



NEWSLETTER

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Detail: A card painted by Edith Bendall and presented to KM as a teenager

On loan from Vincent O'Sullivan
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KMS News

Welcome to the second issue of the Katherine Mansfield Society Newsletter (now registered with the British Library and bearing its own ISSN!)

There have been exciting developments for the KMS since our first issue last December. Thanks to the hard work of our Secretary Tracey MacLeod (and you can read all about her on page 11), we became legally constituted as a charitable trust under the New Zealand *Charitable Act 1957* and have applied to the New Zealand Charities Commission to confirm our charitable status.

The Society was officially launched in January and quickly picked up by the global press, confirming what we already knew – that KM continues to be read and loved the world over! Our website is now live and if you haven't done so already check it out at www.katherinemansfieldsociety.org. You'll find information about the Society and how to join.

The KMS will host a symposium at Menton on 25 September 2009 during a week of celebrations marking the 40th anniversary of the Katherine Mansfield Memorial Fellowship. This is an unexpected and very exciting opportunity to collaborate with the New Zealand Embassy in France. The organisers are currently accepting submissions so take a look at the call for papers.

The Editors of *Katherine Mansfield Studies* are also seeking submissions to their inaugural issue. They are accepting articles on the theme of 'Katherine Mansfield and Continental Europe', creative pieces and book reviews until 1 June 2009. We wish to thank the Open University in the UK for their generous support of Gerri Kimber with a grant for editorial work for the Journal.

Thank you for your enthusiastic response to our first issue, and to all our contributors to our second. We welcome submissions on your thoughts and experiences reading, researching and teaching KM; conference and archive reports; information about new books and upcoming conferences and events; and anything of interest to KM fans and scholars. Please send submissions to sarah.ailwood@canberra.edu.au and jennymcdonnell@gmail.com

Sarah Ailwood and Jenny McDonnell
Editors

Letters to the Editors

Dear Editors,

Thank you so much for issue one of the *Katherine Mansfield Newsletter*. Having read the profiles of those closely involved in the Society it was a comfort to realise there are other serious long-term 'Mansfieldians' out there. For me a key to succumbing to Mansfield is that often we read her stories as youngsters and then her work continues to grow and develop on us as we age. I was reminded of this nuance very recently when my daughter turned 16. She wanted to know how I'd celebrated my 16th birthday. The one present I can remember asking for and receiving was Vincent O'Sullivan's *Katherine Mansfield's New Zealand* – a pictorial volume transporting the reader visually to the places Mansfield lived and frequented (and often became the subject for her stories) in New Zealand. So on the day of my birthday I went trekking around Thorndon, Wellington, searching out the writer's various haunts. For the modern day 16 year old this is pretty marginal stuff. But hey I remember it very clearly and wouldn't have it any differently given the choice today. When I began my first school holiday job (at Kirkcaldies in Wellington) I saved hard to buy Katherine Mansfield's collected stories. It's wonderful that the Society is now drawing on the experiences and passion people have for Katherine Mansfield. Keep it up.

Penelope Jackson
Tauranga, New Zealand

'CELEBRATING KATHERINE MANSFIELD'**Menton, France, Friday 25 September 2009****A Symposium organised by the
Katherine Mansfield Society
to celebrate the 40th anniversary of the
Katherine Mansfield Memorial Fellowship**

The year 2009 sees the 40th 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 will be 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
C.K. Stead**

Gerri Kimber, (Deputy-Chair, Katherine Mansfield Society), will present a talk on Katherine Mansfield's reputation in France.

Amelia McBride, playwright, will perform her play 'Something Childish but Very Natural', including adaptations of Katherine's stories, on the subject of growing up and learning to love.

We now invite 200 word abstracts on **ANY aspect of Katherine Mansfield studies** for 15 minute papers to be presented at the Symposium. Papers on Mansfield in relation to French literature or related to the Menton Fellowship will be particularly welcome.

Please send your abstracts to the Symposium organisers: Professor Janet Wilson, Dr Delia da Sousa Correa and Dr Gerri Kimber: kms@katherinemansfieldsociety.org

Closing date for submissions: 14 June 2009

**For further details and updates, please visit our website:
<http://www.katherinemansfieldsociety.org/>**

The Katherine Mansfield Society gratefully acknowledges the support of:
New Zealand Embassy Paris
The Winn-Manson Menton Trust
Mairie de Menton

Exhibition in San Remo

Katherine Mansfield: Winter on the Riviera

In celebration of the 120th anniversary of Katherine Mansfield's birth, the City of San Remo, together with the Club UNESCO of San Remo, organized an exhibition dedicated to the New Zealand writer who spent an autumn and winter nearby in Ospedaletti, at the Casetta Deerholm from September 1919 to January 1920. The show, entitled *Katherine Mansfield: Winter on the Riviera*, was held at the Civic Museum housed in the historical Palazzo Borea d'Olmo, from 22 November to 9 January 2009. The curator of the exhibition and author of the handsome catalogue, Roberta Trice, is a novelist, journalist, and critic, and was formerly assistant to the renowned Italian literary critic and statesman, Carlo Bo.



San Remo at the time of KM's visit
Reprinted with the permission of the Civic Museum
of San Remo

The exhibition brought together an impressive collection of photographs of Mansfield from the Turnbull Library, book covers of first editions of her writings, and photographic documents of Mansfield's letters and journals. Special emphasis was on the Riviera with photos showing the bustling, elegant town where Mansfield shopped for china knickknacks and curry powder, rode the tram, and delighted in the artistic arrangements of figs and pomegranates displayed on market stalls, all described in her letters to her husband, John Middleton Murry.

Mansfield had gone to San Remo in search of a healing climate, but her illness was, alas, too far advanced. Her isolation at the Casetta with only Ida Baker as company constrained a relationship so vital to her survival

and yet fraught with tension; postal strikes delaying letters from her husband; the fevers to which she was subject; the roaring of the sea in winter – all colored her letters and journal entries as weeks passed with deep gloom. Yet it was here, Roberta Trice reminds us, that she managed to gain a bit of weight – perhaps thanks to the wonderful pasta, the many ingenious shapes of which fascinated Ida. It was here too, with only her writing as consolation, that she reached a new phase, 'squeezing the slave out of her soul,' struggling through to a purer, deeper, more disturbing vision of life, veiled as always with a trace of irony. It was here that she wrote 'The Man Without a Temperament', the first of a series of remarkable stories to come.

