**Katherine Mansfield and France**

**International conference organised by the Université Sorbonne Nouvelle - Paris 3**

**(EA 4398 PRISMES) in conjunction with the Katherine Mansfield Society**

**Institut du monde anglophone, 5 rue de l’Ecole de Médecine, 75006 Paris**

**Thursday 19th June**

9.15 – 10 am:  Registration, coffee

10.00 – 10.20 am **Opening speeches:**

**Line Cottegnies,** Executive Representative, Université Paris III – Sorbonne Nouvelle

**Rosemary Banks,** New Zealand Ambassador to France

Bernard Bosque: A few words about the daily exhibitions in Room 12

10.30 – 11.30 am:

**Keynote Speaker 1**: **C. K. Stead**

**First Person as third Person: Mansfield’s Married Man**

Chair: Claire Davison (University of Paris III – Sorbonne Nouvelle)

11.30 pm: Refreshments

11.45 – 1.00 pm: **Session 1 – Other Times, Other Worlds**

Chair: Marta Dvorak (University of Paris III – Sorbonne Nouvelle)

**Janet Wilson** (University of Northampton): Katherine Mansfield, Virginia Woolf and Anima Mundi

**Galya Diment** (University of Washington): Diagnosis: Terminal Chekhovphilia. Katherine Mansfield and Her Russian Healers in Paris

1.00 – 2.00 pm: Lunch

2.00 – 3.30 pm: **Session 2 – The French Impact**

Chair: Jackie Jones (Publisher and commissioning editor, Edinburgh University Press)

**Chris Mourant** (Kings College London): ‘There is really, my friends, no salvation in Geography’: Katherine Mansfield and *The New Age*

**Richard Cappuccio** (Writer): Games, Ghosts, and Gas: Katherine Mansfield’s War Sketches.

**Todd Martin** (Huntington University): A Tale of Two Cities: London and Paris in Katherine Mansfield’s “A Little Episode”

3.30 – 3.50 pm:Refreshments

3.50 – 5.10 pm. **Session 3 – Responses**

Chair: Janet Wilson (University of Northampton):

**Melinda Harvey** (Monash University) ‘Life hath an Ending’: Mansfield, Prowse and the Book Review as Pathography

**Kathryn Simpson** (Cardiff Metropolitan University): Katherine Mansfield and the “Spirit of the Gift”

7.00 pm: **Reception and concert at the New Zealand Embassy, Paris**

Introduction: Delia da Sousa Correa (Open University)

‘Musical Dialogues’: from London to New Zealand, via Paris, from Trowell to Nigel Keay via Debussy.

With musicians Joseph Spooner (cello) and Kathryn Mosley (piano),

and composer Nigel Keay

**Friday 20th June**

**9.15 – 10.15 am: Session 4 – Life and Other Lives**

Chair: Catherine Lanone (University of Paris III)

**Nicola Saker** (KM Birthplace Society): Bookends – The Beginning and End of KM’s Life

**Anne-Marie Smith-Di Basio** (Institut Catholique de Paris): 'Writing the Undiscovered Country'; Between Childhood & France, the Confusion of Tongues

10.15 am: Bernard Bosque: A few words about the day’s display

10.20 am: Refreshments

10.35 – 12.00 am: **Session 5 – French Literature**

Chair: Valérie Baisnée (IUT Sceaux – Paris Sud )

**Yvon Houssais** (Université de Franche Comté): Marcel Arland, lecteur de Katherine Mansfield

**Miroslawa Kubasiewicz** (University of Zielona Góra): Marcel Proust’s View of Love – Katherine Mansfield’s View of Love

**Anne Mounic** (Université Sorbonne Nouvelle): Sequence of Senses and Unity of Being: Katherine Mansfield and French Literature

12.05 – 1.05 pm: **Keynote Speaker 2, Sydney Janet Kaplan** (University of Washington)

**Mansfield and Murry’s Sojourns in France:  A Bi-National Quarrel**

Chair: Gerri Kimber (University of Northampton)

1.05 – 2.05 pm: Lunch

2.05 – 3.40 pm: **Session 6 – The Arts**

Chair: Maurizio Ascari (University of Bologna)

**Tracy Miao** (University of Auckland): “Interartistic transformations” and Synthetic Performances: Katherine Mansfield’s “Rhythms”

**Rishona Zimring** (Lewis & Clark College): ‘Rethinking Mansfield through Gaudier-Brzeska: Monumentality and Intimacy

**Jenny McDonnell** (Dun Laoghaire Institute of Art, Design and Technology): “The direct result of the American cinema acting upon a weak mind”: Café Culture and Cinematic Spaces in the Short Stories of Katherine Mansfield and F. Scott Fitzgerald

3.45 – 4.05 pm: Refreshments

4.05 – 5.30 pm: **Session 7 – Languages**

Chair: Anne Besnault-Levita (University of Rouen)

**Elizabeth Vialle** (Université de Paris-Est Créteil): ‘English/French in Katherine Mansfield’s Short Stories. Foreign Language and Mother Tongue: From Exoticism to Cannibalizing Power.’

**Jay Dickson** (Reed College): Mansfield à la Mode: Affectation, Translation, and Style

**Josette Paccaud-Huguet** (Université Lumière-Lyon2): Katherine Mansfield and the French language’

5.45 – 7 pm: **Reception**, Introduced and coordinated by Anne Mounic

‘Stories, songs, poetry’: short presentations of works in progress by:

Lana Doyle, Janet Riemenschneider-Kemp (Jan Kemp) and Toni Lester

**Saturday 21st June**

9.30 – 10.50 am: **Session 8 – French Transpositions**

Chair: Kathryn Simpson ((University ofCardiff Metropolitan University)

**Rachael Stanley** (University of Nottingham): ‘We ‘S’il vous plaît’d?’ to our heart’s content: Using French to Fictionalise France

**Alan Saeed** (Brunel University): Stream of Consciousness and Élan Vital in Katherine Mansfield’s “Prelude”

**Hannah Wen-Shan Shieh** (Shih Chien University): Katherine Mansfield’s “The Canary” and Gustave Flaubert’s “A Simple Heart” (‘Un Cœur Simple’)

10.50 am: Bernard Bosque: A few words about the day’s display

10.55 – 11.10 am: Refreshments

11.10 – 12.35 pm**: Session 9 – French Settings**

Chair: Dunstan Ward (University of London Institute in Paris)

**Letícia de Souza Gonçalves** (São Paulo State University): “Je Ne Parle Pas Français” and “Feuille d’album”: France as Setting in Mansfield’s Work

**Gina Wisker** (University of Brighton): Looking for a Resting Place: the Perils and Shortcomings of Travel, Defamiliarisation in “The Pension Seguin.”’

**Alex Moffett** (Providence College, Rhode Island): “A perfect place for working”: Katherine Mansfield’s Narrative Flânerie

12.35 – 1.35 pm: Lunch

1.35 – 2.35 pm: **Keynote Speaker 3, Gerri Kimber** (University of Northampton)

**Deux Femmes ‘Vagabondes’: Katherine Mansfield and Colette**

Chair: C. K. Stead

2.40 – 3.45 pm: **Session 10 – Representations and Impressions**

Chair: Sydney J. Kaplan

**Janka Kasčáková** (Catholic University in Ružomberok) “For all Parisians are more than half” – Stereotypes and Physical Love in Katherine Mansfield’s Writing

**Philip Keel Geheber** (Trinity College Dublin): “Nous ne suivons plus la même route”: Mansfield’s Representations of French Travel

3.45 pm: Refreshments

4.00 – 5.25 pm: **Session 11 – French Friendships**

Chair: Todd Martin (Huntington University)

**Sebnem Kaya** (Hacettpe University, Turkey): From Death Psychology to Deep Ecology and Ease: Katherine Mansfield’s Final Days in France and Selected Writings

**Louise Edensor** (Middlesex University in Dubai): Une profession de foi pour toujours: Katherine Mansfield and Beatrice Hastings in France

**Erika Baldt** (Burlington County College in New Jersey): “Woman & woman” in France: KM, LM, and “this eternal desire to establish contact”

7. 30 pm: **Summertime banquet at ‘Le Procope’, Boulevard St Germain**

**Sunday June 22nd Day out at Fontainebleau**

9.00 Meet on the main forecourt of the station, beneath the clock tower, to catch train to Fontainebleau.

**Katherine Mansfield in Paris: Who’s who, and abstracts**

**Ascari, Maurizio** (University of Bologna): Chair

**Baldt, Erika (**Burlington County College, New Jersey):  **‘“Woman & woman” in France: KM, LM, and “this eternal desire to establish contact”’**

‘Avig—avig—avignon [LM] said. One of the loveliest names in the world done to death, said I.’

