral of the story so that the reader can't mistake it. A great deal of the work Hyde put into revising her novels was spent in curbing this tendency towards overt didacticism. In *Check to Your King* the tendency to

interpose herself between the reader and the work took the form of sentimentality—emotional self-indulgence—which Hyde tried to "excise" in the course of several redrafts.⁹

In *Passport to Hell* also revision often meant the excision of didactic generalization, as Professor D.I.B. Smith's collation of the drafts has shown.¹⁰ For example, Chapter Seven of the novel ends with a passage describing how Stark and three other soldiers, acting as stretcher-bearers, take the wounded Captain Dombey to a dressing station on the beach at Gallipoli. The earlier draft of this chapter however goes on from this description to a lengthy digression on the psychological effect of the brutality of war, the point of which is to condemn the hypocrisy of the whole social institution which condones warfare. Part of the digression reads:

. . . to drive these things into the normal consciousness of young men, to make murder their most everyday experience, was a dangerous social experiment. If one of them should come back at last to his own country, and in time of peace be moved to batter in the head of an enemy or to put a bullet through a body he had reason to dislike, the law in all its grave and obese dignity would move against him, he would be held up to scorn, and die an undignified death.¹¹

Elsewhere Hyde wrote that she felt that Stark's story was "an illustration of Walt Whitman's line—'There is to me something profoundly affecting in large masses of men following the lead of those who do not believe in man.'"¹² (This line is taken as the epigraph

to the novel.) However, the authorial prescription is too crudely imposed on the narrative at this point. It does not reflect an awareness on Stark's part nor does it accurately anticipate his later behaviour. Since what it did was purely negative, diverting the reader from the concrete particularity of the description of events at Gallipoli, its excision strengthened the chapter.

The early draft of *Passport to Hell* yields another more complex problem of revision. The last two chapters of the "Bronze Outlaw" draft of *Passport to Hell* show Stark's post-war life back in New Zealand. In this respect they anticipate *Nor The Years Condemn*. They were however removed from the novel before it was finally published as *Passport to Hell*. Professor Smith, on the subject of why they might have been removed, is reported as saying:

Hurst and Blackett, her English publishers, saw the work as a war-memoir while Robin Hyde saw it as a work exploring the way that New Zealand *and* war shape an outlaw, and also as a work outlining something of life in New Zealand. Those differences led to the removal of the last two chapters dealing with the return to post-war New Zealand (and an earlier half-chapter on working in a woolstore).¹³

A letter Hyde wrote to Lee just after *Passport to Hell* was published in 1936 supports the view that pragmatic publishing considerations underlay the decision to remove this material: "I had two post-war chapters, one about Mt. Eden gaol, but had to cut 'em out owing to considerations of space and libel."¹⁴

Hyde's letters to Lee and to Schroder several times mention her

publisher's (and Lee's and Schroder's own) attempts to influence the direction her writing took. At times she was willing to accede to their advice, though this was by no means always the case. For example, she told Lee that although Hurst and Blackett had written to her stipulating that *Dragon Rampant* "must be written as a novel and *must not contain anti-Japanese propaganda* 'which we are sure would kill the book' . . ." she had refused to accept their strictures and they had agreed to publish it anyway.¹⁵ Presumably, therefore, in the case of *Passport to Hell* Hyde did not simply have the publisher's views imposed on her novel but must have been satisfied in her own mind that the revision was necessary. In view of her concern, expressed mainly to Schroder, about the tendency towards sentimentality in her work at this time,¹⁶ her own readiness to abandon the last two chapters may have had as much to do with excising that tendency as with concern over length or libel. In other words, there are internal reasons, to do with the fictional realization of the text, as well as external reasons for the revision.

The sentimentality to which I refer enters the excised chapters in the form of an authorial persona, who steps forward to point the moral of the story. The penultimate chapter begins not with Stark's experience at all but with this authorial voice:

When the war broke out, I was getting on for eight, and I can remember vividly what seemed to be the supreme sacrifice made by New Zealand children . . .

That "supreme sacrifice" was (rather bathetically) the November 5th

bonfires, given up in exchange for wartime fund-raising. The reinstitution of the traditional bonfires, this persona says, could have symbolized the reintegration of New Zealand society after the War. But the opportunity was lost:

Because [the bonfires] . . . were left unlighted upon our hills, we hardly knew, as a nation, that it was all ended, and that now a new epoch must begin. I think in the flare from one hill to another . . . men and women would have seen one another's faces. And from the whole people might have gone up that prayer which never went up, "Thank God, they are home again".

We might have been welded into a nation then. But as it was, we remained cleft in two . . . ¹⁷

The attempt to broaden the focus, to make one individual's experience representative of a wider theme of social unity, is evident in this passage. But as in the draft of Chapter Seven, the moral drawn here does not emerge naturally from Stark's experience as it has been described in the novel but is artificially grafted on to it. So the philosophical basis of early work such as this is essentially the same as for the later novels. The fictional means of presenting that philosophy has yet to see a great deal of refinement however.

The final chapter of the draft describes the narrator's meeting with Stark and his family and the recording of his wartime experience ("When Starkie felt that phases of the war were unmentionable as far as women were concerned, he never mentioned them. He gravely scrawled them down on scraps of paper and passed them across the table to me. I as gravely accepted and read them.

Neither of us ever made any comment").¹⁸ As the chapter progresses however the focus shifts increasingly from Starkie himself to the narrator. We learn from her that she was drawn to Starkie because of her own sense of failure:

My own fortunes were at lowest ebb. The world was my rock-oyster, which with my sword I had failed even to dint, far less to open.¹⁹

The chapter—and the draft—ends with the narrator's examination of her own state of mind ("Fool, fool, fool . . . with your leaking shoes and your leaking sympathy, both useless in this rain. With scraps and tags of what men dreamed, believed in, died for, were betrayed for, flying like this street's dead and tattered leaves through your brain . . .") and Stark himself literally lost to the view; the little house where he lived "locked tight and empty, and the blinds . . . drawn down" in the last line of the novel.²⁰

The authorial persona in this chapter gives way to the "girl reporter" who interviews Stark in *Nor The Years Condemn* (NYC, pp. 330-332). There she is a character of minor importance; the narrative point of view is closer to Stark's own, as she is described leaving his house "obviously thrilled by his story" (NYC, p. 332). If she views the experience of meeting Stark sentimentally, then that is her view alone, not the narrator's.

The last two chapters of the "Bronze Outlaw" draft are fascinating, not least for the insight they offer into what Hyde called the process of "psychological reconstruction" as a fictional technique. However they are marked by overt moralization in which the authorial persona rather than the central character takes a

disconcertingly large part—after all the novel is subtitled "The story of James Douglas Stark." Without these chapters *Passport to Hell* is unified around a single crucial event in Stark's life, his war experience; and that event is created in a strongly-realized particularity of images rather than abstract generalization. Hyde says of *Passport to Hell* "I wrote the book because I had to write it when I heard his [Stark's] story."²¹ Her primary duty is to tell Stark's personal story. Although *Nor The Years Condemn* is in a sense a sequel, her motivation for writing it is different. Her purpose is to portray New Zealand society in the post-war "boom and bust" period, as she explains in the Author's Note to the novel. Consequently the treatment of Stark's experience is governed by different artistic considerations. The chapters excised from the "Bronze Outlaw" draft form the basis of *Nor The Years Condemn* in the sense that Stark's experience is used in the later novel to exemplify the operation of larger social forces; and the poorly fictionalized authorial voice of the chapters discarded from "Bronze Outlaw" is transformed into the character of Bede Collins whose experience also exemplifies the operation of those forces.

Nor The Years Condemn was written between May and September, 1937.²² When *The Godwits Fly* was completed in early 1937, negotiations for the publication of "Unicorn Pasture" and *Wednesday's Children* were still continuing. However these were "fantasy" work, and the publishers were "dubious about fantasy" and wanted Hyde to write them a "realistic" book.²³ The new novel seems to have catered to this demand insofar as it presented a sequel to her successful "realistic" novel, *Passport to Hell*. However, far from being merely commercial hack-work or pure naturalism, *Nor The Years Condemn* used the same techniques, drew on the same beliefs and

espoused the same didactic cause of spiritual reform as the works which had preceded it. Just as *The Godwits Fly* had developed from its autobiographical origins, so the biography of Stark developed in *Nor The Years Condemn* into an analysis of New Zealand society and of human relationships in general.

The novel's Foreword states in the plainest terms Hyde's interest in contemporary social and political conditions:

The book's reality must stand or fall on the sense it conveys to [sic] the 'boom and bust' period in New Zealand. There I have tried to tell as exactly as possible what happened, and the types of people who were caught up in a mounting wave, sank down into its pit, and are now struggling up again. It was with this object first in mind that *Nor The Years Condemn* was written (NYC, p. 7).

The pattern Hyde perceives in the fluctuating fortunes of New Zealand society as a whole ("caught up . . . sank down . . . now struggling up again") matches the curve which the central characters of her other novels followed. This correspondence is another example of the intimate connection Hyde sees between individual and general experience.

As well as relating to *Passport to Hell*, *Nor The Years Condemn* arose out of the same impulse to connect individual and general social experience that had motivated Hyde to write *The Godwits Fly*. I have already described the First Version of *The Godwits Fly* as attempting—and failing—to reconcile those two elements which are successfully brought together in the final version of the novel.

Interestingly, though, the Foreword to *Nor The Years Condemn* closely parallels a passage in the First Version of *The Godwits Fly*, in which Eliza says ". . . I am trying now to remember the landmarks, not so much of a country as of a highly individual little world: changed in the space of four years, that is, in its essential temper, as one would not have imagined it could change in a lifetime . . ." ²⁴

The rest of the chapter from which this quotation is taken describes the economic and political climate in New Zealand as it moved from the "boom" of the 1920s into the "bust" of the 1930s Depression. She attributes the severity of the consequences of this economic shift to spiritual malaise. New Zealand is described as a "self-centred and leaderless little country" ²⁵ which even in the simplest economic terms did not fulfil its "potential." The potential for spiritual fulfilment was also wasted, most notably in the relief camps for the unemployed: "if something had been done to arouse the *spirit* of these youths . . . a great opportunity to awaken a national resistance against the Depression might have been seized and handled to advantage." ²⁶ That "spirit" she goes on to describe as "pride"; a healthy sense of self-worth which, if cultivated, could be the basis of socially-expressed creativity. The link made here between individual and social well-being provides an explicit statement of the impulse which led to the writing of both *The Godwits Fly* and *Nor The Years Condemn*.

In the latter novel she does not claim to write with the objectivity of an historian. Instead she asserts the power of the fiction to convey what it felt like to live through the experience of a whole generation—the sense of a period of history. By making evident a pattern (in this case the unsatisfactory economic

and emotional "boom and bust" cycle) the fiction has the further didactic purpose of suggesting the need for reform. Elsewhere Hyde wrote that the novel's "chief fault" was

. . . not . . . too much Starkie, but too much Utopian politics.²⁷

The main burden of the novel's moral purpose is borne not by Stark but by Bede Collins, who bears a strong resemblance to Eliza Hannay and other of Hyde's central female characters. Describing her, Hyde wrote:

. . . the nurse of the book is an imaginary character, though her wartime experiences are truths told to me by many women who were in the nursing service overseas, and pieced together.²⁸

Bede Collins walks through an economically and emotionally depressed New Zealand, looking for the spiritual causes underlying its malaise:

A red-faced fat man stared at her with little watering eyes; anyone would have shrunk away from him, but what puzzled Sister Collins was *why* he should be a red-faced fat man with little watering eyes and that kind of piggish lust in his look. What ailed people, what obsessed them, that suddenly they should think: 'This is I,' and accept the domination of the thing staring back from the looking-class [sic] . . . the thing whose mouth, nose or cheek-bones

stamped it, from the womb, with subservience?

(*NYC*, p. 114).

Stark's role in this novel, as in *Passport to Hell*, is that of the victim. Despite the distinctive traits of his personality, he is treated in *Nor The Years Condemn* as representative of the physical and emotional condition of his generation: a drifter and a loner, self-sufficient and self-interested. As much as the "red-faced fat man," he has accepted an unsatisfactory lot in life.

The "Utopian" element of the novel is presented by Macnamara. This elusive character embodies the good qualities which are repressed in Stark. Describing his function in the novel Hyde wrote:

. . . I suppose you would call Macnamara
imaginary, though to me he is extremely real,
and a necessary part of the post-war years.²⁹

The paths of the two men cross at several crucial points in the novel, and it is plain that they are complementary aspects of the same character. Macnamara is the "dream" aspect of Stark, the higher man who could bring the "Utopian" society into being:

. . . [Starkie] had a dream, or the edge of a dream.
. . . A line of smoke turned to flame on the
mountains, and Macnamara came down, but his face
was changed. Starkie said: 'Hey, Macnamara, I'm
you and you're Starkie, eh?' and Macnamara
replied: 'I know that's right.' Then real sleep
came, and he was content in it (*NYC*, p. 162).³⁰

In its attempt to integrate non-realistic elements into a naturalistic mode of fiction *Nor The Years Condemn* looks back to Hyde's earlier novels, *Wednesday's Children* and "The Unbelievers." However, the moral vision which sustains the novel and the means of embodying it successfully in fictional form were established by Hyde's writing *The Godwits Fly*. The "Colonial England-hunger" was a symptom of a general social dis-ease in *The Godwits Fly*; in *Nor The Years Condemn* the same dis-ease is evident in the picture it paints of the "boom and bust" period. Eliza Hannay's experience revealed the moral climate and the mood of her generation; in *Nor The Years Condemn* the same climate and mood are shown through Bede Collins' and Stark's experience. At the end of *The Godwits Fly*, Eliza Hannay discovered her "stranger face," a new self-knowledge which brings with it a sense of belonging, and a renewed interest in the rest of mankind; while in *Nor The Years Condemn* Stark's recognition of his ideal "self" in the figure of Macnamara looks forward to his discovery of the stability of family life at the end of the novel.

A further fact to emerge about the relationship between *Passport to Hell* and *Nor The Years Condemn* casts light on the writing of *The Godwits Fly*, and on the possible relationship Hyde intended it to have with her later work. In June 1937 she reached an agreement with Hurst and Blackett for the publication of two novels after *Wednesday's Children*. Her literary agent informed the publishers that "[One] of the novels referred to [in the agreement] is now finished and Miss Hyde is, I understand, now at work on the second."³¹ The completed novel was *The Godwits Fly*, posted to her agents in March 1937³² and the one she was working on presumably *Nor The Years*

Condemn, since these are in fact the two novels published under this agreement. In January 1938 her agent sent a copy of the second novel, *Nor The Years Condemn*, to Hurst and Blackett. In the accompanying letter the agent refers to the fact that Hyde herself had requested that the order of publication of these two novels be reversed:

As you [Miss Mitchell of Hurst and Blackett] tell me that Miss Hyde would prefer you to publish this book [*Nor The Years Condemn*] before "THE GODWITS FLY", the novel referred to in the agreement dated the 16th day of June 1937, I shall be glad to hear from you shortly that you will publish "NOR THE YEARS CONDEMN" in the spring season of this year [1938].³³

So *Nor The Years Condemn* was written after *The Godwits Fly* but published before it, at Hyde's insistence. The reasons for which Hyde wished this adjustment made cannot now be established with any certainty. But undoubtedly the effect of making their publication consecutive strengthened the link between *Passport to Hell* and *Nor The Years Condemn*.

The two novels are fundamentally different in approach. *Passport to Hell* is a realistic recreation of an individual's experience: *Nor The Years Condemn* uses both naturalistic and non-naturalistic conventions to portray a general spiritual condition. Yet both confront the same imaginative problem: the struggle to maintain human value in the face of the disintegrating force of economic and social experience (the War in *Passport to Hell*; the

"boom and bust" period in *Nor The Years Condemn*). By adopting and maintaining a single clearly-defined approach the particular effect of each novel is strongly felt, yet the consecutive publication juxtaposes the two effects and makes them complementary—each is enriched by the other.

The final chapters of the "Bronze Outlaw" draft were fictionally inferior because they tried to impose the authorially-perceived moral of the story too clumsily. Yet the didactic point was still of central importance to Hyde. Whether artistic or other considerations led to the abandonment of the chapters, Hyde later made good their loss by a different means. In writing *Nor The Years Condemn* she generalized Stark's experience in a number of ways. She then strengthened the connection between that novel and *Passport to Hell* by calling it a *sequel* and influencing its time of publication. Exerting control over the structures her work formed at this level can only be seen as purposeful if it is recognized as the completion by more sophisticated means of her original intention. If readers perceive the novels to be a single structural unit then they will be alerted to the generalizing as well as the individualizing aspects of Stark's experience. The moral point will have been generated by the reading process rather than established overtly within the text.

Hyde's manipulation of publication dates is a relatively insignificant detail, but it provides further evidence of her interest in larger-scale structures in her prose corresponding to a similar development in her poetry ("Houses By The Sea," for instance) at this time. As in her use of the poetic sequence, the integrity of each single unit remains intact, while the ordering and juxtaposing of these elements within the larger structure introduces the

possibility of generating more complex meaning. *Nor The Years Condemn* brings together a number of Hyde's aesthetic preoccupations in a new combination. Her desire to make evident the connection between individual well-being and the health of the whole society had given rise to some rather clumsy didactic writing in her earlier work. As it develops, however, the fictional means by which she conveyed her "moral" becomes increasingly sophisticated. Generalized commentary superimposed on the narrative by an intrusive authorial voice is replaced by particular images or dramatic situations by means of which the moral point is realized.

The two final chapters removed from the "Bronze Outlaw" draft of *Passport to Hell* have already been described as containing the origins of *Nor The Years Condemn* in their identification of Stark's individual situation with a wider social malaise—notably in the passage from one of these chapters in which the narrator laments the passing of the ritual of November 5th bonfires which might have marked the beginning of a new epoch of post-war unity, welding all New Zealanders into a nation. Although it may not have been wholly responsible for the abandonment of these chapters from the draft, this passage is unsatisfactory because of the rather forced nature of its central image. Its excision from the novel is not to be regretted. The fondly-imagined "flare from one hill to another" is more reminiscent of a series of beacons than of Guy Fawkes Day fires. The November 5th celebration commemorates the attempted blowing up of the English Parliament; hardly an appropriate image for the birth of national unity in any sense.

However, the idea of conveying the ideal sense of unified purpose by a single harmonizing ritual act was not altogether

abandoned. When she wrote *Nor The Years Condemn* Hyde transformed the ritual of Guy Fawkes' bonfires into that more meaningful (in the 1930s) and more specifically New Zealand ritual of the Anzac Day commemoration. It is also primarily an urban and communal public ritual, which brings people together physically as well as emotionally, and therefore seems more suited to the purpose of conveying a social meaning than the essentially private, small-scale and rural (hilltop) Guy Fawkes' celebration. This change to the text introduces a more appropriate metaphorical vehicle, which itself strengthens the novel. More significant however is the change which its presentation undergoes. The Anzac Day commemoration is dramatically presented. Bede Collins participates in, rather than recalls from vague childhood memory, a ritual which has direct meaning to her and her fellows as New Zealanders and survivors of world war. Instead of the narrator protesting vaguely about what "might have been" as in the passage from "Bronze Outlaw," *Nor The Years Condemn* makes the people's uncomprehended sense of dislocation dramatically apparent by depicting it in their response to the Anzac service.

The Anzac Day memorial service brings Bede Collins a moment of revelation about the spiritual state of her generation. It ends with "Binyon's hymn"³⁴ from which the novel's title is taken. Two lines are quoted in the text:

They shall not grow old, as we that are left grow old;
Age shall not weary them, nor the years condemn (*NYC*,
p. 242).

This "hymn"—this verse—holds a meaning which strikes an instinctive

chord in the crowd attending the service:

. . . men's voices which were merely ordinary became gentle and deep, the women's voices were true (NYC, p. 242).

Bede Collins' interpretation of the emotion which motivates the crowd is that they are almost envious of those who died in their youth and for a cause in which they firmly believed (like Paris, sleeping peacefully on Scamander side in the poem "Menelaus and Helen" quoted in Ex. 15). Their fate is felt to be easier than that of the people whose lives must go on into old age and the meaningless tedium of ordinary life not charged with a unifying purpose:

. . . they don't care about death august and royal, but only for the things you feel not with your mind but with your bowels—age, weariness, condemnation, the true things they can understand (NYC, p. 243).

The men and women who recite Binyon's lines are drawn together by their communal expression of a sense of dislocation and purposelessness. Their feeling is "deep" and "true," arising from their essential nature, though they do not consciously recognize it. What they express is a profound sense of yearning. "[Their] voices died, lingering upon 'Remember them'" (NYC, p. 243). The communal expression of feeling is over before its significance can be grasped. Like the old men who sit along Oriental Parade at the end of *The Godwits Fly* these people have "been battered into the sorrow and

protest which are the next things to a petition for love" (*TGF*, p. 232). It is only through the agency of the "voice" provided by their poets that they can even express their sorrow and protest. To turn that into the next step of a petition for love and so to bring love into power they will also need to be led by poets, as Hyde explained in her New Zealand Authors' Week address and elsewhere. But that time is not yet. The Anzac Day service ends and with it the momentary cohesion of the people.

Leaving the service, Bede Collins is able to carry the significance of the moment in her heart a little longer: "Her eyes felt unsealed as if the lids had been torn apart" (*NYC*, p. 244). She looks at the people around her with new, visionary understanding (significantly, one of the first people she sees is Macnamara); but for others the old divisions are already reasserting their power. A little boy is taking delight in kicking up the dead leaves on the street, but his mother scolds him, thinking only of the wear and tear on his boots. Nevertheless for Bede, as for Eliza at the end of *The Godwits Fly*, the minimal recognition of a common human predicament at least allows for the possibility of a more positive and creative sense of unity to come into existence.

It is shortly after this that we learn Bede Collins is herself dying of tuberculosis "picked up during a few months nursing at a small country sanatorium" (*NYC*, p. 246). Bede's contamination with this disease makes her representative of her whole generation, physical debilitation caused by tuberculosis being a metaphor for spiritual enervation of the New Zealand society described in the novel. Hyde's use elsewhere of the same metaphorical connection between the disease of tuberculosis and spiritual dis-ease has been

noted. In both cases the clear implication is that "a whole code needs revision and enlarging."

The revision will not be made by the established leaders, political or spiritual,³⁵ who have only increased the divisions between men. It is the poets alone who have the power to speak to all men, because they speak of the "true things" which are felt "not with your mind" but emotionally or instinctively, as Binyon is able to speak to the crowd at the Anzac service in *Nor The Years Condemn*. Stark and his generation had been betrayed³⁶ by the cynicism of leaders who had turned the idealistic hope of the "war to end all wars" into the same old political game, so it was up to the poets like herself who did "believe in men" to take up the task of leadership. The narrator of *A Home In This World* is not being altogether ironic when she says "I get my politics direct from Shelley and Shakespeare, with an occasional hint from the Holy Ghost" (*AHITW*, p. 12). In *The Godwits Fly*, John Hannay remembers Eliza as a child reciting Byron's poetry. He concludes that poetry is "a language, then, which all could speak" and that it can "teach the iron hands that, even yet, they were the thought and means of flesh" (*TGF*, p. 226). To these examples might be added Hyde's admiration for Rainer Maria Rilke. She regarded him as "perhaps the greatest poet of the early twentieth century," going on to say:

If there were nothing else against it, Rilke's poetry would be a magnificent argument for refusing to go to war with Germany; for war is only to be resorted to when all hope of logical conversation and understanding is gone by, and not to recognize

such a clear gift as logical conversation and understanding would be madness.³⁷

The understanding brought about by Rilke's poetry is a positive and sane employment of the human faculties which can unite mankind rather than dividing it into mutually destructive factions, she says. This is the poet's true function and the one she wishes to carry out in her own writing.

The Anzac Day ceremony described in *Nor The Years Condemn* is balanced in terms of the novel's structure by another public "ritual" of some significance: the 1932 Queen Street riot in Auckland.

Over the wireless: 'They're tearing the city to pieces. The procoession [sic] was turned back at the Town Hall. A disturbance started, and some of the leaders were batoned by the police. They're tearing the place to bits, tearing up stones and picket fences to smash shop windows . . .'
 It's like the French Revolution (*NYC*, pp. 298-99).

Again, Bede Collins experiences this "ritual" at first hand. Afterwards she and Macnamara discuss its significance as an expression of the spirit of her contemporaries. Bede says that she "felt that something good was happening." To this Macnamara replies:

' . . . there's something symbolic about the smashing of windows. Windows let in light and air, or else shut them out; in the latter case, the smashing comes' (*NYC*, p. 307).