In memory of this time, the City of San Remo has honored Katherine Mansfield with a poignant testimony of her brief life. The catalogue/biography, by Roberta Trice, richly illustrated with photos from the exhibition, reconstructs Mansfield's story from her birth in Wellington to her death in France at Fontainebleau through passages from letters, journals, and diaries in Italian translation. It was published by De Ferrari Editore, and is available online at

<http://www.libroco.it/cgi-bin/dettaglio.cgi?codiceweb=581161851650947>

Linda Lappin
Author of *Katherine's Wish*

Interview with Roberta Trice by Linda Lappin

Lappin: How is Mansfield viewed in Italy now – in your opinion – by readers, writers, and academics? Having taught English in a university environment in Italy, I have noticed how much attention is given to Virginia Woolf, and how little to Mansfield. How do you see her reception in Italy?

Trice: I am hoping for a revival of interest in Mansfield's work here in Italy. After the exhibition, many people told me that they knew very little about it and were now curious to read her stories. I think the reason why she has been neglected here is due to a superficial approach to her work, as taught in high school literature courses. On the other hand, Mansfield was rather cut off from the English literary circle of Bloomsbury, and had to combat many obstacles before getting published. I am sure that Italian critics and readers often misunderstood the true meaning of her stories, which were considered as charming and fine examples of domestic life. This view is partly due to the image Murry gave of her in his later books, quite remote from the reality she wanted to convey.

Lappin: Aside from being a critic and translator of French literature, you are the author of *La Traversata*, which originally began as a short story, published in the prestigious journal *Nuovi Argomenti*, and highly praised by Carlo Bo, Pier Paolo Pasolini, and Attilio Bertolucci, and which you have now transformed into a novel, published by Philobiblon Editions. How has Mansfield influenced your creative work?

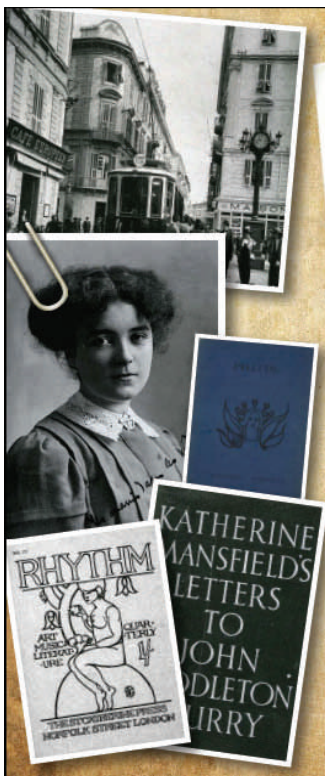
Trice: As a writer, I have been influenced by two antithetical aspects of Mansfield's life: First, her strong will to become a writer, interested in the shadowy side of reality so close to the unconscious; and second, her odd submission to Murry's personality which made her life so painful.

Lappin: Among the photos in your biography/catalogue for the exhibition *Winter on the Riviera*, there is one of the terrace of Isola Bella, taken in 2001, by you. Would you like to share with us some of your impressions of your visit there?

Trice: I am a bit proud of this photo which I took just before the demolition of the house in which she lived for a while. It was a curious yet powerful feeling to stand before the mimosa tree, thinking of her, sitting at the table in the drawing room and writing. It gave me great physical and mental emotion!

Lappin: Lastly, I ask this for the benefit of other members who might like to tackle the organization of exhibitions as you have done. How did you actually go about sorting the photographic material for it and how long did it take you to put it together?

Trice: All the documents of the Exhibition belong to the Comune di San Remo, so I suppose that anyone who is interested should contact dottoressa Loretta Marchi, the director of the Borea Museum. How long did it take to be over? About nine months (like a baby's birth!)



The Wild Colonial Girl

My first encounter with Katherine Mansfield's work was when I was 17. My English teacher at Takapuna Grammar read the class 'Miss Brill'. I found the sadness of the story overwhelming. Subsequently I became interested not only in her writing, but in her brief, peripatetic life, her search for the 'best' story she could write, and for her health and spiritual calm. I visited Fontainebleau as so many young tourists from New Zealand want to do, and came to know a little about the Bloomsbury group in London, that intellectual milieu of artistic and creative genius. Again, in that early visit to Europe I was drawn to them, their work and relationships beyond their immediate circle and even spent an unplanned night in Sissinghurst!



A few years ago I brought some of these experiences together in a one woman performance entitled, 'Darling Woman' for the Wellington Festival of the Arts. This was a series of dramatized readings from 12 women across time, expressing their love for other women: their mothers, sisters, daughters, friends and lovers. When I heard about the Mansfield conference last year, I agreed to perform this piece again. After a little further reflection, however, I realized that a new piece of work would be needed. And so, after rereading Mansfield, Woolf and others, I began a journey which led me to the London Library in St James's Square (surely one of the best in the world); to Hampstead Heath, where KM spent her last months in England in the home she called 'The Elephant', watching the willows turn from green to gold; and to the often still quiet squares of Bloomsbury.

One hundred years after KM's arrival in London, as a wild colonial girl in more ways than one, I wanted to try to capture a little of the relationship between her and the women of Bloomsbury, following her introduction to 'the Bloomsberries' through John Middleton Murry. I had always been fascinated by Mansfield's concept of 'many selves'. This became the centre of the piece that I compiled, and was a challenge and a joy for me as an actor. However, writing about the complexities of the literary, intellectual and emotional relationships of Mansfield, Woolf, Lady Ottoline, Dora Carrington, Dorothy Brett and others on the fringes of Bloomsbury and Garsington, together with the threads of her 'marriage' to Murry and LM was even more complex than I had imagined. So in compiling this piece for the conference, I inevitably, like Mansfield, became a 'selective camera,' focusing on the relationship between Mansfield and Woolf, for whom Mansfield was both intimate friend and rival, and Mansfield's own journey. And so the other Bloomsbury women became a montage of photos and voices, while the final sequence describes a return to a simpler life, accompanied by that other 'colonial girl,' Ida Baker, in order truly to become 'a child of the sun'.

I was truly fortunate to have the opportunity to work with director Ali Wall on the piece and English actress Anne Rabbit. Together we are now revising the work for publication as a play, and planning for possible performances at literary festivals. I hope that in its small way it will help to create further interest in Mansfield's life and work and reveal a little of the complex relationships that were an important part of that life and work.

Let me take the case of Katherine. She has led, ever since she can remember, a very typically false life. Yet, through it all, there have been moments, instants, gleams, when she has felt the possibility of something quite other.

