



# Katherine Mansfield Society Newsletter

Issue 1

December 2008

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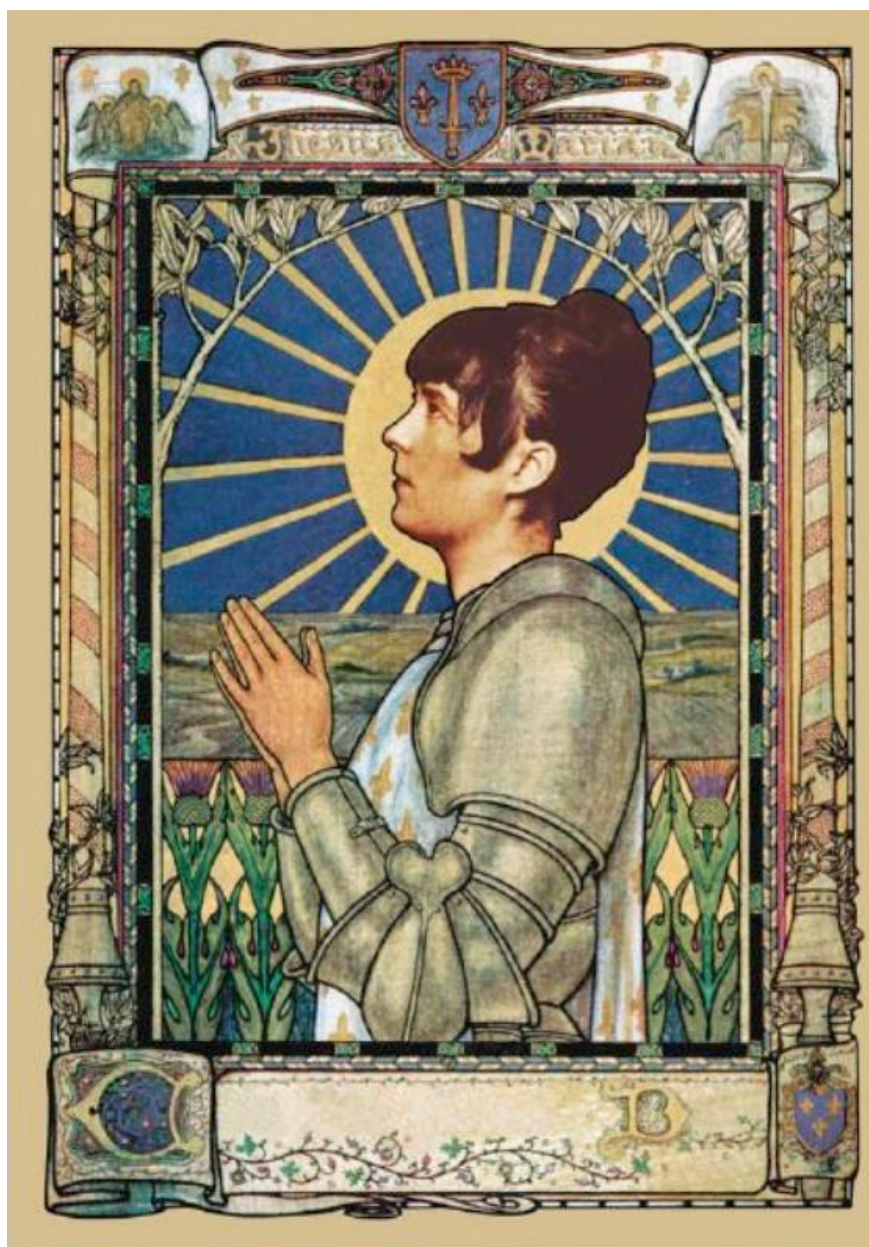
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## *Welcome to the Katherine Mansfield Society*

Dear all

As a writer who was first published in her school newsletter, we think KM would approve of this first publication of the Katherine Mansfield Society.

This newsletter is being distributed to everyone on our list, with subsequent newsletters being sent to KMS members only. There will be 3 a year.

Since the conference in September 2008, the idea of forming a Katherine Mansfield Society has become a reality. It now has a committee and structure in place, and is in a position to start receiving membership applications.

We want to ensure the KMS is a vibrant, relevant organisation for scholars, educators and general readers, and plan to have a website that acts as a hub for all Mansfield information, to hold a biannual conference and to get a Mansfield Literary Scholarship up and running, amongst other things.

To do this, we need as large a membership as possible – 400 within a year is our goal. We urge you to join, and ask that you all help to spread the word by distributing this newsletter and the membership form to anyone you feel may be interested.

All our thanks go to Jenny McDonnell and Sarah Ailwood for taking on the daunting task of preparing this first newsletter – we are immensely grateful to them for all their sterling efforts.

*Sarah Sandley & Gerri Kimber*



*Inaugural meeting of the KM Society, Oxford, 8 November 2008  
Left to Right: Delia da Sousa Correa, Sue Reid, Gerri Kimber, Kathryn Simpson,  
and with Janet Wilson behind*



## Meet our Chair ~ Sarah Sandley

### How did you first meet Katherine Mansfield?

I first encountered Mansfield's writing in my second year of studying English at Birmingham University, when our Tutor (a delightful man by the name of Steve Ellis) put forward a reading list for our course on modernism that only contained the name of one woman - Virginia Woolf. Our tutorial group of feisty feminists scoffed at this and pretty much demanded to read more women writers, so he hastily suggested Dorothy Richardson and Katherine Mansfield (totally unknown to me). I was playing a lot of sport at the time, so I was busy, and as I stood in the bookshop, I was pragmatically drawn to the slim volumes of KM's work compared to Dorothy Richardson's door stoppers. I bought *Bliss*, sat down in the recreation centre, read 'The Wind Blows', and nothing has been the same since. I was 19. My sense of affinity with her writing was compounded when I discovered that she was a New Zealander as I was then living with my future husband, an Auckland (who was able, handily, to describe to me what a 'pohutukawa' was). I raced up to the City Library and the first book I pulled out from the shelves was *Katherine Mansfield's New Zealand* by Vincent O'Sullivan. A couple of years later, I had emigrated to NZ, and was writing my MA thesis at Victoria University Wellington, when Vincent arrived back at the University and took over as my supervisor. Following the 1988 Mansfield Conference, with his encouragement, I converted this to a PhD thesis. I've always felt there has been a mysterious serendipity about my connection with KM.



