

collection can be put down to Texas wealth and the Texan philosophy of "the biggest and the best". In 1959 £6,500 was paid for the manuscript of E. M. Forster's *Passage to India* and in 1960 £2,000 was paid for the manuscript of Lawrence's *Etruscan Places*. Since then Edith Sitwell's manuscripts and notebooks have been acquired for £17,928 and Graham Greene's for £14,550. More than once I have heard, including on Austin Campus, that purchasing for the Humanities Research Centre Library has caused auction prices for writers' papers to rise considerably. Yet not all the Centre's collections have been bought. Tennessee Williams has given his papers. James A. Michener has given a picture collection which documents American painting since the beginning of the century, and during my visit I was taken to a replica of Erle Stanley Gardner's study presented by himself. It seems I only had to ask and something any named author had written would be produced. I viewed page proofs of *Ulysses* with Joyce's alterations and papers of Ezra Pound, William Faulkner, Ernest Hemingway, Henry James and Guy de Maupassant. I did not ask to see anything of Katherine Mansfield's, but if I had, a collection of her letters would have been produced. I also saw some great photograph collections, English and foreign as well as American. One of the interests of the Humanities Research Centre is in what they term "Southwest Pacificana". Publications relating to this appear mainly in the Grattan collection. Comprising 8000 items, I would guess it might be as good as any collection in the field held in any other American university library. The Grattan collection has lately been increased by a small but well selected collection of current New Zealand publications given by our Ministry of Foreign Affairs as part of a scheme initiated by Mr Peter Alcock to give New Zealand books to selected overseas libraries which have a particular interest in New Zealand.

In this article I have concentrated on some of the highlights to be found in collections of writers' papers found in America. If I have given the impression only the papers of the internationally famous are collected, it must be corrected. No current New Zealand author has the reputation of most of the writers I have mentioned, yet personal enquiries have revealed that New Zealanders have been approached to deposit their papers in American libraries. Some of these people appear to have responded favourably.

From one point of view it might be easy to criticise writers who have sold to a foreign institution. On the other hand if you take into account the market value of poetry, stage drama, and fiction in New Zealand, most of the criticism evaporates. The Authors' Fund was a great advance in rewarding New Zealand writers for their solitary toil but the incomes are still very low. Cyril Connolly's remarks are at least as applicable to New Zealand writers as they are to British: "The best American universi-