



## **'CELEBRATING KATHERINE MANSFIELD'**



Jeffrey Harris (b.1949) New Zealand. 'Katherine Mansfield at Menton' (1973)  
Oil, Private Collection. Reproduced courtesy of the artist.

**Menton, France, Friday 25 September 2009**

**A symposium organised by the  
Katherine Mansfield Society  
to celebrate the 40<sup>th</sup> anniversary of the  
Katherine Mansfield Memorial Fellowship**



**In organising this Symposium, the Katherine Mansfield Society gratefully acknowledges the support of:**

- New Zealand Embassy Paris
- The Winn-Manson Menton Trust
- Association France Nouvelle-Zélande
- Mairie de Menton

The year 2009 sees the 40<sup>th</sup> anniversary of the founding of the Katherine Mansfield Memorial Fellowship, offered annually to enable a New Zealand writer to work at the Villa Isola Bella in Menton, once the home of Katherine Mansfield. During a week of celebrations in Menton from 21-26 September 2009 to mark this anniversary, the Katherine Mansfield Society is holding a Symposium on Friday 25 September.

**The Symposium will be opened by H.E. Sarah Dennis,  
New Zealand Ambassador to France**

**and Richard Cathie, Chair, Winn-Manson Menton Trust**

**KEYNOTE SPEAKERS :  
(both former Menton Fellows):**

**Vincent O’Sullivan, DCNZM**  
(invited by Association France Nouvelle-Zélande)

**C. K. Stead, ONZ, CBE, FRSL**

**In addition:**

- **Kirsty Gunn** will read her short story ‘The Little House’ and talk about her residency at Randell Cottage and her latest Mansfield-inspired project.
- **Gerri Kimber**, (Deputy-Chair, Katherine Mansfield Society), will present a talk on Katherine Mansfield’s reputation in France.
- **Amelia McBride**, playwright, with the assistance of Julie Fryman, will perform her play ‘Something Childish but Very Natural’, including adaptations of Mansfield’s stories, on the subject of growing up and learning to love.





## **KEYNOTE SPEAKERS**



## Vincent O'Sullivan

### “My heart beats for it like it beats for Karori”: How to face time in Menton’

Katherine Mansfield rented the Isola Bella from September 1920 to May 1921. During those eight months she wrote more letters than from any other one place in her lifetime, as well as some of her most highly regarded stories. It was during this time that she accepted her illness as pretty much incurable; that her relationship with Murry was seriously tested; that she broke irrevocably with D. H. Lawrence; and where she felt deeply at odds with the writing of most of her contemporaries.

Menton, even while she was living there, became a symbol as well as a fact, a place where the physical world more than ever enchanted her, and where her carefully going over her past, and her directly confronting what was ahead of her, led to an existentialist stance that was also an almost celebratory acceptance. This talk, in a straightforward way, will look at why Menton remains, with her native Wellington, the place we most associate with her.

### Biography

Until he retired, Vincent O'Sullivan was Professor of English and Director of the Stout Research Centre at Victoria University. He has published extensively on New Zealand literature, especially on Katherine Mansfield, most notably co-editing the five volumes of her *Collected Letters*. He had also published poetry, novels, short stories, biography, drama, and essays. Vincent has won the New Zealand Montana awards several times, for both poetry and fiction, and has recently, with composer Rolf Harris, written an opera, *Black Ice*, which is an already-performed song cycle based on a love affair between a condemned New Zealand soldier and a local woman in France during World War One. His work since 2000 includes the poetry collections, *Lucky Table* (2001), *Nice Morning for It, Adam* (2004) and *Blame Vermeer* (2007), the short story collection, *Pictures by Goya* (2006), and a biography of John Mulgan, *Long Journey to the Border* (2003). The fifth and final volume of *The Collected Letters of Katherine Mansfield*, co-edited with Margaret Scott, was published in 2008. *Further Convictions Pending: Poems 1998-2008* was published earlier this year, and next September's issue of *The Warwick Review*, published by the University of Warwick, will have a feature on his writing. He is presently working with the composer Ross Harris on an opera, 'Brass Poppies', on the theme of the 1915 Gallipoli campaign, to be produced in 2011. His other current project is a biography of the Maori painter, Ralph Hotere.



## C. K. Stead

### **Crossing borders – or Everything is a story**

This will be an informal talk about how my intermittent work on KM over a period of close on forty years has taken me from reader-critic through scholarship into fiction and poetry, and back again – with examples, and brief readings. I have in mind that ‘scholarship’ – discovering the ‘facts’ - requires imagination before there can be an interpretation, which in turn can lead one beyond the facts into fiction – and back again, as the fictional imagination becomes interpretation’s lieutenant. KM wrote stories out of the facts of her own life, but also sometimes made ‘fiction’ of it in the other sense of untruths. Scholarship can sometimes unravel these conundrums, but not without imagination, and that too becomes a story! I think working on Mansfield, and taking her with me through lit. crit. and scholarship into my own fiction and poetry, has made me more aware of how what we think of as separate disciplines in fact have blurred edges and run into one another.

That’s the idea, anyway, and I hope in September, with appropriate illustration, I will be able to give it some clarity and focus.

### **Biography**

C. K. Stead was born in Auckland in 1932. He has published thirteen collections of poems and two of short stories, eleven novels, six books of literary criticism, and edited a number of texts. His novels are published in New Zealand and Britain, and have been translated into a dozen European languages. He was Professor of English at the University of Auckland for twenty years, before taking early retirement in 1986 to write full time. His best known critical work is *The New Poetic* (1964). His political fantasy, *Smith’s Dream* (1971), was filmed in 1977 as *Sleeping Dogs*; two further novels won the fiction section of the New Zealand Book Awards. He has won a number of literary prizes, including the Katherine Mansfield prize for the short story, the Jessie Mackay Award, the New Zealand Book Award for poetry, and the King’s Lynn Poetry Prize. C. K. Stead was awarded a CBE in 1985 for services to New Zealand literature, elected Fellow of the Royal Society of Literature in 1995, and was Senior Visiting Fellow at St John’s College, Oxford in 1996-7. He was awarded an Honorary Doctorate in Letters by the University of Bristol in 2001. His latest novel, *My Name was Judas*, was published in 2006, his latest collection of poems, *The Black River*, in 2007, and his latest critical collection, *Book Self*, in 2008. A volume entitled *Collected Poems 1951-2006* was also published in 2008. In 2007 he received his country’s highest award, the Order of New Zealand (limited to twenty holders), one of only two writers to currently hold the honour.



## **PLAY: Something Childish but Very Natural**

**Amelia McBride and Julie Fryman** [amelia.mcbride@gmail.com](mailto:amelia.mcbride@gmail.com)

Continuing on from the premiere season at the Theatre of the Winged Unicorn, a small theatre company in the village of Ceres, Australia, Amelia McBride and Julie Fryman will perform excerpts from the production 'Something Childish but Very Natural'. The full-length play was made up of seven adaptations of Mansfield stories, interspersed with readings from her letters and journals in character. Our performance at the Menton Symposium will be an 'abridged' version of the full-length play, featuring selected letters and journal readings and some adaptations of Mansfield's stories, including 'Taking the Veil'.

### **Biographies**

Amelia McBride studied English Literature at Deakin University in Geelong, and Creative Industries Management in Brisbane, Australia. She most recently worked as a tour co-ordinator for theatre shows travelling to regional and remote areas of Australia (until she quit her job to travel the world, starting of course with Wellington!). Amelia has worked with the small community theatre company 'Theatre of the Winged Unicorn' in the village of Ceres, Victoria, for the past nine years in every capacity from tea girl and ticket-taker to writer and director of 'Something Childish but Very Natural'. This play is the culmination of many years' obsession with KM and the best way this aspiring writer knew to express her love for KM's stories and her fascination with her life. Amelia considers it a real joy, a privilege, although rather intimidating to be here amongst such KM devotees. It is so wonderful to know she's not 'the only one'!

