

So much for proposals and justifications. A note about methods is necessary. There is a strong case, in editing Katherine Mansfield's letters, for transcribing them exactly as they were written, without supplying punctuation or anything else. The early notebooks must be treated differently. Because she wrote them only for herself her punctuation is often not enough to make the sense immediately clear. I have therefore supplied necessary punctuation, expanded the ampersand, and introduced some paragraphing. Otherwise the text is faithful. Three dots, where they occur in the text, are the author's; there are no editorial omissions, and when I have occasionally been uncertain of my reading this is indicated in a footnote.

## I. JULIET

*Juliet* is not so much an unfinished novel, as notes towards a novel. It was begun when Kathleen Beauchamp was still at school in London, aged seventeen, and abandoned eight or nine months later back in Wellington, when she was eighteen. The work consists of a series of disconnected episodes (one assumes that the situations which appealed to her most were the ones she tackled first), and these are not written in the order that the chronology of the final narrative would demand. Nevertheless it is possible to piece together the main outline of a story, and to perceive the weaving in of themes which were to remain central to her for the rest of her life. To see these themes treated raw, so to speak, is to be closer to the emotional intensity which gave them birth. Already in *Juliet* we see her preoccupation with early death, unrequited love, art *v* commerce, London *v* New Zealand, experience *v* conventional behaviour. And all through *Juliet* and many other of the unpublished pieces of this period, is the recurring crisis of falling.

All of the *Juliet* material occurs in one thick black notebook (Notebook 1, in the Library's holdings) which also contains much other material written concurrently, one supposes, with *Juliet*. Middleton Murry, when the book was in his possession, numbered the recto pages and these page numbers I have given after each episode to convey an idea of the size of the notebook and the distribution of *Juliet* text within it (verso pages are numbered with the previous recto page number plus 'a'). For ease of reference I have also, in the published version, lettered each episode alphabetically.

There are inconsistencies and obscurities in the text which have, of course, been retained. For example, Mr Wilberforce becomes Mr Night (both names expressive of Katherine Mansfield's view of her father); David once was nearly written as Caesar; Vere becomes Pearl; Juliet is,