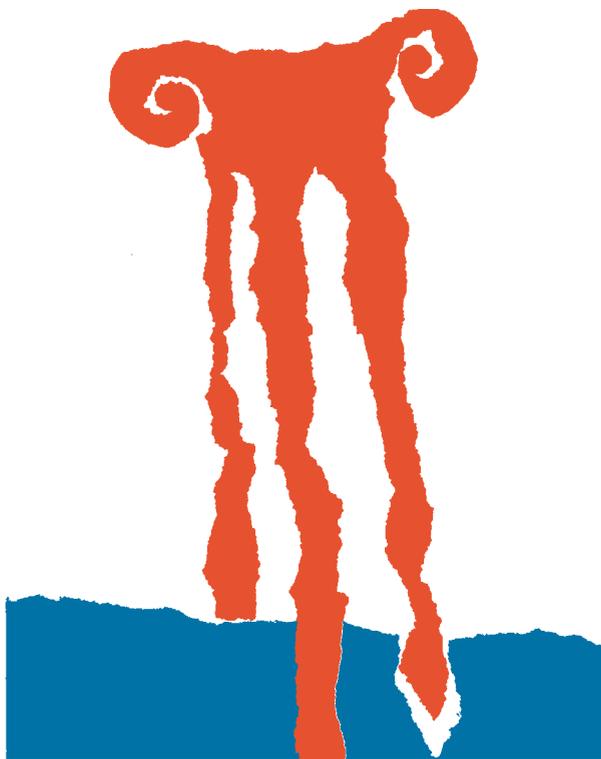


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**An Annotated Bibliography on Katherine
Mansfield**

Gerardo Rodríguez Salas

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An Annotated Bibliography on Katherine Mansfield

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Abstract

The present study complements Brownlee Jean Kirkpatrick's bibliography on the New Zealand writer Katherine Mansfield, published in 1989. More than a decade has passed since its publication and criticism on Mansfield has increased substantially, creating the need to update Kirkpatrick's material. This survey offers a careful selection of articles, book chapters, and monographic studies, also considering those published within the Spanish academic system. It starts by providing a list of the books and journals that include article collections on the writer, to make easier subsequent allusions.

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1. Collections of essays

Commonwealth: Essays and Studies 4 (Katherine Mansfield and Hanif Hureishi). 1997. Special volume dedicated to Mansfield and Hureishi with articles by important critics on Mansfield studies, such as Bardolph, O'Sullivan, Stead, Wevers, Boddy-Greer, Ramat, New, Corballis and Smith.

Grindea, Miron, ed. 1972-3. *Adam: International Review. Katherine Mansfield: Fifty Years After* 370-5. A miscellaneous volume dedicated to Mansfield that contains a selection of Mansfield's letters and poems, as well as articles by such critics as Grindea and Mantz.

Landfall 172: A New Zealand Quarterly 43.4. 1989. Special issue on Mansfield with articles by critics like Tomlinson, Hardy, Dale, Orr and Calder.

Michel, Paulette and Michel Dupuis, eds. 1991 (1989). *The Fine Instrument: Essays on Katherine Mansfield*. Sydney: Dangaroo Press. Collection of essays on Mansfield that covers a wide range of topics, such as Mansfield's position in twentieth-century literature and the role of autobiography and feminism in her work. The figures who write for this volume are Gordon, Glage, Fullbrook and Hanson, among others.

Modern Fiction Studies 24.3. 1978. Volume on Mansfield with articles by McLaughlin, Peterson, Kleine, Hankin, Zinman, Sorkin and Burgan.

Nathan, Rhoda B., ed. 1993. *Critical Essays on Katherine Mansfield*. New York: The Macmillan Press. Collection of essays on Mansfield

that include the insights of some critics contemporary to her, such as Middleton Murry, O'Connor and Daiches

Pilditch, Jan, ed. 1996. *The Critical Response to Katherine Mansfield*. Connecticut and London: Greenwood Press. Articles by Aiken, Porter, Hynes, Baldeshwiler and Gubar.

Ricketts, Harry, ed. 1992 (1991). *Worlds of Katherine Mansfield*. New Zealand: Nagare Press. Collection of essays on Mansfield that surveys aspects such as the concept of epiphany, Mansfield's alleged plagiarism of Chekhov, and her use of symbolism. The critics who collaborate in this volume are Sandley, Franklin, Boddy-Greer, Pride, Drummond and Dowling.

Robinson, Roger, ed. 1994. *Katherine Mansfield: In From the Margin*. Baton Rouge and London: Louisiana State University Press. Articles on Mansfield that depart from her marginal and colonial dimension as a writer.

2. Primary sources

Mansfield, Katherine. 1923. *Poems by Katherine Mansfield*. London: Constable. Complete collection of Mansfield's lyrical production.

— 1927. *The Journal of Katherine Mansfield*. Ed. John Middleton Murry. London: Constable. First edition of Mansfield's notebooks, brought together by her husband. Later, in 1954, he would publish "The definitive edition", with more inclusions of the original material that he had left out in the first edition. The 1927 version incor-

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porates an introduction by Murry, where he develops the purifying myth about his wife.

- 1930. *Novels and Novelists*. Ed. John Middleton Murry. London: Constable. Collection of all the reviews that Mansfield penned about the most outstanding novelists of her time.
- 1939 (1974). *The Scrapbook*. Ed. John Middleton Murry. New York: Howard Fertig. Compilation of fragments of unfinished stories or mere jottings. In his introduction to the volume, Murry explains that he edited this book to bring to light Mansfield's unrelated material, as opposed to the complete collection of her stories.
- 1945 (1981). *The Collected Stories of Katherine Mansfield*. London: Penguin Books. Anthology of all her stories, both complete and incomplete, except for those considered to be part of her "juvenilia".
- 1954. *The Journal of Katherine Mansfield* (Definitive edition). Ed. John Middleton Murry. London: Constable. Murry organises his wife's unrelated jottings, giving them the form of a journal. Although it is a case of editorial manipulation, it offers interesting aspects about her life and work.
- 1974. *Undiscovered Country. The New Zealand Stories of Katherine Mansfield*. Ed. Ian A. Gordon. London: Longman. In his introduction to this volume, Gordon suggests going beyond a biographical approach to Mansfield. He calls her fiction "multicellular" (not linear), and selects her New Zealand stories grouping them, not chronologically, but taking into account the protagonist family (e.g.

the Burnells, the Sheridans, etc.). He includes some not published in Murry's official version.

- 1978. *The Urewera Notebook*. Ed. Ian A. Gordon. Oxford: Oxford University Press. Notes that a young Mansfield took in her expedition to Tawharetoa, New Zealand, which lasted from 15th November to 17th December 1907.
- 1982. *The Aloe with Prelude by Katherine Mansfield*. Ed. Vincent O'Sullivan. Wellington, New Zealand: Port Nicholson Press. Very useful edition that compares the original version of Mansfield's famous story, *The Aloe*, with its definitive one, "Prelude". Both texts are contrasted page by page.
- 1984, 1987, 1993, 1996. *The Collected Letters of Katherine Mansfield* v.1 (1903-17), v.2 (1918-19), v.3 (1919-20), v.4 (1920-21). Eds. Vincent O'Sullivan and Margaret Scott. Oxford: Clarendon Press. These four volumes (with a fifth and final one still to come) comprise Mansfield's letters to her friends, family and husband until 1921.
- 1987. "The Short-Story Form". *The Critical Writings of Katherine Mansfield*. Ed. Clare Hanson. Basingstoke and London: Macmillan. 99-100. Mansfield's opinion on the features of a good short story.
- 1999. *Cuentos Completos*. Trans. Clara Janés, Esther de Andreis, Francesc Parcerisas and Alejandro Palomas. Barcelona: Alba Editorial. First Spanish translation of Mansfield's complete short fiction that includes an introduction by Ana María Moix.
- 2000. *Relatos breves. Katherine Mansfield*. Ed. and trans. Juani Guerra. Madrid. Cátedra. Spanish translation of selected and rep-

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representative Mansfield's stories with an introduction by Juani Guerra.

- 2003. *Cuentos completos*. Trans. Clara Janés, Esther de Andreis, Francesc Parcerisas and Alejandro Palomas. Barcelona: Debolsillo. Spanish translation of Mansfield's complete short fiction.

Scott, Margaret, ed. 1997. *The Katherine Mansfield Notebooks* (2 volumes). Canterbury, New Zealand: Lincoln University Press. Two volumes comprising all the material that Mansfield kept in her notebooks, including unfinished stories, poems and incomplete novels.

Stead, C. K., ed. 1977a. *The Letters and Journals of Katherine Mansfield: A Selection*. Middlesex: Penguin Books. Selection of the best excerpts from Mansfield's letters and journal, preceded by an introduction to the different periods of the writer's life, which brings cohesion to the various fragments.

Stone, Jean E. 1977. *Katherine Mansfield: Publications in Australia 1907-09: with four sketches and a poem now collected for the first time* (Only 750 copies). Sydney: Wentworth Books. Four early vignettes by Mansfield published in New Zealand and a poem on infancy.

3. Biographies

Alpers, Antony. 1982. *The Life of Katherine Mansfield*. Oxford: Oxford University Press. Extremely well-documented, this is widely acknowledged as the "canonical" biographical study on Mansfield.

