



SECTION B

Marri'd and Other Verses (1910)

B I MARRI'D

It's singin' in an' out,
 An' feelin' full of grace;
 Here 'n' there, up an' down,
 An' round about th' place.

It's rollin' up your sleeves,
 An' whit'nin' up the hearth,
 An' scrubbin' out th' floors,
 An' sweepin' down th' path;

5

(1896) *Copy-text: MV Collated states: CM* (December 1897), p. 4 as THE HOUSEWIFE, unsigned (A)¹ *Bn*, 1 October 1903, Red Page (B) *Clip*, 21 May 1904, p. 1, signed Mary Gilmore, In BULLETIN (C) *New I* (May 1904), p. 985 (D)² *Bkfw*, 14 February 1907, p. 19 (E) Stevens² (F) *Wr*, 4 August 1910, p. 21 (G) Hansen (H) *Wr*, 6 February 1913, p. 11, signed Mary Gilmore (in "Marri'd, and Other Verses") (I) Murdoch¹ (J) Serle (K) *SV* (L)³ *Bn*, 1 February 1950, p. 29 (M) Murdoch² reprints (N)

Not otherwise recorded: In all instances where the copy-text has 'An'/'an' or 'n', L has 'And'/'and'; L also has '. . . ing' for all instances of copy-text '. . . in'. H is identical to copy-text, as is K except in line 1.

I It's] (REPRINTED FROM COSME EVENING NOTES.)// It's A It's B E F J K out,] ~ B D E F M 2 feelin' full of grace;] round about the place, A-E roun' about the place, F roun' about the place M 3 Here] 'N' here F M 3 'n'] an' A-F M 'n I there,] there, an' A B there an' C there [. . .] D there, 'n' F M down,] ~ F M 4 An'] 'N' F M (4) round . . . place] feelin' full of grace A feelin' full o' grace B C E F M feelin' full [. . .] D th'] the L place.] ~; I 5 sleeves,] sle[. . .] D 6 whit'nin'] whitenin' A F M whitenin' L hearth,] hea[. . .] D 7 th'] the A-F L M floors] floo[. . .] D floor F M 8 th'] the A-F L M path;] ~. A E F M

¹ A acknowledges prior publication in *CEN*, but the copy including THE HOUSEWIFE does not survive.

² Unique copy of D (at ML) is damaged, thus the lacunae in lines 1-7. See A45 n. 1.

³ Apart from L, the closest correspondence to the copy-text in the collated states occurs in G, H, I and K, the last three of which make acknowledgement to *MV*. The variants of A-F and M form a cluster against the copy-text, with the very close correspondence between F and M suggesting that the later *Bn* printing depended for its text on Stevens's anthology rather than B, the 1903 *Bn* printing. Variants within the group A-F are probably the result of variations in the MSS supplied by MG.



It's bakin' tarts an' pies,
 An' shinin' up th' knives; 10
 An' feelin' 's if some days
 Was worth a thousand lives.

It's watchin' out th' door,
 An' watchin' by th' gate;
 An' watchin' down th' road, 15
 An' wonderin' why he's late;

An' feelin' anxious-like,
 For fear there's something wrong;
 An' wonderin' why he's kep',
 An' why he takes so long. 20

It's comin' back inside
 An' sittin' down a spell,
 To sort o' make believe
 You're thinkin' things is well.

It's gettin' up again 25
 An' wand'rin' in an' out;
 An' feelin' wistful-like,
 Not knowin' what about;

9 It's] An' *A F M* 9 tarts an' pies,] cakes an' things, *A* cakes an' tarts *F M*
 10 th'] the *A-F I L M* knives;] ~, *A-F M* 11 's if] that *A F M* 'sif *I* like *L*
 some] SOME *A* some *F* some *M* 12 Was] Is *A F M* lives.] ~; *I* 13 th'] the
A-F L M door,] ~ *B* 14 th'] the *A-F L M* gate;] ~, *A-F I M* 15 th'] the
A-F L M road,] ~, — *B E* ~ *F M* 16 An' wonderin'] Because *A F M* An'
 wond'rin' *B-E* why he's] it's gettin' *A F M* late;] ~, *A-F M* 17 anxious-like,
 ~ *A C* anxious like, *B E* anxious like *F M* 18 For fear] In case *A* something]
 somethin' *A C D F M* wrong;] ~, *A B D E F M* 19 wonderin'] wondrin' *A*
 wond'rin' *B-E M* wond'rin' *F* why] if *A-F M* kep'] kept *L* 20 long.] ~; *I*
 21 comin'] goin' *C D* back] ~, *F M* inside] ~, *A-F M* 22 sittin'] settin' *C D*
 23 sort o'] sorter *A-F M* sort of *j* make believe] make-believe *F M* 24 well.]
 ~; *B I* 25 It's] An' *A F M* again] ~, *A-F M* 26 An'] And *E* wand'rin']
 wandrin' *A* wand'rin' *C* wanderin' *I* wandering *L* out;] ~, *A-E* ~ *F M* 27 An']
 And *B* wistful-like] wistful like *B E F M* 28 Not] — ~ *A* 28 knowin']
 thinkin' *A-C E F M* thinking *D* about;] ~, *A B E F M* ~ *C*

The variants in *L*, which mostly consist of rejection of the shortened word-forms of the copy-text, can be attributed to the inconsistently applied modernising that was part of the revision undertaken by MG in preparing the texts of *SV* (see Introduction, pp. xxxii–xxxiii).



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An' flushin' all at once,
 An' smilin' just so sweet, 30
 An' feelin' real proud
 The place is fresh an' neat.
 An' feelin' awful glad
 Like them that watch'd Silo'm;⁴
 An' everything because 35
 A man is comin' Home!

29 flushin'] flushin, C once,] ~ FLM 30 just] jus' A jes' BE jest CD
 31 feelin'] bein' A-FM proud] ~, FM 32 place] house A-FM 32 fresh
 an'] lookin' A-FM nice an' BE nice and CD neat.] ~, A ~; BI 33 awful] jes'
 so A glad] ~, ABEL 34 them] they CD watch'd] watched A-GLM
 Silo'm;] ~— B-E ~ FM Gilo'm:— I Siloam; L 35 An'] And E everything]
 ev'rythin' A everythin' CD all o' this FM because] ~— L 36 A] Her A
 My FM Home!] home. A C D F I M Home. B E G

⁴ In John 9. 1-11, Siloam is the pool at which the miracle of Christ's healing of a blind man is revealed, but MG may be drawing on the tradition established by nineteenth-century American hymns which associated Siloam with the peace and blessedness of heaven.

B2 THE LOVIN'-WORD¹

You are there,
 'N' I am here—
 What's it matter?
 Tell me, Dear!
 Side by side, 5
 Or far away,
 Love can always
 Find the way.

[cont. overleaf

(17 August 1902) Copy-text: MV Collated states: Bn, 1 October 1903, Red Page (n. t.) (A)

1 there,] ~ A 2 'N'] An' A here—] ~; A 4 Dear] dear A 7 always] ever A

¹ Set to music as 'The Loving Word' by Mirrie Hill (Melbourne: Allan, [c. 1944]).



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So I send
 The lovin'-word 10
 Spoken soft
 As though you heard.

Just a word
 Across the sea
 Whispered lightly 15
 "You an' Me."

Send it back,
 O sweet-an'-true,
 Just as whispered,
 "Me an' you." 20

10 lovin'-word] Lovin'-Word, A 11-12 soft/ As though] ~, as/ Though A
 14 sea] ~, A 15 Whispered lightly] Lightly whispered: A 16 Me.] me! A
 18 O] ~, A sweet-an'-true] sweet an' true A 19 whispered,] ~: A 20 you.]
 ~! A



B3 CUPID LOST HIMSELF TO-DAY



Cupid lost himself to-day
 Straying out amid the May;¹
 Sat him down and wept forlorn
 Underneath the fairy thorn.
 Cupid laid his bow at rest, 5
 Slept with head upon his breast;
 But the maidens of the day
 Wept that Cupid was away.

(20 April 1903) *Copy-text: MV Collated states: None*

¹ The hawthorn (cf. line 4) *Crataegus oxyacantha*, called the May for when it blossoms in the Northern spring; a traditional symbol of blooming and one's prime.





B4 BY THE GLENELG

I SUNSET

Within his tree the magpie trolled,
 Full-noted, all his song, and sweet;
 While on the wind that murmured by
 The muffled traffic of the street
 Came to me watching where, aglow, 5
 The red Noss road, a ribbon lay
 Across the hill and caught, from off
 One radiant cloud, the sun's last splendid ray.

II TWILIGHT¹

I heard the trees, leaf unto leaf,
 Like dumb hands talking in the night; 10
 Each to the other as the hour
 Drew to its close, and waned the light.

I heard the waters whispering;
 And far across the Southern sky
 In lines of black the ibis trailed; 15
 And out of Silence came his cry.