Macnamara summarizes the positive effect of the riot:

'That which you saw to-night, that wasn't letting down, that was letting up; so perish all plate-glass and oppressors, if need be. First the big change . . . then the stabilizing agent. . . . I don't say it has to work, but it might' (*NYC*, p. 309).³⁸

In historical fact the 1932 riot made no significant difference to the course of the Depression. In terms of the fiction, however, it is raised in stature from a small-scale act of mob violence to an act of revolutionary proportions ("It's like the French Revolution") because such an act is necessary to the structure of the novel as Hyde conceived it. What is emphasized is its positive effect as a moment of heightened perception. It is "the big change" that has come about as an instinctive expression of the contraction of the human spirit that Bede recognized at the Anzac Day service. The word "contraction" comes from *The Godwits Fly*, where Eliza expresses the same recognition: "But don't you see, the way we live, everything, punishment, reward, system, all dwarf the stature—contraction not expansion? Isn't man like a clenched fist, cramped, that of its own agonized irritability must hit out, probably at the wrong thing?" (*TGF*, p. 91).

If the "revolution" can be recognized for what it is, the expression of "things needing to be said," then it might lead to the righting of wrongs—an expansion of the human spirit rather than a contraction—which, if it was "stabilized," would herald a new age

for mankind.

Hyde's belief in revolutionary rather than evolutionary change is evident in many forms in her writing. Before *Nor The Years Condemn*, though, it is treated mainly in the form of an individual rather than a general revolution of perception. The epiphanic moments Eliza experiences in *The Godwits Fly* are a good example. At these moments she experiences a liberation of positive feeling. The moments are fleeting however. They are not "stabilized." But they do serve to sustain Eliza at a minimal level. Hyde emphasizes their power and importance by describing them as moments of timelessness, for example; by placing them at the most prominent points of the novel, the ends of chapters; and by putting the key one at the end of the novel itself where the positive note is the last and most enduring. The task of the later works is to raise this personal "revolution" to a public level.

In *A Home In This World* the narrator begins to place Eliza's sense of a personal revolution of perception in a wider context. She describes the tragedy of her situation (in this particular instance her situation as a woman) as that of a person born out of her time:

It seems to me now that I am caught in the hinge of a slowly-opening door, between one age and another. Between the tradition of respectability . . . and the new age, foretold by Nietzsche and some others. . . . [In] time . . . an Iris Wilkinson, knocking her head on the ground and her bleeding knuckles on the door, [will] seem extremely queer to those who have learned to be

happy without self-consciousness (*AHITW*,
pp. 28-29).

Underpinning this passage is an assumption that the dawning of the new age is inevitable, the door to greater human sympathy must open. However it will not open while people are complacent or suffer oppression. So the Iris Wilkinsons must defy conventions which "contract" the human spirit, knock on the door until their knuckles bleed. Their pain is not however the hopeless pain of the outcast, beating on a door which will never open. It is the pain of the revolutionary martyr, whose knocking is the means by which the door will open. Even though she must be caught in the hinge of the door she has the knowledge that others will pass through it.

The progression from a personal to a social ideal and related to that the close connection between poetry and social purpose are clearly evident in Hyde's work. They are also ideas which are memorably stated in Cresswell's *Modern Poetry and the Ideal*; which ends with the statement that "The future for poetry and man lies in the guidance of that mysterious potent force, the personal Ideal, to its proper outlet in society." Hyde did not, as Fairburn suspected, regard Cresswell as a "dichter," though she did say to Schroder that "of creative intelligences in N.Z. [she] would rank his very highly indeed, if only he could be all that he is."³⁹ The reservation ("if only he could be all that he is") suggests that she saw him as subject to the same disintegrating attacks on his creative potential as any other person (like any good poet, he breathed "that which is in the air" as she said in her New Zealand Authors' Week address). However the development evident in her work is well described by the terms of the analysis he had offered in *Modern Poetry and the Ideal*.

In *Nor The Years Condemn* the Queen Street riot is described in terms which identify it with what Cresswell in his essay of 1934 had called the "negative side of the Ideal." He used the French Revolution as an illustration in the essay; the Queen Street riot is compared to the French Revolution in the novel. Cresswell described the French Revolution as the instinctive and unguided outlet of response to oppression, just as Macnamara interprets the riot. According to Cresswell the poets, who understood the "positive side of the Ideal," had to guide and direct those forces of revolution if they were to find their "proper outlet" in the creation of a new age of Idealism, otherwise they were simply destructive and temporary. Similarly, Macnamara explains to Bede that although the riot represents a "big change," there must be a "stabilizing agent" if the change is to endure as a positive new development and so transcend being an isolated episode of destruction.

"Killer" Stark and the gentle giant, Macnamara (he is a broad-shouldered five feet eleven) are the novel's embodiments of the "negative" and the "positive" sides of the Ideal. Macnamara is not, strictly speaking, a poet; though he is humourously associated with the arts by the fact that his political analysis is accompanied by a dexterously played harmonium (the name of the instrument having been chosen with care) which, after "the first bars of 'God Save the King,' switched over to 'The Internationale,' and finished up, wheezing, at 'The Wearing of the Green'" (*NYC*, p. 310). Undoubtedly, though, Macnamara is the bearer of the "positive side of the Ideal" in the novel. He has breathed that which is in the air (like his doppelgänger, Starkie, he has travelled all over New Zealand to experience its life at first hand) and he is able to put into words

the unexpressed emotions of his fellows. The first words he utters in the novel are in fact spoken to complete a stumbling sentence of Stark's:

'Won't they ever know we aren't a—a—'

'A red cotton poppy made by blinded soldiers very efficiently trained and sold in the streets for a shilling once a year. That's it, isn't it, Stark?' asked a gentle voice (*NYC*, pp. 42-43).⁴⁰

He is the "organ of the voice [with a further pun on harmonium], given back to the body, which is the people."⁴¹

When Bede Collins asks Macnamara "What are you supposed to be?" he replies that he and others like him are the "continuity":⁴²

We have not forgotten, we shall not forget, we won't let people forget what they wanted in the first place. Plenty more like us. Like any other bug, the idea is infectious; you'll find it quietly rampant all over the world (*NYC*, p. 310).

Macnamara's metaphorical "infectious bug" recalls that other bug—tuberculosis—which infects Bede and her contemporaries. Exposure to Macnamara has a healing effect on her. He not only saves her from the immediate danger of the rioters (*NYC*, p. 303) but confidently hints that her tuberculosis will not be fatal: "Trouble with one lung, not very serious" (*NYC*, p. 308).⁴³ Earlier when Bede castigated Macnamara for calling the young man with him by the insulting name of "Homie," Macnamara replied:

If I say it, he gets to like it, and when other

people say it, he's immune. Same old smallpox,
 cowpox theory . . . (NYC, p. 306).

The immunizing effect Macnamara has on the young "Homie" foreshadows his influence on Bede and also on Starkie at the end of the novel.

Organ of the voice, continuity, immunizing bug: the portrayal of Macnamara in the novel resolves all of these different expressions of the ideal role of the writer as spiritual leader in Hyde's earlier work. The novel also brings to completion the reconciliation of the individual and general levels of experience which was anticipated in *The Godwits Fly*. In *Journalese* she had written somewhat cynically that

If society consists of a body of individuals with some tie of real feeling between them, we have no society in New Zealand as yet: there are ties of prejudice and self-interest, but of genuine feeling,
 no. ⁴⁴

In her novels she set out to show that ties of genuine feeling were necessary, and to show that it was possible to discover them in "this world."

The last book she had published, *Dragon Rampant*, is also an expression—and a celebration—of the ties of feeling which bind people together. It is not in any obvious sense a book about New Zealand although she believed that her experience in China did have some very direct implications for the development of New Zealand society, as I will show. *Dragon Rampant* does however represent a logical further movement beyond nationalism to internationalism

for a writer who believed that the people of all times and places were spiritually bound together and should develop those bonds in a more tangible form.

After *Nor The Years Condemn* was written, Hyde set out on her journey around the world, leaving New Zealand on January 18, 1938. Although she wanted to go to England as many New Zealanders before and since have done, this was no simple godwit-migration "Home." Rather it was an "advance" from her "home" (to use her words from *A Home In This World*) to the rest of the world. If "home" meant any actual geographical place to her, that place was wholeheartedly New Zealand, not England. In her much-quoted conclusion to an article written in China she wrote "In our generation, of our own initiative, we loved England still, but we ceased to be 'forever England.' We became, for as long as we have a country, New Zealand."⁴⁵ Though invariably quoted as a statement of her nationalism, this passage contains the important but overlooked qualification: "*for as long as we have a country,*" which adds some complexity to its meaning. The statement remains an affirmation of a new-found sense of location, but it also clearly expresses Hyde's internationalism; her belief that political boundaries must some day cease to matter.⁴⁶

On leaving New Zealand, Hyde's route "was to have been: Auckland to Sydney, the Pacific ports, Hong Kong, Kobe, Vladivostok, Moscow, Warsaw, Berlin and London . . ." (Introduction, *HBTS*, pp. 20-21). This is a journey to the world, not just to England. The relatively low priority she gave to arriving in London is apparent from her decision—made on the spot—to stop in China to offer her support to the Chinese people who were then engaged in war with

Japan. Although she went to the war-zone as a professional journalist and had decided before she left that she was going to write about her journey in order to help finance it,⁴⁷ her response to the plight of the Chinese people was a sincere commitment of her sympathy to the suffering of other human beings like herself. When she was finally forced to leave China because of a severe illness she threw all her energy into publicising the Chinese cause in England, leaving her most enduring record in *Dragon Rampant*. The gift of her talent and energy to the Chinese people was the practical embodiment of her philosophy: she gave herself freely to the service of a cause greater than the cause of any individual. The cause was not her country or Empire but the freedom from oppression and suffering. She gave of herself from strength:⁴⁸ the strength of her faith in mankind.

More than simply propaganda for a political cause, *Dragon Rampant* drew on Hyde's experience of writing her earlier novels. Again autobiographical experience is made the basis of the book. Although she had the help of James Bertram to correct and regularize the verifiable fact—place-names and spelling—that kind of "truth" was secondary (much to Bertram's annoyance⁴⁹) to her attempt to put into words the "truth" of the impression the Chinese people had made on her so that her readers would feel it as she had. Although she was working as a journalist in the war zone, *Dragon Rampant* contains no detached overview of the conflict, no attempt to place her observations in the context of the whole war: instead the novel offers a partial—but not confused—view of her experience.

Even though it "failed" to demonstrate journalistic impartiality, the impressionistic technique she used has been

described as simply journalism. Charles Brasch, for example, thought that it "both gained and lost . . . from being written so close to the events; it gave a sharp picture of what she saw and what happened to her but . . . that was good reporting, no more; the events had not been allowed to mature in memory."⁵⁰ Hyde would have agreed with Brasch's description of her technique (if not with his judgement that it was "good reporting, no more"). She had made a similar distinction between writing which captured the "quick kaleidoscope" of events and that which had matured in memory when she described Sassoon's poetry. Sassoon's kaleidoscopic realism had however been a necessary and appropriate technique for his purpose: "the horrors he had to depict . . . left him no opportunity of sitting back in an armchair and reflecting on an appropriate choice of words."⁵¹ So too in *Dragon Rampant* she wanted to involve the reader as directly as possible in the emotions she had felt—the ". . . thousand splintered stars . . . that had burned first in [her] own heart" (Introduction, *HBTS*, p. 15). She was a professional writer and practiced her writing skills every day so an "appropriate choice of words" came readily to her, just as the "clever subtle fingers" of the pianist who has practiced five-finger exercises hours a day "understands" how the music should be played (Introduction, *HBTS*, p. 14).

Her tendency in the past had been to move away from first-person narrative to a more detached third person point of view. In this book however she wished to convey as directly as possible her attachment to, rather than her detachment from, the people and the experience she described. She did not want to write about "events" once they had "matured" in her memory. She wanted to convey an

immediate human response to a human predicament: to show "the agony of the drops which show human faces for a single moment before they go over the waterfall" and to make the reader feel that agony.

Her impressionism was deliberately employed to involve readers in the narrative at an emotional level—to make them feel as the narrator felt, see as the narrator saw. Hyde insisted that her effort to involve herself unreservedly in the Chinese experience, at the expense of objectivity, was necessary if she was to offer her readers a true insight. She had to breathe in "that which was in the air" so that she could act as "the organ of the voice, given back to the body, which is the people." This didactic intention draws on her earlier work. So does the technique which she used to convey it. She had been unable to control the subjectivity of a first person narrative in writing the First Version of *The Godwits Fly* and had had to put the manuscript aside "for further reflection." The success with which she uses a first person technique in *Dragon Rampant* is testimony to the skill she had developed over the three years since she wrote the First Version.

After it was published, one reviewer compared *Dragon Rampant* unfavourably with Freda Utley's "clear-sighted and orderly" book, *China At War*:

One suspects that Miss Hyde, on the other hand, never really discovered what the war was about. She knew neither Chinese nor Japanese; she knew not even the customs nor the geography of China.⁵²

That she knew nothing about the language or customs of China was true beyond dispute. It makes her achievement all the more

impressive. But Hyde knew absolutely clearly "what the war was about." It was about being beaten up and humiliated by foreign soldiers, being disorientated, feeling fear and hate, helplessly watching destruction and pain. Those things Hyde knew and those were the subject of her book.

That she happened to be in China rather than New Zealand did not detract from her ability to carry out the function of an artist since the basic human response to the situation remained the same. If she was successful in articulating the experience of the Chinese people then it would strike a responsive chord in her readers and a bond of kinship would be recognized. A statement of this intention is to be found early in the novel when she writes:

Since I don't speak of mystical faith, but of the faith of man in man, before faith there must be understanding. And what may be found, perhaps, in this book—an effort towards understanding (*DR*, p. 13).

The "faith of man in man" is the basis on which Hyde proposed to establish her "home in this world." It was the lack of this faith which she felt produced conflict between nations and between people where there should be unity. In *The Godwits Fly* and *Nor The Years Condemn* Hyde discovered the lack of this unity at the root of New Zealand society, and made each of the novels an "effort towards understanding" out of which that faith might be restored. It is a logical progression from the idea of the unity of all New Zealanders to the idea underlying *Dragon Rampant* that the differences between all cultures and races of mankind are less cause for division than the bonds of their common humanity are grounds for solidarity.

In some of the poems Hyde wrote while in China the same idea of a unifying bond between all people is expressed. In "What Is It Makes The Stranger" she wrote:

Shaking the sweet-bitter waters within my mind,
It seemed to me, all seas fuse and intermarry.
Under the seas, all lands knit fibre, interlock:
On a highway so ancient as China's
What are a few miles more to the ends of the earth?⁵³

The characters who inhabit the New Zealand of *Nor The Years Condemn* were oppressed and defeated because they had no recognized sense of common identity or common goal—even as New Zealanders, let alone as members of the larger human family. The apparently blind destructiveness of the Queen Street riot was the revolutionary moment in which some sense of a common predicament, at least, emerged and on which a positive sense of unity could be built. The Chinese people faced a more tangible and deadly battle to overcome defeat by the Japanese, but in *Dragon Rampant* and in her letters Hyde described Chinese society as indestructible because of its close-knit sense of identity and purpose.

This was the essentially positive lesson China had to offer New Zealand and the rest of the world, as Hyde was at pains to explain to Schroder in a letter written to him from hospital in England:

As soon as I come back . . . [to New Zealand] . . .
I'm going to shove in every way known to me for United
Front as in China. . . . I don't mean shouting, flag-
waving, fear-mongering militarism—God forbid. But
more vitality and coherence of the whole social move-

ment, the trained helping the untrained in every way—for instance, Chinese students were organized to carry everything from medical knowledge to literacy into army and village units—they call it mass mobilization and it's nearly more important than the war⁵⁴

"Vitality and coherence of the whole social movement" sounds an impossibly Utopian dream, yet Hyde's experience of the unity of the Chinese people, even in the chaos of the war zone, offered a practical working model for its success.

"Vitality and coherence" are always under threat in Hyde's writing but they are all the more precious for that. At an individual level, in *The Godwits Fly* for example, disintegrating forces are always at work on the sense of identity, yet a stronger and more positive sense of identity is forged out of the struggle to overcome them. At a national level, in *Nor The Years Condemn*, social institutions have to be risked in order that they might be reshaped by human needs. Out of the Queen Street riots comes the 1935 Labour election victory and from that, the novel implies, may come real social change. On the night it was announced "Nothing mattered, except that the crowd-body, a long time cold and scared in its softest spots, courage, pride, and respectability, should suddenly be awake and singing again" (*NYC*, p. 347). So too, as the whole world approached war once again in 1939, Hyde wrote urgently to Schroder of the need to break down self-defensive barricades as the only possible way to avert global destruction. Presumably Schroder had written to Hyde in England attacking socialism as a threat to national security in the event of war. She

replied:

I think you are wrong . . . in thinking socialism . . . will do any harm . . . Socialism will be extremely useful, even necessary, at the present time, provided it hangs on like grim death to the one feature which gives it political breath, self sacrifice—internationalism. *Now* when internationalism seems most dangerous we should play that card for all we're worth—and when prejudices, especially racial ones, are as puffy as cobras with toothache or glandular swelling we should remember Sweet Alice in Wonderland's remarkable words, "You're just nothing but a pack of cards."⁵⁵

If positive faith in mankind was to have any meaning then it had to be put to the test. If the threat of world war could be averted by international co-operation and diplomacy then a "remarkable" new age would be born.

Of course it did not happen. But to know that is not to deny the validity of its logic or to dismiss easily Hyde's hard-won belief in the ultimate triumph of human sympathy over prejudice and fear: a triumph all the more miraculous for the length of the odds against it. In "The Book of Nadath," one of the places the prophet visited was "the house of woman." He watched the woman sweeping sand off her floor, though it always returned. "Sometimes the sand mounted to her knees, sometimes it was a thin film . . ." but the woman simply kept on sweeping, undaunted. In her endurance Nadath saw that "One day she shall be called the conqueror of the

sands."⁵⁶ In this parable Nadath gives expression to Hyde's faith in the mysterious creative potential which sustains humanity.

In its general form that faith may seem nothing more than the vague expression of a sentimental idealism ("I sound a little like dear Auntie Belinda speaking from 1ZB, inviting you all to send out waves of right thinking," she said ironically in her New Zealand Authors' Week address⁵⁷). But her idealism is not sentimental or naïve. Expediency, cowardice and cynicism she saw and understood and set down in her writing. But, in the words of another poet,⁵⁸ she did not approve, and she was not resigned to them. Her clear-sighted understanding that mankind's capacity for good is very much less in evidence than its destructive belligerence is anything but sentimental. Yet neither is it grounds for cynicism or despair. Confronting the complex mystery of humanity makes any partial response inadequate. Eliza Hannay gives expression to the need for openness of response at the end of *The Godwits Fly* when she says of Timothy Cardew and the "little brawling workman" (the ideal and the brutal aspects of mankind):

That both were flesh, not brick or stone, is
really very strange (*TGF*, p. 231).

APPENDIX: A DESCRIPTIVE INVENTORY OF SOME OF HYDE'S MSS AND DRAFTS

This inventory describes not only the MSS which have been used in the thesis but any others which have come to my notice. No complete record of Hyde's MSS yet exists, so this list, which is a necessary account of primary materials used, has been extended into a preliminary survey of a wider part of the canon. No claim is made for its completeness however. The parameters of my thesis topic largely determined which MSS I became acquainted with; though I gratefully acknowledge the assistance I received from the guardians of the various collections, who made other MSS available to me at various times. I am also grateful to Massey University for providing the research funds which enabled me to make Xerox copies of much of this material.

The inventory is divided into three parts: 1: manuscripts relating to Hyde's published prose work; 2: material relating to her unpublished work and 3: notebooks. Within these categories material is arranged whenever possible into its chronological order of composition. Hyde's pagination is followed where it is given, with errors indicated. Gloria Rawlinson and Derek Challis' preliminary sorting and identification of MSS is followed where applicable. Italics are reserved for the published form of novels only; the titles of drafts are given in quotation marks. Any pagination on MSS which is not Hyde's is indicated in square brackets.

1: Manuscripts relating to Hyde's published prose work.

a. *Journalese*:

- (i) "Journalese." Typescript, 192 pp.

B-12b, Iris Wilkinson collection, Auckland University Library (hereafter referred to as AU).

"Incomplete typescript with holograph annotations.

Accompanied by five typescript fragments: three from *The Godwits Fly* (chs 1, 7, 15-16. 138 [pp.] approx.); one of two incomplete short stories (*The Honeysuckle Scandal/Rogue, Naboth's Vinyard at Orakei*); one of six poems ('Your Trees,' 'Judas,' 'Defeat,' 'The English Rider,' 'Chrysanthemum,' 'In The Lane').

Gift of Mr D. Challis, 1962" (M.D. Coleman and R. Chapman, comps, *Manuscripts and Archives in Auckland University Library*, Bibliographical Bulletin 6

(Auckland: Auckland University Library, 1971), p. 28.

This Bulletin is cited hereafter as Coleman and Chapman). All of items B-10 to B-15 held at AU are recorded as being gifts of Mr D. Challis, 1962.

Challis has stated (interview with Sandbrook, May 15, 1980) that his intention is for all of Hyde's MSS currently held by himself and by Gloria Rawlinson eventually to be placed in AU.

The three typescript fragments of *The Godwits Fly* material included in B-12b are described more fully below, in Section 1:e. of this appendix.

- (ii) "Journalese." Typescript, 111 pp.

Held by Derek Challis (incorrectly placed under title page of draft of *Wednesday's Children*).

Incomplete typescript with holograph annotations.

The typescript needs reorganizing and contains some redrafting. Since it begins at p. 193, the beginning of Ch. 12, this is almost certainly not a separate draft of *Journalese*, but rather the missing part of (i) above, which ends on p. 192, the end of Ch. 11.

(iii) *Journalese*, proofs, 112 pp.

B-12a, Iris Wilkinson collection, AU (Coleman and Chapman, p. 28).

b. *Passport to Hell*:

(i) "Bronze Outlaw; a New Zealand Soldier's Story."

Typescript, 350 pp.

B-10, Iris Wilkinson collection, AU.

"Typescript with holograph annotations.

Accompanied by a holograph draft of Ch. 18, and a revised typescript of *Introduction to Starkie*.

Published as *Passport to Hell*, 1936"

(Coleman and Chapman, p. 27).

The "holograph draft of ch. 18" to which Coleman and Chapman refer is in fact a 22 p. (incomplete) autobiographical text written by J.D. Stark, describing his return to New Zealand in 1919. Gloria Rawlinson may have had this fragment in mind when she described the later novel, *Nor The Years Condemn*, as having been started in May, 1937 "with the help of interviews

with Stark, plus a few of his crudely written notes" (Gloria Rawlinson, letter to Sandbrook, Sept. 19, 1979).

c. *Check to Your King*:

- (i) "Check to Your King; the life of Charles Philippe Hippolytus, Baron de Thierry." Typescript, 346 pp. B-11, Iris Wilkinson collection, AU.
"Typescript with holograph annotations.
Accompanied by transcript research notes and typescript copies of six letters by de Thierry and two by the Rev. Samuel Marsden.
An early draft which was considerably revised and rewritten" (Coleman and Chapman, p. 27).
- (ii) "Check to Your King; the life of Charles Philippe Hippolytus, Baron de Thierry." Typescript, 368 pp. B-11b Iris Wilkinson collection, AU.
"Typescript and holograph annotations. Lacks Chapter 1 of published version and text significantly different" (Coleman and Chapman, p. 28).
- (iii) "Check to Your King; the life of Charles Philippe Hippolytus, Baron de Thierry." Typescript, 440 pp. B-11c, Iris Wilkinson collection, AU.
"Typescript, signed, and holograph annotations."
(Coleman and Chapman, p. 28).
- (iv) loose pp. labelled (by Gloria Rawlinson) "[*Check to Your King*] Pages from an early draft?" Typescript,

7 pp.

Held by Gloria Rawlinson.

Page 1, headed "Check to Your King. Introduction" (beginning "Against the fragile china blue . . ."); no p. 2; pp. 3-5 (from same Introduction?); two versions (both incomplete) of a p. 6 (beginning "The pale and oval face . . ." / "The rather pale and oval face . . ."); p. 285 (beginning "great grey-blue cobwebs . . .").

d. *Wednesday's Children*:

- (i) "Wednesday's Child." Typescript, 307 pp.
B-15, Iris Wilkinson collection, AU.
"Typescript with holograph annotations.
Published 1936 (as *Wednesday's Children*)"
(Coleman and Chapman, p. 29).
- (ii) "Wednesday's Children." Typescript, 1 p. (Title page).
Held by Derek Challis.
Title page of a draft of *Wednesday's Children*,
incorrectly placed with a draft of *Journalese*. See
item (a)(ii) above.
- (iii) loose pp. labelled (by Gloria Rawlinson) "From
draft of *Wednesday's Children*." Typescript, 16 pp.
Held by Gloria Rawlinson.
Typescript with holograph annotations.
2 pp. redrafts of p. 292.
14 pp. headed "Chapter One, Wednesday Enters for the
Doubles."

e. *The Godwits Fly*:

- (i) "The Godwits Fly." Typescript, 261 pp.

First Version (Gloria Rawlinson's designation).

Held by Gloria Rawlinson.

Typescript with holograph annotations.

(The text is completed by the AU fragment, B-12b, fragment 3, described below).