- Berkman, Sylvia. 1951 (1952). *Katherine Mansfield: A Critical Study*. London: Geoffrey Cumberlege, OUP. Critical-biographical study on Mansfield that connects the biographical elements of her life with her artistic production. There is a list of Mansfield's literary influences (Chekhov, Joyce, Romantic poets, Russian novelists, etc.), and it goes beyond the "feminine" modernism in Mansfield, comparing her with T.S. Eliot in her thematic scope.
- Clarke, Isabel C. 1935 (1944). *Katherine Mansfield: A Biography*. Introduction by P.A. Lawlor. Wellington: The Beltane Book Bureau. Biography of considerable importance for the time in which it was written. However, Clarke herself admitted that Mansfield's "true life" was still to be produced. Years later, figures like Alpers, Tomalin and Meyers would provide more precise biographical studies.
- Mantz, Ruth Elvish. 1933 (1975). *The Life of Katherine Mansfield*. New York: Haskell House. Reprint of Mantz's biography, written in 1933 and published by Constable. She collects details about Mansfield's youth, her first stories and her life in New Zealand.
- Meyers, Jeffrey. 1978. *Katherine Mansfield: a Biography*. London: H. Hamilton. Harsh biographical study that destroys the purifying myth about Mansfield created by her husband, John Middleton Murry.
- Moore, James. 1980. *Gurdjeff and Mansfield*. London, Boston and Henley: Routledge and Kegan Paul. Description of the connection between Gurdjeff and Mansfield and the process that led her to join Gurdjeff's group.

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Moore, Leslie. 1971 (1972). *Katherine Mansfield: The Memories of LM*. New York: Taplinger. LM, Mansfield's lifelong friend, offers in these memories details about the last part of Mansfield's life, although some of them remain dubious.

Tomalin, Claire. 1987. *Katherine Mansfield: A Secret Life*. London: Viking. Labelled by some critics as "non-academic", this biographical study offers a view of Mansfield as a twentieth-century character anchored in the ignorance and prejudice of the nineteenth-century.

Woods, Joanna. 2001. *Katerina: The Russian World of Katherine Mansfield*. Middlesex, England: Penguin. One of the most recent biographies on this writer with aspects of great value regarding her connection with Russian authors, such as Tolstoy or Chekhov.

4. Criticism on Katherine Mansfield

Adams, Anthony and Esmor Jones, eds. 1975. *Katherine Mansfield*. London: George G. Harrap and Co. Anthology of some of Mansfield's stories, grouped thematically rather than chronologically, which provides some discussion questions and a rather superficial introduction to her life and work.

Aiken, Conrad. 1922 (1996). "The Short Story as Colour". Pilditch, ed. 9-11. A harsh critic on the work of Mansfield, Aiken states that her stories are "more subjective than one is accustomed to expect a short story to be" and that they constitute "a diabolically clever masquerade" of Mansfield herself who, in his opinion, hides behind all characters. Thus, in his opinion, she does not create fictional personae, but different sides of her own personality.

- Alcock, Peter. 1977. "An Aloe in the Garden: Something Essentially New Zealand in Miss Mansfield". *The Journal of Commonwealth Literature* 11.3: 58-64. Departing from the opinion of some prestigious critics in Mansfield studies, such as Justus, O'Connor and Magalaner, Alcock questions Mansfield's creativity as a writer and her identity as a New Zealander, and attacks her, asserting that her literary production lacks a historical perspective and is just the encapsulation of the author in her own experience.
- Arvidson, Ken. 1988 (1996). "Dancing on the Hand of God: Katherine Mansfield's Religious Sensibility". Pilditch, ed. 211-18. Discussion of Mansfield's religious tendency and mystic allusions in her work.
- Baclinger, Katrina. 1993. "New Light on 'Sun and Moon'". *The CRLNE Reviews Journal* 1: 114-25. Focusing on the story "Sun and Moon", Baclinger examines Mansfield's bisexuality as well as the flexibility of the category of "gender", due to its social (not natural) construction.
- Baldeshwiler, Eileen. 1970 (1996). "Katherine Mansfield's Theory of Fiction" Pilditch, ed. 103-112. A defence of Mansfield's excessive preoccupation with formal aspects, as opposed to the opinion of certain critics like Bowen that the New Zealander was merely intuitive.
- Bardolph, Jacqueline. 1997. "Preface". *Commonwealth*: 1-3. Arguing for a privileged place for Mansfield within the modernist literary canon, Bardolph examines the writer's ambiguity (colonial status, mixture of elements in her stories and artificial identity).

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Bateson, F.W. and B. Shahevitch. 1962 (1996). "Katherine Mansfield's 'The Fly': A Critical Exercise". Pilditch, ed. 82-8. Applying a linguistic analysis, these critics show the mixture of realist and allegorical elements in Mansfield's story "The Fly".

Baumann, Uwe. 1999. "Katherine Mansfield and Witi Ihimaera: A Typology of Reception". *Intercultural Encounters – Studies in English Literatures: Essays Presented to Rudiger Ahrens on the Occasion of His Sixtieth Birthday*. Eds. Heinz Antor and Kevin L. Cope. Heidelberg: Universitätsverlag C. Winter. 563-88. Witi Ihimaera's work, *Dear Miss Mansfield. A Tribute to Kathleen Mansfield Beauchamp*, is presented as a response to Mansfield's stories, establishing a parallelism between the stories of both writers and highlighting their differences: Ihimaera is more nationalistic and his figure of the narrator participates actively in the fiction, as opposed to Mansfield's European character and her almost imperceptible narrative figure.

Beachcroft, T.O. 1974 (1996). "Katherine Mansfield's Encounter With Theocritus". Pilditch, ed. 119-26. Particular perception that the origins of the dramatic technique in Mansfield's short fiction are located in Theocritus's work, *Adoniazusae* or *Idyll XV*.

Bicker, Lyn. 1993. "Public and Private Choices". *Women and World War 1. The Written Response*. Ed. Dorothy Goldman. London. The Macmillan Press. 92-112. Study of the dichotomy between the private voice in Mansfield (her journal and letters, where she reflects on the position of the woman writer in society) and the public voice (her fiction, dealing apparently with trivial aspects and considered

as “feminine”). Bicker speaks of a “subdued feminism” in the covert effect Mansfield’s fiction has on the reader.

Blanchard, Lidia. 1986. “The Savage Pilgrimage of D.H. Lawrence and Katherine Mansfield: A Study in Literary Influence, Anxiety, and Subversion”. *Modern Language Quarterly: A Journal of Literary History* 47.1: 48-65. Discussion of the reciprocal influence in the works of Mansfield and Lawrence. As opposed to Aiken, Blanchard distinguishes between Mansfield the writer and her characters, asserting that, despite identifying herself with the mind of her heroines, she transcends this identification and creates characters that can exist on their own.

Blodgett, Harriet. 1983. “The Inviolable Self: Reappraising Katherine Mansfield’s Women”. *New Renaissance* 5.3: 104-12. A study of Mansfield’s in-between position as a feminist: as opposed to the open feminism of Woolf or Rhys, Mansfield develops stories of feminine victimisation, but acknowledges the faults of women and presents them as acquiescent figures.

Boddy-greer, Gillian. 1988. *Katherine Mansfield: The Woman and the Writer*. Victoria, Australia: Penguin. Analysis of Mansfield’s position within the realm of the short story (versus the novel) and of the importance of the biographical element in her fiction.

— 1989 (1991). “Frau Brechenmacher and Stanley Burnell: Some Background Discussion on the Treatment of the Roles of Men and Women in the Writing of Katherine Mansfield.” Michel and Dupuis, eds. 80-94. Adopting a feminist perspective in her criticism, Boddy-Greer highlights Mansfield’s subtle attack on patriarchal gender

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roles in that she presents vulnerable women condemned to maternity, while men are normally hateful.

- 1992. “Leaving ‘All Fair’? Working Towards a New Definition of Katherine Mansfield’s Notebooks”. Ricketts, ed. 9-22. Speaking about Murry’s editorial work in his wife’s notebooks, Boddy-Greer justifies some of his omissions, but also criticises him for not clarifying when he did them.
- 1997. “Familiar Lives: Men and Women in the Writing of Katherine Mansfield”. *Commonwealth*: 50-61. Analysis of the relationship between men and women in Mansfield’s fiction and how, on very few occasions, there is a total communion. Consideration of the writer as a feminist sympathiser, but in a very subtle, almost imperceptible way.

Bowen, Elizabeth. 1956a (1996). “A Living Writer”. Pilditch, ed. 70-6. In favour of Mansfield’s multiplicity, Bowen affirms that her innovative character and her privileged position derive precisely from her lack of a definite “formula” or technique.

- 1956b. “Introduction”. *Stories by Katherine Mansfield*. New York: Random House. v-xxiv. Presentation of Mansfield’s eclectic character and her value as a writer.

Boyle, Ted E. 1965. “The Death of the Boss: Another Look at Katherine Mansfield’s ‘The Fly’”. *Modern Fiction Studies* 11.2: 183-5. Study of the spiritual death of the boss in Mansfield’s story “The Fly” with an analysis of the writer’s symbolism to convey this idea.

- Bravo Villasante, Carmen. 1981. "Katherine Mansfield otra vez". *Nueva Estafeta* 26: 84-6. Mansfield's fiction is elevated to the degree of "poetic prose", where there is no plot and trivial elements gain a special significance; some of Mansfield's influences (Symbolism, Azorin, Chekhov, etc.) are listed; and her universal projection versus her feminist intention is recognised.
- Brown, Sally. 1988. "'Hundred of Selves': The British Library's Katherine Mansfield Letters". *The British Library Journal* 14.2: 154-64. Mansfield's multi-faceted personality is illustrated through her epistolary work, where, according to Brown, it is most clearly displayed.
- Burgan, Mary. 1994. *Illness, Gender, and Writing: The Case of Katherine Mansfield*. Baltimore and London: The Johns Hopkins University Press. Study of Mansfield's work within the context of her illness, with a conclusion that the writer finally triumphs over the tragedy of her life in the realm of fiction.
- Busch, Frieder. 1970. "Katherine Mansfield and Literary Impressionism in France and Germany". *Arcadia: Zeitschrift Für Vergleichende Literaturwissenschaft* 5: 58-76. Asking for the consideration of Impressionism as an independent movement with the same status as Naturalism, Symbolism and Expressionism in the field of literature, Busch acknowledges the importance of the technique of free indirect speech within Impressionism, as well as the central role it plays in the short story genre and, particularly, in Mansfield.
- Caffin, Elizabeth. 1982. *Introducing Katherine Mansfield*. Auckland, New Zealand: Longman Paul Ltd. A discussion of certain aspects

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traditionally considered within Mansfield studies: the literary relevance of her biography (letters and journal), the inexistence of a journal as such, the literary influences on her work and her sympathy for feminism.

