

A new

wider range

of improved

EXSTAT

RADIO AERIALS

Now more than ever a 'must' for good radio reception—an EXSTAT Aerial. The new range with the improved modifications ensures even greater performance than previously, and the weather-resistant properties of the installation make the new "EXSTAT" a 'fit and forget' aerial even in the most adverse of conditions.

"EXSTAT AERIALS"
(with Noise Suppression)

- HORIZONTAL MOUNTINGS. ASA 301. £10.5.6.
- CHIMNEY MOUNTING. ASA 512. £13.17.6.
- WALL MOUNTING. ASA 512W. £13.5.0.

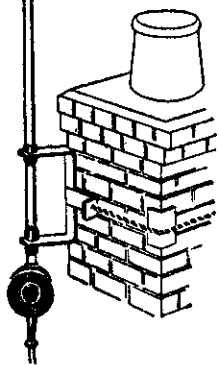
"V.R.A. AERIALS"
(Rods, etc. only).

- WALL MOUNTINGS VRA 501. Complete with Wall Bracket and 60 ft. lead-in wire. £5.8.0.
- CHIMNEY MOUNTING VRA 502. Complete with lashing equipment and 60 ft. lead-in wire. £6.0.0.

All V.R.A. aerials can be quickly converted to noise suppression types (ASA) by addition of accessories.

THE "EXSTAT" PRINCIPLE

Most interference on normal aerials is picked up on the down lead via the house wiring and metal piping, etc. The "Exstat" system provides complete screening and eliminates all such pick-up. The aerial proper is mounted above the interference zone, the "pure" signals from the aerial are conveyed to the receiver without loss, and are completely free from interference. The "Exstat" transformers, which embody the latest technique, ensure maximum signal strength, over a range of 150 Kc/s to 30 Mc/s.



MANUFACTURED BY ANTIFERRENT LTD., ENGLAND.

See your radio dealer about
an Exstat aerial now

N.Z. DISTRIBUTORS: RUSSELL IMPORT CO. LTD.

BOOKS

The Land and the Poets

THE ESTATE, by Charles Brasch; The Caxton Press, 15s. FIRE WITHOUT PHOENIX, by W. H. Oliver; The Caxton Press, 12s. 6.

(Reviewed by Joan Stevens)

CHARLES BRASCH does not hasten lightly into print. This is only his fourth volume in nearly 20 years, and like the others, is deeply pondered. His titles reveal the essential continuity of his themes—*The Land and People*, *Disputed Ground*, and now this, *The Estate*.

The land of which Brasch writes, disputed or possessed, is both an actual countryside, our own, and that country of mind and spirit in which man's aspirations seek a home. Mountains, sea voices lyric or menacing, the poplared southern landscapes, are both real and symbolic, and man, as Brasch saw him in his earlier poetry, is in the midst of them a being uncertain. We inhabit—

... an earth, an island
That laid on those who accepted its possible image
Need and compulsion, and allegiance divided.

In this new book, the Ground is no longer Disputed. The exile finds himself, and inherits his estate. Allegiance is not divided, "separateness falls away," and man now "knows where he will lie down at night."

The Estate, a long poetic sequence which gives the book its title, is the record of this homecoming of the spirit, as of the body. Here, the continual "meeting and parting" which has haunted Brasch's poetry, is accepted; individual difference is seen to have its own value; the poet finds that separateness is not necessarily loneliness. Through friendships, he learns that he lives "singly, divided, without isolation; at one in drawing breath with all that breathes." His loyalties are focused, his direction more sure.

This, if you like, is the Godwits in Reverse. For Robin Hyde, godwits symbolised the creative artist, driven by in-

stinctive urges to leave these shores. Brasch studies the Exile Returned. "Have mortals nothing anywhere they can call their own?" he asks, in an epigraph from Hölderlin (... haben die Sterblichen denn kein Eignes nirgendsw? ...). What old roots live? What new limbs grow? In what sense can a man call this land of ours his own? Or in it find his way "in the shadows of this disconsolate age"? *The Estate* is the record of a search and a finding. Because it is friendship that has shown Brasch the way, the poem is a tribute to his friends; they have supported him in his trust in the "personal light men live by," and have given him a sense of belonging to land and people.

In form, *The Estate* is a series of meditations varied by lyric pauses. It centres about a house and garden, the "hortus conclusus," precinct where friends meet and "focus in quiet" upon man's image and meaning, much as a previous group did in Ursula Bethell's "High Garden" on the Cashmere hills. The major sections have a long wavelength, suited to the mood of consideration, to the letter-like ease of movement. Occasionally the music of Eliot lingers too insistently in the air. Eliot has so impressed upon our time his patterns of house, landscape and season, that a poet dealing as Brasch does with philosophical involvement and the "difficult months" of renewal must find it hard to escape echoes. But there are many and continued felicities, too extended to quote here, and the steady onward flow accumulates force.

The lyrics modulate to a lighter key, but do not deny the mood. Three in particular cry out to be sung—No. xxxii, "White star on the mountain ridge"; No. xxx, "Thistle, briar, thorn"; and loveliest of all, "Fall till day's end fall," No. xx. This has an intricate delicacy not often met with in our poetry. *The Estate* keeps a nice balance between meditation and music. It is quiet verse. You must co-operate with

(continued on next page)



GILBERT HARDING, one of the numerous drawings by Vicky which illuminate "New Statesman Profiles" (Phoenix House, English price 21/-). The subjects of the profiles—of which there are 48—range from Lord Chief Justice Goddard to Danny Kaye, and (in terms of political longitude) from Lord Salisbury to Ho Chi Minh