III RECOLLECTION

Once in Asunción,
 Long, long ago in Paraguay,
 I woke to hear the sentries' call,
 The hours of night go by. 20

[cont. overleaf]

(21 September 1909) *Copy-text: MV Collated states: Dubois as BY WANNON AND GLENELG (A) Hansen (B) Stable (C)*

Not otherwise recorded: A retains the part numbering of the copy-text, but has only two part headings, EVENING and NIGHT (respectively before Pts I and III).

2 Full-noted,] Full-throated *A* song,] ~ *A* 3 While] ~, *BC* by] ~, *BC*
 6 Noss] Ross *A* road,] ~ *A* lay] ~, *A* 7-8 Across . . . the] And caught from
 off one radiant cloud/ The *A* 9 trees,] ~— *A* leaf,] ~ *A* 10 night;] ~— *A*
 12 light.] ~; *A* 13 whispering;] ~— *A* 14 Southern] amber *A* 16 And
 . . . Silence] While, from the silence, *A* cry.] ~ *A* 17 Once] ~, *A* Asunción]
 Asuncion *A-C* 18 ago] ~, *A* 19 sentries'] sentries *A* call,] ~ *A*



Clear through the silent air
 Challenge and answer, whistled sweet,²
 Drew near and nearer, louder grown,
 Marking my very street.

Passed and grew fainter, call 25
 And counter shrill, in dwindling rounds
 That lessened till they sank and died
 In silence out of bounds.

IV AND PARALLEL

So in mine own land have 30
 I heard, at night, the wakened bird
 Among the gums that guard Glenelg,
 Half in his sleep—yet stirred—

Warble his softened call
 That nearer came, from tree to tree,
 And passed, till all the river's length 35
 Was linked in melody.

21 air] ~, *A* 23 nearer,] ~; *A* grown,] ~ *A* 24 street.] ~; *A* 29 So] ~, *A*
 land] ~, *A* 31 Glenelg,] ~— *A* 32 sleep—] ~, *A* 34 came,] ~ *A*
 35 And passed] Passing *A*

¹ Musical setting of Pt II by Florence Nicolson is held in ML 3/M.

² NLA 8766 10/8/13 is annotated 'The Paraguayan garrison towns are sentried & at intervals through the night is whistled a beautiful challenge & counter going all around, each part in tune, the whole town.' See Appendix for manuscript locations and descriptions.

B5 THE WOMAN¹

I drew the curtain back
 That beat my window-pane;
 I looked out on the night,
 And heard the wind and rain.

¹ Fryer copy of *MV* is annotated in MG's hand 'It is curious that about the time that this was being written in Sydney, the whole thing was the experience of Mrs. Lear of Portland (Vic.) even to drawing the curtain & going to bring the woman in. In the morning the woman was gone without a word. My verse when published



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And where the light streamed out 5
And fell upon the street,
I saw a woman stand
Rain-soaked from head to feet.

Awhile I went away,
And then I came again, 10
And saw that still she stood
Beneath the wind and rain.

I could not see her face
Under her dripping hat;
But I knew why she stood 15
And waited, and for what.

I could not bear the thought
Of what her night might be,
Alone, within a street
To brutishness set free; 20

So drew my curtain close,
And turned away again,
Going to bring her in
Out of the wind and rain.

But, though I brought her in, 25
This woman off the street,
Who stood upon the kerb
Rain-soaked from head to feet,

I heard her, through the night,
Crying so bitterly, 30
It seemed that God must hear
And feel her agony.

Yet when the morning came
She rose and went away—
This victim of our gods— 35
The social laws—that slay.

(19 September 1893) *Copy-text: MV Collated states: None*

reminded Mrs. Lear who told her son George who, in Casterton [in] 1911 told it again to me.' See also A28 n. 1.



B6 I GANG NA MAIR T' LECTURE HA'

I gang nae mair t' lecture ha',
 I sit nae mair 'neath Mistress Scott,*
 I mak' a denner jist f'r twa,
 An' sit beside a bairnie's cot.

I write, nae mair, discourses grave, 5
 O' things 'at mak' gude bodies¹ stare;
 I sit me doon an' lilt a stave
 To please a bairn that asks nae mair.

I speir² nae questions, noo, o' life, 10
 Why that is sae, an' that, an' this!
 I bide contentit jist a wife,
 Wi' ane dear bairn t' guide an' kiss.

* Miss Rose Scott.³

(12 October 1903) *Copy-text: MV Collated states: Clip*, 7 November 1903, p. 1 as TWA WORDS (A) *Wr*, 14 November 1903, p. 3 as TWA WORDS (B) *Wr*, 13 January 1910, p. 21 as CONTENTIT (C)

Not otherwise recorded: A has an introductory heading 'MOTHERHOOD VERSUS BALLOT. "To be able to drop a vote in the ballot-box is all very well; but most women would rather have a baby to drop into the cradle." *Extract from a Letter*'.

I I] (FOR THE WORKER.)// I B nae] na A B mair] ~, B ha',] ~; B 2 nae] na A B mair] ~, A Scott;*] ~.* A ~; B 3 denner] dinner A dinner, B jist] juist A just B f'r] for B 4 An'] And A 5 write,] ~ B C nae] na A no B mair,] ~ B C discourses] discourses A-C grave,] ~ B C 6 gude bodies] gude-bodies A stare,] ~, A 7 doon] ~, A B stave] ~, A ~— B 8 To] T' A C that] 'at B nae] na A-C 9 speir] speer A B nae questions, noo,] na ony mair A B life,] ~ B 10 that] this A B sae,] ~— A ~?— B that,] ~— A ~?— B this!] ~— A ~? B ~; C 11 bide contentit] ~, ~, A B jist] juist A B 12 ane dear] one ae C guide] ha'e A ha'e, B care C *Miss Rose Scott.] *Miss Rose Scott, Women's Suffrage Organiser, Sydney. A Om. B

¹ Respectable persons. ² Ask.

³ Rose Scott (1847–1925) was a founder of the Women's Suffrage League (1891) and the Women's Progressive Association (1902). Her Friday night 'at-homes' during the 1880s and 1890s were central in formulating contemporary campaigns for women's rights. See also FI 38.



B7 THE LOVER

He took me in his arms yesternight, yesternight—
 The grass was hung with fairy dew,
 The moon looked down upon us two,
 He kissed me, did my lover true,
 Yesternight, yesternight. 5

His hand lay near my heart yesternight, yesternight—
 The wind went by us into space,
 My hair blew backward out of place,
 I felt his breath upon my face
 Yesternight, yesternight. 10

And O the voice of him, yesternight, yesternight—
 Ah! sweet the words my lover said—
 His eyes they burned, his mouth was red;
 Against my breast I laid his head
 Yesternight, yesternight. 15

(26 April 1903) *Copy-text: MV Collated states: Clip*, 20 February 1904, p. 1 as YESTERNIGHT (A)

1 He] (For the CLIPPER).// He A arms yesternight, yesternight—] ~,/ Yesternight, Yesternight, A 5 yesternight] Yesternight A 6 heart yesternight, yesternight—] ~,/ Yesternight, Yesternight. A 8 place,] ~; A 9 face] ~, A 10 yesternight] Yesternight A 11 And . . . yesternight—] And, oh, his vibrant voice,/ Yesternight, Yesternight! A 12 Ah!] . . . O, A said—] ~, A 13 red;] ~, A 14 my] his A his] my A head] ~, A 15 yesternight] Yesternight A

B8 YOU SEND ME, DEAR, A ROSE

You send me, dear, a rose,
 And with the rose a kiss—
 And now I love each bud that blows
 . . . Because of this.

(20 April 1903) *Copy-text: MV Collated states: None*



B9 STRANGE, HOW THE HEART
WILL LEAP

Strange, how the heart will leap
To see one face at the open door:
To hear one voice ring floating out,
One step upon the floor!

(n. d.) *Copy-text: MV Collated states: SV* as STRANGE HOW THE HEART WILL LEAP (A)
z door:] ~, A

B10 YOU WILL THINK OF ME
SOMETIMES, DEAR¹

You will think of me sometimes, dear,
When the fire leaps up in the night,
And the darkness seems to darken
For the flash of the moment's light.

You will think of me sometimes, too, 5
When the wind cries low at the eaves,
Under the turf and under the grass,
And under the drifting leaves;

And come, sometimes, in the spring, dear, 10
When the monté* is green and red,
And the shadow creeps slowly down
Till it reaches my narrow bed;

And you'll lie awake in the night, dear, 15
When the rain falls dreamingly still,
And think of me lying alone
By the side of the little hill.

* South American Spanish for "Forest."²

(1899) *Copy-text: MV Collated states: None*
r6 hill. Ed.] ~ x

¹ The untitled MS in NLA 727 2/2/1 lists this as one of six poems sent to Falk[land]
Is[lands] Magazine: not sighted.