Carter, Angela. 1982 (1992). "The Life of Katherine Mansfield". *Nothing Sacred: Selected Writings*. London: Virago. 204-7. Focusing on Mansfield's marginality as an expatriate and examining Alpers's work, Carter distinguishes Mansfield from Woolf in the former's lack of an intellectual background.

Carswell, John. 1978. "Katherine and her Destiny". *Lives and Letters: A.R. Orage, Beatrice Hastings, Katherine Mansfield, John Middleton Murry, S.S. Kotliansky, 1906-1957*. London and Boston: Faber and Faber. 134-43. Apart from considering Mansfield and Murry's marginal position within the Bloomsbury group, Carswell reveals Mansfield's personal dissatisfaction, since she had to look for artificial substitutes to cover her emotional needs, such as imaginary children and idyllic homes.

Coad, David. 2000. "Lesbian Overtones in Katherine Mansfield's Short Stories". *Literature and Homosexuality*. Ed. Michael J. Meyer. Amsterdam –Atlanta, GA: Rodopi. 223-36. There are two fundamental topics in this chapter: on the one hand, the identity search that characterises female characters in Mansfield's fiction and their difficulties due to the limitations imposed by patriarchal society at the beginning of the twentieth century; on the other hand, the homoeroticism that pervades in some of Mansfield's stories. Coad offers a negative view of homosexuality, both in those cases where it

is explicitly recognised (as in “Je Ne Parle Pas Français” or “At the Bay”), and in those where it is implicitly suggested (in ambiguous figures like Bertha in “Bliss” or Beryl in “At the Bay”). In any case, according to Coad, Mansfield presents the homosexual as a pathological figure.

Corballis, Richard. 1997. “From the *New Age* to *The Blue Review*. Katherine Mansfield’s ‘Kick-Off’ Towards Maturity, 1910-13”. *Commonwealth*: 18-26. Mansfield’s evolution from her period at the magazine *New Age* (with her cynical and satirical portraits) to *The Blue Review* and *Rhythm*, where her stories start to reflect a combination of elements from her previous work (a celebration of the child’s intuition together with a satirical portrait of adults’ reason).

Cornut-Gentile D’Arcy, Chantal. 1999. “Katherine Mansfield’s ‘Bliss’: ‘The Rare Fiddle’ As Emblem of the Political and Sexual Alienation of Woman”. *Papers on Language and Literature* 35.3: 244-69. Taking the story “Bliss” as an example and distinguishing two methodological levels (direct and indirect), Cornut-Gentile D’Arcy argues for the critical dimension and political transcendence of Mansfield’s fiction, as opposed to the general consideration of her stories as delicate and feminine.

Coroneos, Con. 1997. “Flies and Violets in Katherine Mansfield”. *Women’s Fiction and the Great War*. Eds. Suzanne Raitt and Trudi Tate. Oxford, England: Clarendon. 197-218. Analysis of the role of war in some of Mansfield’s stories (“An Indiscreet Journey”, “Prelude” and “The Fly”) and the dichotomy between romanticism and reality in her fiction. In this sense, Coroneos studies the symbol of the violet

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as the epitome of romantic intoxication and the fly as the representation of human suffering, precisely due to the constant disjunction between reality and idealism.

Dada-Büchel, Marianne. 1995. *Katherine Mansfield's Dual Vision: Concepts of Duality and Unity in Her Fictional Work*. Tübingen, Basel: Francke. Study of the contrasts and ambiguity of Mansfield's work by focusing on pairs of opposite terms with respect to three types of stories: those dealing with 1) adolescents, 2) lonely and marginal characters, and 3) friendship, marriage and family relations.

Daiches, David. 1939 (1993). "Katherine Mansfield and the Search for Truth". Nathan, ed. 166-73. Contrary to the ideal of objectivity defended by numerous modernist writers, Daiches states that Mansfield, in line with the psychoanalytic tenets of that time, considered this ideal a fallacy, which is why she trusted her own sense of truth through a "literature of vision", lyrical and personal, yet of objective appearance.

Dale, Judith. 1989. "Performing Katherine Mansfield". *Landfall* 172: 503-11. Assertion that Mansfield's main objective was to expose the social construction of gender; hence, she was the creator of her own life (in her autobiographical work) and used the technique of free indirect speech to show the ambiguous position of the individual in society.

Darrohn, Christine. 1998. "'Blown to Bits!': Katherine Mansfield's 'The Garden-Party' and The Great War". *Modern Fiction Studies* 44.3: 513-39. With a focus on the story "The Garden-Party", this article outlines the influence of war in Mansfield's writing, especially after

her brother Leslie's death and, therefore, the importance of class and gender in her work, as opposed to the general opinion that Mansfield avoids socio-cultural aspects.

Di Ciolla McGowan, Nicoletta. 1999. "Through Girls' Eyes: Young Female Perspectives in Katherine Mansfield and Elsa Morante". *AUMLA: Journal of the Australasian Uni-versities Language and Literature Association* 92: 97-119. Study of the privileged position of young women in Mansfield's fiction, who display their special sensitivity to grasp the truth that hides beneath the surface of things. According to Di Ciolla McGowan, this advantaged position is due to the fact that Mansfield's characters preserve their childish innocence, even when they have grown up. Hence, the critic does not conceive childhood as a linear or chronological state, but as a psychological and cyclical one. She uses the figure of Kezia in "Prelude" and "A Doll's House" as a working example and presents her as a rebellious and sensitive child who occupies an in-between position between the adult and child worlds. There is also an analysis of Mansfield's dual vision towards childhood, both positive and negative.

Dickinson, John W. 1971. "Katherine Mansfield and S.S. Koteliansky: Some Unpublished Letters". *Revue de Littérature Comparée* 45: 79-99. Presentation of some letters between Mansfield and Koteliansky, not published before.

Dickson, Katherine Murphy. 1998. *Katherine Mansfield's New Zealand Stories*. Lanham, New York, Oxford: University Press of America. This work is the result of Dickson's doctoral thesis in 1958, which

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has been updated and to which she has added a further chapter. She carries out a general study of the topics more thoroughly studied in connection with Mansfield: her concept of truth, the New Zealand element in her fiction, and her failed attempts to write novels.

Dowling, David. 1980. "Mansfield's 'Something Childish But Very Natural'". *The Expli-cator* 38.3: 44-6. This story is presented as an example of the typical duality in Mansfield: she apparently defends the romantic impulse in her protagonists, but finally underlines the dark realism of our society with a consequent attack on romanticism.

— 1992. "'You Taught Me To Write': Mansfield, Orage and *The New Age*". Ricketts, ed. 49-57. An illustration of Beatrice Hastings and A.R. Orage's influence on Mansfield's literary direction. The most outstanding one is her instinct for drama, which she incorporates in her stories.

Dowling, David and Wilhermina and David Drummond. 1988 (1994). "Introduction". *Katherine Mansfield Dramatic Sketches*. Palmerston North, New Zealand: Nagare Press. 1-14. Compendium of Mansfield's dramatic production, chronologically arranged. In the introduction, the authors set out the origin of the dramatic influence on Mansfield, as well as the most distinctive traits of this type of writing.

Drummond, Wilhemina J. 1992. "The Young Katherine Mansfield: A Psychological Perspective". Ricketts, ed. 23-48. Comment on the inseparability of the individual and social sides in human beings, as exemplified in Mansfield's work.

- Dunbar, Pamela. 1997. *Radical Mansfield: Double Discourse in Katherine Mansfield's Short Stories*. London: The Macmillan Press. Detailed study of Mansfield's stories with special attention to the dichotomy individual/society, which is so pervasive in her fiction. Dunbar divides the book into several chapters, according to different topics: "alienation", "isolation", "the self", "couples" and "the family".
- Franklin, Carol. 1992. "Katherine Mansfield and the Charge of Plagiarism". Ricketts, ed. 75-84. A defence of Mansfield against the accusation of plagiarism that some critics find in her collection *In A German Pension*. On the contrary, Franklin states that Mansfield carries out a "dialectic parody".
- Fromm, Gloria G. 1988. "The Remains of Katherine Mansfield". *The New Criterion* 6.10: 78-83. Fromm argues about Murry's editorial manipulation of his wife's letters and journal, detaches biography from fiction in Mansfield studies, and criticises her in saying that she lacks originality and is only outstanding in her skilful use of technical aspects.
- Fullbrook, Kate. 1986. *Katherine Mansfield*. Brighton, Sussex: The Harvester Press. Describing Mansfield as a true feminist and taking Simone de Beauvoir's opinion as her point of departure, Fullbrook speaks about Mansfield's feminist side both in her fiction and biography.
- 1991. "Katherine Mansfield: Subjection and Authority". Michel and Dupuis, eds. 51-60. Study of the dichotomy between Mansfield's aesthetics/fiction (with an anti-feminist position where she consid-

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ers herself a writer first and a woman second) and her philosophy (where she implicitly denounces male chauvinism). She winds up considering Mansfield as a “feminist”, although not in the formal sense of the word.