The text is divided into two parts by an (unnumbered) title p. for Part Two between pp. 150, 151. Errors in Hyde's pagination are as follows: In Part One 2 pp. numbered 15; no pp. 46, 47, 71; p. 83 misnumbered 2; 2 pp. numbered 85; 2 pp. numbered 141.

In addition to these misnumberings, pp. 6, 60 and 61 are missing from the text, with consequent breaks in the narrative.

Part One lacks a title p. (and Foreword?). It begins on p.1, headed "Chapter One, Farewell and Adieu."

Part One ends (at p. 150) after "Chapter Nine, Children and Cherry Trees."

The separate title p. for Part Two has the word "SUCCESS" in typescript crossed out and replaced with the holograph title "The Middle Distance."

Part Two begins (on p. 151) with "Chapter Ten, A Ship Returns."

Inaccuracies in pagination are as follows: 2 pp. numbered 162; 2 pp numbered 170 pp. 245-248 misnumbered 145-148.

There is a gap between pp. 233-238 which is filled by AU, B-12b, fragment 3 (see (ii) below).

The text ends (incomplete) at p. 264, the end of "Chapter Fourteen, Little Red Shoes." It is completed by Au, B-12b, fragment 3 (see (ii) below).

(ii) ["The Godwits Fly"] fragment. Typescript, 38 pp.

B-12b, fragment 3, Iris Wilkinson collection, AU.

This fragment is placed with the B-12b typescript of *Journalese* (see 1:a.(i) above).

Four pp., numbered by Hyde 234-237, belong in Part Two of the First Version (see (i) above). Pp. 234 and 235 complete "Chapter Thirteen, Waters On An Island"; "Chapter Fourteen. Little Red Shoes" begins on p. 236 and is continued as described in (i) above.

The other 34 pp. of this fragment follow on from the end of (i) and complete the First Version draft.

They begin with the heading "Chapter Fifteen, The Free Companies" on p. 265.

Inaccuracies in pagination are as follows: the p. number on 234 is obliterated; p. 281 misnumbered 201; 2 pp. 286.

The text ends on p. 297.

Including AU, B-12b, fragment 3, the First Version consists of 299 pp.

(iii) ["The Godwits Fly"] fragment. Typescript, 40 pp.

B-12b, fragment 2, Iris Wilkinson collection, AU.

This fragment is placed with the B-12b typescript of

Journalese (see 1:a.(i) of this Appendix).

Typescript with holograph annotations by Hyde and in another hand (Gwen Mitcalfe?).

Pagination is by Hyde. It runs from p. 117-162.

Begins "Chapter Seven, Little Ease," p. 117. A chapter ending is indicated on p. 139; after a break the text resumes on p. 147, running continuously to p. 162 where another chapter ending is indicated.

Errors in pagination are as follows: 2 pp. 135; pp. 140-146 missing, with break in sense.

The lost pp. 140-146 presumably comprise the beginning of a Chapter 8.

Apart from Hyde's own holograph annotations to the typescript, this fragment is unusual in that it also bears holograph annotations in another hand, on no less than 10 pp.

It is my conjecture that this hand is that of Gwen Mitcalfe, since she is the person on whom Hyde based the character of Simone and the annotations to this fragment relate to that character (for example, this on p. 127: "Simone *is* romanticised!"). The fact that the DPV fragments described in (iv) below also include an annotation in this hand suggests that they are part of the same draft.

- (iv) ["The Godwits Fly'] fragments. Typescript, 81 pp. Part of "Drafts of Published Version" (Gloria Rawlinson's designation, abbreviated in this thesis

to: DPV fragments). The remainder of DPV fragments is placed with AU, B-12b, fragment 1: see (ix) below. Held by Gloria Rawlinson.

Typescript with holograph annotations by Hyde and another hand (Gwen Mitcalfe?).

The part of DPV fragments described here consists of two sections:

57 pp. typescript with holograph annotations (Hyde and Gwen Mitcalfe?), beginning abruptly with p. 189: "two white splashes . . ."; pagination then runs to p. 195, end of chapter. "Chapter Ten, Stars' Holiday" begins p. 196, runs to p. 200 where it ends abruptly. There follow 3 pp. numbered 199, each bearing a different redraft of the same passage from the original p. 199 (the verso of p. 197 also bears the number 199 and $\frac{1}{2}$ line redraft). At the foot of p. 192 there is a pencil holograph note in a hand not Hyde's, presumably that of Gwen Mitcalfe. If so, this establishes a link between this fragment and AU, B-12b, fragment 2, which is also annotated in this hand.

"Chapter Ten, Stars' Holiday" begins on another p. numbered 196 (with poem beginning "In one of those wild gardens . . ."), ends p. 216. Error in pagination here is p. 204 misnumbered 306. This chapter is a redraft of the incomplete Chapter 10 above.

24 pp. typescript with holograph annotations, numbered by Hyde [1]-25. Begins "Chapter Eleven, In Your Stupidity," p. [1], ends with end of chapter, p. 25.

Error in pagination: no p. 6, but no break in sense. The final sentence on p. 25 is in ink holograph by Hyde. The chapter numbers suggest that this fragment continues on from the previous one, although the pagination is not continuous; Hyde sometimes numbered chapters separately in this manner.

Note to items (iii) and (iv) above:

Although it can be established that AU, B-12b, fragment 2 and the DPV fragments described in (iv) are part of the same draft, their fragmentary nature makes their exact location in the creative process of *The Godwits Fly* difficult to ascertain. I assume that since Gloria Rawlinson placed these DPV fragments together with the one described in (ix) below, she regards them as being part of the same late revision stage (i.e. after the MS version). It is my conjecture however that items (iii) and (iv) above are from a draft stage of the novel which predates the MS draft. (See the notes on the Ex. 14 and Ex. 15 notebooks in 3:(viii) of this Appendix.) One example of internal evidence which supports this conjecture is the treatment of Eliza's job in a newspaper office. In both Ex. 14, pp. [26-29], and DPV fragments, pp. 197-199, there are almost identical descriptions of Eliza's two superiors, "Mr Dill and Mr Lennox," who tease her about her "platonic" relationship with Timothy. In the MS version the whole of this scene of 3-4 pp. has been excised and replaced with one brief paragraph distinguishing these two men

from the other "queer mossies" she worked with (Ex. 17, p. [145]), and this treatment is preserved in the published version (*TGF*, p. 141). Numerous examples of such textual modifications can be found to support the conjecture that these fragments pre-date the MS version. The AU, B-12b, fragment 2 chapter "Little Ease" can similarly be shown to follow the First Version chapter called "Simone" (First Version pp. 28-51) and to precede the "Little Ease" chapter in the MS version (Ex. 16, p. [66] - Ex. 17 p. [95]).

- (v) Exercise Book, labelled by Gloria Rawlinson "The Godwits Fly 1; Ch. 3 - to p. 74." Holograph, 100 pp. Ex. 16 (Gloria Rawlinson's designation).

21.5 x 33 cm notebook, "Counter book, red, with mottled lacing. Red Book 1" (Gloria Rawlinson, letter to Sandbrook, April 27, 1979).

Held by Gloria Rawlinson.

This is the first of three such notebooks which together constitute what I describe as the MS version of *The Godwits Fly*.

The draft of *The Godwits Fly* consists of 74 pp., but the last six (pp. [68-72]) are on verso of pp. [62-67], in reverse order (Hyde ran out of room in the notebook and so worked backwards, on the verso sheets which she usually left blank). Gloria Rawlinson, describing her system of pagination, comments: "Where she [Hyde] writes on both sides, or backwards, or turns the book upside down etc. I have had to paginate the whole

book . . . [In] the case of Red Book 1 (Ex. 16) . . . there is one pagination for the entire contents, and a separate one for T.G.F. Because some half-dozen pages run backwards, it wd have been confusing to do otherwise"

(Gloria Rawlinson, letter to Sandbrook, April 27, 1979). I follow her separate pagination for the draft, giving it in square brackets.

The text begins with Hyde's chapter title "O Rome, My Country." This is unnumbered, but subsequent chapter titles are numbered: "Ch. 4, Follow the Boomerang," p. [14]; "Ch. 6, Toy Town," p. [32]; "Ch. 7, Laloma," p. [45]; "Ch. 8, Little Ease," p. [66].

Inserted between pp. [58-59] is a single p. typescript with holograph annotations, possibly an extract from an historical document relating to *Check to Your King*. In front of the *The Godwits Fly* draft, Ex. 16 contains 8 pp. of what appear to be Hyde's notes of interview(s) with W. Downie Stewart (The initials "D.S." occur in the notes). These establish that Ex. 16 was used while Hyde was in Dunedin, in the Spring of 1936. At the back of the notebook, upside down, are 18 pp. (some verso) of what appears to be a transcription of de Thierry's autobiography, presumably made before Hyde went to Dunedin.

- (vi) Exercise Book, labelled by Gloria Rawlinson "The Godwits Fly 2; pp. 75-148." Holograph, 100 pp.(?) Ex. 17 (Gloria Rawlinson's designation).

21.5 x 33 cm notebook, as in (iv) above.

Held by Gloria Rawlinson.

This is the second of the three notebooks containing the MS version.

I follow Gloria Rawlinson's pagination, which is given in square brackets.

The text begins with Hyde's note: "Little Ease (continued)," p. [75]. There follow: "Reflections in the Water," p. [95]; "Ch. 10, Beau Chevalier," p. [107]; "Ch. 11, Broken Trees," p. [117]; "Chapter Eleven," p. [128]; "Chapter 12," p. [145]. The text ends at p. [148].

There is a misnumbering here: p. [131] is followed immediately by p. [140], so eight numbers are missing from the pagination.

Upside down at the back of Ex. 17 are 10 pp. of notes, mainly on the colonial artist Gilfillan.

(vii) Exercise Book, labelled by Gloria Rawlinson "The Godwits Fly 3." Holograph, 100 pp.(?)

Ex. 18 (Gloria Rawlinson's designation).

21.5 x 33 cm notebook, as in (iv) above.

Held by Gloria Rawlinson.

This is the third of the three notebooks containing the MS version.

I follow Gloria Rawlinson's pagination, which is given in square brackets.

The text begins "Chapter Fourteen, That Dolent City," p. [149]. There follow: "Chapter Fifteen, Stars'

Holiday," p. [168]; "Chapter Sixteen, Money Changed Hands," p. [186]; "Chapter Seventeen, Alien Corn," p. [189]; "Chapter Eighteen, Thorny Mauds," p. [199]; "Chapter Nineteen, No More Of Me You Knew," p. [208]; "Chapter X - Carly," p. [211]; "Chapter XI, Sidereal Year," p. [223]. The text ends at p. [228] and is signed "Robin Hyde."

There is one pagination error: no p. [190].

Between pp. [226, 227] is inserted a single p. with holograph notes (by Gloria Rawlinson?) on Rilke's poem "Orpheus, Eurydice, Hermes."

Hyde's use of "X" and "XI" to enumerate the last two chapters is puzzling. It is possible that they simply represent "unknowns," and that Hyde intended to correct them later. A more likely conjecture is that she mistakenly used the roman numeral "X" to mean "20."

Note to items (v) - (vii) above:

The MS version, as it exists in the three foolscap notebooks Ex. 16, Ex. 17 and Ex. 18, is incomplete. Ex. 16 begins with what is either a Chapter 3 or Chapter 4. The first chapter title "O Rome, My Country," is unnumbered; the second "Follow the Boomerang," Hyde numbered "Chapter 4," but the next chapter title, "Toy Town," bears the number "Chapter 6." Therefore it is presumed that two or possibly three chapters are missing from the draft and must have existed either as loose pp. or in another notebook.

The draft in Ex. 16 continues uninterrupted into Ex. 17. Between Ex. 17 and Ex. 18, however, another discontinuity occurs. Ex. 17 ends with "Chapter 12" incomplete; Ex. 18 begins with "Chapter Fourteen, That Dolent City." Therefore it is presumed that part of Ch. 12 and all of Ch. 13 are missing from the draft. If so, they must have existed either as loose pp. or in another notebook. There is considerable similarity between the material presented in Ex. 14, in Ex. 17 and in the DPV fragments described in (iv). Whatever the exact order of composition of these might be, it is clear from the number of drafts of this part of the novel that it gave Hyde some difficulty. It is worth noting that Ex. 14 contains passages of automatic writing, on pp. [24, 42], which reinforces the suggestion that Hyde was experiencing difficulty with the material at this point. It may be, therefore, that the discontinuity between Ex. 17 and Ex. 18 points to a complex relationship between these texts, the exact nature of which has not yet been established.

The MS version was written while Hyde was in Dunedin, staying with the Hon. W. Downie Stewart. Some notes on de Thierry material in Ex. 16, however, suggest that Hyde used the Ex. 16 notebook before she left Auckland. It is possible therefore that the MS version was begun before she reached Dunedin, though this is only speculative.

(viii) ["The Godwits Fly"] fragment. Typescript, 49 pp.
 B-12b, fragment 1, Iris Wilkinson collection, AU.
 This fragment is placed with the B-12b typescript
 of *Journalese* (see 1:a.(i) above).
 Pagination is by Hyde. It runs from p. 1-53.
 Begins with "Chapter One, Little Houses," p. 1;
 chapter ends p. 40; "Chapter Two, Bird of My Native
 Land," p. 41; text breaks off abruptly at p. 53.
 Errors in pagination are as follows: no p. 13; no
 p. 29. In addition to these errors, p. 17 is missing,
 with a consequent break in the narrative; p. 50 is
 also missing, though it is located with DPV fragment
 described in (ix) below.

(ix) ["The Godwits Fly"] fragment. Typescript, 84 pp.
 Part of "Drafts of Published Version" (Gloria
 Rawlinson's designation, abbreviated in this thesis
 to: DPV fragments). The remainder of DPV fragments
 is described in (iv) above.
 Held by Gloria Rawlinson.
 Typescript with holograph annotations.
 23 pp. typescript, numbered by Hyde 50-74.
 This fragment continues on from AU, B-12b, fragment 1.
 Begins with p. 50; then pp. 54-56, ending a chapter
 ("Chapter Two," AU, B-12b, fragment 1); "Chapter
 Four, O Rome, My Country" begins p. 57, ends p. 69;
 "Chapter Five, Follow the Boomerang" begins p. 70,
 breaks off abruptly p. 74.
 Errors in pagination: there are 2 pp. numbered 60,

no break in sense.

AU, B-12b, fragment 1 (see viii above) and the DPV fragment described here are from the revisions Hyde made to the MS version in late 1936 or early 1937. Hyde never made duplicate copies of her typescripts, so presumably another complete typescript of the novel was made to be sent to her publisher. Since there are slight but significant variations between these fragments and the published form of the novel (some are described in Chapter V of the thesis) that final copy must also have contained revisions.

f. *A Home In This World*

- (i) "A Home In This World." Typescript, 116 pp.

Held by Gloria Rawlinson.

Accompanied by "Chapter X, A Night of Hell," Typescript, 16 pp., incomplete; and three poems: "The Carver," "Embrace," "In A Silent House," all typescript, 6 pp. "A Home In This World" is an incomplete typescript with holograph annotations by Hyde, and some marginal annotations and corrections to pagination (in pencil) by Rawlinson. I follow Hyde's pagination, with Rawlinson's also given in square brackets.

There is no separate title page. The text begins with "Chapter One, Just Now," p. 1. At the foot of p. 12 Hyde has a line indicating a chapter ending. The text continues with no new chapter title or number, on two unnumbered pp. [13, 14]; Hyde's pagination resumes

with 2 pp. 16 [the first corrected by Rawlinson to 15]; p. 23 is incomplete; another chapter ending is indicated on p. 24; p. 25 bears 10 lines of verse by Hyde ("I have gone into the forests . . ."). "Chapter Three, The Silvery Trees" begins on p. 26, ending on p. 42; p. 43 has 10 lines of verse ("This grass was not too slight for you . . ."). "Chapter Four, Moving Along" begins on p. 44; p. 46 is missing, with a break in the sense. The chapter ends on p. 64. There is no p. 65. Pp. 66-67 bear the poem "Montaigne on the Hillside." "Chapter Five, The Most-Smuggled Baby" begins on p. 68, ends on p. 90. There are no pp. 91, 92. "Chapter Six, Job" begins on p. 93, ends on p. 111. There is no p. 112. "Chapter Seven, Letting Go" begins on p. 113. After p. 115, Hyde's pagination is corrected by Rawlinson thus: 115 [116], 116 [117], 117 [118], 117 [119], 118 [120], 119 [121]. The text breaks off at this point.

The fragment "A Night of Hell" begins with the heading "Chapter X, A Night of Hell." There follow 15 pp. of typescript, numbered 2-16 by Hyde. The text is incomplete. Pp. 1-7 and 9 are on a thinner grade of paper than the rest of the fragment.

The three poems consist of: "The Carver," 1 p., unnumbered, signed "Robin Hyde"; "Embrace," 1 p., unnumbered, signed "Robin Hyde"; "In A Silent House," 4 pp., numbered by Hyde, signed "E Reotahi."

- (ii) I know of no other drafts of *A Home In This World*. A typescript copy (possibly one of several, since

part of it consists of carbon duplicate) made after Hyde's death, is held by Challis (together with a Xerox duplicate of it made in Feb., 1979).

g. *Nor The Years Condemn*:

- (i) "Nor The Years Condemn." Typescript, 380 pp.

Held by Derek Challis.

Typescript with holograph annotations by Hyde and another hand (unknown).

Title page. Epigraph, 1 p. "Author's Note," 2 pp.

Chapter titles are the same as in the published novel.

Pagination is Hyde's throughout.

Errors in pagination are as follows: no p. 29; 2

pp. 55; 2 pp. 58; no p. 72; p. after 73 numbered 2;

no p. 116; after p. 129 pagination runs 121, 122, 133,

then sequence resumes from 134; after p. 149 pagination

repeats from p. 141; no pp. 192-196; p. 198 mis-

numbered 199; pagination repeats 211-215; p. 278

misnumbered 2; p. 286 misnumbered 287; 2 pp. 298.

None of the pagination errors indicate a break in the sense of the draft.

The draft ends at p. 368.

Most of this draft is typed on paper watermarked

"Ariel Bond," though a thinner paper (not watermarked)

is occasionally used.

: Manuscripts relating to Hyde's unpublished work.

a. "Autobiography MS 412."

(i) [Autobiography]. Holograph, 190 pp.

NZ MSS 412, Iris Wilkinson papers, Auckland Public Library.

Incomplete. Missing Chs 1, 17, parts of 2.

70 pp. are bound. The remaining 120 pp. are bound differently and paginated separately.

Includes 3 poems: "Descendants," "The Last Ones,"

"Sand," typescript, 4 pp., all signed "Robin Hyde."

Donated by Dr G.M. Tothill, Feb. 10, 1965.

I refer to this MS as: autobiography MS 412.

(ii) I know of no other drafts of autobiography MS 412. A typescript copy (incomplete?) made after Hyde's death(?) is held by Derek Challis.

b. "The Unbelievers."

Three typescript drafts of this unpublished novel exist.

All are held by Derek Challis.

The chronological relationship of the drafts has not been finally established. A tentative order is established here.

(i) "The Unbelievers." Typescript, 319 pp.

Held by Derek Challis.

Typescript with holograph annotations. Complete draft, loose pp.

Title page, wormeaten, headed "The Unbelievers, a Novel, by Robin Hyde."

Epigraph, 1 p.; "Author's Note (1) and Author's Note (2)," both on 1 p.

Chapter titles (numbered by Hyde One to Sixteen):

"Incredibilia"; "O, My Silver Fox"; "The Crystal Child"; "But Not Delirium Tremens"; "All Hands Man"; "The Pumps"; "'I Know More Than Apollo"; "The Airy Voice . . ."; "Once In The Blue Dog"; "Our Browner Brethren"; "Torchlight and Reflections"; "Circumstantial Evidence. . . . Onward to Aüe"; "Desertion of Quixote"; "Peculiar Persistence of a Younger Mariner"; "Echo on Aüe"; "Fracture of the Crystal"; "Told by the Carillon."

Pagination is by Hyde, except for pp. 175-184 where pagination is corrected in another hand.

Errors in pagination are as follows: p. 5 misnumbered 4; no p. 10; no p. 22; no p. 36; between pp. 101, 102 are 2 pp. numbered 1051, 106; 2 pp. 153; no p. 159; no p. 190; no p. 191; after p. 194 pagination repeats 193, 194; no p. 209; no p. 235; no p. 240.

None of the pagination errors indicate a break in the text.

The draft ends on p. 321, signed "Robin Hyde."

The draft is typed on a variety of different papers: 10 pp. are foolscap, the rest quarto: some pink, some thin, most of the rest the type watermarked "Ariel Bond."

This variety of paper, together with the frequency of

Hyde's holograph annotations suggests this is the earliest draft.

- (ii) "The Unbelievers." Typescript, 306 pp.

Held by Derek Challis.

Typescript. Complete draft, some pp. loose, some pinned with paper clips.

Title page, bearing the words "The Unbelievers, a Novel, by Robin Hyde."

Epigraph, 1 p.; "Author's Note (1) and Author's Note (2)," both on 1 p.

Chapter titles are the same as for (i) above, with the exception of Chapter Eleven: "Circumstantial Evidence. . . . Onward to Aüe," which is shortened in this draft by the removal of the words "Circumstantial Evidence. . . ."

Pagination is by Hyde throughout.

Errors in pagination are as follows: no p. 37; p. 51 misnumbered 57; 2 pp. 61; p. 75 misnumbered 76; no p. 93; no p. 195; 2 pp. 242.

None of the pagination errors indicate a break in the sense of the draft.

The draft ends on p. 304, signed "Robin Hyde."

- (iii) "The Unbelievers." Typescript, 289 pp.

Held by Derek Challis.

Typescript. Incomplete draft, pinned top left-hand corner.

Title page, detached from pin, bearing the words "The

Unbelievers, a Novel, by Robin Hyde." Beneath that in pencil holograph is written "Author of 'Passport to Hell' and 'Check to Your King.'"

Epigraph 1 p.; "Foreword," 2 pp.

Chapter titles are the same as (ii) above.

Pagination is by Hyde throughout.

Errors in pagination are as follows: p. 51 misnumbered 52; p. 67 misnumbered 68; no p. 75; after p. 138 pagination repeats 137, 138; 2 pp. 141; no p. 157; 2 pp. 166; 2 pp. 195. After the first of these pagination runs 198, 193, 194, 195, then sequence resumes; no p. 212; no p. 236; after p. 269 pagination repeats 268, 269.

None of the pagination errors indicate a break in the sense of the draft.

The draft ends abruptly at p. 279, incomplete.

Collected with this draft is 1 p. typescript, numbered by Hyde p. 28, signed "Robin Hyde." It belongs to a draft of the short story "The Shining Hair," held by Challis.

c. "The Book of Nadath."

- (i) "The Book of Nadath." Holograph, 88 pp.

B-13, Iris Wilkinson collection, AU.

"Unpublished poem" (Coleman and Chapman, p. 28).

Loose pp., numbered by Hyde consecutively to p. 57 (actually 56 pp., due to misnumbering; there is no p. 37, numbers run 1-36, 38-57).

After p. 57 each chapter is numbered individually.

From p. 36 I continue the consecutive numbering in square brackets.

Chapter One has no separate title. Thereafter chapter titles are: "Nadath and the Singers," p. 8; "Pity," p. 22; "Nadath and the Master of Wheels," p. 25; "The House of Woman," p. 36; "The Time Servers," p. 48 [47]; "The Weavers and Dyers," p. 49 [48]; "The Three Who Come," p. 54 [53]; "They That Answered," pp. 1-4 [57-60]; "The Iron Child," pp. 1-9 [61-69]; "Nadath Speaks to his Love," pp. 1-4 [70-73]; "The Yellow Man," pp. 1-6 [74-79]; "The Far Flyers," pp. 1-8 [80-87]; incomplete (first?) draft of "The Far Fliers," p. 1 [88].

d. "De Thierry's Progress."

- (i) "De Thierry's Progress." Typescript and holograph, 101 pp.

Held by Derek Challis.

Fragments of several versions of a "Verse Chronicle," some typescript, some holograph.

Title page, typescript: "De Thierry's Progress: (A fragmentary versified chronicle of incidents in the lives of some Early Victorians, born before and after their time: beginning with the premise that all men are unequal because afraid, and ending with the fact that all men become dead and equal)."

21 pp. holograph verse drama, beginning with 2 pp.

stage directions; pp. 2, 3 numbered by Hyde; otherwise unnumbered. On both lined and unlined paper, written partly in ink; partly in pencil. P. [17] on the back of a sheet numbered "3" and bearing four lines of the poem "Isabel's Baby."

5 pp. typescript with holograph annotations, headed "The Curates. 1802. Gloucester, England"; numbered by Hyde. Verses about "Emily Rudge." Foot of p. 2 has new section headed "2. The Two Virginites"; p. 5 has two sections numbered "4" and "5."

19 pp. typescript (after p. [1], numbered 2-19 by Hyde), verse drama, headed "I. Sunday evening. A de Thierry's unsuspecting future mate and his mother-in-law chat in a bedroom." P. 7 headed "II. The de Thierrys in New York, 1828 . . ."