Lorae Parry
Author of *Bloomsbury Women & the Wild Colonial Girl*

HONORARY VICE-PRESIDENT C. K. STEAD



I have been asked to write a short piece outlining my association with the work of Katherine Mansfield – a problem for me in that I made just such a summary the substance of my paper to the opening plenary session of our London KM conference. So this will be the merest skim over the surface, and then I will reflect on it equally briefly.

I read Mansfield stories as a young literary person does at school and university, but never systematically until I was holder of the Mansfield Menton Fellowship in 1972, and made it a project to read ‘everything’ by and about her in print at that time. This led to my thought that putting some of the letters and journals together in a single volume could be revealing and useful, and so to the 1977 publication of my selection in the Penguin Modern Classics, recently reissued in New Zealand by Random House. It also led to my critical writing on her work, and to my making her a major part of NZ Lit courses at Auckland University.

After I took early retirement from my university chair in 1986, and gave much more nearly my full attention to my own fiction and poetry, I found KM creeping into poems, and even (walk-on parts) in two of my novels. Finally the only way to settle this ‘familiar compound ghost’ was to devote a whole novel to her, which I called *Mansfield* (Harvill Secker, 2004).

Working on Mansfield letters and journals gets you deep into the life. Frieda Lawrence (I think it was) said ‘She has the gift of nearness. She can come so close’ – and I think all Mansfield critics and scholars feel that. Of course you can stand outside the work and look at each item as if it were a Graecian urn, or a finished painting, and do a ‘proper’ critical job on it. But to dive into it, to be absolutely *not* the purist, mixing criticism and scholarship, guesswork, intuition, new facts – that is what she seems to invite. She is such a *presence* in her writing – so quick, lively, clever; so foolish, young, wrong-headed – one feels that whether the piece, of whatever genre, succeeds or half succeeds or fails, is not the point. The fascination is in that presence, that life on the page.

That’s why I think she has remained so alive after the first public notion of her (the saintly and suffering one) proved to be such a distortion of the reality. Modernism taught us to value the process as well as the final product; and dying so young, leaving such a trove of notebooks, letters and manuscripts, has made her a supreme, though inadvertent, exponent of literary process. Katherine Mansfield is ‘the writer at work’.

I don’t suppose she would be pleased to suddenly come upon us sifting through her ‘things’ as we do. Her first reaction might be horror. She would turn on poor Jack and berate him: ‘Jack. I thought I told you to *clean up my camping ground*. Is this what you understand by *Leave all fair?* How could you?’

But then, I think, when she recognized the goodwill, the tolerance, the scrupulous scholarship and the critical intelligence, that is brought to bear on her literary remains, she would not only relent. She would be pleased, even grateful. She would feel that she had not, after all, worked in vain. And so Jack would have to be forgiven – and so would we.

HONORARY VICE-PRESIDENT ANGELA SMITH



What intrigues me about Katherine Mansfield's stories is the way in which she can hint unobtrusively at the desires, terrors and destructive impulses we all experience every day. When the vicar in 'The Daughters of the Late Colonel' asks about what the daughters have in mind for the colonel's funeral Josephine says 'I should like-' and Constantia dreamily completes the sentence in her head: 'A good one that will last'. She wants the old brute securely six feet under, though she can't acknowledge that to herself. Similarly, when Robert's invalid wife in 'The Man without a Temperament' asks him whether he minds being in a continental

hotel with her, he tucks her into bed and smooths the pillow. 'Rot!' he whispers. A gentlemanly disclaimer? A description of his own frustrated state? A command that will result in freeing him from his imprisonment?

There's a comparable sureness of touch when she writes of small children who have no perspective on terror because they're feeling it for the first time. The 'minute puzzled explorers' in 'At the Bay' are united in panic when 'Pressed against the window was a pale face, black eyes, a black beard'. I find that the effect on the reader is not comfortably to remind her of these sensations but to trigger the reliving of childhood experiences, both pleasurable and frightening. There's a tantalising directness about the feeling that Mansfield's writing induces which seems to be at odds with its obliqueness. It's there from the very early stories on – for instance in the gap between the title and the child's growing delight in 'How Pearl Button Was Kidnapped'.

I began reading Virginia Woolf's fiction when I was a girl in Sussex – Leonard Woolf lived a few miles across the Downs from my home. When much later I read 'Prelude' I was reminded of Roger Fry's question to the author about the symbolic meaning of the lighthouse in Woolf's *To the Lighthouse*. Woolf replied tetchily: 'I meant *nothing* by The Lighthouse... Whether its right or wrong I don't know, but directly I'm told what a thing means, it becomes hateful to me.' As James Ramsay thinks in the book, 'nothing [is] simply one thing'. Woolf's meditation on ways of seeing at different times of day, in different moods, from different perspectives, linked her writing, for me, with the writer who shifts the light on the aloe, and shows it as threatening to Linda in the morning and benign in the evening. Both are ways of stimulating speculation and feeling in the reader. It seemed to me that Woolf's and Mansfield's version of modernist fiction had a lot in common, and differed significantly from the work of their male contemporaries such as D. H. Lawrence. At about this time Antony Alpers' revised and enlarged biography of Mansfield was published, and the first volumes of her letters appeared which made it possible to trace the growth of the edgy friendship between Woolf and Mansfield. I was not interested in asserting that Mansfield influenced Woolf or vice versa. I wanted to explore through the fiction Woolf's claim that 'we had something in common which I shall never find in anyone else' so I wrote *Katherine Mansfield and Virginia Woolf: A Public of Two*.

Since then I have written *Katherine Mansfield: A Literary Life*, and have edited Mansfield's stories for OUP's World's Classics. I've always been intensely interested in modernist painting and I'm currently researching Mansfield's friendship with the Scottish Colourist J. D. Fergusson, who was the art editor of *Rhythm* when Mansfield was its assistant editor. His partner was Anne Estelle Rice, whose wonderful portrait of Mansfield is in the Te Papa museum in Wellington. I dream that the museum, with KMS involvement, will hold an exhibition of Fergusson's and Rice's paintings from the *Rhythm* period, linking them to Mansfield's early experiments with fictional form.



Recollections of Jeanne Renshaw

Jeanne was Katherine Mansfield's youngest sister. Born on 20 May 1892 at 11 Tinakori Road in the same house as her elder sisters, only Leslie would be born elsewhere, at Chesney Wold, Karori. Along with Vera and Charlotte, she was the dutiful daughter her parents expected her to be – and which Mansfield never was – marrying well, to a Captain Charles Renshaw, eventually settling in England and living to the ripe old age of 97.