Is there such a thing as a cosmopolitan language? If so, Katherine Mansfield would most likely have argued that her companion and caretaker Ida Baker, or LM, did not possess it. Mansfield relied heavily on LM as she traveled through Europe in search of health to fulfill the physical rather than intellectual demands of such journeys. Mansfield herself spoke several languages and moved with ease through the various cultures of the continent, while LM, though possessed of an upbringing that, like Mansfield’s, could have been considered cosmopolitan—extended sojourns in Asia and Africa as well as Great Britain and Europe—never seemed to develop the worldly attitudes or linguistic skills beyond those necessary to support her friend. Indeed, to adapt Virginia Woolf’s famous quote, it was as if for LM, Mansfield was her country and the whole world. Yet while Mansfield despaired of LM’s lack of linguistic skill, she also perceived ‘something profound & terrible in [LM’s] eternal desire to establish contact’, regardless of the words used. The stories Mansfield wrote while under LM’s care in France display a preoccupation with the contradiction her companion embodied. Stories like “The Daughters of the Late Colonel”, “Miss Brill”, and “Je Ne Parle Pas Français” demonstrate a tension between language and communication, and it is Mansfield’s exploration of how one attempts to ‘establish contact’ with others that I propose to examine in this paper.

**Erika Baldt** is an English lecturer at Burlington County College in New Jersey. Her research interests include Anglo-American modernism and cosmopolitanism. She has published essays on the works of Katherine Mansfield, Virginia Woolf, Vita Sackville-West, and Jessie Fauset.

**Besnault-Levita** **Anne** (University of Rouen): **Chair and co-organiser.**

Anne Besnault-Levita is Senior Lecturer at the University of Rouen where she teaches English literature. She is the author of *Katherine Mansfield: La voix du Moment* (Paris: Messène, 1997) and of many articles on Katherine Mansfield, Virginia Woolf and the modernist short story. Her current fields of interest are modernist fiction and criticism, Virginia Woolf as literary critic, and genre and gender studies in nineteenth- and twentieth-century British literature. She is now working on a book on Virginia Woolf's literary conversations with her nineteenth-century foremothers.

**Cappucio, Richard** (writer): **‘Games, Ghosts, and Gas: Katherine Mansfield’s War Sketches.’**

Shortly after arriving in England in February of 1915, Leslie Beauchamp wrote to his parents with some news about his sister Katherine: “She is more than ever in love with J. M. Murry which is a thing to be thankful for and with a new contract with one of the monthlies for a series of war sketches, they have prospects for a little money coming in.” While the accuracy of all of the information contained in this letter is suspect, Mansfield’s interest in writing about the war is worth considering. Just as her time in Germany resulted in her first collection of stories, her time in war torn France resulted in a subtle and artful work. In Paris in March 1915, she had written the opening of her “first novel.” Special emphasis in this talk will be on material from the Samuel Josephs section of *The Aloe* which was cut when the manuscript was edited for publication by the Woolfs. John Middleton Murry recognized its importance: it was the first piece he published in *The Adelphi* after Mansfield’s death. The images of children at play cannot be ignored as commentary on the war. This presentation will focus on children’s toys, as well as newspaper headlines, and photos of the day, in unpacking Mansfield’s sketches written in France as commentary on the machinery of war.

**Richard Cappuccio** is a member of both the Katherine Mansfield Society and the Katherine Mansfield Birthplace. He has written two articles about Mansfield: “The Swinging Gate: Katherine Mansfield’s Missionary Vision” and the forthcoming “War Thoughts and Home: Katherine Mansfield’s Model of a Hardened Heart in a Broken World.”

**Davison, Claire** (Université Paris III – Sorbonne Nouvelle): **Convenor and organiser**. Claire Davison is Professor of Modernist Literature, specializing in inter-linguistic and intermedial cultural exchanges in the early twentieth-century, notably between Russia, France and the UK. Her most recent work, *Translation as Collaboration: Virginia Woolf, Katherine Mansfield and S. S. Koteliansky* is coming out this month with Edinburgh University France.

**De Souza Gonçalves, Letícia (**São Paulo State University**): “Je Ne Parle Pas Français” and “Feuille d’Album”: France as a setting in KM’s work.**

Miscarriage, bulimia, depression, bisexuality, tuberculosis, loneliness in childhood, impulsive behavior, disorderly sentimental life, are some tags that summarize the brief, but intense, 34-year Katherine Mansfield’s life. Despite of such classificatory labels, to qualify a stable and thriving life like Mansfield’s seems impossible in the eyes of a biographer/researcher. To reserve yourself for her fiction keeps the common reader on a surface layer of Mansfield universe, since the writer's personal and literary life are almost inseparable. Living and surviving on a conduct that went against the social standards of her time, Mansfield exceeded the normative boundaries and showed herself a woman with multiple personalities. To adopt masks both in art as in life represented her principal mark, which enabled the development of a noticeable creative mastery in her fictional and confessional writings. Mansfield had a discerning eye towards everyday situations and therefore wove literary settings and transiting through them with discursive cadence and descriptive thoroughness. Although she was born in New Zealand, Mansfield acquired greater professional prominence in England and France, where she got in touch with the major avant-garde movements of her time. Thus, this paper proposes to analyze the narratives that present France as a backdrop and French people as protagonists, in order to check to what extent French culture reverberates in her literary production.

**Letícia de Souza Gonçalves** graduated in ​​Portuguese / English / Spanish Language from São Paulo State University “Júlio de Mesquita Filho” – Brazil (2003) and Master of Arts from the same University (2008). She is currently a doctoral student in the Post-Graduate Program in Literature from the São Paulo State University, and scholarship student of São Paulo State Research Foundation (FAPESP). She has experience in the field of Humanities, with emphasis on English Language Literatures, acting on the following subjects: Gender Studies, Androgyny, Literary Translation, Katherine Mansfield and Virginia Woolf.

**Dickson, Jay** (Reed College – Oregon): **Mansfield *à la Mode*: Affectation, Translation, and Style**

Katherine Mansfield’s stories frequently feature characters speaking affectedly, in special voices (often marked by liberal use of italics) to indicate they are not movement from a more quotidian and demotic register. We might think here of the ever- mournful Eddie Warren in “Bliss”; Beryl writing her “false” letter in “Prelude”; Isabel “laughing in the new way” in “Marriage à la Mode”; or Mr. Reginald Peacock’s ability to tell his alienated wife only that he should be “charmed—so charmed!” The correspondence between these new affected modes of discourse and the repeated criticisms levied against Mansfield herself for her putative sentimentality should be only too clear: many critics have even seen in these affected characters Mansfield’s own attempts to castigate “false selves” in favor of an authentic voice. Nevertheless, in her famous journal passage on “The Flowering of the Self,” Mansfield expounds that multiple selves each speak with its own reality, with none being necessarily “truer” than the others. This paper analyzes the treatment of affectation in Mansfield’s work (both in her stories and her personal writing) through the lens of translation theory, looking at how different specific utterances acquire multiple and often non-commensurate meanings when shifted into a different register (as is most saliently the case with the title “Je ne parle pas français”) to show affectation transforms language into new meanings. I also use recent work in affect theory (including Anne Besnault-Levita’s 2007 essay on affect and voice in Mansfield) to show how affective intensity transmutes language into a new register sometimes associated in Mansfield with affectation, but which we might more profitably associate with style, or *mode.* In this way, Mansfield’s exploration of affectation in her writing allows her an investigation of new modernist styles of discourse.

**Jay Dickson,** Professor of English and Humanities at Reed College in Portland, Oregon, has published widely on such modernist figures as Joyce, the Woolfs, Strachey, and Forster. His essay “The Last of Katherine Mansfield” is forthcoming this June in *Modernism and Autobiography,* edited by Maria DiBattista and Emily Ondine Wittman, from Cambridge University Press.

**Diment, Galya (**University of Washington, Seattle – US): **Diagnosis: Terminal Chekhovphilia. Katherine Mansfield and Her Russian Healers in Paris**

It is no secret that Mansfield’s love for everything Russian owed almost everything to her passion for Chekhov. During the last months of her life she even fantasized of adopting a Russian boy, calling him “Anton,” and making Chekhov’s widow, Olga Knipper, the boy’s godmother. Since Chekhov was also a doctor before he became a famous writer, it was no fluke that she would feel drawn to Russian doctor Ivan Manukhin who, to boot, was said to have cured the tuberculosis of Chekhov’s friend, Maxim Gorky. When a Russian doctor failed, she turned to a Russian healer–George Gurdjieff. She must have also considered it fortuitous that the name of the young Slavic woman who was assigned to help her at the Gurdjieff Institute of the Harmonious Development of the Human Being in Fontainebleau–Avon was Olga (Hinzenburg; later Lloyd Wright), the same as Knipper’s. The irony of this whole situation is of course that Chekhov so down to earth and so suspicious of all movements based on religions and “spirituality,” would have most likely hated all these people to whom Mansfield, seemingly in his name, was entrusting her life. Among other materials the talk will draw on the unpublished autobiographical writings from Ivan Manukhin’s Collection In the Bakhmeteff Archive Of Columbia University.

**Galya Diment** is Professor and Thomas L. & Margo G. Wyckoff Endowed Faculty Fellow at the Department of Slavic Languages and Literatures, University of Washington, Seattle. She is the author *of The Autobiographical Novel of Co­Consciousness: Goncharov, Woolf and Joyce* (1994); *Pniniad: Vladimir Nabokov and Marc Szeftel* (1997, 2013); *A Russian Jew of Bloomsbury:The Life and Times of Samuel Koteliansky* (2011, 2013), and the editor of *Between Heaven and Hell: The Myth of Siberia in Russian Culture* (1993); *Goncharov’s Oblomov: A Critical Companion* (1998); *MLA Approaches to Teaching Lolita* (2008).