13 pp. typescript (after p. [1], numbered 2-15 by Hyde; no pp. 7, 9, but no break in sense), verse drama, headed "Nukahiva" and beginning with stage directions. This is a typescript version of 21 pp. holograph described above.

7 pp. typescript (after p. [1], numbered 2-7 by Hyde), verse drama, headed "The Houses."

Title page (typescript) "Isabel's Baby," followed by 3 pp. poem, numbered 1, 3, 4.

Loose pp., typescript: p. 4, beginning "I've hoped and hoped . . . "; p. 5, beginning "Sit down and listen . . . "; p. 4, beginning "I vow he'd never send old Ned away"; p. 5, beginning "A tongue exists like

music . . ."

13 pp. typescript (after p. [1] numbered by Hyde 2-13), verse drama, headed "The de Thierry's in New York." This is another version of the similarly titled section above.

8 pp. typescript, numbered by Hyde 8, 7-13; incomplete version of part of 21 pp. holograph section described above.

3 pp. typescript, (after p. [1] numbered by Hyde 2, 3), another version of the poem "Isabel's Baby."

2 pp. typescript, numbered by Hyde 5, 6, incomplete, beginning "Isabel: What about? . . ." and ending with "Isabel's Song."

e. Plays.

The seven plays described here are all held by Derek Challis. The dating of plays, their chronological relationship to each other and the sequence of drafts (where applicable) has not been established.

- (i) "The Club: A Play of Asides, in One Act." Typescript, 12 pp.

Held by Derek Challis.

Typescript with holograph annotations.

Pagination by Hyde, pp. [1]-12. No separate title page.

A letter Hyde wrote to J.A. Lee dates and describes the origins of the play: ". . . the League of Penwomen made me so ill that I tossed sleepless in my bed till I'd written a libellous one-act play called 'The Club.'"

(Hyde, letter to Lee, July 3, 1936, Lee Collection, AP).

- (ii) "For King and Country." Typescript, 20 pp.

Held by Derek Challis.

Typescript with holograph annotations.

Pagination by Hyde. Errors are as follows: after p. 8 pagination runs 2-4, then 2 pp. 5, then 6-7, then 3-7.

None of these errors indicate a break in the sense.

- (iii) "The Beggars In The Doorway."

Three drafts of this play are described here:

- (a) "The Beggars in the Doorway, A Play In One Act, by Robin Hyde." Typescript, 22 pp.

Held by Derek Challis.

Typescript with holograph annotations.

Pagination is by Hyde.

Title page; "Cast of Characters" 2 pp. (play begins on second of these, ends on p. 21).

- (b) "THE Beggars In THE Doorway, A Play in One Act, by Robin Hyde." Typescript, 21 pp.

Held by Derek Challis.

Pagination is by Hyde.

Title page; list of scenes and "Cast of Characters,"

2 pp. (play begins on second of these, ends on p. 20).

- (c) "The Beggars In The Doorway, A Play In One Act, by Robin Hyde." Typescript, 19 pp.

Held by Derek Challis.

Typescript (different typewriter from (a) and (b)), with holograph annotations.

Pagination is by Hyde.

Title page; list of scenes and "Cast of Characters,"
2 pp. (play begins on second of these, ends on p. 17).
Error in pagination (2 pp. 10), but no break in sense.
Top left hand corner of title page bears the pencil
holograph address "9 Prospect Terrace, Milford,
Auckland."

- (iv) "The King Cophetua." Holograph, 8 pp.

Held by Derek Challis.

Incomplete fragment.

No separate title page. First page headed "The King
Cophetua. Act 1, Scene 1," pp. [1]-5; "Scene 2"
pp. [1]-3 (incomplete).

Written on quarto lined paper, with the watermark

"Utility Linen."

- (v) "Chariot Wheels."

Two drafts of this play are described here:

- (a) "Chariot Wheels, A Play in Three Acts, by Robin Hyde."

Typescript, 65 pp.

Held by Derek Challis.

Typescript with holograph annotations.

Pagination is by Hyde.

Title page; play begins on p. 3, ends on p. 67.

Errors in pagination are as follows: no p. 2; extra p.
unnumbered between 17, 18; p. 37 misnumbered 36; no
p. 43; no p. 62.

None of the pagination errors indicate a break in the
sense.

- (b) "Chariot Wheels, A Play In Three Acts, by Robin Hyde."
Typescript, 68 pp.
Held by Derek Challis.
Typescript with holograph annotations.
Pagination is by Hyde (no errors).
Title page; "Dramatis Personae," 2 pp.; play begins p. 3, ends p. 68, signed "Robin Hyde."
On pp. 65-68 of this draft there is the poem "The Victory Hymn" (see *HBTS*, pp. 52-54).
- (vi) "In This Quiet Room, a play in three acts. . . ."
Typescript and holograph, 38 pp.
Held by Derek Challis.
Fragmentary.
No separate title page.
Collected together here are a number of fragments, including redrafts, from this play, both typescript and holograph (sometimes on the same p.). Pagination is too irregular to reproduce here, since the order of fragments has not been ascertained. Each fragment (2-6 pp.) is numbered separately.
This play (and vii below) seems to use episodes which are treated in *The Godwits Fly*; however its relationship to the novel has not been established.
- (vii) "Eurydice, a Play in One Act." Typescript, 24 pp.
Held by Challis.
No separate title page. Each scene is paginated separately by Hyde, even when "p. 1" of a scene is

actually on last p. of previous scene.

Five scenes, each comprising 5-6 pp.

This draft is on foolscap paper.

On the verso of the last p. Hyde has written (ink, holograph): "For Morning-Glory [Gloria Rawlinson?] to read -I wrote it & some others when I was pretty sick [i.e. 1934?] but I thought it might amuse you tho' it's a rotten play. Don't lose it honey I haven't another copy so it's part of my ridiculous hoard - Love x Robin." The note is presumably addressed to Rosalie Rawlinson.

f. Short Stories and other prose.

- (i) Numerous short stories, newspaper or magazine articles and other short prose works and fragments are collected together and held by Derek Challis. There are more than 100 items in the collection, though many of these are multiple drafts or incomplete fragments. Where multiple drafts do occur, these have not necessarily been placed together. The collection does not appear to have yet been sorted or arranged in any systematic way.

I have not attempted to establish a systematic form for this collection since any arrangement of the Xerox copies with which I have been working would not apply to the original collection. Where reference is made to items from the collection in this thesis, I have simply specified the title or opening line (for

untitled fragments) as given by Hyde.

Briefly described, the collection consists of a main body of about 60 short stories, 44 of which have only one draft (sometimes incomplete); 9 have 2 drafts; and 7 have 2-5 drafts. In addition to these there are approximately 10 items which are articles or unplaced fragments (some as little as 1-2 pp.). Sixteen items are holograph; the remainder typescript, many with holograph annotations. The length of items varies from 1-2 pp. to stories of more than 40 pp.

At least 10 of the stories from this collection belong to Hyde's projected short story collection, called "Unicorn Pasture," which was never published; though the stories are not grouped together here. The titles of these are: "The Red Mouse of the Brocken"; "The Griffin Objects"; "Six Pomegranate Seeds"; "The Hautboys"; "She Came to Jalalabad"; "The Pitiabie"; "Day for Enobarbus"; "The Sparrow Is Dead"; "Lonely Street"; and "The Girl In The Woods." In addition, one of the incomplete fragments here may belong to the story "Apricots in Season." Hyde told Schroder that "Unicorn Pasture" consisted of at least 28 stories (including the title story) and she listed 20 of the titles. The other 9 titles she listed—"Wild Ginger"; "Brown Playmate"; "Unicorn Pasture"; "Sweet William"; "Foolish But Virgins"; "Joshua and The Moon"; "Haste Thee, Nymph", "The Tragic Mask"; and "Men on Crosses" (Letters

to Schroder, Feb. 14, 1935, 6:77 and undated [Mar. 1935], 6:78, MS Papers 280, WTu)—do not occur in Challis' collection.

In this thesis I mention a number of stories from Derek Challis' collection. Titles of these stories are: "Strange Dominion"; "This Charmian"; "Jed and Hesperus"; "Birth of a New Zealander"; "The Christmas Tree That Was"; "The Griffin Objects"; untitled article (?) on mental illness; "Waitress, Please"; "The Silk Hat Spectre"; "The Red Mouse of the Brocken"; "In Search of Reality"; "The Tea Set"; "The Cage With The Open Door."

- (ii) There are a number of other scattered fragments which should be seen in conjunction with the material in Challis' collection of short stories and other prose.

These are:

- (a) 1 p. typescript, numbered by Hyde p. 28, signed "Robin Hyde," collected with a draft of "The Unbelievers" (see 2:b.(iii) above). This p. belongs to a draft of the short story "The Shining Hair" held in Challis' collection.
- (b) 12 pp. typescript with holograph annotations, numbered by Hyde pp. 111-121 (2 pp. 112), beginning "grime, its sun the molten egg in the nest of a phoenix." Labelled by Gloria Rawlinson(?) "Unlocated Pages: The Unbelievers? Other pages unknown." Held by Derek Challis.

These pp. do not belong to "The Unbelievers." I cannot identify them though. The p. numbers suggest that they are from the draft of a novel.

- (c) "The Honeysuckle Scandal" and "Naboth's Vinyard at Orakei."

Incomplete short stories, comprising one typescript "fragment" accompanying "Journalese," AU, B-12b (see 1:a.(i) above).

3: Hyde's Notebooks.

- (i) "The New Graphic Exercise Book," 60 pp. (unnumbered).

"Ex. 1" (Gloria Rawlinson's designation).

16.5 x 20 cm exercise book, with pencil holograph notes, in parts using both recto and verso.

Held by Gloria Rawlinson.

Contents: mostly notes made from papers relating to de Thierry, presumably for *Check to Your King*. Some notes for journalism (Social column) and for *Passport to Hell*.

- (ii) Small notebook, labelled by Gloria Rawlinson "Notes for Journalese; Observer Notes; Refs to First Thoughts of CTYK." 30 pp. (unnumbered).

11 x 15 cm notebook, with pencil holograph notes both recto and verso.

Held by Gloria Rawlinson.

Contents as described in title.

- (iii) Notebook with both back and front covers missing,
100 pp. (unnumbered).
20 x 25.5 cm notebook, with holograph notes (pencil
and ink), in parts using both recto and verso.
Held by Derek Challis.
Contents: notes relating to de Thierry, presumably
for *Check to Your King*.
- (iv) Small notepad, front cover missing, 6 pp. (unnumbered).
13 x 20 cm notepad, with pencil holograph notes (recto
only; including back cover).
Held by Derek Challis.
Contents: notes for *Check to Your King*.
- (v) Small notebook, labelled by Gloria Rawlinson "Notes
for CTYK; Poem list; Notes for Observer." 48 pp. (un-
numbered).
Ex. 11 (Gloria Rawlinson's designation).
10 x 16.5 cm notebook with pencil holograph notes in
parts using both recto and verso.
Held by Gloria Rawlinson.
Contents as described in title.
- (vi) "Whitcombes New Zealand Rough Diary, 1934." (? pp.)
Ex. 12 (Gloria Rawlinson's designation).
20 x 25.5 cm notebook with ink holograph notes, diary
entries and drafts, in parts using both recto and
verso.
Held by Gloria Rawlinson.
The Ex. bk has the manufacturer's printed numbers up

to 358 (recto and verso). After that, and at several places before, sections of pages have been torn out. Contents: diary entries and notes on the function of art; drafts of poems; fragments of short stories(?); plan/notes for *Journalèse* and draft of foreword; plan and beginning of draft for *Check to Your King*; family tree and essay on Sircum family (Hyde's maternal ancestors).

- (vii) Foolscap notebook, labelled by Gloria Rawlinson "The Godwits Fly, First Drafts, June/July, 1936; Wear My Ruby, First Pages."

100 pp.(?)

Ex. 14 (Gloria Rawlinson's designation).

21.5 x 33 cm, "large grey counter book" (Gloria Rawlinson, letter to Sandbrook, April 27, 1979), with ink holograph draft, in parts using both recto and verso.

Held by Gloria Rawlinson.

The 46 pp. of holograph draft of *The Godwits Fly* are lightly numbered in pencil by Gloria Rawlinson. These numbers are given here in square brackets.

Page [1] is titled (by Hyde) "June 22nd 1936.

Reflections in the Water." The text begins "A special Day's Bay voice. . . ." and continues to p.[14]. Page [15] is headed (by Hyde) "July 23rd" and begins

"Timothy-getting-out-through-a-hole- . . ." The narrative is continuous, breaking only for the heading

"In Your Stupidity" on p. [41] (not at the top of the p.), and ending on p. [46].

The passage dated "July 23rd" contains two passages ($\frac{1}{2}$ p. each) of automatic writing: pp. [24, 42].

The other contents of Ex. 14 are, briefly:

14 pp. of prose and verse entitled "Wear My Ruby."

Upside down in the back of the notebook, 12 pp. of a short story called "In Search of Reality" and 15 pp. headed "Getting Rid of Clarissa."

- (viii) Notebook, labelled by Gloria Rawlinson "Written Drafts of Poems; Notes for 2nd version *The Godwits Fly*, 1936." 100 pp. (?)

Ex. 15 (Gloria Rawlinson's designation).

18 x 23 cm black, red-trimmed notebook with pencil and ink holograph notes, in parts using both recto and verso.

Held by Gloria Rawlinson.

Contents: drafts of poems; notes for *The Godwits Fly* as follows (pagination is Gloria Rawlinson's):

pp. [42-46], list of chapter titles, some with accompanying notes; p. [47], notes, headed "July 22nd 1936" by Hyde; pp. [73, 75, 77, 79, 81] (i.e. recto only), notes.

The date "July 22nd 1936" here suggests a chronological link between Ex. 15 and Ex. 14 (see vii above), which has the dates "June 22nd, 1936" and "July 23rd."

Gloria Rawlinson describes the notes in Ex. 15 as being for the "2nd version *The Godwits Fly*" which began, she

says, with the passage in Ex. 14 ("The breakthrough," Introduction, *TGF*, p. xv). It is my conjecture that Hyde was using the two Ex. bks simultaneously over a longer period than Gloria Rawlinson suggests.

The outline plan of *The Godwits Fly* Hyde gives in Ex. 15, pp. [42-46] more closely resembles the First Version than the MS version or the contents of Ex. 14, and so seems to pre-date Ex. 14. The other notes in Ex. 15, which include the date "July 22nd, 1936," could have been added later, at the time Ex. 14 was being filled. Evidence for this conjecture is: (a) The Ex. 15 plan has a 3 part structure, like the First Version's 2 part structure; but the MS version has none. (b) The chapter titles and notes in the Ex. 15 plan refer to the same events as are described in the First Version; the MS version is significantly different, especially from Part 3 of the Ex. 15 plan. (c) The Ex. 15 plan includes "Reflections in the Water" as Ch. 7, but does not include the chapter "In Your Stupidity" which follows in Ex. 14.

In a letter Hyde wrote to Lee on May 8, 1936, she mentioned that she had already begun redrafting the novel. This pre-dates what Gloria Rawlinson describes as the "breakthrough" beginning of a new draft on "June 22nd 1936," so it seems probable that Ex. 14 is in fact a later stage of a redrafting process which began in late April or May 1936. (My conjecture would

be that the attention focused on New Zealand writing during Authors' Week in late April, 1936, provided the stimulus for the redrafting.) If so, then it seems possible that the outline plan in Ex. 15 represents the earliest stage in the revision, when Hyde began to think of possible new ways of ordering the material. This adjustment to Gloria Rawlinson's account of the novel's genesis (if it is correct) is only slight. It has the advantage, however, of providing a home for the misplaced fragments held under the titles AU, B-12b, fragment 2 and DPV fragments, which seem to have been written before the MS version (see 1:e.(iii), (iv), of this Appendix).

One major difficulty which arises in trying to establish the relationship between Ex. 15 and the various drafts is that apart from the MS version there is no surviving draft material from the latter half of the novel after the First Version. AU, B-12b, fragments 1 and 2 and the DPV fragments only cover in a fragmentary way the first half of the novel. From the sparse information yielded by the Ex. 15 plan's chapter titles, it seems that the Ex. 15 plan very closely follows the structure of the First Version, covering the events at Picton, Auckland, Jerusalem and Te Reinga which are described in the First Version but not the MS version. The exact nature of the process by which that transformation was made may never be known.

Notes

I: A SURVEY OF HYDE'S WORK BEFORE *THE GODWITS FLY*

¹ Robin Hyde, *Journalese* (Auckland: National Printing Co., 1934), p. 20.

² Robin Hyde, *The Godwits Fly* (London: Hurst and Blackett, 1938). The novel was reprinted (Auckland: Auckland University Press and Oxford University Press, 1970), ed. and introd. by Gloria Rawlinson. All my quotations from this novel are from the 1974 impression of this reprint. Page references are given in the text.

A chart showing the chronological development of *The Godwits Fly* and its relation to Hyde's other literary activity in the years 1928-1939 is affixed to the rear end-paper of this thesis where it may be most conveniently used in conjunction with the text.

³ Gloria Rawlinson, "Introduction" to *Houses By The Sea and the later poems of Robin Hyde* (Christchurch: Caxton Press, 1952), p. 13. Subsequent references to this introductory essay will be included in the text as: Introduction, *HBTS*.

⁴ Robin Hyde, letter to J.H.E. Schroder, March 19, 1931, folder 5, MS Papers 280, J.H.E. Schroder, Alexander Turnbull Library, Wellington. All Hyde's letters to Schroder are from this collection. Hyde's letters to Schroder make up folders 3-7 of MS Papers 280. Most of the letters are dated by Hyde. Undated ones have a date attributed to them by Gloria Rawlinson, which I include in square brackets. Gloria Rawlinson has also numbered the letters. Subsequent references to them abbreviate the folder and letter

numbers and use the standard abbreviation WTu for the Alexander Turnbull Library. Thus this letter's citation: Letter to Schroder, Mar. 19, 1931, 5:65, MS Papers 280, WTu.

Schroder was literary editor of the Christchurch *Press*. Gloria Rawlinson records that it was through his influence that Hyde became a reporter on the *Sun* [in 1929] and that her first book of poems was dedicated to him (Introduction, *HBTS*, p. 13). He exerted a strong influence, particularly over her early work. She continued to correspond with him until near the end of her life. The WTu collection includes over 100 letters.

⁵ Robin Hyde, *The Desolate Star* (Wellington: Whitcombe and Tombs, 1929).

⁶ Gloria Rawlinson, "Introduction" to *The Godwits Fly*, p. xi. Subsequent references to this introductory essay will be described in the text as: Introduction, *TGF*.

⁷ Letter to Schroder, n.d. [1929], 5:41, MS Papers 280, WTu.

⁸ Letter to Schroder, Feb. 14, 1935, 6:77, MS Papers 280, WTu.

⁹ All quotations in the preceding two paragraphs are from a letter to Schroder, June 27, 1934, 5:74, MS Papers 280, WTu.

¹⁰ Iris G. Wilkinson [Robin Hyde], [Autobiography], unpublished MS. NZ MSS 412, Auckland Public Library, Auckland. The text is incomplete and comprises 190 pp., although Hyde described it as "a 350 page book" (letter to Schroder, June 27, 1934, 5:74, MS Papers 280, WTu). The first 70 pp. are bound together and paginated. After p. 70 the MS consists of pages bound differently and paginated separately (see Appendix). References to the MS which include the words "loose pp." therefore come from the second series of pagination. The MS was deposited in the Library by Dr G.M. Tothill on Feb. 10, 1965. Hereafter it is referred to as: autobiography MS 412.

¹¹ Letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTU.

¹² It is worth noting that when addressing her comments about the novel to a different person, J.A. Lee, Hyde *stresses* the autobiographical nature of *The Godwits Fly*, rather than discounting it as she does in these letters to Schroder.

¹³ Autobiography MS 412, p. 107.

¹⁴ Letter to Schroder, June 27, 1934, 5:74, MS Papers 280, WTU.

¹⁵ Letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTU.

¹⁶ Robin Hyde, letter to J.A. Lee, April 2, 1937, J.A. Lee Collection, Auckland Public Library, Auckland. All Hyde's letters to Lee are from this collection. In subsequent references the standard abbreviation AP is used for Auckland Public Library.

¹⁷ Letter to Schroder, June 27, 1934, 5:74, MS Papers 280, WTU.

¹⁸ Letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTU.

¹⁹ *Ibid.* A short story with this title was first published in the Christchurch *Sun*, Christmas supplement, Dec. 19, 1928. It was reprinted in O.N. Gillespie, ed., *New Zealand Short Stories* (London: J.M. Dent, 1930), pp. 262-73.

²⁰ Letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTU.

²¹ Letter to Schroder, Feb. 14, 1935, 6:77, MS Papers 280, WTU.

A list of titles subsequently sent to Schroder in March included only 19 titles.

²² *Ibid.*

²³ Letter to Schroder, n.d. [1935], 6:83, MS Papers 280, WTU.

²⁴ Individual stories from the collection were published, however: "Lonely Street," in *Art in New Zealand*, 7, No. 3 (1935),

pp. 128-33; "Joshua and the Moon," in Warwick Lawrence, comp., *Yours and Mine: Stories by Young New Zealanders* (New Plymouth: Thomas Avery, 1936), pp. 93-102.

²⁵ Letter to Schroder, n.d. [Mar. 1935], 6:78, MS Papers 280, WTu.

²⁶ Derek Challis' collection of short stories and articles includes the draft of another story called "This Charmian," which would also seem to belong to the "Unicorn Pasture" collection (see Appendix).

²⁷ Letter to Schroder, n.d. [1935], 6:83, MS Papers 280, WTu.

²⁸ Gloria Rawlinson, "Cloud of Witness IV: Robin Hyde," in *The Wooden Horse*, 1, No. 4 (1950), p. 26.

²⁹ Letter to Schroder, Feb. 14, 1935, 6:77, MS Papers 280, WTu.

³⁰ Letter to Schroder, n.d. [1935], 6:84, MS Papers 280, WTu. Robin Hyde, *Check to Your King* (London: Hurst and Blackett, 1936). This novel has been republished twice: A.H. and A.W. Reed, 1960, introd. Joan Stevens; and New Zealand Classics series, Auckland: Golden Press, 1975. Since the latter is a photographic facsimile of the text of the 1936 Hurst and Blackett ed., all subsequent references are made to it and are included in the text.

³¹ Robin Hyde, "For Thine Is The Kingdom; Livingstone and Sir George Grey," in the *Christchurch Press*, July 13, 1935, p. 17; "A Real Friendship; Selwyn and Grey," in the *New Zealand Herald*, Aug. 10, 1935, Supplement, p. 1; "Selwyn and Grey; A Cherished Friendship," in the *New Zealand Herald*, Aug. 17, 1935, Supplement, p. 1.

³² Robin Hyde, letter to T.L. Buick, March 12, 1935, folder 2,

MS Papers 58, T.L. Buick, WTu.

³³ Letter to Schroder, n.d. [1935], 6:83, MS Papers 280, WTu.

I have not seen the MS Hyde describes here and do not know whether it still exists.

³⁴ Letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTu.

³⁵ Titles of these stories are "Jed and Hesperus," "Birth of a New Zealander," "The Christmas Tree That Was"; all unpublished TSS, held by Challis.

³⁶ Robin Hyde, *Passport to Hell* (London: Hurst and Blackett, 1936).

³⁷ Gloria Rawlinson's designation for the first draft of the novel, which I adopt here.

³⁸ The information in this paragraph and the next is drawn from Gloria Rawlinson's Introduction, *TGF*.

³⁹ Robin Hyde, *A Home In This World*, introd. Derek Challis (Auckland: Longman Paul, 1984). Subsequent references are included in the text. This book is not to be confused with the earlier (unpublished) autobiography, MS 412.

⁴⁰ Robin Hyde, *Nor The Years Condemn* (London: Hurst and Blackett, 1938). Subsequent references are included in the text.

⁴¹ Letter to Lee, Aug. 7, 1936, Lee Collection, AP.

⁴² She concludes *Check to Your King*, for example, with an "Epilogue" in which she addresses de Thierry himself as a representative of a common human situation: ". . . we gain nothing by charging bull-headed at your old enemy, the brick wall of materialism. There are other means. And there are other things within your gift which do not belong to other principalities;

people will see that for themselves" (CTYK, p. 283).

⁴³ Letter to Schroder, April 26, 1935, 6:80, MS Papers 280, WTu.

⁴⁴ The existence of this MS is in question. It can be dated only approximately from letters. A letter to Schroder (n.d. [1935], 6:83, MS Papers 280, WTu) mentions having finished the MS. Other evidence in the letter suggests a date of late June or early July, 1935, so this novel was probably written immediately after the First Version of *TGF*. "These Poor Old Hands" was not published, though Hyde submitted it to her London agents, A.P. Watt and Son (see "Shibli Bagarag" [Pat Lawlor], "Among The Books," in *New Zealand Railways Magazine*, March 1936, p. 39, for a reference to the MS being "under consideration" for publication).