Katherine Mansfield with her brother Leslie and her sister Jeanne. 1907

Reference number: 1/2-011986-F. With kind permission of the Alexander Turnbull Library.

In 1984, I commenced my MPhil on 'Katherine Mansfield's Reputation in France' at Queen Mary, University of London, under the supervision of Professor Malcolm Bowie. At home in Gloucestershire I had applied for a 'Dorothy Minnis Award', administered by the Soroptimist International Club of Cirencester. These awards are given annually to young people wishing to further their education abroad. I received £300, which enabled me to spend some time in Paris at the Bibliothèque Nationale, undertaking research on Mansfield, prior to starting my postgraduate degree course.

On the evening of Friday 13 April 1984, I drove to Cirencester to collect my award at a special prize-giving ceremony (Friday the 13th has always been a lucky day for me. I passed my driving test on a Friday the 13th). Afterwards, over drinks, the President of the Association enquired as to whether I had ever met a member of Mansfield's family. I replied sadly, no, upon which she informed me that Mansfield's youngest sister Jeanne was now in a retirement home in Cirencester, about a mile from where we were standing, and would I like to be taken to see her?

A meeting was duly set up. Chesterton House in Cirencester was originally an imposing Cotswold stone period property, then a retirement home for the wealthy, and has now been turned into luxury apartments. Jeanne Renshaw's large private room was exquisitely decorated with what looked to be her own furniture brought from home. There were cut flowers in a beautiful vase. She herself was an absolute vision. At 92, she was immaculately groomed, as befitted a daughter of the Chairman of the Bank of New Zealand. She was petite; hair beautifully done, with a little hair 'fascinator' made of netting, expensive well cut suit, perfectly manicured and painted nails, highly polished shoes. Everything just so. I couldn't take my eyes off her, which she must have found disconcerting, but was much too polite to say so. I kept looking for Katherine in that face. The eyes, I thought. She definitely

had Katherine's widely-spaced eyes. We must have talked for about an hour at that first meeting. I was quite spaced out and remember only snatches. (I have a recording which I am in the process of getting digitally restored.) "I can tell you my dear, Katherine would have adored you". I remember that – a kind thing to say to a young star-struck girl, and probably said to dozens before me. She held my hands. I remember closing my eyes and wondering, if I opened them again, would Katherine actually be sat there in her place? The whole experience was quite surreal.

Thus began a correspondence, and a few more meetings, which lasted over the course of a year until the summer of 1985. On August 2 1984:

Your carnations are such a JOY to me, as fresh as when they were picked. Been so admired – What a lovely afternoon we had! – Le Bon Dieu arrange Tout.

On September 18 1984:

I think you must have received this inspiration from K.M. to send me the little hanky. I shall treasure this! – only seems the other day to me I sent her that white hankie! – how you would have loved her!

Chesterlon House Sunday -
Dear Geraldine -
What a lovely reception you had
the other evening! - You brought
back my dear Sis to me - You
would have loved her! - I have SO
much to look forward to when I pass
over, the Joy of being with my
beloved family again! -
What a lot we have to look
forward to? - You and I must
meet again! - My telephone
is 3036. Cincinnati -
From your friend, Jeanne Reushaw -

All very sweet – nothing to create a stir with in the academic world – but it meant a great deal to me at the time.

On 20 March 1985, I presented a talk to the Association on Katherine Mansfield's reputation in France, as a thank you for the award given to me the year before. It encompassed the (brief) sum of my research at that time, and Jeanne was able to be there. She was the star of the evening and I think she enjoyed every minute of it. I know I did! She wrote to me shortly afterwards:

What a lovely reception you had the other evening! You brought back my dear sister to me – You would have loved her! – I have SO much to look forward to when I pass over, the Joy of being with my beloved family again!

I was unable to complete my research in the 1980s; financial pressures meant I had to abandon my studies and find a job. Sadly, I lost touch with Jeanne as I left academia behind; she went on to live for another four years and died in 1989. I hope to share a transcript of the dusty, battered cassette tape of my conversations with her in a future newsletter!

Meet our Board Members

TRACEY MACLEOD SECRETARY

Tracey MacLeod graduated in 1989 from Auckland University in New Zealand with a degree in Law. She worked for several years in New Zealand's commercial district specialising in High Court litigation. Her clients were various, from individuals to large corporations. Her specialist areas were Contracts (Building and Employment), Commercial transactions and later, Family Law. Her most high profile case involved a client who died 24 hours after his court case. A film has been made around this incident (*Spooked*, 2007) and Tracey appeared on the TVNZ series *Secret New Zealand*, a documentary-style show which featured the story of her client. She currently lectures at Unitec Technical Institute in Auckland and runs a sport consulting business, NTM Consulting. Since leaving commercial practice Tracey has turned her hand to financial investing and pro bono work for individuals and sports organisations.

"My first memory of Katherine Mansfield was from Fifth & Sixth Form English. We studied 'The Doll's House' and 'The Garden Party'. I was moved by Mansfield: her work spoke to me, although it is only all these years later that I can see why it did so. Her articulation of the disconnected – those who don't belong – is particularly poignant. 'The Doll's House' still brings a tear to my eyes.

My introduction to the idea of a Society was by accident. My partner knew our Chair, Sarah Sandley, and overheard her speaking of the formation of the Society and how she wasn't sure she had enough time for all that needed to be done. My partner mentioned my interest and collection (I have a few Mansfield books), and suggested I might be interested. I am now Secretary. I confess my interest in Mansfield was not much more than passing and parochial. That has changed markedly in these past few months. I have learned so much, especially from Gerri Kimber, and find myself absorbed in all things Mansfield. A whole new world has opened up for me both at home and abroad.

To my delight I was recently able to meet Vincent O'Sullivan, first formally, and then for a chat over a cup of coffee. I have known of this iconic man of letters since my days studying New Zealand Literature at Auckland University (I have 2/3 of an English Degree). During this same trip I visited KM's birthplace.

I am not sure my partner would mind if the name Mansfield were never uttered again, but I am hooked. It has been exciting to be involved in something from the start and the enormous and speedy progress being made is heart-warming.

I met Janet Wilson and Kevin Ireland (another New Zealand literary icon), between Christmas and New Year at a wonderful soiree at our Chair's home. This night will live on in my memory for many years to come. Janet asked me if I thought the Society could 'work'. We agreed money would be difficult in these times and I reassured her that we would find a way to make it work or fall down exhausted trying. If dedication and passion for a subject are anything to go by, the Society will survive and thrive. So far so good."