### Can you pick a favourite story?

No, not in the least, although I'd have to say that I have a cluster of favourite stories that expands and contracts, but which always has at its core 'Je ne Parle Pas Francais', 'The Daughters of the Late Colonel', 'The Fly' and the unfinished 'A Married Man's Story'.

### Have you pursued any Mansfield pilgrimages?

Thank you for asking this question, because you have made me feel normal. I've been pursuing Mansfield pilgrimages since 1986 (the year I left the UK for NZ) when I lived in Belsize Park for a few weeks before Malcolm and I emigrated to NZ and when I paid several visits to The Elephant in Hampstead. I've scoured London, Wellington and Paris, trying to retrace Mansfield's footsteps (no easy thing in the case of London!) several times in the company of Vince O'Sullivan, which has been a hugely enjoyable privilege. My husband Peter and I also spent a day at Fontainebleau with Vincent. Other pilgrimages include Menton (twice) and Garsington (where Peter and I were politely ejected from the grounds by the gardener). Straight after the KM Conference this year we went on a trip to the West Country and (of course) took in Upper and Lower Tregerthen. I've still got Ospedaletti, Bandol, Montana-Sur-Sierre and the Ureweras on my list.

### Tell us about the work you've done on KM

My PhD thesis was entitled 'Epiphany in the Short Stories of Katherine Mansfield'. Although I've never worked as an academic, my published writings on her include 'The Middle of the Note: Mansfield's 'Glimpses'', in *Katherine Mansfield: In From the Margin*, ed. Roger Robinson, Louisiana State University Press, Baton Rouge and London, 1994 and 'Not Epiphanies but Glimpses', in *Worlds of Katherine Mansfield*, edited by Harry Ricketts, Nagare Press, Palmerston North, 1991. I also wrote a significant number of the Katherine Mansfield story entries for *The Oxford Companion to New Zealand Literature*, edited by Roger Robinson and Nelson Wattie, O.U.P., Auckland, 1998. As you can see, these are all from around the time I graduated in 1992. I chose not to pursue an offer from a publisher to convert my thesis into a book, or to try to pursue an academic career, because my husband became seriously ill and was unable to work. Consequently I have been working in commerce for the last 15-odd years, but delving into my passion for literature, and KM, as a touchstone.

**What are your expectations for the society and what are you looking to contribute?**

The Katherine Mansfield Society is international in scope and exists to ensure that Mansfield's place in the canon of modernist literature is more actively recognized by educators, scholars, publishers and the public. The Board are starting to discuss the ways in which we achieve this, notably:

- a Katherine Mansfield Scholarship for Literature and a Memorial
- a comprehensive website which will function as the hub of all online information on Mansfield
- a regular conference (possibly biannual), newsletter and annual Journal.

This requires funding - from benefactors, members and other charitable trusts, and a solid legal and governance framework. Given my commercial and governance experience, I see my role as helping to put these things in place, so that the organisation is established on a sound footing. It's critical that we are a contemporary, vibrant organisation delivering value to members through high quality, highly interesting work. The Board is an impressive group, and it's been great fun so far.

## *Deputy Chair ~ Gerri Kimber*

I have been a book addict ever since I can remember. An early reader (like JMM!), I started 'collecting' books when I was six years old. In my early teens I used to search out second hand bookstalls and buy as many books as I could with my limited resources. When I was 16, I came across a late hardback edition of a book called *Bliss and Other Stories* by someone called Katherine Mansfield, with a black and white photo of the author on the dust wrapper. I was instantly hooked and she became – and has remained – my favourite author. I subsequently read all the stories and devoured the Alpers biography when it was published in 1980. I have so many 'favourite' stories, but if forced to pick one, it would have to be 'At the Bay'. I have read it so many times, but the opening section still sends shivers down my spine. For me, it is one of the most hauntingly beautiful pieces of prose in the English language.



When I was married to my first husband – a dentist – he reluctantly agreed to accompany me on several Mansfield 'pilgrimages'. Now I come to think of it, he would occasionally say with a hint of undisguised bitterness that 'there were three people in our marriage'. I dragged him to Zennor, Looe, Mylor, Hampstead, St John's Wood and Bloomsbury. In Paris we visited the quai aux Fleurs and the rue de Tournon, and went on to Avon, visiting the Priory and the cemetery. More recently, my second husband and my 13 year-old daughter spent four years enduring semi-neglect, putting up with a part-time wife and mother while I spent every spare hour of every day researching my PhD.

Organising the Mansfield conference with Janet was a long-held ambition. I spent so many years waiting for one to come along that in the end I thought, well, I'll just have to get this going myself. I have had to be quite creative in the past, trying to make papers on Mansfield fit some pretty strange conference themes! And so, to be at a conference where every single paper related to her, and where the only downside was not being able to split myself down the middle so I could be at two panels at the same time, was almost too exciting for words.

Ditto the Mansfield Society – and finally thank to the impetus of the conference, we have been able to make this a reality. With so many talented committee members and with the amazing Sarah Sandley at the helm, I don't see how the Society can fail to be anything but a resounding success.

My biggest Mansfield 'high'? Acquiring a first edition of *In a German Pension* in the 1980s. My biggest low? Sending it to auction in the 1990s because I needed the money. My one remaining ambition? To see Karori.

## *The Katherine Mansfield Centenary Conference*

If you organise it, they will come. Over 120 delegates and 60 speakers from 15 countries (sporting an unsurprising number of bobbed hairstyles) attended the Katherine Mansfield Centenary Conference held on 4-6 September 2008, making it by far the largest-ever conference held on Katherine Mansfield. We even made the evening news on New Zealand TV!

The conference was the brainchild of Dr Gerri Kimber and the Centre for New Zealand Studies at Birkbeck in collaboration with Professor Janet Wilson and the University of Northampton. Birkbeck College was the venue – the perfect location given Bloomsbury was one of Katherine's stomping grounds, especially in the years 1911-1912 when she lived on the Gray's Inn Road.