Julie Fryman completed a Bachelor of Performing Arts at Monash University in 2004 and a Bachelor of Teaching (Primary and Secondary) at Deakin University in Geelong, Australia in 2008. She recently completed her first short-term teaching position as a secondary school drama teacher, before setting off on another overseas adventure. Julie became involved in a local theatre company in Ceres, Geelong, 'Theatre of the Winged Unicorn' in 2007, with 'Something Childish but Very Natural' this year being her fifth production with TWU. Previous roles include Ariel in Shakespeare's *The Tempest*, multiple parts in Neil Simon's *The Good Doctor*, Celia in Gilbert and Sullivan's *Iolanthe*, and of course multiple roles including Edna in 'Something Childish but Very Natural'. Julie is excited to be a part of the KM world and looks forward to learning more about this fascinating and truly unique writer.



**Kirsty Gunn** [K.J.Gunn@dundee.ac.uk](mailto:K.J.Gunn@dundee.ac.uk)

**“This place you return to is home” – Katherine Mansfield, Thorndon and the Randell Residency**

Thorndon – with its houses and hills, its glimpses of the harbour and its walks and ways – stamped Katherine Mansfield’s imagination and made the remembering of it a sort of literary project that continued throughout her life. This informal talk will show how that early world of hers has come to surround me during this past winter I have spent living just up the road from where she was born and brought up, and will describe how Mansfield’s sense of home and away that has always been a great inspiration upon my own writing has actively come to bear upon the work that I have made while I have been here as a Randell resident. I will read one of the short stories I’ve written while here - ‘The Little House’ - and discuss my own literary project, a collection of journal entries, essays and short stories entitled “Thorndon” all centred around this very particular part of the world.

**Biography**

Professor Kirsty Gunn is the current Randell Resident, living in Wellington where she was born and brought up. She is the author of six books of fiction including a collection of short stories *This place you return to is home* and, most recently, a compendium of poetry, essays and fiction *44 things*. Her novel *The boy and the sea* was winner of the 2008 Sundial Scottish Book of the Year, and is run through with a sense of her New Zealand past that continues to inform all her writing. She has a Chair in Creative Writing at the University of Dundee and is currently at work on “Thorndon” a collection of essays and short stories all setting off from the idea of Katherine Mansfield, her life and work and imagination.



Gerri Kimber [gerri@thekimbers.co.uk](mailto:gerri@thekimbers.co.uk)

### **From Flagrant To Fragrant: (Re)Inventing Katherine Mansfield**

After Katherine Mansfield's untimely death in 1923, the first French critics who took up her cause instigated a myth which has continued to the present day. They were aided in this mythologizing process by her husband, John Middleton Murry, who, via severely edited volumes of his dead wife's journals and letters in England, helped to promulgate a personality cult of his dead wife, enthusiastically taken up by the French to the point of hagiography. The French critics seized on biographical points which could easily promote the legend – her beauty, her ill health, her supposed love of France and the French, her romance with Murry, her search for the spiritual. But the fact remains that the persona they were slavishly adapting and promoting, with very little critical dissent, bore only a passing resemblance to Mansfield's real character. This paper will chart the mythologizing process and provide evidence for the serious misrepresentation of this iconic literary figure in France.

#### **Biography**

Dr Gerri Kimber is Liaison Editor of *Katherine Mansfield Studies*, the peer-reviewed journal of the Katherine Mansfield Society, currently based at the Open University. Her main focus for research has two strands; firstly the field of modernism, especially Katherine Mansfield, D. H. Lawrence, Virginia Woolf, and the Bloomsbury group; secondly (post)colonial literature from New Zealand. She is the author of *Katherine Mansfield: The View from France* (2008), and *A Literary Modernist: Katherine Mansfield and the Art of the Short Story* (2008). She was co-editor and contributor to *Framed! Essays in French Studies* (2007). She has contributed further chapters/entries in the following books: *Translation and Censorship: Arts of Interference* (2008), *Companion to the British Short Story and Short Fiction* (2007), *Encyclopaedia of Popular Fiction* (2009) and *General Themes in Literature* (2009). Gerri has had articles published in *Les Cahiers du CICLaS*, *British Review of New Zealand Studies*, *2001 Group: Essays in French Studies*, and *Moveable Type*. She is an on-going contributor for the *Routledge Annotated Bibliography of English Studies (ABES)*, specialising in both modernism and postcolonial literature. She is Deputy-Chair of the Katherine Mansfield Society and co-organised the Katherine Mansfield Centenary Conference held in London in September 2008. Gerri is also on the Executive Committee of the Postcolonial Studies Association and co-organised their inaugural conference in Waterford, Ireland in May 2009.



## **DELEGATES**



Erika Baldt [ebaldt@yahoo.com](mailto:ebaldt@yahoo.com)

### **‘Ma France Adorée’: Katherine Mansfield, Cosmopolitanism, and France**

According to Martha C. Nussbaum, ‘Becoming a citizen of the world is often a lonely business. It is [...] a kind of exile’. Katherine Mansfield was nothing if not a ‘citizen of the world’, a cosmopolitan artist who divided her life between two continents and more than twice as many countries, and at times she did feel as if she were in exile. Referring to the loneliness she experienced on one of her many sojourns in France, she wrote to her husband John Middleton Murry in 1918: ‘You cant (sic) imagine how I feel that I walk alone in a sort of black glittering case like a beetle’. Yet it is exactly this self-protective armor that Mansfield’s writing attempts to shatter as she depicts protagonists who form connections with other like-minded individuals based on similarities that cross the boundaries of gender, class or nationality. This kind of privileging of what Paul Gilroy calls a ‘human similarity’ over rigid, socially constructed differences is a key aspect of a cosmopolitan outlook, which Gilroy argues ‘glories in the ordinary virtues and ironies—listening, looking, discretion, friendship—that can be cultivated when mundane encounters with difference become rewarding.’ In Mansfield’s work, these cosmopolitan ‘encounters’ frequently occur in France, and in this paper I will examine stories like ‘An Indiscreet Journey’ and ‘Feuille d’Album’ to explore how and why Mansfield links the country with cosmopolitanism.

#### **Biography**

Erika Baldt is an independent scholar who recently earned her Ph.D. from Goldsmiths, University of London with a comparative study of the modern British writers, Katherine Mansfield and Virginia Woolf, and their contemporaries of the Harlem Renaissance, Jessie Fauset and Nella Larsen. She has published articles in *The Virginia Woolf Miscellany* and *Interfaces*.



Delia da Sousa Correa [d.dasousa@open.ac.uk](mailto:d.dasousa@open.ac.uk)

## **‘Performativity in Words and Music’: Musical Performance and the Fiction of Katherine Mansfield**

Katherine Mansfield’s stories display a quintessentially ‘musical’ Modernist aesthetic. Her writing, which shares characteristics with Virginia Woolf’s experiments in non-discursive prose, inspires analogy with musical form and with the techniques of musical performance.

Mansfield’s own experience as a musician meant that relationships between musical and literary performance had a greater specificity for her than for many of her contemporaries. A serious cellist who contemplated a musical career, she also had considerable theatrical talents. The rhythmical prose and dramatic timing of her stories exemplify, in the ‘silent’ medium of fiction, the interest in performance that she expressed when planning a new style of recitation in which ‘Tone should be my secret’. This concern with performance was to be a vital element of her innovative prose style. The standards required for musical practice were also fundamental to the ‘passion for technique’ that she later identified in herself as a writer.

Mansfield’s early writing included specific accounts of musical performance. In her mature work, music became pervasively a performative element of the structure and style of her stories. This paper discusses the significance of ‘performance’ to Mansfield’s work in general and examines a number of those stories that do specifically invoke musical performance. It discusses ways in which the performances they portray and the performative musicality of Mansfield’s writing become enmeshed.