JANNA STOTZ US MEMBER SECRETARY

As a neophyte in the literary world, I am quite humbled when I consider that I am a part of the Katherine Mansfield Society. My first brush with KM came during the fall of 2007 in a graduate seminar on British Modernism, quite recently by comparison to many others involved here. I have had the pleasure of three distinct KM moments thus far (and many others of a lesser degree too). The first began simply as I read 'Revelations' while waiting for an appointment that culminated in greeting an unsuspecting colleague with a wowed expression. Secondly, there is something about the way that Vincent O'Sullivan reads KM and I was fortunate enough to hear him at the KM Centenary Conference. Most recently, I visited the Harry Ransom Center at the University of Texas and held photographs of KM that once belonged to Ida Baker beaming to myself in delight (and hoping that no one else noticed me at my corner table). It might sound simple or clichéd, but I want to be able to pass along these moments to others.

As this goes to press, I will have completed my Master of Arts degree at Texas Tech University in Lubbock, Texas. My research interests lie at the intersection of systems theory and (mostly) 20th century works. At the Centenary Conference, I was fortunate enough to present a paper entitled 'Katherine Mansfield's Play Frames,' an interdisciplinary approach to KM through Gregory Bateson's theories on play and communication. Following this conference, I also presented on Mark Twain's work *Roughing It* and his conceptualizations of civility using Marie de France's 'Bisclavret' as a parallel text. In 2009, I have presented on systems theory in Gloria Anzaldúa's *Borderlands* and will present on American thinker Benjamin DeCasseres and his philosophical influence on the Beat movement. I am realizing, though, that for all of my seemingly varied interests, I keep returning to Katherine Mansfield.

**MELINDA HARVEY
REVIEWS EDITOR &
AUSTRALIAN MEMBER
SECRETARY**

I can't remember a time before Katherine Mansfield, though I know I must have been a teenager before I found her. I say 'found' because I came from a family that had very few books lying around (though my mother was a primary school teacher). I loved books – saved my school lunch money to buy them (my mother was horrified when she discovered this, 'Why didn't you just *ask* me for the money?') she said) – but the reading I did was very much left to happenstance. I probably

came to *In a German Pension and Other Stories* because I remember I had a penchant for literature set in Germany back then. Little did I know that I would one day live and teach in Berlin. I know KM dismissed these early stories towards the end of her life as 'immature,' but I remember loving them for their 'bite' and their acuity. 'The Swing of the Pendulum' made a tremendous impact. I don't think I had ever met a young woman like Viola before in a story. She seemed to be motivated by undercurrents I could sense were real, were in me, but that I didn't understand – so much for being 14! Since then I have always thought of KM as a kindred spirit, a part of myself, really. Like her, I grew up in the Antipodes and dreamed of London. Like her, I lived in London on a pittance (a couple of streets away from 69 Clovelly Mansions, in fact, on Marchmont Street). Like her, I've always felt quite strongly a sense of 'the snail under the leaf.' During my university years I worked in secondhand and antiquarian bookstores. It was during this time that I came across first editions of JMM's *The Journal of Katherine Mansfield* and *The Scrapbook of Katherine Mansfield*, which are, alongside my first edition of Virginia Woolf's *Three Guineas*, my most prized possessions. Funnily enough, I've only started thinking about KM from an academic point of view in the last couple of years, though I've been dancing around her for a long time, writing on people like Lawrence, Forster, Woolf, Richardson and Rhys. 'Russia' and 'animals' and 'sanatoria/spas' are my themes. Most underrated story? 'The Canary,' without a doubt. Much as I love Claire Tomalin's biography of KM, she is wrong about that story – there is nothing slight or 'mawkish' about it at all. Favourite stories? 'The Stranger', 'The Fly', 'A Cup of Tea', 'Miss Brill' and 'Je ne parle pas français' are all up there. Her letters give me infinite pleasure. As do JMM's, I've got to say. Thanks to Gerri and Janet's conference last year and the extraordinarily good keynote speeches Kathleen Jones and Sydney Janet Kaplan gave I now embrace the two of them wholeheartedly.

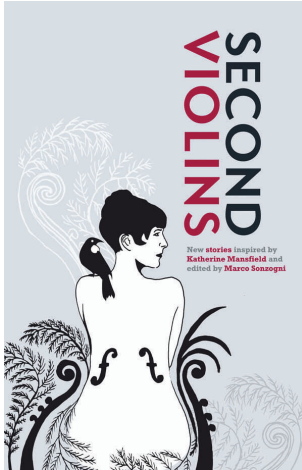
**ANNA JACKSON
NZ MEMBER
SECRETARY**

At primary school a lot of stories are read, most of which you forget. The only two I remember are Edgar Allen Poe's 'The Tell-Tale Heart', and Katherine Mansfield's 'The Doll's House.' Maybe they were the most memorable because they were not stories that had been written down for children, or maybe it was because they both tapped into a child's sense of guilt. But the guilt in the Poe story is all about the fear of discovery and retribution, whereas the guilt that the Mansfield story evokes about the shabby treatment of the little Kelvey children depends on empathy. In 'The Doll's House,' the discovery of the reality of other people is presented entirely positively. When my daughter Elvira was about the same age I had been, I gave her 'The Doll's House' to read and she read me out the last line, 'I seen the little light,' as if it were her own discovery, which of course it was. Living in Wellington, we were able to visit the Katherine Mansfield house on Tinakori Road. We saw the doll's house, and bought our own folding cardboard model, and we were told about the ghost that belongs to the grandmother's room by the wonderfully kind and informative volunteer who showed us around.

As a university student, I was drawn to Katherine Mansfield's journals and letters. With an interest as a graduate student in modernism, I found that often writers' informal writing allowed more daring experimentation than their published work. But Mansfield's journals were unusual even for diaries. I wrote a diary myself for several years as a student, influenced by the passionate outpourings of Marie Baskhirtseff and the neurotically solipsistic self-chronicling of Anaïs Nin, but I found it increasingly hard to make room for my actual life as the demands of the diary spiralled out of control. Mansfield's journal offered a new approach, a pared-down, poetic version of a life. When my own life fell, temporarily, to pieces, I found Mansfield's journal was the only text I wanted to read, and I read it over and over.