Garlington, Jack. 1956. “Katherine Mansfield: The Critical Trend”. *Twentieth Century Literature: A Scholarly and Critical Journal* 2.2: 51-61. Two types of writing in Mansfield are distinguished: her short stories and her “scattered writings” (journal, letters and criticism). Speaking of a change in the tone of Mansfield’s critics after the late 1930s, Garlington carries out a very detailed analysis of the two positions in her criticism until 1956: on the one hand, those who praise her work (Aiken, Sitwell and Wagenknecht); on the other, those who discredit her (Huxley and Eliot).

Gay, Penny. 1994. “Bastards from the Bush: Virginia Woolf and her Antipodean Relations”. *Virginia Woolf: Emerging Perspectives. Selected Papers from the Third Annual Conference on Virginia Woolf*. Eds. Mark Hussey and Vara Neverow. New York: Pace University Press. 289-95. Referring to Alpers’s work, Gay provides evidence of Mansfield’s influence on Woolf.

Glage, Liselotte. 1991. “Bibliographies and No End: Katherine Mansfield Criticism in Search of its Subject”. Michel and Dupuis, eds. 28-48. Analysis of the most significant biographical works on Mansfield that perceives Meyers and Alpers’s studies as academic (although the first one displays some mistakes) and Tomalin’s as “non-academic”. The last work is regarded as “feminine”, not “feminist”, in

the feminine complicity between Tomalin and her subject of study (Mansfield).

Godenne, René. 1989 (1991). "Katherine Mansfield's 'Nouvelle-Instant'". Michel and Dupuis, eds. 107-116. Highlighting the artistic value of her production, Godenne calls Mansfield's stories "nouvelles-instants", and finds in them two main traits: trivial moments that lead to some existential discovery and the minimal importance of the plot as opposed to the impact of psychological introspection.

Gordon, Ian A. 1959. "The Editing of Katherine Mansfield's Journal and Scrapbook". *Landfall* 13 1: 62-9. A list of all the original Mansfield manuscripts acquired by the Alexander Turnbull Library in Wellington. Gordon conceives Mansfield's journal as an example of editorial manipulation by her husband and as a case of fiction more than as a real testimony.

— 1978. "Introduction". *The Urewera Notebook*. Ed. Ian A. Gordon. Oxford: Oxford University Press. 11-30. Gordon underlines the relevance of this text to understand Mansfield's attraction for New Zealand and Murry's manipulation of her work.

— 1991. "Katherine Mansfield in the Late Twentieth Century". Michel and Dupuis, eds. 15-27. Comprehensive study of the numerous images about Mansfield created by different biographers, from Mantz to Alpers.

Gottwald, Maria. 1987. "New Approaches and Techniques in the Short Story of James Joyce and Katherine Mansfield". *Literary Interrelations: Ireland, England and the World* (vol. 2). Eds. Wolfgang Zach

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and Heinz Kosok. Tübingen: Narr. 41-7. Explanation of the artistic affinity between Mansfield and Joyce: both developed a type of modernist narrative with introspection versus external events, *in medias res* beginnings and open endings, epiphanies, etc. Although Joyce's direct influence on Mansfield is not so evident, Gottwald speaks of her as his disciple.

Grenfell-Williams, Tanya. 1989 (1991). "Katherine Mansfield and Time". Michel and Dupuis, eds. 71-9. Departing from Julia Kristeva's distinction between linear and cyclical time, Grenfell-Williams locates Mansfield's stories within the last type.

Grindea, Miron. 1972-3. "Only One K.M.?". Grindea, ed.: 2-18. Enumeration and commentary on the main biographical studies on Mansfield. Not only does Grindea focus on canonical works within Mansfield criticism (i.e. Mantz, Alpers and Berkman), but also on French and German essays. This study also includes an analysis of early works by Mansfield herself with a clear autobiographical background (e.g. *Juliet*).

Gubar, Susan. 1983 (1996). "The Birth of the Artist as Heroine: (Re)production, the *Künstlerroman* Tradition, and the Fiction of Katherine Mansfield". Pilditch, ed. 195-7. Gubar argues about Mansfield's rejection of the novel form, since, in her opinion, Mansfield considered it a masculine and patriarchal literary genre, finding the short story closer to her satirical and critical intention.

Gurr, Andrew. 1981. *Writers in Exile. The Identity of Home in Modern Literature*. Sussex, England: The Harvester Press; New Jersey: Humanities Press. Consideration of Mansfield's marginal position

as a colonial writer and an expatriate who did, however, resort to her land, New Zealand, as the main material in her fiction. Gurr asserts that her identity as a New Zealander was never consolidated; she lacked a further confrontation with her mother land by coming back to it, versus other exiled writers like V.S. Naipaul and Ngugi Wa Thiong'O.

- 1984. "Katherine Mansfield: The Question of Perspectives in Commonwealth Literature". *Kunapipi* 6.2: 67-80. Examination of Mansfield's symbolism in her metaphorical and poetical vein, as opposed to the realism and biographical approach defended by Gordon in his compilation of Mansfield's stories, *Undiscovered Country*. Gurr compares Mansfield's "Prelude" with T.S. Eliot's poem "The Waste Land", and calls Mansfield's work "a prose poem".

Haller, Evelyn. 1992. "Virginia Woolf and Katherine Mansfield: or, The Case of the Déclassé Wild Child." *Virginia Woolf Miscellanies: Proceedings of the First Annual Conference on Virginia Woolf*. Eds. Mark Hussey and Vara Neverow Turk. New York: Pace University Press: 96-104. Parallelism between the literary competition of Woolf and Mansfield and that of the two fictional writers (Isa Oliver and Mrs. Manresa) in Woolf's work *Between the Acts*. Despite Woolf's reluctance to accept her similitude with Mansfield, Haller proves that the author of *Between the Acts* finally acknowledges their mutual connection.

Hankin, Cherry A. 1978. "Fantasy and the Sense of an Ending in the Work of Katherine Mansfield". *Modern Fiction Studies* 24.3: 465-74. Hankin considers that Mansfield's best stories are those in

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which there is a dialectical battle between fantasy and reality, as in “Something Childish But Very Natural”, and distinguishes four types of endings in the writer’s stories.

- 1982. “Katherine Mansfield and the Inner Life”. *Critical Essays on the New Zealand Short Story*. Cherry Hankin, ed. Auckland, New Zealand: Heinemann. 1-29. Although connecting Mansfield with the psychological trend in literature and, therefore, with the elaboration of new literary techniques, Hankin does not find a political projection in this writer as, in her opinion, she only portrays mental states. This critic divides her stories into several groups that illustrate different psychological aspects, and concludes by emphasising Mansfield’s universality versus her political or nationalistic intention.
- 1983. *Katherine Mansfield and her Confessional Stories*. London and Basing-stoke: Macmillan. A very precise critical and biographical study, including both Mansfield’s early writings (or *juvenilia*) and her more mature work.

Hanson, Clare. 1987. “Introduction”. *The Critical Writings of Katherine Mansfield*. Ed. Clare Hanson. Basingstoke and London: Macmillan. 1-20. Consideration of Mansfield as an ambiguous “feminist”, because she developed the so-called “feminine writing”, proclaimed by Richardson and other modernist writers. Hanson shows Mansfield’s innovative character, even in her job as a critic, where she seems to adopt a new persona, similar to that of her fiction.

- 1990. “Katherine Mansfield (1888-1923)”. *The Gender of Modernism: A Critical Anthology*, ed. Bonnie Kime Scott. Bloomington and Indianapolis: Indiana University Press. 298-305. Revision of

the general perception of Mansfield as a minor modernist writer, considering her, not as a minor but as a marginal author, due to her condition as a woman and a colonial writer. Hanson revalues the feminine material produced by modernist writers, including the biographical one, and defends the radical thesis that there is not a feminine division within modernism; on the contrary, it was precisely this feminine version that gave birth to the modernist movement. She underlines Mansfield's moderate feminism and the importance of her literary contribution to the detriment of Woolf's.

- 1991. "Katherine Mansfield's Life as a Work of Art". Michel and Dupuis, eds. 61-70. Hanson explains how, at the beginning of the twentieth century, women were only allowed to enter the public sphere through biography; hence, this genre is traditionally perceived as "feminine". She argues for the recognition of autobiography as a literary genre, and sees it as a link between the public and private spheres.

Hanson, Clare and Andrew Gurr. 1981. *Katherine Mansfield*. London and Basingstoke: The Macmillan Press. These critics start with the discussion of the role of autobiography in Mansfield's fiction, highlighting her role as a precursor of a new short story form, where symbolism and lyricism are central. They consider this author's narrative innovation and illustrate her evolution with the detailed study of her most relevant stories, which are grouped chronologically.

Hardy, Linda. 1989. "The Ghost of Katherine Mansfield". *Landfall* 172: 416-32. The term "hybridization" (from Homi Bhabha) is used to refer to the cultural space where Mansfield is simultaneously present

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and absent. As opposed to Shakespeare in England, Mansfield is not perceived in New Zealand as a figure of origin and literary continuity, but as an ambiguous and marginal icon.

Harmat, Andrée-Marie. 1991. "‘Is the Master Out or In?’ or Katherine Mansfield’s Twofold Vision of Self". Michel and Dupuis, eds. 117-25. Acknowledging the symbolic and musical character of her work, Harmat qualifies Mansfield’s art as “polyphonic”, hence the impression of multiplicity not only in the contradictions of her characters, but also in the figure of Mansfield herself as a writer, whose presence is both pervasive and non-existent.

— 1997. “Bliss Versus Corruption in Katherine Mansfield’s Short Stories”. *Commonwealth*: 62-71. A list of the main symbols used by Mansfield in her fiction with the aim to show her range of opposed terms and the constant ambiguity of her work.

Hayman, Ronald. 1972. *Literature and Living: A Consideration of Katherine Mansfield and Virginia Woolf* (Only 600 copies). London: Covent Garden Press. Parallel study between Mansfield and Woolf which concludes that the former influenced the latter in her development of a new technique, and considers her as superior to Woolf in her capacity to distance herself from her fiction, while Woolf’s presence is pervasive in her novels.