To talk of conference highlights is extremely difficult, there were so many, from the papers, of course – on music, flowers, animals, weather, dancing, furniture, children, art, cinema, modernism and the publishing industry – to the Katherine Mansfield tote bags in *chi chi* red and blue, filled with goodies including an issue of *The New Zealand Listener* (courtesy of Sarah Sandley) and postcards from the Katherine Mansfield Birthplace as well as copies of two publications from Kakapo Books – Gerri's *A Literary Modernist: Katherine Mansfield and the Art of the Short Story* and Professor C. K. Stead's wonderful poem *Isola Bella*, written and printed especially for the conference. Many of us commented to each other about how nice it was to be attending a conference at which we wanted to hear absolutely every paper. There was always the sense, no matter how interesting the session, that there was something equally fascinating being discussed in the other room.

A huge round of applause must be given to the keynote speakers, who were, across the board, absolutely outstanding. C. K. Stead kicked things off by offering us a personal account of his encounters with Katherine Mansfield as a way of discussing a broader idea – her 'ghostly' influence on New Zealand writers generally. Professor Angela Smith talked about J. D. Fergusson's collaborations with Mansfield and John Middleton Murry on *Rhythm* and encouraged us to pay attention to its artwork, talking us through a number of its images by Fergusson, George Banks and others. Day 1 concluded with Dr Ian Conrich's absorbing insight into KM onscreen in two films – John Reid's *Leave All Fair* (1985) and Stanley Harper's unfinished 1980 short *Mansfield* – before a wine reception and screening of the rarely-seen *Leave All Fair* itself.



On Day 2 Professor Sydney Janet Kaplan mounted a strong case for us all to take a second look at John Middleton Murry – next to Ted Hughes, the most maligned husband of a twentieth century woman writer – a theme that also informed Kathleen Jones' keynote the following day. Jones asked us to rethink our attitude to Murry's role as Mansfield's literary executor by shedding light on his troubled, 'Katherine-haunted' life after 1923. It was a plea for understanding made even more poignant by the presence of Murry's granddaughter, Marie Carty, in the audience. Kaplan's paper was based upon her recent research at the Alexander Turnbull Library in Wellington reading Murry's journals, which she suggested offers us an even more complex portrait of his relationship with Mansfield, one that includes genuine moments of contentment and not only longing, frustration and neglect. I was particularly struck by a journal entry Kaplan read aloud in full in which Murry describes a really happy day with Katherine in London, doing things like lying in bed and looking at the Poussins at the National Gallery 'simply because [they] wanted to'.



Later on in the day Amy Rosenthal (daughter of famous actress and British 'national treasure' Maureen Lipmann and playwright Jack Rosenthal) discussed her play *On the Rocks*, which played at the Hampstead Theatre in London in 2008, and is inspired by Mansfield and Murry's Cornwall days with the fractious Lawrences in 1916.

The last keynote of Day 2 was the stupendous Professor Mary Ann Caws, who took us on an exhilarating, penetrating, moving and sometimes very amusing tour of her favourite moments in Mansfield's writings. 'Reading Henry James, you feel like you're getting smarter,' she said. 'Reading Katherine Mansfield, however, you grow more intense'. The character and quality of Mansfield's 'intensity' was at the centre of the web which Caws spun. Speaking for myself, I was charmed, and spent the whole of her paper wishing she would adopt me. All this, and million dollar views of London too, for Caws spoke to us in the penthouse suite of New Zealand House on Haymarket before the conference dinner. At about midnight we regretfully hailed ourselves cabs, head and heart and stomachs full. A fabulous night.



Day 3's keynotes were no less brilliant. After Kathleen Jones' address, we were treated to Professor Clare Hanson's talk on Katherine Mansfield and the Uncanny, looking at stories such as 'The Daughters of the Late Colonel' and 'The Fly'. Professor Vincent O'Sullivan's closing keynote charted Mansfield's final year in France, focusing on her time at Gurdjieff's Institute at Fontainebleau, as it emerges from her 1922 letters, which he and Margaret Scott have just edited for publication (thank you!). O'Sullivan made the case for taking seriously *Cosmic Anatomy*, a key book for Mansfield in the last years of her life, as a way of understanding her state of mind at this time. A fitting end to a wonderful conference – except it wasn't the end, for New Zealand actress Lorae Parry's play *Bloomsbury Women & the Wild Colonial Girl* awaited us in the next room.



But perhaps the conference's greatest achievement in bringing together of so many Mansfield's researchers and enthusiasts is the emergence of the new Katherine Mansfield Society, which will ensure that we'll get the chance to talk, listen, think, drink, eat and laugh together again in Menton in 2010!

Melinda Harvey  
Australian National University



## Donation of a Portrait

For the recent Katherine Mansfield Centenary Conference, New Zealand artist Nigel Brown painted and donated the *Portrait of Katherine Mansfield – A New Zealand Writer* (2008). Brown had previously used Mansfield as a subject in his earlier series, *The Names Paintings*, executed during the 1980s-90s. His interest in Mansfield relates specifically to the similarities between the writer and his own mother. For Brown, Mansfield became a vehicle to convey aspects of his mother's life.

Nigel Brown (b. 1949) is a well-known and regarded artist. Having spent much of his adult life in metropolitan Auckland Brown migrated to the far south, to Cosy Nook at Riverton, in 2001. I first met him in 2004 when he visited Tauranga, where he spent his childhood and to which he regularly returns. When preparing my paper for the September conference I took the somewhat bold (or indeed cheeky) initiative to ask him to make perhaps a drawing, something small of Mansfield, for me to give to the Centre for New Zealand Studies. It was to be a kind of remembrance of both the writer and of the conference. Brown accepted the challenge and within a few weeks three A3-sized paintings were on my desk.



Brown had painted three images of Mansfield but had clearly chosen the one to donate (pictured). The painting is 'classic' Brown in its format and visual arrangement. Brown's ongoing motif is the inclusion of text in his works; since he was taught by Colin McCahon this comes as little surprise. In this painting Brown scripts on the canvas 'Katherine Mansfield 1888-1923, New Zealand Writer'. The wording clearly positions Mansfield as a New Zealand writer and perhaps this was deliberate on his behalf given the work was going to London.