Later, I discovered the extent to which the journal was an editorial construct, an issue raised again by the publication of Margaret Scott's much fuller edition of the Mansfield notebooks. By this time, I was researching diaries for a doctoral thesis at Oxford, which included the research on the various editions of the Mansfield diary I wrote up as an article for the *Journal of New Zealand Literature*. After completing the doctorate I took up a position lecturing at Victoria University, Wellington, where my teaching and research has been quite wide-ranging. Publications include a book on *The Gothic in Children's Literature*, and an edited collection of essays on New Zealand contemporary fiction, while my most recent work has been on Victorian 'juvenile' fiction and the concept of adolescence, for a book co-authored with colleague Charles Ferrall forthcoming later this year. I've also published a number of books of poetry, most recently *The Gas Leak*. But I plan to return to the study of the diary, with a book *Diary Poetics* under contract with Routledge. Naturally, there will be a chapter on Katherine Mansfield in this book.

Book Reviews



Second Violins: New Stories Inspired By Katherine Mansfield

ed. Marco Sonzogni (Auckland: Random House, 2008)

ISBN: 978 1 86941 969 1, 405 pages

Available from www.randomhouse.co.nz

In this fascinating collection, seventeen of New Zealand's finest writers were each given the opening paragraph to one of Katherine Mansfield's unfinished short stories as a 'kick-off' to a piece of creative writing of their own. The dazzling variety of the results provides a reminder – if any were needed – of the creativity and individualism of a writer's imagination. Some of the authors keep their allotted paragraph at the beginning of their own short story (e.g. Carl Nixon and Peter Wells) – Vincent O'Sullivan places it at the end of his. Bill Manhire is the only one to create a poem:

You sat at a mirror
Composed of old reflections:
anticipation first, then great fatigue (16)

The range of ideas takes us all over the world, from London and Paris to the Galapagos Islands; from the icy depths of a Swiss tuberculosis sanatorium, to the glaring heat of an Auckland summer; from an age of servants and Edwardian mannerisms to modern day gay couples and inner-city knife crime. Some authors choose to make reference to Mansfield both directly and more obliquely, others ignore the connection completely.

Enjoyment is purely subjective; because the editor provided so much leeway and absolute freedom of creative expression, the perceived 'success' of any of these stories depends entirely on the reader's personal tastes. The contributors comprise many of New Zealand's finest writers; their talents are not in dispute here. With that premise, there are a handful of stories that will stay in my memory for a long time.

Stephanie Johnson's brilliant piece 'Shell Piano', cleverly manages to encapsulate an unfinished story within another unfinished story, leaving the reader wanting to know more about the fate of the father and his five motherless daughters. Mansfield's story 'Such a Sweet Old Lady' inspires two of the best tales in the collection – by Alice Tawhui and Witi Ihimaera. Both start with the first paragraph from Mansfield's original story, only to take their literary creations in different, but equally fascinating directions. 'Mrs Travers' in Tawhui's story is evocative of a character Mansfield herself might have created, with echoes of Miss Moss and Miss Brill, looking back over the disintegration of a life. Ihimaera's old 'Mrs Travers' is transformed into a teenage girl in the Galapagos Islands (a timely reminder of the bicentenary of Darwin's birth in 2009). This is wholly a story for today, with its mythical elements, ecological concerns, and the anthropomorphism of the giant turtle 'El Rey', who returns to haunt Mrs Travers on her deathbed.

Vincent O'Sullivan's classic 'shivery' story, based in Paris, smells of catacombs – ashy dark and mysterious: 'Huge empty vans shake past with a hollow sound; and there is a smell of soot and wet stone staircases, a raw, grimy smell . . . (212)', with his protagonist symbolically clutching a collection of Mansfield's short stories. Charlotte Grimshaw's tale evokes Menton and takes for inspiration not just Mansfield's story 'The Dove's Nest', but also interweaves her own real-life experiences as a child, when she spent several months there, while her father, C.K. Stead, was the Katherine Mansfield memorial fellow in 1972. Fiona Kidman's inspired evocation of a modern day affair and its unravelling, with the associated hurt on all sides – redolent of the best of Joanna Trollope – has an antipodean light intensity that burns into the mind, the image of the sheep

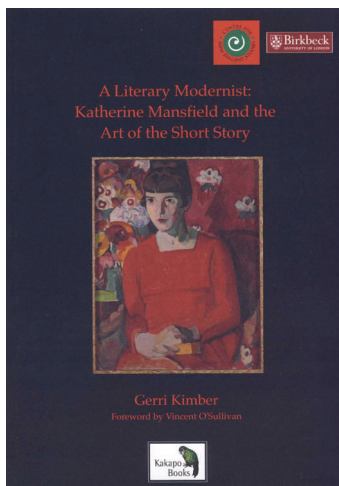
reminiscent of the opening scene of 'At the Bay'. Tracey Slaughter's clever interweaving of the diary of life in a strict Swiss sanatorium and the 'real' life of the invalid back in England, contains some of the finest writing in the volume:

Thin as salt, the snow litters our blankets, hardens to a slate. We could scratch our names on it.
But we don't [...]
Body by body we are dyed white, whiter, in our steel groves.
Below, above, there are storeys of us. Ice stretches a ghetto from face to face (224).

The sense of desolation of the tubercular patient, the isolation, which Mansfield knew only too well, is brought to life in this hauntingly beautiful tale.

This is a wonderful collection – worth reading for the superb examples of the short story art form in their own right, even without the connection to Mansfield. Personally, I should have liked to have seen Mansfield's versions at the front rather than at the end of the book. The contrast to the new stories would then have been all the more dramatic and meaningful. But this is a small point and Marco Sonzogni is to be congratulated for bringing this landmark collection together.

Gerri Kimber



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

Gerri Kimber (London: Kakapo Books, 2008)

ISBN: 978 0 9557564 36, 86 pages

Available from www.kakapobooks.co.uk

A Literary Modernist: Katherine Mansfield and the Art of the Short Story, a concise but essential book, is a useful introduction to Katherine Mansfield's stories because it includes both Gerri Kimber's analysis of the stories and quotations from several of Mansfield's critics. Therefore it is also a guide to Katherine's Mansfield's criticism as it stands now.

With a Foreword by Vincent O'Sullivan, the book comprises an Introduction and several short chapters in which Gerri Kimber contemplates Katherine Mansfield's stories from several viewpoints: as an innovator endowed with a 'personal aesthetic philosophy' and a special narrative technique. The author speaks of 'literary impressionism' and stresses the Symbolist influence. She also insists on the significance of sexual, feminist, and social issues.