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²In ADFA MS, line 10 is annotated "Monte". In Paraguay land is either high & heavily wooded (Monte) or low & treeless. About half the Paraguayan trees are deciduous & the winter effect of the living leafless among the leafed is as of a gossamer thrown over all. In Autumn one gets the red leaf & the yellow. M.G.'

BII DAT BOY BILLY¹

Two for me, an' one for Dad,
Kissin' on d' mouth;
Guess d' day dere ain't no more,
All my heart's a drouth!

Ain't no chance t' feel fo'lorn 5
While dat boy's about;
Whistle, whistle all d' day,
Trampin' in an' out!

Here's his whip, 'n' dere's his cart, 10
Tumbled out d' door;
Dere's his coat 'n' Sunday cap
Hangin' on d' floor.

Here's his boots, 'n' dere's his socks,
Lawd! what socks dey is!
Guess I wouldn't men' dem holes, 15
If dey wasn't his!

[cont. overleaf]

(n. d.) *Copy-text: MV Collated states: WWE, 4 October 1902, p. 4 (A) Wr, 11 May 1911, p. 7 as DAT BOY BILLY, headed FOR THE BAIRNS, signed From "Marri'd and Other Verses," by Mary Gilmore (B)*

Not otherwise recorded: With the exception of line 7, *A* has 'de' in all cases where copy-text has 'd'.

1 me,] ~ *A* an'] and *A* Dad] dad *B* 3 more,] ~ *A* 4 drouth!] ~ *A*
5 chance] time *A* t'] to *A* 6 While] When *A* about;] ~: *A* 7 whistle] ~, *A*
d' day] day long *A* 8 an' out!] and ~. *A* 9 'n'] an' *A* 10 Tumbled . . .
door] Lyin' on de floor *A* 11 'n'] and *A* cap] hat *A* 12 Hangin' . . . floor]
Tumbled off de door *A* 13 boots,] ~ *A* 'n'] an' *A* socks,] ~. *A* 14 Lawd]
Lord *A* is!] ~; *A* 15 men'] mend *A* holes,] ~ *A B* 16 his!] ~. *A*

¹Cf. A52 n. 1.



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COLLECTED VERSE: SECTION B

Pants's all split, 'n' shirt's all tore—
 Bought 'em new, las' week;
 Braces ain't nowhere to find,
 Lost 'em down d' creek. 20

Knees dat won't get clean, nohow;
 Han's dat's like d' pot;
 Jes' you wait till Aunty comes,
 Won't he catch it hot!

But O, d' lovin' ways of him 25
 Kissin' on d' mouth;
 Guess d' day he goes away,
 All my heart's a drouth!²

17 Pants's] Pants *AB* split,] splits *A* 'n'] and *A* shirt's] shirts *AB* tore—
 ~; *A* 18 new,] ~ *AB* 19 nowhere] no more *A* no way *B* find,] ~: *A*
 20 down] in *A* 21 clean,] ~: *A* nohow;] ~, *AB* 22 pot;] ~. *A* 23 Aunty]
 Auntie *A* aunty *B* comes,] ~: *A* 24 hot!] ~. *A* 25 But] ~, *AB* O] oh *A*
 ways] way *A* him] ~, *AB* 26 mouth;] ~. *A* 27 away,] ~ *AB*
 28 drouth!] ~. *AB*

²Drought.

B12 IN CASTERTON

Eve, and the housewife homeward come;
 The slow sun sinking down;
 The blue smoke of her many hearths
 Pillared above the town.¹

Clear in the air the columns rise, 5
 Unbent, unblown by wind,
 Marking the altars of a world
 Whose sacrifice is kind.

¹Fryer copy of *MV* is annotated 'There had been sports out of the town. At evening the populace returned to their homes, and almost as one the columns of smoke from fires lit to get the tea rose in columns from one end to the other. The air being clear & no wind they all stood upright as they ascended. It was a remarkable & almost uncanny sight. M.G.'



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Then, twilight, deep'ning gently down;
 And lo, upon the calm, 10
 A child's voice rising, sweet and clear,
 Singing an evening psalm.

God, Who hast made us all, when comes
 The call and I must go,
 Give me the quiet evening hour, 15
 And the kind sun, sinking low!

(27 September 1909) *Copy-text: MV Collated states: Wr, 4 August 1910, p. 21*
 (no variants)²

² See B19 n. 1.

B13 LILIES AND VIOLETS

I wait in a garden sweet,
 Lilies are there and violets
 And in the midst (O, heart a-beat!)
 She whom I love . . . who me forgets
 Walking amid her violets. 5

(5 June 1905) *Copy-text: MV Collated states: None*

B14 BEREFT

Yea, in the night I lift mine eyes to see afar
 The silver lamp of Mary shining, yet unburned,
 And stars that are the eyes of women backward turned
 Toward the earth—where children are.

(4 November 1903) *Copy-text: MV Collated states: Wr, 13 January 1910, p. 21*
 (n. t.) (A)¹ *Adv*, 15 November 1923, p. 3 (B) *SV* (C)

1 Yea,] Here C mine] my C see afar] ~, ~, AC 2 Mary] ~, AC 3 stars]
 ~, —A women] ~, C 4 earth—where] ~ . . . ~ A ~, ~ C

¹ Included in 'Australian Poems Selected by their Authors' with an incorrect attribution of its first publication to "The Sunrise," the Melbourne Labor souvenir'. Three other poems (B37, B111 and B120) are similarly attributed but do not appear in the (unique) copy of this booklet at the State Library of Victoria.

B15 SING SWEET, LITTLE BIRD¹

Sing sweet, little bird, sing sweet, sing sweet!
 Throb lifted heart, and beat!
 Swell little throat of the mellow note!
 Sing sweet, O Bird, sing sweet!

Love came to me yesternight, O Bird, 5
 Came with a kiss and a whispered word;
 Crowned me (sing!) with a golden ring,
 Sing, then, O sing, thou Bird!

Love came to me yesternight, (sing on!)
 Dear were his eyes where the love-light shone; 10
 Dear was his mouth in its burning drouth—
 Sing, sing, O Bird, sing on!

(18 April 1903) *Copy-text: MV Collated states: Bn*, 1 October 1903, Red Page
 (n. t.) (A) *Wr*, 13 January 1910, p. 21 (n. t.) (B)²

2 lifted] little *AB* 4 Bird] bird *AB* 5 yesternight, *A*] ~ *X* Bird] bird *AB*
 6 word;] ~, *AB* 7 ring,] ~— *AB* 8 Sing, then, O] Sing to me, *AB* thou
 Bird!] O bird! *A* O bird. *B* 9 yesternight,] ~ *AB* 10 shone;] ~, *AB*
 11 drouth—] ~: *AB* 12 Bird] bird *AB*

¹ ADFA MS places this as the second part of B114 and is annotated 'Copyright to Clutsam in "Six Songs from the South".' Copies of the Clutsam settings are held in NLA 727 series 4.

² The *Wr* Editor adds this to Gilmore's choice of 'Australian Poems Selected by their Authors' as 'showing a lyrical capacity that is not so evident in the specimens chosen by herself'.

B16 THE WATCHER

Out of the whirling depths of night
 There trembles a gust of air;
 A cloth that lies on a dead man's face
 Is lifted, leaving it bare.



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The clouds have broken athwart a moon 5
 That is pale as is the dead;
 Her light, through cracks in the old slab wall,
 Has straggled across the bed;
 And over the broken, earthen floor
 A mystic pattern it weaves, 10
 Of ragged shadow, and tattered light,
 Swept under the old bark eaves.
 A mopoke cries from the neighb'ring scrub
 As the curlew wails and pleads,
 From the hills, far off, an answer floats, 15
 While a woman tells her beads.
 The candles flicker with ghostly flare,
 And the woman lifts her head;
 She draws back the face cloth from the face,
 And slowly kisses the dead. 20
 Ah! lonely, lonely, each of these twain,
 When the veil is fall'n between,
 One in a world grown cold and strange,
 And one in the world unseen.

(revised 29 April 1893) *Copy-text: MV Collated states: Qtr*, 13 May 1893, p. 881
 as ALONE WITH THE DEAD, signed EM JACEY (*A*)

Not otherwise recorded: A section break is inserted between the penultimate and final stanzas of *A*.