The image of Mansfield is appropriated from what Antony Alpers termed the 'detested' 1913 photograph. Though it was used for publicising *Bliss* in 1920 and was her father's favourite, Mansfield herself despised the photograph – the reason being that it reminded her of the fraught affair with Francis Carco, for she had given him a copy of the very same photograph. However, painting a century after the writer left New Zealand shores, Brown drew on what was close to hand – a copy of the July 5-11 2008 *New Zealand Listener* featuring the same image on its cover. Brown painted his work within days of this issue being published.

Text aside, Brown includes the ponga tree in the background, New Zealand's indigenous flora, and a white picket fence on the other side, a reference to colonial New Zealand. A familiar trait in Brown's oeuvre is the use of heavy dark lines. In this example the lines give the overall impression of a stained-glass window, again memorialising the writer. Framing Mansfield's head is a background of gold paint and this is a link with things Russian. Mansfield, though having never visited Russia, was intrigued with its life and culture. Perhaps the closest she came to Russia was in her last months when she lived at the Russian commune in Fontainebleau amidst harsh conditions which saw her wearing a fur coat day and night. For Brown, who completed a residency in Russia during 2005, the place has special memories including the collecting of, and viewing of, many icons ensconced in gold leaf. The gold therefore is common ground.

Brown's image of Mansfield is a troubled one; her expression is somewhat dour and of the work Brown said it invoked in him the feeling of anxiety and sickness. That aside, *Portrait of Katherine Mansfield – A New Zealand Writer*, is a welcome addition to the Centre for New Zealand Studies and now appropriately hangs proudly for all to see in Bloomsbury, once the writer's home ground.

*Penelope Jackson, Curator*  
Tauranga Art Gallery Toi Tauranga, New Zealand



## A Personal View of the KM Conference

When I think about The Katherine Mansfield Conference that took place in September in London, one metaphor comes to mind: a delicious feast! As an appetizer – a poetry evening with readings by Vincent O’Sullivan, Jan Kemp and Anna Jackson. That evening, with its friendly atmosphere and inspiring content made us wait with impatience for the main course that followed. The keynote speeches and presentations were so rich that even the healthiest appetites must have been satisfied even before the special treat of the conference dinner. There seemed to be only one problem in my mind: the very thought of reading a paper to a big audience (and not an ordinary audience but one consisting of Mansfield enthusiasts) was a source of tremendous stress. But there was one thing which restored my confidence: the warm welcome extended by Gerri and Janet as they greeted each of us before the official opening of the conference. It was going to be good. And then, for dessert, we were offered something special – a brilliant performance of Lorae Parry's *Bloomsbury Women & the Wild Colonial Girl* that was prepared especially for the conference, just for us! Could you wish for more?

The organisation and the atmosphere were perfect, but there were so many more things that impressed me, for example, the participation of so many authors, whose books are on the shelves of all Mansfieldian researchers. Until then they had existed for me more like literary characters – I knew they lived and worked in various place of the world but never even thought of meeting them. And then there they are in the flesh, friendly and approachable. And some were even present at my paper and asked a question afterwards. Equally important was meeting all other participants and listening to their presentations. It was surprising how many new perspectives can be adopted towards the work of KM. The conference definitely offered plenty of food for thought.

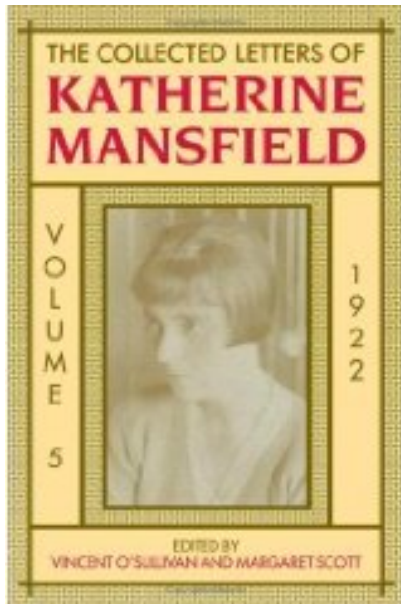
The conference also generated a great deal of energy which has been efficiently channeled by Sarah, Gerri and other colleagues into the creation of the Katherine Mansfield Society of which we all want to be a part. It is incredible how fast they have made things happen! It is so good that the Society has been created and that there are plans for future conference because there are always questions that need to be asked or ideas that want to be shared. And acquaintances which want to change into friendships!

*Mirosława Kubasiewicz*  
Poland





## *Book Reviews and Announcements*



*The Collected Letters of Katherine Mansfield, Volume 5, 1922-1923*,  
ed. Vincent O'Sullivan and Margaret Scott (Oxford University Press, 2008)

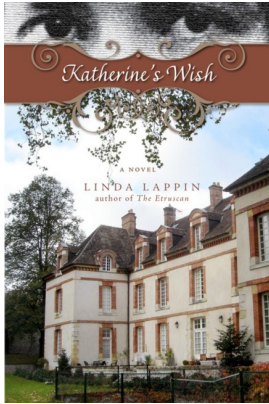
ISBN-13: 978-0-19-818399-0  
376 pages. (£60)

Available from: [www.oup.com](http://www.oup.com)

On Boxing Day 1922 Katherine Mansfield wrote what she described misleadingly as a 'flat & dull' letter to John Middleton Murry. It is an extraordinary summary of her spiritual and emotional journey, published before but emerging now with its full significance as the culmination of the final volume of her letters. She writes that 'all I know really really is that I am not annihilated' (341), and that she is trying to live in her 'emotional & instinctive being'. Her last letters powerfully assert her courage, curiosity and presence, and her determination to inhabit her failing body until the moment of death.