### **Biography**

Delia da Sousa Correa is a Senior Lecturer in English at the Open University. She studied at the Universities of Canterbury (NZ), London (KCL), and Oxford. Her research centres on connections between literature and music. She is the author of *George Eliot, Music and Victorian Culture* (Palgrave Macmillan, 2003) and editor of *The Nineteenth-Century Novel: Realisms* (Routledge/OU, 2000) and of *Phrase and Subject: Studies in Literature and Music* (Legenda/MHRA, 2006). She has also published on John Ruskin, Charlotte Brontë and Henry James. She has forthcoming essays on Katherine Mansfield in press and has written a teaching essay on ‘The Stories of Katherine Mansfield’ (in *Debating Twentieth-Century Literature: Aestheticism and Modernism*, eds Richard Danson Brown and Suman Gupta (Routledge/OU, 2005)). She is the editor of *Katherine Mansfield Studies* the new journal of the Katherine Mansfield Society, of which the first issue, on *Katherine Mansfield and Continental Europe*, will appear this autumn, co-edited with Gerri Kimber and published by Edinburgh University Press. She will also be editing *The Edinburgh Companion to Literature and Music*. She is currently chairing the production of a new MA in English for The Open University and is the co-editor, with W. R. Owens, of *The Handbook to Literary Research* (Routledge, 2009).



**William Direen** [william.direen@free.fr](mailto:william.direen@free.fr)

### **Communicating an attitude**

Shortly before her death Katherine Mansfield often spoke with conversationalist, editor and thinker Alfred R. Orage. When Orage summed up these encounters he noted that Mansfield had come to believe that the role of the writer is to communicate an attitude to the reader: “An artist communicates not his (sic) vision of the world, but the attitude which results in his vision; not his dream, but his dream-state; and as his attitude is passive, negative, or indifferent, so he reinforces in his readers the corresponding state of mind.” Even before these regular meetings, she had spoken to Orage of a feeling self-contempt when reading her earlier works. Orage writes: “The real reason, and the only reason that led Katherine Mansfield to the Gurdjieff Institute was less dissatisfaction with her craftsmanship than dissatisfaction with herself; less dissatisfaction with her stories than with the attitude toward life implied in them.” This paper will try to suggest that turning an attitude and sentiment previously directed outwards in on herself was an important, if interrupted, step towards the writing of a longer work.

### **Biography**

Bill Direen is a writer, editor, part-time teacher and part-time musician. Born Christchurch, New Zealand. Lives in Paris France since 1997 (with periods as guest tutor, visiting lecturer and touring musician). Educated St Bedes College and University of Canterbury (NZ). His work has appeared in *Landfall*, *Sport*, *Takahe* and other New Zealand literary journals. Published by small New Zealand presses his literary output includes five novels, five slim books of poetry, some playscripts and a collection of short stories. He edits a cross-cultural literary annual called *Percutio*. He regularly performs from his repertory of 300 songs (most with English lyrics but thirty with French lyrics) in both Europe and New Zealand. When performing “live” he appears solo with his guitar, with his Parisian duo, or with his New Zealand band The Bilders. This Symposium paper is a development from notes on ‘Identity and Resentment in rebellious New Zealand writers from Mansfield to New Zealand Post-situationists’, a paper presented at the New Zealand Studies Association (NZSA) and the Centre de Recherche sur les Identités Culturelle et les Langues de Spécialités (CICLaS) Conference, held at the Université Paris Dauphine in Paris in 2006.



**Stuart Hoar** [stuart.hoar@canterbury.ac.nz](mailto:stuart.hoar@canterbury.ac.nz)

### **A Feature Film on Katherine Mansfield**

I was Katherine Mansfield Fellow for 2007. While I was living and writing in Menton I reread Katherine Mansfield's short stories and as many biographies that were in the Mansfield room or at the apartment in Menton where I was living and found myself becoming totally fascinated by her writing and her life. The dramatic aspects of her life appealed to me very much as a dramatist and when I returned to New Zealand I wrote a brief outline for a feature film about KM and gave it to a producer to read. He liked the idea and we submitted the outline to the New Zealand Film Commission for a feature film development grant. Thus far we have been given a grant to write an extended treatment and by the time the conference takes place we hope to have been given a development grant to write a first draft. My proposal will outline my growing fascination while in Menton in 2007 with Mansfield and her life, and what possible angles and approaches I could take (and have taken thus far) in developing a feature film idea about her life, loves and her writing.

### **Biography**

Stuart Hoar is a playwright, radio dramatist and novelist. His last play was produced by Circa Theatre, Wellington in 2008, and his most recent radio play was the Best Radio Play for 2007. He has held writing residencies at Auckland University, Otago University and Canterbury University. In 2007 he was the Katherine Mansfield Fellow.



**Aaron Jaffe** [jaffe.aaron@gmail.com](mailto:jaffe.aaron@gmail.com)

### **Katherine Mansfield and the Invention of Suburbia**

My paper examines the ways representations of space and place work in Mansfield's fiction to articulate an aesthetic of risk. More specifically, it argues that her work explores an improbable, deliberately vexed encounter between the colonial writer and the suburbs. Neither the city nor the country, the garden suburb had become at the time Mansfield's stories were written at once recognizably and timelessly "English" and troublingly nondescript, disturbingly un-placeable. Mansfield's New Zealand might also be productively considered in similar terms. In her fiction, she connects the hazards and ambiguities of the suburban landscape with the (post-) colonial experience, using the very qualities of this un-placeable space to blur the hard edges between the colonial/the postcolonial and the experience of hegemonic Englishness. Mansfield's spaces are charged with political, social and sexual risk, and her invention of suburbia provides a Borges-like answer to the riddles of nationality, identity and affiliation for a writer with cosmopolitan ambitions and a sub-colonial background. Building on work by Raymond Williams, Jed Esty, Peter Kalliney, and Nancy Armstrong, my paper examines a handful of Mansfield stories - focusing on 'Prelude', 'At the Bay' and 'The Garden Party', in particular - to situate her work at the forefront of an incipient modernist discourse about suburbia as site of risky dislocation.

### **Biography**

Aaron Jaffe is Associate Professor of English at the University of Louisville. Prior to this he taught, as a Visiting Professor, at Indiana University and the University of Illinois. He is currently an Alexander von Humboldt Fellow at Humboldt University in Berlin. He teaches twentieth-century literature, specializing in writers like James Joyce, T.S. Eliot, Samuel Beckett and Virginia Woolf. He is also interested in film studies and cultural history. He is the author of *Modernism and the Culture of Celebrity* (Cambridge University Press, 2005). He also has two edited books coming out later this year: *Modernist Star Maps* (Ashgate) and *The Year's Work in Lebowsky Studies* (Indiana UP). He has written articles on T.S. Eliot and Groucho Marx, Virginia Woolf, Joseph Conrad, James Bond, Thomas Hobbes, and radio.



**Janka Kaščáková** [kascakova@fphil.ku.sk](mailto:kascakova@fphil.ku.sk)

### **A Decorous Elderly Dullard? Katherine Mansfield's Approach to Jane Austen**

When Katherine Mansfield in her review of Virginia Woolf's *Night and Day* drew a parallel between this work and that of Jane Austen, Woolf's reaction was quite strong: very upset, she believed she had been described as "a decorous elderly dullard". This was truly an intriguing conclusion on her part, since it coincides with neither her own published opinions of Austen nor, as I argue, with those expressed in Mansfield's review. What Mansfield really thought of Jane Austen and her work can be deduced only from the relatively few references to her in her letters and personal papers, and from two reviews: the one already mentioned, and the other concerning M.A. Austen's *Personal Aspects of Jane Austen*. This paper explores Mansfield's approach to Austen, and argues that Mansfield admired Austen, and, further, that their writings have some important common ground.