**Doyle, Lana:** Writer.

(Bachelor of Law, Victoria University of Wellington; Master 1 (Political Science), Université Lumière Lyon 2) is a writer, from Wellington, New Zealand.  Her article, ‘Mansfield 820.07’, was published in the May 2014 edition of the Katherine Mansfield Society newsletter. She is working on a novel inspired by elements of Katherine Mansfield’s life and relationships. In a short presentation, Lana will talk about the process of character creation and thoughts on Katherine Mansfield’s creative process.

**Edensor, Louise** (Middlesex University in Dubai): ***Une profession de foi pour toujours*: Katherine Mansfield and Beatrice Hastings in France**

Beatrice Hastings credits herself with ‘discovering’ Mansfield in her vituperative publication *The New Old Age: Orage and Others* (1936), stating that ‘Orage pretended that Katherine Mansfield had shown *him* her first sketch and that *he* had published it’. And so began a love-hate relationship that lasted for almost ten years. The two expats had much in common, not least their passion for writing, and it has been suggested that Beatrice Hastings was instrumental in influencing a number of Mansfield’s short stories during her time at *The New Age*. When Mansfield went to France in 1915, she stayed briefly with Hastings, and despite a disagreement that would end their friendship ever after, it was to Hastings that Mansfield turned when trapped in Paris in 1918. What appears to be significant in both of these women’s lives is the influence that France had on their development as writers. It was in France that Mansfield began her longest and most memorable piece *The Aloe* (later *Prelude*) and Hastings, acting as war correspondent for *The New Age*, wrote ‘a column that began with Katherine as a joke’ and subsequently ‘marked her most dedicated effort ever’.

This paper explores the relationship between Katherine Mansfield and Beatrice Hastings, questioning what it was about France that so inspired these two writers, and how their careers were to turn in completely different directions as a result.

**Louise Edensor** is Lecturer on the International Foundation Programme at Middlesex University in Dubai and is the Editorial Assistant for *Katherine Mansfield Studies*. She is currently a doctoral candidate at the University of Northampton, working on her thesis ‘Katherine Mansfield and the Construction of the Self’.

**Geheber, Philip Keel (**Trinity College Dublin): **“Nous ne suivons plus la même route”: Mansfield’s Representations of French Travel**

Amongst other notes about train travel in her 1907-1908 notebook, Mansfield comments that she follows a different route than Flaubert (“je ne cherche pas le port, mais la haute mer”) and that “Zola defines Art as nature seen through a temperament (drives in a Victoria to see the peasants)” (*The Katherine Mansfield Notebooks*, Vol. I, 160, 165). These notes reflect how Mansfield began to think about her art in relation to several French forerunners, and the travel metaphors she deploys are important markers of how travel in pre-war and WWI Europe has dramatically changed social relations since the mid-19th century. This paper will consider how Mansfield’s stories like “Something Childish but very Natural,” “The Little Governess,” “An Indiscreet Journey,” and “His Sister’s Keeper” bear witness to social shifts that travel enabled as well as illustrate her aesthetic strategies to represent characters’ experiences of modern travel modes.

A particular comparison this paper will focus upon is Emma’s trysts with Leon in Flaubert’s *Madame Bovary* and “An Indiscreet Journey.” In both works women travel through the French provinces to meet their lovers, and the carriage scenes demonstrate different social attitudes toward travel. In *Madame Bovary*, though Emma and Leon are hidden by the carriage’s curtains, nearly everyone in Rouen takes note of the bouncing carriage. In Mansfield’s story, mechanized travel and massive movements of people have become so commonplace that people are inured to the presence of trains, trams, and cabs. Even though the carriage doors are swinging open to reveal the passengers and the “[p]olicemen are as thick as violets everywhere,” her couple passes through X/Gray unseen.

**Philip Keel Geheber** completed his PhD at Trinity College Dublin in 2013 with a dissertation on James Joyce and the French realist/naturalist novel. Currently he’s teaching at the University of Southern Mississippi, Gulf Coast and Our Lady of the Lake College in Baton Rouge, LA.

**Harvey, Melinda** (Monash University - Australia): **“Life hath an Ending”: Mansfield, Prowse and the Book Review as Pathography**

Katherine Mansfield’s attachment to France was, as the Calls for Papers for this Conference states, linguistic, literary and cultural but it was also medical; from the time of her tuberculosis diagnosis in 1917 Mansfield travelled in France to seek a warmer, drier climate and to consult Paris-based doctors, her life coming to its premature end in Gurdjieff’s Institute at Fontainebleau. This paper reconsiders this aspect of Mansfield’s French life through the lens of her October 1920 review of an autobiographical novel by the now forgotten writer Richard Prowse called *A Gift of the Dusk*, which is an account of a stay in a sanatorium in the French-speaking part of Switzerland. This review – like many of her reviews for John Middleton Murry’s *Athenaeum* – was written when she was living in Menton at the Villa Isola Bella. Mansfield was in a unique position to review this book: she herself had spent time in and had formed some strong impressions of a French sanatorium called the Clinique l’Hermitage earlier that same year. The paper reads Mansfield’s review of Prowse’s novel pathographically, arguing that the novel and the task of reviewing it gave her an opportunity to reflect upon her own experiences of illness in a semi-clandestine way. It is argued that not only did the Prowse novel serve as narrative medicine for Mansfield but attention to her review of it improves our own narrative competence where Mansfield’s life and art are concerned. It is in this way that the paper addresses a gap in Mansfield criticism noticed by Vincent O’Sullivan in 1996 when he wrote that ‘biographers have not followed up how [Mansfield] took into her own vocabulary and her own way of thinking about illness from notions she encountered in Prowse.’

**Melinda Harvey** is Lecturer in English at Monash University, Australia. Her edited collection (with Sarah Ailwood) *Katherine Mansfield and Literary Influence* is forthcoming with Edinburgh University Press in late-2014. She is co-reviews editor of the journal, *Katherine Mansfield Studies*.

**Houssais**, **Yvon** (Université de Franche Comté - France): **Marcel Arland Lecteur de Katherine Mansfield**

Katherine Mansfield, like Virginia Woolf or James Joyce, had a profound influence on the French short story writers of the twentieth century. Indeed, Marcel Arland, critic and director of the *Nouvelle Revue Française*, and one of the most famous novelists of the twentieth century wrote two essays about Katherine Mansfield : ‘La grâce d’écrire’, in 1955 and some pages in ‘Avons-nous vécu’ ? He also wrote the preface to the diary. Arland’s short stories were clearly influenced by Mansfield.

**Yvon Houssais** is lecturer in the University of Besançon and a specialist of the French short story in the twentieth century.

His recent publications include:  *La nouvelle dans le premier vingtième siècle*, numéro spécial *Revue d’Histoire littéraire de la France*, juin 2009.

- *La nouvelle à distance du récit*, numéro spécial à paraître dans la *Revue des Sciences Humaines,* décembre 2012.

**Jones, Jackie** (Publisher, Commissioning Editor) : **Chair**

Jackie Jones is currently the Publisher for Literary Studies, Critical Editions and Reference at Edinburgh University Press, having also worked for EUP in a senior management capacity and in building lists in Philosophy, Film & Media Studies and Linguistics. Previously, she has worked for Prentice Hall / Simon & Schuster and The Harvester Press. She is in her third year of a six-year part-time PhD on ‘Katherine Mansfield and Memory: Bergsonian Readings’ at the University of Edinburgh, and is the co-editor, with Stevi Jackson, of *Contemporary Feminist Theories*.

**Kaplan, Sydney Janet** (University of Washington - USA) **Mansfield and Murry’s Sojourns in France:  A Bi-National Quarrel**

This paper explores the ramifications of the differing responses of Mansfield and Murry to France, both literally and figuratively. Such responses reflect moments of imaginative cohesion as well as submerged conflicts. I shall argue that for Mansfield, initially, France (Paris in particular) was imprinted by Murry’s first experiences in the city in December 1910. Paris was the site of his awakening to art, emotional adventure, and sexuality. I also argue that a large part of Murry’s personal transformation in Paris during his first visit was that he could free himself, even if temporarily, from the uncertainties of class identity, which intersect later with Mansfield’s own uncertainties about her social status in England as a New Zealander. The couple’s decision to move to Paris after the failure of *Rhythm* in December, 1913, set in motion a process of oppositional responses that we can trace throughout the rest of their relationship, which I have called here a bi-national quarrel. These differing responses were later greatly intensified by Mansfield’s illness and the long periods of separations the couple endured because of it. Such differences can be revealed through comparisons of stylistic details in Murry’s autobiographical novel, *Still Life,* and such Mansfield’s stories as “Something Childish But Very Natural” and “The Man Without a Temperament”.

**Sydney Janet Kaplan** is Professor of English and Adjunct Professor of Gender, Women, and Sexuality Studies at the University of Washington in Seattle. She is the author of *Circulating Genius: John Middleton Murry, Katherine Mansfield and D.H. Lawrence*; *Katherine Mansfield and the Origins of Modernist Fiction*; and *Feminine Consciousness in the Modern British Novel*, and numerous reviews and articles on modernist literature. She serves on the International Advisory Board of *Katherine Mansfield Studies*, and on the Advisory Board for *The Edinburgh Edition of the Collected Works of Katherine Mansfield*.