The publication of volume 5 of the *Collected Letters* is a milestone for readers and scholars. Although many of the letters in the volume have already appeared elsewhere, most of them were shaped into a particular narrative by Murry. Vincent O'Sullivan and Margaret Scott enable readers of this volume to understand Mansfield's move to Gurdjieff's Institute, a decision which might previously have seemed eccentrically desperate. Mine is not a view shared by the *TLS* reviewer (15 October 2008), who assumes that the letters have no intrinsic literary value, and sees those from Fontainebleau dismissively as 'an embarrassing postscript rather than the culmination of a lifelong quest'. Would she say the same of Keats's letters, written in a comparable situation? Yet the evocations of people, animals and flowers in Mansfield's last letters have the razor-sharp edge that we recognise from the stories. O'Sullivan's deft contextualisation hints unobtrusively at new ways of seeing individual stories and letters. He clearly and rightly values the letters in their own right, 'because she refused to accept that her entire being must be dominated by how close finality was' (x).

*Angela Smith*  
University of Stirling



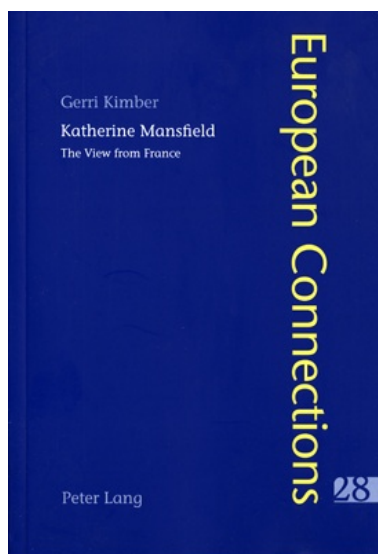
## *Katherine's Wish*

Linda Lappin (La Grande, Oregon: Wordcraft of Oregon, 2008)

ISBN-13: 9781877655586, 232 pages. (\$15)

Available from: [www.amazon.com](http://www.amazon.com) and [www.amazon.co.uk](http://www.amazon.co.uk)

This haunting, fictional recreation of the last five years of Mansfield's life and of her spiritual and artistic quest follows her ceaseless journeys across Europe in the company of Ida Baker, culminating in her visit to the Institute for the Harmonious Development of Man in Fontainebleau where she died in search of a greater self. The story is well known to lovers of Mansfield's work, since it has been told by Mansfield herself in her diaries, journal, and letters and by Ida Baker and Middleton Murry in their memoirs and autobiographies. The novel weaves together these three strands to create a multifaceted portrait of Mansfield in this critical phase, viewed from three perspectives. It is also a palimpsest in which epiphanies, symbols, motifs and moods from the stories and journals have been worked into the narrative to recreate a layered text rich in allusions, stitched close to the facts of Mansfield's life. Gerri Kimber writes, 'Lappin has written a moving and historically accurate account of the last five years of Mansfield's life'. Critic Walter Cummins of the *Literary Review* (published by Fairleigh Dickinson University) claims: 'Ultimately, she makes readers care about a writer dead for more than eighty years, and share Katherine's own wish that she could live forever. Lappin's achievement is to succeed where medicine failed and, through her words, give Katherine Mansfield ongoing life'.



## *Katherine Mansfield: The View from France*

Gerri Kimber, foreword by C. K. Stead (Bern: Peter Lang, 2008)

ISBN 978-3-03911-392-7. 290 pages (£35)

Available from: [www.peterlang.net](http://www.peterlang.net)

This book assesses the reason why Katherine Mansfield's reputation in France has always been greater than in England. It examines the ways in which the French reception of Mansfield has idealised her persona to the extent of crafting a hagiography. Mansfield is placed within the general literary context of her era, exploring French literary tendencies at the time and juxtaposing them with the main literary trends in England. The author determines the motives behind the critics' desire to put Mansfield on a pedestal, discusses how the three years she spent on French soil influenced her writing and whether the translations of her work collude in the myth surrounding her personality. This book is the first sustained attempt to establish interconnections between her own French influences (literary and otherwise) and the myth-making of the French critics and translators. The book also follows the critical appraisal of Mansfield's life and work in France from her death up to the present day, by closely analysing the differing French critical responses. The author reveals how these various strands combine to create a legend which has little basis in fact, thereby demonstrating how reception and translation determine the importance of an author's reputation in the literary world.





Hijas de la Diosa Blanca  
Gerardo Rodríguez Salas

### *Hijas de la Diosa Blanca: Ginocrítica y feminismo restaurador en la narrativa de Katherine Mansfield*

Gerardo Rodríguez Salas, (Oviedo: Septem ediciones, 2007)

ISBN: 978-84-96491-31-1. 224 pages. (€37)

Available from: [www.septemediciones.com](http://www.septemediciones.com)

The general tendency in literary criticism has been to label Katherine Mansfield a feminine and trivial writer, partly due to the purifying myth extended by her husband John Middleton Murry. As a result, the subtle but potent feminism that underlies her work has been silenced for years. This volume is a feminist study of Mansfield's fiction with the added intention to move her towards the Spanish academic scene.

Following the trend that speaks about "feminisms of divergence and integration," this book departs from two general paradigms: American Gynocriticism – to highlight the importance of biography in feminist fiction and particularly in Mansfield studies – and French Feminism with special attention to the work of Julia Kristeva, by defending a "recuperative" feminism, mild but effective in the subversive use of intentional mimicry.

The book consists of an introduction and five chapters. The introduction comprises Mansfield's biography, an explanation of her choice of the short story, her relationship with Woolf and her use of sarcasm with a feminist intention. Chapter 1 is a general introduction to Feminist Theory, mainly departing from Linda Alcoff's and Alice Jardine's terminology. Chapter 2 focuses on Gynocriticism and its paradoxical connection with the postmodernist death of the author, and how both opposing trends coexist in Mansfield's fiction. Chapter 3 is a theoretical introduction to Julia Kristeva's terminology and to the strategy of mimicry or masquerade (Rivière, Doane, Irigaray) that is subsequently applied to Mansfield's fiction in Chapter 4, with a detailed study of Mansfield's mimicry of gender roles, both for women – the New Woman, the lesbian, the femme fatale and the Mother – and for men, with special attention to weak men. Finally, Chapter 5 offers a reading of the short story as a feminine genre, particularly in its depiction of a cyclical time, or "Women's Time" in Kristeva's words. This cyclical temporality is illustrated in Mansfield's stories "Prelude" and "At the Bay."