#### **Biography**

Janka Kaščáková is assistant professor at the Department of English language and literature at Catholic University in Ružomberok, Slovakia. She received her Ph.D. in English literature from Comenius University in Bratislava, Slovakia in 2007. The title of her thesis was *Elements of Modernism in the Works of Katherine Mansfield*. Her research interests include 19<sup>th</sup> and early 20<sup>th</sup> century English literature with an emphasis on women writers and minor literary genres. She also studies the works of J.R.R. Tolkien. She has received research scholarships to the Nanovic Institute for European Studies, to the University of Notre Dame, IN and to the University of Stirling. She is a member of the Katherine Mansfield Society.



**Alice Kelly** [alice.kelly@hotmail.com](mailto:alice.kelly@hotmail.com)

**‘An awkward little silence fell’: Silence and Sound, Music and Mourning, in the Fiction of Katherine Mansfield**

Katherine Mansfield’s fiction demonstrates her lifelong fascination with music and sound, where her innumerable invocations of music, noise and song reflect her interest in rhythm and sound and its relation to literary form. Simultaneously, although Mansfield explicitly references the Great War in only a handful of her nearly one hundred stories, it permeates all of her writing through recurrent paraphernalia of mourning and symbols of death. Her own mourning of her brother and of the enormous death toll of the war is almost entirely represented through a rhetoric of indirection, ellipsis, and repression. My paper will discuss the connection Mansfield makes between death and the process of mourning with music and sound, suggesting an analogy between Mansfield’s ellipses and indirect representations as a form of ‘silence’ and ‘the dead who smile and are silent’, as she writes in her 1915 Journal. I will examine the politics of music as a form of civilian war-blindness in ‘The Garden Party’ where Laura is horrified at ‘what the band would sound like to that poor woman’, a grieving widow, as well as the ‘noise’ and ‘din’ Mansfield adds to her rendition of a real event in ‘An Indiscreet Journey’.

**Biography**

Alice Kelly completed her undergraduate degree in English at the University of Sussex, spending her second year abroad at Reed College, Portland, Oregon. She has just gained an AHRC-funded Masters degree with Distinction from the University of Oxford under the supervision of Professor Elleke Boehmer. In October 2009 she will begin AHRC-funded doctoral study at the University of Cambridge under the supervision of Dr Trudi Tate. Her PhD project will examine representations of death, mourning and elegy in women’s writing in the period of 1914-1939, primarily discussing Mansfield, Woolf and H.D.



**Jan Kemp Riemenschneider** [jankemp@internet.co.nz](mailto:jankemp@internet.co.nz)

**Connecting up with Katherine Mansfield's 'search for the miraculous' and a note on KM's footstool.**

In memoir style, I shall make linkages between the reception of New Age philosophies as taught in the late sixties at the School of Philosophy Inc. in Auckland, with Mansfield's experience at Gurdjieff's Institute for the Harmonious Development of Man at Fontainebleau-Avon in late 1922 and early 1923, as shown in her letters and friends' accounts. I shall seek to confirm that what she learned at Le Prieuré gave her the extra courage needed to face an anticipated early death, at the same time as helping her feel more vital and engaged than she ever had before. I shall confirm the idea that out of kindness Gurdjieff provided a terminally-ill person with an extended supportive community, who proved to be her spiritual whanau. I shall refer to Vedic philosophy, the 'way of the householder', Gurdjieff's and Thomas de Hartmann's music, movement exercises, the value of practical work with the hands, and to 'work on self'. I shall end with a report on a personal visit to KM's grave, as well as one paid to LM's 'godson', Peter Day, for tea and to view KM's footstool.

**Biography**

Jan Kemp was married in La salle des mariages, Hôtel de Ville, in May 1997 during a three month stay in Menton, and so, while never having applied to be a KM scholar, she feels a strong emotional bond to the place and to KM, having gone there on her own bat, and eventually too, having become a 'New Zealand European'. Jan lives with her husband, Dieter Riemenschneider outside Frankfurt am Main, Germany, regularly attends seminars in Italian and German and gives poetry readings in English. She has also written and published poems in German and is a member of PEN-Germany as well as being a long-standing member of the NZ Society of Authors (PEN NZ Inc.). Collector of the AONZPSA (2002-4) <[www.aonzpsa.blogspot.com](http://www.aonzpsa.blogspot.com)> <<http://www.aonzpsa.blogspot.com>> >, she received an MNZM in 2005. Co-editor with Jack Ross of Auckland UP's 'Classic', 'Contemporary' and 'New New Zealand Poets in Performance', double CD and text anthologies (2006/07/08), her most recent collection of poems is *Dante's Heaven* (Puriri Press, Auckland, 2006). Her own CD, *Jan Kemp reading from her poems*, came out with The Poetry Archive (UK) in 2008 <[www.poetryarchive.com](http://www.poetryarchive.com)> <<http://www.poetryarchive.com>> >. She is currently working on new poems for 'Voiceprints' and on 'Captions: a memoir in words & pictures'.



**Kate Kennedy** [kma23@hermes.cam.ac.uk](mailto:kma23@hermes.cam.ac.uk)

**‘The brother/sister incestuous “we” of the narrative of war’: Sibling relations and female identity.**

There has been a certain amount of consideration of the image of the male wounded body in men’s literature of the First World War, and its psychological implications for the author / perceiver, but very little focus on the psychological response and physical impact on the female of male wounding, both witnessed and imagined. Through an examination of the brother-sister relationship from psycho-analytical and socio-historical perspectives I intend to explore the impact of a brother’s wounding on both a sister’s identity and her creativity as depicted in women’s fictional and autobiographical writing, focussing specifically on Katherine Mansfield, with reference to Vera Brittain, Rose Macaulay, Sylvia Townsend Warner, Cicely Hamilton, and Alice Keppel.

The culturally imbalanced treatment of middle class girls and boys often led to dependence and reverence but also resentment of brothers by the sisters who were denied their opportunities and expensive educations. Women writers depict the sister’s wartime relationship to her brother as fraught with a further complexity of guilt, pride and shame. The work of the writers listed above shows the emergence of a common thread; the connectivity between guilt, imagined merging of identity with the lost male through hallucination and hysterical identification, and ultimately a renewed creativity and sense of empowerment.

**Biography**

Kate studied English and Music at Cambridge University, King's, London and the Royal College of Music, and has recently completed a PhD at Cambridge (where she teaches in both English and Music Faculties) on the First World War poet and composer Ivor Gurney. She is currently writing a biography of Gurney for Oxford University Press for 2012. She has edited a collection of papers on Gurney's songs and poetry, published by the Gurney Society in 2008, has contributed a chapter to Dr Trudi Tate’s study ‘Cultural Responses to the Armistice’, to be published by Manchester University Press in 2009, and is editing a collection of papers on literature and music of the First World War for Cambridge University Press. She is also writing a critical study of Gurney's work for Boydell and Brewer. Kate organises a conference every two years in Cambridge to bring together musicologists and literary critics focussing on the First World War. She will be guest editing the *Journal of First World War Studies*, based at Birmingham University. She is also a regular broadcaster on BBC Radio 3, and has given lectures and pre-concert talks at most major music and literary festivals in the UK and in Italy, with chamber groups and orchestras.