⁴⁵ Letter to Schroder, n.d. [1935], 6:83, MS Papers 280, WTu.

⁴⁶ See later discussion of the ending of *TGF* in Chapter V.

⁴⁷ Letter to Schroder, April 26, 1935, 6:80, MS Papers 280, WTu.

⁴⁸ Ibid.

⁴⁹ Robin Hyde, "The Unbelievers," unpublished TS. Three drafts of this novel exist, all held by Challis (see Appendix).

⁵⁰ Letter to Schroder, Aug. 8, 1935, 6:82, MS Papers 280, WTu.

⁵¹ Robin Hyde, *Wednesday's Children* (London: Hurst and Blackett, 1937). Subsequent references are included in the text.

⁵² Letter to Schroder, n.d. [1935], 6:84, MS Papers 280, WTu.

⁵³ Robin Hyde, *The Conquerors* (London: Macmillan, 1935).

⁵⁴ "Shibli Bagarag" (pseud. of P.A. Lawlor), "Among The Books," p. 39, draws attention to the fact that Hyde has five MSS under consideration by publishers at this time: "Bronze Archer" [sic],

"The Unbelievers," "Unicorn Pasture," "These Poor Old Hands" and "Check to Your King."

⁵⁵ Letter to Lee, May 8, 1936, Lee Collection, AP.

⁵⁶ Letter to Lee, August 7, 1936, Lee Collection, AP. This description too refers to the First Version.

⁵⁷ Exercise Book 15, MS, n. pag. This exercise book is held by Gloria Rawlinson. I follow Gloria Rawlinson's form in referring to it hereafter as Ex. 15, and include her pagination of the MS in square brackets.

⁵⁸ Exercise Book 14, MS, n. pag. This exercise book is also held by Gloria Rawlinson. Hereafter it is referred to as Ex. 14, and Gloria Rawlinson's pagination given in square brackets.

⁵⁹ Robin Hyde, letter to Mr Dale, Aug. 9, 1936, folder 1, MS Papers 853, Iris Wilkinson, WTU.

⁶⁰ Edward Markham visited New Zealand in 1834-35, travelling in Northland for some months. The record he left of his stay has subsequently been published: Edward Markham, *New Zealand or Recollections of It*, ed. and introd. E.H. McCormick, Alexander Turnbull Library Monograph (Wellington: Government Printer, 1963). In his Introduction to this text McCormick comments on Hyde's interest in the MS. Hyde's account of her dealings with the Hocken Library Committee for use of the MS is recorded in a letter she wrote to Miss Ida Leeson, Mitchell Librarian, Sydney, April 28, 1937, folder 1, MS Papers 853, Iris Wilkinson, WTU. In this letter Hyde also attempts to discover whether the Mitchell Library holds a copy of Markham's Journal which she might be able to use instead of the Hocken MS.

⁶¹ Hon. W. Downie Stewart, *The Rt. Hon. Sir Francis H.D. Bell :*

His Life and Times (Wellington: Butterworth, 1937).

⁶² Letter to Lee, Oct. 23, 1936, Lee Collection, AP.

⁶³ Anon. [J.A. Lee], *Children of the Poor* (London: T. Werner Laurie Ltd., 1934).

⁶⁴ Letter to Lee, April 2, 1937, Lee Collection, AP.

II. THE USES OF ART

¹ Robin Hyde, *Dragon Rampant* (London, Hurst and Blackett, 1939). The novel was reprinted (Auckland: New Women's Press, 1984), introd. by Derek Challis, with a critical note by Linda Hardy. The text of this rpt. is a photographic facsimile of the 1st ed., consequently page numbers are the same for both editions. Subsequent references are included in the text.

² Ibid. p. 12.

³ *Journalese*, p. 113.

⁴ Iris G. Wilkinson [Robin Hyde], "The Writer and his Audience," unpublished TS. NZ Authors' Week, 1936; Papers, 1935-36, folder 6: copies of lectures arranged by Auckland Centre. NZ MSS 542, AP, p. 3.

⁵ Letter to Schroder, June 27, 1934, 5:74, MS Papers 280, WTu.

⁶ "The Writer and his Audience," p. 8.

⁷ Ibid. p. 3.

⁸ Ibid. p. 7.

⁹ Ibid.

¹⁰ Letter to Schroder, n.d. [1935], 6:83, MS Papers 280, WTu.

¹¹ Letter to Schroder, Feb. 14, 1935, 6:77, MS Papers 280, WTu.

¹² Letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTu.

¹³ Robin Hyde, "The Modern Trend: points about some poets," in *the Press*, Oct. 31, 1936, p. 17.

¹⁴ Quotations in this paragraph are from Robin Hyde, "The Griffin Objects," unpublished TS, held by Challis. Two drafts of this story survive, both are in Challis' collection.

¹⁵ Letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTu.

¹⁶ Letter to Lee, April 2, 1937, Lee Collection, AP.

¹⁷ Amongst the notes Hyde made for *TGF* in Ex. 15 there occurs the phrase "heredity of marble and dust" (p.[73]). This phrase also occurs in the lecture "The Writer and his Audience" (p. 2), but nowhere else in Hyde's writing, to my knowledge. It serves to establish a link between the two texts.

¹⁸ James Joyce, *A Portrait of the Artist as a Young Man*, Introd. J.S. Atherton (London: Heinemann Educational Books, 1964), p. 199.

¹⁹ First Version, p. 87.

²⁰ "The Writer and his Audience," p. 8.

²¹ Letter to Lee, Mar. 6, 1936, Lee Collection, AP. Hyde began redrafting *The Godwits Fly* during a brief visit to Miss Stronach. Cresswell was at this time a tenant of Miss Stronach's.

²² She mentions knowing Cresswell's published work: the first volume of his autobiography, *The Poet's Progress* (London: Faber, 1930) and two volumes of poetry—presumably *Poems 1921-1927* (London: Wells Gardner, Darton, 1928) and *Poems 1924-1931* (London: The Bodley Head, n.d.)—which she described as "outstanding." She had also read the privately distributed *Lyttelton Harbour: A Poem* (Auckland: The Unicorn Press, 1936) and knew of the unpublished anthology of poetry entitled "Since Byron," with its introductory "thesis" containing Cresswell's views on poetry. Robin Hyde, letters to

J.C. Andersen, Feb. 28, 1936 and Mar. 2, 1936, folder 29, MS Papers 148, J.C. Andersen, WTU. All subsequent references to letters to Andersen are from this collection.

²³ A.R.D. Fairburn, letter to D. Glover, May 6, 1936, folder 15, MS Papers 418, Denis Glover, WTU. All subsequent references to letters to Glover are from this collection.

²⁴ Robin Hyde, "Poetry In Auckland," in *Art in New Zealand*, 9, No. 1 (1936), 32.

²⁵ Ibid. p. 30.

²⁶ John Harris, review of *Lyttelton Harbour*, in *Tomorrow*, 2 (1936), 26. In fact Cresswell himself probably suggested that Harris write the review. In a letter to Glover, Cresswell wrote ". . . John Harris is making it [*Lyttelton Harbour*] known in Dunedin. . . . Since Harris seems to know *Tomorrow* well, I'll suggest he review it for them & perhaps insert an add. [sic] therein in the same words as my circular." W. D'A. Cresswell, letter to D. Glover, n.d., folder 21, MS Papers 418, Denis Glover, WTU.

²⁷ Robin Hyde, letter to the editor, "Lyttelton Harbour: a recent book review," in *Tomorrow*, 2 (1936), 32.

²⁸ W. D'A. Cresswell, *The Forest* (Auckland: The Pelorus Press, 1952).

²⁹ Challis, interview with Sandbrook, May 14, 1980. Others who knew parts of the play in 1936-37 included Frank Sargeson (Frank Sargeson, letters to D. Glover, Oct. 26, [1936/1937?]; May 27, [?]; June 27, [1937]; Nov. 5, [1937]; July 14, [1936?]; Sept. 26, [1936/1937?]). Letters cited in order of placement. Square brackets indicate conjectural dating by Alexander Turnbull Library. Folder 18, MS Papers 418, Denis Glover, WTU) and Denis Glover

(W. D'A. Cresswell, letter to D. Glover, April 22, 1936, folder 21, MS Papers 418, Denis Glover, WTU).

³⁰ W. D'A. Cresswell, *The Forest*, pp. 30-31.

³¹ Robin Hyde, "The Modern Trend," p. 17.

³² W. D'A. Cresswell, *Modern Poetry and the Ideal: being an address broadcast from 1YA Auckland, New Zealand* (Auckland: Griffin Press, 1934).

³³ "The Modern Trend," p. 17. The title of Hyde's article might also echo the title of Cresswell's essay.

³⁴ These quotations are from W. D'A. Cresswell, *Modern Poetry and the Ideal*, pp. 3-4.

³⁵ The passage from which this quotation is taken is not in the First Version. It was added to the MS draft (Ex. 16, p. [65]) written in 1936, after Hyde had met Cresswell.

³⁶ W. D'A. Cresswell, *Modern Poetry and the Ideal*, p. 5.

³⁷ W. D'A. Cresswell, letter to D. Glover, April 1936, folder 21, MS Papers 418, Denis Glover, WTU.

³⁸ Quotations in this paragraph are from W. D'A. Cresswell, *Modern Poetry and the Ideal*, pp. 3; 17; 13; 10.

³⁹ *Ibid.* pp. 13, 17.

⁴⁰ Felicity Riddy makes the same observation when she writes: "I think it is significant that the nadir of New Zealand national life should coincide with some of the worst years—1930 to 1934—of Robin Hyde's own, and that as the country undertook the task of national reconstruction she should have been struggling to re-establish herself as a person." Felicity Riddy, "Robin Hyde and New Zealand," in *The Commonwealth Writer Overseas: Themes of Exile and Expatriation*, ed. Alastair Niven (Brussels: Didier, 1976), p. 188.

⁴¹ Hyde makes this point in the context of the restrictive sexual mores of her society, for example: "To minimize my own agony would be to slander and make a joke of thousands upon thousands of women and girls . . . and also to lie about the education we received in our childhood and girlhood. . . . If another generation is allowed to do the same thing, I say, more fool men . . ." (*AHITW*, p. 29).

⁴² Letter to Lee, Mar. 10, 1936, Lee Collection, AP.

⁴³ Robin Hyde, "Strange Dominion," unpublished TS, held by Challis. Hyde's treatment of the poet's role as leader is taken up in Chapter VII in the context of *PTH* and *NYC*.

⁴⁴ Cleanth Brooks, *The Writer and his Community* (Glasgow: Glasgow University Publications, 1968), p. 31. All other quotations in this paragraph are from this work, pp. 17; 28.

⁴⁵ Robin Hyde, "Poetry in Auckland," p. 29. Other articles in which Hyde describes a community of feeling amongst New Zealand writers include: "The Singers of Loneliness," in *T'ien Hsia Monthly*, Aug. 1938, pp. 9-23; "The New Zealand Woman In Letters," in *The Working Woman*, April 6, 1936, pp. 4-5; "New Zealand Authoresses," in *The Mirror*, Feb. 1938, pp. 20-21, 62-63.

⁴⁶ Robin Hyde, untitled and incomplete TS on the subject of mental illness, held by Challis. The "Ariel Bond" watermark suggests a date of 1936/1937 (information on dating MSS by watermarks obtained from Gloria Rawlinson, letter to Sandbrook, April 27, 1979) when *TGF* was being written. I am not aware that this TS has ever been published.

⁴⁷ Hyde later addressed to Dr Tothill the suggestion that: "perhaps I came to this asylum of yours not because I was mad, but

because I needed madness if I were to survive" (*AHITW*, p. 94).

⁴⁸ Letter to Schroder, Dec. 12, 1933, 5:71, MS Papers 280, WTu. Hyde's exclamation perhaps echoes the words of Nietzsche's Zarathustra in the book of his which she most admired: "*I teach you the Superman. Man is something that is to be surpassed*" (Friedrich Nietzsche, *Thus Spake Zarathustra*, trans. Thomas Common, revised Oscar Levy and John L. Beevers, introd. Oscar Levy (London: George Allen and Unwin, 1909), p. 67).

⁴⁹ Letter to Schroder, Dec. 12, 1933, 5:71, MS Papers 280, WTu.

⁵⁰ See, for example *Jourmalese*, pp. 54-64, 156-63; *AHITW*, pp. 85-89.

⁵¹ *Jourmalese*, p. 158; and letter to Schroder, n.d. [Mar. 1933], 5:69, MS Papers 280, WTu. It was probably Fairburn who introduced Hyde to the activities of the Douglas Social Credit League (see *Jourmalese*, p. 157). A letter describes her first meeting with Fairburn who had just "come back to N.Z. [from England] to go on relief works & preach the Douglas Credit System. Certainly seems some kind of credit system is indicated." Letter to Schroder, n.d. [end of 1932], 5:68, MS Papers 280, WTu.

⁵² Letter to Schroder, n.d. [Mar. 1933], 5:69, MS Papers 280, WTu.

⁵³ Robin Hyde, "Waitress, Please," unpublished TS, held by Challis, pp. 5-6.

⁵⁴ "Poetry in Auckland," p. 30.

⁵⁵ Letter to Schroder, n.d. [Mar. 1933], 5:69, MS Papers 280, WTu. In a similar vein she wrote "I get my politics direct from Shelley and Shakespeare with an occasional hint from the Holy Ghost" (*AHITW*, p. 12).

56 She records in *Journalèse* the exhilaration she felt during the riots which took place in Auckland during April 1932. On the second night she had been caught up in the crowd skirmishing with mounted policemen on Karangahape Road. This was perhaps the nearest New Zealand came to political revolt in her lifetime.

57 "Strange Dominion," p. 10. The other quotations in this paragraph are taken from this essay, pp. 4, 10.

58 Fairburn wrote: "I see Robin Hyde making heroic ([or?] Amazonian) efforts to escape from the orchid-house and I think she should be encouraged." Fairburn, letter to Glover, Sept. 21, 1936, folder 15, MS Papers 418, Denis Glover, WTU. Like the "fairy world," Fairburn's image of the orchid-house suggests a falsifying concern with the exotic and fanciful which is to be shunned. Fairburn's perception of a significant change in the emphasis of Hyde's writing is perhaps a unique contemporary assessment. Glover's caricature of Hyde amongst the Georgian poetesses satirically portrayed in *The Arraignment of Paris* (Christchurch: The Caxton Press, 1937) is more typical (and incidentally ignores Fairburn's advice that Hyde was worthy of encouragement precisely because she had been able to escape from such company).

59 "Poetry In Auckland," p. 30.

60 Ibid.

61 Ibid. Hyde is here quoting a passage from the autobiography of Romain Rolland.

62 Ibid.

63 It is not, of course, an idea unique to Hyde. For example, Leon Edel, in his chapter on "The Novel as Autobiography," says: "In *Honeycomb*, the third . . . volume of her *Pilgrimage*, Dorothy

Richardson's heroine, Miriam Henderson, makes a discovery while she is reading a book. It is that 'I don't read books for the story, but as a psychological study of the author.' Books come to mean to her 'not the people in the books, but knowing, absolutely, everything about the author . . . In life everything was so scrappy and mixed up. In a book the author was there in every word.'" Leon Edel, *The Psychological Novel, 1900-1950* (London: Rupert Hart-Davis, 1955), p. 103.

⁶⁴ The autobiography MS 412 and *Journalese* are in different ways autobiographical, as are *A Home In This World* and *Dragon Rampant*, to take only the most obvious examples. Her feeling, based on reading de Thierry's autobiography, that she had made direct contact with "his *self*"; and her idea for a series of articles on Sir George Grey ("the man's personality as the background of a dozen . . . incidents") have already been discussed.

⁶⁵ Letters to Lee, April 2, 1937; May 26, 1936; April 21, 1936, Lee Collection, AP. To this list could be added comments made elsewhere about such writers as Stella Benson ("Stella Benson's Short Stories: Sane Artist and Sick World," in the *Christchurch Press*, Dec. 12, 1936, p. 21); Katherine Mansfield ("New Zealand Authoresses," p. 20); Jane Mander ("The New Zealand Woman In Letters," in *The Working Woman*, p. 5) and Rudyard Kipling ("Rudyard Kipling: The Imperialist and the Jungle Books," in the *Press*, Feb. 15, 1936).

⁶⁶ Robin Hyde, quoted by Gloria Rawlinson, "Cloud of Witness IV: Robin Hyde," in *The Wooden Horse*, 1, No. 4 (1950), p. 26. The Ex. 14 passage referred to above is also quoted by Gloria Rawlinson, Introduction, *HBTS*, pp. 14-15.

⁶⁷ Letter to Schroder, Feb. 14, 1935, 6:77, MS Papers 280, WTU.

⁶⁸ Letter to Lee, Mar. 10, 1936, Lee Collection, AP. Lee's suggestion quoted here is set down in a note attached (by Lee) to this letter.

⁶⁹ *Journalese*, p. 162.

⁷⁰ "The Singers of Loneliness," p. 9.

⁷¹ Autobiography MS 412, p. 11.

⁷² The quotations from the description of this episode in the autobiography MS 412 are from loose pp., pp. 3; 5. See Ch. I, end-note 10.

⁷³ Exercise Book 12, MS, held by Gloria Rawlinson, pp. 175, 177. (The notebook entry is dated Sept. 24 by Hyde). Subsequently I follow Gloria Rawlinson's form in referring to this MS as Ex. 12. Page numbers given are those printed into the book at the time of its manufacture.

⁷⁴ Autobiography MS 412, loose pp., p. 120.

⁷⁵ *Ibid.* p. 119.

⁷⁶ Hyde records that Dr Tothill liked the autobiography MS 412 but thought it "dangerous and not brilliantly written." Letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTU.

⁷⁷ Letter to Schroder, April 26, 1935, 6:80, MS Papers 280, WTU.

⁷⁸ First Version, p. 124. The "willow pattern house" corresponds to Jim Braythwaite's summer cottage, *TGF*, pp. 187-90.

⁷⁹ First Version, pp. 145-46. The sentiment Hyde expresses here recalls the beginning of Rousseau's *Confessions*. (Hyde mentions having read and admired the *Confessions*: "that's how a man can be honest—it has been done." Letter to Lee, May 26, 1936, Lee Collection, AP). Rousseau claims "I have shown myself as I was:

mean and contemptible, good, high-minded and sublime, according as I was one or the other. I have unveiled my inmost self even as Thou hast seen it, O Eternal Being. Gather round me the countless host of my fellow-men; let them hear my confessions, lament for my unworthiness, and blush for my imperfections. Then let each of them in turn reveal, with the same frankness, the secrets of his heart at the foot of the Throne, and say, if he dare, '*I was better than that man.*'" Jean-Jacques Rousseau, *Confessions* (London: J.M. Dent and Sons, 1931), I, p. 1. There is almost certainly an echo of this passage at the end of Chapter One of *Check to Your King* (CTYK, p. 18).

⁸⁰ First Version, p. 147.

⁸¹ Quotations in this paragraph are from First Version, pp. 227-35. *AHITW* includes an account of Hyde's experience at Picton and the birth of her second child. After the First Version's unsuccessful attempt to fictionalize it, however, the episode does not reappear in *TGF*.

⁸² Letter to Schroder, Aug. 8, 1935, 6:82, MS Papers 280, WTu.

⁸³ Letter to Schroder, July (19?) [1935], 6:81, MS Papers 280, WTu.

⁸⁴ Autobiography MS 412, loose pp., p. 51.

⁸⁵ ". . . [If] one translated the French of 'alienée' simply as 'the alienated,' one might be incorrect in letter, but not in spirit." Robin Hyde, untitled and incomplete TS on the subject of mental illness, (see n. 46 above).

⁸⁶ Letters to Schroder, Dec. 10, 1935, 7:87; n.d. [1935], 6:84, MS Papers 280, WTu. Robin Hyde, "The Silk Hat Spectre," unpublished TS, held by Challis. The story was submitted to C.A. Marris then to

Schroder for possible publication. I do not know if it was subsequently published.

⁸⁷ Letter to Schroder, n.d. [1935], 6:84, MS Papers 280, WTU.

⁸⁸ First Version, (AU, B-12b, fragment 3, pp. 286(a), 286(b), 287—I distinguish Hyde's misnumbered pages (two pp. 286) by describing them thus). The image of a "face at the back of all the changing faces" recalls that of "the constant face behind the mutabilities" (Ex. 12. See n. 73 above); the "poetry which . . . presents an inaccurate and partial interpretation of the mind behind it" ("Poetry In Auckland." See n. 62 above) and the title of Eliza's volume of poems "Stranger Face" (*TGF*, p. 223, etc).

⁸⁹ The First Version ends: "I had no opportunity to scream. But as the car gave over her habit of obedience, something came into my mind.

I had known all along that this was going to happen. I had wanted it to happen." First Version, (AU, B-12b, fragment 1, p. 297).

⁹⁰ Earlier in the novel Eliza thinks: "it's ourselves we reach out for, our own undiscovered selves" (*TGF*, p. 136).

III. HYDE'S TECHNIQUES AS A WRITER

¹ "The Modern Trend," p. 17.

² "The Writer and his Audience," p. 8.

³ "New Zealand Authoresses," p. 63. Rosemary Rees was a writer of popular fiction in the 1920s and 30s. The bibliographical survey printed for Authors' Week, 1936, lists eleven titles under her name (J.C. Andersen, ed., *Annals of New Zealand Literature* (Wellington:

NZ Authors' Week Committee, 1936), p. 78).

⁴ Robin Hyde, letter to Andersen, Mar. 17, 1936, folder 29, MS Papers 148, J.C. Andersen, WTU.

⁵ Letter to Schroder, April 5 [1928], 3:17, MS Papers 280, WTU.

⁶ The quotations in this paragraph are from Ex. 12, p. 1.

⁷ Robin Hyde, letter to Andersen, Mar. 17, 1936, folder 29, MS Papers 148, J.C. Andersen, WTU. The "code" to which Hyde refers here is probably Curnow's *Poetry and Language* (Christchurch: The Caxton Press, 1935).

⁸ Ibid.

⁹ Ex. 12, p. 3. Also quoted by Gloria Rawlinson, Introduction, *HBTS*, p. 14.

¹⁰ Ibid.

¹¹ As I do not have access to holograph drafts of Hyde's other work besides *TGF* the full extent to which she used automatic writing is not known. A brief and rather cynical description of her use of the technique is given in *AHITW*, pp. 31-32.

¹² Ex. 12, p. 175.

¹³ Ibid.

¹⁴ She once wrote, for example, "I can write something in poetry, and nothing really essential in prose. . . . [To] me that is true in a rather painful way—painful because it's hidden away, and I am, always terrified—foolishly—of losing an ability which isn't mine really, in the sense that I can't control it." Letter to Schroder, Aug. 8, 1935, 6:82, MS Papers 280, WTU. Her use of the word "essential" here recalls the Ex. 12 passage (see n. 6 above) in which she described the "distillation of one's most

inward and secret self" as an "essence" (the fact that she substituted the word "fluid" there does not negate the connection).

¹⁵ First Version, p. 199; p. 200.

¹⁶ Ibid, p. 201.

¹⁷ Ibid, p. 206.

¹⁸ Ibid, p. 206. In the phrase "unfinished work," Shadow is referring to Eliza's earlier explanation of why she wishes to write. She wishes to show the moments of intense emotional experience which give meaning to the lives of ordinary people but which are quickly forgotten in the mundane course of time: "It wouldn't matter, if a man's work were done. But when there was nothing, nothing, only the hands striving to accomplish . . . it seems so mean to lay their effort aside." First Version, p. 206.

¹⁹ First Version, pp. 206-7.

²⁰ Frederick Rolfe, *The Desire and Pursuit of the Whole* (London: Cassell, 1961), p. 218. Hyde admired this novel (first published in 1934) for its autobiographical qualities rather than its overblown style, as she explained to Lee: "If you ever have time and can stand a certain amount of vagueness and a bit of religious flummery here and there, you ought to read "The Desire and Pursuit of the Whole, "by Frederick Rolfe, Baron Corvo. Don't dislike him because he was a baron, he starved to death & died in a very filthy poverty, not long ago—good book about a good writer who couldn't fit in, and did not want to. It is, of course, autobiography in disguise." Letter to Lee, April 21, 1936, Lee Collection, AP.

²¹ All quotations in this paragraph are from "The Modern Trend," p. 17.

²² Robin Hyde, "Reflections in the Water," *Otago Witness*,

Oct. 24, 1928, p. 80.

²³ The information in this paragraph is gathered from *Journalese*, p. 120 and letters to Schroder, Nov. 12, 1927, 3:6 and Nov. 28, 1927, 3:7, MS Papers 280, WTU. Mr Clive Sowry, Film Archivist at the New Zealand National Film Unit, Wellington, adds the information that Hyde may have been involved with the film *Amokura* "which was shot about that time but was not released until 1934. It was felt in 1928 that films of Maori legends were unlikely to fill the hotels with tourists so, initially, the film was held back from release" (Sowry, letter to Sandbrook, Nov. 5, 1981).

