

within a few weeks of her death nineteen years later, constitute one of the most revealing and intimate autobiographies ever written. As a living, day-to-day record of the inner life and spiritual development of a creative genius they are almost unique in our literature, and are worthy of comparison with the collected letters of John Keats. The volumes are composed of diverse materials: drafts of finished and unfinished stories, poems and sketches, notes for stories, vivid impressions of persons and places, intimate confessions, imaginary (unposted) letters to close friends, notes and comments on her reading—everything which could illuminate from within the writer's life and the evolution of her art, "crammed up," as her husband wrote later, "like some rich thievery."

Two volumes based on these manuscripts, the *Journal* (definitive edition, 1954) and *The Scrapbook of Katherine Mansfield* (1939), were edited by J. Middleton Murry after his wife's death. The originals, however, have never been printed as they stand; their rich confusion conveys a sense of immediacy inevitably lacking to some extent in the printed texts, while there also remains an undetermined residue of unpublished material.

301 MANSFIELD (KATHERINE) THE AUTOGRAPH MANUSCRIPT OF HER UNFINISHED NOVEL *Maata*, 42 pp., dated 1913 on title, written in a quarto notebook with two other fragmentary drafts of stories. 50 pp. in all, original marbled boards, paper back.

* * An important unpublished manuscript. The novel itself (of which there are only the first two chapters, on twenty-two pages) is preceded by a Plan of the entire work, complete in thirty-five chapters, and a list of the characters to be introduced; the Plan is dated at the end "August 2nd, 1913." The novel was apparently abandoned (it concludes with a blank page headed "Chapter III") and is followed by the beginning of another projected novel entitled *Young Country* on five pages. Starting from the other end of the volume is the manuscript of the unfinished story *Rose Eagle*, abandoned on the third page, with a severe comment on its failure (see *Journal*, 1954, pp. 117-118).

As soon as the sale was announced the Friends of the Turnbull Library launched a public appeal for donations towards a purchase fund, heading it with the sum of £100. Sir Arthur Sim contributed another £100, the Women Writers Association £34, and a further £152/10/6 came from a number of friends all over the country. The