Head, dominique. 1994. “The Short Stories”. *Nadine Gordimer*. Cambridge, England: Cambridge University Press. 161-187. Consideration of the literary influences on Nadine Gordimer, counting Mansfield among them, although Gordimer herself rejects such an im-

pact, regarding the New Zealander unbearable in her “breathless femininity”.

Hennessy, Alice K. 1997. “Reading Katherine Mansfield as ‘Selective Cultural Archaeology’”. *Deep South* 3.2. 4th February 2002 <<http://otago.ac.nz/DeepSouth/vol3no2/alice.html>>. Departing from Mansfield’s stories “The Garden-Party” and “The Woman at the Store” to comment upon the role of colonial nostalgia, Hennessy focuses on Mansfield’s universal character due to the fact that each generation interprets her stories according to the new socio-economic situation they are living in.

Henstra, Sarah. 2000. “Looking the Part: Performative Narration in Djuna Barnes’s *Nightwood* and Katherine Mansfield’s ‘Je Ne Parle Pas Français’”. *Twentieth Century Literature* 46.2: 125-49. Presentation of these texts by Mansfield and Barnes as subversive through what Henstra calls “mimesis of subjection”: they apparently follow gender conventions, but actually hide a subversive and critical attitude. She speaks of a “performative” side to these stories in that everything looks like a farse, a game of masks that betrays the artificial construction of social gender roles.

Hoare, Dorothy. 1938. *Some Studies in Modern Novel*. London: Chatto and Windus. Examination of several modernist writers, Mansfield among them.

Holden roning, Anne. 1991. “Katherine Mansfield, British or New Zealander – The Influence of Setting on Narrative and Theme”. Michel and Dupuis, eds. 126-33. This critic concedes a special value to

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Mansfield's New Zealand stories, where geographical location plays a significant part, as opposed to the European ones.

Hormasji, Nariman. 1967. *Katherine Mansfield: An Appraisal*. London: Collins. Some important issues on Mansfield are addressed, like her emotional dependence, her ambiguous identity as a woman and a writer, and Chekhov's influence on her work. Her stories are analysed in chapter 7.

Hughes, Brian. 1998. "Lyric Compression in the Stories of Katherine Mansfield". *Revis-*

ta Alicantina de Estudios Ingleses 1: 109-19. Going beyond biographical studies in Mansfield, this article takes into account her evolution and maturation as regards narrative technique, from *In a German Pension* to her last writings.

Hynes, Sam. 1953 (1996). "Katherine Mansfield: The Defeat of the Personal". Pilditch, ed. 66-9. Consideration of Mansfield and her work as immature, something which, according to Hynes, turns into monotony, repetition and immature, static and escapist stories.

Ihimaera, Witi. 1989a. *Dear Miss Mansfield. A Tribute to Kathleen Mansfield Beauchamp*. Auckland: Viking. Collection of short stories by New Zealand writer Witi Ihimaera, all of which are highly influenced by Mansfield's work.

— 1989b (1996). "Dear Katherine Mansfield". Pilditch, ed. 232-33. A letter to Mansfield celebrating the centenary of her birth, as a little tribute to her life and work.

- Iversen, Anders. 1971. "Life and Letters: Katherine Mansfield Drawing on Kathleen Beauchamp". *English Studies: A Journal of English Language and Literature* 52: 44-54. Approach to the influence of autobiographical elements in Mansfield's work.
- Justus, James H. 1973. "Katherine Mansfield: The Triumph of Egoism". *Mosaic: A Journal for the Comparative Study of Literature and Ideas* 6.3: 13-22. Negative vision of Mansfield, which reduces all her stories to two types and does not recognise their social projection. However, in Justus's opinion, she transcends the egocentrism of her life in managing to distance from herself in fiction.
- Kaplan, Sydney Janet. 1991. *Katherine Mansfield and the Origins of Modernist Fiction*. Ithaca and London: Cornell University Press. Survey of Mansfield's position within modernist narrative with a meticulous analysis of the elements that led to her recognition as a credible modernist writer: covert bisexuality, taste for the artificiality of the city (reflected in her attraction to the technical aspects of the short story), and choice of the short story genre. However, Kaplan highlights Mansfield's problematic position as a modernist in her connection with decadent writers like Pater, Symons and Wilde.
- Kidman, Fiona. 1988. "Hearts and Minds: Speech at the Opening of the National Library Katherine Mansfield Exhibition (28/9/88)". *Manuscripts* (referente number: 88-243). Wellington, New Zealand: Alexander Turnbull Library. This speech insists upon Mansfield's feminism and the inner battle to accept her New Zealand origins.
- King, Russell S. 1973. "Katherine Mansfield as an Expatriate Writer". *The Journal of Commonwealth Literature* 8:1: 97-109. King aims

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to prove how Mansfield's exile exerts a powerful influence on her artistic vision, her characters and even the way in which she organises the stories around an existential moment of conscious or unconscious revelation. The image of the writer that arises from this study is pessimistic, marked by a search of emotional and material stability that she never managed to attain.

Kinthead-weekes, Mark. 1998. "Rage Against the Murrys: 'Inexplicable' or 'Psychopathic'?". *D.H. Lawrence in Italy and England*. Eds. George Donalson and Mara Kalnins. Macmillan: Houndmills, England and New York: 116-34. Survey of the close relationship that existed between the couples Murry/Mansfield and Lawrence/ Frieda and its subsequent deterioration, with an explanation of the possible causes that led to such a denouement.

Kinoshita, Yukiko. 1999. *Art and Society: A Consideration of the Relations Between Aesthetic Theories and Social Commitment With Reference to Katherine Mansfield and Oscar Wilde*. Chiba, Japan: Seiji Shobo. The central thesis is to prove how a good modernist work combines an aesthetic preoccupation with a political and social intention, illustrating this idea in Mansfield and Wilde's literary production. Kinoshita analyses Mansfield's aesthetic and symbolist side and how both tendencies prefigure her modernist alternative. Her most representative stories are scrutinised to illustrate this point: "Prelude", "At the Bay", "Bliss" and "The Daughters of the Late Colonel", and an outline of Mansfield's similarities with Wilde is offered in chapter four.

- Kirkpatrick, Brownlee Jean. 1989. *A Bibliography of Katherine Mansfield*. Oxford, England: Clarendon. One of the most canonical and complete bibliographies on Mansfield that has since become obsolete, due to the increasing interest in this writer.
- Klein, Don W. 1978. "Mansfield and the Orphans of Time". *Modern Fiction Studies* 24.3: 423-38. Taking Mansfield's story "The Daughters of the Late Colonel" as his point of departure, Klein examines the use of time and its connection with modernist tenets.
- Kobler, J.F. 1990. *Katherine Mansfield: A Study of the Short Fiction*. Boston, Massachusetts: Twayne Publishers. This book is structured around three main sections: 1) "The Short Fiction", with an analysis of Mansfield's choice of the short story genre; 2) "The Writer", with a consideration of her theoretical principles with respect to different topics like the human subject, love and nature; 3) "The Critics", with an inclusion of extracts from some of the most famous critics in Mansfield studies.
- Konrád, Zsuzsa. 1975. "Style and Portraiture in Katherine Mansfield's Short Stories." *Studies in English and American* (vol.2). Eds. Erzsébet Perényi and Tibor Frank. Budapest: Eötvös University. 121-54. Mansfield's work in developing a new style where details are central is highlighted, as well as the link between biography and fiction.
- Lawlor, P.A. 1946. *The Mystery of Maata. A Katherine Mansfield Novel*. Wellington, New Zealand: The Beltane Book Bureau. Suggestion that Mansfield actually finished her novel *Maata*, of which certain fragments have survived despite Murry's veil of silence over this work.

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- 1950. *The Loneliness of Katherine Mansfield* (only 250 copies). Wellington: Beltane Book Bureau. Lawlor argues that Mansfield searched vehemently for a faith that she never found, and that she never traced the ulterior “truth” that modernists longed for.
- Lawrence, Berta. 1998. “Katherine Mansfield and Thomas Hardy”. *The Thomas Hardy Journal* 4.1: 32-5. Comment on Mansfield’s admiration for Hardy, whom she regarded as almost the only representative poet of her time.
- Lederman, Marie Jean. 1977. “Through the Looking-Glass: Queens, Dreams, Fears in the Fiction of Katherine Mansfield”. *Women’s Studies: An Interdisciplinary Journal* 5: 35-50. Statement on the contradiction between Mansfield and her characters: while she appears to be a rebellious and active figure in her journal and letters, her heroines are passive victims of patriarchal society.
- Lee, David A. 1995. “Language and Perspective in Katherine Mansfield’s ‘Prelude’”. *Twentieth-Century Fiction: From Text to Context*. Eds. Peter Verdonk and Jean Jacques Weber. London and New York: Routledge. 113-25. Taking Mansfield’s story “Prelude” as his corpus, Lee studies the ideological perspective that hides behind the direct comments of both the narrator and the character, and concludes that social mediation is unavoidable in language, which is not an innocent and transparent tool.
- Lohafer, Susan. 1996. “Why the ‘Life of Ma Parker’ is not so Simple: Preclosure in Issue-Bound Stories”. *Studies in Short Fiction* 33.4: 475-86. Lohafer is against the exclusive application of a formalist approach to the analysis of this story by Mansfield, and suggests

its combination with a biographical one. Perceiving Mansfield as a “minor” writer and commenting upon the richness of the short story genre, this critic demands an active reading to infer unsaid ideas, and carries out such a study with her own students to work out how one story can produce multiple interpretations.