²⁴ Letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTU.

²⁵ Letter to Schroder, June 27, 1934, 5:74, MS Papers 280, WTU.

²⁶ Letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTU.

²⁷ All quotations in this paragraph are from a letter to Schroder, n.d. [Sept. 1935], 6:83, MS Papers 280, WTU.

²⁸ Ex. 14, p.[24].

²⁹ Letter to Schroder, Feb. 14, 1935, 6:77, MS Papers 280, WTU.

³⁰ Letter to Schroder, April 26, 1935, 6:80, MS Papers 280, WTU.

³¹ Robin Hyde, letter to Eric Ramsden, Dec. 26, 1936, folder 173, MS Papers 196 Series B, Eric Ramsden, WTU. The interest she expressed here in "the individual and the mind moving behind queer, unreasonable actions" can be compared with the similar interest she took in the personality of Sir George Grey as she discerned it from "incidents" in his career (see Ch. I, n. 32).

³² Chaplain at Mount Eden gaol in Auckland. Moreton's biographer reconstructs the scene in which Moreton claims to have

introduced Hyde to the life of Stark: "I asked her if she would like a good story: her smile was tolerant. 'I should very much', she replied, 'I must confess a weakness for good stories'.

I leaned over and drew a package from my desk and handed it to her—it was the diary of James Douglas Stark. . . . And that was really the genesis of *Passport to Hell* . . ." (Melville Harcourt, *A Parson In Prison* (Auckland: printed by Whitcombe and Tombs, 1942), pp. 222-23).

³³ Exercise Book 1, MS, n. pag. Held by Gloria Rawlinson. I follow her form in referring to this as Ex. 1. The notes of the Stark interview are very brief, and presumably only from one of a series of such interviews. Amongst the notes on the next few pages of Ex. 1 Hyde included the date Feb. 19, which approximately dates the interview.

³⁴ Letter to Schroder, Mar. 27, 1935, 6:79, MS Papers 280, WTu.

³⁵ Letter to Schroder, April 26, 1935, 6:80, MS Papers 280, WTu.

³⁶ Letter to Lee, Mar. 10, 1936, Lee Collection, AP. Hyde's second collection of poems, *The Conquerors*, had just been published (Dec. 1935). Lee's comment seems to have been prompted by reading this collection. It is interesting to note that Hyde's provisional title for the collection had been "Thine Accursed" (letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTu), suggesting that the poems were in fact about "the vanquished." Challis notes that all but three of these poems were written after Hyde's entry into the Auckland Mental Hospital (Challis, marginal note to Sandbrook's thesis draft 1983).

³⁷ Ex. 12, p. 7; letter to Schroder, Feb. 14, 1935, 6:77, MS Papers 280, WTU. Her use of the term "brother" in the letter to Lee parodies socialist usage at one level. The feeling of brotherhood with Stark is, however, at another level the key to the writing of the novel.

³⁸ Letter to Schroder, Dec. 10, 1935, 7:87, MS Papers 280, WTU; "The Griffin Objects," p. 5.

³⁹ Letter to Lee, May 26, 1936, Lee Collection, AP.

⁴⁰ The titles of the stories Schroder had read are: "Brown Playmate," "Apricots in Season," "Unicorn Pasture" and "The Red Mouse of the Brocken." These titles are listed in letter to Schroder, n.d. [Mar. 1935], 6:78, MS Papers 280, WTU, under which cover they were sent to Schroder. To my knowledge only one still survives: "The Red Mouse of the Brocken," unpublished TS, held by Challis. Hyde's reply to Schroder's criticism (all quotations in this paragraph) is contained in letter to Schroder, April 26, 1935, 6:80, MS Papers 280, WTU.

⁴¹ According to Lee they first met when he was an Opposition Labour MP and Hyde was working in the Ladies' Press Gallery in Parliament as a reporter for the *Dominion*. He recalled having "lampooned Govt members using one of her articles," thereby incurring her wrath: "She could have cut my throat." Her anger had evaporated by the time they next met, in Auckland, when Hyde was working on the *New Zealand Observer*. After reviewing *Children of the Poor*, she went to see Lee and they became friends. Lee tried (with little success) to use his influence to help her financially. His encouragement was valued, however; and his tangible support was evident in other ways. For example, he

records that he was instrumental in arranging Hyde's stay with W. Downie Stewart in Dunedin, during which she was able to redraft the First Version of *The Godwits Fly*: "Downie Stewart after 1935 wrote asking me whether I thought Iris could help him. I thought she might" (Lee, letter to Sandbrook, July 25, 1981).

⁴² Anon. (Robin Hyde), "The Story of the Gutter: a Striking New Zealand Book with Dunedin as its Setting," review of *Children of the Poor*, by Anon. (John A. Lee), *New Zealand Observer*, Jan. 31, 1935, p. 4. Though unsigned, the review is attributed to Hyde by Gloria Rawlinson (Introduction, *TGF*, p. xiii).

⁴³ For example, in letter to Lee, Mar. 10, 1936, Lee Collection, AP.

⁴⁴ Letter to Lee, April 21, 1936, Lee Collection, AP. I have not seen the "note" from Lee to which Hyde refers. The exchange of letters between Lee and Hyde at this time does however seem to be characterized by a preoccupation with the writing of autobiography.

⁴⁵ Letter to Lee, April 2, 1937, Lee Collection, AP.

⁴⁶ Virginia Woolf, *A Room Of One's Own* (Harmondsworth: Penguin, 1945), p. 6. This essay was first published in 1928. Hyde had read it before Sept. 1936, when she refers to it in "Poetry In Auckland," p. 31. It is worth noting that Hyde had the essay in mind at the time when she was rewriting *TGF*. That she was probably most interested in it as autobiography is suggested by her misquotation of the essay's title as "A Room of Her Own."

⁴⁷ Letter to Lee, April 2, 1937, Lee Collection, AP.

⁴⁸ By this distinction I think she means that she will have to achieve the personal stability to face the inevitable negative consequences of writing about her own life. As well as offending

others close to her, there is her own embarrassment at revealing intimate and painful aspects of her experience. Her considerable courage in doing so was facilitated to some degree by her holding fast to the belief that her experience was *typical* rather than idiosyncratic.

⁴⁹ Letter to Lee, May 29, 1937, Lee Collection, AP.

⁵⁰ Letter to Lee, Jan. 16, 1937, Lee Collection, AP.

Quotations in the rest of this paragraph are also from this letter, as indicated in the text.

⁵¹ Robin Hyde, "The Club: a play of asides, in one act," unpublished TS, held by Challis. Written in June/July 1936 (letter to Lee, July 3, 1936, Lee Collection, AP).

⁵² Autobiography MS 412, p. 28.

⁵³ The titles of the one-act plays which I have seen are: "Eurydice" (possibly dating from 1937); "In the Quiet Room"; "For King and Country"; "Chariot Wheels" (probably the play mentioned in letter to Schroder, n.d. [1935], 6:84, MS Papers 280, WTU); "The Club" (mentioned in letter to Lee, July 3, 1936, Lee Collection, AP); "De Thierry's Progress," a "verse chronicle" based on *CTYK*, written in 1937. All of these are unpublished TSS, held by Challis. Hyde also wrote a (three act?) play based on *WC* when she was in London in 1939 (letter to Schroder, April 27, 1939, 7:101, MS Papers 280, WTU); I do not know whether this still exists. This list of Hyde's plays is probably incomplete.

⁵⁴ Quotations here are from Myron Simon, *The Georgian Poetic*, University of California Publications: Occasional Papers, No.8 (Berkeley and Los Angeles: University of California Press, 1975), pp. 52-53. Simon quotes Gordon Bottomley, "Poetry and the

Contemporary Theatre." This essay was first published in *Essays and Studies by Members of the English Association*, 19 (Oxford: Oxford University Press, 1934), pp. 139-144.

⁵⁵ Robin Hyde, "De Thierry's Progress," unpublished TS, held by Challis, p. 1.

⁵⁶ Myron Simon, *The Georgian Poetic*, p. 52.

⁵⁷ Letter to Andersen, Mar. 17, 1936, folder 29, MS Papers 148, J.C. Andersen, WTU. The book to which the letter refers is Warwick Lawrence, *Vulcan Lane and other verses*, introd. Robin Hyde (Auckland: The Unicorn Press, 1935). In her "Introduction" to this book Hyde also acknowledges her influence over their form, when she concludes: ". . . if anyone is to blame for their smallness and simplicity, it is not my young friend, Mr. Lawrence, but the butterfly whose name is Kochu [Hyde's name for herself in her role as Lawrence's muse]."

⁵⁸ Letter to Andersen, March 17, 1936, folder 29, MS Papers 148, WTU.

⁵⁹ The quotations in this paragraph are from "The Modern Trend," p. 17.

⁶⁰ Letter to Lee, April 2, 1937, Lee Collection, AP. *AHITW* is perhaps Hyde's first attempt to write the sequel to which she refers. It was written in April-May, 1937.

⁶¹ Robin Hyde, "In Search of Reality," unpublished TSS, held by Challis. Challis' collection contains five drafts (some incomplete) of the story, two of which are under the title "The Tea Set." The story was probably written in 1936. It is on paper watermarked "Ariel Bond" and "Waterton Bond 8." The "Ariel Bond" paper was used by Hyde in 1936-37, according to Gloria Rawlinson

(see Ch. II, n. 41). Further enquiries about dating paper by water-marks were addressed to Mr D.H. Kerr of Wiggins Teape, Ltd, Wellington, and to Mr C.R. Edwards of Charles Morgan and Co., Basingstoke, U.K. They yielded no further information of direct relevance to the dating of these MSS. D.H. Kerr, letters to Sandbrook, Dec. 19, 1983 and Jan. 19, 1984; C.R. Edwards, letter to Sandbrook (via Kerr), Jan. 9, 1984. The terminal date for the story's composition can be established from the fact that one draft bears the address of the Grey Lodge, Gladstone Rd., Mt. Albert: Hyde left this address in January or February, 1937.

⁶² The story's use of the disease tuberculosis as a metaphor for a more general malaise affecting society recalls a similar usage elsewhere; for example in the untitled and incomplete TS on the subject of mental illness, held by Challis (see Ch. II, n. 46).

⁶³ "In Search of Reality," pp. 20; 4; 8-9. These and the following quotations from "In Search of Reality" are taken from the most complete (final?) draft: i.e. TS consisting of 24 pp. with holograph annotations by Hyde, including instructions for a re-arrangement of the story's ending.

⁶⁴ "In Search of Reality," p. 9.

⁶⁵ Ibid, p. 12.

⁶⁶ Ibid, pp. 12-13.

⁶⁷ Letter to Schroder, n.d. [Sept. 1935], 6:83, MS Papers 280,

WTu.

⁶⁸ First Version, p. 31.

⁶⁹ "In Search of Reality," p. 9.

⁷⁰ Ibid, p. 24.

⁷¹ "Poetry In Auckland," p. 33.

⁷² By contemporaries like Glover, who satirized her work amongst that of the "school" of derivative Georgian poetesses in his *The Arraignment of Paris*, but also by later critics for whom "Georgian" is not simply a term of abuse; for example, Alastair Campbell, "Glover and Georgianism," in *Comment*, 6, No. 1 (1964), pp. 26-27.

⁷³ Sargeson, letter to Glover, Aug. 9 [1937?], folder 18, MS Papers 418, Denis Glover, WTU. The "miscellany" is: Denis Glover, ed., *A Caxton Miscellany* (Christchurch: The Caxton Press, 1937), in which Hyde's poem "Husband and Wife" appeared.

⁷⁴ Simon, *The Georgian Poetic*, pp. 69-70, n. 73. The note continues: "Now that the studies of [Georgianism by] Hassall, Ross and Stead have prepared the way for a more accurate examination of the Georgians, the existing appraisals of the relationship between Frost and some of the early Georgians will undoubtedly bear revision and extension." Later Simon describes Robinson and Frost as the "nearest American analogues" to the English Georgians. Simon, op. cit. p. 94.

⁷⁵ James Bertram, "Robin Hyde: a Reassessment," in *Landfall*, 7, No. 3 (1953), 191. "The Great Lover" is one of the poems by Rupert Brooke to which Eliza refers in *The Godwits Fly*: ". . . Aren't you fond of Rupert Brooke's 'Blanket's rough kiss . . . cool comfort of the sheets . . .' Remember?" (*TGF*, p. 163).

⁷⁶ Ibid. Like Frost, D.H. Lawrence is regarded as having strong affinities with the early Georgians.

⁷⁷ Some of the poems she wrote in China Bertram discounts as simply "journalistic" (Bertram, "Robin Hyde, a Reassessment," p. 190); and aspects of her work are described as "reporting" in

four separate places in the article.

⁷⁸ "The Modern Trend," p. 17.

IV. THE GODWITS FLY: SOME STRUCTURAL ASPECTS

¹ Gloria Rawlinson, "Robin Hyde and *The Godwits Fly*," in *Critical Essays on the New Zealand Novel*, ed. C. Hankin (Auckland: Heinemann Educational Books, 1976), p. 58. James Bertram's conclusion differs only in being more bluntly stated: "the end of the book is cobbled up," he writes. James Bertram, "Robin Hyde, A Reassessment," p. 183.

² Joan Stevens, *The New Zealand Novel, 1860-1965*, 2nd ed. revised to 1965 (Wellington: A.H. and A.W. Reed, 1966), pp. 63; 60.

³ Gloria Rawlinson, "Robin Hyde and *The Godwits Fly*," p. 58.

⁴ Felicity Riddy, "Robin Hyde and New Zealand," p. 187.

⁵ Cherry Hankin, "New Zealand Women Novelists: Their Attitudes Towards Life in a Developing Society," in *World Literature Written in English*, 14, No. 1 (1975), 157.

⁶ Gloria Rawlinson, "Robin Hyde and *The Godwits Fly*," p. 40.

⁷ Letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTU.

⁸ Letter to Schroder, June 27, 1934, 5:74, MS Papers 280, WTU.

⁹ Letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTU.

¹⁰ Letter to Schroder, April 26, 1935, 6:80, MS Papers 280, WTU. The quotation from Whitman is used as the epigraph to *PTH*. The ways in which Hyde developed the theme are explored in Chapter VII.

¹¹ Letter to Schroder, n.d. [1935], 6:83, MS Papers 280, WTU.

12 Ibid.

13 Letter to Schroder, April 26, 1935, 6:80, MS Papers 280, WTu.

14 Ibid.

15 Letter to Schroder, Aug. 8, 1935, 6:82, MS Papers 280, WTu.

16 Marginal annotation to fragment of MS draft of *TGF*, Iris Wilkinson collection, B-12b, fragment 2, AU, p. 154 (subsequently abbreviated to AU, B-12b, fragment 2). Gwen Mitcalfe (née Hawthorn) had been Hyde's friend since their schooldays. The character of Simone in *TGF* is based on her (Challis, interview with Sandbrook, May 14, 1980). The AU, B-12b, fragment 2, bears a total of ten annotations by Gwen Mitcalfe, mostly dealing with the accuracy of Hyde's account of school life and the characterization of Simone.

17 Letter to Schroder, April 26, 1935, 6:80, MS Papers 280, WTu.

18 First Version, pp. 145-46.

19 First Version (AU, B-12b, fragment 3, p. 297).

20 First Version, p. 203.

21 The First Version includes an account of the rioting in Auckland in 1932 which is not included in the published version. Hyde described the published version of the novel as "twenty-one years of [her] life" (letter to Lee, April 2, 1937, Lee Collection, AP). The previous letter, Jan. 16, 1937, Lee Collection, AP, has "22 years"). Hyde was born in 1906, hence the published version covers the period up to 1927 or 1928.

22 It was Hyde's usual practice to begin drafts of novels with a separate title page. A separate title page for Part One is also presumed to be missing since Part Two has one. The draft

may also lack an introductory chapter or preface. The plan of the novel Hyde wrote in Ex. 15, which bears a close resemblance to the First Version, begins with notes for an Introduction, referring to central themes in the novel: "1. Introduction. The two things said - Man, woman and child. The green of Prince Edward's Park - glossy coal-black of the hulks - hills like great limbs, brown and gold. "I wish I had climbed them all when I first came here."

The flight of the godwits-North, north, north" (Ex. 15, p. [42]). There is no such Introduction to the First Version (which precedes this draft).

²³ First Version, unnumbered p. between pp. 150, 151.

²⁴ Ex. 12, p. 175.

²⁵ First Version, p. 147.

²⁶ Autobiography MS 412, p. 11.

²⁷ Woolf, *A Room of One's Own*, p. 6.

²⁸ John Tait, "'Passport to Hell': a Reader's Protest," letter to the Editor, "The Book Page," *Southland Times*, Oct. 3, 1936, p. 13; Robin Hyde, "'Passport to Hell': the Author's Reply," Letter to the Editor, "The Book Page," *Southland Times*, Oct. 10, 1936, p. 13. A key to the dispute between Tait and Hyde over *PTH* is the definition each gives in this correspondence to the word "truth." Tait asserts that Hyde's failure to check "the verity of the story . . . has rendered her work worthless as a record of truth." In her reply, Hyde misquotes Tait's assertion, changing the final phrase to "worthless as a record of fact." This enables her then to distinguish between "fact" as a lower kind of verity and "truth" to the spirit of the subject, which she claims for her account of Stark's experience. (Cf. her comments on de Thierry; see Ch. III, n. 31.)

²⁹ In her letter to the Editor, Oct. 10, 1936, Hyde attributed some of the blame for factual inaccuracies to Stark's faulty memory, saying in mitigation of this that Stark was only "sixteen years old when he left this country." In an ensuing letter, Tait rejoined to this: "She pleads in excuse the youth of her hero but even this will not stand. J.D. Stark was not born on July 4, 1898, as Robin Hyde believes; he was born on July 17, 1894. He was not a boy of 16 when he left this country but a young man of nearly 21" (John Tait, "Letter to the Editor," "The Book Page," *Southland Times*, Oct. 17, 1936, p. 13).

³⁰ First Version, pp. 38-39.

³¹ For example by Joan Stevens: "Robin Hyde's record . . . is of several starts in different directions; first the realistic . . . then the fantastic . . . all the time the poetic . . . Would she ever find the medium which would be right for her . . .?" (Joan Stevens, *The New Zealand Novel, 1860-1965*, p. 58). Within the novel genre, H. Winston Rhodes notes that Hyde's work is "as varied in subject matter as [it] is episodic in structure." H. Winston Rhodes, "Writing and Writers in New Zealand, a Series of Studies; IV - Robin Hyde, Novelist," *New Zealand Libraries*, 10, No.9 (1947), p. 180. Although he discerns an underlying thematic unity in the novels his study concludes that this was buried beneath the diversity of means she employed and never found clear expression.

³² "J.M.," rev. of *Dragon Rampant*, by Robin Hyde, *Otago Daily Times*, Aug. 26, 1939. (This review was seen in a file of newspaper cuttings held at WTU, Wikinson, I.G., MS Papers 920.)

³³ Autobiography MS 412, p. 11.

³⁴ Letter to Schroder, April 26, 1935, 6:80, MS Papers 280,

³⁵ Letter to Lee, April 2, 1937, Lee Collection, AP.

³⁶ The plan for *TGF* in Ex. 15 extends over pp. [42-46] of the MS. All quotations in this paragraph are from these pp.

³⁷ Since the title page of the First Version is missing, it is not known whether the First Version also lacks an Introduction. If so Hyde might simply be following it in the Ex. 15 plan. However it is my guess that the First Version did not have an Introduction, since Ex. 15 includes notes for one and in the rest of the Ex. 15 plan notes are only added to the bare list of chapter titles where the projected new draft is to deviate significantly from the First Version.

³⁸ Ex. 15, p. [81]. "The Knight and the dwarf" in the Ex. 15 plan's subtitle may be an allusion to Bk I of the *Fairie Queene*.

³⁹ Rupert Brooke, *The Collected Poems of Rupert Brooke, with a Memoir*, ed. Edward Marsh (London: Sidgwick and Jackson, 1921), pp. 92-93.

⁴⁰ First Version, pp. 126; 129.

⁴¹ A.R.D. Fairburn, *He Shall Not Rise* (London: The Columbia Press, 1930).

⁴² "Poetry In Auckland," pp. 32-33.

⁴³ Letter to Schroder, Aug. 8, 1935, 6:82, MS Papers 280, WTU.

⁴⁴ Letter to Schroder, Mar. 19, 1931, 5:65, MS Papers 280, WTU.

⁴⁵ Letter to Schroder, n.d. [Mar., 1933], 5:69, MS Papers 280, WTU. Fairburn herself was clearly in her mind when she wrote this letter. He and she were both committee members and both addressed the meeting described here. It is possible that the analysis of Fairburn's poetry she offered in "Poetry In Auckland" drew on her memories of this shared experience. Her analysis is a "psychological

reconstruction" of Fairburn which owes much to Hyde's own feelings being imputed to him.

⁴⁶ Letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTu.

⁴⁷ Letter to Lee, Mar. 6, 1936, Lee Collection, AP.

⁴⁸ Lee, letter to Sandbrook, July 25, 1981.

⁴⁹ Robin Hyde, quoted by Gloria Rawlinson, Introduction, *TGF*, p. XIV. It is likely that this comment refers not simply to Eliza's accident on the road to Te Reinga but to the whole of the last chapter which takes Eliza out of the depressed and depressing economic world and into the romantic and mysterious byways of "Hierusalem - Te Reinga."

⁵⁰ So called because it is a manuscript draft, unlike the First Version which is typescript. The MS version is contained in three notebooks Hyde filled during the Winter and Spring of 1936, in part at least while she was in Dunedin staying with Hon. W. Downie Stewart. These notebooks are called by Gloria Rawlinson Ex. 16, Ex. 17 and Ex. 18. Subsequent references to the MS version will be made to the relevant Ex. bk, with Gloria Rawlinson's pagination given in square brackets. See Appendix for a full description.

⁵¹ First Version, p. 20.

⁵² Ibid, p. 168.

⁵³ Ex. 18, pp.[164-65]. The passage continues exactly as it is in the published version of the novel (*TGF*, pp. 178-79). The fact that it underwent no further revision suggests Hyde's satisfaction with the change she had made.

⁵⁴ Ex. 18, p.[165].

⁵⁵ Maurice Hewlett, *The Forest Lovers* (1898; rpt. London:

Macmillan, 1951). The allusion first occurs in *TGF* in one of the DPV fragments where its source is acknowledged: ". . . 'Roy, in "The Forest Lovers." Can you turn your hair up under a cap?'" (DPV, "In Your Stupidity" fragment, p. 23). The acronym DPV refers to several fragments of TS drafts of *TGF* collected under the title "Drafts of the Published Version," held by Gloria Rawlinson (see also Ch. V, n.4); see Appendix.

⁵⁶ Ex. 14, pp. [28-29].

⁵⁷ DPV, "Stars' Holiday" (redraft), p. 198.

⁵⁸ Derek Challis first suggested to me that the idea of love finding its highest expression in service to another is a key to much that Hyde wrote (Challis, interview with Sandbrook, May 14, 1980).

⁵⁹ Autobiography MS 412, loose pp., p. 35.

⁶⁰ AU, B-12b, fragment 2, p. 133.

⁶¹ First Version, p. 50.

⁶² The quotations in this paragraph are from First Version, pp. 50; 37-38.

⁶³ The quotations in this paragraph are from Ex. 16, pp. [70; 72].

⁶⁴ The other significant addition to this passage is the simile "blundering on from phrase to phrase, *like caterpillars in a nightmare*" (*TGF*, p. 96. My emphasis). This rather bizarre image conflates the antitheses of two images Hyde used frequently elsewhere to describe the world of the ideal: dreams and butterflies. That the schoolgirls' world of "Little Ease" is far removed from that ideal world is therefore elliptically conveyed by the simile added to the published version. The caterpillar (the larva of the

butterfly) is the ideal only in potential. Nightmare is the dream perverted into an evil or terrifying experience.

⁶⁵ Tacitus, *The Agricola and the Germania*, trans. and introd. H. Mattingly, trans. revised S.A. Handford (Harmondsworth: Penguin, 1948), p. 62.

⁶⁶ In *DR* Hyde describes her way of keeping notes in the war zone in China. It is a "kind of phrase shorthand" which works in exactly the same way that I suggest she uses quotations to refer to themes which preoccupy her: "In the notes I made I used a kind of phrase shorthand, very simple, unintelligible unless I explained it myself.

For instance 'ear-rings' means the case of a woman carried in [to the hospital in Hsuchowfu], raped by seven Japanese soldiers . . . She then swallowed her sharp-pointed ear-rings, and was still in agony, as . . . Dr. Nettie could not perform an operation . . ." (*DR*, p. 281). The passage goes on to give several other examples of the "phrase shorthand."

⁶⁷ Robin Hyde, quoted by Gloria Rawlinson, "Cloud of Witness IV, Robin Hyde," p. 26.

⁶⁸ J.H.E. Schroder, "Robin Hyde: Struggle and Dream," in the *Christchurch Press*, Oct. 14, 1939, p. 16.