**Kascakova, Janka** (Catholic University in Ružomberok - Slovakia): **“For all Parisians are more than half–”: Stereotypes and Physical Love in Katherine Mansfield’s Writing**

KM’s 1919-1920 reviews for *The Athenaeum* as well as her personal writings show her quite intense irritation with what she saw as the pet topic of her contemporaries and that was sex. She professed that there was hardly anything new to be told since “[w]hat we do not know about it is not for want of telling; it has been during the past few years the pet subject of our young writers to break a pen upon” (*N&N*, 71). She also observes that “the chief concern of modern American fiction, as far as our knowledge goes, is sex”(*N&N*, 81), and finds that “fascinated pursuit of sex adventure […] beyond words boring!” (*Letters 4,* 344) When she finally resigns from her reviewing job, she turns to reading Jane Austen “to escape from the modern novels” she had been “forcibly” reading naming sex as their main preoccupation (*Letters 4,* 344).

This sounds very simplistic and more than a bit rich coming from an author who was far from avoiding the topic of sex herself, blamed the alleged “moral laxity” of the French on their uncomfortable chairs that, according to her, forced one to bed “no matter with whom” (*KMCL* 1, 249) and not long before the reviews mentioned published “Je ne parle pas français” – a dark and intricate dramatic monologue of a pimp/gigolo Raoul Duquette.

 This paper’s ambition is to analyse this seeming paradox, show KM’s own way of including and depicting her characters’ physical love and, on the example of Raoul Duquette, discuss her national stereotypes connected to this topic.

**Janka Kascakova** is senior lecturer at Catholic University in Ružomberok, Slovakia. Her publications include several articles and book chapters on Katherine Mansfield and J.R.R. Tolkien; she is the co-editor of *Middle-earth and Beyond: Essays on the World of J.R.R. Tolkien* (2010)and *Does it Really Mean That: Interpreting the Literary Ambiguous* (2011) and translator of Katherine Mansfield’s stories into Slovak.

**Kaya, Sebnem** (Hacettpe University, Turkey): **From Death Psychology to Deep Ecology and Ease: Katherine Mansfield’s Final Days in France and Selected Writings**

In 1922, at a time when death was closing on her, Katherine Mansfield (1888-1923) could forget the solemnity of her state by adopting a holistic approach to the world, which, in 1973, Norwegian philosopher Arne Nӕss (1912-2009) would theorise about and term “deep ecology.” On the threshold of her permanent end, deep in her psyche – as mirrored in her last complete short story “The Canary” (1922) which she penned in Paris – Mansfield found happiness in the feeling of kinship with and compassion for life forms other than her own. Later on, at the Institute for Harmonious Development of Man at Fontainebleau-Avon, she saw the physical representation of the philosophy of deep ecology in Russian mystic George Ivanovitch Gurdjieff’s “Movements,” a symbolic dance deemed sacred and traceable to Sufism which, with its stress on the unity within the universe, had centuries ago foreshadowed deep ecology. Furthermore, at Fontainebleau, where the paths of people of different nationalities and creeds intersected, Mansfield felt affiliated with humans – thereby calling Gurdjieff’s disciples “my people” – and contemplated in unison with them man’s symbiotic relation to the universe.

This paper, focused on the last stage of Mansfield’s life which she spent in France with references to her letters and other relevant writings, proposes to discuss that in the said period and setting, the writer acquired a sense of oneness with both human and nonhuman nature, or nature in its totality, which ultimately, like alchemy, transformed the painful period she had to endure into a rewarding one.

**Sebnem Kaya** graduated from the Department of English Language and Literature, Hacettepe University, Ankara, Turkey, where she also received her MA and PhD.

She is mainly specialised in contemporary Anglo-Irish drama, but her fields of interest and publication also include cultural studies, history, and ecocriticism.

Her current affiliation is with the Department of English Language and Literature, Hacettepe University where she works as assistant professor.

**Keel Geheber, Philip:** (Trinity College Dublin): **‘“Nous ne suivons plus la même route”: Mansfield’s Representations of French Travel’**

Amongst other notes about train travel in her 1907-1908 notebook, Mansfield comments that she follows a different route than Flaubert (“je ne cherche pas le port, mais la haute mer”) and that “Zola defines Art as nature seen through a temperament (drives in a Victoria to see the peasants)” (*The Katherine Mansfield Notebooks*, Vol. I, 160, 165). These notes reflect how Mansfield began to think about her art in relation to several French forerunners, and the travel metaphors she deploys are important markers of how travel in pre-war and WWI Europe has dramatically changed social relations since the mid-19th century. This paper will consider how Mansfield’s stories like “Something Childish but very Natural,” “The Little Governess,” “An Indiscreet Journey,” and “His Sister’s Keeper” bear witness to social shifts that travel enabled as well as illustrate her aesthetic strategies to represent characters’ experiences of modern travel modes.

A particular comparison this paper will focus upon is Emma’s trysts with Leon in Flaubert’s *Madame Bovary* and “An Indiscreet Journey.” In both works women travel through the French provinces to meet their lovers, and the carriage scenes demonstrate different social attitudes toward travel. In *Madame Bovary*, though Emma and Leon are hidden by the carriage’s curtains, nearly everyone in Rouen takes note of the bouncing carriage. In Mansfield’s story, mechanized travel and massive movements of people have become so commonplace that people are inured to the presence of trains, trams, and cabs. Even though the carriage doors are swinging open to reveal the passengers and the “[p]olicemen are as thick as violets everywhere,” her couple passes through X/Gray unseen.

**Philip Keel Geheber** completed his PhD at Trinity College Dublin in 2013 with a dissertation on James Joyce and the French realist/naturalist novel. Currently he’s teaching at the University of Southern Mississippi, Gulf Coast and Our Lady of the Lake College in Baton Rouge, LA.

**Kimber, Gerri (**University of Northampton - UK): **‘Deux Femmes ‘Vagabondes’: Katherine Mansfield and Colette’**

This paper will investigate the influence of Colette on the life and fiction writing of Katherine Mansfield. Just as she was famously influenced by Chekhov, I contend she was no less influenced by Colette, whose risqué life had particular appeal for the reckless, youthful Mansfield. The French writer would go on to become another protagonist in the saga of Mansfield’s emotional connection with France, and on a literary level Colette’s influence extended throughout Mansfield’s adult writing career. I was the first critic to offer a detailed appraisal of the influence of Colette’s book *L’Envers du music-hall* (*Music Hall Sidelights*) on Mansfield’s own writing; in addition, I shall offer examples of echoes and resonances in Mansfield’s fiction to other works by Colette.

**Gerri Kimber** is a Senior Lecturer in English at the University of Northampton. She is co-editor of *Katherine Mansfield Studies*, the peer-reviewed yearbook of the Katherine Mansfield Society (EUP). She is the author of *Katherine Mansfield’s Early Years* (forthcoming, 2015), *Katherine Mansfield: The View from France* (2008), and *A Literary Modernist: Katherine Mansfield and the Art of the Short Story* (2008). She is the deviser and Series Editor of the four-volume *Edinburgh Edition of the Collected Works of Katherine Mansfield* (2012-15), co-edited with Vincent O’Sullivan, Angela Smith and Claire Davison. She is Chair of the Katherine Mansfield Society and has co-organised numerous international conferences and events. In 2014, Gerri was runner-up for UK New Zealander of the Year, for her services to New Zealand culture. Gerri is a Harry Ransom Center Research Fellow for 2014/15, at the University of Texas at Austin.

**Kubasiewicz, Mirosława** (University ofZielona Góra - Poland):  **Marcel Proust’s View of Love – Katherine Mansfield’s View of Love**

Marcel Proust’s *A la recherche du temps perdu* offers its readers not only a philosophical reflection on the question of time, but also an analysis of the phenomenon of love. The narrator’s observations of the experience of others, as well as the reflection on his own, leads to an explanation of the working of love mechanism. He investigates the roles which imagination and jealousy play in the development of love and desire, and analyses the stages in the process of gradual disappointment which brings about indifference towards the former object of love. All modalities of love in the novel follow the same pattern. There is, however, a significant difference between the attitudes represented by different lovers to their experience – for Swann it was a waste of time, for the narrator – inspiration.

Love was of immense importance in the life of Katherine Mansfield, which her letters to John Middleton Murry give evidence to. Love is also a major theme of her stories – in some it is the main focus, in others a sub-theme. In the paper the love-theme in the work of Katherine Mansfield, her letters and stories, is going to be analysed from the point of view delineated by Proust in his novel. To what degree, if at all, does the mechanism of love described by the French writer find reflection in the work of the New Zealand author? Which attitude to love do Mansfield and the lovers in her stories adopt – Swann’s or Marcel’s?

**Mirosława Kubasiewicz** is a lecturer at the University of Zielona Góra, Poland, where she teaches the history of English literature. Her research interests focus on connections between literature and philosophy (in her Ph.D. thesis she looked at the work of Katherine Mansfield from a Heideggerian perspective), the work of Katherine Mansfield and other women writers.

**Lester, Toni** (Masters in Music/New England Conservatory, Ph.d. in Law and Society/Northeastern University) is a Composer, and Professor of Arts and Entertainment Law at Babson College.  Her talk, “Making Katherine Sing,” will examine the transformative  power of music when it is set to prose or poetry, in this case a poem by Mansfield.  Music examples will be used to illustrate the discussion.