I particularly appreciated the chapter devoted to the 'nouvelle-instant'. Quoting René Godenne, Gerri Kimber contends that 'the key stone of [Mansfield's] short story is really the moment' ('Katherine Mansfield's nouvelle-instant', quoted on p. 13). However I would not assimilate the 'instant' with 'slices of life'. The instant is a viewpoint, a philosophical one, which sets an existential outlook – the individual's. Moreover I think this standpoint is connected with the use of humour, which Gerri Kimber highlights in Mansfield's work, as humour is the individual's distinction in life. And the use of humour goes with the subject of 'Relationships', not only love relationships but also the connection between the author and the characters she depicts. Humour and sympathy (or compassion) are not contrary terms. Gerri Kimber makes a very accurate remark on the children's outlook: '... children are used in a Blakeian way – as symbols, as messengers, as a contrast between the dividing realms of innocence and experience. In Mansfield's manipulative grasp, they are used as weapons of exposure' (p. 50). What is depicted is life as such, in its existential nakedness. Even the social aspects are tackled by Katherine Mansfield in this existential perspective, which verges on ontology.

Gerri Kimber quotes Mansfield about her reading of *Cosmic Anatomy or the Structure of the Ego* (p. 58): 'It helps me with my writing for instance, to know that hot + bun may mean Taurus, Pradhana, substance. No, that's not really what absorbs me; it's that reactions to certain causes and effects always have been the same. It wasn't for nothing Constantia chose the moon and water for instance' (*Journal*, quoted on p. 58).

The author of this study concludes that Katherine Mansfield's narrative technique 'encapsulated a personal philosophy which evolved and grew with her own development as a writer, culminating in the production of sharp and polished prose' (p. 69). This is true, and means that Katherine Mansfield is a genuine poet.

Anne Mounic

Katherine Mansfield

Roberta Trice (De Ferrari, 2008)

ISBN: 978 88 6405 022 5, 175 pages

In Italian

Available from www.libroco.it



This biography, prepared as the catalogue for the exhibition *Katherine Mansfield: Winter on the Riviera*, presents the story of Mansfield's life as a collage, with excerpts from Mansfield's writings connected by Roberta Trice's biographical essay and accompanied by a rich selection of photographs.

Intended as an introduction to Mansfield as woman and writer for a public who might not be familiar with her work or her life, Trice's volume offers us an intriguing glance at Mansfield's complex personality and of her writings. By juxtaposing diary entries, letters, and passages from the stories all dated and chronologically arranged, Trice has created a multifaceted montage of the varied phases of Mansfield's life. This format helps us see how closely linked life and art were for Mansfield, how moods, images, and episodes from the diaries or letters transmigrated to her stories and were transformed there. Including photos of the houses where Mansfield lived, of the manuscripts in Mansfield's nervy handwriting, and of the book covers of first editions, this '*bel composto*' was not meant only to be *read* as a text, but savoured in many dimensions.

Another interesting aspect is its Italian perspective, with its celebration of San Remo and of the more positive moments Mansfield did manage to experience there. Among the photos of the San Remo area is a very rare photo of the Casetta Deerholm where Katherine lived with Ida Baker in the winter of 1919. Trice also recounts a witty episode recorded by Rosa Quasimodo regarding an unsuccessful pilgrimage to the house made by the writer Elio Vittorini in 1932, when he was unceremoniously chased away by the new inhabitant under threats of gunfire. This reveals how vivid the memory of Mansfield was not only in England but in other areas of Europe.

Given the book's larger size and function as exhibition catalogue, readers can enjoy the full-page impact of several photos often reproduced in other Mansfield biographies only in reduced format. Virginia Woolf, Mansfield's writing friend and rival, describing a visit to the Brontë parsonage tells us how touched she was to see Charlotte's muslin dress and shoes and the stool where Emily sat and thought. With *Katherine Mansfield*, we may share this same intense emotion gleaned from the humble details of a writer's life still radiating its warmth nearly a century later. Thanks to Roberta Trice's lovingly assembled material, this book is a joy to read and leisurely peruse.

Katherine Mansfield in Iran

There is no doubt that Katherine Mansfield is one of the most famous and popular short story writers all over the world, including in Iran. She has been introduced and written about a lot in this country. Some of her works have been translated into Farsi, and many topics can be found on her in Iranian media. Here are some examples.

First, a book named *On the Tall Heels* was published by Chista Yasrebi and Shaqayeq Qandhari in 2006. It is a collection on the most famous women of the world, and it features a biographical introduction to Katherine Mansfield and also includes the story 'Psychology'. The website 'Jashne Ketab' similarly features a brief biography of Mansfield; a list of her works and characterization in her stories; and a translation of 'The Wind Blows' by Pejman Tehranian. On another website, www.dibache.com, we find translations of the stories 'Miss Brill' (by Arjang Dorchezadeh) and 'Germans at Meat' (by Dena Farhang). Next, according to Fars news agency, 'Mr and Mrs Dove' ("Mr. Kabotar and Bano"), translated by Shirin Khaleqi, was discussed by critics in a radio programme on February 25 2009 in Tehran; and the website www.aviny.com marked the anniversary of Mansfield's death this year. Moreover, an MA thesis entitled 'Characterization and Technique in the short stories of Katherine Mansfield' by Maryam Khozan (Shiraz University, 1972) is catalogued on the Iranian Information and Documentation Center website. Finally, on 23 December 2008, the Iran book news agency broadcast news of the preparation for publication of my translation of a selection of Mansfield's stories, entitled *Morvarid*. These are just some examples of what has been written about Katherine Mansfield in Iran. By making more relationships with other friends overseas, I hope that we will translate more of her works.

But what persuaded me to choose Katherine Mansfield stories to translate has its own story. As an English literature student during the years from 1992-1996, my classmate and I chose English stories to study, among which KM's attracted me. We were not able to access the foreign sources easily, though, until two years ago when I found *Katherine Mansfield: selected stories* (edited by Vincent O'Sullivan) at a book exhibition that was held in Tehran. Then I selected the first fourteen stories of the book and translated and published them in 191 pages. But I encountered a lot of challenges in this process. First, it can be difficult to access the foreign sources, because electronic trade is very limited and the provision of the books can be very expensive (about 10 times more than an ordinary price in Iran). Second, like any other translator, I had some trouble with understanding some concepts of the text of the stories. However, I tried my best to find the nearest meaning! Third, I have not been able to find a sponsor to invest in my books and was obliged to publish the book on my own, although it is very difficult for me. Moreover, distribution of the books and delivering them to readers is another problem. Fourth and most important is the government control, by which a publisher is not free to publish any piece he or she wishes. As we delivered *Morvarid* to be controlled (a process which lasted more than one year), two of the fourteen stories ('Bains Turcs' and 'The Swing of the Pendulum') were deleted, which astonished us. Nevertheless, I plan to focus my efforts on KM's works and try to translate the remaining short stories, her letters and writings about her and make her more and more popular with Iranian readers.