V. THE GODWITS FLY: THEMATIC UNITY

¹ First Version, p. 22.

² *Ibid*, p. 15.

³ Ex. 16, p. [1] ff. If there ever was an earlier version of the chapter (i.e. a version contiguous with the Ex. 14 draft)

then, to my knowledge, it no longer exists.

⁴ The title DPV (Drafts of the Published Version) is perhaps inaccurate. The material it embraces cannot reliably be considered to be part of a final draft of the novel since, as is the case here, there are significant variations between DPV and the published form of the novel. In the absence of a more accurate system of reference to Hyde's MSS however, it is necessary to abide by this classification. The DPV fragment in which the "O Rome, My Country" chapter occurs is contiguous with AU, B-12b, fragment 1. See Appendix.

⁵ Ex 16, p. [5].

⁶ Ibid, pp. [63-64].

⁷ Ibid, p. [8].

⁸ DPV, pp. 60; 61; 63.

⁹ The whole of the paragraph which is here quoted in part was added in the final draft of the novel.

¹⁰ The MS draft lacks its opening chapters, so it is not possible to say with certainty that it did not contain similar references. The AU, B-12b, fragment 1 draft does not however contain them. So the references are most probably a very late addition to the novel, possibly made in a final draft which Hyde sent to England. She never made copies of drafts; I have not seen the draft used by the publishers, and presume it no longer exists.

¹¹ AU, B-12b, fragment 1, p. 3.

¹² "Esau stands for the mere man of the earth (Heb. 12:16-17). Destitute of faith, he despised the birthright—a spiritual thing, of value only as there was faith to apprehend it. . . . Esau had only natural priority to the birthright, and God never meant that

the line of blessing should come through him . . . Jacob's conception of the birthright at that time was, doubtless, carnal and inadequate, but his desire for it evidenced faith." *The New Schofield Reference Bible*, ed. C.I. Schofield (1909; rpt. London: Oxford University Press, 1967), footnotes to *Genesis* 25:25 and 25:31.

¹³ First Version, p. 87.

¹⁴ Autobiography MS 412, p. 13.

¹⁵ Ex. 17, p. [142].

¹⁶ Ex. 16, p. [51].

¹⁷ One very minor alteration to the text is the name of the maternity hospital Carly enters as a nurse. In the MS draft the hospital is called "St. Helen's" (Ex. 18, p. [216]), but in the published version it is "St. Beth's" (*TGF*, p. 219). Since "Beth" and "Eliza" are both diminutives of the name "Elizabeth," the change seems intended to reinforce the implication that Carly is symbolically entering into Eliza's experience in this chapter.

¹⁸ First Version (AU, B-12b, fragment 3, p. 286(a)). Hyde's pagination of the draft is faulty at this point. There are two pages numbered 286. I therefore refer to them as 286(a) and 286(b) consecutively.

¹⁹ First Version, (AU, B-12b, fragment 3, p. 287).

²⁰ *Ibid*, p. 286(b).

²¹ It is perhaps this kind of change in the novel which led Hyde to say that it had "developed along socialistic lines" (Letter to Lee, April 2, 1937, Lee Collection, AP).

²² Gloria Rawlinson's footnote (*TGF*, p. 236) identifies the quotation as being from "Stanzas For Music" by Byron. Hyde mis-

quotes the lines. The stanza reads:

There be none of Beauty's daughters
 With a magic like thee;
 And like music on the waters
 Is thy sweet voice to me.

Hyde's substitution of "is" for "be" in line 1 is minor, and may be attributed to her tendency to quote from memory instead of checking the source. The word "moonlight" is substituted for "music" in line 3. Again this suggests a confusion in Hyde's memory of the poem; it recalls perhaps Byron's later lines: "And the midnight moon is weaving / Her bright chain o'er the deep." In line 4 Hyde substitutes the word "face" for "voice." This time the change—whether or not it is consciously made—is purposeful because it links up with the "stranger face" image used elsewhere in this chapter. It might be suggested that Hyde changed line 3 because the image of the round moon reflected in the water also suggests the shape of a face: the moon is personified in the lines quoted from elsewhere in Byron's poem.

²³ First Version, (AU, B-12b, fragment 3, pp. 286(a)-286(b)).

²⁴ The title "Stranger Face" perhaps derives from a phrase in Coleridge's poem, "Frost At Midnight." Sitting alone before a dying fire, the poet's attention focuses on the movement of the soot in the grate. These moving films of soot, according to Coleridge's own note to the poem, "are called *strangers* and supposed to portend the arrival of some absent friend." The poet then remembers his schooldays, when homesickness led him to watch those "strangers" and hope for the visit which they might presage:

For still I hoped to see the *stranger's* face,
 Townsman, or aunt, or sister more beloved,
 My play-mate when we both were clothed alike!

The schoolboy's list of hoped-for visitors narrows down from the impersonal "townsman" to his own sister: the person most resembling himself ("when we both were clothed *alike*"). Earlier in the poem too the poet endows the *stranger* with his own mood, recognizing that his "idling" mind is "everywhere / Echo or mirror seeking of itself." *Coleridge: Poetical Works*, ed. E.H. Coleridge (London: Oxford University Press, 1912), p. 240. In both cases the "*stranger's* face" is in some sense the poet himself; just as Eliza's "Stranger Face" in *TGF* expresses a new sense of herself.

²⁵ Hence her sexuality is alluded to only indirectly in the passage. The colour red, for example, which is repeated here is used elsewhere in the novel to symbolize carnality: for instance in "the dress with the large cherry flowers" (*TGF*, p. 184) Eliza wears when she begins her affair with Jim Braythwaite, and the "red silk over the light" in his room (*TGF*, p. 186).

²⁶ She marries a man called Charles Broderic in the First Version. The marriage is described almost at the middle of the draft, early in Part Two (First Version, pp. 174-81).

²⁷ This sentence does not occur in the MS draft. Like the "stranger face" motif, it was added to the novel in a later revision. It is possible that Hyde had the line "Echo or mirror seeking of itself" from Coleridge's "Frost At Midnight" (see note 24 above) in mind when she wrote this sentence; though of course it echoes more strongly the Rupert Brooke sonnet "I said I splendidly loved you" quoted a few pages earlier:

Phantoms, or *our own face on the gloom*,
 For love of love, or for heart's loneliness.

(*TGF*, p. 125; my emphasis). Incidentally, this quotation was also added to the novel at the final stage of revision.

²⁸ First Version, (AU, B-12b, fragment 3, pp. 294, 297).

²⁹ Ibid, pp. 293-94.

³⁰ Ibid, pp. 292-93.

³¹ Quotations in this paragraph are from a letter to Schroder, n.d. [Mar. 1933], 5:69, MS Papers 280, WTU.

³² The passage referred to is the end of Chapter Twenty One, pp. 210-14. The passage does not occur in the MS draft and so is a late addition to the novel.

³³ Ex. 18, p. [228].

³⁴ Ibid, pp. [223; 225; 227]. A letter Hyde wrote to Schroder in 1928 provides a source for the portrait of Mrs Sidebottom in the novel. The letter, like the passage in the novel, is notable for the good humour with which the episode is treated: "Not so long ago I companion-helped an invalid lady for two whole weeks. At the end of that time, she left for a convalescent home. I'll swear it wasn't my fault. Dish-wiping (at an enormous salary) I might manage. But I enter service on this condition. My next employer skins his own fish! Twice (may the invalid lady be forgiven!) I had to tear at the epidermis of groper as large and horny as alligators . . ." (Letter to Schroder, Sept. 22, 1928, 3:30, MS Papers 280, WTU).

³⁵ Neither the First Version nor the MS version have title pages so it is not possible to say whether either of them also included such a foreword, nor when Hyde first decided to include one.

³⁶ The following analysis has been published in a different form in C. Dunsford and P. Sandbrook, "Two Responses to Armstrong's Hyde," in *Landfall*, 35, No. 3 (1982), 329-37.

³⁷ Hyde's use of the present tense in her title, *The Godwits Fly*, suggests an incompleting action, an endless state of flying. It recalls the title of one of Joseph Roth's novels, *Flucht Ohne Ende* (1927; first trans. 1930). Joseph Roth, *Flight Without End*, trans. David Le Vay in collaboration with Beatrice Musgrave (London: Peter Owen, 1977). It is interesting to speculate whether Hyde might have had Roth's title in mind when she decided on hers. Her knowledge of, and admiration for, Roth's work is recorded in a letter to Schroder, n.d. [1935], 6:83, MS Papers 280, WTu.

³⁸ The latter half of this quotation (from "If you . . .") does not occur in the MS version. The fact that Hyde later added it suggests that she wished to connect this passage (by means of the allusion to the nursery rhyme) to the new ending of the novel.

³⁹ Letter to Schroder, July 22, 1930, 5:61, MS Papers 280, WTu.

VI. HOMES AND JOURNEYS: IMAGES FOR IDENTITY

¹ Letter to Schroder, Aug. 8, 1935, 6:82, MS Papers 280, WTu.

² Letter to Lee, Aug. 7, 1936, Lee Collection, AP.

³ "Houses By The Sea" is probably Hyde's most highly wrought sequence of poems. Its intimate connection with *TGF* has been established in some detail by Jancie Sharplin, who describes the sequence as in a sense the successful product of Hyde's thematic and formal experimentation in the novel. Hyde's stylistic

innovation in the sequence, she says, is "metaphor used as a means of perception rather than decoration" (Jancie Sharplin, "The Veil Removed: Reality, Ideality and Dream in the later works of Robin Hyde," unpublished MA thesis, University of Canterbury, 1971, p. 61), a technique which closely resembles what I have called an imagistic style in the novel.

⁴ Robin Hyde, "The Book of Nadath," unpublished MS, Iris Wilkinson collection, B-13, AU (subsequently referred to here as: "Nadath," AU, B-13). A letter to Schroder (Sept. 2, 1937, 7:94, MS Papers 280, WTU) establishes that "The Book of Nadath" was written immediately after *TGF*.

⁵ Letter to Schroder, Sept. 2, 1937, 7:94, MS Papers 280, WTU. Another important influence on "The Book of Nadath" was an "old French book called 'Folle Farine'" which Hyde had read while in the care of the Auckland Mental Hospital in 1934. She described and partly translated the book in a letter to Schroder, saying "I do not know who wrote it, the first three chapters are gone. With the scraps I am a little bit obsessed & sometimes write new bits to be told as Folle Farine might have . . ." (letter to Schroder, n.d. [Aug. 1934], 6:75, MS Papers 280, WTU). Two years later the text was still very much in Hyde's mind. She quoted a passage from it in the First Version of *TGF* (First Version, p. 173), and concluded her NZ Authors' Week address by reading passages from her own translation of it ("The Writer and his Audience," pp. 10-11). "Nadath," AU, B-13, written a year after that, also contains imagery taken directly from the "Folle Farine" text (for example, "Nadath," AU, B-13, pp. 44-45). I have not been able to discover the source of the text.

⁶ "Nadath," AU, B-13, p. 1.

⁷ "The Writer and his Audience," p. 7.

⁸ "Nadath," AU, B-13, pp. 27-28; 31; 34; 35.

⁹ Ibid, pp. 50-51. The young girl whose dance here symbolizes the harmony of physical and spiritual qualities closely resembles the young dancer in *TGF*, pp. 111-12.

¹⁰ "Nadath," AU, B-13, p. 49.

¹¹ Ibid, pp. 5-6.

¹² Rilke conveys the sense of Eurydice's self-containment through the complex interweaving of images of sexuality, birth and death in the poem. Eurydice is the wife of Orpheus, yet she had "attained a new virginity / and was intangible . . ." She is described as being "Wrapt in herself, like one whose time is near." "Time" here suggests both the moment of death and the moment of childbirth. The paradox recurs in phrases like "Full as a fruit with sweetness and with darkness / was she with her great death . . ." (Rainer Maria Rilke, "Orpheus, Eurydice, Hermes," in *New Poems*, trans. J.B. Leishman (London: The Hogarth Press, 1964), pp. 143-47).

¹³ "Nadath," AU, B-13, p. [78]. (Square brackets indicate my continuation of Hyde's pagination, which ends at p. 57. Beyond that point Hyde numbers each chapter separately. The MS consists of a total of 88 pp.)

¹⁴ "Nadath," AU, B-13, p. [81].

¹⁵ Ibid, pp. [83-84].

¹⁶ Autobiography MS 412, p. 11.

¹⁷ "Nadath," AU, B-13, p. [83].

¹⁸ Defending Kipling's work, Hyde wrote "with human

figures . . . He may not furnish them with the complex clicking machinery of thought and despair which is the dreary result of post-war novel-writing, but intuitively he knows the actions and the dreams which are most at their core" (Robin Hyde, "Rudyard Kipling: The Imperialist and the Jungle Books," p. 4). The way in which Hyde opposes thought and action, "machinery" and "core" in this passage foreshadows the development of her argument in "Nadath," AU, B-13.

¹⁹ Letter to Schroder, July (29?), [1935], 6:81, MS Papers 280, WTu.

²⁰ First Version (AU, B-12b, fragment 3, p. 287).

²¹ "Nadath," AU, B-13, p.[87].

²² Letter to Schroder, Sept. 2, 1937, 7:94, MS Papers 280, WTu.

²³ Letter to Lee, Jan. 16, 1937, Lee Collection, AP.

²⁴ Letter to Lee, April 2, 1937, Lee Collection, AP.

²⁵ Letter to Lee, Jan. 16, 1937, Lee Collection, AP. By "here"

she meant the Lodge at Auckland Mental Hospital, from where the letter was posted. By the phrase "the last three months" she possibly meant the time she had spent travelling about in New Zealand, from Stewart Island to the top of the North Island; though this is only a conjecture.

²⁶ Letter to Lee, May 29, 1937, Lee Collection, AP. To the best of my knowledge this projected novel was never written. Apart from *AHITW*, the only piece of writing I have seen which might relate to such a novel is a fragment in which Hyde describes living at the Lodge and going from there to work in central Auckland on the day when news arrived of the bombing of Adowa in Abyssinia. Possibly this fragment was intended to be a newspaper or journal

article. Robin Hyde, "The Cage with the Open Door," unpublished(?) TS, 26 pp., held by Derek Challis.

²⁷ Letter to Lee, April 2, 1937, Lee Collection, AP.

²⁸ Whether Hyde never completed the text or whether parts of it were lost or removed later is not known.

²⁹ "The Singers of Loneliness," p. 23.

³⁰ Elaine Showalter, *A Literature of Their Own; British Women Novelists from Brontë to Lessing* (Princeton: Princeton University Press, 1977), p. 33.

³¹ Ibid, p. 33.

³² Ibid, p. 298. I have already mentioned that Hyde knew and used Woolf's *A Room of One's Own*.

³³ Ibid, p. 311.

³⁴ Autobiography MS 412, loose pp., p. 23.

³⁵ Gloria Rawlinson, for example, talks of Hyde's "penetrating stare into the heart of suburban experience" (Gloria Rawlinson, "Robin Hyde and 'The Godwits Fly,'" p. 58). *Showalter, op. cit.*, p. 316.

³⁶ "New Zealand Authoresses," p. 63.

³⁷ "The New Zealand Woman In Letters," p. 4.

³⁸ Phillida Bunkle and Linda Hardy, "Robin Hyde," Research-in-Progress Seminar, Stout Research Centre, Wellington, Nov. 7, 1984. I am grateful to Dr J.C. Phillips for providing me with a cassette tape of this seminar. Quotations here are transcribed from the tape.

³⁹ "New Zealand Authoresses," p. 20.

⁴⁰ "In A Silent House" occurs in Robin Hyde, *Persephone In Winter* (London: Hurst and Blackett, 1937), pp. 30-33. The TS version collected with *AHITW* lacks 3½ lines of the published version

and there are other minor variations. I can find no evidence of publication for "The Carver," but the third poem, "Embrace," was published in the *Sydney Bulletin*, Aug. 14, 1933, p. 42. One of the poems included in the text of *AHITW*, "Montaigne On The Hillside," was also published in *The Conquerors*, pp. 16-17 (see *AHITW*, p. 56, fn.).

⁴¹ This conjecture is also made in the editor's notes to the text (*AHITW*, pp. 13; 76; 93), though titles are not specified.

⁴² "The Unbelievers," p. 122. I quote from the draft described in the Appendix, Part 2:b.(i), hereafter referred to as "The Unbelievers." The encounter between Echo and Jarah alludes to the story of Samuel in *1 Samuel* 3. Hyde may have found the legend of the "little Maori nymph" amongst the MSS in the Sir George Grey collection which she had been working on in early 1935, just before "The Unbelievers" was written; though I have been unable to trace any reference to it.

⁴³ "The Unbelievers," p. 38.

⁴⁴ *Ibid*, p. 194.

⁴⁵ Barbara Hill Rigney, *Madness and Sexual Politics in the Feminist Novel: Studies in Brontë, Woolf, Lessing and Attwood* (Madison, Wisconsin: University of Wisconsin Press, 1978), pp. 122; 10.

⁴⁶ *Ibid*, pp. 122; 9. Barbara Hill Rigney acknowledges her debt to R.D. Laing's *Politics of Experience* here. Her critique is feminist in its ideology, but her citation of Laing's work suggests that the psychological process identified here is of universal applicability. It is interesting to note that Hyde's most important use of the motif (in *NYC*) applies it to a male character, Starkie /

Macnamara, even though the novel also contains a major female character, Bede Collins, to whom it could have been applied with equal validity.

⁴⁷ "The Unbelievers," p. 246. The island, called Aüe, functions in a similar way to the magic island of *WC*. On Aüe Echo, like Wednesday, has a fulfilling and happy relationship with a man (though only one, not Wednesday's four). Like Wednesday too, she gets to the island by means of lottery winnings which give her financial security and independence for the first time.

⁴⁸ "The Unbelievers," p. 232.

⁴⁹ Bunkle and Hardy, "Robin Hyde," from cassette tape of seminar.

⁵⁰ Allen Curnow, *A Book of New Zealand Verse, 1923-45* (Christchurch: The Caxton Press, 1945), p. 37.

⁵¹ Lydia Wevers, ed. *Robin Hyde: Selected Poems* (Auckland: Oxford University Press, 1984), p. xv.

⁵² Allen Curnow, *The Penguin Book of New Zealand Verse* (Harmondsworth: Penguin, 1960), p. 57.

⁵³ Wevers, *Robin Hyde: Selected Poems*, p. xv.

⁵⁴ Hyde's notebook (Ex. 12) is quoted by Gloria Rawlinson, Introduction, *HBTS*, pp. 14-15. Hyde's views on creativity in this passage echo those expressed in an essay by George Eliot, in which she describes the deceptive ease with which novelists seem to produce: "Like crystalline masses," she writes, ". . . [the novel] may take any form, and yet be beautiful; we have only to pour in the right elements—genuine observation, humour, and passion. But it is precisely this absence of rigid requirement which constitutes the fatal seduction of novel writing . . ." (George Eliot, "Silly

Novels by Lady Novelists," in *Essays of George Eliot*, ed. Thomas Pinney (London: Routledge and Kegan Paul, 1963), p. 324). Apart from its original publication in *Westminster Review*, Pinney cites three reprints before 1908, any one of which Hyde could have seen. The similarity between George Eliot's and Hyde's statements on the necessity of technical competence (although Hyde's is primarily about poetry) is carried as far as specific verbal echoes: George Eliot's list of attributes necessary to successful writing ("observation, humour, and passion"), the images of crystalline structures and gemstones, and of piano-playing (the necessity of technique and practice) all recur in Hyde's statement.

⁵⁵ Autobiography MS 412, loose pp., p. 23.

⁵⁶ Writing the text of *AHITW* might itself be seen as the performance of a ritual *rite de passage*, enshrining in language the conflicting emotions which accompanied the departure, and making a formal declaration of intentions for the future. It was written immediately after Hyde left the Lodge.

⁵⁷ "In France they call an asylum 'maison d'alienés'" (*AHITW*, p. 45); "if one translated the French of 'alienée' simply as 'the alienated,' one might be incorrect in letter, but not in spirit" (untitled fragment, held by Derek Challis).

⁵⁸ Letter to Lee, April 2, 1937, Lee Collection, AP.

⁵⁹ Challis confirms that Hyde left the Grey Lodge and began writing *AHITW* in April, 1937 (Introduction, *AHITW*, pp. xvii-xviii).

⁶⁰ Lee, note appended to letter from Hyde to Lee, Mar. 10, 1936, Lee Collection, AP.

⁶¹ Hyde expressed to Lee her admiration for his ability to use both roles—politician and writer—to great effect. He was, she

says, "the first, perhaps still the one and only, person who in a doubly-exposed position, as Parliamentarian and writer, said the truth flat out. You did [she continued] a lot more than you, perhaps, realize—and I think you gave a good many a lead which groups and ethical leanings just don't" (letter to Lee, June 14, 1939, Lee Collection, AP).

⁶² With the election of the Labour government in 1936 NZ began to play an active role in the League of Nations: "In 1936 the Dominion was elected to the League Council and, thereafter, supported the proposals of the U.S.S.R. for 'collective security'. In the uneasy years of freedom for Fascists, New Zealand persistently favoured the enforcement of the 'sanctions' against aggressors provided for in the League Covenant, a policy which necessarily involved frequent open disagreement with Great Britain, especially during the Spanish and Abyssinian crises. Of Commonwealth countries, New Zealand alone refused to recognize the Italian conquest of Abyssinia" (Keith Sinclair, *A History of New Zealand* (Harmondsworth: Penguin Books, 1959), p. 268).

⁶³ If it was naïvety then she shared it with the political leaders of the time, as Sinclair describes them: "The idealism was admirable, though often, in the speeches of Labour politicians, 'The League of Nations' seemed a new mystic phrase, with no objective correlative, like 'the Empire' on the lips of Reform Ministers" (Sinclair, *A History of New Zealand*, p. 268).

⁶⁴ Challis, Introduction, *AHITW*, p. xxi.

VII. HYDE'S UNIFYING VISION

¹ As Challis points out, "A Night of Hell" is written from a

third person point of view (Introduction, *AHITW*, p. xviii) whereas *AHITW* itself is in the first person. The TS contains further dissimilarities: "A Home In This World" ends with a chapter seven; "A Night of Hell" is headed "Chapter X." This use of a roman numeral (or possibly an "unknown"?) differs from the chapter numbers in *AHITW*, all of which are given in words. The paper used to type the two MSS is also different; see n. 5 below.

² Challis, Introduction, *AHITW*, p. xviii. There is undoubtedly an autobiographical basis for the drug-taking episode described in the fragment. Not long after Hyde's death, Lee wrote to W.J. Jordan, NZ's High Commissioner in London, saying: "she told me once that she took so much dope to win sleep for herself that she did not awaken for two days. No one came near the bach where she was living during the two days . . ." (Lee, letter to W.J. Jordan, Sept. 20, 1939, Lee Collection, AP).

³ The fragment was written at the same time as *NYC*, when Hyde had moved from the bach at the Waiatarua Boarding House in the Waitakere Ranges (in which she wrote *AHITW*) to another at Prospect Terrace on the North Shore (Challis, Introduction, *AHITW*, p. xviii). There are in existence a number of other fragments which, like "A Night of Hell," are poised between autobiography and fiction. Notable amongst these are "The Cage with the Open Door" and "Waitress, Please," both unpublished TSS, held by Challis.

⁴ In this discussion I use the name "Bede" to refer to the character in "A Night of Hell" and the name "Bede Collins" to refer to the character in *NYC*.

⁵ It does not belong to the only draft of *NYC* that I have seen ("Nor The Years Condemn," TS draft, held by Derek Challis), though

other drafts may exist, or have existed. It is worth noting that while "A Home In This World" was typed on paper watermarked "Ariel Bond," pp. 1-7, 9 of the sixteen page "A Night of Hell" are typed on a lighter weight "bank" quality paper with no watermark. The same "bank" paper is used extensively in the draft TS of *NYC*, so the composition of the two MSS is probably very closely linked chronologically.

⁶ The word Hyde used to describe the effect she wished to achieve in her writing after *TGF* was completed (letter to Lee, April 2, 1937, Lee Collection, AP).

⁷ Similar characters, though with different names, appear in the unpublished fragment "The Cage with the Open Door."

⁸ Later she is sick and wonders whether she has poisoned herself with the arsenic content of the drugs she has taken, but even that seems impossible: "' . . . Slum sort of a way to die. You are'nt dying, you fool. No such luck for anybody'" (*AHITW*, p. 114).

⁹ Letter to Schroder, n.d. [1935], 6:84, MS Papers 280, WTu.

¹⁰ I am grateful to Professor Smith for allowing me to see his notes on the collation of drafts of *PTH*, part of the work undertaken for the forthcoming edition of that novel.

¹¹ Robin Hyde, "Bronze Outlaw," TS draft of the novel *PTH*, Iris Wilkinson collection, B-10, AU, p. 118. This draft is subsequently referred to as: "Bronze Outlaw," AU, B-10.

¹² Letter to Schroder, April 26, 1935, 6:80, MS Papers 280, WTu.