**Martin, Todd (**Huntington University, Indiana): **A Tale of Two Cities: London and Paris in Katherine Mansfield’s “A Little Episode”**

“A Little Episode” (1909), one of the recently discovered Mansfield stories found in the King’s College archive, has been identified by Gerri Kimber as a significant discovery because it sheds new light on a period in Mansfield’s life about which little is known, in particular her relationship with George Bowden. Depicting an adulterous affair between Yvonne and a French musician, Jacques Saint Pierre, the story sets up a dichotomy between the artistic Frenchman and Yvonne’s stuffy husband, Lord Mandeville. Loosely based on George Bowden, Lord Mandeville provides a personification of Mansfield’s disillusionment with England at a time when she—finding herself pregnant—was facing persecution due to the social mores of the bourgeois circles in which she circulated. The bohemian Jacques, on the other hand, represents her view of France, and particularly Paris, which at this time she perceived was much more liberal in its social habits and its support of the artist. This essay will draw on Mansfield’s notebooks and letters in order to provide an explication of Lord Mandeville and Jacques as they represent her perspective on these two cities.

**Todd Martin** is professor of English at Huntington University where he teaches twentieth century British and American Literature. He has published on a wide range of authors, including Katherine Mansfield. He is the co-editor of *Katherine Mansfield Studies* and is the membership secretary for the Katherine Mansfield Society.

**McDonnell, Jenny** (Dun Laoghaire Institute of Art, Design and Technology - Dublin**): “The direct result of the American cinema acting upon a weak mind”: Café Culture and Cinematic Spaces in the Short Stories of Katherine Mansfield and F. Scott Fitzgerald**

As well as gaining first-hand experience of working within the burgeoning film industry of the early 20th Century, both Katherine Mansfield and F. Scott Fitzgerald produced memorable representations of cinema-going and movie-making in their writing. As astute commentators on the cinematic medium, Mansfield and Fitzgerald have both attracted critical attention in a growing body of scholarship on the relationship between literary modernism and early cinema. This paper will draw on this critical tradition to discuss two Parisian stories that display a nuanced engagement with the effects of early cinema on their protagonists’ understanding of the world – Mansfield’s ‘Je ne parle pas français’ and Fitzgerald’s ‘Babylon Revisited’.

Fitzgerald’s depictions of the film industry in his fiction (in a series of short stories and his unfinished novel *The Last Tycoon*) are considerably more substantial than Mansfield’s (in such stories as ‘Pictures’), yet it is arguable that both writers were influenced by cinematic form in developing their prose techniques, and each made subtle allusions to cinematic visuals in a range of ways throughout their work. The two stories considered in this paper are the product of each writer’s time as an expatriate in Paris, and each is underpinned by an understanding of space in transnational terms. However, each story also presents space in cinematic terms in constructing a version of Parisian life as experienced by French, British and American characters. Ultimately, it will be argued that ‘Je ne parle pas français’ and ‘Babylon Revisited’ both feature protagonists who articulate a Baudrillardian “loss of the real” as they record their encounters with Parisian café culture in overtly visual and cinematic terms – “the direct result of the American cinema acting upon a weak mind”, as Raoul Duquette terms it in Mansfield’s story.

**Jenny McDonnell** lectures in Critical Theory, Modernism and Postmodernism in the Department of Humanities & Arts Management, IADT Dun Laoghaire, Dublin. She is the author of *Katherine Mansfield and the Modernist Marketplace: At the mercy of the public* (Palgrave 2010) and has published several essays on Katherine Mansfield, Robert Louis Stevenson and Samuel Butler. She is also editor of the *Katherine Mansfield Society Newsletter*, and

co-editor of *The Irish Journal of Gothic and Horror Studies*.

**Miao, Tracy** (The University of Auckland - New-Zealand): **“Interartistic transformations” and Synthetic Performances: Katherine Mansfield’s “Rhythms”**

Two “rhythms” intersected with Katherine Mansfield’s career: the first is with a capital R—the modern literary magazine *Rhythm*, and the other a concept closely connected with verse and music. These ‘rhythms’ infiltrate some of her most memorable stories. In the manifesto for *Rhythm* magazine, editor and later Mansfield’s husband John Middleton Murry calls for ‘rhythms strange to the eye,’ and ‘unaccustomed to the ear’, comparing rhythm to a ‘golden thread’ that embodies and binds the essential features of any artistic representation: painting, music, dancing, and writing.

Murry’s manifesto for *Rhythm* is an invitation for crossing artistic borders, which in Mansfield’s works often manifests as synesthesia and synthesis of artistic elements as she transforms her writing by weaving ‘rhythm’ into it. Her rhythmical prose demonstrates such ‘interartistic transformation’ (to borrow Siglind Bruhn’s term), to use two of her stories as illustrations: ‘Miss Brill’, which demonstrates Mansfield’s choice of every sound to fit the central character and the mood of the day, and ‘At the Bay’, a Debussy-like composition that encourages association with rhythm and dance. I would like to take a closer look at these stories by drawing on Mansfield’s own deliberation of writing rhythm into her stories, as well as Stèphane Mallarmé’s theoretic discussions of music, writing, and the works of Claude Debussy—a composer Mansfield has admired since her youth.

**Tracy Miao** is in the third year of her PhD. Her research interests include Katherine Mansfield, visual art, music, and Mansfield and ‘the innocent eye’. The paper comes from a chapter of her thesis that explores the connections between Mansfield, *Rhythm* magazine, J.D. Fergusson, and the Parisian art scene in the early 1900s, and also how Mansfield experimented with synthesis of elements from visual art, music and dance into her writing.

**Moffett, Alex (**Providence College, Rhode Island): **“A perfect place for working”: Katherine Mansfield’s narrative *flânerie***

Katherine Mansfield wrote the first words of what was to become ‘Prelude’ when staying at her lover Francis Carco’s flat in the Quai aux Fleurs on 24 March 1915. In chronicling this literary activity in a letter to John Middleton Murry, she also mentions the walks that she had taken through Paris that day: one through the Jardin du Luxembourg and one along the Quai across the Île de la Cité. On the latter walk, conducted after a day of writing, Mansfield looked down into the Seine and found an analogy for the work she had just commenced: ‘Leaning over the bridge I suddenly discovered that one of those boats was exactly what I want my novel to be. Not big, almost grotesque in shape—I mean perhaps *heavy*—with people rather dark and seen strangely as they move in the sharp light and shadow; and I want bright shivering lights in it, and the sound of water.’ Although her vision for ‘Prelude’ is nascent, she is clearly being influenced by her itinerant wanderings through Paris, an environment that she found much more conducive to literary production than Murry’s various dwellings in and around London.

In this paper, I draw connections between Mansfield’s Parisian meanderingsand her initial attempts to develop a new mode of narrative technique. Specifically, I argue that the modality of Mansfield’s biographical experience of Paris—wandering without touristic destination, and mediating between distance and engagement—has a direct influence on her subsequent experiments with narrative voice and emplotment in her stories.

**Alex Moffett** is assistant professor of English literature at Providence College in Rhode Island USA, where he teaches classes in twentieth century British and Irish fiction. He has forthcoming articles on Mansfield’s stories in *The Journal of Modern Literature* and *Katherine Mansfield Studies*.

**Mounic, Anne** (Université de Paris III – Sorbonne Nouvelle – France): **Sequence of senses and unity of being: Katherine Mansfield and French literature**

For Baudelaire, the “inebriation of art” may at some favourable moments overcome, yet not cancel, the terrors of the abyss. In *Time Regained*, Marcel Proust explains how he decided to undertake the nightly task of responding to the “feeling of vertigo” he felt in himself when considering the work of time on the faces of his acquaintances. The process of reminiscence is based upon the involuntary memory the senses may induce as the famous passage on the *madeleine* in the first volume of *In Search of Lost Time* suggests. He speaks of “[t]his notion of Time embodied” in *Time Regained.* For Baudelaire, the correspondences within Nature are accompanied with correspondences between the senses. In each case, the sequence of senses is also a sequence of times, from immediate perception to the descent into the self induced by involuntary memory, as far as Proust is concerned; from the “terrors of the abyss” in one of Baudelaire’s prose poems, “Une mort héroïque”, to the delights of “La vie antérieure”, the abyss becoming a bay as the etymology of the French “gouffre” may induce, the first meaning of the Greek *kolpos* being the motherly breast, then a gulf or a bay and the pit. I would like to show how relevant for the analysis of Katherine Mansfield’s work those notions are. The sea is an inspiring poetic element for her, which also tells her of the infinite. The sequence of senses and times generates a genuine unity of being in spite of the “sadness” in life. This is also perceptible in Colette’s work, with her taste for gardens and the world of her childhood. The Englishness of Katherine Mansfield’s pastoral outlook (she was a great reader of Shakespeare and the Romantics) is heightened through her awareness of French modernity. Thinking of Baudelaire, should Katherine Mansfield’s short stories not be read with his prose poems in mind, which would provide a new view of the unity of her work?