### *A Literary Modernist: Katherine Mansfield and the Art of the Short Story*

Gerri Kimber, foreword by Vincent O'Sullivan (London: Kakapo Books, 2008)

ISBN 978-0-9557564-3-6. 86 pages (£10)

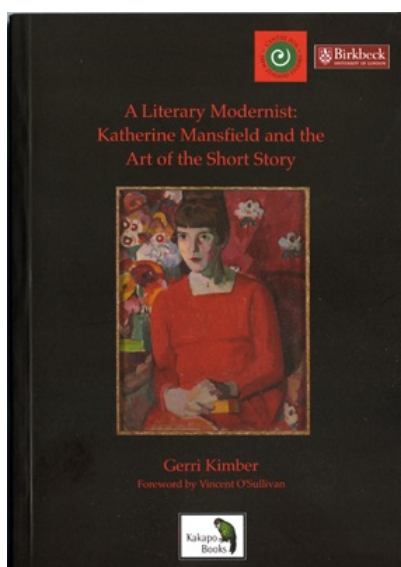
This book considers Mansfield as one of the foremost innovators and exponents of the Modernist short story. Via close textual analysis, the book takes a thematic approach to Mansfield's fiction, exploring both her craft and her objectives as a writer.

To purchase a copy, please contact:

Tory Straker at the Centre for New Zealand Studies, Birkbeck, University of London, Room NB330/1, Senate House, Malet Street, London, WC1E 7HU

Tel: 0207 862 8528

Email: [strakervictoria@hotmail.com](mailto:strakervictoria@hotmail.com)



## *KMS Committee Chairs*

### *Journal Editor ~*

#### *Delia da Sousa Correa*

Delia is 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 and she is co-director of the Open University's Literature and Music Research Group. She is the author of *George Eliot, Music and Victorian Culture* (Palgrave Macmillan, 2003) and the 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 published on 'The Stories of Katherine Mansfield', in *Debating Twentieth-Century Literature: Aestheticism and Modernism*, eds Richard Danson Brown and Suman Gupta (Routledge, 2005). She is currently working on the production of a new MA in English for the Open University and will be editing *The Edinburgh Companion to Literature and Music*.

As a schoolchild in New Zealand, I recall being set 'The Garden Party' to read and discovering further Mansfield stories amongst my parents' collection of Pelican paperbacks. The Newsletter editors have suggested we nominate a favourite story. That's difficult. The New Zealand stories have a special place of course, 'Prelude' and 'At the Bay' above all – and 'The Voyage' - I find it impossible to settle on a favourite story without attaching several 'ands'. Opportunities to teach Mansfield first arose when I took tutorials in 20thc literature in Oxford, where I always taught Mansfield side by side with Woolf, finding that this worked excellently for students. The chance to write text-book material on her stories followed. As one would expect, students at the OU thoroughly enjoy reading Mansfield and produce some very good work on her stories (so that's 600 or more students each year for whom Mansfield is firmly on the curriculum). Subsequently, I felt encouraged to move into research on Mansfield in the context of my interest in connections between literature and music.

Have I 'pursued any Mansfield Pilgrimages'? I think the most significant was an all too brief visit to the Alexander Turnbull Library over Christmas 2004-5. Vincent O'Sullivan generously introduced me to the fantastically helpful staff there, and to some of the library's collections of Mansfield material. I've had some further very useful electronic contact, and can't wait to get back there one day. I also spent a peaceful afternoon with my family at the Mansfield Birthplace museum at 25 Tinakori Rd.

I am honoured to be involved in the KMS and in setting up the society's Journal. This will come annually to members and of course we hope that it will acquire a considerable subscription list outside as well. We want the journal to contain the best possible examples of Mansfield scholarship, and also to feature the creative afterlife of Mansfield's work in writing, painting, film and beyond. More information will follow in future Newsletters, and if you would like to contribute to setting up the Journal in any way, do get in touch.



*Treasurer and UK**Membership Secretary ~**Sue Reid*

I first read Mansfield at school, but rediscovered her during my PhD research on D.H. Lawrence and Masculinities, completed at the University of Northampton in May 2008. For all the apparent discord between the two writers, I believe they shared a great deal; a common love of and disappointment in John Middleton Murry, which informs many of their male characters; and a common conflict between a desire for a separate self and for communion with the other, which expresses itself most beautifully in rare moments of oneness with life. I never tire of either writer, as their texts reveal something new on every reading, but I have a particular fondness for Mansfield's New Zealand stories.

It is my hope that the Katherine Mansfield Society can raise KM's profile to the heights her writing deserves; more so even than Lawrence, she is often only an afterthought in Modernist studies. Accordingly, I am currently extending my PhD research into a broader study of Modernist masculinities, which includes Mansfield's writing. However, my main contribution to the Katherine Mansfield Society will be in working with the rest of the team to organize its membership and its finances. As I trained and worked as an accountant for several years before returning to academic life, I hope to put this experience to good use in my role as treasurer.

In addition to my PhD thesis, "Masculinities in the Novels of D.H. Lawrence", my research interests address broader questions of gender and Modernism and my published work includes a chapter in the forthcoming volume *New Versions of Pastoral* and articles in the proceedings of the 2007 International D.H. Lawrence Conference and of the 2006 International Virginia Woolf Conference. I am also Reviews Editor for the *Journal of Postcolonial Writing* and a contributor to the contemporary literature stream of the Routledge on-line *Annotated Bibliography of English Studies*.