Lugo Bertrán, Dorian. 1995. “Percances de ocupación en Katherine Mansfield y Violeta López Suria”. *Revista de Estudios Hispánicos* 22: 359-78. Presentation of Mansfield as a canonical writer within modernism and of her stories as *bildungsromans*. However, in Bertrán’s opinion, they differ from those dealing with male protagonists in that Mansfield’s women are involved in a “negative initiation”, since their freedom is limited. The story “Bliss” is taken as an example with its clever composition and the symbol of the pear tree as the lack of feminine freedom.

Magalaner, Marvin. 1971. *The Fiction of Katherine Mansfield*. Carbondale and Edwardsville: Southern Illinois University Press. Clarifying that his study is neither a critical-biographical one (like Berkman’s), nor an exhaustive analysis of Mansfield’s work (like Daly’s), Magalaner calls attention to Mansfield’s weak points: limited education, inability to distance herself from her work and artistic immaturity. He considers that Mansfield is not a great writer, despite acknowledging her innovation in the field of the short story.

— 1978. “Traces of her ‘Self’ in Katherine Mansfield’s ‘Bliss’”. *Modern Fiction Studies* 24.3: 413-22. Detection of autobiographical elements in this story to conclude that, as Mansfield approaches the

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end of her literary career, she abandons the reference to autobiography.

Mandel, Miriam B. 1989. "Reductive Imagery in 'Miss Brill'". *Studies in Short Fiction* 26.4: 473-7. Miss Brill is presented as the prototype of the expatriated spinster and the double effect of mediation is examined in the story: on the one hand, the narrator mediates Miss Brill; on the other, this woman mediates the world to which she belongs. Self-destruction, and not destruction, is proposed as the theme of "Miss Brill".

Mantz, Ruth Elvish. 1972-3. "K.M. – Fifty Years After". Grindea, ed.: 117-127. Mantz speaks about her collaboration with Murry, which produced the first serious biographical study on Mansfield, and describes Murry's edition of her journal as a "biographically imprecise" product, due to his finishing touch and manipulations.

— 1975. "Katherine Mansfield – Tormentor and Tormented". *K.M.: An Exhibition, September-November, 1973*. Austin: Humanities Research Center, University of Texas at Austin: 5-7. Double vision of Mansfield: the repulse her work caused among some New Zealanders versus the surprise of other figures like Beatrice Campbell for the international prestige that Mansfield eventually achieved.

Maxwell-Mahon, W.D. 1979. "The Art of Katherine Mansfield". *Unisa English Studies (Journal of the Department of English)* 17.1: 45-52. Although presenting Murry's editorial work as a case of "biographical misrepresentation", Maxwell-Mahon finally praises it due to the verbal precision of the journal. Furthermore, he acknowledges Mansfield as the true modernist precursor (versus Joyce, Richard-

son or Woolf), and connects her with Dickens in their creation of three-dimensional characters.

McLaughlin, Ann L. 1978. "The Same Job: The Shared Writing Aims of Katherine Mansfield and Virginia Woolf". *Modern Fiction Studies* 24.3: 369-82. Study of thematic and formal similarities between these two great figures of modernism.

— 1983. "An Uneasy Sisterhood: Virginia Woolf and Katherine Mansfield". *Virginia Woolf: A Feminist Slant*. Ed. Jane Marcus. Lincoln and London: University of Nebraska Press. 152-61. Drawing a parallelism between the works of Mansfield and Woolf, McLaughlin demands a more central role in modernist fiction for Mansfield.

Meyers, Jeffrey. 1976. "Katherine Mansfield, Gurdjieff, and Lawrence's 'Mother and Daughter'". *Twentieth Century Literature* 22: 444-53. Lawrence's story "Mother and Daughter" is taken as the point of departure to connect fictional and real characters (Virginia is Mansfield, Arnault is Gurdjieff and Lubbock is Murry). In Meyers's opinion, this story shows Murry's failure to care for Mansfield and her desperate search for Gurdjieff. The critic concludes that Lawrence offers a positive and sympathising vision of Mansfield in this story, which contrasts with the negative one he displays in his novel *Women in Love*.

— 1978. "The Quest for Katherine Mansfield". *Biography: An Interdisciplinary Quarterly* 1.3: 51-64. Explanation of the reasons to choose Mansfield as the subject of this biographical study; the image that comes out is not idyllic and pure, but rebellious and cruel.

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- Mitchel, Lawrence. 1992. "The Man Who Came to Tea". *Journal of Modern Literature* 18.1: 147-55. Survey of the parallelism and the unknown relationship between Walter de la Mare and Katherine Mansfield with an inclusion of the poem that de la Mare dedicated to the New Zealand writer.
- Moix, Ana María. 1999. "Introducción". *Cuentos Completos*. Mansfield. 13-16. A list of the traits that turn Mansfield into a unique writer: her multiplicity, her marginality as an expatriate woman, her literary impressionism and the "painful silence at the end of her stories".
- Moran, Patricia. 1991. "Unholy Meanings: Maternity, Creativity, and Orality in Katherine Mansfield". *Feminist Studies* 17.1: 105-25. Mansfield's conflict with respect to maternity and femininity: on the one hand, her closeness to modernist writers and her apparent rejection of women authors; on the other, her defence of feminine values. Moran enhances the negativity that characterises the figure of the mother in Mansfield, even speaking of "matrophobia".
- 1996. *Word of Mouth. Body Language in Katherine Mansfield and Virginia Woolf*. Charlottesville and London: University Press of Virginia. Discussion of Woolf and Mansfield's ambiguous position as writers: on the one hand, both adopted a rebellious attitude against feminine devaluation within the patriarchal system; on the other, they unconsciously considered the "rotten" status of women's bodies. Moran links this dichotomy with that of mind and body, and distinguishes a "feminine style" in their writings.
- Morrell, Ottoline. 1983 (1984). "K.M. By Ottoline Morrell". *Dear Lady Ginger. An Exchange of Letters between Lady Ottoline Morrell*

and D'Arcy Cresswell Together with Ottoline's Essay on Katherine Mansfield. Ed. Helen Shaw. London: Century Publishing. 117-25. The opinion about Mansfield of one of her close friends, Ottoline Morrell, with an emphasis on her dual identity and a description of her as "material" and incapable of understanding the tragedy of human beings.

- Morrow, Patrick D. 1990. "Katherine Mansfield and World War I". *Literature and War*. Ed. David Bevan. Amsterdam and Atlanta. 39-43. Neglecting the idea that World War I coincides with the beginning of modernism, Morrow states that this movement already existed by that time and Mansfield was already well-established as a modernist writer before the war. He argues for Mansfield's recognition as a great writer despite her exclusive dedication to the short story genre, and proposes a postmodernist approach to her work.
- 1991. "Katherine Mansfield: The Idea of the Perfect Short Story". *International Literature in English: Essays on the Major Writers*. Ed. Robert L. Ross. Chicago and London: St. James Press. 669-79. Mansfield is labelled a "feminist", who goes beyond contemporary feminists in her understanding that masculine oppression is not only masculine sexism's fault, but also that of women themselves, who passively accept their domination.
- 1993. *Katherine Mansfield's Fiction*. Bowling Green, Ohio: Bowling Green State University Popular Press. After a focus on three perspectives of narrative analysis (Mieke Bal, M.H. Short and Seymour Chatman), which Morrow applies to three Mansfield stories ("The Fly", "Something Childish But Very Natural" and "Two Tuppenny

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Ones, Please”), this critic devotes the next chapters to the study of Mansfield’s stories, grouping them chronologically. He concludes by connecting her with other contemporary writers, such as Bowen, Chekhov, Joyce, Lawrence, Rhys and Woolf. A very illustrative volume of Mansfield’s literary evolution.

Mortelier, Christiane. 1970. “The Reception of Katherine Mansfield in France. The Development of the ‘Mansfield Legend’ and its Genesis (Synopsis)”. *Australasian Universities Language and Literature Association: Proceedings and Papers of the Twelfth Congress Held at the University of Western Australia, 5-11 February 1969*. Eds. A.P. Treweek and H.C. Coombs. Sydney: Aulla. 230-1. A chronology of the development of the Mansfield legend in France with an explanation of its possible origins.

Mortimer, Armine Kotin. 1994. “Fortifications of Desire: Reading the Second Story in Katherine Mansfield’s ‘Bliss’”. *Narrative* 2.1: 41-52. Study of suggestion in the short story that chooses Mansfield’s “Bliss” to illustrate the technique to develop two parallel stories in one (overt and covert).

Murray, Heather. 1990. *Double Lives: Women in the Stories of Katherine Mansfield*. Dunedin, New Zealand: University of Otago Press. Survey of women in Mansfield’s fiction. The stories are grouped according to the feminine figures that they develop: “married women”, “children”, “modern women”, “invalid women”, “survivors” and “spinsters”. All of them share a common factor: their frustration.

Murry, John Middleton. 1949. *Katherine Mansfield and Other Literary Portraits*. London: Peter Nevill. Presenting his wife as a marginal

figure and defending her originality against Woolf, Murry praises her capacity to transcend real experience in her fiction and consolidates the purifying myth in her by comparing Mansfield with Keats.

— 1959 (1993). “Katherine Mansfield”. Nathan, ed. 183-97. The coalescence of fiction and life in Mansfield, finding in this dichotomy her main virtue as a writer. Murry highlights the presence of dualisms in Mansfield, always characterised by thematic contrasts: idealism/reality or happiness/despair.

Napier, James J. and Philip Waldron. 1973. “Two Letters on Katherine Mansfield”. *Modern Fiction Studies* 19: 573-6. One of the letters deals with the connection of fictional and autobiographical elements in Mansfield’s story “Bliss”; the other is about LM’s memoirs.

Nathan, Rhoda B. 1993. “‘With Deliberate Care’: The Mansfield Short Story”. Nathan, ed. 93-100. Nathan speaks of the conventionalism in the writing of most of Mansfield’s stories, but insists on the complexity of her characters, as opposed to the consideration that they are mere stereotypes.