**Anne Mounic** is a Senior lecturer in English literature at Paris 3 Sorbonne nouvelle, and the author of critical essays, such as, recently, *Jacob ou l’être du possible* (Caractères, 2009), *Monde terrible où naître : La voix singulière face à l’Histoire* (Honoré Champion, 2011), *Counting the Beats: Robert Graves’ Poetry of Unrest* (Rodopi, 2012) and *L’Esprit du récit ou La chair du devenir : Ethique et création littéraire* (Champion, 2013). Co-editor of two literary, artistic and philosophical reviews ; on line : *Temporel* (http://temporel.fr), and printed: *Peut-être* (http://revuepeut-etre.fr), she contributes to other reviews, among which *Europe* (an issue on Katherine Mansfield in November-December 2013). *La caresse du vertige* (Caractères, 2012) is her latest collection of poems. Further projects : *Le Dit du corbeau* (four novellas, Feuilles, October 2014). *L’inerte ou l’exquis : Pensée poétique, pensée du singulier* (essay on poetry and art, Honoré Champion, 2015). *Ah, what is it ? – that I heard : Katherine Mansfield’s Wings of Wonder* (Rodopi, Summer 2014).

**Mourant, Chris (**King’s College London): **“There is really, my friends, no salvation in Geography”: Katherine Mansfield and *The New Age***

In 1913, A. R. Orage, the editor of *The New Age*, advised his readers to shun France if they wanted to write ‘great English’. These protestations of cultural nationalism, however, were not entirely consistent with the publication history of *The New Age*: the literary criticism of Arnold Bennett, the art criticism of Huntly Carter, and the regular column by Beatrice Hastings titled ‘Impressions of Paris’ all envisioned France and particularly Paris as ‘the arbiter of European taste’.

 This paper will examine *The New Age* as a forum for the mediation of French thought and culture in England in relation to the work of Katherine Mansfield. Critics have predominantly viewed Mansfield’s association with *The New Age* in light of her ‘German Pension’ stories published from 1910, and it has become commonplace to observe that these stories responded to the largely anti-German political stance of the periodical before the First World War. This paper will take a different tack, analysing the often-overlooked contributions Mansfield made to *The New Age* in 1917. This later period of association coincided with a noticeable break in contributions from Hastings. To what extent was Mansfield called upon as an alternative to Hastings, and were her contributions to *The New Age* in 1917 dictated by the debates within its pages about France and Paris as centres of cultural ‘salvation’? In addressing these questions, this paper will assess how Mansfield’s contributions to periodicals reflect her geographical imaginary, suggesting ways in which we can theorise periodical space as reflective of what Pascale Casanova has termed ‘world-literary space’.

**Chris Mourant** is a PhD candidate at King’s College London researching Katherine Mansfield and periodical culture. Chris is a co-founder of the Modernist Magazines Research Seminar at the Institute of English Studies and is a postgraduate representative of the British Association for Modernist Studies (BAMS). His recent publications include a report article in volume 5 of *Katherine Mansfield Studies*.

**Paccaud-Huguet, Josiane** (Université Lumière-Lyon2**), Katherine Mansfield and the French language**

As is the case for many modernist writers, Katherine Mansfield’s stories are interspersed with references to foreign languages, especially French in her case. Beside the affective relation which the author had with France and its inhabitants, this essay will argue that the French language is one version of the “little language” which Mansfield’s contemporary, Virginia Woolf, also seeks as a means to reinvent the language of the novel, to get closer to the truth of affect, emotion and perception, to the “thing beneath the semblance of the thing”. Such little language is a poetic manifestation of Jacques Lacan’s concept of “lalangue”, referring to the pre-linguistic memory that escapes rational significance and order, but which is essential in the formation of subjectivity – and in the process of literary transfer. The word *mirabelle* in “An Indiscreet Journey”, a common phrase like “Excusez-moi, Mademoiselle” in “Feuille d’Album” and of course the eponymous phrase of “Je ne parle pas français”, operate like enigmatic points where the limit of communication is palpable, where the signified gives way to the evocative power of the signifier. They are like a material presence, a case of the insistence of the letter. As such they are part of the unique Mansfieldian grain of voice.

**Josiane Paccaud-Huguet** is Professor of Modernist literature and Literary Theory at Université Lumière-Lyon 2 (France). She has a special interest in the connexions between literature and psychoanalysis. She has published extensively on Modernist authors and in psychoanalytical journals, in France and abroad. Her latest publications include the translation of Virginia Woolf’s *Between the Acts* for the Bibliothèque de la Pléiade (Paris, Gallimard, 2012), and a monograph on Joseph Conrad for Les Éditions de l’Herne (Paris), to be published at the end of 2014.

**Pollentier, Caroline** (Université Paris III – Sorbonne Nouvelle): **Co-organiser**. Caroline Pollentier is an assistant professor at the University of Paris 3-Sorbonne Nouvelle. Her research focuses on modernist literature, especially Virginia Woolf.

**Riemenschneider-Kemp, Janet** (Jan Kemp, poet) was married (in French!) in La Salle des Mariages, Hôtel de Ville, Menton and so feels a strong bond to France as well as to KM, having become too a ‘New Zealand European’. She lives with her husband, Dieter Riemenschneider in Kronberg im Taunus just outside Frankfurt am Main, Germany. She is a member of PEN-Germany and the Rilke Gesellschaft (CH) as well as being a long-standing member of the KM Society.

 Collector of the AoNZPSA (2002-4) <www.aonzpsa.blogspot.com>, she received an MNZM in 2005. Co-editor of AUP's *Classic*, *Contemporary* and *New New Zealand Poets in Performance* double CD and text anthologies (2006/07/08), her most recent collections of poems are *Dante's Heaven* (Puriri Press, Auckland, 2006), *Dantes Himmel* (2012) <www.vat-mainz.de> and *Voicetracks* (2012) <www.tranzlit.com>. Her own CD, *Jan Kemp reading from her poems* came out with The Poetry Archive (U.K.) in 2008 <www.poetryarchive.com> . She was project editor for *25 NZ Poets on the P.A. (2012)* and is currently working on poems for her next collection *Black Ice & The Love Planet* and on *Captions: a memoir in words & pictures.*

**Saeed, Alan A.** (Brunel University - UK): **Stream of Consciousness and Élan Vital in Katherine Mansfield’s “Prelude”.**

Through her early adulthood memories and journeys to Paris Mansfield was influenced by the charm of French language and literature, and later being the editor of *Rhythm* magazine (1911-1913) she was introduced to the philosophy of Henri Bergson. Through *Rhythm* Mansfield involved with Mark Atliff’s phrase ‘Inventing Bergson’ which demonstrates Bergson’s theories of intuition and élan vital influencing artists and individuals in general though particularly in relation to movements of Futurism, Cubism and Fauvism. Thus she developed with an ‘increasingly Fauvist aesthetic, underpinned by a Bergsonian emphasis on élan vital and intuitive response,’ and her writing are mostly related to ‘Fauvist painting: sharply defining round figures or aspects of the landscape; a rhythmical design; ... a thematic concern with the empowerment of any restricted person, including of course women.’ (Angela Smith, *Katherine Mansfield and Rhythm* 113)

This paper explores the exact consciousness of the characters’ internal world as well as Mansfield’s intuitive perception to the outside world mainly in terms of her Élan vital and the alternative selves aesthetically and figuratively. It will assess certain key elements concerning the nature of Mansfield’s professional self-image as a writer expressed in a specifically modernist fashion in her fiction. Such aspects include: the effects upon her understanding of the aesthetics and formal properties of her own writing, the role of her conscious experiences as a woman in society and how they were reflected and interpreted in her ‘Prelude’ (1918) and ‘Bliss’ (1920) with reference to Henri Bergson’s *Creative Evolution* (1907).

**Alan Saeed** registered for a PhD at Brunel University after getting a place on the HCDP scholarship programme that is sponsored and funded by the Ministry of Higher Education and Scientific Research from Kurdistan Regional Government in Iraq,. His research seeks to explore and scrutinize the influence of William James and Henri Bergson on the role of selected British modern female writers of the early decades of twentieth century mainly from 1918 – 1929. Through James’s and Bergson’s concepts of stream of consciousness and the roles of the selected women writers’ gendered perspectives, the research provides a new interpretation of the way texts are framed and formed, writers and characters’ inner perception to the outside world, and how the identity of women’s writing practice altered fluidly and aesthetically.

**Saker, Nicola** (KM Birthplace Society): **Bookends – The Beginning and End of KM’s Life**

Katherine Mansfield.

Wife of John Middleton Murry

1888-1923

Born at Wellington New Zealand

Died at Avon

*I tell you my lord fool, from this nettle, danger, pluck this flower, safety*

Births, deaths and marriages: Katherine Mansfield’s gravestone, with stark brevity, tells the story of her life’s most significant events. It is generally accepted that a person’s first five years are profoundly formative and resonate throughout a person’s life with behavioural patterns, memories and relationships. Katherine Mansfield’s first five years were spent at 25 Tinakori Road, Thorndon, Wellington. In a relatively modest, wooden Victorian house the Beauchamp household included Mansfield’s parents, her three sisters, her maternal grandmother, two aunts and a maidservant. It would have been a bustling, busy place with much activity arising from the need to feed the family. Wellington, in the late 1800s, was early in its development as a city, with countryside and rural life close by. Her last months were spent at the Gurdjieff’s Institute for the Harmonious Development of Man, at a priory in rural Avon, near Fontainebleau. There she worked in the kitchen, mended clothes and spent time in the cowshed. The way of life at her birthplace in New Zealand and the place where she died in France have striking similarities. They were both communal in organisation with a strong connection to rural practices and they were patriarchal.