5 have] are *A* 7 old] rough *A* 8 straggled] struggled *A* bed;] ~. *A*
 9 broken,] ~ *A* 10 weaves,] ~ *A* 11 shadow,] ~ *A* light,] ~ *A* 13 the
 neighb'ring] a neighbouring *A* 14 As . . . pleads] (The scrub where the adder
 breeds) *A* 17 candles flicker] candle flickers *A* ghostly flare] ghastly flame *A*
 18 And . . . lifts] The woman raises *A* head;] ~, *A* 19 She . . . face] She
 throws back her tangled mass of hair *A* 20 And slowly] Then *A* dead] lonely
 dead *A* 21-4 Ah! . . . unseen.] She shrinks from the lips so icy cold,/ That are,
 oh, so firmly set;/ Then lays her cheek to the dead man's brow—/ For Love is her
 master yet.// "And this is the end, O love of mine—/ Dear one so near my
 heart—/ A lingering touch, half-uttered words,/ A kiss, and then—apart?" *A*

B17 PORTIONLESS¹

My children cry to me for bread,
 And I! what can I do?
 I cannot bear that they should starve:
 You who reproach, could you?
 I cannot bear to see them sink
 And die before my eyes:
 And cling to me with shrunken hands
 And stab me with their cries,
 “Mamma! Mamma!” day and night—
 And just outside, the street!
 How can I help it? Let me go!
 They must have bread to eat.

5

10

(15 April 1894) *Copy-text: MV Collated states: None*

¹ See A28 n. 1.

B18 SO! IS IT DEATH AT LAST?

So! Is it death at last
 Coming so gentle-wise?
 A dropping of weary hands?
 A closing of tired eyes?
 A slipping away in peace,
 Simply a letting go?
 A falling asleep, asleep,
 Peacefully, dreamily, . . . so?

5

(20 June 1905) *Copy-text: MV Collated states: NewI* (February 1908), p. 86 as DEATH (*A*)

1 Is] is *A* death] Death, *A* last] ~, *A* 3 hands?] ~, *A* 5 peace,] ~? *A*
 8 Peacefully] Thankfully *A* dreamily, . . .] ~ *A*



MARRI'D AND OTHER VERSES (1910)

77

B19 A SWEEPING WIND, AND
A BLINDING RAIN

A sweeping wind and a blinding rain,
And a brown bee caught in the clover;
A sudden breath and a cry of pain,
And a parting of loved and lover.

A sky blown blue and a wind swung high, 5
And a dead bee out in the clover;
A quivering lip, and a long-drawn sigh,
And a sob for a dream that's over.

(3 September 1903) *Copy-text: MV Collated states: Wr*, 11 August 1910, p. 21
as A SWEEPING WIND . . . (no variants)¹

¹ B19 appears in *Wr* with B38, B44, B105 and B109 under the heading 'VERSES BY MARY GILMORE./ From the abundant store of good things in "Marri'd, and Other Verses" Page Twenty-One makes a second selection'. The first selection was that of 4 August 1910, when B12, B20 and B113 appeared, also on p. 21.

B20 GOOD NIGHT

Good night . . . My darling sleeps so sound,
She cannot hear me where she lies;
White lilies watch the closed eyes,
Red roses guard the folded hands.

[cont. overleaf]

(9 April 1892) *Copy-text: MV Collated states: Qlr*, 17 December 1892, p. 1169
as "GOOD NIGHT!", signed EM JACEY (A) *Bkfv*, 25 March 1899, p. 18 as GOOD-NIGHT,
signed M.J.C.¹ (B) *Clip*, 14 May 1904, p. 1 as GOOD-NIGHT, signed M.J.C. (Mary
Gilmore), in BOOKFELLOW (C) Stevens¹ as GOOD-NIGHT (D) *Wr*, 4 August 1910,
p. 21 (E) Stevens² reprints D

I Good night . . .] (WRITTEN FOR THE QUEENSLANDER.)// Good night! A
GOOD-NIGHT! . . . B D Good-Night! . . . C My] my D sound,] ~ A B D E
3 closed] closèd A-C

¹ *Bkfv*, 29 April 1899, noted 'The *Queenslander* tells me that the "Bookfellow's Verses" by "M.J.C." in the March number were printed in that paper some years ago. The authoress (Mrs. Gilchrist) is now married, and lives in the New Australian colony at Cosme, Paraguay: her Australian friend who forwarded the verses as unpublished



Good night! O woman who once lay 5
 Upon my breast so still, so sweet,
 That all my pulses throbbing beat,
 I cannot even touch you now.

Good night, mine own! God knows we loved
 So well, that all things else seemed slight; 10
 We part forever in the night;
 We two poor souls who loved so well.

5 Good night] Good-night *B-D* woman] ~, *A* 6 breast] ~— *A* ~, *B-D*
 sweet,] ~ *B-D* 7 pulses] ~, *A-D* throbbing beat,] ~, ~ *A-D* 8 I cannot
 even] And flamed—I cannot *A-D* And flamed, I cannot *B-C* now.] // Good
 night! Slowly the night descends/ And darkness grows; the clouds, sunk west,
 Have settled slowly on the breast/ Of winds that linger near the earth. *A*
 9 Good night] Good-night *B-D* mine] my *A-D* 10 well,] ~ *A* slight;] ~. *A*
 ~— *B-D* 11 forever] for ever *A* night;] ~— *A* ~, *B-D* ~ *C* 12 well.] ~! *A*

was unaware of *The Queenslander's* prior claim. By the way, it has been arranged
 that a selection from Mrs. Gilchrist's poetry (no Australian woman has written verses
 more tender, more passionate) will presently be issued in the series of "Bulletin
 Booklets." (p. 11). The issue of 31 May corrects the name 'of the Paraguayan poetess'
 to Gilmore. On publication of B20 in *Wr*, see B19 n. 1.

B21 THE SON

It's O the loving ways of him
 Who plays beside me all day long;
 Who lies at night against my heart
 And fills my life as with a song.

(31 August 1902) *Copy-text: MV Collated states: Adv*, 15 November 1923, p. 3 (*A*)
 2 long;] ~, *A*



B22 US TWO

It's us two when it's morning,
 And us two when it's night;
 And us two when it's troubled,
 And us two when it's bright;
 And us two don't want nothing
 To make life good and true,
 And lovin'-sweet, and happy,
 While us two's got us two.

5

(1896) *Copy-text: MV Collated states: CEN*, 18 December 1898, p. 1 as WEDDED, signed M.J.G. (*A*) *CM* (January 1899), p. 4 as WEDDED (*B*)

1 It's] (REPRINTED FROM COSME EVENING NOTES.)// It's *B* morning] mornin' *A*
 mornin' *B* 2 And] An' *A B* night;] ~, *A B* 3 And] An' *A B* 4 And]
 An' *A B* bright;] ~. *A B* 5 And] An' *A B* nothing] nothin' *A* nothin' *B*
 6 and] an' *B* 7 And] An' *A B* lovin'-sweet,] lovin' sweet *A* ~ *B* and] an' *A*
 an' *B* happy,] wholesome *A* wholesome, *B*



B23 LIFE

The river goes a-winding down
 (Winding on, winding on!)
 Out by valley, hill and town,
 (Winding by, winding on!)
 Down the river, day by day,
 (Sailing on, sailing by!)
 Love goes with it, all the way,
 (Sailing down, sailing by!)

5

[cont. overleaf

(22 April 1903) *Copy-text: MV Collated states: NewI* (March 1908), p. 150 as A
 SONG (*A*)

1 river] River *A* 2 on, winding] ~! Winding *A* 3 hill] ~, *A*
 4 by, winding] ~! Winding *A* 5 river] River *A* 6 on, sailing] ~! Sailing *A*
 7 it] us *A* way,] ~. *A* 8 down, sailing] ~! Sailing *A*





80

COLLECTED VERSE: SECTION B

Love, and Life, and Hope, my dear,
 (Twining in, twining out!) 10
 Sappy twig and leaf in sere,
 (Trailing in, trailing out!)
 So; the river winding down
 (Singing low, singing by!)
 Takes my heart to you in town— 15
 (Winding on, winding by!)

10 in, twining] ~! Twining *A* 11 sere,] ~ *A* 12 in, trailing] ~! Trailing *A*
 13 So;] ~ *A* river] River *A* 14 low, singing] ~! Singing *A* by!)] by!)/
 Out by meadow, dale, and down, *A* 15 town—] ~. *A* 16 on, winding] in!
 Winding *A*

B24 TWO SOULS

Out in the dark last night,
 Two souls went forth to look
 For God, one sad and stained,
 One glad and wondrous white.
 And one went far, and, lo! 5
 He came, at last, to where
 The starry angels stand
 And watch for souls they know.
 But one stood still and wept;
 And our Dear Lord, asleep, 10
 While God kept watch, half-turned
 And murmured as He slept.