Navales, Ana María. 1988. “Una pasión literaria (en el centenario de Katherine Mansfield)”. *Turia. Revista Cultural* 10: 137-54. Summary of the biographical element in Mansfield, from her New Zealand days to her death in Fontainebleau. Navales talks about Mansfield’s main literary influences, calling attention to some of her most distinctive traits: her chamaleonic personality and her inner struggle between fiction/autobiography and sentimentalism/neutrality.

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- New, W.H. 1997. "Reiteration: Mansfield's Stories of Static Action". *Commonwealth*: 72-86. Reiteration at a lexical, phonological and structural level in Mansfield's stories is presented not as a flaw, but as a strategy to criticise the limitations that life imposes on human beings, especially on women.
- 1999. *Reading Mansfield and Metaphors of Form*. Montreal, Kingston, London and Ithaca: McGill-Queen's University Press. With an analysis of Mansfield's most significant stories, New links her passion for technique with her formal experiments, and defends Mansfield's originality and "feminine" modernism by including her inside the literary canon.
- O'Grady, Desmond. 1989. "Katherine Mansfield". *Declarations of Cultural Independence in the English-Speaking World: A Symposium*. Ed. Luigi Sampietro. Milan: D'Imperio Editore Novara: 125-30. This article shows Mansfield as the eternal exiled figure, and perceives "Je Ne Parle Pas Français" as the moment when she discovers the right technique for her short fiction and "At the Bay" as the culmination of her career.
- Orr, Bridget. 1989. "Reading with the Taint of the Pioneer: Katherine Mansfield and Settler Criticism". *Landfall* 172: 447-61. Discussion of Mansfield's ambiguous position as a European and colonial writer, together with some criticism on Fullbrook's limited feminist study.
- 1994. "'The Only Free People in the Empire'. Gender Difference in Colonial Discourse". *De-Scribing Empire: Post-Colonialism and Textuality*. Eds. Chris Tiffin y Alan Lawson. London and New York:

Routledge. 152-68. Orr explores Mansfield's ambiguous position as a New Zealander (marginal) and a European (canonical), and concludes by presenting her as a tragic figure lacking a fixed identity.

O'Sullivan, Vincent. 1975a. *Katherine Mansfield's New Zealand*. London and New York: Frederick Muller Ltd. Very well illustrated study on Mansfield which provides biographical details.

— 1975b. "The Magnetic Chain: Notes and Approaches to K.M.". *Landfall 114: A New Zealand Quarterly* 29.2: 95-131. Account of the main literary influences on Mansfield, from Heraclitus to Wilde, Pater and Joyce.

— 1997. "The New Zealand Stories". *Commonwealth*: 4-12. General study of Mansfield's New Zealand stories and how the writer evolved from a conventional style (imitative of the European canon) to an idiosyncratic one.

Parkin-Gounelas, Ruth. 1991. "Katherine Mansfield: The Art of Self-Development". *Fictions of the Female Self: Charlotte Brontë, Olive Schreiner, Katherine Mansfield*. London: The Macmillan Press. 121-42. Chapter 5 is devoted to the description of Mansfield's style. Parkin-Gounelas highlights the paradox of the concept of modernist impersonality: while, as a general rule, these women writers defend impersonality, all of them eventually reproduce autobiographical elements (like their male contemporaries: Joyce in *A Portrait* or Lawrence in *Sons and Lovers*).

— 1994. "Katherine Mansfield Reading Other Women. The Personality of the Text". Robinson, ed. 36-52. Focus on two fundamental

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aspects in Mansfield: on the one hand, her lack of solidarity with the rest of modernist women writers; on the other, her differentiation from male canonical authors, such as Pound, Eliot, Joyce, or Lawrence; while they defend the concept of the masked individual, Mansfield argues for the search of an intrinsic individuality that goes beyond social restrictions.

Pearson, W.H. 1965. "The Recognition of Reality". *Commonwealth Literature: Unity and Diversity in a Common Culture*. Ed. John Press. London: Heinemann. 32-47. Mansfield is displayed as a fake New Zealander, whose distinctive personality emerges precisely out of this indefinite position.

Peterson, Richard F. 1978. "The Circle of Truth: The Stories of Katherine Mansfield and Mary Lavin". *Modern Fiction Studies* 24.3: 383-94. Peterson underlines the literary value of "Prelude" and "At the Bay" versus "Bliss" and "Miss Brill", due to the fact that in the last two stories the inescapable presence of the author prevails, as opposed to her more impersonal attitude in the first two. Other stories are listed as equally laudable, "The Daughters of the Late Colonel", "Something Childish But Very Natural" or "Je Ne Parle Pas Français".

Pirie, Mark. 1999. "Katherine Mansfield: A Pioneer Performance Poet?". *The Journal of Commonwealth Literature* 34.2: 97-104. Explanation of the reason why Mansfield has been ignored as a poet: her poetry was "performative" and totally original, so that it differed from the modernist poetic canon at the time. Mansfield soon abandoned this

performative intention, although she experimented with the theatricality of those poems in some of her short stories.

Porter, Katherine Anne. 1937 (1996). "The Art of Katherine Mansfield". Pilditch, ed. 45-8. Fiction is separated from biography in Mansfield; there is an assertion that her stories exist in themselves without the need to resort to the biographical approach that the majority of critics attempt to do.

Pride, Stephanie. 1992. "Mansfield's 'Leves Amores', French Symbolism and Gender Politics". Ricketts, ed. 85-101. In the analysis of her early story "Leves Amores", Mansfield is linked with the symbolist tradition of the late nineteenth century.

Pritchett, V.s. 1930 (1996). "'Toy Balloons': Novels and Novelists". Pilditch, ed. 28-9. Mansfield's alliance with the Russian tradition is offered as a new source for her marginality as a writer.

Robinson, Roger. 1994. "In From the Margin". Robinson, ed. 1-8. In the introduction to his volume of essays on Mansfield, Robinson offers a vision of this writer as an expatriate ("a literary colonial"), not only with respect to her position as a New Zealander and a woman in London, but also as regards her literary contribution within a canon dominated by male figures that influenced her style, such as Chekhov or Lawrence.

Robinson, Roger and Nelson Wattie, eds. 1998. *The Oxford Companion to New Zealand Literature*. Melbourne, Oxford, Auckland and New York: Oxford University Press. 338-42. Interesting information

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about Mansfield in the form of encyclopaedic entries that mainly discuss this writer's ambivalent position as a New Zealand icon.

Rodríguez Salas, Gerardo. 2004. *La marginalidad como opción en Katherine Mansfield: postmodernismo, feminismo y relato corto*. Granada: Servicio de publicaciones de la Universidad de Granada. A study of the strategic use of marginality in Mansfield's fiction and autobiographical material, adopting a postmodernist and feminist stand and explaining Mansfield's careful selection of the short story genre in connection with these two theoretical perspectives. This volume includes a detailed analysis of both major and minor stories (including her "juvenilia"), an annotated bibliography and Rodríguez Salas's interviews to four famous New Zealand critics on Mansfield in the summer of 2002 (Prof. Vincent O'Sullivan, Lydia Wevers, Gillian Boddy-Greer and Margaret Scott).

Rohrberger, Mary H. 1977. *The Art of Katherine Mansfield*. Ann Arbor, Michigan: University Microfilm International. In spite of lacking a distinctive critical theory, Mansfield is portrayed as a real innovator from the formal point of view: distinctive narrative techniques, skilful manipulation of time and space, a new conception of the short story and a poetic prose.

Sandley, Sarah. 1992. "Not Epiphanies but Glimpses". Ricketts, ed. 58-74. Distinction and illustration of two types of "glimpses" in Mansfield's fiction (this term was coined by Mansfield to define the existential moments that Joyce called "epiphanies").

Schneider, Elizabeth. 1935 (1996). "Katherine Mansfield and Chekhov". Pilditch, ed. 29-31. Account of the connections between Mansfield's

story “The Child-Who-Was-Tired” and Chekhov’s “Sleepyhead”, considering them not as a case of plagiarism but of “unconscious memory”.

Schwartz, Pat. 1977 (1990). “Interview: Pat Schwartz Talks to Nadine Gordimer”. *Conversations With Nadine Gordimer*. Eds. Nancy Topping Bazin and Marilyn Dallman Seymour. Jackson and London: University Press of Mississippi. Gordimer’s opinion about the alleged influence of Mansfield on her writing, which she denies considering the New Zealand writer as “feminine and breathless”.

Scott, Margaret. 1973. “The Extant Manuscripts of Katherine Mansfield”. *Etudes Anglaises* 26: 413-19. A defence of New Zealand as Mansfield’s authentic home, despite her ambiguous position in that country.

— 2001. *Recollecting Mansfield*. Auckland, New Zealand: Godwit. More personal than academic, this book deals with Mansfield’s impact on Scott’s personal life (she transcribed this writer’s letters and scattered material together with Prof. Vincent O’Sullivan). Scott offers interesting ideas about Mansfield (particularly those related to her epistolary work) and narrates her own experience with Ida Baker (Mansfield’s inseparable friend).

Sewell, Arthur. 1936. *Katherine Mansfield: A Critical Essay*. Auckland, New Zealand: The Unicorn Press. A praise of Mansfield calling attention to her most outstanding achievements as a writer: her poetic prose, stylistic economy, thematic dichotomy, taste for detail, literary impressionism and predominance of infantile figures.

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Silverman Zinman, Toby. 1978. "The Snail Under the Leaf: Katherine Mansfield's Imagery". *Modern Fiction Studies* 24.3: 457-64. Study of the symbols most typically used by Mansfield in her fiction; victims and victimisers are always represented with symbols like the moon and the cat (predatory figures) or the mouse, insect and caged bird (victims).