This paper explores the idea of the relationship between the two places and the difference with her “hot and godless” years.

**Nicola Saker** is Vice-President of the Katherine Mansfield Birthplace Society. She has curated several exhibitions at the Birthplace: *Playing in the Past* (2010); *Behind the Mask* (2011); *Her Painted Words* (2012); and *Forever Young* (2013).

At the KMS 2013 conference in Wellington she presented a paper: *Behind the Mask: The Story of an Exhibition.*

She has published journalistic articles about Mansfield, is an independent documentary film maker and author of a cookbook: “Blue Sky Kitchen.”

**Simpson, Kathryn** (University ofCardiff Metropolitan University – UK): **Katherine Mansfield and the “Spirit of the Gift”**

In 1925 French ethnographer, Marcel Mauss, published his ground-breaking study, *Essai sur le don* (translated as *The Gift)*. In it he explored the operation of gift economies in a number of different cultures and historical periods, as well as (briefly) in his contemporary France. The gift’s central function, he argues, is to create and sustain social bonds through a three-fold process of giving, receiving and returning the gift. He argues that in comparison to a gift economy, a market economy is ‘skimpy.’ However, he also highlights the profound ambiguity of the gift: etymologically, the word ‘gift’ is connected to ‘poison’ and exerts power via the obligation to return the gift. Although Mansfield obviously could not have read this work, nonetheless her writing resonates with Mauss’ ideas to expose the pleasures and dangers of participation in a gift economy. Although later critics have challenged Mauss’ idea of the Maori concept of the ‘hau’ (the spirit of the gift), I will explore the significance of this, as well as other ideas about the gift, in relation to Mansfield’s work.

**Kathryn Simpson** is Senior Lecturer in English at Cardiff Metropolitan University, UK. Her main research interests are in modernist writing, particularly the work of Virginia Woolf and Katherine Mansfield. Other research interests include the work of contemporary writers, Sarah Waters and David Mitchell. She is author of *Gifts, Markets and Economies of Desire in Virginia Woolf* (Palgrave Macmillan, 2008).

**Smith – Di Basio, Anne-Marie** (Institut Catholique de Paris – France): “Writing the ‘Undiscovered Country’; Between Childhood and France, the Confusion of Tongues”.

*Yes, though he is lying in the middle of a little wood in France and I am still walking upright and feeling the sun and the wind from the sea, I am just as dead as he is.*

Reading the *Journal* ,“An Indiscreet Journey” and “The Wind Blows”, the paper addresses the place of Mansfield’s writing as an unconscious hinterland composed out of “all the remembered places” of childhood and the estrangement of “a little wood in France”, condensing and displacing time and space in the dream work of indiscreet journeying. So when, after the death of her brother in the trenches of WW1, Mansfield says “Oh, I want for one moment to make our undiscovered country leap into the eyes of the Old World”, we read the “undiscovered country” and the “Old World” as reversible, signifying the inscription of death as that strange continent to be explored in the present of writing, and bound in turn to the reminiscence of a shared past in New Zealand. So the writing is composed of both childhood and of France, to be “bound and wrapped” like a child “and sent to New Zealand” or as a book “back to England […], une profession de foi”. At once filtered through the prism of brother-sister twinning or identification and through exile and departure, Mansfield’s œuvre dislocates temporality and topography to explore and define the topoï of that “undiscovered country” which is both its hinterland and destination, as it searches back and forwards through the dark continent of death/war and sexuality. We finally trace this exploration back to the child/adult encounter of the piano lesson scene in “The Wind Blows”, as a founding moment of estrangement and enquiry, crystallising what Ferenczi was to call “the confusion of tongues”.

**Anne-Marie Smith-DiBiasio** lectures in Modernist literature and Translation / Traductology at the Institut Catholique de Paris. Her most recent research (HDR, 2013) involves reading the inscription of the immemorial and of unconscious memory in the Modernist text, as well as between languages and media. Vice-president of the French Virginia Woolf Society since 2008, she is the author of Virginia Woolf, la hantise de l'écriture, éditions Indigo & Côté-femmes, 2010 and with Claire Davison-Pégon co-editor of *A Contemporary Woolf/Woolf contemporaine*, Presses universitaires de la Méditerranée, 2014. She is also a contributor to the forthcoming *Imprécis de psychanalyse,* ed. Maurice Corcos, Albin Michel, 2015.

**Stanley, Rachael** (University of Nottingham - UK): **“We ‘S’il vous plaît’d?’ to our heart’s content: Using French to Fictionalise France**

The paradox of the title of Mansfield’s short story “Je Ne Parle Pas Français” encapsulates a wider feeling of ironic detachment that characterises Mansfield’s relationship with France and the French language. The contradiction of speaking French whilst saying you cannot speak French parallels the way in which so many of Mansfield’s protagonists – and Mansfield herself – seem to experience France at a distance and use the French language in a way that signals nothing but its Frenchness: ‘The most blatant British female produced her mite of French: we “S’il vous plaît’d?” one another and “Pardon’d” to our heart’s content in the saloon’. The narrator of “The Journey to Bruges” finds herself, like Mansfield so often did, occupying the role of traveller, where the “authentic” version of France she hopes to experience remains inaccessible.

This paper seeks to explore the ways in which the nation of France becomes a sort of fiction for Mansfield – a fantasy within which she can construct a parallel version of herself, where she can become fictionalised as ‘any English lady in any French novel’. Focussing on “An Indiscreet Journey” and on Mansfield’s letters and diaries, I hope to demonstrate that Mansfield uses the French language to separate herself and her protagonists from their experiences of France, using it as a means of trivializing and fictionalising sentiments that are often painful or difficult to confront.

**Rachael Stanley** is a third year PhD candidate in the School of English, University of Nottingham. Her thesis explores the legacies of nineteenth-century French Naturalism in British fiction of the twentieth century, focussing on the writings of James Joyce, George Orwell, J.G. Ballard and Ian McEwan. Her research is funded by the Arts and Humanities Research Council.

**Stead, C. K.** (University of Auckland; novelist, literary critic, poet) **First Person as Third Person: Mansfield’s Married Man**

This paper re-visits the question of the dating of ‘A Married Man’s Story’ and considers in some detail the circumstances which may explain its curious arrival in the midst of the writing of ‘At the Bay’: and finally asks what significant new influence was at work on the still developing Mansfield sensibility.

**Vialle, Elisabeth (**Université de Paris-Est Créteil – France): **English/French in Katherine Mansfield’s Short Stories. Foreign Language and Mother Tongue: From Exoticism to Cannibalizing Power.**

Katherine Mansfield’s relationship to France expresses itself in many different ways in her short-stories, and among these various manifestations the French language plays a fundamental role. Mansfield confronts English-speaking readers with a foreign language which constantly interacts with the mother-tongue. This confrontation between the two languages poses questions for native speakers, whether they be French or English, albeit through different processes.

Beyond what Roland Barthes calls the “effet de reel” – effect of reality –, beyond an ‘illustrative’ function in which French words would merely validate a diegetic space and create exoticism which is immediately swept away by irony (an exoticism in which the French language would be the semiological vehicle of *Frenchness*), French words force themselves into the text, thus producing some linguistic and semantic blurring.

When Mansfield imposes on her reader the Other’s tongue, the “monolingualism of the Other” to take up Derrida’s words1, she opens up, in the core of literature which Proust already views as “a sort of foreign tongue”2, an in-between space in which the two languages will interact and be questioned. My purpose in this paper is to show the place and role Mansfield gives to the French language and its various degrees of intensity and meaning, focusing on the stories taking place in Paris.

From “Feuille d’Album” to “Je ne Parle pas Français”, I would like to study the irony constantly undermining clichés (cultural, social and linguistic), the setting up of the concept of Frenchness and the questioning of the *mother*-tongue, more particularly in the schizophrenic process3 at work in “Je ne Parle pas Français” when, between the English and the French characters, language has become a “cannibal-language” and is synonymous with power and mastery over the Other.

**Elisabeth Lamy-Vialle,** Maître de Conférences à l’Université Paris-Est-Créteil, est spécialiste de littérature britannique et de traduction. Sur Katherine Mansfield : *Les objets dans la littérature britannique de l’entre-deux-guerres : Élisabeth Bowen, Katherine Mansfield et Virginia Woolf* (thèse de doctorat, 1995) ; « ‘Je ne Parle pas Français’ de Katherine Mansfield : narcissisme et strip-tease narratif » (*Katherine Mansfield*, *Qwerty* 1998); « L’humour chez Katherine Mansfield : clichés culturels et mise à l’écart », (Journée d’études *Intermédia*, Paris 3, 2002) ; « Volte-face et pirouette du biographique » (Séminaire du groupe Ties, *Imager*, Paris 12, 2007).

**Ward, Dunstan** (Univeristy of London Institute in Paris) : **Chair**

Dunstan Ward was formerly Professor of English at the University of London Institute in Paris. He edited, with Beryl Graves, the *Complete Poems* of Robert Graves.

