

THE UNPUBLISHED MANUSCRIPTS OF KATHERINE MANSFIELD

Part III

Parts I and II of this series were drawn exclusively from Notebook I in the Library's Mansfield manuscripts. In this, the third part, the remaining sections of Notebook I are given, together with *Toots*, an unfinished play, which is on loose sheets with some other unpublished loose pieces in MS Papers 119 (Mansfield unbound manuscripts). Reasons for giving *Toots* at this point are partly to avoid breaking into another Notebook half-way through this part of the series, and partly because it has already aroused a good deal of interest among those who have had access to the manuscripts and it seemed useful to publish it as soon as possible for the benefit of people who have difficulty in reading it in the original.

The portions of Notebook I given here are of minor interest but nevertheless should not be ignored. Of 'Radiana and Guido' little need be said except that each page of the manuscript has been scored through once with a heavy ink line, making it clear that Katherine Mansfield rejected this piece herself. Its interest for scholars is in being able to see the kind of turgid material which came to her in this period and which in critical mood she felt she must reject. 'London Is Calling Me' is simply a moment of longing for London expressed in verse form. The fact that Katherine Mansfield dated it (it was written nine months before she actually did manage to escape from New Zealand) suggests that it was a moment of some intensity, or at least significance for her. The last two fragments of the Notebook seem to be two different attempts at the same theme, both abandoned before they reached a point of clarity. As in the earlier parts of this series, the page numbers of the Notebook are given in brackets after each piece. A paragraph occurring immediately after the last of these pieces, and published by Middleton Murry on p34 of the *Journal* ('I shall never be able to change my handwriting . . .') is dated April 1908, so it can safely be assumed that all the Notebook I material published here was written prior to that date.

Toots exists in two drafts. The first, rough draft (labelled by Katherine Mansfield 'very rough') is extremely difficult to read but varies in only minor respects from the more legible draft. The latter, where it varies, does so by expanding phrases and paragraphs, and it also extends beyond the limit of the first draft. The main problem is that of dating. The pages are loose, physically unrelated to anything else, so that dating must be conjectural, and I have conjectured in the following manner. The heroine is Laura – the Laura of 'The Garden Party' but