Simon, Irène. 1991. "Irony in the Short Stories of Katherine Mansfield". Michel and Dupuis, eds. 97-106. Revaluation of irony in Mansfield's stories. While it has been traditionally considered that her best stories are not ironic, Simon proves that in such famous story as "Je Ne Parle Pas Français" this figure of speech plays a significant role.

Smith, Angela. 1999. *Katherine Mansfield and Virginia Woolf: A Public of Two*. Oxford, England: Clarendon Press. Following an autobiographic approach and Kristeva's theories (as already did Patricia Moran), Smith explores the connection between two great figures of modernism: Woolf and Mansfield.

— 2000. *Katherine Mansfield: A Literary Life*. Basingstoke, Hampshire and New York: Palgrave. Mansfield's literary evolution from the perspective of her status as an exiled woman in England. Considering Mansfield's peculiar type of modernism, Smith comments upon the different figures and movements that influenced her style, from decadents to Fauvists.

— 2002. "Introduction". *Katherine Mansfield: Selected Stories*. Oxford, England: Oxford University Press: ix-xxxii. Very clarifying introduction about some key aspects regarding Mansfield with particular

attention to the colonial and marginal elements in her stories and their oblique connection with the Maori culture.

Sorkin, Adam J. 1978. "Katherine Mansfield's 'The Garden Party': Style and Social Occasion". *Modern Fiction Studies* 24.3: 439-56. Socio-economic study of this story.

Stead, C.K. 1977a. "Katherine Mansfield and the Art of Fiction." *The New Review* 42. 4: 27-36. Consideration of the technical aspects of Mansfield's stories, despite Murry's opinion that his wife did not worry about technique.

— 1997b. "Katherine Mansfield as Colonial Realist". *Commonwealth*: 13-17. Ana-lysis of the European influence on Mansfield with some speculation about the kind of writer she would have become, had not she received this Western input.

Stone, Jean E. 1978. "New Light on Katherine Mansfield". *Quadrant* 22.8: 43-7. Dis-cussion of the unavoidable presence of autobiographical elements in Mansfield's stories with examples from her fiction.

Sullivan, J.W.N. 1920 (1996). "The Story-Writing Genius". Pilditch, ed. 1-2. Concentrating on "Je Ne Parle Pas Français", Sullivan alludes to Dostoevsky and Chekhov as Mansfield's precursors. Contrary to the general opinion, this article considers the former writer to have influenced Mansfield more than the latter, and regards Mansfield as "less Russian" and more "English and French" in the taste for solid material.

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- Tomalin, Claire. 1990. "La vida secreta de Katherine Mansfield". Trans. Marta Pessa-rradona. *Quimera* 96: 12-21. Presentation of the most revolutionary and "dirty" side of Mansfield, as opposed to the idyllic and virginal image fostered by her husband.
- Tomlinson, Sophie. 1989. "Editorial". *Landfall* 172: 391-6. Tomalin and Fullbrook are cited as the two critics who have tried to rescue Mansfield from the nationalistic impulse, defending, in turn, her feminist tendency.
- Trautmann Banks, Joanne. 1985. "Virginia Woolf and Katherine Mansfield." *The English Short Story 1880-1945: A Critical History*. Ed. Joseph M. Flora. Boston, Massachusetts: Twayne Publishers. 57-82. The short story production of both writers is compared, considering that Woolf's is more lyrical than Mansfield's, as there is in the former almost a fusion of poetry and essay. Trautmann Banks carries out an evolutive study on Mansfield's fiction, from her early stories of *In a German Pension* to the end of her career.
- Trotter, David. 1992. "Analysing Literary Prose: The Relevance of Relevance Theory". *Lingua: International Review of General Linguistics* 87: 11-27. Departing from the Theory of Relevance (Sperber and Wilson, 1986), Trotter shows the power of implications and their difficulty for the reader in Joyce's *Ulysses* and Mansfield's "A Cup of Tea". However, the space devoted to Mansfield is substantially less than that given over to Joyce.
- Turner Wright, Celeste. 1954. "Darkness as a Symbol in Katherine Mansfield". *Modern Philology* 51.3: 204-7. Revision of the images

of darkness in Mansfield's fiction and their link with traumas in her real life.

Tytler, Graeme. 1991. "Mansfield's 'The Voyage'". *Explicator* 50.1: 42-5. Considera-

tion of the importance of opposed terms in Mansfield's fiction, as reflected in her story "The Voyage".

van Gunsteren, Julia. 1990. *Katherine Mansfield and Literary Impressionism*. Amsterdam – Atlanta, GA: Editions Rodopi B.V. After the description of the features of "literary impressionism", Mansfield is classified as one of them, although also considered as a symbolist, naturalist, expressionist and modernist.

Verzea, Ileana. 1974. "Katherine Mansfield, an Innovator of the Short Story". *Revista de Istorie Si Teorie Literara* 23.1: 79-85. Although in this article Mansfield's characters are considered as archetypal and symbolic, there is an emphasis on her innovative vein: literary impressionism, new technique of the "slice of life", connection of short story and drama, use of the epiphany, and self-detachment from the stories.

Wagenknecht, Edward. 1928 (1996). "Katherine Mansfield". Pilditch, ed. 19-27. Wagenknecht does not agree with the general opinion that Mansfield focuses on trivial themes, something that, according to the critic, only happens in her early stories. Furthermore, he also distinguishes her scarce use of intertextuality as opposed to her conspicuous exploitation of autobiography and dramatic monologue.

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Walsh, William. 1970. "Katherine Mansfield". *A Manifold Voice: Studies in Commonwealth Literature*. London: Chatto and Windus. 154-84. Enumeration of Mansfield's strong and weak points as a writer: among the latter, her thematic limitation and concentration on trivial detail; among the former, her subtlety in the control of characters (almost imperceptible) and their freedom.

Walt, James. 1972. "Conrad and Katherine Mansfield". *Conradiana: A Journal of Joseph Conrad* 4.1: 41-52. While the centre of this essay is Mansfield's criticism on Conrad's work, Walt pejoratively pigeonholes Mansfield within a "feminine" literary tradition in that she is simply preoccupied with "trites", as opposed to the masculine canon, which is characterised by its attention to action and social aspects.

Wattie, Nelson. 1991. "Katherine Mansfield as a Noble Savage: The Cry Against Corruption". Michel and Dupuis, eds. 149-56. Description of Mansfield as a "noble savage" in her eternal marginal position as a New Zealander.

Webby, Elizabeth. 1982. "Katherine Mansfield: Everything and Nothing". *Meanjin* 41.2: 236-43. Critical account of the main biographical studies on Mansfield. Webby discredits Murry's editorial work on his wife's journals and criticises hardly Meyers's work, which she qualifies as "biography as soap-opera"; even Alpers, in her opinion, does not pay enough attention to Mansfield's fiction, so that Webby finally acclaims C.K. Stead's job in that he places Mansfield's art in front of her life.

Wevers, Lydia. 1993. "The Short New Zealand Story". *Southerly* 53.3: 118-36. Her central argument is that the short story cannot be considered as a minor genre, but it has been consciously selected by New Zealand writers with a clear purpose in mind: while the novel is perceived as Eurocentric, imperialistic, and related to history, the short story is conceived as a marginal genre, incomplete and disconnected from history, at least apparently, and hence, closer to the New Zealand experience. Sargeson's stories are used to illustrate the point.

— 1995. "'The Sod Under My Feet': Katherine Mansfield". *Opening the Book. New Essays on New Zealand Writing*. Eds. Mark Williams and Michele Leggott. Auckland, New Zealand: Auckland University Press. 31-48. Wevers surveys how Mansfield transcends the New Zealand element in her work to achieve a universal projection. The quote of the title of her article is from Coleridge.

— 1997. "This World's Imagining: The Biographies of Katherine Mansfield". *Commonwealth*: 27-38. Critical enumeration of the most significant biographies on Mansfield, such as those by Mantz, Alpers, Meyers, Tomalin and L.M.

Wheeler, Kathleen. 1994. "Dramatic Art in Katherine Mansfield's 'Bliss'". *'Modernist' Women Writers and Narrative Art*. New York: New York University Press. 121-40. The story "Bliss" is presented as an example of the typical blending in Mansfield of impressionistic and dramatic elements.

Williams, Mark. 2000. "Mansfield in Maoriland: Biculturalism, Agency and Misreading". *Modernism and Empire*. Eds. Howard I. Booth

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and Nigel Rigby. Manchester and New York: Manchester University Press. 249-74. Williams argues for the distinctive character of Mansfield's modernism in that she retains certain marginal aspects coming from her New Zealand origins. He differentiates Mansfield from canonical modernists, such as Joyce and Woolf, and states that her mixture of symbolism and realism leads her to a more attainable style than Woolf's. An analysis of other two New Zealand writers is offered (Sargeson and Ihimaera).

Williams, Merryn. 1987. "Katherine Mansfield". *Macmillan Modern Novelists: Six Women Novelists*. London: The Macmillan Press. 58-79. Inclusion of autobiographical information about Mansfield, as well as the method that she used to write her stories and the most common symbols in her writing. "Prelude" and "At the Bay" are studied in detail.

Willy, Margaret. 1964. *Three Women Diarists: Celia Fiennes, Dorothy Wordsworth, Katherine Mansfield*. London: Longmans, Green and Co. Willy prefigures Mansfield as a self-conscious writer in the elaboration of her journal, since she had an audience constantly in mind. Her autobiographical material is elevated to the status of "fiction", since Mansfield viewed herself as the protagonist of her journal.

Woolf, Virginia. 1927 (1996). "A Terribly Sensitive Mind". Pilditch, ed. 16-17. Woolf perceives Mansfield as an innate writer and points up her use of monologue and the split subject in her biographical work.