*Conference Chair ~**Janet Wilson*

Janet Wilson is Professor of English and Postcolonial Studies at the University of Northampton, UK, editor of the *Journal of Postcolonial Writing* and Chair of the European branch of the Association of Commonwealth Language and Literature Studies

Zealander, she taught English literature and language at the University of Otago for a decade before moving to the UK in 1988. Her research interests are centred on New Zealand and Australian culture and she has written on the white settler, diasporic writing, Maori Renaissance writing and contemporary New Zealand and Australian cinema. A co-edited essay collection, *Global Fissures: Postcolonial Fusions* (Rodopi) was published in 2006; her study of the New Zealand-born, British-based poet *Fleur Adcock* (Northcote House and the British Council, Writers and their Work series), and the edition, *The Gorse Blooms Pale: Dan Davin's Southland Stories* (Otago University Press) were published in 2007. She is currently researching for a book on adaptation in New Zealand and Australian cinema. In 2007-08 she was Senior Research Fellow at the Rothermere American Institute, University of Oxford and in 2008-09 is an Associate Fellow. She is a committee member of the Postcolonial Studies Association, a member of the Academic Council of the Centre for New Zealand Studies (Birkbeck, University of London) and is on the International Advisory Board of the following journals: *Hecate*, *Journal of New Zealand Studies*, and *Studies in Australasian Cinema*. Her interest in Katherine Mansfield has developed through co-organising The Katherine Mansfield Centenary Conference held at Birkbeck, University of London in September 2008, and with Gerri Kimber she will be co-editing the conference proceedings. Also in process is a co-edited volume of essays, *Rerouting the Postcolonial: New Directions for the New Millennium* (Routledge).

*Newsletter Editors ~**Jenny McDonnell*

I studied at Trinity College Dublin, where I currently teach in the School of English. In 2006, I 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, I'm working to develop this further as a book. I'm thrilled to be part of the Katherine Mansfield Society as co-editor with Sarah Ailwood of the Newsletter of the KMS. We aim to make the Newsletter a lively and informative publication which will keep you up-to-date with all events and developments related to the KMS.

My first encounter with KM was just over ten years ago, at TCD's annual second hand book sale, when a friend picked up a battered old copy of *Bliss* (an Albatross Modern Continental Library edition from the early 1930s) and told me to buy it, for the princely sum of 50p. This was in anticipation of my real introduction to KM on a course entitled 'New Zealand Nationalisms' that I took in the final year of my undergraduate degree. Soon, I'd extended my library to include the *Collected Stories*, and was sitting in a distracted frame of mind in the Lecky Library one grey day, when I picked up C.K. Stead's selection of the letters and journals. By the time I'd read such gems as her summation of *Howards End* – "I can never be perfectly certain whether Helen was got with child by Leonard Bast or by his fatal forgotten umbrella. All things considered, I think it must have been the umbrella" – and her promise to Ida Baker that "after I died to PROVE there was no immortality I would send her a coffin worm in a matchbox", I was hooked. I finished the book with the sense that I hadn't quite done with KM yet, spent that Christmas writing an extended essay on her work, which eventually led to a PhD thesis. After all this time, I still get something new out of each rereading of KM's stories, and I've also been fortunate enough to teach her writing to many talented and enthusiastic students in recent years who have offered countless fresh insights about her work. At a push, favourite stories would have to include 'Je ne parle pas français' and 'The Daughters of the Late Colonel' – it's not quite Sophie's choice, but it's not an easy one...

I've spent a lot of time with KM over the years, and I'm relishing the chance to prolong this association via the KMS. I'm also looking forward to seeing more of the Mansfield world – any KM-related trips I've taken so far have been limited to some of her London haunts and Howth in Co. Dublin, the site of her only visit to Ireland. With the help of the KMS, this is bound to change, as it helps foster a wider community of KM scholars and enthusiasts. The KMS Newsletter will be on hand to keep you informed of all developments, so please do get in touch with any items of interest – we're happy to consider submissions!

*and Sarah Ailwood*

I first met KM when studying 'Twentieth Century Women Writers', an undergraduate course at the University of Wollongong that focused on the fictional and autobiographical writing of six women. Reading 'Prelude' and KM's letters together, and in conjunction with Virginia Woolf's writing, immediately sparked my interest in KM's experimentation with selfhood and questions of identity, and in her relationship with Woolf. The following year my Honours thesis explored Mansfield's engagement with tensions of empire and modernism, particularly in her New Zealand stories, and also as they were dramatised or even performed in her relationship with Woolf. I presented on this topic at the 2006 'Back to Bloomsbury' Virginia Woolf Conference at the University of London and also published 'Katherine Mansfield, Virginia Woolf and colonial tensions during the modernist period' in *Kunapipi: Journal of Postcolonial Writing* (2005). My favourite stories are all set in New Zealand. I especially like 'Prelude' and 'The Garden Party'. For the last few years I have been distracted by my PhD on Jane Austen and masculinities and I am delighted to have an opportunity to return to the world of KM and modernism by editing the Society's newsletter with Jenny. A recovering commercial lawyer, I will be taking up a position as a lecturer in law at the University of Canberra in 2009.

My husband (also a KM fan, though of the more sober, less passionate variety) likes to tell amusing stories about KM-related exploits on our first trip to Europe: purchasing 1928 first editions of KM's Letters at Ulysses bookshop in Museum Street that cost more than our week's accommodation in London (hugging the proprietor and telling him he'd made me the happiest woman alive); hiring a car in downtown Paris, driving in circles for three hours before locating a motorway and finally the Fontainebleau exit ('this place looks like a hole, why are we here again?'); and arriving in Menton several weeks later ('no wonder she liked it here, it's more like Italy than France'). Next on the list are the much closer destinations of Wellington and Karori.



## *Announcements*

### Call for Papers ~ 'Ford and France'

**An international conference organised by the Ford Madox Ford Society and LERMA  
(Université de Provence)**

10-12 September 2009, in Aix-en-Provence

The Ford Madox Ford Society and LERMA (Laboratoire d'Etudes et de Recherche sur le Monde Anglophone) are organising an international conference on 'Ford and France', which will be accompanied by an exhibition, presented by Jason Andrew, of Janice Biala's original illustrations for Ford's Provence. As a complement to those major events, a trip to some of Ford's beloved Provençal haunts is scheduled for 12 September. Both the conference and the exhibition will take place in Aix-en-Provence, in the historic centre of the city.

Ford was a major internationalist, and in particular a lover of France, its literature and culture. He wrote much on France and French writing, wrote in French occasionally, and set several of his books in Paris and Provence, where he spent most of his time from 1922 to his death. He also edited the *transatlantic review* from Paris, publishing French writers alongside American and British ones. Yet Ford's significant relationship to France has been scarcely studied.

