

sagging under its own weight, came to grief. There was no heroic suicide, as in the fictionalised version, but there was, in all probability, betrayal, rejection, anguish and disillusion.

The names she has chosen for the characters in this story are worth a note. Rhoda Bendall is clearly based on Ida Baker and indeed this manuscript represents the only attempt K.M. made to describe Ida Baker's feelings for her. It is important for that alone. 'Bendall', the name of a Wellington friend ('E.K.B.') was also a name she chose for the main character in an unfinished story about a woman and a little boy travelling in Germany (part IV of this series). And 'Rhoda' is presumably a reference to 'the Rhodesian Mountain', one of the names by which K.M. referred to Ida Baker in conversation with her friends. 'Philip', who owes a lot to K.M.'s brother Leslie, has a name which was used before in 'Toots' (part III of this series.) 'Hal' is the name by which K.M.'s father was known to his wife. 'Ellie' in the list of characters seems to have become 'Mally' in the text. Rachael West's first appearance in the 'plan' is as Marion West.

'Evershed' is also the name of a similar anti-hero in 'Brave Love', with which this story has a number of other affinities. K.M. finished writing 'Brave Love' (first published in *Landfall* 101, March 1972) in January 1915. One must assume she began work on it soon after she abandoned 'Maata'. In 'Brave Love' there are two South American young men who have no function at all in the story, and in the list of characters for 'Maata' there are 'The Greek boys' who make no appearance. In both stories the heroine is beautiful, cynical, self-absorbed, drawn to the innocent young lover, but destructive of him too. In both cases the young man is not only betrayed but also punished. The uncommon name Evershed was the middle name of James Evershed Agate, 1877-1947, essayist and dramatic critic.

Although one must be careful not to read too much autobiography into any Mansfield story, nevertheless it does seem likely that Evershed in both stories was suggested by George Bowden, and that Mildred in one and Rachael West in the other were suggested by Beatrice Hastings.

These two stories, 'Brave Love' and 'Maata' fill an important gap in our knowledge of K.M.'s development of her art, and will repay critical study.

I have enclosed in square brackets words or passages which have been crossed out in the text but which seem of sufficient interest to reproduce. Asterisks denote words of which my reading is uncertain.

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