**Linda Lappin** [md2948@mclink.it](mailto:md2948@mclink.it)

Linda Lappin will be reading from her novel *Katherine's Wish* (Wordcraft of Oregon, 2008), a scrupulously researched and evocative fictional retelling of Katherine Mansfield's final years. The story is presented from the perspectives of Mansfield, Ida Baker, and John Middleton Murry. Drawing from journals, diaries, and letters, the author has re-imagined this slice of Mansfield's life, creating a mosaic of truth, utilizing themes, motifs, and narrative methods of Mansfield's own writing. The book explores Mansfield's spiritual quest, and the issues and relationships which led her to Gurdjieff's Institute for the Harmonious Development of Man. *Katherine's Wish* won a gold medal in the IPPY awards for historical fiction, honorable mention in the Hoffer fiction award, was finalist for the Foreword Book of the Year award, and Pushcart nominee for the last chapter, all awards for excellence in small press/ university publishing in the United States.

### **Biography**

Linda Lappin is an American poet, novelist, and essayist who lives in Rome where she teaches American language and culture at the University of Rome. She has published numerous biographical essays on women writers and artists of the 1920s including an essay on Mansfield entitled 'The Ghosts of Fontainebleau', Others are 'Missing Person in Montparnasse – The Case of Jeanne Hebuterne', 'Dada Queen in the Bad Boys' Club: Elsa Von Freitag Loringhoven', and the award-winning 'Profile of Jane Heap'. She is also the author of *The Etruscan* (Wynkin deWorde, 2004) a novel set in the 1920s, partly inspired by D.H. Lawrence's *Etruscan Places*. She has just completed a mystery novel, *Signatures in Stone*, inspired by Mary Butt's theory of signatures, and set in the baroque Monster Park of Bomarzo, and is at work on 'The Diary of JH', a novel about Jeanne Hebuterne.

Her websites are [www.lindalappin.net](http://www.lindalappin.net) and [www.theetruscan.com](http://www.theetruscan.com)



**Kathryn Maclean** [kemmac@telus.net](mailto:kemmac@telus.net)

### **Where I lay Down My Head**

‘The mind I love must have wild places’, Katherine writes to John in my imagined letter to him in February 1920 while Katherine is living at Villa Flora in Menton. In the five poems I’ve selected for this presentation, all from *Kat Among the Tigers*, a collection of poetry based on her letters and journals, Katherine recalls moments in her life spent in France during and after World War One. Contemplating love, death -- her own and her brother’s Leslie’s --, her financial position, her trying relationship with Ida Baker, but mostly her undying love for John, *Where I Lay Down My Head*, will enable scholars and Mansfield fans to accompany her to Paris, Bandol, and finally to Menton where, lost in the shadows of her illness, she discovers both calm and fear as she complains of spiders who ‘creep across [her] skin and beat out the light/Faster and faster, then more slowly too/they stomp out the light until maybe I love /the wild place, the unkempt space/between the orchard’s damson and the earth’s bruised skin.’

This creative presentation provides a wonderful opportunity for Mansfield’s life in France to be experienced and her voice heard by all who choose to listen.

### **Biography**

MacLean’s award-winning poetry, prose, and creative non-fiction are generating critical acclaim across Canada. Her first book, *For a Cappuccino on Bloor* was the recipient of the New Muse Award and was short-listed for the Kalamalka Press New Writers Competition. Her work has appeared in many Canadian literary journals and has also been broadcast on CBC radio. *Seedbone & Hammer*, a CD of performance poetry with Lane Arndt will be released in the fall (2009). MacLean holds a doctorate in English and creative writing from the University of Alberta in Canadian poetry, love literature and erotica, but she also has a soft spot for the moderns and anything ragtime. Recently she completed a manuscript based on the journals and letters of Katherine Mansfield, selections of which she’ll be presenting at this conference. Shifting her attention from Mansfield’s search for a miracle cure, to Nancy Drew’s quest for a clue, MacLean examines Drew’s manners, morals, and mysteries that continue to fascinate and amuse her. A teacher of creative writing and English to junior high, high school, college and university students, for the last several years she has hung up her hat at Grant MacEwan College in Edmonton, Alberta.



Todd Martin [tmartin@huntington.edu](mailto:tmartin@huntington.edu)

### **To Have Her Home and Leave It Too: Katherine Mansfield and her Middle Class Values**

Scholars like Sydney Janet Kaplan relate Katherine Mansfield's Modernism directly to her ability to escape her provincial life in New Zealand, particularly the bourgeois values of her family. Focusing on the escape and emphasizing her rebellion, these critics gloss over the duality Mansfield experienced as she attempted to negotiate between the values of home and those of the London literati. Mansfield, however, never fully escaped the mores of her middle-class upbringing, evident in her conflicted view of women's roles. In a letter to Murray, for example, she notes her inability to fully cast aside her desires for a neat, middle-class home complete with children and a nurse. The inner conflict Mansfield feels, though, rather than revealing a failure, adds to the complexity of her work. She reflects the tension felt by most women at the dawn of the twentieth century, a tension still evident a century later. Women pursuing a career — writing or otherwise — were generally expected to forego any desire for a home and family, even in contemporary feminist circles, establishing an either/or scenario. But Mansfield appeared to want her home and to leave it, too. Several of her short stories mock the artist's life and even suggest a sympathy with the stability of domestic life.

### **Biography**

Todd Martin, Associate Professor of English at Huntington University in Huntington, Indiana (USA), is a generalist who teaches primarily nineteenth and twentieth century American and British literature. His research interests are varied; he has written on such different authors as John Barth, E. E. Cummings, Joseph Conrad, Clyde Edgerton, Julia Alvarez, and Edwidge Danticat. His work has appeared in *Studies in Short Fiction*, *Spring: The Journal of the E. E. Cummings Society*, *The Explicator*, *Renascence*, *Literature and Belief*, and *Atenea: A Bilingual Journal of the Humanities and Social Sciences*. Most recently he has turned his attention to matters of the short story, particularly the works of Sherwood Anderson and Katherine Mansfield. His other interests include Science Fiction and Creative-Nonfiction.



Jenny McDonnell [jennymcdonnell@gmail.com](mailto:jennymcdonnell@gmail.com)

### **‘Taak any bryd, and put it in a cage’: Mansfield’s Canary and Chaucer’s ‘Tale of the Crow’**

Shortly before her death, Katherine Mansfield famously announced to her cousin, Elizabeth von Arnim, that she was ‘tired of my little stories like birds bred in cages’. In fact, Mansfield had frequently employed the image of the caged bird throughout her career, using it to reflect her sense that her work was produced within a variety of potentially restrictive contexts – the editorial and journalistic ‘cages’ that helped shape her writing – and the caged bird image would also provide her with the subject of her final story, ‘The Canary’. This paper will offer a comparative reading of Mansfield’s canary and another caged bird, the crow of ‘The Manciple’s Tale’ who is punished for his loose tongue by being stripped of his voice and his fine white plumage. Mansfield described herself as being ‘simply captivated’ by Chaucer’s writing, and I will argue that it offers an important textual reference point for her final story. ‘The Manciple’s Tale’ concludes with a warning about the dangers of telling tales that befits its position as the final story in verse in *The Canterbury Tales*: ‘My sone, be war, and be noon auctour newe / Of tidynge, wheither they been false or trewe.’ With ‘The Canary’, Mansfield was also to adopt a reflective tone, offering a telling coda to her own career as ‘author’.

### **Biography**

Jenny McDonnell, BA, PhD (Trinity College Dublin), teaches in the School of English, Trinity College Dublin. She has also worked in the English Department, St. Patrick’s College Drumcondra. In 2006, she completed a PhD thesis on Katherine Mansfield’s development as a professional author within a commercial realm of book and periodical publication between 1910 and 1922. At present, she is completing work on a critical study of Mansfield and the modernist marketplace, due for publication in 2010. She has presented several papers on Mansfield at international conferences, and has published an article on Mansfield’s engagement with Polish, Irish and New Zealand nationalisms. She is also the author of a forthcoming article on Mansfield’s reviews for the *Athenaeum* (scheduled for publication in *Modernism/Modernity* in November 2009) and of an article on Robert Louis Stevenson’s supernatural fiction for inclusion in a forthcoming collection of essays on the ghost story genre. In addition, she is editor of film reviews for the *Irish Journal of Gothic and Horror Studies* (to which she regularly contributes film, book and television reviews), and is joint editor (with Sarah Ailwood) of the *Katherine Mansfield Society Newsletter*.