**Wen-Shan Shieh, Hannah (**Shih Chien University, Kaohsiung - Taiwan): **Katherine Mansfield’s ‘The Canary’ and Gustave Flaubert’s ‘A Simple Heart’ (‘Cœur Simple’)**

The impact of Oscar Wilde and Anton Chekhov on Katherine Mansfield has been fully discussed by the critics, but little attention has been paid to her reading of Gustave Flaubert and his influence on her works. This paper focuses on Mansfield’s last completed story, ‘The Canary’ (1922), alongside Flaubert’s ‘A Simple Heart’ (1877). The evidence of Mansfield’s familiarity with Flaubert’s story can be found in a letter dated 12 November 1922, in which she writes to Murry about the dancing she saw at Gurdjieff’s Institute for the Harmonious Development of Man: ‘ It taught me, it gave me more of woman’s life than any book or poem. There was even room for Flaubert’s Cœur Simple in it […]’.

Pamela Dunbar suggests that the narrator in ‘The Canary’ is ‘Romantic in her emotional reach and in her association with a songbird’. Indeed, ‘the drowsy little note’ harks back to Keats’ ‘Ode to a Nightingale’. The words of the theatre such as ‘actor’ and ‘performance’, however, intimate that both the canary and the narrator are masquerading as something they are not. I argue that the narrator shares more in common with Félicité, another lonely woman in ‘A Simple Heart’, who finds great fulfilment in meaningless babble with her parrot.

According to Jonathan Culler, the parrot’s repeated, meaningless set phrases in Flaubert’s ‘A Simple Heart’ can be seen as ‘arbitrary signs’ which ‘make no pretence of accurately conveying human feelings’, and yet, ‘seem to be, for that very reason, the forms which contain the greatest depths’. This provides a way to consider the canary’s singing, inscribed in the ellipsis mark that opens each paragraph of ‘The Canary’ (except the third). The ellipses in the story not only express the uncertainty of the bird singing but also the difficulty of Mansfield’s breathing as well as writing.

**Hannah Wen-Shan Shieh** is assistant professor in the department of applied English at Shih Chien University in Kaohisung, Taiwan. She received a PhD degree in Creative and Critical Writing from the University of Sussex in 2013. Her thesis is titled *Literature in Masks: Katherine Mansfield, Eileen Chang and the Possibilities of Creative Writing*.

**Wilson, Janet** (University of Northampton): **Katherine Mansfield, Virginia Woolf and *Anima Mundi.***

This presentation proposes a reading of Katherine Mansfield’s work that will begin with the medieval theories of *anima mundi* or world soul, the concept of an animistic universe in which the earth can be revivified through a *spiritus mundi*. It will refer to the French theological scholars of the 12th century who were influential in promoting the Pythagoraean-Platonic doctrine of *anima mundi*  through allegories of ‘Dame Nature’: Bernard de Sylvestris of Tours (*De Universitate Mundi*) and Alanus of Insulis (*De* *Planctu Naturae* and *Anticlaudianu*s), Jean de Meun’s continuation of  Guillaume de Lorris’s *Le Roman  de la Rose*. This strand of medieval culture and cosmology -- often considered as tangential to mainstream European intellectual and Christian religious belief—was popular throughout the Renaissance and has survived in various literary forms in modernist writing, often as a vigorous rebuttal of modernization from an environmental perspective.

Although no direct connection with the *anima mundi* tradition can be traced in Mansfield’s work, her close identification with nature and the non-human is undeniable, and some familiarity with popular survivals of the tradition of nature personified appear, for example, in her interest in the Greek god, Pan. Her creation of transitive, linking relations between herself and the natural world recalls the close participation between man and the rest of creation characteristic of the medieval world view. Certainly anthropomorphic thinking and the perception of human subjectivity as rooted in non-human nature underpin the sense of wonder and the marvellous found in her representations of the created world and her emphasis on its mystery and splendour.  This Arcadian, pastoral orientation also appears in her empathy with living creatures, flowers, plants and trees, while cultivated gardens and wild outdoor spaces are settings for epiphanies, as sites of revelation and transformation.   Yet, I will argue, Mansfield also introduced her own modernist, gendered critique of the tropes and images associated with nature worship.

The talk  will refer to the traditions associated with *anima mundi* in relation to stories like ‘Epilogue II’,  ‘In the Botanical Gardens’, ‘The Escape’, ‘See-Saw’ and ‘Prelude’, read as modernist adaptations of classical/medieval topoi of the *locus amoenus* (pleasant place), the *hortus conclusus* (enclosed garden), and the sacred tree.

**Janet Wilson** is Professor of English and Postcolonial Studies at the University of Northampton and Director of Research in its School of the Arts.She has published widely on Australian and New Zealand writing and cinema as well as on the diaspora writing of white settler societies. With Gerri Kimber she has coedited three collections of essays on Mansfield, most recently *Katherine Mansfield and the (Post)colonial* (2013) which includes her essay, **‘**Katherine Mansfield as (Post)colonial Modernist; rewriting the contract with death’. She is Vice-Chair of the Katherine Mansfield Society and the London-based New Zealand Studies Network (UK and Ireland), and co-editor of the *Journal of Postcolonial Writing.*

**Wisker, Gina (**University of Brighton – UK) **Looking for a Resting Place: the Perils and Shortcomings of Travel, Defamiliarisation in “The Pension Seguin”**

Katherine Mansfield, perpetual colonial traveller- writer, dramatises the perils and promises of travel and finding a safe place to stay as her protagonists seek securities of place and identity. Much of Mansfield’s work concerns travel, the exciting strangeness of new places and their many mis-descriptions and disappointments. Her stories often focus on the promise and threat dominating the imagination of those who easily misinterpret signs emanating from others’ behaviours or from seemingly familiar locations. Indiscreet train journeys produce disillusionment; ostensibly safe places and people lead to disempowerment and ideal romances to oppressive relationships.

Wry and brilliantly observed, ‘Epilogue: Pension Sequin’ concentrates on the troublesomeness of living with unfortunate choices for the hopeful woman traveller who seeks some peace and quiet to rest (and write?). Instead of the supportive and peace she seeks, instead she finds disorder: the unheimlich substitutes for the sought for and imagined non-intrusive homely and restful. These are misinterpretations born of a lengthy search for peace, quiet and the semblance of a home. Initial comments alerting readers utilise defamiliarisation. The servant answering the door reminds of a ‘hideous creature’ while the entrance has ’a large black stove that had the appearance of a headless cat’. Warnings transform through ignorant hope to a construed idyll of hand-woven mats, whiteness, and peace in a rentable room which is short-lived. The imagined peace, quiet and good food gives way to a prison of noise, expected public performance and the overwhelmingly annoying behaviours of lodgers and families. Trapped. Desperate. Mansfield’s unnamed protagonist misreads signs.

**Gina Wisker** is professor of contemporary literature and higher education at the University of Brighton where she teaches women’s writing and the Gothic and manages the centre for learning and teaching. Gina’s books include *Margaret Atwood : an Introduction to critical views of her Fiction*, *Postcolonial and African American women’s writing* and short books on Virginia Woolf, Toni Morrison Angela Carter and Sylvia Plath. Gina is on the committee of KMS and guest edited an edition of Katherine Mansfield Studies : Katherine Mansfield and the fantastic.

**Zimring, Rishona** (Lewis & Clark College – Oregon): **Rethinking Mansfield through Gaudier-Brezska: Monumentality and Intimacy**

This paper develops Angela Smith’s focus on Mansfield’s relation to the visual arts, Sydney Janet Kaplan’s focus on her aestheticism, and Gerri Kimber’s focus on her engagement with French literature. There is no question that a French ferment in the arts contributed to Mansfield’s aesthetic sensibilities and intellectual engagements. The Fauvist tendency in Mansfield has been articulated with considerable nuance and complexity, as has her modernist project’s resonances with the philosophy of Bergson. How, then, might we rethink “Mansfield the European” through her contact with the sculptor Henri Gaudier-Brezska, in particular? I aim to situate Mansfield’s work in relation to Gaudier-Brezska’s not only biographically, through an examination of their social lives, but also theoretically, with particular attention to modernism’s reception history and Gaudier-Brezska’s “monumentality” for figures such as Pound, Tate curator Jim Ede, filmmakerKen Russell, and Laura Oldfield Ford in her millennial ‘zine *Savage Messiah*. Gaudier-Breska’s lineage as the descendent of French stonemasons who carved the cathedral at Chartres helps establish his authenticity, his artistic inheritance, and his legacy for a 20th-century reception of craft, skill, the visceral, materiality, form, and pattern. Mansfield’s modernist aesthetics may be defined through and against those of the French sculptor. The sculptor’s monumentality and primitivism foster constructions of Mansfield’s work along gendered lines that value her work’s charm and intimacy, but Mansfield’s indebtedness to as well as agonistic relationship with Gaudier-Brezska lend her work a French Fauvism that illuminates and indeed amplifies her exilic qualities.

**Rishona Zimring** is the author of *Social Dance and the Modernist Imagination in Interwar Britain* (2013), and of numerous essays on the literature and culture of modernism and modernity. A contributor to *Katherine Mansfield Studies*, she teaches modernist and postcolonial literature at Lewis & Clark College in Portland, Oregon.