¹³ Professor D.F. McKenzie, in consultation with Profs W.H. Pearson, D.I.B. Smith and T. Sturm, "A Further Note on Editorial Problems in New Zealand Literature," printed as an appendix to Dr

Harold Love, et. al., *Report of the Subcommittee on Standards for the Editing of Australian and New Zealand Literature*, Bibliographical Society of Australia and New Zealand, presented to the AGM of the Society, Melbourne, Aug. 27, 1983, p. 22.

¹⁴ Letter to Lee, May 29, 1936, Lee Collection, AP.

¹⁵ Letter to Lee, Nov. 13, 1938, Lee Collection, AP.

¹⁶ The first reference to *PTH* in the Schroder letters occurs in the context of a discussion of the necessity to purge her writing of sentimentality: letter to Schroder, April 26, 1935, 6:80, MS Papers 280, WTu.

¹⁷ Quotations in this paragraph are from "Bronze Outlaw," AU, B-10, pp. 317; 320.

¹⁸ *Ibid*, p. 347. The ironic tone of this passage nicely offsets the sentimentality noted earlier.

¹⁹ *Ibid*.

²⁰ *Ibid*, p. 350.

²¹ Letter to Schroder, April 26, 1935, 6:80, MS Papers 280, WTu.

²² This dating is given by Gloria Rawlinson, letter to Sandbrook, Sept. 19, 1979.

²³ Letter to Schroder, April 25, 1937, 7:93, MS Papers 280, WTu.

²⁴ First Version, p. 236.

²⁵ *Ibid*, p. 247 (misnumbered by Hyde 147).

²⁶ *Ibid*, p. 256.

²⁷ Letter to Schroder, Sept. 2, 1937, 7:94, MS Papers 280, WTu.

²⁸ Robin Hyde, "Nor The Years Condemn," TS draft of the novel *NYC*, held by Challis, "Author's Note" (n. pag.).

²⁹ Ibid.

³⁰ The description of Macnamara here echoes the transfiguration of Christ, *Matthew* 17: 1-8, etc (see also *NYC*, p. 242). In *AHITW* the narrator says "that perfected man, innocent and clean, *is* my God, what else? And he wears Christ's sandal and has Shelley's eyes" (*AHITW*, p. 33).

³¹ A.P. Watt and Son, letter to Miss Jean Mitchell, Hurst and Blackett, June 15, 1937, from the files of A.P. Watt and Son, 2b Bedford Row, London WC1. As the letters in this collection are file copies, few of them are signed. Miss Mitchell seems to have corresponded with both an R.P. Watt in 1936 and a W.P. [Peter] Watt in Aug. 1940. It is not clear which of these wrote the letter of June 15, 1937.

³² Letter to Lee, April 2, 1937, Lee Collection, AP.

³³ A.P. Watt and Son, Letter to Mitchell, Jan. 18, 1938.

³⁴ Laurence Binyon, "For The Fallen." The poem (Hyde calls it a hymn) is usually recited at Anzac services. Hyde misquotes "not grow old" for "grow not old." Laurence Binyon, *The Winnowing-Fan: Poems on the Great War* (London: Elkin Mathews, 1914), pp. 28-29.

³⁵ The apostasy of the Church's leadership, for example, is summed up in the image of "that Bishop stinting earth for a Heaven in which he does not believe (else why are his earthly symbols so potent, and so relaxing to the mortal senses?)" (*AHITW*, p. 10).

³⁶ Hyde used this word with its full force when she described the 1,760 people killed in the bombing of Adowa as "the dead we did not know, the dead we have somehow betrayed." Clarifying her use of the word "betrayed," she wrote: "We are all so much the same person" ("The Cage with the Open Door," pp. 25-26; 6). All people,

she felt, partook in the killing insofar as they did not attempt to prevent it.

³⁷ "The Modern Trend," p. 17.

³⁸ Macnamara's use of the term "stabilizing agent" is explained when he tells Bede Collins about his visit to Stewart Island, where ambergris is sometimes washed up on the beach: "'Ambergris isn't used, as people imagine, for perfume. It's used to fix perfumes. Once you use it to fix any old scent you like, you've got it for keeps, not for a few glorious hours. It's a stabilizer. There are a good many stabilizers in the world. I, lady, aim to be one of them.'

'Stabilize what?'

'The scent of the people . . . the stench, if you like to call it so. Tears, sweat, blood, silliness, accidental aspiration, the beginnings of honesty, the promises before they become piecrust'" (*NYC*, p. 309).

³⁹ Cresswell, *Modern Poetry and the Ideal*, p. 17; Fairburn, letter to Glover, May 6, 1936, folder 5, MS Papers 418, Denis Glover, WTU; Hyde, letter to Schroder, Jan. 9, 1936 [i.e. 1937], 7:91, MS Papers 280, WTU.

⁴⁰ It is appropriate that Macnamara should first enter the novel by sharing a sentence with Starkie, since he is Starkie's doppelgänger, his other half. The detail once again shows the care with which Hyde constructed her fiction.

⁴¹ "The Writer and his Audience," p. 3.

⁴² "[When] you go to the pictures and see Greta Garbo, at the bottom of a scroll in very small letters you can see Mr So and So, Continuity. We, lady, are the continuity" (*NYC*, pp. 309-10). The

way Hyde uses the jargon of film-making here (however loosely) recalls her use elsewhere of the film as a metaphor for her technique.

⁴³ Macnamara's "immunizing" effect on Bede enables her to overcome her own sense of being diseased. The eccentric aunt in the unpublished short story "In Search of Reality" had a similar effect on another central character, Krulen, who was suffering from tuberculosis. The metaphor of infectious disease also occurs in Cresswell's essay, where he describes the social system as having "grown malignant diseased for lack of the pure bloodstream of the . . . Ideal" (Cresswell, *Modern Poetry and the Ideal*, pp. 16-17).

⁴⁴ *Journalese*, p. 113.

⁴⁵ Robin Hyde, "The Singers of Loneliness," p. 23.

⁴⁶ In the context of claims about Hyde's assertion of national identity in her writing it is worth remembering that she was in fact born in South Africa of an Anglo-Indian father and an Australian mother, as she never tired of mentioning.

⁴⁷ "[The] trans-Siberian [route] . . . would more than pay its expenses if I made a book of it" (letter to Lee, Dec. 1, 1937, Lee Collection, AP).

⁴⁸ To Dr Tothill she had written: "I desire to be my own possession—to be given to a beggar if I like, but never from weakness. Love . . . should *always* be from strength, never from weakness. So also the given dreams of the heart" (autobiography MS 412, loose pp., p. 35). The quotation from Rilke's poem "Orpheus, Eurydice, Hermes" at the end of *TGF* makes the same point.

⁴⁹ "James [Bertram] worked through the galleys of her book

with her; it was a wearing business, because every detail had to be argued—Iris could not believe that she had misspelt a name or confused one person or place with another; I saw James' patience wearing very thin." Charles Brasch, *Indirections* (Wellington: Oxford University Press, 1980), pp. 337-38. Hyde gives her account of Bertram's help in letters to Lee, Mar. 30, 1939, Lee Collection, AP; and to Schroder, Mar. 25, 1939, 7:100; April 27, 1939, 7:101, MS Papers 280, WTU.

⁵⁰ Brasch, *Indirections*, p. 339.

⁵¹ "The Modern Trend," p. 17.

⁵² "Two Women in China," rev. of *China at War*, by Freda Uteley and *Dragon Rampant*, by Robin Hyde, *The Times*, July 7, 1939. The review is held in a file of newspaper cuttings, MS Papers 920, Iris Wilkinson collection, WTU.

⁵³ *HBTS*, p. 144. The same question is asked at the beginning of another poem from the same period, "Fragments From Two Countries" (*HBTS*, pp. 135-37). The titles of both poems suggest a pre-occupation with the theme of *DR* as it has been described here.

⁵⁴ Letter to Schroder, Mar. 8, 1939, 7:99, MS Papers 280, WTU.

⁵⁵ *Ibid.*

⁵⁶ "Nadath," AU, B-13, pp. 46-47.

⁵⁷ "The Writer and his Audience," p. 8.

⁵⁸ Edna St. Vincent Millay, whose poem "Dirge Without Music"

Hyde admired. (An echo of the verse quoted here is to be heard in the Foreword to *TGF*.) The last verse of the poem reads:

Down, down, down into the darkness of the grave
Gently they go, the beautiful, the tender, the kind;
Quietly they go, the intelligent, the witty, the brave.

I know. But I do not approve. And I am not resigned.

Edna St. Vincent Millay, *Collected Poems*, ed. Norma Millay (1917; rpt. London: Hamish Hamilton, 1956), p. 241.

Bibliography

This section lists the sources cited or referred to in this thesis. Sources consulted in the course of my research but not cited in the text are normally not listed here. Where the name Iris Wilkinson occurs as author the fact is noted here, with the pseudonym "Robin Hyde" given in brackets; but such material is listed under the name "Robin Hyde."

PART 1: PRIMARY SOURCES

Bibliographies including listings of Hyde's work.

Hyde's published work:

- a) Poetry.
- b) Prose.
- c) Articles.

Hyde's unpublished work:

- a) Drafts and Notebooks.
- b) Lecture.
- c) Letter collections (i) and (ii).

PART 2: SECONDARY SOURCES

Books consulted.

Articles consulted.

Unpublished sources:

- a) Theses, Lectures, Reports, MSS.
- b) Letters about Hyde: (i) and (ii).
- c) Other letters used in this thesis.
- d) Interviews and conversations.

PART 1: PRIMARY SOURCES

Bibliographies including listings of Hyde's work.

- Andersen, J.C., ed. *Annals of New Zealand Literature: being a Preliminary List of New Zealand Authors and their Works with Introductory Essays and Verses*. Wellington: NZ Authors' Week Committee, 1936.
- Coleman, M.D. and R. Chapman, comps. *Manuscripts and Archives in Auckland University Library*. Bibliographical Bulletin 6. Auckland: Auckland University Library, 1971.
- Herd, J.J., comp. *Index to 'Tomorrow,' Volumes 1-6, 1934-40*. Dunedin: University of Otago Press, 1962.
- Park, Iris M., comp. *New Zealand Periodicals of Literary Interest*. Bibliographical Series, No. 6. Wellington: Wellington Library School, 1962.
- Scott, Margaret A., comp. *A Supplementary Bibliography of Robin Hyde (Iris G. Wilkinson), 1906-39*. Wellington: Wellington Library School, 1966.
- Walls, Jennifer, comp. *A Bibliography of Robin Hyde (Iris Wilkinson), 1906-1939*. Wellington: Wellington Library School, 1960.
- Weir, Father J.E. and Barbara A. Lyon, comps. *New Zealand Poetry: a Select Bibliography, 1920-1972*. Christchurch: University of Canterbury Library, 1977.
- Whyte, Bertha, comp. *'N.Z. Railways Magazine': Index*. Wellington: Alexander Turnbull Library, 1942.

Hyde's published work:

a) Poetry.

Hyde, Robin. *Houses By The Sea and the Later Poems of Robin Hyde*.

- Ed. and introd. Gloria Rawlinson. Christchurch: The Caxton Press, 1952.
- . *Persephone In Winter*. London: Hurst and Blackett, 1937.
- . *Selected Poems of Robin Hyde*. Ed. Lydia Wevers. Auckland: Oxford University Press, 1984.
- . *The Conquerors and Other Poems*. Macmillan's Contemporary Poets series. London: Macmillan, 1935.
- . *The Desolate Star and Other Poems*. Christchurch: Whitcombe and Tombs, 1929.
- b) Prose.
- Hyde, Robin. *A Home In This World*. Introd. Derek Challis. Auckland: Longman Paul, 1984.
- . *Check to Your King, the Life History of Charles, Baron de Thierry, King of Nukahiva, Sovereign Chief of New Zealand*. London: Hurst and Blackett, 1936.
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- . *Dragon Rampant*. London: Hurst and Blackett, 1939.
- . *Dragon Rampant*. Introd. Derek Challis, critical note Linda Hardy. Auckland: New Women's Press, 1984. [The text of this ed. is a photographic facsimile of the 1939 Hurst and Blackett ed.]
- . *Journalese*. Auckland: The National Printing Co., 1934.

- . *Nor The Years Condemn*. London: Hurst and Blackett,
1938.
- . *Passport to Hell; the Story of James Douglas Stark,
Bomber, Fifth Regiment, New Zealand Expeditionary Forces*.
London: Hurst and Blackett, 1936.
- . *The Godwits Fly*. London: Hurst and Blackett, 1938.
- . *The Godwits Fly*. Ed. and introd. Gloria Rawlinson.
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Auckland University Press and Oxford University Press, 1974.
- . *Wednesday's Children*. London: Hurst and Blackett,
1937.

c) Articles.

This is not a comprehensive list of
Hyde's published articles, but includes
those consulted in the composition of
this thesis.

- Hyde, Robin. "A Real Friendship; Selwyn and Grey." *New Zealand
Herald*, Aug. 10, 1935, Supplement, p. 1.
- . "Correspondence." *Tomorrow*, 2 (1936), 32.
- . "For Thine Is The Kingdom; Livingstone and Sir George
Grey." *Christchurch Press*, July 13, 1935, p. 17.
- Wilkinson, Iris (Robin Hyde). "Leaves From a Penwoman's Log."
New Zealand Observer, Christmas Annual, Dec. 12, 1931, pp. 20-21.
- Hyde, Robin. "Letter to the Editor." "The Book Page," *Southland
Times*, Oct. 10, 1936, p. 13.
- . "Letter to the Editor." "The Book Page," *Southland
Times*, Oct. 17, 1936, p. 13.
- . "Lonely Street." *Art in New Zealand*, 7, No. 3 (1935),
128-33.

- . "New Zealand Authoresses." *Mirror*, Feb. 1938,
pp. 20-21, 62-63.
- . "Please Don't Say Wellington's Pretty - It Is'nt!"
New Zealand Radio Record, Dec. 11, 1936, pp. 11-12.
- . "Poetry In Auckland." *Art in New Zealand*, 9, No. 1
(1936), 29-34.
- . "Reflections in the Water." *Otago Witness*, Oct. 24,
1928, p. 80.
- Anon. (Robin Hyde). Review of *Children of the Poor*, by Anon.
(John A. Lee). *New Zealand Observer*, Jan. 31, 1935, p. 4.
- Hyde, Robin. "Rudyard Kipling: the Imperialist and the Jungle
Books." *Christchurch Press*, Feb. 15, 1936, p. 17.
- . "Selwyn and Grey; A Cherished Friendship." *New Zealand
Herald*, Aug. 17, 1935, Supplement, p. 1.
- . "Stella Benson's Short Stories; Sane Artist and Sick
World." *Christchurch Press*, Dec. 12, 1936, p. 21.
- . "The Modern Trend: Points About Some Poets." *Christchurch
Press*, Oct. 31, 1936, p. 17.
- . "The New Zealand Woman In Letters." *The Working Woman*,
April 6, 1936, pp. 4-5.
- . "The Singers of Loneliness." *T'ien Hsia Monthly*, Aug.
1938, pp. 9-23.
- . "Woman Today." *Tomorrow*, 3 (1937), 376-77.

Hyde's unpublished work:

a) Drafts and Notebooks.

Because of its bulk, a
description of the drafts of Hyde's
published work, unpublished novels, plays,
stories and notebooks is given in the
Appendix to this thesis.

b) Lecture.

Wilkinson, Iris (Robin Hyde). "The Writer and his Audience." Text of a lecture given during Authors' Week, April, 1936. AP, New Zealand Authors' Week, 1936; Papers 1935-36, NZ MSS 542, folder 6. Folder 6 contains copies of lectures arranged by the Auckland Centre.

c) Letter collections.

Letters from Hyde used in this thesis come from two separate holdings, those of AP and of WTU. The collections used from each of these libraries are described in turn. A general description only is given of each collection. Individual letters are cited in endnotes. This is not an exhaustive list of Hyde's letters.

(i) Alexander Turnbull Library, Wellington (WTU).

Andersen, J.C. MS Papers 148. Folder 29 (White - Z) includes 4 letters from Hyde to Andersen, and 3 letters from Andersen to Hyde. All date from early 1936, and relate mainly to Andersen's *Annals of New Zealand Literature*.

Buick, T.L. M.S. Papers 58. Folder 2 includes 3 letters from Hyde to Buick. All are dated early 1935, and relate mainly to Hyde's work on de Thierry and possible collaboration with another writer on a book about de Thierry.

Glover, D. MS Papers 418. Folder 22 includes 2 letters from Hyde to Glover, dated 1937-38, about Glover's *The Arraignment of Paris*.

Ramsden, E. MS Papers 196, Series B. Folder 173 includes 1 letter from Hyde to Ramsden, dated 1936, relating mainly to *Check to Your King*.

Schroder, J.H.E. MS Papers 280. Folders 3-7 contain Hyde's letters

to Schroder. There are 101 letters, dated 1927-39. Some are annotated by Schroder, some by Gloria Rawlinson. They are arranged chronologically in the folders. Most are dated by Hyde. Undated or wrongly dated letters have dates attributed to them by Gloria Rawlinson, who also numbered each letter. In this thesis both the date and number are cited in references to individual letters. These letters constitute a large and important source of material on all aspects of Hyde's work. The other folders in MS Papers 280 relating to Hyde are as follows: Folder 8 contains drafts of approximately 35 poems by Hyde. Folder 9 contains more poems, most from *The Desolate Star*. Folder 10 contains 3 letters from Gloria Rawlinson to Schroder (dated 1947-48) about the editing of *Houses By The Sea*; 1 letter from W. Downie Stewart to Schroder dated 1937 about Hyde's stay in Dunedin in 1936; and 1 letter from Glover to Schroder, dated 1948. Folder 11 contains 12 pp. TS draft of Schroder's article "Robin Hyde: Struggle and Dream." Folder 12 contains Schroder's copies of *The Desolate Star*, *Persephone In Winter* and Warwick Lawrence's *Vulcan Lane*.

Wilkinson, I.G. MS Papers 853. Folder 1 contains 8 letters as follows: 1 letter from Hyde to Miss Ida Leeson, dated 1937, about de Thierry and Markham papers; 2 letters from Hyde to Warwick Lawrence, dated 1936, 1938, the latter with a photograph of Hyde with W. Empson, J. Bertram and G. Rainer in China; 3 letters from Hyde to E. Ramsden, dated 1937, the third incomplete; 1 letter from Hyde to Mr Dale, dated 1936; and 1 letter from J.D. Stark to Hyde dated 1936.

Wilkinson, I.G. MS Papers 1724. Folder containing 4 items as follows: Photocopy of letter from Hyde to Hocken Library Committee, dated 1936, enclosing the poem "Arangi-Ma." Letter from Hyde to Mr Warwick Lawrence, dated 1936, accompanying copy for newspaper article(?). Letter from Hyde to J.C. Andersen, dated 1938, accompanied by personal tribute to Hyde by Andersen, dated 1958. Letter from Hyde to Editor of overseas journal (unknown), dated 1937, accompanying poem "Joseph's Lilies."

(ii) Auckland Public Library (AP): NZ MSS.

Lee, J.A. Collection. This collection includes 29 letters from Hyde to Lee, dated 1935-38. The letters are arranged chronologically according to Hyde's dates. Lee's annotation is affixed to 1 letter; a copy of 1 letter from Lee to Hyde, dated 1938, is included. A systematic classification of material in the Lee collection has not yet been completed.

Wilkinson, I.G. NZ MSS 758. Photocopies of 2 letters from Hyde to Mr A.A. Irvine, dated 1937, 1939. The first mentions conditions at the Lodge; the second, from London, concerns literary friends, her illness and the publication of *Dragon Rampant*.

PART 2: SECONDARY SOURCES

Books consulted.

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b) Letters about Hyde.

Letters about Hyde used in this thesis come from two separate holdings, those of WTU, and the files of A.P. Watt and Son, Ltd., London. The collections used from each of these holdings are described in turn. A general description only is given of each collection. Individual letters are cited in endnotes. This is not an exhaustive list of letters about Hyde.

(i) Alexander Turnbull Library, Wellington (WTU).

Buick, T.L. MS Papers 58. Folder 2 includes 4 letters which mention Hyde: Buick to Mr O.R. Bendall, enclosing a copy of a letter from Hyde to Buick (also in this collection—see Part 1 of this Bibliography) dated 1935; Buick to Mr J. Barr, Buick to Miss Ida Leeson, all dated 1937, mainly relating to de Thierry.

Cresswell, W. D'A. MS Papers 170. Folder 107 contains letters from Cresswell to Mr Ormond Wilson, dated 1939, including 1 letter describing the circumstances of Hyde's death.

Glover, D. MS Papers 418. Folder 15 contains letters from A.R.D. Fairburn to Glover. Of these, 5 (dated 1936-37) refer to various of Hyde's works and to her relationships with other writers, notably Cresswell. Folder 18 contains letters from Frank Sargeson to Glover. Of these, 10 (dated 1936-38) refer to Hyde's work, relationships with other writers, and to Glover's parody of Hyde in *The Arraignment of Paris*. Folder 21 contains letters from Cresswell to Glover, including 1 (dated 1936) which mentions Glover's review of Hyde's *The Conquerors*. Folder 22 contains letters from Hyde to Glover (see Part 1 of this Bibliography) as well as 1 from Gloria Rawlinson to Glover, dated 1938, about *The Arraignment of Paris*.

(ii) Watt, A.P. and Son, London.

A.P. Watt and Son, 26 Bedford Row, London, W.C.1. were Hyde's literary agents. Their archives include a file of typescript copies of letters, and memoranda of publishing agreements relating to Hyde's work. In 1981 Mr and Mrs L. Osborne obtained permission on my behalf to photocopy this material. The contents of the file are not systematically arranged; some letters are duplicates. The file contains: 10 letters from A.P. Watt and Son (hereafter called Watts) to Miss Jean Mitchell of Hurst and Blackett, (Hyde's publishers; now Hutchinson Publishing Group) dated 1937-1940; 1 letter, Watts to Hurst and Blackett, addressed to Mr Geoffrey Halliday (dated 1950); 5 letters from Miss Mitchell to Watts (dated 1938, 1940); 7 letters from Watts to Hyde (dated 1937-1938); 2 letters from Watts to Mr David Lloyd of The Paget Literary Agency, New York (dated 1936); 1 letter from Mr Lloyd to Watts (dated 1936); 3 letters from Watts to Mr W.R. Edge, Hyde's literary executor (dated 1940, 1950, 1968); 1 letter from Mr Edge to Watts (dated 1968); 1 letter from Watts to Mr Derek Challis (dated 1965). Included are memoranda of agreement to publish *The Conquerors*, (dated 1935), *Passport w Neil* (dated 1936), *Persephone In Winter* (dated 1937) and *The Godwits Fly* (dated 1937). Most letters to Watts are signed; those from Watts are not. This file was found despite a repeated assurance by letter that Watts' files from the 1930s had not been kept: A.P. Watt and Son, letters to Sandbrook dated Dec. 18, 1979; Feb 5, 1980. A letter from the Hutchinson Group's Ms Sophie Burn to Sandbrook, dated Jan. 29, 1980, also said Hurst and Blackett's files had

probably been destroyed. I learnt that Hutchinson Group's files were kept in Tiptree, Colchester. At my request Dr J. Muirhead (then in Britain) communicated with Tiptree Book Services, Ltd., Tiptree, Colchester, about the possibility of locating material relating to Hyde's publishing activities. A letter from Mrs L. Coverdale (Bibliographer for Hutchinson Publishing Group) to Dr J. Muirhead, dated Sept. 4, 1984, says there is "no personal file at Tiptree regarding Robin Hyde." Mrs Coverdale added however that this archive holds "file copies of books, . . . Hurst & Blackett yearly catalogues . . . [and] quire books, which are records of print numbers and sales," and invited inspection of these. The archive has not yet been examined.

c) Other letters used in this thesis.

Letters to Sandbrook from: Ms Sophie Burn, Hutchinson Publishing Group, London; Mr Derek Challis; Mr Michael Horniman, A.P. Watt and Son, London; Mr D. Kerr of Wiggins Teape (N.Z.), Wellington; Mr John A. Lee; Miss Gloria Rawlinson; Mr Frank Sargeson; Professor D.I.B. Smith; Mr Clive Sowry, the NZ Film Archive, Wellington.

Letters from Mrs L. Coverdale, Bibliographer, Hutchinson Publishing Group to Dr J. Muirhead, and from Mr Colin Edwards, Charles Morgan and Co., Basingstoke to Mr D. Kerr were also used.

These letters all date from the period 1979-1984, and are held by Sandbrook. Dates of individual letters are cited in the place where they are used.

d) Interviews and conversations.

Sandbrook with: Mr Derek Challis, Miss Gloria Rawlinson, Mr Frank Sargeson, Professor D.I.B. Smith and those members of the staff of Massey University whose help is acknowledged in the Preface to this thesis. Dates for interviews mentioned in the text are given in endnotes.

A Chronological Outline of the Composition of "The Godwits Fly" and its relation to Robin Hyde's other literary activity, 1928-1939