**Patricia Moran** [patricia.moran@ul.ie](mailto:patricia.moran@ul.ie)

### **The Intertextuality of ‘The Garden Party’ and *Little Women***

Katherine Mansfield’s “The Garden Party” is one of her most famous and anthologized stories. Yet its indebtedness to Louisa May Alcott’s *Little Women* is one of the most overlooked aspects of the story. Mansfield took not only the names of the major characters from Alcott’s novel -- Meg, Jose, and Laura/Laurie are exact or near-copies of Alcott’s Meg, Jo, and Laurie -- she also rewrote one of the central opening episodes, in which the March girls give up their Christmas feast to a poor German family their charitable mother has taken under her wing. Clearly, Mansfield’s rewrite -- in which the heartless mother attempts to teach her sensitive daughter to ignore the plight of the unfortunate and less privileged -- diverges significantly from Alcott’s more sentimental portrait of the mother as Victorian Angel in the House. This paper explores the parallels between Mansfield’s story and Alcott’s novel; it goes on to analyze Mansfield’s significant revisioning of Alcott’s plot and to contextualize that revisioning as a major shift in mother-daughter relationships that is a hallmark of women’s literary modernism.

### **Biography**

Patricia Moran joined the faculty of the University of Limerick in 2008, where she is Lecturer in English in the Department of Languages and Cultural Studies. She previously taught at the University of California, Davis, where she was Professor of English. She is the author of *Virginia Woolf, Jean Rhys, and the Aesthetics of Trauma* (Palgrave Macmillan 2007), *Word of Mouth: Body/Language in Katherine Mansfield and Virginia Woolf* (University of Virginia Press, 1996), and co-editor, with Tamar Heller, of *Scenes of the Apple: Food and the Female Body in 19th and 20th Century Women's Writing* (SUNY 2003). She is currently at work on *Infamous Mother: The Relational Legacy of Charlotte Bronte's Jane Eyre*.



Anne Mounic [anne.mounic@free.fr](mailto:anne.mounic@free.fr)

## **Birds... swelling and dying, in Katherine Mansfield's stories and poems – the sadness of it, the voice**

Just as there are a lot of flowers, trees and insects in Katherine Mansfield's work, there are also a lot of birds. They appear here and there on wallpaper, in the garden, or in similes. As such they animate the storyteller's prose or the poet's verse and also partake of its metamorphic aspect. They can also become emblems of a fault, as in 'Mr. Reginald Peacock's Day', or help to highlight the humorous, and sad features of a particular scene and predicament, as in 'Mr and Mrs Dove' and 'The Doves' Nest'. As existential emblems, they are even more linked with the sadness mentioned at the end of 'The Canary'. We shall see how they embody Katherine Mansfield's perception of life in its ambivalence, as expressed in 'At the Bay': '... Linda felt so light; she felt like a leaf. Along came Life like a wind and she was seized and shaken; she had to go. Oh dear, would it always be so? Was there no escape?' Birds embody the author's philosophy of life and tell us a lot about her understanding of the poetical voice. This study will help us to go deeper into the author's thought and to measure Schopenhauer's influence on her through Proust, especially. We shall also mention Baudelaire. With 'The Canary', we shall consider Keats's 'Ode to a Nightingale', and appreciate the differences between the two views: this will help us to assess the quality of Katherine Mansfield's symbolism.

### **Biography**

Anne Mounic, maître de conférences/lecturer (Paris 3 Sorbonne nouvelle), is concerned with the issues of myth and poetry, poetics and rhythm. She is co-editor of the on-line review journal *Temporel*. She published the poems 'Le Puits du ciel' (Caractères Publisher) in April 2008 and 'Masque de nuit' in autumn 2009 as well as *Quand on a marché plusieurs années* (a novel) (Orizons, 2009). Her recent critical essays include: *Poésie, mobilité de l'esprit. Portes, passages, rythmes et métamorphoses* (Paris : L'Harmattan, 2003); *et le secret de Perséphone : Prose en métamorphose, mémoire et création (Psyché Katherine Mansfield, Catherine Pozzi, Anna Kavan, Djuna Barnes)*. (Paris : L'Harmattan, 2004); *La poésie de Claude Vigée : Danse vers l'abîme et connaissance par jouir* (Paris : L'Harmattan, 2005); *Jacob ou l'être du possible* (Paris : Caractères, 2009). In preparation is 'Counting the Beats: Robert Graves's Poetry of Unrest' with an introduction by Claude Vigée.



**Josiane Paccaud-Huguet** [Josiane.Paccaud-Huguet@univ-lyon2.fr](mailto:Josiane.Paccaud-Huguet@univ-lyon2.fr)

**“The enigmatic moment of ‘An Indiscreet Journey’”**

Among Katherine Mansfield’s short stories which are set in France, ‘An Indiscreet Journey’ is a story of transgression and encounter. It takes place where a young woman should not be, i.e. visiting a boy-friend in the war zone during the First World War. In other words Mansfield again probes into gender relations radically, i.e. beyond the barriers of the symbolic order. Yet a sentimentalist reading would not lead very far: this is not a story of clandestine love. The moment of revelation triggered by the little arboreal epiphany of the *plum-trees* occurs at the fall of the story when a glass of *mirabelle*, a French liqueur made from the fruit of the *plum-tree*, is finally produced. The reader comes to realize that what is actually at work is the power of the signifier *mirabelle* which the soldier rolls in his mouth, a trickle of voice in the dark whose power is much stronger than the mutual attraction between the sexes. All the crying and spilling of liquids throughout the story works as the textual index of a loss *for both sexes*: what men and women are entitled to in the end is only a *trickle* of the whole thing they desperately look for.

**Biography**

Josiane Paccaud-Huguet is Professor of Modern English literature and Dean of the Faculty of Foreign Languages at Université Lumière-Lyon 2. She has published extensively on modernist authors (Conrad, Joyce, Woolf, D.H. Lawrence, Malcolm Lowry, both in France and abroad) and in psychoanalytical journals. Her latest publications include *Joseph Conrad: l’écrivain et l’étrangeté de la langue* (Paris, éditions Minard, 2006) and ‘Psychoanalysis after Freud’, in *Literary Theory and Criticism, An Oxford Guide* (edited by Patricia Waugh, Oxford University Press, 2006). She has edited a volume on the critical reception of Conrad in France (*Conrad in France*, Columbia University Press, Eastern European Studies Monographs). She is currently working on a translation of Virginia Woolf’s *Between the Acts* for Bibliothèque de la Pléiade, and finishing a book on the Modernist Moment of Vision including a chapter on Katherine Mansfield.



**Laetitia Rech** [laetitiarech@yahoo.co.uk](mailto:laetitiarech@yahoo.co.uk)

**‘the miracle of a poetic prose supple enough to adapt to [...] the jolts of consciousness’: Katherine Mansfield’s aesthetics or the Invitation to the Voyage**

With Baudelaire as a subtext, this paper will endeavour to show how the short stories of Katherine Mansfield constantly play on boundaries and displacement both on a textual and intertextual level. For instance, Kezia’s experience of the uncanny in ‘At the Bay’ – the title itself implying a liminal dimension – is reminiscent of Freud’s (and, later on, Kristeva’s) definition of the stranger within, which is a recurrent theme in Mansfield’s fiction and journal. Indeed, Mansfield’s own feeling of displacement on geographic, literary and political levels – with the war acting as a pivotal event in her aesthetic conception – informed her writing and weighed on her delineation of the self, conflating with ‘otherness’.