(11 March 1894) *Copy-text: MV Collated states: AV*, 6 April 1894, p. 3 as TWO,
 signed M.J.C. (*A*) *TD*, 6 March 1896, p. 2, signed M.J.C. (*B*) *Clip*, 2 July 1904, p. 1,
 signed MARY GILMORE, in "Voice," *Adelaide*, 11/3/'94 (*C*)

1 dark] ~, *A* last] one *A* night,] ~ *C* 3 God,] ~— *A* ~; *B C* one *A*] One *X*
 one, *B* 4 glad] ~, *B C* 5 and,] ~ *B* 6 came,] ~ *A B* last,] ~ *A B*
 8 know.] ~; *C* 9 still] ~, *B* wept;] ~, *A B* ~— *C* 10 Dear] dear *A—C*
 Lord,] ~ *C* asleep,] ~ *B* 11 half-turned] half turned, *A C* half turned *B*



MARRI'D AND OTHER VERSES (1910) 81

Then he who neared the throne,
 Lo! when he saw the Face
 Of Him asleep, stood back 15
 Ashamed. "I came alone,
 "Who knew the way," he wept;
 "Lord, I will go again
 And bring my Brother in"—
 And Christ smiled as He slept. 20

13 Then . . . neared] And he before *A* The soul who reached *B* throne,] Throne *B*
 14 Lo! . . . saw] When he did see *A* When he had seen *B* Face] face *A-C*
 15 asleep] who slept *A* 16 alone,] ~ *B* 17 "Who] ~ *AB* wept;] ~. *A*
 18 "Lord] ~ *B* again] ~, *A* 19 Brother] brother *A-C* in"—] ~;"] *A* ~." *B*
 20 And] Then *B*

B25 IF WE ONLY COULD

Ah! if we only could
 Blot out the bitter thought,
 Make life the thing we should,
 And shape it as we ought.
 Turn back the brooding eyes 5
 From things long, long gone by;
 And looking upward, rise
 Toward a clearer sky;
 Hold fast each other's hands—
 Nor loosely let them go— 10
 Until each understands,
 And, loving, learns to know.

(n. d.) *Copy-text: MV Collated states: Wr*, 22 November 1902, p. 3 as AH, IF WE ONLY COULD! (*A*) Hansen (*B*) *T&C*, 22 November 1916, p. 37 as FROM "AH, IF WE ONLY COULD!" (*C*)

1 Ah!] (FOR THE WORKER.)// Ah! *A* ~, *C* we only] only we *C* 3 should] would *A*
 4 ought.] ~; *A* (5-8) Turn . . . sky;] *Om. C* 5 brooding] weeping *A* 6 long
 gone] ~, ~ *A* by;] ~, *A* 7 And] ~, *AB* 10 Nor loosely] Not, loosely, *A*
 12 And,] ~ *C*



B26 GRIEF

It's aye i' th' mirk o' th' gloamin',¹
 When the bairnie lies asleep,
 I sit wi' th' ghaist o' a sorrow,
 An' eyne² that canna weep.
 And I think o' ane in a kirk-yard, 5
 Where the rain fa's drearilie;
 An' but for th' wee bit bairnie,
 I think that I wad dee.³

(n. d.) *Copy-text: MV Collated states: Clip*, 16 July 1904, p. 1 as THE WIDOW (A)
 1 It's] (FOR THE CLIPPER.)// It's A i'] in A mirk A] morn' X 3 o'] of A
 sorrow,] ~ A 5 And] Om. A kirk-yard,] grave yaird A 6 drearilie,]
 dreerilie. A 7 th'] the A bairnie,] ~ A

¹ Gloom (darkness, obscurity) of the twilight. Copy-text is emended from 'morn'
 on evidence of proofs (in ML and NLA) in addition to *Clip* text.

² Archaic plural form of 'eye'. ³ Would die.

B27 MY HEART IS FULL OF TEARS

My heart is full of tears
 That know not how to fall;
 And far, across the night,
 I hear you call and call.
 We can touch hands no more, 5
 The sport of grinning fate:
 I think we have lived too long,
 Now we have met too late.

(18 December 1895) *Copy-text: MV Collated states: Wr*, 28 March 1903, p. 3 (A)
 1 My] (FOR THE WORKER.)// My A 2 fall,] ~, A 3 And] ~, A night,] ~ A
 5 more,] ~— A 6 fate:] Fate— A 7 we have] we've A long,] ~— A
 8 Now] For A



B28 THE WAIL OF THE BABY

There is room for the sheep and cattle;
There is room for the wasp and bee;
There is room for the clover-blossom,
But there seems no room for me.

The world grows greater and wider, 5
As it conquers both land and sea;
It places the constellations—
But it has no place for me.

It builds up palace and mansion,
And it "flats" to the thirty-three;¹ 10
While down in the earth, deep deepens—
But there's nowhere found for me.

I wait in the outer Darkness,
And I watch for the Time to Be—
I fear I may keep on waiting, 15
For there seems no room for me.



(n. d.) *Copy-text: MV Collated states: Wr, 7 May 1904, p. 3 (A)*

Not otherwise recorded: Except in line 2, *A* has 'An' / 'an' where copy-text has 'And' / 'and'.

1 There is] (FOR THE WORKER.)// There's *A* 2 There is] An' there's *A*
3 There is] There's *A* clover-blossom,] ~— *A* 4 seems] ain't *A* 8 it has]
it's got *A* 10 it "flats"] tall flats *A* thirty-three;] ~, *A* 12 nowhere] no
where *A* 13 Darkness] darkness *A* 14 Time to Be—] time To ~; *A*
15 fear] guess *A* may] can *A* waiting,] watchin' *A* 16 seems] ain't *A*

¹ By *c.* 1906 the Singer building in New York had reached a height of 40 storeys; the tallest in Sydney in 1904 had 13. The inverted commas underline the verbal oxymoron of flat storeys (an obsolete meaning of 'flats') in a tall building and hint at a social perversion (cf. M42).





B29 SHIVERY, SHIVERY, SHAKY, O!

Shivery, shivery, shaky, O!
 O, but d' water's cold-e-o!
 Dis little chap don't like him ba'f,
 Tickle 'im, tickle-up, mak' him laff.
 Jump him about, 'n' souse him down, 5
 Up wiv' d' water over his crown;
 Over his forehead, 'n' mouf, 'n' nose,
 Into his ears, 'n' down to his toes!
 Shivery, shivery, shaky, O!
 What if d' water's cold-e-o! 10
 Dis little chap, he like him ba'f,
 See him a-splashin' an' hear him laff.
 Out of d' ba'f, in towel he go,
 Rub him 'n' scrub him, 'n' make him glow;
 Pink as a rose, 'n' as rosy sweet, 15
 Could eat him wiv' kisses, 'n' eat, 'n' eat.

(21 March 1903) *Copy-text: MV Collated states: Wr*, 30 July 1914, p. 11, signed MARY GILMORE, in "Marri'd, and other Verses." (A)
 3 chap] ~, A 6 wiv'] wi' A 13 go,] ~; A

B30 IN POVERTY AND TOIL¹

I ANGER

Git up an' out, you lazy lump,
 I'll give y' late a-bed!—
 The fire to make, the cows to milk,
 The chickens to be fed;

(n. d.) *Copy-text: MV Collated states: Wr*, 3 January 1903, p. 3 (A) *Clip*, 31 January 1903, p. 8, signed M. GILMORE, in WORKER (B) Pizer, Pt II only (C)
 0.1 'I ANGER] (FOR THE WORKER.) A Om. B C (1-12) Git . . . hour!] Om. C
 1 out,] ~ A B 2 y'] you A B a-bed!—] abed; A B 3 cows] cow A 4 fed;]
 ~. A B



MARRI'D AND OTHER VERSES (1910)

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The children waiting to be dressed, 5
 The table to be laid;
 The floor to sweep, the beds to air,
 The breakfast to be made;
 The bread to mix, the clothes to sort,
 The churn to scald and scour— 10
 An' I've to come an' call you,
 Though it's daylight near an hour!

II CONTRITION

Be up an' out of bed, my girl,
 As quick as you can be;
 There ain't no morning rest, my girl, 15
 For such as you an' me.

It's workin' early, workin' late,
 Year in, year out, the same;
 Until we seem but work-machines,
 An' women but in name. 20

Life grinds the sweetness out of us,
 Life makes us hard an' cold;
 We kiss shame-faced, an' grow uncouth;
 Unlovely—young and old.

Kind speaking dies for lack of use, 25
 Soft ways mean only grief;
 And in the lash of biting words
 We find a half relief.

5 waiting] wait for *AB* 6 laid;] ~, *AB* 8 made;] ~. *AB* 11-12 you,/
 Though it's] ~, though/ It's *AB* 12 an *A*] an' *X* hour!] ~. *AB* 12.1^s II
 CONTRITION] II. *AB* *Om.* *C* 13 an'] and *AB* 14 be;] ~, *B* 15 morning]
 mornin' *AB* 16 me.] ~ *B* 18 same;] ~, *AB* 19 but] like *AB*
 work-machines] work machines *AB* 22 an'] and *AB* cold;] ~, *A* ~. *B*
 23 an'] and *AB* 26 mean] means *C* grief;] ~, *AB* 27 lash] rasp *AB*

¹ ML MS 123 (Correspondence 1955) holds a musical setting by C. Castan.