Mansfield Miscellany

a snapshot of Mansfield happenings around the world

‘Something Childish But Very Natural’
*a celebration of the life and writing of Katherine
Mansfield*

Adapted and Directed by KMS Member
Amelia McBride

Presented by Theatre of the Winged Unicorn
The Scarecrow Patch
20 Wheatsheaf Street, Ceres
(near Geelong, Victoria, Aust.)
Bookings: 5249 1350

18 & 19 June ~ 8pm
20 June ~ 2pm
All tickets \$15.00

**Katherine Mansfield Exhibition
& Lecture**

Organised by Saliha Azzouz

Town Hall,
Paris 15th arrondissement

9-18 June 2009

Lecture ~ Tuesday 16 June

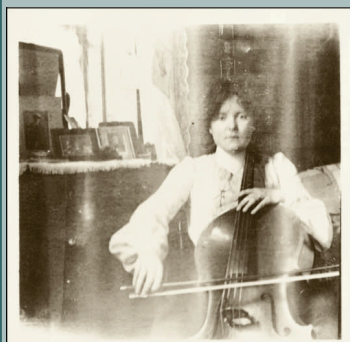
Cello for a Song

Multimedia presentation featuring music
written for

Katherine Mansfield

by Arnold Trowell

*Performed by Katherine Austin (piano)
& Martin Griffiths (cello)*



Wednesday 6 May ~ 7.30 pm
WEL Energy Academy of Performing Arts, University of Waikato

Katherine Mansfield Studies

The Editors are currently seeking submissions for the inaugural special issue

‘Katherine Mansfield and Continental Europe’

Following on from the success of the international conference held on Mansfield in 2008, based on the centenary of Katherine Mansfield’s arrival in London, the first issue of the peer-reviewed journal of the recently created Katherine Mansfield Society, *Katherine Mansfield Studies*, is now calling for submissions for its special issue ‘Katherine Mansfield and Continental Europe’.

Submissions are sought on the following:

- **On the theme of the special issue ‘Katherine Mansfield and Continental Europe’**
- **Creative pieces – poetry and prose on Katherine Mansfield**
- **Book reviews of recently published books on Katherine Mansfield**

Further details:

Mansfield travelled extensively in continental Europe during her lifetime. Nearly four years of her short adult life were spent there – in Germany, France, Italy, Switzerland and Belgium. Many of her stories were written abroad, many have continental themes and/or European settings. As a writer, she has also received huge critical acclaim in many European countries – far more than in her homeland of New Zealand or her adopted adult homeland, England.

The following is a list of topics which may provide inspiration, though the list is by no means exhaustive:

- | | |
|--|--|
| • Mansfield and <i>In a German Pension</i> | • Mansfield’s relationship with Floryan Sobienowski |
| • Mansfield and her sojourn in Bavaria | • Mansfield’s relationship with Henri Gaudier-Brzeska |
| • Mansfield’s critical reception in Germany | • Mansfield’s relationship with Francis Carco |
| • Mansfield and her ‘love/hate’ relationship with France | • Mansfield’s reception in Italy |
| • Mansfield and the French Symbolists | • Mansfield’s reception in Spain |
| • Mansfield as travelling tourist | • Mansfield’s work in relation to that of European-based writers in English, e.g. Elizabeth von Arnim. |
| • Mansfield and the First World War | • Mansfield’s work in relation to other writers in English writing about Europe |
| • Mansfield’s critical reception in France | |
| • Mansfield and her Russian obsession | |
| • Mansfield and Chekhov | |

The deadline for 5000 word submissions is 1 June 2009.

For any queries please contact the Journal’s Editor, Dr Delia da Sousa Correa and the special issue co-editor, Dr Gerri Kimber

d.dasousa@open.ac.uk

gerri@thekimbers.co.uk

In addition, further submissions for the first issue of the journal are being sought:

Pieces of creative writing on the theme of Katherine Mansfield - poetry, short stories, etc:

Please send submissions, including name, full affiliation and email address, for consideration to the Journal Editor:

Dr Delia da Sousa Correa d.dasousa@open.ac.uk

Book reviews on recent publications relating to Katherine Mansfield:

Please send review submissions (no more than 500 words) by 1 June 2009 to the Journal Reviews Editors:

Dr Kathryn Simpson k.l.simpson@bham.ac.uk and Dr Melinda Harvey melinda.harvey@anu.edu.au

Upcoming Conferences

'Women Artists/Writers and Travelling Modernisms'

University of Queensland
4-5 June 2009

Keynotes:

Bonnie Kime Scott (San Diego State)
Susan Sheridan (Fliners)
Maryanne Dever (Monash)

[http://www.emsah.uq.edu.au/index.html?
page=104678&pid=21936](http://www.emsah.uq.edu.au/index.html?page=104678&pid=21936)

'The Ends of Empire'

The Open University
and the National University of Ireland
Maynooth
in association with ACLALS

Maynooth, 18-20 June 2009

Keynotes:

John Marx 'The Historical Novel of
Globalisation'
John McCracken 'States of Emergency:
Malawi and the Decolonisation of
Southern Africa'

[http://www.open.ac.uk/Arts/ends-of-
empire/index.html](http://www.open.ac.uk/Arts/ends-of-empire/index.html)

Modernist Magazines Project Conference

Modernism, Cultural Exchange and Transnationality

University of Sussex, 15-17 July 2009

Keynotes:

Mark Morrison (Penn State)
& Tim Benson (Rifkind Centre, LA County Museum of
Modern Art)

Including a panel on KM, *Rhythm* and the *New Age*,
presented by Angela Smith, Gerri Kimber and
Jenny McDonnell

http://www.ets.dmu.ac.uk/exist/mod_mag/index.htm

'Ford and France'

The Ford Madox Ford Society
and LERMA (Université de Provence)

Aix-en-Provence
10-12 September 2009

Annual Ford Madox Ford Lecture by
Professor Hermione Lee
Keynote Lecture by Professor Hélène
Aji

[http://www.open.ac.uk/Arts/
fordmadoxford-society/
otherevents.html](http://www.open.ac.uk/Arts/fordmadoxford-society/otherevents.html)