In that respect, the synaesthetic rendering in her stories, intermingling sight and sound in an impressionistic ensemble, goes hand in hand with varied influences and look-alikes – from Baudelaire to Debussy and Cézanne. This diversity thus partakes of her particular outlook, from the chameleon-like aspect through her portrayal of children to the oriental overtone (‘a little Chinese Lottie’) and shapes her linguistic and ontological approach.

**Biography**

Laetitia Rech is currently a PhD student under the supervision of Claire Davison-Pégon at the University of Provence, France where she has been a junior lecturer (ATER) since September 2009. Her research interests include the short stories of Katherine Mansfield, Virginia Woolf and E.M Forster and how their writing is shaped by diverse, foreign influences. In 2007, she obtained the Agrégation in English and completed her M.Phil (with honours) on Virginia Woolf, Katherine Mansfield and the writing of the self. Her MA thesis, undertaken at the University of Sussex UK, focused on E. M. Forster’s notion of passage in his novels *Howards End*, *A Room with a View* and *A Passage to India*. In 2008-2009, she worked as a language assistant at Queen Mary, University of London while pursuing her dissertation. In the last few months she has delivered papers in the ‘Russia in Britain’ conference at the University of London, in ‘Woolf and the City’ conference in New York and at St-Etienne University on the subject of E. M. Forster and the notion of foreignness.



**Sue Reid** [sue@niallc.co.uk](mailto:sue@niallc.co.uk)

### **Savage pilgrims? Katherine Mansfield and D.H. Lawrence**

This paper will further explore what Antony Alpers identified as a ‘curious symmetry’ between Mansfield and Lawrence: focusing on the period from Lawrence’s cruel letter (1920), which ostensibly ended their intimacy, until their deaths in France (in 1923 and 1930). Even as their lives separated, the curious parallels continued. Both restless wanderers, far from home, their later and most successful work dwells from abroad on memories of home and a desire to create ‘an initiation into truth’. Most ironically of all, perhaps, Mansfield ended her days in a community in Fontainebleu, which in some ways approached Lawrence’s vision of Ranim, while an increasingly isolated Lawrence died seven years later, of the same disease, in Vence. Drawing on such examples from their lives and their writing, this paper will consider the extent to which both undertook what Lawrence described on Mansfield’s death as ‘a savage pilgrimage’.

#### **Biography**

Dr Susan Reid is Treasurer, Membership Chair and Essay Prize Chair of the Katherine Mansfield Society. She recently completed her PhD on “Masculinities in the Novels of D.H. Lawrence” at the University of Northampton, but her research interests also address broader questions of gender and Modernism. Her published work includes a chapter in *New Versions of Pastoral* (2008) and articles in the proceedings of the 2007 International D.H. Lawrence Conference and of the 2006 International Virginia Woolf Conference. Susan is also Reviews Editor for the *Journal of Postcolonial Writing* and a contributor to the Routledge *Annotated Bibliography of English Studies (ABES)*.



**Melissa C. Reimer** [melissa.reimer@pg.canterbury.ac.nz](mailto:melissa.reimer@pg.canterbury.ac.nz)

Very early morning. The sun was not yet risen, and the whole of Crescent Bay was hidden under a white sea-mist. The big bush-covered hills at the back were smothered. You could not see where they ended and the paddocks and bungalows began. [...] there was nothing to mark which was beach and where was the sea. A heavy dew had fallen. ('At the Bay').

Cf. Monet, *Early Morning on the Seine, Morning Mists* (1896-97)

This paper considers the painterly quality of Katherine Mansfield's short stories within the context of Impressionism, specifically, Mansfield's evocative and elusive semi-rural landscapes alongside Monet's images of, for example, Argenteuil, Vétheuil and Menton. For both Monet and Mansfield, the natural landscape was their primary aesthetic resource. Their adult trajectories were not dissimilar, with both artists drawn to the temperate climes of coastal France and Italy. Their respective childhoods were spent in port cities; these landscapes were perhaps the most influential of all – instilling in them both a particular affinity for light upon water which shaped and influenced the landscapes they produced in their maturity. This paper, then, also investigates Francis Pound's concept of 'geographical determinism' and considers the idea that the unique light and landscape of Mansfield's native country made her more susceptible to the ideas of the Impressionists, even before she reached the more art-oriented cities of London and Paris.

### **Biography**

Melissa Reimer is a PhD candidate at the University of Canterbury, New Zealand. Her interdisciplinary research involves an investigation of the stylistic traits and defining qualities of both painterly and literary Impressionism and the development of Mansfield's particular impressionistic style. Recent publications include 'Her father's daughter?: Katherine Mansfield's Lists', *Commonwealth Essays and Studies* 29.2 (Spring 2007); and 'Katherine Mansfield: Colonial Impressionist', *Oculus: Postgraduate Journal for Visual Arts Research* 1.1 (February 2009). Reimer presented aspects of her research at the Katherine Mansfield Centenary Conference in London in September 2008, at the National Literatures Conference at Victoria University, Wellington in December 2008 and, in April 2009, at Te Papa Tongawera, in association with the exhibition: Monet and the Impressionists.



**Janine Renshaw-Beauchamp** [beauchamp@ymail.com](mailto:beauchamp@ymail.com)

### **Looking through the Beauchamp Photo Album**

When Katherine Mansfield died, amongst her possessions was a well worn photograph her youngest sister Jeanne had sent to her in 1913. For most of us Katherine Mansfield is a great writer, a wonderful observer and recorder of human nature, with a colourful, yet short life. To her family she was a younger and older sister, daughter, non-conformist and mostly absent.

Due to the extraordinary circumstances of her early life, Janine Renshaw-Beauchamp is in a unique position to give us an insight into the family Mansfield wrote about so extensively. Although she never met her 'Aunt K', Janine was surrounded by those who had known her, and whose memories were of the sister they had grown up with. Jeanne Beauchamp adored her older sister and even in great old age was still very much the younger sister of the Beauchamp family. Join Janine as she takes you through her family album, recounting stories of Mansfield and the Beauchamp family.

### **Biography**

Janine Renshaw-Beauchamp was born in February 1949 to Richard, son of Jeanne Beauchamp, Katherine Mansfield's youngest sister. At the age of 3 weeks she was deposited with her Grandmother and was adopted by her and Charles Renshaw in 1950. Accordingly her childhood years were spent in and around Jeanne and of course visits with and from Chaddie and Vera, Mansfield's two older sisters. Janine, with her grandparents, made annual visits to New Zealand to visit with family. She grew up hearing 'first-hand' stories about 'Aunt K', as she knew KM. Janine's own life has been varied and fascinating from modelling in Rome, to Vidal Sassoon in London. She was amongst the 5 hostages taken during the mini-Iranian seige in 1979 at Kensington Court Mews, prior to the main Iranian Embassy seige . She is currently working as Secretary to The Rt. Hon. The Earl of Suffolk and Berkshire at his wonderful family home in Wiltshire, in idyllic surroundings. She has generously made available to the Katherine Mansfield Society her photos of the Beauchamp family.



**Angela Smith** [a.m.smith@dsl.pipex.com](mailto:a.m.smith@dsl.pipex.com)

### **‘The Logic of Line’: J. D. Fergusson in France**

When J D Fergusson, who became known as part of the Scottish Colourist group of painters, arrived in Paris in 1907 he found that a new movement had started but ‘there was no language for it that made sense in Edinburgh or London; an expression like, “the logic of line” meant something in Paris that it couldn’t mean in Edinburgh’. Contemporary Scottish critics were in awe of ‘a primitive instinct for barbaric splendour’ in his painting when he lived in Paris and then in the south of France. This paper will focus on Fergusson’s development between 1907 and 1914 as a painter and as the art editor of *Rhythm*, suggesting that his aesthetic preoccupations encouraged younger artists and writers such as Anne Estelle Rice, Jessica Dismorr and Katherine Mansfield to experiment thematically and formally. Essays and reviews in *Rhythm* explore the significance of colour even though illustrations in the magazine were in black and white, and ‘the logic of line’ preoccupies writers, sculptors, dancers and painters. Fergusson’s commitment to Fauvism, combining a passion for freedom with a pared-down aesthetic, had a dynamic impact on the *Rhythm* group.