86

COLLECTED VERSE: SECTION B

So up, and out to work, my girl,
 We have no time to waste, 30
 Our lot, the bitter bread of life,
 We eat in bitter haste.

29 and] an' *AB* girl,] gal; *AB* 30 waste,] ~— *AB*

B31 SING, SING I' TH' MORNING!

Sing, sing i' th' morning!
 Sweet singer, sing thou!
 The bud is a blossom,
 The leaf's to th' bough;
 And my heart is a-throb 5
 For a word, a word—
 Then sing i' th' morning
 O Bird! O Bird!

O throat o' th' morning!
 I, too, have a song: 10
 Love found me and bound me,
 A word for a thong.
 Love found me and bound me
 (My heart hath th' word),
 Then sing i' th' morning, 15
 O Bird! O Bird!

(20 June 1903) *Copy-text: MV Collated states: None*

B32 AI! AI!

My beloved caught my hands
 And laid them on his heart—
 “Henceforth our ways are one,” he said,
 “No more we walk apart.”



MARRI'D AND OTHER VERSES (1910) 87

And then he kissed me (O, my God!) 5
And held me, palm to palm:—
Ai! for my life's tranquillity!
Ai! for its virgin calm!

(27 August 1902) Copy-text: MV Collated states: None

B33 THE BIRTHDAY

This is my wish to thee—
God bless thee, and God keep—
Blessed be thy life by land or sea,
In waking or in sleep.
All good be with thee, dear, 5
Child of my mother's heart;
And let life gain, though falls the tear
For those who are—apart.

(n. d.) Copy-text: MV Collated states: WWE, 14 February 1903, p. 3 (A)

1-2 This . . . keep—] "God bless thee, and God keep thee, / This is my wish to thee, A 3 be] Om. A 4 waking] ~, A sleep.] sleep. // "Fair be thy path and fair / Thy lot: God's gifts be thine / To keep—so that life lingers where / Love makes itself divine. A 5 All . . . with] This then I wish A 6 heart;] ~. A

B34 HE SLEEPS!

He sleeps!
Let none approach with hasty tread;
Lay flowers at his feet, lay flowers at his head.
Draw down the blind; the quiet, here,
Needs neither sun nor star, knows neither hope nor fear. 5
For lo!
One took him in His arms, and laid His hand
Upon the weary brow, and closed the tired eyes;
Took from him pain, and all the stir and strife
Of things that make or mar, that fall or stand, 10



And with each waking day in-thread,
 The dream that men call Life.
 Through suns that set, and stars that rise
(He sleeps!)

Still will he sleep. 15
 O blessed hollow of God's hand!
 O plenitude of Peace! O, happy Dead!

(22 June 1908) Copy-text: *MV* Collated states: None

B35 DOWN BY THE SEA

The sea has soddened the baby clothes,
 The flannel, the shirt, the band;
 The rats have bitten the baby face,
 And eaten the baby hand.¹

* * * *

It lay at my breast and cried all night 5
 As through the day it had done;
 I held it tight and rose with stealth
 When the day and the night were one.

And on through the city streets I crept—
 (But the hand of fear is strong!) 10

(1 September 1893) Copy-text: *MV* Collated states: *Wr*, 28 April 1894, p. 2 as
 "AND DOWN BY THE SEA", signed M.J.C. (*A*) *SV* (*B*)

Not otherwise recorded: Lines 25, 29 and 33 are not in italics in *A*. *B* adds this unsigalled note: "This happened at the Quay in about 1890, when to be the mother of an "illegitimate" child was to be an outcast. The poor girl in this case, having accidentally or intentionally dropped her baby into the water, in the night, was seen at sunrise near the place. She watched for three days, and then the police questioned and arrested her after the little body had been found."

1 baby clothes,] baby-clothes—*A* 5 breast] ~, *A* night] ~, *A* 7 tight] ~, *A* *B*
 stealth] ~, *B* 8 day] Day *A* the night] Night *A* 9 crept—] crept—/ I know
 they were watching me:/ They had watched me through the sleeping night,/ When
 I hid from what might be.// And they drove me on, those leering streets *A* ~ *B*
 10 fear] Fear *A* strong!)] ~!): *A*

¹ Fryer copy of *MV* is annotated by MG: "This happened in Sydney a year or so before I went to Paraguay. The papers gave details of what the fish had done. The



MARRI'D AND OTHER VERSES (1910)

89

And they mocked my steps with echoing,
 They mouthed as I went along—
 Past houses, where mothers like me slept warm,
 And babies like mine were born;
 Where it was not sin to have loved as I, 15
 And motherhood meant not scorn.

And they drove me fast, those leering streets;
 They took up my baby's cry,
 And tossed it about, and flung it up
 Till it seemed to go God-high. 20

But the cry came back to the mother-heart,
 Knowing that it would hear;
 I gathered my baby close and close—
 What was it I seemed to fear?

* * * *

And down by the sea the sun crept up— 25
 Did you hear a baby cry?
 I know where one lies beside the quay,
 But I will not tell—not I!

And down by the sea the sun crept up—
 There's a child's cry seems to come 30
 From the darkness, there, beyond the wall—
 But I know the dead are dumb!

* * * *

And down by the sea the sun crept up. . . .

11 And . . . echoing] They echoed my steps with mocking sound *A* 12 They] And *A* along—] ~. *A* ~! *B* 13 Past houses,] Past dwellings *A* I passed *B* mothers] ~, *A* me] ~, *A* 14 babies] ~, *A* mine] ~, *A* 15 not] not a *B* have loved] love *A* 17 streets;] ~—*A* 19 And] They *B* about,] ~ *A* up] ~, *A* *B* 20 God-high.] God high.// But God couldn't hear so small a voice,/ For his saints, that stand around,/ Sing out so loud the song of the Lamb/ That the cry of earth is drowned. *A* 21 But] So *A* 22 hear;] ~: *A* 23 close—] ~, *A* ~! *B* 24 What] (~ *A* *B* fear?] ~?) *A* *B* 24.1 * . . . *] *Om. A B* 25 up—] up *A* 26 Did] (~ *A* 27 quay] Quay *A* 28 I!] ~!) *A* 29 up—] up *A* 30 There's] (~ *A* 31 darkness, there,] farther point *A* 32 dumb!] ~!) *A* 32.1 * . . . *] *Om. A B* 33 up. . . .] up! *A* ~ . . . *B*

acute stage of the horror did not leave me for many months. Years I might say.' See also A28 n. 1.



B36 O THE VOICE OF HER, AND
THE FACE OF HER!

O the voice of her, and the face of her,
The heart of her and the grace of her;
And the throat of her, and the mouth of her,
And my heart a-thirst for drouth of her;

And the ways of her, and the pride of her, 5
And the clinging hands beside of her—
But, O, the love, the love of her,
So far surpassing all.

(25 June 1903) *Copy-text: MV Collated states: None*

B37 TIME GOES ON SWIFTLY¹

Time goes so swiftly, ah! my God—
Good-bye comes soon, so soon.
In nights to be, with all they bring
Thou wilt sit sad, remembering;
And in thine eyes the stars shall drown, 5
And in thy tears the moon.

(12 February 1904) *Copy-text: MV Collated states: None*

¹ See B14 n. 1.

B38 OUTCAST

She weeps and no one heeds.
She leans her head upon
A stone—old, ragged, sick,
And full of woe that pleads

(15 April 1894) *Copy-text: MV Collated states: Wr, 23 June 1894, p. 3 as OUTCAST!,
signed M.J.C. (A) Wr, 11 August 1910, p. 21 (B)*¹



MARRI'D AND OTHER VERSES (1910) 91

Incessantly.

Our men 5
 Go by, our women pass;
 Our girls go up and down—
 So near that sometimes when
 She hears them come she shrinks
 And draws away.

And they— 10
 They have no hearts for one
 Like this, who sins and sinks;
 Who weeps and no one heeds.

1 weeps] ~, A heeds.] ~; A 2 upon] against A 4-5 pleads/ Incessantly./
 Our] ~// ~, ~ A 6 pass;] ~, A 7 down—] ~! A 8-9 when/ She] ~// ~ A
 10 away./ And] ~. ~ A 12 this,] ~: A sinks;] ~, A 13 weeps] ~, A and]
 while A

¹ See B19 n. 1 and A28 n. 1.



B39 I SHALL NOT SLEEP



I shall not sleep,
 I cannot sleep—
 He kissed me twice to-day;
 He took me in his arms,
 I could not say him nay. 5
 He took me in his arms—
 O God! the flash of light!
 I cannot sleep, I will not sleep,
 I shall not sleep to-night!