This conference aims to mark a new beginning in French Fordian studies, to relocate Ford in the cultural setting of Provence, and ensure that his coming out of copyright (in 2009) sees more of his work translated into French. Subjects might include:

- ~ Ford's editorial work for the *transatlantic review* and its supplements
- ~ Ford's as yet little-researched French network of writers, poets, artists and musicians: Philippe Soupault, Francis Carco, Tristan Tzara, Jules Laforgue, Jean Cassou, René Crevel, Georges Pillement, Valéry Larbaud, Juan Gris, Jacob Epstein, Braque, Brancusi, Nina Hamnett, Georges Antheil, and Eric Satie
- ~ Ford's treatment of France in his reminiscences and autobiography
- ~ Ford's vision of France, from his propaganda books to the French plots and settings in his fiction
- ~ Ford's views on the giants of French literature and culture – Flaubert, Maupassant, Proust, etc.
- ~ Ford and Biala in France.

Send proposals (300 words max.) for twenty-minute papers (English or French) to Dominique Lemarchal – [dominique.lemarchal@univ-angers.fr](mailto:dominique.lemarchal@univ-angers.fr) or [domford@wanadoo.fr](mailto:domford@wanadoo.fr) – and Claire Pégon-Davison – [claire.pegon@univ-provence.fr](mailto:claire.pegon@univ-provence.fr) – by 15 January 2009. The proceedings will be published in the International Ford Madox Ford Studies series (Rodopi).

## Call for Papers ~

### Modernism, Cultural Exchange and Transnationality

#### The Second Conference of the Modernist Magazines Project

The interest in much current critical debate in questions of national and transnational identities has helped restore and enliven the conception of modernism and the avant-garde as twin international formations across the arts. Magazines were instrumental in publicizing the new movements and frequently did so, singly or in the company of others, with an ambition to intervene in the public international sphere.

The second conference of the Modernist Magazines Project invites proposals for papers which explore the role magazines have played in the broad networks of modernist art, ideas and politics in shaping and re-articulating regional, national, and cross-national identities.

The conference will concentrate on but not be limited to the period 1880-1960 in Britain, Europe and the USA. Papers which fall outside these parameters but illuminate the conference themes are welcome. Papers will be 20 minutes in length and may be on individual magazines or the place of magazines in groups and movements. Possible panel themes which explore magazines in relation to Modernism, Cultural Exchange and Transnationality will include:

- ~ Design and Production
- ~ Editors and Readers
- ~ Feminism, Communism, Fascism
- ~ Manifestoes
- ~ Futurism, Surrealism
- ~ Migrant modernists
- ~ Expressionism, Dada
- ~ Image and Text
- ~ Film, Drama, New Media
- ~ Patronage and Public
- ~ Modernity and Mass Society
- ~ Technologies and Gender
- ~ English Traditions
- ~ Nationalist positions
- ~ Being American
- ~ Cosmopolitanism
- ~ A New Europe
- ~ Why Paris, why Berlin?

Key Note Speakers: Mark Morrisson (Penn State University, author of *The Public Face of Modernism: Little Magazines, Audiences and Reception, 1905 -1920*) Tim Benson (Rifkind Center, LA County Museum of Modern Art, editor of *Central European Avant-Gardes: Exchange and Transformation 1910-1930*)

The conference will be held at the University of Sussex from 15th to 17th July 2009. The deadline for the submission of proposals (200-250 words) is the 15th January 2009. Proposals for papers should be sent to Peter Brooker (P.Brooker@sussex.ac.uk); Andrew Thacker(AThacker@dmu.ac.uk) Christian Weikop (C.Weikop@sussex.ac.uk) and Sascha Bru(Sascha.Bru@UGent.be).

## Exhibition ~

### *"Katherine Mansfield: Winter in the Riviera"*

Museo Civico di Palazzo Borea d'Olmo, San Remo

22 November 2008 - 10 January 2009

This exhibition, curated by writer Roberta Trice in collaboration with the UNESCO Club of San Remo, documents Katherine Mansfield's stay in San Remo, Ospedaletti and Menton in 1919.

It includes biographical information on Mansfield, excerpts from her stories, first editions, photographs from her stay on the Italian riviera and letters she wrote to John Middleton Murry during her stay.

Further details are available at the following website:

<http://www.sanremomanifestazioni.it/DesktopDefault.aspx?lang=en>





### *Call for contributions for the KMS Newsletter*

The KMS Newsletter will be published three times a year, and will be available to all members of the Katherine Mansfield Society. It aims to provide members with information about new books, upcoming conferences and events, and to be a forum for members to share their thoughts and experiences teaching, researching and reading Katherine Mansfield. The Editors are keen to invite contributions to the Newsletter, and we welcome the submissions of any materials related to Katherine Mansfield or of interest to scholars of her work, including

- ~ calls for papers
- ~ conference reports
- ~ book announcements
- ~ short book reviews
- ~ archive reports
- ~ teaching reports
- ~ and any other items of interest to KM fans and scholars.

Please send all submissions to:

[jennymcdonnell@gmail.com](mailto:jennymcdonnell@gmail.com) & [kms@katherinemansfieldsociety.org](mailto:kms@katherinemansfieldsociety.org)

A big thank you to everyone who helped put together this first issue of the Newsletter. We look forward to hearing from you soon!

Best wishes,

*Jenny McDonnell & Sarah Ailwood*

*Joint Editors of the Newsletter of the Katherine Mansfield Society*

### *Becoming a Member*

As a Member you will receive:

- ~ 3 newsletters a year, packed with information on Mansfield and KMS activity
- ~ A free copy of the annual *Journal of Katherine Mansfield Studies*
- ~ Regular email news alerts
- ~ Discounted rates for the bi-annual KM conference, and all other KMS events
- ~ Access to Mansfield scholars worldwide
- ~ Notice of new publications

For membership details and registration:

- ~ email **[kms@katherinemansfieldsociety.org](mailto:kms@katherinemansfieldsociety.org)**
- ~ visit **[www.katherinemansfieldsociety.org](http://www.katherinemansfieldsociety.org)** (going live 29 January 2009)