### **Biography**

Angela Smith is an emeritus professor in the Department of English Studies, and was a founding member and Director of the Centre of Commonwealth Studies, at the University of Stirling in Scotland. She chairs the Stirling University Retired Staff Association. She taught at universities in California, Wales and Malawi, and held research fellowships in Melbourne and Canberra. Her books include *East African Writing in English* (Macmillan 1989), *Katherine Mansfield and Virginia Woolf: A Public of Two* (Clarendon 1999), and *Katherine Mansfield: A Literary Life* (Palgrave 2000). She has edited, with a critical introduction and notes, Jean Rhys’s *Wide Sargasso Sea* for Penguin (1997), and *Katherine Mansfield Selected Stories* for Oxford World’s Classics (2002). She chaired the Europe and South Asia panel of the Commonwealth Writers’ Prize in 2006-07. She is an associate editor for the radically revised new edition of the *Oxford Companion to English Literature*, edited by Dinah Birch, to be published in 2009 and is a Vice-President of the Katherine Mansfield Society.



**Delphine Soulhat** [delphine.soulhat@yahoo.fr](mailto:delphine.soulhat@yahoo.fr)

### **Katherine Mansfield ‘à la maison’, in France: the paradox of exile**

Katherine Mansfield’s eager mind made her a voluntary expatriate in England. Her physical condition made her an exile, against her will, in Germany, Switzerland, Italy, and France. There, in Paris and Provence mostly, she spent months writing and finding inspiration for stories with France and New Zealand as a backdrop. But France, the locus of exile, is also the stage of a paradox: Katherine Mansfield the wanderer turned the country of the much-admired Maupassant into a home – or rather a place that sometimes, somehow, felt like home. Such a paradox lies at the crossroads of a biographical and a fictional issue. Despite moments of hatred towards the French, or perhaps to counterbalance such moments, the short-story writer used her skills and imagination to appropriate France as a geographic, cultural, literary, and linguistic space. The seemingly indissoluble frontier between New Zealand and France became more and more blurry as her New Zealand days belonged to a more distant past. Memories from her New Zealand childhood and the experience of French life cohere to bring about a redefinition of the words ‘home and abroad’ in her fiction and her letters.

### **Biography**

Delphine Soulhat is a junior lecturer at Université Lumière, Lyon where she teaches English literature, as well as a PhD student at Université Paris X. Her main field of research is Modernist literature in general, and more specifically female Modernist writers. Part of her research work was devoted to an analysis of Katherine Mansfield’s writing technique in relation to (re)definitions of femininity. More recently, her PhD research, in collaboration with Professor Claire Bazin, has led her to investigate the way Mansfield dramatizes and verbalizes the interaction or confrontation with otherness, be it at an intersubjective, cultural, or stylistic level. She was a speaker at the Katherine Mansfield Centenary Conference at Birkbeck, London in September 2008 (‘Kezia in Wonderland: the topography of childhood in Katherine Mansfield’s New Zealand stories’), at the annual FAAAM conference in Paris in June 2009 (‘Reading the body and interpreting the female sexual identity in “Bains Turcs”, by Katherine Mansfield’), and at the ‘Germany, New Zealand, and the Pacific conference’ international conference, held by the Centre of New Zealand Studies, in Frankfurt in July 2009 (‘The Transnational in Katherine Mansfield’s *In a German Pension*’).



**Janet Wilson** [janet.wilson@northampton.ac.uk](mailto:janet.wilson@northampton.ac.uk)

### **‘Nation and Narration’ in the Works of Katherine Mansfield**

Katherine Mansfield’s work has often been noted for the apparent resistance to the hegemonic concept of the nation or nation state, although in the early decades of the twentieth century when she was writing, nations and nation-states were considered as stable and clearly demarcated entities, and might have provided vital reference points. This paper explores the construction and representation of the nation in Mansfield’s narratives (for example, ‘A Dill Pickle’, ‘The Dove’s Nest’, ‘A Truthful Adventure’, ‘Germans at Meat’), arguing that it is associated with geographical, psychological and cultural distance as well as with comic, ironic and mocking modes of perception. It seeks to examine the tensions between the macro-sphere of the nation with its public discourses such as governance, justice and control, and the micro-unit of the subject who draws on alternative modes of self-identity and communication.

Mansfield’s peripatetic life after she came to England in 1908, meant that she was always moving between nations and cultures, often locating herself (or the subjects of her fiction) at a tangent to them; as an expatriate who was also a traveller, she constantly positioned herself as an observer. The paper suggests that the nation, when named, is a construction which is associated with displacement: and that ‘narrating the nation’ in her work is to introduce tropes of obliqueness and dislocation which reflect the state of the traveller, the tourist, or the rootless and mobile subject. It argues that rarely if at all is the nation as a category associated with primordial concepts of home and belonging: these are explored through alternative concepts of the subject and other modes of relatedness in Mansfield’s work.

### **Biography**

Janet Wilson is Professor of English and Postcolonial Studies at the University of Northampton. A New Zealander, she has published widely on New Zealand film and literature, including Maori and diasporic writing. Recent publications include *Fleur Adcock* (Northcote House, 2007); an edition, *The Gorse Blooms Pale: Dan Davin’s Southland Stories* (Otago University Press, 2007); a coedited volume, *Global Fissures: Postcolonial Fusions* (Rodopi, 2006). Another coedited volume, *Rerouting the Postcolonial: New Directions for the New Millennium* (Routledge) is due out in December. Current research focuses on a monograph on adaptation in New Zealand and Australian Cinema. She is Chair of EACLALS (2008-2011), a founding member of the Postcolonial Studies Association and the Katherine Mansfield Society (and chairs the Conference committee) and Editor of the *Journal of Postcolonial Writing*. She co-organised the Katherine Mansfield Centennial conference held at Birkbeck, University of London, in September 2008.



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### **Fatal doses: love as performance and entrapment in ‘Poison’**

‘Good God! Was it fancy? No it wasn’t fancy, the drink tasted chill, bitter, queer’ (Mansfield, ‘Poison’)

Ever able to capture the nuances and travails of the ways people perform, pretend, lie to each other and themselves, Mansfield sets this delicate little tale of languour, bliss, and ‘ghastly’ fear in the South of France. In the excess of contrary emotional responses we appreciate the pretence, the containment and artifice of couples playing games, the fear of future loss and potentially deadly self delusion. This tale comes close to the edge of being a domestic thriller, as Mansfield manipulates the language of ignorance, dizzying bliss, and danger. In exploring this story, this paper will provide a close reading of Mansfield’s controlled language in her portrayal of a dangerous, artificial and suffocating relationship, exploring the ways she utilises and intervenes in the genres of murder mystery, domestic horror and romance. In ‘Poison’, the damage people do to each other is both an underlying threat and an everyday reality.

### **Biography**

Gina Wisker teaches literature at the University of Brighton where she is head of the Centre for Learning and Teaching. Her publications include *Key Concepts in Postcolonial Literature* (Palgrave Macmillan 2007), *Horror Fiction: an Introduction* (Continuum 2005), books published by Hodder on Sylvia Plath, Virginia Woolf, Toni Morrison and Angela Carter, and a number of essays on Gothic literature, Mansfield, and postcolonial literature. Gina co-edits online magazine/journals *Spokes* (poetry) and *Dissections* (dark fantasy) and also publishes fiction and poetry.



## **CONFERENCE NOTES**