(4 July 1903) *Copy-text: MV Collated states: Clip*, 18 July 1903, p. 4 as JOYOUS
 INSOMNIA (A)

1 I] (For the CLIPPER.)// I A 1-2 sleep,/ I] ~, ~ A 2 sleep—] ~, A
 4 arms,] arms, he did, A 5-6 nay./ He] ~// ~ A 6 arms—] arms, did he, A
 7 O] ~, A the flash of] how flashed the A light!] ~; A 9 shall] dare A
 to-night!] ~. A



B40 WHEN SIMMER THRAWS TH'
SILLER THREID¹

When simmer thraws th' siller threid,
 An' Autumn stooks the bairley, O,
 A bonnie lass comes doon th' way,
 An' ca's the cattle early, O.

Her e'en are blue, her cheeks are red, 5
 Her teeth are like the pearlie, O,
 An' aye she's such a saucy queen
 My hert is stricken sairly, O.

I tell't her yince, I tell't her twicet, 10
 I lo'ed her maist sincerely, O,
 She laucht at me, an' aye sin' syne,²
 My life has gane maist drearly, O.

O gin for me th' day wad daw
 That I micht win her fairly, O,
 I'd tak' her wi' maist lightsome heart, 15
 A'though she used me sairly, O.

For, O, she is the dearest lass,
 Wi' e'en that glint sae rarely, O,
 Wi' mouth o' joy, where smiles rin oot,
 Aye, oot an' in sae rarely, O— 20

An' sic a way th' lassie has—
 It ca's me late an' airly, O.
 An' aye I follow tho' she laucht,
 An' used me maist unfairly, O.

(3 April 1907) *Copy-text: MV Collated states: None*

11 sin' Ed.] 'sin' x

¹ Summer twines the silver thread or cord of life (as in Ecclesiastes 12. 6, where its snapping indicates death). ² She laughed at me, and since that time.



B41 RIDE ON A FOOT SONG

Dere's a little boy,
 My, O My!
 Nebber see him like,
 You or I!

Mighty fine he is, 5
 Eb'ry way;
 Mighty sweet he is,
 Hey! Hey! Hey!

So ketch him on d' chin,
 An' ketch him on d' fis', 10
 An' ketch him on d' mouf,
 Wiv a big, big kiss.

(13 March 1903) *Copy-text: MV Collated states: None*



B42 D' CHILDREN

D' children, Lord, d' children, dey's weepin' all day long;¹
 Dere ain't no little laffin' laffs, no liltin' up o' song;
 But d' earth, O Lord, am wet, am wet an' salt wi' tears,
 For d' children, Lord, d' children, dey's weepin' all dey
 years.

Down in d' city alleys, out in d' far fa'm lan's, 5
 Dey's workin', workin', workin'—poo' little fretted han's;
 Dey's blanchin' in d' mill-room, dey's broken wid d' hoe—
 Lord God! d' soun' of weepin' a-trailin' to an' fro!

[*cont. overleaf*]

(19 July 1904) *Copy-text: MV Collated states: Wr, 10 September 1904, p. 3 as SONGS OF CHILDREN (A)*

1 D'] (FOR THE WORKER.)// D' ^A long;] ~: ^A 2 Dere] Dey ^A 3 Lord,]
 ~! ^A an'] 'n' ^A 4 For d' children] Fr' d' chil'ren ^A Lord, d' children] Lord ^A
 dey] de ^A 5 fa'm] f'm ^A 6 poo'] poor ^A 7 wid] wi' ^A 8 of] 'f ^A

¹ See A52 n. 1 and cf. B82.





94

COLLECTED VERSE: SECTION B

Dey's weepin', Lord! dey's weepin'—d' birds, dey sing so
sweet,

D' green grass am a glory, d' gol' am on d' wheat; 10
Thy name by bud an' blossom is flung abroad like song,
An' yet, O Lord! d' children, dey's weepin' all day long.

9 birds,] ~ A 10 gol'] gold A wheat;] ~, A 11 an'] and A
song,] ~—A 12 An' . . . children] But, Lord, d' little child'ren A

B43 HER LIPS ARE PALE

Her lips are pale, poor soul, poor soul!
Life marked her with unloving eye,
Touched her with fingers thin and cold,
Then stepped aside and passed her by.

Love, singing, came adown the way, 5
Glanced at her face and stood aghast,
Dropped at her feet a broken shaft,
Laughed, half dismayed, and hurried past.

And, so, no child plays at her knee,
No man looks longing in her eyes, 10
No heart leaps throbbing as she comes;
Alone she lives, alone she dies.

(30 April 1903) *Copy-text: MV Collated states: None*

B44 HOW SWEET TO HEAR!

O God! how sweet it is to hear,
Unvexed by tired hours,
The bird above the pine-tree tall,
The bee above the flowers;

(30 April 1903) *Copy-text: MV Collated states: Wr, 22 August 1903, p. 3 as A
SONG OF REST (A) Wr, 11 August 1910, p. 21 (B)¹
1 O] (FOR THE WORKER.)// Oh, A 4 flowers;] flow'rs. A*



MARRI'D AND OTHER VERSES (1910) 95

To hear, as one who needs not haste, 5
 The wind among the hills,
 To watch the river winding by,
 To rest by singing rills;
 To feel the plenitude of life,
 The quiet of its ways, 10
 To leave behind a little while
 The strain of weary days;
 To know the springtime in its prime,
 To see day stretch to eve,
 To watch the shadows lengthen out— 15
 The tracery they weave;
 To lie at peace if but a day—
 O God! O God! how sweet!—
 To rest in Nature's lap an hour
 And hear her great heart beat! 20

8 rills;] ~. A 11 behind] ~, A while] ~, A 12 strain] pain A days;] ~. A
 13 springtime] spring-time A 15 out—] ~, A 16 tracery they weave;]
 swallow at the cave. // Ah! sweet, how sweet to hear for once/ The loving voice of
 life, / To leave behind the cry of pain, / The jar and fret of strife. A 17 lie] be A
 peace] ~, A 18 O God! O] O, God! our A sweet!—] ~— A 19 rest] lie A
 lap] arms A hour] ~, A 20 beat!] ~. A

¹ See B19 n. 1.

B45 THE WAY T' BURNIE

'Twas a' the way t' Burnie,
 I tuk' my fiddle hame;
 I played my way before me
 To fill an empty wame.¹

[*cont. overleaf*]

(19 January 1909) *Copy-text: MV Collated states: None*
 1 a' *Ed.*] 'a' X

¹ Belly.





96

COLLECTED VERSE: SECTION B

The bairnies they cam' trippin' 5
 Upon the fairy flure—
 The grassy way t' Burnie
 That rins frae dure t' dure—

An' aulder folk cam' lauchin',
 They tuk' a step or twa— 10
 They did the twa-some rarely,
 They did the four-some a'.

An' sae, the way t' Burnie
 I felt nae hunger-thrang;²
 F'r a' th' bonnie, bonnie way, 15
 Th' liltin' fiddle sang.

²ADFA MS is annotated 'Not quite sure what "thrang" means but presume it is "pang". The verses are only trifling, but I never read them or think of them without seeing the singer skipping & fiddling his way along the road that leads from "dure to dure" in a land of romance & wonder, children & hearty old folk who dance & laugh. M.G.'

B46 DONALD MACDONELL¹

Donald says, "Hold up your head,
 Don't go round a-mope;
 Fill your mind with cheerful thoughts,
 Feed your heart on hope.

"Lift your eyes toward the hills, 5
 Don't forget to smile;
 Try to do a kindly deed
 Ev'ry little while.

"If the Devil comes your way,
 Let him come—and go; 10

¹Fryer copy of *MV* is annotated by MG 'Almost word for word in Donald's own words. He died 26.10.11—still in Parliament I think. A great Union man.' McDonell, a founding member of the Australian Workers' Union, was its General Secretary in 1899, MP for Cobar in 1901 and Chief Secretary and Minister for Agriculture in the first NSW Labor Government (1910).





MARRI'D AND OTHER VERSES (1910) 97

Don't get watchin' up the road
Wond'rin' why he's slow!

“If you've troubles, so have all—
Don't neglect the fact;
Help your neighbour, and forget
In the kindly act.” 15

Donald speaks as Donald feels,
Donald's great of heart—
Sees the truth because he's true,
Tries to do his part. 20

Donald's courage helps us all—
Kindly, through and through—
Helps us even when we fall;
Donald! Here's to you.

(13 November 1902) *Copy-text: MV Collated states: None*



B47 MY BONNIE LOVE

O, ha'e ye seen my bonnie love,
My bonnie ane, my dearie, O!
O, ha'e ye seen my bonnie ane
Come doon th' way sae cheerie, O!

His e'en are clear, his airm is strang, 5
He's braid across th' shouther;
His bonnie breast, it shelters me
Against a' stormy weather.

He gaes t' wark at peep o' day;
He greets th' mornin' airly; 10
He wields sae free th' singin' blade
That cuts th' bearded barley.

He swings an axe, he guides the pleugh—
He min's na win' nor weather;





He comes, he goes; he reaps, he sows, 15
 An' hauds th' hoose together;
 An' when at eve he turns f' r hame
 The bairnie rins t' meet him,
 An' a' my heart loups¹ at his voice—
 My heart that loves t' greet him. 20
 An' when I meet him at th' dure,
 O, wha sae bricht an' cheerie!
 His very shadow on th' flure
 Is dear t' me—the dearie.
 An' when he tak's me in his airms 25
 He gies nae why nor whether—
 What matter a' the warl', my dear,
 Sae we twa hae each ither!
 Then did ye see my bonnie love,
 My bonnie ane, my dearie, O! 30
 O did ye see my bonnie ane,
 Come doon th' way sae cheerie, O!

(30 March 1907) *Copy-text: MV Collated states: None*
 22 wha *Ed.*] wha' x

¹ Leaps – a Northern form (*OED*).

B48 MY LITTLE MAID

Thou dear, thou jewel of my heart,
 Come sit upon my knee,
 And I will tell thee of a maid,
 The sweetest maid can be.
 For she hath eyes so blue, my dear, 5
 They are such eyes as thine,

(2 October 1903) *Copy-text: MV Collated states: NewI* (May 1904), p. 985 (*A*)¹
 4 sweetest] fairest *A* can] could *A* 5 eyes . . . dear,] laughing eyes so blue—*A*
 6 thine,] ~; *A*

¹ See A45 n. 1.



MARRI'D AND OTHER VERSES (1910) 99

And she hath curls like these, dear one,
Whereon the sun doth shine.

And she hath smiles that, hide and seek,
Play round about her mouth, 10
And cheeks a-flush like any rose
That knows nor heat, nor drouth;

And O, the mouth of her, my sweet,
And O, the dainty chin,
And O, the dimple in her cheek 15
Where smiles run out and in!

And list, thou little maid o' love,
She is so dear to me,
That I have giv'n to her my heart,
For hers, eternally. 20

7 dear one] my dear *A* 8 shine.] shine:—// The sun on them doth shine, my
dear,/ Till gold of gold are they;/ And O! she hath the blithest heart/ That ever
loved the day. *A* 9 that,] ~ *A* seek,] ~ *A* 11 a-flush] a-blow *A*
12 heat,] ~ *A* drouth;] ~ *A* 13 O,] ~! *A* sweet,] ~! *A* 14 O,] ~! *A*
chin,] ~! *A* 15 O,] ~! *A* cheek] ~, *A* 17 list,] ~! *A* love] mine *A*
18 me,] ~ *A*

B49 AND IT'S WHISTLE, WHISTLE, WHISTLE

*And the grandmother said: "In the 50's and 60's
men knew how to whistle. But now-a-days . . ."*

And it's whistle, whistle, whistle,
You can hear the old man come,¹
'Way up among the gullies
When the teams are comin' home.

[*cont. overleaf*]

(June 1895) *Copy-text: MV Collated states: Clip*, 10 August 1895, p. 4 as WHEN
THE TEAMS ARE COMING HOME, signed M.J.C. (*A*)

1 And] (Written for the CLIPPER.)// And *A* whistle . . . whistle] whistle . . .
whistling *A* 2 You] We *A* 3 'Way . . . gullies] Way up along the gully, *A*
4 comin'] coming *A*

¹Fryer copy of *MV* is annotated: 'My grandfather, Hugh Beattie.'





100

COLLECTED VERSE: SECTION B

You can hear the harness rattle, 5
 And the cracking of the whips;
 And the jingle of the trace chain,
 When the off-side leader slips—
 All the younger men come singing,
 Over sand, and ridge, and loam; 10
 But the old man always whistles
 When the teams are comin' home.

5 You] We *A* 6 whips;] ~, *A* 7 trace chain,] trace-chain *A* 8 slips—]
 slips!// We can hear the axles bumping/ When the ruts are deep and wide,/ And
 the shouting of the drivers/ As they keep along the side. *A* 9 All] And *A*
 10 Over . . . loam;] As if glad to cease to roam, *A* 12 comin'] coming *A*

B50 “ADIOS, AMIGO!”

To Dr. F. A. Newman.¹

Adios, Amigo!
 Far across the sea
 Lies a little island
 Known to you and me.
 There the Shamrocks glisten 5
 When the morn is new,
 There the thorn is shining
 In its web of dew;
 There the song is lifted—
 Ah! my heart, be still! 10
 Though I never see it
 Yet another will—

¹ Expanded dedication in ADFA MS is ‘To Dr. F. A. Newman when going to Ireland’ while the title is annotated in NLA 8766/10/13 ‘Adios Amigo—Lit. Go with God, friend, equivalent to God be with you or Goodbye’. According to a print clipping supplied by the Casterton Historical Society and dated 25 February 1909, Dr Francis Alexander Newman (1876–1940) practised in Casterton for ‘close on nine years’ before departing overseas ‘for professional purposes’. He later practised in Portland; see his obituary, *Portland Guardian*, 13 May 1940.



MARRI'D AND OTHER VERSES (1910) 101

There the story lingers,
There the fairies play
When the netted moonlight
Ripples in the Bay. 15

There, in graves the greenest,
There our fathers lie—
We have not forgotten
Have we, you and I? 20

There you go to-morrow;
Go, with God, I say!
“*Adios, Amigo,*”
Let us ever pray!

(17 February 1909) *Copy-text: MV Collated states: None*

B51 TO MY SON

God blessed me when He gave me thee,
He set the diadem of Life upon
My brow, and made it holy in
The gift of Motherhood.
O little son, 5
He gave thee unto me to make
A haven where the heart might quiet rest,
And Life lay down its burden for
A little while, to linger, blest.

(5 June 1904) *Copy-text: MV Collated states: None*



B52 O, SINGER IN BROWN

O, singer in brown!
 O, bird o' th' morn!
 O, heart of delight
 In th' deep o' th' thorn!

Glad, glad is thy song 5
 Thou joy o' th' morn,
 Thou palpitant throat
 In the heart o' th' thorn.

Thy song of a nest,
 O, sweet o' th' morn! 10
 A nest and an egg
 In the thick o' th' thorn.

(1 July 1903) *Copy-text: MV Collated states: NewI* (July 1904), p. 24 as BIRD SONG (*A*) Hansen as O! SINGER IN BROWN (*B*) Mackaness I as O SINGER IN BROWN (*C*) *SV* as O SINGER IN BROWN (*D*)

Not otherwise recorded: Except at line 8, *A* and *B* have 'o' the' and *D* has 'of the' where copy-text has 'o' th'".

1 O,] (Written for "The New Idea.")// O *A* ~ *D* 2 O,] ~ *A D* 3 O,] ~ *A D*
 delight] ~! *A* 4 In th'] In the *A B D* 5 song] ~, *A B* 6 morn,] ~! *B*
 7 throat] ~, *A* 8 o' th'] of the *A D* o' the *B* thorn.] ~!—*A* ~! *B C* ~; *D*
 10 O,] ~ *A D*

B53 CUPID CAME TO ME TO-DAY

Singing down the meadow way
 Cupid came to me to-day,
 Took my hand, with laughing eye,
 Spoke of summer by-and-by.

Kissed me, palm, and cheek, and throat 5
 (Sing! O, bird of mellow note!)
 Kissed me, cheek, and throat, and brow
 (Love! my lover! callest thou?)



MARRI'D AND OTHER VERSES (1910) 103

Kissed me, throat, and cheek, and mouth,
 (Ah, if love could cool the drouth!) 10
 Then he laughed and went away,
 Singing down the meadow way.

(8 August 1903) *Copy-text: MV Collated states: None*

B54 THE SPINNER

I PRISONED—

I have not heard at early morn
 The singing of the lark,
 Nor seen the lowly violet
 That nestles in the dark.
 The little birds that sing for me 5
 Sing ever in a cage;
 The only flowers that glad my sight
 Lie on a printed page.

Ever the whirring loom makes play,
 Ever the spindles fly; 10
 The work-room is for me the world,
 The roof, above, my sky.

II —AND FREE

The green fields stretch toward the sea,
 The daisies to the sun;
 The wild bee haunts the clover, where 15
 The little children run.

[*cont. overleaf*]

(20 August 1902) *Copy-text: MV Collated states: Wr, 18 April 1903, p. 3 as AT MORN (A)*

0.1 ^sI PRISONED—] (FOR THE WORKER.) ^A 2 lark,] ~; ^A 4 dark.] dark.// I have not heard the calves, new-born,/ Calling across the mead;/ Nor watched the ducks go winding by/ To pluck the yellow weed. ^A 5 birds] bird ^A sing] sings ^A me] ~, ^A 6 Sing] Sings ^A 9-12 Ever . . . sky.] *Om. A*
 12.1 ^sII —AND FREE] AT NOON ^A 14 The daisies to] Daisies toward ^A sun;] ~, ^A